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# Billboard

# JUSTIN BIEBER

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**WHO'S NEXT:  
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HENDRIX?**

**RESHAPING RADIO**  
WHAT'S NEXT AFTER THE  
CLEAR CHANNEL/BIG MACHINE DEAL?

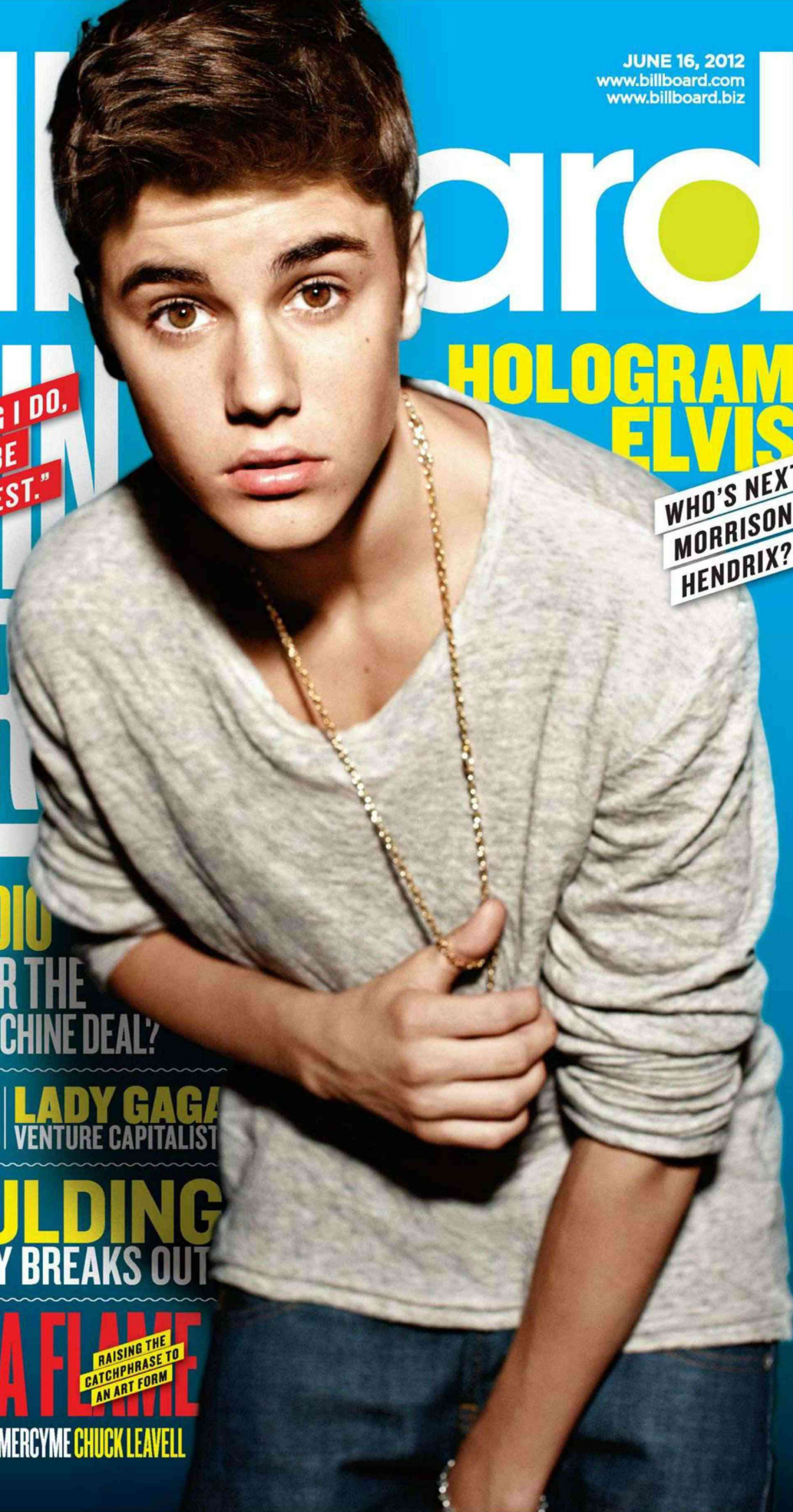
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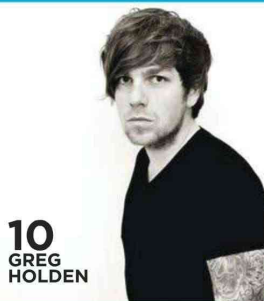
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ON THE COVER: Justin Bieber photograph by Ben Watts. GROOMING BY VANESSA PRINCE FOR THE REV. AGENCY. STYLING BY KEMAL HARRIS FOR THE WALL GROUP. STYLING ASSISTANTS: MONICA CARGILL AND RACHEL BERRYMAN. SHIRT BY IRO. JEANS BY NAKED & FAMOUS. NECKLACE AND BRACELET BY HOORSENBUHS.

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METRIC 46

360 DEGREES OF BILLBOARD

## HOME FRONT

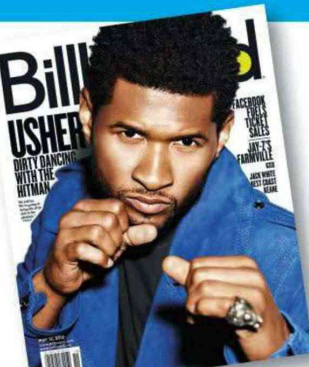
### Online

#### USHER'S NEW ALBUM

With Usher's new album, *Looking 4 Myself*, out this month, go to [Billboard.com](http://Billboard.com) for a track-by-track review, plus our ranking of his 20 biggest Billboard Hot 100 hits.

#### BIEBER COVER

Visit [Billboard.com](http://Billboard.com) to watch exclusive video that goes behind the scenes of our Billboard cover photo shoot with Justin Bieber.



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For more about Chelsea and Chevy, visit [chevy.com/chelsea](http://chevy.com/chelsea).







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THE LATEST NEWS FROM **ibiz**

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**>>> SILLERMAN RETURNS TO LIVE BIZ, EYES EDM EVENTS**

Media mogul Robert F. X. Sillerman, who in the '90s consolidated regional concert promoters into what eventually became Live Nation, is reportedly planning to invest in numerous electronic dance music events. His first acquisition is Disco Productions, founded by rave promoter Donnie Estopinal, and he has tentative agreements with about 15 other companies. Additionally, he intends to revive SFX Entertainment and spend \$1 billion on acquisitions within a year.

**>>> ENGINEER GEORGE MARINO DEAD**

George Marino, an engineer who mastered such classic albums as Stevie Wonder's *Innervisions*, John Lennon and Yoko Ono's *Double Fantasy*, Guns N' Roses' *Appetite for Destruction* and AC/DC's *Highway to Hell*, died June 4 after a lengthy bout with lung cancer. A three-time Grammy Award winner, Marino joined Sterling Sound in 1973 and had worked at the New York mastering facility for his entire career.

**>>> CMA UNVEILS DATA ON COUNTRY MUSIC FANS**

Country music fans are faring well financially, optimistic about the future and engaged with popular digital technologies, according to a survey by the Country Music Assn. Forty-eight percent of country fans are male, 57% are married, and 37 million—or 42% of the total—have a household income of \$75,000-plus. Other findings: 89% are on Facebook, and 58% have a Twitter account.

Reporting by Mike Barnes and Glenn Peoples.

# UP FRONT

**RADIO** BY ED CHRISTMAN

## Rethinking Radio

Clear Channel, Big Machine strike landmark performance royalty pact

Recording executives applauded Clear Channel Media and Entertainment's breakthrough decision to pay artist royalties for terrestrial radio airplay in a new agreement with country music label Big Machine, but a congressional hearing this week also illustrated how the deal may turn out to be a double-edged sword for the music industry.

For about 80 years, labels have tried to get a sound recording royalty paid to performers—songwriters and publishers have long received royalties whenever their tunes are played on the radio—but the National Assn. of Broadcasters has so far thwarted every proposed legislative move. The NAB won't even call the new potential cost a "royalty," instead referring to it as a "tax."

Clear Channel's concession to pay a sound recording royalty for terrestrial radio is a huge win for the record industry since Clear Channel is radio's largest operator. Previously, radio broadcasters have refused to budge, arguing that the airplay promotes music and results in album or single sales that directly compensate artists.

While Clear Channel signed the sound recording performance royalty, split 50/50 between the label and the artist, the rest of the U.S. radio industry appears to be digging in its heels on the issue. The NAB even notes that, since the Big Machine/Clear Channel deal is a market deal, it proves that Congress shouldn't enact legislation to mandate such a royalty. RIAA chairman/CEO Cary

Sherman approved the Clear Channel deal in concept, reserving any full endorsement until he understands its specific terms. "I am delighted to hear that [CEO] Bob Pittman and Clear Channel [are] stating that artist and record companies deserve to be paid, and that promotion isn't enough," he says, adding, "We don't know if other radio groups will follow, so it doesn't solve the problem. We need an industry-wide solution."

At the House Subcommittee on Communications and Technology, the NAB's political action committee trustee Steven Newbury laid out the radio industry's case against the performance royalty in testimony submitted before the hearing. According to Newbury, radio doesn't replace sales, it promotes them; the digital radio performance right carved out in 1995 addresses piracy concerns, a factor that doesn't happen with terrestrial radio; and there isn't a sound recording performance right for any music played in stores, bars, restaurants, clubs and sports arenas. Finally, he argued that digital radio services don't have a mandate to provide public service to local communities, and those services aren't subjected to FCC restrictions or obligations.

The Clear Channel/Big Machine deal has also unleashed a fresh round of cries from radio and some new-tech music service providers for lower digital radio rates as well as pricing parity between digital radio and music services.

Tim Westergren, founder/chief strategy officer of online radio provider Pandora, sup-



The RIAA's CARY SHERMAN (left) and Clear Channel's BOB PITTMAN



ports fair artist compensation through sound recording performance fees, but he also calls for payment parity between various competing digital radio and service segments. "This lack of a level playing field is fundamentally unfair and indefensible," he says.

Currently, different forms of radio and digital services pay different rates. Last year, satellite broadcaster SiriusXM paid 7.5% of revenue, while this year that rate comes out to 8%. Pandora, under what's called a pure-play model, is stuck with whichever is greater: 25% of revenue or a 0.102 cents pay-per-play formula, which last year came out to 50% of revenue. Likewise, Clear Channel's iHeartRadio Web platform pays 0.2 cents per play. "I can't build a business

space based on paying money for every time I play a song, but I can build a business by saying I will give a percentage of revenue that I bring in," Pittman says. "What we are really trying to do is come up with a predictable model."

While Clear Channel and Big Machine won't disclose terms, sources say Pittman agreed to a deal conceived by Big Machine president/CEO Scott Borchetta that will have the radio company pay 1% of music advertising revenue for terrestrial radio and 3% of digital radio music advertising revenue for Web simulcasting; and for its small iHeartRadio listener playlist service, the same rates as Pandora.

Last year, Clear Channel Media and Entertainment produced \$1.2 billion in earnings before interest, taxes, depreciation and amortization on revenue of almost \$3 billion. While the percentage of revenue from music advertising hasn't been disclosed, Clear Channel would have paid labels and artists \$31.2 million if the new deal had been in effect last year and offered to all labels based on its total revenue.

Pittman says he can't yet afford to try and make an overall deal with the entire record industry. He claims he's starting small to see how the new payment scheme works and whether it'll help digital radio grow. ...

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# elton john

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## A Ghostly Presence

Dead stars' estates ready new 'holographic' resurrections of Elvis, Hendrix, Monroe and the Doors

The King may have left the building, but a virtually resurrected Elvis Presley will soon return to a concert venue near you.

With estates of deceased musical acts exploring the revenue possibilities of virtual live performances, the visual effects company that created the Tupac Shakur "hologram" seen at this year's Coachella Valley Music and Arts Festival is leading the charge. The company, Digital Domain Media Group, recently signed an exclusive deal with Core Media Group (formerly CKX) to jointly produce a series of "virtual" Elvis likenesses for various entertainment projects.

Digital Domain chairman/CEO John Textor says the virtual Elvis project will cost millions and is still in the early stages of development. Jack Soden, president/CEO of the Core Media division known as Elvis Presley Enterprises, sees massive potential for the Presley project. "We'll own these images," Soden says, adding that the concerts—which might range from trav-

eling tours to residencies—would be unlike anything Elvis fans have previously witnessed.

"This is not repurposing old footage that the world has already seen," Digital Domain chief creative officer Ed Ulbrich says, referencing how the recent Tupac projection was also built from scratch. "We're making totally original and exclusive performances so that fans can have new experiences."

The estates for other artists including Jim Morrison, Jimi Hendrix and Marilyn Monroe have also been considering the idea of holographic live performances following the Tupac hologram's appearances with Dr. Dre and Snoop Dogg at Coachella in April.

Jeff Jampol, who manages the Doors as well as the estates of Morrison, Otis Redding, Janis Joplin, Peter Dinklage and Rick James, hopes to eventually create a multimedia experience featuring the band. The show might take place in either a tent or a freestanding building, with the walls pixilated like a large TV

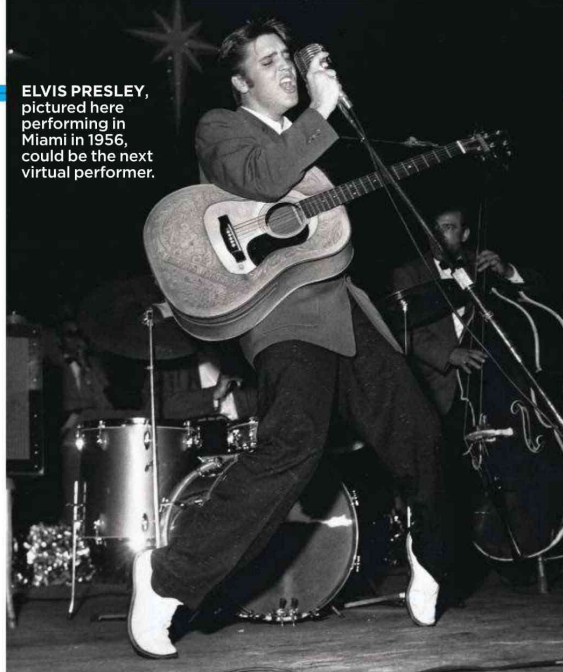
screen and utilizing lasers, lights, high-quality sound, vibrations, projected imagery and the 3-D figures, he says.

"We're trying to get to a point where 3-D characters will walk around," Jampol says, noting that he's been exploring the idea for about eight years with British music video/commercial director Jake Nava. "Hopefully, 'Jim Morrison' will be able to walk right up to you, look you in the eye, sing right at you and then turn around and walk away."

Janie Hendrix, the rock legend's sister and Experience Hendrix president/CEO, has been working with London-based company Musion Systems for about a year to create a virtual version of her late brother. "For us, of course, it's about keeping Jimi authentically correct," she says. "There are no absolutes at this point."

Plans for a virtual Monroe concert is also in the works. The upcoming 50th anniversary of her death in August brought word of a "live" concert by the late sex symbol from a firm called Digi-

ELVIS PRESLEY, pictured here performing in Miami in 1956, could be the next virtual performer.



con Media. However, the company's rep told the Hollywood Reporter it isn't working with Monroe's estate since it already holds "certain copyrights" on the starlet's name and likeness.

Some concert promoters believe such virtual "live" performances from deceased acts could develop into a larger trend, but the concept would likely work best as cameos during a more contemporary show—much like Tupac's

"guest spot" at Coachella—instead of prerecorded full-length concerts.

"There are plenty of opportunities to use it as an extra piece of entertainment," says Nederlander Concerts CEO Alex Hodges, who promotes concerts in California. "It has to be done creatively, and there are limitations to that before it wears people out."

Additional reporting by Gail Mitchell.

**TV** BY PHIL GALLO

## 'Home' Is Where The Cash Is

'Idol' song opens doors for once-in-a-lifetime writing partners Holden and Pearson

Two days before Phillip Phillips sang "Home" on the "American Idol" 11th-season finale, one of the song's writers had heard some rumblings, but he still wasn't sure his work would get massive exposure.

"I didn't believe it would happen," says Greg Holden, who co-wrote the song with a virtual stranger, Drew Pearson. "As soon as Ryan Seacrest said, 'And now performing the song, "Home," I said, 'Holy shit,' and cracked open a beer. Phillip did such a great job bringing the song to life."

Fans of Phillips and "Idol" responded by making "Home" the second-biggest seller of any "Idol" coronation song. That version of "Home" sold 278,000 copies in its first week, second only to Ruben Studdard's "Flying Without Wings," which moved 286,000 copies in its first full week—all of them physical sales, according to Nielsen SoundScan. (David Cook's "The Time of My Life" is the biggest seller overall, moving 1.5 million downloads and peaking at No. 3 on the Billboard Hot 100.) During its second week, "Home" sold 102,000 copies, bringing its total to 380,000.

More than formats have changed since Studdard won the second season of "Idol," particularly in the area of coronation songs. Studdard's cover, for example, was his version of a British and Irish chart-topper by U.K. boy band Westlife; Fantasia Barrino's "I Believe" was a number co-written by former "Idol" contestant Tamyra Gray and sung by several finalists; Cook's "The Time of My Life" was the winner of the show's own songwriting competition; and Scotty McCreery's

rendition of "I Love You This Big" came from a well-respected team of R&B producer Lil' Ronnie, pop singer/songwriter Esther Dean and country singer/songwriter Brett James.

Pearson is an engineer and writer who co-wrote Zac Brown's track ("Where the River Goes") in the 2011 film remake of "Footloose." His unlikely partner, Holden, is a British singer/songwriter based in Brooklyn whose previous success came from a hit charity single called "The Lost Boy" that scored the No. 2 spot in the Netherlands. The

combo's huge success with "Home" suggests a new chapter in "Idol" coronation song history—suddenly, the opportunity to write an "Idol" smash is now being offered to relatively unknown songwriters published by independent companies.

Holden (inked to Razor & Tie Music Publishing) and Pearson (published by Check Your Pulse, administered by Downtown) were brought together for a single songwriting session six months ago after Peter Lloyd, the A&R executive who set up Razor & Tie's Los Angeles operation,

moved over to Pulse and proposed pairing the two tunesmiths.

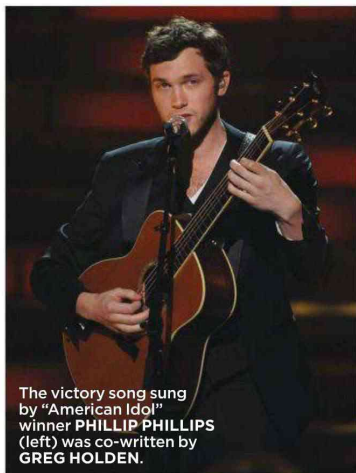
The duo's lone composition was "Home," which primary lyricist Holden says was written in three hours one day and recorded as a demo later in the afternoon. Exactly where "Home" might land was anyone's guess—it only wound up as part of Holden's own live shows in Europe this spring because it provided an uptempo contrast to the abundance of slower ballad material from his two solo albums.

While Holden was performing "Home" throughout Europe—and charting with "The Lost Boy" in Holland—Kat Kim at Pulse was plugging the upbeat song for other placements. Somehow it was heard by Interscope Geffen A&M chairman and "Idol" in-house "mentor" Jimmy Iovine, who took an instant liking to the track. As a result, Phillips selected the song for his final performance.

While Phillips will undoubtedly be singing "Home" on the American Idols Live! tour this summer, Holden is returning to Los Angeles in July for more co-writing sessions. He has also received offers to work in Nashville this fall, according to Razor & Tie Music Publishing VP Sharon Tapper, who signed Holden shortly after she joined the company last year.

Holden does have his limitations, however. No matter how much he is begged, he absolutely refuses to release his own recording of "Home" anytime soon. "I'm still going to keep playing it in my shows," says Holden, who also performs the song in several YouTube videos.

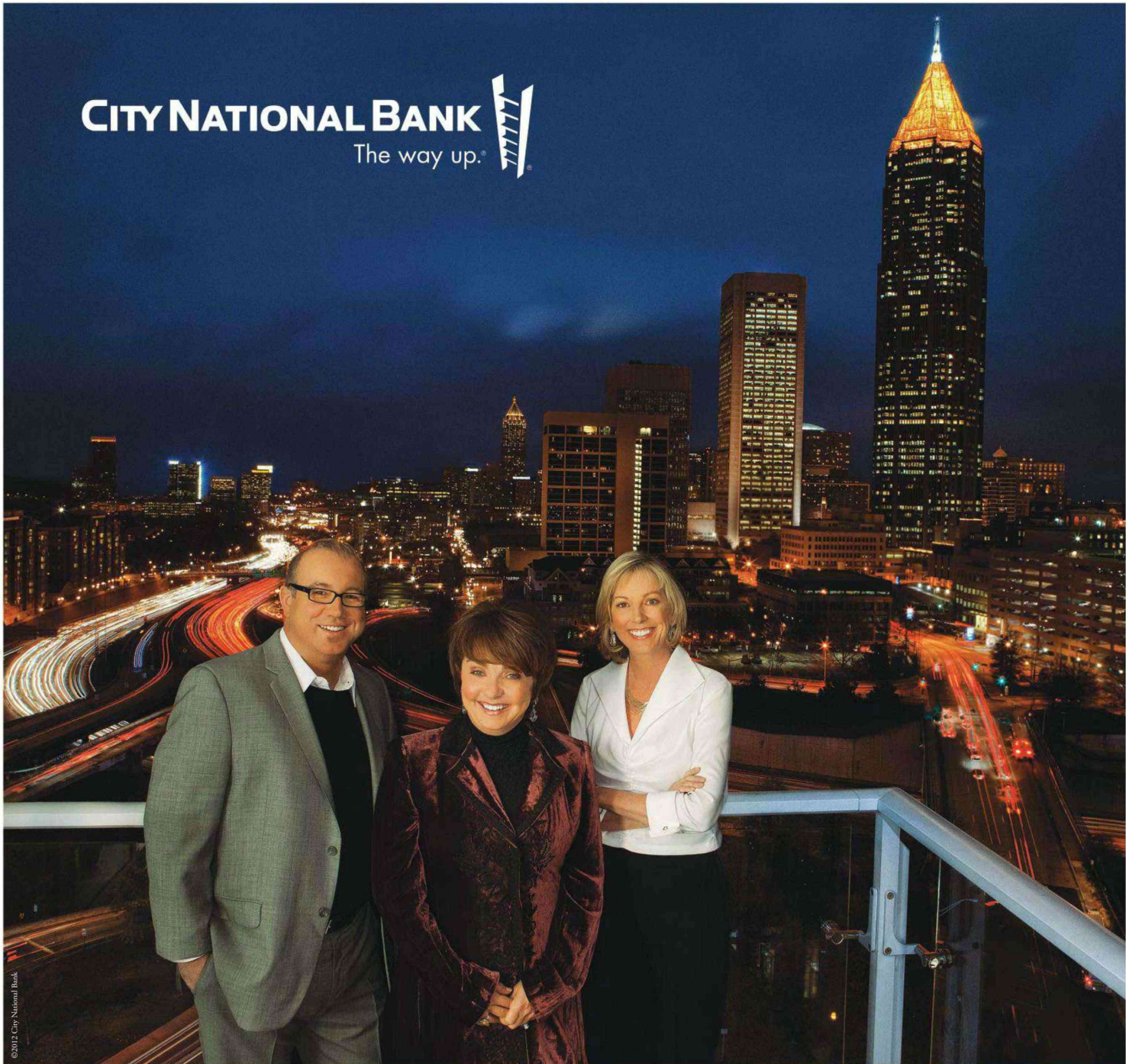
Right now, however, he's content to let Phillips have the spotlight, at least for that particular tune. "I don't want to step on anybody's toes," Holden says. "I've got plenty of other songs to push."



The victory song sung by "American Idol" winner PHILLIP PHILLIPS (left) was co-written by GREG HOLDEN.



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# Salsa's Saviors

Ruben Blades and Cheo Feliciano create a salsa concept album—by recording each other's tunes

Nearly a decade ago, salsa greats **Cheo Feliciano** and **Ruben Blades** were chatting with flutist **Bobby Valentín** and radio programmer **Pedro Arroyo** at Valentín's home in Puerto Rico. An idea began to brew: Feliciano and Blades would record a new album together, with a spicy twist. Blades would sing material originally popularized by Feliciano and vice versa. Glasses were raised, and a deal was sealed.

As it turned out, however, Blades took up a political post as Panama's Minister of Culture and, for the next seven years, the project simmered. But on May 29, the album—*Eba Say Aja* (a play on "Everybody say yeah," a Spanglish phrase used by Blades and Feliciano in their shows)—finally saw the light of day.

Released just weeks after Arroyo died on April 14, the 12-track album is a moving and exciting testament to the power

of salsa, as embodied by two of the most emblematic voices of the genre. It bows this week at No. 14 on Billboard's Top Latin Albums chart.

"Cheo Feliciano was a powerful influence in my development as a singer," Blades says. "I always wanted to thank him publicly, recognizing his art and my admiration for him."

For Feliciano, 76, who still performs regularly but who hasn't recorded an album in more than a decade, the work's importance is both professional and personal.

"I'm honored that he says I influenced him," Feliciano says of Blades. "But Ruben was also good friends with my parents, and I with his. He even wrote a song for my mother, 'Chenchita'—and I recorded it."

"Chenchita" isn't on this set, but other classics like "Si Te Dicen" and "Juana Mayo" are

included. The artists hope to appeal to hardcore salsa fans who still love the music, but hear less of it these days on tropical stations overtaken by more popular reggaetón and bachata.

Among the clever marketing strategies for the album is distribution through individual fans. "We often get calls from people around the world who can't find salsa albums, so I'll give them a low distributor price for them to resell it anywhere they want," says album producer Ariel Rivas, who released the set on his own Ariel Rivas Music label, a partnership with Ruben Blades Productions. The minimum order is 10 albums, but, this week, one fan ordered 200 copies of *Eba Say Aja* to be sent to Japan.

In the United States, the album is distributed through Select-O-Hits. Blades, long signed to Sony, went indie several years ago and released his last album, *Cantares del Subdesarrollo*, with Rivas, who also bows his tours.

"Our infrastructure is humble, but we have the passion to



*Eba Say Aja*, the collaborative album from **RUBEN BLADES** (left) and **CHEO FELICIANO**, debuts in the top 20 on the Latin albums chart.

produce the albums," Rivas says. "And because I work with [Ruben] in other areas, we can do business globally."

Just how many copies a purist salsa album can sell in this business climate remains to be seen. But in the live concert arena, there's still strong demand. Feliciano, for example, says many of his annual performances take place at salsa congresses worldwide, "with thousands of young dancers who understand the music competing from different countries."

The genre's endurance is even more palpable for Blades, whose previous *Todos Vuelven* show toured 30-plus

cities and sold 1 million tickets, according to Rivas. This year, Blades is playing more than 50 shows across Europe, the United States, Mexico and South America.

"We just played at the Boca del Rio Festival in Veracruz, Mexico," Blades says. "There were over 130,000 people on the closing day, where we played with **Luis Enrique**. The festival had an average of 100,000 attendees per show. That tells you reports about the demise of salsa's popularity are exaggerated and inaccurate." ...

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## Latin Notas

LEILA COBO



# Fresh Mex Sound

'Tribal guarachero' DJs 3BallMITY explode with 'Intentalo'

Last year, Erick Rincon of Mexican DJ collective 3BallMITY was putting some finishing touches on an album with sound-savvy friends Sergio Zavala (aka Sheeqo Beat) and Alberto Presenda (DJ Otto). Though the trio knew the unusual music it was creating

might catch on, nothing prepared it for what happened next: Its new work, known as "tribal guarachero" after the long, pointy-toed fashion boots worn south of the border, exploded on the scene.

The DJs, all in their late teens and living in Mexico's

capital city of Monterrey, were creating beats years ago. But it's tribal guarachero that helped them establish a fresh sound within regional Mexican music. "At first, people were wondering what we were doing musically," Rincon says. "But people are finally understanding."

The new album, *Intentalo* (Try), was released in late December, and the catchy title track quickly became an anthem played at nightclubs, on the radio and even as the score for a Pepsi commercial that aired in California and Texas. The song's fast-paced beats are laced with electronica, cumbia and African rhythms.

3BallMITY's music turned into a signature movement that began taking off after Mexico-based label Latin Power Music signed the DJs. The act received another major boost after signing with Universal Music Latin Entertainment, which

helped push 3BallMITY even further with a marketing campaign that included getting airplay on Mexican radio stations everywhere in the United States, from New York to Los Angeles.

"The sound didn't exist [before now]," UMLE president Victor Gonzalez says. "It's different and unique."

*Intentalo* peaked at No. 2 on Billboard's Top Latin Albums chart and has spent 26 weeks on the tally. It has sold more than 65,000 copies, according to Nielsen SoundScan. In addition, the title track has sold 142,000 downloads and spent two weeks at No. 1 on Hot Latin Songs.

While regional Mexican stations initially opened the door, Gonzalez says, the song was also crossing over to other outlets. "Suddenly," he recalls, "we began realizing that the world of regional Mexican music was expanding to the pop side."

The next phase to parlay the trio's success is releasing

the album's second single, "Besos al Aire" (Kisses in the Air), which has already become a hit in Mexico. In August, a deluxe CD/DVD version of *Intentalo* that contains two new songs and music videos will be released.

3BallMITY expects that its versatility as a recording act will eventually expand into other genres. The DJs, for example, have already worked on individual projects with such established artists as Paulina Rubio, while another project featuring their music along with tracks from other DJs is due later in the summer.

"The only pressure now really is finding more time in the studio," says Toy Selectah, the veteran DJ/producer who discovered 3BallMITY and mentored the trio. "It means something when guys like Diplo, Skrillex and A-Trak know about 3BallMITY. The sound of these Mexican kids is now on both sides of the border, and it's expanding."

—Justino Águila

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# EN BREVE

## UNIVISION AMERICA RADIO BOWS

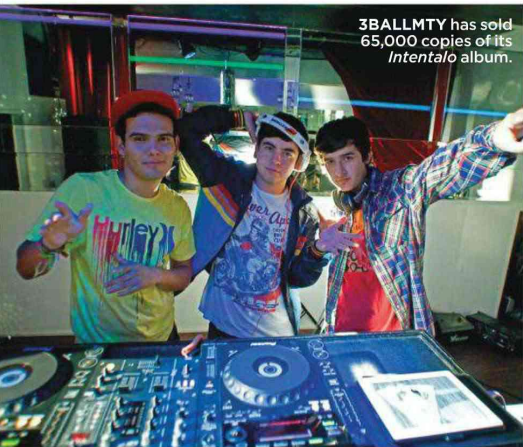
Univision Radio is launching on July 4 a new AM radio network covering nine U.S. markets and featuring local, national and international news in addition to entertainment items, traffic and weather updates. Programming on the newly launched Univision America network will also spotlight politics, health, family matters and education. The network will be available in Miami, Chicago, Las Vegas, Los Angeles and Texas cities Houston, Dallas, San Antonio, McAllen and El Paso.

## MYRIAM HERNANDEZ SET TO TOUR

Starting June 9, Chilean pop singer Myriam Hernandez will perform in 20 cities across South America and the United States. Her *Seduccion* tour will coincide with the release of the single "Todo en Tu Vida," a duet with Mexican singer Cristian Castro. Considered one of the top-selling artists in her native country, the songstress also appears on the TV show "El Mejor de Chile." Hernandez's album *Seduccion* (Universal Music) received a Latin Grammy Award nomination last year.

## INDIES ADDED TO LATIN CONTENT SERVICE

Photo service Getty Images and MuseMe.com, a digital platform showcasing Latin music for commercial placements, are partnering to create a Hispanic music division with a roster of 3,000 Spanish-language indie acts that can be licensed in the United States, Latin America and Spain. MuseMe will curate content for Getty, according to officials, who say that most acts in the new division are "smaller, lesser-known indie bands" looking to expand their reach through distribution outlets ranging from ad agencies to broadcast producers. MuseMe co-founder Robert Filomena says his company's role is to provide Getty with music that didn't previously exist in its portfolio. Artists, he adds, will receive 50% of the licensing fees, with the other half split between Getty and MuseMe. —Justino Águila



3BALLMITY has sold 65,000 copies of its *Intentalo* album.



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## Digital Savvy

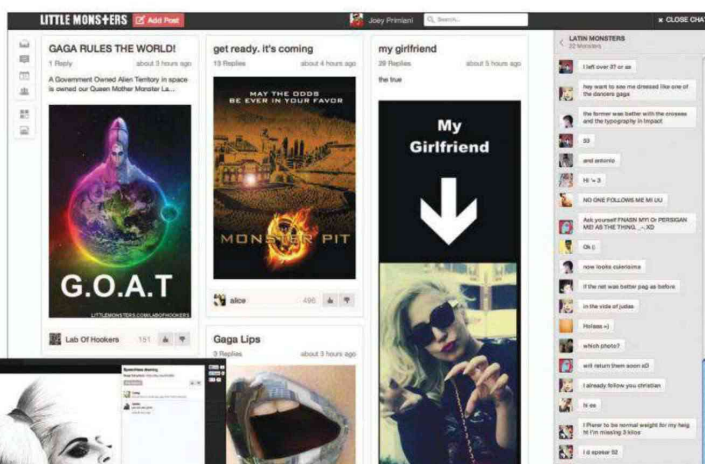
Artists and labels are jumping on the tech bandwagon with investments and creative input

Musicians no longer want to merely build their careers on other people's digital products—now they want to help build the products, too.

Many artists have invested some of their wealth in technology companies of varying popularity. Bono and the Edge invested in cloud storage company Dropbox, while Bono is also a high-level investor in Elevation Partners, a private equity firm with interests in Facebook, dubbing firm SDI Media and Yelp. Lady Gaga was an early investor in Spotify and co-founded social startup Backplane with her manager, Troy Carter, and a host of venture capital firms. Fellow Spotify investor Justin Bieber has put money into social game company Sojo Studios, among other holdings. And Justin Timberlake has a stake in Specific Media's \$35 million acquisition of Myspace.

Now large music companies are also getting into the action. In mid-May, Universal Music Group (UMG) announced a new global creative investment program and named Bieber manager Scooter Braun as the program's first entrepreneur-in-residence. Live Nation has also established a fund to put money into aspiring startups.

Part of the attraction could be the rock-star status enjoyed by tech entrepreneurs. Late Apple co-founder Steve Jobs achieved a level of fandom equitable to that of cultural icons like the Beatles or Bob Dylan. Napster co-founder and early Facebook executive Sean Parker enjoys the kind of celebrity usually reserved for young pop stars and, in fact, was portrayed by Timber-



Lady Gaga's fan site, Little Monsters (above and inset), was developed by Backplane, a company the artist co-founded.

lake in the film "The Social Network." PayPal co-founder Peter Thiel was recently featured on "60 Minutes." Another PayPal co-founder, Elon Musk, is celebrated for his two high-profile ventures, electric car company Tesla Motors and Space Exploration Technologies, also known as SpaceX. But music companies aren't exactly new to strategic investments. Years ago, the major labels acquired CD manufacturing plants when the disc format boomed (and divested their interests after the format started its downward slide). More recently, labels have picked up various merchandise companies, concert promotion firms and small digital ventures to diversify and build around the now-common multirights artist contracts.

Universal will invest for strategic reasons rather than to score a quick profit, a UMG executive tells Billboard. Rather than look

at internal rates of return and how to make a profitable exit, the executive says, Universal wants to use the global creative investment program to build new products and services that will keep its core business moving forward.

"Just like with musicians, we need to reinvest in the business," the UMG exec says. Universal executives seem to understand their limitations. The company has entrusted the tech-savvy Braun—and others, eventually—to help locate and fund good ideas.

Live Nation is using in-house entrepreneurs to dip its toes into the startup waters. The Live Nation Labs Fund was set up to make strategic investments in technology that will improve the customer experience. The fund is an outgrowth of the promotion giant's acquisition of Los Angeles-based media measurement firm BigChampagne in December. BigChampagne's core business remains the same, but the division is tasked with creating new digital products and improvements to LiveNation.com.

Artists aren't necessarily investing because they want to emulate Musk and Parker. Backplane co-founder/CEO Matthew Michelsen says the company is hardly a vanity project, and only exists because Lady Gaga and her team needed a particular kind of

technology. Launched in January 2011, it now has 16 employees and backing from such Silicon Valley heavyweights as Google Ventures, Menlo Ventures and Founders Fund.

"We recognized the platform where we could aggregate and bring people together around interests, affinity or a movement," Michelsen says. "We

recognized that because we were using all the current platforms in existence, we wanted something that could actually help us center on our fans. Our goal was to build it

for our community and then offer it to others."

There's a chance Carter and Gaga could be outliers. The pair has shown a rare ability to understand and use technology to connect with fans and propel her career. Others might not be able to duplicate their mix of music, networks and entrepreneurship.

But Gaga may demonstrate that music and startups are a good combination. Michelsen says the singer had the idea for a translation tool to communicate with foreign fans who speak different languages. "It's one of the most popular parts of our product," he says, "and that was Gaga's intuition." ■■■

### Digital Domain

GLENN PEOPLES



### GTAR GOD

Some of the coolest ideas in music technology can be found at Kickstarter, the funding platform for creative projects in various stages of completion. One of the latest is gTar (pronounced "gee-tar"), a guitar that creates sounds through an iPhone docked directly in the body of the instrument. The gTar app has several difficulty levels that allow a user to play along with following illuminated lights on the guitar's fretboard.

A preorder of a white gTar will cost \$399, and the unit will eventually retail for \$499. A preproduction package with a software development kit costs \$499. —GP



## BITS AND BRIEFS

### CISCO: 4.5 BILLION MOBILE USERS BY 2016

Cisco predicts there will be 3.4 billion Internet users—45% of the world's projected population—with half of all Internet traffic coming from Wi-Fi connections by 2016. The company believes the Asia Pacific region will generate the most traffic, while the Middle East and Africa will experience the most Internet growth. Countries with the fastest Web growth will be India and Brazil. Mobile will be crucial: Cisco projects global mobile Internet data traffic will increase 18 times from 2011 to 2016, as the number of mobile consumers grows to 4.5 billion.

### TWITTER USAGE GROWING AMONG ADULTS

As Twitter usage surges, its fastest growth comes from people who use the service daily. Twitter is used by 15% of online adults in the United States, while 8% of them use it daily, according to a new

Pew Internet & American Life Project study. The percentage of adults using Twitter has grown to 15% from 8% since Pew first studied the service in November 2010. The faster growth, however, is in the percentage of people who use the service on a given day—jumping from just 2% in November 2010 to 8% in February.

### SLACKER NOW AVAILABLE ON ROKU BOXES

Slacker Radio, an Internet radio service available in the United States and Canada, can now be accessed on Roku set-top boxes through free and paid subscription plans. The Roku connects TVs to the Internet and allows consumers to use online services like Netflix, Hulu and Rdio. The boxes are available online and at various electronics retailers. In addition to playing personalized and programmed radio stations, Slacker streams news clips from ABC News and ESPN.

### RINGTONES™ JUN 16 2012 Billboard

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ORIGINAL ARTIST
1	1	16	#1 SOMEMBODY THAT I USED TO KNOW	JOYRYE FEATURING KIMBRIA
2	3	10	CALL ME MAYBE	CARLY RAE JEPSEN
3	4	12	DRUNK ON YOU	LUKE BRYAN
4	2	16	WE ARE YOUNG	FUN. FEATURING JANELLE MONAE
5	6	37	SEXY AND I KNOW IT	LMFAO
6	5	22	STRONGER (WHAT DOESN'T KILL YOU)	KELLY CLARKSON
7	7	13	SPRINGSTEEN	ERIC CHURCH
8	11	11	THE MOTTO	DRAKE FEATURING LIL WAYNE
9	10	14	SOMETHIN' 'BOUT A TRUCK	KIP MOORE
10	9	6	PAYPHONE	MARON 5 FEATURING WIZ KHALIFA

Jason Aldean's "Dirt Road Anthem" (17-13, up 9%) spends a 62nd week on the chart and moves into fifth place for the most weeks on the chart. Aldean has a ways to go yet to tie the record: Lady Antebellum's "Need You Now" spent 98 weeks on the chart.

11	13	46	GOD GAVE ME YOU	BLAKE SHELTON
12	14	32	RED SOLO CUP	TOBY KEITH
13	17	62	DIRT ROAD ANTHEM	JASON ALDEAN
14	12	14	CLIMAX	USHER
15	16	28	YOUNG, WILD & FREE	SNOW PATTI & WIZ KHALIFA FEATURING BRUNO MARS
16	15	11	WHAT MAKES YOU BEAUTIFUL	ONE DIRECTION
17	8	9	BOYFRIEND	JUSTIN BIEBER
18	19	10	WILD ONES	FLO RIDA FEATURING SIA
19	24	2	HEART ATTACK	TREY SONGZ
20	—	1	MERCY	KARVE WEST, BIG SEAN, PUSHA T, 2 CHAINZ

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



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**Billboard.**

## The Son Also Rises

Willie Nelson's son Lukas is a road-rugged rocker

A song on Willie Nelson's superb new album *Heroes*, "No Place to Fly," was written by his son, **Lukas Nelson**, and it contains the lyric, "The road is like a river that sings when I'm alone/I'm sitting beside a window of light that floods in my eyes and keeps me from finding my way/And if I stayed home I'd only wish I was gone."

These are the words of a traveling musician, and the younger Nelson confirms that he wrote the lyrics to that song while crisscrossing the nation's highways—or, as his dad memorably put it, on the road again. "That was where my head was at," Nelson says. "I was on the road at the time, in an RV. Before then, we were on a bus. And before that, we were in a van. And I've enjoyed every minute of it."

Calling from New York after playing a New England show the previous night, Nelson seems in a good place. Raised on a tour bus—his father is one of the hardest-touring musicians of all time—Nelson has been playing with his crack collective **Promise of the Real** for more than three years, releasing two albums and an EP, the most recent being the stellar *Wasted*, on which the band takes a quantum leap forward in both chemistry and confidence. The unifying spirit, Nelson says, comes from the lengthy time spent in cramped quarters together. "How could it not?" he asks rhetorically.

