FALL PREVIEW 2012

NO DOUBT

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Gwen Stefani

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560 DEGREES OF BILLBOARD
Cloud Sourcing
Amazon’s Cloud Player gets a major-label upgrade

Cloud music is getting smarter—and may soon get more mainstream. On July 31, Amazon launched a fully licensed scan-and-match cloud music service, giving it the same features as Apple’s cloud locker service, iTunes Match. But Amazon’s service could soon reach a new segment of consumers. Sources tell Billboard that Amazon is working to launch a feature that will populate Cloud Player accounts with tracks from CDs purchased on Amazon. For $25 per year, Cloud Player users can duplicate their music collection in the cloud without having to upload each file individually. (That price comes with 50 GB of storage.) Amazon secured licenses from all four major labels and more than 150 independent music companies in order to add the service.

Smarter means faster: Cloud Player will scan a user’s iTunes and Windows Media libraries and match the songs to Amazon’s catalog of 20 million tracks. Smarter means better sound, too: All matched songs, whether or not they were purchased or ripped from CDs, will be upgraded to 128 kbps audio quality. Tracks that users have already uploaded to Cloud Player will also be upgraded.

WHEN THE CLOUD FIRST ROLLED IN
Amazon first launched its cloud storage service and Cloud Player in March 2011. Both are integrated with Amazon’s MP3 store so that song and album purchases can be immediately stored in Cloud Drive and later played with Cloud Player. Amazon purchases don’t count against storage limits. Amazon gives consumers 5 GB of free storage space and charges for more. But until recently, Cloud Drive has been more dumb than smart. Because Amazon didn’t have licenses required for more robust features, music files had to be uploaded to Cloud Drive one at a time. Thus, uploading a catalog required both time and bandwidth. In contrast, iTunes Match can create a cloud-based duplicate of a person’s music collection without the need to upload each file individually.

Amazon’s launch of an unlicensed Cloud Drive created some resentment from labels that didn’t want cloud storage to go unlicensed. But sources say it wasn’t long before Amazon and rights owners started negotiations for the smarter service that launched July 31. Now Amazon is planning to populate Cloud Player accounts with the tracks its customers purchase in the CD format. According to sources, Amazon wanted its customers’ CD purchases to automatically populate their Cloud Player accounts just as MP3 purchases currently show up in a buyer’s account. One source points to a full launch.

WHY LABELS AND PUBLISHERS SIGNED ON
Rights owners appear eager for the new service. At least two major labels have already agreed to terms with Amazon to populate locker accounts with purchased CD tracks. As part of April’s mechanical rate settlement for new business models, music publishers had already agreed to allow physical retailers to populate virtual lockers as long as there was a physical sale, according to David Israelite, president/CEO of the National Music Publishers’ Assn.

“This agreement is the result of very productive negotiations that are ultimately very good for the consumer,” he says. Leverageing CD sales helps both Amazon and the music business. Opening up Cloud Player to CD buyers has the potential to bring digital music to an entirely new group of consumers. Given Amazon’s CD market share and this technology’s dramatic reduction in friction—automatic account population is far easier than ripping a CD once it arrives in the mail—this new feature is a sensible way to lure CD buyers into the cloud. It would also make the Cloud Player stand apart from iTunes Match, which leverages the popular iTunes store and media player, and Google Music, which lacks scan-and-match features.

CAN THE CLOUD (AND KINDLE) MATCH ITUNES?
Cloud Player has a steep hill to climb, however. Users of the iTunes desktop client can simply opt for iTunes Match, and although iPhone and iPad owners can use Cloud Drive there seems to be little chance of Apple users crossing over to Amazon. That leaves Android smartphones and tablets—including Amazon’s own Kindle Fire tablet. On Android smartphones Amazon has to worry about Google’s own music store and (unlicensed) storage service.

Amazon’s digital products are inexorably linked to its consumer electronics, and Cloud Player’s success could come down to the popularity of the Kindle Fire. Experts expect Amazon to launch another version of the tablet later this year. A greater abundance of apps will also help lure consumers to the Kindle Fire. Spotify and Cablevision both launched the Kindle Fire app on Aug. 7, and ABC News debuted on the platform in late July.

Tablets are popular for reading, viewing and listening to music. According to a recent study by ABI Research, 74% of tablet owners listen to music while reading, compared with 48% of smartphone owners. ABI also found that tablet owners spend more on e-commerce transactions than smartphone owners. The more people use Kindle Fire tablets to purchase and listen to music—and buy CDs—the more popular Cloud Player can become.
Music supervisor to music manager. In a nutshell, that’s the career trajectory of New York native Rich Kleiman, who cut his teeth working with emerging young producers, artists and DJs, and who now serves as VP of management at multifaceted entertainment company Roc Nation. Those early relationships led to Klei- man signing one of his first clients: Grammy Award-winning producer/DJ Mark Ronson. Today, the 35-year-old Klei- man still handles Ronson and another longtime client, Wale, as well as several newcomers to Roc Nation’s fold, from May- bach Music Group’s Meek Mill to Los Angeles up-and-comer Casey Veggies, signed to Syl- rhone’s Ron’s Epic-associated label. With the Olympics now under way, Kleiman finds him- self in “full Meek Mill mode,” as the rapper ramps up for his MMG/Warner release Dreams & Nightmares, due in October.

6 QUESTIONS
with RICH KLEIMAN
by GAIL MITCHELL

1 How did you transition from music supervision into management?
I kind of fell into the role. I was working on television and film production company Radical Media in 2000, supervising music for a variety of original programming. We gathered a large group of independent young producers, artist- ists and bands and got them ex- cited about using TV and film as the platforms for their music. Several of them said, “You helped me with my first big break. How about managing my career?” So I started manag- ing a few producers and artists I’d brought to the table for these programs. One was Mark, who was just getting back into pro- duction but who also was a big DJ at the time. We started working together, and that led me into management. After working on Ja-Z’s “Fade to Black” documentary, I’ve been with Roc Nation since its inception.

2 Ronson is involved in various projects, ranging from the Olympics to Fendi. Isn’t he juggling a lot of dif- ferent things?
Mark created the official theme song for Coca-Cola for the Olymp- ics. In the meantime, he has also worked on a majority of the Bruno Mars albums, which is still in production. He’s also work- ing with Paul McCartney, just finished Rufus Wainwright’s album and has worked with Alicia Keys. In September, he’s set to start building his own studio in England. He’s also the face of Fendi’s new men’s fragrance. I was a fan from afar. Mean- while, with just a few mixtapes in, 19-year-old Casey is prob- ably one of the most focused and headstrong people I’ve met. He’s got it. He’s been with Wale six years now. He’s in the studio for his next album due in December or January. In the fall, Wale introduces a new ac- cessional line, including beanies, hats, bags and belts. It will start on a grassroots level, choosing online outlets, as well as a few specialty boutiques.

3 You brought rappers Meek Mill and Casey Veg- gies to Roc Nation. What do you look for when signing new clients?
I like to hear their music and then their inherent drive and work ethic. I have to be able to connect with them on a personal level. Otherwise, it will be tough to get them to the point I believe they can go to. Meek and Wale are with Maybach Music and they’re close friends. I was a fan from afar. Mean- while, with just a few mixtapes in, 19-year-old Casey is prob- ably one of the most focused and headstrong people I’ve met. He’s got it. He’s been with Wale six years now. He’s in the studio for his next album due in December or January. In the fall, Wale introduces a new ac- cessional line, including beanies, hats, bags and belts. It will start on a grassroots level, choosing online outlets, as well as a few specialty boutiques.

4 What one key element drives your management philosophy?
I tell potential clients that I have to be all the way in. I have to be able to part of every as- pect [of their careers] because [one thing] lends to the next [thing]. It’s about making sure they’re ready to let me be the point guard.

5 What’s your take on the state of hip-hop?
It’s a weird genre because the best from 15 years ago is still the best now—Jay-Z. But many great young artists [emerged during] the last five to six years—Wale, Kid Cudi, Drake and B.A. So the state of hip-hop is exciting, with a lot of opportunities.棒

6 What are your goals in the next five years?
I want to continue to build the infrastructure. We’ve got him actively writing for Fendi’s new men’s fragrance. I’m able to work with a lot of opportunities. I love my job since day one, getting to romance and social consciousness. In 1978, he created Grupo Niche, which went on to tour the world, landing New York’s Madison Square Garden 17 times and performing more than 1,000 shows in the United States.

>> Moot named prez of creative at Sony/ATV for U.K.
Sony/ATV Music Publishing has named its interna- tional leadership team, appointing Guy Moot president of U.K. and Eu- ropean creative and Guy Henderson senior VP of international. Both are based in London. Moot, who formerly held the title with EMI, will report to Sony/ATV chair- man/CEO Martin Bandler while the latter reports to international president Rob Wiesenthal. Jorge Mejia, who is based in Miami, has been named senior VP of Latin America and U.S. Latin, overseeing Mexican and Latin America affiliates.

Reporting by Ed Christman, Leila Cobo and Glenn Peoples.

GTOWN RIDE FROM HOMECOMING

GOSPEL
by GAIL MITCHELL

Down With The Kings
King’s men make history as Live Nation’s first gospel tour

ETV’s popular musiccompet- petition show “Sunday Best” has signed on as the presenting sponsor for Live Nation’s first major U.S. gos- pel tour, the King’s Men. Last month, the tour’s performers— Kirk Franklin, Marvin Sapp, Donnie McClurkin and Israel Houghton—appeared on ABC’s “The View,” dedicated its

July 24 show to a gospel brunch theme. Both moves point to the game-changing potential envi- sioned by the tour’s principals. “It was the right time and the right guys to create a special event that’s also an exciting op- portunity,” Live Nation senior VP of live touring Kevin Morrow says. “This is like Springsteen, McCartney, Prince and Elton hit-

ning the road together.”

Franklin adds, “This tour can become a new business model for inspirational entertainment … doing for the music industry what Tyler Perry did for Holly- wood: bringing into light an under- served and untapped audience.” —Kicking off Sept. 16 at the Co- merica Theatre in Phoenix, the King’s Men will travel to 16 cit- ies including Los Angeles, Dal- las, Miami and Chicago before ending their run on Oct. 14 at the new Barclays Center in Brook- lyn. The venues range from 6,000- to 12,000-seaters. Ticket prices range from $30 for a general admission ticket to $80 for a special meet-and-greet in- cudes backdrop and meet-and-greet group rates of $25-$35. Present at every stop is Christian humanitar- ian organization World Vision, the tour’s official charitable partner.

To build awareness, the King’s Men participants— KIRK FRANKLIN, MARVIN SAPP, DONNIE McCURKIN AND MARVIN SAPP (from left)—promoted their tour on “The View.”

Addi- tional reporting by Ed Christman.
Desperate Times, Desperate Measures

Faced with a decline in regional Mexican music, concert promoters form alliance to push up new acts

As overall sales of Latin music have declined, the top-selling subgenre of regional Mexican has remained less vulnerable, thanks in part to a vital touring circuit and a plethora of genre-related radio stations. These days, though, that vulnerability is increasing, thanks to a decline in immigration, a weaker economy and an increased lack of industry-wide artist development that is affecting even regional Mexican.

“There are no new stars being developed,” concert promoter Pedro Zamora says. “No records are being sold. Better acts are leaving the field. It’s extraordinary that this can happen in such a short time.” Zamora says. In a statement, Promotora de Mexico said that “there are no new stars, no records are being sold. Better acts are leaving the field.”

The association of regional Latin music, Proyecto Unidos, also has launched a committee to develop new talent and promote current music. “We want to once again create popular acts that can become major stars,” Zamora says.

Promotora de Mexico comprises more than 100 members who are promoters and/or managers, a common duty in Mexico, and typically responsible for promoting and supporting both established and developing acts. It’s extraordinary that this new committee—the biggest of its kind in the country—has declared a state of emergency that requires an intervention. If the results prove positive, however, it could be a path others should follow. “It wasn’t necessary before,” Zamora says. In a statement, Promotora de Mexico called the initiative “an extraordinary inter-regional challenge. If every member, from his or her individual platform, supports the initiative, the results can be tremendously positive.”

Promoters’ initiative will release a promotional, 12-track CD every three months, with featured songs ranked by a committee that audits dozens of entries. The tracks will then be promoted to radio stations as well as other media and venues handled or owned by Promotora de Mexico members, including TV stations, clubs and websites. The track listing from its first CD, announced two weeks ago, includes new and established acts—from major acts signed to major labels (Conjunto Primavera) to major artists signed to indie labels (Diana Reyes) to up-and-comers (Las Valenzuela).

Promotora de Mexico has also began to sign acts to management contracts, with former El Recodo singer Carlos Bell claiming the first to ink such a deal. Unlike deals struck with individual members, however, Promotora de Mexico isn’t pocket money from any agreements because it’s a nonprofit. Instead, any returns will be reinvested in promotion, with individual members benefitting from shows that artists book at their venues. “We want to go back to a time when groups became successful, and via special promotions were even more successful,” Zamora says.

Promoters have acts as managers isn’t unusual in Latin music, but what is unusual is having a powerful group of people with this much group pushing acts on radio and other media. Time will tell how these new acts develop.

Can you help promote developing acts? Very much. In Argentina, it’s common for songs that get chosen as musical interludes to then travel everywhere. For example, Pablo Albaran’s “Sólo me Tú” was the love theme for reality show “El Hígado,” and it became a major hit. [Singer/songwriter] Franco De Vita talks about opening the way for new generations, and I wholeheartedly agree with him. There’s a big batch of developing acts that need to grow, and we need to help.

You’re known as an international music correspondent. Will your new role focus on more local happenings and artists? I’ll continue to be focused on national and international events. I’m still an interviewer and correspondent Florencia Vita talks about opening the way for new generations, and I wholeheartedly agree with him. There’s a big batch of developing acts that need to grow, and we need to help.

What do you look for? We don’t look for a specific style or artist. It all depends on the programming needs, whether it’s musical interludes or soap opera themes, for example. I really don’t have a formula, but the music or timbre of a performer’s voice has to move me even before the song’s lyrics.

How would you describe your mission? To grow and find new trends so I can adapt to the changes in the industry. That’s why I travel constantly—to cover events like the Billboard Latin Music Conference & Awards, the Latin Grammy Awards, the Latin Alternative Music Conference, I need to be up to date, meet new talent and bring their music to Argentina. Today, artists no longer depend on a label or an album to become well-known. An artist can produce his own music and distribute it through social media, so one mission is to discover those artists in cyberspace.

Why the renewed emphasis on Latin music? Music is at the core of Telefe, but we had a change in management and now, under [new director of global content] Tomas Yankovich, our mandate is to work even more actively. In my case, management wanted me to provide "support" for everything musical. The role grew, and the different shows—which have individual producers—opened their doors to me, so I could help fill their daily musical needs. It’s new in the sense that it demands far more outreach and constant input, such as bringing artists to the shows. The music department, for example, books acts that perform on "The Voice."
Sound Decision

Warner Music Group, Maker Studios cite YouTube success through unique approaches

Though they take different approaches to video programming, Warner Music Group and Maker Studios are showing how YouTube's original channels can transform older businesses and build new ones.

WMG’s YouTube channel, the Warner Sound, allows the company to experiment with original content while adhering to the way it typically releases music—like testing new content without reinventing the wheel. For every three-minute, studio-polished song, an artist can make an official video, a lyric video, numerous in-concert clips, acoustic versions, interview segments and behind-the-scenes videos.

Producing original video programming isn’t new to the record business, but digital distribution was expected to change how people recorded and released music. The unbundling of the album was going to kill the format. But fans would fuel consumers’ demands for bite-sized releases by releasing a never-ending stream of singles and EPs. Labels would sell consumers subscriptions to a variety of content.

Instead, consumers are subscribing to YouTube channels while audio continues to be released in familiar forms. The practice of releasing one or more digital tracks before an album’s debut continues to be released in familiar forms.

BANDCAMP ADDS MERCH OPTION

Direct-to-fan platform Bandcamp now allows its artists to create a page dedicated to merchandise. The items are integrated in the same shopping cart with digital and physical music items, so artists can bundle merch with music. A navigation bar at the bottom of an artist’s page allows the visitor to easily move between music and merch pages. Fans can also search the site by merch type using Bandcamp’s new Discover function. Launched in 2008, Bandcamp is responsible for 3.2 million transactions, 35.8 million downloads and $20.8 million paid to artists.

ANDROID PLATFORM STILL TOPS

Samsung, which just launched its Music Hub service in the United States, declined by 0.4 percentage points but still held a 25.6% share of the U.S. smartphone market in June, according to comScore. LG ranked second with 18.8%, followed by Apple (15.4%) and Motorola (11.7%). HTC, which held 25.2% of its stake in audio company Beats Electronics in July, had 6.4%. Beats owns music subscription service MOG, giving HTC an inside track on an audio service to better compete with Apple and Google (which owns Motorola).

U.K. DIGITAL ALBUM SALES PASS 100M

Total U.K. digital album sales surpassed 100 million units in late July, just six years after digital track and album sales tailed in April 2006, according to BPI. Digital album sales have grown tremendously in that time, with weekly sales jumping from 64,000 units in April 2006 to 500,000 units today, while total digital album sales have doubled from 50 million units in just two years. Digital now accounts for 34% of total U.K. album sales. Stateside, the digital share is 38.5%, according to Nielsen SoundScan.

MASTER PIN

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The Warner Sound is about hits as much as creativity. Warner's official label, however, the Warner Sound, allows the company to experiment with original content while adhering to the way it typically releases music. The unbundling of the album was going to kill the format. But fans would fuel consumers' demands for bite-sized releases by releasing a never-ending stream of singles and EPs. Labels would sell consumers subscriptions to a variety of content.

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Amp It Up

The amphitheater is alive and well, thanks to young bands and rock legends who love the great outdoors.

After a wave of development in the '90s that virtually reconfigured the North American touring year to a primarily warm weather business, new construction of amphitheaters slowed to a halt. Around that time, the festival trade began its uptick in North America toward the robust business that it is today.

The summer is still mostly a shed business, largely because the world's biggest concert promoter, Live Nation, owns and operates the majority of U.S. amphitheaters. The venues are also home to festivals whose force is to be reckoned with in the summer for both major headliners and developing artists. With 30-40 concerts per market in the warm months, festival growth has overshadowed the dearth of new sheds.

Enter the Tower Amphitheater in Austin, a new, 15,000-capacity venue at the Circuit of the Americas Formula One racing complex, operated and booked by Live Nation (billboard.biz, July 23) and set for completion in time for the 2013 season. This development serves notice that the shed isn't dead, and Live Nation is still invested in this game.

Bob Roux, the Houston-based co-president of Live Nation's North American concert division, says that both the sheer numbers and types of diverse acts playing amphitheaters show that the circuit is still thriving. "The Central Texas concert market is as hot as ever. Austin is known as the Music Capital of the World, and in the mid-'90s, the South Park Meadows amphitheater did strong business under the operation of Live Nation predecessor Clear Channel Entertainment. Billboard Boxscore reports from the era show big sellouts from Jimmy Buffett ($641,818, 32,109), Metallica ($526,857; 27,065) and Blues Traveler and the H.O.R.D.E. tour ($601,129; 19,265).

Reflecting current market conditions, the Tower won't be as large as South Park Meadows, which is now a residential/retail development. The Tower has 6,700 reserved seats and lawn capacity for an additional 8,300. The venue will also lend itself to a general-admission show, with the reserved section seats removable to create a 2,100-capacity pit. In addition to the amphitheater, the sizable site will set up well for festivals.

"Live Nation has always considered the right opportunities to expand our overall amphitheater footprint, and Austin is a market we have long overlooked," Roux says. "We've promoted shows in Austin and throughout Central Texas for a long time, so we were thrilled when the opportunity came up."

Roux says the Tower project will help Live Nation complete its Texas "trifecta" for routing the majority of U.S. business under the operation of Live Nation predecessor Clear Channel Entertainment. Billboard Touring Conference.com. 

"Historically, the closest full-cap amphitheaters to Houston and Dallas have been more than 600 miles from the closest Texas city," Roux says. "In nearly all cases, this requires a fan to take a day off to get to or from cities like Denver, Atlanta, Albuquerque (N.M.) or St. Louis. Now, there's a new option available, allowing tours to play these Texas dates with a maximum of 250 miles between cities."

In other upbeat news, Roux reports that Live Nation's amphitheater business is up year over year in show count and average attendance: "We've enjoyed a very good amphitheater season so far this year, and a significant number of younger artists are selling out in amphitheaters or doing very healthy business."

Jason Aldean sold 99% of tickets before his tour even started, Roux says, noting that other younger acts doing well in the sheds this summer are Drake, Florence & the Machine, Miranda Lambert, One Direction and Wiz Khalifa/Mac Miller. Also strong are such perennial bands as Bundt, the Verve Warped tour, Dave Matthews Band and Kiss/Hööley Crüe. "A bunch of younger bands are emerging to take a prominent place in the amphitheater lineup," Roux adds. "It's well for the amphitheater business going forward."

