URBANPOWERLIST

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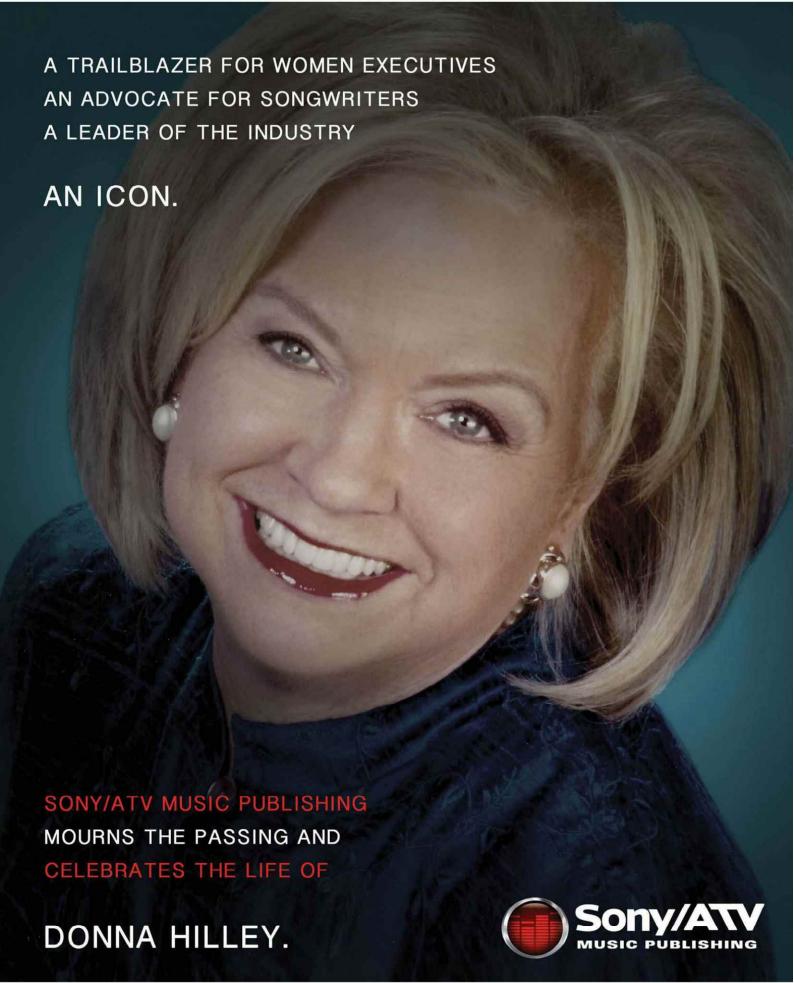
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39 NEVER OUT OF STYLE Radio veteran Polito Vega has seen many voices rise as he, too, brought a fresh take to the airwaves.

UPFRONT

"X"-ING OUT THE CHARTS As U.K. "X Factor" contestants score stateside hits, can the U.S. contingent follow? 10 Q&A: Helen Yu

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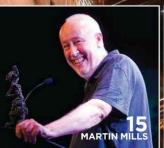
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360 DEGREES OF BILLBOARD

HOME FRONT

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



Online **BROWN IS BACK**

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

BEST NEW ARTISTS

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



Yu warns artists: Pick your biz team wisely



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TV BY RICHARD SMIRKE

'X'-ing Out The Charts

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

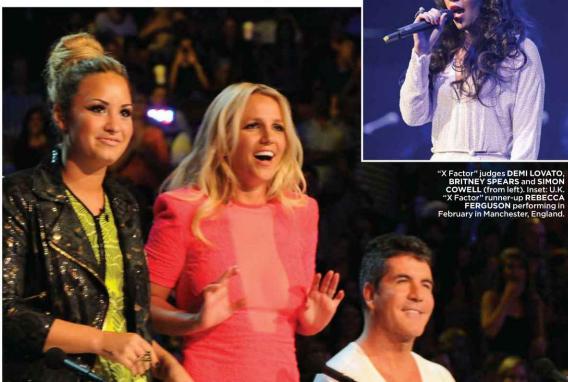
"I've always believed that 'The X Factor' was the best show for finding talent," says the global TV franchise founder, producer and ultimate star Simon Cowell, adding dryly, "But you've got to prove the point occasionally."

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

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

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

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



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

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

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

2010 series, is signed to Syco/Epic Records. This week, her debut U.S. single, "Want U Back," jumps 24 rungs to No. 51 on the Billboard Hot 100 in its second week. The sassy pop single is also the greatest gainer at top 40 radio and is up 50% in digital sales (56,000).

"It really does feel like it's going to explode and she'll be a big star," Epic Records chairman/CEO and U.S. "X Factor" judge Antonio "L.A." Reid says. The 18-year-old Lloyd—who scored a U.K. No. 1 with her dubstep-flavored single "Swagger Jagger" last year—will release her debut U.S. album this fall. with Reid confident that she can replicate One Direction's international pop success. "I love her. She's feisty, she's spicy, she's got an attitude, and she has a really unique voice," he says. "She has all those things stardom embodies."

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

MIDYEAR NUMBERS

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

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

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

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

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

Released in 2007 in the United Kingdom and 2008 stateside on Syco/J Records, Spirit topped the U.K. albums chart and the Billboard 200, making Lewis the first British solo artist to score a U.S. No. 1 with his or her debut effort. U.S. sales stand at 1.7 million, according to SoundScan. Breakthrough lead single "Bleeding Love" also hit No. 1 on the Billboard Hot 100 and has sold 4.4 million.

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

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

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

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

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

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

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

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

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

>>>LIVE NATION **PURCHASES GARY** RICHARDS' HARD **EVENTS**

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

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

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

>>>MICHAEL COHL, LIVE **NATION SETTLE** LAWSUIT

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

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

The Judge's Tale

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

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

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

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

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

Were you pleased with how the first season of the U.S. "X Fac-

For a first year, the show did really well.

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

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

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

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

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

We've partnered with Ultra, who know an awful lot more about this music than I do. They will be our music partners and probably management partners on this show. We have had an offer from a network and we're probably within days of making a formal announcement. They are putting up an awful lot of money, but, again, when we make this show, you have got to have the right people who really understand what they are doing so we can find a star at the end of it and

I'm getting more and more conscious of this now. When you put a production team together, the music teams, the label, you've really got to have success in the business now if you want to make this work worldwide.

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

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



to me whatsoever. Good luck to them. All I care about is that [Syco is] not a catalog company. We have to make music interesting for the next generation, and there was a time about five or six years ago where I thought it was becoming really boring. Then Lady Gaga emerged and it was like everything had gone from black-and-white into color. It became interesting again. I think everybody is feeling a lot more optimistic about things.





RETAIL BY ED CHRISTMAN

ITunes Gives Indies The Blues

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

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

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

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

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

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

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

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

At least one indie label, Shanachie, reportedly got around the issue by convincing its former distributor, inGrooves, to continue servicing its back catalog, while asking new distributor eOne Entertainment to distribute only its new titles. The label didn't return a call for comment.

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

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

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

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

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

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

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

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

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

FOR THE RECORD

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



BRANDING BY ANDREW HAMPP

Card Wars

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

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

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

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

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

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

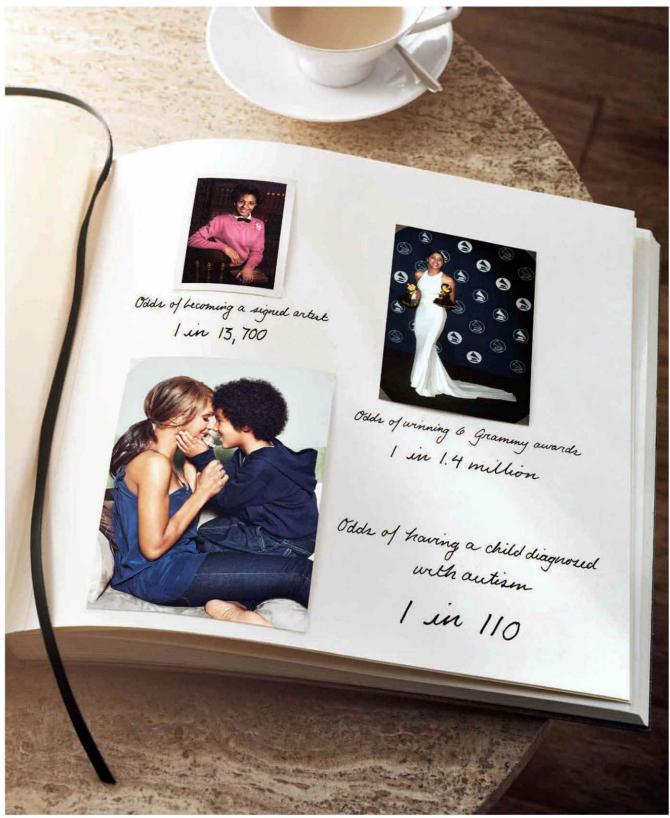
continue to enhance our music and concert platform "

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

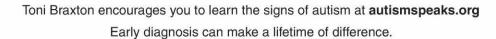
"Inside access to world-class venues and entertainment enables Chase to offer cardmembers even more access to unique experiences that may otherwise seem unattainable," Chase head of sports and entertainment marketing Steve Pamon said in a statement.

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

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











Helen Yu

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

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

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

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

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



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

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

I've become more conscious of it because I've seen it become relevant to my clients. I would say, without fail, creative clients are in need of guidance when it comes to their business and their finances. They're prey. They can be easily exploited by people who don't have their best interests at heart. Even if you've been in the business for a long time, it does not mean you know how finances work. People like Steven Tyler have had a lot of trouble.

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

When a band picks their business manager, they need to be careful. They really have to do their homework. Some business managers are not licensed certified public accountants and their function becomes extremely important in tax situations, especially if you are a touring artist. You need a CPA. But I'm not trying to pick at business managers. I don't like people who are ethically challenged in any field, whether it's the dry cleaner or the mechanic who fixes my car. When you cross a line, I have an issue. It's not necessarily a legal issue, but a moral one.

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

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

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

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

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

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

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

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

in. It's basic research. I had an artist who once went to a lawyer's office for a 10 a.m. meeting, and the lawyer said, "Hey, do you guys want to do shots?," thinking that this is what the band wanted. Do you really want an attorney who is doing shots at 10 a m 3

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

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

wonder if they ever looked at any of their financial statements.

They don't. And even if they did, so they can remain comfortable.



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

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





THANKS A BILLION

1,000,000,000 YouTube views.

UKF would like to thank all the artists, labels and fans on this milestone for Bass music.

AltEntry

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

Latin

Notas

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

of the alternative pop sounds that were so prevalent in the marketplace when the conference first launched.

"We used to have more major-label representation, but

now we have more press. more touring reps and a lot of artists signed with real booking agencies playing big festivals and shows," says conference co-founder Tomas Cookman, who is also president of Nacional Records. "Just because it's not working for the major labels doesn't mean this business is not working."

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

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

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

Today, programming vari-



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

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

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

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

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

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

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

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

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



Reventon Revs Up

Latin music festival is among the hottest radiosponsored events in the U.S.

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

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

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



concerts in the United States.

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

Super Estrella, owned by Entravision Communications, has long broadcast Latin rock and pop music, and it currently reaches about 1 million listeners, Rocha says. In 1998, the team behind the radio station decided to create a live show that might help it compete on the Southern California airwayes.

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

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

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

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

The series has proved to be quite successful during its extensive run, even though last year's showcase—featuring the reunited band Caifanes. which broke up in the mid-'90s-was scaled down considerably. In 2010, for example, the bill featured Enrique Iglesias, Chino y Nacho and Nelly Furtado, among others, and generated more than \$1 million in ticket sales, according to comments made during a company conference

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

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

-Justino Áquila

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HOLLYWOOD BOWL **COURTS LATINS**

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

MIAMI'S ROMANCE **GOES BILINGUAL**

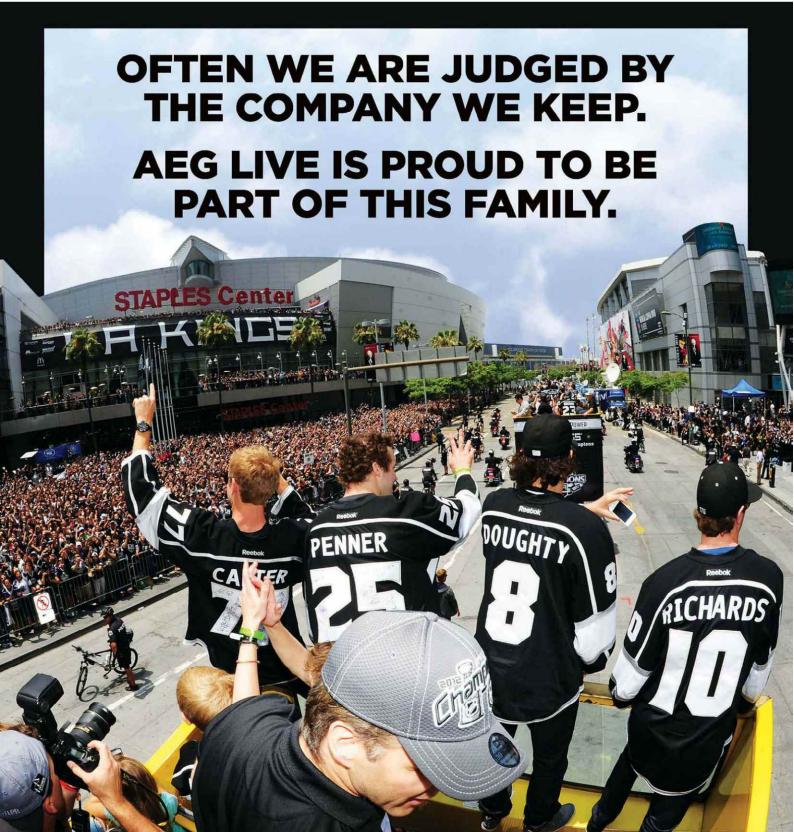
Latin pop WRMA (Romance 106.7) Miami, a mainstay of romantic and more adventuresome Latin pop, flipped to a bilingual format. The Spanish Broadcasting System station, now called DJ 106.7 FM, plays mostly urban-leaning, uptempo fare-from Drake. Rihanna and Jennifer Lopez to Don Omar, Wisin & Yandel and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

-Leila Cobo

ACTS RUMBLE FOR ROCKAMPEONATO

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

—Justino Águila





Life In The Slow Lane

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

On The

Road

RAY WADDELL

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

While Walsh remains an unrepentant road dog, it's doubtful he tears up many hotel rooms these days, and even if he does, it likely wouldn't result from any overindulgences. An epic partier in his day, Walsh has been clean for years. He's been busy as well. On the heels of his latest

road work with the Eagles (one of the most successful touring bands ever). Walsh's newest record and his first solo album in 20 years, Analog Man, arrived June 5. And, yes, Walsh is touring internationally to support it throughout 2012.

On this latest tour, however, Walsh moves from playing arenas and stadiums with some of the

most famous bandmates in the world to working festivals, fairs, theaters, casinos and even highprofile clubs like the Belly Up in Aspen, Colo. Most rooms and stages he's playing are much smaller, obviously, than what the Eagles command, but he's not ruffled at all.

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

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

The veteran musician and notorious showstealer-even when merely a "member" of a Rock and Roll Hall of Fame band-is clearly stoked about the Austin-based group of sidemen he's assembled for the Analog Man tour. "Austin is

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

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

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

> One of those artists who feeds off the crowd, even with the Eagles, he's capable of upping the energy quotient. And the Walsh newcomers keep the artist from phoning in "Rocky Mountain Way" when he

plays it for the 100th time.

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

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

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

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

| B | OXS | CORE cond | ert Gros | ses |
|------|--|--|--|--|
| | GROSS/ Ticket Price(s) | ARTIST(S) Venue, Date | Attendance Capacity | Promoter |
| 1 | \$7,294,307 \$305/\$64.50 | ELECTRIC DAISY CARNI MetLife Stadium, East | VAL 100,000 110,000 | Pacha, Insomniac |
| 2 | \$4,971,750 (£3,932,307) | Rutherford, N.J., May 18-20 BRUCE SPRINGSTEEN & | | T BAND |
| | \$106.20/\$82.18 | Estadio Santiago Bernabéu, Madrid, June 17 BRUCE SPRINGSTEEN & | 54,639 sellout | Doctor Music Productions T BAND |
| 3 | (£2,964,475) \$93.13/\$85.37 | City of Manchester Stadium, Manchester, England, June 22 | 52,546 sellout | Live Nation |
| 4 | \$3,693,333 (£2,379,725) \$93,12/\$85,36 | BRUCE SPRINGSTEEN & Stadium of Light, Sunderland, England, June 21 | 41,564 | T BAND Live Nation |
| 5 | \$3,622,116 \$250/\$135/ | KENNY CHESNEY & TIM McGR | AW, GRACE POT | TER & THE NOCTURNALS, JAKE OWEN |
| | \$79.50/\$20 \$3,404,455 | LP Field, Nashville, June 23 KENNY CHESNEY & TIM McGR | 52,332 | The Messina Group/AEG Live ITER & THE NOCTURNALS, JAKE OWEN |
| 6 | \$250/\$129.50/ \$74.50/\$29.50 | Bank of America Stadium, Charlotte, N.C., June 24 | 44,482 47,835 | The Messina Group/AEG Live, Panthers Stadium |
| 7 | \$2,685,809 \$250/\$175/ \$140/\$55 | CELINE DION The Colosseum at Caesars Palace, Las Vegas, June 19-20, 23-24 | 16,285 four sellouts | Concerts West/AEG Live, Caesars Entertainment |
| 8 | \$2,232,817 (€1,788,400) \$112,37/\$62,43 | Stadio Nereo Rocco, Trieste, | THE E STREE 28,109 | T BAND Barley Arts Promotion |
| 9 | \$1,748,020 (7,519,741 bolivares) | JENNIFER LOPEZ | sellout | and the second s |
| | \$80779/\$68.58 | Parque Musical Evenpro, Valencia, Venezuela, June 16 BRUCE SPRINGSTEEN & | 4,858 6,600 THE E STREE | Evenpro/Water Brother T BAND |
| 10 | (€1,032,818) \$112,14/\$88,20 | Park&Suites Arena, Montpellier, France, June 19 | 13,289 sellout | Gérard Drouot Productions |
| 11 | \$1,271,520 (\$1,305,789 Canadian) \$57.94/\$38.46 | STAR ACADÉMIE Colisée Pepsi, Quebec City, June 15-17 | 23,022 23,980 five shows | Evenko, Productions J |
| 12 | \$1,246,200 (5,358290 bolivares) | FRANCO DE VITA | 3,836 | |
| | \$430.26/\$174.43 \$926,971 | UNIMET, Caracas, Venezuela, June 10 RADIOHEAD, CARIBOU | 4,439 | Evenpro/Water Brother |
| 13 | (\$951.953 Caradian) \$67.68/\$57.94 | Bell Centre, Montreal, June 15 | 13,984 sellout | Evenko, Live Nation, Greenland Productions |
| 14 | \$891,199 \$69.50 | RADIOHEAD, CARIBOU Verizon Center, Washington, D.C., June 3 | 12,823 sellout | Live Nation |
| 15 | \$890,504 \$69.50 | RADIOHEAD, OTHER LIV HP Pavilion, San Jose, Calif., April 11 | 'ES 12,813 sellout | Another Planet Entertainment, AEG Live |
| 16 | \$861,671 \$99.50/\$25 | SCORPIONS, TESLA Staples Center, Los Angeles, June 22 | 12,767 sellout | Goldenvoice/AEG Live |
| | \$794,226 | June 22 NICKELBACK, BUSH, SEE | | |
| 17 | \$90/\$40 | American Airlines Center, Dallas, June 1 | 10,879 14,051 | Live Nation |
| 18 | \$772,671 (3.326.417 bolivares) \$458.76/\$66.67 | IL VOLO Forum de Valencia, Valencia, Venezuela, April 11 | 3,630 sellout | Evenpro/Water Brother |
| 19 | \$764,906 \$175/\$39 | MANÁ Save Mart Center, Fresno, Calif., April 22 | 10,881 sellout | Live Nation |
| 20 | \$761,089 \$59.50/\$38.50 | RED HOT CHILI PEPPERS | STORES AND STORES | AGON NS2 |
| 21 | \$749,558 | BRAD PAISLEY, THE BAN | ID PERRY, SC | OTTY McCREERY & OTHERS |
| | \$65/\$35 | DTE Energy Music Center, Clarkston, Mich., June 16 MICHAEL JACKSON THE II | 15,679 sellout MMORTAL WO | Live Nation ORLD TOUR BY CIRQUE DU SOLEIL |
| 22 | \$748,944 \$250/\$50 | Ervin J. Nutter Center, Dayton, Ohio, June 6-7 | 7,635 16,470 two shows | Cirque du Soleil |
| 23 | \$741,346 (4,187,175 kroner) \$123.05/\$105.35 | ANDRÉ RIEU Forum, Copenhagen, April 21 | 6,457 6,632 | André Rieu Productions |
| 24 | \$734,250 \$89.50/\$39.50 | NICKELBACK, BUSH, SEE | TATAL STATE OF THE | ARKEST DAYS |
| 25 | \$715,338 | BOK Center, Tulsa, Okla., June 7 RASCAL FLATTS, LITTLE | BIG TOWN, | ELI YOUNG BAND, EDENS EDGE |
| 25 | \$65/\$30 | Comcast Theatre, Hartford, Conn., June 15 | 24,997 sellout | Live Nation |
| 26 | \$710,662 (\$727564 Australian) \$86.35/\$80.49 | FLORENCE & THE MACH Riverstage, Brisbane, Australia, May 26 | 8,829 9,000 | Chugg Entertainment, Lunatic Entertainment, XIII Touring |
| 27 | \$703,558 \$69/\$30 | RASCAL FLATTS, LITTLE Comcast Center, Mansfield, Mass., June 16 | BIG TOWN, 19,789 sellout | ELI YOUNG BAND, EDENS EDGE Live Nation |
| 28 | \$701,344 \$69/\$25 | Contract of the contract of th | ID PERRY, SC 21,568 | OTTY McCREERY & OTHERS Live Nation |
| 29 | \$691,251 (€531,041) | Falls, Ohio, June 15 ANDRÉ RIEU | sellout | |
| | \$109.34/\$52.07 | Wiener Stadthalle, Vienna, May 8 KMEL SUMMER JAM: RICK | 8,528 9,329 ROSS, WIZ K | André Rieu Productions (HALIFA, TYGA, J. COLE & OTHERS |
| 50 | \$661,170 \$119/\$23.75 | Oracle Arena, Oakland, Calif., June 10 | 13,889 sellout | AEG Live |
| 31 | \$658,963 (8,566,517 pesos) \$37.70 | LUPITA D'ALESSIO Auditorio Nacional, Mexico City, May 25-26 | 17,479 19,040 two shows | OCESA-CIE |
| 32 | \$658,496 (€501,074) \$47.31/\$42.05 | I LOVE THE 90'S Ethias Arena, Hasselt, Belgium, April 14 | 16,458 18,000 | Benelive |
| 33 | \$647,339 (€509.651) | DAVID GUETTA | | |
| | \$63.51/\$53.35 \$645,649 | O2 World, Hamburg, May 19 NKOTBSB | 11,933 12,725 | FKP Scorpio Konzertproduktionen |
| 34 | (€493,925) \$75.82/\$39,22 | O2 World, Berlin, May 7 | 13,492 sellout | Concertbüro Zahlmann, United Promoters |
| 35 | \$632,398 \$58/\$38 | RED HOT CHILI PEPPERS Van Andel Arena, Grand Rapids, Mich., May 26 | 11,021 11,76 | AGON Live Nation |
| יכינ | | | 11118 | Serve House |

Beat Crazy

Electronic dance music making strides with product tie-ins

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

Galaxy SIII phone launch.

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

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

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

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

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

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

But Absolut's evolving partnership with Swedish House Mafia continues to establish a new model for EDM branding deals. The most recent extension, an original

song, music video and drink project called "Greyhound," has garnered more than 10 million video views and had the DJs perform the song at the opening of its jam-packed set at Coachella.

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

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

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

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

Give Me Libbies...

Inaugural Libera Awards cap A2IM Indie Week

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

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

The Libera Awards (or "Libbies," as some dubbed them) capped off A2IM's seventh annual Indie Week in New York. Held at Le Poisson Rouge, the awards reflected the ethos and humor of the indie world-not just in the banter between co-hosts (and former prom dates)

Portia Sabin (a A2IM board member and owner/president of Kill Rock Stars) and actor John Ross Bowie (better-known as Barry Kripke of CBS sitcom "The Big Bang Theory"), but also in the awards themselves. Where else would you find two winners for label of the year, one for labels with five employees or fewer (Daptone Records) and one for six employees or more (Jagjaguwar)? And in keeping with the artisanal aspect of independent music, no two Libera statues are exactly alike.



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





The Future Is Unwritten

Are catalog moves killing or saving the CD format?

t's becoming obvious that music specialty merchants-such as independent stores and retail chains including Trans World Entertainment, Hastings Entertainment and Newbury Comics-will likely be the last stores to carry physical CDs. Yet the major labels, trying to manage the CD in the final phase of its life cycle, appear to be making decisions based on what's happening at the big boxes.

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

These days, front-line titles (e.g., new releases, classic catalog) tend to be priced so CDs sell between \$10 and \$13, while mid-line titles are shrinking dramatically. Budget product, believed to be the primary catalyst of the

slowdown of declining CD sales in the United States. now carries wholesale costs in the range of \$3.25-\$3.75. There are often discounts on top of those prices, depending on specific deals struck between the trading partners or catalog promotions.

Merchants say the majors have depreciated thousands of titles to budget

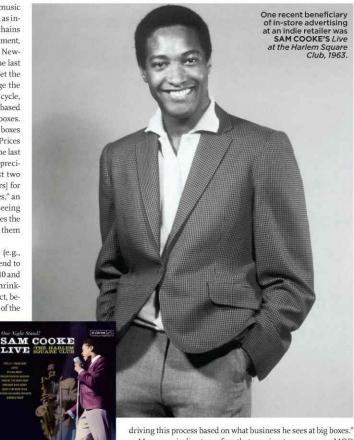
prices, which also are now sold "one-way," i.e., without any return privileges. However, when a lack of big-box sales no longer justifies a CD's continued inclusion in the catalog, majors often follow up by cutting such titles out completely, or making them available solely for manufacturing on demand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

Indie merchants complain that, just because big boxes aren't selling catalog, doesn't mean their own sales for those titles are

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

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

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



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

While the majors are rightfully protecting themselves from being financially hurt by a dying format, the indies believe marketing opportunities will drive catalog sales and they implore the majors

Retail

Track

ED CHRISTMAN

to offer some assistance. For example, when titles go one-way, indies would prefer extra dating (that is, more time to pay for product than the standard 60 days). Also, when the major labels drop their prices, the indies would like some notice so they can alert customers about the potential savings.

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

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

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

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



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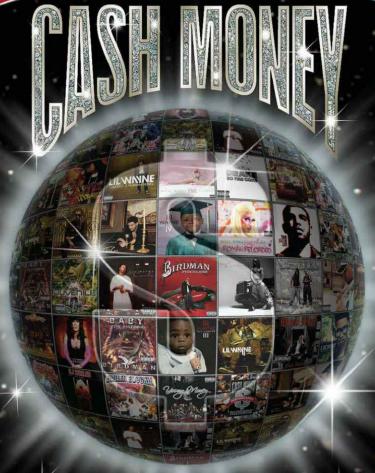
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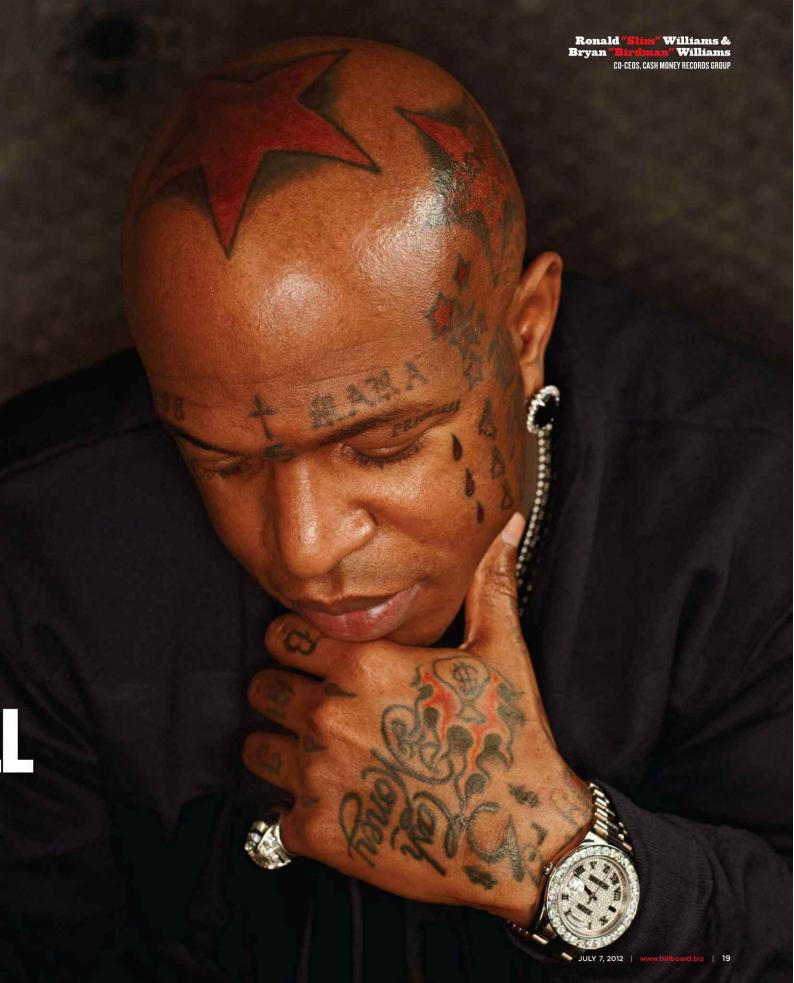


During the last 21 years, the Williams brothers have built Unsh Maney into not just the world's biggest hiphop label, but arguably the most powerful brand name in the industry today. Now, with their Universal deal up for negotiation, they talk about their plans for the future, which includes the words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

BY BENJAMIN MEADOWS-INGRAM PHOTOGRAPHS BY JEFFERY SALTER

THE BUSSES OF ALDER O

GROOMING BY CLAUDIA FORZA





pend any time talking to Bryan "Birdman" Williams about his business these days and you'll quickly come to understand that he has two immediate goals: Releasing 100 albums in one calendar year and growing Cash Money Records Group, the company he founded with his older brother Ronald,

aka "Slim." in 1991, into the record industry's first billion-dollar independent brand. Talk to those around him, like Cash Money's longtime business manager Vernon Brown, say, or even the elder Williams, and you'll get the sense that one of those goals may be just a bit out of reach, at least at the moment. And it might not be the one that you'd think.

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

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

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

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

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

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

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

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

"We're going to put out more music. We'd like to be able to put out 35 albums in one year. It's like putting a pyramid together. I'm trying to figure out how we can put out 100 albums. I ain't even done 20 yet, let alone 100. I'm trying to figure that out." As for that billion-dollar business?

IT'S BEEN 21 YEARS SINCE THE Williams brothers first

founded Cash Money Records, and 14 years since they signed their initial pressing and distribution deal with Universal. Widely reported to be valued at \$30 million with \$3 million in advance, the P&D deal, finalized in May 1998, gave the label 85% of its royalties, 50% of its publishing and ownership of all masters. In the rap community, the stakes and the terms were regarded as unprecedented.

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

But the terms of the deal proved too good to ignore. Once in the Universal system, Cash Money's success continued and any doubts about the deal's viability, on all sides, were quickly put to rest. Building on New Orleans' musical tradition and the Southern gangsta rap blueprint laid by crosstown rival No Limit, Cash Money strung together a rope of platinum hits led by the label's first release through the Universal system, Juvenile's 400 Degreez, which rode a pair of singles, "Ha" and "Back That Thang Up," to the top of Billboard's 1999 year-end rap chart and sold 4.8 million units, according to Nielsen SoundScan.

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

That growth has been propelled by the breakout success of Lil Wayne, who famously took to the mixtape circuit in the mid-'00s to stoke a demand that exploded continued on >>p22



YOUNG MONEY

New Orleans native like the Williams brothers. Lil Wayne made his Cash Money Records debut in 1995 with True Story, as half of the duo the B.G.'z with Christopher "B.G." Dorsey. Wayne was 12 and B.G. was 14. His solo

debut, Tha Block Is Hot, arrived in 1999, bowing at No. 3 on the Billboard 200 with 229,000 sold, according to Nielsen SoundScan. He was 17. When key artists left the label amid contract disputes, Lil Wayne stayed, and starting in 2004 began an underground mixtape onslaught (including collaborations with DJ Drama, pictured above, like 2005's Dedication) that eventually turned him into the most in-demand rapper of the late

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

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

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

The stats are staggering. For while there are urban labels

DESTROY AND REBUILD



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

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

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

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

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

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

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

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

Today, Drake has more No. 1s on Billboard's Rap chart (12) than any other artist in the history of that tally. He has logged nine No. 1s on Hot R&B/Hip-Hop Songs, the most of any other rap artist besides Jay-Z, who also has nine. And Drake's two

studio albums, Thank Me Later and Take Care, have both bowed atop the Billboard 200, with the latter logging the third-biggest sales week of any release of 2011, behind Lady Gaga and Lil Wayne.

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

Roman Reloaded accomplished the same feat, she became only the second female hip-hop artist to top the Billboard 200 twice.

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

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

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

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

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

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

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

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

- CASH MONEY CO-FOUNDER BRYAN "BIRDMAN" WILLIAMS ON THE LABEL'S 1998 DEAL WITH THE MAJOR.

"I wasn't one of these

people coming to

Universal trying to

live off their money.

I was making a million

dollars a month, shipping

100,000 each album."

ter and smarter than Cash Money right now." As for the Williams brothers, Rhone says simply, "They're talented cats. Period."

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

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

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

"I don't think the guys are recontinued on >>p24

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

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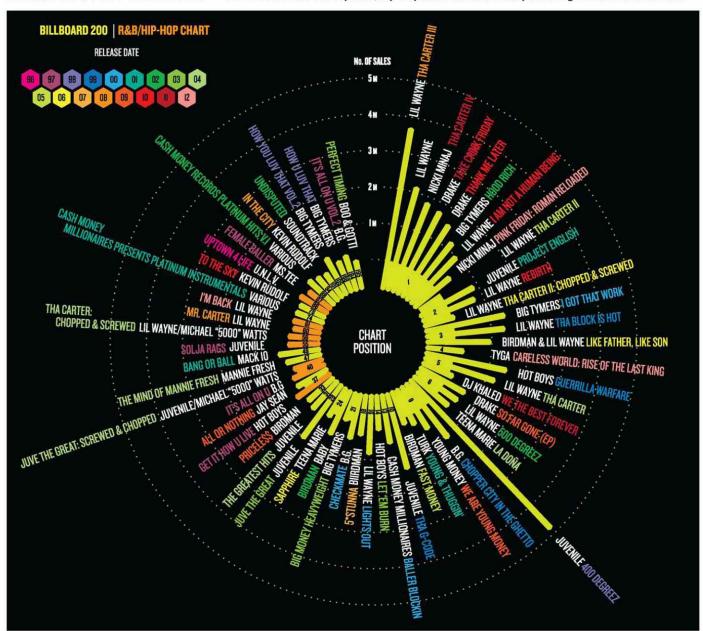
ANTONIO L.A. REID





CASH MONEY MAKERS

Here, a look at the sales and chart performance of every album Cash Money Records has placed on the Billboard 200 and Top R&B/Hip-Hop Albums charts since partnering with Universal in 1998.



from >>p22 ally in the mode of wanting to make a decision on this," Brown says. "We've been with Universal for 14 years. For the foreseeable future, I don't see a change. There is no reason. The guys are financially beyond [where they were] four or five years ago. I don't think Universal or any other label can dangle money around as a way of saying, "Come here." Once you take the money off the table, now you can sit back and think about what's best for us, our artists, our fans, what we do now. You have to think: "Is there anything wrong with what [Universal has] been doing the last one or two years?" I've seen some of the biggest releases ever. I've seen our international side flourishing even more because of a greater push by the corporation . . . There's so much conversation about this massive \$100 [million] or \$200 million deal—I'm thinking, 'Do they know how many records these guys sell?' No \$100 [million] or \$200 million is going to

make Cash Money any different than it is at this point in time."

Slim says, "When we get to that, we'll deal with that. Right now, we're just focusing on doing what we have to do, moving forward like we have and enjoying our time with Universal. We're happy where we're at. Everything's been working great. And [Universal Music Group chairman/CEO] Lucian [Grainge] is a great guy. He didn't come in and knock everything down. He just said to us, 'Continue doing what you've been doing,' and I respect him for that. Everything's going well, we're very excited, company's doing great, so no changes yet."

Brown agrees. "We're very supportive of the management and people at Universal," he says. "They've done everything right. If we were blessed with great people in the past and we weren't now, this conversation wouldn't even have to happen. But everything has been really seamless, and since it's

not going to be based on money, one has to ask, 'Who can get the job done best? What distributor gets the best job done?'"

If distribution is the only determining factor, Universal certainly has an advantage. The company has been the top urban distributor, and top distributor overall, based on market share, for more than 10 years.

"I always tell my clients, 'Step back from the people themselves and think about the organization,' because people change, people can leave," Brown says. "You've got to look at the underlying operations, you got to look at your client, the artists, the international [landscape], where you are going, and make a decision based on that.

"Right now, I sit in a room with my clients and they are like, excuse my language, 'Deal? Fuck a deal. We ain't going to worry about [that]. We don't need to do a **continued on >>p26**

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From Vernon Brown & V. Brown & Company



INTERNATIONAL
WORK ETHIC PLANNING
LOYALTY INTEGRITY RESPECT
LEADERSHIP OVVNERSHIP FAMILY
CREATIVITY GLOBAL HAPPINESS
INSPIRATION HUMBLE SUCCESS
EDUCATION BROTHERHOOD
MAVERICKS EMPIRE
INDEPENDENCE

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



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

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

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

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

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

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

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

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

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

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

- UNIVERSAL REPUBLIC CEO MONTE LIPMAN

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

INTERNALLY, THE YOUNG MONEY CASH MONEY team is focused on aggressive acquisition, flexing its might and expanding the brand's reach, with a sharp eye on opportunities overseas. And Brown hints at "contracts on my desk right now" and "a proposal [that] just went out today for another major [international star]," as pointing the way forward for the label.

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

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

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

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

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

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

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

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

As for that billion?

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

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

SO WHAT'S THE DEAL?

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

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

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



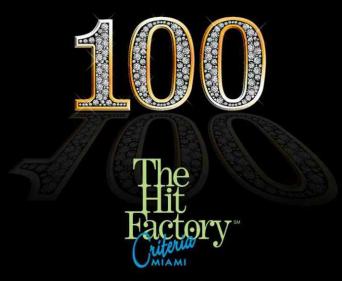


TOP: Flexing their publishing muscle in 2010 TOP: Flexing their publishing muscle in 2010 are (from left) Universal Music Publishing Group chairman/CEO DAVID RENZER, Cash Money's SLIM, UMPG executive VP/head of creative affairs TOM STURGES, Cash Money's BIRDMAN, UMPG executive VP of creative, East Coast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



Congratulations!!!

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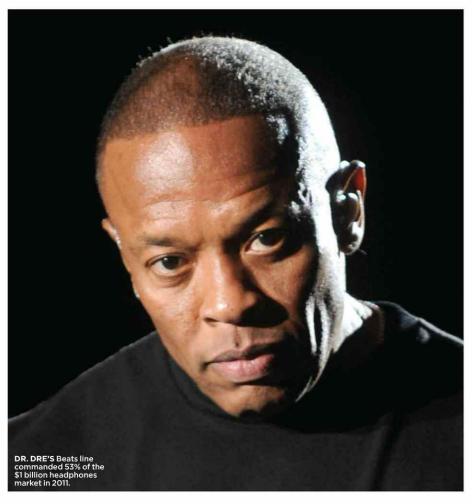
Celebrating 54 years of history making music... and counting!



URBAN LIST

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





Cortez Bryant & Gee Roberson

CO-CEOS. THE BLUEPRINT GROUP

GLOBAL THEORISTS

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

Sean "Diddy" Combs

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

CIROC STAR

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

Dr. Dre

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

SOUND ADVISER

r. Dre has got the beat in more ways than one. What started out as a mission to elevate headphones' audio performance has evolved into a multifaceted sound empire. Launched in 2008 in partnership with Monster Cable Products, Beats by Dr. Dre is the brainchild of R&B/hip-hop producer extraordinaire Dre and Interscope Geffen A&M Records chairman Jimmy Iovine. Since locating this relatively untapped musical vein, Dre and Iovine have watched a host of competitors jump onboard: Skullcandy with Roc Nation, Quincy Jones and AKG, 50 Cent's SMS Audio line, Soul by Ludacris and RZA's Chambers venture. But Beats still holds the commanding edge. According to NPD Group, the company was the leader in the headphone category with 53% of 2011's \$1 billion market. And although Beats is parting ways with Monster at year's end, the franchise shows no signs of slowing down. Within the last four years, the Beats technology has expanded beyond headphones into cars (Chrysler's 300 S sedan and Dodge's 2012 Charger), computers (Hewlett-Packard PCs and laptops) and, most recently, smartphones (HTC, which purchased a \$300 million majority stake in Beats last August). Late last year, Dre proclaimed his intention to take a hiatus from music, leaving fans to wonder if his long-awaited Detox will ever be released. But Dre still has his finger on the pulse of what's happening. His latest protégés at his label, Aftermath Entertainment, are Slim the Mobster and Kendrick Lamar -Gail Mitchell

Shawn Gee

PRESIDENT OF MUSIC AND ENTERTAINMENT, SEFG

KING OF THE ROAD

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



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

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

Benjy Grinberg

PRESIDENT, ROSTRUM RECORDS

SOCIAL FORCE

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

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

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

Jay-Z, Jay Brown, John Meneilly & Tyran "Ty Ty" Smith THE ROC NATION TEAM

TURNING MULTIPLE STREAMS INTO A FLOOD

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

Three years ago, Roc Nation formed the StarRoc label and



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

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

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

THE INAUGURAL URBAN POWER LIST

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

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



PRESIDENT, DEF JAM RECORDINGS

GOING FOR THE WORLD TITLE

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

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

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

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

What's your goal as president of the label?

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

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

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

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

Radio is obviously an integral focus of any label,

but hip-hop doesn't have as strong a grip on pop radio as it once did. How do you hope to bring that back?

