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Bilingual Radio: A Dual Proposition

English playlists expand on Latin stations, but Spanish-language purists are irritated

What happens when more songs with English lyrics are played on radio en Español than Spanish-language tunes?

For Latin music executives, the answer is pure frustration. Not only must they continue battling other Latin labels for the few open slots on station playlists, now they must also compete against the biggest English-language hits. But radio's bilingual trend isn't going away anytime soon, insist industry execs, with stations currently driven by new generations of young Hispanics who are eager to hear Nicki Minaj as much as, if not more than, Juan Magan.

During Univision Radio's inaugural H2O Music Festival on June 9 at the Cotton Bowl in Dallas, the bilingual and bicultural reality of young Hispanics was on full display. Many in the crowd of 22,000 sang in Spanish to regional Mexican hits from Intocable, moved easily to rhyme in English with New York rap-rock act Gym Class Heroes and then returned to singing in Spanish when Columbian rocker Planes hit the stage.

The event's slogans—"We speak music" and "Join the movement"—have since become positioning statements for a new Dallas station introduced at the festival. KESS (Radio H2O), which bowed June 28, is decidedly Latin at its core, but mostly programs English pop for the market's "Hispanic 2.0" audience. Three days before Radio H2O launched, Spanish Broadcasting System (SBS) flipped Miami's Latin romantic pop bastion WRMA (Romance 106.7) to the new "bilingual dance for toncio" DJ 106.2, with a music mix that's about 65% English and just 35% Spanish.

The two stations aren't alone.

Many Spanish outlets have peppered playlists with English crossover hits for years. The trend accelerated last July, when five English tracks occupied positions on the Hot Latin Songs chart. As of the July 28, 2012, chart, there were seven crossover tunes on the list.

The trend is most prominent in the country's largest Hispanic population centers. Nearly one-third of the top 20 at Clear Channel's WMGE (Mega 94.9) Miami and one-quarter of the top 20 at co-owned WRLX (Mia 92.1) West Palm Beach, Fla., are in English. Half of the top 20 at Univision's KAMA Houston and nearly one-third at CBS Radio's KMVK (Mega 107.3) Dallas are sung in English. In May, SBS-owned KXOL Los Angeles jettisoned its Latino 96.3 moniker and became LA 96.3 with a 70/30 English/Spanish mix, considerably up from 50/50 just a year ago.

Programmers claim they're merely responding to evolving audience tastes, and the degree of English content is dictated by the acculturation in individual markets. "It sounds very natural because that's the way our audience is consuming entertainment, seamlessly switching from English to Spanish," Univision Radio executive VP of content and entertainment Evan Harrison says.

Based on population trends, bilingual radio is likely to keep spreading. Hispanics are presently the country's fastest-growing population segment, accounting for 16.7% of the total population in 2011, according to the U.S. Census Bureau. Still, after four decades that brought 12 million new immigrants to the United States, the net migration flow from Mexico to the States has practically stopped; according to the Pew Hispanic Center. Today, native births surpass immigration as the main driver of U.S. Hispanic population growth. American-born Hispanics currently comprise almost one-half of Hispanic adults in the United States, with nearly all Hispanics born to immigrant parents in the States fluent in English, per Pew. Veteran Spanish radio programmer/consultant Bill Tanner says, "And, if they're under 25, they want to speak English."

Hispanic radio operators are betting a smooth Spanish/English mix will keep bilingual Latinos listening at a time when Arbitron's Portable People Meter has changed the way station
Warner Rocks Its Indie World

In a shifting market, WMG marries indie distribution and labels under one roof

THE WARNER Music Group is continuing to consolidate its independent music business by combining two of its indie subsidiaries into one concern, with Warner’s Alternative Distribution Alliance absorbing its sister company known as the Independent Label Group. With this latest move, the ADA will add radio promotion as well as publicity and marketing to its usual distribution functions.

As part of the move, ILG GM Kenny Weagly becomes senior VP of A&R and Label Services at ADA, working with ADA GM Sean Rutkowsky and senior VP of label development and strategy Brandon Square, all of whom report to ADA president David Orleans.

While WMG is giving the subsidiary merger “a unified and comprehensive solution” for indie companies, outsiders see it as a sign of the times. Outsiders see ADA as getting a needed shot in the arm. During the last two years, its distribution staff has already been considerably pared back, from some 90 employees to slightly more than a dozen, with ADA relying on major-label distributor WEA for most backroom functions as well as handling sales in a shared services arrangement. The merger brings ADA staff up to about 25 employees.

As a result of the streamlining, dozens of indie labels have left the distributor, looking for greener pastures, with many of the departures orchestrated by ADA.

ADA’s market share for U.S. album sales (plus combined track equivalents) has shrunk from 3.24% at the end of 2010 to 3.14% at the end of 2011, dropping even further this year to 3.02%, according to Nielsen SoundScan. At the same time, the market share of its main competitor, RED, has jumped from 2.83% at the end of 2009 to 3.75% at the end of 2011, and it currently sits at 3.63%.

As ADA’s market share has diminished, the independent marketplace has almost been completely recast, with various players taking a larger role in the business and others consolidating. Earlier this year, Fontana was acquired by and merged into INgrooves, creating a distribution entity with more than $100 million in revenue and Universal Music Group retaining a minority stake in the company.

Sony Music Entertainment has also been making some major moves in the marketplace. In addition to RED, Sony has acquired the Independent Online Distribution Alliance (IODA), and this year it stepped up its game by picking up both a majority share of independent distributor the Orchard, as well as purchasing indie digital aggregator IRIS and combining its various holdings to create a new company with about 3.1% in market share.

WMG executives contest that as “a streamed distribution entity,” it made sense to merge ILG with ADA so that it can offer services to its labels as well.

By adding radio promotion to its existing relationship with ADA, it means it can run its campaigns on our own way, but just a few labels are on the table. Orleans says, “We're using the proceeds to further accelerate technology innovation and development in existing and new verticals and geographic markets.”
MARIACHI GOES MAJESTIC

Jose Hernandez realizes a longtime dream: performing with a symphony orchestra

Mariachi veteran Jose Hernandez has performed with some of the largest names in music. Last year, for example, he and Lady Gaga belted out a heartfelt mariachi version of “Born This Way” in a little downtown L.A. nightclub where the pop singer celebrated her birthday.

For Hernandez, the experience proved once again that mariachi is one of the most versatile genres of Latin music. He hopes to take that message across the globe with his new album La Sinfónica Nacional de las Americas, an 80-piece orchestra, to produce a sound he’s been searching for during the 30 years he’s been involved in Latin music.

“I grew up listening to mariachi music my whole life,” says regional Mexican singer Jenni Rivera, who worked with Hernandez on the album La Gran Sefiora. “Jose brings an elegance to the music that’s unique in the business for so many years. He genuinely has love for this music.”

“It’s really about a musical and cultural movement,” says Alejandro Carballo, a trombonist for Luis Miguel who participated on the new album. “Jose is really good at coming up with concepts. When you add a symphony to the equation, it takes it to a whole other level.”

On La Sinfónica, Hernandez recorded 11 tracks—a mix of such classics as Armando Manzanero’s “Te Extraño” and his own music including “Mi Triste Violin” (My Sad Violin). Balancing the mariachi sound with a symphony orchestra was a tall order that Hernandez hopes people will appreciate for many years to come. One way of guaranteeing that is by introducing mariachi to young music students in Los Angeles and New York, among other major cities.

“I’m a mariachi, my father was a mariachi, and my nephew is a sixth-generation mariachi,” Hernandez says. “I founded the Mariachi Heritage Society in 1991, and through the years we’ve worked with thousands of students.”

At a recent album release party, Hernandez played his new album for friends, family and industry insiders. The marriage of mariachi with a full symphony orchestra was a long time coming, he concedes. But it’s just one of many challenges he’s tackled. He also operates a restaurant (Celeste Lindo) in El Monte, Calif.; manages several bands; makes numerous TV appearances; and maintains a hectic touring schedule.

Jose Hernandez recorded his new album with La Sinfónica Nacional de las Americas.

Beyond retail strategies, however, there is also the core issue of the music itself. “We need to make music for new generations,” says Alberto del Castillo, founder of promotion and marketing company InMotion, whose clients include chart-toppers 3BallMTY and Larry Hernandez. “The crackdown on immigration affected young people who used to come to the U.S. and bring their Latin culture with them. Especially when they came to regional Mexican music. Young people who are raised here aren’t as familiar with that music.”

So we need to make music for young people and promote it among young people.

3BallMTY is a prime example. The group first rose to popularity through its YouTube videos, then radio and finally TV. To date, its debut album, Malvadas, has sold 60,000 copies, according to SoundScan. Del Castillo says the survey demonstrates “that young Latinos are buying CDs.”

COLOMBIAN POP STAR CHANGES IT UP

PANDORA BOWS FIRST AD DRIVE IN SPANISH

OAKLAND, Calif.-based Pandora Media, operator of Pandora Internet Radio, recently unveiled its first ongoing video campaign entirely in Spanish. Earlier this year the company featured Puerto Rican singer/songwriter Se7en in a project created to showcase recording artists. According to a spokesperson, the online series is a way to reach the fast-growing Latino population in the United States. Pandora currently has more than 7,000 Latin artists in its database, as well as 70,000-plus Latin songs and 18 Latin music stations.

JUSTINA AGUILA

MUN2 PREMIERES WEB SHORT

Digital platform Mun2.tv has produced “Naco, Pocho,” an original Web documentary that explores attitudes on class and acculturation among Mexicans and Mexican-Americans. The show features actor/director Edward James Olmos, regional Mexican singer Jenni Rivera, musical group Tucanes de Tijuana and Mexican pop group 3BallMTY. "Naco, Pocho" concurrently examines the controversial terms “naco” and “pocho”. "Naco" is slang used to describe “bad mannered, poorly educated, but sometimes wealthy Mexicans,” while “pocho” describes an “American of Mexican descent, considered by Mexicans not to be ‘Mexican enough’.”
**BOXSCORE**

**Concert Grosses**

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**Concert Attendance**

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**UPFRONT**

Tat's All, Folks

The Inked Music Tour returns, with Alesana topping the bill

The challenge for today's concert promoters is to reach fans where they live and breathe, with the most successful tours tapping into a genuine community—whether it's the intense kid at the Vanowarped tour, the Ozzfest headbanger, the Phish head or the surf- and skateboarder who lines up for Kenny Chesney.

House of Blues Entertainment and Inked magazine have again joined forces for the second Inked Music Tour, headlined this year by a new band: Alesana. Steering the relatively new endeavor is Kelly Kapp, VP of theater and club programming at Live Nation, who has been with the company for a decade and is known throughout the industry as the daughter of the late concert legend Bruce "It's Gonna Be Huge" Kapp.

Kapp has definitely inherited the promoter gene, and she's also definitely familiar with the idiosyncrasies of the metal audience, having cut her teeth on Ozzfest with former Live Nation VP Jane Holman. "Fans in this genre can smell BS from a mile away," Kapp says. "Inked is part of this community, and it makes a ton of sense to be in the clubs and theaters with a band like Alesana." (The band is managed by Eric Rushing at Artery Foundation and booked by the Agency Group's Jerry Holgersen.)

Groups in Alesana's range are often hard to describe to lay rockers, but Kapp takes a stab at it. "Metalcore, emo-core—that step below really being a heavy, Cannibal Corpse-type band," she says. "There's a wide demographic for acts such as Asking Alexandria, Alesana and A Day to Remember—these bands have heavy breakdowns that the dudes can get behind, and then have some melodic parts that girls like to listen to as well.

Kapp promises "really cool surprises" that will make sure we're flying the flag in the places the band thinks their fans live, instead of just having a dull, lifeless show. "They're playing that energy back at us, and we're giving them a really solid tour," Kapp says. "It's like a really cool surprise that will make sure we're flying the flag in the places the band thinks their fans live, instead of just having a dull, lifeless show.

The tour also gets the House of Blues national marketing on top of the local effort. "When we get this many dates, we put together a national marketing budget, we work with the agency, the manager, and ask them, "Where do you see your fans living?" So if they think their fans are on Facebook or certain blogs, we'll put a lot more money into that to reach them. The bands are really happy with the way the tour is going, and Kapp says the band thinks their fans live, instead of just having a dull, lifeless show. "They're playing that energy back at us, and we're giving them a really solid tour," Kapp says. "It's like a really cool surprise that will make sure we're flying the flag in the places the band thinks their fans live, instead of just having a dull, lifeless show."
Join Billboard as we congratulate the founder/president of Top Stop Music on his 30-year career as an acclaimed Latin music producer and performer.

Despite a widely held belief that the market for music-based analytic tools is already overloaded and has more than enough companies servicing the industry, relatively few options actually provide all the data needed to cover the expansive nature of the entire business, which includes labels, publishers, managers, promoters, agents, brands, film and TV companies, and artists.

Sure, there are several established players that provide solid business intelligence to major corporations, such as Nielsen for sales and airplay data and NPD Group for consumer survey information. Other cutting-edge firms, meanwhile, have offered more specialized functions, such as HitChamp, which came early to peer-to-peer (P2P) data and later added accounting for social media and streaming.

Seeing opportunity in these more underdeveloped areas, a growing crop of start-up companies are bringing fresh approaches to data mining and applying the research to music. U.K.-based Musimetric, for example, represents the new parade of services hoping to help the U.S. music market make sense of the incredible amount of data now available. Such music-focused analytics services may not know the intimate details of consumers’ lives in the same way a large Internet marketing company like, say, Acxiom. But it does track and archive mountains of social network activity, online streams and, occasionally, P2P downloading data.

In early July, Musimetric announced the opening of its first U.S. office, and people unfamiliar with the company might have shrugged at the news. But Musimetric co-founder/VP of business development Maria-Alicia Chang believes the company is well-suited to serve a diverse entertainment industry with a broad variety of genres. “There’s room for us in the U.S.,” she says.

Barrack founder Kevin Bacon (and no, it’s not the actor of the same name) says that today’s analytics services try to answer the “Why?” behind all of the different numbers, calculating gains and losses in Facebook followers and Myspace streams, as well as several music-specific websites. His own firm, an independent company that originally grew out of the reams of data gathered by U.K.-based music distributor AWAL, charts iTunes sales along with YouTube streams, Google trends, Twitter mentions, Spotify streams and other online services.