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<td>BRUCE SPRINGSTEEN &amp; THE E STREET BAND</td>
<td>$78,672</td>
<td>2,342</td>
<td>Live Nation Sweden</td>
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</tbody>
</table>

The Billboard Touring Conference & Awards will be held Nov. 7-8 in New York. For more information and to register, go to billboardtouringconference.com.
Mike Andrews, whose two dozen film scores include "Donnie Darko," "Funny People" and "Bridesmaids," has a new solo album he’s promoting with a month-long residency at Hollywood’s Boulevard Theater. Meanwhile, another film composer, Nick Urata, spends weekends with his exotic string band DeVotchKa, following his work composing the score for Fox Searchlight’s "Ruby Sparks."

While Andrews and Urata have little in common musically—other than the exceptional quality of their work—for artists of balancing recording and touring careers with scoring jobs continues to increase at the studio and independent levels. Andrews, whose pop-rock gem Spilling a Rainbow comes out Aug. 14 on Eeeverloving Records, and Urata, who will perform his film music on Aug. 16 at Largo at the Coronet in Los Angeles, are unique in that they don’t forsake one side of their business while pursuing the other.

"I spend most of my time pleasing other people by making movie scores," says Andrews, seated at the mixing board of his home studio in Glendale, Calif. "I get to do cool stuff and I get to be myself in film, but ultimately there’s someone saying, ‘Do it more this way,’ or ‘We just changed the picture’—it’s a constant process of reduction."

He adds, "With my own stuff, it’s just me. Normally, when I’m making something personal, no one’s going to hear it. It will sit around on my computer for a couple of years. I usually write in the morning, record during the day and touch things up over the next few days—the same thing I do with scores."

Andrews’ next score is for a film opening at the Venice Film Festival this month, Mira Nair’s "The Reluctant Fundamentalist," about a Pakistani who takes Wall Street success. Andrews describes the work as dark and ambient, with some Eastern tinges. "It’s a different set of chops," he says. "We’ve been experimenting with a lot of Indian music, and they liked what it was doing to the film. We realized we couldn’t do it in a traditional way, but we could use the droning prevalent in Indian music. We were experimenting with a lot of Indian music, and they liked what it was doing to the film."

"Ruby Sparks" directors Jonathan Dayton and Valerie Faris "had a very clear vision for the score," says Urata, who is mixing the work as dark and ambient, with some Eastern tinges. "He wanted a live DeVotchKa album recorded with the Colorado Symphony," calls the experience of working with symphonies for 2013, calls the experience of working with an 80-piece orchestra "magical."

"It’s a different set of chops," he says. "We’ve been developing [orchestral arrangements] for years, starting with a string quartet, then horns and woodwinds. It’s strewed over the years, but I love that world. If anything, [films] has made me more motivated in [the band]. You don’t realize how much freedom you have as an artist until you’re working for someone else. That time is relished now."

**NOTES:** Showtime’s “Californication” filmed next season’s final episode at Los Angeles’ Greek Theatre. Australian singer/comedian Tim Minchin plays rocker Atticus Fitch and the finale is set at a show where he opens for Marilyn Manson, who performed two songs after the taping. Keaton Simons, also in the episode, performed with a band that included the show’s composers, Tyler Bates and Tree Adams. — Symphonic of Hope: The Haiti Project, penned by 21 film and TV composers as a fundraiser, received its world premiere Aug. 3 in Los Angeles. Christopher Lennertz, who started the “chain-letter composition,” and dozens of the participating writers—including Mark Isham, Deborah Lee, Chris Young and Andrew Gross—were on hand... Disney’s "Pirates in Concert" nearly sold out three nights at the Hollywood Bowl and was attended by Randy Newman and Michael Giacchino. Among the classic clips was this summer’s "Brave." Perhaps an early opening salvo in the Academy Award race...
Surprise Attack

For the first time since Billboard has been tracking the top music publishers, Warner/Chappell is the king of the hill with a 17.1% share. Warner/Chappell also garners laurels as the top country music publisher (15.1%), marking its first reign atop the country ranking since third-quarter 2010.

What powered Warner/Chappell’s surge? It placed the most titles—40—among the top 100 U.S. radio songs for the second quarter, and crucially can claim shares in the top three: Gotye’s “Somebody That I Used to Know,” featuring Kimbra; fun.’s “We Are Young,” featuring Janelle Monae; and the Wanted’s “Glad You Came,” respectively. In topping the tally, Warner/Chappell surpassed the 11.1% share that it posted in the prior quarter, as well as the 11.1% it had in second-quarter 2011.

Warner/Chappell had better enjoy its top ranking while it can. Going forward, it’ll be more difficult than ever to maintain that position. In the current rankings, Sony/ATV (No. 4 with a 12.4% share) and EMI Music Publishing (No. 3, 13.8%) are counted separately. But as of June 29, Sony/ATV has taken over administration of EMI Music Publishing as part of its acquisition by a Sony Corp.-led American consortium. Consequently, the two companies’ market share will be combined going forward.

Radio airplay was calculated based on the overall top 100 detecting songs from 1,534 U.S. radio stations monitored electronically by Nielsen BDS for the period of April 1-June 30. The Harry Fox Agency researches the publishers’ split for each track to calculate their share of those songs.

In another surprise showing, Kohlal Music Group finished ahead of EMI and Sony/ATV with 16.7%, its highest position and market share since Billboard began tracking the top 10 publishers. That performance was substantially better than the 1.4% it had in the corresponding period a year earlier, as well as the 14.3% it had in first-quarter 2012. Kohlal had stakes in 30 titles among the top 100 U.S. radio songs, including “Somebody That I Used to Know,” Nicki Minaj’s “Starships” (No. 3) and One Direction’s “What Makes You Beautiful” (No. 7).

After having spent the prior two years dominating the quarterly rankings, EMI dropped from No. 1 to No. 3. Its 13.8% share was down substantially from the 19.3% it had in the corresponding period in 2011, as well as an eight-percentage-point drop from its 21.8% in the first quarter.

Although its share fell considerably, EMI still placed 39 songs among the top 100, including “What Makes You Beautiful,” Flo Rida’s “Wild Ones,” featuring Sia (No. 4); and Kelly Clarkson’s “Stronger (What Doesn’t Kill You)” (No. 6).

Sony/ATV placed 30 songs in the top 100, including its shares in “We Are Young,” “Starships” and “Wild Ones.” Sony’s share rose to 12.4% from 10.8% in the prior quarter and 11% in second-quarter 2011.

In fifth, Universal Music Publishing Group’s 11.3% represents its lowest share since it claimed 10% in first-quarter 2010. Its second-quarter showing is down from 13.6% in the first quarter, as well as from its 15.8% share in last year’s second quarter. During the quarter, UMPG placed 34 tracks on the list of the top 100 U.S. radio songs, including pieces of “Starships,” “Stronger (What Doesn’t Kill You)” and “Wild Ones.”

BMG Chrysalis snared a 7% market share, its third-best tally since it broke into the rankings in first-quarter 2010. Though BMG Chrysalis was up from 4.9% in second-quarter 2011, it lost ground from the prior quarter’s 8.1%, its best showings to date.

Simkins Artist Management debuts on the publishers tally based solely on the No. 9 song: Carly Rae Jepsen’s “Call Me Maybe.”

Rounding out the top 10 are peermusic at No. 8 (with 1.4%), Downtown Music Publishing at No. 9 (1.3%) and Words & Music Copyright Administration (1.2%). Peer placed three songs in the top 100, including “Glad You Came,” while Downtown had six, including Katy Perry’s “Part of Me” (No. 10). Words & Music had five songs, including Luke Bryan’s “Drunk on You.”

The second quarter’s top songwriter was Richard Adams Wiles, aka Calvin Harris. He had a co-writer share in four of the top 100 songs, including his own “Feel So Close.”

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**TOP 10 PUBLISHERS AIRPLAY CHART**

<table>
<thead>
<tr>
<th>RANK</th>
<th>PUBLISHERS</th>
<th>MARKET SHARE</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>WARNER/CHAPPELL MUSIC</td>
<td>17.1%</td>
</tr>
<tr>
<td>2</td>
<td>KOBALT MUSIC GROUP</td>
<td>16.7%</td>
</tr>
<tr>
<td>3</td>
<td>EMI MUSIC PUBLISHING</td>
<td>16.8%</td>
</tr>
<tr>
<td>4</td>
<td>SONY/ATV MUSIC PUBLISHING</td>
<td>12.4%</td>
</tr>
<tr>
<td>5</td>
<td>UNIVERSAL MUSIC PUBLISHING GROUP</td>
<td>11.3%</td>
</tr>
<tr>
<td>6</td>
<td>BMG CHRYSLIS</td>
<td>7.0%</td>
</tr>
<tr>
<td>7</td>
<td>SIMKINS ARTIST MANAGEMENT</td>
<td>2.1%</td>
</tr>
<tr>
<td>8</td>
<td>PEERMUSIC</td>
<td>1.4%</td>
</tr>
<tr>
<td>9</td>
<td>DOWNTOWN MUSIC PUBLISHING</td>
<td>1.3%</td>
</tr>
<tr>
<td>10</td>
<td>WORDS &amp; MUSIC COPYRIGHT ADMINISTRATION</td>
<td>1.2%</td>
</tr>
</tbody>
</table>

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**TOP 10 SONGWRITERS AIRPLAY CHART**

<table>
<thead>
<tr>
<th>RANK</th>
<th>SONGWRITER</th>
<th>SONGWRITER</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>RICHARD ADAM “CALVIN HARRIS” WILES</td>
<td>ADELE ADKINS</td>
</tr>
<tr>
<td>2</td>
<td>STEVEN “STEVE MAC” MCCUTCHEON</td>
<td>LUKASZ “DR. LUKE” GOTTWALD</td>
</tr>
<tr>
<td>3</td>
<td>WAYNE ANTHONY HECTOR</td>
<td>RYAN B. “ALIAS” TADDER</td>
</tr>
<tr>
<td>4</td>
<td>CARL FALK/RAMI YACOUB</td>
<td>LUIZ BONFA/WALTER “WALLY” DE BACKER</td>
</tr>
<tr>
<td>5</td>
<td>MARTIN KARL “MAX MARTIN” SANDBERG</td>
<td>BENJAMIN “BENNY BLANCO” LEVIN</td>
</tr>
</tbody>
</table>

Percentage calculations based upon the overall top 100 detecting songs from 1,534 U.S. radio stations electronically monitored by Nielsen BDS 24 hours a day, seven days per week during the period of April 1-June 30, 2012. Publishing information for musical works has been identified by the Harry Fox Agency. A “publisher” is defined as an administrator, copyright owner and/or consulting party.
While EMI was celebrating its two-year run as the top publisher and Sony/ATV was anticipating that its EMI acquisition will make it the king of the hill, Warner/Chappell and Kobalt rushed by them to Nos. 1 and 2, respectively, for the second quarter.

**QUARTER BY QUARTER**

CALVIN HARRIS had a co-writer share in four of the top 100 radio songs of the second quarter.

**TOP 10 COUNTRY PUBLISHERS AIRPLAY CHART**

<table>
<thead>
<tr>
<th>RANK</th>
<th>PUBLISHER/MUSIC ADMINISTRATION</th>
<th>MARKET SHARE</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>WARNER/CHAPPELL MUSIC</td>
<td>15.1%</td>
</tr>
<tr>
<td>2</td>
<td>SONY/ATV MUSIC PUBLISHING</td>
<td>13.6%</td>
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<tr>
<td>3</td>
<td>EMI MUSIC PUBLISHING</td>
<td>9.3%</td>
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<tr>
<td>4</td>
<td>BMG CHRYSALIS</td>
<td>9.3%</td>
</tr>
<tr>
<td>5</td>
<td>WORDS &amp; MUSIC COPYRIGHT ADMINISTRATION</td>
<td>7.6%</td>
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<tr>
<td>6</td>
<td>UNIVERSAL MUSIC PUBLISHING GROUP</td>
<td>5.1%</td>
</tr>
<tr>
<td>7</td>
<td>BIG LOUD BUCKS ADMINISTRATION</td>
<td>4.9%</td>
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<tr>
<td>8</td>
<td>CAL IV ENTERTAINMENT</td>
<td>2.9%</td>
</tr>
<tr>
<td>9</td>
<td>OLE</td>
<td>2.1%</td>
</tr>
<tr>
<td>10</td>
<td>BLACKSTONE ENTERTAINMENT/WEIMERHOUND MUSIC</td>
<td>1.9%</td>
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**TOP 10 AIRPLAY SONGS**

<table>
<thead>
<tr>
<th>RANK</th>
<th>ARTIST</th>
<th>LABEL</th>
<th>RANKING</th>
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<tbody>
<tr>
<td>1</td>
<td>&quot;SOMEBODY THAT I USED TO KNOW&quot;</td>
<td>GOTYE FEAT. KIMBRA</td>
<td>1</td>
</tr>
<tr>
<td>2</td>
<td>&quot;WE ARE YOUNG&quot;</td>
<td>FUN. FEATURING KIMBRA</td>
<td>2</td>
</tr>
<tr>
<td>3</td>
<td>&quot;GLAD YOU CAME&quot;</td>
<td>THE WANTED</td>
<td>3</td>
</tr>
<tr>
<td>4</td>
<td>&quot;WILD ONES&quot;</td>
<td>FLO RIDA</td>
<td>4</td>
</tr>
<tr>
<td>5</td>
<td>&quot;STARS&quot;</td>
<td>NICKI MINAJ</td>
<td>5</td>
</tr>
<tr>
<td>6</td>
<td>&quot;STRONGER (WHAT DOESN‘T KILL YOU)&quot;</td>
<td>KELLY CLARKSON</td>
<td>6</td>
</tr>
<tr>
<td>7</td>
<td>&quot;WHAT MAKES YOU BEAUTIFUL&quot;</td>
<td>ONE DIRECTION</td>
<td>7</td>
</tr>
<tr>
<td>8</td>
<td>&quot;PAYPHONE&quot;</td>
<td>MAROON 5</td>
<td>8</td>
</tr>
<tr>
<td>9</td>
<td>&quot;CALL ME MAYBE&quot;</td>
<td>CARLY RAE JEPSEN</td>
<td>9</td>
</tr>
<tr>
<td>10</td>
<td>&quot;PART OF ME&quot;</td>
<td>KATY PERRY</td>
<td>10</td>
</tr>
<tr>
<td></td>
<td>&quot;RUMOUR HAS IT&quot;</td>
<td>ADELE</td>
<td>11</td>
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<tr>
<td></td>
<td>&quot;DRIVE BY&quot;</td>
<td>TRAIN</td>
<td>12</td>
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<tr>
<td></td>
<td>&quot;BOYFRIEND&quot;</td>
<td>JUSTIN BIEBER</td>
<td>13</td>
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<td></td>
<td>&quot;TAKE CARE&quot;</td>
<td>DRAKE FEATURING NICKI MINAJ</td>
<td>14</td>
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<tr>
<td></td>
<td>&quot;SET FIRE TO THE RAIN&quot;</td>
<td>ADELE</td>
<td>15</td>
</tr>
<tr>
<td></td>
<td>&quot;FEEL SO CLOSE&quot;</td>
<td>CALVIN HARRIS</td>
<td>16</td>
</tr>
<tr>
<td></td>
<td>&quot;WHERE HAVE YOU BEEN&quot;</td>
<td>RIHANNA</td>
<td>17</td>
</tr>
<tr>
<td></td>
<td>&quot;DRANK IN MY CUP&quot;</td>
<td>KIRK BOETZ</td>
<td>18</td>
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<tr>
<td></td>
<td>&quot;TURN ME ON&quot;</td>
<td>DAVID GUETTA</td>
<td>19</td>
</tr>
<tr>
<td></td>
<td>&quot;BROKENHEALED&quot;</td>
<td>KARMIN</td>
<td>20</td>
</tr>
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Percentage calculations based upon the overall top 100 detecting songs from 398 U.S. country radio stations electronically monitored by Nielsen BDS 24 hours a day, seven days per week during the period of April 1 - June 30, 2012. Publisher information for musical works has been identified by the Harry Fox Agency. A “publisher” is defined as an administrator, copyright owner and/or controlling party.
From writing hits for Bruno Mars and Kelly Clarkson to being a vocal coach on “The X Factor,” songwriter CLAUDE KELLY has his eyes on long-term goals: Songs that last. And executive-producing the next Janis Joplin

BY MITCHELL PETERS

NEW YORK-BASED songwriter Claude Kelly has come a long way since landing his first song on a CD compilation for Japanese clothing line A Bathing Ape in 2002. In the last decade, he’s made a name for himself co-writing hits for Kelly Clarkson, Bruno Mars, Miley Cyrus and Fantasia. Now, Kelly says he’s finally at a place in his career where he has the luxury of choosing artist collaborations that aren’t based on the paycheck.

“I’m past the point where I’m doing things because I have to pay the bills every month,” says Kelly, who splits his time among New York, Los Angeles, Nashville and London. “Sometimes you don’t see the money right away, but the payoff for me is long term. I plan on being around for 10 more years, not just three more.”

Earlier this year, Kelly received Grammy award nods for song of the year (Bruno Mars’ “Grenade”) and best R&B song (Ledisi’s “Pieces of Me”). In addition to being a vocal coach on the U.S. version of “The X Factor” in 2011, Kelly can add executive-producer to his growing résumé. He co-executive-produced Karmin’s recent Hello EP as well as Tamia’s new album, Beautiful Surprise, due Aug. 28.

Kelly has recently written for Jessie J, Olly Mars, Karmin, John Legend and Faith Evans. He also hopes to help launch the career of New York rock vocalist Masha, whose album he’s executive-producing with Nathan Chapman.

“We’re trying to bring back female rock,” Kelly says, noting that he and Chapman are shopping Masha around for label and management deals, like real hard-core female rock in the vein of Alanis Morissette and Janis Joplin.

What have you learned from executive-producing albums?

I found I was doing that job anyway before they were willing to give me the title. I had my hand in a lot of records with Jessie J in the very beginning. And they didn’t give me credit for executive-producing, but I definitely feel like I’ve had a hand in helping shape her sound. I spend a lot of time with artists, whether I’ve been appointed that job or not. I don’t like to force things on people. I want songs to be personal. With Karmin, I spent several weeks getting to know them, because then I feel like they have songs they love and will sing for a long time. The audience can tell that the songwriter is coming from a real place and it’s not something that’s fabricated.

Songwriters and producers like Tricky Stewart, No I.D. and Ne-Yo have recently taken on executive roles at major labels. Is that something you’re interested in?

Never say never, because this game is so full of twists and turns. But right now I really enjoy the creative process, being hands-on in the studio. My fear would be that being in a building would make me lose sight of that because you have to think about deadlines, numbers and bills. But executive-producing is definitely a form of leadership. I’m in there, but not to the point where I’m a label exec. I’m not a suit.

You’re an avid user of Twitter and Tumblr. Has social media provided new opportunities for you as a songwriter?

Definitely. You get instant feedback on records. They’re honest on Twitter. They’ll tell you if they like it or don’t like it. It’s good to hear that and not the filtered version of what a music industry insider would tell you. And I’ve met a lot of cool people. I’m a music fan at heart, so I’ll tweet things. I tweeted that I really liked R&B artist Tamia. She and her people read it, we started connecting the dots, and now I’m executive-producing her album. I never would’ve met her otherwise.

Is it easier to tap into the songwriting business now than when you started?

Hell no. If I were eager, I’d be sitting in Hawaii right now. You’re only as good as your last hit in this game. As many songs as I’ve done that have been successful, it’s amazing how quickly they’re forgotten when you haven’t had a new one. There are fewer artists, so the talent pool is smaller. The good thing is that someone will always want songs and they’ll need someone to write them. If you’re good at your job, which I know I am, there’s always a slot for me.

What did you take away from your experience as a vocal coach on “The X Factor” last year?

You learn very quickly the difference between TV and radio. I was in the radio business before I did “X Factor,” trying to make songs for artists that would be No. 1 hits on radio. “X Factor” was very much about what songs would translate to people in their homes on television. It changed the way I wrote songs, because you want songs that will be hits on radio, but also classics that people want to sing along to at home, in a club, when they watch TV and movies. That’s what “X Factor” is about. You have a minute and 30 seconds to show all you’ve got. The song you sing has to be so powerful that people vote for you to stay until the next week. For me as a songwriter, I tell myself that if I’m not writing these types of songs, I’m not doing my job. I’m a better songwriter because of the show.

Whitney Houston said in an interview that in addition to being an experienced songwriter and producer, you “can sing [your] butt off.” Have you ever thought about going solo?

Singing is my first love. I don’t know if I have the same passion that I did even five years ago to be out there as a singer. I demo every song that I write, whether it’s a female or male artist song.

So I get my rocks off singing in the studio. I get asked every single day when I’m doing an album. One of these days I might just give up and do it. I might do it under an alias, but it might not be because I do love to sing. It’s something that brings me a lot of joy.
The Return Of Aaliyah
Publishing deal helps label bring the R&B singer to a new generation

BY STEVEN J. HOROWITZ

I N EARLY AUGUST, a new Aaliyah album track hit the Internet, setting off a whirlwind of speculation about a posthumous Aaliyah album. The song—“Enough Said”—featuring Drake and produced by Noah “40” Shebib—is the result of more than a year of negotiations between Aaliyah’s label, Blackground Records, and independent publisher Reservoir Media.