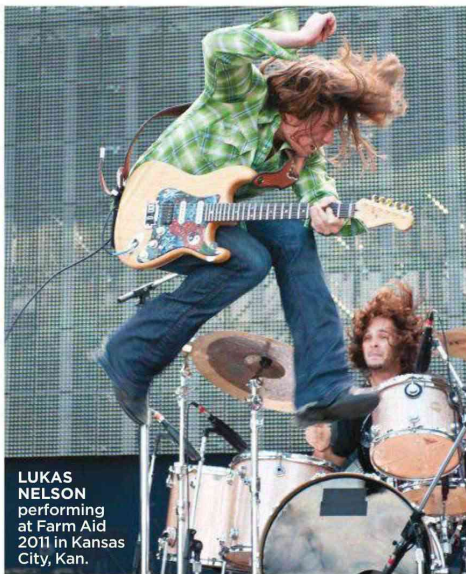
Wise beyond his 23 years, Nelson learned early on that the romantic image of touring life is a myth. "You're not always playing for 100,000 people or even for 100 people, especially as a young, struggling artist," he says. "The most important thing to learn is: Enjoy the struggle, every part of it."

Managed by **Matt Charkow** at POTR Music and booked by the Parallel 49 Agency, Nelson already knows what some artists never learn.

"There are two types of bands: the ones that get famous really quickly and then fade out, and the bands that get famous slowly and learn how to deal with the road," he says. "Learning how to live on the road is what helps you survive in the industry."

That's just where Nelson and Promise of the Real are now, touring a circuit of small clubs and large theaters and festivals of all sorts. Frequently, the smaller venues prove more beneficial than the larger halls.

"Even though sometimes we play for just 10 people, those 10 people enjoy the hell out of it," he says. "They become fans, and it builds slowly from there." One place that is slowly but surely



**LUKAS NELSON** performing at Farm Aid 2011 in Kansas City, Kan.

building is Boston, where Nelson and Promise of the Real played Upstairs at the Middle East, a popular room that holds 200 patrons, the night before speaking to *On the Road*.

"We haven't been hitting the East Coast very hard, and not many people know us yet," he says. "Last night in Boston, only about 100 people saw us. But those 100 people had a great time." Far better markets for Nelson and Promise of the Real are Colorado, California, Utah and the Pacific Northwest, as well as his home state of Hawaii, where he pit stops about one month out of the year.

Sometimes it feels like an act is on the verge of getting more traction, which is the case with Nelson and Promise of the Real. But he admits it's difficult to notice any breakthrough in the midst of the current East Coast run.

"It's hard to see day to day, because we'll play some places and nobody will come," he says. "But I enjoy the struggle, and I'm not looking for anything except to be able to play another night somewhere and make a living."

Nelson recalls a salient quote from **Eddie Vedder** of **Pearl Jam**, a favorite band whose 2009 song "Just Breathe" was covered eloquently on *Heroes*.

"Vedder said something on a video I saw, about how all these little dates you play give you the tools so when you do have success you don't implode," Nelson recalls. "I'm becoming closer with my band, and I have time to write a lot as we're riding down the road. I'm reading, I'm learning, I'm volunteering in Haiti next month. I'm living my life, I'm happy, and I'm already a success in my own eyes."

**biz** For 24/7 touring news and analysis, see [billboard.biz/touring](http://billboard.biz/touring).

## BOXSCORE Concert Grosses

	GROSS/ Ticket Price(s)	ARTIST(S) Venue, Date	Attendance Capacity	Promoter
1	\$7,182,190 (\$714,896 Australian) \$454.26/\$99.94	<b>PRINCE</b> Allphones Arena, Sydney, May 11-12, 22	39,827 44,118 three shows	Garry Van Egmond Enterprises, Chugg Entertainment
2	\$6,705,970 (\$4,225,615) \$793.49/\$23.80	<b>JAY-Z &amp; KANYE WEST</b> O2 Arena, London, May 18-22	77,117 81,955 five shows	Live Nation
3	\$6,692,818 (\$5,259,484) \$105.62/\$82.71	<b>BRUCE SPRINGSTEEN &amp; THE E STREET BAND</b> Estadio Olimpico Lluís Companys, Barcelona, May 17-18	79,430 86,000 two shows one sellout	Doctor Music Productions
4	\$3,786,222 (\$2,960,567) \$153.47/\$74.18	<b>BRUCE SPRINGSTEEN &amp; THE E STREET BAND</b> RheinEnergieStadion, Cologne, Germany, May 27	40,417 sellout	MLK Concerts
5	\$3,759,361 (\$2,971,552) \$151.81/\$82.23	<b>BRUCE SPRINGSTEEN &amp; THE E STREET BAND</b> Commerzbank-Arena, Frankfurt, May 25	40,219 sellout	MLK Concerts
6	\$3,541,830 (\$2,236,284) \$53.06/\$39.60	<b>JLS, STARBOY NATHAN, NVS, VIDA</b> O2 Arena, London, March 23-25, April 21	71,665 76,892 five shows	SJM Concerts
7	\$3,212,670 (\$3,235,775 Australian) \$446.79/\$98.29	<b>PRINCE</b> Brisbane Entertainment Centre, Brisbane, Australia, May 18, 26	17,798 20,036 two shows	Garry Van Egmond Enterprises, Chugg Entertainment
8	\$2,936,250 (\$1,823,091) \$70.87/\$62.01	<b>WESTLIFE</b> O2 Arena, London, May 12, 23-24	44,199 46,859 three shows	Live Nation
9	\$2,489,390 (\$2,455,239 Canadian) \$156.14/\$54.24	<b>LE RETOUR DE NOS IDOLES</b> Colisée Pepsi, Quebec City, May 4-6	39,725 48,600 six shows one sellout	Musicolor Spectacles
10	\$2,128,570 (\$1,341,682) \$62.67/\$47.59	<b>DRAKE, KENDRICK LAMAR, A\$AP ROCKY</b> O2 Arena, London, March 26-27	34,575 35,000 two shows	Live Nation
11	\$1,883,730 \$295.50/\$145.50/ \$80.50/\$45.50	<b>BARRY MANILOW</b> Radio City Music Hall, New York, April 30-May 2	16,020 17,869 three shows	The Bowery Presents, MSG Entertainment
12	\$1,861,267 (\$1,446,223) \$90.09/\$77.22	<b>BRUCE SPRINGSTEEN &amp; THE E STREET BAND</b> Estadio de Gran Canaria, Las Palmas, Canary Islands, May 15	23,908 30,000	Doctor Music Productions
13	\$1,798,678 (\$1,391,873) \$103.38/\$95.63	<b>BRUCE SPRINGSTEEN &amp; THE E STREET BAND</b> Estadio Olimpico, Sevilla, Spain, May 13	22,045 30,785	Doctor Music Productions
14	\$1,754,830 (\$1,099,138) \$159.66/\$59.87	<b>STEPS, SHOCKOLADY, KAMALIYA</b> O2 Arena, London, April 19-20	26,926 30,540 two shows	Live Nation
15	\$1,746,440 (\$1,077,370) \$89.16/\$32.42	<b>NKOTBSB</b> O2 Arena, London, April 28-29	24,694 29,914 two shows	AEG Live
16	\$1,631,125 \$60/\$45/\$35	<b>THE BLACK KEYS, ARCTIC MONKEYS</b> Madison Square Garden, New York, March 12, 22	30,218 two sellouts	The Bowery Presents
17	\$1,516,758 \$98/\$68	<b>BRUCE SPRINGSTEEN &amp; THE E STREET BAND</b> Prudential Center, Newark, N.J., May 2	16,934 sellout	Devil's Arena Entertainment
18	\$1,252,338 \$142.50/\$39	<b>YAN HALEN, KOOL &amp; THE GANG</b> Oracle Arena, Oakland, Calif., June 3	11,718 12,761	Live Nation
19	\$1,163,140 (\$721,582) \$270.80/\$56.42	<b>EASON CHAN DUO</b> O2 Arena, London, April 23	11,159 12,163	Orientouch Entertainment
20	\$1,148,040 (\$711,220) \$161.42/\$64.57	<b>CHANNEL 4'S COMEDY GALA</b> O2 Arena, London, May 11	14,211 15,154	Off The Kerb Productions
21	\$1,146,230 (\$712,970) \$160.77/\$40.19	<b>BARRY MANILOW</b> O2 Arena, London, May 15	10,069 11,254	Kennedy Street Enterprises
22	\$1,124,420 (\$1,094,243 Australian) \$153.11/\$101.73	<b>JOHN FOGERTY</b> Brisbane Entertainment Centre, Brisbane, Australia, April 5	8,543 8,802	Chugg Entertainment
23	\$1,099,613 \$109.75/\$59.75	<b>DRAKE, J. COLE, WAKA FLOCKA FLAME</b> Verizon Center, Washington, D.C., May 25	11,147 12,448	Live Nation
24	\$890,636 (\$679,610) \$131.05/\$45.87	<b>DAVID GARRETT</b> O2 World, Hamburg, April 12	10,661 11,942	River Concerts
25	\$875,595 \$62.50/\$42.50	<b>RED HOT CHILI PEPPERS, SLEIGH BELLS</b> Verizon Center, Washington, D.C., May 10	14,502 sellout	I.M.P.
26	\$839,447 \$59.50/\$39.50	<b>RED HOT CHILI PEPPERS, LITTLE DRAGON</b> Allstate Arena, Rosemont, Ill., May 28	14,587 sellout	Jam Productions
27	\$751,065 (\$461,938) \$256.89/\$61.78	<b>A-MEI</b> O2 Arena, London, April 30	5,361 6,421	Magic Sound Entertainment
28	\$742,131 \$247/\$147/\$97/ \$37	<b>THE BEACH BOYS</b> Chicago Theatre, Chicago, May 21-22	6,643 two sellouts	Jam Productions
29	\$741,770 (\$756,420 Canadian) \$125.03/\$50.99	<b>IL DIVO</b> Air Canada Centre, Toronto, May 19	7,863 9,753	AEG Live
30	\$729,940 \$125/\$95/\$65	<b>Q'VIVA! THE CHOSEN LIVE</b> Mandalay Bay Events Center, Las Vegas, May 26	8,571 sellout	Concerts West/AEG Live
31	\$707,598 \$89/\$45	<b>BRAD PAISLEY, THE BAND PERRY, EASTON CORBIN</b> Nikon at Jones Beach Theater, Wantagh, N.Y., June 1	12,233 sellout	Live Nation
32	\$704,945 \$59.50/\$39.50	<b>RED HOT CHILI PEPPERS, LITTLE DRAGON</b> Scottrade Center, St. Louis, May 25	12,831 13,600	Beaver Productions
33	\$679,595 \$129.50/\$69.50	<b>IL DIVO</b> Beacon Theatre, New York, May 29-31	5,931 6,891 three shows	AEG Live
34	\$646,128 (\$399,325) \$40.45	<b>EXAMPLE</b> O2 Arena, London, April 27	15,873 17,538	SJM Concerts
35	\$643,350 \$70/\$55/\$40/ \$30	<b>PULP, CHROMATICS, JEFFREY LEWIS</b> Radio City Music Hall, New York, April 10-11	10,409 11,840 two shows one sellout	The Bowery Presents, MSG Entertainment



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# Pulling Back Grammys' Curtain

Recording Academy's first 'making of' documentary focuses on McCartney, Houston

**P**lenty of stories surrounded the 2012 Grammy Awards: the sudden death of **Whitney Houston**, **Adele's** first public performance in months, **Katy Perry's** first appearance since her split from **Russell Brand**, the all-star salute to **Paul McCartney** and much more. But when the telecast's executive producer, **Ken Ehrlich**, decided to create a short documentary about the ceremony, he focused squarely on the two most legendary names: Houston and McCartney.

"A Death in the Family: The Show Must Go On," a 26-minute film from Ehrlich, marks the first time the Recording Academy has presented an extensive look at the backstage process of assembling the awards show. It mostly covers the 48 hours that began on a Friday with McCartney revising his show-closing plans and ended with a prayer and a song for Houston that opened the Sunday telecast, a segment that came together mere hours before airtime.

"Can you imagine being the host of a live TV show and [going to bed] having no idea what you're going to do the next morning?" show host **LL Cool J** says in the film. "We were giving people permission in the midst [of a tragedy] to enjoy themselves. . . . That was the toughest."

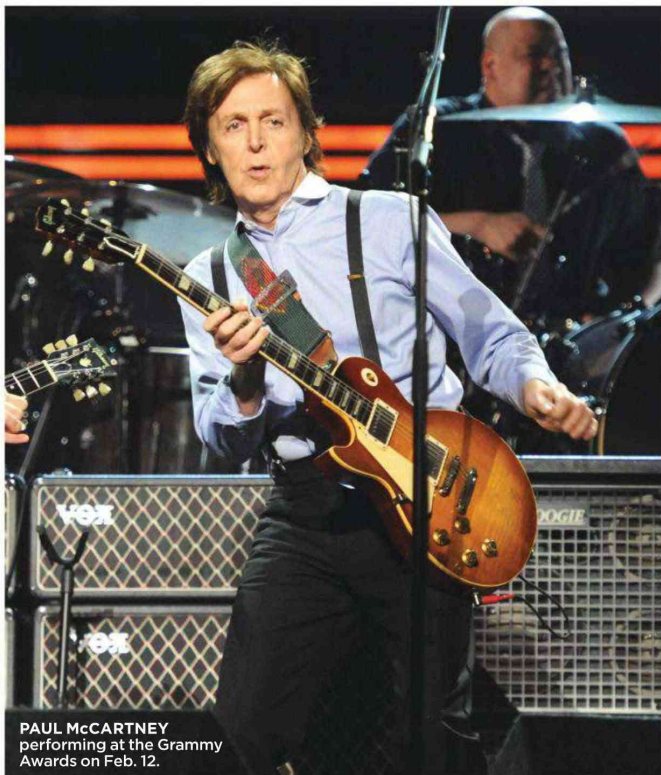
Originally, there weren't any plans to shoot a documentary that pulls back the curtain on the awards show process. The idea was presented in mid-March and Ehrlich started interviewing talent and executives in April, catching up with McCartney's "sidemen" **Bruce Springsteen** and **Joe Walsh** at the New Orleans Jazz & Heritage Festival.

Much of the project was culled from rehearsal footage and various other material. "We had some B-roll, and we lucked out that a film crew was following Paul McCartney," Ehrlich says.

McCartney changed his performance on Friday afternoon, dropping his original plans to play **Wings'** "Nineteen Hundred and Eighty Five" from *Band on the Run* and substituting the suite of songs closing **The Beatles'** *Abbey Road*. Not only did his revised plans require a string section, but the more that McCartney thought about the presentation, the larger it grew in musical personnel as **Walsh** and **Foo Fighters'** **Dave Grohl** joined for a jam on "The End." Then, to up the stakes, Springsteen entered the picture.

In his interview, Springsteen recounts the call he received from his manager, **Jon Landau**. "Paul McCartney— isn't he one of the Beatles? So, then you say, 'Yes!'" Springsteen says, before explaining how he had been anxious to perform with McCartney ever since 1964, when he bought his first copy of *Meet the Beatles*.

If McCartney's performance illustrated the first part of the documentary's title, "The Show Must Go On," then "Death in the Family" obviously refers to Houston's death the day before the ceremony. Perhaps the most poignant part of the film examines



**PAUL MCCARTNEY** performing at the Grammy Awards on Feb. 12.

what went into the rewriting of the script and the last-minute rehearsals for the musical tribute led by **Jennifer Hudson**.

Ehrlich had Hudson rehearse Houston's signature tune, "I Will Always Love You," in a private room before taking the stage at the Staples Center. Once she emerged, she was asked to perform the song twice, which rarely happens during dress rehearsals.

"Ken came over after the first rehearsal and said it's not a performance—you're singing to Whitney," Hudson recalls in the film. "I knew exactly what he meant. The second time around, I could not get through the song." Indeed, Hudson's voice quivers as she begins to cry toward the song's conclusion.

"There were so many stories that night," Ehrlich says of the Grammy telecast watched by 39.9 million viewers (according to Nielsen), the second-largest audience for a Grammy show. After Houston's death forced a reworking of the opening, LL Cool J came up with the notion of starting the evening with a prayer. "How fortuitous, if I can call it that, that we had a host in LL Cool J after not having one for eight years," Ehrlich says.

The film will receive its world premiere on June 11 at the Academy of Television Arts & Sciences in North Hollywood, with Ehrlich, Grohl, LL Cool J, Recording Academy president/CEO **Neil Portnow**, co-producer **Terry Lickona** and others participating in a Q&A after the screening. The documentary will also be posted on Grammy.com, and plans are afoot to screen it regularly at the Grammy Museum.

"Maybe we've learned something in this process," Ehrlich says of the film. "Maybe we ought to think about doing this every year."

**Sound + Vision**

**PHIL GALLO**





★★★★ THE ★★★★★

# PRINCE

OF POP

◆ STORY BY RAY ROGERS ◆◆ PHOTOGRAPH BY BEN WATTS ◆

As Justin Bieber racks up the year's biggest digital single, sells out his U.S. tour in 60 minutes and looks to the release of "Believe," the challenge isn't commercial—it's growing up in public

**T**HE FIRST TIME WE MEET, on the set for his Billboard cover shoot, Justin Bieber accidentally moonwalks, Michael Jackson-style, right back into me. It's a moment of youthful spontaneity that at once confirms he's not kidding around about his King of Pop obsession and inadvertently upends the narrative that's being woven about his impending release, *Believe*, due out June 19: that this is the debut of a new, mature Bieber.

"We're clearly seeing a more mature record this time

around," says Mike Posner, the producer who helmed the album's first single, "Boyfriend," the fastest-selling digital track of the year so far (2.3 million downloads, according to Nielsen SoundScan, in 10 weeks). Approaching this new body of work (for which Bieber co-wrote every single track), the goal—according to Karen Kwak, Island Def Jam Music Group (IDJMG) executive VP and head of A&R—"was him transitioning from being a teen phenomenon to a real adult artist."

Almost everyone interviewed for this piece got the memo about a more mature Bieber. The most recognizable teenager in the world turned 18 on March 1, after all, and this is a pivotal moment as he aims to make the leap from tween heart-

## TEAM BIEBER

ALBUM TITLE *Believe*

LABEL RBMG/Island Def Jam Music Group

RELEASE DATE June 19

MANAGEMENT Scott "Scooter" Braun, SB Projects; Allison Kaye, GM of SB Projects and Bieber's day-to-day manager

EXECUTIVE PRODUCERS Scott "Scooter" Braun, Usher Raymond IV

PRODUCERS Max Martin, Mike Posner, MdL, Diplo, Hit-Boy, the Messengers, Zedd, Rodney Jerkins

VOCAL PRODUCER Kuk Harrell

A&R Karen Kwak, IDJMG

PUBLISHING Universal Publishing

TOUR Sept. 29, 2012-Jan. 26, 2013

AGENTS Mark Cheatham and David Zedeck (touring), Nick Styne (film/TV); Creative Artists Agency

UPCOMING TV "Today" (June 15), "The View" (June 19), "Late Show With David Letterman" (June 21), NBC's "Justin Bieber Believe: All Around the World" (June 21), "The Tonight Show With Jay Leno" (June 27)

PUBLICITY Melissa Victor and Laura Swanson, IDJMG

ATTORNEY Aaron Rosenberg, Myman Greenspan Fineman Fox Rosenberg & Light

SITES JustinBieberMusic.com,

Facebook.com/justinbieber

TWEETS @justinbieber



JUSTIN BIEBER performing "Boyfriend" at the Billboard Music Awards on May 20 in Las Vegas.

**“Michael Jackson is my inspiration. For me, he’s the greatest—he’s the King of Pop—and everything I do, I do to be the greatest.”**

**—JUSTIN BIEBER**

throb to enduring icon.

One key person, however, bristles when asked about that transition—his manager, Scott “Scooter” Braun, the maverick who famously found Bieber on the Internet at age 13 and, together with Usher, signed him to a joint deal through Raymond Braun Media Group. “Adult artist? Just because he’s legal now doesn’t mean he’s an adult,” Braun says. “He still needs guidance; he’s still finding his way. He’s no longer a boy, but he’s definitely not yet a man.” And his music, image and how he carries himself—spontaneous bursts of moonwalking and all—reflect that, Braun says.

Backstage in his dressing room at the MGM Grand Garden Arena in Las Vegas for rehearsals at the Billboard Music Awards, brandishing a glistening new rose gold Rolex on one arm, a pair of gold chains around his neck (one with a gold whistle charm dangling from it), Bieber is clad all in black the second time we meet for a sitdown interview—black slouchy jeans, T-shirt and ski cap fully covering that famous hair, only a red bandana in his left back pocket adding a pop of color to the ensemble. Later this evening he’ll be practicing his high-jumping choreographed performance of “Boyfriend” that will ultimately net him a “most exhilarating performance” award from fans who voted online during the actual show—it’s also the first taste of what’s to come on his upcoming 125-date world tour, for which he’s guaranteed a cool \$80 million. And not without cause: Two weeks after we talk, all 49 North American dates will sell out within one hour, with two nights at New York’s Madison Square Garden going in less than a minute. But right now he’s here to talk up his highly anticipated (by more than 43.9 million Facebook fans, at least) album, *Believe*.

His debut release, 2010’s *My World 2.0*, and subsequent remix album *Never Say Never: The Remixes* and 2011’s holiday set *Under the Mistletoe*, all debuted at No. 1. Embarking on his all-important proper sophomore album, he had some formidable goals—not just branching out to new markets and age brackets, but reaching for the unpar-

leled artistry of one of pop’s all-time legends: “Michael Jackson is my inspiration,” Bieber says between bites of a Big Mac. “For me, he’s the greatest—he’s the King of Pop—and everything I do, I do to be the greatest.”

To help him fulfill those aspirations, he enlisted several edgy hitmakers, including Posner, Diplo and Zedd—along with pop stalwarts like Max Martin—and settled into the recording studio for four tracks with the man who produced Jackson’s last No. 1 hit, “Rock My World,” Rodney Jerkins.

The first thing Jerkins did was show his new wonder-kind never-released footage of Jackson in action in the studio. “I wanted him to see Michael’s passion in the studio—we all know he had that passion onstage in front of 60,000 people, but he also had it alone in the booth. I’ve been fortunate enough to work with a few greats that had that passion, so I know what it is when I see it. And Justin has what it takes, absolutely.”

Bieber’s directive was clear to Jerkins: pop with urban elements. “Because he’s also a drummer, he wanted to make sure that the rhythms were there as well as the pop melodies on top. We really focused on those combinations,” Jerkins says.

“As Long As You Love Me”—Bieber’s personal favorite track on *Believe*—is a perfect example of a song that will speak to his core fans with its indelible melodies, and has the ability to reach new listeners, says Jerkins, who added dubstep sonics to the production on Bieber’s urging. “There’s nothing like it,” says Bieber, who got hooked on dubstep on a trip to London, where it was all over the airwaves. And from the global dance beats pulsing throughout many of the album’s tracks, it sounds like his mentor Usher’s recent work has also left an imprint on Bieber.

But for Jerkins, the most significant of their collaborations is “Die in Your Arms,” which clearly evokes a young Jackson and focuses on Bieber’s voice. “The mission on that one was to have Justin make a statement vocally,” Jerkins says. “In making this transition, the one thing he has to prove to people is, ‘Listen, I’m a real singer.’ This isn’t about

three notes here; this is about him showcasing his voice. It's not the easiest song to sing—it's a real singer's song with Sam Cooke-style melodies in the chorus. And he nailed it."

**W**HILE MAKING THIS LEAP, understandably there are going to be some growing pains along the way. Bieber and his team smartly got ahead of the game by allowing him to be shown having taken a physical beating in a *Complex* magazine cover that featured the squeaky clean singer with a black eye, ravaged to a highly stylized pulp in a boxing match. In a recent GQ profile he took a different kind of drumming, the magazine using the pop star as a bit of a punching bag. But it's all par for the course for a guy whose career was birthed online.

"No one in the history of the world has ever grown up with the pressure that he has, being a solo artist that young, that famous, in a world with technology that exposes us 24-7," Braun says, noting that unlike Jackson, who had his brothers behind him, or Justin Timberlake, who could rely on the support of his fellow 'N Syncers, Bieber went it alone—in an unprecedented era of Twitter, Facebook and camera phones. "He was literally going through puberty in front of the entire world, with everyone expecting something from him and a lot of people waiting for him to screw up. He's a fighter. I'm proud of him—how's he's stayed true to himself and taken control of the entire situation."

Even the coolest of heads can lose it when confronted with the paparazzi, though. Bieber made news on May 27 when he got into a scuffle with a photographer who reportedly blocked his way as he and girlfriend Selena Gomez were exiting a shopping mall parking lot in Calabasas, Calif. Still, Bieber remains steadfastly appreciative on the pros and cons of growing up in this hyper-digital era.

"Your life is out there a lot more, especially nowadays when everybody has a HD camera phone on them at all times," Bieber says. "But my whole career launched from the Internet, so without it, I feel like I wouldn't even be here. I owe a lot of my success to social media, to Twitter, to YouTube and Facebook. It is also a great way to interact with fans."

And, by this point, he's a pro at it, on the front lines himself in rallying the Beliebers for the launch of *Believe*. With more than 22.3 million followers on Twitter, it's no surprise he took home the gold trophy for top social artist at the Billboard Music Awards. "For Justin in particular, it really all starts with the fans," IDJMG VP of marketing David Grant says. "He engages with them on a daily basis through his social media."

That's been extremely useful to the label, says IDJMG president/COO Steve Bartels, who points out that the fans have been integral in the marketing of this album since before the first single was even available.

"Justin's fan base is very loyal and it is about giving them the opportunity to be involved in the social media campaigns," Bartels says. "For example, we encouraged the fans to choose Justin's single artwork for 'Boyfriend.' [They voted on two options through Twitter using hashtags.] This is one small example of how we keep the fans very involved in many aspects of the campaign. Their opinions matter to Justin, and to us." (Those opinions matter to Billboard as well—Bieber fans chose which cover image adorns this issue through Facebook.)

The label plans to continue to stoke fan excitement right up through the week of release. The *Believe: All Around the World* campaign will see the global phenomenon jet set from Oslo, Paris and London to Mexico City and New York—in addition to stops in Italy, Spain and Germany—on a promotional and unannounced live concert tour that's being documented for an NBC TV special of behind-the-scenes and concert footage, airing June 21. Beliebers get a front-row seat throughout the journey: Through social media "he'll be able to take them on tour with him," Grant says. "He'll be in constant communication with his fans via

## How Island Def Jam Reunited 'Boyfriend' With Top 40

**R**adio's relationship with Justin Bieber's "Boyfriend" is back on track. Nine weeks ago, the song debuted on Billboard's Nielsen BDS-based Mainstream Top 40 chart at No. 20 with 3,961 first-week plays, marking the best first-week sum for a song by a male artist in the chart's almost 20-year history. Just three weeks later, "Boyfriend" became Bieber's first format top 10 (after eight prior chart entries).

During the next four weeks, however, "Boyfriend" registered decreases in plays, falling out of the top 10. Similar drops showed on Billboard's all-format audience-based Hot 100 Airplay chart, where the song slipped from a No. 13 peak (57 million listener impressions) to No. 19 (45 million) from the beginning to the end of May.

Island Def Jam Music Group (IDJMG) president/COO Steve Bartels says that the song's fast start was powered by programmers' excitement over a big-name release. After playing it in heavy rotation initially, once early listener research revealed unfamiliarity, some stations eased off airplay, resulting in chart retreats.

How did the tide turn back in Bieber's favor? "Radio needs to allow star artists the time to connect. Justin Bieber is one of those," Bartels says. "I went back with my staff and our friends at radio and promoted belief. All the signs were there: video views, huge single sales, monster streaming and requests." To date, the official video for "Boyfriend," which didn't premiere until early May, has garnered 63 million YouTube views. The song has sold 2.3 million downloads, according to Nielsen SoundScan, and registered 6.1 million on-demand streams, according to BDS.

The label's resolve is paying off. For the second week

in a row, "Boyfriend" boasts a bullet, ranking at No. 9 on the Mainstream Top 40 tally, up by 533 plays, a 9% gain. On Hot 100 Airplay, it rises from 53 million to 55 million audience impressions (up 6%). Three weeks earlier, the song had collapsed from 51 million to 45 million.

Notably, the song has turned around its radio fortunes without the aid of modern traditional aids like a TV commercial synch or a cover by the cast of Fox's "Glee." Bieber did perform "Boyfriend" on the season finale of NBC's "The Voice" (May 8) and at the Billboard Music Awards (May 20). Still, IDJMG cites radio's faith as the main driver for the song's renewed momentum.

"Everyone [at radio] believed in the song and programmed this song to win," IDJMG executive VP of promotion Rick Sackheim says. "When early callout looked shaky and confidence seemed to be questioned, we dug in and found a new positive story each day. The staff took each story and spread it throughout the country to rebuild our drive."

That "Boyfriend" is reapproaching its highest national audience reach is "due to the hard work, commitment and belief in the song and Bieber from both our staff and radio," Sackheim says.

Radio gatekeepers agree.

"Programmers underestimate the power of Bieber and his following," says Pattie Moreno, PD of KHHM Sacramento, Calif., who notes the song's popularity from "schools [to] clubs." That the song reveals a more adult-sounding vibe than Bieber's earlier efforts may also be adding to its staying power.

"['Boyfriend'] was co-written by Mike Posner and was sung to me by Mike himself the day before selling it to Bieber," Moreno recalls. "This song is passionate, pop, catchy and has street cred all in one. Give him a hit and it will soar no matter what."

—Gary Trust

Twitter and [new video sharing service] Viddy."

It turns out, Bieber's not just an avid user of social media, he's also a savvy stakeholder. Only in 2012 would part of the marketing of an 18-year-old pop star involve publicizing his investments. Forbes trumpeted his success behind the scenes as a new breed of celebrity venture capitalist on the cover of its *Celebrity 100* issue. Having raked in \$108 million in the past two years, Bieber ranked third for the second year in a row, edged out only by Oprah Winfrey at No. 2 and Jennifer Lopez in the top slot. As for that venture capitalist tag added to his résumé, the quintuple threat (singer, songwriter, dancer, actor and budding business dynamo) is reinvesting a chunk of his earnings in the sectors that made him: in music and social media companies, such as Viddy, Tinchat, Stamped, Sojo Studios (the company behind the *WeTopia* game) and Spotify.

"Spotify was something that I got involved with really early," Bieber says. "My manager Scooter talked to me about it from the beginning and I thought it was a good tool because you get almost every song ever made on there and you can buy it whenever you want. I invested mainly because I liked the product." Recent reports that it's valued at \$4 billion elicit an age-appropriate response from Bieber: "I think that's crazy—that's awesome, right?"

Those kinds of numbers can't really phase Bieber all

that much, though. This is an artist who has more than 2.7 billion YouTube views—including the record-breaking most views in a single day of his "Boyfriend" video with 8 million first-day views (and 63 million views and counting since). In honor of that, a big initiative called Certified with Vevo is being planned for the week his album is released. The campaign will "be the first time an artist is honored for all of his video views," Grant says.

To keep fans engaged in the weeks prior to that point, IDJMG is enacting a "complete my album" campaign on iTunes, rolling out three new tracks in the weeks before release, the first of which, "Die in Your Arms," hit May 29. (When the song "All Around the World," featuring Ludacris, leaked days before it was meant to, loyal Bieber fans launched their own campaign on Twitter to rally others not to listen to it until its official release.)

There are several incentives put in place for fans to buy early. The first 10,000 people to preorder the direct-to-consumer album bundles can upload a photo online, which will be included in a poster they will receive that's a mosaic of Bieber with all of the fan photos. Preorder bundles will include a T-shirt—the design of which fans voted on as well. Consumers who preorder the album when purchasing concert tickets will also get a bonus track, "Hey Girl."

On top of all of that, each album comes with a "Golden

Ticket”—an insert with a code on it that fans enter online (though purchase is not necessary) for a chance to win multiple prizes. In addition to autographed guitars and posters, the top two prizes are plum for the true Belieber: “One lucky fan will be able to fly to a Justin Bieber concert and be the ‘one less lonely girl’ he sings to onstage,” Grant says. Another top winner will have the opportunity to be in a Bieber video. (Those less lucky can always get a whiff of Bieber when his new scent, *Girlfriend*, debuts around the album’s release week.)

**O**F COURSE, THE MAIN DRAW is the actual music. And the 13 tracks, and three extras on the deluxe album, are very accomplished, dotted with high-profile collaborations, with features from Big Sean, Drake, Ludacris and Nicki Minaj. The process allowed Bieber to stretch his wings, and have some fun while at it.

Watching him in action, Jerkins says, was a revelation. “Two hundred percent, he’s a career artist. And it’s not just because he can sing and has charisma. It’s the fact that he’s actually really creative—he can sit at the keyboard, pick up a guitar, get behind the drums, he can write lyrics and raps. He’s very, very creative.”

Bieber, Jerkins says, is constantly dreaming up ideas—often sending Jerkins voice notes over the phone to be worked on. When he’s in recording mode, his routine is fairly low maintenance, Bieber says. “The studio’s filled with people I like and trust. Sometimes the lights in the booth have to be dimmed and I have a few candles”—Le Labo’s Santal 26, to be exact—“but other than that, that’s it.” (Does Bieber get a kickback for the shout-out? “He should,” his rep chimes in. “Those candles are expensive.”)

The first single, “Boyfriend,” which debuted at No. 2 on the Billboard Hot 100, was cut during two evenings at Atlantic Studios in Los Angeles. Producer Posner echoes Jerkins in describing Bieber as somewhat of a pop savant.

“We’d put a beat on, and Justin hops in the booth and we just let him freestyle. If I left the room to go to the bathroom and came back, he’d be on my laptop, making a beat on all of my equipment.” To that end, Posner says, it’s “just a matter of time” until Bieber makes an album on his own. “He’s learning more and more about writing, and he’s already dope at making beats. Maybe not the next album, but there’s going to be an album where Justin’s keeping all of that publishing for himself.”

As for the rap on “Boyfriend,” it was a no-brainer for Posner. “Justin’s a crazy rapper,” he says. “He’ll do four vocal takes at the beginning of the session of ideas, and the fourth one, always, is all rap,” he recalls with a laugh. “He loves to rap, and he’s really good at it. There was no hesitation. It was just kind of what the song called for. We weren’t scared to take a risk.”

It paid off. “‘Boyfriend’ widened his base as well as his format—it gets R&B/hip-hop play, rhythmic, pop, and it’s widened his audience in age, too,” IDJMG’s Kwak says.

“This is a record that plays in the clubs,” Jerkins adds, “You want to keep your fan base, those 13- to 18-year-old girls, but you also want the college crew and the guys to appreciate what you’re doing and know that you’re cool as well.” Or as Posner, 24, who rose to fame with his own urban/dance/pop hybrid, “Cooler Than Me,” in 2010, assesses: “I can ride in the car with my homies who are my age and put on ‘Boyfriend’ and nobody thinks of Justin’s early stuff.”

While sonically he’s in new territory, ultimately the sentiment of the song is classic Bieber, Braun says: “Lyrics like ‘I will be a gentleman/Give you anything you need’—that truly goes to the romantic Justin Bieber of the past. I believe in natural progression.”

He’s clearly still got his core target audience in mind in one pop nugget after the next. Yes, there are certainly new textures (swirly electronic dance music flourishes, a touch of dubstep, some heavier hip-hop beats), but lyrically the appeal is fairly uniform and consistent: dewy-eyed love letters pro-



SCOOTER BRAUN and JUSTIN BIEBER attend the Tribeca Disruptive Innovation Awards at New York’s Tribeca Film Festival on April 27.

fessing faith, chivalry, reassurance and undying devotion.

In one extra track on the deluxe edition, “Maria,” Bieber makes a lyrically bold move, writing about Maria Yeater, the woman who accused him of fathering her child last year. “That’s my ‘Billie Jean,’” he says, again referencing his idol. Not only does the song thematically echo the Jackson classic, it has the sonic hallmarks to match, right down to the high-pitched Jackson “hoos” that punctuate the music. “It also has those ‘Liberian Girl’ type of harmonies and ‘Dirty Diana’ type of progressions,” Jerkins says. “To me, it comes off as the 2012 version of ‘Billie Jean.’ I told Justin that in order to make this transition you’re trying to make, you have to be truthful—just say what’s in your heart.”

The writing was particularly cathartic for Bieber, who was just 17 when the paternity suit came down. “It was something I wanted to get off my chest,” Bieber says, “and I could just say it in a song and get my point across without having to worry about the words I’m using in an interview.”

While he was a co-writer on every song on the album, at least one track, “Be Alright,” he wrote (almost) entirely by himself—in a hotel room in Japan while on his last world tour. The sentiment in the song is one that resonates deeply for Bieber. “That song is really special to me,” he says. “Listeners will be able to get where I’m coming from, because long-distance relationships are hard—being overseas, or in a different place in general, and having to maintain a relationship is tough. In the song, I’m letting the other person know that everything’s going to be alright.”

The title track, a soaring thank you to his faithful followers featuring a full choir—which Braun describes as “his ‘I Believe I Can Fly’ moment” and “the kind of record that makes people believe in him”—is another song close to Bieber’s heart.

“That song is important because I’m able to talk about how much my fans mean to me and how much they’ve helped me on this journey,” Bieber says of the track that sounds tailor-made for an installment of “Glee.” In it, he sings of some despairing days on the road, when he nearly called it quits. “There were nights during the middle of my first world tour, when I was away from my friends and family, where I doubted myself and didn’t want to do this anymore. Knowing I had my fans’ support helped me push through.”

Near the end of our time together, when his publicist gives the “five minutes left” signal, Bieber makes the same (bratty) joke as he did on our prior meeting: “Two minutes!” More than anyone, he’s well aware that every minute of his time is valuable, coveted—and, most likely, already spoken for. Besides, he’s got a world of Beliebers out there waiting for him. ●●●

**“No one in history has ever grown up with the pressure that he has, being that young, that famous, in a world with technology that exposes us 24-7.”**  
—SCOOTER BRAUN, MANAGER

“People will always love music. How we will sell it and **how we’ll consume** it 10 years from now I have no idea.”

**ROB LIGHT**

“There were long-haired cowboys and short-haired cowboys, and **the air smelled different.**

And I noticed that everyone **was getting along.”**

**WILLIE NELSON**

“We’ve got a weird job as songwriters, **grown men** sitting around **singing love songs** to each other all day.”

**JIM COLLINS**

“I wanted to feel about music again the way I did at 16, with **reckless abandon** and **emotionally charged.”**

**DWIGHT YOAKAM**

# COUNTRY’S GOOD VIBRATIONS

With the genre outperforming the market, the **Billboard Country Summit** marks an upbeat moment

**STORY BY** Ray Waddell

**PHOTOGRAPHY BY** Michael Seto

**A**T THE THIRD ANNUAL BILLBOARD COUNTRY SUMMIT, held June 4-5 in Nashville, there was a marked departure from the grouching that has dominated music business gatherings of all stripes for the past decade. Positive energy bounced off the brick walls of the Cannery Ballroom. The reason? While country certainly faces the same challenges as the rest of the music business, the genre is outperforming the general market by several measures.

Whether it was Luke Bryan touting the importance of forgoing short-term rewards to invest in breaking new markets, Willie Nelson speaking up for artistic (and personal) freedom or Dwight Yoakam connecting the dots between the legacy of Ralph Stanley and the immediacy of the Internet, the general tone of the summit was overwhelmingly upbeat.

The dialogue alternated between sophisticated multimedia strategies and financial discourse and old-fashioned woodshedding and sweat equity. While always a work in progress, the recent track record shows that country music is a genre that has, in multiple ways, cracked the code.

That includes artist development at a time when conditions make that difficult. Country music is breaking new headliners and hitmakers at a rapid pace, and not at the expense of established artists. On the first of two touring panels, Live Nation Country Music president Brian O’Connell pointed out that country is fielding 11 arena-level contemporary headlin-

ers this year, the most anyone can recall, ever. And next year, with artists like Bryan stepping out on his own and Tim McGraw and Kenny Chesney—now touring together—returning to their normal touring schedules, country will trot out 18 headliners, according to O’Connell.

That many headliners means, based on O’Connell’s math, up to 54 supporting slots, and he says the country talent pool is deep enough to deliver that many meaningful artists. He added, though, that 55 would be a tougher nut to crack.

And for those developing acts that don’t snag one of those supporting slots on a major tour—a difficult get, especially for artists on the fringes like panelist Shooter Jennings—touring can be tough sledding. Jennings talked about the financial strains of touring in the absence of label support, telling one talent-seeking small-venue operator in the audience, “\$1,000 and a ham sandwich and I’m there.”

Country has weathered an industry-wide slump in 2012 by pricing conservatively and packaging synergistically, both longtime staples of the genre. Country “packages better than anybody,” said Rob Light—Creative Artists Agency partner/managering director/head of the music department—in one keynote Q&A. “Country has done better than any genre at being really sensitive to ticket prices and packaging and allowing the consumer to go out three, four, five or six times a year because they are getting value and can afford to go,” said Light, whose agency unveiled new Nashville offices during the summit. “Other genres of music just push the envelope way too far.”

One factor that helps country keep ticket prices in check is a heavy and growing involvement of corporate brands in country tours and events. Brand reps and marketers peppered the audience, and the sponsorship panel featured heavy-hitters that are increasingly seeking to align with country music—blue chippers like Clorox, Chevrolet, ConAgra and Shell Oil (whose Pennzoil brand is in the midst of a campaign with McGraw).

Not only is country attracting the attention of brands, but also investors. A session on capital investment in music featured Y Entertainment Group CEO Rick Stevens, whose company was in the mix of those kicking the tires of Warner Music Group and EMI and ultimately ignited its foray into music by acquiring booking agency Artist Group International. Stevens made it clear, if his presence at the summit did not, that Y was very interested in Nashville. As an investment, country hits on all cylinders: publishing, record sales, touring and merch revenue, branding and sponsorships. “It’s got legs,” Stevens said of the country music business.