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

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

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

—Steven J. Horowitz

Magic Johnson

OWNER, MAGIC JOHNSON ENTERPRISES

BUSINESS BALLER

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

Michael Kyser

PRESIDENT OF BLACK MUSIC, ATLANTIC RECORDS GROUP

EXPANSION PLAYER

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

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

Bryan Leach

CEO. POLO GROUNDS MUSIC

THE TALENT DEVELOPER

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



ETHIOPIA HABTEMARIAN

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

WONDER WOMAN

thout a doubt, one of this year's hottest unfold $ing \, stories \, is \, the \, unveiling \, of \, the \, new \, Motown.$ Tapped last September to revamp the iconic brand, Ethiopia Habtemariam-No. 15 on Billboard's 2011 Women in Music Power Players list-called the appointment "a huge opportunity and a lot of responsibility." And much more so in her particular case: Habtemariam concurrently

serves as executive VP/head of urban music at Universal Music Publishing Group. In that role, she has proved to be a savvy talent forecaster, with signings such as Justin Bieber, Chris Brown, J. Cole, Ester Dean, Cash Money (Nicki Minaj, DJ Khaled) and Hit-Boy (Kanye West and Jay-Z's "Ni**as in Paris"). Her latest is female songwriter Phoenix, who's working with Shakira and other artists.

To begin shaping her Motown vision, Habtemariam signed singer/songwriter/ producer Ne-Yo to the roster and appointed him senior VP of A&R earlier this year. His fifth release, R.E.D. (Sept. 18), will mark the new Motown's formal debut. She talked to

Billboard about what it takes to relaunch such an iconic brand and what to expect from it in the near future.

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

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

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

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

and we have him signed to the publishing company as well. There's clearly a void in the marketplace for a great male group. Along those lines, we have Imprint, a fourmember male group from Philadelphia that's somewhere

between Boyz II Men and Jagged Edge. The act was signed

through Pop Wansel's production company; Pop is one

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

Define the new Motown.

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

How is it juggling both gigs?

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

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

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

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

Debra Lee CHAIRMAN/CEO Stephen G. Hill

PRESIDENT OF MUSIC PROGRAMMING AND SPECIALS BET NETWORKS

DYNASTIC DUO

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

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

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

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

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



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

Cara Lewis

MUSIC AGENT, CREATIVE ARTISTS AGENCY

TOUR MAVEN

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



STEVE STOUTE

THE BRANDER IN CHIEF

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

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

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

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

What's been your proudest moment in the last

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

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

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

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

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

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

Larry Mestel CHAIRMAN/CEO Chris Lighty coo Michael "Blue" Williams

PRESIDENT

PRIMARY VIOLATOR MANAGEMENT

SUITE KINGS

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

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

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

Mark Pitts

PRESIDENT OF URBAN MUSIC, RCA RECORDS CEO, BYSTORM ENTERTAINMENT

THE A&R GURU

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

Paul Rosenberg

CO-FOUNDER, SHADY RECORDS CEO, GOLIATH ARTISTS MANAGEMENT

MR. BIG

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



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

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

Rick Ross

FOUNDER, MAYBACH MUSIC GROUP

MIAMI STREET MACHINE

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

Omarion and detailing a packed summer release schedule, including a new release from Ross himself (fifth album *God Forgives, 1 Don't* arrives July 31), as well as the debut from fire-starter Meek Mill (*Dreams and Nightmares* is due Aug. 28), was attended by the heads of Def Jam and Warner Bros.

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

Reggie Rouse

VP OF URBAN PROGRAMMING, CBS RADIO PD. WVEE ATLANTA

TUNED IN

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

—Karinah Santiago





THE CITY OF ANGELS SPREADS ITS WINGS

POWER CITY: Los angeles

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

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

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

— Steven J. Horowitz



THE MAGIC CITY HAS THE SCENE SPELLBOUND

POWER CITY: MIAMI

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

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

—Steven J. Horowitz

Jay Stevens

SENIOR VP OF PROGRAMMING, RADIO ONE

MULTI-MARKET MASTER

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

Tech N9ne

ARTIST; FOUNDER, STRANGE MUSIC

UNDERGROUND KING

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

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

T.I. & Jason Geter CO-FOUNDERS, GRAND HUSTLE ENTERTAINMENT

RUBBERBAND MEN

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

way, due to our current situation." Fast-forward 14 months, and that situation has changed. Since T.I. was released from prison last August, Grand Hustle has issued Atlanta rapper B.o.B's sophomore album, Strange Clouds, which spawned three top 20 singles on the Billboard Hot 100 and has moved 164,000 units, according to Nielsen SoundScan. Meanwhile, T.I. previewed his eighth studio album, Trouble Man, due Sept. 4 on Grand Hustle/Atlantic, with the single "Love This Life." which has sold 93.000.

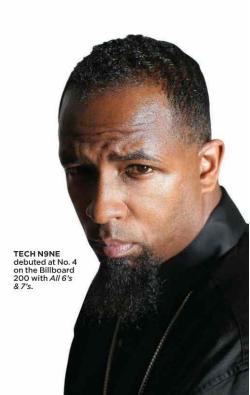
T.I., who partnered with management firm Hip Hop Since 1978 last year, remains admirably diversified, putting his energies into his upcoming album, his VH1 reality show ("T.I. and Tiny: The Family Hustle"), his next literary venture (his second novel through HarperCollins, "Trouble & Triumph: A Novel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

Chang Weisberg

FOUNDER/CEO, GUERILLA UNION

INDEPENDENT ROAD WARRIOR

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





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

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

Bryan "Birdman" Williams & Ronald "Slim" Williams

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

MONEY, POWER, RESPECT.

t's been 21 years since Bryan "Birdman" and Ronald "Slim" Williams founded Cash Money Records as an independent rap label in New Orleans, and 14 years since the Williams brothers signed their initial pressing and distribution deal with Universal for a reported \$30 million. In the years since, Cash Money Records Group has grown into an urban-and increasingly, pop-music powerhouse, racking up a staggering stack of chart stats on its way to nearly 54 million albums and more than 107 million singles sold in the United States, according to Nielsen SoundScan. With a crop of young talent including Lil Wayne, Drake and Nicki Minaj in its stable, a rapidly expanding roster and significant international growth within sight, the Williams brothers are holding all of the cards, and they're playing for keeps (see story, page 18). - Benjamin Meadows-Ingram

Doc Wynter BRAND MANAGER FOR URBAN/URBAN AC, CLEAR CHANNEL

THE PROFESSIONAL

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

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

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



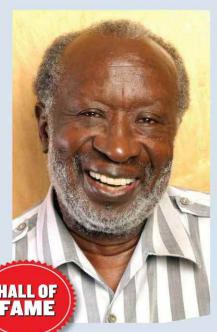
PRESIDENT, AVANT GARDE AND INTERIOR MUSIC

THE GODFATHER

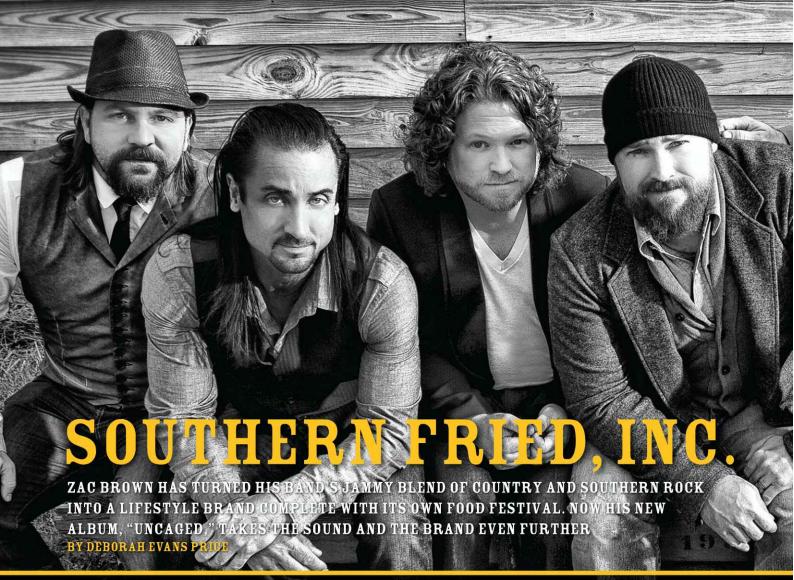
e's the perennial godfather of our business. Everyone in this business has been by Clarence's desk-if they're smart." That insightful comment from longtime friend Quincy Jones explains in a nutshell why Clarence Avant remains the go-to guy for executives both veteran (Doug Morris, Jimmy Iovine, Antonio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

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

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



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



S

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

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

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

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

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

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

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

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

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

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

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

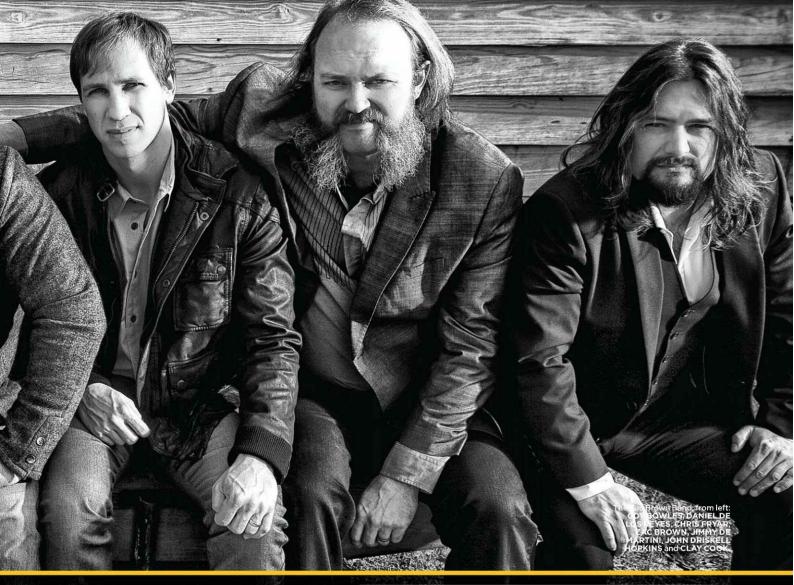
Uncaged features guest appearances by Amos Lee and Trombone Shorty. "I'm a huge fan of Amos Lee," Brown says. "It was an honor to have him sing a song with us. And Trombone Shorty is one of the best entertainers out there, period. He's an incredible horn player."

Trombone Shorty is featured on "Overnight," which Brown describes as "a straight-up R&B song," Lee can be heard on "Day That I Die." "It's about a musician's journey and the love for the music going till the day that you die with your guitar in your hands." As for lead single "The Wind," response has been strong. Released June 5, the track rises 26-24 in its third week on the Hot Country Songs chart. "I really like it. It kind of reminds me of a kick-ass Charlie Daniels song," says Adam Jeffries, PD at KJUG-AM-FM-Tulare, Ca.

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

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

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

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

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

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

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

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

TEAM ZBB

ALBUM TITLE

Uncaged

LABEL

Southern Ground/Atlantic

RELEASE DATE

July 10

MANAGEMENT

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

PRODUCERS

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

PUBLISHING

Weimerhound Publishina/Southern Ground Artists (BMI)

PUBLICITY

Elizabeth Lutz and Rebecca Shapiro, Shore Fire Media

DIGITAL MARKETING

Jennie Smythe, Girlilla Marketing

LEGAL

J. Reid Hunter, Serling Rooks Ferrara McKoy & Worob

BOOKING

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

SITE

ZacBrownBand.com

TWEETS

@zacbrownband

POLITO VEGA

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

DE PARTE DE TUS AMIGOS DE

*AEC

Polito Vega Never Goes Out Of Style: El Rey!



THE MEGA RADIO VETHAS **SEEN MANY VOICES RISE** ASHE, TOO, **BROUGHT A** FRESH TAKE TO THE AIRWAVES

BY LEILA COBO

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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



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

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

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

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

"He has that rare and unique combination of personal assets and experiences that make him a veritable expert where Latin music is concerned," Alarcón Jr. says. "He has seen and heard it all, and he retains an uncanny ability to judge what's good and what's lacking, despite the constant change in musical trends and the whims of an extremely fickle public. He has a golden ear that can't be fooled, and he is as unfailingly relevant today as he was 50 years ago."

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

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

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

POLITO, TODAY WE CELEBRATE YOUR CONTRIBUTIONS TO LATIN RADIO.

THANKS FOR YOUR CONTINUOUS SUPPORT!

¡ANDANDO!



MARC ANTHONY

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

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

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

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

What's the trend today?

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



Sony Music se pone de pie para honrar a Polito Vega #1 en los corazones de la industria musical hispana por 53 Años El rey de la Radio sigue y seguirá... "Andando...." SONY MUSIC



Pop singer PAULINA RUBIO was among the performers at POLITO VEGA'S anniversary

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

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

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

Talk about your relationship with SBS.

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

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

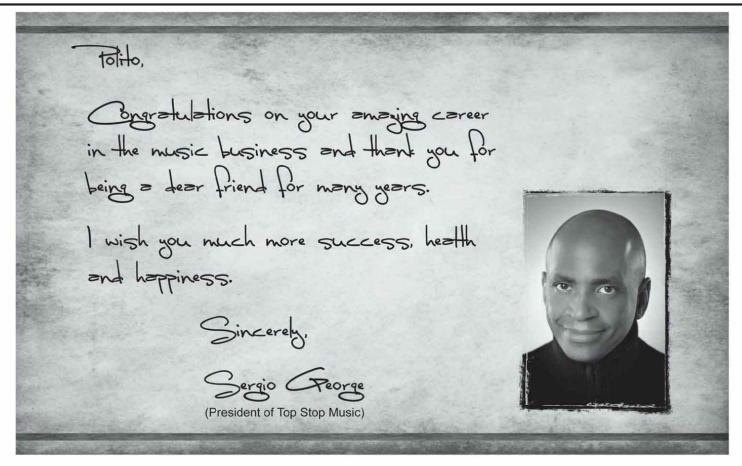
When was the first time you sat behind a microphone?

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

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

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





DARK KNIGHT Twin Shadow steps slowly into the light



HITS GONE 'WILD' Flo Rida talks smash singles, new release



RESURRECTION P.O.D. returns after management reboot





DANCING ON MY OWN Toni Braxton steps out with DIY releases

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46 47 '80s soundtrack soars as film fizzles 50

RAP BY KEITH MURPHY

GOTITGOOD

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

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

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

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

In early June, Def Jam revealed Life Is Good's cover photograph: a somber Nas-wearing a white, unbuttoned suit-seated with the aforementioned green dress draped over his knee. An online video announcing the new album blasted headlines of the couple's tumultuous divorce and Nas' tax troubles, as well as negative criticism of his most recent work. It was the kind of naked vulnerability rarely exhibited in the alpha male world of rap.

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

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

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

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

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

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

to continue to be in the Nas business."

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

But platinum albums and interna-

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

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



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

-Gregory Gondek

MUSIC

ROCK BY JUSTIN JACOBS

Complicated **Shadow**

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

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

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

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

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

His new life didn't click, and by the time he moved to Berlin, he had all but given up on music. "I was almost looking down on it," Lewis says. "I was lost in a bad way."

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

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

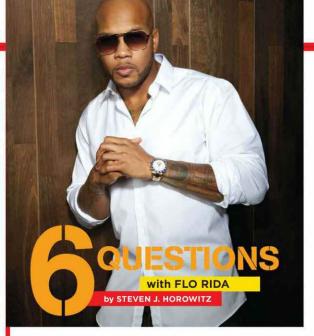
He set to work by himself on Forget, a dark, shadowy collection of pop songs made with just the production help of Chris Taylor, bassist for Brooklyn band Grizzly Bear. Finally, Lewis found his niche. The record was an indie hit.

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

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

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





Flo Rida isn't so concerned with album sales. With 2010's Only One Flo (Part 1) (Poe Boy/Atlantic), the Carol City, Fla., native scored Billboard Hot 100 hits with "Club Can't Handle Me," featuring David Guetta (No. 9; 2.9 million sold, according to Nielsen SoundScan), and the Akon-assisted "Who Dat Girl" (No. 29: 868.000). Yet the album stalled on the Billboard 200, debuting at No. 107 with 11,000 sold.

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

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

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

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

Because a lot of people, they reach a plateau. When I say "growing," I mean "dreaming." When you lose the dream, everything stops. I always want to take my fans on a new journey. I'm a big fan of OutKast, and they always take their fans on a new journey. You never want to stop growing. I'm a guy who really loves and feels very passionate about music. You don't want to get to a level where you think, "This is big." I'm the kind of guy who looks forward to taking my music to different heights. Every album, I take my music to different heights. That's why I'm still growing.

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

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

4 Do you care more about the album's success or the singles that

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

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

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

6 How will this album expand the Flo Rida brand?

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

AESOP'S FABLE

Rapper Aesop Rock overcomes struggles to release powerhouse album

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

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

Struggle is all over Skelethon, due July 10-from the rapper's own unnerving, doomsday beats to his introspectively scathing lyrics. It's a highly anticipated record for Aesop Rock, who created the album without any help. "I wanted to say, 'I wrote and produced this record myself," he says. "Maybe this is what I needed after such a long time gone. Maybe it was something to prove-the realest way to express myself."

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

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



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

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

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

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

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

That the artist is fiercely nocturnal

shouldn't come as a surprise, especially judging by the music of Skelethon. Its densely knotted, esoteric wordplay vocalized over crackling, dirty, live drumkit beats is perfect material for latenight headphone listening.

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

ROCK BY CLAIRE LOBENFELD

Still 'Alive'

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

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

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

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

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

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

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



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

Though the band was an arbiter of a shift-change in popular rock-namely, that a Christian-leaning act can make heavy musicthe culture of the industry has evolved since the group's downtime started in 2008. The Internet is a more powerful entity and artists in other genres are becoming more prolific through single-track freebies distributed on Twitter and Tumblr. It could make the pace at which P.O.D. is releasing singles seem sluggish, with "Beautiful" slated for August and its follow-up not coming until winter.

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

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

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

For the band's fans, however, the live show is what's most important. P.O.D.—which includes guitarist Marcos Curiel, bassist Traa Daniels and drummer Wuv Bernardo-will play a few one-off gigs starting June 30, including an album-release show at the Roxy in Hollywood. August and September will be spent headlining a side stage on

metal-leaning touring festival Uproar. While happy to connect with fans through social media, Sandoval knows how important these concerts can be.

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

ALBUMS

THE FLAMING LIPS

The Flaming Lips and **Heady Fwends**

Producers: The Flaming Lips, Dave Fridmann Lovely Sorts of Death/ Warner Bros

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



R. KELLY Write Me Back Producer: R. Kelly RCA Records

Release Date: June 26

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



Time Ever I Saw Your Face." with Erykah Badu on freaksoul vocal duty, reminds you of what a sentimental softie Wayne Coyne can be.-MW

THE DIRTY HEADS Cabin by the Sea

Producers: Mario C, Lewis Richards Five Seven Music



JOE JACKSON The Duke

Producer: Joe Jackson Razor & Tie

Release Date: June 26

Like his fellow ex-new waver Flvis

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

Release Date: June 19

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

DONNIE & JOE EMERSON Dreamin' Wild

Producers: Donnie Emerson. Matt Sullivan

Light in the Attic Records Release Date: June 26 Donnie & Joe Emerson's Ione album, Dreamin' Wild, a selfreleased eight-song collection from 1979 that has gained cult

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



THE OFFSPRING Davs Go By

Producer: Bob Rock Columbia Records

Release Date: June 26

Two decades after the liftoff of

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

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

RAVI COLTRANE

Spirit Fiction

Producers: Ravi Coltrane,

Joe Lovano

Rlue Note Records Release Date: June 19

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

tions long.-PG

REVIEWS-

SINGLES



CAT POWER

Ruin (4:34)

Producer: Chan Marshall Writer: C. Marshall Publisher: Mattitude (BMI)

Matador Records

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

R&B

OMARION FEATURING RICK ROSS

Let's Talk (4:08)
Producer: not listed
Writer: not listed
Publisher: not listed
Maybach/Warner Bros.
Hot on the heels of signing
with Rick Ross' Maybach
Music Group imprint on
Warner Bros. Records. R&B

personality and former B2K

member Omarion heats up

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

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

ROCK

IMAGINE DRAGONS

It's Time (4:00)

Producer: B. Darner Writer: Imagine Dragons Publisher: Imagine Dragon Publishing (BMI)

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



OWL CITY FEATURING CARLY RAE JEPSEN

Good Time (3:26)
Producer: Adam Young

Writers: A. Young, M. Thiessen, B. Lee

Publishers: various Universal Republic



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

lyrics are clearly spoken without being overbearing: Frontman Dan Reynolds touches upon the deep-seated anxiety of leaving behind too-familiar surroundings in order to accomplish lifelong goals. After all, Reynolds declares that it's time "to begin, isn't it?," as if checking his gut one last time before setting out on a journey. Just like most things in Vegas, Imagine Dragons are aiming at winning big, and quickly.—DL

POF

MATT & KIM

Let's Go (3:31)

Producers: Matt & Kim Writers: Matt & Kim Publisher: Matt & Kim

(ASCAP)

Fader Label

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



THE LUMINEERS

Ho Hey (2:43)

Producer: Ryan Hadlock Writers: W. Schultz, L. Fraites

Publishers: The

Lumineers/Songs of Kobalt Music Publishing America (BMI)

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

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



LEGEND & CREDITS

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SOUNDTRACK BY PHIL GALLO

'Rock' Flops, Songs Sell

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

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

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

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

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

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

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

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

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

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

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

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

BREAKING GOOD

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

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

In 2009, the Smashing Pumpkins began releasing songs individually from Teargarden by Kaleidyscope, a 44-song album designed to be released one free MP3 download at a time as each track was recorded. Instead, the bandfrontman Billy Corgan, bassist Nicole Fiorentino, guitarist Jeff Schroeder and drummer Mike Byrne-decided to offer the more conventional Oceania.

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

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

-Gary Trust



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

ON A NEW NOTE

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

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

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

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

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

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

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

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

Braxton's Back

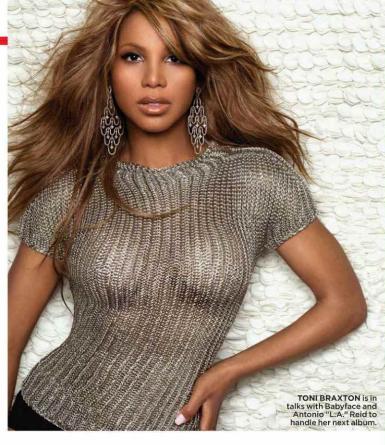
Going indie and recovering from illness, R&B singer mounts dance chart again

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

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

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

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

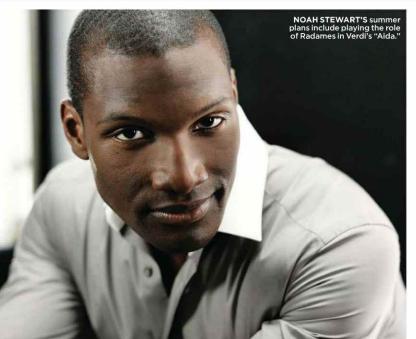


a lot of work but I find that I'm enjoying it a lot. I'm finally learning the music business. You have to look at the [established] record companies and realize a lot of work and dedication are involved, as well as money. to promote an artist."

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

Braxton, whose career slowed in recent years due to her battle with the autoimmune disease lupus, is taking advantage of her resurgence. She's discussed a duets album with Babyface: "Because we're older, we want to do something like 'Eat, Pray, Love,' only we'd call it 'Love, Marriage, Divorce,'" she says. Outside of music, she's continuing her acting career and is set to star in a Lifetime movie that begins shooting in August, playing a singer opposite her youngest son, Diezel. She also lent her voice to the upcoming animated children's film "The Oogieloves in the Big Balloon Adventure."

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



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

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

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

BUBBLING UNDER

>>>MAYNARD MAKES WAY TOWARD U.S.

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

>>>CAMRYN CONNECTS WITH ONE DIRECTION

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

>>SEBASTIAN FINDING 'ROOM AT COUNTRY

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

>>PURE'S 'STARS' **KEEPS SHINING**

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

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

KKE

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FROM A CHERRY...

lazz Albums with The Cherry Coleman, MF Doom and the

...TO AN APPLE

After a nearly seven-year latus, singer/songwriter Flona according to Nielsen SoundScan



FLYING SOLO resh off the success of the

Tony Award-winning Broadway musical "Once"—his music is the basis of the show's story-Glen

Billboard CHARIS

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

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

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

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

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

Some might say that Believe's launch is a bit softer than had been anticipated, especially when the number 500,000 was bandied about the day Believe arrived. On its first day of release (June 19), some industry sources thought the set-based on how well it was doing out of the box-could approach the half-million mark. However, by the next day, prognosticators estimated it would launch with 410,000-440,000. That figure was scaled back to 390,000410,000 by June 22 and then down to 360,000-380,000 by June 24. Basically: Believe's original forecast was inflated by the set's huge first-day sales and significant number of preorders. Everything came back down to earth midway through the week, after its eye-popping first day.

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

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



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

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

Over The

Counter

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

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

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

chart, the new effort enters at No. 1-

album, NBC aired a two-night special the list and then dove to No. 18 on June dedicated to the star (June 20-21), while 2—the same week Chesney's solo cut

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

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

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

LINKIN PARK 'LIVING' LARGE?

Early prognostications from those wise industry sources suggest that Linkin Park will claim its fifth No. 1 on the Billboard 200 next week with Living Things. The set may sell around 220,000. Maroon 5's newest, Overexposed, will likely start in the runner-up slot, with perhaps 190.000-210.000

>>LMFAO keeps right on partying. As the duo's former six-week Billboard Hot 100 No. 1 "Party Rock Anthem, featuring Lauren Bennett and GoonRock, logs a 66th week on the survey, the song passes Adele's "Rolling in the Deep" (65 weeks, 2011-12) for the longest residence by a forme leader in the chart's 54-year leader in the cnart's 34-year history. Among all titles, only Jason Mraz's No. 6-peaking "I'm Yours" (76 weeks) and LeAnn Rimes' "How Do I Live" (No. 2; 69 weeks) have remained on the list longer. "Party" has even outlasted two follow-up singles: two-week No. 1 "Sexy and I Know It," which departs the chart this week after 42 frames, and the No. 49-peaking title track from the songs' parent album, Sorry for Party Rocking.

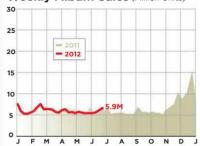
Ilboard.com/chartbeat

Warket Watch A Weekly National Music Sales Report

Weekly Unit Sales

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

Weekly Album Sales (Million Units)



Year-To-Date

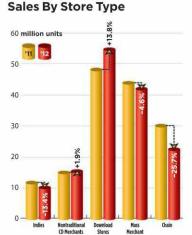
| | 2011 | 2012 | CHANGE |
|--|----------------------------|-------------------------|------------|
| OVERALL | UNIT SALES | | |
| Albums | 149,120,000 | 144,712,000 | -3.0% |
| Digital Tracks | 635,349,000 | 672,732,000 | 5.9% |
| Store Singles | 1,355,000 | 1,621,000 | 19.6% |
| Total | 785,824,000 | 819,065,000 | 4.2% |
| Albums w/TEA* | 212,654,900 | 211,985,200 | -0.3% |
| *Includes track equ to one album sale | uivalent album sales (TEA) | with 10 track downloads | equivalent |
| ALBUM SAI | LES | | |

149.1 million

SALES BY ALBUM FORMAT

| CD | 99,054,000 | 87,699,000 | -11.5 |
|---------|------------|------------|-------|
| Digital | 48,221,000 | 54,887,000 | 13.8 |
| Vinyl | 1,816,000 | 2,085,000 | 14.89 |
| Other | 29,000 | 40,000 | 37.9 |

Year-To-Date Album



| WEEK GO GO | ARTIST MARKINT & NUMBER / DISTRIBUTING LABEL (PRICE) Title | ERT | His Confessions | SE SE | AST VEEK WEEKS | IGO VEEKS ON | ARTIST Title IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE) |
|------------|--|------------|---|---------------|----------------------|-----------------|---|
| HOT SHOT 1 | #1 JUSTIN BIEBER SCHOOLBOY/RAYMOND BRAUN/ISLAND DISS34/IDJMG (13.98) ⊕ Believe | U 0.0 | album will cross the | 51 | 52 - | | EDENS EDGE |
| NEW 1 | KENNY CHESNEY | - | 10 million threshold | 52 | 70 4 | 90 | B.O.B |
| | BILIE CHAIR/COLUMBIA NASHVILLE 94886/SMN (11.98) vveicome to the FIShbowl FIONA APPLE The Idler Wheel Is Wiser Than | | next week, becoming the 19th set in the | 53 | | | MELLY CLARKON |
| NEW 1 | CLEAN SLATE 97863*(EPIC (11.98) | | SoundScan era to do | | 66 5 | | 19 5880/RCA (11.98) Stronge |
| NEW 1 | MARTHA'S MUSIC 0100° (18.98) | 4 | so. The RIAA certified it diamond, for 10 | 54 | 44 7 | 8 | CAPITOL 87553* (18.98) |
| 9 15 3 | GREATEST SOUNDTRACK GAINER WATERTOWER 39281 (14.98) Rock Of Ages | . 5 | million shipped | 55 | 45 3 | 3 2 | THE BLACK KEYS NONESUCH 529099*/WARNER BROS. (18.98) |
| 1 - 2 | USHER RCA 97176 (10,98) Looking 4 Myself | 1 | copies, in 2008. | 56 | 64 4 | 3 | LEE BRICE CURB 79316 (13.98) Hard 2 Love |
| 3 1 7 | 70 ADELE XL 44599*/COLUMBIA (11,98) 21 | 9 1 | | 57 | RE-ENTE | RY . | PAUL SIMON LEGACY DIGITAL EX (11.98) The Paul Simon Collection: On My Way, Don't Know Where I'm Goin |
| 6 6 1 | ONE DIRECTION LIP All Night | 9 1 | 33 | 58 | 54 4 | 6 | DRAKE Toles Con- |
| 3 11 4 | LUKE BRYAN Tolkerton 8. Torlings | | The hit Pixar film's | 59 | 99 9 | | HUNTER HAYES |
| 20 120 | DUCH | | soundtrack launches | | | | DECINA CREVTOR |
| 2 - 2 | ANTHEM 617656*/ROADRUNNER (18.98) | | with 12,000 while its song "Noble Maiden | 60 | 47 2 | | SIRE 530373/WARNER BROS. (18.98) What we Saw From The Cheap Seats |
| 3 2 3 | ACR 29334/EMI NASHVILLE (16.98) | 2 | Fair" (featuring | 61 | 50 3 | 6 | GENTLEMAN OF THE ROAD 0109*/GLASSNOTE (12.98) ⊕ |
| 9 — 2 | SOUNDTRACK WALT DISNEY 017500 (13.98) Let It Shine | 12 | cast member Emma Thompson) debuts | 62 | NEW | | CHELSEA GRIN ARTERY \$3343 EX/RAZOR & TIE (6.98) Evolve (EP |
| 5 — 2 | VARIOUS ARTISTS EMI/SONY MUSIC/UNIVERSAL 016661/UME (18.98) NOW That's What I Call Country: Volume 5 | 13 | | 63 | 61 5 | 9 1 | BONNIE RAITT REDWING 001* (13.98) Slipstream |
| 9 13 | VARIOUS ARTISTS UNIVERSAL/EM/SONY MUSIC 95757/CAPITOL (18.98) NOW 42 | 3 | Digital Songs (see | 64 | 25 - | | JIMMY FALLON NBC/LOUDMOUTH/WARNER BROS. NASHVILLE 530826*/WMN (18.98) Blow Your Pants Of |
| 6 9 | CARRIE UNDERWOOD Plows Away | 0 1 | page 59) with 1,000 downloads. | 65 | 53 4 | 8 1 | RASCAL FLATTS Change |
| 2 14 1 | FUN. | | adminutes. | 66 | 55 10 | | THE RI ACK KEYS |
| 1000 | FUELED BY RAMEN 528048* (11.98) JOSHTURNER Punching Rea | | | | | | NOVESUCH SEZISSO/WARNER BROS. (15.98) BIG K.R.I.T. Live From The Linderstraum |
| 2 | MCA NASHVILLE 016824/UMGN (10.98) | | 34 | 67 | 31 5 | | CINEMATIC/DEF JAM 016012/IDJMG (12:98) |
| NEW 1 | THE DIRTY HEADS FIVE SEVEN 202* (13.88) ⊕ Cabin ByThe Sea | 18 | After the film | 68 | 88 8 | 6 1 | 3 SHINEDOWN ATLANTIC 528523*/AG (18.98) Amaryllis |
| 1 7 5 | JOHN MAYER COLUMBIA 97606* (11.98) Born And Raised | 1 | bowed on home | 69 | 34 1 | 2 | JOE WALSH FANTASY 33771*/CONCORD (12.98) ⊕ Analog Mar |
| 1 20 4 | ERIC CHURCH EMI NASHVILLE 94286* (16.98) Chief | 0 1 | video on June 19, its soundtrack | 70 | 59 2 | 7 | EDWARD SHARPE AND THE MAGNETIC ZEROS COMMUNITY 795*/VAGRANT (12.98) Here |
| NEW 1 | GLEN HANSARD Phythm And Rosess | 21 | charges back | 71 | 65 4 | 0 0 | LADY ANTEBELLUM Own The Nigh |
| 8 16 1 | LIONEL RICHIE | | onto the tally with 12,000 and a gain | 72 | 143 - | 1 | TOM PETTY AND THE HEARTBREAKERS Greatest Hits |
| | MERCURY INACHIELE BIBLION | | of 403%. It is the | | | | MID INIV |
| 4 3 8 | BROTHER 02824/CAPITOL (16.98) | | seventh-biggest | 73 | 20 - | | THA ALUMNI GROUP 001 (9.98) |
| 4 17 2 | SAMPLES 'N' SECONDS/FAIRFAX 016449"/UNIVERSAL REPUBLIC (13:98) WIRFOFS | ® 7 | soundtrack seller of the year (111,000). | 74 | 41 - | - | INSPIRED PEOPLE/EMI GOSPEL 36625/EMI CMG (13.98) |
| NEW 1 | VARIOUS ARTISTS RAZOR & TIE 81451 EX (29.98) That's My Jam! | 25 | | 75 | 67 6 | 7 9 | ZAC BROWN BAND SOUTHERN GROUND/ROAR/BIGGER PICTURE/ATLANTIC 524722/AG (18.98) ⊕ YOU Get What You Give |
| 0 — 2 | WAKA FLOCKA FLAME BRICK SOUAD MONOPOLY 529035,WARNER BROS. (18,98) Triple F Life: Fans Friends & Family | 10 | | 76 | 80 7 | 0 2 | SKRILLEX BIG BEAT/OWSLA/ATLANTIC 528521/AG (5.98) Bangarang (EP |
| 3 23 1 | NICKI MINAJ YOUNG MONEY/CASH MONEY 016530/UNIVERSAL REPUBLIC (1338) Pink Friday: Roman Reloaded | 1 | | 77 | 43 1 | 8 | SOUNDTRACK MICKELOBEON 49724/CDLUMBIA (5.98) Victorious: Victorious 2.0: More Music FromThe HitTV Show (EP |
| 7 4 8 | NEIL YOUNG WITH CRAZY HORSE | 4 | | 78 | 63 4 | 4 | SLASH FEATURING MYLES KENNEDY & THE CONSPIRATORS Appealments Low |
| 5 — 2 | REPRISE 53(195/WARNER BROS. (18.99) ED SHEERAN | | 12 | 79 | 79 6 | | DIX HAYD 63544* (15.58) ⊕ FLORENCE + THE MACHINE Ceremonials |
| | ELEKTRA 530433 (9.98) OF MONSTERS AND MEN | | Electronic act earns | | | | CHNC NY DOCEC |
| 27 29 1 | SKRIMSL EHF LAEKJARAS 1 016690*/UNIVERSAL REPUBLIC (11.98) WIY HEAD IS ATI ATITTAT | - 6 | its best sales week | | 49 17 | 70 2 | Greatest Fits |
| 2 42 9 | CAPITOL 84601* (18.98) | 2 1 | yet (10,000), driven by digital and | 81 | 188 16 | 51 1 | SETTEN WEB/SHADY/AFTERMATH/INTERSCUPE 014411-7/04 (13.38) |
| 26 | NORAH JONES BLUE NOTE 31548* (18.98)Little Broken Hearts | 2 | nontraditional sales, | 82 | 107 12 | 23 1 | GREEDENCE CLEARWATER REVIVAL FEAT. JOHN FOGERTY Chronicle The 20 Greatest Hite FANTASY 2*/CONCORD (17-98/12-98) |
| NEW 1 | SOUNDTRACK PIXAR 014052/WALT DISNEY (13.98) Brave | 33 | which amounted | 83 | 89 8 | 0 3 | NICKELBACK ROADRUNNER 617709* (18.98) Here And Nov |
| E-ENTRY 8 | SOUNDTRACK Project X | 12 | to 25% and 39% of its first-week sales, | 84 | RE-ENT | RY 7 | JOHNNY CASH LEGACYCOLUMBIA NASHVILLE/AMERICAN/ISLAND 005288/UME (13.98) The Legend Of Johnny Cash |
| 37 24 1 | JASON MRAZ | | respectively. The | 85 | 51 1 | 0 | BRANDI CARLILE |
| | MALK THE MOON | | duo had never sold more than 2,000 in | | | | MARY MARY |
| NEW 1 | RCA 96782* (9.98) VVAIK THE MOON | | a frame previously. | 86 | 73 4 | 5 | MY BLOCK 90708/COLUMBIA (11.98) |
| 7 35 3 | SRP/DEF JAM 016313/IDJMG (13.98) | 9 3 | 350 3 | 87 | NEW | | BON IVER JAGJAGUWAR DIGITAL EX (6.98) ITunes Session (EP |
| 0 31 1 | THE LUMINEERS DUALTONE 1608* (13.98) The Lumineers | 31 | | 88 | NEW | 4 | THE GHOST INSIDE EPITAPH \$7189 (13.98) Get What You Give |
| 6 25 8 | JASON ALDEAN BROKEN BOW 7697 (18.98) My Kinda Party | 2 2 | | 89 | 175 - | | FLTON JOHN CHRONICLES/ROCKET/ISLAND/MERCURY 008661/UME (13.98) Rocket Man: Number Ones |
| 8 117 22 | IOURNEY | 1 0 | | 90 | 84 6 | 8 | THE BAND PERRY REPUBLIC MASHVILLE 014839/UNIVERSAL REPUBLIC (10.89) The Band Perry |
| 6 61 1 | TRAIN California 37 | | | 91 | 122 10 |)3 | MIRANDA LAMBERT Four The Record |
| | BLOOD ON THE DANCEFLOOR Exclusion | | 72 | | | | ZAC BROWN BAND |
| NEW 1 | DARK FANTASY 001/THE COLLECTIVE (14.98) ⊕ EVOLUTION | | The compilation is | 92 | 82 8 | | ROAR/BIGGER PICTURE/HOME GROWN/ATLANTIC 518931/AG (13.98) |
| 6 39 | MCA NASHVILLE 016432/UMGN (10.98) | 6 | only 10,000 copies | 93 | 86 7 | 2 | LMFAO PARTY ROCK/WILLIAM/CHERRYTREE/INTERSCOPE 015678/IGA (9.98) Sorry For Party Rocking |
| 8 30 | JACK WHITE THIRD MAN 95993 (COLUMBIA (11.98) Blunderbuss | . 1 | away from hitting | 94 | 125 13 | 34 | VARIOUS ARTISTS SIDEONEDUMMY 1493 (7.98) Vans Warped Tour '12: 2012 Tour Compilation |
| 8 41 1 | 2 ALABAMA SHAKES ATO 01/42* (11.98) Boys & Girls | 8 | the 8 million sales mark. It's the | 95 | NEW | 4 | FOR ALL THOSE SLEEPING FEARLESS 30163 (14.98) Outspoker |
| 0 21 14 | ADELE 10 | 2 4 | fifth-largest-selling | 96 | 58 5 | 2 | MERCYME The Hust & The Heale |
| NEW 1 | WHITECHAPEL Whitechand | | greatest-hits album in the SoundScan | 97 | 136 13 | | PITBULL Planet Di |
| | METAL BLADE 15092 (13.98) CRACE POTTER 9: THE NOCTHERNALS | | era (1991-precent) | \rightarrow | | | MR. 305/POLO GROUNDS/J 69060/RCA (11.98) |
| 7 — 2 | RAGGED COMPANY 017290*/HOLLYWOOD (13.98) THE LION THE BEAST THE BEAST | | The Beatles' 1 is the | 98 | 139 14 | | PROSPECT PARK 50104 (15.98) American Capitalis |
| 2 — 2 | METRIC 064*/MOM + POP (13:38) | 12 | biggest, with 12 million sold. | 99 | RE-ENT | RY 2 | CHRYSALIS 28812/CAPITOL (16.98) |
| 6 65 4 | BRANTLEY GILBERT VALORY 860100 (14.98) Halfway To Heaven | 0 4 | minon solu. | 100 | NEW | 9 | DON WILLIAMS SUGAR HILL 4081*/WELK (15.98) And So It Goes |
| | POARD 200 ARTIST INDEX LUKE BRYAN | DRAWE | 58 JIMMY FALI | ON | 64 | | HUNTER HAVES 59 DANESRINGERIUNSPONAD 74 LADY ANTEBELLUM 71 BOB MARLEY |
| DOM: NO | BOARD 200 ARTIST INDEX | RONNIE DI | INN 151 FIVE FINGER | DEATH | | RBAG | E 198 HOTCHP 197 ELTON JOHN 89 ADAM LAMBERT 109 WAILERS ST INSIDE 88 WHITNEY HOUSTON 121 NORAH JONES 32 MIRANDA LAMBERT 91 MAROON 5 |
| BILLI | RYRON PAGE 155 CREEDENCE CLEADWATER | STYING BET | | | | | |
| A | THE BEACH BOYS THE BLACK KEYS 56, 56 81000 ON THE DANCE- 5 BEASTE BOYS 113 FOOR 42 MARY CHAPIN CARPEN JOHN FORESTY 82 MARY CHAPIN CARPEN JOHN FORESTY 82 | DYING FET | US 186 PUNCH FLEETWOOD 175 FLORENCE+THE | MACHINE 79 | 181 BRA | ANTLE | EY GILBERT 50 JOURNEY 40 LED ZEPPELIN 157 BRUNO MARS |

TOM PETTY AND THE

SOCIAL/STREAMINGBILL

40 2 WORK HARD, PLAY HARD 31 16 STRONGER (WHAT DOESN'T KILL YOU)
KELLY CLARKSON 19/RCA

BACK IN TIME PITBULL MR. 305/POLO GROUNDS/RCA 35 16 BANGARANG
SKRILLEX FEATURING SIRAH BIG BEAT/OWSLA/ATLANTIC/RRP
38 9 LITTLE TALKS
OF MONSTESS AND MICH SCRING, EIFLAD/LAPAS JUNIVERSAL REPUBLIC

44 4 EVERYBODY TALKS
NEON TREES MERCURY/IDJMG
28 16 RACK CITY
TYGA VISIBLE NAME OF THE CONTROL OF T

PARADISE COLDPLAY CAPIT

45 11 BEEZ IN THE TRAP

SPRINGSTEEN ERIC CHURCH EMI NASHVILLE

PARTY ROCK ANTHEM

SEXY AND I KNOW IT LMFA0 PARTY ROCK/WILLIAM/CHE YOUNG, WILD & FREE

A5 11 NOO MINAJ FEAT 2 CHANZ YOUNG MONEY, CASH MONEY, UNIVERSITY SAIL
AWOUNATION RED BUILL:

| 46 | 16 | SCARY MONSTERS AND NICE SPRITES | SKRILLEX BIG BEAT/ATLANTIC/RRP | 37 | 11 | SO GOOD | B.O.B REBELROCK/GRAND HUSTLE/ATLANTIC | B.O.B REBELROCK/GRAND HUSTLE/ATLANTIC |

41 16 LEVELS

39 7

48 4

43 16 43

47

49

29 10 I WON'T GIVE UP

18 13 CLIMAX

KIRKO BANGZ LMG/UNAUTHORIZED/WARNER BROS.