Providing actionable means tailoring products for specific situations, Bacon, whose company has worked with Sony Music, Warner Music Group and Concord Music Group, says Barrack works to meet each client’s specific demands and is “less interested in serving everybody at every level.”

Next Big Sound also works very closely with clients, integrating sales data into its database of social activity and online streams that date back to 2009. The company counts Sony Music Entertainment, Universal Music Group and WMG among its clients.

The service’s value comes down to putting the proper information into context, A&M Octone senior VP of sales and artist development Romy Thomas says. He especially likes Next Big Sound’s visuals, including its dashboard, the way the data is presented and the ability to export data to other formats like Excel. “You’ll meet these start-up companies, and there’s a great intent and vision,” Thomas says, “but sometimes they don’t have the resources to pull it off on an engineering level.”

MusicHype takes a different approach to big data. The 2-month-old service tracks online activity to connect clients with only their most valuable fans. MusicHype tracks what its CEO Kevin King calls the fan’s “social footprint” that has been left on the Internet, including plays on streaming services, activity on social networks and photos uploaded to various sites.

Based on a fan’s online habits—the most active listeners’ use of streaming services, for example—MusicHype will inform the client when the best time might be to reach out to that fan. Connecting to actual individuals requires some sort of opt-in, so MusicHype has created a system called “Grab Your Fans” that lets fans join an artist’s following on other Facebook or a page at MusicHype.com. Another option is to match up MusicHype’s data with an artist’s existing email list provided by the label or management company.

After just a few months, King says, the MusicHype platform is being used by about 500 acts, including The Vamps Corporation, The Ting Tings, Hip and Dead Sara. “There’s obviously a long way to go, but we’ve been pleased with the sign-ups so far,” he says.

“If it’s the wild west of social media,” Barrack’s Bacon adds about the importance of today’s analytics services, “everybody has been on a massive learning curve.”

For 24/7 digital news and analysis, see billboard.biz/digital.
Flicks Start Via Kickstarter

Indie music documentaries find much-needed financing online

For the Record

The July 28 issue, the article "Let's Get Small" should have stated that the attendance numbers for the 2011 Camp Bisco gatherings (of nearly 20,000 and 15,000, respectively) were estimated figures and were not confirmed by Camp Bisco organizers. The correct name of the event promoter is NCP Presents. It also should not have stated that fans stayed at the nearby Maple Ski Ridge, or that Aphex Twin has ever performed at the event.
140
MUST
FOLLOW
TENS OF MILLIONS OF ACCOUNTS. HUNDREDS OF MILLIONS OF TWEETS, THE MAJORITY ABOUT MUSIC. FORGET #FOLLOWFRIDAYS AND SIMPLY BEGIN HERE

If the question is: Where do people go to talk about music? one answer is certainly Twitter. The San Francisco-based micro-blogging service, launched in 2006 as a platform developed with so-called "dumb" phones in mind (which dictated the 140-character limit of all Twitter posts, or "tweets," as that was the maximum capacity of a standard single text message), now contains more than 140 million accounts, logging some 340 million tweets per day. The most talked about subject on the service, according to Twitter's own internal metrics? Music. Twitter's five most-followed accounts? Lady Gaga (27.5 million), Justin Bieber (23.6 million), Katy Perry (23.5 million), Rihanna (23.2 million) and Britney Spears (19 million). And five of the top 10 trending topics (as in, the most discussed at any one time) on Twitter for all of last year? All music-related.

For our second annual Twitter 140, we turned to a panel of industry experts, musicians, digital trailblazers and Billboard's own staff to find out who they followed. We were looking for the voices who steer the conversation about the music industry and digital culture, and also for music (and Twitter) obsessives who constantly share their discoveries. The musicians included are not necessarily those with the most followers (we figure you already follow those), but those who have helped shape the way Twitter works, or who move it along in the current moment. To be considered for this list, accounts had to be at least relatively active at press time. Here, we present the 140 must-follow Twitter accounts in the music industry.

**Daniel "Dee" Aguayo**
*Business development, OpenX*
@DannyDee

Tweets tips and case studies on effective marketing in the social and digital space—everything from how to look great in a Web video to explaining how Sony uses Pinterest to drive traffic. Plus, he weighs in with the occasional eternal truth: "There's nothing sexier than 2 turntables, a mic & a mixer."

**Omid Ashtari**
*Business development, Twitter*
@omid

*If you want to know what's going on at Twitter, here's a good place to start. Former agent at Creative Artists Agency and BD executive who set up original Web video deals like Joe Wehner's "Dr. Horrible's Sing-Along Blog" dispenses spot-on cultural commentary (and retweets) and celebrates bacon with carnivorous glee.*

**Aureo Baqueiro**
*Producer/composer*
@aureobaqueiro

His Twitter bio describes him appropriately as "musician." The Latin Grammy Award-winning producer/composer has worked with some of the industry's biggest names, such as Alejandro Fernandez, Paulina Rubio and Natalia Lafourcade. His Twitter feed serves up insights from around the music business.

**Benny Blanco**
*Record producer/songwriter*
@ItsBennyBlanco

*The pop impresario behind hits by Katy Perry, Maroon 5 and Gym Class Heroes is as off-the-cuff on Twitter as he is careful in crafting radio hooks. Nested in between "Old School" quotes and a stream of social narration begging to be turned into an HBO series are songwriting tips like "Whenever writing a song and u at a loss for words just chuck in a line about throwin ur hands up in the air or sky."*

**Scooter Braun**
*CEO, Scooter Braun Records and SB Projects; entrepreneur in residence, Universal Music Group Global Creative Investment Program*
@ScooterBraun

All things Justin Bieber and SB Projects, with a healthy dose of industry philosophizing, inspirational messaging and "I love my life" tweets, such as: "Just got off the phone with @justinbieber while he is in Japan - he asked me if people are liking #BELIEVE - YES MAN! YES!"

**Elizabeth Brooks**
*Chief marketing officer, Buzz Media*
@elizabethbrooks

*In-the-know digital and social posts from longstanding digital expert (who worked at Napster back in the day). Sample tweet: "My pick for a super-hot company, @Mixpanel, now has user-centric analytics - will generate real insight into your app user base."*

**Jennifer Bull**
*Senior marketing manager, Sony Music Latin (U.S.)*
@jmbull

*Bull's tenure at Sony makes her one of the most resourceful marketing managers in Latin music. Although she works with a diverse pool of talent from pop to rock, she has helped usher in such rising stars of regional music as Gerardo Ortiz (@gerardoortiznet), Martin Castillo (@MartinC_oficial) and @CuatesdeSinaloa."

**Contributors:**

- Justino Aguilera
- Brian Braiker
- William Gruger
- Andrew Hampp
- Joe Levy
- Jason Lipshutz
- Benjamin Meadows-Ingram
- Glenn Peoples
- Erika Ramirez
- Dan Rys
- Bill Werde

**Illustration by Kai & Sunny**

**R Ted Cohen**
*Managing partner, TAG Strategic*
@spinaltap

*Formerly the senior VP of digital development and distribution for EMI Music, Cohen now leads market intelligence firm TAG Strategic while also serving as the chair of MidemNet, an international music technology conference. Cohen remains fascinated with industry innovation, from app development to Kickstarter campaigns, and reweets the juiciest stories within the biz.*

**Jim Butcher**
*Head of communications, Spotify*
@jimspotify

*"If you're into streaming (or soccer), you're come to the right place. Playlists and retweets of artist playlists, naturally, along with a steady flow of Spotify news and "mythbusting."*

**Mike Caren**
*President of worldwide A&R, Warner Music Group; co-founder, Artist Publishing Group*
@mikecaren

*Not the most prolific tweeter, but when he does take to Twitter, Caren, a former DJ/producer and now recently president of worldwide A&R at Warner Music Group, calls the big records as he sees them and gives credit where credit is due, even to those on different teams.*

**Steven "Steve-O" Carless**
*Lifestyle marketing and promotion director, Island Def Jam Music Group*
@SteveCarless

*Aside from his post at Def Jam, Carless is the co-founder of Best of Both Offices, a lifestyle blog that covers established and emerging artists in hip-hop. On Twitter, Carless mixes Def Jam promotional tidbits with weekly links to unsigned artists worth spotlighting, adorned with the hashtag #UnsignedTuesdays. Follow, and you might find a few gems.*

**Billy Chasen**
*Co-founder, Turntable.fm*
@billychasen

*Also the creator of real-time analytics service Chartbeat and chat service Firefly, Chasen lives at the nexus of music, tech and social. His Twitter bio says it all: "I like to create art. Some things you hang on the wall, others you log into."*

**Illustration by Kai & Sunny**

**Columns:**

- "Top 25: Hottest Topics on Twitter," according to the newly launched Mixpanel Analytics service (www.mixpanel.com)
- "Hip Hop's State of the Art," according to the website of the Hip Hop Summit Action Network (www.hhsan.org)
- "The Twitter Mentorship Plan," according to the blog of social software expert Adam Goldstein (www.adamgoldstein.com)
- "The NEW Twitter: A User Guide," according to the popular Twitter help blog of Brian C. Hosford (www.twitterhow.com)
- "Tweets of the Week," according to the Twitter feed of social media expert Chris Messina (http:// Messina.org)

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- MIKE CAREN
- STEVEN "STEVE-O" CARLESS
- JIM BUTCHER
- BILLY CHASEN

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- "Hip Hop's State of the Art," according to the website of the Hip Hop Summit Action Network (www.hhsan.org)
- "The Twitter Mentorship Plan," according to the blog of social software expert Adam Goldstein (www.adamgoldstein.com)
- "The NEW Twitter: A User Guide," according to the popular Twitter help blog of Brian C. Hosford (www.twitterhow.com)
- "Tweets of the Week," according to the Twitter feed of social media expert Chris Messina (http://Messina.org)
Mapping the spread of ‘Call Me Maybe’

How exactly does a song spread through the Twitterverse? That’s the question this heat map addresses. It shows how fans shared links to Carly Rae Jepsen’s “Call Me Maybe” (currently in its seventh week at No. 1 on the Billboard Hot 100) on Twitter during the last seven months. Using Monstro and Splash Analytics’ proprietary analysis and data from Twitter, we uncover what drives social recommendations over time and the role music services played in the rise of “Call Me Maybe.”

Monstro identifies the week of Feb. 20 as the track’s first inflection point—two days after a video of Justin Bieber, Selena Gomez, Ashley Tisdale and the guys in Big Time Rush lip-syncing the song hit YouTube, and you can see the action pick up on iTunes, Last.FM and SoundTracking. Viral videos from Katy Perry (uploaded to YouTube on April 16) and James Franco (April 17) continue to drive “Call Me”—Monstro’s data shows shares through streaming services and iTunes peaking shortly after, the week of April 23. In the first two weeks of June, the viral videos become a deluge that’s when the

President Obama dub arrived, followed by the Miami Dolphins cheerleaders’ cover, a stripped-down version performed by Jepsen herself. Jimmy Fallon and the Roots performing it on “Late Night,” the Colin Powell clip from “CBS This Morning” and, finally, the Corgi Rae Jepsen parody.

On June 23, “Call Me Maybe” hit No. 1 on the Hot 100, dethroning Gotye’s “Somebody That I Used to Know,” and iTunes sharing peaked again just after, the week of June 25.

—Reporting by Hannah Gilman
EMILY DELMONT
Staffing, Square Inc.
@EmilyDelmont
- Former recruiter at SoundCloud and Google who tweets about politics and music, though not necessarily together. Sample tweet: “Look, Techno and Tupac *do* have a lot in common. Like, the speakers that were in my LA rental car.”

COREY DENIS
Digital strategy and marketing, Younaked Inc.
@coreythrace
- When she's not working with Ani DiFranco, Kate Bush, John Wesley Harding and others, Denis is busy deploying a wry take on all things pop culture. Sample tweet: “I know every 1 is sick of Someone That I Used 2 Know, but it’s still fantastic. I <3 tragic lyric / happy book dichotomy in pop songs.”

MIKE DOUGHERTY
Co-founder/CEO, Jelli
doughertyym
- Co-founder/CEO of Jelli, the app that brings interactivity to old-school radio. Dougherty tweets a steady stream of digital business links, with an emphasis on radio and startups, two places where the action is constant.

JUSTIN ERDMAN
Senior manager of emerging digital technologies, Universal Music Canada
@justinerdman
- We’ll let Erdman say it in his own words: “Specialties: music, tech and super cool quips.” Sample tweet: “DMB Concert Update 1: Just experienced my first 6 minute flute solo + I found Howard Jones ex Killswitch Engage. He’s sitting just near me... DMB Update 2: not Howard. Threw up the horns at him; he looked at me blankly. Also he’s wearing what appears to be LL Bean - dead giveaway.”

JAY FRANK
CEO, DigiAna
@RepJay
- Former GMT exec and current owner of a digital label that gives free music to subscribers. Frank believes in music digital strategy so much that he’s written a book called “Hack Your Hit” and tweets his analysis of the DNA of hit songs.

LINDSAY GABLER
Social media specialist, the Recording Academy
@lylybhr
- The social media guru for the Grammy Awards is a self-admitted Twitter-holic, and finds time to tweet choice pop cuts, celebrity insights, live show reports and intriguing social apps between monitoring analytics across the company’s various platforms. Most important, she knows how to make her retweets—usually about breaking music news—count.

LUKASZ “DR. LUKE” GOTTWALD
Record Producer, Songwriter
@TheDoctorLuke
- The good doctor of Top 40 fame cloaks his Twitter with support for his network of pop stars and producer (Katy Perry, Benny Blanco, Karmin) that have fresh material topping the charts, as well as hints at new material coming from artists (Ke$ha, Diplo) currently in the studio. Whether tweeting about records old or new, however, Gottwald abides by one rule: stay positive.

CLIVE GARDINER
Consultant
delve_gardiner
- A leading figure in digital music and online marketing, Gardiner’s last U.K. music startup, we7, became the biggest streaming app in the country with personalized radio, ad-funded on-demand streaming, subscriptions with mobile apps and MP3 sales. Follow for startup and tech news through a British lens.

ERIC GARLAND
Co-founder, BigChampagne; Writer
@ericgarland
- Writer, BigChampagne co-founder and occasional bassist Garland shares links to many of his latest insights on his website (EricGarland.co) on the music biz, global economy and guitars. And sometimes all three at once: “I just discovered that Bain Capital owns Guitar Center stores. Do with this information what you will.”