The rare dissatisfaction expressed at the summit was generally directed at radio, specifically around short playlists and slow chart development. It was noted during Bryan’s “Artist Development Case Study” that his debut single took 39 weeks to top out at No. 5 on Billboard’s Hot Country Songs chart (“a nightmare,” according to Bryan), and the topic popped up with frequency.

“When you have a record taking sometimes 35-50 weeks to get up the charts, you really slow down the process,” Vector Management president Ken Levitan said during the “Manager Roundtable” that opened the summit. “It hurts breaking new acts. It hurts a lot of things.”

“Country has done better than any genre at being sensitive to ticket prices and packaging.”

CAA’S  
ROB LIGHT

Still, radio is king in country, and reflective of that clout was an entire final afternoon dedicated to radio content (sponsored by Sony Music Nashville), including an in-depth look at the role of radio consultants, and a Q&A with Clear Channel Media and Entertainment chairman/CEO John Hogan, who sat with Billboard senior chart manager Wade Jessen on a day when his company announced a landmark royalty deal with Big Machine Label Group (see story, page 8). Yoakam, who in his session with Billboard Country Update editor Tom Roland, eloquently and frequently displayed his encyclopedic knowledge of music history, also recognized that the Clear Channel/Big Machine announcement was a critical development, saying, “I think that may be good news and maybe a sign of music having [found] a way to maintain itself financially.”

As in this town at large, songs and songwriters cast a long shadow at the summit, most captivantly in the “Journey of a Song” session, also moderated by Roland. That session re-traced the convoluted path of Thompson Square chart-topper “Are You Gonna Kiss Me or Not?” While Bryan’s story was another one of an artist’s path to stardom beginning with publishing, hard-touring artists must be prepared to go outside their own notebook for material. “You’ve got 30,000 registered songwriters in [Nashville’s] Davidson County,” Thompson Square’s Keifer Thompson said. “While you’re out touring, they are writing your next hit.”

While decades apart on the career arc, Bryan and Nelson both exemplified the kind of work ethic that turns art into commerce. And every single panel addressed in some way the power of the country music fan, even as thousands of them began pouring into town for the Country Music Assn. Music Festival to begin later in the week. Singer Mike Farris has parlayed his fan support into financial backing, raising \$14,000 to fund an album through Kickstarter. “It was extremely humbling to think that blue-collar people put down their money just so I could have a chance to be heard,” he said on the investment panel. “The fans are the investors.”



WILLIE NELSON signs autographs for fans during the summit.

## → Riding With Willie

BY RAY WADDELL

THE JOURNEY FROM BROKE songwriter to genre-busting Outlaw to legend hasn’t taken much of a toll on Willie Nelson, as he was sharp, focused, funny and candid for a rare sit-down Q&A session, titled “One Hell of a Ride,” at the Billboard Country Music Summit on June 5. Arriving late, a black-clad Nelson literally stepped off the Cannery’s backstage freight elevator and onto the stage in typically nonchalant fashion, taking his seat and taking off his hat while the audience stood and applauded in respect. His eyes were bright and his smile was epic.

Nelson’s version of what amounts to country music history is remarkably uncomplicated. He came to Nashville from Texas in the first place because “this is where the music folks are, and if you had something to sell, these folks here might buy it.” Buy it they did, as artists like Patsy Cline, Faron Young, Roy Orbison and Ray Price made hits out of Nelson’s songs.

But success as a recording artist eluded Nelson, so much so that hog farming in nearby Ridgetop, Tenn., was a necessity, not a hobby. Nelson recounted how Nashville producers “watered down” demos he felt were finished products, and he upped and took his act back to Texas where longhairs and shorthairs got along and “the air was kind of smelling different.” That’s when the Outlaw tag was laid on Nelson and his scruffy compadres, and the journey into legend began in earnest. At the summit, Nelson embodied the title of his stellar new album, *Heroes*, and ultimately revealed that his greatest joy today comes from watching his children blossom artistically, notably 23-year-old Lukas, a force on the new album (see story, page 16).

“I’m just glad for the moment,” Nelson said. “That’s about all I have time for now.”

**1** Billboard Country Update editor Tom Roland with Country Music Assn. senior director of market research Karen Stump.

**2** Dwight Yoakam (left) with SunTrust Bank managing director Andrew Kintz (center) and client adviser Earle Simmons.

**3** Creative Artists Agency’s Rob Light (left) and Billboard executive director of content and programming for touring and live entertainment Ray Waddell call their Q&A session a wrap before Light headed off to check the grill

at CAA’s barbecue at the firm’s brand-new Nashville offices.

**4** The social networking panel gathers for a photo. From left: Warner Music Nashville VP of consumer and interactive marketing Jeremy Holley, Thrillcall co-founder Jonathan Leone, Sony Music Nashville VP of artist development/marketing and Web initiatives Heather McBee, BubbleUp Interactive VP of brand strategy Pinky Gonzales, “Country Music Chat” (#cmchat) host/creator Jessica Northey and RootMusic founder J Sider.





## SUMMIT TALK

**"Go be 16."**  
 —Luke Bryan to a 16-year-old aspiring artist.

**"\$1,000 and a ham sandwich and I'm there."**  
 —Shooter Jennings to a venue manager seeking talent.

**"It's OK to be aware that what you do can be branded, but to have that be something that makes you do what you do is dangerous. To pick a song based on your 'brand' is a caricature instead of really exploring."**  
 —Dwight Yoakam

**"I remember one night in particular writing [with Hank Cochran] at my house out in Ridgetop [Tenn.], and we wrote seven songs... The last song that we wrote was 'What Can You Do to Me Now,' and the next day my house burned down."**  
 —Willie Nelson

**"To continue to tour without perspective or game plan is a recipe for disaster."**  
 —Rob Light, partner/managing director/head of the music department, Creative Artists Agency



From: Willie Nelson  
 Date: Wed, 6 Jun 2012  
 To: Ray Waddell  
 Subject: Re: Keynote QNA at Billboard Country Summit

On 6/6/12 12:56 PM, Willie Nelson wrote:

Hey ray  
 That was fun  
 Thanks  
 Willie

Sent from my iPhone

On Jun 6, 2012, at 1:07 PM, Ray Waddell wrote:

I need your economy with words!  
 thanks  
 rw

If I wrote more I would need a melody  
 Thanks again  
 Willie

Sent from my iPhone

# → Are You Ready For The Country?



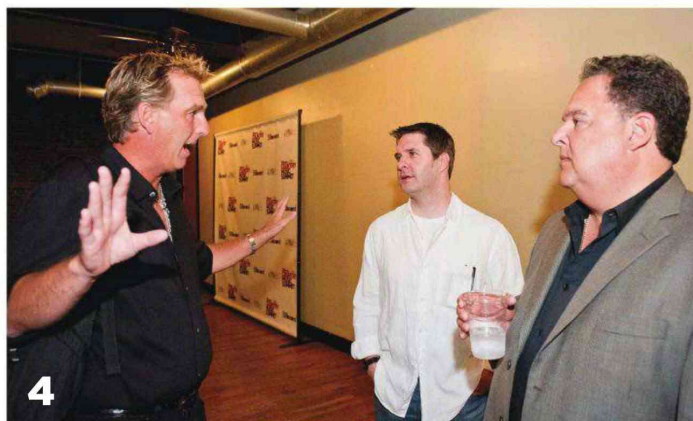
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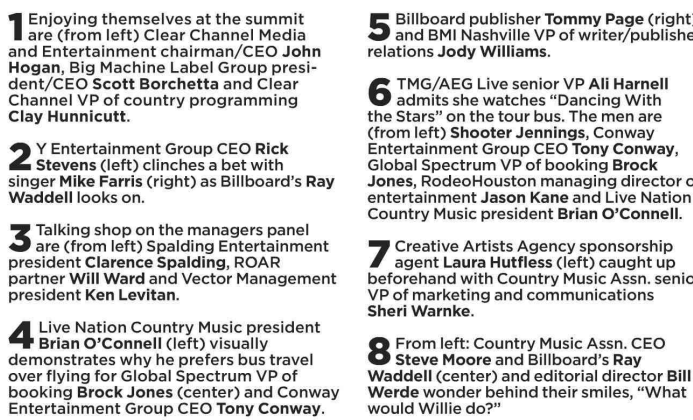
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**1** Enjoying themselves at the summit are (from left) Clear Channel Media and Entertainment chairman/CEO **John Hogan**, Big Machine Label Group president/CEO **Scott Borchetta** and Clear Channel VP of country programming **Clay Hunnicutt**.

**2** Y Entertainment Group CEO **Rick Stevens** (left) clinches a bet with singer **Mike Farris** (right) as Billboard's **Ray Waddell** looks on.

**3** Talking shop on the managers panel are (from left) Spalding Entertainment president **Clarence Spalding**, ROAR partner **Will Ward** and Vector Management president **Ken Levitan**.

**4** Live Nation Country Music president **Brian O'Connell** (left) visually demonstrates why he prefers bus travel over flying for Global Spectrum VP of booking **Brock Jones** (center) and Conway Entertainment Group CEO **Tony Conway**.

**5** Billboard publisher **Tommy Page** (right) and BMI Nashville VP of writer/publisher relations **Jody Williams**.

**6** TMG/AEG Live senior VP **Alli Harnell** admits she watches "Dancing With the Stars" on the tour bus. The men are (from left) **Shooter Jennings**, Conway Entertainment Group CEO **Tony Conway**, Global Spectrum VP of booking **Brock Jones**, RodeoHouston managing director of entertainment **Jason Kane** and Live Nation Country Music president **Brian O'Connell**.

**7** Creative Artists Agency sponsorship agent **Laura Hutfless** (left) caught up beforehand with Country Music Assn. senior VP of marketing and communications **Sheri Warnke**.

**8** From left: Country Music Assn. CEO **Steve Moore** and Billboard's **Ray Waddell** (center) and editorial director **Bill Werde** wonder behind their smiles, "What would Willie do?"





**SUMMIT TALK**

"Pride can send you right back to Kinko's."  
 —Keifer Thompson of Thompson Square (above with wife/bandmate Shawna Thompson) on recording his songs over great tunes from other writers.

"We had 278 pieces of luggage."  
 —Willie Nelson on touring with Johnny Cash, Kris Kristofferson and Waylon Jennings as the Highwaymen.

"There's a lot of those years I'd like to forget."  
 —Clear Channel Media and Entertainment chairman/CEO John Hogan on consolidation.

"If a program director or music director is struggling and they have a great relationship with their label rep, but feel they can't play a song because it's not right for their market or it doesn't fit with what they are doing at the station, it's easier to say, 'Well, my consultant is not recommending that song right now.'  
 —Becky Brenner, VP/consulting partner, Albright & O'Malley Consulting



Luke Bryan at the "Artist Development Case Study" doing what he does—connecting with people—while his manager, Kerri Edwards of Red Light Management, looks on.

→ **The Gospel Of Luke**

BY VERNELL HACKETT

**A**T A JUNE 4 "Artist Development Case Study," Luke Bryan and his team narrated the story of how he went from a 25-year-old who sat in his apartment all day writing songs to a 35-year-old poised to be country's next superstar. Along the way, Bryan survived rejection from every label in Nashville and learned a few things, which he summed up in his advice to an aspiring 16-year-old in the audience as the panel concluded: "Play every day, work on songs," Bryan said. "Fate, luck, working hard and being good to people are all important. Most importantly, enjoy your life now."

Panelist Jay Williams, from William Morris Endeavor, went to see Bryan early on and immediately recognized his strength as a live act. Before the singer released his first single and album, Williams continued to promote him on a regional level, especially in college towns, as

well as in cities outside the South. At the same time, Bryan continued a tradition he had started early in his career—handing out free CDs of his demos in clubs when he played.

"If I handed out 500 CDs, then the next time I went into that town those CDs would have morphed into iPhones and iPads and more people would come to see me," Bryan said.

He continued building that following as he opened tour after tour, and though Williams admitted considering sending Bryan out as a headliner this year, that will wait until 2013. This summer, he heads out with Jason Aldean. "When we are not playing with Jason, we are selling out 6,000- to 7,000-seat auditoriums," Williams said. Bryan has moved through the ranks from clubs to auditoriums and amphitheatres—a true case study in development. ●●●



# Gay & R

## Marketing, music and the LGBT community's mainstream clout

BY ANDREW HAMPP

**W**hen the Wanted was looking to book its first major U.S. gigs in January, the British pop group didn't just call up Live Nation or AEG to reach the tween- and teen-girl fan base courted by the generations of boy bands that had come before them. Sandwiched in between 10 midsize-club dates, the group made a quintet of special appearances booked by a boutique PR and events company called the Karpel Group to help reach what has arguably become an even more powerful audience when it comes to modern pop stardom: the gays.

Stops at bars like New York's Splash, Chicago's Roscoe's and West Hollywood's Ultra Suede generated more press buzz than many of the Wanted's general-market gigs, helping to propel the band's single "Glad You Came" into the top five of the Billboard Hot 100 weeks before its U.S. debut album, *Battleground*, hit shelves. Though the gigs themselves aren't exactly uncommon these days—Katy Perry, Britney Spears, Lady Gaga, Nicki Minaj and Kylie Minogue are among the pop acts who've appeared or performed at gay clubs in the United States in the last two years alone—they're the latest evidence of the lesbian, gay, bisexual and transgender community's mainstream influence. Though June may be LGBT Pride Month, a time when A-listers like Jennifer Lopez, Mariah Carey, Janet Jackson and even the

Backstreet Boys have all paid respects to the community in years past, artist development among LGBT fans—"Gay & R," if you will—is happening all throughout the calendar.

"We always tell people that when the float passes, there's still 364 days to do the work and reach the audience with a message," says Carmen Cacciatore, co-founder of gay entertainment marketing agency Fly Life. "With Pride events being so huge, there's so much you're competing with now that some marketing tools just cancel each other out. Unless you're doing something that's really going to stand out, the cost of doing some stunts around a parade versus some things you can do all year round may not always be worth it."

Whether it's Lady Gaga building her career around the support of her LGBT "little monsters," the cultural impact of "Glee" and campaigns like "It Gets Better" and "No H8," the repeal of Don't Ask Don't Tell or the echo effect President Obama's support of gay marriage had on rappers like Jay-Z, Ice Cube and T.I., being gay is becoming increasingly less counterculture—it is culture. That will only continue to play out in the coming months as gay rights become one of the brightest political lightning rods of this year's presidential election.

"Being gay or having a gay friend is all over television. Now it's, 'Do you have a transgendered friend?'" says Mark Nelson, founder of Mark Nelson Events, who's booked acts like Perry, Minogue and the Pussycat Dolls for key gay club shows. And indeed, the "T" in LGBT has gained promi-

nence in music as of late, after lead singer Laura Jane Grace of Against Me!, formerly Tom Gabel, came out as transgendered and kicked off a tour supporting the Cult in late May.

That's why barely an eyebrow was raised when Adam Lambert recently became the first openly gay performer to debut at No. 1 on the Billboard 200. (To clarify, Elton John, George Michael and Ricky Martin all had No. 1 debuts when they were still closeted.) Or when artists like Perry ("Firework"), Gaga ("Born This Way"), Ke\$ha ("We R Who We R") and P!nk ("Raise Your Glass") score No. 1 singles with outcast anthems for fans of all orientations. Even Azealia Banks, the most buzzed-about female rapper since Minaj, quietly

came out as bisexual in a recent New York Times profile and turned her first headlining New York concert into a tribute to late-'80s gay Harlem, hosting a costume contest filled with voguing straight out of "Paris Is Burning."

And though gay-targeted publications like the Advocate and Out struggle with circulation, the economic recovery of mid-2010 seems to have benefited the gay press. From May 2010 to April 2011, ad revenue at LGBT publications rebounded a whopping 99.5% to \$307 million, the result of increased spending on national publications from beverage/alcohol, automotive and retail marketers, among others, according to the 2011 Gay Press Report, compiled by ad agency Prime Access and LGBT media placement firm Rivendell Media.

For music, bloggers like Perez Hilton, Andy Towle (Towleroad) and Jared Eng (JustJared) wield a lot of influence and Sirius' Out Q (hosted by former Billboard editor Larry Flick) has been a satellite-radio mainstay since 2003. Even Clear Channel has a Pride radio network that serves 19 markets with gay-friendly pop music as well as across iHeartRadio's digital network.

Gay buying power, often touted for the consumer group's supposed affluence, remains a bit of a misnomer. "There's no data that suggests gay people are wealthier than anybody else," Witeck Communications' Bob Witeck says. "They may overindex in some



**ADAM LAMBERT** is the first openly gay artist to debut at No. 1 on the Billboard 200.

Part of THE WANTED'S promotional push was playing gay clubs like Krave in Las Vegas.



## Casablanca: Back With Pride

cities but there's not a lot of validity there." Nevertheless, Witeck's firm found that gay consumers spend more on entertainment than other consumer groups and projected the market's overall U.S. spending power would finish 2012 at \$790 billion (an adjustment from the \$845 billion predicted in the pre-recession marketplace of 2007).

They also not only appreciate being marketed to directly, they expect it—particularly when it comes to music. Labels are starting to develop dedicated gay-marketing strategies for certain artists, much as they already have for reaching Hispanic or African-American audiences.

"Five or six years ago it was almost uncomfortable. Now I sit in label meetings and someone in the room will say, 'We really have to drill down on this market,'" says Scott Seviour, senior VP of marketing and artist development at Epic Records. "On a business level and an industry level, there's a greater respect for that consumer. You've seen them break an artist and make names. They're passionate and they can move the needle."

Island Def Jam executive VP of marketing Eric Wong has long turned to the gay market for artists ranging from Lopez and Carey (whom he co-manages) to developing acts like Kerli and Neon Trees, whether it's through dance remixes, club promotions or personal appearances. (Lopez played New York's Pride Pier Dance in summer 2006.) And a new wave of major-label pop acts is courting the gay dance-club audience as an early champion.

Warner Bros.' Neon Hitch, best-known to pop audiences for her vocals on Gym Class Heroes' "Ass Back Home," has been working dance singles like "Fuck U Betta" to gay clubs for months now, while Young Money's Porcelain Black often squeezed gay-targeted shows in between tour stops with labelmates Minaj and Lil Wayne last year. Atlantic act Marina & the Diamonds' soph-

omore album, *Electra Heart*, will get a big gay-marketing push from Fly Life when the album hits U.S. shores next month.

But even gay consumers aren't immune to a tough touring economy, as the founders of Cyndi Lauper's True Colors tour learned in 2009. Established in 2007 to raise funds for the Human Rights Campaign and support of the Matthew Shepard Act (later approved by Congress in October of that year), True Colors was a mega-tour of sorts for gay and gay-friendly acts like Erasure, Gossip, Deborah Harry, the B-52s, the Dresden Dolls and Rufus Wainwright. Successful in large theaters for its first two years, the tour ultimately

May was a bittersweet month in the nearly 40-year history of Casablanca Records. The recently revamped dance label, which inked a new distribution and development deal with Universal Republic in January, was weeks away from issuing much-anticipated new albums from the Scissor Sisters and Ladyhawke when news came May 17 that its best-known artist, Donna Summer, had died after a long battle with cancer. Scissor frontman Jake Shears paid tribute to Summer's legacy in a series of interviews and heartfelt speeches from the band's gigs across the United Kingdom in the days following her death.

Casablanca has had several iterations through the years, most recently as a pop label under Tommy Mottola, who signed artists like Lindsay Lohan, Mika and Ryan Leslie in the mid-2000s. But anchoring the 2012 Casablanca is a renewed focus on reaching gay fans, whose early championing of Summer's hits in the '70s carried well

into the '80s when "Last Dance" became an unofficial anthem for the AIDS crisis.

"We're definitely hitting the gay market—it's something that's really important not just to Scissor Sisters but to a lot of acts," says Universal Republic executive VP of A&R Rob Stevenson, who also oversees Casablanca's growing roster. "If an artist reaches out to the gay market and really embraces them in a very authentic and real way, that demographic is very loyal and they stick around. They support the artists that support them."

Serving as Stevenson's personal litmus test is new Casablanca hire Thomas Dunkley, a New York club promoter who booked parties known as GBH at a variety of taste-making (and gay-friendly) venues across Manhattan. "My criteria would be, who's an artist you would book? And if it passed that test stylistically, then we'd put it out," Stevenson says.

The Scissor Sisters' *Magic Hour*—packed with shiny dance jams like the pounding, Calvin

Harris-assisted single "Only the Horses" and the electro-fied playground chant "Shady Love" (featuring Azealia Banks)—exemplifies what Casablanca sounds like in 2012. "It was a label dedicated to the soundtrack to nightlife, and dance music is a huge part of that," Stevenson says.

Of course, gay fans are only one part of the latest strategy. Much in the same way that Casablanca was home to acts as diverse as Summer, Kiss and Parliament in its '70s heyday, the 2012 roster has a variety of dance, electronic and indie pop acts with strong followings in the United Kingdom that could use a boost stateside.

British dance singer Kindness, for example, just played a pair of well-received shows at New York's Le Poisson Rouge, while fellow Brit Totally Enormous Extinct Dinosaurs is using buzz from Katy Perry and Lady Gaga remixes to fuel excitement for his debut, *Trouble*. Australian electroclash act the Presets are also prepping a third album for a September release, while Canadian dance-experimenters Crystal Castles are expected to release their next record through Casablanca as well.

"Somewhere along the line it's like pop music and intelligence got away from each other," Stevenson says. "But it's starting to come back together, and many of these records definitely fall in line with that." —AH

found its multiple-performer economics unsustainable in the post-recession road climate.

"With a multi-act bill, even if you're trying to do something good for people you don't want to work for free," a founding partner says. "It was an expensive ticket, and we couldn't only go out 40% sold out." The tour has since become a successful annual charity concert in New York.

Beyond pop, there isn't a clear paradigm for other genres to establish more out gay stars like Lambert, Aiken and John. The country community was reluctant to embrace the coming out of Chely Wright in 2010, around the same time Jennifer Knapp became one of the first

contemporary Christian singers to come out. Hip-hop remains the last taboo, with the bisexual Banks and male rappers' reactive support of gay marriage signaling baby steps toward an out gay male rapper. In the rock world, Michael Stipe and Rob Halford waited long after their careers were established before announcing they were gay.

Regardless of genre, Epic's Seviour hopes the current cultural climate accelerates the change even faster. "Adam Lambert is the perfect example of someone who owns who he is, makes great pop music and is not defined by sexuality," he says. "He just makes great pop music." ♦♦♦

Dear Al,

Through all the years of incredible professionalism and friendship, it's been my honor to work with you for over 40 years.

Love,

Paul Anka



# FIVE DECADES OF GRAMMY HITS

BY PAUL VERNA

**'I just love music, period,' engineer/producer AL SCHMITT says of a long career enriched by technical talent and emotional focus**

**E**ven by the exalted standards he shares with other high-achieving record makers, Al Schmitt has a stunningly diverse discography.

In a career spanning five decades, Schmitt has worked with such icons as Frank Sinatra, Ray Charles, Henry Mancini, Sam Cooke, Duane Eddy, Jefferson Airplane, Steely Dan, Hot Tuna, Patti Austin, George Benson, Toto, Al Jarreau, Madonna, Willie Nelson, Earth, Wind & Fire, Eric Clapton, Barbra Streisand, Natalie Cole, Dr. John, Diana Krall, Michael Bubl  and, most recently, Paul McCartney.

Not only has Schmitt engineered or produced records for those artists, he has captured some of their definitive, enduring works.

A few that come to mind are Mancini's *The Music From Peter Gunn*, Sam Cooke at the *Copa*, Jefferson Airplane's *Volunteers*, Benson's *Breezin'*, Steely Dan's *Aja*, Cole's *Unforgettable* and virtually all of Krall's work. These and other artists have repeatedly worked with Schmitt because he consistently delivers for them.

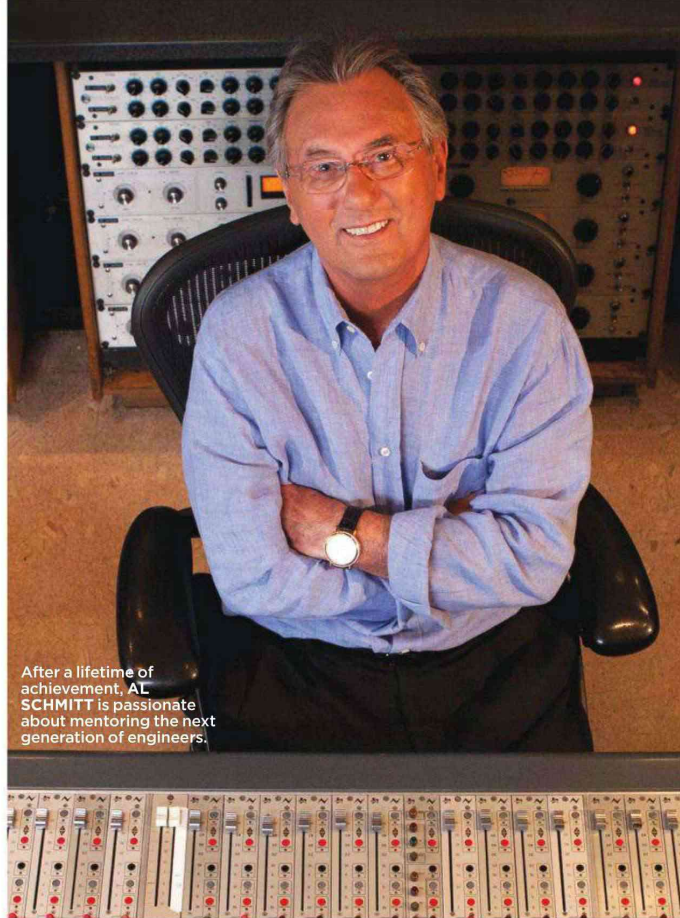
Along the way, Schmitt has won a remarkable 21 Grammy Awards. This puts him at the

top of the list among producer/engineers and also places him in a rarefied club of 20-plus winners that includes Mancini, Georg Solti, Quincy Jones, Alison Krauss, Pierre Boulez, Vladimir Horowitz, Stevie Wonder, U2, John Williams, Aretha Franklin, Bruce Springsteen and Vince Gill.

Despite the long arc of his career, two-thirds of Schmitt's Grammys have come in the last 15 years. (His friends are reminded of this every time they email him, because Schmitt still uses an address that refers to seven Grammys—a vestige of early email days, and by now a digital time capsule that reflects the vibrancy of his career at a time when many might have retired.)

In addition to his individual statuettes, Schmitt has received the Grammy Trustees Award, which the Recording Academy gives annually to non-performers who have made significant lifetime contributions to the field of recording. Schmitt is also a member of the TEC Awards Hall of Fame, one of the studio industry's top honors.

For all his engineering expertise, Schmitt is above all a music man who values emotional feel over technical perfection and understands what motivates people to buy records.



After a lifetime of achievement, AL SCHMITT is passionate about mentoring the next generation of engineers.

"I just love music, period," he says. "Nobody ever buys a record because of the way the snare drum sounds. They buy a record because of the way it emotionally affects them. Back in the days before all this overdubbing, I did a record with Ray Charles and Betty Carter, and we did the whole album in seven or eight hours. The emotional feel of the record was great, and that's what we went with."

Although Schmitt has serious credentials in jazz, pop, R&B, blues, big band, country, surf, psychedelic rock and other genres, he's best-known for his uncanny ability to capture the live sound of orchestras and big bands playing together in the studio.

Celebrated producers including Tommy LiPuma and Phil Ramone have consistently hired Schmitt to work his magic on dozens of hit records by the likes of Cole, Sinatra, Krall and McCartney, and Schmitt has never let them down.

"With Al, things have this transparency about them. It's a very natural sound," says LiPuma, who first hired Schmitt to mix Dave Mason's *Alone Together* in 1970 and has since employed his services on landmark albums like Cole's *Unforgettable*; a string of Krall records starting with her 1995 sophomore release, *Only Trust Your Heart*; and, most recently, McCartney's standards collection, *Kisses on the Bottom*.

Ramone also has a long history of working with Schmitt, notably on Sinatra's acclaimed *Duets* projects in the early '90s.

"He's a very courageous, comfortable guy," Ramone says. "He's extremely focused—one of the most focused guys you'll ever meet. That's important to everyone concerned. You don't want to step into the doctor's office and find him with his feet up watching television."

Fellow engineer/producer Bruce Swedien, a five-time Grammy winner, singles out Schmitt's exquisite handling of vocals. "If you listen to an Al Schmitt recording, you are going to hear the

vocal with depth and clarity," Swedien says. "I'm perhaps best-known for my work with Michael Jackson, and I hear a lot of the same elements in Al's work in the way we treat vocals. When I think of engineers I truly admire, Al Schmitt is at the top of my list. There is a reason why Al has won more Grammys than any other engineer."

Other peers have cited Schmitt's reassuring presence in the control room, his focus level, his preparedness and the vast experience he brings to session work.

"Al is always prepared, he always has great assistants, he's ready to go, and he's just absolutely, totally professional in every way," says composer/arranger Patrick Williams, who has collaborated with Schmitt on numerous projects including *Duets*. "Every time I work with him I look forward to it. I know it's going to sound good and everything's going to be taken care of."

Producer/engineer Ed Cherney says, "You go in the studio with Al and you know you're going to come out with something great. Anyone without that experience, you're not going to get the same result. There are very few people who know how to capture the sound of musicians playing at the same time in a recording studio. There's no way to develop that skill set anymore unless you sit behind Al."

One of the highest marks of excellence for recording professionals is their ability to use the studio as a creative canvas. This quality is often cited in connection with George Martin, Brian Eno, Todd Rundgren, Alan Parsons and other producer/engineers who have pushed sonic boundaries through such techniques as tape looping, backwards recording and intentionally unnatural effects processing.

Schmitt rarely engages in those types of practices, yet his peers unanimously cite his gift for making music with microphones, consoles and recording spaces.

Cherney says, "The recording studio, the con-

sole, the space and the microphones are absolutely his piano, his instrument.”

Schmitt attributes his versatility to his early training as a staff engineer in New York studios where a typical day might have consisted of a commercial jingle in the morning, a pop vocalist in the afternoon and an R&B band in the evening. The next day, it might be a classical session followed by a news radio broadcast followed by a jazz combo. As soon as a session ended, the engineer needed to be ready for the next one.

#### WHEN THE DUKE SHOWED UP

Schmitt was born in Brooklyn and grew up visiting his uncle Harry Smith's eponymous studio on West 46th Street in Manhattan. As a very young child, Schmitt would spend weekends at the facility helping clean patch cords and set up gear.

Smith eventually recommended his nephew for an apprenticeship at Apex Studios, where the staff engineer was the legendary Tom Dowd. Dowd took Schmitt under his wing and showed him the ropes.

“I was like his little kid brother,” Schmitt says. “I followed him around and watched everything he did. My hours were nine to six but I'd be there till midnight every night. Tommy [Dowd] bought me a little notebook to put diagrams of the setups, what mics were used, where they were placed and so forth.”

Like many studio pros of his generation, Schmitt got his engineering start almost by accident when his boss left him in charge of a big session with no warning or preparation.

“This one Saturday I was the only one in the studio doing what I thought were demos,” Schmitt recalls. “At 2 o'clock I had my last client. In the book it just said, ‘Mercer,’ so I was waiting for Mr. Mercer to show up and do his demo. Suddenly the elevator doors opened and all these musicians came out and said, ‘Hey, kid, where's the studio?’ It turned out it was the Mercer Ellington Band, with Duke Ellington, Billy Strayhorn on the piano and all these guys who were like baseball heroes to me.

“Duke Ellington sat next to me, and I was so nervous and it was obvious. I kept saying, ‘You know, Mr. Ellington, I'm really not qualified to do this. This was a huge mistake.’ And he kept patting me on the leg and saying, ‘Don't worry, son. We're going to get through this.’ And that was it. I got thrown in, we got it done, we did four sides. The nice thing was it gave me confidence that I was able to do it. I often think that if they'd told me the night before that I was going to record Duke Ellington the next day, I probably would have called in sick.”

Asked how Dowd reacted when he learned of the Mercer Ellington date, Schmitt chuckles and says, “Tommy laughed, patted me on the back, and said, ‘See, that's how it happens. Now you're on your way. Now you know how to do it.’”

Apex closed not long after the Ellington date and Schmitt landed at Nola Recording Studios, a rehearsal/recording complex in the Theater District. About a year later, Schmitt rejoined Dowd at Fulton Recording, a large facility on West 40th Street.



FRANK SINATRA turned to AL SCHMITT to record his 1993 *Duets* album live beside his band, outside a vocal isolation booth.

Fulton engineer Bob Doherty schooled Schmitt in the art of recording orchestra dates, which Schmitt had been unable to do at his previous workplaces because they weren't spacious enough to accommodate large ensembles. Despite being so nervous he had to grab the console's rotary faders to keep his hands from shaking, Schmitt again rose to the occasion and engineered two-track mono sessions for jazz greats including Chet Baker and Gerry Mulligan.

#### GO WEST, YOUNG MAN

One of Fulton's regular clients was Richard Bock, owner of Los Angeles-based Pacific Jazz Records. Bock encouraged Schmitt to move to Los Angeles, to which Schmitt responded: “Get me a job there and I'll come out.”

Three weeks later, Schmitt accepted an offer from the renowned Radio Recorders, then the premiere Los **continued on >>p34**

COURTESY AL SCHMITT

*Dear Al,*



*Confidante  
Comrade-in-Arms  
Treasured Friend*

*We've Been Through  
It All*

*Congratulations  
and Love,*

*Tommy  
(and Gillie, too)*





If AI made furniture, it would be Chippendale,  
if he was a painter, he would be Monet.  
But AI makes music and it's a Schmitt!

He's one of the best in the world and it is my great  
pleasure to work with such a superb craftsman.

He's also a great guy.

Love you AI

*Paul*

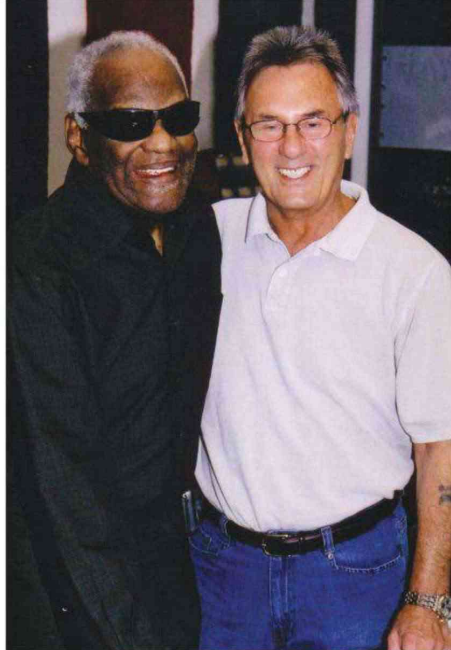
from >>p32 Angeles facility. At Radio Recorders, Schmitt engineered Mancini's 1959 smash, *The Music From Peter Gunn*, an album notable for being the first to win the Grammy for album of the year, a new category in 1959. Eventually, the Library of Congress chose the album as a 2010 addition to the National Recording Registry, a collection of works that are "culturally, historically or aesthetically significant."

As Schmitt was basking in the album's success, RCA Records opened a Los Angeles studio and hired him as staff engineer. Schmitt worked with many of the label's top talents, including Mancini—whose *Hatari!* soundtrack yielded Schmitt's first Grammy—Charles, Carter, Billy Eckstine, Billy May and Cooke, whom the engineer remembers with particular fondness.

"He was my all-time favorite," Schmitt says of Cooke. "Sam wrote the songs, he'd get the arrangements exactly the way he wanted, and he was a great bandleader. He was also a sweetheart of a guy. We became really close friends. I had dinner with him the night he was killed."

By 1962, Schmitt had acquired such a strong reputation that other studios were clamoring for his services. At the same time, he had been around enough producers to know that many were getting paid more than he was without doing much work. Schmitt proposed to RCA management that they promote him to staff producer, arguing they were going to lose him as an engineer anyway because of the competitive offers he was fielding.

RCA agreed and Schmitt began a fruitful production career. He continued to work with artists whose records he had engineered, in-



AL SCHMITT won multiple Grammy Awards in 2004 for his engineering of *Genius Loves Company* from RAY CHARLES. A decade earlier, he mixed the 1993 album *A Single Woman* from NINA SIMONE.

cluding Cooke, and also took on projects by the likes of Ann-Margret, Eddie Fisher and Jefferson Airplane.

In those days, union rules barred producers from touching the recording console, so Schmitt's promotion had the unintended effect of taking him away from the thing he loved most and did best: engineering and mixing records.

By 1970, Schmitt had been off the engineering beat for long enough that he wasn't sure he could still do it. Fortunately, LiPuma, who as a song-plugger in the early '60s had pitched mate-

rial to Schmitt, convinced his old friend to give engineering another try.

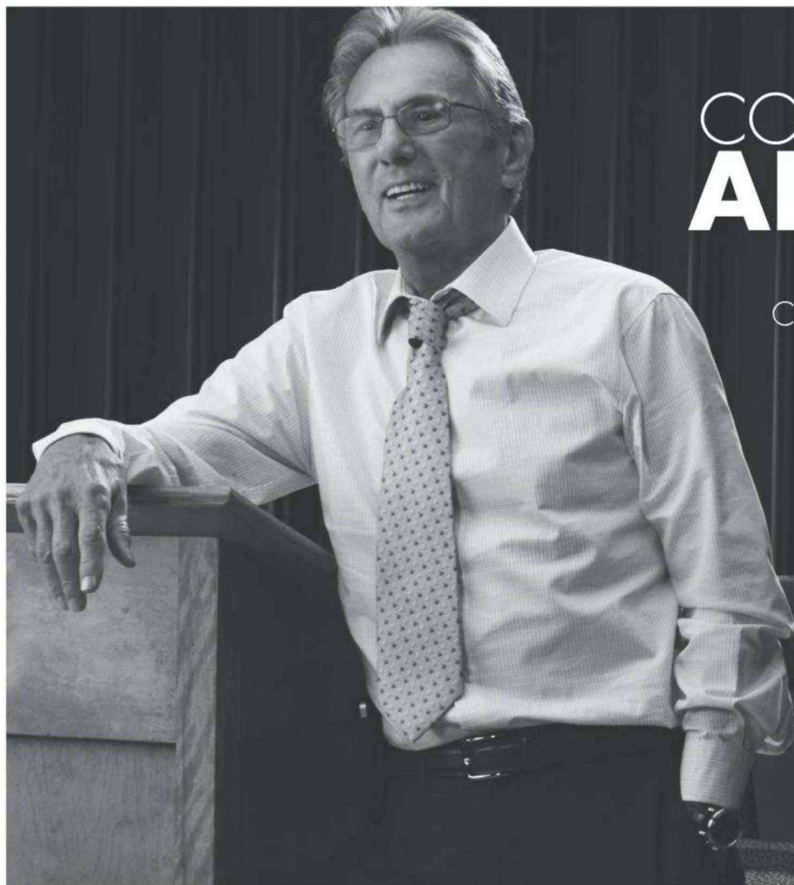
LiPuma had just started the Blue Thumb label with Bob Krasnow, and one of their first signings was Mason of Traffic fame. Mason was working on his first solo album, *Alone Together*, and the engineer who had committed to mixing it had a last-minute conflict. LiPuma dialed up Schmitt and offered him the mixing gig.

"He said, 'Man, I haven't been behind a board for years,'" LiPuma recalls. "And I said, 'Al, it's just like riding a bike.'"

The relationship between LiPuma and Schmitt flourished in the '70s, culminating in the Benson smash *Breezin'*, which won multiple Grammys—including one for Schmitt's engineering work.

Mastering veteran Doug Sax, who has worked consistently with Schmitt since 1969, considers *Breezin'* one of Schmitt's high-water marks. "For its time, that was a pretty stunning album," Sax says. "It felt great and sounded great. I also think everything Al has done with Diana Krall has been stunning" **continued on >>p36**

COURTESY AL SCHMITT



# CONGRATULATIONS AL SCHMITT

ON FIVE DECADES OF  
CAPTURED MAGIC, 21 GRAMMYS, &  
THOUSANDS OF GREAT SESSIONS

Thank you for your mentorship,  
your integrity, & your friendship.

You have taught generations of  
Capitol Engineers how to be the best.  
We wouldn't be the same without you.

With Love,



And they call Gretzky  
***“The Great One”***?

You're my #99, AI!



Michael Bublé

**MB**

from >>p34 across the board.”

Schmitt also distinguished himself in the '70s and '80s with recordings by Jarreau, Steely Dan and Toto. He produced and engineered all of Jarreau's '70s releases, which established the artist as a smooth jazz singer and paved the way for his massive commercial successes in the '80s. Schmitt engineered and mixed some of Steely Dan's most enduring sides, including "FM (No Static at All)" and "Deacon Blues." And for Toto, Schmitt was behind the board on the band's biggest commercial success, 1982's *Toto IV*. Schmitt's recordings for both Steely Dan and Toto resulted in engineering Grammys.

### AN 'UNFORGETTABLE' COMEBACK

Schmitt took a hiatus from recording in the late '80s following an accident that left him with limited hearing in one ear. By the early '90s, he had fully recovered and was back in the engineer's seat for one of the landmark recordings of that decade: Cole's multiple Grammy-winning *Unforgettable*.

Executive-produced by LiPuma, the album featured material made famous by the singer's late father, Nat "King" Cole, including the title track "duet" between father and daughter. The massive success of *Unforgettable* re-established Schmitt as a top-echelon engineer and reaffirmed his gift for capturing orchestras and large bands in their full splendor.

When LiPuma began working with up-and-coming jazz chanteuse Krall in 1994, there was no question Schmitt would be his first call. As a producer/engineer team, LiPuma and Schmitt have recorded every Krall release since 1995.

Their latest collaboration, the 2009 Verve title *Quiet Nights*, marked Krall's ninth album to debut at No. 1 on Billboard's Jazz Albums chart.

So naturally, Schmitt also got the call when LiPuma was hired to produce McCartney's *Kisses on the Bottom*. Schmitt recalls, "I've been doing this a long, long time and that was one of the best experiences I've ever had. Paul is just the best. He was so cool, he loved to hang out, he loved to tell stories. It was wonderful."