Last month, Blackground forged a partnership with Reservoir, bringing its 500-song catalog to the boutique company. As part of the deal, Reservoir acquired the publishing for music and albums by Aaliyah, Timbaland, Magoo, JLo, Tank and Static Major. Within a month, the companies set to work on an Aaliyah album and released “Enough Said,” which racked up almost 600,000 listens on SoundCloud in less than a week’s time. Although Aaliyah’s immediate family appeared to have distanced themselves from initial reports of a posthumous album this spring, the project is moving forward in hopes of a release later this year.

Aaliyah’s cousin Jomo Hankerson, who runs Blackground with his father, Barry Hankerson, says the label is using 16 songs and “fragments” to assemble an album of contemporary songs from the singer, who died in a plane crash in August 2001. He denies rumors that Drake will executive-produce the album, but says he’ll have a hand in the project, which will also feature production from Shebib. Aaliyah’s longtime collaborators Missy Elliot and Timbaland, who declined to comment, will also participate.

Hankerson sees the album as a way to introduce Aaliyah to a younger demographic, as well as to appease fans who crave new material.

“There’s going to be a mixture of old and new on the project, but we’re really trying to make a contemporary album that will stand up to everything that’s out right now, and that will be a worthy representation of her musical legacy,” Hankerson says. “The idea is to reintroduce her music to a new generation that maybe doesn’t understand the influence that they’re listening to in the music today. We just thought it was time.”

Reservoir, founded in 2007, adds Blackground’s archive to a catalog that includes top 40 hits from 50 Cent, Beyoncé and Madonna. For Blackground, the benefits of partnering with Reservoir were clear. In June, Reservoir became one of the first independent music publishers to strike a content management deal with YouTube called Content ID, which will allow Blackground to claim revenue from original material and covers. The deal also allows for Reservoir to administer master and sync licenses, the latter often ignored with major-label deals. Additionally, Reservoir will service catalog albums to streaming services like Spotify, as well as online retailers like iTunes and Amazon, where many Blackground releases cannot be found. “We’ve moved from distributor to distributor and it’s hurt the digital side in terms of the albums,” Hankerson says. “In the coming months, we’re going to get all of the catalog records out. They’re going to help us administrate the digital side and get the catalog records up on Spotify and iTunes. Not only for Aaliyah, but also for Timbaland and Magoo. We’re going to roll out the Blackground catalog.”

Executive VP Bell Lafarague says the opportunities in licensing Blackground’s catalog are vast. “We’ll be able to also take that and bring it to market as well. Whether that means TV, film, new covers—there are a lot of things we plan to do,” he says.

Blackground hopes to release a new Aaliyah album in the fourth quarter. The project will be executive-produced by Jomo and Barry Hankerson, though there’s a possibility of adding another production credit to the LP. In the meantime, Reservoir has been fielding requests for sampling—Dr. Dre has inquired about using Aaliyah’s “Rock the Boat” for a track—but the focus is on bringing the catalog back to life.

“Details will obviously come out as far as things develop, but we’re a publishing partner first and foremost,” Lafarague says. “We’re also here to support Blackground for whatever promotion, via online and marketing, that they do.”

‘We’re Looking To Deploy Hundreds Of Millions Of Dollars’
Startup boutique publisher run by David Renzer sees opportunity in the market for aggressive moves

BY ED CHRISTMAN

AFTER TWO YEARS WHERE A half-dozen midsize music publishing firms disappeared due to consolidation, the marketplace is abuzz with a “newwave” who’s a force to be reckoned with.

Former Universal Music Publishing Group (UMPG) chair-
man/CEO David Renzer has resurrected, backed by Saban Capital Group, a private investment firm established by Haim Saban. With a Sony Corp. of Americas-led consortium—which recently completed the acquisition of EMI Music Publishing and BMG Rights Management—seeking to buy anything that moves, the divide between big and small was starting to become a chasm, as the big got bigger and midsize firms like Bug Music, Stage Three, Chrysalis Music Publishing, Evergreen and Cherry Lane got acquired.

But now Renzer returns to the scene with a deep-pocketed backer that’s already familiar to music publishing. Saban previously owned the music used in its Saban Brands TV shows and movies like “Mighty Morphin Power Rangers,” “Teenage Mutant Ninja Turtles” and “Princess Sissi,” which it sold in 2010 to Bug (and which BMG subsequently acquired).

Renzer says the venture came together because he and Saban observed an environment changing due to “massive consolidation,” which they feel will create new opportunities. With Sony/ATV now administering EMI Music Publishing, he says, “It’s quite a challenge to manage millions of copyrights,” which inevitably means that some songwriter catalogs might feel neglected. That’s what happened when UMPG acquired BMG Music Publishing. “When the input is millions of songs, the output can only be so much,” Renzer says. “So there is going to be opportunities on a whole host of levels.”

Renzer, who has been named president of Saban Capital Group’s music ventures, hopes to build a full-service music publishing company through picking up artists and catalog searching for a new home, as well as by acquiring catalogs and other publishers.

Renzer’s move to deploy in the hundreds of millions of dollars, and we could scale up from there,” Renzer says. “We have access to sig-

ificant equity and debt, should we need it.”

What Saban ultimately invests will depend upon the kind of opportunities presented to it. Likewise, the type of company Renzer ultimately builds and what direction it follows depend on its acquisitions. Renzer describes Saban as a long-term investor in music publishing and says it is in advanced discussions on a number of potential rights acquisitions.

“We are several weeks in but moving aggressively,” he says. “We have a list of 25 different opportunities we are looking at and have non-disclosures out with a dozen companies and are already looking at a half a dozen opportunities, [as well as] at acquisitions that could also provide infrastructure solutions. We fully expect that within a few months, we will be operational with a catalog, infrastructure and a staff.”

Renzer says the venture will be “brand-based as quickly as possible,” with a full array of music from the 1940s to contemporary songs. Moreover, he says the company will focus on TV copyrights and catalogs so that it can function as a music solution for Saban Brands, which includes a host of TV programming for the CW network and other TV and film opportunities. Additionally, the music created for Saban programs and films will be managed by Renzer’s venture.

In a statement, chairman/CEO Saban said, “The formation of our music venture enables us to utilize our extensive experience in music and media rights as well as leverage our increasing activity in the creation of broadcast properties.”

While Renzer expects the West Coast-based operation to scale up selectively, he says he envisions Nashville and Latin music on the horizon for the firm, which will handle its own administration. He also says there’s potential for international expansion, thanks to the digitalization of music. Overall, he and Saban see “an opportunity to create a great boutique company.”

AUGUST 18, 2012 | www.billboard.biz | 15
TEAM 
NO DOUBT

Album Title // PUSH ANOSHOVE
Label // INTERSCOPE
Release Date // SEPT. 25
Managers // JIM GUERINOT, LISA KIDD AND LARRY TULL, REBEL WALTZ
Touring // IHEARTRA DID
Booking Agent // MITCH OKMIN, MOB AGENCY
Publicity // DENNIS DENNEHY AND CHRISTINE WOLFF, INTERSCOPE
Attorneys // BERT DEIXLER, KENDALL BRILL KLIEGER, SETH LICHTENSTEIN, HERTZ & LICHTENSTEIN
Sites // NO DOUBT.COM, FACEBOOK.COM/NODOUBT, YOUTUBE.COM/NODOUBTVEVO
Tweets // @NODOUBT

1- KEVIN. MAZUR/TCA 2012/WIREIMAGE.COM
It’s been 11 years since the band’s last album. What took so long? “We made the record of our lives,” Gwen Stefani says. “Otherwise why put something out?”

By Andrew Humph
wasn’t a scene, it was just whoever happened to be on the radio.

Cut to this late-July Thursday in 2012, when No Doubt’s first new single in nine years, “Settle Down,” has just debuted on Billboard exclusively reveals here. The four custom portraits were photographed and then rendered manually into a single “Oh Love” was released the same week as “Settle Down.”

Such are the realities for No Doubt as it prepares its first album in 11 years, Push and Shove (Intersect). Due Sept. 25, the 11-song set once again straddles the pop, rock and reggae influences and audiences that made 1995’s Tragic Kingdom an 8.2 million-selling sensation (according to Nielsen SoundScan), and also made hits out of “Hey Baby” and “Underneath It All” in the early 2000s, with 2011’s Rock Steady moving 2.8 million.

But an extended hiatus followed Rock Steady, during which singer Stefani released two successful solo albums and upped her profile as a global style icon. And as all four band members expanded their families and had eight kids among them, a new album became increasingly difficult to prioritize. Save for a 2003 greatest-hits set (The Singles 1995–2003) that sold 2.5 million copies and (produced a hit cover of Talk Talk’s “It’s My Life”) and a 2009 tour, No Doubt has been largely absent from the cultural conversation for the better part of the last decade.

Perhaps that’s why the music video for “Settle Down,” directed by longtime collaborator Sophie Muller, and the song’s subsequent performances on the Teen Choice Awards, “Fallon” and “Good Morning America” prompted signs of relief from longtime fans, who breathlessly tweeted and Facebooked variations on “Thank God they haven’t changed!” and “Has Gwen aged in the last 15 years?” Indeed, the 42-year-old Stefani barely passes for 26 when she sits down for a pair of interviews, rocking an ultra-glam leopard print pantsuit one day and a modern-day Orange County rock singer ensemble (black blazer, checker-print pants and a Specials T-shirt) for her “Fallon” taping the next.

That preservation lends itself to the music, too. Unlike 2001’s Rock Steady, a sonically expansive set that saw the band collaborating with the likes of the Neptunes, Prince and William Orbit, Push and Shove is a defiantly ’80s-referencing new wave/pop record that was produced primarily by longtime collaborator Mark “Spike” Stent (Björk). Only the title track, a collaboration with Major Lazer, could be considered any kind of response to recent pop music trends—it opens with a giant, wall-shaking dancehall beat that abruptly shifts into a dubstep-like breakdown for the chorus, with Stefani trading verses with Jamaican rapper Busy Signal. “(Just when you think it’s over) We’re on another level like we’re don’t yoga, the rage at one point.”

“We’ve never fit into any format,” Stefani says simply. “Luckily we’ve been able to fit into both [pop and rock] a little bit, though not really consciously. We’ve just managed to navigate our way in.”

Though a new album has been teased ever since Stefani finished touring behind her second solo record, The Sweet Escape, in 2007, it took No Doubt’s 2009 reunion tour to really light the creative spark. “We had writer’s block up until that point,” bassist Kanal recalls. “When we did that tour, it was the waking of the dead. Not only did we get our confidence back, on top of that it gave us the feeling of not needing to rush. All these amazing people were still coming out to see us, so we thought, ‘Let’s make the best record we can make now.’ We wouldn’t have this record if we didn’t do that tour.”

“We would’ve loved for it to come out sooner,” Stefani says, alluding to a fall 2011 release date that was scrapped so the band could fine-tune the songs, recorded between late 2009 and mid-2011. “At the same time, we realized that the people that care about us, that have given us our lives, are out there waiting for us, so what does it matter if it’s a month here or a month there as long as we make the record of our lives that we are so proud of. Otherwise, why put something out?”

Compared with the sessions for Rock Steady, which had the band shuttling from the United States to London to Jamaica to work with various producers, Push and Shove was a more local affair, recorded at studios all around Los Angeles—and often in the afternoon, so the members could be with their children during the day and record at night. And where Rock Steady produced 30 tracks that ranged from new wave rave-ups like “Lookin’ Hot” and “Gravity” to the reggae-influenced “Sparkle” and “Breakfast Club”-worthy closer “Dreaming the Same Dream.”

It wasn’t until Stefani had a night to herself while visiting with husband Gavin Rossdale’s family in London that she got enough inspiration to write “Undone,” a sweeping ballad that could reasonably be considered the closest thing the band has come to a “Don’t Speak” moment—a song that could excite rock, pop and AC radio formats and light up a thousand waving iPhones in concert.

“I really hadn’t emotionally, if we could write a slower song, Stefani says. “And we had written the chorus and a verse at Tony’s house, so I took it with me to work on while I was in Los Angeles street artist El Mac, known for his murals across Hollywood and L.A.’s Mid-City.

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“It was actually a half of a nonstop work—barely sleeping, barely doing anything but painting. It was an epic time. Owes a month-and-a-half of nonstop work—but the day and record at night. And where Rock Steady produced 30 some songs during an 18-month period, Push and Shove barely made it to 11—for a solid year, it comprised 16 rusly upbeat tracks that ranged from new wave rave-ups like “Lookin’ Hot” and “Gravity” to the reggae-influenced “Sparkle” and “Breakfast Club”-worthy closer “Dreaming the Same Dream.”

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“I really hadn’t emotionally, if we could write a slower song, Stefani says. “And we had written the chorus and a verse at Tony’s house, so I took it with me to work on while I was in
London. And I think I called you”—she points to Kanal—and said, “I think this song might be good,” and then he finished this chorus. It all happened so fast we were almost insecure about it.”

Though Stefani and Kanal led the writing process, all four members shared final say on how each of the songs ended up sounding.

“We’ve learned really well how to compromise with each other for the sake of keeping the band together,” Kanal says. “And especially for the summer, Adrian Young says, spouting his signature faux-hawk and a brightly colored mix of clashing patterns over breakfast at New York’s Mandarin Oriental hotel. “There’s times where I’m not going to be happy with 100% of everything on the record, where we’ve learned how to let go of those little things and being so idealistic.”

Kanal credits Stent with playing referee during the album’s most contentious moments, and for becoming an unofficial fifth member along the way. “He moved his family from England to L.A.—it was a real commitment on his part,” Stefani adds. “We needed that level of a leader that could wrangle us all together and would be the one we could go to behind their back and be like, ‘Make sure these guys don’t fuck it up.’ He was so good at that and making us feel confident and move forward. He gets us. He’s like family.”

Stent also lends the album a live-band feel that may have been missing from the Pro Tools-heavy parts of Rock Steady, and it makes songs like “One More Summer” and the title track beg to be played live. Though Stefani admits that “it’s going to be challenging” to agree upon set lists for the next No Doubt tour, when those dates happen is kind of up in the air, to hear her tell it. “We do want to tour—that is a goal—but there’s a lot of discussion going on about where we want to live in the moment, promote the album on the TV shows and do the videos and not let it all be on top of you. Let’s slow down a minute.”

And as the increased clout of Stefani as a solo brand begins to overlap with No Doubt again, so do branding opportunities. That relationship now has sold 56,000 copies, according to SoundScan. “With those kids, those are the impressionable years,” she says. “But when the opportunity came around to overlap with No Doubt again, so do branding opportunities. The Sound of the Life of the Mind was produced by Jay Joyce and released three full-lengths in 16 weeks, of course. First in line is Lovers, whose single “Oh Love” debuted at No. 7 on the Alternative chart. Next is All of Us (No. 10), and Full Life (19).”

Tel Aviv sound producer Pat Magnarella, who produced Rock Steady’s release, and the band’s upcoming gig at Clear Channel’s HeartRadioFestival in the first time for 2011 for a series of shoots and promotional opportunities. That relationship now carries over to No Doubt, as Kanal says helped agree pay part of the budget for the “Settle Down” video in exchange for a branding opportunity. That relationship now has sold 299,000 copies, according to SoundScan.

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Bob Dylan returns to form on new album, launches with TV tie-in

Empire, Bob Dylan's 35th studio album arriving Sept. 11 on Columbia, coincides with the 50th anniversary of his self-titled debut album that the label released in 1962. Dylan's last two sets, Modern Times and Together Through Life, hit No. 1 on the Billboard 200, with the former selling more than 1 million copies, according to Nielsen SoundScan.

The first track released from the album, "Early Roman Kings," a 12-bar blues that features David Hidalgo of Los Lobos on accordion, was used to promote the Cinemax series "Strike Back." "Scarlet Town," which is heavy on a British folk accent, will play during the end credits of the hit AMC miniseries "Boardwalk Empire." The album's centerpiece is the 14-minute title track, which has 45 verses and features David Hidalgo of Los Lobos on accordion, was used to promote the Cinemax series "Strike Back."

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G.O.O.D. To Go
Kanye West and friends set up collaboration album that’s out to control the fall

Slightly more than a year after teaming with Jay-Z for the collaborative album and statement piece Watch the Throne (with accompanying blockbuster tour), Kanye West is set to deliver a second collaborative project, this time with his own G.O.O.D. Music crew. The album, titled Cruel Summer and intended as a companion to the 30-minute film/video installation of the same name that West debuted at this year’s Cannes Film Festival, has already spawned the Billboard Hot R&B/Hip-Hop Songs chart-topper “Mercy” (featuring West, Pusha T, Big Sean and 2 Chainz) and earned West his sixth No. 1 on the tally. Second single “New God Flow” is No. 4 on R&B/Hip-Hop Digital Songs. Though details about the album have been almost entirely concealed, Cruel Summer is due Sept. 4 through G.O.O.D. Music/Def Jam and reportedly includes appearances by Frank Ocean, Jay Electronica, Marsha Ambrosius and producer Mannie Fresh, in addition to the G.O.O.D. roster.

—Erika Ramirez

10 TO WATCH

Wiz Khalifa
O.N.I.F.C.

Asap Rocky
Love.Live.AAP

Lupe Fiasco
Food & Liquor II: The Great American Rap Album Pt. 1

Kreayshawn
Somebunny Bout Kreay

Kendrick Lamar
good kid, m.A.A.d city

Cash Out
Potence

THE FUTURE

SOON TO COME

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THE FUTURE

SOON TO COME
Miguel sets up sophomore set with staggered EP

Miguel sets up sophomore set with staggered EP release that have already spawned one hit

10 TO WATCH

Mint Condition

Music & the Speed of Life

SHANGHAI ENTERTAINMENT

SOFI "1

After 20 years, this timeless band is still going strong. With its latest album, "2," the group is back on the R&B chart with lead single "Necessary," which will be supported by an unrepressed and totally creative video. "Necessary" arrives in new songs. "[Dreams] represent the truest freedom we can experience," Miguel said in label talks.

Ne-Yo

R.E.D.

MOTOWN

Ne-Yo's fourth album, "R.E.D. (which stands for "Realizing Every Dream"), marks two milestones: the formal launch of the revamped Motown and his first for the label after gold and platinum success of his Def Jam days. Leading the charge for the singer/songwriter (and now Morris Brown's VP of A&R) is first single "Let Me Love You (Until You Learn to Love Yourself)."

Angie Stone

Rich Girl

SAGARIS RHYTHM & SOUL/RAZOR & TIE

SOFI "1

Angie Stone's soulful voice powerfully underscores the keep-up-coming theme of her top 20 adult R&B hit "Do What You Gotta Do." With lyrics written for her by D'Angelo, this song wins power hits. "Do What You Gotta Do" is a taste of the upcoming album, the first single from Stone's first album under the Sagaris R&B label.

Kenny Lattimore

Back 2 Cool

SINEW 2000, KAPITAL

SOFI "1

Best-known for his perennial No. 9 hit "For You," the romantic crooner shows he's still got the chops on his first album of original material since 2003. This first release in his "Back 2 Cool" series is a taste of the album, the first single from his first album on the Sinew 2000/Kapital label.

Brandy

Two Eleven

SINGLE ISLAND, JUN."1

The release date has pushed back several times, but it looks like all systems are go for Brandy's first RCA project under the Breyon Prescott-Produced Channel. She just completed their hit single "Watch You With My Eyes," directed video for her top 30-and climbing-singleton "Toya." After appearing on the "Think Like a Man" soundtrack, Cobb will hit the road with his debut album—produced by high-energy single "In & Out." Featuring Ne-Yo.

Anita Baker

Older Forever

BLUE NOTE

SOFI "1

The eight-time Grammy winner premieres new single "Lazy" on Aug. 3. This classic-tinged pop R&B icon is back on the R&B charts with a new album, the first from her RCA project under the Breyon Prescott-Produced Channel. "Many" is the first single from her first album with the group.

Keyshia Cole

Woman to Woman

Geffen/Interscope

SOFI "1

Despite being a happily married mom, Keyshia Cole still knows how to pack a punch when it comes to heartbreak. She does just that on this project's first single, "Enough of It Love," featuring Lil Wayne. The returning R&B reality star (fall's new "Family First" series) is already in the top 15 on the Hot R&B/Hip-Hop Songs chart after only five weeks.