PEPE GARZA
Singer/songwriter; DJ, Que Buena (105.5) Los Angeles
@pepegarza
- “Garza’s Twitter bio reads, “When they talk to me about destiny, I change the subject.” He’s a low-key L.A. radio executive, but he’s also a trailblazing entrepreneur known for introducing such regional Mexican acts as Jenni Rivera and Espinoza Paz to fans of the genre in a major way.

MARK GHUNEIM
Co-founder/CEO Wavedot, Trender
@MarkGhuneim
- Lots of fresh social media, tech and music news links from the Trender founder, with a particular focus on changes in consumer behavior. Must-follow for social media marketers and aspiring tech nerds (“Apple Mountain Lion Twitter integration is impressive w/ the ability to Tweet right from apps, Tweet sheet etc.”)

SEAN GLASS
A&R rep, Glassnote Records
@seanerglass
- The A&R and social media guru for Glassnote
Viceroys Jet Life mix of Willis Smiths Getting Jiggy With It is a recent fave.

Manager of both Wiz Khalifas and Mac Miller, Grinberg is one of the coolest and hardest-working label heads in the business. Follow him for a demystifying behind-the-scenes glimpse. Sample: "I texted a full-grown man today: Can I call you shorty? Instead of Can I call you shortly? One letter makes all the difference."

Rocio Gutierrez
Co-founder, Digital Girl
@RocioGutierrez
Gutierrez left a corporate job in music to launch her own marketing and consulting firm. The gambles paid off, as her first client was Puerto Rico's popular act Calle 13. Three years later, the business continues to grow with a cool roster of A-list clients that keep coming back, and the rest of us checking her feeds for the latest.

JASON HIRSCHHORN
Curator, MediaReDEP
@JasonHirschhorn
Tweeting from the intersection of media + tech + pop (as his Twitter bio puts it), Hirschhorns regularly updated timeline plays to his core interests and strengths with observations, queries and links to stories on subjects ranging from the viability of HBO GO to book reviews, with plenty of Spotify links thrown in. Be sure to follow his MediaReDEP account as well (@MediaReDEP) for links to virtually every essential story in the world of media.

ROSS HOFFMAN
Business development, Twitter
@hoff
Hoffmans timeline tends toward the twitpic-places hes been, places hes going, his dogs—but when its zeroed in on the biz, the links and the insights are often about programs and ideas (like a Mercedes-Benz initiative that hacked the cars active park assist tool to tweet about a cities empty parking spaces) that are far ahead of the curve.

Ian Hogarth
Co-founder/CEO, Songkick
@sounding
With Songkicks recent $10 million investment from Sequoia Capital, Hogarths rising star has shot into the stratosphere. Follow his feed for a constant conversation among the far-flung community of young innovators at the forefront of the digital revolution (music and otherwise) and out to reshape the world.

Alex Holz
VP of artist and community relations, Rights Flow
@alexshh
For his day job, Holz helps provide artists with music licensing services and royalty payment solutions. On Twitter hes linked out to sports and tech stories, and offers an occasional bit of free advice. Sample tweet: The Golden Rule of Licensing: If you dont own or control it, you likely need a license for it.

Liana Huth
Senior VP of partnerships and events,Fuse
@justliana
Working with both Fuse and Madison Square Garden Entertainment means that youre really into
the New York concert scene—and Huth certainly charmed her followers into everything going on in the City That Never Sleeps. Aside from live reports and recommendations for upcoming shows, Huth offers smart commentary on the changing live space, such as posts on the importance of webcasts.

### CHRISSETH JACKSON
Independent musician/blogger, How to Run a Band
@HowToRunABand

Jackson doles out tips on getting more fans, making money and improving the lifestyle of the indie musician. And this isn’t theoretical: A road dog himself who’s started a new band, Jackson practices what he preaches by applying the marketing techniques he tweets.

### ETHAN KAPLAN
VP of product, Live Nation; founder of R.E.M. fan community, Murmur
@ethank

Daily tech talk from one of the industry’s leading thinkers on big data, small screens and everything in between. Tweets can be a bit opaque for those not in the know. All the more reason to follow and get in the know. Plus: R.E.M.

### SEBASTIAN KRYSTop players in urban music, Kyser’s Twitter
@SebastianKrys

An inside look at the life and times of one of Latin music producer. SEBASTIAN KRYS

follow and get in the know. Plus: R.E.M.

### MICHAEL KYSER
President of Mack music, Atlantic Records
@LittleBurger

An inside look at the life and times of one of the top players in urban music, Kyser’s Twitter feed is packed with sneak peeks into the parties and events that draw the scene’s power circles.

### BOB LEFSSETZ
Newsletter writer/blogger, consultant
@Lefsetz

An independent observer with an insider’s access, Lefsetz weighs in on downloading, copy protection, pricing and the music itself. Sample: “15-24 year olds turning off the radio. Online music streaming leads to a 22 percent drop in numbers turning in”

### TATIANA SIMONIAN
Music Industry Relations
Twitter
@TwitterMusic

In existence since October of last year, the @TwitterMusic account has more than 1.1 million followers. That’s a testament to music’s power on the social platform—in 2011, half of the top 10 trends on Twitter were music-related—and it’s also a testament to Simionan, hired last year to handle music partnerships for the company’s content and programming team.

What do you do at Twitter?

When I work with artists I tell them that I am here to help them get the most out of Twitter. I recognize how much value there is. We live in a day where you don’t necessarily need a label and you don’t need to fork out a bunch of money. Part of my job is to empower artists and educate them.

What’s the most common goal artists come to you with?

They want more followers and they want more money.

What do you tell them?

You point them to our best practices. Each case is individual. The way one artist runs their account is going to be totally different (from another). Not everybody is an Amanda Palmer. Some people are hermits, some people are legacy artists who are not great with technology. Sometimes it can feel like you’re teaching your mom how to use the Internet.

What’s next for Twitter Music?

Another thing I see often is expecting high return on low investment. Fifty percent of our followers follow at least one musician. What they want from their Twitter account is opinions, viewpoint, pictures—things they don’t see everywhere else. They want to see Snoop Dogg reply to Willie Nelson. Twitter is the only place you’ll see artists interacting with other artists in an authentic way. You do have to put a little work in, but let’s be honest: How hard is it to take a minute to put a tweet up?

What are you hearing on the label side?

If you’re at a label, your marketing budget has been slashed in the past five years. You don’t have the money to do the crazy, gory, out-of-the-box campaigns of the past. There is a possibility here to create a really powerful content play that is advantageous to us both monetarily. We worked with Warner to have Tom Petty do a Twitter Q&A with fans. And one of my goals is to get Neil Young to do one.

With Interscope we premiered a Van Halen track through Twitter Music. They had a track that wasn’t going to radio and they asked me if we wanted to premier it. It’s fast and free and easy, and doesn’t make them jump through hoops. I think that’s what fans like about it. They click a “Follow” button and they give royalties directly to you.

What’s next for Twitter Music?

What’s really important is to continue to focus on artists who aren’t on Twitter yet. Why isn’t Elton John on Twitter yet? If David Bowie joined Twitter, my life would be pretty much complete. I would love to have all concerts be like the one Katy Perry had: a jumbotron with a wide side screen showing fans’ tweets with their avatars and handles on the screen. People get so excited about this two-way exchange. It’s increasing the empowerment of fans and the artists.
### Marissa Lopez
Director of Latin writer/publisher relations, BMI
@marissalopez

- A Latin music mover and shaker, Lopez shares lots of tweets and insights from industry conferences, showcases and festivals. She is a conference hashtag's best friend. And she keeps things positive—look for the occasional inspirational quote or retweet, too.

### Nigel Lythgoe
Producer, "American Idol," "So You Think You Can Dance," "Opening Act"
@dizzyfeet

- The high-powered producer never misses a chance to plug talent from his various shows, share a few insider tidbits and the occasional humblebrag ("I’ve just landed in Los Angeles from a night in New York at Jennifer Lopez’s birthday party. Her boat rocked but I missed LA’s earthquake.")

### Joie Manda
President, Def Jam Records
@joie

- The recently installed Def Jam prez packs his timeline with promotional tweets and retweets rooted in his label’s stacked roster of marquee hip-hop artists, with the occasional plug for Island family artists like the Killers thrown in.

### Ron Mills
Music programmer, SiriusXM’s Hip-Hop Nation/Shaun-A
@sonofilliams

- Mills is heavy in the mix and in the tweets. Follow the SiriusXM veteran and Queens native for a steady stream of hip-hop chatter and promotional tweets that shout between the DJs and programmers driving the scene’s sound at radio, satellite and elsewhere.

### Mark Montgomery
Founder, Flo
@holomarko

- A Twitter feed chock-full of Foursquare check-ins tracing the efforts of Montgomery, a veteran of the e-commerce space (his earlier venture, echo, sold to IAC/Ticketmaster in 2007), to turn Nashville into a hub of digital music innovation through his new incubator-like project, Flo.

### Brendan Moore
Product manager, Front Gate Tickets; founder, Receptive Music
@webmusicguy

- Moore is a smart digital marketing techie who is working to integrate marketing campaigns with Web and social media development. Sample tweet: “I think everyone saw this coming: BandPage Unshackles from Facebook, Now Helps Musicians Build Sites and Widgets”

### Mark Mulligan
Digital media analyst/conversation
@markmulligan

- A self-described “music industry bigmouth,” Mulligan tweets with 15 years of research management experience from across the pond. His stream is rife with links to industry news and packed with dialogue with fellow opinionated industry watchers.

### David Noel
Community manager, SoundCloud
@David

- With a job description that includes getting people excited about SoundCloud, Noel has taken his role to heart. He tweets links to new tunes and new opportunities at the social music hub, interacting with other users of the service along the way.

### Brian O’Connell
President, Live Nation’s Nashville Touring
@bobconnny

- A Latin music mover and shaker, O’Connell is working to integrate marketing campaigns with Web and social media development. Sample tweet: “I think everyone saw this coming: BandPage Unshackles from Facebook, Now Helps Musicians Build Sites and Widgets”

### Chris Lighty
COO, Primary Violator Management
@slighty

- An honest and often heartfelt feed from one of the architects of hip-hop’s global expansion marked by Lighty’s skepticism of other industry players (sample tweet: “The music business is a game of thrones.”) and strong belief in the power of hard work and self-motivation (“Pray or worry don’t do both.”).

### Don Omar
Reggaeton artist
@tipadorable

- A massive music empire that only keeps growing makes the rapper more than just an artist. The producer, with millions of YouTube hits and counting, believes in maximizing Twitter, Facebook and keeping his fans connected. Killer rap don’t hurt either.

### Guy Oseary
Manager, Madonna
@guyoseary

- Dying for information on new Madonna music when the Queen of Pop is not engaged in an album cycle? Oseary, the former Maverick Records bigwig and Madonna’s manager, is the man to follow. Since the March release of MDNA, Oseary has switched from teasing fans with hints about the album to sharing exclusive Madonna photos—and praising her latest single—whenever he gets the opportunity to tweet.

### Reggie Osse
Managing editor, the Source; DJ, "The Combat Jack Show"
@Combat_Jack

- A former Def Jam executive and attorney for hip-hop artists, Osse brings a wealth of experience and smarts to his stream. Come for the latest in hip-hop gossip, stay for taste-making observations and Instagram snapshots with a personal touch.

### David Pakman
Internet entrepreneur/venture capitalist
@pakman

- A co-creator of Apple’s Music Group, Pakman is currently a partner at Venrock in New York, investing in early-stage Internet and digital media companies. He uses Twitter to tweet tech and industry news, rant (don’t get him started on a recent alleged JetBlue security breach) and shout out the occasional jam that catches his ear.

### Jeff Rabhan
Chair, the Clive Davis School of Recorded Music
@JeffRabhan

- Former artist manager (Michelle Branch, among others) turned academic at the NYU program endowed by Clive Davis, Rabhan is uniquely positioned to tell the inside story of the business from the outside. That’s just what unfolds on his timeline, along with a conversation with his followers about hot topics of the day.
TWEETING FOR DOLLARS

Five apps that could feed your bottom line

<table>
<thead>
<tr>
<th>WHAT IT IS/HOW IT WORKS</th>
<th>WHO USES IT?</th>
<th>MONETIZATION STRATEGY</th>
<th>TESTIMONIAL</th>
</tr>
</thead>
<tbody>
<tr>
<td>Gumroad</td>
<td>E-book sellers, creators of Photo-shop plug-ins and musicians like Brandon Benson, Martin Sexton and Shadows on Stare.</td>
<td>Gumroad collects a fee equal to 5% of the purchase price plus 0.25 per transaction. There are no monthly or annual fees and no setup fee.</td>
<td>Photo Finish Records just released an Anthony Green EP on Gumroad.</td>
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<td>Tweetvine</td>
<td>Music fans with Spotify-accessed online or as an app available for the Spotify desktop client.</td>
<td>None yet. Costs are being paid by Universal Music Group. According to a note on the website. Developers Matt Larsen and Matt Scherfeld both work for Universal.</td>
<td>Specified called TweetVine &quot;a perfectly formed little app.&quot;</td>
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<tr>
<td>Chirpify</td>
<td>Such labels as Rhymesayers, large companies like Howell-Packard and Nestle, and politicians and non-profits (for donations).</td>
<td>Chirpify charges sellers a 4% commission and also offers flat monthly pricing.</td>
<td>According to Rhymesayers' Jake Schairer, &quot;It's really opened up the potential for us to reach users who are conducting their Internet browsing and online purchases through smartphones or tablets.&quot;</td>
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<td>Twitmusic</td>
<td>The 7-month-old social platform allows artists to share music via Twitter by providing viral tools that encourage people to follow and tweet about a song.</td>
<td>Currently focused on growth and signing up artists. Co-founder/CEO Stefano Fazzini says monetization will become a focus in five or six months.</td>
<td>&quot;We were tackling a very big problem: Musicians were linking their followers to YouTube, SoundCloud, Myspace,&quot; Fazzini says, &quot;but there was no way to interact and engage after streaming.&quot;</td>
</tr>
<tr>
<td>Headliner.fm</td>
<td>Amplifies subscribers' tweets by finding other Headliner users who are most likely to retweet them. With 100,000 members, any tweet could reach up to 457 million unique eyeballs on Twitter and Facebook.</td>
<td>The service is free, but there is an option to pay extra for quicker blasts to the entire Headliner database.</td>
<td>&quot;The virality of all these fans spreading your artist's message allows Twitter is a valuable thing,&quot; says Executive Editor Dan Roof, who is promoting DJ Melissa and Matchbox Twenty's managers do the same.</td>
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</tbody>
</table>

**TWEETING FOR DOLLARS**

*Forbes's project manager, Nas, Amy Winehouse, turns the bulk of his feed over to retweets of those either mentioning him and his work, talking music projects that interest him (hip-hop and R&B) or motivational quotes and proverbs or tweets from @salabottatran. Remi's a Taurus. Right now, Remi's tweets focus on his recent work with Nas on the rapper's chart-topping Life is Good.*

**Peter Rosenberg**

On-air personality/LM, WQHT (Hot 97) New York; Host, MUVU's "Hip Hop Squares" @rosenbergradio

Social and hip-hop commentary from one of New York's most outspoken urban criticism. Or at least one with a giant platform—you'll find a lot of tweets teasing the Hot 97 host's morning show and driving followers to engage in show-related content online, with another healthy chunk promoting off-air Hot events that he's involved in.