WE FOUND LOVE
RIHANNA FEATURING CALVIN HARRIS SRP/DEF JAM/IDJMG

NI**AS IN PARIS
JAY Z KANYE WEST ROC A-FELLA/ROC NATION/DEF JAM/IDJIMG

TYGA YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC

NO LIE 2 CHAINZ FEAT. DRAKE DUFFLE BAG BOYZ/DEF JAM/ID.JMG

SNOOP DOGG & WIZ KHALIFA FEAT. BRUND MARS ROSTRUM/DOGGYSTYLEJATJANTIC

S/VERATONE/ATOM EMPIRE/INTERSCOPE AVICII LEVELS/VERATONE/ATOM EMPIRE/INTERSCOPE
TOO CLOSE
ALEX CLARE UNIVERSAL ISLAND/UNIVERSAL REPUBLIC

10 11

16

23

15 15 18

32 16

27 23 9

SOCIAL 50TH BATA NEXT BIG

| 12 | | | |
|------|------|-----------------|--|
| 0 |) | U | NCHARTED THE BIG SOUND DATA PROVIDED BY THE BIG SOUND DATA PRO |
| THIS | LAST | WEEKS ON CHT | ARTIST MYSPACE PAGE |
| 0 | 1 | 75 | #1 TRAPHIK 24WKS WWW.MYSPACE.COM/TRAPHIK |
| 2 | 2 | 76 | DJ BL3ND WWW.MYSPAGE.COM/BLENDIZZY |
| 3 | 3 | 71 | SUNGHA JUNG WWW.MYSPACE.COM/JUNGSUNGHA |
| 4 | 11 | 30 | GRAMATIK WWW.MYSPACE.COM/GRAMATIK |
| 5 | 4 | 71 | TYLER WARD WWW.MYSPAGE.COM/TYLERWARD |
| 6 | RE-E | NTRY | DAVE DAYS WWW.MYSPACE.COM/DAVEDAYS |
| 0 | 31 | 74 | NOISIA WWW.MYSPACE.COM/DENDISIA |
| 8 | 5 | 65 | PRETTY LIGHTS WWW.MYSPACE.COM/PRETTYLIGHTS |
| 9 | 7 | 60 | PITTY WWW.MYSPACE.COM/BANDAPITTY |
| 10 | 32 | 71 | PORTA WWW.MYSPACE.COM/PORTA1 |
| 11 | 6 | 72 | MADDI JANE WWW.MYSPACE.COM/MADDIJANEMUSIC |
| 12 | 14 | 42 | YANN TIERSEN WWW.MYSPACE.COM/YANNTIERSENINPROGRESS |
| 13 | 8 | 2 | SALVA WWW.MYSPACE.COM/SALVABEATS |
| 14 | 10 | 35 | UMEK WWW.MYSPACE.COM/DJUMEK |
| 15 | 9 | 29 | ONRA WWW.MYSPACE.COM/ONRA |
| 16 | 13 | 64 | METRONOMY WWW.MYSPACE.COM/METRONOMY |
| 17 | 15 | 65 | MAREK HEMMANN WWW.MYSPACE.COM/MAREKHEMMANN |
| 18 | 18 | 18 | C2C WWW.MYSPACE.COM/C2CDJS |
| 19 | 36 | 59 | GIRL TALK WWW.MYSPACE.COM/GIRLTALK |
| 20 | 24 | 11 | FOALS WWW.MYSPACE.COM/FOALS |
| 21 | 23 | 49 | BORGORE WWW.MYSPACE.COM/BORGORE |
| 22 | 16 | 12 | ANATHEMA WWW.MYSPACE.COM/WEAREANATHEMA |
| 23 | 17 | 10 | MAXIMUM BALLOON WWW.MYSPACE.COM/MAXIMUMBALLOON |
| 24 | 21 | 5 | LOS HERMANOS WWW.MYSPACE.COM/LOSHERMANOS |
| 25 | 19 | 58 | NICOLAS JAAR WWW.MYSPACE.COM/NICOLASJAAR |
| 26 | N | EW | VINILOVERSUS WWW.MYSPACE.COM/VINILOVERSUS/WWW.MYSPACE.COM/VINILOVERSUS |
| 27 | 20 | 51 | GOD IS AN ASTRONAUT WWW.MYSPACE.COM/GODISANASTRONAUT |
| 28 | 22 | 60 | SUPERMAN IS DEAD WWW.MYSPACE.COM/SUPERMANISDEAD |
| 29 | RE-E | NTRY | POETS OF THE FALL WWW.MYSPACE.COM/POETSOFTHEFALL |
| 30 | 12 | 10 | ARCHITECTS UK WWW.MYSPACE.COM/ARCHITECTSUK |
| 31 | 27 | 33 | HADOUKEN! WWW.MYSPACE.COM/HADOUKEN |
| 32 | 35 | 34 | MEYTAL COHEN WWW.MYSPACE.COM/DEWWATERPRIEST |
| 33 | 26 | 52 | AEROPLANE WWW.MYSPACE.COM/AEROPLANEMUSICLOVE |
| 34 | 29 | 22 | EMANCIPATOR WWW.MYSPACE.COM/EMANCIPATOR |
| 35 | 33 | 18 | YUNA WWW.MYSPACE.COM/YUNA |
| 36 | N | EW | TURBONEGRO WWW.MYSPACE.COM/TURBONEGRO |
| 37 | 28 | 20 | CAPITAL INICIAL WWW.MYSPACE.COM/CAPITALINICIAL THE BLOODY RESTROOTS DEATH CREW 77 |
| 38 | 49 | 62 | THE BLOODY BEETROOTS - DEATH CREW 77 WWW.MYSPACE.COM/THEBLOODYBEETROOTS |
| 39 | RE-E | NTRY | STAR SLINGER WWW.MYSPACE.COM/STARSUNGERMUSIC |
| 40 | 25 | 5 | LADYHAWKE WWW.MYSPACE.COM/LADYHAWKEROCK JORDAN JANSEN |
| 41 | 30 | 22 | WWW.MYSPACE.COM/JORDANJANSEN |
| 42 | 41 | 5 | NETSKY WWW.MYSPACE.COM/NETSKYMUSIC |
| 43 | 38 | 49 | JOTA QUEST WWW.MYSPACE.COM/JOTAQUEST |
| 44 | 50 | 8 | JHAMEEL WWW.MYSPACE.COM/JHAMEEL KORPIKLAANI |
| 45 | _ | NTRY | WWW.MYSPACE.COM/KORPIKLAANI |
| 46 | 44 | 68 | ALYSSA BERNAL WWW.MYSPACE.COM/ALYSSABERNAL |
| 47 | | NTRY | CAROLINE COSTA WWW.MYSPACE.COM/CAROLINECOSTA CLUB DOGO |
| 48 | 39 | 7 | WWW.MYSPACE.COM/CLUBDOGO BRIAN JONESTOWN MASSACRE |
| 49 | | NTRY | WWW.MYSPACE.COM/BRIANJONESTOWNMASSACRE TWIN SHADOW |
| 50 | M | EW | WWW.MYSPACE.COM/THETWINSHADOW |
| | | | |

| POLETS OF T |
|-------------|
| |

July 20 special-edition recelease of their fifth studio album

Temple of Thought, on their Facebook page.

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

| Ľ | | | SOUND BY SOUND |
|------|------------------------|-----------------|---|
| WEEK | LAST | WEEKS ON CHT | ARTIST IMPRINT/LABEL |
| 0 | 6 | 83 | KATY PERRY CAPITOL |
| 2 | 1 | 83 | RIHANNA SRP/DEF JAM/IDJMG |
| 3 | 5 | 83 | LINKIN PARK MACHINE SHOP/WARNER BROS. |
| 4 | 2 | 83 | JUSTIN BIEBER |
| 5 | 3 | 73 | SCHOOLBOY/RAYMOND BRAUN/ISLAND/IDJMG ADELE |
| | | | XL/COLUMBIA SKRILLEX |
| 6 | 4 | 51 | BIG BEAT/OWSLA/ATLANTIC NICKI MINAJ |
| 7 | 7 | 83 | YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC |
| 8 | 9 | 33 | ONE DIRECTION SYCO/COLUMBIA |
| 9 | 8 | 33 | CIMORELLI UNIVERSAL REPUBLIC |
| 10 | 10 | 83 | LADY GAGA STREAMLINE/KONLIVE/INTERSCOPE |
| 0 | 11 | 83 | TAYLOR SWIFT BIG MACHINE |
| 12 | 1.8 | 83 | EMINEM |
| 13 | 15 | 83 | SHAKIRA |
| - P | | 10.50 | SONY MUSIC LATIN/EPIC BOYCE AVENUE |
| 14 | 13 | 57 | 3 PEACE PITBULL |
| 15 | 19 | 81 | MR. 305/FAMOUS ARTIST/POLO GROUNDS/SDNY MUSIC LATIN/RCA |
| 16 | 14 | 83 | DAVID GUETTA WHAT A MUSIC/ASTRALWERKS/CAPITOL |
| 17 | 12 | 81 | CHRIS BROWN RCA |
| 18 | 17 | 69 | JENNIFER LOPEZ ISLAND/IDJMG |
| 19 | 34 | 13 | YOUR FAVORITE MARTIAN YOUR FAVORITE MARTIAN |
| 20 | 22 | 78 | SNOOP DOGG |
| 21 | 21 | 83 | DOGGYSTYLE/PRIORITY/CAPITOL SELENA GOMEZ |
| 22 | 25 | 80 | DON OMAR |
| - | | COMP. | DRFANATO/MACHETE/LIMLE LMFAO |
| 23 | 27 | 60 | PARTY ROCK/WILLI:AM/CHERRYTREE/INTERSCOPE DRAKE |
| 24 | 20 | 81 | YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC |
| 25 | 23 | 80 | WIZ KHALIFA ROSTRUM/ATLANTIC |
| 26 | 26 | 14 | MATTYB UNSIGNED |
| 27 | 29 | 82 | BEYONCE PARKWOOD/COLUMBIA |
| 28 | 24 | 82 | LIL WAYNE CASH MONEYUNIVERSAL REPUBLIC |
| 29 | 30 | 74 | USHER |
| 30 | 33 | 80 | BRITNEY SPEARS |
| 31 | 32 | 79 | COLDPLAY |
| | | TA-S | LINDSEY STIRLING |
| 32 | 16 | 12 | UNSIGNED BRUNO MARS |
| 33 | 35 | 72 | ELEKTRA |
| 34 | 39 | 82 | AVRIL LAVIGNE |
| 35 | 42 | 74 | DEMI LOVATO HOLLYWOOD |
| 36 | 43 | 12 | SUNGHA JUNG UNSIGNED |
| 37 | 36 | 82 | THE BLACK EYED PEAS INTERSCOPE |
| 38 | 47 | 30 | ALICIA KEYS |
| 39 | 38 | 70 | CHRISTINA GRIMMIE |
| 40 | 41 | 78 | UNSIGNED 50 CENT |
| | | | SHADY/AFTERMATH/INTERSCOPE MAROON 5 |
| 41 | 48 | 22 | A&M/OCTONE |
| 42 | 50 | 81 | MICHAEL JACKSON MJJ/EPIC |
| 43 | 45 | 17 | FLO RIDA POE BOY/ATLANTIC |
| 44 | NE | EW | CARLY RAE JEPSEN 604/SCH00LB0Y/INTERSCOPE |
| 45 | 44 | 64 | JUSTIN TIMBERLAKE RCA |
| 46 | 37 | 12 | THE PIANO GUYS |
| 47 | 46 | 23 | WALK OFF THE EARTH |
| | NAME OF TAXABLE PARTY. | (Section) | SLAPDASH/COLUMBIA MEGAN & LIZ |
| 48 | | NTRY | COLLECTIVE SOUNDS MILEY CYRUS |
| 49 | RE-E | NTRY | HOLLYWOOD |
| 50 | September 1 | NTRY | MAC MILLER |

Katy Perry's "Wide Awake" jumps 24-12 on On-Demand Songs with a massive 72% gain to 535,000 audio streams on tracked subscription services, a move coinciding with the song's video debut and the buildup to the premiere of new film "Katy Perry: Part of Me."



| | V | 1 | | are | 0 | | |
|--------|------|-----------------|--|--------|------|-----------------|--|
| |) | 0 | N-DEMAND nicken ONGS data compiled by BDS | 0 |) | Y | OUTUBE You Tube |
| STORY | LAST | WEEKS ON CHT | | THIS | LAST | WEEKS ON CHT | TITLE The most popular songs on YouTube. ARTIST IMPRINT/LABEL |
| | 1 | 16 | # CALL ME MAYBE SWKS CARLY RAE JEPSEN 604/UNIVERSAL | 1 | 19 | 3 | WIDE AWAKE KATY PERRY CAPITOL |
| ı | 2 | 16 | SOMEBODY THAT I USED TO KNOW GOTYE FEAT KIMBRA SAMPLES 'N' SECONDS/FAIRIFAXUINNERSAL REPUBLIC | 2 | 1 | 13 | CALL ME MAYBE CARLY RAE JEPSEN 604/SCHOOLBOY/INTERSCOPE |
| į | 4 | 9 | PAYPHONE MAROON 5 FEAT. WIZ KHALIFA A&M/OCTONE/INTERSCOPE | 3 | 3 | 10 | PAYPHONE MAROON 5 FEAT, WIZ KHALIFA A&M/IDCTONE/INTERSCOPE |
| | 3 | 16 | WE ARE YOUNG FUN. FEATURING JANELLE MONAE FUELED BY RAMEN/RRP | 4 | 2 | 12 | BOYFRIEND JUSTIN BIEBER SCHOOLBOY/RAYMOND BRAUN/ISLAND/IDJMG |
| i | 6 | 12 | BOYFRIEND JUSTIN BIEBER SCHOOLBOY/RAYMOND BRAUN/ISLAND/IDJMG | 5 | 5 | 21 | SOMEBODY THAT I USED TO KNOW GOTVEFEATIGNBRA SAMPLES'N SECONDS/FAMFEAVUNIVERSALREPUBLIC |
| ij | 7 | 16 | STARSHIPS NICKI MINAJ YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC | 6 | 6 | 13 | WE ARE YOUNG RUN, FEAT, JANELLE MONAE FUELED BY RAMEN/RRP |
| ä | 8 | 16 | LIGHTS | 7 | 7 | 9 | DANCE AGAIN |
| | 5 | 15 | WHAT MAKES YOU BEAUTIFUL | 8 | 8 | 19 | AI SE EU TE PEGO |
| Ñ | 9 | 9 | MERCY | 9 | 10 | 7 | WHERE HAVE YOU BEEN |
| g g | 11 | 16 | KANYE WEST, BIG SEAN, PUSHA T, 2 CHANNZ GOOD, ROC A FELLA OFF JAMYOUNG FEEL SO CLOSE | 10 | 9 | 15 | WHAT MAKES YOU BEAUTIFUL |
| | 10 | 16 | WILD ONES | 11 | 11 | 2 | ONE DIRECTION SYCO/COLUMBIA PAPARAZZI |
| ø | 24 | 2 | FLO RIDA FEATURING SIA POE BOY/ATLANTIC WIDE AWAKE | 12 | 14 | 9 | GIRLS GENERATION S.M. STARSHIPS |
| | 12 | 16 | GLAD YOU CAME | 13 | 15 | 17 | WILD ONES |
| i | 13 | | THE MOTTO | 14 | | 46 | SOMEONE LIKE YOU |
| 1 | | 13 | DRAKE FEAT. UL WAYNE YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC SOME NIGHTS | | 16 | | PART OF ME |
| 8 | 14 | 16 | FUN. FUELED BY RAMEN/RRP WHERE HAVE YOU BEEN | 15 | | 14 | KATY PERRY CAPITOL |
| | 22 | 5 | RIHANNA SRP/DEF JAM/IDJMG TITANIUM | | | | |
| 9 | 21 | 6 | DAVID GUETTA FEAT. SIA WHAT A MUSIC/ASTRALWERKS/CAPITOL DRIVE BY | 6 | 1 | M | YSPACE TIMUSIC |
| | 15 | 15 | TRAIN COLUMBIA | V |) | S | ONGS TIMUSIC |
| | 16 | 16 | TAKE CARE DRAKE FEAT, RIHANNA YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC | so iti | JAST | WEEKS ON CHT | TITLE |
| g | 27 | 16 | PUMPED UP KICKS FOSTER THE PEOPLE STARTIME INT'L/COLUMBIA | HA | - | 8000 | ARTIST IMPRINT/LABEL SOMEBODY THAT I USED TO KNOW |
| | 17 | 5 | SCREAM USHER RCA | 1 | 1 | 18 | 13 WKS GOTVERSOMERA SAMPLES IN SECONDS PAIR AVAILANCES ALREPUBLIC |
| ĺ | 34 | 7 | BROKENHEARTED KARMIN EPIC | 2 | 2 | 8 | MARGON S FEAT. WIZ KHALIFA A&M, OCTONE, INTERSCOPE WIDE AWAKE |
| ğ | 25 | 16 | MIDNIGHT CITY M83. M83/MUTE/CAPITOL | 3 | 4 | 3 | KATY PERRY CAPITOL |
| | 19 | 16 | HYFR (HELL YEAH F*****G RIGHT) DRAKE FEAT LIL WAYNE YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC | 4 | = | 1 | CALL ME MAYBE CARLY RAE JEPSEN 604SCHOOLBOY/INTERSCOPE |
| | 20 | 16 | FADED TYGA FEAT. LIL WAYNE YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC | 5 | 3 | 11 | BOYFRIEND JUSTIN BIEBER SCHOOLBOY/RAYMOND BRAUN/ISLAND/IDJMG |
| | 30 | 5 | DRUNK ON YOU LUKE BRYAN CAPITOL NASHVILLE | 6 | 8 | 41 | SET FIRE TO THE RAIN ADELE XLCOLUMBIA |
| | 23 | 9 | DRANK IN MY CUP KIRKO BANGZ LIMG/UNAUTHORIZED/WARNER BROS. | 7 | 7 | 8 | TITANIUM DAVID GUETTA FEAT. SIA WHAT AMUSIÇ/ASTRALWERKS/CAPITOL |

| | WEEK | LAST | WEEKS ON CHT | TITLE ARTIST IMPRINT/LABEL |
|---|------|------|-----------------|--|
| | 1 | 1 | 18 | # SOMEBODY THAT I USED TO KNOW BUTCHER SWIFE SWIFT SWIFT SWIFE SWIFT SWI |
| | 2 | 2 | 8 | PAYPHONE MAROON 5 FEAT: WIZ KHALIFA A&M OCTONE/INTERSCOPE |
| ı | 3 | 4 | 3 | WIDE AWAKE KATY PERRY CAPITOL |
| ı | 4 | = | 1 | CALL ME MAYBE CARLY RAE JEPSEN 604/SCHOOLBOV/INTERSCOPE |
| ĺ | 5 | 3 | 11 | BOYFRIEND JUSTIN BIEBER SCHOOLBOY/RAYMONO BRAUN/ISLAND/IDJMG |
| | 6 | 8 | 41 | SET FIRE TO THE RAIN ADELE XLICOLUMBIA |
| | 7 | 7 | 8 | TITANIUM DAVID GUETTA FEAT. SIA WHAT AMUSIC/ASTRALWERKS/CAPITOL |
| | 8 | 5 | 8 | WHERE HAVE YOU BEEN RIHANNA SRP/DEF JAM/IDJMG |
| | 9 | 10 | 59 | ROLLING IN THE DEEP ADELE XLCOLLIMBIA |
| | 10 | 6 | 12 | WHAT MAKES YOU BEAUTIFUL ONE DIRECTION SYCO/COLUMBIA |
| | 11 | 12 | 48 | SOMEONE LIKE YOU ADELE XLCOLUMBIA |
| | 12 | 11 | 9 | MERCY KNWEWESTBIGSEAN PUSHATZOHANZ GOOD, FOC A-FELLADIF JAWKUMS |
| | 13 | 13 | 2 | SCREAM USHER RCA |
| ı | 14 | 9 | 14 | STARSHIPS NICKIMINAL YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC |
| Ī | 15 | 15 | 29 | WE FOUND LOVE RIHANNA FEAT. CALVIN HARRIS SRP/DEFJAM/IDJMG |

SOCIAL 50:

| WEBK | ARTIST |
|------|-------------------------------|
| 1 | LIZ GILLIES |
| 2 | HEROBUST |
| 3 | COURAGE MY LOVE |
| 4 | JMSN |
| 5 | ATLAS GENIUS |
| 6 | GEORGE ELLIAS |
| 7 | ILL-ESHA |
| 8 | CARLO LIO |
| 9 | EXIST STRATEGY |
| 10 | NGUZUNGUZU |
| 11 | SWIZZZ |
| 12 | THE LIGHTHOUSE AND THE WHALER |
| 13 | HOBBIE STUART |
| 14 | THE NEARLY DEADS |
| 15 | TWO WOUNDED BIRDS |



CHERRYTREE/INTERSCOPE

56 Go to www.billboard.biz for complete chart data

| A. | Н | EATSEEKERS ALBUN | 1S TH | |
|-----|----------------------|--|------------------------------------|-----|
| HIS | AST WEBK WEBKS | ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (PRICE) | TITLE | THE |
| 0 | 4 69 | VOLBEAT VERTIGE 0 (9814/UNIVERSAL REPUBLIC (13.98) | Beyond Hell/Above Heaven | - |
| 2 | 2 17 | IMAGINE DRAGONS KIDINAKORNER/INTERSCOPE 016620/1GA (7.98) | Continued Silence (EP) | |
| 3 | HOT SHOT DEBUT | DYING FETUS RELAPSE 7178* (13.98) | Reign Supreme | |
| 4 | NEW | GERALD ALBRIGHT / NORMAN BROWN CONCORD JAZZ 33445/CONCORD (18.98) | 24/7 | |
| 5 | 6 40 | GROUPLOVE CANVASBACK/ATLANTIC 527696*/AG (13.98) | Never Trust A Happy Song | |
| 6 | 35 36 | GREATEST NERO GAINER MTA/MERCURY/CHERRYTREE/INTERSCOPE 016371/JGA (9.38) | Welcome Reality | |
| 7 | NEW | DANIEL PARENDOM | Music Of Power, Passion And Beauty | |
| 8 | NEW | CAN MUTE 69527 (29.98) | The Lost Tapes | |
| 9 | NEW | VAMPIRES EVERYWHERE! HOLLYWOOD WASTE 8879 (15.98) | Hellbound And Heartless | |
| 10 | NEW | VICCI MARTINEZ UNIVERSAL REPUBLIC DIGITAL EX (7.98) | Vicci | |
| 1 | 34 6 | MICHAEL KIWANUKA COMMUNION/POLYDOR/CHERRYTREE/INTERSCOPE DIGITAL EX/IGA (9.98) | Home Again | |
| 12 | NEW | MAKE DO AND MEND RISE 162 (11.98) | Everything You Ever Loved | |
| 13 | NEW | SMOKE DZA CINEMATIC 404/HIGH TIMES (13.98) | RugbyThompson | |
| 14 | 7 64 | THE HEAD AND THE HEART SUB POP 915* (10.98) | The Head And The Heart | |
| 15 | 9 4 | AZEALIA BANKS POLYDOR/INTERSCOPE DIGITAL EX/IGA (4,98) | 1991 (EP) | |
| 16 | NEW | THE DEVIN TOWNSEND PROJECT HHEVYDEVY 0595/INSIDE OUT (59.88 CD/DVD) | By AThread: Live In London | |
| 17 | NEW | BELLARIVE SPARROW 03873/EMI CMG (9.98) | The Heartbeat | |
| 18 | 18 52 | ANDY GRAMMER S-CURVE 151602 (9.98) | Andy Grammer | |
| 19 | 26 10 | BEN HOWARD UNIVERSAL ISLAND 016588/UNIVERSAL REPUBLIC (11.98) | Every Kingdom | |
| 20 | NEW | DELTA RAE SIRE 531391,WARNER BROS. (13.98) | Carry The Fire | |
| 21 | 3 2 | DIPLO MAD DECENT 165 (7.98) | Express Yourself (EP) | |
| 22 | 1 2 | THE BOUNCING SOULS CHUNK SAAH 161*/RISE (12.98) | Comet | |
| 23 | 15 3 | JUKEBOX THE GHOST YEP ROC 2279' (11.98) | Safe Travels | |
| 24 | NEW | MORNING PARADE ASTRALWERKS 80895 (12.98) | Morning Parade | |
| 25 | NEW | PEAKING LIGHTS MEXICAN SUMMER 114*/KEMADO (9.98) | Lucifer | |

| 9 | | |
|---|---|--------|
| | | |
| 4 | 1 | wn and |

Gerald Albright team up to nab their fourth and second No. 1s on Contemporary Jaz respectively. They play a series of tour dates togethe throughout the summer.

The band's song "Tongue Tied" hi No. 1 on Alternati last week, and has sold 517,000 downloads to date, according to Nielsen SoundSca Meanwhile its



album has shifted 69,000.

The group, which was featured in Billboard.com's Candid Covers ser on June 12, make its Billboard char debut with 1,000.

| | THIS | LAST | WEBKS | ARTIST LABEL & NUMBER/DISTRIBUTING LASEL (PRICE) | TITLE | CERT |
|------------|------|------|-------|--|-------------------------|------|
| 1 | 26 | 22 | 8 | FATHER JOHN MISTY SUB POP 970* (13:98) | Fear Fun | |
| | 27 | NE | W | CHILDREN 18:3 TOOTH & NAIL 30882/EMI CMG (9.98) | On The Run | |
| nd | 28 | NE | W | DANIEL BARENBOIM/WEST-EASTERN DIVAN ORCHESTRA DECCA 016872/DECCA CLASSICS (35.98) Beethoven F | or All: Shymphonies 1-9 | |
| | 29 | 8 | 3 | KREATOR NUCLEAR BLAST 2588 (15.98) | Phantom Antichrist | |
| | 30 | 30 | 44 | KENDRICK LAMAR TOP DAWG DIGITAL EX (7.98) | Section.80 | |
| ZZ, | 31 | NE | w | NOEL TORRES DEL 40458/SONY MUSIC LATIN (9.58) | De Ayer A Hoy | |
| y'll | 32 | 13 | 3 | LIARS MUTE 9533* (14.98) | wixiw | |
| ier | 33 | 29 | 5 | KISHI BASHI JOYFUL NOISE 92* (10.98) | 151A | |
| | 34) | NE | w | HSAHN CANDLELIGHT 13507 (15.98) | Eremita | |
| | 35 | NE | w | TILONS 2101 DIGITAL EX (3.98) | Born 2 Run (EP) | |
| j | 36 | 11 | 3 | ALEJANDRO ESCOVEDO FANTASY 32997/CONCORD (15-98) | Big Station | |
| it ive | 37 | 49 | 6 | FLORIDA GEORGIA LINE BIG LOUD MOUNTAIN OO! EX (4.98) | It'z Just What We Do | |
| | 38 | 19 | 6 | JD MCPHERSON FEATURING JIMMY SUTTON AND ALEX HALL HISTYLEROUNDER 6191396.00 NCORD (14.98) | Signs & Signifiers | |
| | 39 | NE | w | MIKE STERN HEADS UP 33186/CONCORD (18.99) | All OverThe Place | |
| o an. | 40 | NE | W | MNEMIC NUCLEAR BLAST 2871 (15.98) | Mnemesis | |
| | 41 | 33 | 37 | DEDITION VINC | omething ForThe Pain | |
| d | 42 | NE | w | DR. ACULA VICTORY 671 (13.98) | Nation | |
| 45 | 43 | NE | w | MC YOGI & THE SACRED SOUND SOCIETY MINDFULTALENT 1201/WHITE SWAN (11.98) | Pilgrimage | |
| 151 151 | 44 | NE | w | TIM ROGERS & THE FELLAS BLACKBERRY 1689 (12.98) | Real | |
| n | 45 | NE | :W | THE FLOWER KINGS INSIDE OUT 0589/CENTURY MEDIA (15.98) | Banks Of Eden | |
| A | 46 | 43 | 8 | ELECTRIC GUEST ACROSS THE UNIVERSE 70324*/DOWNTOWN (10.98) | Mondo | |
| 11 | 47 | RE-E | NTRY | FOVY CHAZANA | urch Of Rock And Roll | |
| ries | 48 | 50 | 12 | VALLEE BARTY | o Modern Talking (EP) | |
| es | 49 | 12 | 2 | GUIDED BY VOICES | s Clown Spots A UFO | |
| rt O. | 50 | RE-E | NTRY | 7TH HEAVEN NTO 0013 EX (9.98) | Pop Media | |

HEATSEEKERS SONGS

| 0.0040 | | | |
|--------|------|-------|---|
| MER | LAST | WEEKS | TITLE ARTIST IMPRINT/PROMOTION LABEL |
| 1 | 6 | 5 | WANT U BACK TWK CHER LLOYD SYCO/EPIC |
| 2 | 2 | 14 | TONGUE TIED GROUPLOVE CANVASBACK/ATLANTIC |
| 3 | 1 | 10 | WANTED HUNTER HAYES ATLANTIC/WMN |
| 4 | 4 | 6 | HOW WE DO (PARTY) RITA ORA ROC NATION/COLUMBIA |
| 5 | 3 | 8 | ANGEL EYES LOVE AND THEFT RCA NASHVILLE |
| 6 | 7 | 14 | LITTLE TALKS OF MONSTERS AND MEN SKRIMSL EHF LAEKJARAS 1/UNIVERSAL REPUBLIC |
| 7 | 5 | 3 | HO HEY THE LUMINEERS DUALTONE |
| 8 | 9 | 11 | WHY YA WANNA JANA KRAMER ELEKTRA NASHVILLE/WMN |
| 9 | 8 | 9 | COWBOYS AND ANGELS DUSTIN LYNCH BROKEN BOW |
| 10 | 11 | 28 | MIDNIGHT CITY M83. M83/MUTE/CAPITOL |
| 11 | Ni | W | AMEN MEEK MILL FEATURING DRAKE MAYBACH/WARNER BROS. |
| 12 | 10 | 20 | AYY LADIES TRAVIS PORTER FEATURING TYGA PORTER HOUSE/RCA |
| 13 | 12 | 6 | IT'S TIME IMAGINE DRAGONS KIDINAKORNER/INTERSCOPE |
| 14 | 13 | 6 | SNAP BACKS & TATTOOS DRIICKY GRAHAM NU WORLD ERA/EONE |
| 15 | 14 | 14 | AI SE EU TE PEGO MICHEL TELO PANTANNAL/RGE/SONY MUSIC |
| 16 | 18 | 25 | BANGARANG SKRILLEX FEATURING SIRAH BIG BEAT/OWSLA/ATLANTIC/RRP |
| 17 | 15 | 7 | REFILL ELLE VARNER MBK/RCA |
| 18 | 25 | 2 | DON'T RUN AWAY TYLER JAMES WILLIAMS FEATURING IMS WALT DISNEY |
| 19 | Ni | W | PROMISES NERO MTA/MERCURY/IDJMG |
| 20 | 20 | 43 | SCARY MONSTERS AND NICE SPRITES SKRILLEX BIG BEAT/ATLANTIC/RRP |
| 21 | 24 | 2 | THE A TEAM ED SHEERAN ELEKTRAVATLANTIC |
| 22 | 21 | 4 | SOMETHING TO DO WITH MY HANDS THOMAS RHETT VALORY |
| 23 | 16 | 16 | FINE BY ME ANDY GRAMMER S-CURVE |
| | | | |

REGIONAL HEATSEEKERS #1 ALBUMS



PROGRESS REPORT

For All Those Sleeping, "Outspoken"

The rock band secures its best sales week yet as its latest album opens at No. 95 on the Billboard 200 with 5,000, according to Nielsen SoundScan. The set also takes a bow at No. 9 on Hard Rock Albums (viewable at billboard.biz/charts).



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

SOUTH ATLANTIC Gerald Albright / Norman Brown Dying Fetus Ski Johnson Underdogs On Top Bellarive Volbeat Beyond Hell/Above Heaven Imagine Dragons Continued Silence (EP) Delta Rae Daniel Barenboim Beethoven For Alt: Music Of Power, Passion And Beauty Grouplove Never Trust A Happy Sons Nero Welcome Reality

23 5 THE RECIPE KENDRICK LAMAR FEATURING DR. DRE AFTERMATH/INTERSCOPE

SAME DAMN TIME FUTURE FREEBANDZ/A-1/EPIC

17 10

Little Big Town

THE BILLBOARD HOT 100 TITLE NEEKS WEEKS Artist H H 1 1 1 18 #1 swks ALL MEMAYRE Carly Rae Jepsen 1 PAYPHONE Maroon 5 Featuring Wiz Khalifa Gotye Featuring Kimbra • SAMPLES 'N' SECONDS/FAIRFAX/UNIVERSAL REPUBLIC SOMEBODY THAT I USED TO KNOW 2 2 Katy Perry G CAPITOL GREATEST WHERE HAVE YOU BEEN GAINER/AIRPLAY OR LIKE CIRCUIT HARRISSE DEANL GOT Rihanna 6 8 8 10 Ellie Goulding 6 12 13 27 WE ARE YOUNG 8 7 WHAT MAKES YOU BEAUTIFUL One Direction SYCO/COLUMBIA 4 9 6 5 Usher • BCA 10 11 14 IELLBACK (MAX MARTIN SHELLBACK, S.KOTECHAJU RAYMOND IV) NES SAVMELTDILLADR.JUDRINPMEIXS.RRIERAVWELLI.LIUTREILM.COOPREBMADDH** OPCEDMATIANTIC UM David Guetta Featuring Sia OHMATAMASICASTRALIERACUTTREILM.COOPREBMADDH** David Guetta Featuring Sia OHMATAMASICASTRALIERACUTTREI WILD ONES 9 7 11 TITANIUM 12 15 18 12 The Wanted GLAD YOU CAME 13 13 11 **⊕** GLOBAL TALENT/MERCURY/IDJMG BACK IN TIME 14 12 MERCY MERCY Kanye West, Big Sean, PushaT, 2 Chainz LIFTERKOWEST, STATT, SANDERSON, THORNTON, TEPPS, J. THOMAS, D. BEAGLE, W. RILLEY, RWILLIAMS) • G.O.O.D, RICCA FELLADER JAMNDUNG OF CO.O.D, RICCA FELLADER JAMNDUN 15 19 21 DRUNK ON YOU Luke Bryan GCAPITOLNASHVILLE 16 16 16 16 BROKENHEARTED 17 18 17 Karmin 16 IANN.N.NOONAN,R.HEAD, J.HILL,C.KELLY,H.WALTER,E.WRIGHTI ustin Bieber 2 18 10 10 13 DRIVE BY ESPIONAGE, B. WALKER (PMONAHAN, E. LIND, A. BJORKLUND) Train 10 19 17 15 Eric Church © EMI NASHVILLE 19 SPRINGSTEEN 20 20 20 STRONGER (WHAT DOESN'T KILL YOU) 21 22 19 Kelly Clarkson ● 19/BCA Calvin Harris ⊕ULTRA FEEL SO CLOSE 22 23 23 12 I WON'T GIVE UP 23 Jason Mraz 25 26 Neon Trees **EVERYBODY TALKS** 24 24 30 24 GIVE YOUR HEART A BREAK 25 26 34 Demi Lovato 25 HOLLYWOOD Kenny Chesney BLUE CHAIR/COLUMBIA NASHVILLE/SONY MUSIC COME OVER 26 30 32 Y (S.HUNT, S.MCANALLY, J.OSBORNE) THE FIGHTER 27 28 36 WORK HARD, PLAY HARD Wiz Khalifa 28 29 29 17 BLEVIN,M.S.ERIKSEN,T.E.HERMANSEN EVEN IF IT BREAKS YOUR HEART 33 EliYoung Band ⊕ REPUBLIC NASHVILLE Drake Featuring Lil Wayne IEV/CASH MONEY/UNIVERSAL REPUBLIC THE MOTTO 30 27 24 Drake Featuring Rihanna SOME NIGHTS fun. **⊙** FUELED BY RAMEN/RRP 32 41 47 32 Katy Perry OG CAPITOL 34 31 DRANK IN MY CUP Kirko Bangz LMG/UNAUTHORIZED/WARNER BROS. 31 28 34 35 LET'S GO Calvin Harris Featuring Ne-Yo **⊕** ULTRA Ca\$h Out CASHIN' OUT 36 37 37 36 37 Dierks Bentley GAPITOL NASHVILLE 40 38 WE BUNTHE NIGHT Havana Brown Featuring Pitbull ● UNIVERSAL REPUBLIC 38 48 One Direction SYCO/COLUMBIA 39 47 B,C.FALK (R.YACOUB,C.FALK,S.KOTECHA) 40 NO LIE 2 Chainz Featuring Drake © DUFFLE BAG BOYZ/DEF JAM/IDJMG 58 67 WILL MADE IT (TEPPS, A.GRAHAM, M.WILLIAMS) Carrie Underwood © 19/ARISTA NASHVILLE 18 41 35 27 ONE MORE NIGHT Maroon 5 42 Usher • RCA 36 40 WE FOUND LOVE Rihanna Featuring Calvin Harris 46 42 44 4 PARTY ROCK ANTHEM 45 6 46 52 HEART ATTACK Trey Songz SongBook/ATLANTIC SOMETHIN' 'BOUT A TRUCK Kip Moore MCA NASHVILLE 47 39 35 (KISSED YOU) GOOD NIGHT Gloriana 51 55 SET FIRE TO THE RAIN Adele O XIJCOLUMBIA 49 43 43 1 YOU DON'T KNOW HER LIKE I DO 49 50 Brantley Gilbert 50 **⊙** VALORY Cher Lloyd O SYCQ/EPIC 51 WANT U BACK 51 75 BEEZ IN THE TRAP 62 54 52 Nicki Minaj Featuring 2 Chainz 48 YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC BURN IT DOWN 53 64 66 30 B.o.B Featuring Taylor Swift 54 56 **BOTH OF US** 18 NDHUSTLEIATLANTIC PONTOON OW'TE IN HEMBYL LAIRD, B.DEANI