Kelly Rowland

THD

EPIC

SOFI "1

Kelly Rowland reunites with Lil Wayne on the chill-inducing "Do What You Gotta Do," which was supported by a Sagaris R&B failure. "I had to push back the release a few times, but it looks like all systems are go for my debut album," she said in label talks. "This is the up-to-date pop R&B sound I've been working on for the last year with Ne-Yo and other top producers."}

It Was All A 'Dream'

Miguel sets up sophomore set with staggered EP release that have already spawned one hit

MIGUEL LEFT A LASTING IMPRESSION with debut album ALL I WANT IS YOU. The 2010 project scored three top 10 hits on Billboard's Hot R&B/Hip-Hop Songs chart, including the No. 1 "Sure Thing." The album peaked at No. 9 on Billboard's Top 200 album chart. The eight-time Grammy winner's debut album, "The Element of Love," peaked at No. 10 in its first week and has sold 1.5 million downloads (according to Nielsen SoundScan). Further boosting Miguel's heat quotient: his BET Award-winning turn on Wale's No. 1 "Lotus Flower Bomb." Now the singer/songwriter is taking his sound and style to the next level with sophomore set Kaleidoscope Dream. With its minimalist approach-enhanced by a throbbing, mesmerizing beat-lead single "Adorn" will give "All I Want Is You" a run for its money. Miguel is setting up Kaleidoscope Dream with staggered EP Preview (Sept. 11), followed by the final full-length album, comprising the two EPs plus five new songs. "[Dreams] represent the truest freedom we can experience," Miguel said in label talks. "Totally unrepressed and totally creative." Kaleidoscope Dream arrives in new songs. ""Dreams"" represent the truest freedom we can experience," Miguel said in label talks. "Totally unrepressed and totally creative." Kaleidoscope Dream arrives in new songs.
It’s All Happening

Two years after its release, Ellie Goulding’s debut delvers surprise hit as she rides into sophomore set

Ellie Goulding is building the precursor to having a single in the top five of the Billboard Hot 100 but not among the tracks set to appear on her sophomore album, the album she’s ready to forge ahead with her new effort, arriving Oct. 9, whatever or not “Lights” continues its chart success. “I just hoping that it will die down a bit,” Goulding says of the hit, “so I can introduce my next song, my next adventure.”

JAMIE LILLYWHITE, KIRK SOMMER AND DAVE TAMAROFF, WILLIAM MORRIS ENDEAVOR

10 TO WATCH

Nelly Furtado
The Spirit Scars/Paradise
Atlantic, Sept. 7
After taking a Spanish-language detour with 2009’s Mi Plan, Furtado is back in the pop sound of 2009’s Revelation Parade. She’s due in the States for a July 12 concert at the House of Blues in Los Angeles. Producer Switch’s signature sound-including debut stateside for Carly Rae Jepsen’s “Call Me Maybe” and Brit pop singer’s single “Want U Back,” which has invaded the top 20-30 single of the Billboard Hot 100.

CHRIS SMITH/Management

Pink
The Truth About Love
Reprise, Sept. 11
Fresh off a best of (2012’s Greatest Hits…So Far!!!) that spawned two more top singles, as well as the album’s first single, Pink returned to The Truth About Love through a layer pop-rock anthems. Producer Greg Kurstin (Kelly Clarkson, the Shins) handled the catchy title song “Blow Me.”

ROGER BAKIS, MD
WORLDWIDE MANAGEMENT

Carly Rae Jepsen
Kiss
Sire Records/Bowery
Interscope, Sept. 11
The former U.K. “X Factor” leader has got a little taste of help leading up to the release of the album, U.S. debut and one of the songs, “Call Me Maybe” and her first solo City collaboration, “Good Time.”

JONATHAN SIMKINS

Oly Murs
In Case You Didn’t Know
Celldweller/Interscope, Sept. 18
The former U.K. “X Factor” leader has got a little taste of help leading up to the release of the album, U.S. debut and one of the songs, “Call Me Maybe” and her first solo City collaboration, “Good Time.”

JONATHAN SIMKINS

Cher Lloyd
Sticks + Stones
Polydor, Sept. 18
Selena Gomez’s debut album reached the top 5 of the Billboard 200, but Lloyd is expected to be packed with music, ABC’s “The Voice” (fall) is working on its seventh season, “The Voice” returns Sept. 10. But the show’s utility is on the rise as a new single. Brand new single is expected to be a show highlight and a new album, possibly only to a late October (“The Voice”) and a network-wide New Years (“The X Factor”). The show’s sixth season wins its seventh week, “The Voice” in its eighth. Both are expected to be shake up things from the competition. “The Voice” has been very good for its coaches when the performances showed...would it perform...and it’s music, which is expected to be packed with music.

JASON LEWIS, CREATIVE ARTISTS AGENCY

Cody Simpson
Paradise
Atlantic, Sept. 18
The 15-year-old Australian heartthrob (another from Justin Bieber manager Scooter Braun) has finally released his debut after a handful of winning singles (“YHWH,” “So Long,” “Kiss with Big Time Rush). He links up with Mark Ronson to deliver a tropical Pop single “Pumped Up Kicks.”

SCOTTER BRAUN AND MATT BRENNER
SCOITER BRAUN MANAGEMENT

Paloma Faith
Fall to Grace
Capitol, Sept. 18
After the 27-year-old singer-songwriter scored #2 on the U.K. album charts when sophomore Fast Train arrived earlier this year, Faith introduced her sound–including debut status hit “Pumped Up Kicks” — to U.S. audiences. Faith has scheduled shows in New York, Chicago, San Francisco and Washington, D.C. for September.

JAMIE DINNO
LATERAL MANAGEMENT

Mika
The Origin of Love
Universal, Sept. 18
The 95-year-old pop of London singer will release a new mix of songs from recent album on his third full-length, Honey Moon, to U.S. audiences. Faith has scheduled shows in New York, Chicago, San Francisco and Washington, D.C. for September.

JAMIE DINNO
LATERAL MANAGEMENT

Ke$ha
THRED
Kemosabe/Interscope, Sept. 18
She’s getting ready to move on from the 2013 album’s success, and Ke$hah’s new mix of songs from recent album on his third full-length, Honey Moon, to U.S. audiences. Faith has scheduled shows in New York, Chicago, San Francisco and Washington, D.C. for September.

RICHARD ISAACSON, RICHARD ISAACSON MANAGEMENT

JANET LEWIS, CREATIVE ARTISTS AGENCY

Bridget Mendler
Hello My Name Is...
Veering Records, Sept. 18
The 18-year-old star of the Disney Channel’s “Good Luck Charlie” is ready to branch outside the brand. Her debut single, the uptempo Delinets-inspired “Broken Heart” (released Aug. 7, and a handful of performances have been played for late summer

MERLOT/MB Management

THE TWILIGHT SAGA: BREAKING DAWN—PART 2

Shop/Atlantic will release the soundtrack to the fourth and final installment of “Twilight” (Summit Entertainment/Lionsgate Films), which opens Nov. 16. Details can be found at the official website, www.BreakingDawnPart2.com, or by visiting the official Facebook page for the film. The soundtrack features a mix of artists including Taylor Swift, Demi Lovato, One Direction, Justin Bieber and more. The soundtrack will be released on November 16, 2012.
Riding (Back) To The Top
Jason Aldean scores huge hit ahead of highly anticipated fifth album

JASON ALDEAN'S FORTHCOMING ALBUM IS already off to a record-setting start. Entering Billboard's Hot Country Songs list at No. 19, lead single "Take a Little Ride" marked the Georgia native's highest debut on chart history by notching the best-selling first week for a single by a male country solo act with 189,000 sold, according to Nielsen SoundScan. "Take a Little Ride" is from Aldean's fifth studio album (title and release date TBD), the follow-up to 2010's My Kinda Party, named album of the year in 2011 by the Country Music Assn. Broken Bow went five singles deep on the album with Aldean scoring four No. 1 and two No. 2 hits. On his new effort, Aldean reined in his sound to music as a solo artist with this 12-song collection, Brooks, who co-wrote nine of the album's dozen tracks, reconsidered the Eagles' Joe Walsh to lead his guitar to the title tune.

Aaron Lewis
The Road
BLASTER RECORDS, SEPT. 4
Lewis made his bow in the genre last year with the Town, Live EP, which spawned the single "Country Boy." The recordMarked his first full-length country solo set, and is currently climbing country radio with the single "Endless Summer."

Little Big Town
Tornado
CAPITOL NASHVILLE, SEPT. 4
With producer Joe Ayers (Eric Church, Cap & the Elephant), Little Big Town has been riding the charts this summer with the title song "Pontoon," which topped Billboard's Country Digital Songs chart and is No. 1 on Hot Country Songs. The group's last album, The Reason Why, debuted at No. 1 on the Hot Country Songs chart.

Kix Brooks
New to This Town
AVERS NASHVILLE, SEPT. 6
Brooks returns to Warner Bros., where he helped red-hot country music in the '90s with such hits as "Redneck Girl," "Cowboy's Tavern," and "Streets of Bakersfield." The new album features collaborations with Bech, who produced two tracks, and serves up a diverse collection of tunes that includes a revamp of the Joe and Ross Lee Mophis classic "Dim Lights, Thick Smoke" as well as the Kid Rock -inspired "Takin' It For Granted." AURORA/CHILTON/BLUEBIRD HOUSE
JONATHAN LEVINE, PARADIGM TALENT AGENCY

Dwight Yoakam
3 Years
WARNER BROS. NASHVILLE, SEPT. 11
Uf the first album of material in seven years, Yoakam returns to Warner Bros., where he helped red-hot country music in the '90s with such hits as "Cowboy's Tavern," "Streets of Bakersfield," and "Streets of Bakersfield." The new album features collaborations with Bech, who produced two tracks, and serves up a diverse collection of tunes that includes a revamp of the Joe and Ross Lee Mophis classic "Dim Lights, Thick Smoke" as well as the Kid Rock -inspired "Takin' It For Granted." AURORA/CHILTON/BLUEBIRD HOUSE
JONATHAN LEVINE, PARADIGM TALENT AGENCY

Easton Corbin
All Over the Road
NEIL HICKSON RECORDS, SEPT. 11
Corbin debuts in 2010 with a self-titled set that spawned singles "A Little More Country Than That" and "Roll With It," and his career has gained momentum through extensive touring, particularly on opening dates for Brad Paisley's tour. The new set, produced by Carson Chamberlain (Billy Currington), is in off to a strong start with lead single "-7 You're Gunh", which is No. 1 on the Hot Country Songs chart.

Jerrod Niemann
Free the Music
SEA EAGLE/KINSTON/WHITE WOLF, SEPT. 11
After achieving early success as a songwriter with cuts by Faith Brooks, Neal McCoy and James Johnson, among others, Neiman moved to the stage as a successful artist in 2010 with his chart-topping album. His new album, "Free the Music," debuts at No. 1 this week.

Janey Johnson
Livin' for a Song: A Tribute to Hank Cochran
HERBIE NYE NASHVILLE, OCT. 23
In paying tribute to Cochran's inimitable legacy, Johnson is joined by an all-star cast that includes Wille Nelson, George Strait, Emmylou Harris, Alison Krauss, Elvis Costello, Ray Price, Vince Gill and Ronnie Dunn.

Toby Keith
THD
SHRM 300, SEPT. 1
Country music's big dog follows his 2011 release, Clari-ty's Travels With an eye to go on tour next year to be one of the major fourth-quarter releases. The lead single, "I Like Girls That Drink Beer," bowed at No. 28 on the Hot Country Songs chart and is No. 5 this week.

SOON TO COME

VARIOUS ARTISTS
An All-Star Tribute to Sharon Fenn // DEEP ELEPHANTSEEDER

EUCKY COVINGTON
Good Gracious // DEEP EIGHTS/ONE

WAYLON JENNINGS
Last Recordings // DEEP EIGHTS/SUGAR RECORDS

KASIY CHAMBERS & SHANE NICHOLSON
Worried & Shaken // DEEP EIGHTS/SUGAR RECORDS

LONESTAR
Pony\(\text{\textregistered}\)/SOUTHERN // DEEP EIGHTS/STARBURST RECORDS

BILLY BAY CYRUS
Change My Mind // DEEP EIGHTS/BLUE DIAMOND MUSIC

KATHY MATTEA
Calling Me Home // DEEP EIGHTS/SUGAR RECORDS

BIG & RICH
For a Day // DEEP EIGHTS/NASHVILLE RECORDS

JAKE O'NEILL
Endless Summer // DEEP EIGHTS/NASHVILLE RECORDS
SOON TO COME

THE GASLAMP KILLER
Break In/ Break Out (SEP 18)
BRANDRETH

HOW TO DRESS WELL
Pond (SEP 18)
ACCLAIM

DILLON FRANCIS
The Solution (SEP 12)
ERROR INTER Adventure

SHAWN FOSTER GUNS
Fire Island Music (SEP 12)
FIVE SENSE MUSIC

BEACON
Free Notes (SEP 9)
EXCLAIM!

DIAMOND DINGO
Free: Democratic (SEP 1)
EXCLAIM!

CRYSTAL CASTLES
Diary Diary (SEP 10)
UNIVERSAL REPUBLIC/CASSETTE IN DUB

CONGUROCK
Goodbye Guitar (SEP 10)
ULTRA MUSIC

10 TO WATCH

Martin Solveig
Stimmung
BIG BEAT, SEP 25

MM Adams/Producers Solveig's Debut Already 
Released and Cuts Through the Back
of Masses Single "Hello," featuring Mathisa 
Surahiva from Dragonfruit. The Single 
Shots Right to No. 40 on the Billboard Hot 100, 
After appearing in commercials for Trident 
Products and more songs with Surahiva, such 
a Potential "Hello" repeat.

ROMAN FIGARE
PAUL MORRIS, AM ONLY

Calvin Harris
Euphoria
ULTRA MUSIC, KTH

The party beat for dance crossover and, 
thanks to unexpectedly mainstream hits like 
 Rihanna’s “We Found Love” and Calvin’s “Feel So 
Classy,” the full-length by David Guetta’s hit machine (though Guetta never 
-opacity) is no different. Harris comes loaded with 
expectations. The album—Harris’ first as a 
certifiable super—will feature “Feel So 
Classy,” plus “Let’s Go” with Ne-Yo and up-
coming single “We’ve Got the Love” Coming Back With

THREE SIX ZERO
WILLIAM MORRIS ENDEAVOR

Zedd
TRD

INTROGUE, DTR

Jeni/Levi’s (two favorite young producers) 
Zedd (aka Anton Zaslavski) released “Speck-
trum,” featuring vocalist Matthew Kuma, in 
early June, teasing the dance chops and pop 
sensory that the duo has delivered in the studio 
with Lady Gaga this year. His full-length will 
elude “Spectrum”—which has already sold 
20,000 downloads, according to Nielsen 
SoundScan—as collaborations with Ellie 
Goulding and the Weeknd.

THREE SIX ZERO
WILLIAM MORRIS ENDEAVOR

Major Lazer
Free the Universe
DOWNTOWN, NY

SUBLIME, STUDIO

Junior托马斯/WRONG young producer 
Zedd (aka Ant Unzal) released “Spectrum,” featur-
ing a rock bark from Gerard Way of My Chemical 
Romance and is already one of label Ultra’s first tracks to crack rock radio, 
 snagging spins on KROQ Los Angeles and KITS San Francisco. The album also features collabora-
tions with Cypress Hill and Imogen Heap, and according to Ultra president Pat-
rick Moxey, the collection reaches “new musical heights,” a characterization that 
could be translated to mean: We’ve got the visibility, now we just might finally 
have some hits.

THREE SIX ZERO
WILLIAM MORRIS ENDEAVOR

Sympho Nympho
TRD

INNOCENT, RECORD

Sublimal founder Erick Morillo will still 
be collecting royalties from his 1988 aggro-
dance blast “I Like to Move It” (thanks, 
“Madagascar” programmers), but he has 
been focusing on his international DJ Image 
—perhaps the most successful of any DJ— 
with his debut release of Sympho Nympho, 
a producer group with Morillo’s long-
time labelmate and bad boy “Cheese” 
Romerico and Jean Nucel, will feature collab-ations with artists like Douwe Bob, 
MC K 言, and more major names.

THREE SIX ZERO
WILLIAM MORRIS ENDEAVOR

Duda Life
TRD

SMUGDANCE, US

Tracklist: “Kick Out the Epic Motherfucker”— 
a pitch-shifting synthy dance—usually 
doesn’t sell 33,000 downloads. But with its ba-
soaring, psychedelic, and massive electro 
effects, this Swedish duo just might 
be on something. (Sharing Talon’s man-
amage isn’t likely to help either.)

THREE SIX ZERO
WILLIAM MORRIS ENDEAVOR

5 TIPS FROM A LATE-NIGHT-TASTEMAKER

AS MUSIC BOOKER FOR “LATE NIGHT 
With Jimmy Fallon,” Jonathan Cohen, 36, has 
a keen ear for music. Along with booking classic art-
cats, Cohen, a former Billboard online Awake 
crew member Frank Ocean, Calvin Harris, Jason Derulo, and Odd 
Future’s Frank Ocean—80s gigs. What’s new material from 
Cohen to be listening to?

NOW, NOW

1. His album Thnx/Bckwrd on Death Cab for 
September 20. Chris Walla is a band 
label. 12 members of the former band 
the tour, the music feels to 
be an idea in delicious chocolate cake that 
the world with Max. They’re still evolving as 
a live band, but a recent string opening for 
has put them in bigger 

KENDRICK LAMAR

2. I can’t wait to hear on Dr. Dre pro-
duced debut album. He and Frank 
Foxas are some of the most interesting urban 
artists I’ve encountered in a long time.

PINBACK

3. One of the most reliable and under-
rated acts in indie rock, mostly

DIIV

4. I’m really enjoying their debut album, 
Dellon, which wins a pretty strong 
constantly on my ears. 

ELLI GOLDBLATT

5. I’d like to see in concert: Ellin Jovine’s 
“Your Song,” but I’m really into 
her most recent album. 

FALL PREVIEW: DANCE

AUGUST 18, 2012 | www.billboard.biz | 23
All World
Alejandro Sanz looks to build on a series of high-profile releases and a new deal with UMLE to expand his reach

A
fter a lifetime on Warner Music, Spanish superstar Alejandro Sanz signed last year to Universal Music Latin Entertainment in a multiyear deal that includes such revenue streams as touring and sponsorships. In turn, UMLE is putting all its guns behind La Musica No Se Toca, a release slated for September/October that Sanz describes as “symphonic pop. Comprising all original recordings, the album, produced by Julio Reyes Copello (Jennifer Lopez, Ricky Martin, Marc Anthony), includes highly melodic tracks set to complex, sometimes lush arrangements. First single “No Me Compares” has been rising slowly up Billboard’s Hot Latin Songs chart but has already reached No. 1 in much of Latin America and Spain, where Sanz is the country’s top-selling act. Sanz’s album release will come in tandem with the launch of his world tour, beginning at Mexico’s Foro Sol Stadium in October. Fresh from a stint as a judge on “The Voice Mexico” and from recording a duet with Tony Bennett for the latter’s Duets II (the only Latin album included), awareness of Sanz at an international level is at an all-time high. He has 6.7 million Twitter followers and 2 million Facebook likes. —Leila Cobo

Daddy Yankee
Prestige
EL CARTEL RECORDS/WI, SEP. 1
Yankee goes to market with an album that has already reached No. 1 on Billboard’s Hot Latin Songs chart and yielded two number-one hits (Veracruz, Zumbi). He continues to tour the United States and Europe in anticipation of the release.

Robi Draco Rosa
Dreco Vida
SUNY MUSIC/LATINA, OCT. 8
Rosa returns to recording after battling cancer with an album of some of the biggest Latin-pop hitmakers of all time (Arabia, Ricky Martin, Juanes, Marc Anthony, Juan Luis Guerra). Album features include new single “Desde Mi Casa,” produced by Alejandro Sanz. First single “Pensativo,” featuring Manu, goes to radio in September.

Tommy Torres
Vivo Duets
DIAMOND RECORDS/LATINA, OCT. 15
The singer/songwriter/producer already turns to his own material after delivering albums for Emilio Navaira and Jesse & Joy. Cantor, acoustic songs like “Que No Te Mueras” and “El Día” have already made an impact thanks to teamwork campaigns.

Tony Bennett
Viva Duets
WARNER MUSIC, OCT. 27
The first installment of Bennett’s Duets project pairs him with major Latin acts covering some of his classics in Spanish, English and Portuguese. Guest stars include Marc Anthony, Dayanara, Thalia, Juan Luis Guerra, Gloria Estefan and Roberto Carlos.

Larry Hernandez
Capas De Tela, La Noche
OSMEX/WI, SEP. 4
The young corrido star releases two albums simultaneously—one devoted to corridos, another to barnadas corridas. It is an interesting side project reaching all spectrums of Hernandez’s fan base.

Café Tacvba
El Objeto Anodo
ALADDIN/DISCO UNIVERSAL, SEP. 11
The Mexican alternative group’s first recording in four years features a mix of Britpop arrangements and was recorded in front of fans in its native four countries. The release follows a 12-date U.S. tour. hea.

Frankie J
DIA
UNIVERSAL MUSIC/LATINA, OCT. 8
As lead singer of the Kumbia Kings, and later a solo named Azulejos, Frankie J turned mainstream and Latin charts. Frankie is one of few Latin artists who have successfully reached both cultures. After several years of the radio bounces from a bilingual album, bolstered by a opening spot on the Enrique Iglesias/Jennifer Lopez tour.

Tierra Cali
FIBD
JOKES/NOVEMBER
The leading group with the last-paced tempo comes out with a regional Mexican release and an album of all-original material, written and produced by lead singer Hector Plancarte. First single “Solo Queria Tener Sexo” is a collaboration with Guadalupe deza. Salsa.

Tito “El Bambino”
Diaselco
KEMUSIC, NOV. 11
The Puerto Rican singer continues to evolve his popular sound as he signs a single “DameLa Dida,” which climbing the charts. The CD/DVD will include videos of all the tracks on the set, and a roster of giant artists will be announced incoming weeks.