**Paul Rosenberg**

CEO, Goldiash Artists; Co-founder, Studio Records @rosenberg

Eminem's manager (and co-owner of hip-hop site Rapradar.com) is a compulsive pop culture and sports tweeter, with special emphasis on the NBA, hip-hop and the AMC series "Breaking Bad." He delivers ESPN-quality live chronicling of prize fights, especially any involving Manny Pacquiao. And he's not above sharing insights into his own clients, as his July Instagram shot of Eminem at 7-Eleven makes abundantly clear.

**Pasquale Rotella**

CEO, Insomniac Events @pasqualerotella

The veteran dance promoter (his Insomniac Events produces Electric Daisy Carnival) runs his timeline as a hub for all things Insomniac, including info on upcoming events, live tweets (including pictures and videos) as events are taking place and a constant dialogue with fans and friends seeking to learn more.

**Ryan Seacrest**

"American Idol" host, syndicated radio host @RyanSeacrest

The impossibly likable "Idol" host posts entertainment news and updates on his lavish life, but the real draw is his correspondence with the A-list. Seacrest is at home welcoming Betty White to Twitter, sharing info about a pool party with Katy Perry and wishing Jennifer Lopez another "happy 29th birthday!"

**Marisol Segal**

Marketing, Rdio @discomaz

Segal has spent more than two decades in the inside.
industry, and a lifetime being a passionate fan. Warm and personable, she's as likely to be taking in the symphony as chilling in the Castro. Sample tweet: "I just saw the trailer for the new Katy Perry movie. It looks like a cookie cutter of the Bieber movie, but with a less exciting story."

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**NIKHIL SHAH**
Co-founder, MixCloud
@nikhilshah

Not content to just head up the business development end of MixCloud, an online radio platform based in London, Shah also owns his own EDM label, MakeManMusic. He uses Twitter to entice over music and events he's attending or spinning—all while corresponding with MixCloud users.

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**JONATHAN SHECTER**
Director of programming, Wynn Las Vegas Nightclubs
@SheckyGreen

Source co-founder turned Vegas DJ shares life on the strip, as well as hip-hop memories from back in the day. His extended string of tweets after the recent passing of Ms. Melodie from Boogie Down Productions was a moving must-read.

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**BEN SHEFFNER**
Copyright/anti-piracy attorney, Motion Picture Assn. of America
@bensheffner

"With the curiosity he cultivated as a journalist, Sheffner riffs on—and links to—the latest news and developments in the world of copyright, often with a playful sense of humor. Sample tweet: "Ist email forgery lesson: get the time zones right!"

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**JAMES "J" SIDER**
Founder/CEO, BandPage
@j sider

BandPage has been adopted by half a million musicians, and now you can expect that number to rise even higher. The producer of the most popular music application on Facebook, Sider has recently announced he's taking his baby out onto the broader Web. Sider is a jet-setting entrepreneur still in his 20s, and he tweets like one. It's a thrilling ride.

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**JUDY MILLER SILVERMAN**
Owner, Motormouth Media
@motormouthmedia

"The head of the Los Angeles-based PR firm its roster includes indie acts like Animal Collective, Dirty Projectors and Yeasayer offers conversations with fellow industry folk and quirky insight into the biz. Sample tweet: "I think one [of] my bands just made a label end of MixCloud, an online radio platform."

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**KEVIN SMYTH AND JEREMY JOHNSON**
Songwriters
@WeSingYourTweet

"Combining all of Twitter's major draws—music, comedy and the ridiculous—this duo turns 140 characters into songs, or 'Sweets,' as they call them. From Simon & Garfunkel-esque interpretation of Dalai Lama's teachings to an acoustic waltz for Ivanka Trump, there's no tweet too random or absurd.

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**STRUT RECORDS**
Reissue label
@StrutRecords

"For more than a decade, Strut Records has released landmarks of world dance music, be it Disco, Calypso or Afro Beat. It tweets news of reissues as well as recent collaborations between current acts and legacy artists: Amp Fiddler meets Sly & Robbie; Horace Andy pairs up with Ashley Beedle."

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**TOY SELECTAH**
DJ/Producer/4.R
@ToySelectah

"Selectah is known industry-wide for his creative savvy and is most recently credited for discovering one of Latin music's biggest DJ acts, BraMity. But the producer's true genius shines in making music that resonates with many around the globe. Add witty Tweets, insightful conversations and thoughts and ideas that leave music executives taking note."

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**CHRIS SWANSON**
Co-founder, Secretly Canadian and Jagjaguwar
@thebedouin

"As a label honcho who has had a hand in developing such acts as Antony & the Johnsons, Black Mountain, and Okkervil River, Swanson knows what sounds good. And he's not afraid to tweet a piece of his mind. Sample tweet: "The new Ariel Pink album is far gloomier than I was expecting. The sounds are great, but leaning Ween."

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**RICHARD TAFoya**
Co-founder/CEO, Soundspike Media
@soundspike

"After 16 years working in the administration, box office and road crew sides of the live entertainment business and personable, she's as likely to be taking in the symphony as chilling in the Castro. Sample tweet: "If you follow one music biz reporter—who doesn't work at Billboard, of course—Ben Sisario is a good place to start. Deeply sourced in all things major label, digital music and, increasingly, the business of electronic dance music."

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**FRANK OCEAN**
Singer/Songwriter
@frank ocean

"His tweets are like his music: cryptic, soulful, intelligent and wry. His tweets are like his music: cryptic, soulful, intelligent and wry. His tweets are like his music: cryptic, soulful, intelligent and wry. His tweets are like his music: cryptic, soulful, intelligent and wry. His tweets are like his music: cryptic, soulful, intelligent and wry."

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**NATHAN HUBBARD**
CEO, Ticketmaster
@NathanWHubbard

The CEO of Ticketmaster, by far the largest ticketing company in the world, is also an avid tweeter. Along with sports tweets and the occasional dad chat ("The #vshacom for spacing me 3 more recorded episodes of Go Diego Go between now + 5:30am, making DVR room for important stuff like...nothing") you'll get work bulletins that include dialogues with music fans and, recently, his support of Louis C.K.'s direct-to-fan model ("wish more people had the stones to do all-in-ticketing"). In true Twitter spirit, Nathan Hubbard answered these questions by email in 140 characters or less.

When and what was your first tweet as CEO of Ticketmaster?
3 yrs ago. I don't remember my 1st one. Really picked up during our client roadshow to broadcast interactions w/our team + clients.

Did you perceive it as a risky thing to do?
If so, why?
I didn't think about risk (and don't think it was). Seemed natural to go where fans and others were having a real-time dialogue.

What was your primary objective with having a direct communication with music fans via Twitter? Is it about branding or getting information out there or "humanizing" the company? Our biz and industry are rife w/misinformation. Change can only come when fans understand how it works. Want to give a voice to our team.
To what degree are you meeting this objective? Not really for me to judge. But I use Twitter every day to help me manage the biz. Connecting directly w/fans keeps me close to them.

How many followers do you have? Around 4,000.

How frequently do you tweet? I try not to overwhelm—a few times a day, usually reflections on the day. It’s a little like songwriting for me, a bit of a release.

Generally what types of things do you tweet? Comments on our biz or the news. Things that make me laugh. Or, you know, live blogging through the overly negative/positive and find us or the industry better cause the strongest reaction?

What have you learned from being active on Twitter? Generally what types of things do you tweet?

It runs the gamut. Usually ideas for how to make sure a few times a day, usually reflections on the day. It’s a little like songwriting for me, a bit of a release.

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Charlie Walk

Partner, JW Collective @charliewalk

Now at a culturally focused advertising and marketing agency, the former Epic Records president tweets business affirmations and wry industry observations. Sample tweet: “David Geffen at PBS panel: ‘If I was starting out in the music industry today, I’d kill myself.”

Vive Latino

Music festival
@ViveLatino

Think Coachella for the Mexican set with friends from a worldwide pool. The music festival features such current must-see acts as Mexico’s @CarlaMorrisonmx. This year Foster the People, Madness and Black Tide performed. Cool factor: consistent Twitter updates on who to hear and follow.

David Viecelli

President/Agent, the Billions Corp. @BeboBillions

Powerhouse indie booker tweets about music, politics and social issues, almost in equal measure. Expect a stream of news links across all three fields, with such occasional commentary as, “There is so much empty land within Detroit’s 139 square miles today that the city of Paris could fit inside it.”

Spotify remains the dominant force in Internet radio, and who better to follow for the latest than the man who revolutionized streaming music? Sample tweet: “Nothing more exciting than seeing our dream for creating the musicians middle class take shape! Just the beginning.”

Bruce Warren

Pandora
@bwarren

One of Nashville’s best-known TV personalities, Warren will often share updates from his various comings and goings with the industry’s biggest stars. He’s well-liked, too—Toby Keith and Brad Paisley are among the big names who’ve tweeted their props as of late.

Emily White

Co-founder, Whitewater Entertainment @emwhite

An avid tweeter at industry events, White is the manager of the acts Brendan Benson and Gold Motel. She also gained some notoriety this year after sticking up for that other Emily White, the NPR intern who famously said she never pays for music.

Betsy Whitney

Digital marketing, Columbia Records @betsywhitney

In her role at Columbia she helps guide the online presence of @springsteen, @bobdylan, @ladygaga and others. And she has a strong and often amusing voice of her own. Sample tweet: “Screaming, ‘N000 midnight album announcements’ a la Joan Crawford in Mommie Dearest.”

Fred Wilson

Principal, Union Square Ventures @frewilson

One of entertainment tech’s most powerful investors, Wilson shares the latest and greatest from the venture capital community but stops to sprinkle in the occasional music tweet (he’s a big Yo La Tengo fan, for example). Also an avid tablet user—he’s currently obsessed with Google’s Nexus 7.

D.A. Wallach

Singer/songwriter; artist in residence, Spotify @DACHesterFrench

An enthusiastic Harvard-educated kid and half of the indie pop band Chester French, Wallach tweets with a pure enthusiasm for music—when he isn’t busy advising Spotify. Links galore to new music, cool videos and observations ranging from silly to thoughtful (“It’s pretty racist that record companies have dedicated ‘urban’ divisions. Can you imagine an insurance company that structured similarly?”).
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With the current chart success of Eli Young Band, Little Big Town, the Band Perry and Zac Brown Band, it’s a good time to be a country group. Now, Gloriana can be added to that list. As its latest single, “(Kissed You) Good Night,” climbs to No. 3 this week on Hot Country Songs, the trio scores its first top five hit, and the timing couldn’t be better. The band’s long-awaited sophomore set, A Thousand Miles Left Behind, drops July 31.

“If the band is a good band, that’s one thing, but you still need that hit song,” Gloriana’s Tom Gossin says. “I’ve been writing songs for 15 years and probably have played 10,000 gigs, so it was definitely not an overnight success. We’ve weathered quite a storm. We’re just so thankful to still be here.”

Initially, things looked pretty sunny for Gloriana. In August 2009, the group — then a foursome consisting of Gossin, his brother Mike, Rachel Reinert and Cheyenne Kimball — bowed at No. 2 on Top Country Albums with its self-titled debut, which was produced by Emblem Music founder Matt Serletic. The band landed a coveted opening slot touring with Taylor Swift, won the fan-voted 2009 American Music Award for breakthrough artist and captured the Academy of Country Music’s top new vocal group honor in 2010.

However, the group’s next three singles — “How Far Do You Wanna Go?,” “The World Is Ours Tonight” and “Wanna Take You Home” — fared poorly on the charts, although its debut album moved 215,000 units, according to Nielsen SoundScan. Gossin had high expectations for “Wanna Take You Home,” the first single from A Thousand Miles Left Behind. But it was released in March 2011, before the sophomore set was finished and Kimball unexpectedly quit a few months later. The single stalled as the remaining members regrouped and rerecorded the album.

According to Gossin, the band didn’t learn of Kimball’s departure until she didn’t get on the bus after a show and announced she was leaving the group via Twitter. “I thought for sure it would be a breakthrough song for us but, unfortunately, when it was in the 30s on the chart, our band went through a big change when Cheyenne abruptly left,” he says. “We weren’t really prepared for that, and potentially some people at radio might have gotten a little scared about the future of the band. It majorly impacted the life of that single.”

“The transition certainly came at an odd time,” the band’s manager and Emblem president Dean Serletic (Matt’s brother) says. “(But) ultimately, Cheyenne’s departure allowed the three of them to reset and refocus on what their goal was with this band and the music they were making.”

Kimball’s departure delayed the release of Gloriana’s sophomore album. “We actually were done with the whole album when that happened, so we had to go back in and totally rerecord it, which definitely pushed it back a bit,” Gossin says. “You don’t usually get a chance to make a second draft of an album once it’s done. But now, with the three-piece, not only can you really hear everybody’s individual vocals more, but we actually think it’s better.”

Gloriana’s current lineup — the Gossin brothers and Reinert — is the same trio that founded the group in 2007. Produced again by Matt Serletic, A Thousand Miles Left Behind is a more focused and personal effort than the band’s debut, which included only one song penned by the bandmates. All of the songs on the new album were written or co-written by Gloriana members, including “Soldier Song” (the Gossins, Serletic), which is a tribute to the troops inspired by the trio’s two-week tour of military bases in the Middle East, Africa and Europe. “Our eyes were so opened to how incredibly tough their lives are,” Gossin says of the troops. “We wanted to write an anthem of thanks to the soldiers over there.”