### A MASTERFUL MENTOR

As dedicated as Schmitt is to the recording craft, he's equally passionate about mentoring the next generation of engineers. He's an enthusiastic participant in workshops, panels, master classes, technical presentations and other educational events for organizations including the Recording Academy, the Audio Engineering Society, Berklee College of Music and French recording school La Fabrique.

Together with a group of like-minded producers and engineers—Ramone, Cherney, Elliot Scheiner, George Massenburg, Chuck Ainlay and Frank Filipetti—Schmitt co-founded the Music Engineering and Technology Alliance (METAlliance), an advocacy group that promotes high technical standards in audio production. One of the group's core activities is a series of in-depth recording and mixing workshops for aspiring engineers. The group most recently met in 2011 at Avatar Studios in New York, where Schmitt and Ramone were paired up in Studio A to record with jazz artist Kat Edmonson.

Scheiner, who has collaborated with Schmitt on METAlliance sessions, Berklee workshops

Among the many recordings that AL SCHMITT has engineered or mixed for DIANA KRALL is *Live in Paris*, which won the 2002 Grammy for best jazz vocal album.



and other events, says, "It never fails to blow my mind how much you can learn from Al, no matter what stage of your career or your life you're in. He's always got something that's going to open your eyes and ears."

Schmitt considers these academic programs part of his calling. He's humble about the gifts he has received and motivated by the possibility that one of his students may embark on a career as long and decorated as his.

"To do what I do for as long as I've done it is

just a blessing," Schmitt says. "Not many people have that good fortune. When I get in my car and I'm heading to the studio to work with Diana Krall, I say, 'Thank you, God.' It's a blessing. I love what I do." ■■■

Paul Verna is co-author of *The Encyclopedia of Record Producers* (Billboard Books, 1999) and former pro audio editor and reviews editor of *Billboard*. He is a senior analyst at eMarketer, where he covers digital media and entertainment.

COURTESY AL SCHMITT



A black and white portrait of Al Pacino. He is looking directly at the camera with a serious expression. He has short, dark, slightly messy hair. He is wearing a dark, textured jacket over a light-colored collared shirt. In his hands, he holds a rolled-up sheet of music, which is partially unrolled, showing musical notation on staves. The background is a plain, dark grey.

**CONGRATULATIONS TO AL.**

**YOU'RE THE BEST OF THE BEST!  
LOVE AND CONTINUED SUCCESS.**

**DAVID FOSTER**

# ACCOLADES FOR AL

BY PAUL VERNA

## Masters of the studio offer their tributes

For this special feature celebrating the accomplishments of multiple Grammy Award-winning engineer/producer Al Schmitt, many of his renowned colleagues provided recollections and praise.

### TOMMY LI PUMA

Tommy LiPuma and Al Schmitt are one of the dream teams of the recording industry. They have known each other for half a century and collaborated on commercially and critically acclaimed recordings by Dave Mason, George Benson, Natalie Cole, Diana Krall and Paul McCartney, to name a few.

Many of those projects marked turning points in Schmitt's career. When LiPuma called his old friend to mix Mason's breakthrough solo album, *Alone Together*, Schmitt hesitated because he had spent the previous several years as a producer and had gotten far away from microphones and mixing boards. LiPuma convinced him, and the album launched Mason's solo career.

Similarly, Cole's *Unforgettable* album represented something of a comeback for Schmitt, who had been laid out from an injury that had affected his hearing for years. *Unforgettable* won the Grammy for album of the year in 1991 and put Schmitt back on the map, paving the way for the peerless work he would do with Krall

starting in the mid-'90s.

"When you think back on all the things that Al and I have done together, there's some pretty classic work there," LiPuma says. "We're such close friends that we work like a hand in glove. We just have this unspoken thing between us. He's my first call."

### PHIL RAMONE

Schmitt and Phil Ramone met in the early '60s through Henry Mancini and have been friends and collaborators ever since.

"We work well together," Ramone says. "We have standards that we both agree about. It's very much a part of the way he sees and hears things. He's a Zen guy when he sits down at the console. Few words are spoken until he looks up and says, 'And? What do you think?' There's a lot that guys could learn from Al."

Ramone adds that Schmitt gets repeat business because clients value the engineer's attention to detail and sensitivity to all the participants in the session—producers, engineers, musicians, singers, assistants, studio staff, even label personnel.

"He's sitting in the captain's chair to make sure all the elements that could go in the right direction are wired and ready to go," Ramone says. "That preparation is very important and that's why he keeps getting return customers. A lot of these customers go back 20, 30 years, and that's a high count."

### GEORGE MASSENBURG

Award-winning engineer, producer, inventor, audio pioneer and educator George Massenburg is one of Schmitt's most fervent admirers.

"Al is the Leonardo DaVinci of engineers," Massenburg says. "He has the most perfectly refined muscle for responding to quality music and sound."

Having watched Schmitt mix, Massenburg has been struck by the engineer's patience in setting levels until they're just right.

"Al has, in the best sense, a slow ear," Massenburg says. "He takes his time deciding how loud something should be and what its perspective is in the mix. He has an inner mechanism that says, 'Over this whole mix, here's where the fader should be set.' This gives musicians a dynamic contribution to a mix that they don't get from a guy who responds very quickly to every lurch and wiggle. Al listens over the long term."

### PATRICK WILLIAMS

The quality that composer/arranger Patrick Williams most prizes in an engineer is musicality.

"The first thing I think about is an engineer being a musician," Williams says. "It's not just about the knobs. It's about making the music, and Al's the best."

Williams hired Schmitt to engineer an album of original compositions arranged for a 22-piece band. The budget didn't allow for overdubbing and mixing time, so the session had to be approached as a live gig.

"I said to Al, 'Essentially what we're going to do at Capitol Studio A is a concert, and you're going to have to record it that way.' And he said, 'Very good—the way we used to make records!' That didn't intimidate him at all. He got a great sound and essentially mixed live. And it was



*Congratulations*  
TO OUR FRIEND  
AL SCHMITT

TO AN EXTRAORDINARY RECORDING ENGINEER AND TRUE GENTLEMAN, THANK YOU FROM EVERYONE AT ROYER LABS FOR YOUR YEARS OF SUPPORT AND FRIENDSHIP, AND FOR ALL THE GREAT MUSIC!

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Photograph by Al's son Chris Schmitt - [www.chrisschmittphotography.com](http://www.chrisschmittphotography.com)

complicated music. I can't think of anybody who is as good as Al at that kind of thing."

#### DOUG SAX

Since the late '60s, when he opened the Mastering Lab as one of the first independent mastering facilities in the world, Doug Sax has had the pleasure of counting Schmitt as one of his faithful clients.

"If he had a choice of where to work he would work with me, and it's a mutual respect," Sax says. "He's certainly a client that every other mastering room would like to have. He makes me look good and he would make any place look good."

Sax has worked on virtually all of Schmitt's work, including such landmark recordings as George Benson's *Breezin'*, *Toto IV*, Natalie Cole's *Unforgettable*, virtually all of Diana Krall's records and Paul McCartney's *Kisses on the Bottom*.

More than a mutually rewarding professional relationship, theirs is a deep friendship.

"He's a mensch," Sax says. "I would claim him as a Jew at any time. He's welcome to join my tribe."

#### ELLIOT SCHEINER

Elliot Scheiner recalls first meeting Schmitt at the 1978 Grammy ceremony, where they both received engineering statuettes for work they did separately on Steely Dan's *Aja*.

"For me, he was a larger-than-life icon," Scheiner recalls. "I always said, 'When I grow up I want to be Al.'"

They became friends some years later when they ran into each other at a studio. Eventually, Scheiner hired Schmitt to engineer orchestra sessions on the 1995 Toto album *Tambu*.



PAUL McCARTNEY (center) teamed with producer TOMMY LIPUMA (left) and AL SCHMITT for his 2012 album, *Kisses on the Bottom*.

Since then, they have worked together on various projects, including some where they filled in for each other in a pinch. For instance, during sessions for McCartney's *Kisses on the Bottom*, Schmitt was stuck in Los Angeles at a time when McCartney was available to track vocals in New York, so Schmitt called on Scheiner.

"I was like, 'McCartney? Are you kidding? Of course! I'll pay you,'" Scheiner recalls.

The two have also collaborated on academic programs for Berklee College of Music and the Music Engineering and Technology Alliance, of which they are founding members.

"He's been doing this a long time but the quality of his work gets better," Scheiner says. "He's an amazing person. I consider Al one of my best friends. As a human being, he would give you the shirt off his back. He's just remarkable."

#### ED CHERNEY

Ed Cherney first became aware of Schmitt through Steely Dan's "FM (No Static at All)."

"I wore that record out," Cherney says. "It set the standard for me."

Cherney, like many other studio professionals, cites Schmitt's mic technique as one of his

many virtues.

"What Al does better than anyone is he knows what microphone to use and where to put it," Cherney says. "Instead of reaching for an equalizer he'll walk out there and move a microphone two inches and it's all the difference in the world. And it's only years of experience that enables you to do that, and having the perception and talent to know how to do it."

"The music business has traditionally been a business for young people," he adds. "A lot of times experience isn't rewarded, but Al is a testament to what experience is all about." ■■■

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**GORDON LIGHTFOOT** (SOCAN)



**DON SCHLITZ**



**BOB SEGER**



**NE-YO**  
HAL DAVID STARLIGHT AWARD



**LANCE FREED**  
ABE OLMAN PUBLISHER AWARD

Your names truly belong in the Hall of Fame because your songs are the hallmark of greatness!

We also congratulate Jim Steinman, Ben E. King, Jerry Leiber & Mike Stoller, Bette Midler and Woody Guthrie

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# STARTING WITH A SONG

THE SONGWRITERS HALL OF FAME CELEBRATES  
AT ITS ANNUAL GALA AND EXPANDS ITS OUTREACH

BY CATHY APPLEFIELD OLSON



The Songwriters Hall of Fame will present its first Pioneer Award to **WOODY GUTHRIE**, marking the 100th anniversary of his birth.

ROBIN CARSON

In a business where ego and star power often demand center stage, the Songwriters Hall of Fame (SHOF) awards dinner each June emerges like Brigadoon, an always magical, sometimes humbling celebration where the songwriting community honors its finest.

This year's event, taking place June 14 at the Marriott Marquis Hotel in New York, will recognize a stellar class of honorees: Rondor Music Publishing president Lance Freed, Ben E. King, Gordon Lightfoot, Bette Midler, Ne-Yo, Don Schlitz, Tom Schmidt and Tom Jones, Bob Seger and Jim Steinman.

And for the first time, the hall will bestow a Pioneer Award, presented posthumously to Woody Guthrie in this year that marks the 100th anniversary of his birth.

Among those due to present or perform at the event are Dave Grohl, Stevie Nicks, Kenny Rogers, Lyle Lovett, Meat Loaf, Emmylou Harris, Cheyenne Jackson, Constantine Maroulis, the singer L.P., Jerry Moss and Take 6.

"When we get together to share our songs and however shyly begin to play for other writers, there is a wonderful emotional outpouring that resembles an old-fashioned revival meeting," SHOF chairman Jimmy Webb says of the dinner. "All of a sudden, in a rush, we realize we are not alone and how much we love and appreciate one another's talents."

SHOF president Linda Moran echoes the sentiment. "Writing is often a solitary situation. You don't realize until the event that so many writers, even some of the performers, don't know each other," she says. "It kind of comes full circle."

Others are joining the chorus. In a first, New York Mayor Michael Bloomberg has proclaimed the period of June 14-26—which includes the SHOF event and New Music Seminar—"Music Week" in New York.

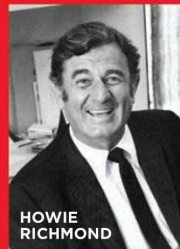
On a somber note, this year's dinner comes in the wake of the death of Howard "Howie" S. Richmond, who co-founded the SHOF in 1969 with songwriter Johnny Mercer and publisher Abe Olman. He died May 20 at age 94. A one-time publicist-turned-

publisher, Richmond during his long career championed such songwriters and artists as Guthrie, Pete Seeger, Bart Howard, Shel Silverstein and Huddie Ledbetter, among others.

"Howie Richmond was an innovator and a titan in the field of music publishing, with a love of popular song and an undeniable ear for a hit," Webb says. "He was a major philanthropist, and one of the kindest people anyone could be lucky enough to know. The Songwriters Hall of Fame extends our heartfelt sympathies and condolences to the family of this great pioneer and gentleman."

To strengthen its bond with current and rising songwriters year-round, the SHOF spent the past year amping up its membership drive, embellishing its website (SongHall.org) and embracing new partnerships.

The most recent SHOF "master



HOWIE RICHMOND

session" at New York University in April featured an interview with dance/funk pioneer Nile Rodgers. The hall has also collaborated with the Grammy Museum, the Songwriters in the Round and Legends in the Round workshops and is partnering for events like film screenings and an exhibition of rare photos from SHOF inductee dinners.

"We have amazing board members and such motivated partners who are dedicated to the cause of reaching out to the songwriters," Moran says.

With copyright compensation increasingly under fire in the digital age, Webb minces no words when discussing the urgency of education and advocacy for writers' rights.

"One of our primary goals is to create a reliable income stream to fund our philanthropic missions that support the art of songwriting," he says. "Our members must organize at a grass-roots level to respond to propaganda blasts from the 'copyleft.' You pay for a cup of coffee, you pay to get your teeth cleaned: Songs are a product and a service, and these craftsmen must be compensated."

His advice for rising songwriters? "Don't write for the current trend or fashion. Find your own voice, a distinctive one that looks at familiar subjects and human situations from your unique angle. Who sounds like Randy Newman? Nobody." ...

# A SONG TO WOODY, AND OTHERS

**GUTHRIE RECEIVES PIONEER AWARD AS SHOF  
BESTOWS ANNUAL HONORS**

**BY CATHY APPLEFELD OLSON**

Here is a look at the honorees who will be recognized at this year's Songwriters Hall of Fame gala on June 14 in New York.

**WOODY GUTHRIE:  
PIONEER AWARD**

When two of America's greatest songwriters, Pete Seeger and Bruce Springsteen, gathered in front of the Lincoln Memorial in January 2009 to celebrate the inauguration of President Barack Obama, they performed a song written by a third masterful songsmith who had influenced them both, "This Land Is Your Land" by Woody Guthrie.

It's fitting that the Songwriters Hall of Fame is bestowing its inaugural Pioneer Award to Guthrie in the year that marks the 100th anniversary of his birth. The new award honors the creator of a major body of musical work that has influenced generations of songwriters. From "This Land Is Your Land" to "This Train Is Bound for Glory" to "Pretty Boy Floyd," Guthrie penned more than 3,000 songs in a career that left indelible fingerprints across every musical genre, particularly folk, rock and country. His music is intertwined with American history and culture, and he's been inducted into the Nashville Songwriters Hall of Fame and the Rock and Roll Hall of Fame. He received a Grammy lifetime achievement award in 1999, and in this centennial year Woody Guthrie Publications and the Grammy Museum are collaborating on a yearlong celebration of concerts, exhibits, educational conferences and album releases.

**LANCE FREED: ABE OLMAN  
PUBLISHER AWARD**

The son of famed DJ Alan Freed, Lance Freed was born into music and grew into one of the industry's finest publishers and mentors. As such, he is the ideal recipient of the Abe Olman Publisher Award, named for one of the SHOF's founders and dedicated to music publishers who help further the careers of a cache of talented writers. The president of Rondor Music International, Freed has mentored writers including Bryan Adams, Will Jennings, Emmylou Harris, Leo Sayer, Melissa Etheridge, Peter Allen and Gerry Goffin. In his work with Rondor since 1980, he has led the company's creative team that oversees a catalog of more than 80,000 songs. To name just a few: "From a Distance," which won the 1990 Grammy for song of the year; "Tears in Heaven"; and Academy Award winners "Theme From Shaft," "Arthur's Theme (Best That You Can Do)" and "My Heart Will Go On."

**BETTE MIDLER: SAMMY CAHN  
LIFETIME ACHIEVEMENT AWARD**

Boasting 40 years of personality, perseverance and, above all, signature songs, Bette Midler hasn't skipped a beat in claiming her place in popular culture. Whether onstage, including her

acclaimed recent Las Vegas extravaganza "The Showgirl Must Go On"; in such films as "The Rose" and "Beaches"; or on the small screen, including the Emmy Award-winning HBO concert film "Diva Las Vegas," the Divine Miss M personifies the Sammy Cahn award with her lifetime commitment to entertainment. Since releasing her debut album in 1972, Midler has recorded 14 albums, headlined 19 live tours and sold more than 30 million records worldwide, according to her representatives. The winner of three Grammys, three Golden Globes, a special Tony for her contributions to Broadway (for 1973's "Clams on the Halfshell Revue") and the recipient of two Oscar nominations, Midler is never one to rest on her laurels. Up next: She recently produced the Tony-winning Broadway musical "Priscilla, Queen of the Desert" and wrapped filming on new comedy film "Parental Guidance."

**NE-YO: HAL DAVID STARLIGHT  
AWARD**

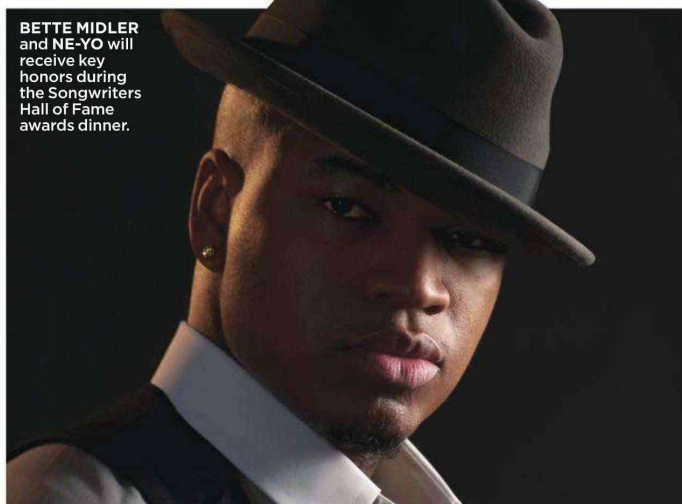
Given the industry accolades Ne-Yo has already received, it's hard to believe he scored his first label deal less than a decade ago. The three-time Grammy winner soared into the spotlight with the hit "Let Me Love You," a song he penned for Mario that landed him a deal at Def Jam in 2004. His own debut album, *In My Own Words*, has been designated platinum by the RIAA. Follow-up albums, including *Because of You* in 2007 and *Year of the Gentleman* in 2008, each brought Ne-Yo platinum sales and Grammy wins. He's written chart-toppers for Beyoncé, Mary J. Blige, Tim McGraw, Rihanna, Usher and others, and is currently scouting talent and mentoring developing artists at Motown Records in his role as senior VP of A&R. To top it all off, Ne-Yo found time to serve as a coach alongside Cee Lo Green on "The Voice," and is at work on his fifth album, due in the fall.

**BEN E. KING: TOWERING  
PERFORMANCE AWARD**

As frontman for the Drifters and as a solo artist, Ben E. King and his signature baritone became synonymous not only with this year's TOWERING Song Award recipient—"Stand by Me"—but with the soulful sound embodied in so many of his hits. Triumphant in a career that ebbed and flowed through many incarnations, with the Drifters and as a solo act, King earned 12 top 10 and 25 top 40 hits from 1959 to 1986. He had solo hits with the Latin-tinged ballad "Spanish Harlem" and disco-styled "Supernatural Thing, Part 1," among others, and continued to issue a new album every few years through the '90s including 1999's *Shades of Blue*, on which he stepped ably into jazz territory.



**BETTE MIDLER  
and NE-YO** will receive key honors during the Songwriters Hall of Fame awards dinner.



**'STAND BY ME': TOWERING SONG  
AWARD**

Whether heard in 1961 when "Stand by Me" became a top five hit or in the 1986 movie of the same name, or at any number of feel-good gatherings, there's no question that its infectious melody and message of friendship in troubled times resonate through the generations. Witness the more than 400 recorded versions of "Stand by Me," including hits by Earl Grant, John Lennon, Spyder Turner and Maurice White. Written by Jerry Leiber, Mike Stoller and Ben E. King, the song's most famous incarnation is King's original, which was a No. 1 R&B hit in 1961 and charted on the Billboard Hot 100 in both 1961 and 1986. The recipient of a Grammy Hall of Fame award, the song was sampled in Sean Kingston's 2007 hit "Beautiful Girls," making it the title to have charted the most times on the Hot 100. A 2008 music video featuring "Stand by Me" recorded by street musicians from around the globe has been viewed 40 million times on YouTube. The video was the creation of Playing for Change, a foundation dedicated to advancing music education. One of BMI's five most-performed songs of the 20th century, the song

is a favorite live cover collaboration of major acts including U2 and Bruce Springsteen, and Lady Gaga and Sting.

**GORDON LIGHTFOOT**

As a performing songwriter, Gordon Lightfoot became synonymous with the folk-pop sound that defined much of the music in the '60s and '70s. His long string of hits includes "Early Morning Rain," "If You Could Read My Mind," "Sundown," "Rainy Day People" and the haunting "The Wreck of the Edmund Fitzgerald." Lightfoot's knack for storytelling through song has captured the ear of numerous artists through the years, and his songs have been recorded by a diverse lot including Bob Dylan, Elvis Presley, Barbra Streisand, Jane's Addiction and Toby Keith. He's received five Grammy nominations and 17 Juno Awards in his native Canada, where he is a member of the Canadian Songwriters Hall of Fame. After overcoming health issues in the early 2000s, Lightfoot emerged to deliver yet another album, *All Live*, a collection of cherry-picked concert tracks recorded at Toronto's Massey Hall.

continued on >>P4

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MIKE STOLLER

"STAND BY ME" - TOWERING SONG  
Words and Music by  
BEN E. KING, JERRY LEIBER and MIKE STOLLER  
(Sony/ATV Music Publishing BMI)



JERRY LEIBER



BEN E. KING  
"Towering Performance"



LANCE FREED  
Abe Olman Publisher Award



JIM STEINMAN  
Inductee



BETTE MIDLER  
Sammy Cahn Lifetime  
Achievement Award



WOODY GUTHRIE  
Pioneer Award

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GORDON LIGHTFOOT, DON SCHLITZ,  
HARVEY SCHMIDT & TOM JONES, BOB SEGER AND NE-YO

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from >>p42

### DON SCHLITZ

When the first recording of a songwriter's composition wins the singer a Grammy, the tunesmith is likely destined for greatness. This certainly rings true of songwriter Don Schlitz, whose song "The Gambler" earned Kenny Rogers a Grammy for best country vocal performance, male and the best country song Grammy for Schlitz in 1978. A decade later, Randy Travis' rendition of "Forever and Ever, Amen" led to a best country song Grammy in 1987 for Schlitz and co-writer Paul Overstreet. Through the years, Schlitz's songbook of country standards has racked up an impressive 24 No. 1 hits on the country charts. His songs—including "On the Other Hand," "I Feel Lucky" and "One Promise Too Late"—have been sung by the likes of Garth Brooks, Mary Chapin Carpenter and Alison Krauss. Schlitz is a member of the Nashville Songwriters Hall of Fame, and in 2001 the four-time ASCAP country singer of the year wrote songs for Broadway musical "The Adventures of Tom Sawyer." His accolades also include three Country Music Assn. Awards and two song of the year honors from the Academy of Country Music, which in 2010 gave Schlitz its Poet's Award for lifetime achievement in songwriting.

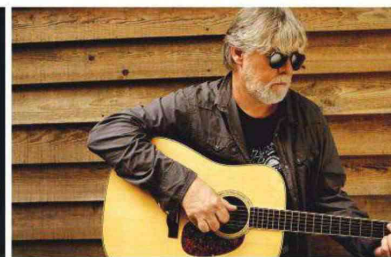
### HARVEY SCHMIDT & TOM JONES

The American musical theater has been deeply enriched by "The Fantasticks," the 1960 masterpiece created by composer Harvey Schmidt and lyricist Tom Jones. The show not only earned the duo a Tony for excellence in theater in 1992,

but it remains the longest-running musical in history on the merits of songs including "Try to Remember," "Soon It's Gonna Rain" and "They Were You." Through the years hundreds of artists have recorded "Try to Remember," including Harry Belafonte, Plácido Domingo, Ed James and Barbra Streisand. The prolific pair also penned the 1963 Broadway show "110 in the Shade" and the 1967 two-character Broadway musical "I Do! I Do!"—both of which earned them Tony nominations for best composer and best lyricist. Schmidt and Jones, whose stars shine on the off-Broadway Walk of Fame, are members of the Broadway Hall of Fame and the American Theatre Hall of Fame.

### BOB SEGER

To borrow a line from Bob Seger's extensive songbook, after decades of performing his formidable dedication to his craft is still the same. A Grammy winner for his 1981 song, "Against the Wind," and a 2004 inductee in the Rock and Roll Hall of Fame, Seger has the distinction of being inextricably linked to the American musical landscape with songs including "Turn the Page," "Night Moves," "Still the Same" and "Rock and Roll Never Forgets." Together with his Silver Bullet Band, he's achieved 12 platinum and seven multiplatinum RIAA certifications. His *Greatest Hits* collection, which has sold more than 9 million copies in the United States, according to Nielsen SoundScan, is the third-biggest-selling best-of package since SoundScan began tracking



Hitmakers (clockwise from top left) HARVEY SCHMIDT & TOM JONES, BOB SEGER, DON SCHLITZ and JIM STEINMAN will be honored this year by the Songwriters Hall of Fame.

sales in 1991. His songs have been recorded by a gamut of acts including Metallica, Tina Turner and Barry Manilow.

### JIM STEINMAN

Talk about a flair for the dramatic. From his early days with the New York Shakespeare Festival to penning Meat Loaf's legendary *Bat Out of Hell* album to producing Celine Dion's *Falling Into You*, Steinman is celebrated for marrying passion with infectious melodies. After debuting his early rock opera "Dream Engine," Steinman wrote 1977's *Bat Out of Hell*, which has sold 14 million copies in the United States, according to the RIAA, and its 1993 sequel has sold 5 million,

according to Nielsen SoundScan. His repertoire boasts No. 1 hits including "Total Eclipse of the Heart," "Making Love Out of Nothing at All," "Paradise by the Dashboard Light" and "Two Out of Three Ain't Bad." His "It's All Coming Back to Me Now" was named the 1997 BMI song of the year, and that same year he shared a Grammy for album of the year for producing *Falling Into You*. Steinman returned to theater, writing music for the show "Tanz Der Vampyr," and has penned songs for the films "Footloose" and "Streets of Fire," among others. He's working on musical versions of *Bat Out of Hell* and "Nutcracker," a metal version of "The Nutcracker" with lyrics set to Tchaikovsky's music.

SEGER: CLAY PATRICK WICKBRIE; SCHMIDT, SCOTT HOUSLEY; STEINMAN: COURTESY OF JIM STEINMAN

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# MUSIC

RAP BY JASON LIPSHUTZ

## BURNING UP

Rapper Waka Flocka Flame busts out with a new album and higher profile

**W**aka Flocka Flame's 2010 debut album, *Flockaveli*, was filled with muscular production, fiery rhymes and stupefying yet catchy-as-hell hooks (sample chorus: "Pow, pow, pow, pow/Bitch, I'm bustin' at'em!"). For the much-anticipated follow-up, did the rapper make a point to hone his lyrical craft?

"If you're looking for lyrics, throw it out the window. Go throw on *Watch the Throne*," Waka Flocka Flame (real name: Juaquin Malphurs) says of his sophomore release, *Triple F Life: Friends, Fans and Family*, due June 12 on Brick Squad/Warner Bros. Instead, the Atlanta native says he wanted his new album to declare, "I'm still the king of the clubs, still the king of the singles, Mr. 808." Case in point: Early single "Round of Applause," featuring an equally buoyant Drake, is built around the line "Round of applause, baby, make that ass clap!" and has sold 304,000 downloads, according to Nielsen SoundScan.

Dismissing complex lyrics in favor of adrenaline shots and ad-libs has worked for Waka Flocka Flame before—after all, cacophonous anthems like "No Hands" (2.8 million downloads) and "Hard in Da Paint" (432,000) helped *Flockaveli* score a surprising No. 6 bow on the Billboard 200 in October 2010. The rapper, meanwhile, quickly transitioned from a protégé of Atlanta MC Gucci Mane to a star in his own right.

With *Triple F Life*, the challenge was fleshing out a rising star whose anthems had made him fairly anonymous by design. "He had these huge records, but there was still a disconnect," Warner Bros. Records senior VP of marketing Ashaunna Ayars says.

Waka Flocka Flame started the transition by stepping out of the shadow of mentor Mane, who gave Waka his start in the So Icey rap crew. After the two released joint album *Ferrari Boyz* last August, Waka founded Brick Squad Monopoly, a Warner imprint that includes Wooh Da Kid and YG Hootie, and which exists separately from Mane's 1017 Brick Squad label. "He's going that way in his career, I'm going this way in my career," Waka says of Mane. "We're still cool, but it's on to being my own man and making my own mark."

The next step was raising Waka's visibility.

After the rapper started recording *Triple F Life* last December, an intense round of early promotion began, with a clip for "Round of Applause" released in February, and press days that stacked 10 interviews daily in March. For Waka, who previously wasn't interested in giving interviews, it was a real change. Now he was embracing the jaunts with journalists, several months before his album's release date. "I want to be more into the process—eat, sleep, shit, breathe music," the rapper says.

Meanwhile, Ayars says Warner's marketing strategy was "not to limit" Waka Flocka Flame, and capitalize on any crossover potential he displayed when "No Hands" (featuring Wale and Roscoe Dash) climbed to No. 13 on the Billboard Hot 100 in January 2011. *Triple F Life* includes more thrilling but senseless bangers like "Let Dem Guns Blam" and "Rooster in My Rari," along with some pop-leaning collaborations with Nicki Minaj, Flo Rida and B.o.B. Current single "I Don't Really Care" sports an indelible hook from Trey Songz and has sold 203,000, according to SoundScan.

More new tracks have been unveiled on Drake's Club Paradise tour, a 27-city trek that shuffled Waka, Meek Mill, J. Cole, 2 Chainz and French Montana as openers. The rapper says the tour—which kicked off May 7 and wraps June 17—was simply the result of good friends wanting to hit the road together. Though Waka established himself as a headlining artist last year, the decision to support Drake had ulterior motives.

"A Drake audience is very diverse," Ayars says. "It's not just urban, it's not general market, it's a little bit of everything—and we felt like that is the same type of audience we want for Waka." Once the tour ends, the rapper's team will eye summer tour opportunities, including festival slots and the international market.

The promotional blitz is far from over: In-stores are scheduled for the week of *Triple F Life*'s release, along with spots on "Jimmy Kimmel Live!," "106 & Park" and "ESPN First Take." Despite the swelling profile and hectic schedule, Waka still turns to his mother, Debra Antney, to manage his career and keep him grounded. "To watch him grow—as a man, as a CEO, as an entrepreneur with his own label," she says, "is a real proud moment." ...



WAKA FLOCKA FLAME'S first album, *Flockaveli*, debuted at No. 6 on the Billboard 200.

Jet sets: Despite the recent departure of bassist Kai Fish, English psychedelic rockers **Mystery Jets** are flying high in support of fourth album *Radlands* (**Rough Trade**). Following several dates in Europe, the band will touch down stateside on June 11, playing **Brooklyn Bowl** before joining a string of dates in support of **Keane**, including June 14 at the **Music Center at Strathmore** in Bethesda, Md., and June 15 at New York's **Beacon Theatre**. The band will hit Los Angeles for a June 27 headliner at the **Satellite**. **Angus Baskerville** of **13 Artists** booked... Child's play: On June 7, actor-turned-rapper **Donald Glover**, aka **Childish Gambino**, kicked off the **Royal Family** tour with special guests **Schoolboy Q** and **Danny Brown** at the **Pageant** in St. Louis before heading to the **Tabernacle** in Atlanta on June 10. New York's **Central Park SummerStage** (June 25) is already sold out... Precious metal: Hip-hop-infused New Orleans brass band **the Soul Rebels** kick off a summer in support of its *Unlock Your Mind* EP (**Rounder Records**) at the 11th annual **Bonnaroo Music & Arts Festival**. A stop at the **Paramount Theater** in Oakland, Calif., follows on June 15, before New York's **Brooklyn Bowl** (June 22) and the **Electric Forest Festival** in Rothbury, Mich. (June 29)... Short but sweet: Welsh indie pop band **Los Campesinos!** sprint through an American tour with stops including Chicago's food-inspired music festival **Taste of Randolph** on June 15, **Plush** in St. Louis (June 16) and the **Headliners Music Hall** in Louisville, Ky. (June 17). Indie rock band **Yellow Ostrich** will support... In vogue: After spending the summer tearing through the electronic dance music festival circuit with stops on the **Identity Festival** (including Cincinnati, Toronto; and the Woodlands, Texas), as well as at **Lollapalooza** (Aug. 3) and **Hard Summer** in Los Angeles (Aug. 4), London dubstep duo **Nero** will join the North American leg of **Madonna's** *MDNA* tour this fall. That's a mean two-step! —*Billboard staff*



Metric's label is now aligned with Mom+Pop Records.

ROCK BY EMILY ZEMLER

## THE METRIC SYSTEM

Finally realizing a sense of stability, Toronto alt-rock act celebrates a decade-long career

"Ten years and five records: I can't get my head around that," says Emily Haines, frontwoman of indie rock group Metric. Then, she asks, half-jokingly, "I guess this is really what I'm doing with my life, right?"

The Toronto band has spent the last decade learning to feel comfortable with its career. Since the foursome's 2003 debut, *Old World Underground, Where Are You Now?*, Haines says Metric has constantly navigated difficult obstacles, whether it was struggles with record labels or a sense that the band continually had to prove itself. However, following its 2009 album, *Fantasies*, Metric—which also includes guitarist/producer Jimmy Shaw, bassist Josh Winstead and drummer Jules Scott-Key—decided to launch its own label in the United States. Since then, the path has been much smoother.

Metric's fifth album, *Synthetica*, will be released June 12 on Metric Music International in partnership with Mom+Pop Records. The disc expands on *Fantasies'* boisterous, synth-tinged rock sound, which was heralded by the singles "Gimme Sympathy," "Help I'm Alive" and "Gold Guns Girls," the latter two top 20 hits on Billboard's *Alternative* chart. The album has sold 198,000 copies, according to Nielsen SoundScan, and reached No. 76 on the *Billboard* 200.

"There was a sense that we were granted some legitimacy on the last record," Haines says of *Synthetica*, which was written and recorded after two years of touring for *Fantasies*. "It felt like I had been working this long just to get the job. Now, ideally, we can get started achieving what we set out to do so long ago."

This career stability comes, in part, from a 2010 decision to align the band's

own Metric Music International with Mom+Pop, an indie label associated with Q Prime Management that's home to Sleigh Bells, Andrew Bird and Tokyo Police Club. Under the deal, Metric retains control over its music and all creative decisions, but enjoys the benefits of a full-service label that markets and promotes its albums. "Mom+Pop respects what we're doing," Haines says. "[The label] properly [partnered] with us instead of falling into that usual model, where the musician is like an employee and you become secondary to a larger agenda."

According to Mom+Pop co-founder Michael Goldstone, Metric didn't want a label, but a true partner to join the organization and help it grow. "Structuring deals that are forward-thinking are paramount to our future," he adds.

To promote *Synthetica*, the underlying idea is simply to build upon a fan base that counts new fans arriving only recently due to Metric's original theme song, "Eclipse (All Yours)," used on the 2010 soundtrack to "The Twilight Saga: Eclipse." This means using marketing tools involving direct fan interaction, especially since the band is playing only selective North American dates until a more comprehensive fall tour. Techniques include an unveiling of debut single "Youth Without Youth" using lyrics on Metric's website and a recent reveal of the entire album, which was streamed on SoundCloud following an online scavenger hunt and offering free downloads of the album for fans purchasing tickets to the fall tour.

"We wanted to continue to embrace the discovery process that Metric has historically built," Goldstone says. "We've tried to stay transparent for Metric to continue that direct relationship with its audience." ■■■

## 6 QUESTIONS

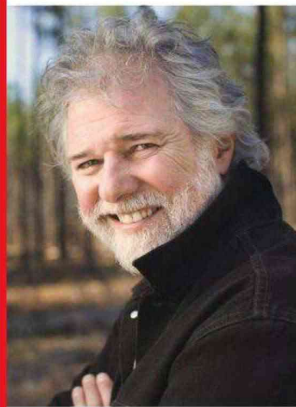
with CHUCK LEAVELL

by GARY GRAFF

Anyone who doesn't recognize Chuck Leavell's name hasn't read many rock album credits closely. The Georgia keyboardist has backed Dr. John, served as a member of the Allman Brothers Band, co-founded the jazz-rock combo Sea Level and, since 1982, toured and recorded with the Rolling Stones. He was also part of Eric Clapton's Grammy Award-winning *Unplugged* and boasts a lengthy résumé of session credits that most recently includes John Mayer's current chart-topper, *Born and Raised*. Now Leavell—an environmental activist and tree farmer who co-founded the eco-news service Mother Nature Network—has a new album of his own, *Back to the Woods: A Tribute to the Pioneers of Blues Piano* (Evergreen Arts), that delves into the catalogs of Otis Spann, Leroy Carr, Ray Charles and others, with help from Mayer, Keith Richards and Candi Staton.

**1 Someone looks at your discography and goes, "Wow!" You look at it and say... what?**

The joy of my career is that I get to work with all of these incredible artists through the years, with Clapton, the Stones, the Allmans, then Sea Level and do session work, whether it's the Black Crowes, Blues Traveler, Marina McBride, John Mayer... It's just been so interesting to work with these varied and diverse artists. You always learn something that you can apply to another situation.



**2 There's almost a scholarly approach to *Back to the Woods*. How did the album come about?**

Well, you're right. Our son-in-law, [co-producer] Steve Bransford, is a PhD graduate from Emory University in Atlanta, studying American history with a slant on roots music. How cool is that? Steve came to me with this idea, saying, "There's been lots of tributes for blues guitar players and singer/songwriters and the jazz idiom and so forth, but, to my knowledge, no one has paid homage to the real blues piano players of the world." I thought, "That sounds interesting," and then, "Hey, I'm the guy to do it. If not me, who?"

**3 It's a big territory. How did you hone it down to 15 songs?**

[Bransford] handed me three CDs with about 150 songs on them, and I just started driving around in my truck,

listening to all the tunes. I was familiar with a lot of them, but Steve turned me on to obscure stuff like the title cut, by a guy named Charlie Spand. I began to pick out the ones that would be fun to play, and those I thought I could do justice. That was the process. There's so much of this great music. I'm sure we'll do another album at some point.

**4 Do you feel you have a curatorial role—a responsibility to get this music out there?**

Absolutely. I owe a lot to every one of these players, and those who came after them—Little Richard, Jerry Lee Lewis, even the boogie guys like Pinetop Perkins and Albert Ammons. I feel really good that we've shed some light on largely unknown names. I've already had comments from people saying, "Wow, I never knew about so-and-so." It's a good feeling bringing this music to light.

**5 Going back to your "day job," do you have to worry about buying 50th-anniversary presents for each one of the Stones?**

[Laughs] I'm still waiting to hear what may or may not occur [regarding a new album and a tour]. It's also my 30th anniversary with the Stones, so that's a biggie for me. I feel like it would be a tragedy if the 50th anniversary goes by without some kind of activity. My gut feeling is something will happen, but only four people can pull that trigger: the four Rolling Stones. I'm keeping my fingers crossed, and hoping the phone rings.

**6 It's also been 35 years since the release of the first Sea Level album. Any plans to commemorate that event?**

Sea Level has been long gone. Through the years, some people ask if we'd ever put it back together, but, honestly, there are just too many complications. Jimmy Nails, God bless him, is fighting Parkinson's disease. I remain close with Randall Bramblett and Davis Causey—we do a lot of shows these days, but we do them under our own names. I'm really focused on my own solo career, rather than a band like Sea Level. ■■■

Since Hot Chip's last album, *One Life Stand* in 2010, Alexis Taylor has released an album and toured with improvisational four-piece About Group; Joe Goddard put out a solo EP on DFA and continued to make jaunty house music with the 2 Bears; and Al Doyle and Felix Martin released some tracks as New Build. (Hot Chip is rounded out by multi-instrumentalist Owen Clarke.) Typically, when every member of a band is engaged in some sort of side project, the destiny of the original group is in question. But that's not the case for the U.K. dance-rock outfit. According to Taylor, after 12 years and four albums, there was never a doubt that there would be another Hot Chip record.

"I would like Hot Chip to carry on. I don't see the side projects as a threat to it. The others don't either," says Taylor, who formed the act with Goddard in 2000. (Doyle, Martin and Clarke joined in 2003.) "I've had more years in my life being in the band than not being in it. It's a unique thing what we're doing. We get pleasure from it. I don't want that to disappear for the sake of band members doing other things."

Working around the members' collaboration schedules,



HOT CHIP will tour the United States in July.

DANCE BY KERRI MASON

## BREAKING GOOD

U.K. dance-rock cult favorite Hot Chip shifts to Domino, reconnects (again) for fifth release

the band's fifth album, *In Our Heads* (arriving June 12 on Domino), was recorded efficiently—"a track on one day, mixing the second day and moving on," Taylor says—in six weeks. The result is a cohesive collection that sounds focused, not rushed, with the band's usual wide swath of influences: There are echoes of Diana Ross in "Ends of the Earth," "Look at Where We Are" gets into

a little nerdy bump and grind, and "These Chains" feels rooted in a Maya Jane Coles-esque minimal techno style.

*In Our Heads* is the act's first release for new label Domino, after amicably splitting from EMI (Astralwerks in the United States) last year. "We negotiated a way out of the deal, so all credit to EMI in the U.K. for the way that was handled," says manager Nick

Dewey of Fleet River. "But it was time to move on, and Domino was the natural home for the band. It's a great label run by people who really love music and get what they do."

"It definitely feels right," Domino GM Kris Gillespie says of the new relationship. Gillespie also observes that the current electronic dance music explosion could benefit the band. "Hot Chip's ability to both craft

really catchy dance-informed music in a variety of stripes and at the same time be an incredible live act is an intriguing proposition," he says.