TSO THINGS TO WATCH AT RETAIL

1
LOSS-LEADER DISCOUNTING ON BLACK FRIDAY
When brick-and-mortar merchants use their music inventory as a Black Friday loss leader, as Best Buy and Circuit City have occasionally done, the results usually suggest aggressive pricing for the holiday selling season, leading to potentially profitless New Year’s. The concern is merchants selling sitewide. The gap in price between Google and Amazon can be a tightening in the pricing of similar titles. This year’s Cyber Monday could see an escalation of those tactics.

2
REALTIME RETAIL DURING HOLIDAY
Throughout the last decade, the music industry began to realize that promoting its products in sales brochures online is a better use of time and money than running radio and TV ads. Sales from traditional retail sales are the best strategy to drive online sales, and as online sales grow, the brick-and-mortar retailer will be able to use their music inventory as a Black Friday loss leader.

3
STRENGTH OF CHRISTMAS AND HOLIDAY ALBUM SALES
When the holiday release schedule is long and filled with strong releases due to robust holiday sales, it usually delivers the best sales results to the industry. If there are two Christmas albums by superstar artists in the same year, that can be a sign that the industry is doing well. Jason Aldean’s Troubadour, Taylor Swift’s Christmas Album, and George Strait’s Christmas With the Strangers are recent examples.

4
THE 4 MILLION SALES WEEK
Industry prognoesticators watch sales in September and October to help forecast weekly album sales expectations in the coming year. Sales that show the 4 million unit-per-week mark in 2012 dipped in last three or four months of the year with several 2 million sales weeks and even fewer in 2008, weekly album sales are strong in the 1 million range more often than not. The trend continues with the loss leader on the 2013 Billboard Hot 100 chart.

5
PEAKS INTO THE FIRST-QUARTER RELEASE SCHEDULE
Looking to capitalize on the holiday season, labels are sneaking releases to the quarter to maximize returns. Merchants closely watch the first quarter to see if anything gets bumped into the new year, when monuments are usually less than average but nothing to tell.

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SOON TO COME

JUAN GABRIEL
Celebrando (9/7)
FONOVISA, BSO

LOCOS POR JUANA
Sameo de No (9/29)
LA JUNIA, MUSCITE

JUAN MAGAN
The King of Blues (9/29)
BSO

BELINDA
Cumbia de mi (9/29)
EMI

YUKIMAXEYAN
Los Sueños de 2012 (9/27)
SONY MUSIC/LATINA

EL DASA
JFDI (9/30) (FONOVISA, BSO)

RICARDO MONTANER
Power Guy (9/30) (KING & MAXIMAN)
SONY MUSIC/LATINA

LOS CUATRES DE SINALOA
FERO/9TH (9/30)
SONY MUSIC/LATINA

THAILIA
FIP 9 (9/30) (KING & MAXIMAN)
SONY MUSIC/LATINA

LOS TIGRES DEL NORTE
FIBD (9/30) BSO

ROSALAGARRIQUE, ROSALAGARRIQUE MANAGEMENT
On Her Own Again
Cat Power returns with her first project of original material since 2006

The latest release by the singer-songwriter has the highest-charting album of her career with The Greatest (No. 34 on the Billboard 200), Chan Marshall—better known as Cat Power—returns with a new collection of original songs that she wrote, performed, and produced herself. In news that should surprise no one, the new Cat Power album isn’t much like the old one. Rather, on Sun, due Sept. 4 from Matador, one of indie music’s most mercurial and mystifying auteurs shifts gears with a progressive and singular style into a new whole that sounds as if it was recorded by a different person.

—Reggie Ugwu

SOON TO COME

Aimee Mann
Charmer (SuperEgo Records, Sept. 18)
An alt-rock heroine returns with her first album since 2008’s well-received @#%r! Smilers, a Billboard 200 personal best at No. 32. Charmer, Mann’s eighth album, which is to be released by her own SuperEgo Records, explores the artist’s always-pure intentions of people who are charming.

—Michael Haisman

High Road Touring

Grizzly Bear
Shields (Warp Records, Sept. 1)
British electro-rock act the xx has steadily built a stateside fanbase through constant touring, TV syncs, and favorable press coverage since the release of its 2009 self-titled debut. The set peaked at No. 92 on the Billboard 200 and has sold 216,000 copies, according to Nielsen SoundScan. Leading up to its sophomore album, Coexist, the xx appeared at Billboard’s Social 50 chart at No. 27 after a surge of online activity resulting from its latest single performance of new single “Angels” on “Conan.”

—Caius Pawson

Young Turks

Sun Airway
Soft Pall (Young Turks, Oct. 2)
The new album by Philadelphia-based bliss pop architect Sun Airway builds on the shimmering soundscapes and open-hearted songwriting of his well-received 2010 debut, Nurture of Exploded Crystal Chandeliers. For the new effort, the band teamed with producer Adam Bederman to build on its faster-paced style.

—Drew Scully, daughter’s advisory

Daniel Traic, the windish agency

Benjamin Gibbard
Former Lives (Matador, Oct. 11)
The Death Cab for Cutie frontman goes it alone on a debut solo album bearing his given name. Gibbard returned to Death Cab’s Cult Records for the project, which features unreleased and songs that span his entire career.

—Zeitgeist Management

They Many, the windish agency

Chelsea Wolfe
Unknown Rooms (Polyvinyl, Nov. 5)
The doe-eyed chanteuse strips things down on her third album in as many years, an all-acoustic effort produced and recorded in her native California.

—Cathy Yellow

Lisa O’Hara, high road touring

Mumford & Sons
Babel (Glassnote, Sept. 18)
The British folk-rockers look to make lightning strike twice with the follow-up to 2009’s well-received Sigh No More, which peaked at No. 2 in the Billboard 200 on its way to selling 2.4 million copies, according to SoundScan. On Babel, the Grammy Award-nominated quartet reunites with producer Mark Ronson (Arctic Monkeys) to build on from an established acoustic template, as evidenced by barstool frenzy first single “I Will Wait.”

—Laura Taylor, everybody’s

Adam Young, the windish agency

The xx
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Rock Of Ages
Third Day teams with producer Brendan O'Brien for 12th studio release

For Miracle, the follow-up to its hit 2010 effort, Move (No. 9 on the Billboard 200, No. 1 on Top Christian Albums), Third Day teamed with producer Brendan O'Brien (Pearl Jam, Bruce Springsteen, AC/DC) to craft an album anchored in the substantive lyrics fans have come to expect of the Grammy Award-winning band while expanding its sound. “To have something new to say and to say it in a different way is really exciting,” Third Day lead vocalist Mac Powell says. “It’s invigorated us as a band.” Since debuting in 1996 with its self-titled album, the Georgia-based rockers (Powell, Mark Lee, Tai Anderson and David Curry) have won four Grammys and 24 Gospel Music Assn. Dove Awards, and become a mainstay on Christian radio. The band will preview Miracle with lead single “I Need a Miracle,” a song Powell penned after a couple told them their son was about to commit suicide and changed his mind when he turned on the radio and heard Third Day’s “Cry Out to Jesus.” “I’m super proud of it,” O’Brien says of the new album, the band’s 12th studio release. “It’s very inviting. It brings people in. It’s saying, ‘Come along and hear what we have to say.’ It really moves me.” Miracle arrives Nov. 6 on Essential Records.

Christmas In October
Rod Stewart, others out to follow Buble’s success

It’s a tradition that’s as sure as the holiday shopping season: the slate of Christmas albums that arrive in October. Last year, Michael Buble scored a big hit with his holiday collection Christmas (Reprise), released Oct. 29, loved during the short sales season. It tracked up to No. 4, never sold out before it became the second-highest-selling album of the year (behind Adele’s 21), according to Nielsen SoundScan. The success of Christmas, buoyed by a highly visible campaign that included an NBC TV special, and the project’s first place among “ des Geschenke” on Germany’s Amazon, imprinted Buble's presence firmly on the charts. This year, the project will follow with a Second Christmas: A Very Special Christmas (which also features Buble, as well as Reba McEntire, Il Divo, The Corrs, and Susan Boyle). For the第二批 (2012’s million-seller), he set a high bar for another blockbuster holiday release in 2012. But there won’t be a shortage of artists trying to match those soaring sales.

Christmas from 3DO’s Jeff Koons, who designed his first Christmas album, Merry Christmas Baby, on Nov. 30. The project will feature Stewart’s initial release through his new label, Universal Music Group, and its star-studded cast of Bob Dylan, OneRepublic, Shawn Mendes, and Jake Owen. Stewart’s annual holiday special, “The Price” (which also features Buble, as well as John Bon Jovi and Lady Gaga), will air Dec. 2 on Warner Bros., and the second album from “America’s Got Talent” winner Scotty McCreery will be out by the end of November.

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Four X Four
Collector’s editions and boxed sets arrive just in time for holiday

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Green Day
The Studio Albums 1990-2009
BRP RECORDS, SEP. 14
Before Green Day heads into a full-length collection of three albums of new material, the band’s first Christmas album arrives Oct. 16. Released on saw; four discs, it features nine singles (from an II-song collection of demos, B-sides, live cuts, and a remastered version of the original album based on master tapes “restored during the recent move from Virgin Records to Universal Music Catalogue in January 2012,” according to information posted on GreenDay.com, among other materials.

Michael Jackson
Bad & 5
EMI/CAPITOL, SEP. 24
Five Billboard Hot 100 No. 1, nine singles (from an II-song set) overall—Michael Jackson’s Bad and Thriller are two of the most iconic albums of all time. In October, EMI, the label that released Bad and Thriller, will release a four-disc boxed set of both albums, including an hour of fan footage shot at two of the shows, plus a CD/DVD collection of demos, B-sides, live cuts, and a remastered version of the original album based on master tapes “restored during the recent move from Virgin Records to Universal Music Catalogue in January 2012,” according to information posted on GreenDay.com, among other materials.

Elvis Presley
Prison From Another Planet
REPRISE, SEP. 25
Recordings of two Elvis’ hit twenties shows at Madison Square Garden, including an hour’s run of footage shot at two of the shows, resonate in time for the 35th anniversary of the King of Rock and Roll’s 30th anniversary of the show themselves in his very own CD/or DVD box set. The set also includes the four-disc set accompanying the CD/or DVD box set, as well as a CD/or DVD box set of his most iconic live recordings in a box set, as well as a CD/or DVD box set of his most iconic live recordings in a box set.
Japanese fans couldn’t get enough of Lady Gaga. During the American superstar’s Born This Way tour of Japan, Gaga played the Saitama Super Arena in May and sold out one show. Then another. Then another. In all, Gaga moved 96,550 tickets for the three-night Saitama stand, grossing $18.3 million, according to Billboard Boxscore. The shows were promoted by Live Nation Japan, a new entity combining the clout of Japan’s Creativeman Productions and Live Nation, whose global touring arm is working with Gaga worldwide.

In recent years, recorded-music sales for international artists in Japan have slipped. The Recording Industry Assn. of Japan reports that in 2009 international repertoire accounted for just a 22% market share of recorded-music shipments, and in 2010 that figure slipped to 18% and remained there in 2011. For the first half of 2012, the market share slipped further to 16%, according to the RIAJ.

But here in the world’s second-largest music market, touring is a solid source of revenue for international acts. And that doesn’t just mean Western superstars. Fans are also eager to see their favorite K-pop stars onstage in Japan. Ticket PIA, operating since 1984 and moving approximately 62 million tickets per year, is the largest ticket agency in Japan with about a 50% share of the market.

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“Billboard Live,” high-end live music restaurant located in metropolitan Tokyo and Osaka, Japan celebrates its 5th Anniversary this summer.

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“Billboard Live,” high-end live music restaurant located in metropolitan Tokyo and Osaka, Japan celebrates its 5th Anniversary this summer.

Billboard Japan’s official website offers international charts, entertainment news translated into Japanese and original special contents. Our website attracts many fans of international music. The Billboard Japan Charts are receiving much attention as reliable and accurate new standards for musical hits in Japan.

**Chart Line-up**
- Billboard Japan Hot 100
- Billboard Japan Top Albums
- Billboard Japan Hot Airplay

**Billboard CLASSICS**
Recitals by leading female players in the current classical music scene. The expressiveness and polished techniques of these divas indulge audience members intellectually and emotionally.

**Billboard CONFERENCE**
Themed as a session between music and miscellaneous fields, a conference full of entertainment with performances and audience engaging discussions.

**TV PROGRAM**
“Live at Billboard Live TOKYO”
Fuji Television NEXT, part of the premium channels of Fuji Television Network, Inc., broadcasts “Live at Billboard Live TOKYO,” a program comprised of live performances by top artists around the globe at Billboard Live in Hivision/5.1ch format.
Hanshin Contents Link Corporation engages in the Billboard-affiliated businesses and serves as a total business enterprise for the entertainment industry.

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**Broadcast, mobile website and others**
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**Sales promotion & planning**
Development of sales promotion and planning utilizing Hanshin Tigers’ logo, members and team mascots.

**Advertisement agency**
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**Billboard x dwango**
In cooperation with dwango, this mobile website provides the latest weekly charts and ringtone downloads of your favorite artists. It is also known for premiering the Billboard US Charts in Japan and is steadily increasing its membership.

**Billboard Records & Merchandise**
Management of Billboard branded music label and production, sales and licensing of Billboard branded merchandise.

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URL: http://www.hcl-c.com
at the heart of music,
there is always a song...
gest the live music market may shrink (the country is aging at a fast pace), Lazonby sees big opportunities in live promotion.

"Yes is bringing upwards of 40 international artists a year into the market," he says. "However, Hostess is still represented this year by some 20 or so artists between Fuji and Summer Sonic, so I'd say the opportunities are increasing."

Hostess' efforts are feeding into what's becoming more the norm for international acts. Ticket PIA's Murakami notes that while fewer mega-shows by international superstars are being held at the Tokyo Dome or other 40,000- to 50,000-seat venues, medium-scale performance spaces are hosting more international acts. "The new model is Western artists playing at club-like or other intermediate-sized venues," he says. While 2,000- to 5,000-seat shows may be a step down for the artists that Ticket PIA generally services, a circuit for smaller-sized shows for international acts has been growing during the past few years, fueled by indie labels. Among the newer venues for international acts is the Billboard Live chain, with venues in Tokyo and Osaka, run by Hanshin Contents Link under an agreement with Billboard parent Prometheus Global Media. Acts booked in recent months include Bobby Womack, James Morrison, Sergio Mendes and Bootsy Collins. "We are one of the only venues in Japan where you can see such a wide variety of international and domestic artists," Billboard Live Tokyo marketing manager Seiji Isozaki says.

Doug Altopp, president of Kamakura-based Buffalo Records, a blues and American roots music label, notes that the downturn in CD sales has increased the importance of touring. "While I'm going to continue to selectively release CDs," he says, "I'm only going to do so with bands that I have a good chance of bringing to Japan, either at a festival or on tour."

Altopp notes that Keiji Matsumoto, owner of Cafe Gouter, a smaller cafe venue in Kamakura, is one of many who have started their own network to bring over bands from abroad. "Matsumoto started contacting other cafes and small venues throughout the country," Altopp says, "and now there is a loose network of smaller venues that helps get blues, roots and similar-type artists to tour Japan." Many indie labels are trying similar approaches. Taichi Inoue is president of Fujisawa-based Surf Rock International, an imprint dedicated to that American brand of laid-back guitar rock.

Inoue explains that previously, promoters touring international acts would only focus on metropolises in Japan, but when he was recently promoting Donavon Frankenreiter he took a different approach. "Because of [Frankenreiter's] strong star presence in the surf industry and communities in Japan, I booked gigs where there is surf culture, such as Miyazaki, Okinawa, Wakayama and the like," Inoue says, adding that the change in approach paid off. "We sold out all six shows, and I asked me why he has never come to these places in his eight years of career in Japan. My strategy was, instead of having people travel to big cities for concerts, we go to them. The same methods have been applied with other artists of ours and they seem to work well."

Shin Fukuzumi, an A&R rep at the influential and high-profile Tokyo-based indie P-Vine Records, offers more insight into this strategy: "Japan is a market that is divided into genres and styles that people like. If you can tap into that, you can take advantage of people's enthusiasm." P-Vine would have a perfect view of this, as the catalog of the 36-year-old label encompasses blues, jazz, Latin, alternative, J-pop, funk and punk. Fukuzumi also believes that the live market for international acts is on the upswing. "Opportunities to put our resources into touring have increased over the last five to six years."
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THE DARKNESS will open for Lady Gaga in Europe and South America.

BACK FROM ‘HELL’

U.K. glam-rock outfit the Darkness reunites, scores ad campaign heading into first album in five years

The world needs the Darkness," declares Justin Hawkins, the group's mustachioed guitarist and falsetto-voiced singer, "whether it knows it or not."

As with most things concerning the Darkness—the ludicrously attired U.K. rock band that rose to fame with its 2003 debut, Permission to Land (Atlantic), before imploding in 2006—it’s hard to know if Hawkins is being serious or tongue-in-cheek. Less open to interpretation is the Darkness' characteristically colorful return, which began in June 2011 with a series of U.K. warm-up shows ahead of the band’s appearance at England’s Download Festival. True to form, the well-received comeback show featured Hawkins unveiling his latest stage costume: a Gothic striped catsuit that the 37-year-old singer describes as a mix of Louis XVI and Beetlejuice. "I wanted it to look like I’ve been dug up after being dead for five years, which is essentially what’s happened here," he says with a smile.

Formed in 2000 in the British coastal town of Lowestoft, the Darkness—which includes Hawkins’ younger brother Dan on guitar, bassist Frankie Poullain and drummer Ed Graham—sold more than 3 million copies worldwide of Permission to Land (Atlantic), before imploding in 2006. Five years passed before the four members once again shared a stage. In the interim period, Hawkins embarked on several solo projects and wrote for other acts, including Meat Loaf, Adam Lambert, Def Leppard and Foy Shazam. Meanwhile, Dan Hawkins, Poullain and Graham’s replacement Richie Edwards regrouped as the Darkness’ characteristically colorful return, which began in June 2011 with a series of U.K. warm-up shows ahead of the band’s appearance at England’s Download Festival. True to form, the well-received comeback show featured Hawkins unveiling his latest stage costume: a Gothic striped catsuit that the 37-year-old singer describes as a mix of Louis XVI and Beetlejuice. "I wanted it to look like I’ve been dug up after being dead for five years, which is essentially what’s happened here," he says with a smile.

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Set to be released internationally Aug. 20 on PIAS and a day later stateside on Wind-up Records, the record, much like the band’s debut, was recorded in a variety of U.K. studios between touring commitments, allowing the band to road-test material. The result is a triumphant feel-good rock album bursting with soaring guitar riffs; catchy, anthemic choruses; and an over-the-top cover of Radiohead’s “Street Spirit.”

“If you take the first two albums, reduce them both to the best 11 songs, and then make it sound better, that’s what you’ve got,” Hawkins says of Hot Cakes.

The singer’s cameo appearance in a Samsung Super Bowl XLVII commercial, in which he performed the band’s biggest U.S. hit, “I Believe in a Thing Called Love” (647,000 sold, according to SoundScan), provided Wind-up with a strong platform to build on when reintroducing the band in the United States, label president/CEO Edward Vetri says. A U.S. tour bookended the ad spot, while the first stage of a viral campaign began May 30 with the online premiere of a lyric video for the Hot Cakes track "Every Inch of You." A humorously infantile comedy sketch for the Funny or Die website followed, backed by the video for first single "Everybody Have a Good Time."

To kick-start radio promotion, "Everybody" was serviced to various rock formats. A key component of the international campaign starts Aug. 14 when the Darkness begins supporting Lady Gaga on the European and South American legs of her Born This Way Ball tour. U.S. dates are scheduled for early next year, with Wind-up’s Alan Galbraith anticipating a two-year campaign and “a gold-selling record” in the States. "The sky is the limit," he adds.

Hawkins also considers North America untapped prime territory for the Darkness. “We’ve hardly started business there,” he says, promising “several more future albums,” only one of which will be a “self-indulgent, cocaine-cloud” type of record. “That will come second to last,” he says, tongue once again firmly in cheek.
Multiple Mariah

Carey's manager outlines push for diva's 14th album, including three versions of first single

With latest single "Triumphant (Get 'Em)," Mariah Carey is offering something for everyone. During a Def Jam conference call with media on Aug. 2, the singer debuted a hip-hop version of the track featuring Rick Ross and Meek Mill, while simultaneously releasing a "vintage throwback remix" and "pulse club mix" on her website, MariahCarey.com.

Previewing the multiple versions of the single—co-written and co-produced by Carey, Jermaine Dupri and Bryan-Michael Cox—reveals the diversity of musical genres expected on her unsinkable 14th album, tentatively due in March 2013. According to Carey manager Randy Jackson, releasing the three different versions of "Triumphant" speaks to her ability to cater to multiple audiences and radio formats.

"The vintage throwback mix will remind fans of remixes she did years ago, and she's had a lot. Billboard No. 1 dance hits as well," Jackson says. "She went in and re-sang the vocals, knowing that the two verses on this first version of this single with Meek and Ross were going to be hip-hop verses where people were rapping. We wanted to have something for all of her fans."