| 10 | | | KS | so to | | | NOI |
|--|----------------------|------|----------------|-------|--|------|------|
| The crooner collects | WEB | WEEK | 2 WEEKS AGO | WEBK | TITLE Artist PRODUCER (SONGWRITER) IMPRINT / PROMOTION LABEL | CERT | PEAK |
| his 18th Hot 100 top | 56 | 61 | 80 | | LEMME SEE Usher Featuring Rick Ross JIMJONSINAR MORRISJUGSCHEFFERD MORRISJUMARZOUCA, LIRAYMOND IVE BELLINGERLIKNIGHTEN, WLROBERTS III ● RCA | | 56 |
| 10, extending his mark for the most | 57 | 60 | 64 | | TONGUE TIED Grouplove RRABINIGROUPLOVEI GOCANVASBACK/ATLANTIC | | 57 |
| top 10s among male | 58 | 86 | _ | | WHISTLE Flo Rida | | 58 |
| singers dating to his first week in the | 69 | 57 | 59 | | BEERS AGO Toby Keith | | 57 |
| top tier (Sept. 6, | 60 | 59 | 61 | | TKEITH(TKEITH,B.PINSON) SHOW DOG-UNIVERSAL WANTED Hunter Hayes | | 59 |
| 1997). | $\boldsymbol{\succ}$ | | | | D.HUFF.HAYES (T.VERSES, HAYES) D.ATLANTIC NASHVILLEWMIN LEAVE YOU ALONE Young Jeezy Featuring Ne-Yo | | 7122 |
| 42 | 61 | 62 | 60 | | WARRENG U.W.JENKINS,W.GRIFFIN,S.C.SMITH,LLISTON-SMITH) OCTE/DEF JAMIDJING HOW WE DO (PARTY) Rita Ora | | 51 |
| Ahead of the set's likely lofty launch | 62 | 68 | 85 | | THE RIMNERS (A HARR, LIACKSON, A DAVIDSON, SDAVIDSON, A DELICATE, BINCKEEK SHEEHAN HDAVIS & GODD IR () SHARVEY, RIVHHITOH, CIVALLAGE BIVESTI • • PROCINATION COLLUMBIA | | 62 |
| on next week's | 63 | 65 | 69 | | ANGEL EYES Love And Theft JLEG (J.COPLANE GUNDERSON,E PASLAY) OR RCA NASHVILLE | | 63 |
| Billboard 200, the Overexposed | 64 | 67 | 75 | | TOO CLOSE Alex Clare DIPLO,SWITCH A RECHTSCHAID (A CLARE, J DUGUID) ● UNIVERSAL ISLAND, UNIVERSAL REPUBLIC | | 48 |
| preview track | 65 | 71 | 73 | | NOBODY'S PERFECT JL COLE (J COLE, C MAYFIELD) | | 65 |
| enters Hot Digital Songs at No. 12 with | 66 | 66 | 62 | | HYFR (HELL YEAH F****** G RIGHT) T-MINUS IA GRAHAM, D CARTERINSHERIR, TWILLIAMS A PALMANUK SAMR, CHILL | | 62 |
| 95,000 downloads | 67 | 53 | 44 | | BIRTHDAY CAKE DA INTERNZIT NASH R FENTYM PALACIOS E CLARK) Rihanna Featuring Chris Brown © SRP/DEF JAM/10JMG | | 24 |
| sold. | 68 | 72 | 71 | | TAKE IT TOTHE HEAD DJ Khaled Feat. Chris Brown, Rick Ross, Nicki Minaj & Lil Wayne | | 63 |
| - | 69 | 63 | 78 | | THERMAN SUMMED WAS MUST CLASS MOVE THE REST, CLASS MOVE THE REST, CLASS MAY A SUMMED AND A SUMED AND A SUMMED AND A SUMMED AND A SUMMED | | 63 |
| | 70 | 70 | 70 | | FROGERS (T.SHAPIRO,TMARTIN,M.NESLER) POSTCARD FROM PARIS The Band Perry | | 70 |
| 51 | 71 | | 57 | | N.CHAPMAN (K.PERRYX.PERRYX.EDIOGUARDI,J. COHEN) PREPUBLIC NASHVILLE FLY OVER STATES Jason Aldean | | 32 |
| The fourth-place | | 69 | 7 110 | | MKNOX M.DULANEYN.THRASHERI BEAUTY AND A BEAT Justin Bieber Featuring Nicki Minaj | | No. |
| finalist on U.K. | 72 | NE | | | MAX MARTIN ZEDD IMAX MARTIN A ZASLAVSKI, SKOTECHA, O, TMARAJI SCHOOLBOV RAVMOND BRAUNTSLAND/IDJUMG LITTLE TALKS Of Monsters And Men | | 72 |
| TV competition "The X Factor" | 73 | 79 | 79 | | OFMONSTERS AND MEN,A ARNARSSON IN B HILMARSDOTTIRR THORHALLSSON) • SKRIMSLEHFLAEKJARAS I/UNIVERSAL REPUBLIC | | 73 |
| last year (when | 74 | 73 | 90 | | HO HEY The Lumineers RHADLOCK (WSCHULTZ,J.FRAITES) ⊕ DUALTONE | | 73 |
| One Direction placed third) | 75 | 81 | 91 | | CHASING THE SUN ASMITH (A. SMITH,E. GLEAVE) The Wanted G GLOBAL TALENT,MERCURY,IDJMG | | 75 |
| claims Greatest | 76 | 89 | - | | OVER Blake Shelton SHENDRICKS (PJENKINS,D.E.JOHNSON) | | 76 |
| Gainer honors on Heatseekers | 77 | 83 | 74 | | WHY YA WANNA SHENDRICKS (C.GRAVITIC, DESTEFANO, A GORLEY) Jana Kramer © ELEKTRA NASHVILLE/WMN | | 74 |
| Songs (6-1) and | 78 | 78 | 83 | | FOR YOU Keith Urban D HUFFK URBAN (M POWELL) KURBAN) © CAPITOL NASHVILLE | | 78 |
| Mainstream Top 40 (27-23). The cut | 79 | 82 | 86 | | COWBOYS AND ANGELS Dustin Lynch | | 79 |
| bounds 48-30 on | 80 | 76 | 65 | | B.BEAVERS (D.LYNCH.J.LEO,T.NICHOLS) | | 17 |
| Hot Digital Songs (56,000, up 50%). | 81 | 77 | 76 | | REDONĘAL BURNA (N.KHAYATĘ "IGLESIAS,B.HAJJ,AJ JUNIORA C.PEREZ) ■ EPIC UP! LoveRance Featuring lamSu & Skipper or 50 Cent | | 46 |
| 72 & 95 | 82 | | | | ROLIVER, IMMS, P.COX) © STUDD LIFE/INTERSCOPE CREW LOVE Drake Featuring The Weekind | | 200 |
| As Believe storms | \sim | 85 | 82 | | CMONTAGNESS THE WEEKENDUN SHEBB (A GRAHAMAN SHEBB A PALMAN A TESRAYEL MONTAGNESS) O YOUNG MONEYCASH MONEYLAWERSAL REPUBLIC MIDNIGHT CITY M83. | | 80 |
| the Billboard 200's | 83 | 88 | 88 | | A GONZALEZ J MELDA-JOHNSEN (A GONZALES M.KIBBY J MEDAL-JOHNSEN) ① M83/MUTE/CAPITOL | • | 72 |
| summit with the year's largest debut | 84 | 84 | 81 | | RIGHT BY MY SIDE Nicki Minaj Featuring Chris Brown POPDAKRIPPA 122, PROOF (O.T.MARAJA WANSEL W.FELDEREDEAN, JROBERTS R.COLSON) • YOUNG MONEY, CASHMONEY, UNREDS A REPUBLIC | | 51 |
| sales total (see Over | 85 | 74 | 38 | | MY HOMIES STILL STREETRUNNERRDIAZIO CARTER,S ANDERSON,N WARWARR DIAZM AIELLO] LII Wayne Featuring Big Sean ⊕ YOUNG MONEYCASHMONEYUNIVERSAL REPUBLIC | | 38 |
| the Counter, page 53), the album's | 86 | NE | W | | AMEN Meek Mill Featuring Drake KEYWANEIRR.WILLIAMS,JFELTONA.GRAHAM.D.M.WEIRI,LLABRAMS,M.H.M.CDONALD) ● MAYBACH,WARNERBROS. | | 86 |
| fifth and sixth Hot | 87 | 87 | 77 | | AYY LADIES MROBERTS (D.WOODS, H.DUNCAN, L.MATTOX, M.NGUYEN-STEVENSON, MROBERTS) Travis Porter Featuring Tyga Porter House RCA Porter House RCA | | 53 |
| 100 entries bow with digital sales of | 88 | 96 | _ | | HARD TO LOVE KJACOBS,M MCCLUREL BRICE (B.MONTANA, J.OZIER, B.GLOVER) © CURB | | 88 |
| 53,000 and 31,000, | 89 | 92 | 93 | | IT'S TIME Imagine Dragons | | 89 |
| respectively. | 90 | 80 | 63 | 18 | B.D.B.R.D.R.L.M.A.G.INE DRAGONS (D.REYNOLDS,W.SERMON, B.M.CKEE) O HURRY O HURRY Zac Brown Band | | 50 |
| 100 | 91 | 95 | 100 | | K.STEGALIZ.BROWN (Z.BROWN,W.DURRETTE,J.OTTO) ● SOUTHERN GROUND/ATLANTIC/BIGGER PICTURE GLASS Thompson Square | | 91 |
| | 92 | 97 | 100 | | NV(R.COPPERMAN,J.NITE) © STONEY CREEK SNAP BACKS & TATTOOS Driicky Graham | | 92 |
| A STATE OF | | Sam | | | YUNG BERGARCHTHE BOSS (LCOOPER.V.GRAHAM,C.WARD,A.REDMAN) DARK SIDE Kelly Clarkson | | |
| 93 | 93 | NE | | | G.KURSTIN (BUSBEE,ALEX G.) ● 19/RCA | | 93 |
| After registering her | 94 | 100 | 89 | | TURN UPTHE MUSIC THE UNDERDOGS FUEGO ICM BROWN,H.J MASON, JR. DE THOMAS A PALMERM JIMINEZ T.COLESI ORCA | | 10 |
| longest-reigning Hot 100 No. 1 with | 95 | NE | W | | RIGHT HERE Justin Bieber Featuring Drake HIT-BOYLLBIEBER,C HOLLIS,AGRAHAM,E BELLINGER) Justin Bieber Featuring Drake © SCHOOLBOY,RAYMOND BRAUMISLAND/IOJMG | | 95 |
| former three-week | 96 | 98 | - | | AI SE EUTE PEGO Michel Telo D.BORGES (S.AXEMOI,A.DYGGS) PANTANNAL/RGE/SONY MUSIC LATIN | | 81 |
| leader "Stronger (What Doesn't Kill | 97 | 99 | 97 | | GOLD ON THE CEILING DANGER MOUSE, THE BLACK KEYS (D. AUERBACH, P.CARNEY, B. BURTON) The Black Keys O NONESUCH-WARNER BROS. | | 97 |
| You)" (No. 21), | 98 | RE-E | NTRY | | BANGARANG Skrillex Featuring Sirah SKRILLEX (S.MOORE) Ø BIG BEAT/OWSLA/ATLANTIC/RRP | | 72 |
| the follow-up lifts 20-17 on Adult Top | 99 | 94 | 84 | | SO GOOD B.O.B RB TEDDERN ZANCANELIA IR B TEDDERN ZANCANELIA B KUTZLE, BR SIMMONS, JR I OREBELROCK, GRAND HUSTLE/ATLANTIC OREBELROCK, GRAND HUSTLE/ATLANTIC | | 11 |
| 40 and 38-34 on | 100 | NE | w | | LOVIN' YOU IS FUN Easton Corbin | | 100 |
| Mainstream Top 40. | | | | | C.C.HAMBERLAIN (J.BEAVERS,B.DIPIERO) | | |

BETWEEN THE BULLETS

'LIGHTS' SHINES IN TOP 10 AT LAST



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

55 51

iectronically monitored 24 hours a day, 7 days a week by Nielse as compliced from Internet salies reportle collected and provided and defail. LiC and Nielsen SoundSean, Inc. All rights reserved.

100 AIRPLAY (222 stations, encompassing pop, adult nock, country R&B/hip-hop, Christian, gospeil, dance, jazz and Latin Christian Christian Hor DigitAL, Sovokas, DigitAL, 2000ss, The lockling overal and general-goine, respectively, down soundscan Hor Too Airplay, and Hor Digital Songs data is used to compile the Bilboard Hor TOO. All charts 2 2012, promise

15 15 23 WILD ONES FLO RIDA FEAT. SIA POE BOY/ATLANTIC 16 20 12 MERCY AWY WEST BIS SEAN PUSHA T 2 CHANG GO DD. DEF JAM/DJ.MG
17 17 15 BROKENHEARTED
KARMIM SEPIT.

THE FIGHTER

6 COME OVER SPRINGSTEEN ERIC CHURCH EMI NAS 18 FEEL SO CLOSE 25 5 PONTOON
UITTLE BIG TOWN CAPITOL NASHVILLE
23 9 WORK HARD, PLAY HARD
WIZ KHALIFA BIGTOINA/ATT ALVANDAD

20 21 5

| 0 |) | H | OT DIGITAL SON | IG: | STM | | | |
|------|------|-----------------|--|------|------|------|-----------------|------------------------------|
| THIS | LAST | WEEKS ON CHT | TITLE ARTIST IMPRINT / PROMOTION LABEL | CERT | THIS | LAST | WEEKS ON CHT | TITLE ARTIST IMPRII |
| 1 | 1 | 18 | CALL ME MAYBE GWAS CARLY RAE JEPSEN 60/SCHOOLBOY/INTERSCOPE | | 26 | 22 | 23 | DRIVE BY |
| 2 | 3 | 5 | WIDE AWAKE KATY PERRY CAPITOL | | 27 | 29 | 12 | GIVE YOU |
| 3 | 2 | 10 | PAYPHONE MARGON 5 FEAT. WIZ KHALIFA A&M/OCTONE/INTERSCOPE | | 28 | 28 | 23 | GLAD YO |
| 4 | 4 | 24 | SOMEBODY THAT I USED TO KNOW GOTYE FEAT KIMBRA SAMPLES TO SECONDISPANFAXUAINERSAL REPUBLIC | | 29 | 31 | 10 | SOME NI |
| 6 | 9 | 21 | LIGHTS ELLIE GOULDING CHERRYTREE/INTERSCOPE | | 30 | 48 | 2 | WANT U |
| 6 | 13 | 10 | TITANIUM DAVID GUETTA FEAT. SIA WHAT A MUSIC/ASTRALWERKS/CAPITOL | | 31 | _5 | 1 | BEAUTY JUSTIN BEBER FEAT. |
| 7 | 8 | 9 | WHERE HAVE YOU BEEN RIHANNA SRP/DEF JAM/IDJMG | | 32 | 60 | 6 | WHISTLE FLO RIDA POE |
| 8 | 7 | 9 | SCREAM USHER RCA | | 33 | 32 | 8 | WE RUN HAVANA BROV |
| 9 | 6 | 11 | BACK IN TIME PITBULL MR. 305/POLO GROUNDS/RCA | | 34 | 30 | 9 | WANTED HUNTER HAYE |
| 10 | 12 | 19 | STARSHIPS NICKI MINALYOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC | | 35 | 35 | 12 | ONE THIN |
| 11 | 10 | 19 | WHAT MAKES YOU BEAUTIFUL ONE DIRECTION SYCO/COLUMBIA | 2 | 36 | 41 | 7 | BOTH OF B.O.B FEAT. TAYLO |
| 12 | = | 1 | ONE MORE NIGHT MAROON 5 A&M/OCTONE/INTERSCOPE | | 37 | 62 | 10 | BURN IT |
| 13 | 16 | 26 | WE ARE YOUNG FUN. FEAT. JANELLE MONAE FUELED BY RAMEN/RRP | 5 | 38 | 51 | 7 | NO LIE 2 CHAINZ FEAT. |
| 14 | 14 | 17 | DRUNK ON YOU LUKE BRYAN CAPITOL NASHVILLE | | 39 | 38 | .6 | 5-1-5-0 DIERKS BENTI |

| 1 | THIS | LAST | WEEKS ON CHT | TITLE ARTIST IMPRINT / PROMOTION LABEL | SERT. |
|---|------|------|-----------------|--|-------|
| | 26 | 22 | 23 | DRIVE BY TRAIN COLUMBIA | |
| | 27 | 29 | 12 | GIVE YOUR HEART A BREAK | |
| | 28 | 28 | 23 | GLAD YOU CAME THE WANTED GLOBAL TALENT/MERCURY/IDJIMG | |
| | 29 | 31 | 10 | SOME NIGHTS FUN. FUELED BY RAMEN/RRP | |
| | 30 | 48 | 2 | WANT U BACK CHER LLOYD SYCO/EPIC | |
| | 31 | _8 | 1 | BEAUTY AND A BEAT JUSTIN BESER FEAT, NOTI MINAUSCHOLDST/RAMMOND BRAUN/SLAND/IDJING | |
| | 32 | 60 | 6 | WHISTLE FLO RIDA POE BOY/ATLANTIC | |
| | 33 | 32 | 8 | WE RUN THE NIGHT HAVANA BROWN FEAT. PITBULL UNIVERSAL REPUBLIC | |
| | 34 | 30 | 9 | WANTED HUNTER HAYES ATLANTIC NASHVILLE/WMN | |
| | 35 | 35 | 12 | ONE THING ONE DIRECTION SYCO/COLUMBIA | |
| | 36 | 41 | 7 | BOTH OF US B.O.B FEAT. TAYLOR SWIFT REBELROCK/GRAND HUSTLE/ATLANTIC | |
| | 37 | 62 | 10 | BURN IT DOWN LINKIN PARK WARNER BROS. | |
| | 38 | 51 | 7 | NO LIE 2 CHAINZ FEAT. DRAKE DUFFLE BAG BOYZ/DEF JAM/IDJMG | |
| | 39 | 38 | 6 | 5-1-5-0 DIERKS BENTLEY CAPITOL NASHVILLE | |
| | 40 | 33 | 18 | SOMETHIN' 'BOUT A TRUCK KIP MOORE MCA NASHVILLE | • |
| | 41 | 46 | 2 | HOW WE DO (PARTY) RITA ORA ROC NATION/COLUMBIA | |
| | 42 | 39 | 27 | STRONGER (WHAT DOESN'T KILL YOU) KELLY CLARKSON 19/RCA | |
| | 43 | 42 | 12 | EVEN IF IT BREAKS YOUR HEART ELI YOUNG BAND REPUBLIC NASHVILLE | • |
| | 44 | 37 | 18 | GOOD GIRL CARRIE UNDERWOOD 19/ARISTA NASHVILLE | |
| | 45 | 44 | 19 | PART OF ME KATY PERRY CAPITOL | |
| | 46 | 34 | 3 | HO HEY THE LUMINEERS DUALTONE | |
| | 47 | 53 | 5 | LET'S GO CALVIN HARRIS FEAT. NE-YO ULTRA | |
| | 48 | 50 | 8 | CASHIN' OUT CASH OUT BASES LOADED/EPIC | |
| | 49 | 47 | 5 | (KISSED YOU) GOOD NIGHT GLORIANA EMBLEM/WARNER BROS. NASHVILLE/WAR | |
| | 50 | 49 | 14 | TOO CLOSE ALEX CLARE UNIVERSAL ISLAND/UNIVERSAL REPUBLIC | |

| 0 |) | R | OCK" | |
|------|------|-----------------|---|-------|
| WEEK | LAST | WEEKS ON CHT | TITLE ARTIST IMPRINT/PROMOTION LABEL | CENT. |
| 1 | 1 | 29 | SOMEBODY THAT I USED TO KNOW TOWKS SOME FULL IMMA SAMPLES IN SECONDS FARFALL IMMERSAL HELBELT. | |
| 2 | 2 | 30 | WE ARE YOUNG FUN. FEAT. JANELLE MONAE FUELED BY RAMEN/RRP | 5 |
| 3 | 5 | 25 | I WON'T GIVE UP JASON MRAZ ATLANTIC/RRP | |
| 4 | 3 | 19 | EVERYBODY TALKS NEON TREES MERCURY/IDJMG | |
| 5 | 4 | 24 | DRIVE BY TRAIN COLUMBIA | |
| 6 | 6 | 18 | SOME NIGHTS FUN. FUELED BY RAMEN/RRP | |
| 7 | 12 | 10 | BURN IT DOWN LINKIN PARK WARNER BROS. | |
| 8 | 7 | 7 | HO HEY THE LUMINEERS DUALTONE | |
| 9 | 8 | 30 | TONGUE TIED GROUPLOVE CANVASBACK/ATLANTIC | |
| 10 | 10 | 41 | PARADISE COLDPLAY CAPITOL | |
| 11 | 11 | 60 | RUMOUR HAS IT ADELE XI/COLUMBIA | |
| 12 | 15 | 21 | LITTLE TALKS OF MONSTERS AND MEN SKRIMSLEHF LAEKJABAS LAUNVERSAL REPUBLIC | |
| 13 | 14 | 32 | SET FIRE TO THE RAIN ADELE XI/COLUMBIA | 3 |
| 14 | 13 | 5 | HOME PHILLIP PHILLIPS 19/INTERSCOPE | |
| 15 | 17 | 62 | ROLLING IN THE DEEP ADELE XI/COLUMBIA | 6 |

| THIS | LAST | WEEKS ON CHT | TITLE ARTIST IMPRINT/PROMOTION LABEL | CFRT |
|------|------|-----------------|--|------|
| 0 | Ť | 12 | # MERCY WAYS MAYS MEST BIG SEAL PUSHAT, 2 CHAINZ GOOD, CEF JAMELING | |
| 2 | 2 | 9 | WORK HARD, PLAY HARD WIZ KHALIFA ROSTRUM/ATLANTIC | |
| 3 | 9 | 9 | WHISTLE FLO RIDA POE BOY/ATLANTIC | |
| 4 | 4 | 8 | BOTH OF US B.OB FEAT. TAYLOR SWIFT REBELROCK/GRAND HUSTLE/ATLANTIC | |
| 5 | 7 | 7 | NO LIE 2 CHAINZ FEAT. DRAKE DUFFLE BAG BOYZ/DEF JAM/IDJMG | |
| 6 | 6 | 13 | CASHIN' OUT CASH OUT BASES LOADED/EPIC | |
| 7 | 5 | 32 | THE MOTTO DRAWE FEAT UL WAVWEYOUNG MONEYCASH MONEYUNIVERSAL REPUBLIC | Ē |
| 8 | - | 1 | AMEN MEEK MILL FEAT. DRAKE MAYBACH/WARNER BROS. | |
| 9 | 14 | 46 | 'TILL I COLLAPSE EMINEM FEAT, NATE DOGG WEB/AFTERMATH/INTERSCOPE | |
| 10 | 11 | 12 | BEEZ IN THE TRAP | |
| 11 | 8 | 24 | FADED TYBA FEAT, ULL WAYNE YOUNG MONEYCASH MONEYUNWERSAL REPUBLIC | |
| 12 | 10 | 20 | DRANK IN MY CUP KIRKO BANGZ LIMG/UNAUTHORIZED/WARNER BROS. | |
| 13 | 13 | 7 | LEMME SEE USHER FEAT, RICK ROSS RCA | |
| 14 | 15 | 7 | SNAP BACKS & TATTOOS DRIICKY GRAHAM NU WORLD ERA/EONE | |
| 15 | 3 | 3 | MY HOMIES STILL IN WARMS FEAT BIG SEAN YOUNG MOVEHICASH MONEYANINGERSAL SERVIBLIC | |

| ● WORLD** | | | | | | |
|------------------|------|-------|---|------|--|--|
| THIS | LAST | WEEKS | TITLE ARTIST IMPRINT/LABEL | CERT | | |
| 1 | 1 | 129 | # SOMEWHERE OVER THE RAINBOW 124 WIKS ISRAEL TO KAMAKAWIWO DUE BIG BOWN DUNTAIN APPLE | E | | |
| 2 | 2 | 28 | AI SE EU TE PEGO MICHEL TELO PANTANNAL/RGE/SONY MUSIC LATIN | | | |
| 3 | 7 | 8 | THA MO GHAOL AIR AIRD A' CHUAN JULIE FOWLIS SPIT & POLISH | | | |
| 4 | _ | 1 | NOBLE MAIDEN FAIR (A MHAIGHDEAN BHAN UASAL) EMMA THOMPSON & PEIGI BARKER WALT DISNEY | | | |
| 5 | 3 | 2 | ELECTRIC SHOCK F(X) 問題 M. | | | |
| 6 | 6 | 66 | WHAT A WONDERFUL WORLD ISRAEL "IZ" KAMAKAWIWO'OLE BIG BOY/MOUNTAIN APPLE | | | |
| 7 | 4 | 4 | MONSTER BIGBANG YG | | | |
| 8 | 12 | 11 | BALADA (TCHE TCHE RERE) GUSTTAVO LIMA PAVITANNAL/RGE, SOM LIVRE, SONY MUSIC LATIN | | | |
| 9 | 5 | 4 | LIKE THIS WONDER GIRLS JYP | | | |
| 10 | 11 | 3 | LE TEMPS DE L'AMOUR FRANÇOISE HARDY CR | | | |
| 0 | 8 | 112 | HAWAIIAN ROLLER COASTER RIDE KAMEHAMEHA SCHOOLS CHLORENS CHORES & MARK KEAUTH HO'OMALU YALT DENEY | | | |
| 12 | 9 | 17 | FANTASTIC BABY BIGBANG YG | | | |
| 13 | 10 | 127 | LA VIE EN ROSE EDITH PIAFEMI CLASSICS/BLUE NOTE | | | |
| 14 | 14 | 103 | HE MELE NO LILO KAMEHAMEHA SCHOOLS CHLORENS CHORUS & MARK KEALTHOOMALII VALIT DISNEY | | | |
| 15 | 15 | 103 | NON JE NE REGRETTE RIEN EDITH PIAF EMI CLASSICS/BLUE NOTE | | | |

| WEEK | LAST | WEEKS ON CHT | TITLE ARTIST IMPRINT/PROMOTION LABEL | - Contract |
|------|------|-----------------|---|------------|
| 1 | 1 | 21 | DRUNK ON YOU SWASS LUKE BRYAN CAPITOL NASHVILLE | 1 |
| 2 | 4 | 6 | COME OVER KENNY CHESNEY BLUE CHAIR/COLUMBIA | |
| 3 | 2 | 19 | SPRINGSTEEN ERIC CHURCH EMI NASHVILLE | Ľ |
| 4 | 3 | 5 | PONTOON LITTLE BIG TOWN CAPITOL NASHVILLE | |
| 5 | 5 | 13 | WANTED HUNTER HAYES ATLANTIC/WMN | |
| 6 | 8 | 8 | 5-1-5-0 DIERKS BENTLEY CAPITOL NASHVILLE | |
| 7 | 6 | 26 | SOMETHIN' 'BOUT A TRUCK KIP MOORE MCA NASHVILLE | C |
| 8 | 9 | 18 | EVEN IF IT BREAKS YOUR HEART ELI YOUNG BAND REPUBLIC NASHVILLE | • |
| 9 | 7 | 18 | GOOD GIRL CARRIE UNDERWOOD 19/ARISTA NASHVILLE | |
| 10 | 10 | 18 | (KISSED YOU) GOOD NIGHT GLORIANA EMBLEM/WARNER BROS /WAR | |
| 0 | .11 | 10 | ANGEL EYES LOVE AND THEFT RCA NASHVILLE | |
| 12 | 16 | 10 | HARD TO LOVE LEE BRICE CURB | |
| 13 | 26 | 12 | FEEL LIKE A ROCK STAR | |
| 14 | 13 | 11 | BEERS AGO TOBY KEITH SHOW DOG-UNIVERSAL | |
| 15 | 15 | 11 | COWBOYS AND ANGELS DUSTIN LYNCH BROKEN BOW | |



| U | ノ | = | ANCE/ LECTRONIC | ı |
|------|------|-------|---|---|
| WEEK | LAST | WEEKS | TITLE ARTIST IMPRINT/LABEL | |
| 1 | 3 | 27 | TITANIUM DAVID GUETTA FEAT SIA VINAT A MUSICIASTRALINERIS CAPITOL | |
| 2 | 1 | 11 | WHERE HAVE YOU BEEN RIHANNA SRP/DEF JAM/IDJMG | |
| 3 | 2 | 13 | STARSHIPS NICKI MINAJ YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC | |
| 4 | 4 | 42 | FEEL SO CLOSE CALVIN HARRIS ULTRA | |
| 5 | 5 | 17 | WE RUN THE NIGHT HAVANA BROWN FEAT, PITBULL UNIVERSAL REPUBLIC | |
| 6 | 7 | 9 | LET'S GO CALVIN HARRIS FEAT. NE-YO ULTRA | |
| 7 | 6 | 47 | SEXY AND I KNOW IT LMFAO PARTY ROCK/WILL JAM/CHERRYTREE/INTERSCOPE | |
| 8 | 8 | 73 | PARTY ROCK ANTHEM LMFA0 PARTY ROCK-WILLIAM/CHERRYTREE/INTERSCOPE | |
| 9 | 24 | 34 | PROMISES NERO MTA/MERCURY | |
| 10 | 9 | 12 | DANCE AGAIN JENNIFER LOPEZ FEAT. PITBULL EPIC | |
| 11 | 10 | 16 | WE FOUND LOVE RIHANNA FEAT. CALVIN HARRIS SRP/DEF JAM/IDJMG | |
| 12 | 11 | 33 | LEVELS AVIGII LEVELS/VERATONE/ATOM EMPIRE/INTERSCOPE | |
| 13 | 12 | 26 | BANGARANG SKRILLEX FEAT. SIRAH BIG BEAT/OWSLA/ATLANTIC/RRP | |
| 14 | 15 | 16 | INTERNATIONAL LOVE PITBULL FEAT. CHRIS BROWN MR. 305/POLO GROUNDS/J/RCA | |
| 15 | 13 | 43 | TURN ME ON DAWD GUETTA FEAT. NICKI MINAJ WHAT A MUSIC/ASTRA/WERKS/CAPITOL | |

POP/ADULT/ROCK Billboard.

| @ | | М | AINSTREAM |
|------------|------|-------|---|
| A | | T | AINSTREAM OP 40 |
| | J | | TITLE |
| SEN SEN | WEEK | WEEKS | ARTIST IMPRINT/PROMOTION LABEL |
| 1 | 1 | 15 | #1 CALL ME MAYBE swks CARLY RAE JEPSEN 604/SCHOOLBOY/INTERSCOPE |
| 2 | 3 | 10 | PAYPHONE MAROON 5 FEAT, WIZ KHALIFA A&M/OCTONE/INTERSCOPE |
| 3 | 2 | 16 | SOMEBODY THAT I USED TO KNOW GOTYE FEAT. KOMBRA SAMPLES TO SECONDS FAMILEAU UNIVERSAL REPUBLIC |
| 4 | 4 | 17 | WHAT MAKES YOU BEAUTIFUL ONE DIRECTION SYCO/COLUMBIA |
| 6 | 7 | 10 | WHERE HAVE YOU BEEN RIHANNA SRP/DEF JAM/IDJMG |
| 6 | 5 | 19 | STARSHIPS NICKI MINAJ YOUNG MONEY,CASH MONEY,UNIVERSAL REPUBLIC |
| 7 | 6 | 17 | WE ARE YOUNG FUN. FEAT. JANELLE MONAE FUELED BY RAMEN/RRP |
| 8 | 11 | 16 | LIGHTS ELLIE GOULDING CHERRYTREE/INTERSCOPE |
| 9 | 14 | 5 | WIDE AWAKE KATY PERRY CAPITOL |
| 10 | 10 | 9 | SCREAM USHER RCA |
| 11 | 8 | 19 | WILD ONES FLO RIDA FEAT. SIA POE BOY/ATLANTIC |
| 12 | 9 | 13 | BOYFRIEND JUSTIN BIEBER SCHOOLBOY/RAYMOND BRAUN/ISLAND/IDJMG |
| 13 | 13 | 24 | GLAD YOU CAME THE WANTED GLOBAL TALENT/MERCURY/IDJMG |
| 14 | 12 | 18 | BROKENHEARTED KARMIN EPIC |
| 15 | 16 | 11 | TITANIUM DAVID GUETTA FEAT. SIA WHAT A MUSIC/ASTRALWERKS/CAPITOL |
| 16 | 15 | 12 | BACK IN TIME PITBULL MR. 305/POLO GROUNDS/RCA |
| 17 | 17 | 8 | THE FIGHTER GYM CLASS HEROES FEAT RYAN TEDDER DECAYDANCS FUELED BY RAMEN/RSP |
| 18 | 21 | 7 | LET'S GO CALVIN HARRIS FEAT. NE-YO ULTRA |
| 19 | 18 | 15 | GIVE YOUR HEART A BREAK DEMI LOVATO HOLLYWOOD |
| 20 | 20 | 6 | ONE THING ONE DIRECTION SYCO/COLUMBIA |
| 21 | 22 | 17 | WE RUN THE NIGHT HAVANA BROWN FEAT. PITBULL UNIVERSAL REPUBLIC |
| 22 | 19 | 19 | PART OF ME KATY PERRY CAPITOL |
| 23 | 27 | 4 | GREATEST WANT U BACK GAINER CHER LLOYD SYCO/EPIC |
| 24 | 24 | 9 | HOW WE DO (PARTY) RITA ORA ROC NATION/COLUMBIA |
| 25 | 26 | 5 | BOTH OF US B.O.B FEAT TAYLOR SWIFT REBELROCK/GRAND HUSTLE/ATLANTIC |
| 26 | 23 | 16 | RUMOUR HAS IT ADELE XU/COLUMBIA |
| 27 | 29 | 5 | CHASING THE SUN THE WANTED GLOBAL TALENT/MERCURY/IDJMG |
| | | | |

| 4 | 28 | D. | THE WANTED GLOBAL TALENT/MERCURY/IDJMG |
|----|----|----|---|
| 28 | 25 | 19 | FEEL SO CLOSE CALVIN HARRIS ULTRA |
| 29 | 28 | 10 | EVERYBODY TALKS NEON TREES MERCURY/IDJMG |
| 30 | 31 | 9 | I WON'T GIVE UP JASON MRAZ ATLANTIC/RRP |
| 31 | 30 | 8 | DRANK IN MY CUP KIRKO BANGZ LMG/UNAUTHORIZED/WARNER BROS. |
| 32 | 32 | 8 | TONGUE TIED GROUPLOVE CANVASBACK/ATLANTIC |
| 33 | 37 | 2 | WHISTLE FLO RIDA POE BOY/ATLANTIC |
| 34 | 38 | 2 | DARK SIDE KELLY CLARKSON 19/9CA |
| 35 | 34 | 4 | NOW OR NEVER OUTASIGHT WARNER BROS. |
| 36 | 36 | 3 | ONLY ONE SAMMY ADAMS RCA |
| 37 | 33 | 17 | THE MOTTO DRAKE FEAT LIL WAYNEYDING MONEY/CASH MONEY/LINIVERSAL BEPL |

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

SOME NIGHTS FUN. FUELED BY RAMEN/FIRP SHE'S SO MEAN MATCHBOX TWENTY EMBLEM/ATLANTIC

TOO CLOSE ALEX CLARE UNIVERSAL ISLAND/UNIVERSAL REPUBLIC

movers apiece. On the Billboard Hot 100, "Awake" remains bulleted at No. 4. It lifts 3-2 on Hot Digital Songs, registering a 12% gain to 221,000 downloads sold, according to Nielsen SoundScan, and 11-10 on Hot 100 Airplay with a 14% increase to 65 million audience impressions, according to Nielsen BDS.



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|---|------|-------|--|--|--|--|--|--|--|
| TITLE THE CONTROL OF THE RAIN ADEL MICHOLIMBIA THE ONLINE IN THE TOT THE RAIN ADEL MICHOLIMBIA THE ONLINE IN THE TOT THE RAIN ADEL MICHOLIMBIA THE ONLINE IN THE SUN COLINE CALLAT UNIVERSAL REPUBLIC THE ONLI THAT GOT AWAY KATY PERBY CAPITOL THE ONLI THAT GOT AWAY THAT GOT AWAY THE ONLI THAT THAT THE SUN THE ONLI THE SUN THE ONLI | | | | | | | | | |
| - | | | 21 AVSS RELIVE CARRISON ISSENTIFICATION 22 SET FIRE TO THE RAIN 23 SET FIRE TO THE RAIN 24 ADREASAN ISSENTIFICATION 25 SET FIRE TO THE RAIN 26 ADREASAN ISSENTIFICATION 26 ADREASAN ISSENTIFICATION 27 ADREASAN ISSENTIFICATION 28 ADREASAN ISSENTIFICATION 29 ADREASAN ISSENTIFICATION 29 ADREASAN ISSENTIFICATION 20 ADREASAN ISSENTIFICATION 20 ADREASAN ISSENTIFICATION 21 ADREASAN ISSENTIFICATION 21 ADREASAN ISSENTIFICATION 22 ADREASAN ISSENTIFICATION 23 ATHOUSAND YEARS 24 ATHOUSAND YEARS 25 ADREASAN ISSENTIFICATION 26 ATHOUSAND YEARS 27 ATHOUSAND YEARS 28 ATHOUSAND YEARS 29 ATHOUSAND YEARS 20 ATHOUSAND YEARS 20 ATHOUSAND YEARS 20 ATHOUSAND YEARS 21 ADREASAN ISSENTIFICATION 26 ATHOUSAND YEARS 27 ATHOUSAND YEARS 28 ADREASAN ISSENTIFICATION 28 AND ADREASAN INFORMATION 29 ATHOUSAND YEARS 20 ATHOUSAND YEARS 20 ATHOUSAND YEARS 20 ATHOUSAND YEARS 20 ATHOUSAND YEARS 21 ADREASAN ISSENTIFICATION 20 ATHOUSAND YEARS 21 ADREASAN ISSENTIFICATION 26 ATHOUSAND YEARS 27 ADREASAN ISSENTIFICATION 27 ATHOUSAND YEARS 28 ADREASAN ISSENTIFICATION 29 ADREASAN ISSENTIFICATION 28 AD | | | | | | |
| 2 | 2 | 26 | ADELE XL/COLUMBIA | | | | | | |
| 3 | 3 | 20 | | | | | | | |
| 4 | 4 | 40 | | | | | | | |
| 5 | 5 | 45 | | | | | | | |
| 6 | 6 | 26 | THE ONE THAT GOT AWAY KATY PERRY CAPTUR. GOOD LIFE ONER-PUBLIC MOSLEYINTERSCOPE GOMEDODYTHAT I USED TO KNOW men for GRANGAMEN'S INCOMERCA MENDEL RUMOUR HAS IT ADELE MUCOLUMBIA MOVES LIKE JAGGER | | | | | | |
| 7 | 7 | 52 | TITLE ARISTS IMPRINIT/PROMOTION LABEL ARISTS IMPRINIT/PROMOTION LABEL TENDINGS IN SECAL SET FIRE TO THE RAIN ADEL XILCOLUMBIA DRIVE BY THANK COLUMBIA DRIVE BY THANK COLUMBIA BRIGHTER THAN THE SUN COUBLE CALLED UNIVERSAL REPUBLIC JUST A KISS LADY ARTERSELLUM CAPITOL NASHVILLE/CAPITOL THE ONE THAT GOT AWAY KAY PERRY CAPITOL GOOD LIFE GOMERPUBLIC MOSISY/INTERSCOPE SOMERPUBLIC MOSISY/INTERSCOPE GOMERPUBLIC MOSISY/INTERSCOPE RUMOUR HAS IT ADEL XILCOLUMBIA MONOS PISTA CHISTIAN AUGUSTA PROBLED THOUSAND YEARS CHRISTINA PERRS SUMMIT/CHOP SHOP/ALKTRAATLANTIC ENDLESS LOVE LIONER INCHIE FALS HANNIT WAIN MERCURY NASHVILLE HAPPY PILLS MORAH JONES BLUE NOTECAPITOL MAROON S ARMOCTOME/INTERSCOPE CALL ME MAY BE CALL ME MAY BE CALL ME ME | | | | | | |
| 8 | 10 | 10 | | | | | | | |
| 9 | 8 | 15 | | | | | | | |
| 10 | 9 | 46 | | | | | | | |
| 0 | 13 | 24 | | | | | | | |
| 12 | 11 | 26 | TITLE ARTIST IMPRINT/PROMOTION LABEL WAS SETONGER WHAT DOESN'T KILL YOU SET FIRE TO THE RAIN ADRIVE BY THAN COLUMBIA BRIGHTER THAN THE SUN COLINE CALLAN UNIVERSAL REPUBLIC JUST A KISS LOY ANTEBELLIM CAPITOL NASHVILLE/CAPITOL THE ONE THAT GOT AWAY MATY PERBY CAPITOL GOOD LIFE ONE SUMMERIAN REPUBLIC SOMEBODY THAT I USED TO KNOW WORTH OR SOME SOME SAME SETONGER OF THE STORY WORTH PERBY CAMBRANGER YER SOME SAME SETONGER FRUMOUS HAT SETONGER AND SETONGER OF THE STORY MONOUS HERE DAY SETONGER AND SETONGER OF THE STORY MONOUS HERE DAY SETONGER AND SETONGER OF THE SETONGER | | | | | | |
| 13 | 12 | 17 | | | | | | | |
| 14 | 15 | 6 | | | | | | | |
| 15 | 16 | 7 | | | | | | | |
| 16 | 24 | 4 | | | | | | | |
| 17 | 18 | 10 | | | | | | | |
| 18 | 17 | 18 | | | | | | | |
| 19 | 19 | 5 | | | | | | | |
| 20 | 20 | 13 | | | | | | | |
| 21) | 22 | 7 | JOHN MAYER COLUMBIA | | | | | | |
| 22 | 21 | 15 | KATY PERRY CAPITOL | | | | | | |
| 23 | 23 | 8 | THE WANTED GLOBAL TALENT/MERCURY/IDJMG | | | | | | |
| 24 | 26 | 9 | DARYL HALL VERVE FORECAST/VERVE | | | | | | |
| 25 | 27 | 4 | | | | | | | |

ADULT TOP 40°

SOMEBODYTHAT I USEDTO KNOW GOTVE FEAT KIMBRA SAMPLES NY SECONDSFRIRFAXANIN'ERSAL REPUBLI

SE TITLE
ARTIST IMPRINT/PROMOTION LABEL

1 1 21 #1 6WKS

| 2 | 2 | 10 | MAROON 5 A&M/OCTONE/INTERSCOPE |
|----|----|----|---|
| 3 | 4 | 11 | CALL ME MAYBE CARLY RAE JEPSEN 604/SCHOOLBOY/INTERSCOPE |
| 4 | 3 | 17 | WE ARE YOUNG FUN. FEAT. JANELLE MONAE FUELED BY RAMEN/RRP |
| 5 | 5 | 18 | GLAD YOU CAME THE WANTED GLOBAL TALENT/MERCURY/IDJMG |
| 6 | 6 | 13 | WHAT MAKES YOU BEAUTIFUL ONE DIRECTION SYCO/COLUMBIA |
| 7 | 7 | 24 | DRIVE BY TRAIN COLUMBIA |
| 8 | 8 | 23 | I WON'T GIVE UP JASON MRAZ ATLANTIC/RRP |
| 9 | 10 | 13 | EVERYBODY TALKS NEON TREES MERCURY/IDJMG |
| 10 | 9 | 25 | STRONGER (WHAT DOESN'T KILL YOU) KELLY CLARKSON 19/RCA |
| 11 | 11 | 18 | RUMOUR HAS IT ADELE XL/COLUMBIA |
| 12 | 13 | 8 | BROKENHEARTED KARMIN EPIC |
| 13 | 15 | 5 | WIDE AWAKE KATY PERRY CAPITOL |
| 14 | 14 | 17 | GIVE YOUR HEART A BREAK DEMI LOVATO HOLLYWOOD |
| 15 | 12 | 17 | SHADOW DAYS JOHN MAYER COLUMBIA |
| 6 | 16 | 16 | FREE GRAFFITIG N.W.FREE/CAPITOL |
| 17 | 20 | 4 | DARK SIDE KELLY CLARKSON 19/RCA |
| 18 | 17 | 19 | PART OF ME KATY PERRY CAPITOL |
| 19 | 18 | 10 | WILD ONES FLO RIDA FEAT. SIA POE BOY/ATLANTIC |
| | | | |