The Hot Chip story has never been about music sales. Over four full-length releases, the group has sold just 178,000 albums in the United States and 368,000 tracks, according to Nielsen SoundScan. But the band puts on a sonically diverse, textured show that's planned to expand for the *In Our Heads* tour, which begins June 15 in London and heads stateside in July. The touring band now also includes drummer Sarah Jones and multi-instrumentalist Rob Smoughton. "We've felt for years that there were more percussion parts than we have enough people to do," Taylor says. But that doesn't mean the sound will necessarily be bigger—just more nuanced.

"[Adding members] is a danger in a way; it could be bigger, louder, more bombastic. But we're trying to keep moments in the set that go in the opposite direction," Taylor says. "We've been playing a cover of [Prince's] 'If I Was Your Girlfriend': It's a quiet moment in the set, but everyone's playing on it. We're trying to learn how to do that well—play what is necessary and no more than that." ■■■

RAP BY STEVEN J. HOROWITZ

## Bringing The 'Phonk'

Miami rapper/mixtape master SpaceGhostPurrp readies debut album

SpaceGhostPurrp wants his hip-hop sound to crash through the underground and become mainstream. The rapper/producer, known for murky beats and laid-back rhymes, has spent the past few years constructing ethereal soundscapes for artists including A\$AP Rocky and Wiz Khalifa while charging his own career with free online projects like *NASA the Mixtape* and *Blvcklvnd Rvdix 66.6*. Now, with his debut album, *Mysterious Phonk: The Chronicles of SpaceGhostPurrp*, due June 12 on 4AD Records, the Miami native expects to attract the spotlight instead of chasing it.

"I'm anti-," SpaceGhostPurrp says. "I'm an anti-person. I'm always doing it different from everybody else. Hip-hop is going to follow where I go. I'm not trying to be cocky, but I feel like I've got this sound everybody's been looking for these past few years, because I've been studying the game. I'm just ready to change the game."

For SpaceGhostPurrp, also known as SGP, the game-changing involved partnering with a label that wouldn't compromise his vision. 4AD head Simon Halliday, who signed American folk band Bon Iver in 2008 (for U.K. release) and British electronica duo the Big Pink to the London-based imprint, heard the 21-year-old rapper's mixtapes last year, but firmly believed that he would likely sign with a major label instead of an indie. After Halliday met SGP in January, however, the two ironed out a one-off deal to release an album to retail markets, with the artist's choice of fresh material and older tracks.

As a relative newcomer to R&B/hip-hop music, Halliday saw the op-

portunity as an entry point into a rap faction on the rise.

"It seems like a very good time for underground hip-hop," Halliday says, naming Odd Future and A\$AP Rocky as counterculture acts that have found mainstream success. "This is an introduction to something beyond the mixtape world. [SGP] has certain elements that could be mainstream, like Wu-Tang Clan and N.W.A. He's such a child of the '90s, and soaks up so much stuff that it comes through naturally."

Steps to enhance SGP's artistry began by putting him in a professional studio to buff up older tracks like "Been Fweago" and "Suck a Dick 2012," as well as to cut such newer songs as "Paranoid" and "Bringing the Phonk." The beats are still dank and the rhymes are as explicit as ever, but the resulting compilation is a testament to SGP's abilities beyond mere production or wordplay. "I'm not just a rapper making music—I really love making music as a passion," he says. "I just want to show that I can give the best lyrically and that I'm a real rapper."

Following the new album's release, SGP plans to roll out "high-end" videos with far better production value than his previous clips. This summer, he'll tour Europe with Pittsburgh rapper Mac Miller, play other gigs with Sacramento, Calif., thrashcore band Trash Talk and stream a recently recorded studio jam as part of his new label's ongoing "4AD Sessions" series. The professionally shot session is expected to draw new fans, as well as SGP's usual following.

"I hope people take time to enjoy the fact that they can actually hear what I'm saying," SGP says. "I'm not rapping about simple things that people hear all the time. I'm rapping about a lot of stuff. And I just tell people to enjoy it." ■■■



SPACEGHOSTPURRP signed with 4AD Records.

# ALBUMS

## FOLK

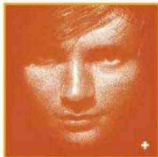
### BRANDI CARLILE

#### Bear Creek

**Producers:** various  
Columbia Records

**Release Date:** June 5

Brandi Carlile titled her new album after the Washington State studio in which she recorded 10 of its 13 tracks with producer Trina Shoemaker. But *Bear Creek* also contains three collaborations with Frank Liddell and Jay Joyce, Nashville hitmakers known respectively for their credits on records by Miranda Lambert and Eric Church. What enables Carlile (who's worked previously with T Bone Burnett and Rick Rubin) to navigate all these contrasting partnerships? Her astonishing voice. Whether she's singing over old-timey acoustic folk ("Save Part of Yourself"), full-blooded rock ("Rise Again") or soul-inspired piano (lead single "That Wasn't Me"), Carlile puts so much feeling into her swooping, slightly scratchy vocals that the music always sounds like hers. Lyrically, "Bear Creek" skews toward the gloomily existential: By the third song she's already lost her faith in luck, been down with a broken heart and pondered a whisper in



### ED SHEERAN

+

**Producers:** Jake Gosling, No I.D.  
Elektra Records

**Release Date:** June 12

Ed Sheeran promises that he "won't be a product of my genre" on his full-length debut, *+*. But it's not entirely clear which style he's talking about. On numerous past independent EPs, Sheeran mixed heart-wringing troubadour tales—like his U.K. hit single, "The A Team," about a heroin-addicted prostitute—with inventively beaty, hip-hop-flavored tunes including the music industry diss "You Need Me, I Don't Need You." Sheeran hews toward the former on *+*, with most of the songs built on sweetly airy and occasionally mournful melodies and gentle acoustic guitar strumming that ranges from the baby love cooing of "Small Bump" to the moon-eyed, string-laden paeans "Kiss Me" and "Give Me Love." Treat some of the tracks that do add beats—like "Drunk," "U.N.I." and "Grade 8"—more as sonic accessories than foundations. It cements Sheeran as a solid singer/songwriter but gives short shrift to the more distinguishing aspect of his musical personality.—GG



the dark on the pavement in the park. ("I'm born to lose my way," she reports later in "In the Morrow.") But here again Carlile's beautiful singing redeems what might've been a liability for a lesser performer.—MW

## AMERICANA

### SHAWN COLVIN

#### All Fall Down

**Producer:** Buddy Miller  
Nonesuch Records

**Release Date:** June 5

Shawn Colvin has the rare double bill of releases in June—her eighth studio album, *All Fall Down*, comes out simultaneously with her memoir, "Diamond in the Rough." The book is laid out chronologically, explaining how a Dakota girl with dreams of being the next Joni Mitchell becomes a twice-divorced, Grammy Award-winning mother who suffers from depression and builds a life for herself in Austin. Reaching through her own back pages certainly has an effect on *All Fall Down*: She keeps her stories compact and direct, notes lessons learned and provides parting advice to ex-lovers; sings mostly about self-trust; and connects with the gentle folk balladry of her early recordings. Producer Buddy Miller provides varied backdrops for the 11 songs, bringing an instrumental density and chorus to the title track and allowing Bill Frisell's floating guitar lines to enhance the desperation on the ballads "Seven Times the Charm" and "Anne of the Thousand Days." Viktor Krauss co-wrote "I Don't Know You" with Colvin and his upright bass playing provides a compelling contrast to the angelic voices of Colvin and Emmylou Harris.—PG

## POP

### SCISSOR SISTERS

#### Magic Hour

**Producers:** various  
Casablanca Records

**Release Date:** May 29

After recruiting Madonna producer Stuart Price to helm 2010's *Night Work*, these New York disco revivalists move closer to the mainstream on *Magic Hour*, which features collaborations with John Legend,

Pharrell Williams and Calvin Harris, among others. Harris in particular gives Scissor Sisters a fresh top 40 sheen in "Only the Horses," a jubilant Euro-dance number in the vein of his 2011 Rihanna smash "We Found Love." "And if this is the end, it's the best place I've ever been," frontman Jake Shears sings over the kind of whooshing synths radio can't get enough of these days. Else-



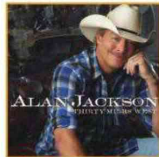
### FAR\*EAST MOVEMENT

#### Dirty Bass

**Producers:** various  
Cherrytree/Interscope

**Release Date:** June 12

Two years after they topped the Billboard Hot 100 with "Like a G6," the members of Los Angeles' Far\*East Movement haven't lost their taste for getting slizzard. "We young, we fly and we thirsty," they declare in "Flossy," a characteristically party-hearty cut from the group's new album, "So we gonna live it up like it's your birthday." "Dirty Bass" sticks closely to the sleek electro-rap sound of 2010's *Free Wired*, with an abundance of springy synth lines laid over elastic grooves that regularly decelerate into half-time breakdowns. But if Far\*East Movement's approach remains the same here, its increased post-"G6" stature is plain to see in the album's impressive guest list, which includes Justin Bieber ("Live My Life"), Pitbull ("Candy") and producer Dallas Austin ("Fly With U"). Several tracks feature more idiosyncratic cameos from labelmates like Tokio Hotel frontman Bill Kaulitz, who makes for a great disco diva in "If I Die Tomorrow." Elsewhere, Cherrytree chief Martin "Cherry Cherry Boom Boom" Kierszenbaum samples Feist's "Caught a Long Wind" for the atypically contemplative "Little Bird." After that it's back to the bass.—MW



### ALAN JACKSON

#### Thirty Miles West

**Producer:** Keith Stegall  
ACR/EMI Nashville

**Release Date:** June 5

Alan Jackson's first album for his own Alan's Country Records hardly reflects the pent-up aspirations of a misunderstood artiste. (Indeed, several of the country star's projects from the end of his two-decade run at Arista Nashville—including the bluegrass-tinged *Like Red on a Rose* and the gospel set *Precious Memories*—suggested he'd long since earned the leeway to do anything he liked.) But if *Thirty Miles West* sounds as instantly familiar as the bulk of Jackson's work, it's also as characteristically excellent, with the usual proportion of wry uptempo numbers ("Look Her in the Eye and Lie," "Gonna Come Back As a Country Song") to handsomely even-keeled ballads ("Everything but the Wings," "So You Don't Have to Love Me Anymore"). Zac Brown turns up for a guest spot in the spirited "Dixie Highway," repaying the favor Jackson did him two years ago in Brown's "As She's Walking Away." And "You Go Your Way" contains an appealingly frank admission: "It's been too long since I drank too much." For the most part, though, *Thirty Miles West* stays right inside Jackson's sweet-and-salty spot.—MW

where, Williams brings his trippy electro-funk vibe to "Inevitable" and Legend provides a ringing piano line in opener "Baby Come Home." Price, as well, makes a return appearance for the moody, string-enhanced "The Secret Life of Letters." But if Scissor Sisters seem hungry for a hit here, they haven't abandoned their innate eccentricity in their quest: In "San Luis Obispo," Shears makes an unlikely vocal hook out of the name of that California town, while the hard-hitting "Shady Love" (featuring up-and-comer Azealia Banks) rhymes "vote for Obama" with "just like Benihana."—MW

## ROCK

### EDWARD SHARPE & THE MAGNETIC ZEROS

#### Here

**Producer:** Alex Ebert  
Community Music/Vagrant  
**Release Date:** May 29

During the last three years, this sprawling Los Angeles hippie-pop crew found some unlikely mainstream success with its aptly titled debut, *Up From Below*, songs from which have been licensed for use in a variety of commercials and TV shows. Several tunes on Edward Sharpe & the Magnetic Zeros' sophomore disc stand a good chance of retracting the ears of Hollywood music supervisors, including the funky "That's What's Up" and "Man on Fire," the nine-track set's dreamy, country-tinged opener. On the whole, though, *Here* strikes a much lower-key note than *Up From Below* did, with fewer gang-vocal assaults and more laid-back roots ditties like "Dear Believer." The surprisingly appealing result makes one wonder if the band is trying (wisely) to prevent further comparisons to the Polyphonic Spree. Edward Sharpe frontman Alex Ebert's lyrics remain pretty saturated with flower-power sentiment: "Love is within each heart to guide us," he sings in "Fiya Wata," "Thank the sun for shining that light." But, hey, who couldn't use a little of that?—MW



# REVIEWS

## SINGLES



### PHILLIP PHILLIPS

**Home (3:29)**

**Producer:** Drew Pearson

**Writers:** D. Pearson, G. Holden

**Publishers:** CYP One Publishing/  
Downtown Music Publishing/Falling

Art Music/Razor & Tie Music Publishing (ASCAP)  
19 Recordings

Fresh from his "American Idol" season 11 victory, 21-year-old Phillip Phillips demonstrates his mainstream relevance on the folksy debut single "Home." The catchiest "Idol" single in years, the song embraces the folk-rock tendencies of recent luminaries like Mumford & Sons and Bon Iver. "Home" manages to adeptly transcend the "reality show victory anthem" concept and become a plausible radio hit with smoky, echoing refrains and a rousing melody that gets right to the point. "Don't pay no mind to the demons/They fill you with fear," Phillips croons over a drum line that could have been lifted from a Fleet Foxes record. Equal parts cheery and triumphant, "Home" made an impressive debut on the Billboard Hot 100 only days after its release. Though Phillips has said the song isn't the type of music he expects to record on his debut album, one can't help but hope that this is the direction the newly crowned "Idol" singer chooses to follow.—BC

### ALTERNATIVE

#### YEASAYER

**Henrietta (3:48)**

**Producer:** Yeasayer

**Writer:** C. Keating

**Publisher:** Diamond Eagle  
(ASCAP)

Secretly Canadian

The lead single off Yeasayer's third studio album, *Fragrant World*, looks to build on the momentum of 2010 breakout album *Odd Blood*. Lyrically,

the song focuses on the life of Henrietta Lacks, an American woman whose cells served as the basis for groundbreaking medical breakthroughs after her death. It's an off-kilter theme for a pop song, but considering the Brooklyn avant-pop act's last lead single (*Odd Blood*'s "Am-

bling Alp") was about the life of boxer Joe Louis, listeners have already been tipped off to the trio's penchant for left-field storytelling. Part futuristic jam, part homage to '80s oddball synth-pop, the cut recalls indie electro-poppers MGMT and Passion Pit in their most experimental moments. "Henrietta" isn't as catchy or charismatic as the group's past singles, yet it flashes the alluring weirdness that has made Yeasayer one of Brooklyn's most intriguing independent acts.—CP

### RAP

#### CHIEF KEEF FEATURING LIL REESE

**I Don't Like (4:54)**

**Producer:** not listed

**Writer:** not listed

**Publisher:** not listed

*God Is Good*

Kanye West's remix of Chief Keef's "I Don't Like" alongside his G.O.O.D. Music cohorts has given the original track a substantial airplay boost while introducing its creator to casual rap fans. Maybe the Chicago MC's banger would not have graced the mainstream without West's co-sign, but now that it has, hip-hop fans should celebrate. "I Don't Like" is as



### KYLIE MINOGUE

**Timebomb (2:57)**

**Producers:** Matt Schwartz, Paul Harris

**Writers:** K. Poole,

M. Schwartz, P. Harris

**Publishers:** various

EMI Records

Created to commemorate

her 25th year in music,

Kylie Minogue's latest single,

"Timebomb," is just as

much a victory lap as it is a

stopgap to hold fans over for a proper follow-up to 2010's *Aphrodite*. Released on the heels

of forthcoming compilation *The Best of Kylie Minogue* (out June 19 in the United States),

"Timebomb" is a joyous cornucopia of everything fans have come to expect from Minogue

once she re-established herself as a dance-pop princess with 2001 album *Fever*. There are

pounding synths so dense the listener can practically touch them; breathy, robotic vocals that

suggest an electro-pop Ann-Margret; and a repetitive chorus ("Do you wanna wanna/I wanna

wanna/Dance/Like it was the last dance of my life") that will linger beyond the dancefloor.

"Timebomb" may be a present for longtime fans, but the single is another worthy entry point

for U.S. listeners still not up to speed on Minogue's brand of sugary-sweet pop.—AH



### AEROSMITH

**Legendary Child (4:15)**

**Producers:** Jack Douglas,

Steven Tyler, Joe Perry

**Writers:** S. Tyler, J. Perry,

J. Vallance

**Publishers:** 20 Summers

Music/EMI April Music obo Juju Rhythms/Almo Music/  
Testatyme Music, administered by Almo Music (ASCAP)

Columbia

Ah, those boys in Aerosmith—they never really grow up, and really, would we even want them to? The group takes another "chance at the high school" dance on the first single from its forthcoming *Music From Another Dimension* album, just like it did on "Walk This Way" 37 years ago. There are also references to having sex at 17, "trading toys for other joys" and "never knowing wrong from right," as the listener can imagine



Steven Tyler leering through the song's phlegmy, guttural verses and harmony-laden choruses. The track includes a bright start but resolves into a fierce, chugging rocker with the kind of grit rock fans usually associate with vintage Aerosmith (when producer Jack Douglas was originally onboard). Late-song guitar solos usher the tune out, and even if it doesn't become a legendary part of Aerosmith's catalog, "Legendary Child" certainly serves notice that neither inner-band friction nor Tyler's stint on "American Idol" have dulled the group's bad-boy edge.—GG

musically pummeling and lyrically audacious as Waka Flocka Flame's best singles, with a crackling collection of drums acting as a playground for Keef's unrelenting posturing. The production stays ef-

fervescent, but Keef sells the track with his commitment to the song's slow-roll tempo: Instead of clobbering the beat with a rapid-fire flow, the rapper hangs back and rides the percussion while remaining in the foreground. "I Don't Like," one of 2012's most fun riots, never needed a remix to have a musical impact.—JL

latest single from *Welcome to the Fishbowl*, is clearly an example of his continued command. The story of a couple who both want to go their separate ways but find themselves unwilling to let go of the past, "Come Over" finds Chesney handling the storytelling with a relative ease he might not have possessed 10-15 years ago. The lyrics are drenched with lust and regret, with the latter stemming from a maturity that holds back the narrator from casting the relationship away. Musically, the song's stunning melody gives Chesney's vocals a chance to soar, a style that might not be very familiar to his loyal legion of fans. Look for another long stay on Billboard's Hot Country Songs chart with this *Fishbowl* beauty.—CD

### COUNTRY

#### KENNY CHESNEY

**Come Over (4:08)**

**Producers:** Buddy Cannon,

Kenny Chesney

**Writers:** S. Hunt, S. McAnally,

J. Osborne

**Publishers:** various

BNA

As his career approaches the two-decade mark, Kenny Chesney has released some of his finest work in the past few years. "Come Over," his

## LEGEND & CREDITS

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

**CONTRIBUTORS:** Brennan Carley, Chuck Dauphin, Phil Gallo, Gary Graff, Andrew Hampf, Jason Lipshutz, Chris Payne, Mikael Wood

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A Bassnectar remix of **ELLIE GOULDING'S** "Lights" has given the song and singer a boost.

DANCE BY KERRI MASON

# The Love Movement

Ellie Goulding hooks up with Skrillex, breaks through in the U.S.

The video to Ellie Goulding's delicate, sparse cover of Elton John's "Your Song" shows the young singer/songwriter at play in the British autumn: Running through a green field dotted with sheep; considering a waterfall, wrapped in a Burberry plaid scarf. Her Brontë-heroine features frequently soften with a wide smile, accompanying the natural lilt in her almost conversational singing voice, which is frank, easy and beautiful. It's no wonder Prince William and Kate Middleton commissioned her to perform her rendition at their wedding (with John in attendance), or that the public embraced her 2010 debut album, *Lights*, which bowed at No. 1 on the U.K. albums chart. The 25-year-old Herefordshire native is ever the English rose.

But nearly two years removed from her debut and as she records her sophomore album in Los Angeles in preparation for a fall release, Goulding is finding new success stateside, bolstered by a deep kinship with an unexpected community of artists, led by her boyfriend, Skrillex.

"Through my boyfriend I've come into a really incredible group of people who love to make music," Goulding says. "Before, there was a formality to going to the studio in the morning, leaving in the early evening and that's it. In L.A., they want to make music all night. I feel lucky that I've come into that world."

Those relationships are benefiting her previous work, too. Buoyed by an originally non-commissioned remix by Bassnectar, Goulding's "Lights" single has sold more than 1.2 million copies, according to Nielsen SoundScan, and sits at No. 14 on the Billboard Hot 100.

Despite sharing its name, "Lights" wasn't on the original version of Goulding's debut album: It was recorded for the deluxe edition and released as the sixth single, peaking at No. 49 on the U.K. singles chart. But Cherrytree opted to lead with the dreamy, kick-drum-driven track for the U.S. album release in March 2011.

With her royal commission driving buzz, Goulding was able to secure major TV appearances to support the single: "Late Show With

David Letterman," "The Ellen DeGeneres Show," "Live! With Regis and Kelly," CBS' "Saturday Morning," the National Christmas Tree Lighting and, most notably, "Saturday Night Live," after which *Lights* hit No. 2 on the iTunes albums chart. "We saw a real bump in sales after 'SNL,' more than any other TV," her manager Jamie Lillywhite says.

Goulding first met Skrillex, aka Sonny Moore, in 2011 during his 66-date Mothership tour, an audiovisual onslaught that she calls "a moment of change for me, a massive dose of inspiration. Not from the music, necessarily, but everything—the team, the visuals, the show as a whole."

Since then, Goulding has hit the studio with Skrillex (yielding love duet "Summit," which appears on his *Bangarang* EP) and representatives of his electronic dance music crew: members of Swedish House Mafia, U.K. production team Monsta (which will release its debut EP on Skrillex's label, Owsla, this summer) and fire-spitting rapper Sirah (who contributed the verse to Skrillex's "Kyoto"). An impromptu session with Chiddy Bang's Xaphoon Jones resulted in a cover

of the Weeknd's "High for You," released in late May as a free SoundCloud download.

"[Stateside], they might expect me to come out with a Weeknd cover. In the U.K., they might think it was unusual. My fans might not know the song," Goulding says. "It's like 'Lights' doing well here and passing people by in the U.K. I feel like it's different over here for me."

Set for an October release, Goulding's second album will contain some of the results of these sessions, without losing her center as a songwriter. "It has song-based songs, really well-written, but produced with accents of electronic," says Martin Kierszenbaum, chairman of Cherrytree and president of A&R for pop and rock at Interscope. "It's a beautiful and original amalgam."

Goulding says, "I just want it to be out. I'm so into what I've done, I want to make a video for every song. It's amazing. Life is really good right now."

●●●●  
"It's different in the United States for me."  
—ELLIE GOULDING

## LIKE SHE NEVER LEFT

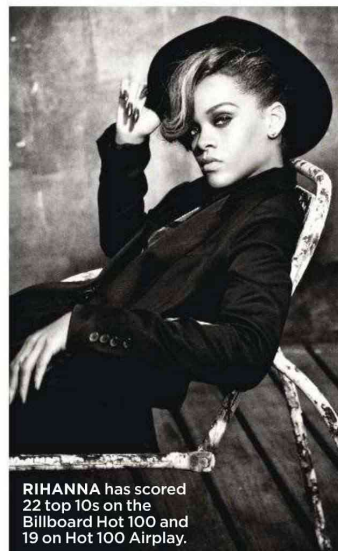
Rihanna scores another top 10 hit on two Hot 100 charts

Rihanna returns to a familiar place this week, as the singer jumps back into the top 10 on both the Billboard Hot 100 and Hot 100 Airplay charts. Her latest single, "Where Have You Been," rises 11-9 on the former and 14-9 on the latter.

It's her 22nd top 10 on the Hot 100, moving closer to the record for the most Hot 100 top 10s among women in the chart's almost 54-year history. Madonna leads all female soloists with 38 top 10s (also the most among all acts, including solo males and groups), followed by Mariah Carey and Janet Jackson (27 each) and Whitney Houston (23).

Dating to her first week in the Hot 100's top tier nearly seven years ago (July 16, 2005) with debut single "Pon De Replay," Rihanna's 22 top 10s in that span are the most among all acts. Lil Wayne is second in that stretch with 16. Among women in that time frame, Rihanna boasts twice as many top 10s as her next-closest female competitor, Lady Gaga (11).

The song is also Rihanna's 19th Hot 100 Airplay top 10, pushing her past Lil Wayne (18) for the second-most top 10s since the chart launched in December 1990. Only Carey (23) has more in the chart's history. —Keith Caulfield



RIHANNA has scored 22 top 10s on the Billboard Hot 100 and 19 on Hot 100 Airplay.

### ACTS WITH THE MOST TOP 10s ON THE BILLBOARD HOT 100

Artist	Hot 100 Top 10s
Madonna	38
The Beatles	34
Michael Jackson	28
Stevie Wonder	28
Elton John	27
Janet Jackson	27
Mariah Carey	27
Elvis Presley	25
The Rolling Stones	23
Whitney Houston	23
Paul McCartney	22
Rihanna	22
Chicago	20
The Supremes	20

### ACTS WITH THE MOST TOP 10s ON HOT 100 AIRPLAY

Artist	Hot 100 Airplay Top 10s
Mariah Carey	23
Rihanna	19
Lil Wayne	18
Ludacris	17
T-Pain	17
Janet Jackson	16
Usher	15
Beyoncé	14
Chris Brown	14
Jay-Z	14
Nelly	14
Madonna	13
Akon	12
Ne-Yo	12
Pink	12

KARA DIOGUARDI is a former "American Idol" judge and Billboard staffer.



GOULDING: SCOTT TINDLE/DOUGLASS; FRAZER HARRISON/WIREIMAGE; RIHANNA: UNIVERSAL MUSIC GROUP

# 'Hurt' So Good

Christian rock band MercyMe taps personal loss and scores with its seventh album

Propelled by an anthemic lead single and successful spring tour, MercyMe's seventh studio album, *The Hurt @ the Healer*, debuted at No. 1 on Billboard's Top Christian Albums chart and at No. 7 on the Billboard 200, with the title track also landing at No. 1 on the Christian Songs list.

Dipping into the well of personal experience has always worked for MercyMe lead vocalist/principal songwriter Bart Millard, who penned the band's signature song, "I Can Only Imagine," in response to his father's 1991 death. This time around, Millard wrote "The Hurt @ the Healer" last year after his cousin, a Dallas firefighter, died in the line of duty.

"I don't even understand the point of writing a song unless it's about a life experience," Millard says. "Most of the time I'm writing songs at the last minute because there's a part of me that really hates the process—it means I have to dredge things up; I have to go to those painful moments. That's how I've always been. Some guys write every day, all year long, and have a whole catalog. But if there's 10 songs [needed] for the record, I'll write the 10 songs, and then I'm done."

That less-is-more approach has worked for MercyMe during the nearly two decades of its existence. The Texas-based band has placed 10 titles on the Top Christian Albums chart—including an acoustic set and a Christmas collection—with seven of those 10 titles going to No. 1. The group has long been a core act on Christian radio, and "The Hurt @ the Healer" is MercyMe's 12th No. 1 single on the Christian AC chart.

Millard penned *The Hurt @ the Healer* while on tour last fall. "God called us to write songs that help people through the healing process," he says, "so



"The Hurt @ the Healer" is MERCYME'S 12th No. 1 on the Christian AC chart.

why do we not embrace that, and do it to the best of our ability?"

Despite the weighty subject matter, Millard says *The Hurt @ the Healer* is the band's most rocking record. "Trying to have the fast songs be as meaningful as the slow ones has been a different approach for me," he says, "but it's been a great process."

Dan Michaels, senior VP of marketing and promotions at the Fair Trade Services label, says, "MercyMe's work ethic—touring live and engagement with their fans through social media—plays a significant role in ensuring strong sales every time. Beyond that, Christian radio's support of the first single, strategic presales at Christian retail and street-week price point [and] positioning in the general market, both physical and digital, were key drivers [in the album's No. 1 debut]."

In April, MercyMe headlined a Lifeway Christian Stores conference in Nashville, performing for nearly 200 retail managers and corporate executives. During street week, the band made in-store appearances at two Lifeway locations in the Dallas/Fort Worth area. The new album was also touted in Target's sales circular during street week, while Walmart offered a seven-song bonus disc featuring six previous No. 1 hits by the band and its cover of a worship song.

Michaels says, "As a marketing and promotions guy, I'm grateful that the band and producers [Brown Bannister and Dan Muckala] delivered what I believe are, at least, three hit singles. As a music lover, I'm quite fond of the lyrical tone overall. And it just isn't fair that Bart was gifted with one of the best voices around." ●●●

## HITS FOR SALE

Boutique publisher Arthouse puts a slate of songs on the market, seeks new partner

If you have a few shekels to invest and are looking to own a piece of the publishing of some of the hottest songs around today, like Bruno Mars' "Just the Way You Are" and "Grenade," Cee Lo Green's "Forget You," B.o.B's "Nothin' on You" and Carrie Underwood's "Undo It," now's the time to open up your purse—those songs are coming up for sale.

Arthouse Entertainment, the boutique music publishing and production company owned by entertainer/songwriter Kara DioGuardi and her partner Stephen Finfer, is about to put those hits—as well as 100 other songs—up for sale as part of a move to bring in a new financial partner. Arthouse songs have been administered by BMG Chrysalis, which acquired Bug Music last year, but that deal is coming to an end.

Arthouse has hired John Rudolph of Music Analytics/Siemer & Associates and Jaimison Rob-

erts of Roberts & Hafitz to serve as advisers and run the sale.

"We are selling a schedule of songs [including] a number of established hits from the last few years," Finfer says. "You can walk in and buy [Wiz Khalifa and Snoop Dogg's] 'Young, Wild & Free' and the Band Perry's 'Postcard From Paris.'"

While there are a preponderance of publishers willing to buy evergreen songs, it takes a degree more expertise to value new hits. Still, Finfer is positive that the songs up for sale are marketable right now for synch, cover and a multitude of other uses. "The hits compiled in this catalog over the last four years have the ability to endure and be part of the cultural psyche forever," he says.

Meanwhile, Arthouse is keeping its writers and their contracts and intends to continue operating the boutique music publisher. As such, it is looking for a partner to help finance the operation, serve as an administrator and handle some back-room functions, and a high bid alone may not be enough to win the deal.

Sources say that the songs up for sale generate net publisher's share of about \$1.2 million annually and that the sellers are looking for at least a five-times multiple, or \$6 million. Informed sources also say the sale process has just begun with potential suitors being sent nondisclosure agreements. After signing the NDA, suitors will get a book and a process letter, with indications of interest due in mid-July, followed by a period for due diligence and final bids due by mid- to late August.

DioGuardi, who sold her catalog to Bug in 2008 and signed a co-publishing deal that's now with BMG Chrysalis, says Arthouse will continue to be an incubator for writers early on in their careers.

"When we started [Arthouse], it was to administer my copyrights," DioGuardi says. "Then we decided to sign other songwriters who could write with me, but that eventually morphed into a self-standing company. Now, we figure out which songwriters and artist/songwriters would be best for our songwriters to collaborate with and make sure they have a shot at the single cuts."

—Ed Christman

## BUBBLING UNDER

### >>>MARINA, DIAMONDS SHINE

While Marina & the Diamonds have flirted with U.S. chart success before, the Elektra/Atlantic act could be on its way to its first hit with "Primadonna." The track, from the act's recent U.K. No. 1 album, *Electra Heart*, is percolating under the threshold of the Mainstream Top 40 and Dance Club Songs charts. Its video has collected nearly 6 million YouTube views, while U.S. radio outlets leading the charge include SiriusXM's Hits 1, KDHT Denver and WXXX Burlington, Vt.

### >>>REY'S AC INDIE INVASION

Acapulco-born, Texas-raised singer/songwriter Margo Rey charts her third entry on Adult Contemporary since late last year, as "Between Us" bows at No. 29. It's a notable achievement for the Organica signee, considering the format's almost exclusive reliance on multiformat hits released on major labels. Rey wrote all but one song on her album *Habit*, due this summer. She penned two tracks with John Oates, including "Let the Rain," which reached No. 17 on the AC chart.

### >>>FLORIDA GEORGIA LINE'S COUNTRY 'CRUISE'

Progressive country/rock duo Florida Georgia Line bubbles under Country Digital Songs (8,000 downloads sold, up 25%, according to Nielsen SoundScan) with "Cruise" (Big Loud Mountain), the lead single from the twosome's second EP, *It's Just What We Do*, which logs a third week on Top Country Albums (No. 59). The pair takes its name from the members' home states: Tyler Hubbard hails from Monroe, Ga., and Brian Kelley is from Ormond Beach, Fla. The act is opening dates on the Country Throwdown tour, which wraps up July 8.

### >>>LYNCHE LOGS CHART BOW

2010 "American Idol" fourth-place finalist Michael Lynche makes his chart debut, as "Who's Gonna Love You More" (Big3) begins at No. 36 on Adult R&B. The Floridian's song is receiving its strongest support from Southern stations including WAKB Augusta, Ga., and KDKS Shreveport, La. During the recent 11th season of "Idol," Lynche served as a correspondent on WNYW-TV's "Good Day New York," critiquing and evaluating the show's performances.

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

# MARKETPLACE

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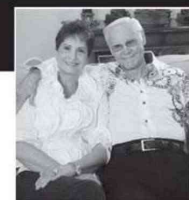
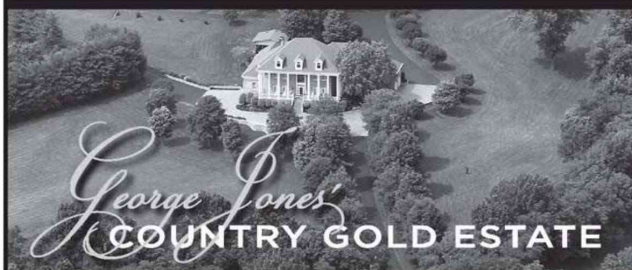
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# THE HOT BOX

A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS

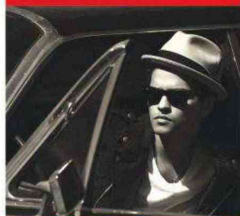


## GARDOT'S NO. 1

>>Melody Gardot earns her first No. 1 on any Billboard chart as *The Absence* arrives atop Traditional Jazz Albums. The set, her third full-length, sold 10,000 in its first week, according to Nielsen SoundScan. She's hit No. 2 three times previously, with her first two albums and a live EP.

## 'HATFIELDS' SCORE

>>Famous for *Killing Each Other*, a companion soundtrack to the much-watched History Channel mini-series "Hatfields & McCoys," bows at No. 73 on the Billboard 200 and shoots 22-6 on the Soundtracks chart.



## 'MARRY' GOES VIRAL

>>Bruno Mars' "Marry You" re-enters Hot Digital Songs at No. 60 with 29,000 downloads (up 159%) thanks to a viral lip-dub video. An elaborate marriage proposal, set to Mars' tune, went viral, garnering news coverage and a feature on NBC's "Today."

# CHART BEAT

>>For just the second time in the history of the Official U.K. Albums Chart, a member of the British royal family appears on a No. 1 title. Prince Henry of Wales, aka Prince Harry, plays tambourine on the *Sing EP*, which takes a seat in the chart's throne upon its debut. He plays the instrument on the set's title track, which was composed and recorded to celebrate Queen Elizabeth II's 60-year reign. Previously, the wedding vows of Harry's parents—Charles, Prince of Wales, and the late Diana, Princess of Wales—appeared in "The Marriage Service," a cut on the 1981 release *The Official BBC Album of the Royal Wedding*. The set spent two consecutive weeks at No. 1 beginning Aug. 15 that year.

Read Chart Beat every week at [billboard.com/chartbeat](http://billboard.com/chartbeat).

GARDOT: SHERWIN-LAINZ

Billboard

# CHARTS

## Mayer's Still Tops; One Direction's Video Rules

**John Mayer's** *Born and Raised* hangs in for a second week atop the Billboard 200, selling 65,000 copies, according to Nielsen SoundScan (down 70%). It's Mayer's first album to spend more than a single week at No. 1, following solitary frames for *Heavier Things* and *Battle Studies*.

As the No. 1 album sells only 65,000 copies this week, it's the smallest sum at the top of the chart since Feb. 19, 2011, when **Nicki Minaj's** *Pink Friday* moved 45,000.

**Adele's** *21* has a slight gain in sales (up 4%), holding at No. 2 and selling

70,000 sold. None of the albums released on June 5 pose a threat to Adele's return to the top.

*21* is spending its 67th week in the top 10 on the Billboard 200. Only six albums have spent more weeks in the top 10 in history, led by the soundtrack to "The Sound of Music," with 109.

*21*'s total sales rise to 9.3 million, placing it at No. 25 among the best-selling albums since SoundScan began tracking sales in 1991. It overtook **Kid Rock's** *Devil Without a Cause* this week (9.2 million), which falls to No. 26 on the best sellers list.

Three albums debut in the top 10 this week, starting with **Regina Spektor's** *What We Saw From the Cheap Seats* at No. 3 with 42,000. It matches the debut and peak of the singer/songwriter's last album, 2009's *Far*, which launched with 50,000. **Edward Sharpe & the Magnetic Zeros' Here** debuts at No. 5 with 35,000. It's the act's highest-charting album and best sales week yet. Its first album, *Up From Below*, spent 27 weeks on the chart in 2010-11, topping out at No. 76. **Sigur Rós** visits the top 10 for the first time at No. 7. The Icelandic band's *Valtari* starts with 26,000, its third-best sales week. The new set is the group's first studio album in nearly four years. Its last one, 2008's *Med Sud I Eyrum Vid*

*Spilum Endalaust*, debuted and peaked at No. 15 with 32,000.

**NO. 1 DIRECTION:** After notching a No. 1 album on the Billboard 200 in March, pop group **One Direction** collects another chart-topper this week.

Its home video release *Up All Night: The Live Tour* debuts at No. 1 on Music Video Sales with 76,000 sold, according to Nielsen SoundScan. It's the best sales week this year for any music video release, and the largest

bow since **Adele's** *Live at the Royal Albert Hall* launched at No. 1 on Dec. 17, 2011, with 96,000. (*Up All Night: The Live Tour* was released on DVD and digital download, though music video downloads aren't reported to SoundScan. Sources say downloads represented a very small number compared with DVD sales.)

*Up All Night: The Live Tour* also (curiously) outsells the No. 1 album this week, **John Mayer's** *Born and Raised*, which moved 65,000. It's a notable achievement, but it's a feat earned more due to nice timing than something that's part of a larger trend.

Home video sales of music events and concerts don't generally sell exceptionally well. In the entirety of 2011, only one release—Adele's live set—sold more than 100,000: It

shifted 451,000 last year.

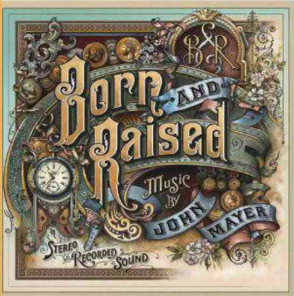
Now, after only one week on sale, the One Direction set is already the third-biggest-selling music video release of 2012. Adele's is tops, with 426,000, and is the only one to have sold more than 100,000. (The second top seller is *The Phantom of the Opera at the Royal Albert Hall* with 77,000.) It would seem that there will be at least two titles in the 100,000-plus crowd in 2012, as One Direction's set is bound to surpass 100,000 in short order.

Does this mean a renaissance for long-form music video releases? Frankly, no. Rather, the sales speak specifically to the enormous popularity of both Adele and One Direction.

**BITS AND PIECES:** **Scissor Sisters'** fourth album, *Magic Hour*, starts at No. 35 (10,000), lower than its last, 2010's *Night Work*, which launched at No. 18 (18,000). Though they've yet to notch a top 10 in the United States, in the United Kingdom the new one marks their fourth top five effort... **Madonna's** former No. 1 album, *MDNA*, gets pushed off the Billboard 200 this week, after only nine weeks on the tally. Last week, the set ranked at No. 105. Credit the sudden collapse to the wild amount of re-entries on the chart that squeezed the album from the tally. While *MDNA* should return, if it doesn't, it will be Madonna's shortest-charting studio set, a distinction previously held by 2003's *American Life* (with 14). ♦♦♦

## Over The Counter

KEITH CAULFIELD



another 58,000. Some of that increase is owed to NBC's June 3 prime-time special, "Adele Live in London." There could be more influence from the show on next week's chart, once a full week's worth of impact is felt from the broadcast. Sources say *21* could rack up its 24th week at No. 1, with more than

## Market Watch A Weekly National Music Sales Report

### Weekly Unit Sales

	ALBUMS	DIGITAL ALBUMS*	DIGITAL TRACKS
This Week	5,017,000	1,981,000	25,580,000
Last Week	5,287,000	2,192,000	25,984,000
Change	-5.1%	-9.6%	-1.6%
This Week Last Year	5,524,000	1,820,000	24,243,000
Change	-9.2%	8.8%	5.5%

\*Digital album sales are also counted within album sales.