Meanwhile, Reinert, Serletic and Danny Myrick wrote the closing track, “Where My Heart Belongs,” about Reinert’s Georgia childhood; and “Carolina Rose,” written by Tom Gossin, James Slater and Karyn Rochelle, is about Gossin’s fiancée. “That’s the song that probably means the most to me on this record,” Gossin says of “Rose.”

Gossin and Music Row songwriter Fred Koehne co-wrote “(Kissed You) Good Night.” “It’s an emotional song that paints a heck of a picture that I think a lot of people have experienced in their life,” Warner Music Nashville president John Esposito says. “We knew pretty early on that the single was connecting because the sales were outpacing the radio chart position and radio spins.”

“(Kissed You) Good Night” was a big tipping point for the song and really helped,” Dean Serletic says of Gloriana’s performance on the May 21 episode of the ABC series. “It was already a fast-rising single, but that helped it go further.”

“(Kissed You) Good Night” has sold 635,000 to date, according to SoundScan.

During street week, Gloriana is set to perform on “Good Morning America” on July 30, and will fly to Nashville later that day to perform at the Pepsi/Billboard Summer Beats Concert Series. An appearance at Fox & Friends All-American Summer Concert Series follows Aug. 3, with an album release party scheduled at Joe’s Bar in Chicago the next day. The band also has been promoting the album through a series of webisodes on CMT. Plus, fans can pre-order the album on iTunes and instantly get a download of “Carolina Rose.”

“We think they’ve delivered an amazing body of work,” Esposito says. “They are great songwriters, and you can tell that this is truly from their heart.”
**MUSIC**

**COUNTRY** BY DEBORAH EVANS PRICE

**TWANG & TELLY**

Country couple Joey + Rory launch TV series, new album

With the recent launch of "The Joey + Rory Show," on cable (satellite TV channel) RFD-TV, the country couple of the same name has found a highly productive way to mix business and pleasure. Filmed on its farm in Pottsville, Tenn., the series looks at rural lifestyle as well as performances of bluegrass and country music. Plus, there's plenty of promotion for the duo's new album, *Hymn & Hero*, due July 31 on Vanguard/Sugar Hill Records. "The show is a great vehicle to reach our audience," Sugar Hill GM (senior VP) Cliff O'Sullivan says. "We have spots for the album running on each of the first season's episodes."

Married for a decade, wife Joey Martin and husband Rory Lee Feek first attracted attention from country audiences in 2008 on CMT's "Can You Duet" series, placing third in the competition. That same year, the duo released its debut album, *The Life of a Song*, and scored a top 40 single with "Cutter's Chosen.

The variety series, which airs Friday nights, has already filmed 13 episodes spotlighting music as well as life on the farm, including cooking segments with recipes from the family-owned cafe Marcy Jo's Mealhouse just outside of Nashville. "We converted our barn into a fully working soundstage, but until then, the TV show has provided a perfect vehicle to promote Hymn and Hero, which was produced by Alison Krauss and Dolly Parton studio associate Gary Paczosa. On the duo's first two records, Joey did nearly all of the singing, but now the couple evenly splits vocal duties on the new album. The opening cut, "Josephine," was inspired by letters penned by a Civil War soldier. "It's probably my favorite song I've ever written," says Rory, who has previously composed album tracks for such artists as Kenny Chesney and Randy Travis, as well as co-writing Easton Corbin's No. 1 hit, "A Little More Country Than That."

"When we bought our farmhouse in 1999, I joined the historic society in our community, and one of the things I got to read were letters J.W. Robinson had written to his wife, Josephine," Rory says. "The thing that struck me was the way he [wrote] to her. It was so beautiful. The song just unfolded. A lot of it comes straight out of the letters." The album's first single, "When I'm Gone," was penned by Joey's friend, Sandy Lawrence. "She wrote it about her mother," Joey says. "As she was watching her mother pass, she needed those words, she needed affirmation that everything was going to be OK. She wanted to write this for her husband and son, to let them know 'if anything ever happens, everything will be OK when I'm gone.'"

"We're already in rotation on [the GAC cable channel] with the video, which is No. 12 on their 'Top 20 Countdown,'" O'Sullivan says. "CMT has always been a great partner for Joey + Rory, too, and of course we're at radio with the track. We're also reaching out to fans, new and old, through Facebook and both the Joey + Rory and Sugar Hill websites." There are other promotional efforts as well, including a label pre-sale campaign for the new album that features the CD bundled with a poster of the duo.

As a traditional duo on an independent label, it's been difficult for us to get any considerable airplay," Rory admits. "What a difference television has made on TV. Audiences look into your eyes and decide whether or not they like you. They don't fall in love with a song—they fall in love with people that they're getting to know."
METAL By GARY GRAFF

METALOCALYPSE

Testament digs in with ‘Dark Roots of Earth’

A resolve not to compromise their vision powered the members of Testament throughout the recording of the group’s 10th studio album, Dark Roots of Earth (Nuclear Blast USA). “At this point we’re not really thinking about what anybody else thinks,” says Chuck Billy, frontman for the San Francisco Bay Area thrash outfit that has sold 1.4 million albums in the United States during the SoundScan era (1991-present). “Usually when we write and record, in the back of our minds we’re thinking, ‘What are fans going to think? Should there be a ballad?’”

“Who cares? We’re writing for ourselves. It feels good. Let’s do it,” he adds. “I think that kind of confidence level is there now.”

Billy and his bandmates do see Dark Roots of Earth (due July 31) as a natural follow-up to 2008’s The Formation of Damnation. That album reunited the group’s original recording lineup—Billy, guitarist Eric Peterson and Alex Skolnick, bassist Greg Christian and drummer Louie Clemente—for the first time since 1991 and sold 84,000, according to Nielsen SoundScan. “It was like finishing something we started, getting a second chance,” Billy says.

And while Clemente had to drop out of sessions for the new project due to arthritis, his replacement—Gene Hoglan—was with Testament during the mid-’90s and is well-versed in the group’s nearly 30-year heritage.

“It’s very special, since that is the lineup that people really want to see,” Nuclear Blast USA label manager Gerardo Martinez says. “The magic created on the last record is certainly here again without having it to be. Formation of Damnation Part 2.”

Billy says that Testament did indeed “set out to do something different” with the new album. It began with chief songwriter Peterson heading to England to rural Derbyshire to work on songs for eventual album producer Andy Sneap. And handing the reins to Sneap, a member of the band Sabat who’d mixed Testament’s last several albums, was also a left turn for the group.

“This year we were willing to take direction,” Billy says with a laugh. “In the past, when we were younger, we thought we knew, but maybe our way wasn’t the right way, as much as we wanted it to be. This time we let Andy direct things. We didn’t sit over his shoulder making suggestions. We let him take it on his own, and we trusted him.”

Billy adds that Testament also wanted a “raw” sound for the album, but the nine songs on Dark Roots of Earth, while certainly true to Testament’s hard-hitting roots, also turned out to be surprisingly accessible, more than the bulk of its catalog, and even radio-friendly in spots, such as the ballad “Cold Embrace.”

“That one stood out just because we haven’t done one like that for so long,” says Billy, who wrote about apocalyptic predictions and perceptions of America, among other topics, on Dark Roots of Earth. “It’s nice, cool. It was so much emotion in it. We’ll sing to each other. ‘Yes, this one is a little radio-friendly. . . . Let’s go for it.”

Martinez says that Nuclear Blast hopes to “capitalize on the fact [the album] has, in some instances, more accessible songs than the previous albums.” He promises a “heavy new-media push” for the record, along with traditional radio, TV and print campaigns. The label is also planning “other, outside-the-box-type marketing,” including a radio station contest with a free Testament concert as a prize to the outlet with the most pre-orders.

Testament has also filmed a video for the song “Native Blood,” which is in post production. Billy, whose late father was a Porte Native American, wrote the song from that perspective, but says it’s about “indigenous people in general that have something to say and a voice to be heard.” Testament also recorded a version of the song sung in Spanish to pay tribute to his late mother, who was Mexican. “It’s one of the most meaningful songs on the record for me,” he says. “They both would have been very proud of this song.”

Testament, which spent three years touring in support of The Formation of Damnation, will play festivals in Germany and the United Kingdom during early August, then will support Anthrax’s North American run from Sept. 34-Oct. 5. Billy says the group will head back to Europe during November and December, and is waiting on details for 2013. “Once the album’s out I think we’ll start getting more offers,” he says. “We’re pretty open to just about anything.”

After “introducing” herself repeatedly on albums (her 2003 debut The Soul Sessions, 2007’s Introducing Joss Stone, 2011’s LP1) and a powerful split with EMI, Joss Stone has finally achieved some well-deserved continuity. The Soul Sessions Vol. 2, out July 31, finds the 25-year-old singer reuniting with many players from her breakout first record—from musicians Ernie Isley, Delbert McClinton and Betty Wright to producer Steve Greenberg—and his S-Curve Records, which partnered with the singer’s indie label Stone’d Records for the release. Though the collection skews heavily toward semi-obscure soul cuts from the ’60s and ’70s (Honey Cone’s “While You’re Out Looking for Sugar,” Sylvia’s “Pillow Talk”) it also covers the mid-’90s and ’70s (Honey Cone’s “While You’re Out Looking for Sugar,” Sylvia’s “Pillow Talk”). The collection also recorded a version of the song sung in Spanish to pay tribute to his late mother, who was Mexican. “It’s one of the most meaningful songs on the record for me,” he says. “They both would have been very proud of this song.”
ALBUMS

**ROCK**

**DOTS WILL ECHO**

Drunk is the New Sober/Stupid is the New Dumb
Producer: Dots Will Echo
Ashmatic Kitty Records
Release Date: July 24

Dots Will Echo is a New Jersey duo consisting of singer/multi-instrumentalist Nick Berry and drummer Kurt Broc. A previous version of the band, featuring Berry and a different rhythm section, has a comparatively straightforward indie-rock feel. But the tunes on this album have a more eclectic bent, moving into more eclectic waters on its 23-track debut album for indie-pop hero Sufjan Stevens' Ashmatic Kitty label. An eccentric, loose-limbed sense of humor prevails as the pair move from grritty, minimalist garage rocker “Shiftstorm” to the gently lambent, quietly apocalyptic folk ballad “Gates of Eden,” the rough-edged apocalyptic folk ballad “Gates to the Sea” are enormously impressive. -GG

**THE GASLIGHT ANTHEM**

Handwritten
Producer: Brendan O'Brien
Mercury Records
Release Date: July 24

After three impassioned albums with the Gaslight Anthem, the band members have moved from gritty, minimalist country folk to a more eclectic and ambitious sound. The album features a mix of catchy hooks and more experimental tracks, capturing the energy of a live performance. -JL

**PASSION PIT**

Gossamer
Producers: Chris Zane, Michael Angelakos
Columbia Records
Release Date: July 24

Early on Passion Pit's sophomore album, frontman Michael Angelakos asks, "Why do I keep hearing this suffering?" Indeed, Gossamer is filled with sweet-sounding sorrow—broken relationships, despair, isolation and plenty of sociopolitical concerns. But with enough synthesizers, strings and energetic, club-ready choruses, Angelakos' songs sound like celebrations, full of textured shimmers and pounding, buoyant urgency that goes significantly beyond 2009's Manners. But there's a certain sameness to the instrumentation and arrangements; Angelakos, who plays most of the instruments, favors a narrow range of keyboard tones, while co-producer Chris Zane, who also worked on Manners, has a similarly limited range of percussion attacks. Angelakos' keening vocals aren't quite up to the New Jersey musician Brian Fallon was holding back on us? But on the Gaslight Anthem's new outing and first major-label release, Fallon confesses to worrying about what's left "if I put too much blood on the page." A vein-spitting exercise in romantic angst that would be borderline uncomfortable if not for the muscular blue-collar rock that accompanies it, he certainly doesn't seem hamstrung by that reservation on Handwritten. Sounding closer to 2008's raw '59 Sound than 2010's richly crafted American Slang, the Brendan O'Brien-produced Handwritten finds the Garden State troupe giving no quarter on the grinding grit and murderous imagery of the track "Keepsake," the punky gallop of "45" and the anthemic stomp of the title track. The song "Here Comes My Man" has a Spectrean majesty with she-la-la las that mask its dark sentiments of departure. And the defiant "Silas Parish" puts forward the creepy duality of a narrator who promises, "I'll be with you through the dark," but also makes it clear that he may be responsible for some of that darkness. The set-closing "National Anthem" offers a quieter kind of goodbye, but righteous rock'n'roll noise is what speaks loudest on this midsummer gem. -GG

**TWIN SHADOW**

Confess
Producer: George Lewis Jr.
ATO Records
Release Date: July 17

Similarly, the Brooklynite's Twin Shadows 2010 full-length debut, Forget, featured Higgins singing like a child vampire: All sweet, doll-eyed innocence, but with dark fantasies beyond her apparent years. Her visions aren't necessarily sanguine; she seems more concerned with bones. "Cut open my sternum/And pull my little ribs around you," she coos on "Finestine." There's also talk of Runaways, "cloth totes" and "rustles of earth." It's no wonder that the Montreal-based duo (with Corin Roddy) gets occasionally labeled as "witch house." -GG

**BLUESGRASS**

OLD CROW MEDICINE SHOW

Carry Me Back
Producer: Ted Hutt
ATO Records
Release Date: July 17

Old Crow Medicine Show rode the rails with Mumford & Sons on a tour that was captured in the charismatic documentary "Big Easy Express." Getting comfortable in a railroad car with Mumford has its musical benefits as this bluesgrass-rooted sextet reveals a side that is both more commercial and lyrically rooted in Appalachia than its previous three albums. Lineups change (founding banjo player/singer Critter Fuqua returned, Willie Watson departed) haven't affected its sound a bit. "Carry Me Back" makes a solid impression from the start, showing Ketch Secor's fiddling, vocals and sharp storytelling on the title track and "We Don't Grow Tobacco." "Genevieve" showcases the group's skills on a rustic ballad, a tune that echoes the romantic yearnings of L.A. songwriter Dave Alvin and the more commercial instincts of such young acts as Avett Brothers. The lightening-fast "Mississippi Saturday Night" brings out the blues in bluegrass: "Swanee Mountain Catfight" sounds like a rediscovery from 1940's barn dance. -GG

**POP**

**MISSY HIGGINS**

The O! Razzle Dazzle
Producers: Butterfly Boucher, Brad Jones
Vagrant Records
Release Date: July 17