19 14 SWEETER GAVIN DEGRAW JARCA
27 2 GREATEST SHE'S SO MEAN GAINER MATCHBOX TWENTY EMBLEMATLANTIC

50 WAYS TO SAY GOODBYE TRAIN COLUMBIA

GOOD GIRL CARRIE UNDERWOOD 19/ARISTA NASHVILLE/RCA

21 22 LIGHTS
ELLIE GOULDING CHERRYTREE/INTERSCOP

23

25 22 11

| A | | R | OCK SONGS [™] |
|------|------|-------------|--|
| | | | |
| WEEK | LAST | WEBKS | TITLE ARTIST IMPRINT/PROMOTION LABEL |
| 0 | 1 | 10 | # BURN IT DOWN 7WKS LINKIN PARK WARNER BROS. |
| 2 | 2 | 21 | GOLD ON THE CEILING THE BLACK KEYS NONESUCH/WARNER BROS. |
| 3 | 3 | 28 | TONGUE TIED GROUPLOVE CANVASBACK/ATLANTIC |
| 4 | 5 | 9 | DAYS GO BY THE OFFSPRING COLUMBIA |
| 5 | 7 | 25 | LITTLE TALKS OF MONSTERS AND MEN SKRIMSLEHF LAEKJARAS VUNNVERSAL REPUBLIC |
| 6 | 4 | 29 | SOMEBODY THAT I USED TO KNOW GOTYE FEAT. KIMBRA SAMPLES 'N' SECONDS/FAIRFAX/UNIVERSAL REPUBLIC |
| 7 | 6 | 12 | LIVE TO RISE SOUNDGARDEN MARVEL/HOLLYWOOD |
| 8 | 8 | 17 | HATS OFF TO THE BULL CHEVELLE EPIC |
| 9 | 10 | 16: | IT'S TIME IMAGINE DRAGONS KIDINAKORNER/INTERSCOPE |
| 10 | 11 | 30 | MIDNIGHT CITY M83. M83.MUTE/CAPITOL |
| 11 | 9 | 29 | WE ARE YOUNG FUN. FEAT. JANELLE MONAE FUELED BY RAMEN/RRP |
| 12 | 14 | 17 | YOU'RE A LIE SLASH FEAT MYLES KENNEDY & THE CONSPIRATORS DIK HAYD CAPITOL |
| 13 | 13 | 8 | SOME NIGHTS FUN. FUELED BY RAMEN/RRP |
| 14 | 12 | 38 | THESE DAYS FOO FIGHTERS ROSWELL/RCA |
| 15 | 15 | 26 | EVERYBODY TALKS NEON TREES MERCURY/IDJMG |
| 16 | 19 | 7 | UNITY SHINEDOWN ATLANTIC |
| 0 | 18 | 12 | STILL COUNTING VOLBEAT MASCOT/VERTIGO/UNIVERSAL REPUBLIC |
| 18 | 16 | 13 | BLOODY MARY (NERVE ENDINGS) SILVERSUN PICKUPS DANGERBIRD |
| 19 | 17 | 11 | ROCKY MOUNTAIN WAY GODSMACK UNIVERSAL REPUBLIC |
| 20 | 25 | 10 | GREATEST HO HEY GAINER THE LUMINEERS DUALTONE |
| 21 | 21 | 6 | TOO CLOSE ALEX CLARE UNIVERSAL ISLAND/UNIVERSAL REPUBLIC |
| 22 | 23 | 14 | SPREAD TOO THIN THE DIRTY HEADS FIVE SEVEN |
| 23 | 26 | 12 | ANNA SUN WALK THE MOON RCA |
| 24 | 22 | 13 | BRIDGE BURNING FOO FIGHTERS ROSWELL/RCA |
| 25 | 28 | 13 | CRITICIZE ADELITAS WAY VIRGIN/CAPITOL |
| 26 | 27 | 10 | NO LIGHT, NO LIGHT FLORENCE + THE MACHINE UNIVERSAL REPUBLIC |
| 27 | 29 | 5 | LEGENDARY CHILD AEROSMITH COLUMBIA |
| 28 | 30 | 10 | HOLD ON ALABAMA SHAKES ATO/RED |
| 29 | 24 | 20 | LOOK AROUND RED HOT CHILI PEPPERS WARNER BROS. |
| 30 | 31 | 8 | SIXTEEN SALTINES JACK WHITE THIRD MAN/COLUMBIA |
| 31 | 33 | 8 | YOUTH WITHOUT YOUTH METRIC METRIC/MOM + POP |
| 32 | 38 | 5 | COMING DOWN FIVE FINGER DEATH PUNCH PROSPECT PARK |
| 33 | 35 | 6 | LOST IN FOREVER P.O.D. RAZOR & TIE |
| 34 | 34 | 14 | AFTERLIFE SWITCHFOOT LOWERCASE PEOPLE/ATLANTIC |
| 35 | 45 | 4 | NOW STAIND FLIP/ATLANTIC |
| 36 | 37 | 19 | HURRICANE THEORY OF A DEADMAN 604/ROADRUNNER/RRP |
| 37 | 39 | 7 | WEATHERMAN DEAD SARA POCKET KID |
| 38 | 40 | 6 | SORRY ART OF DYING INTOXICATION/REPRISE/ILG |
| 39 | 44 | 4 | TAKE A WALK PASSION PIT FRENCHKISS/COLUMBIA |
| 40 | 42 | 9 | HEADLONG FLIGHT RUSH ANTHEM/ROADRUNNER/RRP |
| 41 | 48 | 2 | EYES WIDE OPEN GOTYE SAMPLES 'N' SECONDS/FAIRFAX/UNIVERSAL REPUBLIC |
| 42 | 41 | 19 | THIS MEANS WAR NICKELBACK ROADRUNNER/RRP |
| 43 | 47 | 3 | AMERICA DEUCE FIVE SEVEN |
| 44 | 50 | 2 | FIGURE IT OUT SERJ TANKIAN SERJICAL STRIKE/REPRISE/WARNER BROS. |
| 45 | 48 | 3 | THE A TEAM ED SHEERAN ELEKTRA/ATLANTIC |
| 46 | HOT | SHOT BUT | 45 GASLIGHT ANTHEM MERCURY/IDJMG |
| 47 | 49 | 8 | HAPPY PILLS NORAH JONES BLUE NOTE/CAPITOL |
| 48 | NE | W | WAIT FOR ME RISE AGAINST DECANTERSCOPE |
| 49 | NE | EW | KILL YOUR HEROES AWOLNATION RED BULL |
| 60 | NE | EW | JUMP INTO THE FOG THE WOMBATS BRIGHT ANTENNA/ILG |
| | | | The state of the s |

Slash scores his first Active Rock No. 1, as "You're a Lie," featuring Myles Kennedy and the Conspirators, leaps 4-1 with Greatest Gainer honors. The song is the first single from the acts' album Apocalyptic Love, which stormed the Rillhoard 200 at No. 4 the week of June 9.



| Q A | | A | CTIVE ROCK™ | | | | |
|-------------|------|--|---|--|--|--|--|
| AEK WEEK | WEEK | WEBKS | TITLE ARTIST IMPRINT/PROMOTION LABEL | | | | |
| 0 | 4 | 17 | | | | | |
| 2 | 3 | 15 | STILL COUNTING | | | | |
| 3 | 1 | 10 | BURN IT DOWN | | | | |
| 4 | 2 | 18 | HATS OFF TO THE BULL CHEVELLE EPIC | | | | |
| 5 | 5 | 11 | ROCKY MOUNTAIN WAY | | | | |
| 6 | 7 | 9 | DAYS GO BY | | | | |
| 7 | 8 | 8 | UNITY | | | | |
| 8 | 6 | 12 | LIVE TO RISE | | | | |
| 9 | 9 | TILL COUNTING STILL COUNTING STILL COUNTING STILL COUNTING STILL COUNTING SURRY MUSCAST MISCASSER MERCANDERS AL REPUBLIC SURRY MATERIAL REPUBLIC SURRY MOUNTAIN WAY GOSMAGE MUSCAST REPUBLIC DAY'S GO BY THE OFFSRING COLUMBIA LIVET TO RISE SUNDAMAGEM MARKEL/HOLLWOOD TO RITICIZE ADELTA'S WAY VIRGING APPITOL GOLD ON THE CEILING TO NOT THE BLACK KEYS MONE SUCHWARMER BROS. COMING DOWN FUR MINERAL PRINCE LOST IN FOREVER FOD RACOR & TIE AMERICA DELVE FINE SEVEN SORRY ANT OF DYNNG INTOXICATION, REPRISEIRG NOTHING TO WIND STRIKE REPRISEWARNER BROS TO STRIP ANT OF STRIKE REPRISEWARNER BROS TO STRIP AND ANT OF STRIKE REPRISEWARNER BROS TO STRIP AND | | | | | |
| TO | 10 | 14 | GOLD ON THE CEILING | | | | |
| Ø | 11 | 8 | COMING DOWN | | | | |
| 12 | 12 | TILL COUNTING STILL COUNTING STILL COUNTING VOLERA MASCOTYVER REGULATED AND CONFERENCE SIGNAM MASCOTYVER REGULATED AND CONFERENCE STILL COUNTING VOLERA MASCOTYVER REGULATED AND CONFERENCE STILL COUNTING VOLERA MASCOTYVER REGULATED AND CONFERENCE STILL COUNTING UNITY SIMMEDOWN ALLANTIC LIVE TO RISE LIVE TO RISE COMING ON THE CELLING TO CRITICIZE ANDLITAS WAY VIRGINAL-HOLLWOODD TO CRITICIZE AND THE BLACK KEYS MOMESULOWARINER BROS. TO DON'S SUDVENTION TO BROWN AND THE STATE AND THE STATE AND THE SEVEN TO BROWN AND THE STATE AND THE STATE AND THE SEVEN TO BROWN AND THE STATE AND THE SALVEN AND THE | | | | | |
| 13 | 14 | 17 | ARTIST IMPRINITEROMOTION LABEL VOLTEA LIE SURRE MISSIEMEN AN ECONOMICOS LIE LICHON TARK WARNER BROS. HATS OFF TO THE BULL CHUKEN PARK WARNER BROS. ROCKY MOUNTAIN WAY GOSSMACE UNIVERSAL REPUBLIC DAYS GO BY THE OFFSPRINIS COLUMBIA UNITY SINIEDOWN ALANTIC LIVE TO RISE SOUNDCARABER MANEYLABULWOOD CRITICIZE ARBURAS WAY YRIGHNICAPITOL GOLD ON THE CEILING THE BLACK KEYS NOWESUCHWARNER BROS. COMING DOWN FIVE RINGES DEATH FUNCH PROSPECT PARK LOST IN FORTEVER P.O. RAZOR & TIE AMERICA BUCE PIK SEVEN STAND FUNCHINING FOO HORITERS ROSWELLRIA FIGURE IT OUT SENI TANKIAN SERUCAL STRIKESREPRISE-WARNER SATISFIELD ARABIDA ANALOMANISCH BRINGE BOWN THE GIANT SENIELS ANALOMANISCH BRINGE BOWNELLRIA FIGURE IT OUT SENI TANKIAN SERUCAL STRIKESREPRISE-WARNER SATISFIELD RANIOA ANALOMANISCH BRINGER DOWN THE GIANT SANING ABBELONE LEGENDARY CHILLD RANION OF BROTHERS BANDO OF BROTHERS | | | | |
| 14 | 16 | STATIST IMPRINIT/PROMOTION LABEL 17 | | | | | |
| 15 | 17 | TITLE ARTIST IMPRINTERPONDITION LABEL 4 17 | | | | | |
| 16 | 13 | 13 | BRIDGE BURNING | | | | |
| 17 | 18 | 7 | FIGURE IT OUT | | | | |
| 18 | 20 | 12 | TILLE ARTIST IMPRINITIPROMOTION LABEL ARTIST IMPRINITIPROMOTION LABEL TO UTERA LIE ZONGE WISH SHAW IN CROWNERS IN PROCESS STILL COUNTING VOLBERT MASCRITYPENSOUNERS AL REPUBLIC BURN IT DOWN LINKIN PARK WARNER BROS. BURN IT DOWN LINKIN PARK WARNER BROS. ROCKY MOUNTAIN WAY GOBSMARK LINWERS AL REPUBLIC DAYS GO BY THE OFFSTRING COLUMBIA LIVET TO RISE SOUNDGARDEN MARKEL POLLWOOD CRITICIZE ADELITAS WAY WIRDINGCAPPTOL GOLD ON THE CEILING THE BLACK KYPS NONESUCHWARNER BROS. COMING DOWN THE OFFSTRING COLUMBIA LOST IN FOREVER DOL BACKS BY AMERICA BUBLIC BURNING FOREVER SORRY AMERICA BUBLIC BURNING FOR ORITHER SINGULATION/REPRISERUG NOW STAMP SUPPATLANTIC BRIDGE BURNING FOR ORITHER SINGULATION/REPRISERUG NOW STAMP SUPPATLANTIC BRIDGE BURNING FOR ORITHER SINGULATION/REPRISERUG NOW SENTIAMENAM SENULLAL STRIKE/REPRISEAWARNER BROS. SATISFIED MANDA ARANDAMUSUC BRINGING DOWN THE GIANT ANNING ARE LOVIE LEGENDARY CHILD AROMANDA ARANDAMUSUC BRINGING DOWN THE GIANT ANNING ARE LOVIE LEGENDARY CHILD AROMANDA HORDING LEGENDARY CHILD AROMANDA CRITICAL STRIKE/REPRISEAWARNER BROS. SATISFIED MANDA ARANDAMUSUC BRINGING DOWN THE GIANT ANNING ARE LOVIE LEGENDARY CHILD AROMANDA CRITICAL STRIKE/REPRISEAWARNER BROS. SOLDIERS SOLDIERS SOLDIERS LEGENDARY CHILD AROMANDA CRITICAL STRIKE/REPRISEAWARNER BROS. SOLDIERS SOLDIERS SOLDIERS SOLDIERS MEMORIA BURNING FOR ORITHMEN SORTHUR SOLDIERS HELLYAM SUPPLY MEDIA MAN OF CONSTANT SORROW | | | | |
| 19 | 26 | 5 | BRINGING DOWN THE GIANT | | | | |
| 20 | 19 | 5 | | | | | |
| 21) | 24 | 5 | BAND OF BROTHERS | | | | |
| 22 | 21 | 16 | | | | | |
| 23 | 22 | 17 | MAN OF CONSTANT SORROW | | | | |
| 24 | 28 | 3 | | | | | |

HERITAGE ROCK

25 23 13 NO REFLECTION

| - 6 | | | |
|------|------|-------|---|
| THIS | LAST | WEEKS | TITLE ARTIST IMPRINT/PROMOTION LABEL |
| 0 | 1 | 12 | #1 LIVE TO RISE SOUNDGARDEN MARVEL/HOLLYWOOD |
| 2 | 2 | 16 | YOU'RE A LIE SLASH FEAT. MYLES KENNEDY & THE CONSPIRATORS DIK HAYD/CAPITOL |
| 3 | 3 | 5 | LEGENDARY CHILD AEROSMITH COLUMBIA |
| 4 | 5 | 10 | BURN IT DOWN LINKIN PARK WARNER BROS. |
| 5 | 4 | 11 | ROCKY MOUNTAIN WAY GODSMACK UNIVERSAL REPUBLIC |
| 6 | 7 | 34 | THESE DAYS FOO FIGHTERS ROSWELL/RCA |
| 7 | 6 | 25 | BULLY SHINEDOWN ATLANTIC |
| 8 | 8 | 7 | DAYS GO BY THE OFFSPRING COLUMBIA |
| 9 | 10 | 9 | HEADLONG FLIGHT BUSH ANTHEM/ROADRUNNER/RRP |
| 10 | 13 | 7 | UNITY SHINEDOWN ATLANTIC |
| | | | DOGGEO DALLOUTED |

| 1 | 9 | 6 17 GREATEST HATS OFF TO THE BULL CHEVELLE EPIC FACE TO THE ELOOP | |
|---|----|---|--|
| 2 | 16 | 17 | |
| 3 | 11 | 38 | |

| 13 | 100.00 | 30 | CHEVELLE EPIC |
|----|--------|----|--|
| 14 | 12 | 51 | TONIGHT SEETHER WIND-UP |
| 15 | 15 | 20 | LOVE BITES (SO DO I) HALESTORM ATLANTIC |
| 16 | 14 | 19 | THIS MEANS WAR |

| 17 | | | NICKELBACK ROADRUNNER/RRP |
|----|----|---|---|
| 17 | 20 | 7 | CRITICIZE ADELITAS WAY VIRGIN/CAPITOL |
| 18 | 18 | 3 | GOLD ON THE CEILING THE BLACK KEYS NONESUCH/WARNER BROS. |
| | | | NOW |

| 19 20 | 10 | 3 | THE BLACK KEYS NONESUCH/WARNER BROS. |
|-------|----|----|---|
| 19 | 19 | 4 | NOW STAIND FLIP/ATLANTIC |
| 20 | 17 | 20 | HURRICANE THEORY OF A DEADMAN 604/ROADRUNNER/RR |
| | | | |

| 21 | 21 | 2 | I GOT'S TO GET PAID ZZ TOP UNIVERSAL REPUBLIC |
|----|----|----|---|
| 22 | 24 | 2 | COMING DOWN FIVE FINGER DEATH PUNCH PROSPECT PARK |
| 23 | 22 | 17 | BULLET IN MY HAND |

BRIDGE BURNING FOO FIGHTERS ROSWELL/RCA SORRY ART OF DYING INTOXICATION/REPRISE/ILG

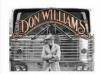
Data for week of JULY 7, 2012

| WEEK | LAST | 2 WEBKS AGO | WEEKS | ARTIST IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE) | CERT | PEAK | THIS | LAST | 2 WEBKS AGO | WEEKS | ARTIST Title IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE) | CERT | PEAK |
|------|------|----------------|-------|--|------|------|------|------|----------------|-------|---|------|------|
| 1 | HOT | SHOT SUT | 1 | #1 KENNY CHESNEY Welcome To The Fishbowl BLUE CHAIR/COLUMBIA NASHVILLE 94866/SMN (11.98) | | 1 | 26 | 27 | 24 | | DIERKS BENTLEY Home CAPITOL NASHVILLE 94714 (16.98) | | |
| 2 | 3 | 3 | | LUKE BRYAN Tailgates & Tanlines CAPITOL NASHVILLE 70412 (16.98) | _ | 1 | 27 | 23 | - | | VARIOUS ARTISTS Mud Digger: Volume 3 AVERAGE JOES 240 (15.98) | | |
| 3 | 2 | 1 | 3 | ALAN JACKSON Thirty Miles West ACR 29334/EMI NASHVILLE (16.98) | | 1 | 28 | 25 | 18 | | PISTOL ANNIES RCA 94916*/SMN (11.98) | | |
| 4 | 4 | _ | | VARIOUS ARTISTS NOWThat's What I Call Country: Volume 5 EMI/SONY MUSIC/UNIVERSAL 016661/UME (18.98) | | 4 | 29 | 30 | 26 | | RONNIE DUNN Ronnie Dunn ARISTA NASHVILLE 85762/SMN (11.98) | | |
| 5 | 5 | 2 | | CARRIE UNDERWOOD Blown Away 19/ARISTA NASHVILLE 98094/SMN (11.98) | • | 1 | 30 | 31 | 25 | | ELIYOUNG BAND Life At Best REPUBLIC NASHVILLE 015856/UNIVERSAL REPUBLIC (10.38) | | |
| 6 | 1 | _ | 2 | JOSH TURNER Punching Bag MCA NASHVILLE 016824/UMGN (10.98) | | 1 | 31 | 26 | 22 | | SCOTTY MCCREERY 19/MERCURY NASHVILLE 016022/1GA/UMGN (13.98) Clear As Day | | |
| 7 | 7 | 6 | | ERIC CHURCH Chief EMI NASHVILLE 94266* (16.98) | | 1 | 32 | 32 | 30 | | CHRIS YOUNG RCA 85497/SMN (10.98) | | |
| 8 | 6 | 4 | | LIONEL RICHIE Tuskegee MERCURY 016000/UMEN (15.98) ⊕ | | 1 | 33 | 33 | 28 | | JAKE OWEN Barefoot Blue Jean Night RCA 89547/SMN (10.98) | | |
| Э | 8 | 7 | | JASON ALDEAN My Kinda Party BROKEN BOW 7697 (18.98) | 2 | 1 | 34 | 16 | - | | MARY CHAPIN CARPENTER Ashes And Roses ZOE/ROUNDER 431 150/CONCORD (15.98) | | |
| 0 | 11 | 8 | | KIP MOORE Up All Night MCA NASHVILLE 016432/UMGN (10.98) | | 3 | 35 | 34 | 31 | | GEORGE STRAIT Icon: George Strait MCA NASHVILLE 016007/UME (7.98) | | |
| 1 | 17 | 13 | | BRANTLEY GILBERT HalfwayTo Heaven VALORY 8G0100 (14.98) | • | 2 | 36 | 37 | 34 | | THOMPSON SQUARE STONEY CREEK 7677 (13,98) Thompson Square | | |
| 2 | 9 | _ | | EDENS EDGE Edens Edge BIG MACHINE EE0100A (6.98) | | 9 | 37 | 36 | 36 | | JUSTIN MOORE Outlaws Like Me | | |
| 3 | 12 | 10 | | LEE BRICE Hard 2 Love | | 2 | 38 | 35 | 33 | | JOSHTURNER Icon: Josh Turner | | |
| 4 | 24 | 19 | 37 | GREATEST HUNTER HAYES Hunter Hayes GAINER ATLANTIC 528890AWMN (18,98) | | 7 | 39 | 61 | 59 | 13 | PACE HANKWILLIAMS JR. Best Of: All My Rowdy Friends SETTER CURB 79298 EX (14,98) | | |
| 5 | 10 | 11 | | RASCAL FLATTS Changed | | 1 | 40 | 38 | 37 | | BILLY CURRINGTON Icon: Billy Currington MERCURY 015290/UME (7.98) | | |
| 6 | 13 | 9 | | LADY ANTEBELLUM OwnThe Night CAPITOL NASHVILLE 94431 (18.98) | | 1 | 41 | 19 | 12 | | JOHNNY CASH Opus Collection: Commemorating The 90th Anniversay Of The Birth Of STARBUCKS/COLUMBIA 97596 EX/LEGACY (12.98) | | |
| 7 | 14 | 14 | | ZAC BROWN BAND You Get What You Give SOUTHERN GROUND/ROAR/BIGGER PICTURE/ATLANTIC 524722/AG (18:98) | | 1 | 42 | 40 | 38 | | BRAD PAISLEY ARISTA NASHVILLE 83274/SMN (11.98) This is Country Music | | |
| 8 | 20 | 15 | | THE BAND PERRY The Band Perry REPUBLIC NASHVILLE 014839/UNIVERSAL REPUBLIC (10.98) | | 2 | 43 | 41 | 35 | | SOUNDTRACK Act Of Valor: The Album | | |
| 9) | 28 | 21 | | MIRANDA LAMBERT Four The Record | | 1 | 44 | 45 | 40 | | RODNEY ATKINS Take A Back Road CURB 79255 (18.98) | | |
| 0 | NE | w | 1 | DON WILLIAMS And So it Goes SUGAR HILL 4081*/WELK (15.98) | | 20 | 45 | 46 | 39 | | SOUNDTRACK Footloose (2011) ATLANTIC 528999WMN (18.98) | | |
| 1 | 15 | 5 | 3 | JANA KRAMER ELEKTRA NASHVILLE 530370/WMN (13.98) | | 5 | 46 | 43 | 43 | | VARIOUS ARTISTS NOWThat's What I Call Country: Volume 4 UNIVERSAL/EMUSONY MUSIC 015731/UME (18.98) | | |
| 2) | 29 | 23 | | TIM MCGRAW CURB 79320 (13.98) Emotional Traffic | | 1 | 47 | 48 | 41 | | GARY ALLAN Icon: Gary Allan MCA NASHVILLE 014671/UME (7.98) | | |
| 3 | 22 | 20 | | TOBY KEITH Clancy's Tavern show DOG-UNIVERSAL 015592 (9.98) | • | 1 | 48 | 55 | 48 | | JOSH ABBOTT BAND Small Town Family Dream PDT 487492 (12:98) | | |
| 4 | 21 | 17 | | BLAKE SHELTON Red River Blue WARNER BROS. 527370/WMN (18.98) | • | 1 | 49 | 50 | 44 | | THE LACS 190 Proof BACKROAD 238/AVERAGE JOES (15.98) | | |
| 5 | 18 | 16 | | WILLIE NELSON Heroes | | 4 | 50 | 42 | 27 | | WADE BOWEN The Given | | |

BLUEGRASS ALBUMS" ARTIST Title E IT & NUMBER / DISTRIBUTING LABEL (PRICE) 1 1 11 #1 TRAMPLED BY TURTLES STEVE MARTIN AND THE STEEP CANYON RANGERS Rare Bird Alert Who's Feeling Young Now? PUNCH BROTHERS WARNER BROS DAILEY & VINCENT The Gospel Side Of Dailey & Vincent ROUNDER 618912 EX;CRACKER BARREL 4 2 ALISON KRAUSS & UNION STATION 5 YO-YO MA/STUART DUNCAN/EDGAR MEYER/CHRISTHILE The Goat Rodeo Sessions CAROLINA CHOCOLATE DROPS STEEP CANYON RANGERS SARAH JAROSZ Follow Me Down 10 THE ISAACS GAITHER 46138/EMI CMG Why Can't We

BETWEEN THE BULLETS

WILLIAMS RETURNS



Veteran crooner Don Williams returns to Top Country Albums with his first charted studio set in almost 14 years, as And So It Goes opens at No. 20 with 5,000 sold, according to Nielsen

SoundScan. Although he's charted with hits packages as recently as March, the 2010 Country Music Hall of Fame inductee hasn't appeared with a set of new songs since ITurn the Page in late 1998. The new album is Williams' first since My Heart to You in 2004. High atop the chart, Kenny Chesney opens with Welcome to the Fishbowl (see Over the Counter, page 53). -Wade Jessen

OP R&B/HIP-HOP LBUMS ARTIST TITLE IMPRIE # USHER 1 1 2 OOKING 4 MYSELFRCA 97176 HOT SHOT VARIOUS ARTISTS THAT'S MY JAM'S RAZOR & TIE 2 2 WAKA FLOCKA FLAME 5 12 VARIA FLOCKA FLAME TRIPLE FURE BRICK SQUAD MONOPOLY SKIGKWARNER BRIC NICKI MINAJ NA RABIN BOWNING GREATEST SOUNDTRACK GAINER PROJECT X WATERTON 6 30 17 7 31 RIHANNA TALK THAT TALK SRP/DEF JAM 016313/IDJMG B.O.B 10 8 6 32 DRAKE 4 3 BIG K.R.I.T. 9 3 2 KID INK UP & AWAY 11 7 MARY MARY GO GET IT MY BLOCK 90708/COLUM 18 53 PITBULL PLANET PIT N 12 **CURRENSY** 13 ERIC BENET THE ONE PRIMARY 9 3 14 18 TYGA 16 10 FUTURE PUTO A-1/FREEBANDZ 98357/EF YOUNG JEEZY 17 17 27 TM:102: HUSTLERZ AMBITION CTE/DEF JAM 013738/IDJMG 19 44 LIL WAYNE JAY Z KANYE WEST EMELI SANDE OUR VERSION OF EVENTS CAPITOL 63767 ANTHONY HAMILTON BACK TO LOVE MISTER'S MUSIC 99136/RCA 13 3 21 31 28 TANK THIS IS HOW I FEEL MOGAME/ATLANTIC 528524/AG 20 7 WIZ KHALIFA ROLLING PAPERS ROSTRUM/ATLANTIC 527099/AG ⊕ 32 32 CHILDISH GAMBINO CAMP GLASS NOTE 0121* 24 22 11 MONICA NEW LIFE RCA 95377 25 BAD MEETS EVIL HELL THE SEQUEL SHADY, INTERSCOPE 0157 MARY J. BLIGE MY LIFE II... MATRIARCH/GEFFEN 016257/IGA 26 38 54 SOUNDTRACK 24 11 29 52 BEYONCE 4 PARKWOOD 90824/COLUMBIA MELANIE FIONA THE MF LIFE SRC 016021/UNIVERSAL REPUBLIC 30 33 14 J. COLE COLE WORLD ROC NATION 57920/COLUMBI. TRAVIS PORTER FROM DAY 1 PORTER HOUSE 89619/RCA 32 23 4 49 10 SWV I MISSED US MASS APPEAL 2170 EONE 33 34 LIL WYTE STILL DOUBTED? WYTE 1054 TECH N9NE PRESENTS STEVIE STONE TYRESE OPEN INVITATION VOLTRON RECORDZ 9356 39 34 KEM INTIMACY: ALBUM III UNIVERSAL REPUBLIC 014469 € 42 98 36 33 MAC MILLER BLUE SLIDE PARK ROSTRUM 218 JUVENILE REJUVENATION YOUNG EMPIRE 31403 PAGE ROBERT GLASPER EXPERIMENT SETTER BLACK RADIO BLUE NOTE 88333* 73 17 ROBIN THICKE LOVE AFTER WAR STAR BOBBY WOMACK 42 21 2 40 34 KILLER MIKE 53 6 SMOKE DZA 45 PITBULL 46 37 7 ZACARDI CORTEZ THE INTRODUCTION BLACKSMOKE 3078/WORLDWIDE KC AND THE SUNSHINE BAND 52 23 CHRIS BROWN 43 66 AZEALIA BANKS TERSCOPE DIGITAL EX/IGA

Rihanna makes the biggest move to No. 1 on the Rhythmic chart in more than 18 years as "Where Have You Been" shoots 5-1. The last song to experience such a strong surge to the top was Boyz II Men's iconic "I'll Make Love to You," which made a similar 5-1 jump on Aug. 27, 1994.



| P | | Щ | AINSTREAM |
|----------|-------|-------|---|
| # F | | 7 | SB/HIP-HOP |
| THIS | WEEK | WEBKS | TITLE ARTIST IMPRINT/PROMOTION LABEL |
| 0 | 3 | 11 | MERCY NAME WEST BIG SEAL POSHAT 2 CHANGE GLOD, ROCA FELLAGE JAMED, MG |
| 2 | .4 | 20 | NOBODY'S PERFECT J. COLE FEATURING MISSY ELLIOTT ROC NATION/COLUMBIA |
| 3 | 1 | 13 | HEART ATTACK TREY SONGZ SONGBOOK/ATLANTIC |
| 4 | 2 | 19 | CASHIN' OUT CASH OUT BASES LOADED/EPIC |
| 5 | 7 | 7 | LEMME SEE USHER FEATURING RICK ROSS RCA |
| 6 | 5 | 12 | TAKE IT TO THE HEAD DJ KHALED WE'THE BEST/YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC |
| 7 | 9 | 11 | BEEZ IN THE TRAP NICKI MINAJ FEAT 2 CHAINZ YOUNG MONEYCASH MONEYCHIVERSAL REPUBLIC |
| 8 | 6 | 18 | CLIMAX USHER RCA |
| 9 | 10 | 16 | REFILL ELLE VARNER MBK/RCA |
| 10 | 17 | 6 | GG NO LIE 2 CHAINZ FEAT. DRAKE DUFFLE BAG BOYZ/DEF.JAM/ID.JIMG |
| 11 | 13 | 8 | BAG OF MONEY WALE FEAT RICK ROSS, MEEK MILL, & T-PAIN MAYBACH MARKER BROS. |
| 12 | В | 18 | BIRTHDAY CAKE RIHANNA FEATURING CHRIS BROWN SRP/DEF JAM/IDJMG |
| 13 | 12 | 12 | CREW LOVE DRAKE FEAT. THE WEEKEND YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC |
| 14 | 15 | 22 | ANOTHER ROUND FAT JOE FEATURING CHRIS BROWN TERROR SQUAD |
| 15 | 14 | 17 | LEAVE YOU ALONE YOUNG JEEZY FEATURING NE-YO CTE/DEF JAM/IDJMG |
| 16 | 18 | 10 | SWEET LOVE CHRIS BROWN RCA |
| 17 | 19 | 9 | HYFR (HELL YEAH F***** G RIGHT) DRAKE FEAT UIL WAYNE YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC |
| 18 | 11 | 13 | SAME DAMN TIME FUTURE FREEBANDZ/A-1/EPIC |
| 19 | 16 | 14 | I DON'T REALLY CARE WAKA ROCKA RAME FEAT. TREY SONGZ MIZAY/WARNER BROS |
| 20 | 21 | 5 | TOUCH'N YOU RICK ROSS FEAT. USHER MAYBACH/SLIP-N-SLIDE/DEF JAM/IDJMG |
| 21 | 25 | 6 | WORK HARD, PLAY HARD WIZ KHALIFA ROSTRUM/ATLANTIC |
| 22 | 22 | 9 | WHY MARY J. BLIGE FEAT. RICK ROSS MATRIARCH/GEFFEN/INTERSCOPE UP! |
| 23 | 20 | 20 | LOVERANCE FEAT, NAMEU & SKIPPER OR 50 CENT STUDO LIFE/INTERSCOPE TILL I DIE |
| 24 | 24 | 5 | CHRIS BROWN FEATURING BIG SEAN & WIZ KHALIFA RCA MY HOMIES STILL |
| 25 | 29 | 3 | LIL WAYNE FEAT BIG SEAN YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC SNAP BACKS & TATTOOS |
| 26 | 27 | 8 | DRICKY GRAHAM NU WORLD ERA/EONE THE RECIPE |
| 27 | 28 | 7 | KENDRICK LAMAR FEAT, DR. DRE AFTERMATH/INTERSCOPE |
| 28 | 26 | 13 | RIGHT BY MY SIDE NOO MINAJ FAT CHRIS BROWN YOUNG MONEYCASH MONEYAMINERSAL REPUBLIC FADED |
| 29 | 23 | 14 | TYGA FEAT LIL WAYNE YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC 2 REASONS |
| 30 | 38 | 2 | TREY SONGZ FEATURING T.I. SONGBOOK/ATLANTIC |
| 31 | 31 | 6 | I GOT THAT SACK YO GOTTI JAMES EICHELBERGER & FRANK C. MATTHEWS AMEN |
| 33 | 36 | | MEEK MILL FEATURING DRAKE MAYBACH/WARNER BROS. LAZY LOVE |
| 34 | 33 | .w | PUT IT DOWN |
| 35 | 34 | 3 | BRANDY FEATURING CHRIS BROWN CHAMELEON/RCA DANCE FOR YOU |
| 36 | RE-E | 0.01 | BORN STUNNA |
| 37 | 32 | 12 | BIRDMAN FEAT. RICK ROSS CASH MONEY/UNIVERSAL REPUBLIC THINKIN BOUT YOU FRANK OCEAN ODD FUTURE/DEF JAM/IDJMG |
| 38 | 37 | 2 | LET'S TALK |
| 39 | 30 | 9 | OMARION FEAT. RICK ROSS MAYBACH/WARNER BROS. LOVE THIS LIFE |
| - MANA | LINE. | 17461 | T.L. GRAND HUSTLE/ATLANTIC TONIGHT (BEST YOU EVER HAD) JOHN LEGEND FEATURING LUDACRIS EPIC |

| Q A |) | R | HYTHMIC [™] |
|---------|------|-------|--|
| Cas | | an Im | (CONTROL OF THE CONTROL OF THE CONTR |
| SEE SEE | LAST | WEEK | TITLE ARTIST IMPRINT/PROMOTION LABEL |
| 0 | 5 | 8 | #1 GREATEST WHERE HAVE YOU BEEN GAINER RIHANNA SRP/DEF JAM/IDJMG |
| 2 | 1 | 20 | DRANK IN MY CUP |
| 3 | 2 | 14 | KIRKO BANGZ LMG/UNAUTHORIZED/WARNER BROS. LEAVE YOU ALONE |
| 4 | 3 | 18 | YOUNG JEEZY FEAT, NE-YO CTE/DEF JAM/IDJMG WILD ONES |
| | 6 | 1000 | FLO RIDA FEAT. SIA POE BOY/ATLANTIC STARSHIPS |
| 5 | 4 | 19 | NICKI MINAJYOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLI CASHIN'OUT |
| 6 | 8 | 10 | CASH OUT BASES LOADED/EPIC |
| 7 | 10 | 8 | WORK HARD, PLAY HARD WIZ KHALIFA ROSTRUM/ATLANTIC/RRP |
| 8 | 9 | 8 | SCREAM USHER RCA |
| 9 | 7 | 13 | BOYFRIEND JUSTIN BIEBER SCHOOLBOY/RAYMOND BRAUN/ISLAND/IDJM |
| 10 | 6 | 27 | TAKE CARE DRAKE FEAT RIHANNA YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBL |
| 11 | 12 | 10 | SOMEBODY THAT I USED TO KNOW |
| 12 | 15 | 9 | GOTYE FEAT, KIMBERA SAMPLES W' SECONDS/FAIRFAX/UNIVERSAL REPUBL MERCY |
| 13 | 16 | 9 | KANYE WEST, BIG SEAN, PUSHA T, 2 CHAINZ G D.D.D./RDC-A-FELLADEF JAM/12.IN HEART ATTACK |
| - | | 100 | TREY SONGZ SONGBOOK/ATLANTIC FADED |
| 14 | 11 | 15 | TYGA FEAT LIL WAYNEYDUNG MONEYCASH MONEYJUNIVERSAL REPUBL THE MOTTO |
| 15 | 14 | 32 | DRAKE FEAT. LIL WAYNE YOUNG MONEY, CASH MONEY, UNIVERSAL REPUBL |
| 16 | 18 | 7 | PAYPHONE MAROON 5 FEAT. WIZ KHALIFA A&M/OCTONE/INTERSCOPE |
| 17 | 17 | 11 | BACK IN TIME PITBULL MR. 305/POLO GROUNDS/RCA |
| 18 | 13 | 17 | BIRTHDAY CAKE RIHANNA FEAT. CHRIS BROWN SRP/DEF JAM/IDJMG |
| 19 | 20 | 6 | LET'S GO CALVIN HARRIS FEAT. NE-YO ULTRA |
| 20 | 21 | 4 | BEEZ IN THE TRAP NICH MINAJ FATZ CHAINZ YOUNG MONEY CASH MONEY UNIVERSAL REPUBL |
| 21 | 26 | 5 | CALL ME MAYBE |
| 22 | 23 | 6 | NOBODY'S PERFECT |
| 23 | 22 | 9 | J. COLE FEAT. MISSY ELUOTT FOC NATION/COLUMBIA HYFR (HELL YEAH F****** G RIGHT) DRAKE FEAT. UL WAYNE YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBL |
| Comp | | | DRAKE FEAT UIL WAYNE YOUNG MONEY,CASH MONEY,UNIVERSAL REPUBLI GLAD YOU CAME |
| 24 | 19 | 17 | THE WANTED GLOBAL TALENT/MERCURY/IDJMG LEMME SEE |
| 25 | 27 | 4 | USHER FEAT. RICK ROSS RCA |
| 26 | 33 | 2 | MY HOMIES STILL LIL WAYNE FEAT. BIG SEAN YOUNG MONEY/CASH MONEY/LINNERSAL REPUBL |
| 27 | 24 | 11 | TAKE IT TO THE HEAD DJ KNALED WE THE BEST/YOUNG MONEY/CASH MONEY/UNINERSAL REPUBL |
| 28 | 28 | 7 | TITANIUM DAVID GUETTA FEAT. SIA WHAT A MUSIC/ASTRALWERKS/CAPITO |
| 29 | 25 | 12 | WE ARE YOUNG FUN. FEAT. JANELLE MONAE FUELED BY RAMEN/RRP |
| 30 | 32 | 6 | HOW WE DO (PARTY) RITA ORA ROC NATION/COLUMBIA |
| 31 | 29 | 16 | AYY LADIES |
| 32 | 40 | 2 | TRAVIS PORTER FEAT. TYGA PORTER HOUSE/RCA NO LIE |
| 33 | 36 | 4 | 2 CHAINZ FEAT, DRAKE DUFFLE BAG BOYZ/DEF JAM/IDJMG SNAP BACKS & TATTOOS |
| | | | ORICKY GRAHAM NU WORLD ERA/EGNE WIDE AWAKE |
| 34 | 38 | 2 | KATY PERRY CAPITOL THE RECIPE |
| 35 | 34 | 6 | KENDRICK LAMAR FEAT. DR. DRE AFTERMATH/INTERSCOPE CLIMAX |
| 36 | 31 | 17 | USHERRICA |
| 37 | 30 | 13 | RIGHT BY MY SIDE NICKI MINAJ IFAT, CHRIS BROWN YOUNG MONEYCASH MONEY(UNIVERSAL REPUBL |
| 38 | 35 | 17 | FEEL SO CLOSE CALVIN HARRIS ULTRA |
| 39 | 37 | 12 | FUNCTION E-40 WITH YG, IAMSUI & PROBLEM HEAVY ON THE GRIND |
| 40 | NE | w | I DONT REALLY CARE |

BETWEEN THE BULLETS

'JAM!' GROOVES AT NO. 2



Razor & Tie's That's My Jam!, the five-disc compilation album that features R&B hits of the past 20 years, was clearly named after a phrase most music fans have subconsciously shouted out while listening to the radio. The set debuts on the Top R&B/ Hip-Hop Albums chart at No. 2, selling 14,000, according to Nielsen SoundScan. This matches the debut of the label's Slow Grind, which also bowed at No. 2 on the survey in August 2011. Jam!'s start at the silver spot is symmetrical with Slow Grind's incredible feat: It's the highest rank in the 47-year history of the

chart for a compilation album of prior R&B-only hits from a host of different record labels. The multi-disc set features 19 songs that have topped Billboard's R&B and hip-hop charts from as far back as 1993 by such acts as R. Kelly, TLC, Ginuwine, Toni Braxton, En Vogue, Blackstreet and Usher. -Karinah Santiago

| Q A | | A | DULT R&B |
|--------|------|-------|--|
| THIS | LAST | WEBCS | TITLE ARTIST IMPRINT, PROMOTION LABEL |
| 0 | 2 | 13 | CLIMAX USHER RCA |
| 2 | 1 | 17 | BLESSED JILL SCOTT BLUES BABE/WARNER BROS. |
| 3 | 5 | 14 | TONIGHT (BEST YOU EVER HAD) JOHN LEGEND FEATURING LUDACRIS EPIC |
| 4 | 4 | 32 | THANK YOU ESTELLE HOME SCHOOL/ATLANTIC |
| 5 | 9 | 16 | PRAY FOR ME ANTHONY HAMILTON MISTER'S MUSIC/RCA |
| 6 | 6 | 29 | MR. WRONG MARY J. BLIGE FEAT. DRAKE MATRIARCH/GEFFEN/INTERSCO |
| 7 | 7 | 20 | SHARE MY LOVE R. KELLYRCA |
| 8 | 3 | 22 | NEXT BREATH TANK MOGAME/SONG DYNASTY/ATLANTIC |
| 9 | 8 | 37 | LOVE ON TOP BEYONCE PARKWOOD/COLUMBIA |
| 10 | 12 | 12 | ALL TIED UP ROBIN THICKE STAR TRAK/GEFFEN/INTERSCOPE |
| 11 | 10 | 25 | YOU'RE ON MY MIND KEM UNIVERSAL REPUBLIC |
| 12 | 14 | 5 | GREATEST FEELIN' SINGLE GAINER R. KELLYRCA |
| 13 | 11 | 16 | BEAUTIFUL SURPRISE TAMIA PLUS 1 |
| 14 | 13 | 15 | GO GET IT MARY MARY MY BLOCK/COLUMBIA |
| 15 | 15 | 10 | REFILL ELLE VARNER MBK/RCA |
| 16 | 16 | 20 | NOTHING ON YOU TYRESE VOLTRON RECORDZ/CAPITOL |
| 17 | 18 | 16 | NAME ON IT URBAN MYSTIC SOBE |
| 18 | 19 | 4 | CELEBRATE WHITNEY HOUSTON & JORDIN SPARKS RCA |
| 19 | 22 | 17 | IT WOULD BE YOU JOHNNY GILL J SKILLZ/NOTIFI |
| 20 | 23 | 4 | WHAT PROFIT DWELE RIJEONE |
| 21 | 21 | 9 | STILL HERE BRIAN CULBERTSON FEATURING VIVIAN GREEN GRP/VERV |
| 22 | 20 | 8 | HARRIETT JONES ERIC BENET PRIMARY WAVEJORDAN HOUSE/CAPITOL |
| 23 | 24 | 8 | MISS MY LOVE ANTOINE DUNN ELITE |
| 24 | 25 | 5 | DO WHAT YOU GOTTA DO ANGIE STONE SAGUARO ROAD RHYTHM/SAGUARO ROAD |
| 25 | 26 | 23 | SHOW YOU HOW |

| Å | A R | | AP SONGS™ |
|------|------|-------|--|
| THIS | LAST | WEBKS | TITLE ARTIST IMPRINT/PROMOTION LABEL |
| 1 | 2 | 11 | #1 MERCY TWK KNYEWEST BIG SEMI PUBMAT 2 DHANZ G.O.O.D. ROCK FELLATEF JAMYSJANG |
| 2 | 1 | 13 | CASHIN' OUT CASH OUT BASES LOADED/EPIC |
| 3 | 4 | 17 | LEAVE YOU ALONE YOUNG JEEZY FEAT. NE-YO CTE/DEF JAM/IDJMG |
| 4 | 3 | 28 | DRANK IN MY CUP KIRKO BANGZ LING/UNAUTHORIZED/WARNER BROS. |
| 5 | 5 | 10 | NOBODY'S PERFECT J. COLE FEAT. MISSY ELLIOTT ROC NATION/COLUMBIA |
| 6 | 11 | 11 | TAKE IT TO THE HEAD DJ KHALED WE THE BEST/YOUNG MONEY/CASH MONEY/JINNERSAL REPUBLIC |
| 7 | 8 | 9 | BEEZ IN THE TRAP NICHI MINAJ FEAT 2 CHANZYOUNG MONEYCASH MONEYANNERSAL REPUBLIC |
| 8 | 7 | 32 | THE MOTTO DRAKE FEAT LIL WAYNE YOUNG MONEY, CASH MONEY, UNIVERSAL REPUBLIC |
| 9 | 12 | 8 | WORK HARD, PLAY HARD WIZ KHALIFA ROSTRUM/ATLANTIC/RRP |
| 10 | 9 | 23 | UP! LOVERANCE FEAT, IAMISU & SKIPPER OR SILCENT STUDO LIFE/INTERSCOPE |
| 11 | 6 | 28 | TAKE CARE DRAKE FEAT RIHANNA YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC |
| 12 | 18 | 4 | GG NO LIE 2 CHAINZ FEAT DRAKEDUFFLE BAG BOYZDEF JAMYDJING |
| 13 | 15 | 17 | STARSHIPS NICKI MINAJYOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC |
| 14 | 13 | 14 | WILD ONES FLO RIDA FEAT, SIA POE BOY/ATLANTIC |
| 15 | 14 | 17 | CREW LOVE DRAKE HEAT THE WEEKEND YOUNG MIDNEY/CASH MIDNEY/LIMINERSAL REPUBLIC |
| 16 | 10 | 14 | FADED TYGA FEAT LIL WAYNEYOUNG MONEY/CASH MONEY/UNNERSAL REPUBLIC |
| 17 | 19 | 8 | HYFR (HELL YEAH F***** G RIGHT) DRAKE FEAT LIL WAYNEYDUNG MONEYCASH MONEYUNNERSAL REPUBLIC |
| 18 | 20 | 6 | BAG OF MONEY WALE FEAT RICK ROSS, MEEK MILL & T-PAIN MAYBACH-WARNER BROS. |
| 19 | 24 | 2 | MY HOMIES STILL LIL WANNE FEAT. BIG SEAN YOUNG MONEY CASH MONEY UNIVERSAL REPUBLIC |
| 20 | 17 | 11 | SAME DAMN TIME FUTURE FREEBANDZ/A-1/EPIC |
| 21 | 21 | 20 | AYY LADIES TRAVIS PORTER FEAT, TYGA PORTER HOUSE/RCA |
| 22 | 22 | 7 | I DONT REALLY CARE WAKA FLOCKA FLAME FEAT, TREY SONGZ MIZAY/WARNER BROS. |
| 23 | NE | w | AMEN MEEK MILL FEAT, DRAKE MAYBACH/WARNER BROS. |