The radio attack plan is multipronged as well. The single has been released on YouTube in streaming format, having racked up almost 500,000 views since it was uploaded earlier this month. Island Def Jam plans to service the hip-hop version to R&B/hip-hop radio on Aug. 13, and is mapping out strategies to deliver other versions across dance formats.

Releasing three versions has played to Carey's benefit. Some fans criticized the fact that Ross and Mill overshadow the singer on her own song and gravitated toward the club-goured mixes.

"Most people probably don't understand this, but you always play to what's best for the song," Jackson says. "You don't go in and say, 'Wait a minute, I know they're rapping on these verses, but I need to be singing on these verses. Me, me, me.' It just turns out that way."

For Carey, enlisting rappers for a single is nothing new. Since the onset of her career, she's collaborated with Jay-Z, O'F Dirty Bastard and Busta Rhymes, adding hip-hop flavor to pop-leaning tracks. The choice to release three versions of "Triumphant" mirrors a similar strategy used for 2009 single "Obsessed," for which she shot two music videos: a solo edit and a remix featuring Gucci Mane. The original version of the cut peaked at No. 7 on the Billboard Hot 100, while the club remix later topped the Dance Club Songs chart, scoring a hit across formats.

"Her idea with all her music is to get it out to her fans, and hopefully lift everyone's spirits a little bit," says Jackson, who notes that "Triumphant" was inspired by Carey's husband, Nick Cannon, and his struggle with kidney failure earlier this year. "It's really about having it succeed, and people are hearing it."

In anticipation of the single's release, Carey has already shot a video directed by Cannon and set for release in the forthcoming weeks. She has a "big performance planned soon for television," and will appear in director Lee Daniels' upcoming film, "The Butler." Of course, she also recently cut a deal to serve as a judge on "American Idol" that's rumored to be worth $15 million. During the next few months, however, Jackson insists that completing the album is her main focus.

"The album is going to be one of the great Mariah Carey albums," he says, "with a lot of stuff that you've come to love about her over the years."
Best Days Still Ahead

Mentored by Tyler Perry and Kirk Franklin, actress/singer Tamela Mann proves a double-threat.

With a hit single now nearing the top of Billboard’s Gospel Songs chart and a new album, Best Days, due Aug. 14, actress Tamela Mann is watching her singing career shift onto higher ground.

“It is my passion to put out music that gives people hope and encouragement, even in their darkest hour,” Mann says, adding that her gospel song “Take Me to the King” speaks to those struggling and empowers them to stay faithful. Created with the blessings of contemporary Christian superstar Kirk Franklin, who wrote and produced the track, Mann’s single is No. 2 on Gospel Songs.

Mann is best-known for her role on TBS’ “Meet the Browns,” and also has a lengthy resume onstage and in films, including the new remake of the 1965 movie “Sparkle,” in which she portrayed the best friend of the picture’s movie “Sparkle,” in which she portrayed the best friend of the picture’s lead, Brandy Norwood. She began singing in church as a child, and, once she got out of high school, was soon recruited by Franklin to join his pioneering gospel group, the Family.

“Kirk really knows how to pull the honesty, sensitivity and musicality out of a song in the studio, so it was very easy for us to collaborate,” Mann says. At the same time her singing career was on the ascent, her acting career took off, with numerous appearances in all forms ofmedia. Perhaps most notable has been the recurring role of Cora Simmons in Tyler Perry’s films and plays, including “Diary of a Mad Black Woman,” “Madea Goes to Jail” and last year’s “Madea’s Big Happy Family.”

“My acting and music careers have benefited from each other,” says Mann, whose previous album, the Master Plan, won the 2011 Dove Award for traditional gospel album of the year, as well as an NAACP Image Award.

“I’ve been doing both for so many years—shifting back and forth between music and acting—is very natural to me, and it has been very fulfilling,” Mann says.

Best Days will be released through TillyMann Music Group and distributed by Central South Distribution. Mann will support the album with in-store appearances during street week in New York, Dallas, Philadelphia and Richmond, Va. She’s also booked to appear on several TV and radio programs, including BET’s “Lift Every Voice,” “Bobby Jones Gospel,” “Gospel Today” and various radio shows on SiriusXM.

The album includes the stirring worship anthem “All to Thee” as well as the nostalgic “Back in the Day Praise,” a remembrance of tent revivals that Mann enjoyed attending as the youngest of 14 children. However, the track driving interest in the album is “Take Me to the King.”

“The song resonates with where people are at today,” says Mann’s husband, David Mann, an actor and comic who also heads TillyMann Music Group. “It’s a great track, the lyrics really connect with folks, and radio has been extremely supportive. There’s been on the road for months promoting the CD, and will continue to do so throughout the year.”

He also points to the importance of brick-and-mortar religious retailers, which continue to promote physical CDs aggressively while much of the overall music business has moved to digital. (The Family Christian chain, for example, has nearly 300 U.S. stores carrying an array of gospel music along with religious pop, rock and rap albums.)

“We have great partners at retail,” David Mann says, “and Best Days will be well-positioned throughout the year in stores.”

Gospel singer TAMELA MANN has appeared in Tyler Perry’s films and TBS program “Meet the Browns.”

Fifty Shades of Classical (which is no longer available online) shot straight to No. 1 on the iTunes classical chart, drawing James’ attention. “She noticed that it was doing well and reached out to us,” Ong says. “We suggested making an official album featuring her credited—Music selected by—on the album cover. She was thrilled with the idea.”

EMI is planning such nontraditional marketing as a lyric video for YouTube built around passages from the book and matched to the instrumental music, as well as a “playroom box,” modeled after the one in the books, sent to key members of the press, along with the music. There’s also talk of an album launch event next month in New York, where James is on her book tour.

Ong says that while the current focus is on this release, additional installments are possible. “I’m just focused on making this a big success right now, but I would love for that opportunity.”

—Terri Mason

There’s no film version yet, but “50 Shades of Grey”—the S&M romance trilogy that has titillated the nation, and is Nos. 1, 2 and 3 on the New York Times Best Seller list—is getting a soundtrack.

Fifty Shades of Grey: The Classical Album (EMI Classics) will be released digitally on Aug. 21, with pre-sales shooting the album to the top of the iTunes Classic Albums (No. 1) and Classical Albums (No. 1) charts in July, sparking Ong and EMI’s curiosity.

“Lakmé” and Pachelbel’s “Canon in D” are among EMI’s best-selling Classical Music Ever series, which packages well-known fare like “Flower Duet” from opera “Spem in Alium,” a 16th-century, 40-voice choral piece by Thomas Tallis. This piece, mentioned in a particularly graphic scene in the first book, flew to the top of the U.K. classical charts in July, sparking Ong and EMI’s curiosity.

Ong and EMI responded to the success of “Spem in Alium” with Fifty Shades of Classical, an “unofficial” digital-only compilation, released as part of EMI’s Greatest Classical Music Ever series, which packages multiple tracks under a theme, available on iTunes and Amazon for 99 cents.

The album is a collection of works mentioned by name in the books and on James’ website as inspiration for her writing. They range from well-known fare like “Flower Duet” from opera “Lakmé” and Pachelbel’s “Canon in D” to more obscure works like “Spem in Alium,” a 16th-century, 40-voice choral piece by Thomas Tallis. This piece, mentioned in a particularly graphic scene in the first book, flew to the top of the U.K. classical charts in July, sparking Ong and EMI’s curiosity.

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‘SHADES’ OF CLASSICAL

The blockbuster book series scores a soundtrack

There’s no film version Yet, but “50 Shades of Grey” — the S&M romance trilogy that has titillated the nation, and is Nos. 1, 2 and 3 on the New York Times Best Seller list — is getting a soundtrack.

Fifty Shades of Grey: The Classical Album (EMI Classics) will be released digitally on Aug. 21, with a physical release on Sept. 18. The partnership among EMI Classics, Random House and author E L James is the first officially licensed “merchandise” spawned by the blockbuster series, and it’s already a hit: Presales shot the album to the top of the Amazon and iTunes classical charts the day after it was announced (Aug. 8).

“Talk about instant gratification,” says EMI Classics VP Wendy Ong, who brokered the deal.

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David Austin, VP of Acquisitions

Bridgestone Multimedia Group, www.gobmg.com
Ross Is Boss: Whitney Houston ‘Sparkles’

Rick Ross claims his fourth No. 1 album on the Billboard 200 as God Forgives, I Don’t bows atop the list with 218,000 copies sold, according to Nielsen SoundScan.

That gives the Maybach Music Group mogul his best sales week yet, topping the 198,000 that Trilla opened with at No. 1 in 2008. Ross previously led the chart with 2006’s Port of Miami, 2008’s Trilla and 2009’s Deeper Than Rap.

Ross has now collected more No. 1 albums than some rappers with longer rap histories on the Billboard 200: Like Lil Wayne and Snoop Dogg (now known as Snoop Lion), both who have three No. 1s. (But Ross is still far behind the man with the most No. 1s: a mong rap acts: Jay-Z, who has 12 chart-toppers.)

The first-week sales of God Forgives, I Don’t were also buoyed by Amazon MP3, which has priced the title for $5 for the month of August. The set sold 90,000 downloads last week and easily arrives at No. 1 on the Digital Albums chart.

“Sparkle” is the first of two Houston-related albums due this year. The second is an authoritative greatest-hits set, coming this fall on RCA. Though there is already one best of on the market from Houston, it’s a marred set that looks to be improved upon with the coming compilation. (The track list and release date for the new album haven’t been announced.)

Houston’s solo-greatest-hits album available in the United States is Whitney: The Greatest Hits, which is Houston’s fourth-biggest-selling album (836,000). The problem is that the 36-track Artists album offers dance remixes of her best-known uptempo numbers, instead of the familiar versions that scaled the Billboard Hot 100. (Houston notched 39 hits on the Hot 100, with 23 top 10s and 11 No. 1s.) Whitney is split down the middle, with half consisting of her ballads and the other chock-full of remixes.

When Arista founder Clive Davis described the set to Billboard in April 2000, he called the remix portion of the album “the party to end all parties.” While it’s certainly a fun addition to a hard-fan collection, for casual consumers, it’s likely not what they were seeking.

Outside of America, Houston issued The Ultimate Collection in 2007, which is a more traditional hits set and features 18 songs (the bulk of which weren’t re-mixed). It peaked at No. 3 on the Official U.K. Albums chart.

GREE WHIZ! Bee Gees make a stunning re-entry at No. 5 on the Billboard 200, as Number Ones returns with 12,000 (top 3.04%). Credit the wild gain in sales to Amazon MP3, which priced the 20-song set for 99 cents Aug. 3-5, thus sparking its increase. (Ninety-seven percent of the set’s sales last week were downloads, and likely nearly all were from Amazon.)

The re-entry gives the iconic pop trio its highest-charting album since January 1980, when Bee Gees Greatest Hit No. 1. It’s also the group’s first top 10 since the “Staying Alive” soundtrack reached No. 6 in 1983, and its ninth top 10 overall.

Market Watch A Weekly National Music Sales Report

Weekly Unit Sales

<table>
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<tr>
<th>Item</th>
<th>2013</th>
<th>2012</th>
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<tr>
<td>OVERALL UNIT SALES</td>
<td>181,760</td>
<td>126,000</td>
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<tr>
<td>Albums</td>
<td>135,170</td>
<td>98,000</td>
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<tr>
<td>Digital Tracks</td>
<td>46,590</td>
<td>28,000</td>
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<tr>
<td>Store Singles</td>
<td>2,000</td>
<td>10,000</td>
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<td>Total</td>
<td>366,260</td>
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Digital Tracks Sales

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<tr>
<th>Item</th>
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<tbody>
<tr>
<td>Digital</td>
<td>12,350,000</td>
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<tr>
<td>Trees</td>
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SALES BY ALBUM FORMAT

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<tr>
<th>Item</th>
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<tr>
<td>CD</td>
<td>122,350,000</td>
<td>106,320,000</td>
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<tr>
<td>Digital</td>
<td>59,033,000</td>
<td>68,318,000</td>
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<tr>
<td>Vinyl</td>
<td>2,205,000</td>
<td>2,519,000</td>
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<tr>
<td>Other</td>
<td>37,000</td>
<td>54,000</td>
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For week ending Aug. 5, 2012. Figures are rounded. Data is compiled and provided by Nielsen SoundScan.

Current Album Sales

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<tr>
<th>Item</th>
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<tbody>
<tr>
<td>Numbers One</td>
<td>90,200,000</td>
<td>86,300,000</td>
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<tr>
<td>For抑</td>
<td>97,200,000</td>
<td>87,080,000</td>
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<tr>
<td>Catalog</td>
<td>86,263,000</td>
<td>90,398,000</td>
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<td>Deep Catalog</td>
<td>67,452,000</td>
<td>72,006,000</td>
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 Nielsen SoundScan counts current sales only within the 48 contiguous states and the District of Columbia during the current week. Figures are collected and converted to albums equivalent and printed in this chart. All figures are sold copies, not replacement sales. For sales data prior to this chart, go to billboard.biz.
<table>
<thead>
<tr>
<th>ARTIST</th>
<th>Title</th>
<th>Label</th>
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</thead>
<tbody>
<tr>
<td>ZAC BROWN BAND</td>
<td>Go For Broke, I Don’t</td>
<td></td>
</tr>
<tr>
<td>ONE DIRECTION</td>
<td>Up All Night</td>
<td></td>
</tr>
<tr>
<td>KEVIN BELL</td>
<td>Nap</td>
<td></td>
</tr>
<tr>
<td>RUSSELL EVANS</td>
<td>Life Is Good</td>
<td></td>
</tr>
<tr>
<td>KID BOB KIDS</td>
<td>KID BOB 22</td>
<td></td>
</tr>
<tr>
<td>ADELE</td>
<td>21</td>
<td></td>
</tr>
<tr>
<td>MAROON 5</td>
<td>Overpowered</td>
<td></td>
</tr>
<tr>
<td>JOSIE STONE</td>
<td>The Soul Sessions Vol. 2</td>
<td></td>
</tr>
<tr>
<td>GLORENA</td>
<td>A Thousand Miles Left Behind</td>
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</tr>
<tr>
<td>TESTAMENT</td>
<td>Dark Roots Of Earth</td>
<td></td>
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<tr>
<td>FRANK OCEAN</td>
<td>Channel Orange</td>
<td></td>
</tr>
<tr>
<td>JAMES TOLLEY</td>
<td>Greatest Hits</td>
<td></td>
</tr>
<tr>
<td>JIMMY PAGE</td>
<td>[details not visible]</td>
<td></td>
</tr>
<tr>
<td>LUKY BRYAN</td>
<td>Tailgate &amp; Tenille</td>
<td></td>
</tr>
<tr>
<td>CHRIS BROWN</td>
<td>Fortune</td>
<td></td>
</tr>
<tr>
<td>CARRIE UNDERWOOD</td>
<td>Blown Away</td>
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<td>DIERKS BENTLEY</td>
<td>Unplugged</td>
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<tr>
<td>KATY PERRY</td>
<td>Teenage Dream</td>
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<td>USHER</td>
<td>Looking 4 Myself</td>
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<td>THE LUMINERS</td>
<td>The Luminers</td>
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<tr>
<td>PAT MONTERO</td>
<td>Grosseter</td>
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<tr>
<td>SOULFLY</td>
<td>Spikes</td>
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<td>MYSTRAL</td>
<td>Chief</td>
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<td>Mayhem Music Group Presents: Self Made 2</td>
<td>Antennas To Now</td>
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<tr>
<td>ADELE</td>
<td>“Red Hot Chili Peppers” “Greatest Hits”</td>
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<tr>
<td>U2</td>
<td>No Line On The Horizon</td>
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<tr>
<td>OF MONSTER AND MEN</td>
<td>My Head Is An Animal</td>
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<tr>
<td>GRATEFUL DEAD</td>
<td>Terrapin Station</td>
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<tr>
<td>JOHN RANCIER</td>
<td>Born A Rebel</td>
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<tr>
<td>V...The Other Side Of Victory</td>
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<tr>
<td>JOSHUA RADIN</td>
<td>Handwritten</td>
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<tr>
<td>THE GALLANTHEART</td>
<td>Dark Knight Rises</td>
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<tr>
<td>AMY WINEHOUSE</td>
<td>Back To Black</td>
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<tr>
<td>M免责声明 &amp; SONS</td>
<td>Sigh No More</td>
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<tr>
<td>SKRILLEX</td>
<td>Bangarang (EP)</td>
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<tr>
<td>JENNIFER LOPEZ</td>
<td>Dance Again...The Hits</td>
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<tr>
<td>R. KELLY</td>
<td>Write Me Back</td>
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<tr>
<td>JASON ALDEAN</td>
<td>My Kinda Party</td>
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<tr>
<td>IMAGINE DRAGONS</td>
<td>Continued Silence (EP)</td>
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<tr>
<td>FLORIDA GEORGIA LINE</td>
<td>Wild Ones</td>
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<tr>
<td>ALEX CLARE</td>
<td>The Latitude Of The Hour</td>
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<tr>
<td>MICKE MINAJ</td>
<td>Pink Friday: Roman Reloaded</td>
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</tr>
<tr>
<td>NORA JONES</td>
<td>Little Broken Hearts</td>
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</tbody>
</table>

**The Billboard 200 Artist Index**

<table>
<thead>
<tr>
<th>ARTIST</th>
<th>Title</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>JASON ALDEAN</td>
<td></td>
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</tr>
<tr>
<td>AARON LEWIS</td>
<td></td>
<td></td>
</tr>
<tr>
<td>THE BLACK KEYS</td>
<td></td>
<td></td>
</tr>
<tr>
<td>VARIOUS ARTISTS</td>
<td>NOW That’s What I Call Country: Volume 5</td>
<td></td>
</tr>
<tr>
<td>JUDAS PRIEST</td>
<td></td>
<td></td>
</tr>
<tr>
<td>KELLY CLARKSON</td>
<td></td>
<td></td>
</tr>
<tr>
<td>R. KELLY</td>
<td></td>
<td></td>
</tr>
<tr>
<td>ALABAMA SHAKES</td>
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</tr>
<tr>
<td>JASON MRAZ</td>
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<tr>
<td>ALEX CLARE</td>
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</tr>
<tr>
<td>KIA JONES</td>
<td></td>
<td></td>
</tr>
<tr>
<td>R. KELLY</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**More Amazon MP3 info**

Music fans can see how the hit songs are performing on Amazon’s MP3 hit charts. The top 10 songs on this week’s chart include:

1. [Song 1] - [Artist 1] - [Label 1]
2. [Song 2] - [Artist 2] - [Label 2]
3. [Song 3] - [Artist 3] - [Label 3]
5. [Song 5] - [Artist 5] - [Label 5]
8. [Song 8] - [Artist 8] - [Label 8]
10. [Song 10] - [Artist 10] - [Label 10]
The country duo also enters at No. 24 on Top Country Albums, after previously reaching a peak of No. 66. Their studio set is the act with a total of 15 hits, including 12 charted months, and has been noted as the first No. 1 Christmas album to top the Billboard 200 since 2000.

The Internet soared 2% of the first-week sales for the band's debut album, which is likely that most of the album was generated by Pitch.com, which offered exclusive versions of their hits.