### Weekly Album Sales (Million Units)



### Year-To-Date

	2011	2012	CHANGE
<b>OVERALL UNIT SALES</b>			
Albums	131,385,000	127,701,000	-2.8%
Digital Tracks	560,378,000	596,864,000	6.5%
Store Singles	1,173,000	1,407,000	19.9%
<b>Total</b>	<b>692,936,000</b>	<b>725,972,000</b>	<b>4.8%</b>
Albums w/TEA*	187,422,800	187,387,400	0.0%

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

### DIGITAL TRACKS SALES

'11	560.4 million
'12	596.9 million

### SALES BY ALBUM FORMAT

CD	87,348,000	77,460,000	-11.3%
Digital	42,413,000	48,369,000	14.0%
Vinyl	1,599,000	1,838,000	14.9%
Other	26,000	33,000	26.9%

For week ending June 3, 2012. Figures are rounded. Compiled from a national sample of retail store and rack sales reports collected and provided by

nielsen  
SoundScan

	2011	2012	CHANGE
<b>YEAR-TO-DATE SALES BY ALBUM CATEGORY</b>			
Current	69,806,000	62,313,000	-10.7%
Catalog	61,579,000	65,388,000	6.2%
Deep Catalog	48,075,000	52,312,000	8.8%

'11	69.8 million
'12	62.3 million

### CURRENT ALBUM SALES

'11	61.6 million
'12	65.4 million

### CATALOG ALBUM SALES

'11	61.6 million
'12	65.4 million

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



THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
101	75	18	<b>RONNIE DUNN</b> ARISTA NASHVILLE 85762/SMN (11.98)	Ronnie Dunn	5	
102	97	63	<b>THE CIVIL WARS</b> SUBSIDIARY 017* (11.98)	Barton Hollow	10	
103	137	17	<b>DIERKS BENTLEY</b> CAPITOL NASHVILLE 94714 (16.98)	Home	7	
104	119	112	<b>HUNTER HAYES</b> ATLANTIC NASHVILLE 528890/WMN (18.98)	Hunter Hayes	18	
105	26	2	<b>KRIS ALLEN</b> 19 97/408*/RCA (10.98)	Thank You Camellia	26	
106	110	87	<b>THE BLACK KEYS</b> NONESUCH 520266*WARNER BROS. (15.98)	Brothers	3	
107	59	16	<b>SANTANA</b> STARBUCK 0001* (13.98)	Shape Shifter	16	
108	RE-ENTRY	103	<b>GREEN DAY</b> REPRISE 4271*/WARNER BROS. (18.98)	American Idiot	5	1
109	123	107	<b>FOSTER THE PEOPLE</b> STARTIME INT'L 74457*/COLUMBIA (9.98)	Torches	8	
110	124	80	<b>SANTIGOLD</b> LIZARD KING/DOWNTOWN/ATLANTIC 530436*/AG (13.98)	Master Of My Make Believe	21	
111	101	91	<b>THE SHINS</b> AURAL APOTHECARY 52670*/COLUMBIA (11.98)	Port Of Morrow	3	
112	104	101	<b>LIL WAYNE</b> UNIVERSAL MONEYS/CASH MONEY 019548*/UNIVERSAL REPUBLIC (13.98)	The Carter IV	2	1
113	111	98	<b>YOUNG JEEZY</b> CTE/DEF JAM 013726/DJMG (13.98) Ⓡ	TM:103: Hustlerz Ambition	3	
114	108	100	<b>TAYLOR SWIFT</b> BIG MACHINE 13300A (18.98) Ⓡ	Speak Now	4	1
115	103	105	<b>KARMIN</b> EPIC 99726 (6.98)	Hello (EP)	18	
116	132	110	<b>FLORENCE + THE MACHINE</b> UNIVERSAL REPUBLIC 013170* (13.98)	Lungs	14	
117	109	83	<b>MIRANDA LAMBERT</b> RCA NASHVILLE 90589/SMN (11.98) Ⓡ	Four The Record	3	
118	94	119	<b>CREEDENCE CLEARWATER REVIVAL FEAT. JOHN FOGERTY</b> LANCANT 2*/COUNCORD (17.98/12.98)	Chronicle:The 20 Greatest Hits	8	67
119	131	109	<b>TIM MCGRAW</b> COLUMBIA 94254* (11.98)	Emotional Traffic	2	
120	96	69	<b>MONICA</b> RCA 95377 (11.98)	New Life	4	
121	RE-ENTRY	39	<b>BON IVER</b> JAGJAGUWAR 135* (14.98)	Bon Iver	2	
122	90	104	<b>LANA DEL REY</b> POLYDOR/INTERSCOPE 016425/IGA (11.98)	Born To Die	2	
123	106	85	<b>BRUCE SPRINGSTEEN</b> COLUMBIA 94254* (11.98)	Wrecking Ball	1	
124	93	120	<b>JAY Z KANYE WEST</b> ROC-A-FELLA/DEF JAM 015426/DJMG (13.98)	Watch The Throne	1	
125	95	61	<b>MARILYN MANSON</b> ANTI/CONCEPT/SHAMROCK SOLUTIONS/COOKING VINYL 554*/DOWNTOWN (14.98)	Born Villain	10	
126	83	111	<b>DAVID GUETTA</b> WHAT A MUSIC/ASTRALVEERKS 78830/CAPITOL (18.98)	Nothing But The Beat	5	
127	107	24	<b>BEST COAST</b> MEXICAN SUMMER 109*/KEMADD (12.98)	The Only Place	24	
128	116	102	<b>FIVE FINGER DEATH PUNCH</b> PROSPECT PARK 50104 (15.98)	American Capitalist	3	
129	88	83	<b>LAURA STORY</b> FAIR TRADE 86417/COLUMBIA (10.98)	Blessings	30	
130	NEW	1	<b>SOUNDTRACK</b> UNIVERSAL REPUBLIC 016830 (13.98)	Snow White & The Huntsman	130	
131	RE-ENTRY	114	<b>ALANIS MORISSETTE</b> MAVERICK/REPRISE 45901/WARNER BROS. (10.98/17.98)	Jagged Little Pill	1	
132	120	169	<b>ELLIE GOULDING</b> CHERRYTREE/INTERSCOPE 015329/IGA (10.98)	Lights	76	
133	NEW	1	<b>AZELIA BANKS</b> POLYDOR/INTERSCOPE DIGITAL EX/IGA (4.98)	1991 (EP)	133	
134	138	114	<b>KIDZ BOP KIDS</b> RAZOR & THE 89271 (18.98)	Kidz Bop 21	2	
135	129	99	<b>BOB SEGER &amp; THE SILVER BULLET BAND</b> HIDEOUT 46151/CAPITOL (19.98)	Ultimate Hits: Rock And Roll Never Forgets	19	
136	82	19	<b>GODSMACK</b> UNIVERSAL REPUBLIC 016854 (14.98)	Live & Inspired	19	
137	RE-ENTRY	8	<b>SOUNDTRACK</b> REUNION 10167 (10.98)	Courageous	87	
138	147	140	<b>ELI YOUNG BAND</b> REPUBLIC NASHVILLE 01595/UNIVERSAL REPUBLIC (10.98)	Life At Best	6	
139	153	125	<b>LADY ANTEBELLUM</b> CAPITOL NASHVILLE 97102 (18.98)	Need You Now	3	1
140	136	106	<b>PRINCE ROYCE</b> TOP ST0P 530077/AG (10.98) Ⓡ	Phase II	16	
141	142	145	<b>NEIL DIAMOND</b> COLUMBIA 98033/LEGACY (12.98)	The Very Best Of Neil Diamond:The Studio Recordings	45	
142	150	124	<b>LIONEL RICHIE</b> MOTOWN/CHRONICLES 0075*/UME (9.98)	The Best Of Lionel Richie: 20th Century Masters The Millennium Collection	63	
143	80	153	<b>BOB MARLEY AND THE WAILERS</b> TUFF GONG/ISLAND 548904*/UME (13.98) Ⓡ	Legend:The Best Of Bob Marley And The Wailers	10	26
144	RE-ENTRY	53	<b>KANYE WEST</b> ROC-A-FELLA/DEF JAM 009541*/DJMG (13.98)	Graduation	2	1
145	36	2	<b>THE CULT</b> SHAMROCK SOLUTIONS 0548*/COOKING VINYL (15.98)	Choice Of Weapon	36	
146	134	131	<b>AWOLNATION</b> RED BULL 1086 (9.98)	Megalithic Symphony	93	
147	171	132	<b>SOUNDTRACK</b> WATERGATE 009723 (12.98)	Joyful Noise	12	
148	RE-ENTRY	78	<b>LUKE BRYAN</b> CAPITOL NASHVILLE 65833 (18.98)	Doin' My Thing	6	
149	148	136	<b>EMINEM</b> WEB/SHADY/AFTERMATH/INTERSCOPE 014411*/IGA (13.98)	Recovery	3	1
150	175	157	<b>MICHAEL JACKSON</b> EPIC 94287/LEGACY (19.98)	The Essential Michael Jackson	2	53

SCOTTY MCCREERY	92	JAKE OWEN	164	RONNIE DUNN	98	KENNEDY & THE	19	THE HUNGER GAMES:	117	SNOW WHITE & THE	120	TRAIN	47	NOW 42	8	CHRIS YOUNG	172
MIAMIN MCDOWELL	181	JASON NELSON	166	BONNIE RAITT	55	CONSPIRATORS	25	AVENGERS ASSEMBLE!	71	HUNTSMAN	130	TRAVIS PORTELL	16	WOW GOSPEL 2012	183	YOUNG JEEZY	113
TIM MCGRAW	119	WILLIE NELSON	165	RASCAL FLATTS	49	THE SMASHING	137	12 AND BEYOND	87	THINK LIKE A MAN	75	GIA	89	WOW HITS 2012	163		
MELLOY GARDOT	33	NEON TREES	160	MCCARTNEY	58	RED HOT CHILI PEPPERS	135	BULLET BAND	135	PUMPKINS	161	DRIVE	165	JOYFUL NOISE	147		
MERCYME	27	NICKELBACK	75	KATY PERRY	54	BLAKE SHELTON	78	REGINA SPEKTOR	3	THE FRESH BEAT BAND:	176	RAGS	56	TANK	67	U2	186
NICKI MINAJ	13	NIRVANA	83	PHILIP PHILLIPS	25	HALEY REINHART	51	SHENQDOWN	80	MUSIC FROM THE HIT TV	123	SHAKE IT UP: LIVE 2	7	TEDESCHI TRUCKS BAND	6	CARRIE UNDERWOOD	8
MONICA	120	PINK FLOYD	153	LIONEL RICHIE	10	THE SWIRLS	111	LAURA STORY	129	SHOW	169	DANCE: MUSIC FROM	72	THE TEMPTATIONS	159	VINTAGE FRENCH POP	32
KIP MOORE	39	OF MONSTERS AND MEN	22	PITBULL	100	SANTANA	107	KRILLKEX	61	82	TAYLOR SWIFT	114	176	ALBUM	38	SMASH	64
JASON MRAZ	17	DON OMAR	179	PRINCE ROYCE	140	SANTANA	107	KRILLKEX	61	82	TAYLOR SWIFT	114	176	ALBUM	38	SMASH	64
MUMFORD & SONS	29	ONE DIRECTION	4	SANTANA	107	KRILLKEX	61	82	TAYLOR SWIFT	114	176	ALBUM	38	SMASH	64	THREE DOG NIGHT	195
				SANTINGOLD	110	SLASH FEATURING MYLES			HATFIELDS & MCCOYS	174							

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
151	156	128	<b>CASTING CROWNS</b> BEACH STREET/REUNION 10162 (11.98)	Come To The Well	2	
152	RE-ENTRY	126	<b>LED ZEPPELIN</b> SWAN STONE 31348*/ATLANTIC (19.98) Ⓡ	Mothership	7	
153	29	121	<b>PINK FLOYD</b> CAPITOL 2884* (24.98) Ⓡ	The Wall	17	
154	172	160	<b>LYNYRD SKYNYRD</b> The Best Of Lynyrd Skynyrd: 20th Century Masters The Millennium Collection		2	60
155	RE-ENTRY	4	<b>THE MARS VOLTA</b> RODRIGUEZ LOPEZ PRODUCTIONS 530380*WARNER BROS. (13.98)	Noctourniquet	15	
156	155	129	<b>BEYONCE</b> PARKWOOD 90824/COLUMBIA (13.98)	I Am...Sasha Fierce	1	
157	117	93	<b>HALESTORM</b> ATLANTIC 528527/AG (13.98)	The Strange Case Of...	15	
158	174	190	<b>THE BEACH BOYS</b> The Very Best Of The Beach Boys: Sounds Of Summer		3	16
159	143	165	<b>IMAGINE DRAGONS</b> KIDINA/KORNER/INTERSCOPE 016820/IGA (7.98)	Continued Silence (EP)	143	
160	158	126	<b>NEON TREES</b> MERCURY 016576/DJMG (10.98)	Picture Show	17	
161	RE-ENTRY	91	<b>THE SMASHING PUMPKINS</b> VIRGIN 88267*/CAPITOL (17.98) Ⓡ	Siamese Dream	4	10
162	198	192	<b>JUSTIN BIEBER</b> SCHOOL BOY/RAYMOND BRAUN/ISLAND 0140631/DJMG (10.98) Ⓡ	My World 2.0	3	1
163	189	150	<b>VARIOUS ARTISTS</b> WORD-CURB/PROVIDENT-INTEGRITY 48085/EMI CMG (17.98)	WOW Hits 2012	35	
164	176	163	<b>JAKE OWEN</b> RCA NASHVILLE 98447/SMN (10.98)	Barefoot Blue Jean Night	6	
165	167	16	<b>SOUNDTRACK</b> LAKESHORE 34232 (18.98)	Drive	31	
166	79	1	<b>JASON NELSON</b> VERITY 97015/RCA (9.98)	Shifting The Atmosphere	79	
167	RE-ENTRY	69	<b>ERIC CLAPTON</b> The Best Of Eric Clapton: 20th Century Masters The Millennium Collection		66	66
168	RE-ENTRY	92	<b>ALAN JACKSON</b> ACR 02823/EMI NASHVILLE (16.98)	Precious Memories	14	
169	163	138	<b>SOUNDTRACK</b> NICKLES 03323/LEGACY (9.98)	The Fresh Beat Band: Music From The Hit TV Show	21	
170	179	162	<b>RED HOT CHILI PEPPERS</b> WARNER BROS. 48545 (18.98)	Greatest Hits	18	
171	RE-ENTRY	70	<b>KENNY CHESNEY</b> BNA 65555/SMN (11.98)	Greatest Hits II	3	
172	191	152	<b>CHRIS YOUNG</b> RCA NASHVILLE 85497/SMN (10.98)	Neon	4	
173	184	118	<b>MELANIE FIONA</b> SRC 016021/UNIVERSAL REPUBLIC (10.98)	The MF Life	7	
174	NEW	1	<b>SOUNDTRACK</b> SILVA SCREEN DIGITAL EX/SILVA AMERICA (9.98)	Hatfields & McCoy	174	
175	192	159	<b>WIZ KHALIFA</b> ROSWELL 38321*/RCA (11.98) Ⓡ	Rolling Papers	2	
176	177	158	<b>TAYLOR SWIFT</b> BIG MACHINE 0200 (18.98) Ⓡ	Fearless	1	1
177	141	70	<b>KEANE</b> UNIVERSAL ISLAND/CHERRYTREE/INTERSCOPE 016739*/IGA (13.98)	Strangeland	17	
178	RE-ENTRY	51	<b>AEROSMITH</b> The Best Of Aerosmith: 20th Century Masters The Millennium Collection		67	67
179	135	94	<b>DON OMAR</b> ORFANATO/MACHETE 016829*/UME (10.98)	Don Omar Presents MT02: New Generation	39	
180	RE-ENTRY	83	<b>LAURYN HILL</b> WARNER BROS./COLUMBIA (9.98)	The Miseducation Of Lauryn Hill	8	1
181	RE-ENTRY	17	<b>WILLIAM MCDOWELL</b> DELIVERY ROOM/LIGHT 283/EGM (18.98)	Arise: The Live Worship Experience	63	
182	RE-ENTRY	108	<b>LINKIN PARK</b> WARNER BROS. 47755 (13.98)	[Hybrid Theory]	1	10
183	173	139	<b>VARIOUS ARTISTS</b> WORD-CURB/EMI CMG/VERITY 97014/RCA (13.98)	WOW Gospel 2012	30	
184	73	2	<b>ZACARDI CORTEZ</b> BLACKSMOKE 3078*/WORLDWIDE (13.98)	The Introduction	73	
185	193	197	<b>DEADMAU5</b> MAUS TRAP 2518*/ULTRA (15.98)	4X4=12	47	
186	RE-ENTRY	100	<b>V I 2</b> ISLAND/INTERSCOPE 016042*/UME (13.98)	Achtung Baby	8	1
187	RE-ENTRY	161	<b>EMINEM</b> SHADY/AFTERMATH/INTERSCOPE 005881*/IGA (11.98)	Curtain Call: The Hits	2	1
188	166	149	<b>PISTOL ANNIES</b> RCA NASHVILLE 84918*/SMN (11.98)	Hell On Heels	5	
189	162	148	<b>J. COLE</b> ROC NATION 57920/COLUMBIA (11.98)	Cole World: The Sideline Story	1	
190	146	168	<b>PINK FLOYD</b> CAPITOL 28955* (18.98) Ⓡ	Dark Side Of The Moon	12	
191	RE-ENTRY	72	<b>EAGLES</b> WARNER BROS./LEGACY 30834*/COLUMBIA (10.98)	The Very Best Of The Eagles	3	
192	98	181	<b>FOO FIGHTERS</b> ROSWELL 38321*/RCA (11.98) Ⓡ	Greatest Hits	11	
193	RE-ENTRY	20	<b>GEORGE STRAIT</b> MCA NASHVILLE 016007*/AG (13.98)	Icon: George Strait	62	
194	188	154	<b>ETTA JAMES</b> MCA 111953/UME (9.98)	The Best Of Etta James: 20th Century Masters The Millennium Collection	32	
195	RE-ENTRY	48	<b>THREE DOG NIGHT</b> MCA 112073/UME (9.98)	The Best Of Three Dog Night: 20th Century Masters The Millennium Collection	109	
196	RE-ENTRY	24	<b>LEMON LOVATO</b> HOLLYWOOD 004623 (13.98)	Unbroken	4	
197	RE-ENTRY	40	<b>THE TEMPTATIONS</b> Best Of The Temptations-The 60's: 20th Century Masters The Millennium Collection		73	
198	RE-ENTRY	119	<b>MATCHBOX 20</b> LAVA/ATLANTIC 92721*/AG (10.98/17.98)	Yourself Or Someone Like You	5	
199	RE-ENTRY	63	<b>TIM MCGRAW</b> CURB 79205 (13.98)	Number One Hits	27	
200	RE-ENTRY	104	<b>TRAIN</b> COLUMBIA 07736 (12.98)	Save Me, San Francisco	17	

**105**  
The 2009 "American Idol" winner's second album takes a steep tumble down the tally, falling 74% in its second week (4,000). Meanwhile, the man he beat, Adam Lambert, sits at No. 24 in his third frame (down 47%).

**108**  
Nearly all of the out-of-the-blue re-entries on this chart can be owed to sale pricing last week at Google Play and Amazon MP3. Those include Amy Winehouse's *Back to Black* (No. 99, up 187%) and this title (up 441%).

**130**  
The mostly score set by James Newton Howard bows with 4,000 and also features two songs: Ioanna Gikla's "Gone" and Florence & the Machine's "Breath of Life."

**133**  
The buzzed-about act's four-song EP starts at No. 1 on Heatseekers Albums with 4,000 and also takes a bow at No. 12 on Rap Albums (viewable on Billboard.biz).

**200**  
Thanks to the influx of re-entries (see No. 108), there are 49 catalog sets on the Billboard 200 this week. Had the chart not included oldies, No. 200 this week would have sold slightly less than 2,000.

SCOTT MOULTON	130	THE WALKMANS	64	THREE DOG NIGHT	195	NOW 41	60
THE WALKMANS	64	THREE DOG NIGHT	195	NOW 41	60		

UNCHARTED™			NEXT BIG SOUND™
DATA PROVIDED BY SOUNDSCAN™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST
1	1	72	<b>#1</b> <b>TRAPHIK</b> WWW.MYSPACE.COM/TRAPHIK
2	3	73	<b>DJ BLOND</b> WWW.MYSPACE.COM/BLINDIZZY
3	7	72	<b>NOISIA</b> WWW.MYSPACE.COM/DENOISIA
4	4	68	<b>SUNGHAI JUNG</b> WWW.MYSPACE.COM/JUNGSUNGHAI
5	9	68	<b>TYLER WARD</b> WWW.MYSPACE.COM/TYLERWARD
6	13	69	<b>MADDI JANE</b> WWW.MYSPACE.COM/MADDIJANEMUSIC
7	RE-ENTRY		<b>PRETTY LIGHTS</b> WWW.MYSPACE.COM/PRETTYLIGHTS
8	5	7	<b>ARCHITECTS (UK)</b> WWW.MYSPACE.COM/ARCHITECTSUUK
9	10	57	<b>PITTY</b> WWW.MYSPACE.COM/BANDAPITTY
10	6	69	<b>PORTA</b> WWW.MYSPACE.COM/PORTA1
11	17	26	<b>ONRA</b> WWW.MYSPACE.COM/ONRA
12	2	32	<b>UMEK</b> WWW.MYSPACE.COM/DJUMEK
13	11	2	<b>LOS HERMANOS</b> WWW.MYSPACE.COM/LOSHERMANOS
14	8	39	<b>YANN TIERSSEN</b> WWW.MYSPACE.COM/YANNTIERSSEINPROGRESS
15	RE-ENTRY		<b>BEAT CONNECTION</b> WWW.MYSPACE.COM/BEATCONNEXION
16	18	27	<b>GRAMATIK</b> WWW.MYSPACE.COM/GRAMATIK
17	33	46	<b>JOTA QUEST</b> WWW.MYSPACE.COM/JOTAQUEST
18	14	61	<b>METRONOMY</b> WWW.MYSPACE.COM/METRONOMY
19	15	9	<b>ANATHEMA</b> WWW.MYSPACE.COM/WEAREANATHEMA
20	12	62	<b>MAREK HEMMANN</b> WWW.MYSPACE.COM/MAREKHEMMANN
21	26	58	<b>SUPERMAN IS DEAD</b> WWW.MYSPACE.COM/SUPERMANISDEAD
22	23	48	<b>GOD IS AN ASTRONAUT</b> WWW.MYSPACE.COM/GODISANASTRONAUT
23	24	55	<b>NICOLAS JAAR</b> WWW.MYSPACE.COM/NICOLASJAAR
24	NEW		<b>JAPANDROIDS</b> WWW.MYSPACE.COM/JAPANDROIDS
25	16	8	<b>FOALS</b> WWW.MYSPACE.COM/FOALS
26	19	7	<b>MAXIMUM BALLOON</b> WWW.MYSPACE.COM/MAXIMUMBALLOON
27	21	4	<b>OOMPH</b> WWW.MYSPACE.COM/OOMPH
28	RE-ENTRY		<b>FELGUK</b> WWW.MYSPACE.COM/FELGUK
29	27	6	<b>POETS OF THE FALL</b> WWW.MYSPACE.COM/POSTSOFTHEFALL
30	46	2	<b>LOVE OF LESBIAN</b> WWW.MYSPACE.COM/LOVEOFLESBIAN
31	48	2	<b>LADYHAWKE</b> WWW.MYSPACE.COM/LADYHAWKEROCK
32	28	30	<b>HADOUKEN!</b> WWW.MYSPACE.COM/HADOUKEN
33	RE-ENTRY		<b>GOLD PANDA</b> WWW.MYSPACE.COM/GOLDPANDA
34	45	49	<b>AEROPLANE</b> WWW.MYSPACE.COM/AEROPLANEMUSICLOVE
35	RE-ENTRY		<b>JHAMEEL</b> WWW.MYSPACE.COM/JHAMEEL
36	NEW		<b>ULVER</b> WWW.MYSPACE.COM/ULVER1
37	34	15	<b>YUNA</b> WWW.MYSPACE.COM/YUNA
38	47	15	<b>C2C</b> WWW.MYSPACE.COM/C2CDJS
39	RE-ENTRY		<b>JORDAN JANSEN</b> WWW.MYSPACE.COM/JORDANJANSEN
40	RE-ENTRY		<b>MARDUK</b> WWW.MYSPACE.COM/TRUMARDUK
41	35	32	<b>TOKIMONSTA</b> WWW.MYSPACE.COM/TOKIBEATS
42	43	17	<b>CAPITAL INICIAL</b> WWW.MYSPACE.COM/CAPITALINICIAL
43	30	52	<b>BONDAN PRAKOSO &amp; FADEZBLACK</b> WWW.MYSPACE.COM/BONDANFADEZBLACK
44	RE-ENTRY		<b>CLUB DOGO</b> WWW.MYSPACE.COM/CLUBDOGO
45	36	46	<b>BORGORE</b> WWW.MYSPACE.COM/BORGORE
46	29	4	<b>BRIAN JONESTOWN MASSACRE</b> WWW.MYSPACE.COM/BRIANJONESTOWNMASSACRE
47	31	5	<b>NIKI AND THE DOVE</b> WWW.MYSPACE.COM/NIKIANDTHEDOVE
48	RE-ENTRY		<b>DAVE DAYS</b> WWW.MYSPACE.COM/DAVEDAYS
49	50	2	<b>NETSKY</b> WWW.MYSPACE.COM/NETSKYMUSIC
50	RE-ENTRY		<b>ROSETTA</b> WWW.MYSPACE.COM/ROSETTA

French hip-hop artist Onra continues to rise on **Uncharted**: He moves 17-11 as his newest single, "L.O.V.E.," earns more than 121,000 plays on SoundCloud since its release on May 24. His new EP, *Deep in the Night*, is due June 12 on Fool's Gold.



SOCIAL 50™			NEXT BIG SOUND™
DATA PROVIDED BY			
THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST
1	1	80	<b>#1</b> <b>RIHANNA</b> YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
2	3	70	<b>ADELE</b> XL/COLUMBIA
3	6	80	<b>JUSTIN BIEBER</b> SCHOOLBOY/RAYMOND BRAUN/ISLAND/IDJMG
4	2	80	<b>LADY GAGA</b> STREAMLINE/KONLIVE/INTERSCOPE
5	5	80	<b>KATY PERRY</b> CAPITOL
6	4	48	<b>SKRILLEX</b> BIG BEAT/DW/SLA/ATLANTIC
7	7	80	<b>NICKI MINAJ</b> YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
8	9	30	<b>ONE DIRECTION</b> SYCO/COLUMBIA
9	8	80	<b>LINKIN PARK</b> MACHINE SHOP/WARNER BROS.
10	13	80	<b>TAYLOR SWIFT</b> BIG MACHINE
11	12	80	<b>SHAKIRA</b> SONY MUSIC LATIN/EPIC
12	36	9	<b>BIGBANG</b> YG
13	11	80	<b>DAVID GUETTA</b> WHAT A MUSIC/ASTRALWERKS/CAPITOL
14	10	66	<b>JENNIFER LOPEZ</b> ISLAND/IDJMG
15	18	54	<b>BOYCE AVENUE</b> 3 PEACE
16	16	30	<b>CIMORELLI</b> UNIVERSAL REPUBLIC
17	14	78	<b>CHRIS BROWN</b> RCA
18	15	78	<b>PITBULL</b> MR. 305/POLO'S ARTIST/POLO GROUND/SONY MUSIC LATIN/RCA
19	17	80	<b>EMINEM</b> WEB/SHADY/AFTERMATH/INTERSCOPE
20	20	57	<b>LMFAD</b> PARTY ROCK/WILLI AM/CHERRYTREE/INTERSCOPE
21	42	12	<b>MICHEL TELO</b> PANTANAL/RGE/SONY MUSIC LATIN
22	19	79	<b>BEYONCE</b> PARKWOOD/COLUMBIA
23	22	79	<b>LIL WAYNE</b> CASH MONEY/UNIVERSAL REPUBLIC
24	24	80	<b>SELENA GOMEZ</b> HOLLYWOOD
25	21	10	<b>YOUR FAVORITE MARTIAN</b> YOUR FAVORITE MARTIAN
26	26	75	<b>SNOOP DOGG</b> DOGGYSTYLE/PRIORITY/CAPITOL
27	23	69	<b>BRUNO MARS</b> ELEKTRA
28	25	78	<b>DRAKE</b> YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
29	27	77	<b>BRITNEY SPEARS</b> RCA
30	29	76	<b>COLDFLAY</b> CAPITOL
31	30	77	<b>WIZ KHALIFA</b> ROSTURM/ATLANTIC
32	32	11	<b>MATTY B</b> UNSIGNED
33	31	79	<b>THE BLACK EYED PEAS</b> INTERSCOPE
34	50	9	<b>THE PIANO GUYS</b> THE PIANO GUYS
35	34	79	<b>AVRIL LAVIGNE</b> Epic
36	33	71	<b>USHER</b> RCA
37	28	78	<b>MICHAEL JACKSON</b> M&J/EPIC
38	46	71	<b>DEMI LOVATO</b> HOLLYWOOD
39	35	67	<b>CHRISTINA GRIMMIE</b> UNSIGNED
40	43	77	<b>DON OMAR</b> ORFANATO/MACHETE/UMLE
41	38	75	<b>50 CENT</b> SHADY/AFTERMATH/INTERSCOPE
42	39	9	<b>LINDESE STIRLING</b> UNSIGNED
43	40	61	<b>JUSTIN TIMBERLAKE</b> RCA
44	37	20	<b>WALK OFF THE EARTH</b> SLAPDASH/COLUMBIA
45	41	9	<b>SUNGHAI JUNG</b> UNSIGNED
46	RE-ENTRY		<b>MARON 5</b> A&M/OCTONE
47	48	14	<b>FLO RIDA</b> POE BOY/ATLANTIC
48	45	46	<b>PINK</b> RCA
49	44	46	<b>GREEN DAY</b> REPRISE/WARNER BROS.
50	49	28	<b>ALICIA KEYS</b> RCA

**BIGBANG** rockets up the **Social 50** (36-12) after the June 2 release of the music video for "Monster" from its latest album, *Special Edition Still Alive*. The group issued teaser videos for the clip that received between 500,000 and 2 million views each during the week.



ON-DEMAND SONGS™			nielsen
DATA COMPILED BY BDS			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE
1	1	13	<b>#1</b> <b>SOMEBODY THAT I USED TO KNOW</b> BIEBER BIEBER/SCHOLBOY/RYANMOND BRAUN/ISLAND/IDJMG
2	2	13	<b>CALL ME MAYBE</b> CARLY RAE JEPSEN 303/DORLAND/UNIVERSAL REPUBLIC
3	3	6	<b>PAYPHONE</b> MARON 5 FEAT. WIZ KHALIFA A&M/OCTONE/INTERSCOPE
4	4	13	<b>WE ARE YOUNG</b> FUN. FEAT. JANELLE MONAE FUELED BY RAMEN/RRP
5	5	9	<b>BOYFRIEND</b> JUSTIN BIEBER/SCHOLBOY/RAYMOND BRAUN/ISLAND/IDJMG
6	7	13	<b>STARSHIPS</b> NICKI MINAJ YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
7	6	12	<b>WHAT MAKES YOU BEAUTIFUL</b> ONE DIRECTION SYCO/COLUMBIA
8	8	13	<b>WILD ONES</b> FLO RIDA FEAT. SIA POE BOY/ATLANTIC
9	9	13	<b>GLAD YOU CAME</b> THE WANTED GLOBAL TALENT/MERCURY/IDJMG
10	10	13	<b>FEEL SO CLOSE</b> CALVIN HARRIS ULTRA
11	11	10	<b>THE MOTTO</b> DRAKE FEAT. LIL WAYNE YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
12	14	6	<b>MERCY</b> LANYE WEST, BIG SEAN, PUSHA T, 2 CHAMZ, G.O.O.D. ROCA-FELLA/DEF JAM/JMG
13	15	13	<b>LIGHTS</b> ELLIE GOLDING CHERRYTREE/INTERSCOPE
14	12	12	<b>DRIVE BY</b> TRAIN COLUMBIA
15	13	13	<b>TAKE CARE</b> DRAKE FEAT. RIHANNA YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
16	16	13	<b>SOME NIGHTS</b> FUN. FUELED BY RAMEN/RRP
17	20	13	<b>HYFR (HELL YEAH F*****G RIGHT)</b> DRAKE FEAT. LIL WAYNE YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
18	17	13	<b>WE FOUNDED LOVE</b> RIHANNA FEAT. CALVIN HARRIS SRP/DEF. JAM/IDJMG
19	13	13	<b>FADED</b> TYGA FEAT. LIL WAYNE YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
20	21	10	<b>CLIMAX</b> USHER RCA
21	18	13	<b>RACK CITY</b> TYGA YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
22	22	8	<b>SO GOOD</b> B.O.B. REBEL/ROCK/GRAND HUSTLE/ATLANTIC
23	25	13	<b>PUMPED UP KICKS</b> FOSTER THE PEOPLE STARTIME INT'L/COLUMBIA
24	24	13	<b>MIDNIGHT CITY</b> MEX. ARGENTINO
25	23	13	<b>STRONGER (WHAT DOESN'T KILL YOU)</b> KELLY CLARKSON 1 1/RCA
26	33	2	<b>SCREAM</b> USHER RCA
27	28	6	<b>DRANK IN MY CUP</b> KIRKO BANGZ LMG/UNAUTHORIZED/WARNER BROS.
28	26	13	<b>NI**AS IN PARIS</b> JAY Z KANYE WEST ROC-A-FELLA/ROCA NATION/DEF JAM/IDJMG
29	30	7	<b>I WON'T GIVE UP</b> JASON MERRITT ATLANTIC/RRP
30	32	4	<b>BROKENHEARTED</b> KARMIN EPIC
31	27	13	<b>YOUNG, WILD &amp; FREE</b> SNOOP DOGG & WIZ KHALIFA FEAT. BRUNO MARS ROSTURM/DOGGYSTYLE/ATLANTIC
32	39	2	<b>WHERE HAVE YOU BEEN</b> RIHANNA SRP/DEF. JAM/IDJMG
33	38	3	<b>TITANIUM</b> DAVID GUETTA FEAT. SIA WHAT A MUSIC/ASTRALWERKS/CAPITOL
34	31	13	<b>BANGARANG</b> SKRILLEX FEAT. SIRAH BIG BEAT/DW/SLA/ATLANTIC/RRP
35	29	13	<b>PARADISE</b> COLDFLAY CAPITOL
36	48	2	<b>DRUNK ON YOU</b> LUKE BRYAN CAPITOL NASHVILLE
37	34	13	<b>LEVELS</b> AVICHI LEVELS/VERTONE/ATOM EMPRE/INTERSCOPE
38	42	6	<b>LITTLE TALKS</b> OF MONSTERS AND MEN SKRILXS, ENF LAEKJARS UNIVERSAL REPUBLIC
39	NEW		<b>BACK IN TIME</b> PITBULL MR. 305/POLO GROUND/RCA
40	35	13	<b>SCARY MONSTERS AND NICE SPRITES</b> SKRILLEX BIG BEAT/ATLANTIC/RRP
41	43	4	<b>SPRINGSTEEN</b> ERIC CHURCH EXH NASHVILLE
42	41	13	<b>SEXY AND I KNOW IT</b> LMFAO PARTY ROCK/WILLI AM/CHERRYTREE/INTERSCOPE
43	36	13	<b>TURN ME ON</b> DAVID GUETTA FEAT. NICKI MINAJ WHAT A MUSIC/ASTRALWERKS/CAPITOL
44	NEW		<b>EVERYBODY TALKS</b> NEON TREES MERCURY/IDJMG
45	37	8	<b>BEEZ IN THE TRAP</b> NICKI MINAJ FEAT. 2 CHAMZ YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
46	46	12	<b>PARTY ROCK ANTHEM</b> LUNA PARRILLO ROCKWILL/JAMAICHERYTREE/INTERSCOPE
47	NEW		<b>TOO CLOSE</b> ALEX CLARE UNIVERSAL ISLAND/UNIVERSAL REPUBLIC
48	RE-ENTRY		<b>SAIL AWOLNATION RED BULL</b>
49	44	13	<b>ROLLING IN THE DEEP</b> ADELE XL/COLUMBIA
50	45	13	<b>PART OF ME</b> KATY PERRY CAPITOL

After 11 weeks of success on the **Hot Digital Songs** chart, Alex Clare's "Too Close" debuts at No. 47 on the **On-Demand Songs** tally with 236,000 plays across such streaming services as Spotify, Rdio and MOG.



YOUTUBE™			YouTube
The most popular songs on YouTube.			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE
1	1	10	<b>#1</b> <b>CALL ME MAYBE</b> CARLY RAE JEPSEN 303/DORLAND/UNIVERSAL REPUBLIC
2	4	7	<b>PAYPHONE</b> MARON 5 FEAT. WIZ KHALIFA A&M/OCTONE/INTERSCOPE
3	2	9	<b>BOYFRIEND</b> JUSTIN BIEBER/SCHOLBOY/RAYMOND BRAUN/ISLAND/IDJMG
4	3	18	<b>SOMEBODY THAT I USED TO KNOW</b> GOTYE FEAT. KIMBRA SAMPLES TV SECOND/SFAIR/FX/UNIVERSAL REPUBLIC
5	9	12	<b>WHAT MAKES YOU BEAUTIFUL</b> ONE DIRECTION SYCO/COLUMBIA
6	6	6	<b>DANCE AGAIN</b> JENNIFER LOPEZ FEAT. PITBULL EPIC
7	10	10	<b>WE ARE YOUNG</b> FUN. FEAT. JANELLE MONAE FUELED BY RAMEN/RRP
8	5	4	<b>WHERE HAVE YOU BEEN</b> RIHANNA SRP/DEF. JAM/IDJMG
9	7	16	<b>AI SE EU TE PEGO</b> MICHEL TELO PANTANAL/RGE/SONY MUSIC LATIN
10	12	6	<b>STARSHIPS</b> NICKI MINAJ YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
11	11	6	<b>WHISTLE</b> FLO RIDA POE BOY/ATLANTIC
12	15	14	<b>WILD ONES</b> FLO RIDA FEAT. SIA POE BOY/ATLANTIC
13	17	25	<b>INTERNATIONAL LOVE</b> PITBULL FEAT. CHRIS BROWN MR. 305/POLO GROUND/SONY
14	8	3	<b>RIGHT BY MY SIDE</b> NICKI MINAJ/DEF. JAM/IDJMG
15	16	7	<b>DRIVE BY</b> TRAIN COLUMBIA

YAHOO!™ SONGS			YAHOO! MUSIC
The week's most-streamed songs on Yahoo! Music.			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE
1	1	11	<b>#1</b> <b>GLAD YOU CAME</b> THE WANTED GLOBAL TALENT/MERCURY/IDJMG
2	2	27	<b>SET FIRE TO THE RAIN</b> ADELE XL/COLUMBIA
3	3	25	<b>GOOD FEELING</b> FLO RIDA POE BOY/ATLANTIC
4	4	13	<b>ASB BACK HOME</b> GYM CLASS HEROES FEAT. NEON HTHT/DECA/DANCE/FUELED BY RAMEN/RRP
5	5	6	<b>EYES OPEN</b> TAYLOR SWIFT (LUNSGATE)/BIG MACHINE/UNIVERSAL REPUBLIC
6	10	21	<b>NOT OVER YOU</b> GAVIN DEGRAW (RCA)
7	6	7	<b>LOURMOUR HAS IT</b> ADELE XL/COLUMBIA
8	8	12	<b>INTERNATIONAL LOVE</b> PITBULL FEAT. CHRIS BROWN MR. 305/POLO GROUND/SONY
9	7	34	<b>IT WILL RAIN</b> RIHANNA FEAT. CALVIN HARRIS (SRP/DEF. JAM/UNIVERSAL)
10	11	27	<b>IT WILL RAIN</b> BRUNO MARS (SUMMIT/CHOP SHOP/ELEKTRA/ATLANTIC)
11	13	6	<b>CLIMAX</b> USHER (RCA)
12	15	11	<b>TURN ME ON</b> DAVID GUETTA FEAT. NICKI MINAJ WHAT A MUSIC/ASTRALWERKS/CAPITOL
13	14	31	<b>SEXY AND I KNOW IT</b> LMFAO PARTY ROCK/WILLI AM/CHERRYTREE/INTERSCOPE
14	---	1	<b>PRINCESS OF CHINA</b> COLDFLAY FEAT. RIHANNA (CAPITOL)
15	9	11	<b>PART OF ME</b> KATY PERRY (CAPITOL)

NEXT BIG SOUND™			NEXT BIG SOUND™
ARTIST			
1			<b>THE YOUNG PROFESSIONALS</b>
2			<b>RUDIMENTAL</b>
3			<b>RIVA STARR</b>
4			<b>EVA SIMONS</b>
5			<b>BO BRUCE</b>
6			<b>AGRIDOCE</b>
7			<b>CITIZENS!</b>
8			<b>GJAN</b>
9			<b>JULIA STONE</b>



HEATSEEKERS ALBUMS™

THIS WEEK	LAST WEEK	HOT SHOT DEBUT	TITLE	ARTIST	LABEL & NUMBER/DISTRIBUTING LABEL (PRICE)	WEEKS ON CHART	GENRE
1		1	<b>#1</b> AZEALIA BANKS	1991 (EP)	POLYDOR/INTERSCOPE DIGITAL EX/IGA (4.98)		
2	2	14	IMAGINE DRAGONS	Continued Silence (EP)	KIDINAKORNER/INTERSCOPE 016620/7GA (7.98)		
3	5	66	VOLBEAT	Beyond Hell/Above Heaven	VERTIGO 016814/UNIVERSAL REPUBLIC (13.98)		
4	NEW		KAT GRAHAM	Against The Wall (EP)	A&M/REDWAGON DIGITAL EX/IGA (2.98)		
5	11	61	<b>GREATEST OF THE HEAD AND THE HEART</b>	The Head And The Heart	GAINERS SUB POP 915* (10.98)		
6	NEW		SUN KIL MOON	Among The Leaves	CALDO VERDE 018 (16.98)		
7	RE-ENTRY		PSYCHO REALM PRESENTS SICK JACKEN AND CYNIC	Psycho Realm Presents Sick Jacken And Cynic In Terror Tapes 2	REBEL 595/SMC (14.98)		
8	12	37	GROUPOLOVE	Never Trust A Happy Song	CANVASBACK/ATLANTIC 527896*/AG (13.98)		
9	3	5	FATHER JOHN MISTY	Fear Fun	19 DIGITAL EX (1)		
10	1	2	JESSICA SANCHEZ	American Idol: Season 11: Jessica Sanchez: Journey To The Finale	19 DIGITAL EX (1)		
11	13	3	JD MCPHERSON FEATURING JIMMY SUTTON AND ALEX HALL	Signs & Signifiers	HISTYLE/ROUNDER 619136/CONCORD (14.98)		
12	NEW		LADYHAWKE	Anxiety	MODULAR 016873/CASABLANCA (10.98)		
13	NEW		PUBLIC IMAGE LTD.	This Is PIL	PIL OFFICIAL 002* (15.98)		
14	6	2	SIX FEET UNDER	Undead	METAL BLADE 15989 (13.98)		
15	NEW		MATTHEW MAYFIELD	A Banquet For Ghosts	SWEET EXCHANGE 1288 EX (9.98)		
16	8	2	SONNY LANDRETH	Elemental Journey	LANDFALL 0003 (16.98)		
17	20	4	OTHERWISE	True Love Never Dies	CENTURY MEDIA 8876 (15.98)		
18	34	49	ANDY GRAMMER	Andy Grammer	S-CURVE 151602 (9.98)		
19	43	7	BEN HOWARD	Every Kingdom	UNIVERSAL ISLAND 016588/UNIVERSAL REPUBLIC (11.98)		
20	NEW		BIGBANG	Special Edition 'Still Alive'	YG DIGITAL EX (1)		
21	NEW		KING TUFF	King Tuff	SUB POP 976* (13.98)		
22	NEW		THOMAS GOLD	Axtone Presents Thomas Gold	AXTONE DIGITAL EX (9.98)		
23	33	6	ELECTRIC GUEST	Mondo	ACROSS THE UNIVERSE 70324/DOWNTOWN (10.98*)		
24	41	41	KENDRICK LAMAR	Section.80	TOP DAWG DIGITAL EX (7.98)		
25	27	3	FLORIDA GEORGIA LINE	It's Just What We Do	BIG LOUD MOUNTAIN 001 EX (4.98)		

**4**  
The singer/actress (of the CW's "The Vampire Diaries") debuts with 2,000. Last week, iTunes offered the set's "Heartkiller" as a free download.