ALBUNS: See Charts, Legend for rules, and explanations, 72 MAINSTREAM RAB/HIP-HOP 71 RHYTHMIC, 6-4 ADULT RAB stations are smed 24 hours of a day 7 days and 8-4 SONGS: Refersible the corn Riles at Markeam RRAB/HIP-top and Referribre the corn Riles at Markeam RRAB/HIP-top and Referribre resolutions in Billiotate day for turks and explanations. All charts a 2002, Prometheus Global Media, Liz and Mellan SondStatin Inc. All rights see

TOUCH'N YOU

2 REASONS TREY SONGZ FEAT. T.I. SONGBOOK/ATLANTIC

24 25 5

| 40 | 6 | L | 10 | OT R&B/HIP-HOP SONGS [™] | | |
|------|----------------|-----------|------------|--|------|---|
| MISS | 2 LAST WEBX | 2 WERG | SHEW 12 | TITLE Artist PRODUCTS ISONOWRITER) IMPRINT PROMOTION LASEL ## MERCY KanyeWest, Big Sean, Pusha 7, 2 Chairz KanyeWest, Big Sean, Pusha 7, 2 Chairz | CERT | |
| 2 | 1 | | | LITED ICOMESTS TAFES AND DESCRIPTION OF THE PROPERTY MILEPROPERTY MILEPROPERTY OF GOOD ACCAPELAGE. JAMIDJUNG CLIMAX Usher | | |
| - | 1 | 1 | | DIPLO (U.RAYMOND IV.W.PENTZ,A.RECHTSHAID,J.NAJERA,S.FENTON) ORCA NOBODY'S PERFECT J. Cole Featuring Missy Elliott | | |
| 3 | -5 | 4 | | J.L.COLE (J.COLE,C.MAYFIELD) | | |
| 4 | 3 | 5 | | HEART ATTACK BENNY BLANCO,RICO LOVE (B.LEVIN,RICO LOVE,T.NEVERSON) Trey Songs Songbook,ATLANTIC | | |
| 5 | 6 | 8 | | LEMME SEE Usher Featuring Rick Ross JIM JONSINMR MORRIS J.G SCHEFFERD MORRIS,N MARZOUCA,URAYMOND IVE BELLINGERLKNIGHTEN,WLROBERTS II) O RCA O RCA | | |
| 6 | 4 | 2 | 23 | CASHIN' OUT Ca\$h Out DJ SPINZ (J.M.H.GIBSON) GO BASES LOADED/EPIC | | |
| 7 | 9 | 11 | | TAKE ITTOTHE HEAD DJ Khaled Featuring Chris Brown, Rick Ross, Nicki Minaj & LilWayne TERMERA INADI KHAMATIKA STANJA KETSI ILMBONA DATELARI JOSSA JAMESA STANJA BODA. © NETERSTRUM KNEUG NODELANDA STANJA | | |
| 8 | 14 | 23 | 8 | GREATEST NO LIE 2 Chainz Featuring Drake GAINER/AIRPLAY MIKE WILL MADE IT (TEPPS A GRAHAM M.WILLIAMS) © DUFFLE BAG BOYZ/DEF JAMIOJMG | | I |
| 9 | 8 | 7 | 14 | BEEZ IN THE TRAP Nicki Minaj Featuring 2 Chainz | | i |
| 10 | 10 | 9 | | KE-NOE (0.T.MARAJ.M.JORDAN,TEPPS) | | i |
| | | 741 | | CMINITAGIESE THE WEEKHOULSHEBB (A GRAHMAN SHEBBA PALMANATESFANE), MINITAGIESE 10 YOUNG MINIEYCASH MINIEYUWERSAL REPUBLIC REFILL Elle Varner | | |
| 11) | 11 | 12 | 18 | POP.D.CAMPER (E.VARNER,A.WANSEL,D.CAMPER) | | H |
| 12 | 13 | 13 | | WARREN 6 (J.W.JENKINS, W.GRIFFIN, S.C.SMITH, I.LISTON-SMITH) © CTE/DEF JAM/IDJMG | | ļ |
| 13 | 12 | 10 | 32 | ANOTHER ROUND Fat Joe Featuring Chris Brown Young Laddicool & DRE IDLAUSTIN, JACARTEGENACIMBROWN, LIRBOY, JOSEPHACILYONS, JERRYUS, PICKENS, MVALENZANDI • TERROR SOLIAD | | ı |
| 14 | 16 | 19 | | BAG OF MONEY Wale Featuring Rick Ross, Meek Mill, & T-Pain BEAT BILLIONAIRE (O.AKINTIMEHIN, R.R.WILLIAMS, W.L.ROBERTS II, T-PAIN, S.COOKE) MAYBACH/WARNER BROS. | | |
| 15 | 7 | 6 | | BIRTHDAY CAKE DA INTERNZ (T.NASH,R FENTY,M PALACIOS,E CLARK) Rihanna Featuring Chris Brown © SRP/DEF JAM/IDJMG | | ĺ |
| 16 | 20 | 18 | | TONIGHT (BEST YOU EVER HAD) John Legend Featuring Ludacris PHAIBOIZ (J.LEGEND,M.J.PIMENTEL,AARTHUR,C.REILLYK.JUSTICE,C.BRIDGES) © EPIC | | ĺ |
| 17 | 15 | 15 | | UP! LoveRance Featuring lamSu & Skipper or 50 Cent | | ĺ |
| 18 | 19 | 17 | | R.O.LIVER,IAMSUI (R.O.LIVER,S.WILLIAMS,P.COX) Description Beyonce | 0 | ĺ |
| | | | | B.KNOWLES,S.TAYLOR (B.KNOWLES,T.NASH,S.TAYLOR) DRANK IN MY CUP Kirko Bangz | | |
| 19 | 17 | 16 | 45 | SOUND M.O.B. (KRANDLE,B.TILLMAN,R.GONZALEZ) HYFR (HELL YEAH F***** G RIGHT) Drake Featuring Lil Wayne | | |
| 20 | 22 | 21 | | T-MINUS (A.GRAHAM, D.CARTER, N.SHEBIB, T.WILLIAMS, A.PALMAN, K.SAMIR, C.HILLI • YUUNG MONEY, CASH MONEY, UNIVERSAL REPUBLIC | | |
| 21 | 51 | 60 | | 2 REASONS Trey Songz Featuring T.I. TIANLOR BRIDGE (T.NEVERSON,T.TAVLOR,NMCDOWELLC,J.HARRIS, JR,M.TIMOTHEE,K.STEWART) | | ı |
| 22 | 23 | 24 | | TOUCH'N YOU Rick Ross Featuring Usher RICO LOVE, PMEDOR, W.L. ROBERTS III MAYBACH/SLIP-N-SLIDE/DEF JAM/IDJMG | | |
| 23 | 30 | 34 | | WORK HARD, PLAY HARD STARGATE, BENNY BLANCO (C. J.THOMAZ, B.LEVIN, M.S.ERIKSEN, T.E.HERMANSEN) Wiz Khalifa O ROSTRUM/ATLANTIC | | ı |
| 24 | 18 | 14 | | SAME DAMN TIME Future SONNY DIGITAL (S.C.UWAEZUOKE.N.WILBURN) • FREEBANDZ/A-1/EPIC | | |
| 25 | 28 | 30 | | SWEET LOVE Chris Brown | | ĺ |
| 26 | 42 | 52 | | POLOW DA DON, JL PERRY (C.M. BROWN, J. JONES, JL. PERRY, G. S. CURTIS SR. C. MAKRS, T. DOYLE JR.) O RCA AMEN Meek Mill Featuring Drake | | ١ |
| 27 | | 32 | | KEY WANE (R.R.WILLIAMS, J.FELTON, A.GRAHAM, D.M.WEIR (ILLABRAMS, M.H.M.CDONALD) | | ĺ |
| - | 35 | 226 | | POPOAKFUPPA 121_IPPOOF ID.T.MARAJA.WANSE.WFE.DER.EDEAN_JROBERTS.RCDLSDNI) | | |
| 28 | 33 | 35 | | BABYFACE A DIXON (A HAMILTON, BABYFACE, A DIXON, JOUE) BABYFACE A DIXON (A HAMILTON, BABYFACE, A DIXON, JOUE) BABYFACE A DIXON (A HAMILTON, BABYFACE, A DIXON, JOUE) BABYFACE A DIXON (A HAMILTON, BABYFACE, A DIXON, JOUE) BABYFACE A DIXON (A HAMILTON, BABYFACE, A DIXON, JOUE) BABYFACE A DIXON (A HAMILTON, BABYFACE, A DIXON, JOUE) BABYFACE A DIXON (A HAMILTON, BABYFACE, A DIXON, JOUE) BABYFACE A DIXON (A HAMILTON, BABYFACE, A DIXON, JOUE) BABYFACE A DIXON (A HAMILTON, BABYFACE, A DIXON, JOUE) | | |
| 29 | 24 | 27 | | J.Duplessis.a.altino,a.dunkley (j.duplessis.a.thiam.a.altino,a.dunkely.d.fedwards,td.richardson) | | |
| 30 | 21 | 28 | | BLESSED Jill Scott DRE, VIDAL (J. SCOTT, A HARRIS, V. DAVIS) ® BLUES BABE, WARNER BROS. | | Į |
| 31 | 38 | 53 | 4 | MY HOMIES STILL STREETRUNNERADIAZ (D.CARITER, SANDERSON, N.WARWARADIAZ, M.A.ELLD) ■ YOUNG MONEYCASH MONEYUNIVERSAL REPUBLIC ■ YOUNG MONEYCASH MONEYUNIVERSAL REPUBLIC | | ı |
| 32 | 37 | 37 | | WHY Mary J. Blige Featuring Rick Ross E-HUDSON (M.J. BLIGE,D.L.YOUNG,E-HUDSON,WL.ROBERTS II) MARTIARCH/GEFFEN/INTERSCOPE | | |
| 33 | 27 | 25 | 15 | I DONT REALLY CARE Waka Flocka Flame Featuring Trey Songz Skry Stylez, T.Taylor (J.MALPHURS, T.NEVERSON, A. CRASK, T.TAYLOR, A. SMITH) MIZAY/WARNER BROS | | ı |
| 34 | 26 | 20 | | THE MOTTO Drake Featuring Lil Wayne | | i |
| 35 | 41 | 39 | | ALL TIED UP Robin Thicke | 1 | i |
| 36 | 25 | 22 | | THICKE,PRO J (R.THICKE,L.COXOX,R.L.DANIELS) O STAR TRAK/GEFFENINTERSCOPE MR. WRONG Mary J. Blige Featuring Drake | | ď |
| | | Serverit. | | MR. WRONG JM JONSNICO LOVE LIGSCHEFTERHOO LOVEDMORRISK GAMBLELARLEFT COLBERTA GRAMMA MRY J. Blige Fleaturing Drake JM JONSNICO LOVE LIGSCHEFTERHOO LOVEDMORRISK GAMBLELARLEFT COLBERTA GRAMMA MRY J. Blige Fleaturing Drake TILL I DIE Chris Brown Fleaturing Big Sean & Wiz Khalifa | | |
| 37 | 36 | 38 | | DANJA (C.M.BROWN, F.N.HILLS, M.ARAICA, S.ANDERSON, C.J.THOMAZ) • RCA FEELIN' SINGLE R. Kelly | | |
| 38 | 43 | 54 | | R.KELLY,BIG MACKK (R.S.KELLY,D MAYS,S.SCARBOROUGH,W.WITHERS, JR.) | | ĺ |
| 39 | 29 | 31 | 35 | STRIP Chris Brown Featuring Kevin K-MAC McCall THA BIZNESS (C.M.BROWN,K.MCCALL,A STREETER, J. BEREALC, WHITACRE, J HENDERSON) | | Į |
| 40 | 34 | 29 | | AYY LADIES Travis Porter Featuring Tyga M.ROBERTS (D.WOODS,H.DUNCAN,L.MATTOX,M.NGUYEN-STEVENSON,M.ROBERTS) ● PORTER HOUSE/RCA | | |
| 41 | 44 | 46 | 11 | THE RECIPE Kendrick Lamar Featuring Dr. Dre NOT LISTED (NOT LISTED) Ø AFTERMATHJINTERSCOPE | | ı |
| 42 | 46 | 41 | | GO GET IT WCAMPBELL (TATKINS-CAMPBELL,EATKINS-CAMPBELL,WCAMPBELL) Mary Mary Ma | | ا |
| 43 | 45 | 49 | | SNAP BACKS & TATTOOS Driicky Graham | | ĺ |
| 44 | 39 | 40 | | YUNG BERG,ARCH THE BOSS (LCOOPER,N.GRAHAM,C.WARD,A.REDMAN) • NU WORLD ERA/EDNE STAY Tyrese | | ا |
| | | 315 | | B.HODGE (T.GIBSON,J.SMITH,A.SLEDGE,C.LACY,B.HODGE) | | ĺ |
| 45 | 40 | 33 | 21 | R.KELLY (R.S.KELLY) • RCA NEXT BREATH Tank | | |
| 46 | 32 | 36 | | CUMANA, TANK, THE COMPOSER (TANK, CUMANA, KMCCALL, SBUSH, M.POWELL, B.G. NELSON) MOGAME/SONG DYNASTY/ATLANTIC | | |
| 47 | 49 | 43 | 25 | YOU'RE ON MY MIND KEMR.RIDEGUT (K.OWENS) © UNIVERSAL REPUBLIC | | ı |
| 48 | 50 | 50 | | BEAUTIFUL SURPRISE Tamia S.REMI (T.HILL,C.KELLY,S.REMI) • PLUS 1 | | ı |
| 49 | 48 | 45 | 38 | LOTUS FLOWER BOMB J.HOWARD (0.AKINTIMEHIN,E.HOWARD,M.J.PIMENTELS.J.DEW,W.JOHNSON) Wale Featuring Miguel MAYBACH/WARNER BROS | | ı |
| 50 | 31 | 26 | | FADED Tyga Featuring Lil Wayne D.BLACKSHER (M. STEVENSON,D. CARTER,D.BLACKSHER) • YOUNG MONEY,CASH MONEY,UNIVERSAL REPUBLIC | | |
| 51 | 53 | 56 | | DANCE FOR YOU Beyonce | | ĺ |
| 52 | 47 | 42 | | B.KNOWLES,T.NASH,C.A.STEWART (T.NASH,C.A.STEWART,B.KNOWLES) OP PARKWOOD/COLUMBIA LOVE THIS LIFE T.I. | | ĺ |
| 53 | | 84 | | LEDWARDS,C.BROWN,L.DOPSON (C.J.HARRIS, JR.,LEDWARDS,C.BROWN,L.DOPSON) | | ĺ |
| - | 66 | | | S.TAYLOR (S.C.SMITH,S.TAYLOR) | | ĺ |
| 54 | 54 | 57 | | NOT LISTED (NOT LISTED) G 600 is 6000 I GOTTHAT SACK Yo Gotti | | ı |

| 8 | | | EKS | 25 | | |
|---|-------|--------------|---------|----|---|----------------------------|
| Big week for the | E MAN | UAST WEBY | ZWEEK | 器 | TITLE PRODUCER (SONGWRITER) IMPRINT/PROM | |
| rapper, who doubles | 56 | 52 | 51 | | THINKIN BOUT YOU Fra FDCEAN,S.TAYLOR (F.OCEAN,S.TAYLOR) © 000 FUTURE/DEF | nk Ocean |
| up in the top 10 with | 57 | 58 | 74 | | PUT IT DOWN Brandy Featuring Ch | ris Brown |
| the Greatest Gainer/ Airplay winner and | OID | Serie . | | | S.CRAWFORD,S.GARRETT (S.CRAWFORD,S.GARRETT,D.ABERNATHY,C.M.BROWN) O CHAI POP THAT French Montana Featuring Rick Ross, Drake, | MELEON/RCA Lil Wavne |
| the list's new No. 1 | 58 | 57 | - | | NOT LISTED (NOT LISTED) © COKE BOYS/BAD BOY/ | INTERSCOPE |
| (see Between the | 59 | 62 | 70 | 4 | LET'S TALK Omarion Featuring NOT LISTED (NOT LISTED) MAYBACH,WA | ARNER BROS. |
| Bullets, below). "No Lie" is the lead | 60 | 73 | 71 | | IT WOULD BE YOU TAYLOR, PHAYES (T.NEVERSON, T.TAYLOR, PHAYES) Jo | ohnny Gill |
| rapper's third top | 61 | 68 | 69 | | BORN STUNNA Birdman Featuring | Rick Ross |
| 10 and 25th for the | 62 | 59 | 62 | | BEAT BILLIONAIRE (B.WILLIAMS,S.COOKE,W.LROBERTS III | |
| ubiquitous featured act. Drake. | - | 1000 | | | BOBBY KRITICAL (M.GRAVES,K.T.CAMPBELL,B.B.TURNER JR.) 4 LETTER WORD | PLAYMAKER |
| dit, brane. | 63 | 76 | 82 | | S O U N D Z (D.SIMMONS, J.MAULTSBY, K.COBY, J. LUTTRELL, B.COHEN) | Diggy O ATLANTIC |
| | 64 | 69 | 78 | | JINGALIN DA INTERNZ (C.BRIDGES,M.PALACIOS,E.CLARK,D.COFFEY,D.E.SIMON,J.T.SMITH) © DTP/DEF | Ludacris JAM/IDJM6 |
| | 65 | 86 | 68 | 8 | | an Mystic |
| A 40 | 66 | 63 | 80 | | CELEBRATE Whitney Houston & Jord | in Sparks |
| 21 | 9 | | | | R.KELLY (R.S.KELLY) ADORN | ● RCA |
| With a 30-spot | 67 | 79 | 86 | | MIGUEL (M.J.PIMENTEL) BYSTORM/BL | |
| blastoff, the R&B stunner (right) posts | 68 | 70 | 75 | | LIGHTS DOWN LOW Bei Maejor Featuring Waka Floor Bei Maejor (B.GREEN, J.MALPHURS) | cka Flame |
| the chart's largest | 69 | 60 | 67 | | WHAT PROFIT | Dwele |
| jump for a male | 70 | 64 | 61 | | MIKE CITY (M.FLOWERS) BOYFRIEND Jus | tin Bieber |
| singer since Miguel rose by 46 positions | 70 | 64 | PI | | M.POSNER,MDL (M.POSNER,J.BIEBER,M.LEVY,M.MUSTO) | LAND/IDJM6 |
| with "Quickie" | 71 | 61 | 65 | 20 | NOTHING ON YOU NOT LISTED (NOT LISTED) ● VOLTRON RECO | Tyrese RDZ/CAPITOL |
| (98-52) in July 2011. | 72 | 65 | 76 | | GOLDIE A\$ HIT-BOY (R.MAYERS,C.HOLLIS) | AP Rocky |
| Song more than doubles its audience | 73 | HOT | ##IOT | 1 | IT'S OVER Tai | mi LaTrell |
| impressions from | 74 | - | 770 | | A PERRY (A PERRY, LA LATRELL, S. TYNER) TWERK IT | V.I.C. |
| 4.2 million to 9.4 | 14 | 75 | 73 | | D.LASSITER (M.GREENE, M.OWUSU) | B16 H |
| million. | 75 | 67 | 72 | 16 | | N THE GRIND |
| | 76 | 81 | 81 | | SQUARES OUT YOUR CIRCLE Rocko Featurii ENSAYNE WAYNE (R.HILL JR., N.WILBURN, FMILES) | ng Future • A-1 |
| | 77 | 85 | | | NAKED Kevin McCall Featuring | Big Sean |
| | 78 | | er | | MO CHEDDA (KMCCALL,M.WADE,S.ANDERSON) HARRIETT JONES | ⊕ RCA Eric Benet |
| 7.3 The field | /8 | 72 | 55 | | G.NASH,JR.,E.BENET (E.BENET,G.NASH,JR.) | USE/CAPITOL |
| The Hot Shot Debut | 79 | 71 | 64 | 6 | | GRP/VERVE |
| is by a songwriter- | 80 | 80 | 79 | | DO WHAT YOU GOTTA DO WKJONESJ.B.STEPHENSJ.LLEWIS (YCRAWLEY,WKJONESJ.LLEWIS,LB.STEPHENS) © SAGUARO ROAD RHYTHMISS | gie Stone |
| turned-artist who steps into the | 81 | RE-EI | NTRY | | TELL HER AGAIN Sterling Simms Featuring I | Meek Mill |
| spotlight with a self- | - | | Selley. | | | The Team |
| written R&B joint | 82 | 84 | 83 | | NOT LISTED (NOT LISTED) ● URBANLIFE/RAPBAY/MOGUL M | IEDIA GROUP |
| off her upcoming album. The Texas | 83 | 74 | 66 | 20 | RIOT DJ SPINZ (T.EPPS) © DUFFLE BAG BOYZ/DEF | 2 Chainz JAM/IDJMG |
| native's story and | 84 | RE-E | NTRY | | WHERE HAVE YOU BEEN DR. LUKE,CIRKUT,C HARRIS (E.DEAN,L. GOTTWALD,C.HARRIS,H.WALTER,G.MACK) © SRP/DEF | Rihanna JAM/IDJMG |
| songwriting history | 85 | 95 | | | SMART GIRL (DUMB BOOTY) Tex James Featuring Si | tuey Rock |
| are detailed on a free mixtape | | | | | MR. HANKY,SCOTTY BOY (J.DAVIS, J.NICKS, C.DENARD,K.SCOTT) SWEAT Ciara Featring | COLLIPARK 2 Chainz |
| available on her site. | 86 | 93 | - | | NOT LISTED (NOT LISTED) | EPIC |
| TamiLaTrell.com. | 87 | 82 | - | | JUST THE WAY YOU ARE TTAYLOR, V.M. WATSON, J. AUSTINI O J S | ohnny Gill KILLZ/NOTIFI |
| | 88 | 99 | 98 | | ALONE TOGETHER Daley Featuring Marsha A NOT LISTED (NOT LISTED) DALEYMUSIC/UNIVERS | mbrosius |
| | 89 | NE | | | DON'T MIND Mar | ry J. Blige |
| | | | | | J.DUPLESSIS (M.J.BLIGE, PR. HAMILTON. J. DUPLESSIS) | Lattimore |
| | 90 | NE | W | | NOT LISTED (NOT LISTED) SINCERES | OUL/CAPITOL |
| 93 | 91 | 78 | 85 | 8 | DAUGHTERS NO LD. (N.JONES,E.D. WILSON,PADAMS,G.DECARLO,D.FRASHUER,PLEKA) © DEF | Nas JAM/IDJMG |
| Young Money's | 92 | 94 | _ | | AWW YEA B-BECK (D.WOODS,L.MATTOX,H.DUNCAN,B.BIRBECK) Tra | vis Porter |
| newest—and | 93 | NE | w | | DA WOP Li | I Chuckee |
| youngest—member debuts for the first | | | | | MR HANKYBIG MAN (CDENARD R.SALLARD, WMARCELL DLABOSTRIE, JEURIN, RPENNIMAN) • YOUNG MONEY (CASH MONEY, NINIMAN) WITHOUT YOU | Monica |
| time with this fun | 94 | RE-E | ata. | | POLOW DA DON,M.ZAFR (J.JONES,M.ZAFR,J.MICHEL,K.HOLLINS) | ● RCA |



debuts for the first time with this fun rap jam. At only 14 years old, this Lil is reminiscent of boss Lil Wayne in his nascent era. and has already released six mixtanes as part of the YMCMB crew.

BETWEEN THE BULLETS

99 100 — 3

100 NEW

'MERCY' MOVES IN AT NO. 1

MIRROR

SHOW YOU HOW

WAY TOO COLD

ATTHE SAMETIME



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

WHERE THE BOYS AT?

OMG Girlz

ELEWIS, KITS IELEWIS, KITS EMILES, THALIBURTON

OP PRETTY HUSTLE/GRAND HUSTLE/STREAMLINE/INTERSOPE

from the forthcoming G.O.O.D. Music compilation album due later this year. -Karinah Santiago

/EST,C.HOLLIS,J.T.SM/TH,M.L.WILLIAMS)

NOT LISTED (NOT LISTED)

SO SOPHISTICATED

THE BEAT BULLIES (W.L.ROBERTS II,A.TUCKER,R.R.WILLIAMS)

K.ERONDU (K.M.ERONDU, B. WILSON, R.D. HIRT, C. STEWART, D. CARTER, R.O. TIBBS)

57

60

59 63 64

63 67 68

> 64 79 81

> 54

82

78

93

Bobby V Featuring Lil Wayne

B BLU KOLLA DREAMS/EONE

Rick Ross Featuring Meek Mill

MAYBACH/SLIP-N-SLIDE/DEF JAM/IDJMG

Eric Roberson

BLUE ERRO SOUL/PURPOSE/EONE

CHRISTIAN/GOSPEL Billboard

MERCYME
THE HURT & THE HEALER FAIR TRADE 16020/PL

ARTIST TITLE IMPRIN

10 28

15

23

26 31 40

27 NEW

33 24

37

39 22 40

44 50 65

48

16

1 35 SOUNDTRACK COURAGEOUS REUNION 10167/PLE

6 31 NEWSBOYS
GOD'S NOT DEAD INPOP 1592/EMI CMG
11 10 GG THOUSAND FOOT KRUTCH
THE END IS WHERE WE BEGIN TEK 7000

BRITT NICOLE GOLD SPARROW 7857/EMI CMC 26 22 KARI JOBE
WHERE I FIND YOU SPARROW 3128/EMI CMG
3 13 SIDEWALK PROPHETS
LIVE LIKE THAT FERVENT S88390-WORD-CURB

FOR TODAY
IMMORTAL RAZOR & TIE 83321*/PLE
MANDISA

DAVID PHELPS FOR KING & COUNTRY TOBYMAC

23 47 MAT KEARNEY
YOUNG LOVE INPOP 1608*/EMI CH LAURA STORY BLESSINGS FAIR TRADE 21 40 NEEDTOBREATHE

THE RECKONING ATLANTIC 52 44 BUILDING 429
LISTEN TO THE SOUND ESSENTIAL 10832/PLG
40 JAMIE GRACE ONE SONG AT A TIME GOTEE/COLUMBIA 70021/PLG

GIVE US REST OR_SIXSTEPS/SP

KUTLESS BELIEVER BEC 9854/EMI CMG HILLSONG UNITED JESUS CULTURE JEREMY CAMP

12 STONES DAILEY & VINCENT

VARIOUS ARTISTS POINT OF GRACE CASTING CROWNS FRANCESCA BATTISTELLI

HUNDRED MORE YEARS FERVENT 8 RED UNTIL WE HAVE FACES ESSENTIAL 10916/PLE SARA GROVES

MICHAEL W. SMITH GLORY MWS 20030/PL6

ANNE MURRAY

10 GREAT SONGS STRAIG

INVISIBLE EMPIRES SPONGE/FAIR TRADE 5997/PLG
FIREFLIGHT
NOW ESSENTIAL 10933/PLG PHILLIPS, CRAIG & DEAN

DEMON HUNTER
TRUE DEFIANCE SOLID STATE 0486/ET
THE ROCKET SUMMER **GUY PENROD**

SWITCHFOOT WICE VERSES LOWERCASE

WHAT IF WE WERE REAL SPARROW 7863/EMI CMG

DUBBED & FREO'D: A REMOX PROJECT FOREFRONT 83332/EMI CMI

WICE VERSES LOWERCASE PEOPLE/CREDENTIAL 6727/EMI CMG BILL & GLORIA GAITHER AND THEIR HOMECOMING FRIENDS

ANT/GAITHER 6142/EMI CMG

GOD BLESS THE USA GAITHER 6335/EMI CMG CHILDREN 18:3 ON THE RUN TOOTH & NAIL 0882/EMI CMO MARANATHA! PRAISE BAND DAVID CROWDER*BAND

15 23 SOUNDTRACK

4 36 CASTING CROWNS
COME TO THE WELL BEACH STREET/REUNION 10162/PLG
14 15 PASSION
PASSION: WHITE RAG SIXSTEPS:SPARROW 6367/EMI CMG **VARIOUS ARTISTS** CHRIS TOMLIN MATT REDMAN

| 201 | 2 | | ALIMA |
|--------|------|-------------|---|
| 6 | | C | HRISTIAN |
| A | | 5 | ONGS" |
| | | 양토 | THE P. |
| WEB | WEE | WEEK | TITLE ARTIST IMPRINT/PROMOTION LABEL |
| 1 | 1 | 19 | THE HURT & THE HEALER SWKS MERCYME FAIR TRADE |
| 2 | 2 | 23 | LIVE LIKE THAT SIDEWALK PROPHETS FERVENT/WORD-CURB |
| 3 | 4. | 26 | GOD'S NOT DEAD (LIKE A LION) NEWSBOYS INPOP |
| 4 | 3 | 42 | WHERE I BELONG BUILDING 429 ESSENTIAL/PLG |
| 5 | 8 | 14 | 10,000 REASONS (BLESS THE LORD) MATT REDMAN SIXSTEPS/SPARROW/EMI CMG |
| 6 | 6 | 25 | ALL THIS TIME BRITT NICOLE SPARROW/EMI CMG |
| 7 | 9 | 17 | JESUS, FRIEND OF SINNERS CASTING CROWNS BEACH STREET/REUNION/PLG |
| 8 | 5 | 33 | OVERCOME |
| 9 | 11 | 7 | ME WITHOUT YOU |
| 10 | 7 | 26 | TOBYMAC FOREFRONT/EMI CMG WHEN THE STARS BURN DOWN (BLESSING AND HONOR) |
| HITCH. | | | WHITE FLAG |
| 0 | 10 | 18 | PASSION FEAT. CHRIS TOMLIN SIXSTEPS/SPARROW/EMI CMG |
| 12 | 14 | 7 | TENTH AVENUE NORTH REUNION/PLG LEARNING TO BE THE LIGHT |
| 13 | 12 | 33 | NEWWORLDSON PLATINUM POP |
| 14 | 13 | 19 | HE SAID GROUP 1 CREW FEAT. CHRIS AUGUST FERVENT/WORD-CURB |
| 15 | 23 | 3 | FORGIVENESS MATTHEW WEST SPARROW/EMI CMG |
| 16 | 16 | 24 | ALL FOR YOU MIKESCHAIR CURB |
| 17 | 17 | 9 | THE PROOF OF YOUR LOVE FOR KING & COUNTRY FERVENT/WORD-CURB |
| 18 | 18 | 6 | CENTER OF IT CHRIS AUGUST FERVENT/WORD-CURB |
| 19 | 22 | 8 | WHEN MERCY FOUND ME RHETT WALKER BAND ESSENTIAL/PLG |
| 20 | 19 | 12 | ANGEL BY YOUR SIDE |
| 21 | 20 | 6 | FRANCESCA BATTISTELLI FERVENT/WORD-CURB REDEEMED |
| 22 | 21 | 24 | GOOD MORNING |
| \sim | 6200 | | MANDISA FEAT. TOBYMAC SPARROW/EMI CMG RISE UP |
| 23 | 24 | 18 | MATT MAHER ESSENTIAL/PLG BEAUTIFUL YOU |
| 24 | 26 | 8 | AFTER ALL (HOLY) |
| 25 | 25 | 11 Swnt | DAVID CROWDER*BAND SIXSTEPS/SPARROW/EMI CMG |
| 26 | DE | SHOT BUT | KARI JOBE SPARROW/EMI CMG |
| 27 | 50 | 2 | SHOULD'VE BEEN ME CITIZEN WAY FAIR TRADE |
| 28 | 28 | 8 | GOOD TO BE ALIVE JASON GRAY CENTRICITY |
| 29 | 27 | 7 | KEEP YOUR EYES OPEN NEEDTOBREATHE ATLANTIC/WORD-CURB |
| 30 | 35 | 13 | MORE THAN AMAZING LINCOLN BREWSTER INTEGRITY |
| 31 | 29 | 18 | AFTERLIFE SWITCHFOOT LOWERCASE PEOPLE/CREDENTIAL/EMI CMG |
| 32 | 31 | 20 | SHIPS IN THE NIGHT MAT KEARNEY INPOP |
| 33 | 30 | 13 | RISEN TODAY |
| 34 | 33 | 14 | AARON SHUST CENTRICITY OUTTA MY MIND |
| 35 | 34 | 18 | ON MY OWN |
| × | | | ASHES REMAIN FAIR TRADE NEVER LET YOU GO |
| 36 | 36 | 11 | MANAFEST BEC/TOOTH & NAIL THIS IS THE DAY |
| 37 | 37 | 17 | PHIL WICKHAM FAIR TRADE |
| 38 | 38 | 2 | FINALLY HOME KERRIE ROBERTS REUNION/PLG |
| 39 | 42 | 3 | WHO YOU ARE UNSPOKEN CENTRICITY |
| 40 | 43 | 4 | YOU ARE LOVED HEATHER WILLIAMS FAIR TRADE |
| 41 | Ni | W | NEED YOU NOW (HOW MANY TIMES) PLUMB CURB |
| 42 | 39 | 4 | BE SOMEBODY THOUSAND FOOT KRUTCH TFK |
| 43 | 48 | 5 | WHAT GRACE LOOKS LIKE 33MILES FAIR TRADE |
| 44 | 44 | 2 | NOTHING BUT THE BLOOD |
| 45 | 41 | 9 | SCARS |
| 46 | | W | JONNY DIAZ FAIR TRADE ALL I REALLY WANT |
| 47 | 49 | 14 | ADAM CAPPA BEC/TOOTH & NAIL IF I EVER NEEDED GRACE |
| | | | JIMMY NEEDHAM INPOP I CHOOSE JESUS |
| 48 | 32 | 16 | MORIAH PETERS REUNION/PLG LOVE IS ALL |
| 49 | NEW | | JEKOB SAVE THE CITY |

| Sing | er/actress Tamela Mann scores her |
|-------|--------------------------------------|
| first | Billboard chart-topper as "Take Me |
| to th | e King" (featuring Kirk Franklin) |
| oper | s at No. 1 on Gospel Digital Songs |
| | billboard.biz/charts) with 5.000 |
| | nloads. The track shifts 10-8 on the |

JEKOB SAVE THE CITY

45 6 REST IN THE HOPE



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



ITWAY 44744 EX/EMI CME

| Ø A | | CI S | HRISTIAN AC |
|--------|------|-----------------|--|
| THIS | LAST | WEEKS ON CHT | TITLE ARTIST IMPRINT/PROMOTIONLABEL |
| 1 | 1 | 18 | THE HURT & THE HEALER MERCYME FAIR TRADE |
| 2 | 2 | 22 | LIVE LIKE THAT SIDEWALK PROPHETS FERVENT/WORD-CURB |
| 3 | 3 | 23 | GOD'S NOT DEAD (LIKE A LION) NEWSBOYS INPOP |
| 4 | 6 | 12 | 10,000 REASONS (BLESS THE LORD) MATT REDMAN SIXSTEPS/SPARROW/EMI CMG |
| 5 | 4 | 40 | WHERE I BELONG BUILDING 429 ESSENTIAL/PLG |
| 6 | 5 | 28 | OVERCOME JEREMY CAMP BEC/TOOTH & NAIL |
| 7 | 9 | 16 | JESUS, FRIEND OF SINNERS CASTING CROWNS BEACH STREET/REUNION/PLG |
| 8 | 7 | 25 | WHEN THE STARS BURN DOWN (BLESSING AND HONOR PHILLIPS, CRAIG & DEAN FAIR TRADE |
| 9 | 8 | 24 | ALL THIS TIME BRITT NICOLE SPARROW/EMI CMG |
| 10 | 10 | 16 | HE SAID GROUP 1 CREW FEAT. CHRIS AUGUST FERVENT/AVORD-CURB |
| 1 | 15 | 6 | GREATEST MEWITHOUTYOU GAINER TOBYMAC FOREFRONT/EMI CMG |
| 12 | 11 | 17 | WHITE FLAG PASSION FEAT, CHRIS TOMLIN SIXSTEPS/SPARROW/EMI CMG |
| 13 | 13 | 26 | YOU LEAD JAMIE GRACE GOTEE |
| 14 | 12 | 24 | I TURN TO YOU SELAH CURB |
| 15 | 14 | 33 | LEARNING TO BE THE LIGHT NEWWORLDSON PLATINUM POP |
| 16 | 16 | 5 | LOSING TENTH AVENUE NORTH REUNION/PLG |
| 17 | 17 | 11 | ANGEL BY YOUR SIDE FRANCESCA BATTISTELLI FERVENT/WORD-CURB |
| 18 | 18 | 13 | RISE UP MATT MAHER ESSENTIAL/PLG |
| 19 | 19 | 20 | ALL FOR YOU MIKESCHAIR CURB |
| 20 | 20 | 8 | WHEN MERCY FOUND ME RHETT WALKER BAND ESSENTIAL/PLG |
| 21 | 21 | 6 | THE PROOF OF YOUR LOVE FOR KING & COUNTRY FERVENT/WORD-CURB |
| 22 | 23 | 3 | CENTER OF IT CHRIS AUGUST FERVENT/WORD-CURB |
| 23 | 22 | 19 | LONG WAY HOME STEVEN CURTIS CHAPMAN SPARROW/EMI CMG |
| 24 | 26 | 5 | GOOD TO BE ALIVE JASON GRAY CENTRICITY |
| 25 | 25 | 3 | REDEEMED BIG DADDY WEAVE FERVENT/WORD-CURB |

| (0) | | | |
|---------|---------|------|---|
| A | | | HRISTIAN CHR |
| | | | |
| | 100 | EKS | TITLE |
| EE SE | WEE | WEE | ARTIST IMPRINT/PROMOTION LABEL |
| 1 | 1 | 18 | # WHERE I BELONG |
| - 1 | | 100 | HE SAID |
| 2 | 2 | 16 | GROUP 1 CREW FEAT. CHRIS AUGUST FERVENT/WORD-CURB |
| 3 | Â | 7 | ME WITHOUT YOU |
| | | | TOBYMAC FOREFRONT/EMI CMG |
| 4 | 3 | 18 | AFTERLIFE SWITCHFOOT LOWERCASE PEOPLE/CREDENTIAL/EMI CMG |
| 5 | 5 | 5 | LOSING |
| | | | TENTH AVENUE NORTH REUNION/PLG |
| 6 | 9 | 8 | KEEP YOUR EYES OPEN NEEDTOBREATHE ATLANTIC/WORD-CURB |
| 7 | 6 | 13 | BE SOMEBODY |
| 7 | | la. | THOUSAND FOOT KRUTCH TFK |
| 8 | 10 | 15 | NEW YEARS DAY ABANDON FOREFRONT/EMI CMG |
| - | - | NO. | LIVE LIKE THAT |
| 9 | .8. | 16 | SIDEWALK PROPHETS FERVENT/WORD-CURB |
| 10 | 7 | 21 | SHIPS IN THE NIGHT MAT KEARNEY INPOP |
| name to | - 12 | | ON MY OWN |
| 11 | n | 20 | ASHES REMAIN FAIR TRADE |
| 12 | 12 | 14 | THE HURT & THE HEALER MERCYME FAIR TRADE |
| - | | | THE PROOF OF YOUR LOVE |
| 13 | 14 | 7 | FOR KING & COUNTRY FERVENT/WORD-CURB |
| 14 | 13 | 12 | WHITE FLAG |
| | | 1000 | PASSION FEAT. CHRIS TOMLIN SIXSTEPS/SPARROW/EMI CMG LOVE IS ALL |
| 15 | 17 | 14 | JE'KOB SAVE THE CITY |
| 16 | 19 | 18 | OUTTA MY MIND |
| | | | SHADOWS |
| 17 | 16 | 12 | SAMESTATE SPARROW/EMI CMG |
| 18 | 25 | 11 | GREATEST LETTING GO |
| - | H Carlo | | GAINER STEPHANIE SMITH GOTEE |
| 19 | 23 | 12 | MOUNTAINTOP THE CITY HARMONIC KINGSWAY/INTEGRITY |
| 20 | 21 | 12 | DANGEROUS |
| | - | | KJ-52 BEC/TODTH & NAIL NEVER LET YOU GO |
| 21 | 20 | 7 | MANAFEST BEC/TOOTH & NAIL |
| 22 | 24 | 3 | SHOOTING STAR |
| | 47 | 100 | OWL CITY UNIVERSAL REPUBLIC |
| 23 | 22 | 19 | OVERCOME JEREMY CAMP BEC/TOOTH & NAIL |
| 24 | 26 | 3 | SUPERHERO |
| ~ | 20 | | FAMILY FORCE 5 III ENTERTAINMENT/TOOTH & NAIL |