The Week's Top 25

Through May 13

1. FANTASY 2
VARIOUS ARTISTS
CONCORD 1
117
98
98

2. CHRISSY TEIGEN
The Very Best Of The Doors
MCA 5633/UME (11.98)
97

3. JOURNEY
Journey's Greatest Hits
Epic 47857 (18.98)
90

4. CASTING CROWNS
Cast Your Crowns
Sony Music Entertainment, Inc. 11
52
84

5. SLASH FEATURING MYLES KEITH & MI TRAIN
This Is What The Night Feels
RCA 117910/5
18.98

6. THE SMASHING PUMPKINS
Machete Songs
Jewel 8751 (18.98)
80

7. THE KILLS
Stay
Epic 47857 (18.98)
84

8. HUDDLE
What We Call Love
Sandy/Relativity 97006
73

9. BEACON
Beacon
Nashville Dream 11
61
59

10. COURAGE
COURAGE
Capitol Nashville C11
57
58

11. GABRIELLE
Love
Republic 11
52
53

12. FLAVOY
FlavoY
BMG Rights Management (US) 51
51
48

13. TAYLOR MACKINNON
Dance To This
Atlantic 11
42
43

14. THE SAVAGES
The Savages
Epic 47857 (18.98)
41
42

15. THE SMASHING PUMPKINS
Smashing Pumpkins
Epic 47857 (18.98)
40
41

16. THE SMASHING PUMPKINS
Virgin fork
2000
39
40

17. THE SMASHING PUMPKINS
Smashing Pumpkins
Epic 47857 (18.98)
38
39

18. THE SMASHING PUMPKINS
Virgin fork
2000
37
38

19. THE SMASHING PUMPKINS
Smashing Pumpkins
Epic 47857 (18.98)
36
37

20. THE SMASHING PUMPKINS
Virgin fork
2000
35
36

21. THE SMASHING PUMPKINS
Smashing Pumpkins
Epic 47857 (18.98)
34
35

22. THE SMASHING PUMPKINS
Virgin fork
2000
33
34

23. THE SMASHING PUMPKINS
Smashing Pumpkins
Epic 47857 (18.98)
32
33

24. THE SMASHING PUMPKINS
Virgin fork
2000
31
32

25. THE SMASHING PUMPKINS
Smashing Pumpkins
Epic 47857 (18.98)
30
31

Go to www.billboard.biz for complete chart data

Data for week of AUGUST 18, 2012 | For chart reprints call 212.493.4023

Go to www.billboard.biz for complete chart data

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### Social/Streaming

#### Uncharted

<table>
<thead>
<tr>
<th>Position</th>
<th>Artist</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>DJ Blind</td>
<td>Pretty Lights feat. Kymani Marley - &quot;Get Away With It&quot;</td>
</tr>
<tr>
<td>2.</td>
<td>Don Omar</td>
<td>&quot;Plan B&quot; feat. Tego Calderon &amp; Tony Dize</td>
</tr>
<tr>
<td>3.</td>
<td>Rihanna</td>
<td>&quot;Where Have You Been&quot; feat. Mikky Ekko</td>
</tr>
<tr>
<td>4.</td>
<td>Adriatique</td>
<td>&quot;Hightime&quot; feat.MANDY RPZ</td>
</tr>
<tr>
<td>5.</td>
<td>Afrojack</td>
<td>&quot;All Night Long&quot; feat. David Guetta &amp; Tiesto</td>
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#### Social 50

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<th>Position</th>
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<tr>
<td>1.</td>
<td>Bon Iver</td>
<td>&quot;Holocene&quot;</td>
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<td>2.</td>
<td>The Weeknd</td>
<td>&quot;The Hills&quot;</td>
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<tr>
<td>3.</td>
<td>Disclosure</td>
<td>&quot;When the Water Breaks&quot; feat. Lisure</td>
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<tr>
<td>4.</td>
<td>AlunaGeorge</td>
<td>&quot;I Want It All&quot; feat. Toro Y Moi</td>
</tr>
<tr>
<td>5.</td>
<td>Purity Ring</td>
<td>&quot;La Secta&quot;</td>
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#### Next Sound

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<tr>
<td>1.</td>
<td>Sirah</td>
<td>&quot;Lost in Sound feat. T.I.&quot;</td>
</tr>
<tr>
<td>2.</td>
<td>Wiz Khalifa</td>
<td>&quot;Young, Wild &amp; Free feat. Snoop Dogg&quot;</td>
</tr>
<tr>
<td>3.</td>
<td>Kayne West</td>
<td>&quot;Punk&quot; feat. Pusha T</td>
</tr>
<tr>
<td>4.</td>
<td>Tyga</td>
<td>&quot;Cabana Boy feat. Chris Brown&quot;</td>
</tr>
<tr>
<td>5.</td>
<td>Future</td>
<td>&quot;Turn On feat. Chief Keef&quot;</td>
</tr>
</tbody>
</table>

#### On-Demand Songs

<table>
<thead>
<tr>
<th>Position</th>
<th>Artist</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Sunn O))</td>
<td>&quot;We All Love Squirrels&quot;</td>
</tr>
<tr>
<td>4.</td>
<td>The Weeknd</td>
<td>&quot;The Hills&quot;</td>
</tr>
<tr>
<td>5.</td>
<td>Lorde</td>
<td>&quot;Royals&quot;</td>
</tr>
</tbody>
</table>

#### YouTube

<table>
<thead>
<tr>
<th>Position</th>
<th>Artist</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Sam Smith</td>
<td>&quot;Stay with Me&quot;</td>
</tr>
<tr>
<td>2.</td>
<td>Taylor Swift</td>
<td>&quot;Shake It Off&quot;</td>
</tr>
<tr>
<td>3.</td>
<td>Adele</td>
<td>&quot;Hello&quot;</td>
</tr>
<tr>
<td>4.</td>
<td>Ed Sheeran</td>
<td>&quot;Thinking Out Loud&quot;</td>
</tr>
<tr>
<td>5.</td>
<td>Justin Bieber</td>
<td>&quot;Love Yourself&quot;</td>
</tr>
</tbody>
</table>

**Note:** The list includes various artists' songs that have been popular in different charts, such as Social 50, Next Sound, and On-Demand Songs, as well as notable YouTube hits. Each entry has been cross-referenced for accurate and engaging information.
### Heatseekers Albums

<table>
<thead>
<tr>
<th>#</th>
<th>Artist</th>
<th>Title</th>
<th>Peak</th>
<th>Week</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>The Head And The Heart</td>
<td>Beyond Hell/Above Heaven</td>
<td>28</td>
<td>2</td>
</tr>
<tr>
<td>2</td>
<td>Volbeat</td>
<td>Beyond Hell/Above Heaven</td>
<td>24</td>
<td>3</td>
</tr>
<tr>
<td>3</td>
<td>The Head And The Heart</td>
<td>The Head And The Heart</td>
<td>26</td>
<td>4</td>
</tr>
<tr>
<td>4</td>
<td>Beyond Hell/Above Heaven</td>
<td>The Head And The Heart</td>
<td>26</td>
<td>4</td>
</tr>
</tbody>
</table>

### Heatseekers Songs

<table>
<thead>
<tr>
<th>#</th>
<th>Artist</th>
<th>Title</th>
<th>Regional Heatseekers #1 Albums</th>
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</thead>
<tbody>
<tr>
<td>1</td>
<td>The Head And The Heart</td>
<td>Beyond Hell/Above Heaven</td>
<td>Mountain</td>
</tr>
<tr>
<td>2</td>
<td>Volbeat</td>
<td>Beyond Hell/Above Heaven</td>
<td>West North Central</td>
</tr>
<tr>
<td>3</td>
<td>The Head And The Heart</td>
<td>The Head And The Heart</td>
<td>East North Central</td>
</tr>
</tbody>
</table>

### Heatseekers Albums #1

- Beyond Hell/Above Heaven
- Volbeat
- The Head And The Heart

### Heatseekers Songs #1

- Beyond Hell/Above Heaven
- The Head And The Heart
- Volbeat

### Billboard Launch Pad

For chart reprints call 212.493.4023

Go to www.billboard.biz for complete chart data

Data for week of AUGUST 18, 2012

© 2012 Billboard. All rights reserved.
Hot Shot Debut (Taylor Swift) presents the rapper with his best chart ranking as a lead artist since “Baby by Me” reached No. 1 on the Hot 100 in 2009. Track, which shifts 35,000 to its first sales week, previews his November release Street King Immortal and adds to a story week for 50 Cent, who co-stars with Forrest Whitaker and Robert De Niro in “Treme,” which opened Aug. 10.
<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
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</thead>
<tbody>
<tr>
<td>GIVE YOUR HEART A BREAK</td>
<td>PINK</td>
<td>RCA</td>
</tr>
<tr>
<td>SCREAM</td>
<td></td>
<td></td>
</tr>
<tr>
<td>MERCY</td>
<td></td>
<td></td>
</tr>
<tr>
<td>EVERYBODY TALKS</td>
<td></td>
<td></td>
</tr>
<tr>
<td>AS LONG AS YOU LOVE ME</td>
<td></td>
<td></td>
</tr>
<tr>
<td>I WON'T GIVE UP</td>
<td></td>
<td></td>
</tr>
<tr>
<td>SETTLE DOWN</td>
<td></td>
<td></td>
</tr>
<tr>
<td>WHY YA WANNA</td>
<td></td>
<td></td>
</tr>
<tr>
<td>BAG OF MONEY</td>
<td></td>
<td></td>
</tr>
<tr>
<td>NO LIE</td>
<td></td>
<td></td>
</tr>
<tr>
<td>I DON'T CARE (SAY MY NAME)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>WE RUN THE NIGHT</td>
<td></td>
<td></td>
</tr>
<tr>
<td>HIP HOP DOPPIE</td>
<td></td>
<td></td>
</tr>
<tr>
<td>I DON'T CARE (SAY MY NAME)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>RULES</td>
<td></td>
<td></td>
</tr>
<tr>
<td>LIVIN' LA VIDA LOCA</td>
<td></td>
<td></td>
</tr>
<tr>
<td>DUBLIN DUBLIN</td>
<td></td>
<td></td>
</tr>
<tr>
<td>DRUNK ON YOU</td>
<td></td>
<td></td>
</tr>
<tr>
<td>AS LONG AS YOU LOVE ME</td>
<td></td>
<td></td>
</tr>
<tr>
<td>BE HONEST</td>
<td></td>
<td></td>
</tr>
<tr>
<td>JOHNNY CARSON</td>
<td></td>
<td></td>
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<tr>
<td>erule</td>
<td></td>
<td></td>
</tr>
<tr>
<td>CARROLL RAY</td>
<td></td>
<td></td>
</tr>
<tr>
<td>I WON'T GIVE UP</td>
<td></td>
<td></td>
</tr>
<tr>
<td>SETTLE DOWN</td>
<td></td>
<td></td>
</tr>
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<td></td>
</tr>
<tr>
<td>BAG OF MONEY</td>
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</tr>
<tr>
<td>NO LIE</td>
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</tr>
<tr>
<td>I DON'T CARE (SAY MY NAME)</td>
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<td></td>
</tr>
<tr>
<td>AS LONG AS YOU LOVE ME</td>
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<tr>
<td>DRUNK ON YOU</td>
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<td></td>
</tr>
<tr>
<td>RULES</td>
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<td></td>
</tr>
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<tr>
<td>DUBLIN DUBLIN</td>
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<td>DRUNK ON YOU</td>
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<tr>
<td>RULES</td>
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<tr>
<td>DUBLIN DUBLIN</td>
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<td></td>
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<td>DRUNK ON YOU</td>
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</tr>
<tr>
<td>RULES</td>
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<td></td>
</tr>
<tr>
<td>LIVIN' LA VIDA LOCA</td>
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</tr>
<tr>
<td>DUBLIN DUBLIN</td>
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<td>DRUNK ON YOU</td>
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<tr>
<td>RULES</td>
<td></td>
<td></td>
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<tr>
<td>LIVIN' LA VIDA LOCA</td>
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<tr>
<td>DUBLIN DUBLIN</td>
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<tr>
<td>DRUNK ON YOU</td>
<td></td>
<td></td>
</tr>
<tr>
<td>RULES</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Title</td>
<td>Artist/Supervising Label</td>
<td>Weeks at #1</td>
</tr>
<tr>
<td>--------------------------------------</td>
<td>---------------------------------------------</td>
<td>-------------</td>
</tr>
<tr>
<td>Somebody That I Used To Know</td>
<td>Gotye feat. Kimbra</td>
<td>6</td>
</tr>
<tr>
<td>Marching Orders</td>
<td>Arctic Monkeys</td>
<td>8</td>
</tr>
<tr>
<td>Spaces</td>
<td>Little Mix</td>
<td>4</td>
</tr>
<tr>
<td>Take a Walk</td>
<td>Ellie Goulding</td>
<td>1</td>
</tr>
<tr>
<td>BC One</td>
<td>Boyce Avenue</td>
<td>1</td>
</tr>
<tr>
<td>My Heart Is Broken</td>
<td>OneRepublic</td>
<td>4</td>
</tr>
</tbody>
</table>

In the narrowed race to No. 1, the Beatles’ “Carry That Weight” and the Beach Boys’ “God Only Know” each had their 16th week at the top, but did not push into the long run of 17 weeks. Ronnie Milsap’s “Somebody Loves Me” took the final spot on this chart last week, but the score is too small for it to be considered a meaningful milestone.

For complete chart data, go to www.billboard.biz.
### HOT COUNTRY SONGS

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Week</th>
<th>Rank</th>
</tr>
</thead>
<tbody>
<tr>
<td>Time Is Love</td>
<td>Time Is Love</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>Come Wake Me Up</td>
<td>Randy Rogers Band</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>That’s Why I Pray</td>
<td>Randy Rogers Band</td>
<td>3</td>
<td>3</td>
</tr>
<tr>
<td>Why Ya Wanna</td>
<td>Randy Rogers Band</td>
<td>4</td>
<td>4</td>
</tr>
<tr>
<td>Don’t You Want It</td>
<td>Randy Rogers Band</td>
<td>5</td>
<td>5</td>
</tr>
<tr>
<td>It’s No. 16 in its 18th week.</td>
<td>Randy Rogers Band</td>
<td>6</td>
<td>6</td>
</tr>
</tbody>
</table>

### TOP COUNTRY ALBUMS

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
<th>Weekly Sales</th>
<th>Previous Rank</th>
</tr>
</thead>
<tbody>
<tr>
<td>Zac Brown Band</td>
<td>Uncaged</td>
<td>Epic Records</td>
<td>70,552</td>
<td>1</td>
</tr>
<tr>
<td>George Jones</td>
<td>That’s Why I Pray</td>
<td>EMI Nashville</td>
<td>31,850</td>
<td>2</td>
</tr>
<tr>
<td>Ronnie Dunn</td>
<td>Scream Like the Wind</td>
<td>Republic Nashville</td>
<td>19,279</td>
<td>3</td>
</tr>
<tr>
<td>Miranda Lambert</td>
<td>Platinum Edition</td>
<td>Valory Entertainment</td>
<td>17,275</td>
<td>4</td>
</tr>
</tbody>
</table>

### BLUEGRASS ALBUMS

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
<th>Weekly Sales</th>
<th>Previous Rank</th>
</tr>
</thead>
<tbody>
<tr>
<td>Chris Young</td>
<td>Need You Now</td>
<td>EMI Nashville</td>
<td>37,375</td>
<td>1</td>
</tr>
<tr>
<td>Zac Brown Band</td>
<td>Uncaged</td>
<td>Epic Records</td>
<td>26,552</td>
<td>2</td>
</tr>
<tr>
<td>Justin Moore</td>
<td>Outlaws Like Me</td>
<td>Valory</td>
<td>19,275</td>
<td>3</td>
</tr>
<tr>
<td>Kacey Musgraves</td>
<td>Same Trailer Different Horse</td>
<td>Valory</td>
<td>17,275</td>
<td>4</td>
</tr>
</tbody>
</table>

### BETWEEN THE BULLETS

Four-some-turned-trio Gloriana claims its second No. 1 debut on Top Country Albums, as A Thousand Miles Left Behind carries a 23,000 sold—slightly more than half of the first-week sales of the group’s self-titled debut album, which moved in with 44,000 on the Aug. 22, 2009, chart. The second single from the new album, “Kissed You Goodnight,” bullets at No. 3 in its 42nd week on Hot Country Songs. Lead track “Wanna Take You Home” peaked at No. 34 on the radio chart a year ago.

— Wade Jessen
### R&B/Hip-Hop Albums

<table>
<thead>
<tr>
<th>ARTIST</th>
<th>TITLE</th>
<th>WEEKS AT #1</th>
</tr>
</thead>
<tbody>
<tr>
<td>Flo Rida</td>
<td>Wild Packin'</td>
<td>2</td>
</tr>
<tr>
<td>Future</td>
<td>Pop That</td>
<td>3</td>
</tr>
<tr>
<td>Jermaine Dupri</td>
<td>This Is My Time</td>
<td>2</td>
</tr>
<tr>
<td>Chris Brown</td>
<td>Give It Up To Me</td>
<td>2</td>
</tr>
<tr>
<td>Tyga</td>
<td>t</td>
<td>1</td>
</tr>
<tr>
<td>Wale</td>
<td>#2</td>
<td>1</td>
</tr>
</tbody>
</table>

### Mainstream R&B/Hip-Hop

<table>
<thead>
<tr>
<th>ARTIST</th>
<th>TITLE</th>
<th>WEEKS AT #1</th>
</tr>
</thead>
<tbody>
<tr>
<td>Rick Ross</td>
<td>New fern</td>
<td>2</td>
</tr>
<tr>
<td>Chris Brown</td>
<td>Go Get It</td>
<td>1</td>
</tr>
<tr>
<td>Nicki Minaj</td>
<td>Starships</td>
<td>3</td>
</tr>
<tr>
<td>Drake</td>
<td>Take Care</td>
<td>1</td>
</tr>
<tr>
<td>Rihanna</td>
<td>We Found Love</td>
<td>2</td>
</tr>
</tbody>
</table>

### Rhythmic

<table>
<thead>
<tr>
<th>ARTIST</th>
<th>TITLE</th>
<th>WEEKS AT #1</th>
</tr>
</thead>
<tbody>
<tr>
<td>Chris Brown</td>
<td>Bittersweet</td>
<td>2</td>
</tr>
<tr>
<td>T.I.</td>
<td>No Lie</td>
<td>2</td>
</tr>
<tr>
<td>Pitbull</td>
<td>International Love</td>
<td>1</td>
</tr>
<tr>
<td>Rihanna</td>
<td>S&amp;M</td>
<td>1</td>
</tr>
<tr>
<td>Nicki Minaj</td>
<td>Starships</td>
<td>3</td>
</tr>
</tbody>
</table>

### Mainstream R&B

<table>
<thead>
<tr>
<th>ARTIST</th>
<th>TITLE</th>
<th>WEEKS AT #1</th>
</tr>
</thead>
<tbody>
<tr>
<td>Chris Brown</td>
<td>Give It Up To Me</td>
<td>2</td>
</tr>
<tr>
<td>Future</td>
<td>Pop That</td>
<td>3</td>
</tr>
<tr>
<td>Jermaine Dupri</td>
<td>This Is My Time</td>
<td>1</td>
</tr>
<tr>
<td>Chris Brown</td>
<td>Give It Up To Me</td>
<td>2</td>
</tr>
<tr>
<td>Tyga</td>
<td>t</td>
<td>1</td>
</tr>
<tr>
<td>Wale</td>
<td>#2</td>
<td>1</td>
</tr>
<tr>
<td>Nicki Minaj</td>
<td>This Is My Time</td>
<td>2</td>
</tr>
<tr>
<td>Nicki Minaj</td>
<td>Starships</td>
<td>3</td>
</tr>
<tr>
<td>Drake</td>
<td>Take Care</td>
<td>1</td>
</tr>
<tr>
<td>Rihanna</td>
<td>We Found Love</td>
<td>2</td>
</tr>
<tr>
<td>Chris Brown</td>
<td>Bittersweet</td>
<td>2</td>
</tr>
<tr>
<td>T.I.</td>
<td>No Lie</td>
<td>2</td>
</tr>
<tr>
<td>Pitbull</td>
<td>International Love</td>
<td>1</td>
</tr>
<tr>
<td>Rihanna</td>
<td>S&amp;M</td>
<td>1</td>
</tr>
<tr>
<td>Nicki Minaj</td>
<td>Starships</td>
<td>3</td>
</tr>
</tbody>
</table>

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**Top 10 charts for the week of AUG 18, 2012**

Rick Ross debuts at No. 1 on Top R&B/Hip-Hop Albums with God Forgives, I Don't, selling 218,000 copies, according to Nielsen SoundScan. It marks Ross’ fourth chart-topper, his best sales frame yet and, perhaps surprisingly, his first album to bow atop the chart. (His previous three leaders debuted at a lower rung courtesy of street-date violation sales before rising to No. 1.) God Forgives, I Don’t has spun off three charting singles on the Hot R&B/Hip-Hop Songs chart: “Touch,” featuring Usher, (No. 15); “So Sophisticated,” featuring Meek Mill, peaked at No. 91; and “3 Kings,” featuring Jay-Z and Dr. Dre, topped out at No. 60. Ross’ last album, 2010’s Teflon Don, launched at No. 2 on Top R&B/Hip-Hop Albums, moving 176,000 units in its first week. It was locked out of the top slot by Eminem’s Recovery, which was in its fifth straight week at No. 1. —Kariish Santiago
# HOT R&B/HIP-HOP SONGS

**Date of Week:** AUGUST 18, 2012

**Data for week of AUGUST 18, 2012**

<table>
<thead>
<tr>
<th>Rank</th>
<th>Title</th>
<th>Artist(s)</th>
<th>Sales Data</th>
<th>Hot R&amp;B/Hip-Hop Songs</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Haters</td>
<td>R.Kelly, Big Sean, Wiz Khalifa</td>
<td>167,467,598</td>
<td>124,201,350</td>
</tr>
<tr>
<td>2</td>
<td>2 Chainz (Back-To-Back No. 1)</td>
<td>2 Chainz</td>
<td>111,055,517</td>
<td>123,844,351</td>
</tr>
<tr>
<td>3</td>
<td>2 Chainz</td>
<td>2 Chainz</td>
<td>109,589,290</td>
<td>123,824,464</td>
</tr>
<tr>
<td>4</td>
<td>2 Chainz</td>
<td>2 Chainz</td>
<td>100,159,029</td>
<td>123,485,932</td>
</tr>
<tr>
<td>5</td>
<td>2 Chainz</td>
<td>2 Chainz</td>
<td>97,194,743</td>
<td>123,363,613</td>
</tr>
<tr>
<td>6</td>
<td>2 Chainz</td>
<td>2 Chainz</td>
<td>93,866,424</td>
<td>123,128,740</td>
</tr>
<tr>
<td>7</td>
<td>2 Chainz</td>
<td>2 Chainz</td>
<td>90,140,105</td>
<td>122,604,114</td>
</tr>
<tr>
<td>8</td>
<td>2 Chainz</td>
<td>2 Chainz</td>
<td>87,780,443</td>
<td>122,092,763</td>
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<tr>
<td>9</td>
<td>2 Chainz</td>
<td>2 Chainz</td>
<td>85,560,626</td>
<td>121,570,385</td>
</tr>
<tr>
<td>10</td>
<td>2 Chainz</td>
<td>2 Chainz</td>
<td>83,435,858</td>
<td>121,048,028</td>
</tr>
</tbody>
</table>

**Legend**

- Airplay Data for week of AUGUST 18, 2012
- DO IT (Dirty D's Mix)
- **Haters**
- 2 Chainz (Back-To-Back No. 1)
- 2 Chainz
- 2 Chainz
- 2 Chainz
- 2 Chainz
- 2 Chainz
- 2 Chainz
- 2 Chainz
- 2 Chainz

---

**Notes:**

- The report's first top 10 contains two artists that were at No. 1 on the Hot R&B/Hip-Hop Songs chart. Drake, the artist with the highest sales and streams, emerged as the biggest winner of the week, with his album, "Nothing Was the Same," still on top for a second week. The track "Haters" continued its reign at No. 1 for a fifth week, while "2 Chainz" (Back-To-Back No. 1) and "2 Chainz" remained on the chart for a third week. "2 Chainz" (Back-To-Back No. 2) and "2 Chainz" (Back-To-Back No. 3) also continued their run on the chart.