"I got a lot to say/just don't know how to say it," Missy Higgins sings in the opening lyrics to her first album in five years, The O! Razzle Dazzle. The release follows a long period of writer's block that found the Australian singer/songwriter temporarily leaving music to study at the University of Melbourne and pursue acting. "I think I rediscovered from al'940s barn dance, but after teaming with 2010 Liltt Fair tourmate (and fellow Aussie) Butterfly Boucher, Higgins sounds rejuvenated here, with brisker-than-usual tempos on tracks like "Unashamed Desire" and "Temporary Love," and an optimistic approach to loves past, present and future permeating throughout. The O! Razzle Dazzle is pleasant, cosmopolitan singer/songwriter pop that recalls the breeziness of Sarah Ban erie's and luster-period Sarah McLachlan but falls short of the gloss-tipped Emotion of Brandi Carlile. Still, lead single "Hello Hello" deserves at least the same kind of recognition that made Higgins' "Where Do You Go" a minor hit in the States in 2007. A fall tour opening for Gotye should help. -AH

**PURITY RING**

Shines
Producers: Megan James, Corin Roddy
ATO Records
Release Date: July 24

Purity Ring's Megan James sings like a child vampire: All sweet, doll-eyed innocence, but with dark fantasies beyond her apparent years. Her visions aren't necessarily sanguine; she seems more concerned with bones. "Cut open my sternum/And pull my little ribs around you," she coos on "Finestine." There's also talk of Runaways, "cloth totes" and "rustles of earth." It's no wonder that the Montreal-based duo (with Corin Roddy) gets occasionally labeled as "witch house." -GG

**SINGLES**

**GREEN DAY**

*Oh Love (5:02)*

Producers: Rob Cavallo, Green Day

_writer_: B.J. Armstrong

Publishers: WB Music/Green Daze

Music admin. by WB Music (ASCAP)

**REVIEW**

Perhaps a bit exhausted from the political posturing and punk-rock storytelling of their past two albums, Billie Joe Armstrong and company rediscover the joys of love songs and power chords on "Oh Love," the first sampling of their *Uno!* album, due Sept. 25. Don't be fooled by the song's simplicity: The single is part of an ambitious project in which the trio will release three albums within a five-month span (*Dios!*, and *The* are due in November and January, respectively). Produced by longtime collaborator Rob Cavallo, "Oh Love" isn't exactly "When I Come Around" reincarnated, but the track is a slice of hard-hitting pop rock that recalls the Cars. It's too soon to tell if the rest of *Uno!* will follow suit—Green Day has a history of leading with its poppiest singles—but expect "Oh Love" to continue the band's winning streak.—*GP*

**ALTERNATIVE**

**ARIEL PINK'S HAUNTED GRAFFITI**

*Only in My Dreams (3:12)*

Producer: Haunted Graffiti

_writer_: Copyright Control

**REVIEW**

It's hard to take this act too seriously, and not just because of its hirsy, warped-cassette quality. Ariel Pink is the court jester of lo-fi indie-cassette quality. Ariel Pink is seriously, and not just because of his songs' simplicity: The single is part of an ambitious project in which the trio will release three albums within a five-month span (*Dios!*, and *The* are due in November and January, respectively). Produced by longtime collaborator Rob Cavallo, "Oh Love" isn't exactly "When I Come Around" reincarnated, but the track is a slice of hard-hitting pop rock that recalls the Cars. It's too soon to tell if the rest of *Uno!* will follow suit—Green Day has a history of leading with its poppiest singles—but expect "Oh Love" to continue the band's winning streak.—*GP*

**THE KILLERS**

*Runaways (4:04)*

Producers: Brendan O'Brien, Damian Taylor

_writer_: The Killers

Publisher: Universal-Island (ASCAP)

**REVIEW**

While seasoned fans may determine the song's simplicity, "Runaways" settles in as a familiar style. The song builds with a martial beat and leads to a sweeping chorus that mixes Bat Out of Hell-era Meat Loaf and Daft Punk's Torpedoes-style Tom Petty. Brandon Flowers, meanwhile, bellow out the compressed tale of love gone wrong. A guy and a girl who make a rash decision to marry as teenagers ("We can't wait till tomorrow/No we're caught up in the baby blast"), have a child and drift apart without actually splitting up. "There's a picture of us on our wedding day/I don't recognize the girl but I can't settle in these walls," Flowers' narrator laments. It's clear, however, that the Killers had no trouble settling back into gear.—*GG*

**KENDRICK LAMAR**

*Swimming Pools (Drank) (3:40)*

Producer: T-Minus

_writer_: K. Duckworth, T. Williams

Publishers: various

**REVIEW**

"I feel like a wobbly hangover," Lamar tackles this feeling of overindulgence on his excellent new single "Swimming Pools (Drank)," which will appear on his proper debut, *Good Kid, M.A.A.D. City.* Over a syrupy beat from T-Minus, Lamar quick-sprints a scene where he downs shot after shot, rhymin' at one point, "I see the feelin'/The freedom is granted as soon as the damage of vodka arrives." "Swimming Pools (Drank)" is brutally honest, critical, smart—and, perhaps most impressively, a great party track.—*JB*

**ROCK**

**DAVE MATTHEWS BAND**

*Mercy*

Producers: Steve Lillywhite, John Albug

_writer_: D. Matthews

Publisher: David J. Matthews

**REVIEW**

Taking an exceptionally laid-back approach to telling the story of a relationship at an impasse, Dave Matthews Band strips "Mercy," the lead single from its forthcoming album *Away From the World,* of any excess, and hammers home a versatile star.—*TKM*

**LEGEND & CREDITS**

*Editorial by Mitchell Peters (Alums) and Jason Lipshtutz (Singles)*

*Contributors: Jim Allen, Jon Bistrian, Brennan Carley, Chuck Daughlin, Phil Gallo, Gary Graf, Andrew Hampp, Jason Lipshtutz, Ken Mason, Tyler K. McDonnell, Chris Payne, Ryan Reed*

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**Aldean Single Takes A Big Ride**

**Country star's hit soars, thanks to a double dose of Clear Channel, iTunes promotion**

Jason Aldean’s new Broken Bow Records single, “Take A Little Ride,” bows at No. 19 on the Hot Country Songs list, marking his highest debut on the chart and achieving the best-selling first week for a single by a male country solo act. It has sold 189,000 downloads, according to Nielsen SoundScan, and also debuted at No. 2 on the Hot Digital Songs chart.

The record was previously held by “I Love You This Big,” performed by “American Idol” season 10 winner Scotty McCreery. “Big” had sold 171,000 copies in its first week.

The song’s success can be attributed to several reasons, but mainly because the music is “right in the wheelhouse of what listeners expect from Aldean,” KRTY-FM (95.3) San Jose, Calif., GM Nate Deaton says.

“Reaction is already top 15 in the ‘like a lot’ category,” adds John Thombsy, director of programming and operations at WQYK-FM Virginia Beach, Va.

“You can never go wrong with a big uptempo song to kick off a record,” Aldean says of the song, which is the lead single for his fifth album, due this fall. “It helps create a big buzz around the album, and this song was just perfect for that.”

The Country Music Assn. named Aldean’s previous release, My Kinda Party, album of the year in 2011. It has sold 1.6 million units, according to SoundScan, and spawned three chart-topping singles: the Kelly Clarkson duet “Don’t You Wanna Stay,” “Tattoos on This Town” and “Written in the Sand.”

“Take A Little Ride” gets off to a strong start thanks to heavy “world premiere” exposure on Clear Channel, as well as brisk digital sales at iTunes. The first time an Aldean single was released simultaneously to iTunes and country radio.

“There was discussion internally between ourselves and management as to, ‘Do we make the digital single immediately available or wait a while to build demand?’” Broken Bow Music Group senior VP Jon Loba says. “It was ultimately a fairly easy decision. We thought there will be demand from spin one if we get the exposure and the airplay. Turns out, it was the right call.”

Clear Channel’s special world premiere treatment also helped provide a strong launch pad for other recent hits, including the Tim McGraw/Kenny Chesney duet “Feel Like a Rock Star,” McGraw’s “Truck Yeah” and Zac Brown Band’s “The Wind.”

During the promotion, Clear Channel stations air the new single once per hour, every hour, from 6 a.m. to midnight. Aldean recorded liners for Clear Channel to use for promoting the tune. “They do a fantastic job of promoting it across all platforms, from the Web to on-air mentions,” Loba says.

Though Clear Channel’s promotion has been a key driver, the Broken Bow team is quick to credit other country stations for their support. “If you look at the spins, you can see that it was exposed heavily all across country radio,” says Carson James, Broken Bow senior VP of promotion.

The retail success of “Take A Little Ride” further reinforces the ability of country radio to push sales.” This speaks to [the format’s] power, because there was no TV push here,” Loba says of Aldean’s hit. “This is a country radio success story that made history.”

“That story took another turn the morning of July 24, when radio programmers received a note from Broken Bow alerting them that Aldean had changed the song’s lyrics to reflect a pending endorsement deal with the Coors Brewing Co. The note asked programmers to replace the version of the song they had been playing with a new version of the record, which swaps out a reference to Shiner Bock beer to “a couple Rocky Top.” The terms of the pending deal were unknown.

**CALL ME ... RECORD-BREAKER**

Carly Rae Jepsen makes Canada and Interscope Records proud with dual Hot 100 milestones

As Carly Rae Jepsen’s “Call Me Maybe” spends a seventh week at No. 1 on the Billboard Hot 100, the Mission, British Columbia, native calls two pieces of Hot 100 history her own.

With its continued reign, “Maybe” becomes the longest-leading No. 1 by a Canadian-born woman in the Hot 100’s 54-year history, passing three titans that each ruled for six weeks (see graph below). Among all songs by Canadians, “Maybe” matches Snow’s “When Love Takes Over” (2003) and Bryan Adams’ “(Everything I Do) I Do It for You” (1991) for the second-longest command. In 1999, the late Toronto-born bandleader Percy Faith (and his Orchestra) spent nine weeks at No. 1 with “The Theme From A Summer Place” in 1950.

“Maybe” concurrently logs the longest reign for a song by a woman signed to Interscope Records. (Interscope chairman—and “American Idol” mentor for the last two seasons—Jimmy Iovine launched the label in 1990.) The single passes Lady Gaga’s “Born This Way,” which ruled for six weeks last year.

Among all Interscope acts, the Black Eyed Peas’ “I Gotta Feeling” leads with 14 weeks at No. 1 in 2009.

—Gary Trust

**DOUBLE DOMINATION**

A look at the longest-reigning Billboard Hot 100 No. 1s by Canadian-born artists and solo women signed to Interscope Records, respectively.

### Longest-Leading Hot 100 No. 1s By Female Canadian Artists

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Spreading ‘Love’

Keyshia Cole hooks up with iHeartRadio, connects with new single

Following the lukewarm reception to 2010’s “Calling All Hearts,” Keyshia Cole is charging out of the gate ahead of her upcoming fifth album, Woman to Woman. The offering’s lead single, “Enough of No Love,” featuring Lil Wayne, takes the Greatest Galaxy/Playground honor on the Hot 100 this week. In 2010, the label introduced its roster with 7Lions and Havana Brown, who bowed at No. 35 on the Billboard Hot 100 and has sold 760,000 downloads to date (20,000 downloads sold, according to Nielsen SoundScan). For Geffen, the decision to place Cole’s single across the company’s media, including theiHeartRadio Premiere, the mixtape, and “Take Me Away” failed to crack the Billboard Hot 100, a first for Cole since 2005’s “I Just Want It To Be Over” also failed to make the cut. For Robertson, who assumed the chairman position at Geffen last year, choosing to lead with “Enough of No Love” was part of a strategy to correct previous missteps. “Collectively, our approach has been looking at this thing from a zero-based perspective,” Robertson says. “We didn’t go into it looking at her previous pieces of work because this is really our first time working together, and this record being the first representation of that.”

Geffen director of A&R Jean Nelson emphasizes that Woman to Woman is being primed part of the iHeartRadio program, a line of their singles with RedOne’s team for Lopez and “Change My Heart” (God Made Me Laugh) its first national chart ink with Nielsen BDS reports (20,000 downloads sold, according to Nielsen SoundScan) after its video hit the site and registered 2 million views in its first day. “It’s more about the body of work. We haven’t had a great soul album in I don’t know how long.”

Geffen plans to capitalize on the song’s success with an accompanying music video, and a follow-up single is waiting in the wings. Woman to Woman is being primed for a fall release, although a firm date hasn’t yet been set. The making of the album will be documented in a six-part TV series “Keyshia Cole: Family First,” scheduled to air on BET in October. (Cole’s earlier series for BET, “Keyshia Cole: The Way It Is” was a hit that aired for three seasons from 2006-2008.)

“We were definitely confident in going this route and rolling out the project with this first record,” Robertson says. “We love that everyone else is falling right into line to see that vision.”

REVVING UP

Producer RedOne jump-starts his 2101 label with 7Lions, Havana Brown and Mohombi

Between crafting songs for Jennifer Lopez, Rihanna and others, producer RedOne is also busy ramping up his own 2101 Records. Two acts on the label’s roster—7Lions and Havana Brown—recently released EPs. And coming soon: a new single by R&B/pop singer Mohombi that will be issued via Cash Money.

Launched as a joint venture with Universal Music International in 2010, 2011 houses a roster that also includes pop singer/songwriter Porcelain Black. At the time the label was announced, it was noted that each 2011 artist will be released by a label within the Universal Music Group. Fast forward to 2012 and Brown, an Australian singer/DJ, is racking up impressive stats. Her Universal Republic EP When the Lights Go Out debuts at No. 50 on Heatseekers Albums this week. Its RedOne-co-produced single, “We Run the Night” featuring Pitbull, jumps 35-27 on the Billboard Hot 100 and has sold 760,000 downloads in the United States, according to Nielsen SoundScan. Also coming on strong is Los Angeles-based 7Lions, who bowed at No. 35 on Heatseekers Albums with their EP Born 2 Run. The project’s title track is No. 1 on Heatseekers Albums this week. The track’s mix of rock and hip-hop (in addition to Prophet and Reid), the band includes lead singer/guitarist Forrest Fulmer, lead guitarist Will Carpen ter, drummer Tony Tommasi). Instead of just jumping to a major, I wanted to let them grow naturally. They’ve got it; I’m just helping with some details. I love their hustle.”