**12**  
It swiftly surpasses the act's previous high, notched when its 2008 self-titled debut spent a week on the list at No. 41. The New Zealand singer's tour of her homeland and Australia begins June 30.



**13**  
Yes, PIL is still a Heatseekers-eligible act. The John Lydon-fronted band has charted five albums on the Billboard 200 since 1980, but none went above No. 100.

THIS WEEK	LAST WEEK	HOT SHOT DEBUT	TITLE	ARTIST	LABEL & NUMBER/DISTRIBUTING LABEL (PRICE)	WEEKS ON CHART	GENRE
26	NEW		SAINT ETIENNE	Words And Music By Saint Etienne	UMG 279617 (20.98)		
27	NEW		ELENOWEN	Elenowen (EP)	DUALTONE 1618 (4.98)		
28	38	33	NERO	Welcome Reality	NITA/MERCURY/CHERRYTREE/INTERSCOPE 016371/IGA (9.98 1637102)		
29	47	11	ED SHEERAN	The A Team (EP)	ELEKTRA DIGITAL EX (5.98)		
30	24	4	JOHN FULLBRIGHT	From The Ground Up	BLUE OIRT 407303* (12.98)		
31	31	34	REDLIGHT KING	Something For The Pain	HOLLYWOOD 013273 (10.98)		
32	NEW		DAVID BENOIT	Conversation	HEADS UP 33275/CONCORD (18.98)		
33	RE-ENTRY		CATHERINE RUSSELL	Strictly Romancin'	WORLD VILLAGE 468101/HARMONIA MUNDI (8.98)		
34	RE-ENTRY		KNIFE PARTY	100% No Modern Talking (EP)	GARSTORM DIGITAL EX (2.98)		
35	4	6	SCARS ON 45	Scars On 45	CHOP SHOP/ATLANTIC 330079/AG (11.98)		
36	23	2	HJ LIM	Beethoven: Complete Piano Sonatas	EMI CLASSICS DIGITAL EX (9.98)		
37	17	2	FORT ATLANTIC	Fort Atlantic	DUALTONE 1616 (12.98)		
38	NEW		CHENETA JONES	Transformed	RTMG 014/HABAKKUK (13.98)		
39	39	6	WALTER TROUT	Blues For The Modern Daze	PROVOQUE 73682*/MASCOT (15.98)		
40	42	2	FARUKO	TMPR: The Most Powerful Rookie	S&S/SENTE/UNIVERSAL MUSIC LATINO 655134/UMLE (2.98)		
41	RE-ENTRY		THE COLLINGSWORTH FAMILY	Part Of The Family	STW/TOWN 3103 (11.98)		
42	RE-ENTRY		MICHAEL KIWANUKA	Home Again	COMMUNION/POLYDOR/CHERRYTREE/INTERSCOPE DIGITAL EX/IGA (9.98)		
43	RE-ENTRY		DEAD SARA	Dead Sara	POCKET KID 001 (9.98)		
44	44	6	DEATH GRIPS	The Money Store	EPIC 96351* (9.98)		
45	10	2	KILL DEVIL HILL	Kill Devil Hill	STEADHAMMER 36572*/SPV (16.98)		
46	RE-ENTRY		MICKEY HART BAND	Mysterium Tremendum	880 DEGREES PRODUCTIONS 0478* (13.98)		
47	9	2	SONATA ARCTICA	Stones Grow Her Name	NUCLEAR BLAST 2861 (15.98)		
48	NEW		MILLENCOLIN	Melancholy Connection	EPITAPH 87200 (15.98 CD/DVD)		
49	15	2	SHARON VAN ETTEN	Tramp	JAGJAGUWAR 201* (14.98)		
50	49	5	TERCER CIELO	Lo Que El Viento Me Enseno	KASA/VENEZUSICA/UNIVERSAL MUSIC LATINO 654233/UMLE (12.98)		

HEATSEEKERS SONGS™

THIS WEEK	LAST WEEK	HOT SHOT DEBUT	TITLE	ARTIST	IMPRINT/PROMOTION LABEL	WEEKS ON CHART
1	2	23	<b>#1</b> YOU DON'T KNOW HER LIKE I DO	BRANTLEY GILBERT VALORY		
2	3	17	AYY LADIES	TRANSY PORTER FEATURING TYGA PORTER HOUSE/RCA		
3	4	7	WANTED	HUNTER HAYES ATLANTIC/WMN		
4	5	11	TONGUE TIED	GROUPOLOVE CANVASBACK/ATLANTIC		
5	6	11	LITTLE TALKS	OF MONSTERS AND MEN SKRILLEX EHF LAEKJARAS 1/UNIVERSAL REPUBLIC		
6	10	5	ANGEL EYES	LOVE AND THEFT RCA NASHVILLE		
7	8	8	WHY YA WANNA	JANA KRAMER ELEKTRA NASHVILLE/WMN		
8	7	25	MIDNIGHT CITY	MEZ MUSIC/CAPITOL		
9	9	13	FINE BY ME	ANDY GRAMMER S-CURVE		
10	13	3	HOW WE DO (PARTY)	RITA ORA ROC NATION/COLUMBIA		
11	12	6	COWBOYS AND ANGELS	DUSTIN LYNCH BROKEN BOW		
12	11	7	SAME DAMN TIME	FUTURE FREEBANDZ/A-1/EPIC		
13	14	11	AI SE EU TE PEGO	MICHEL TELÓ PANTANINA/RCA/SONY MUSIC		
14	15	22	BANGARANG	SKRILLEX FEATURING SIRAH BIG BEAT/OWSLA/ATLANTIC/RRP		
15	18	4	REFILL	ELLE VARNER MBK/RCA		
16	20	3	SNAP BACKS & TATTOOS	DRIICKY GRAHAM NU WORLD ERA/EONE		
17	16	40	SCARY MONSTERS AND NICE SPRITES	SKRILLEX BIG BEAT/ATLANTIC/RRP		
18	19	13	ANOTHER ROUND	FAT JOE FEATURING CHRIS BROWN TERROR SQUAD		
19	17	3	IT'S TIME	IMAGINE DRAGONS KIDINAKORNER/INTERSCOPE		
20	21	2	WANT U BACK	CHEER LLOYD SYCO/EPIC		
21	23	5	BAILANDO POR EL MUNDO	JUAN MAGAN FEATURING PITBULL & EL CATA SONY MUSIC LATIN		
22	NEW		SOMETHING TO DO WITH MY HANDS	THOMAS RHETT VALORY		
23	RE-ENTRY		THE RECIPE	KENDRICK LAMAR FEATURING DR. DRE AFTERMATH/INTERSCOPE		
24	25	3	DUTTY LOVE	DON OMAR FEATURING NATTY MATAHA ORIFANATO/MACHETE/UMLE		
25	22	8	YOUNG HOMIE	CHRIS REBE SYCO/EPIC/SONY MUSIC		

REGIONAL HEATSEEKERS #1 ALBUMS



PROGRESS REPORT

Example featuring Ludacris, "Changed the Way You Kissed Me" British singer/rapper Example recently notched his third Dance/Mix Show Airplay hit with his former U.K. No. 1, "Changed the Way You Kissed Me." Now the track is aiming for the Mainstream Top 40 chart, where it's bubbling under the tally's threshold.



PACIFIC

- Psycho Realm Presents Sick Jacken And Cynic
- Azealia Banks
- The Head And The Heart
- Imagine Dragons
- American Idol: Season 11: Jessica Sanchez: Journey To The Finale
- Mickey Hart Band
- Sun Kil Moon
- Grouplove
- Father John Misty
- Kat Graham

SOUTH CENTRAL

- Matthew Mayfield
- Imagine Dragons
- Azealia Banks
- Volbeat
- Kat Graham
- Rob Baird
- Elenowen
- The Head And The Heart
- Ray Wylie Hubbard
- Conjunto Agua Azul

THE BILLBOARD HOT 100

Main Billboard Hot 100 chart table with columns for rank, title, artist, and album.



The cut lifts 15-13 on On-Demand Songs with a 6% gain to 461,000 on-demand streams in the chart's tracking week.

At No. 8 with radio single "Boyfriend," this issue's cover boy debuts a second entry from his June 19 album, Believe, "Die in Your Arms" roars onto Hot Digital Songs at No. 4 with 105,000 first-week downloads sold.



The midtempo ballad charges 20-12 on Hot Digital Songs (109,000; up 41%) and 70-35 on the 100 Hot Airplay (35 million, up 101%). Perry performed the song live for the first time at the Billboard Music Awards (May 20).

At 63 weeks, the duo's song passes Lifetime's "You and Me" (62 weeks, 2005-06) as the longest-charting Hot 100 title by a non-solo act. Five singles by soloists have spent more time on the survey.



As the boy band's debut single logs a 15th week on the top 10 (No. 10), its follow-up bows, powered by a 38-30 jump on Mainstream Top 40 (up 42% in airplay) and a 34-32 boost on Pop Digital Songs (24,000, up 8%).

THE BULLETINS RIHANNA FINDS WAY BACK TO TOP 10



Rihanna registers her 22nd top 10 on the Billboard Hot 100, as "Where Have You Been" rises 11-9. Only four women in the chart's almost 54-year history boast more top 10s (see page 50). "Been" concurrently reaches the top 10 on Hot 100 Airplay, jumping 14-9 with a 17% gain to 64 million audience impressions, according to Nielsen BDS. It also bumps 8-6 on Digital Songs and darts 39-32 on On-Demand Songs. The dance-infused track is Rihanna's second Hot 100 top 10 from her latest album, Talk That Talk. She spent 10 weeks at No. 1 with first single "We Found Love." —Gary Trust

# HOT 100

HOT 100 AIRPLAY™							
THIS WEEK	LAST WEEK	TITLE	ARTIST / IMPRINT/PROMOTION LABEL	THIS WEEK	LAST WEEK	TITLE	ARTIST / IMPRINT/PROMOTION LABEL
1	2	3	4	5	6	7	8
1	1	<b>#1</b>	<b>SOMEBODY THAT I USED TO KNOW</b>	26	29	10	<b>DRUNK ON YOU</b>
2	2	<b>3 WKS</b>	<b>WE ARE YOUNG</b>	27	21	14	<b>SOMETHIN' 'BOUT A TRUCK</b>
3	6		<b>PAYPHONE</b>	28	32	8	<b>CASHIN' OUT</b>
4	7		<b>CALL ME MAYBE</b>	29	25	16	<b>FEEL SO CLOSE</b>
5	3		<b>STARSHIPS</b>	30	31	17	<b>BETTER THAN I USED TO BE</b>
6	4		<b>WILD ONES</b>	31	30	14	<b>CLIMAX</b>
7	5		<b>GLAD YOU CAME</b>	32	28	12	<b>LEAVE YOU ALONE</b>
8	8		<b>WHAT MAKES YOU BEAUTIFUL</b>	33	35	14	<b>YOU DON'T KNOW HER LIKE I DO</b>
9	14		<b>WHERE HAVE YOU BEEN</b>	34	37	6	<b>LIGHTS</b>
10	9		<b>STRONGER (WHAT DOESN'T KILL YOU)</b>	35	70	2	<b>WIDE AWAKE</b>
11	10		<b>DRIVE BY</b>	36	39	9	<b>EVEN IF IT BREAKS YOUR HEART</b>
12	16		<b>SCREAM</b>	37	34	37	<b>WE FOUND LOVE</b>
13	15		<b>BOYFRIEND</b>	38	44	4	<b>TITANIUM</b>
14	11		<b>TAKE CARE</b>	39	41	6	<b>MERCY</b>
15	12		<b>RUMOUR HAS IT</b>	40	33	15	<b>FLY OVER STATES</b>
16	13		<b>PART OF ME</b>	41	38	33	<b>GOOD FEELING</b>
17	18		<b>GOOD GIRL</b>	42	36	15	<b>UP!</b>
18	17		<b>DRANK IN MY CUP</b>	43	42	58	<b>PARTY ROCK ANTHEM</b>
19	24		<b>SPRINGSTEEN</b>	44	40	24	<b>TURN ME ON</b>
20	27		<b>BROKENHEARTED</b>	45	43	8	<b>FADED</b>
21	22		<b>SET FIRE TO THE RAIN</b>	46	50	7	<b>HEART ATTACK</b>
22	26		<b>BACK IN TIME</b>	47	52	3	<b>NOBODY'S PERFECT</b>
23	19		<b>THE MOTTO</b>	48	49	5	<b>GIVE YOUR HEART A BREAK</b>
24	23		<b>NO HURRY</b>	49	51	4	<b>5-1-5-0</b>
25	20		<b>BIRTHDAY CAKE</b>	50	47	7	<b>BEERS AGO</b>

HOT 100 AIRPLAY™							
THIS WEEK	LAST WEEK	TITLE	ARTIST / IMPRINT/PROMOTION LABEL	THIS WEEK	LAST WEEK	TITLE	ARTIST / IMPRINT/PROMOTION LABEL
1	2	3	4	5	6	7	8
1	1	<b>#1</b>	<b>CALL ME MAYBE</b>	26	26	15	<b>FEEL SO CLOSE</b>
2	3	<b>3 WKS</b>	<b>PAYPHONE</b>	27	36	6	<b>WORK HARD, PLAY HARD</b>
3	4		<b>SOMEBODY THAT I USED TO KNOW</b>	28	28	15	<b>SOMETHIN' 'BOUT A TRUCK</b>
4	—		<b>DIE IN YOUR ARMS</b>	29	32	9	<b>GIVE YOUR HEART A BREAK</b>
5	7		<b>BACK IN TIME</b>	30	51	2	<b>THE FIGHTER</b>
6	8		<b>WHERE HAVE YOU BEEN</b>	31	—	1	<b>I'M ALL YOURS</b>
7	9		<b>BOYFRIEND</b>	32	29	15	<b>GOOD GIRL</b>
8	23		<b>WE ARE YOUNG</b>	33	42	5	<b>WE RUN THE NIGHT</b>
9	5		<b>STARSHIPS</b>	34	22	9	<b>DANCE AGAIN</b>
10	12		<b>WHAT MAKES YOU BEAUTIFUL</b>	35	45	6	<b>WANTED</b>
11	10		<b>WILD ONES</b>	36	31	29	<b>THE MOTTO</b>
12	20		<b>WIDE AWAKE</b>	37	40	19	<b>RUMOUR HAS IT</b>
13	2		<b>HOME</b>	38	50	3	<b>COME OVER</b>
14	17		<b>DRUNK ON YOU</b>	39	39	40	<b>SEXY AND I KNOW IT</b>
15	11		<b>SCREAM</b>	40	33	16	<b>PART OF ME</b>
16	16		<b>LIGHTS</b>	41	25	2	<b>(KISSED YOU) GOOD NIGHT</b>
17	18		<b>TITANIUM</b>	42	43	5	<b>CASHIN' OUT</b>
18	15		<b>BROKENHEARTED</b>	43	52	9	<b>EVEN IF IT BREAKS YOUR HEART</b>
19	13		<b>DRIVE BY</b>	44	61	9	<b>ONE THING</b>
20	24		<b>I WON'T GIVE UP</b>	45	46	14	<b>FLY OVER STATES</b>
21	19		<b>SPRINGSTEEN</b>	46	48	18	<b>FADED</b>
22	14		<b>GLAD YOU CAME</b>	47	35	15	<b>SO GOOD</b>
23	23		<b>MERCY</b>	48	36	3	<b>5-1-5-0</b>
24	24		<b>STRONGER (WHAT DOESN'T KILL YOU)</b>	49	53	9	<b>BEEZ IN THE TRAP</b>
25	30		<b>EVERYBODY TALKS</b>	50	37	11	<b>TOO CLOSE</b>

ROCK™							
THIS WEEK	LAST WEEK	TITLE	ARTIST / IMPRINT/PROMOTION LABEL	THIS WEEK	LAST WEEK	TITLE	ARTIST / IMPRINT/PROMOTION LABEL
1	2	3	4	5	6	7	8
1	2	<b>#1</b>	<b>SOMEBODY THAT I USED TO KNOW</b>	26	29	10	<b>DRUNK ON YOU</b>
2	3	<b>7 WKS</b>	<b>WE ARE YOUNG</b>	27	21	14	<b>SOMETHIN' 'BOUT A TRUCK</b>
3	1		<b>HOME</b>	28	32	8	<b>CASHIN' OUT</b>
4	4		<b>DRIVE BY</b>	29	25	16	<b>FEEL SO CLOSE</b>
5	5		<b>I WON'T GIVE UP</b>	30	31	17	<b>BETTER THAN I USED TO BE</b>
6	6		<b>EVERYBODY TALKS</b>	31	30	14	<b>CLIMAX</b>
7	7		<b>RUMOUR HAS IT</b>	32	28	12	<b>LEAVE YOU ALONE</b>
8	13		<b>SOME NIGHTS</b>	33	35	14	<b>YOU DON'T KNOW HER LIKE I DO</b>
9	10		<b>PARADISE</b>	34	37	6	<b>LIGHTS</b>
10	12		<b>SET FIRE TO THE RAIN</b>	35	70	2	<b>WIDE AWAKE</b>
11	11		<b>EYES OPEN</b>	36	39	9	<b>EVEN IF IT BREAKS YOUR HEART</b>
12	16		<b>ROLLING IN THE DEEP</b>	37	34	37	<b>WE FOUND LOVE</b>
13	14		<b>TONGUE TIED</b>	38	44	4	<b>TITANIUM</b>
14	19		<b>LITTLE TALKS</b>	39	41	6	<b>MERCY</b>
15	22		<b>5-1-5-0</b>	40	33	15	<b>FLY OVER STATES</b>
16	21		<b>SOMEONE LIKE YOU</b>	41	38	33	<b>GOOD FEELING</b>

R&B/HIP-HOP™							
THIS WEEK	LAST WEEK	TITLE	ARTIST / IMPRINT/PROMOTION LABEL	THIS WEEK	LAST WEEK	TITLE	ARTIST / IMPRINT/PROMOTION LABEL
1	2	3	4	5	6	7	8
1	1	<b>#1</b>	<b>MERCY</b>	26	26	15	<b>FEEL SO CLOSE</b>
2	5		<b>WORK HARD, PLAY HARD</b>	27	36	6	<b>WORK HARD, PLAY HARD</b>
3	3		<b>THE MOTTO</b>	28	28	15	<b>SOMETHIN' 'BOUT A TRUCK</b>
4	6		<b>CASHIN' OUT</b>	29	32	9	<b>GIVE YOUR HEART A BREAK</b>
5	8		<b>FADED</b>	30	51	2	<b>THE FIGHTER</b>
6	4		<b>SO GOOD</b>	31	—	1	<b>I'M ALL YOURS</b>
7	9		<b>BEEZ IN THE TRAP</b>	32	29	15	<b>GOOD GIRL</b>
8	11		<b>DRANK IN MY CUP</b>	33	42	5	<b>WE RUN THE NIGHT</b>
9	7		<b>BIRTHDAY CAKE</b>	34	22	9	<b>DANCE AGAIN</b>
10	10		<b>NO LIE</b>	35	45	6	<b>WANTED</b>
11	14		<b>ANY LADIES</b>	36	31	29	<b>THE MOTTO</b>
12	13		<b>TAKE CARE</b>	37	40	19	<b>RUMOUR HAS IT</b>
13	15		<b>CLIMAX</b>	38	50	3	<b>COME OVER</b>
14	21		<b>BOTH OF US</b>	39	39	40	<b>SEXY AND I KNOW IT</b>
15	15		<b>RACK CITY</b>	40	33	16	<b>PART OF ME</b>

KID™							
THIS WEEK	LAST WEEK	TITLE	ARTIST / IMPRINT/PROMOTION LABEL	THIS WEEK	LAST WEEK	TITLE	ARTIST / IMPRINT/PROMOTION LABEL
1	2	3	4	5	6	7	8
1	—	<b>#1</b>	<b>SOMEDAY</b>	26	—	—	—
2	—	<b>1 WK</b>	<b>ME AND YOU AGAINST THE WORLD</b>	27	—	—	—
3	—		<b>HANDS UP</b>	28	—	—	—
4	2		<b>TYYLXOX</b>	29	—	—	—
5	25		<b>LOOK AT ME NOW</b>	30	—	—	—
6	1		<b>MAKE IT IN AMERICA</b>	31	—	—	—
7	3		<b>SOMETHING TO DANCE FOR</b>	32	—	—	—
8	4		<b>RISE</b>	33	—	—	—
9	—		<b>LOVE YOU HATE YOU</b>	34	—	—	—
10	—		<b>NOT SO DIFFERENT AT ALL</b>	35	—	—	—
11	5		<b>TAKE A HINT</b>	36	—	—	—
12	—		<b>NOTHING GETS BETTER THAN THIS</b>	37	—	—	—
13	8		<b>I SEE THE LIGHT</b>	38	—	—	—
14	10		<b>PART OF YOUR WORLD</b>	39	—	—	—
15	—		<b>STAND OUT</b>	40	—	—	—

COUNTRY™							
THIS WEEK	LAST WEEK	TITLE	ARTIST / IMPRINT/PROMOTION LABEL	THIS WEEK	LAST WEEK	TITLE	ARTIST / IMPRINT/PROMOTION LABEL
1	2	3	4	5	6	7	8
1	1	<b>#1</b>	<b>DRUNK ON YOU</b>	26	29	10	<b>DRUNK ON YOU</b>
2	2		<b>SPRINGSTEEN</b>	27	21	14	<b>SOMETHIN' 'BOUT A TRUCK</b>
3	4		<b>SOMEONE 'BOUT A TRUCK</b>	28	32	8	<b>CASHIN' OUT</b>
4	5		<b>GOOD GIRL</b>	29	25	16	<b>FEEL SO CLOSE</b>
5	6		<b>WANTED</b>	30	31	17	<b>BETTER THAN I USED TO BE</b>
6	9		<b>COME OVER</b>	31	30	14	<b>CLIMAX</b>
7	3		<b>(KISSED YOU) GOOD NIGHT</b>	32	28	12	<b>LEAVE YOU ALONE</b>
8	10		<b>EVEN IF IT BREAKS YOUR HEART</b>	33	35	14	<b>YOU DON'T KNOW HER LIKE I DO</b>
9	7		<b>FLY OVER STATES</b>	34	37	6	<b>LIGHTS</b>
10	12		<b>5-1-5-0</b>	35	70	2	<b>WIDE AWAKE</b>
11	8		<b>EYES OPEN</b>	36	39	9	<b>EVEN IF IT BREAKS YOUR HEART</b>
12	14		<b>WHY YOU WANNA</b>	37	34	37	<b>WE FOUND LOVE</b>
13	11		<b>PONTOON</b>	38	44	4	<b>TITANIUM</b>
14	15		<b>BEERS AGO</b>	39	41	6	<b>MERCY</b>
15	21		<b>I DON'T WANT THIS NIGHT TO END</b>	40	33	15	<b>FLY OVER STATES</b>

LATIN™							
THIS WEEK	LAST WEEK	TITLE	ARTIST / IMPRINT/PROMOTION LABEL	THIS WEEK	LAST WEEK	TITLE	ARTIST / IMPRINT/PROMOTION LABEL
1	2	3	4	5	6	7	8
1	1	<b>#1</b>	<b>DANZA KUDURO</b>	26	26	15	<b>FEEL SO CLOSE</b>
2	2		<b>AI SE EU TE PEGO</b>	27	36	6	<b>WORK HARD, PLAY HARD</b>
3	108		<b>WAKA WAKA (THIS TIME FOR AFRICA)</b>	28	28	15	<b>SOMETHIN' 'BOUT A TRUCK</b>
4	4		<b>DUTTY LOVE</b>	29	32	9	<b>GIVE YOUR HEART A BREAK</b>
5	5		<b>HASTA QUE SALGA EL SOL</b>	30	51	2	<b>THE FIGHTER</b>
6	6		<b>HIPS DON'T LIE</b>	31	—	1	<b>I'M ALL YOURS</b>
7	22		<b>LIVIN' LA VIDA LOCA</b>	32	29	15	<b>GOOD GIRL</b>
8	7		<b>THE ANTHEM</b>	33	42	5	<b>WE RUN THE NIGHT</b>
9	8		<b>CORRE!</b>	34	22	9	<b>DANCE AGAIN</b>
10	11		<b>HEREO</b>	35	45	6	<b>WANTED</b>
11	10		<b>ENTRENDO</b>	36	31	29	<b>THE MOTTO</b>
12	9		<b>BAILANDO POR EL MUNDO</b>	37	40	19	<b>RUMOUR HAS IT</b>
13	15		<b>INCONDITIONAL</b>	38	50	3	<b>COME OVER</b>
14	12		<b>BON, BON</b>	39	39	40	<b>SEXY AND I KNOW IT</b>
15	13		<b>LOUMBIA (PRESTIGE)</b>	40	33	16	<b>PART OF ME</b>

WORLD™							
THIS WEEK	LAST WEEK	TITLE	ARTIST / IMPRINT/PROMOTION LABEL	THIS WEEK	LAST WEEK	TITLE	ARTIST / IMPRINT/PROMOTION LABEL
1	2	3	4	5	6	7	8
1	1	<b>#1</b>	<b>SOMEWHERE OVER THE RAINBOW</b>	26	26	15	<b>FEEL SO CLOSE</b>
2	2		<b>AI SE EU TE PEGO</b>	27	36	6	<b>WORK HARD, PLAY HARD</b>
3	—		<b>MONSTER</b>	28	28	15	<b>SOMETHIN' 'BOUT A TRUCK</b>
4	3		<b>ZOU BISOU, BISOU</b>	29	32	9	<b>GIVE YOUR HEART A BREAK</b>
5	—		<b>STILL ALIVE</b>	30	51	2	<b>THE FIGHTER</b>
6	—</						

MAINSTREAM TOP 40 chart showing songs like 'SOMEBODY THAT I USED TO KNOW', 'CALL ME MAYBE', 'WHAT MAKES YOU BEAUTIFUL', etc.

ADULT CONTEMPORARY chart showing songs like 'STRONGER (WHAT DOESN'T KILL YOU)', 'SET FIRE TO THE RAIN', 'BRIGHTER THAN THE SUN', etc.

ADULT TOP 40 chart showing songs like 'SOMEBODY THAT I USED TO KNOW', 'WE ARE YOUNG', 'GIVE YOUR HEART A BREAK', etc.

ROCK SONGS chart showing songs like 'BURN IT DOWN', 'GOLD ON THE CEILING', 'SOMEBODY THAT I USED TO KNOW', etc.

ALTERNATIVE chart showing songs like 'GOLD ON THE CEILING', 'SOMEBODY THAT I USED TO KNOW', 'BURN IT DOWN', etc.

TRIPLE A chart showing songs like 'LITTLE TALKS', 'HOLD ON', 'GOLD ON THE CEILING', etc.

Kelly Clarkson collects her second Adult Contemporary No. 1, as "Stronger (What Doesn't Kill You)" lifts 2-1. She first spent 21 weeks at the summit in 2005 with "Breakaway." Clarkson, the maiden "American Idol" champion in 2002, and Kimberley Locke, the series' third-place finalist in 2003, are the show's only graduates with multiple AC No. 1s. (Locke scored three holiday No. 1s in 2005-07: "Up on the Housetop," "Jingle Bells" and "Frosty the Snowman.") David Cook ("The Time of My Life," 2008-09) and Chris Daughtry, with his band Daughtry ("Home," 2007), each have one. "Stronger" previously logged eight weeks atop Adult Top 40, four at No. 1 on Mainstream Top 40, three on top of the Billboard Hot 100, and two atop Hot 100 Airplay and Hot Digital Songs and one in charge of Dance Club Songs. Meanwhile, Clarkson's new single, "Dark Side," debuts on Adult Top 40 at No. 36. She performed the song on May 20 at the Billboard Music Awards.



CLARKSON

Having first appeared on Triple A five years ago this week, Grace Potter & The Nocturnals notch their first top 10, as "Never Go Back" climbs 12-10. The song ushers in the Vermont-based roots-rock band's fourth studio album, The Lion the Beast the Beat (June 12).



MAINSTREAM TOP 40, ADULT CONTEMPORARY, ADULT TOP 40: 138; 73 and 85 stations, respectively, are electronically monitored 24 hours a day, 7 days a week. ROCK SONGS, ALTERNATIVE, TRIPLE A: 145; 73 stations are electronically monitored 24 hours a day, 7 days a week. AIRPLAY MONITORED BY NIelsen BDS. CHARTS BY JASON BRITTON. ADULT CONTEMPORARY, ADULT TOP 40, MAINSTREAM TOP 40, ROCK SONGS, ALTERNATIVE AND TRIPLE A: CHRIS WILSON. AIRPLAY MONITORED BY NIelsen BDS. SOURCE: NIELSEN BDS. AIR RIGHTS MONITORED BY GRACE POTTER & THE NOCTURNALS. ADRIENNE BROOM

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	CERT.	PEAK POSITION
1	4	15	#1 GOOD GIRL <small>(M. BRIGHT, C. UNDERWOOD, C. DESTEFANO, A. GORLEY)</small>	Carrie Underwood ① IS/ARISTA NASHVILLE	●	1
2	3	4	SPRINGSTEEN <small>(J. JOYCE, E. CHURCH, R. TYNDEL, J. HYDE)</small>	Eric Church ① EMI NASHVILLE	●	2
3	2	28	NO HURRY <small>(Z. BROWN, I. Z. BROWN, W. DURRETTE, J. OTTO)</small>	Zac Brown Band ① SOUTHERN GROUND/ATLANTIC/CBS/BIG PICTURE	●	2
4	1	35	SOMETHIN' 'BOUT A TRUCK <small>(B. JAMES, K. MOORE, R. COUCH)</small>	Kip Moore ① MCA NASHVILLE	●	1
5	5	17	DRUNK ON YOU <small>(J. STEVENSON, J. CLAWSON, C. TOMPKINS, J. KEAR)</small>	Luke Bryan ① CAPITOL NASHVILLE	●	5
6	7	7	BETTER THAN I USED TO BE <small>(B. GALLIMORE, T. MCGRAW, W. SIMPSON, A. GORLEY)</small>	Tim McGraw ① CURB	●	6
7	8	9	YOU DON'T KNOW HER LIKE I DO <small>(D. HUFF, B. GILBERT, J. MCCORMICK)</small>	Brantley Gilbert ① VALORY	●	7
8	9	10	EVEN IF IT BREAKS YOUR HEART <small>(M. WURCKE, W. HIGGINS, P. PASLAY)</small>	Eli Young Band ① REPUBLIC NASHVILLE	●	8
9	6	2	FLY OVER STATES <small>(M. KNOX, M. BULLANE, N. THRASHER)</small>	Jason Aldean ① BROTHER BOW	●	1
10	11	11	BEERS AGO <small>(T. KEITH, T. B. PINSON)</small>	Toby Keith ① SHOW DOG/UNIVERSAL	●	10
11	12	16	5-1-5-0 <small>(B. BEAVERS, L. WOOTEN, J. BEAVERS, B. BEAVERS, D. BENTLEY)</small>	Dierks Bentley ① CAPITOL NASHVILLE	●	11
12	13	15	(KISSED YOU) GOOD NIGHT <small>(M. SERLETIC, I. GOSSIN, J. KEAR)</small>	Gloriana ① EMBLEM WARNER BROS./WAR	●	12
13	16	24	GREATEST GAINER COME OVER <small>(B. CANNON, K. CHESNEY, J. HUNTS, M. CANALLY, J. OSBORNE)</small>	Kenny Chesney ① BLUE CHAIR/COLUMBIA	●	13
14	15	17	POSTCARD FROM PARIS <small>(N. CHAPMAN, K. PERRY, N. PERRY, R. PERRY, K. DIGUARDO, J. COHEN)</small>	The Band Perry ① REPUBLIC NASHVILLE	●	14
15	14	14	TIME IS LOVE <small>(D. FRIEDSON, S. SHARRO, T. MARTIN, M. NESLER)</small>	Josh Turner ① MCA NASHVILLE	●	14
16	17	21	FOR YOU <small>(D. HUFF, F. URBAN, M. POWELL, K. URBAN)</small>	Keith Urban ① CAPITOL NASHVILLE	●	16
17	19	20	ANGEL EYES <small>(J. LED, J. COPLAN, E. GUNDELSON, E. PASLAY)</small>	Love And Theft ① RCA	●	17
18	18	19	WHY YA WANNA <small>(S. HENDRICKS, C. GRAYWITZ, C. DESTEFANO, A. GORLEY)</small>	Jana Kramer ① ELEKTRA NASHVILLE/WMN	●	18
19	20	22	COWBOYS AND ANGELS <small>(B. BEAVERS, D. LYNCH, J. LED, T. NICHOLS)</small>	Dustin Lynch ① BROTHER BOW	●	19
20	21	23	HOME SWEET HOME <small>(D. EMERICK, N. HOFFMAN, D. MURKIN, N. HOFFMAN, K. MARIE, D. HORNE)</small>	THE FARM ① ALL IN/ELEKTRA NASHVILLE/NEW REVOLUTION	●	20
21	22	25	GLASS <small>(M. V. COOPERMAN, J. NITE)</small>	Thompson Square ① STONEY CREEK	●	21
22	23	26	SOMETHING TO DO WITH MY HANDS <small>(J. JOYCE, T. THOMAS RHETT, T. MILLER, C. STAPLETON)</small>	Thomas Rhett ① VALORY	●	22
23	27	31	OVER <small>(S. HENDRICKS, P. JENKINS, D. E. JOHNSON)</small>	Blake Shelton ① WARNER BROS./WMN	●	23
24	26	28	MR. KNOW IT ALL <small>(D. HUFF, B. SEALS, B. DEAN, B. JAMES, D. JONES)</small>	Kelly Clarkson ① 19/RCA	●	24
25	28	30	LOVIN' YOU IS FUN <small>(C. CHAMBERLAIN, J. BEAVERS, B. DIPIERO)</small>	Easton Corbin ① MERCURY	●	25

10 All three singles from the Oklahoma's *Clancy's Tavern* have reached the top 10, bringing his overall upper-tier total to 42 since his first, "Should've Been a Cowboy," in 1993. The first single from *Tavern*, "Made in America," became his 20th No. 1 in October.

13 With the fewest chart weeks of any top 20 song (three), Chesney's track takes the list's Greatest Gainer nod (up 24%). Its label listing changes to Blue Chair/Columbia as the artist re-ups with Sony Music Nashville and the company shutters its BNA imprint. For the complete story, go to [Billboard.biz](http://Billboard.biz).

TOP COUNTRY ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	1	5	#1 CARRIE UNDERWOOD <small>(M. BRIGHT, C. UNDERWOOD, C. DESTEFANO, A. GORLEY)</small>	Blown Away ① IS/ARISTA NASHVILLE 38094/SMN (11.98)	●	1
2	3	43	LUKE BRYAN <small>(C. CAPLON, NASHVILLE 70412 (16.98))</small>	Tailgates & Tanlines	●	1
3	2	16	LIONEL RICHIE <small>(MERCURY 01600/UMGN (15.98) ◆)</small>	Tuskegee	●	1
4	4	5	ERIC CHURCH <small>(EMI NASHVILLE 94266* (15.98))</small>	Chief	●	1
5	5	6	JASON ALDEAN <small>(BROTHER BOW 7697 (18.98))</small>	My Kinda Party	●	2
6	HOT SHOT DEBUT	1	JOHN CASH <small>(Opus Collection: Commemorating The 80th Anniversary Of The Birth Of 57ARBUKLS/COLUMBIA 75982 EX/LEGACY (12.98))</small>	Up All Night 3	●	6
7	6	7	KIP MOORE <small>(MCA 74033 FILE 016432/UMGN (10.98))</small>	Up All Night 3	●	6
8	7	8	LEE BRICE <small>(CURB 75816 (13.98))</small>	Hard 2 Love	●	2
9	NEW	1	WADE BOWEN <small>(SEA GAYLE/BNA 96594/SMN (10.98))</small>	Given	●	9
10	8	10	LADY ANTEBELLUM <small>(CAPITOL NASHVILLE 94431 (18.98))</small>	Own The Night	●	1
11	9	9	RASCAL FLATTS <small>(BIG MACHINE RF0200A (13.98))</small>	Changed	●	1
12	11	13	THE BAND PERRY <small>(REPUBLIC NASHVILLE 014830/UNIVERSAL REPUBLIC (10.98))</small>	The Band Perry	●	2
13	12	11	BRANTLEY GILBERT <small>(EMI NASHVILLE 114.98)</small>	Halfway To Heaven	●	2
14	38	2	66 KEVIN COSTNER & MODERNWEST <small>(KEVIN'S MUSIC 34844/MADISON GATE (12.98))</small>	Hatfields & McCoy's	●	14
15	15	12	BLAKE SHELTON <small>(WARNER BROS. 527370/WMN (18.98))</small>	Red River Blue	●	1
16	16	15	ZAC BROWN BAND <small>(SOUTHERN GROUND/ROAD/BISSER PICTURE/ATLANTIC 524722/AG (18.98) ◆)</small>	You Get What You Give	●	1
17	9	4	WILLIE NELSON <small>(LEGACY 96048/SONY MUSIC (11.98))</small>	Heroes	●	4
18	13	16	SCOTTY MCCREERY <small>(19/MERCURY NASHVILLE 016022/IGA/UMGN (13.98))</small>	Clear As Day	●	1
19	19	17	TOBY KEITH <small>(SHOW DOG/UNIVERSAL 015592 (9.98))</small>	Clancy's Tavern	●	1
20	14	1	RONNIE DUNN <small>(ARISTA NASHVILLE 85762/SMN (11.98))</small>	Ronnie Dunn	●	1
21	21	17	DIERKS BENTLEY <small>(CAPITOL NASHVILLE 94714 (16.98))</small>	Home	●	1
22	18	19	HUNTER HAYES <small>(ATLANTIC 528890/WMN (18.98))</small>	Hunter Hayes	●	7
23	17	14	MIRANDA LAMBERT <small>(RCA 90589/SMN (11.98) ◆)</small>	Four The Record	●	1
24	20	18	TIM MCGRAW <small>(CURB 75923 (13.98))</small>	Emotional Traffic	●	1
25	22	21	ELI YOUNG BAND <small>(REPUBLIC NASHVILLE 015956/UNIVERSAL REPUBLIC (10.98))</small>	Life At Best	●	3

BLUEGRASS ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	1	8	#1 TRAMPLED BY TURTLES <small>(BAN/JOAD 09/THIRTY TIGERS)</small>	Stars And Satellites	●	1
2	5	64	STEVE MARTIN AND THE STEEP CANYON RANGERS <small>(45 SHARE/ROUNDER 610689/CONCORD)</small>	Rare Bird Alert	●	2
3	2	32	YO'U MA STUART DUNCAN/EDGAR MEYER/CHRIS THILE <small>(SONY CLASSICAL 84118/SONY MASTERWORKS)</small>	The Goat Rodeo Sessions	●	2
4	3	21	DAILEY & VINCENT <small>(ROUNDER 81912 EX/CRAKERR BARREL)</small>	The Gospel Side Of Dailey & Vincent	●	2
5	6	61	ALISON KRAUSS & UNION STATION <small>(ROUNDER 016657/CONCORD)</small>	Paper Airplane	●	2
6	8	16	PUNCH BROTHERS <small>(NONE/SUCH 529777/WARNER BROS.)</small>	Who's Feeling Young Now?	●	2
7	4	9	STEEP CANYON RANGERS <small>(ROUNDER 01648/CONCORD)</small>	Nobody Knows You	●	2
8	7	14	CAROLINA CHOCOLATE DROPS <small>(NONE/SUCH 529897/WARNER BROS.)</small>	Leaving Eden	●	2
9	10	55	SARAH JAROSH <small>(SUGAR HILL 4062*/WEJK)</small>	Follow Me Down	●	2
10	RE-ENTRY		NOAM PIKELNY <small>(COMPASS 4565/MOOD MEDIA)</small>	Beat The Devil And Carry A Rail	●	2

BETWEEN THE BULLETS

## CARRIE'S DOZEN

Carrie Underwood claims her 12th No. 1 on Hot Country Songs, as "Good Girl" climbs 4-1. Since "Jesus, Take the Wheel" first led the week of Jan. 21, 2006, Underwood has more than twice as many No. 1s as the next-closest woman, Taylor Swift, who has five. The only other solo women with more than one leader since Underwood's first were Miranda Lambert (three) and Reba McEntire (two). Underwood most recently topped the radio list as a solo artist when "Undo It" crowned the Aug. 7, 2010, chart, and joined Brad Paisley at the summit with "Remind Me" last September.