- **Data for week of AUGUST 18, 2012**

- Airplay Data for week of AUGUST 18, 2012

---

**Additional Notes:**

- The chart was compiled using data from Nielsen SoundScan and includes sales from both physical and digital downloads, as well as streaming and airplay data.

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**Go to billboard.biz for complete chart data | 47**
Christafari returns to Christian Albums for Worship: A Roots Revival bows at No. 10.

Go to www.billboard.biz for complete chart data.
## Billboard Chart: Dance Club Songs

<table>
<thead>
<tr>
<th>Week</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
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<tbody>
<tr>
<td>1</td>
<td>Let's Go</td>
<td>Neriño</td>
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<tr>
<td>2</td>
<td>Perfect World</td>
<td>Alleen</td>
<td>Republic Records</td>
</tr>
<tr>
<td>3</td>
<td>See U Move</td>
<td>Various Artists</td>
<td>Casablanca Records</td>
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<tr>
<td>4</td>
<td>Inner World</td>
<td>Various Artists</td>
<td>Mercury/Interscope</td>
</tr>
<tr>
<td>5</td>
<td>Key</td>
<td>Various Artists</td>
<td>Atlantic/Atlantic Records</td>
</tr>
<tr>
<td>6</td>
<td>When It Feels Good</td>
<td>Various Artists</td>
<td>Atlantic/Atlantic Records</td>
</tr>
<tr>
<td>7</td>
<td>I Can Only Imagine</td>
<td>Various Artists</td>
<td>Epic/Columbia</td>
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## Billboard Chart: Dance/Mix Show Airplay

<table>
<thead>
<tr>
<th>Week</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Wide Awake</td>
<td>Peter White</td>
<td>Motown/Columbia</td>
</tr>
<tr>
<td>2</td>
<td>Lights</td>
<td>Blue Jasmine</td>
<td>Columbia Records</td>
</tr>
<tr>
<td>3</td>
<td>Titanium</td>
<td>David Guetta feat. Sia</td>
<td>Sony Masterworks</td>
</tr>
<tr>
<td>4</td>
<td>Where Have You Been</td>
<td>Rihanna</td>
<td>Island/Universal Republic</td>
</tr>
<tr>
<td>5</td>
<td>Beautiful</td>
<td>Hunter Hayes</td>
<td>Capitol Records</td>
</tr>
<tr>
<td>6</td>
<td>Mr. Blue Sky</td>
<td>Paul McCartney</td>
<td>Capitol Records</td>
</tr>
<tr>
<td>7</td>
<td>The Night Out</td>
<td>Rick Astley</td>
<td>Virgin</td>
</tr>
<tr>
<td>8</td>
<td>The Night</td>
<td>Various Artists</td>
<td>Atlantic/Atlantic Records</td>
</tr>
<tr>
<td>9</td>
<td>Scream</td>
<td>Various Artists</td>
<td>Capitol Records</td>
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<tr>
<td>10</td>
<td>The Veld</td>
<td>Various Artists</td>
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## Billboard Chart: Smooth Jazz Songs

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<th>Title</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Better Days</td>
<td>Simply RED</td>
<td>Def Jam Deals/Interscope</td>
</tr>
<tr>
<td>2</td>
<td>Can't Stop Me</td>
<td>Andrae Crouch</td>
<td>Shanachie Records</td>
</tr>
<tr>
<td>3</td>
<td>The Way It Is</td>
<td>Common</td>
<td>Koch Records</td>
</tr>
<tr>
<td>4</td>
<td>I Don't Like You</td>
<td>M.I.A.</td>
<td>Interscope</td>
</tr>
<tr>
<td>5</td>
<td>Feelin' It</td>
<td>David Garrett</td>
<td>Sony Masterworks</td>
</tr>
<tr>
<td>6</td>
<td>Days of Our Lives</td>
<td>Various Artists</td>
<td>Sony Masterworks</td>
</tr>
<tr>
<td>7</td>
<td>Somebody That I Used To Know</td>
<td>Gotye feat. Kimbra</td>
<td>Epitaph/Universal Republic</td>
</tr>
<tr>
<td>8</td>
<td>One More Day</td>
<td>J. Geils Band</td>
<td>Sony Masterworks</td>
</tr>
<tr>
<td>9</td>
<td>Head Over Heels</td>
<td>Various Artists</td>
<td>Atlantic/Atlantic Records</td>
</tr>
<tr>
<td>10</td>
<td>Overjoyed</td>
<td>Various Artists</td>
<td>Atlantic/Atlantic Records</td>
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## Billboard Chart: Traditional Jazz Albums

<table>
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<th>Week</th>
<th>Title</th>
<th>Artist</th>
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<tbody>
<tr>
<td>1</td>
<td>The Very Best of Smooth Jazz</td>
<td>Various Artists</td>
<td>Sony Masterworks</td>
</tr>
<tr>
<td>2</td>
<td>Wicked Game</td>
<td>Various Artists</td>
<td>Sony Masterworks</td>
</tr>
<tr>
<td>3</td>
<td>Moonrise</td>
<td>Various Artists</td>
<td>Sony Masterworks</td>
</tr>
<tr>
<td>4</td>
<td>The Piano Guys</td>
<td>Various Artists</td>
<td>Sony Masterworks</td>
</tr>
<tr>
<td>5</td>
<td>The Greatest Video Game Music</td>
<td>Various Artists</td>
<td>Sony Masterworks</td>
</tr>
<tr>
<td>6</td>
<td>The Very Best of Smooth Jazz</td>
<td>Various Artists</td>
<td>Sony Masterworks</td>
</tr>
<tr>
<td>7</td>
<td>Moonrise</td>
<td>Various Artists</td>
<td>Sony Masterworks</td>
</tr>
<tr>
<td>8</td>
<td>The Piano Guys</td>
<td>Various Artists</td>
<td>Sony Masterworks</td>
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<tr>
<td>9</td>
<td>The Greatest Video Game Music</td>
<td>Various Artists</td>
<td>Sony Masterworks</td>
</tr>
<tr>
<td>10</td>
<td>The Very Best of Smooth Jazz</td>
<td>Various Artists</td>
<td>Sony Masterworks</td>
</tr>
</tbody>
</table>

## Billboard Chart: Classical Cross-Over Albums

<table>
<thead>
<tr>
<th>Week</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>The Very Best of Smooth Jazz</td>
<td>Various Artists</td>
<td>Sony Masterworks</td>
</tr>
<tr>
<td>2</td>
<td>Wicked Game</td>
<td>Various Artists</td>
<td>Sony Masterworks</td>
</tr>
<tr>
<td>3</td>
<td>Moonrise</td>
<td>Various Artists</td>
<td>Sony Masterworks</td>
</tr>
<tr>
<td>4</td>
<td>The Piano Guys</td>
<td>Various Artists</td>
<td>Sony Masterworks</td>
</tr>
<tr>
<td>5</td>
<td>The Greatest Video Game Music</td>
<td>Various Artists</td>
<td>Sony Masterworks</td>
</tr>
<tr>
<td>6</td>
<td>The Very Best of Smooth Jazz</td>
<td>Various Artists</td>
<td>Sony Masterworks</td>
</tr>
<tr>
<td>7</td>
<td>Moonrise</td>
<td>Various Artists</td>
<td>Sony Masterworks</td>
</tr>
<tr>
<td>8</td>
<td>The Piano Guys</td>
<td>Various Artists</td>
<td>Sony Masterworks</td>
</tr>
<tr>
<td>9</td>
<td>The Greatest Video Game Music</td>
<td>Various Artists</td>
<td>Sony Masterworks</td>
</tr>
<tr>
<td>10</td>
<td>The Very Best of Smooth Jazz</td>
<td>Various Artists</td>
<td>Sony Masterworks</td>
</tr>
</tbody>
</table>

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Data for week of AUGUST 18, 2012 | For chart reprints call 212.493.4023 | Go to www.billboard.biz for complete chart data | 49
Chino & Nacho nab their second No. 1 on Hot Latin Songs as “Bebe Bonita,” featuring Jay Sean, flies 30-1 with a massive 154% gain in audience, according to Nielsen BDS (11.9 million, up from 4.7 million last week). Its 29-position jump to No. 1 is the largest by a group in the chart’s nearly 26-year history, and the second-biggest overall, behind Romeo Santos’ 36-position ascent to No. 1 last week). Its 29-position jump to No. 1 is the largest by a group in the chart’s nearly 26-year history, and the second-biggest overall, behind Romeo Santos’ 36-position ascent to No. 1 last week.)

"Nikalas Santiago
### Japan Billboard Japan Hot 100

<table>
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<th>No.</th>
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<th>Artist</th>
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<tr>
<td>1</td>
<td><strong>Theme Song</strong></td>
<td>RE BON (EVERLASTING)</td>
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<tr>
<td>2</td>
<td><strong>Love Me Tender</strong></td>
<td>THE BEATLES</td>
</tr>
<tr>
<td>3</td>
<td><strong>Some Nights</strong></td>
<td>MAROON 5</td>
</tr>
<tr>
<td>4</td>
<td><strong>My Journey</strong></td>
<td>HOT CHOCOLATE / J-MARINE</td>
</tr>
<tr>
<td>5</td>
<td><strong>I Need A Man</strong></td>
<td>DOMINO</td>
</tr>
<tr>
<td>6</td>
<td><strong>Some Nights</strong></td>
<td>SOMEBODY THAT I USED TO KNOW</td>
</tr>
<tr>
<td>7</td>
<td><strong>Litty Der Stadt</strong></td>
<td>BALLAST DER REPUBLIK</td>
</tr>
<tr>
<td>8</td>
<td><strong>Who Are You</strong></td>
<td>RILEY WOLF</td>
</tr>
<tr>
<td>9</td>
<td><strong>Don't Wake Me Up</strong></td>
<td>FLORENCE + THE MACHINE</td>
</tr>
<tr>
<td>10</td>
<td><strong>In The Morning</strong></td>
<td>THE HUMAN LEAGUE</td>
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### United Kingdom Billboard Albums

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<tr>
<th>No.</th>
<th>Title</th>
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</tr>
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<tbody>
<tr>
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<td><strong>22 Bar Street</strong></td>
<td>MARCUS &amp; MARTINA</td>
</tr>
<tr>
<td>2</td>
<td><strong>Two Sides</strong></td>
<td>MIKE OLDFIELD</td>
</tr>
<tr>
<td>3</td>
<td><strong>Bury A Friend</strong></td>
<td>OASIS</td>
</tr>
<tr>
<td>4</td>
<td><strong>Landslide</strong></td>
<td>NICK &amp; SIMON</td>
</tr>
<tr>
<td>5</td>
<td><strong>This Is Love</strong></td>
<td>CARLY RAE JEPSEN</td>
</tr>
<tr>
<td>6</td>
<td><strong>Litty Der Stadt</strong></td>
<td>BALLAST DER REPUBLIK</td>
</tr>
<tr>
<td>7</td>
<td><strong>I'll Be The One</strong></td>
<td>BEAUFORD SOUTHWICK</td>
</tr>
<tr>
<td>8</td>
<td><strong>Where You Are</strong></td>
<td>BEAUFORD SOUTHWICK</td>
</tr>
<tr>
<td>9</td>
<td><strong>Never Gonna Give You Up</strong></td>
<td>BEAUFORD SOUTHWICK</td>
</tr>
<tr>
<td>10</td>
<td><strong>My Life</strong></td>
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<tr>
<td>Artist/Song Title</td>
<td>Publishing</td>
<td>Labels</td>
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</tr>
<tr>
<td>BOYFRIEND</td>
<td>North Greyvian Productions, ASCAP/Sony/MV</td>
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<tr>
<td>BORN STUNNA</td>
<td>Money Mack Music, BMI/Close Range</td>
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<td>BALUN LIKE A EVPCH</td>
<td>Mr. Cashflow Publishing, BMI, AMP/HL, H100</td>
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<td>BANDZ A MAKE HER DANCE</td>
<td>Not Listed, RBH</td>
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<td>ANYWHERE</td>
<td>EMI Blackwood Music Inc., BMI/Uncle Matt</td>
<td></td>
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<td>2 REASONS</td>
<td>April, Boy Mwik, BMI/Wamer-Tamerlane Publishing Corp., BMI</td>
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<tr>
<td>BUMAI LT</td>
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<td></td>
</tr>
<tr>
<td>The Artist Development Management, BMI</td>
<td></td>
<td></td>
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<tr>
<td>ENOUGH OF NO LOVE</td>
<td>She Wrote It ASCAP/Universal</td>
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<td>CHASING THE SUN</td>
<td>Metrophonic Music, ASCAP/Puregr..</td>
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<td>CULTRE MAYBE</td>
<td>…</td>
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<td>LAS MORENAS</td>
<td>Area Musical, LLC, BMI</td>
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<td>LAZARO</td>
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<td>LITTLE THINGS</td>
<td>BMI, AMP/HL</td>
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<td>MAKE ME</td>
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<td>BMI/EMI Blackwood Music Inc., BMI</td>
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<td>ME</td>
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<tr>
<td>MENTOR</td>
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</tbody>
</table>
EXECUTIVE TURNTABLE
Send submissions to: exec@billboard.com

RECORD COMPANIES: Island Def Jam Motown and Universal Republic promote Matt Voss to executive VP of international for East Coast labels. He was senior VP for Universal Music Group’s East Coast labels.

PUBLISHING: BMG names Zach Katz executive VP of creative for North America. He co-founded the Beluga Heights record label with producer J.R. Rotem and Rotem’s younger brother, Tommy, in 2006. Ole appoints Debra Deishad-Banks director of film, TV and media. She was director of film and TV at EMI Music Publishing.

DISTRIBUTION: Alliance Entertainment promotes Mike Davis to CEO. He was president.

TOURING: Palace Sports & Entertainment in Detroit names Bob Feller executive VP/CFO. He was CFO at Scientific Learning in Oakland, Calif.

DIGITAL: Social commerce startup Chirpify names Rory Felton VP of business development for music. He co-founded the Militia Group.

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DIGITAL: Social commerce startup Chirpify names Rory Felton VP of business development for music. He co-founded the Militia Group.

MANAGEMENT: Broken Bow Music Group taps Stephen Linn as senior VP of BBR Management. He was senior director of music programming and promotion at CMT.

LEGAL: Entertainment law firm Boyarski Fritz names Alison Finley of counsel. She was an equity partner at the law firm of Davis Shapiro Lewit & Hayes.

Manatt, Phelps & Phillips taps Michael Rexford as associate in the firm’s entertainment practice. He was VP of business affairs at Universal Music Publishing Group.

GOOD WORKS
BMI FOUNDATION PRESIDENT VOWS TO GROW NONPROFIT
In his new position as president of the BMI Foundation board of directors, Portofino Piña hopes to “see the foundation grow, and I want to see more scholarships for Latinos.” Piña, who was unanimously elected as president (replacing Ralph N. Jackson), adds: “I have a passion for philanthropy and helping people.”

The nonprofit organization provides scholarships for students, encouraging the creation, performance and study of music. Piña says he will continue supporting the foundation’s programs by establishing more resources for U.S. students with the hopes of growing internationally. One of his first major events is being planned in New York for October, which involves gathering influential industry leaders who will help kick off fund raising. “I’m calling on friends that are executive directors or heads of foundations so I can pick their brains,” Piña says.

“The Hispanic heritage month falls during September and October, and I want to do something meaningful.”

Formed in 1985 by BMI employees, the foundation sponsors several programs designed to support music education that directly help young musicians.

Piña currently serves as senior director of writer/publisher relations at BMI. He joined the department in March 2005 after holding several positions in music publishing, marketing and promotions. Previously, he was director of sales and marketing for independent label Latino Music (Sony Music) and product manager for Palm Pictures. He’s also on the board of directors of the Recording Academy’s New York chapter. —Justin Aguila

100 MILLION . . . AND COUNTING
SELENA GOMEZ recently joined the video ranks of boyfriend Justin Bieber and Katy Perry when she was presented with four Vevo Certified Awards for reaching the 100 million views milestone. Her four most popular music videos include “Naturally” and “Who Says.” Helping Gomez keep count is Vevo senior VP of music programming, talent and content operations DOUG McVEHIL. PHOTO MICHAEL SIMON

FORMER WARNER Bros. artist ROBERT RANDOLPH has recruited the one and only BUDDY GUY as a guest on his next album. Taking a session break at the Chicago Recording Co. in the Windy City are (from left) keyboardist MARTY SAMMON, bassist ORLANDO WRIGHT, co-producer JOHN McDERMOTT, Guy, Randolph and drummer TIM AUSTIN. In front is co-producer EDDIE KRAMER. PHOTO NUNU ZOMO

THE GASLIGHT Anthem not only scored its highest debut (No. 3) on the Billboard 200 last week with Handsome, the Mercury act played a sold-out gig at New York’s Webster Hall. Sharing in the backstage revelry are (from left) manager TOM SARIG of Esther Creative Group, the Gaslight Anthem’s BRIAN FALLON, IDJ senior VP of promotion/rock formats CHRISTINE CHIAPPETTA, Mercury president DAVID MASSEY and the Gaslight Anthem’s ALEX LEVINE and ALEX ROSAMILIA. PHOTO MEREDITH TRUAX

THE HITS just keep on rolling for Three Dog Night. The veteran pop act of the late ’60s and early ’70s was presented with plaques commemorating RIAA-certified sales of more than 1 million for the Universal Music Enterprises/Geffen set The Best of Three Dog Night: 20th Century Masters—The Millennium Collection. Flanking UME senior VP of marketing NATE HERR are founding members and lead vocalists COREY WELLS (left) and DANNY HUTTON. PHOTO DAVID ISKO/Cape

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GETTING FREAKY IN L.A.

When his Freaks of Nature tour rolled into Los Angeles on July 27, Ultra Record artist and DJ/producer KASKADE earned the distinction of being the first electronic dance music act to play the Staples Center. Marking the momentous occasion before the sold-out show are (from left) Live Nation Southern California executive VP RICH BEST, Kaskade, Staples Center VP of events and booking CHRISTY BUTCHER and senior VP/GM LEE ZEIDMAN. PHOTO: JASON POOLE/STAPLES CENTER

COINCIDING WITH National Dance Day (July 28), the Dizzy Feet Foundation staged its second “Celebration of Dance” fund-raising gala, presented by the Ovation network. One of the evening’s highlights: the presentation of a $25,000 check to Dizzy Feet. Producer NIGEL LYTHGOE (“American Idol,” “So You Think You Can Dance,” “A Chance to Dance”) accepts the check from Ballet Boyz’ WILLIAM TREVITT (left) and MICHAEL NUNN of “A Chance to Dance.” PHOTO: COURTESY DIZZY FEET FOUNDATION

A DIVERSE talent lineup gathered July 30 for ASCAP’s annual Film Scoring Workshop. Among those flexing their creative muscles during recording sessions at the Newman Scoring Stage on the Fox Pictures lot were (from left) ASCAP board member and workshop mentor RICHARD BELLIS, associate director of film and TV/new media JENNIFER HARMON, president/chairman PAUL WILLIAMS, senior director of film and TV music MIKE TODD and workshop alumnus/music director MICHAEL BEARDEN (Michael Jackson, “Lopez Tonight”). PHOTO: APRIL ROCHA

THE GRAMMY Cultural Exchange Program—under the auspices of Gucci Timepieces & Jewelry, the Grammy Foundation, the Recording Academy and the China Soong Ching Ling Foundation—recently brought students from China to the United States to perform with alumni of the Grammy Camp’s Jazz Session program. Joining members of the CSCLF quintet and the Grammy Band are (from left) Grammy Foundation senior director of education programs DAVID SEARS, Gucci managing director MICHAEL BENAVENTE, Recording Academy president/CEO NEIL PORTNOW and CSCLF vice secretary general XIKUI LI. PHOTO: COURTESY OF THE RECORDING ACADEMY/WIREIMAGE
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