7Lions has lined up several high-profile gigs, including L.A.’s Viper Room (Aug. 27) and Rock the Vote (Sept. 20). “Seeing us live is an important component of our music,” says Prophet, who has co-written songs with RedOne’s team for Lopez and Rihanna.

The group also guest on a song from labelmate Mohombi’s upcoming 2101 album, which will be released through Universal’s Cash Money. Industry watchers may recall that the Swedish-Congolese singer/songwriter was 2101’s first signing. He later released a debut single, 2010’s “Bumpy Ride,” through Cherrytree/Interscope.

A six-part documentary about KEYSHIA COLE’S “new project” will air on BET in October.
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Nas Makes ‘Good’; ‘Dark Knight’ Scores

The singer’s… Hits rebounds on the list with 40,000 sold (up 4,573%) after Amazon MP3 sold the set for 99 cents on July 18. Unlike the Ocean album, this title is discounted Amazon MP3 sale is as eligibility because the art isn’t more than 4 weeks old. Hits originally peaked at No. 18, where it debuted, on Oct. 24, 1998. With the album’s return to the list, it instantly gives Collins his first top 10—and highest-charting album—since 1989’s ‘But Seriously…and’ spent four weeks at No. 1 and completed a top 10 run in April of 1990.

Hits isn’t the only set impacted by 99 cent pricing by Amazon this week, as Bruno Mars’ ‘Doo-Wops & Hooligans’ rises from No. 135 to No. 11 with 27,000 (up 6,782%) and Sade’s ‘The Best Of’ (No. 10; up 1,782%) and Sade’s ‘The Best Of’ (No. 10) also moved up the list with 24,515,000 sold (up 1,450%).

**Reggae Rules**

It’s a busy week atop Reggae Albums, where Matumbi and Jimmy Cliff debut at Nos. 1 and 2, respectively. It’s the first time in the chart’s 18-year history that two acts who previously had No. 1 debuts at Nos. 1 and 2 simultaneously.

**KWIT’ FLIES HIGH**

The soundtrack to “The Dark Knight Rises” debuts as a high-flying No. 8 with 33,000—the highest debut on the R&B/Hip-Hop Songs chart—but that shouldn’t come as a surprise. Nas hasn’t earned a top 40 hit on the tally since 2003’s “I Can” reached No. 7. Since then, he’s racked up 12 entries as a lead act, but none have climbed higher than No. 46 (2007’s “Can’t Forget About You” featuring Chrisette Michele). Nas also arrives at No. 1 on Top R&B/Hip-Hop Albums, marking his ninth leader on the tally. (See Between The Bulletin, page 35.)

‘The Dark Knight Rises’ is also the highest-charting—and first top 10—album from a “Batman” film since 1997’s “Batman & Robin” (No. 3 on July 12, 1997, after debuting at No. 9 two weeks earlier. Unlike the new “Dark Knight Rises” set, which features only Hans Zimmer’s score, “Batman & Robin” was a various-artists affair. That album sported hits by Jewel (‘Foolish Games,’ No. 2 on the Billboard Hot 100), Smashing Pumpkins (‘The End Is The Beginning Is The End,’ No. 4 on Alternative), Bone Thugs-N-Harmony (‘Look Into My Eyes,’ No. 4 on the Hot 100), R. Kelly (‘Gotham City,’ No. 9 on the Hot 100) and Goo Goo Dolls (‘Lzzy Eye,’ No. 5 on Active Rock). Needless to say, a various-artists set check-full of hits is a likely suspect for a top 10 ranking on the Billboard 200 than an all-star effort.

“The Dark Knight Rises” is also the third installment in the retooled “Batman” franchise directed by Christopher Nolan. The prequel “The Dark Knight Rises” (2008) and “The Dark Knight” (2008) were Nos. 15 and 20, respectively. Neither film had a various-artists compilation released as a companion to the score. The top 10 achievement of “The Dark Knight Rises” gives WaterTower its second top 10 this year, following “Rock Of Ages” (No. 5). The label, in its former incarnation as New Line, had top 10s with “Hairspray” (No. 2 in 2007) and “Sex and the City” (No. 2 in 2008).
THE BILLBOARD 200 ARTIST INDEX

30 | do to www.billboard.biz for complete chart data
Taylor Swift jumps 26-1 to the Social 50 this week, courtesy of her new single "22". The "Cocktail Female Artist" vanishes from popularity charts as an 87% rise in Twitter fans this week.

The only single released from Frank Ocean's debut album is "Thinking Out Loud", which is #17 on the On-Demand Song chart this week. This single has a 95% gain in popularity leads to 42,000 streams across monitored services.

Social 50

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Yahoo! Music

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<td>MILO GREGORE</td>
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<td>THE COUNTRY CONSPIRATOR</td>
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<td>THE FARM INC</td>
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<td>JEFF THE BROTHERHOOD</td>
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<td>JOHN FRUGIANTE</td>
<td>The Legend Continues</td>
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<td>MILIOS KARADAGLICH</td>
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<td>YOUR MEMORIAL</td>
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<td>WILLIAM RECKETT</td>
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<td>COWBOYS AND ANGELS</td>
<td>I'm In The Mood For Love</td>
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<td>Thinking Bout You</td>
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### REGIONAL HEATSEEKERS #1 ALBUMS

- **Mountain**
  - Beyond Hell/Above Heaven
  - Milo Greene
- **East North Central**
  - Intrinsic
  - The Confectionist
  - Michael Kiwanuka
- **North East**
  - Home Again
  - Moto Greene
- **South Central**
  - Hypnotic Nights
  - Jeff The Brotherhood
  - Crimson Tigers
- **Mid Atlantic**
  - Pop Media
  - Beachwood Sparks
  - Asleep At The Set

### PROGRESS REPORT

**Elizaveta,** "Itunes Session" (EP)

The singer/songwriter—who in the past year has charted for a return to the list with a well-promoted live EP (No. 15; 1,000 copies). It includes a cover of George Michael's "Hand To Mouth."
**THE BILLBOARD HOT 100**

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>CALL ME Maybe!</td>
<td>Owl City</td>
</tr>
<tr>
<td>2</td>
<td>PHONE</td>
<td>Maroon 5 feat. Wii Kicks</td>
</tr>
<tr>
<td>3</td>
<td>LIGHTS</td>
<td>Eric GSoutherland</td>
</tr>
<tr>
<td>4</td>
<td>SOMEbody That I Used To Know</td>
<td>Glee Cast</td>
</tr>
<tr>
<td>5</td>
<td>GIBER SURFELY</td>
<td>Daughtry</td>
</tr>
<tr>
<td>6</td>
<td>WHERE HAVE YOU BEEN</td>
<td>Rihanna</td>
</tr>
<tr>
<td>7</td>
<td>TITANIUM</td>
<td>David Guetta feat. Sia</td>
</tr>
<tr>
<td>8</td>
<td>SCREAM</td>
<td>Usher</td>
</tr>
</tbody>
</table>
| 9   | BLow Me (One Last Kiss)      | Tim McGraw feat. Faith E
| 10  | TAKE A LITTLE RIDE           | Nelly                   |

*The Wanted* and *Eric Church* are both new to the Hot 100 this week.

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**BETWEEN THE BULLET**

**'WHISTLE' SOUNDS AT THE TOP**

As it pushes 7-6 with the Billboard Hot 100's Greatest Gainer/Digital and Streaming awards, "Whistle" becomes Flo Rida's third No. 1 on Hot Digital Songs. The latter tally, the track rises 3-1 with a 10% gain to 210,000 downloads sold, according to Nielsen SoundScan (and passes 1 million in digital sales since its release). The rapper's debut smash, "Low" (featuring T-Pain), led Hot Digital Songs for 13 weeks in 2007-2008—the longest command in the chart's history—and "Right Round" ruled for six weeks in 2009. On On-Demand Songs, "Whistle" blends 16-8 with 384,000 on-demand streams (up 31%), according to Nielsen BDS. —Gary Trust
### Mainstream Top 40

<table>
<thead>
<tr>
<th>#</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Payphone</td>
<td>Maroon 5</td>
<td>Interscope</td>
</tr>
<tr>
<td>2</td>
<td>Call Me Maybe</td>
<td>Carly Rae Jepsen</td>
<td>Schoolboy/Interscope</td>
</tr>
<tr>
<td>3</td>
<td>We're All Young</td>
<td>Fun</td>
<td>Atlantic/Interscope</td>
</tr>
<tr>
<td>4</td>
<td>We Own the Night</td>
<td>Coldplay</td>
<td>Parlophone</td>
</tr>
<tr>
<td>5</td>
<td>One Less Lonely Girl</td>
<td>Lady Gaga</td>
<td>Interscope</td>
</tr>
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</table>

### Adult Contemporary

<table>
<thead>
<tr>
<th>#</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Sway</td>
<td>Taylor Swift</td>
<td>Big Machine</td>
</tr>
<tr>
<td>2</td>
<td>How Deep Is Your Love</td>
<td>Robin Thicke ft. T.I. ft. Pharrell Williams</td>
<td>Atlantic</td>
</tr>
<tr>
<td>3</td>
<td>Somebody That I Used to Know</td>
<td>Gotye ft. Kimbra</td>
<td>WEA</td>
</tr>
<tr>
<td>4</td>
<td>Heart of the City</td>
<td>Mark Wills</td>
<td>Word Records</td>
</tr>
<tr>
<td>5</td>
<td>I Left My Heart in San Francisco</td>
<td>Journey</td>
<td>Sony Music Entertainment</td>
</tr>
</tbody>
</table>

### Rock Songs

<table>
<thead>
<tr>
<th>#</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Wake Up</td>
<td>The Black Keys</td>
<td>Nonesuch</td>
</tr>
<tr>
<td>2</td>
<td>Hold On</td>
<td>Foo Fighters</td>
<td>Atlantic</td>
</tr>
<tr>
<td>3</td>
<td>Long Way to Go</td>
<td>The Black Keys</td>
<td>Nonesuch</td>
</tr>
<tr>
<td>4</td>
<td>Leave Out All the Rest</td>
<td>Muse</td>
<td>Interscope</td>
</tr>
<tr>
<td>5</td>
<td>Tim's Eyes</td>
<td>The Black Keys</td>
<td>Nonesuch</td>
</tr>
</tbody>
</table>

### Alternative

<table>
<thead>
<tr>
<th>#</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
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</thead>
<tbody>
<tr>
<td>1</td>
<td>All the Small Things</td>
<td>Blink-182</td>
<td>MCA</td>
</tr>
<tr>
<td>2</td>
<td>All the Small Things</td>
<td>Blink-182</td>
<td>MCA</td>
</tr>
<tr>
<td>3</td>
<td>All the Small Things</td>
<td>Blink-182</td>
<td>MCA</td>
</tr>
<tr>
<td>4</td>
<td>All the Small Things</td>
<td>Blink-182</td>
<td>MCA</td>
</tr>
<tr>
<td>5</td>
<td>All the Small Things</td>
<td>Blink-182</td>
<td>MCA</td>
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*Data for week of AUGUST 4, 2012*
**HOT COUNTRY SONGS**

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>CHICHIC</td>
<td>Miranda Lambert</td>
</tr>
<tr>
<td>2</td>
<td>COUNTRY ROAD AGAIN</td>
<td>Lee Brice</td>
</tr>
<tr>
<td>3</td>
<td>CHICAGO</td>
<td>Brantley Gilbert</td>
</tr>
<tr>
<td>4</td>
<td>WHAT WILL YOU DO WITH ME</td>
<td>Hunter Hayes</td>
</tr>
<tr>
<td>5</td>
<td>ICard</td>
<td>Kacey Musgraves</td>
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**TOP COUNTRY ALBUMS**

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>Zac Brown Band</td>
<td>Uncaged</td>
</tr>
<tr>
<td>Kenny Chesney</td>
<td>Welcome To The Fishbowl</td>
</tr>
<tr>
<td>Luke Bryan</td>
<td>Tailgates &amp; Tanlines</td>
</tr>
<tr>
<td>Old Crow Medicine Show</td>
<td>Carry Me Back</td>
</tr>
<tr>
<td>Carrie Underwood</td>
<td>Blown Away</td>
</tr>
<tr>
<td>Eric Church</td>
<td>Chief</td>
</tr>
<tr>
<td>Jason Aldean</td>
<td>My Kinda Party</td>
</tr>
<tr>
<td>Hank Williams Jr.</td>
<td>Old School New Rules</td>
</tr>
<tr>
<td>Alan Jackson</td>
<td>Thirty Miles West</td>
</tr>
<tr>
<td>Hunter Hayes</td>
<td>El Dorado</td>
</tr>
<tr>
<td>Lady Antebellum</td>
<td>Own The Night</td>
</tr>
<tr>
<td>Lee Brice</td>
<td>Hard To Love</td>
</tr>
<tr>
<td>Brantley Gilbert</td>
<td>Rain On Me</td>
</tr>
<tr>
<td>Josh Turner</td>
<td>Punching Bag</td>
</tr>
<tr>
<td>Kip Moore</td>
<td>Li-Lo Night</td>
</tr>
<tr>
<td>Lady A</td>
<td>On The Night</td>
</tr>
<tr>
<td>Rascal Flatts</td>
<td>Changed</td>
</tr>
<tr>
<td>Blake Shelton</td>
<td>The Band Perry</td>
</tr>
<tr>
<td>Skylar Laine</td>
<td>American Girl 16th Grammy Gala</td>
</tr>
<tr>
<td>Toby Keith</td>
<td>Chances Are</td>
</tr>
<tr>
<td>Scotty McCreery</td>
<td>Easy Does It</td>
</tr>
<tr>
<td>Pistol Annies</td>
<td>Hell On Heels</td>
</tr>
</tbody>
</table>

**BLUEGRASS ALBUMS**

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>RJH</td>
<td>Play</td>
</tr>
<tr>
<td>Rhonda Vincent</td>
<td>Sunday Morning Sing Along</td>
</tr>
<tr>
<td>Trampled By Turtles</td>
<td>Star And Satellite</td>
</tr>
<tr>
<td>Jerry Douglas</td>
<td>Beautiful Dreamer</td>
</tr>
<tr>
<td>Sturgill Simpson</td>
<td>Metamodernist</td>
</tr>
<tr>
<td>Rhonda Vincent</td>
<td>The Gospel Side Of Rhonda Vincent</td>
</tr>
<tr>
<td>The Cardinals</td>
<td>Paper Airplane</td>
</tr>
<tr>
<td>Punch Brothers</td>
<td>Who's Feeling Young Now?</td>
</tr>
<tr>
<td>Carolina Chocolate Drops</td>
<td>Mr. Calvin St. James</td>
</tr>
</tbody>
</table>