CHARIOT ABANDON KANSAS GOTEE

25 27 4

| (| | G | OSPEL ALBUMS |
|------|------|-----------------|--|
| WEEK | UAST | WEEKS ON CHT | ARTIST TITLE IMPRINT & NUMBER/ DISTRIBUTING LABEL |
| 1 | 1 | 2 | CHARLES JENKINS & FELLOWSHIP CHICAG THE BEST OF BOTH WORLDS HIS PRED PERPLE BY DOSPEL SKISSEN O |
| 2 | 2 | 7 | MARY MARY GO GET IT (SOUNDTRACK) MY BLOCK 90708/COLUMBI |
| 3 | HOT | SHOT BUT | BYRON CAGE MEMOIRS OF A WORSHIPPER VERITY 97077/RCA |
| 4 | 3 | 13 | MARVIN SAPP I WIN VERITY 97017/RCA |
| 5 | 4 | 39 | ANDRAE CROUCH THE JOURNEY RIVERPHIO 002 |
| 6 | 5 | 33 | WILLIAM MCDOWELL ARISE THE LIVE WORSHIP EXPIRENCE DELIVERY ROOMLIGHT 2552/ED |
| 7 | 6 | 22 | VARIOUS ARTISTS WOW GOSPEL 2012 WORD-CUREJEMI CMG/JERITY 97014/R |
| 8 | 8 | 23 | JAMES FORTUNE & FIYA IDENTITY FIYA WORLD/LIGHT 7265/EQNE |
| 9 | 11 | 13 | J.J. HAIRSTON & YOUTHFUL PRAIS AFTER THIS EVIDENCE GOSPEL/LIGHT 7246/EDNE |
| 10 | 10 | 24 | SOUNDTRACK JOYFUL NOISE WATERTOWER 39273 |
| 11 | 12 | 21 | FRED HAMMOND GOD, LOVE & ROMANCE F HAMMOND, VERITY 80990/RD |
| 12 | 9 | 5. | ZACARDI CORTEZ THE INTRODUCTION BLACKSMOKE 3078/WORLDWID |
| 13 | 13 | 11 | TRIP LEE THE GOOD LIFE REACH \$205/INFINITY |
| 14 | 7 | 5 | JASON NELSON SHIFTING THE ATMOSPHERE VERITY 97015/RCA |
| 15 | 16 | 44 | ISAAC CARREE UNCOMMON ME SOVEREIGN AGENCY 002 |
| 16 | 14 | 39 | JESSICA REEDY FROM THE HEART LIGHT 7239/EONE |
| 17 | 15 | 74 | MARVIN SAPP PLAYLIST: THE VERY BEST OF MARWIN SAPP VERITY 67460/LEGAS |
| 18 | NE | W | BEBE WINANS AMERICA * AMERICA RAZOR & TIE 83360 |
| 19 | 18 | 66 | KIRK FRANKLIN HELLO FEAR FO YO SOUL/VERITY 77917/RCA |
| 20 | 21 | 42 | LE'ANDRIA JOHNSON THE ANAXENING OF, BETISTRANGE PRUTAMUSIC WORLD GOSFEL SYMMUSIC WOR |
| 21 | NE | W | TIM ROGERS & THE FELLAS REAL BLACKBERRY 1689 |
| 22 | 17 | 3 | REGINA BELLE HIGHER PENDULUM 30020856/WDE |
| 23 | 23 | 19 | LE'ANDRIA JOHNSON THE EVOLUTION OF. MUSIC WORLD GOSPEL 5414/MUSIC WOR |
| 24 | 22 | 12 | SMOKIE NORFUL ONCE IN A LIFETIME TREMYLESIEMI GOSPEL 94/24/EMI CA |
| 25 | 40 | 9 | GG ELDER GOLDWIRE MCLENDON |

| _ | | | |
|-----|------|-----|---|
| (0) |) | | CONT. CONTOCT |
| A | | C | OSPEL SONGS™ |
| | | | |
| S E | - 10 | EKS | TITLE |
| WEE | VE | NO | ARTIST IMPRINT/PROMOTION LABEL |
| 1 | 1 | 21 | #1 AWESOME TWIS PASTOR CHARLES JENIONS & FELLOWSHIP CHICAGO INSPIRED PEOPLE |
| 2 | 2 | 37 | LET THE CHURCH SAY AMEN ANDRAE CROUCH FEAT. MARVIN WINANS RIVERPHIO |
| 3 | 3 | 27 | MY TESTIMONY MARVIN SAPP VERITY/RCA |
| 4 | 4 | 25 | GREATEST SHIFTING THE ATMOSPHERE GAINER JASON NELSON VERITY/RCA |
| 6 | 5 | 17 | GO GET IT |
| 6 | 6 | 31 | AFTER THIS |
| | ME | Sid | YOUTHFUL PRAISE FEAT. 11 HARSTON EVIDENCE GOSPEL/LIGHT/EONE I FEEL GOOD |
| 7 | -7 | 33 | FRED HAMMOND F HAMMOND/VERITY/RCA |
| 8 | 10 | 5 | TAKE ME TO THE KING TAMELA MANN FEAT. KIRK FRANKLIN TILLYMANN |
| 9 | 8 | 46 | I WON'T GO BACK WILLIAM MCDOWELL DELIVERY ROOM/LIGHT/EONE |
| 10 | 12 | 16 | GREAT AND MIGHTY BYRON CAGE GOSPO CENTRIC/VERITY/RCA |
| 1 | 13 | 12 | KEEP ME PATRICK DOPSON OILGNIT |
| 12 | 14 | 24 | GOOD & BAD J MOSS PAJAM/VERITY/RCA |
| 13 | 9 | 46 | ONE MORE TIME ZACARDI CORTEZ FEAT. JOHN P. KEE BLACKSMOKE/WORLDWIDE |
| 14 | 15 | 45 | STILL ABLE JAMES FORTUNE & FIYA FIYA WORLD/LIGHT/EDNE |
| 15 | 11 | 43 | A GOD LIKE YOU KIRK FRANKLIN FO YO SOUL/VERITY/RCA |
| 16 | 17 | 4 | HOLD ON JAMES FORTURE & FIVE FEAT, MONICA & FRED HAMMOND FIVE WORLDWIGHTEDNE |
| 17 | 18 | 17 | SPEECHLESS ANITA WILSON EMI GOSPEL |
| 18 | 19 | 18 | HE KEEPS HIS PROMISE ANGELA SPIVEY FEAT. THE GREATER BLESSINGS PRAISE TEAM INNOVATIVE |
| 19 | 21 | 6 | BURN IT ALL DOWN LEXI MALACO |
| 20 | 23 | 19 | YET LOVE LUTHER BARNES & THE SUNSET JUBILAIRES AIR GOSPELMALACO |
| 21 | 20 | 8 | I LOVE YOU JONATHAN MCREYNOLDS TEHILLAH/LIGHT/EGNE |
| 22 | 25 | 13 | ONCE IN A LIFETIME SMOKIE NORFUL TREMYLES/EMI GOSPEL |
| 23 | 28 | 2 | LIFE & FAVOR (YOU DON'T KNOW MY STORY) JOHN P. KEE AND NEW LIFE NEW LIFE/KEE |
| 24 | 24 | 15 | MAKE AN EXAMPLE OUT OF ME REGINA BELLE PENDULUM/WDE |
| 25 | 22 | 2 | IT'S NOT OVER (WHEN GOD IS IN IT) ISRAEL & NEW BREED FEAT. JAMES FORTUNE & JASON NELSON INTEGRITY |

and by for CHRISTAN ALBUNS and GOSPEL ALBUNS nive and equination. CHRISTAN SONGS, 96 all-format Christian stations, including 57 CHRISTAN AC The state of the state of the state of the Compeller from acting the state is applied by a positist, GOSPES States SONGS States are electronically all they are well see Christ Legard for this set expension in 5702. Promethets Global Media, LLC, and Nation Standson, inc. A. In gifts reserved.

THE

2 3

A DANCE CLUB SONG

| | - 1 | |
|------|---|--|
| WEEK | WEBKS | TITLE ARTIST IMPRINT/PROMOTIONLABEL |
| 2 | 9 | THE NIGHT OUT MARTIN SOLVEIG BIG BEAT/ATLANTIC |
| 4 | 8 | I DON'T LIKE YOU EVA SIMONS CHERRYTREE/INTERSCOPE |
| 3 | 9 | CLIMAX USHER RCA |
| 5 | 8 | HOW WE DO (PARTY) RITA ORA ROC NATION/COLUMBIA |
| 7 | 6 | TOUCH ME KATHARINE MCPHEE NBC/COLUMBIA |
| 10 | 4 | CHASING THE SUN THE WANTED GLOBAL TALENT/MERCURY/IDJMG |
| 11 | 7 | WHITE KNUCKLE RIDE JAMIROQUAI EXECUTIVE MUSIC GROUP |
| 1 | 10 | I HEART YOU TONI BRAXTON INOT |
| 8 | 7 | CALL ME MAYBE CARLY RAE JEPSEN 604/SCHOOLBOY/INTERSCOPE |
| 9 | 10 | CALLING (LOSE MY MIND) SEBASTIAN INGROSSO + ALESSO FEAT. RYAN TEDDER REFUNEANTERSCOPE |
| 22 | 4 | WIDE AWAKE KATY PERRY CAPITOL |
| 17 | 6 | PUT YOUR GRAFFITI ON ME KAT GRAHAM A&M/OCTONE/INTERSCOPE |
| 13 | 7 | BEAT ON MY DRUM GABRY PONTE & SOPHIA DEL CARMEN FEAT. PITBULL EXIT 8 |
| 12 | 11 | WHAT MAKES YOU BEAUTIFUL ONE DIRECTION SYCO/COLUMBIA |
| 6 | 20 | WHERE HAVE YOU BEEN RIHANNA SRP/DEF JAM/IDJMG |
| 19 | 5 | MIRACLE NORKA CRESCENT MOON |
| 21 | 4 | BOYFRIEND JUSTIN BIEBER SCHOOLBOY/RAYMOND BRAUN/ISLAND/IDJING |
| 23 | 5 | BEST SONG EVERRR WALLPAPER. EPIC |
| 15 | 11 | ZERO GRAVITY KERLI ISLAND/IDJMG |
| 20 | 7 | LOVER WHO ROCKS YOU JIPSTA & JOHN RIZZO FEAT. REINA BANDODZLE BEATZ |
| 31 | 2 | POWER PICK TIMEBOMB WILLIAM INTO THE PARLOPHONE/ASTRALWERKS/CAPITOL |
| 14 | 8 | LET'S GO CALVIN HARRIS FEAT. NE-YO ULTRA |
| 25 | 5 | SEE U MOVE STED-E & HYBRID HEIGHTS FEAT. MR. V SEA TO SUN |
| 16 | 8 | MENERGY RALPHI ROSARIO FEAT. SHAWN CHRISTOPHER CHA CHA |
| 26 | 5 | KEY TO YOUR SOUL JOHN LEPAGE FEAT. DEBBY HOLIDAY GROOVE |
| | 2 .4 .3 .5 .7 .10 .11 .8 .9 .22 .17 .13 .12 .6 .19 .21 .23 .15 .20 .31 .4 .25 .16 .16 .16 .17 .17 .18 .18 .18 .18 .18 .18 .18 .18 | .4 8 8 3 9 5 8 7 6 6 10 4 11 7 1 10 6 7 9 10 12 11 6 20 11 5 11 12 11 11 6 20 7 13 1 2 11 14 8 25 5 11 6 8 |

| S | | | | |
|-----|------|------|-------|--|
| | THIS | UAST | WEEKS | TITLE ARTIST IMPRINT / PROMOTION LABEL |
| | 26 | 35 | 2 | GOIN' IN JENNIFER LOPEZ FEAT. FLO BIDA ISLAND/IDJMG |
| | 27 | 34 | 2 | SILHOUETTES AVICII FEAT SALEM AL FAKIR LEVELS/VERATON/E/ATOM EMPIRE/INTERSCOPE |
| | 28 | 46 | 2 | SPECTRUM ZEDD FEAT. MATTHEW KOMA INTERSCOPE |
| | 29 | 43 | 2 | ONLY THE HORSES SCISSOR SISTERS POLYDORICASABLANCA |
| - 1 | 30 | HII. | SHOT | DARK SIDE KELLY CLARKSON 19/RCA |
| п | 31 | 37 | 3 | PERFECT WORLD GOSSIP COLUMBIA |
| | 32 | 38 | 3 | U MAKE ME WANNA EDDIE AMADOR & KOMBERLY COLE FEAT, GARZA BIG BEAT/ATLANTIC |
| | 33 | 29 | 15 | SOMEBODY THAT I USED TO KNOW GOTYE FEAT KIMBIN SAMPLES TO SECONDSFARRINGUNIVERSAL REPUBLIC |
| п | 34 | 42 | 2 | BIG HOOPS (BIGGER THE BETTER) NELLY FURTADO MOSLEY/INTERSCOPE |
| | 35 | 27 | 9 | CAPTURE YOUR LOVE |
| | 36 | 24 | 11 | DANCE AGAIN JENNIFER LOPEZ FEAT. PITBULL EPIC |
| | 37 | 18 | 12 | GREYHOUND SWEDISH HOUSE MAFIA ASTRALWERKS/CAPITOL |
| 1 | 38 | 45 | 3 | EARTHQUAKE LABRINTH FEAT. TINIE TEMPAH RCA |
| | 39 | 32 | 10 | WE ARE YOUNG FUN. FEAT. JANELLE MONAE FUELED BY RAMEN/RRP |
| 1 | 40 | 39 | 5 | CAN'T STOP JES & RONSKI SPEED ULTRA |
| | 41 | 33 | 9 | TRUST ME MATT ZARLEY DMG |
| ı | 42 | 44 | 3 | NIGHT OF MY LIFE DJ PAULY D FEAT, DASH G NOTE/G UNIT |
| | 43 | NE | w | WHY YOU PLAYIN ME BOUVIER & BARONA FEAT, NIKKI PAIGE CARRILLO |
| | 44 | 28 | 30 | TITANIUM DAVID GUETTA FEAT, SIA WHAT A MUSIC/ASTRALWERKS/CAPITOL |
| | 45 | 40 | 6 | TIME TO GO KWANZA JONES INNOVATION |
| | 46 | 36 | 16 | BROKENHEARTED KARMIN EPIC |
| ١ | 47 | 41 | 15 | STARSHIPS NICKI MINAJ YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC |
| | 48 | NE | W | NEVER CLOSE OUR EYES |
| | 49 | 4R | q | KICK OUT THE EPIC MOTHERF**KER |

| DAN | ICE/ | | | BUMS" |
|-----|------|-----|------|-------|
| ELE | CTR | ONI | C AL | BUMS" |

| THIS | WEEK | WEBKS | ARTIST TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL | CERT |
|------|-------|-------|--|------|
| 0 | Ni | W | #1 BLOOD ON THE DANCE FLOOR EVOLUTION DARK FANTASY-001/THE COLLECTIVE | |
| 2 | 2 | 26 | SKRILLEX BANGARANG (EP) BIG BEAT/OWSLA/ATLANTIC 528521/AG | |
| 3 | 3 | 53 | LMFAO Sorry for party rocking williamcherhytreejinterscope 015678/IGA | |
| 4 | 4 | 79 | SKRILLEX SCARY MOINSTERS AND NICE SPRITES (EP) BIG BEAT(ATLANTIC \$26618 AG | |
| 5 | 6 | 43 | DAVID GUETTA NOTHING BUT THE BEATWHAT A MUSIC/ASTRALWERKS 78830/CAPITOL | |
| 6 | 1 | 2 | HOT CHIP IN OUR HEADS DOMING 328* | |
| 7 | 22 | 34 | NERO WELDOME REALITY INTO INTERPLIENCE PRODUCT OR STANGA | |
| 8 | 10 | 8 | SANTIGOLD MASTER OF MY MAKE BELIEVE LIZARD KING/DOWNFOLVARATLANTIC SEXSE/JAG | |
| 9 | N | EW | VARIOUS ARTISTS DEADMALE: THE REMIXES: DELIXE CUERIK SOLUTIONS DIGITAL EX | |
| 10 | 13 | 58 | LADY GAGA BORN THIS WAY STREAMLINE/KONLIVE/INTERSCOPE 015573*/IGA | 2 |
| 11 | 11 | 4 | SCISSOR SISTERS MAGIC HOUR POLYDOR 016984/CASABLANCA | |
| 12 | 12 | 36 | M83. HURRY UP, WE'RE DREAMING. M83 9510*/MUTE | |
| 13 | NE | EW | KYLIE MINOGUE THE BEST OF KYLIE MINOGUE PARLOPHONE 35779/ASTRALIVERIKS | |
| 14 | 16 | 9 | TIESTO CLUB LIFE: VOLUME TWO: MIAMI MUSICAL FREEDOM 004 | |
| 15 | 17 | 29 | KORN THE PATH OF TOTALITY ROADRUNNER 617728 | |
| 2000 | 17 23 | 4 | BOBBY WOMACK | |

MADONNA MDNA LIVE NATION/INTERSO

KNIFE PARTY
RAGE VALLEY (EP) SIG BEAT/ATLANTIC DIGITAL EX/AG

DIRTY BASS CHERRYTREE/INTERSCOPE 016881/IGA

DIPLO EXPRESS YOURSELF (EP) MAD DECENT 16

PEAKING LIGHTS
LUCIFER MEXICAN SUMMER 114*/KEMAD

BASSNECTAR VAVA VOOM AMORPHOUS 0012*

| PA A | | | ANCE/MIX SHOW RPLAY |
|------|----|------|------------------------|
| E E | ST | EBIS | TITLE |

DADA LIFE ISI END OF LOVE

| П | SEE | WEB | WEB | | 10 | 5 | 3 | LETTUCE FLY ROYAL FAMILY 1204*/VELOUR |
|---|-----|------|------|--|-------|-----|-------|--|
| ı | 1 | 3 | 10 | WHERE HAVE YOU BEEN 2 WKS RIHANNA SRP/DEF JAM/IDJMG | 0 | 8 | 7 | RAHNI SONG BREAKIN' THE RULES QUEEN OF SHEE |
| 1 | 2 | 2 | 16 | TITANIUM DAVID GUETTA FEAT. SIA WHAT A MUSIC/ASTRALWERKS/CAPITOL | 12 | NE | W | AL JARREAU AND THE METRO |
| | 3 | ā | 14 | SOMEBODY THAT I USED TO KNOW GOTYE FEAT, KIMBRA SAMPLES IN SECONDISH ARFAXANIVERSAL REPUBLIC | 13 | 10 | 3 | BEN TANKARD |
| 1 | 4 | 5 | 7 | LET'S GO CALVIN HARRIS FEAT, NE-YO ULTRA | 14 | 7 | 15 | PETER WHITE |
| ı | 5 | 4 | 18 | CAN'T STOP ME AFROJACK & SHERMANOLOGY ROBBINS | 15 | 12 | 65 | BONEY JAMES |
| Ī | 6 | 11 | 12 | BOYFRIEND JUSTIN BIEBER SCHOOLBOY/RAYMOND BRAUN/ISLAND/IDJIMG | 100.0 | | 1000 | CONTACT VERVE FORECAST 015375/ |
| ı | 7 | 10 | 10 | CALL ME MAYBE CARLY RAE JEPSEN 60/SCHOOLBOY/INTERSCOPE | | | | |
| 1 | 8 | 12 | 38 | FEEL SO CLOSE CALVIN HARRIS ULTRA | g g |) | S | MOOTH JAZZ ONGS |
| ı | 9 | 7 | 18 | STARSHIPS NICKI MINAJ YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC | A | | | Mus |
| ı | 10 | 13 | 7 | SCREAM USHER RCA | SE | AST | WEBKS | TITLE ARTIST IMPRINT/PROMOTION LABEL |
| ı | 11 | 17 | 3 | WIDE AWAKE KATY PERRY CAPITOL | 0 | 3 | 9 | #1 YOUR SMILE BRIAN CULBERTSON VERV |
| Ī | 12 | В | 14 | WE ARE YOUNG FUN. FEAT. JANELLE MONAE FUELED BY RAMEN/RRP | 2 | 2 | 11 | ISLAND STYLE |
| ı | 13 | 9 | 34 | GLAD YOU CAME THE WANTED GLOBAL TALENT/MERCURY/IDJMG | 3 | 4 | 13 | DEJA BLUE CINDY BRADLEY TRIPPIN 'N' RHYTH |
| ı | 14 | 19 | 6 | PAYPHONE MAROON 5 FEAT, WIZ KHALIFA A&M/OCTONE/INTERSCOPE | 4 | 8 | 6 | NAMASTE KENNY 6 & RAHUL SHARMA CONC |
| ı | 15 | 6 | 20 | WILD ONES FLO RIDA FEAT. SIA POE BOY/ATLANTIC | 5 | 1 | 20 | THE FUNKY JOINT PAUL BROWN WOODWARD AVENUE |
| 1 | 16 | 16 | 6 | CALLING (LOSE MY MIND) SEBASTIAN INGROSSO + ALESSO FEAT. RIVAN TEDDER REFUNEANTERSCOPE | 6 | 6 | 13 | ROSELAND ACOUSTIC ALCHEMY HEADS UP/CM |
| Ϊ | 17 | 22 | 6 | LIGHTS ELLIE GOULDING CHERRYTREE/INTERSCOPE | 7 | 5 | 17 | HERE WE GO PETER WHITE CONCORD/CMG |
| ı | 18 | 21 | 5 | CONCRETE ANGEL GARETH EMERY FEAT. CHRISTINA NOVELLI NEXT PLATEAU | 8 | 7 | 18 | MAGNETIC DARREN RAHN TRIPPIN 'N' RHYTHA |
| ı | 19 | 14 | 4 | THE NIGHT OUT MARTIN SOLVEIG BIG BEAT/ATLANTIC | 9 | 9 | 10 | CARAVAN ROMAN STREET ROMAN STREET |
| ı | 20 | RE-E | NTRY | BACK IN TIME PITBULL MR. 305/POLO GROUNDS/RCA | 10 | 12 | 8 | TEQUILA GEORGE BENSON CONCORD JAZZ/O |
| I | 21 | 18 | 11 | WHAT MAKES YOU BEAUTIFUL ONE DIRECTION SYCO/COLUMBIA | 0 | 13 | 9 | SUMMER IN NEW YOR MICHAEL FRANKS SHANACHIE |
| J | 22 | 24 | 2 | THE VELDT DEADMAUS FEAT, CHRIS JAMES MAUSTRAP/ULTRA | 12 | 17 | 5 | DOES ANYBODY REALLY KNO |
| ı | 23 | 20 | 5 | SILHOUETTES AVIGII FEAT SALEM AL FAKIR LEVELS/VERATONE/ATOM EMPIRE/AVTERSCOPE | 13 | 11 | 10 | LIFE GOES ON (LET IT O |
| ı | 24 | 23 | 5 | BELIEVE IT SPENCER & HILL FEAT. NADIA ALI STRICTLY RHYTHM | 14 | 14 | 6 | DEEP TIME BONEY JAMES VERVE FORECAST/VI |
| | 25 | NE | w | CHASING THE SUN THE WANTED GLOBAL TALENT/MERCURY/IDJMG | 15 | 15 | 5 | GET WID IT PATRICK LAMB PATRICK LAMB |
| ı | | 10 | | The second of th | | | | The second secon |

| | | J. | RADITIONAL ZZ ALBUMS | | 6 | | TF CL | RADITIONAL LASSICAL ALBUMS | |
|-----|------|------|--|------|------|------|----------|--|------|
| WEB | MERK | WEBS | ARTIST TITLE IMPRINT & NUMBER/ DISTRIBUTING LABEL | CERT | THIS | LAST | WEBKS | ARTIST TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL | CERT |
| | 1 | 4 | MELODY GARDOT THE ABSENCE DECCA/VERVE 016816*/VG | | 0 | Ni | EW | DANIEL BARENBOIM WAS DESCRIBED UND FRANCE STAND AND SEATON DESCRIPTION OF THE PROPERTY OF THE | |
|) | 7 | 17 | ROBERT GLASPER EXPERIMENT BLACK RADIO BLUE NOTE 88333* | | 2 | 1 | 5 | SOUNDTRACK MOONRISE KINGDOM FOCUS FEATURES 718892/ABKCO | |
| | 2 | 41 | TONY BENNETT DUETS II RPM 66253/COLUMBIA | | 3 | NE | EW | DANIEL BARENBOIM/WEST-EASTERN DIVAN ORCHESTRA BEETHOVEN FOR ALL SHYMPHONIES 1-9 DECCA O DEST2/DECCA CLASSICS | |
| | 4 | 32 | FRANK SINATRA SINATRA: BEST OF THE BEST REPRISE 79764/CAPITOL | | 4 | 4 | 16 | VARIOUS ARTISTS LIFESCAPES CLASSICAL STRESS RELIEF LIFESCAPES 58100 EXAMODD MEDIA | |
| , | 3 | 10 | CHRIS BOTTI IMPRESSIONS COLUMBIA 60352 | | 5 | 2 | 19 | ZUILL BAILEYJUN MARKL/INDIANAPOLIS SYMPHONY ORCHESTRA DVORAK: CELLO CONCERTO TELARC 32927/CONCORD | |
| | 5 | 21 | PAUL MCCARTNEY KISSES ON THE BOTTOM MPL/HEAR 33369*/CONCORD | | 6 | 15 | 12 | ERIC WHITACRE WATER NIGHT DECCA 016636 | |
|) | NE | W | MIKE STERN ALL OVER THE PLACE HEADS UP 33186/CONCORD | | 7 | 3 | 3 | DAVID GARRETT/ROYAL PHILHARMONIC ORCHESTRA LEGACY: BEETHOVEN VIOLIN CONCERTONREISLER DECCA 016841 | |
| | 10 | 28 | SOUNDTRACK MIDNIGHT IN PARIS MADISON GATE 63482 EX. | | 8 | 5 | 5 | HJ LIM BEETHOVEN: COMPLETE PIANO SONATAS EMI CLASSICS DIGITAL EX | |
| | NE | EW | NENEH CHERRY & THE THING THE CHERRY THING SMALLTOWN SUPERSOUND 229* | | 9 | 6 | 9 | AUDIOMACHINE CHRONICLES AUDIOMACHINE 74741 | |
| 0 | 6 | 2 | BILL EVANS LIVE AT ART D'LUGOFF'S TOP OF THE GATE RESONANCE 2012" | | 10 | RE-E | NTRY | YUJA WANG FANTASIA DG 016606/DECCA CLASSICS | |
| 1) | NE | W | SARA GAZAREK BLOSSOM & BEE PALMETTO 2155 | | 11 | 9 | 26 | SOUNDTRACK DOWNTON ABBEY CARNIVAL/MASTERPIECE D16260/DECCA | |
| 2 | 8 | 3 | BELA FLECK AND THE MARCUS ROBERTS TRIO ACROSS THE IMAGINARY DIMDEJ HASTER POUNDER 619142/CONCORD | | 12 | RE-E | NTRY | YUJA WANG/MAHLER CHAMBER ORCHESTRA RACHMANINOV FERRARA/DG 0015338/DECCA CLASSICS | |
| 3 | NE | W | RAVI COLTRANE SPIRIT FICTION BLUE NOTE 18957 | | 13 | 10 | 24 | MORMON TABERNACLE CHOIR GLORY MUSIC OF REJOICING MORMON TABERNACLE CHOIR 5063064 | |
| 4 | 9 | 74 | FRANK SINATRA, DEAN MARTIN & SAMMY DAVIS JR THE VERY BEST OF THE NAT PACK FRANK SINATRA/REPRISE SIGNAL NAME FROM | | 14 | 8 | 6 | MONKS OF THE DESERT BLESSINGS, PEACE AND HARMONY SONY CLASSICAL MIXINGSONY MASTERMORKS | |
| 5) | RE-E | MTRY | STEVE SMITH AND VITAL INFORMATION LIVE: ONE GREAT NIGHT BYM JAZZ 062415/VARESE SARABANDE | | 15 | 11 | 24 | JOSHUA BELL/JEREMY DENK FRENCH IMPRESSIONS SONY CLASSICAL EZERGSONY MASTERWORKS | |
| - | | | | | | | | WILLIAM DOWN THE TANK | |

| THIS | UAST | WEEKS | ARTIST TITLE IMPRINT & NUMBER/ DISTRIBUTING LABEL | CERT | IHS |
|------|--------------|-------|--|------|-----|
| 0 | BOSES | W | GERALD ALBRIGHT/NORMAN BROWN 24/7 CONCORD JAZZ 33445/CONCORD | | 1 |
| 2 | 1 | 2 | BRIAN CULBERTSON DREAMS VERVE 016842/VG | | 2 |
| 3 | NE | W | RETURN TO FOREVER THE MOTHERSHIP RETURNS FOREVER UNLIMITED 2005/FAGLE | | 3 |
| 4 | 2 | 2 | PAT METHENVICHRIS POTTER/BEN WILLIAMS/ANTONIO SANCHEZ UNITY BAND METHENVINONESUCH 531257/WARNER BROS. | | 4 |
| 5 | 3 | 15 | ESPERANZA SPALDING RADIO MUSIC SOCIETY MONTUNO/HEADS UP 33174/CONCORD | | 5 |
| 6 | NE | w | PAUL HARDCASTLE THE CHILL LOUNGE: VOLUME 1 TRIPPIN 'N' RHYTHM 57 | | 6 |
| 7 | NE | W | SOULIVE & KARL DENSON SPARK! ROYAL FAMILY 1202" | | 7 |
| 8 | 4 | 3 | SPECTRUM ROAD SPECTRUM ROAD PALMETTO 2152* | | 8 |
| 9 | 6 | 2 | SKI JOHNSON UNDERDOGS ON TOP WIDE-A-WAKE 7237 | | 9 |
| 10 | 5 | 3 | LETTUCE FLY ROYAL FAMILY 1204*/VELOUR | | 10 |
| 1 | 8 | 7 | RAHNI SONG BREAKIN' THE RULES QUEEN OF SHEBA/Y3K 91267/HUSH | | 1/1 |
| 12 | NE | w | AL JARREAU AND THE METROPOLE ORKEST LIVE CONCORD 33858 | | Œ |
| 13 | 10 | 3 | BEN TANKARD FULL TANK BEN-JAMIN' UNIVERSAL 4613 | | 1 |
| 14 | 7 | 15 | PETER WHITE HERE WE GO HEADS UP 32905/CONCORD | | 1 |
| 15 | 12 | 65 | BONEY JAMES CONTACT VERVE FORECAST 015375/VG | | 1 |

TEQUILA GEORGE BENSON CONCORD JAZZ/CMG SUMMER IN NEW YORK

DOES ANYBODY REALLY KNOW WHAT TIME IT IS? BRIAN BROMBERG ARTISTRY/MACK AVENUE LIFE GOES ON (LET IT GO)

11 ISLAND STYLE
RICHARD ELLIOT ARTISTRY/MACK AVENUE

| | | | THE WIKES ILLINGED STATES PLEATE OF THE BLUES SHEKA FRONTON GETTEN ONGOING | |
|----|----|----|---|---|
| 2 | 2 | 33 | IL DIVO WICKED GAME SYCO 96448/COLUMBIA | |
| 3 | 3 | 61 | IL VOLO IL VOLO OPERA BLUES/GATICA/RENTOR/GEFFEN (15517/16A | |
| 4 | 4 | 32 | ANDREA BOCELLI CONCERTO: ONE NIGHT IN CENTRAL PARK SUGAR 015977/DECCA | • |
| 5 | 6 | 55 | JACKIE EVANCHO DREAM WITH ME SYCO 87061/COLUMBIA | (|
| 6 | 5 | 3 | ALFIE BOE ALFIE DECCA 016422 | |
| 7 | 7 | 35 | YO-YO MA/STUART DUNCAN/EDGAR MEYER/CHRIS THILE THE GOAT RODGO SESSIONS SONY CLASSICAL BATTESONY MASTERN/SRKS | |
| 8 | 8 | 33 | LONDON PHILHARMONIC ORCHESTRA THE GREATEST VIDEO GAME MUSIC X5 114 | |
| 9 | 9 | 55 | IL VOLO IL VOLE EDIOTON EN ESPANOLOPERA SILIES GATICA REHTURISEETEN UISTASLINIE | |
| 10 | 11 | 33 | JIM BRICKMAN ROMANZA SOMERSET 56142 EX | |
| 11 | 10 | 48 | 2CELLOS 2CELLOS MASTERWORKS 91011/SONY MASTERWORKS | |
| 12 | 12 | 20 | THE PIANO GUYS HITS VOLUME 1 THE PIANO GUYS 3752 EX | |
| 13 | 13 | 39 | ALFIE BOE BRING HIM HOME DECCA 015330 | |
| 14 | 14 | 5 | HILARY HAHN & HAUSCHKA SILFRA DG 016798"/DECCA CLASSICS | |
| 15 | 15 | 37 | TORI AMOS NIGHT OF HUNTERS DG D15849*/DECCA | |

SE ARTIST 1 17 #1 11 WKS

CROSSOVER ALBUMS



TOP LATIN ALBUMS

2 3 LOS HOROSCOPOS DE DURANGO
VIELITAS PERO BUENAS. PAY PISTEAR FONOVISADI BASQUANI.
4 8 DON OMAR
MITTO NOME ENTREMENTON OS EN ATTOMA CUESTE DISEIDAN MATTOMA CUESTE DISEIDAN

LUCERO & JOAN SEBASTIAN UNIU- JO SKALONA 6949 ARJONA

EL TRONO DE MEXICO

NOEL TORRES VARIOUS ARTISTS TRANKAZOS DE VERANO FONOV VARIOUS ARTISTS

42 GERARDO ORTIZ TIERRA CALI

ESPINOZA PAZ

LOS BUKIS

DON OMAR

CAMILA

SHAKIRA

DJ GELO

CALIBRE 50 ELBUEN EJEMPLO DIS A DI 6554/UMU VICENTE FERNANDEZ Y VICENTE FERNANDEZ HIJO
LOS Z VICENTES SONY MUSICILATIN 96949

BRONCO

TERCER CIELO

LOS YONIC'S

CARLOS Y JOSE

MARC ANTHONY DOS CLASICOS: UBREJAMAR SINI 16 DIEGO VERDAGUER

VARIOUS ARTISTS ALEJANDRO FERNANDEZ

LOS HURACANES DEL NORTE

CARDENALES DE NUEVO LEON

OS HUINA 1304/PLATINO

MARCO ANTONIO SOLIS

VARIOUS ARTISTS

16 LOS TEMERARIOS 30 ANIVERSARIO DISA 01664 I/UMLE

23 120

29 29

VARIOUS ARTISTS LASMAS PICLIDAS DEL TRIBAL M&G CONJUNTO PRIMAVERA

MONTEZ DE DURANGO

SALEEL SOL EPIC 77433/SONY MUSIC LATIN JESSE & JOY

LOS INQUIETOS DEL NORTE

VARIOUS ARTISTS **3BALLMTY**

RAMON AYALA Y SUS BRAVOS DEL NORTE LEVENDA NORTEA 30 GRANDES EXITOS FREDDIE 3050

JORGESANTACRUZYSUGRUPOQUIN

LA ARROLLADORA BANDA EL LIMON DE RENE CAMACHO

BANDA EL RECODO DE CRUZ LIZARRAGA

EL PELON DEL MIKROPHONE & DJ MORPHIUS

NTE METAMORFOSIS 529011/WARNER LATINA

ARTIST TITLE IMPRIN 1 11 #1 PRINCE ROYCE
PHASE IT TOP STOP 53007 VARIOUS ARTISTS

JUANES GG 5 33 ROMEO SANTOS

9 14

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23 22

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| | L III | | T LATIN SONGS [™] |
|-----------|-------|-----------------|---|
| A | | | |
| VEEK | AST | WEEKS IN CHT | TITLE ARTIST (MPRINT/PROMOTIONLABEL |
| 0 | 2 | 10 | #1 FOLLOW THE LEADER WISIN® YANDEL + JENNIFER LOPEZ MACHETE/UMLE |
| 2 | 3 | 17 | AI SE EU TE PEGO |
| 3 | 5 | 8 | MICHELTELO PANTANNAL/RGE/SONYMUSICIATIN GE HASTA QUE SALGA EL SOL |
| _ | | | SITE DIGO LA VERDAD |
| 4 | 1 | 20 | BAILANDO POR EL MUNDO |
| 5 | 4 | 29 | JUANMAGANIFAT PITBULL& ELCATA SONYMUSIC LATIN LLAMADA DE MI EX |
| 6 | 7 | 29 | LA APROLLADORA BANDA EL LIMON DERENE CAMACHO DISA/UMLE |
| 0 | 6 | 20 | UN HOMBRE NORMAL ESPINOZAPAZ VIDEOMANDISAUMLE |
| 8 | 8 | 23 | LAS COSAS PEQUENAS PRINCEROVCE TOP STOP |
| 9 | 16 | 11 | ADDICTED TO YOU SHAKIRA EPIC/SONY MUSIC LATIN |
| 10 | 9 | 25 | DUTTY LOVE DONOMARFEAT.NATTYNATASHA ORFANATO,MACHETE/UMLE |
| 0 | 11 | 10 | LA MOSCA LOSHOROSCOPOS DE DURANGO FEAT: CHUYLIZARRAGA FONOVISA/LIMLE |
| 12 | 12 | 38 | INTENTALO 3BALLMTYFEAT.EL BEBETO YAMERICA SIERRA FONOVISA/UMLE |
| 13 | 14 | -21 | EL MEJOR PERFUME LA OFFICINAL BANDA EL LIMON DE SALVADOR LIZARRAGA FONOVISACIONE. |
| 14 | 10 | 22 | AMOR CONFUSO GERARDOORTIZ DEL/SONY MUSIC LATIN |
| 15 | 13 | 8 | LA DIABLA |
| 16 | 18 | 8 | ROMED SANTOS SONY MUSICILATIN INCONDICIONAL |
| 17 | 15 | 36 | PRINCEROYCE TOPSTOP LOVUMBA (PRESTIGE) |
| 18 | 21 | 9 | DANCE AGAIN |
| \approx | | | JENNIFERLOPEZFEAT.PITBULL.EPIC MIRANDO AL CIELO |
| 19 | 20 | 5 | ROBERTO TAPIA FONOVISA/UMLE EL PASADO ES PASADO |
| 20 | 17 | 9 | LADICTIVA BANDA SANJOSE DEMESILLAS SONY MUSIC LATIN SIN RESPIRACION |
| 21) | 24 | 7 | BANDA EL RECODO DE CRUZ LIZARRAGA FONOVISA/UMILE |
| 22 | 22 | 19 | MARCHATE JULION ALVAREZYSUNORTENO BANDA DISA/UMLE |
| 23 | 23 | 14 | LO QUE PIENSO DE TI BANDA CARNAVAL DISA/UMLE |
| 24 | 33 | 4 | WHERE HAVE YOU BEEN RIHANNA SRP/DEFJAM/IDJ/MG |
| 25 | 25 | 5 | ME ENAMORA JUANES UNIVERSAL MUSIC LATINO/UMLE |
| 26 | 27 | 8 | BACK IN TIME PITBULL MR 305/POLO GROUNDS/RCA |
| 27 | 28 | 12 | BEBE BONITA CHINO& NACHOFEAT. JAY SEAN MACHETE/UMLE |
| 28 | 19 | 18 | MUJER DE TODOS MUJER DE NADIE |
| 29 | 30 | 14 | MI OLVIDO |
| 30 | 31 | 4 | BANDA SINALOENSEMS DE SERGIO LIZARRAGA DISA, UMLE LA DE LA MALA SUERTE |
| 31 | 42 | 2 | JESSE&JOYWARNER LATINA DAME LA OLA |
| 32 | 34 | 8 | TITO "ELBAMBINO" SIENTE YO NO SOY UN MONSTRUO |
| - | | | ELVIS CRESPOFEAT LEGALES FLASH DESCUIDE |
| 33 | 29 | 7 | MONTEZ DE DURANGO VIVA/SONY MUSIC LATIN STARSHIPS |
| 34 | 26 | 12 | NICKIMINAJ YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC LLUEVE |
| 35 | 35 | 7 | INTOCABLE GOOD! SENTIMIENTOS ENCONTRADOS |
| 36 | 36 | 16 | ELTRONO DEMEXICO FONOVISA/UMLE |
| 37 | 45 | 2 | PASARELA DADDYYANKEE EL CARTEL |
| 38 | 39 | 5 | ELLA LO QUE QUIERE ES SALSA VICTOR MANUELLE FEAT VOLTIDA JOWELLA RANDY KINNA SON Y MUSICILATA |
| 39 | 37 | 3 | QUE PENSABAS? HORACIO PALENCIA FONDVISAUMLE |
| 40 | 43 | 2 | SOMEBODY THAT I USED TO KNOW GOTVEREAT KIMBRA SAMPLES TV SECONDS FAIRFAX/UNIVERSAL REPUBLIC |
| 41 | 41 | 15 | PARA TI SOLITA BANDALOSRECODITOS DISA/UMLE |
| 42 | 44 | 2 | LAS MORENAS ELCOYOTEY SUBANDATIERRASANTA ISA/MORENA |
| 43 | 48 | 3 | QUIERO CREER |
| 44 | 50 | 2 | BETOCUEVAS FEAT FLORIDA WARNERLATINA QUERIDO TOMMY |
| 45 | 40 | 9 | TOMMYTORRES WARNER LATINA LA CUMBIA TRIBALERA |
| 46 | | | ELPELON DELMIKROPHONE & DJ MORPHIUS M&G SOUND, REMEX WILD ONES |
| ~ | 47 | 10 | FLORIDAFEAT. SIA POE BOY/ATLANTIC ERES MI SUENO |
| 47 | 49 | 2 | FONSECA PROYECTO NASH/HANDY/SONY MUSICLATIN ESTILO ITALIANO |
| 48 | 46 | 6 | JESUS OJEDAY SUS PARIENTES SOLMUSICAL SOUNDMUSICFONOVISA/UMLE |
| 49 | 38 | 10 | EL RUIDO DAVID BISBAL UNIVERSAL MUSIC LATINO/UMLE TE MIRABAS TAN BONITA |
| 50 | | | |

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



Don Omar bumps up to No. 1 on Latin Pop Airplay with "Hasta Que Salga el Sol." a song from his newest album, Don Omar ents MTO2: New Generation. The track is El Rev's third No. 1 and second tonner in a row, following "Dutty Love," which led the list in March.