**BETWEEN THE BULLETS**

Nashville-based acoustic jam band Old Crow Medicine Show claims its fourth No. 1 on Bluegrass Albums, its best ever, on Top Country Albums (No. 4) and its biggest Nielsen SoundScan week, selling 17,000 copies of Carry Me Back. The group most recently led the Bluegrass list with Tennessee Pusher (13 weeks, 2008-09), which set its previous best rank on the country chart when it opened at No. 7. The new album also arrives at No. 1 on Folk Albums, viewable on Billboard.biz/charts.
**Top R&B/Pop Albums**

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Sales (in thousands)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Nas</td>
<td>Life Is Good</td>
<td>149.00</td>
</tr>
</tbody>
</table>

**Mainstream R&B/Pop**

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Sales (in thousands)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pitbull</td>
<td>international</td>
<td>124.00</td>
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</tbody>
</table>

**Rhythmic**

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Sales (in thousands)</th>
</tr>
</thead>
<tbody>
<tr>
<td>T-Pain</td>
<td>Up</td>
<td>141.00</td>
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</tbody>
</table>

**Adult R&B**

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Sales (in thousands)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mariah Carey</td>
<td>Hero</td>
<td>115.00</td>
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</tbody>
</table>

**Rap Songs**

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Sales (in thousands)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Eminem</td>
<td>Lose Yourself</td>
<td>142.00</td>
</tr>
</tbody>
</table>

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**Between the Bulletins**

**Nas Nets Ninth No. 1 Album**

Nas debuts at No. 1 on Top R&B/Pop Albums with Life Is Good, securing the veteran artist his ninth topping on the tally. The set starts with a larger-than-expected 125,000 copies, according to Nielsen SoundScan, and also enters at No. 1 on the Billboard 200. (Last week, industry sources initially forecasted that the set would start with around 125,000 copies.) On the R&B/Hip-Hop Albums chart, Nas now pulls into second place among rap acts with the most No. 1s. He had previously been tied with 2Pac and Jay-Z. Among all rap artists, only Jay-Z has earned more leaders with 12. Nas previously earned No. 1s on the tally with It Was Written (1996), the collaboration set The Firm (1997; with Foxy Brown, AZ, and Nature), I Am (1999), Stillmatic (2001), God’s Son (2003), Hip Hop Is Dead (2007), Untitled (2008), and his Distant Relatives collabo with Damian Marley in 2010.

— Keith Caulfield
### HOT R&B/HIP-HOP SONGS

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>No.</th>
<th>Week</th>
</tr>
</thead>
<tbody>
<tr>
<td>THINKIN BOUT YOU</td>
<td>Chris Brown Featuring Kevin McCall</td>
<td>36</td>
<td>11</td>
</tr>
<tr>
<td>WHA' GONE</td>
<td>Driicky Graham</td>
<td>37</td>
<td>11</td>
</tr>
<tr>
<td>PROFIT</td>
<td>Tyrese</td>
<td>38</td>
<td>11</td>
</tr>
<tr>
<td>BIRTHDAY CAKE</td>
<td>Driicky Graham</td>
<td>39</td>
<td>11</td>
</tr>
<tr>
<td>POP THAT</td>
<td>French Montana Featuring Rich Ross, Drake</td>
<td>40</td>
<td>11</td>
</tr>
<tr>
<td>TURN ON THE LIGHTS</td>
<td>Chris Brown Featuring Kevin McCall</td>
<td>41</td>
<td>11</td>
</tr>
<tr>
<td>I DON'T LIKE</td>
<td>Mary J. Blige Featuring Rich Ross, Drake</td>
<td>42</td>
<td>11</td>
</tr>
<tr>
<td>BEAUTIFUL SURPRISE</td>
<td>Mary J. Blige Featuring Rick Ross, Drake</td>
<td>43</td>
<td>11</td>
</tr>
<tr>
<td>GO GET IT</td>
<td>Mary J. Blige Featuring Rick Ross, Drake</td>
<td>44</td>
<td>11</td>
</tr>
<tr>
<td>LIGHTS DOWN LOW</td>
<td>Waka Flocka Flame Featuring Trinidad James</td>
<td>45</td>
<td>11</td>
</tr>
<tr>
<td>I DON'T REALLY CARE</td>
<td>Waka Flocka Flame Featuring Trinidad James</td>
<td>46</td>
<td>11</td>
</tr>
<tr>
<td>BIRTHDAY CAKE</td>
<td>Lil Wayne feat. Meek Mill</td>
<td>47</td>
<td>11</td>
</tr>
<tr>
<td>WHAT IF</td>
<td>Draghi featuring French Montana</td>
<td>48</td>
<td>11</td>
</tr>
<tr>
<td>AMEN</td>
<td>Driicky Graham</td>
<td>49</td>
<td>11</td>
</tr>
<tr>
<td>BIRTHDAY CAKE</td>
<td>Driicky Graham</td>
<td>50</td>
<td>11</td>
</tr>
<tr>
<td>BEAUTIFUL SURPRISE</td>
<td>Mary J. Blige Featuring Rick Ross, Drake</td>
<td>51</td>
<td>11</td>
</tr>
<tr>
<td>GO GET IT</td>
<td>Mary J. Blige Featuring Rick Ross, Drake</td>
<td>52</td>
<td>11</td>
</tr>
<tr>
<td>LIGHTS DOWN LOW</td>
<td>Waka Flocka Flame Featuring Trinidad James</td>
<td>53</td>
<td>11</td>
</tr>
<tr>
<td>WHAT IF</td>
<td>Draghi featuring French Montana</td>
<td>54</td>
<td>11</td>
</tr>
</tbody>
</table>

**Note:** The table above contains the top 50 songs on the Hot R&B/Hip-Hop Songs chart for the week of August 4, 2012. The chart is updated weekly with the latest music trends and releases in the R&B/Hip-Hop genre.
<table>
<thead>
<tr>
<th>SONG TITLE</th>
<th>ARTIST/RECORD LABEL</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. 10,000 REASONS (BLESS THE LORD)</td>
<td>KB, LAMB &amp; ECHO SOUND</td>
</tr>
<tr>
<td>2. THE HURT &amp; THE HEALER</td>
<td>NEWSBOYS</td>
</tr>
<tr>
<td>3. 70,000 LIKE THAT</td>
<td>BEHIND PROPHETS</td>
</tr>
<tr>
<td>4. WHO YOU BELONG</td>
<td>WHERE I BELONG</td>
</tr>
<tr>
<td>5. LOADING</td>
<td>ANOTHER DAY</td>
</tr>
<tr>
<td>6. JESUS, FRIEND OF SINNERS</td>
<td>CASTING CROWNS</td>
</tr>
<tr>
<td>7. GOD'S NOT DEAD (LIKE A LION)</td>
<td>various artists</td>
</tr>
<tr>
<td>8. OVERCOME</td>
<td>CHRIST IS MY STRENGTH</td>
</tr>
<tr>
<td>9. FORGIVENESS</td>
<td>THEFT OF THE APPEAL</td>
</tr>
<tr>
<td>10. WHERE THE STARS BURN DOWN (jesus and HOMER)</td>
<td>PHILLIPS, Texas &amp; &amp; the boys</td>
</tr>
<tr>
<td>11. REDEEMED</td>
<td>KARI JOE</td>
</tr>
<tr>
<td>12. THE PROOF OF YOUR LOVE</td>
<td>JONNY D. FAIR TRADE</td>
</tr>
<tr>
<td>13. WHEN MERCY FOUND ME</td>
<td>ISRAEL R NEVI</td>
</tr>
<tr>
<td>14. 2116</td>
<td>SPARROW/EMI CMG</td>
</tr>
<tr>
<td>15. ALL I REALLY WANT</td>
<td>KUTLESS</td>
</tr>
<tr>
<td>16. AFTERMATH</td>
<td>big daddy weave</td>
</tr>
<tr>
<td>17. CHAIN ME</td>
<td>ALL THINGS POSSIBLE</td>
</tr>
<tr>
<td>18. ALL THIS TIME</td>
<td>josh thoms</td>
</tr>
<tr>
<td>19. KEEP YOUR EYES OPEN</td>
<td>your memorial</td>
</tr>
<tr>
<td>20. THE PROOF OF YOUR LOVE</td>
<td>SONGTRACK</td>
</tr>
<tr>
<td>21. ALL THE TIME</td>
<td>laura story</td>
</tr>
<tr>
<td>22.を作る</td>
<td>big daddy weave</td>
</tr>
<tr>
<td>23. CENTER OF IT</td>
<td>THE CITY HARMONIC</td>
</tr>
<tr>
<td>24. THE GOOD LIFE</td>
<td>josh thoms</td>
</tr>
<tr>
<td>25. YOUR MEMORIAL</td>
<td>SONGTRACK</td>
</tr>
<tr>
<td>26. ONE MORE TIME</td>
<td>ISRAEL R NEVI</td>
</tr>
<tr>
<td>27. ALL THE TIME</td>
<td>josh thoms</td>
</tr>
<tr>
<td>28. THE PROOF OF YOUR LOVE</td>
<td>SONGTRACK</td>
</tr>
<tr>
<td>29. ALL THE TIME</td>
<td>ISRAEL R NEVI</td>
</tr>
<tr>
<td>30. THE GOOD LIFE</td>
<td>josh thoms</td>
</tr>
<tr>
<td>31. YOUR MEMORIAL</td>
<td>SONGTRACK</td>
</tr>
<tr>
<td>32. ONE MORE TIME</td>
<td>ISRAEL R NEVI</td>
</tr>
<tr>
<td>33. THE PROOF OF YOUR LOVE</td>
<td>SONGTRACK</td>
</tr>
<tr>
<td>34. ALL THE TIME</td>
<td>ISRAEL R NEVI</td>
</tr>
<tr>
<td>35. THE GOOD LIFE</td>
<td>josh thoms</td>
</tr>
<tr>
<td>36. YOUR MEMORIAL</td>
<td>SONGTRACK</td>
</tr>
<tr>
<td>37. ONE MORE TIME</td>
<td>ISRAEL R NEVI</td>
</tr>
<tr>
<td>38. THE PROOF OF YOUR LOVE</td>
<td>SONGTRACK</td>
</tr>
<tr>
<td>39. ALL THE TIME</td>
<td>ISRAEL R NEVI</td>
</tr>
<tr>
<td>40. THE GOOD LIFE</td>
<td>josh thoms</td>
</tr>
</tbody>
</table>

With 10,000 sold, Christian Hip-Hop ad KBiannehis #1 on the chart, with his #1 debut, Weight of Glory, which spans both Christian and Gospel Albums and Hip-Hop titles are eligible for both charts, and at No. 4 on Rap Albums. The Florida native's given name is Kevin Burgess.
<table>
<thead>
<tr>
<th>HOT LATIN SONGS</th>
<th>TOP LATIN ALBUMS</th>
<th>REGIONAL MEXICAN AIRPLAY</th>
<th>LATIN POP AIRPLAY</th>
<th>LATIN RHYTHM AIRPLAY</th>
<th>TROPICAL AIRPLAY</th>
<th>BETWEEN THE BULLETS</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Hasta Que Salga El Sol</strong></td>
<td>Prince Royce</td>
<td><em>La Diabla</em></td>
<td><em>Dame La Ola</em></td>
<td>Romeo Santos</td>
<td><em>Mi Corazon No Se Compromete</em></td>
<td>Santos’ Four ‘Formula’ No. 1s</td>
</tr>
</tbody>
</table>
| **Oye La Diabla** | Wisin & Yandel | *Amor Confuso* | *Llamada De Mi Ex* | Wisin & Yandel | *Dame La Ola* | Romeo Santos is the first artist in nearly 16 years to place four songs from a debut album at No. 1 on Hot Latin Songs, as “La Diabla” from Formula: Vol. 1 rises 5-1. The song follows “You,” “Promise” and “Mi Santa” to the top spot. The former Aventura member’s four straight No. 1s, kicking off a charting career under his own name, is the longest streak since Enrique Iglesias landed eight consecutive No. 1s from 1995 to 1997, with the first five songs from his self-titled debut. —Silver Piedra

<table>
<thead>
<tr>
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<tbody>
<tr>
<td><strong>Billboard</strong></td>
<td><strong>2012</strong></td>
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Go to www.billboard.biz for complete chart data.
THE GOOD LIFE

Underscoring the title of his No. 1 Def Jam set Life Is Good, NAS teamed up with Moët & Chandon to christen the Moët Rose Lounge 2012 in New York on July 16. Enjoying themselves at eatery Bagatelle are Nas (left) and Moët & Chandon U.S. VP Ludo dePlessis. The private supper-club series will also stop at Miami and Los Angeles, with hosts and dates to be announced.

1 MORE THAN $1.5 MILLION was raised during the 38th annual Block Party hosted by the Concern Foundation for Cancer Research. In keeping with the party’s “Oh, What a Night” theme and salute to the 60th anniversary of rock ‘n’ roll, LANCE FREED—son of pioneering DJ Alan Freed—was honored. Taking a camera break on Paramount Studios’ backlot in Hollywood are Rondor Music Publishing president Fred (left) and Concern president DEREK ALPERT. PHOTO: STEVE PRUE

2 FANS LINED UP FOR HOURS in the rain on July 20 at B.B. King’s in New York to support Band Against Bullying. Sponsored by OurStage, Akoo, WHTZ (Z100) New York and the “Secret Thinks Mean Stinks” campaign, the event featured Hot Chelle Rae and Megan & Liz. From left: Z100 personality/event co-host TREY MORGAN, LIZ and MEGAN MACE of Megan & Liz, Z100 morning show producer/event co-host CARLA MARIE, Band Against Bullying creator/executive producer BRUCE TYLER and OurStage.com VP COLIN COHEN. PHOTO: STEVE PRUE
KARMIN KARMA

Epic Records chairman/CEO ANTONIO “L.A.” REID (left) high-fives Karmin members AMY HEIDEMANN and NICK NOONAN as he presents a platinum plaque for the duo’s first single, “Brokenhearted.” Karmin was caught by surprise while performing on the “Good Morning America” Summer Concert Series.

PHOTO: DOPPLER SYSTEMS
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