| WEEK | LAST | WEEKS | ARTIST TITLE IMPRINT/DISTRIBUTING LABEL | PERT |
|------|------|-------|--|------|
| 1 | 1 | 3 | LOS HOROSCOPOS DE DURANGO SINKS WEJTASPEROBUENAS, PREPISTEAR FONOVISADIBESUMAE | |
| 2 | 2 | 7 | LOS BUKIS ICONOS:25EXITOS FONOVISAGI6859/UMLE | |
| 3 | 3 | 5 | LUCERO & JOAN SEBASTIAN UNIUPJO SKALDNA 6949 | |
| 4 | 4 | 13 | EL TRONO DE MEXICO | |
| 6 | NI | EW | NOEL TORRES | |
| 6 | 9 | 8 | DEAYERAHOY DEL 40158/SONY MUSICLATIN VARIOUS ARTISTS | |
| 7 | 6 | 2 | TRANKAZOS DE VERANO FONOVISA 016907/UMLE VARIOUS ARTISTS | |
| • | | 1111 | AMIGOS DEESPINOZAPAZ DISA016963 UMLE GERARDO ORTIZ | |
| 8 | 13 | 42 | ENTRE DIOS Y EL DIABLO DEL 91251/SONY MUSIC LATIN TIERRA CALI | L |
| 9 | 11 | 40 | UN SIGLA DE AMOR VICTORIA VENENUSIOUNIVERSAL MUSIC LATINO (51133/UNILE | |
| 10 | 7 | 18 | ESPINOZA PAZ UNHOMBRENORMAL VIDEOMAX/DISA016994/UMLE | |
| 11 | 10 | 21 | VARIOUS ARTISTS LASBANDASROMANTICASDEAMERICAZUZ DISA 016382/UNI.E | |
| 12 | 15 | 29 | 3BALLMTY Intentalo fonovisa 354663 Jumle | |
| 13 | 5 | 24 | RAMON AYALA Y SUS BRAVOS DEL NORTE LEYENDA NORTEA FREDDIE 3090 | |
| 14 | 19 | 75 | LOS BUKIS 35ANIVERSARIO FONOVISA 354608/UMILE | |
| 15 | 8 | 3 | JORGESANTACRUZYSUGRUPOQUIN DELOS PINOS ALOS PINOS SONY MUSICLATIN 40096 | |
| 16 | 14 | 5 | VARIOUS ARTISTS | |
| 17 | 20 | 7 | CONJUNTO PRIMAVERA | |
| 18 | 16 | 4 | MONTEZ DE DURANGO | |
| 19 | 17 | 21 | MINDREVIVA 41473/SONY MUSIC LATIN LA ARROLLADORA BANDA EL LIMONDERENE CAMACHO | |
| | | | IRREVERSIBLE. 2012 DISA 01645 LUMLE BANDA EL RECODO DE CRUZ LIZARRAGA | |
| 20 | Here | MTRY | ICONOS: 25EXITOS FONDVISA 016863/UMLE | |

| 0 | | L | OPICAL ALBUMS | THE S |
|------|-------|-----------------|---|-------|
| WEEK | LAST | WEEKS ON CHT | ARTIST TITLE/IMPRINT/DISTRIBUTING LABEL | CERT |
| 1 | 1 | 11 | PRINCE ROYCE PHASE IT TOP STOP 530077/AG | |
| 2 | 2 | 34 | ROMEO SANTOS FORMULA-VOL 1 SONY MUSIC LATIN 82046 | 2 |
| 3 | 3 | 5 | CHEO FELICIANO/RUBEN BLADES EBASAYAJA ARIELRIVAS 8255 | |
| 4 | 4 | 17 | JUAN LUIS GUERRA 440 COLECCION CRISTIANA CAPITOL LATIN 29678 | |
| 5 | 6 | 57 | AVENTURA 14+14 PREMIUM LATIN 80211/S0NY MUSICLATIN | |
| 6 | 5 | 8 | ELVIS CRESPO LOSMONSTERS FLASHVENENUSICUMAERSALMUSICUATINO 65/291/JMLE | |
| 7 | NE | W | FRANKIE RUIZ MIGENERACION-LOS CLASICOS UNIVERSALMUSIC LATINO (HESSALMLE | |
| 8 | 7 | 22 | VICTOR MANUELLE BUSCOUNPUEBLO SONY MUSIC LATIN 99750 | |
| 9 | 9 | 6 | EDDIE SANTIAGO MIGHENODHUS CASCOS PERSENIATION VIERAL MASCUATIVO DESAUME | |
| 10 | NEW | | LALO RODRIGUEZ MIGRIERADION-LOS CLASICOS UNIVERSALMUSIC LATINO RIGINIO ALIAS | |
| 0 | NEW | | VARIOUS ARTISTS SUPERSALSASUMMER2012 PLANET 279 | |
| 12 | 8 | 42 | CHARLIE ZAA DEBOHEMIA THE ENTITY 1099 | |
| 13 | 10 | 22 | GILBERTO SANTA ROSA CANCIONESDE AMOR LOVE SONGS SONY MUSICILATIN 91146 | |
| 14 | 15 | 42 | OMEGA ELDUENO DEL RLOW2 PLANET 226 | |
| 15 | 20 | 12 | LENNY SANTOS AVENTURERO SONY MUSIC LATIN 92765 | |
| 16 | 6 NEW | | EL CHAVAL DE LA BACHATA PORELMALDITODINERO SANCHEZ FAMILY 1226 | |
| 17 | 14 | 48 | LUIS ENRIQUE SOVY SERE TOP STOP 30020/SONY MUSIC LATIN | |
| 18 | 12 | 5 | HECTOR LAVOE ANTHOLOGY FANIA 4639507 125°C OD IGO | |
| 19 | 13 | 3 | FANIA ALL-STARS ANTHOLOGY FANIA 7128/CODIGO | |
| 20 | RE-E | MTRY | RUBEN BLADES ANTHOLOGY FANIA 7126 CODIGO | |

| THIS | LAST | WEEKS ON CHT | ARTIST THE IMPRINT/DISTRIBUTING LABEL | - |
|------|------|-----------------|---|----|
| 0 | N | EW | VARIOUS ARTISTS CAFE CONMUSICA NATIONAL 2007/8 EV/STARBUCKS | |
| 2 | 1 | 4 | JUANES JUANESMTVUNPLUGGED UNIVERSAL MUSIC LATINO (NEBTO) UNILE | |
| 3 | 2 | 38 | ARJONA INDEPENDIENTE METAMORFOSIS 529011/AVARNER LATINA | |
| 4 | 3 | 63 | MANA DRAMAYUZ WARNER LATINA 526530 | [2 |
| 6 | 4 | 120 | CAMILA DEJARTE DE AMAR SONY MUSIC LATIN 59881 | L |
| 6 | 5 | 85 | SHAKIRA SALEEL SOL EPIC 77433/SONY MUSIC LATIN | |
| 7 | 10 | 19 | JESSE & JOY CON QUIENSE QUEDA EL PERRO? WARNER LATINA 529227 | |
| 8 | 7 | 9 | TERCER CIELO LOGIEL VERTIME DISENVAS MARIA DALISCA NA SELA MASCA PIO GEOGRAME | |
| 9 | 11 | 22 | ALEJANDRO FERNANDEZ CANCIONES DE AMOR LOVE SONGS SONVIMUSICILATIN 91151 | |
| 10 | 18 | 42 | LOS YONIC'S 36 ANIVERSARIO FONOVISA 354653/UMLE | |
| 0 | 14 | 32 | MARC ANTHONY DOS CLASICOS. LIBREJAMAR SIN MENTIRAS SONYMUSICIATIN BEGT | |
| 12 | 12 | 11 | DIEGO VERDAGUER VOLVERE DIEGO VERDAGUER EN LOS WIS DIAM 8538 | |
| 13 | 13 | 12 | SELENA ENAMORADA DETI CAPITOL LATIN 80976 | |
| 14 | 9 | 55 | IL VOLO IL VOLO BOXDONEN ESPANDI, OPERA BLUES GATICA PENTORI GETTE NO SENSUALE. | C |
| 15 | 6 | 12 | EDNITA NAZARIO DESNUDA SONY MUSICIATIN 99147 | |
| 16 | 15 | 5 | GLORIA TREVI GLORIA: EN VIVO UNIVERSAL MUSIC LATINO DI 6808/UMLE | |
| 1 | RE-E | NTRY | LOS ANGELES NEGROS | |
| 18 | 17 | 19 | YURIDIA PARAMI SONY MUSIC LATIN 92057 | |
| 19 | RE-E | NTRY | RICARDO ARJONA CANCIONES DE AMOR LOVE SONGS SONY MUSIC LATIN 93381 | Ī |
| 20 | 16 | 13 | ROCIO DURCAL AMORETERNO: LOS EXITOS SONY MUSIC LATIN 83948 | |

| THIS | MEEK | WEEKS ON CHT | ARTIST TITLE IMPRINT/DISTRIBUTING LABEL | CHILDICA |
|------|------|-----------------|---|----------|
| 1 | 1 | 8 | # DON OMAR WKS MTIZ NEW GENERATION OF FANATOMACHETE ORGES OUNCE | |
| 2 | 2 | 81 | DON OMAR MEETTHEORPHANSTHEKINGISBACK ORFANATOMACHETEOMERALIMLE | |
| 3 | N | W | TEGO CALDERON THEORIGINALGALLO DEL PAIS-O.G. EL MIXTAPE JIGGIRI DIGITALEX | |
| 4 | 3 | 5 | FARRUKO TIMPRTHE MOST POWERFUL NOME SKA SENTE UN FERSAL MUSICIATING RESPAUNTE | |
| 5 | 5 | 40 | J ALVAREZ OTRO NIVEL DEMUSICA NEL FLOW 1201 | |
| 6 | 4 | 74 | WISIN & YANDEL LOS VAQUEROS: EL REGRESO WY/MACHETE 015218/UMLE | |
| 7 | 6 | 72 | TITO "EL BAMBINO" INVENCIBLE SIENTE 655070/UNILE | |
| 8 | 8 | 28 | COSCULLUELA Elmino nueva kavanda seditea inversal musiciatino eesti sumle | |
| 9 | 7 | 40 | AKWID READYHTS21: LIMITED EDITION PLATING 9030 | |
| 10 | 10 | 22 | ANA TIJOUX LABALA NACIONAL 20075 | |
| 11 | 9 | 42 | GOCHO MINISCA NEW GRAVEN EN LES CULTURES AL MUSIC LATINO (64/25/UMLE | |
| 12 | 15 | 32 | FRANCO EL GORILA LAVERDADERA MAQUINA VVY 1207 | |
| 13 | 13 | 48 | NOVA Y JORY MUCHA CALIDAD MILLONES 8839 | |
| 14 | 11 | 59 | VARIOUS ARTISTS UUTRALATINO ULTRA 27/6 | |
| 15 | 14 | 50 | VARIOUS ARTISTS | |

I ATIN DUVTUM

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



BETWEEN THE BULLETS

WISIN & YANDEL'S NINTH CHART-TOPPER



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

-Karinah Santiago

LATIN

Billboard HITS OF THE WORLD 7/2012

THIS

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EURO DIGITAL SONGS (NIELSEN SOUNDSCAN 1 4 PAYPHONE MARGON S FT. WIZE 1 WHISTLE CALL ME MAYBE CARLY RAE JEPSEN 604/SCHO 2 CALL MY NAME WE ARE YOUNG PRINCESS OF CHINA **EUPHORIA** 10 TACATA 17 BURN IT DOWN LINKIN PARK WARNER BR 8 SCREAM



| SINGLES | | | | | | | |
|---------|------|---|--|--|--|--|--|
| WEBK | VEBK | (MEDIA CONTROL) JULY 7, 2012 | | | | | |
| 1 | 1 | TAGE WIE DIESE DIE TOTEN HOSEN JKP | | | | | |
| 2 | 9 | BURN IT DOWN LINKIN PARK WARNER BROS | | | | | |
| 3 | 2 | EUPHORIA LOREEN WARNER | | | | | |
| 4 | 3 | CALL ME MAYBE CARLY RAE JEPSEN 604/SCHOOLBOY | | | | | |
| 5 | 8 | TACATA' TACABRO DANCE AND LOVE | | | | | |
| 6 | 6 | WHISTLE FLORIDA POE BOY | | | | | |
| 7 | 5 | ENDLESS SUMMER OCEANA EMBASSY OF MUSIC | | | | | |
| 8 | 10 | I FOLLOW RIVERS LYKKELILL RECORDINGS | | | | | |
| 9 | 4 | PAYPHONE MARDON 5 FT. WIZ KHALIFA A&M/DCTONE | | | | | |
| 10 | RE | LITTLE TALKS OFMONSTERS AND MEN SKRIMSLEHFLAEKJARAS I | | | | | |

| _ | NITED KINGDOM | | 1.00 | RANCE | | |
|------|--|------|---------------|---|--|--|
| _ | SINGLES | | DIGITAL SONGS | | | |
| WEEK | (THE OFFICIAL UK CHARTS CO.) JULY 7, 2012 | THIS | UAST | (NIELSEN SOUNDSCAN INTERNATIONAL) JULY 7, 2012 | | |
| NEW | PAYPHONE MARGON 5 FT. WIZ KHALIFA A&M/DCTONE | 1 | 1 | CALL ME MAYBE CARLY RAE JEPSEN 604/SCHOOLBOY | | |
| 1 | CALL MY NAME CHERYL POLYDOR | 2 | 3 | BALADA GUSTTAVO UMA CNR | | |
| 2 | WHISTLE FLORIDA POE BOY | 3 | 5 | BACK IN TIME PITBULLMR. 305/POLO GROUNDS | | |
| NEW | BLACK HEART STOOSHE WARNER | 4 | 8 | WHISTLE FLO RIDA POE BOY | | |
| 4 | PRINCESS OF CHINA COLDPLAY & RIHANNA PARLOPHONE | 5 | 2 | SOMEBODY THAT I USED TO KNOW GOTYE FT. KIMBRA SAMPLES 'N' SECONDS/ISLANI | | |
| 5 | FEEL THE LOVE RUDIMENTAL FT. JOHN NEWMAN BLACK BUTTER | 6 | 4 | SKINNY LOVE BIRDY JASMINE VAN DEN BOGAERDE | | |
| 6 | WE ARE YOUNG RUN.FT. JANELLE MONAE FUELED BY RAMEN | 7 | 10 | MA DIRECTION SEXION D'ASSAUT WATLB | | |
| 10 | CALL ME MAYBE CARLY RAE JEPSEN 604/SCHOOLBOY | 8 | 6 | TACATA' TACABRO DANCE AND LOVE | | |
| 8 | SCREAM USHER RCA | 9 | 7 | POSITIF MATT HOUSTON FT. P. SQUARE ON THE TRACK | | |
| RE | PICKING UP THE PIECES PALOMA FAITH RCA | 10 | NEW | RAYOS DE SOL JOSE DE RICO FT. HENRY MENDEZ SCORPIO | | |

| BIL | LBC | OARD CANADIAN HOT 100 |
|------|------|--|
| WEEK | WEEK | (NIELSEN SOUNDSCAN/BDS) JULY 7, 281 |
| 1 | 1 | PAYPHONE MARGON 5FT. WIZ KHALIFA A&M/OCTONE |
| 2 | 8 | WIDE AWAKE KATY PERRY CAPITOL |
| 3 | 2 | WHISTLE FLORIDA POE BOY/ATLANTIC |
| 4 | 3 | SOMEBODY THAT I USED TO KNOW GOTYE FT. KIMBRA SAMPLES 'N' SECONDS/FAIRFA |
| 5 | 15 | KISS YOU INSIDE OUT HEDLEY UNIVERSAL |
| 6 | 7 | WHERE HAVE YOU BEEN RIHANNA SRP/DEF JAM |
| 7 | 9 | CALL ME MAYBE CARLY RAE JEPSEN 604 |
| 8 | 4 | SCREAM USHER RCA |
| 9 | 6 | BACK IN TIME PITBULLMR: 305/POLO GROUNDS/RCA |
| 10 | 5 | WE ARE YOUNG FUN.FT. JANELLE MONAE FUELED BY RAMEN |



| DIGITAL SONGS | | | | | | |
|---------------|------|--|--|--|--|--|
| WEEK | WEEK | (ARIA) JULY 7, 2012 | | | | |
| 1 | 3 | STAY WITH ME BABY KARISE EDEN UNIVERSAL | | | | |
| 2 | NEW | YOU WON'T LET ME KARISE EDEN UNIVERSAL | | | | |
| 3 | 1 | HALLELUJAH KARISE EDEN UNIVERSAL | | | | |
| 4 | 4 | I WAS YOUR GIRL KARISE EDEN UNIVERSAL | | | | |
| 5 | 2 | WHISTLE FLORIDA POE BOY | | | | |
| 6 | NEW | BEAUTIFUL SARAH DE BONO UNIVERSAL | | | | |
| 7 | 5 | PAYPHONE MAROON 5 FEATURING WIZ KHALIFA A&M/OCTON | | | | |
| 8 | 6 | DON'T WAKE ME UP CHRIS BROWN RCA | | | | |
| 9 | 9 | POUND THE ALARM NICKI MINAJ YOUNG MONEY/CASH MONEY | | | | |
| 10 | (RE) | NOTHING'S REAL BUT LOVE KARISE EDEN UNIVERSAL | | | | |

| | | ETHERLANDS | | SAL | ALY | | |
|------|------|---|------|---------------|---|--|--|
| | | DIGITAL SONGS | | DIGITAL SONGS | | | |
| WEEK | LAST | (NIELSEN SOUNDSCAN INTERNATIONAL) JULY 7, 2012 | THIS | LAST | (NIELSEN SOUNDSCAN INTERNATIONAL) JULY 7, 201 | | |
| 1 | 1 | BALADA GUSTTAVO LIMA CNR | 1 | 1 | BALADA GUSTTAVO LIMA SOM LIVRE | | |
| 2 | 2 | FEEL THE LOVE RUDIMENTAL FT. JOHN NEWMAN BLACK BUTTER | 2 | 2 | ENDLESS SUMMER OCEANA EMBASSY OF MUSIC | | |
| 3 | 3 | TACATA' TACABRO DANCE AND LOVE/541 LABEL | 3 | 3 | PAYPHONE MARGON 5 FT. WIZ KHALIFA A&M/OCTONE | | |
| 4 | 4 | EUPHORIA LOREEN WARNER | 4 | 4 | MA CHERIE DJANTOINE FT. THE BEAT SHAKERS GLÜBAL | | |
| 5 | 6 | CALL ME MAYBE CARLY RAE JEPSEN 604/SCHOOLBOY | 5 | 6 | COME UN PITTORE MODA FT. JARABEDEPALO ULTRASUONI | | |
| 6 | 10 | STARSHIPS NICKI MINAJ YOUNG MONEY/CASH MONEY | 6 | 7 | TU MI PORTI SU GIORGIA DISCHI DI CIDECOLATA | | |
| 7 | 5 | WHISTLE FLORIDA POE BOY | 7 | NEW | ONLY THE HORSES SCISSOR SISTERS POLYDOR | | |
| 8 | 7 | I FOLLOW RIVERS TRIGGERFINGER EXCELSIOR | 8 | 10 | SUMMER PARADISE SIMPLE PLAN FT. K'NANN ATLANTIC | | |
| 9 | 8 | LION IN THE MORNING SUN WILLAND THE PEOPLE BAGGY TROUSER | 9 | 8 | GIRL GONE WILD MADONNA LIVE NATION | | |
| 10 | 9 | CAN'T STOP ME AFROJACK & SHERMANOLOGY WALL | 10 | 5 | CERCAVO AMORE EMMA UNIVERSAL | | |

| ALBUMS | | | | | | |
|--------|------|--|-----------------|--|--|--|
| WEEK | WEEK | (APBD/NIELSEN) | JUNE 3, 2012 | | | |
| 1 | NEW | MEUS ENCANTO PAULA FERNANDES UNIVER | | | | |
| 2 | 1 | AVENIDA BRASI VARIOUS ARTISTS SOM LIV | | | | |
| 3 | 2 | QUANDO CHEGA | | | | |
| 4 | NEW | ESSENCIAL JORGE & MATEUS SOM LIVE | RE | | | |
| 5 | 3 | PAULA FERNAN PAULA FERNANDES UNIVER | | | | |
| 6 | NEW | NA PEGADA DO VARIOUS ARTISTS SOM LIV | | | | |
| 7 | RE | SAMBO VARIOUS ARTISTS RADAR | | | | |
| 8 | RE | O QUE VOCE QUER SA MARISA MONTE EMI | ABER DE VERDADE | | | |
| 9 | 5 | 21 ADELEXL | | | | |
| 10 | 4 | 20 ANOS DE SUC | | | | |

| | | DIGITAL SONGS | | | |
|------|------|---|--|--|--|
| WEEK | LAST | (NIELSEN SOUNDSCAN INTERNATIONAL) JULY 7, 2013 | | | |
| 1 | 1 | NO HAY 2 SIN 3 (GOL) CALL& EL DANDEE FT. DAVID BISBAL UNIVERSAL | | | |
| 2 | 2 | YO TE ESPERARE CALL& EL DANDEE UNIVERSAL | | | |
| 3 | 4 | DANCE AGAIN JENNIFER LOPEZ FT. PITBULL EPIC | | | |
| 4 | 8 | SOMEBODY THAT I USED TO KNOW GOTYEFT. KIMBRA SAMPLES 'N' SECONDS/ELEVER | | | |
| 5 | 3 | TE HE ECHADO DE MENOS PABLO ALBORAN TRIMECA | | | |
| 6 | 5 | TACATA' TACABRO DANCE AND LOVE | | | |
| 7 | 6 | ME PONES TIERNO RASEL& BAUTE WARNER | | | |
| 8 | 9 | EUPHORIA LOREEN WARNER | | | |
| 9 | 7 | BOYS WILL BE BOYS PAULINA RUBIO UNIVERSAL | | | |
| 10 | RE | RAYOS DE SOL JOSE DE RICO FT. HENRY MENDEZ ROSTER | | | |

| DIGITAL SONGS | | | | | | |
|---------------|------|---|--|--|--|--|
| WEEK | WEBK | (NIELSEN SOUNDSCAN INTERNATIONAL) JULY 7, 201 | | | | |
| 1 | 1 | TACATA' TACABRO DANCE AND LOVE | | | | |
| 2 | 2 | BALADA GUSTTAVO LIMA CNR | | | | |
| 3 | 3 | WHISTLE FLORIDA POE BOY | | | | |
| 4 | 5 | CALL ME MAYBE CARLY RAEJEPSEN 604/SCH00LB0Y | | | | |
| 5 | 10 | TAGE WIE DIESE DIETOTEN HOSEN JKP | | | | |
| 6 | 4 | PAYPHONE MAROON 5 FT. WIZ KHALIFA A&M/OCTONE | | | | |
| 7 | 6 | ENDLESS SUMMER OCEANA EMBASSY OF MUSIC | | | | |
| 8 | 8 | EUPHORIA LOREEN WARNER | | | | |
| 9 | 9 | WE ARE YOUNG FUN. FT. JANELLE MONAE FUELED BY RAMEN | | | | |
| 10 | 7 | BACK IN TIME PITBULL MR. 305/POLO GROUNDS | | | | |

| В | ELGIUM | + | S | WEDEN | |
|------|--|---------------|------|---|--|
| | DIGITAL SONGS | DIGITAL SONGS | | | |
| LAST | (NIELSEN SOUNDSCAN INTERNATIONAL) JULY 7, 2012 | THIS | WEEK | (NIELSEN SOUNDSCAN INTERNATIONAL) JULY 7, 2012 | |
| 1 | HAPPINESS SAM SPARRO SPARRO | 1 | 2 | LA LA LOVE IVI ADAMOU SONY MUSIC | |
| 2 | BALADA GUSTTAVO LIMA ENR | 2 | 3 | DANSA PAUSA PANETOZ PNTZ VAGEN | |
| 3 | EUPHORIA LOREEN WARNER | 3 | 5 | FLYTTA PA DEJ ALINA DEVECERSKI ANDERS JOHANSSON ENTERPRISE | |
| 6 | TACATA' TACABRO DANCE AND LOVE/541 LABEL | 4 | 4 | EUPHORIA LOREEN WARNER | |
| 4 | WHISTLE FLORIDA POE BOY | 5 | 6 | CALL ME MAYBE CARLY RAE JEPSEN 604/SCHOOL BOY | |
| 7 | STARSHIPS NICKI MINAJ YOUNG MONEY/CASH MONEY | 6 | 8 | AI SE EU TE PEGO MICHEL TELO CNR | |
| 5 | LITTLE TALKS OF MONSTERS AND MEN SKRIMSLEHFLAEKJARAS 1 | 7 | 10 | WHISTLE FLORIDA POE BOY | |
| 8 | CALL ME MAYBE CARLY RAE JEPSEN 804/SCH00LB0Y | 8 | 7 | SOMEBODY THAT I USED TO KNOW GOTYEFT, KIMBRA SAMPLES 'N' SECONDS/ISLAND | |
| 10 | PAYPHONE MARGON S FT. WIZ KHALIFA A&M/OCTONE | 9 | 9 | WE ARE YOUNG FUN. FT. JANELLE MONAE FUELED BY RAMEN | |
| 9 | WE ARE YOUNG RUN.FT, JANELLE MONAE FUELED BY RAMEN | 10 | NEW | DAR JAG HANGER MIN HATT NORLIE & KKV FANTABOLOUS | |

| AIRPLAY | | | | | | |
|---------|------|--|--------------|--|--|--|
| WEEK | LAST | (MIELSEN BDS) | JULY 7, 2012 | | | |
| 1 | 2 | WE ARE YOUNG FUN. FT. JANELLE MONAE FUELED BY RAMEN | | | | |
| 2 | 3 | WHAT MAKES YOU BEAUTIFUL ONE DIRECTION SYCO/COLUMBIA | | | | |
| 3 | 14 | DISENAME JOAN SEBASTIAN FA.S. | | | | |
| 4 | NEW | AIRE SOY MIGUEL BOSE & XIMENA SARINANA WARNER | | | | |
| 5 | 4 | LA DE LA MALA SUERTE JESSE & JOY WARNER | | | | |
| 6 | 5 | ADDICTED TO YOU SHAKIRA EPIC | | | | |
| 7 | NEW | MI PROMESA PESADO DISA | | | | |
| 8 | 1 | MI REINA DEL DOLOR MANA WARNER | | | | |
| 9 | 8 | LLAMADA DE MI EX LAARROLLADORA BANDA ELLIMON DE RENE CAMACHO DIS | | | | |
| 10 | 9 | PERDONAME YAHIRWARNER | | | | |

| | AUSTRIA | | | | | | |
|---------------|----------------|---|--|--|--|--|--|
| DIGITAL SONGS | | | | | | | |
| WEEK | WEEK | (NIELSEN SOUNDSCAN INTERNATIONAL) JULY 7, 2012 | | | | | |
| 1 | 2 | TACATA' TACABRO DANCE AND LOVE | | | | | |
| 2 | 1 | WHISTLE FLORIDA POE BOY | | | | | |
| 3 | 3 | EUPHORIA LOREEN WARNER | | | | | |
| 4 | 6 | BALADA GUSTTAVO LIMA CNR | | | | | |
| 5 | 4 | PAYPHONE MARGON 5 FEATURING WIZ KHALIFA A&M/OCTON | | | | | |
| 6 | 7 | TOO CLOSE ALEXCLARE ISLAND | | | | | |
| 7 | 8 | CALL ME MAYBE CARLYRAE JEPSEN 604/SCHOOLBOY | | | | | |
| 8 | 5 | BACK IN TIME PITBULL MR. 305/POLD GROUNDS | | | | | |
| 9 | 10 | TAGE WIE DIESE DIETOTEN HOSEN JKP | | | | | |
| 10 | NEW | BURN IT DOWN LINKIN PARK WARNER BROS | | | | | |

| | | DIGITAL SONGS | | |
|------|------|--|--|--|
| WEEK | LAST | (NIELSEN SQUINDSCAN INTERNATIONAL) JULY 7, 2012 | | |
| 1 | 2 | EUPHORIA LOREEN WARNER | | |
| 2 | 3 | WE ARE YOUNG FUN.FT. JANELLE MONAE FUELED BY RAMEN | | |
| 3 | 5 | AE VIL BARE DANS SIRKUS ELIASSEN SIRKUS ELIASSEN | | |
| 4 | 4 | WHISTLE FLORIDA POE BOY | | |
| 5 | 8 | AI SE EU TE PEGO MICHEL TELO PANTANNAL | | |
| 6 | 6 | SOME DIE YOUNG | | |
| 7 | 7 | SOMEBODY THAT I USED TO KNOW GOTYEFT. KIMBRA SAMPLES 'N' SECONDS/ISLAND | | |
| 8 | 10 | ALL AROUND THE WORLD | | |
| 9 | 9 | FLYTTA PA DEJ AUNA DEVECERSKI ANDERS JOHANS SON ENTERPRISE | | |
| 10 | RE | CALL ME MAYBE CARLY RAE JEPSEN 604/SCHOOLBOY | | |

| B | PUN.FT, JANELLE MONAE FUELED BY RAMEN | -10 | NEW | NORLIE & KKV FANTABOLOUS |
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| | DIGITAL SONGS | DIGITAL SONGS | | |
| LAST | (NIELSEN SQUNDSCAN INTERNATIONAL) JULY 7, 2012 | THIS | WEEK | (NIELSEN SOUNDSCAN INTERNATIONAL) JULY 7, 2012 |
| 4 | CALL ME MAYBE CARLY RAE JEPSEN 604/SCH00LB0Y | 1 | 1 | KRAN TURISMO JVG FT, RAAPPANA MONSP |
| 1 | EUPHORIA LOREEN WARNER | 2 | 2 | EUPHORIA LOREEN WARNER |
| 2 | TOMGANG SHAKA LOVELESS UNIVERSAL | 3 | 3 | KESAYO PARIISIN KEVAT SONY MUSIC |
| 8 | HUN TOG MIN GUITAR MURI & MARIO U.S.! | 4 | 4 | TACATA' TACABRO DANCE AND LOVE |
| 5 | WHISTLE FLORIDA POE BOY | | 6 | CALL ME MAYBE CARLY RAE JEPSEN 604/SCHOOLBOY |
| 7 | WARRIOR//WORRIER OUTLANDISH:LABELMADE: | | RE | SAATILLA ELOKUU EMI |
| 10 | PRINCESS OF CHINA COLDPLAY & RIHANNA PARLOPHONE | 7 | 5 | VIE MUT KOTIIN JESSE KAIKURANTA UNIVERSAL |
| NEW | STOLT AF MIG SELV? PAW&LINAINFRECAPS | 8 | 8 | DANCE AGAIN JENNIFER LOPEZ FT. PITBULL EPIC |
| RE | AI SE EU TE PEGO MICHEL TELO PANTANNAL | 9 | 7 | KOLMAS PYORA CHISU HELSINKI |
| 9 | 9 WE ARE YOUNG PUN.FT. JANELLE MONAE FUELED BY RAMEN | | 10 | SIIDERIPISSIS JUKKA POIKA SUOMEN MUSIIKKI |

SINGLES & TRACKS SONG INDEX

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Songs, ASCAP) L1 44

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My Cut Publishing, ASCAP) LT 43

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BACKBEAT

REDEFINING OWNERSHIP

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













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

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

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

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

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

Katy Perry Shuts Down Hollywood Boulevard



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

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

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

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

PHOTO: ALEX J. BERLINER/ABMIAGES

POSING WITH HER BILLBOARD COVER ISSUE IS CARLY RAE JEPSEN. PHOTO: GAIL MITCHELL

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

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

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









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QUINCY JONES Founders Award



PHARRELL WILLIAMS Golden Note Award

ANNIVERSARY ASCA RHYTHM & SOUL MUSIC AWARDS

Congratulations to Our Honorees

R&B/HIP-HOP

TOP R&B/HIP-HOP SONG:

"SURE THING"

WRITERS: Happy Perez, Miguel Pimentel PUBLISHERS: Amaya Sofia Publishing, MJP Music, Universal Music Publishing

AWARD-WINNING SONGS:

"6 FOOT 7 FOOT"

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

"ALL OF THE LIGHTS"

WRITERS: Fergie, Malik Yusef Jones, Kid Cudi PUBLISHERS: Elsie's Baby Boy, EMI Music Publishing, Headphone Junkie Publishing LLC, Jabriel Iz Myne, Universal Music Publishing

"BEST THING I NEVER HAD"

WRITERS: Antonio Dixon, Larry "S1" Griffin, Jr., Beyoncé Gisselle Knowles, Caleb Sean McCampbell Shea Taylor
PUBLISHERS: Antonio Dixon's Muzick,

B Day Publishing, Downtown Music Publishing, EMI Music Publishing, Keys In Motion Publishing. N 22nd Publishing, Roc Nation Music Vohndee's Soul Music Publishing

"BLACK AND YELLOW"

WRITERS: Mikkel Storleer Eriksen, Tor Hermansen,

PUBLISHERS: EMI Music Publishing, PGH Sound,

"CAN'T BE FRIENDS"

WRITER: Ryuichi Sakamoto PUBLISHER: KAB America Inc

"DID IT ON 'EM"

PUBLISHER: Nicholas Ellington Publishing

"DOWN ON ME"

WRITERS: 50 Cent, Keith James, Jeremih PUBLISHERS: 50 Cent Music, Ohaji Publishing, Sony/ATV Tunes, LLC, Truth Faction, Universal Music Publishing

"FALL FOR YOUR TYPE"

PUBLISHER: Roncesvalles Music Publishing

"FAR AWAY"

WRITERS: Sterling Simms, Justin "Just Blaze" Smith PUBLISHERS: FOB Music Publishing, Universal Music Publishing, YS Publishing

"HEADLINES" WRITERS: Matthew "Boi-1Da" Samuels,

Noah "40" Shebib PUBLISHERS: 1Damentional Publishing LLC, EMI Music Publishing, Is Love and Above, Roncesvalles Music Publishing, Sony/ATV Tunes, LLC

"HOW TO LOVE"

PUBLISHERS: Beamer Boy Publishing, Bling Bling Music Publishing, Universal Music Publishing

"I SMILE"

WRITERS: James "Jimmy Jam" Harris, PUBLISHERS: Avant Garde Music Publishing Inc.

"I'M DOING ME"
WRITER: Chuck Harmony
PUBLISHERS: Chuck Harmony's Housepublishing,
EMI Music Publishing, Normaharris Music Publishing

WRITER: Noah "40" Shebib PUBLISHER: Roncesvalles Music Publishing

"LOOK AT ME NOW"

WRITERS: Jean-Baptise Kouame II, Wesley Pentz PUBLISHERS: The Bad Bad Guys, BMG Chrysalis.

"MAKE A MOVIE"

"MARE A MOVIE"
WRITERS: Anno Levius Brunson,
The Legendary Traxster, Twista
PUBLISHERS: Almo Music Corporation,
The Legendary Traxster Music, Stayin High Music,
Universal Music Publishing, Who Done That Hif

"MAN DOWN"

WRITERS: Theron Thomas, Timothy Thomas
PUBLISHERS: T N T Explosive Publishing, Universal

"MARVIN AND CHARDONNAY"

WRITERS: Darhyl Camper, Jr.,
Jeffrey 'Roscoe Dash' Johnson, Jr.
PUBLISHERS: Almo Music Corporation, Campstar
Music, EMI Music Publishing, Lines In Music Publishing
LIC, Roscoe Dash Publishing, Universal Music

"MARVIN'S ROOM"

PUBLISHERS: Adrian Eccleston (SOCAN). Roncesvalles Music Publishing

"MY LAST"

WRITERS: James "Jimmy Jam" Harris, Terry Steven Lewis, Dion "No ID" Wilson PUBLISHERS: BMG Chrysalis, EMI Music Publishing, Flyte Tyme Tunes, Let The Story Begin Publishing

"NI*AS IN PARIS"

WRITER: Shawn Carter PUBLISHER: Carter Boys Music

"NO BS"

WRITER: Christopher "Dow Jones" Whitacre PUBLISHERS: Nappy Boy Publishing, Universal Music Publishing, West Coast Livin Publishing

"NO HANDS"
WRITERS: Christopher "Drumma Boy" Gholson, Jeffrey
"Roscoe Dash" Johnson, Jr., Juaquin "Waka Flocka
Flame" Malphurs, Wale

PUBLISHERS: Almo Music Corporation, Dead Stock Music, Juaquinmalphurspublishing, Lines In Music Publishing LLC, Roscoe Dash Publishing, Universal Music Publishing, Warner/Chappell Music Inc., Young Drumma

WRITERS: James Campbell (PRS), Shawn Carter, Reginald Connelly (PRS), Milk Dee, Harry Woods PUBLISHERS: Campbell Connelly and Co Ltd (PRS), Carter Boys Music, EMI Music Publishing, Hot Butter Milk Music Inc., Warner/Chappell Music Inc.

"OUT OF MY HEAD"
WRITERS: Arden "Keyz" Altino,
Ronnie "Lil Ronnie" Jackson
PUBUSHERS: Bill R Publishing, Einnor Music,
EMI Music Publishing, Warner/Chappell Music Inc.,
Wonda Songs Inc.

"PRETTY GIRL ROCK"
WRITERS: Chuck Harmony, Ralph A. Mac Donald,
Ne-Yo, William Salter, Bill Withers
PUBLISHERS: Antisia Music Inc, Bleunig Music,
Clark User (Charge of Description) POBLISHERS: Antista Music Inc., seeining Music, BMG Chryslafis, Chuck Harmony's Housepublishing, EMI Music Publishing, Normaharris Music Publishing, Pen In The Ground Publishing, Universal Music Publishing

"QUICKIE"

WRITERS: Miguel Pimentel, Brian Warfield PUBLISHERS: B Dizzle Muzik, MJP Music,

"ROLL UP"

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

"SHE AIN'T YOU"

WRITERS: John Bettis, Jason "Poo Bear" Boyd, Jean-Baptise Kouame II, Steve Porcaro PUBLISHERS: The Bad Bad Guys, BMG Chrysalis, Hitro South, John Bettis Music, Poo B. Z Publishing Inc, Somy/ATV Tunes LLC.

"SO IN LOVE"
WRITERS: Lee Hutson, Jr., Jill Scott
PUBLISHERS: Blue's Baby Music, EMI Music Publishing
La Kasa Sole, Universal Music Publishing

"SUPER BASS"

WRITERS: Jeremy 'JMIKE' Coleman, Reahn "First Born" Hylton PUBLISHERS: Artist Publishing Group West, EMI Music Publishing, FB Da Mastermind Music Publishing, JMIKEMUSIC, Warner/Chappell Music Inc.

WRITERS: Keith James, Jeremih, Wale PUBLISHERS: Dead Stock Music, Ohaji Publishing, Sony/ATV Tunes LLC, Truth Faction, Universal Music Publishing, Warner/Chappell Music Inc.

WRITERS: Floyd "A.I." Bentley, John "D.O.E." Maultsby PUBLISHERS: Bentley Dream Team Ent, Jerry Lee

WRITERS: Erica Campbell, Tina Campbell, Warryn Campbell, Neal B, Conway, Crystal Waters PUBLISHERS: Basement Boys Music Inc. CWater Publishing Inc, EM Music Publishing, It's Tea Tyme, That's Plum Song, Wet Ink Red Music

"WET THE BED"

WRITERS: Joseph "Lonny" Bereal, Jr., Steven Kubie, Ludacris, Andre Merritt, Amber "Sevyn" Streeter PUBLISHERS: Am Bee Street Publishing, Floaty Frog Publishing Company, Lonnalistic Hitz, Ludacris Worldwide Publishing, Ms Lynn Publishing, Universal Music Publishing

"WHAT'S MY NAME"

WRITERS: Mikkel Storleer Eriksen, Tor Hermansen PUBLISHER: EMI Music Publishing

NOAH "40" SHEBIB

Songwriter of the Year

"YOU ARE"

WRITERS: ChipDays, Wirlie Morris, Mahin Wilson PUBLISHERS: EMI Music Publishing, Escribir Publishing, Mamas Pebbly Publishing, Nephew Wirlie Music Company

E

"YOU BE KILLIN 'EM"

WRITERS: Fabolous, Ryan Leslie PUBLISHERS: EMI Music Publishing, J Brasco, NS4Life Music Publishing Inc, Universal Music Publishing

TOP RAP SONG:

"LOOK AT ME NOW"

WRITERS: Jean-Baptise Kouame II, Wesley Pentz PUBLISHERS: BMG Chrysalis, I Like Turtles Music, The Bad Bad Guys

AWARD-WINNING SONGS:

"6 FOOT 7 FOOT"

"ALL OF THE LIGHTS"

WRITERS: Fergie, Malik Yusef Jones, Kid Cudi PUBLISHERS: Elsie's Baby Boy, EMI Music Publishing, Headphone Junkie Publishing LLC, Jabriel Iz Myne, Universal Music Publishing

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

"GIVE ME EVERYTHING"

PUBLISHERS: Pen In The Ground Publishing Universal Music Publishing

"HEADLINES"

WRITERS: Matthew "Boi-1Da" Samuels Noah "40" Shebib PUBLISHERS: 1Damentional Publishing LLC, EMI Music Publishing, Is Love and Above, Roncesvalles Music Publishing, Sony/ATV Tunes, LLC

"PM ON ONE"

WRITER: Noah "40" Shebib **PUBLISHER:** Roncesvalles Music Publishing

"MY LAST"

WRITERS: James "Jimmy Jam" Harris, Terry Steven Lewis, Dion "No ID" Wilson PUBLISHERS: BMG Chrysalis, EMI Music Publishing, Flyte Tyme Tunes, Let The Story Begin Publishing

"NO HANDS"

WRITERS: Christopher "Drumma Boy" Gholson, Jeffrey "Roscoe Dash" Johnson, Jr., Juaquin "Waka Flocka Flame" Malphurs, Wale PUBLISHERS: Almo Music Corporation, Dead Stock Music, Juaquinmalphurspublishing, Lines In Music Publishing LLC, Roscoe Dash Publishing, Universal Music Publishing, Warner/Chappell Music



EMI MUSIC PUBLISHING

Publisher of the Year

"PARTY ROCK ANTHEM"

WRITERS: Skyler "Sky Blu" Gordy, Stefan "Redfoo" Gordy, David (GoonRock) Listenbee

"ROLL UP"
WRITERS: Mikkel Storleer Eriksen, Tor Hermansen, PUBLISHERS: EMI Music Publishing, PGH Sound,

"SUPER BASS"
WRITERS: Jeremy "JMIKE" Coleman,
Roahn "First Born" Hylton
PUBUSHERS: Artist Publishing Group West,
EMI Music Publishing, F8 Da Mastermind Music
Publishing, JMIKEMUSIC, Warner/Chappell Music Inc.

"THE SHOW GOES ON"

WRITERS: Isaac Brock, Dustin W. Brower, Dann Gallucci, Daniel "Kane Beatz" Johnson, Eric Judy PUBLISHERS: Artist Publishing Group West, Best Dressed Chicken in Town, Jimmy Rollins Entertainment Group, LLC, Sony/ATV Tunes LLC, Tschudi Music, Ugly Casanova, Warner/Chappell Music Inc.

GOSPEL

TOP GOSPEL SONG:

"I SMILE"

WRITERS: James "Jimmy Jam" Harris, PUBLISHERS: Avant Garde Music Publishing Inc. EMI Music Publishing, Flyte Tyme Tunes

AWARD-WINNING SONGS:

"BE STILL"

WRITER: Donald "Drathoven" Atkins
PUBLISHERS: Drathoven Music, Suite 7677 Muzick

"I BELIEVE"

WRITER: James Fortune
PUBLISHERS: Black Smoke Music World Wide,

"I GIVE MYSELF AWAY"

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