—Wade Jensen

TOP R&B/HIP-HOP ALBUMS™				
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST
1	1	9	<b>#1</b> <b>CASHIN' OUT</b>	NICKI MINAJ
2	NEW		<b>HOT SHEET DEBUT</b>	TRAVIS PORTER <b>FROM DAY 1</b> PORTER HOUSE, 89619/RCA
3	NEW		REBECCA FERGUSON HEAVEN SY/CO 94784/COLUMBIA	
4	3	28	RIHANNA TALK A PIMP SRP/DEF JAM 016313/DJMG	
5	2	5	B.O.B STRANGE CLOUDS REBEL/ROCKFORD/HUSTLE/ATLANTIC 52788/RCA	
6	5	4	<b>GREATEST GAINER</b> <b>MARY MARY</b> GO SET IT (SKIN)NACK/LV BLOCK 3076/COLUMBIA	
7	4	29	DRAKE TAK CARE YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	
8	6	4	TANK <b>THIS IS HOW I FEEL</b> MOGAEME/ATLANTIC 52824/AG	
9	9	7	FUTURE PLUTO A-1/FREEBAND/Z 98357/EPIC	
10	10	15	TYGA GIRLZ WORLD YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	
11	12	8	SOUNDTRACK THINK LIKE A MAN EPIC 33953	
12	11	50	PITBULL PLANET PIT MR. 305/POLO GROUNDS/RCA	
13	15	41	LIL WAYNE LIII CARTER YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	
14	16	24	YOUNG JEEZY TM103: HUSTLERZ AMBITION CTE/DEF JAM 013738/DJMG	
15	14	8	MONICA NEW LIFE RCA 95377	
16	13	43	JAY-Z & KANYE WEST WATCH THE THORNE/RCA-A&M/ROCKFORD/NATION/DEF JAM 015426/DJMG	
17	NEW		AZEALIA BANKS 1991 (EP) POLY/DOR/INTERSCOPE DIGITAL EX/G&A	
18	17	49	BEYONCÉ 4 P&K/WORLD 90824/COLUMBIA	
19	22	11	MELANIE Fiona THE MFE SRC 016021/UNIVERSAL REPUBLIC	
20	23	62	WIZ KHALIFA ROLLING PAPERS ROSTRUM/ATLANTIC 527969/AG	
21	8	2	ZACARI CORTEZ THE INTRODUCTION BLACK/SMOKE 3078/WORLDWIDE	
22	18	36	J. COLE COLE WORLD/RDC NATION 57820/COLUMBIA	
23	21	28	MARY J. BLIGE MY LIFE II...MTRARCH/GEFFEN 016257/IGA	
24	32	29	CHILDISH GAMBINO CAMP GLASSNOTE 0121*	
25	20	7	SWV I MISSED US MASS APPEAL 2170/EONE	
26	7	2	EL-P CANCER 4 CURE/FAT POSSUM 1270	
27	19	3	KILLER MIKE K&P MESS/STREET DANCE/ROCKFORD/HUSTLE/ATLANTIC	
28	44	14	SOUNDTRACK PROJECT X WATER/OWEN DIGITAL EX	
29	25	25	ANTHONY HAMILTON BACK TO LOVE MISTER'S MUSIC 99136/RCA	
30	31	31	WALE AMBITION MAYBACH 52888/WARNER BROS.	
31	71	11	<b>PAGE SETTER</b> <b>DIGGY</b> <b>UNEXPECTED ARRIVAL</b> ATLANTIC 52778/AG	
32	30	31	TYRESE ON THE MIND VOLTRON RECORDZ 93562	
33	29	51	BAD MEETS EVIL HELL: THE SEQUEL SHADY/INTERSCOPE 015729/IGA	
34	RE-ENTRY		PSYCHO REALM PRESENTS SICK JACKEN AND CYNIC SICK JACKEN AND CYNIC IN TERROR TAPES 2 REBEL 995/SMC	
35	36	30	MAC MILLER BLUE SUDDEN PARK ROSTRUM 218	
36	28	4	PITBULL ORIGINAL HITS THE ORCHARD 3020	
37	27	26	ROBIN THICKE LOVE AFTER WAR STAR TRAK/GEFFEN 016290/IGA	
38	34	11	ODD FUTURE THE O.T. TPE VOL. 2 ODD FUTURE 95478	
39	33	11	MGK HALF MAZE & ALMOST FAMOUS! EST1906/AG BGM/INTERSCOPE 016948/EXGA	
40	39	95	KEM INTIMACY: ALBUM III UNIVERSAL REPUBLIC 014489/42	
41	24	3	KRIZZ KALIKO KICKIN' & SCREAMIN' STRANGE 081/RBC	
42	37	63	CHRIS BROWN F.A.M.E. JIVE 86957/RCA	
43	35	26	AMY WINEHOUSE LUNACY W/DEANES UNIVERSAL REPUBLIC 016394*	
44	46	14	ESTELLE ALL OF ME HOME SCHOOL/ATLANTIC 521146/AG	
45	49	51	LEDISI PIECES OF ME/VERVE FORECAST 015557/VG	
46	41	56	TYLER, THE CREATOR GOBLIN LX 529*	
47	40	63	KIRK FRANKLIN HELL FEAR/FD YO SOUT/VENITY 77917/RCA	
48	50	30	JILL SCOTT THE LIGHT OF THE SUN BILLES BABE 527941/WARNER BROS.	
49	43	20	KC AND THE SUNSHINE BAND PUSHING UPON THE SUNSHINE BAND/W/10 FLASHBACK 3203/RWNQ	
50	47	28	YELAWOLF BADA...ACTIVE GHEE/VIDEO/SHADY/DDG/INTERSCOPE 016741/IGA	

Tank earns his second No. 1 on Adult R&B—and first since “Please Don’t Go” in 2007—as “Next Breath” climbs 4-1, the largest leap to the top since Fantasia’s “Bittersweet” shifted 4-1 in August 2010. The crooner’s *This Is How I Feel* recently hit No. 1 on Top R&B/Hip-Hop Albums.



MAINSTREAM R&B/HIP-HOP™				
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST
1	1	16	<b>#1</b> <b>CASHIN' OUT</b>	CASH OUT BASES LOADED/EPIC
2	2	15	BIRTHDAY CAKE	RIHANNA FEAT. CHRIS BROWN SRP/DEF JAM/DJMG
3	4	10	<b>GREATEST GAINER</b> <b>HEART ATTACK</b>	TREY SONGZ SONGBOOK/ATLANTIC
4	3	15	CLIMAX	USHER FEAT. RICK ROSS/RCA
5	6	17	NOBODY'S PERFECT	J. COLE FEAT. MISSY ELLIOTT/RDC NATION/COLUMBIA
6	7	8	MERCY	KANYE WEST, BIG SEAN, PUSHA T 2 CHAINZ G.O.O.D./RCA-F/ELLAF/DEF JAM/DJMG
7	5	14	LEAVE YOU ALONE	YOUNG JEEZY FEAT. NE-YO CTE/DEF JAM/DJMG
8	13	8	BEEZ IN THE TRAP	NICKI MINAJ FEAT. 2 CHAINZ YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
9	12	9	TAKE IT TO THE HEAD	DJ KHALIB FEAT. THE BEST/young money/cash money/universal republic
10	11	10	SAME DAMN TIME	FUTURE FREEBAND/Z&A-1/EPIC
11	10	19	ANOTHER ROUND	FAT JOE FEAT. CHRIS BROWN TERROR SQUAD
12	9	34	DRANK IN MY CUP	KIRKO BANGZ LMG/UNAUTHORIZED/WARNER BROS.
13	17	9	LOVEANCE FEAT. IAMSI & SKOPPER DR 50 CENT	STUDD LIFE/INTERSCOPE
14	14	13	REFILL	ELLE WARNER MBK/RCA
15	15	4	LEMME SEE	USHER FEAT. RICK ROSS/RCA
16	16	9	CREW LOVE	DRAKE FEAT. THE WEEKEND YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
17	17	11	FADED	TYGA FEAT. LIL WAYNE YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
18	21	11	I DONT REALLY CARE	WAKA FLOKKA FLAME FEAT. TREY SONGZ MIZAY/WARNER BROS.
19	18	10	RIGHT BY MY SIDE	NICKI MINAJ FEAT. CHRIS BROWN YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
20	22	5	BAG OF MONEY	WALE FEAT. RICK ROSS, MEEMILL & T-PAIN MAYBACH/WARNER BROS.
21	20	7	SWEET LOVE	CHRIS BROWN/RCA
22	19	19	AYY LADIES	TRAVIS PORTER FEAT. TYGA PORTER HOUSE/RCA
23	23	6	HYFR (HELL YEAF F*****G RIGHT)	DRAKE FEAT. LIL WAYNE YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
24	26	6	WHY	MARY J. BLIGE FEAT. RICK ROSS MATRIARCH/GEFFEN/INTERSCOPE
25	28	2	TOUCH'N YOU	RICK ROSS FEAT. USHER MAYBACH/SLIP-N-SLIDE/DEF JAM/DJMG
26	27	3	WORK HARD, PLAY HARD	WIZ KHALIFA ROSTRUM/ATLANTIC
27	25	6	LOVE THIS LIFE	T.I. BRAND HUSTLE/ATLANTIC
28	29	3	NO LIE	2 CHAINZ FEAT. DRAKE DUFFLE BAG BOYZ/DEF JAM/DJMG
29	33	2	TILL I DIE	CHRIS BROWN FEAT. BIG SEAN & WIZ KHALIFA/RCA
30	30	5	SNAP BACKS & TATTOOS	DRIBCKY GRAHAM NU WORLD ERA/EONE
31	32	4	THE RECIPE	KENDRICK LAMAR FEAT. DR. DRE AFTERMATH/INTERSCOPE
32	34	9	THINKIN BOUT YOU	FRANK OCEAN ODD FUTURE/RED/ZONE/DJMG
33	35	3	I GOT THAT SACK	YO GOTTI JAMES EICHELBERGER & FRANK C. MATTHEWS
34	38	12	TONIGHT (BEST YOU EVER HAD)	JOHN LEGEND FEAT. LUDACRIS EPIC
35	37	10	MAGIC	FUTURE FEAT. T.I. FREEBAND/Z&A-1/EPIC
36	36	17	SABOTAGE	WALE FEAT. LLOYD MAYBACH/WARNER BROS.
37	40	2	RIDE LIKE THAT	TRAVIS PORTER FEAT. JEREMIH PORTER HOUSE/RCA
38	NEW		BOYFRIEND	JUSTIN BIBER SCHOOLBOY/RAYMOND BRAUN/ISLAND/DJMG
39	NEW		LIGHTS DOWN LOW	BE MAE/OB FEAT. WAKA FLOKKA FLAME/RCA
40	NEW		BORN STUNNA	BIRDMAN FEAT. RICK ROSS CASH MONEY/UNIVERSAL REPUBLIC

#### BETWEEN THE BULLETS

## TRAVIS PORTER'S 'DAY' ARRIVES



Rap trio Travis Porter’s first full-length studio album, *From Day 1*, debuts on Top R&B/Hip-Hop Albums at No. 2 with 14,000 sold, according to Nielsen SoundScan. The group missed the No. 1 position by 1,000 units since Nicki Minaj moved 15,000 copies of *Pink Friday: Roman Reloaded* during the tracking period. Although this is the group’s first studio set, it previously released nine uncharted mixtapes between 2009 and 2011. *From Day 1* has produced four singles, which all charted on the Hot R&B/Hip-Hop Songs chart between 2010 and 2011. “Make It Rain,” which debuted on the list in October 2010, peaked at No. 15. Second single “Bring It Back” peaked in April 2011 at No. 18. More recently, “Ayy Ladies” (featuring Tyga) gave the trio its first top 10, hitting No. 9 in April. The newest single from the album—“Ride Like That,” featuring Jeremih—sits at No. 65 after three weeks.

—Karinah Santiago

RHYTHMIC™				
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST
1	1	17	<b>#1</b> <b>DRANK IN MY CUP</b>	KIRKO BANGZ LMG/UNAUTHORIZED/WARNER BROS.
2	2	15	WILD ONES	FLO RIDA FEAT. SIA POE BOY/ATLANTIC
3	3	16	STARSHIPS	NICKI MINAJ YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
4	4	24	TAKE CARE	DRAKE FEAT. RIHANNA YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
5	5	11	LEAVE YOU ALONE	YOUNG JEEZY FEAT. NE-YO CTE/DEF JAM/DJMG
6	7	12	FADED	TYGA FEAT. LIL WAYNE YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
7	6	14	BIRTHDAY CAKE	RIHANNA SRP/DEF JAM/DJMG
8	9	10	BOYFRIEND	JUSTIN BIBER SCHOOLBOY/RAYMOND BRAUN/ISLAND/DJMG
9	8	29	THE MOTTO	DRAKE FEAT. LIL WAYNE YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
10	11	5	SCREAM	USHER/RCA
11	10	9	SOMEbody THAT I USED TO KNOW	GOTYE FEAT. KIMBRA SAMPLERS NY SECOND/FAIRFAX/UNIVERSAL REPUBLIC
12	13	5	WHERE HAVE YOU BEEN	RIHANNA SRP/DEF JAM/DJMG
13	16	5	WORK HARD, PLAY HARD	WIZ KHALIFA ROSTRUM/ATLANTIC/RIP
14	17	7	<b>GREATEST GAINER</b> <b>CASHIN' OUT</b>	CASH OUT BASES LOADED/EPIC
15	14	8	BACK IN TIME	PITBULL MR. 305/POLO GROUNDS/RCA
16	18	14	GLAD YOU CAME	THE WANTED GLOBAL TALENT/MERCURY/DJMG
17	20	9	WE ARE YOUNG	FUN. FEAT. JANELLE MONAE FUELED BY RAMEN/RFP
18	21	13	AYY LADIES	TRAVIS PORTER FEAT. TYGA PORTER HOUSE/RCA
19	24	6	MERCY	KANYE WEST, BIG SEAN, PUSHA T 2 CHAINZ G.O.O.D./RCA-F/ELLAF/DEF JAM/DJMG
20	22	8	TAKE IT TO THE HEAD	DJ KHALIB FEAT. THE BEST/young money/cash money/universal republic
21	19	14	CLIMAX	USHER/RCA
22	25	6	HEART ATTACK	TREY SONGZ SONGBOOK/ATLANTIC
23	28	4	PAYPHONE	MARON 5 FEAT. WIZ KHALIFA A&M/OCTONE/INTERSCOPE
24	26	6	HYFR (HELL YEAF F*****G RIGHT)	DRAKE FEAT. LIL WAYNE YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
25	23	10	RIGHT BY MY SIDE	NICKI MINAJ FEAT. CHRIS BROWN YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
26	34	3	NOBODY'S PERFECT	J. COLE FEAT. MISSY ELLIOTT/RDC NATION/COLUMBIA
27	31	3	LET'S GO	CALVIN HARRIS FEAT. NE-YO ULTRA
28	27	14	FEEL SO CLOSE	CALVIN HARRIS ULTRA
29	32	3	THE RECIPE	KENDRICK LAMAR FEAT. DR. DRE AFTERMATH/INTERSCOPE
30	30	4	TITANIUM	DAVID GUETTA FEAT. SIA WHAT A MUSIC/A&M/STRAITWORKS/CAPITOL
31	29	9	FUNCTION	E-40 WITH YG, IAMSI!! & PROBLEM HEAVY ON THE GRIND
32	33	3	HOW WE DO (PARTY)	RITA ORA, RICK ROSS, MISSY ELLIOTT/RDC NATION/COLUMBIA
33	37	7	WHAT MAKES YOU BEAUTIFUL	ONE DIRECTION SY/CO/COLUMBIA
34	NEW		BEEZ IN THE TRAP	NICKI MINAJ FEAT. 2 CHAINZ YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
35	40	2	CALL ME MAYBE	CARLY RAE JEPSEN DAN/SCHOOLBOY/INTERSCOPE
36	36	17	TURN UP THE MUSIC	CHRIS BROWN/RCA
37	NEW		LEMME SEE	USHER FEAT. RICK ROSS/RCA
38	39	2	TILL I DIE	CHRIS BROWN FEAT. BIG SEAN & WIZ KHALIFA/RCA
39	NEW		SNAP BACKS & TATTOOS	DRIBCKY GRAHAM NU WORLD ERA/EONE
40	RE-ENTRY		CREW LOVE	DRAKE FEAT. THE WEEKEND YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC

ADULT R&B™				
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST
1	4	19	<b>#1</b> <b>NEXT BREATH</b>	TANK MOGAEME/SONG DYNASTY/ATLANTIC
2	1	29	THANK YOU	ESTELLE HOME SCHOOL/ATLANTIC
3	3	17	SHARE MY SHOULDER	R. KELLY/RCA
4	8	10	<b>GREATEST GAINER</b> <b>CLIMAX</b>	USHER/RCA
5	6	14	BLESSED	JILL SCOTT BLUES BABE/WARNER BROS.
6	2	34	LOVE ON TOP	BEYONCÉ PARKWOOD/COLUMBIA
7	7	26	MR. WRONG	MARY J. BLIGE FEAT. DRAKE MATRIARCH/GEFFEN/INTERSCOPE
8	5	22	YOU'RE ON MY MIND	KEM UNIVERSAL REPUBLIC
9	9	11	TONIGHT (BEST YOU EVER HAD)	JOHN LEGEND FEAT. LUDACRIS EPIC
10	10	13	BEAUTIFUL SURPRISE	TAMIA PLUS
11	11	13	PRAY FOR ME	ANTHONY HAMILTON MISTER'S MUSIC/RCA
12	15	9	ALL THIED UP	ROBIN THICKE STAR TRAK/GEFFEN/INTERSCOPE
13	12	12	GO GET IT	MARY MARY MY BLOCK/COLUMBIA
14	13	17	NOTHING ON YOU	TYRESE VOLTRON RECORDZ/CAPITOL
15	16	7	REFILL	ELLE WARNER MBK/RCA
16	14	18	BRAVO	LEDISI VERVE FORECAST/VERVE
17	32	2	FEELIN' SINGLE	R. KELLY/RCA
18	18	13	NAME ON IT	URBAN MYSTIC SOBE
19	17	14	IT WOULD BE YOU	JOHNNY GILL J SKILLZ/NOTIFI
20	21	6	STILL HERE	BRIAN CULBERTSON FEAT. VIVIAN GREEN GRP/VERVE
21	20	5	HARRIET JONES	ERIC BRET JORDAN/WOLFF/CAPITOL
22	25	20	SHOW YOU HOW	Q PARKER NEVFAM/MALACO
23	30	5	MISS MY LOVE	ANTIONE DUNN ELITE
24	20	10	WILL YOU BE THERE	KJON UP/8UP/SHANACHEE
25	31	15	STILL	LENNY WILLIAMS BRIDLE RIDGE

#### RAP SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST
1	1	25	<b>#1</b> <b>DRANK IN MY CUP</b>	KIRKO BANGZ LMG/UNAUTHORIZED/WARNER BROS.
2	3	10	CASHIN' OUT	CASH OUT BASES LOADED/EPIC
3	2	14	LEAVE YOU ALONE	YOUNG JEEZY FEAT. NE-YO CTE/DEF JAM/DJMG
4	6	25	TAKE CARE	DRAKE FEAT. RIHANNA YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
5	4	29	THE MOTTO	DRAKE FEAT. LIL WAYNE YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
6	5	20	UP!	LOVEANCE FEAT. IAMSI & SKOPPER DR 50 CENT STUDD LIFE/INTERSCOPE
7	7	8	MERCY	KANYE WEST, BIG SEAN, PUSHA T 2 CHAINZ G.O.O.D./RCA-F/ELLAF/DEF JAM/DJMG
8	8	11	FADED	TYGA FEAT. LIL WAYNE YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
9	11	7	<b>GREATEST GAINER</b> <b>NOBODY'S PERFECT</b>	J. COLE FEAT. MISSY ELLIOTT/RDC NATION/COLUMBIA
10	9	11	WILD ONES	FLO RIDA FEAT. SIA POE BOY/ATLANTIC
11	10	14	STARSHIPS	NICKI MINAJ YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
12	16	6	BEEZ IN THE TRAP	NICKI MINAJ FEAT. 2 CHAINZ YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
13	13	8	TAKE IT TO THE HEAD	DJ KHALIB FEAT. THE BEST/young money/cash money/universal republic
14	16	14	CREW LOVE	DRAKE FEAT. THE WEEKEND YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
15	12	18	ANOTHER ROUND	FAT JOE FEAT. CHRIS BROWN TERROR SQUAD
16	15	17	AYY LADIES	TRAVIS PORTER FEAT. TYGA PORTER HOUSE/RCA
17	17	8	SAME DAMN TIME	FUTURE FREEBAND/Z&A-1/EPIC
18	18	5	WORK HARD, PLAY HARD	WIZ KHALIFA ROSTRUM/ATLANTIC/RIP
19	19	5	HYFR (HELL YEAF F*****G RIGHT)	DRAKE FEAT. LIL WAYNE YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
20	21			

HOT R&B/HIP-HOP SONGS™

Table with columns: THIS WEEK, LAST WEEK, AIRPLAY WEEKS, SONGS, TITLE, PRODUCER(S), ARTIST, PEAK POSITION, and R&B/HIP-HOP SONGS. It lists the top 55 songs of the week, including 'I Got That Sack' by Yo Gotti, 'Dance For You' by Beyonce, and 'My Homies Still' by Lil Wayne.



The rapper's slowed-down tune, which features iconic producer/rapper Missy Elliott, picks up Greatest Gainer/Airplay honors due to a 20% increase in audience impressions.



In its 28th chart week, album cut from Take Care becomes the longest-climbing top 10 of the Canadian's 24 titles to reach the upper tier.



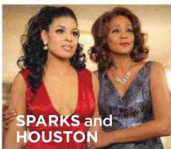
The Young Money/Cash Money boss sees his named the Hot Shot Debut after it's inaugurated with 2.3 million audience impressions.

Track is the first single released by the singer since his signing with Maybach Music Group earlier last month.

Table with columns: THIS WEEK, LAST WEEK, AIRPLAY WEEKS, SONGS, TITLE, PRODUCER(S), ARTIST, PEAK POSITION, and R&B/HIP-HOP SONGS. It continues the list of top 55 songs, including 'I Got That Sack' by Yo Gotti, 'Dance For You' by Beyonce, and 'My Homies Still' by Lil Wayne.

BETWEEN THE BULLETS

CELEBRATING WHITNEY'S RETURN



SPARKS and HOUSTON

While Whitney Houston's final motion picture, "Sparkle," isn't due to hit theaters until Aug. 17, the soundtrack's first single—and her last recorded song—"Celebrate," debuts on the Adult R&B/Hip-Hop chart at No. 34 and on Hot R&B/Hip-Hop Songs at No. 84.

CHRISTIAN SONGS chart table with columns for This Week, Last Week, Weeks on Chart, Title, Artist, and Cert.

CHRISTIAN ALBUMS chart table with columns for This Week, Last Week, Weeks on Chart, Artist, Title, and Cert.

CHRISTIAN AC SONGS chart table with columns for This Week, Last Week, Weeks on Chart, Title, Artist, and Cert.

GOSPEL ALBUMS chart table with columns for This Week, Last Week, Weeks on Chart, Artist, Title, and Cert.

Metal Band For Today claims its first No. 1 on Christian Albums and biggest Nielsen SoundScan week with its fourth full-length set, Immortal...



MercyMe extends its record for most leaders on the 9-year-old radio-driven Christian AC Songs chart as 'The Hurt and the Healer'...



CHRISTIAN CHR chart table with columns for This Week, Last Week, Weeks on Chart, Title, Artist, and Cert.

GOSPEL SONGS chart table with columns for This Week, Last Week, Weeks on Chart, Title, Artist, and Cert.

See Charts Legend on billboard.biz for CHRISTIAN ALBUMS and GOSPEL ALBUMS rules and explanations...



### DANCE CLUB SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMP/INT)/PROMOTION LABEL
1	2	8	#1 <b>WHAT MAKES YOU BEAUTIFUL</b> ONE DIRECTION/SYCO/COLUMBIA
2	4	7	<b>CALLING (LOSE MY MIND)</b> SEBASTIAN INGROSSO + ALESSIO FEAT. RYAN TEDDER/REFUNE/INTERSCOPE
3	6	7	<b>I HEART YOU</b> TONI BRAXTON/INOT
4	1	17	<b>WHERE HAVE YOU BEEN</b> RIHANNA S/P/DEF./JAM/JUMG
5	10	6	<b>CLIMAX</b> USHER RCA
6	8	8	<b>ZERO GRAVITY</b> KERLI/ISLAND/JUMG
7	13	6	<b>THE NIGHT OUT</b> MARTIN SOLVEIG BIG BEAT/ATLANTIC
8	5	8	<b>DANCE AGAIN</b> JENNIFER LOPEZ FEAT. PITBULL EPIC
9	15	5	<b>MENERGY</b> RALPHI ROSARIO FEAT. SHAWN CHRISTOPHER CHA/CHA
10	16	5	<b>I DON'T LIKE YOU</b> EVA SIMONS/CHERRYTREE/INTERSCOPE
11	3	9	<b>GHYROUND</b> SWEDISH HOUSE MAFIA ASTRALWERKS/CAPITOL
12	11	13	<b>BROKENHEARTED</b> KARMIN EPIC
13	18	4	<b>CALL ME MAYBE</b> CARLY RAE JEPSEN 604/SCHOOLBOY/INTERSCOPE
14	9	27	<b>TITANIUM</b> DAVID GUETTA FEAT. SIA WHAT A MUSIC/ASTRALWERKS/CAPITOL
15	19	5	<b>HOW WE DO (PARTY)</b> RITA ORA/RUC NATION/COLUMBIA
16	7	12	<b>SOMEBODY THAT I USED TO KNOW</b> SIOUX BEAT/EMBA SAMPLES/Y/SECUNDS/FARAFK/UNIVERSAL REPUBLIC
17	24	3	<b>TOUCH ME</b> KATHARINE MCPHEE/NBC/COLUMBIA
18	22	5	<b>LET'S GO</b> CALVIN HARRIS FEAT. NE-YO ULTRA
19	14	9	<b>DON'T STOP (COLOR ON THE WALLS)</b> FOSTER THE PEOPLE STARTIME INT/COLUMBIA
20	25	4	<b>WHITE KNUCKLE RIDE</b> JAMIROQUAI EXECUTIVE MUSIC GROUP
21	12	12	<b>STARSHIPS</b> NICKI MINAJ/YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
22	23	6	<b>CAPTURE YOUR LOVE</b> LAURA LARUE & LEE DAGGER BEAUFITIQUE
23	21	7	<b>WE ARE YOUNG</b> FUN. FEAT. JANELLE MONAE FUELED BY RAMEN/RRP
24	17	20	<b>GLAD YOU CAME</b> THE WANTED GLOBAL TALENT/MERCURY/DJ/MG
25	33	4	<b>BEAT ON MY DRUM</b> GABRY PONTE & SOPHIA DEL CARMEN FEAT. PITBULL EXIT 8

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMP/INT)/PROMOTION LABEL
26	27	3	<b>TRUST ME</b> MATT ZARLEY DMG
27	39	3	<b>POWER PICK</b> KAT GRAHAM A&M/OCTONE/INTERSCOPE
28	35	4	<b>LOVER WHO ROCKS YOU</b> JIPSTA & JOHN RIZZO FEAT. REINA BANDDOZLE BEATZ
29	42	2	<b>MIRACLE</b> NORKA CHRISTENT MOON
30	29	6	<b>KICK OUT THE EPIC MOTHERF**KER</b> DADA LIFE ISLAND/DJ/MG
31	31	5	<b>UNZIP ME</b> CAZWELL & PEACHES PEACE BISQUIT
32	<b>HOT SHOT DEBUT</b>		<b>CHASING THE SUN</b> THE WANTED GLOBAL TALENT/MERCURY/DJ/MG
33	44	2	<b>BEST SONG EVERRR</b> WALLPAPER EPIC
34	41	3	<b>TIME TO GO</b> KWANZA JONES INNOVATION
35	32	8	<b>TAKES ALL NIGHT</b> SKE STEVEN ROCK SOCIETY
36	26	10	<b>KISS ME!</b> NOELIA FEAT. BABY BOY PINK STAR/PC/M
37	46	2	<b>KEY TO YOUR SOUL</b> JOHN LEFAGE FEAT. DEBBY HOLIDAY GROOVE
38	28	2	<b>SEE U MOVE</b> STED-E & HYBRID HEIGHTS FEAT. MR. Y SEA TO SUN
39	28	10	<b>MIDNIGHT CITY</b> MBS MBS/MUTE/CAPITOL
40	34	8	<b>DJ LOVE SONG</b> SHYBA SANCHEZ SUPER SHY
41	20	11	<b>BOOM BOOM</b> RYE RYE N.E.T./INTERSCOPE
42	<b>NEW</b>		<b>BOYFRIEND</b> JUSTIN BIEBER SCHOOLBOY/RAYMOND BRAUN/ISLAND/DJ/MG
43	45	2	<b>LET IT RAIN</b> AMY WEBER DAUMAN
44	38	14	<b>WILD ONE TWO</b> JACK BLACK FEAT. DAVID GUETTA, NICKY ROMERO & SIA BIG BEAT/ATLANTIC
45	50	2	<b>CAN'T STOP</b> JES & RONSKI SPEED ULTRA
46	40	4	<b>LIGHT IT UP</b> 11 BRICKS RADIO MUSIC SOCIETY/MOTOWN/HEADS UP 2010/CONCORD
47	30	11	<b>HEAT OF THE NIGHT</b> PAULINA RUBIO UNIVERSAL MUSIC LATINO
48	43	12	<b>CAN'T STOP ME</b> AFROJACK & SHERMANOLOGY ROBBINS
49	2	2	<b>HOW DO YOU MEND A BROKEN HEART (LIKE MINE?)</b> BEATNIK CASTLE MUSIC PLANT
50	<b>NEW</b>		<b>WIDE AWAKE</b> KATY PERRY/CAPITOL

### DANCE/ELECTRONIC ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMP/INT)/PROMOTION LABEL
1	<b>NEW</b>		#1 <b>SCISSOR SISTERS</b> MAGIC HOUR POLYDOR 016984/CASABLANCA
2	1	23	<b>SKRILLEX</b> BANGIN' MONEY (EP) (BIG BEAT/OWS/LA/ATLANTIC) 52852/JAG
3	2	50	<b>LMFAO</b> SHREY FOR PARTY ROCKING W/ALUM CHERRYTREE/INTERSCOPE/DISTR/IGA
4	12	33	<b>M83</b> HURRY UP WE'RE DREAMING M83 9519/MUTE
5	3	76	<b>SKRILLEX</b> SCARY MONSTERS AND NICE SPRITES (EP) (BIG BEAT/ATLANTIC) 53818/JAG
6	7	5	<b>SANTIGOLD</b> MASTER OF MY MAKE BELIEVE (CD) (KIDDOWN/TW/ATLANTIC) 53849/JAG
7	4	40	<b>DAVID GUETTA</b> NOTHING BUT THE BEAT WHAT A MUSIC/ASTRALWERKS 7826/CAPITOL
8	10	78	<b>DEADMAU5</b> XO (EP) (MAJESTY) 2918*/ULTRA
9	5	10	<b>MADONNA</b> MONA LIVE NATION/INTERSCOPE 016669*/IGA
10	6	55	<b>TIESTO</b> CLUB LIFE: VOLUME TWO MIAMI MUSICAL FREEDOM 004
11	6	55	<b>LADY GAGA</b> BOUN THIS WAY STREAMLINE/KONJIVE/INTERSCOPE 015373*/IGA
12	11	26	<b>KORN</b> THE PATH OF TOTALITY ROADRUNNER 617728
13	10	13	<b>TOBYMAC</b> DUBBER & PREZ D. A REMIX PROJECT FOREFRONT 032034/CMG
14	14	40	<b>KC AND THE SUNSHINE BAND</b> KARMAZ WITH ERIK AND THE SUNSHINE BAND (W/TO/PLASDISK) 53331/RINO
15	8	78	<b>DAFT PUNK</b> TRON: LEGACY (SOUNDTRACK) WALT DISNEY 059872*
16	16	8	<b>BASSNECTAR</b> VAVA VOOOM AMORPHOUS 0012*
17	<b>NEW</b>		<b>THOMAS GOLD</b> AXTONE PRESENTS THOMAS GOLD AXTONE DIGITAL EX
18	<b>NEW</b>		<b>SAINT ETIENNE</b> WORDS AND MUSIC BY SAINT ETIENNE UME 279617
19	21	28	<b>VARIOUS ARTISTS</b> UKF (DUBSTEP 2011) UKF DIGITAL EX
20	18	31	<b>NERO</b> WELCOME REALITY (M/A/REMY)CHERRYTREE/INTERSCOPE 016371/IGA
21	20	17	<b>VARIOUS ARTISTS</b> ULTRA DANCE 13 ULTRA 3118
22	22	6	<b>KNIFE PARTY</b> 100% NO MODERN TALKING (EP) EARSTORM DIGITAL EX
23	19	15	<b>GRIMES</b> VISIONS 4AD 3208*
24	<b>RE-ENTRY</b>		<b>ASKING ALEXANDRIA</b> STEPPED UP & SCRATCHED SUMERIAN 47
25	<b>RE-ENTRY</b>		<b>SKRILLEX</b> MORE MONSTERS AND SPRITES (EP) (BIG BEAT/ATLANTIC) DIGITAL EX/IG

### DANCE/MIX SHOW AIRPLAY™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMP/INT)/PROMOTION LABEL
1	1	11	#1 <b>SOMEBODY THAT I USED TO KNOW</b> SIOUX BEAT/EMBA SAMPLES/Y/SECUNDS/FARAFK/UNIVERSAL REPUBLIC
2	3	13	<b>TITANIUM</b> DAVID GUETTA FEAT. SIA WHAT A MUSIC/ASTRALWERKS/CAPITOL
3	5	7	<b>WHERE HAVE YOU BEEN</b> RIHANNA S/P/DEF./JAM/JUMG
4	2	15	<b>STARSHIPS</b> NICKI MINAJ/YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
5	4	35	<b>FEEL SO CLOSE</b> CALVIN HARRIS ULTRA
6	6	11	<b>WE ARE YOUNG</b> FUN. FEAT. JANELLE MONAE FUELED BY RAMEN/RRP
7	10	4	<b>LET'S GO</b> CALVIN HARRIS FEAT. NE-YO ULTRA
8	8	15	<b>CAN'T STOP ME</b> AFROJACK & SHERMANOLOGY ROBBINS
9	7	17	<b>WILD ONES</b> FLO RIDA FEAT. SIA PDE BOY/ATLANTIC
10	9	31	<b>GLAD YOU CAME</b> THE WANTED GLOBAL TALENT/MERCURY/DJ/MG
11	12	7	<b>CALL ME MAYBE</b> CARLY RAE JEPSEN 604/SCHOOLBOY/INTERSCOPE
12	11	9	<b>BROKENHEARTED</b> KARMIN EPIC
13	16	4	<b>SCREAM</b> USHER RCA
14	13	9	<b>BOYFRIEND</b> JUSTIN BIEBER SCHOOLBOY/RAYMOND BRAUN/ISLAND/DJ/MG
15	15	8	<b>WHAT MAKES YOU BEAUTIFUL</b> ONE DIRECTION/SYCO/COLUMBIA
16	18	5	<b>BACK IN TIME</b> PITBULL MR. 305/PLOD GROUND/SRCA
17	23	3	<b>LIGHTS</b> ELLIE GOLDING CHERRYTREE/INTERSCOPE
18	20	3	<b>PAYPHONE</b> MARON 5 A&M/OCTONE/INTERSCOPE
19	17	14	<b>PART OF ME</b> KATY PERRY/CAPITOL
20	<b>NEW</b>		<b>THE NIGHT OUT</b> MARTIN SOLVEIG BIG BEAT/ATLANTIC
21	21	4	<b>WE RUN THE NIGHT</b> HAVANA BROWN FEAT. PITBULL UNIVERSAL REPUBLIC
22	19	2	<b>SILHOUETTES</b> AVIOLI FEAT. SALEM AL FAKIR LEVELS/VERATON/ATOM EMPIRE/INTERSCOPE
23	22	2	<b>CALLING</b> SEBASTIAN INGROSSO + ALESSIO FEAT. RYAN TEDDER/REFUNE/INTERSCOPE
24	<b>NEW</b>		<b>WE OWN THE NIGHT</b> TIESTO & WOLFGANG GAERTNER FEAT. LUCIANA MUSICAL FREEDOM
25	25	2	<b>CONCRETE ANGEL</b> GARETH EMERY FEAT. CHRISTINA NOVELLI NEXT PLATEAU

### TRADITIONAL JAZZ ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST TITLE (IMP/INT)/NUMBER/DISTRIBUTING LABEL
1	<b>NEW</b>		#1 <b>MELODY GARDOT</b> THE ABSENCE DECCA/VERVE 018816*/VG
2	2	38	<b>TONY BENNETT</b> DUETS II (RM) 66253/COLUMBIA
3	1	7	<b>CHRIS BOTTI</b> IMPRESSIONS COLUMBIA 60382
4	3	29	<b>FRANK SINATRA</b> SMITH: BEST OF THE BEST REPRISE 7084/CAPITOL
5	4	14	<b>ROBERT GLASPER EXPERIMENT</b> BLACK RADIO BLUE (NOTE 88333)
6	5	18	<b>PAUL MCCARTNEY</b> KISSES ON THE BOTTOM (MPL/HEAR 3389*/CONCORD)
7	6	25	<b>SOUNDTRACK</b> MIDNIGHT IN PARIS MADISON GATE 63482 EX
8	<b>RE-ENTRY</b>		<b>CATHERINE RUSSELL</b> STRICTLY ROMANCO WORLD VILLAGE 48810/HARMONIA MUNDI
9	7	28	<b>LANDAU EUGENE MURPHY, JR.</b> THAT'S LIFE SYCO 99178/COLUMBIA
10	10	71	<b>FRANK SINATRA, DEAN MARTIN &amp; SAMMY DAVIS JR.</b> THE NEW BEST OF THE NAT KING TRIOS (SOUNDTRACK) 5281/NINETY 8
11	8	3	<b>JOHN PIZZARELLI</b> DOUBLE EXPOSURE TELARC 33221/CONCORD
12	13	8	<b>TONY BENNETT</b> ISN'T IT ROMANTIC! CONCORD 33463
13	11	17	<b>STEVE TYRRELL</b> I'LL TAKE ROMANCE NEW ESIGN 33274/CONCORD
14	14	7	<b>SOUNDTRACK</b> THREME: SEASON 2 (HBO/ROUNDER 619130/CONCORD)
15	<b>RE-ENTRY</b>		<b>JOSHUA REDMAN/ARON PARKS</b> (WATT) PIANO/ERIC HARLAND JAMES FARR Nonesuch 526294/WARNER. BROS.

### CONTEMPORARY JAZZ ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST TITLE (IMP/INT)/NUMBER/DISTRIBUTING LABEL
1	1	12	#1 <b>ESPERANZA SPALDING</b> 11 BRICKS RADIO MUSIC SOCIETY/MOTOWN/HEADS UP 2010/CONCORD
2	<b>NEW</b>		<b>DAVID BENOIT</b> CONVERSATION HEADS UP 33275/CONCORD
3	3	4	<b>RAHNI SONG</b> BREAKIN' THE RULES (DJEVO) OF SHEBAYAK 91267/HUSH
4	2	38	<b>TROMBONE SHORTY</b> FOR TRUE VERVE FORECAST 015586*/VG
5	12	18	<b>NAJEE</b> THE SMOOTH SIDE OF SOUL SHANACHIE 5193
6	4	12	<b>PETER WHITE</b> HERE WE GO HEADS UP 32905/CONCORD
7	16	8	<b>VARIOUS ARTISTS</b> SMOOTH AND SEXY: SMOOTH JAZZ FOR LOVERS SHANACHIE 5194
8	8	8	<b>KAT EDMONSON</b> WAY DOWN LOW SPINNERETTE 1202
9	6	62	<b>BONEY JAMES</b> CONTACT VERVE FORECAST 015375*/VG
10	5	10	<b>INCOGNITO</b> SURREAL SHANACHIE 5195
11	23	12	<b>PAUL BROWN</b> THE FUNNY JOINT WOODWARD AVENUE 20021
12	11	6	<b>JEFF BRADSHAW</b> BONE APPETIT (DOUBLE ISSUE) HIDDEN BEACH 00108
13	<b>RE-ENTRY</b>		<b>EUGE GROOVE</b> SVEN LARGE SHANACHIE 5190
14	19	8	<b>BOB BALDWIN</b> BETCHA BY GUY WOL: THE SONGS OF THOM BEAT 2387/EXE
15	14	15	<b>GALACTIC</b> CANNIVAL ELECTRICS GALACTIC PUNK/ANTI- 87182*/EPI/TAP

### SMOOTH JAZZ SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMP/INT)/PROMOTION LABEL
1	2	17	#1 <b>THE FUNKY JOINT</b> PAUL BROWN WOODWARD AVENUE
2	1	14	<b>HERE WE GO</b> PETER WHITE CONCORD/CMG
3	<b>NEW</b>		<b>GREATEST GAINERS</b> RICHARD ELLIOT ARTISTRY/MACK AVENUE
4	3	15	<b>MAGNETIC</b> DAREN BROWN TRIPPIN' 'N' RHYTHM
5	6	10	<b>ROSELAND</b> ACOUSTIC ALCHEMY HEADS UP/CMG
6	7	6	<b>YOUR SMILE</b> BRIAN CULBERTSON VERVE/VG
7	5	10	<b>DEJA BLUE</b> CINDY BRADLEY TRIPPIN' 'N' RHYTHM
8	10	21	<b>BIG BROTHER</b> JEFF LORBER FUSION HEADS UP/CMG
9	9	18	<b>OLIVER'S TWIST</b> CHRIS STANBISH ULTIMATE VIBE
10	8	21	<b>ROADTRIP</b> MICHAEL LINGTON FEAT. LEE RITENOUR TRIPPIN' 'N' RHYTHM
11	12	3	<b>NAMASTE</b> KENNY G & RAHUL SHARMA CONCORD/CMG
12	11	6	<b>SUMMER IN NEW YORK</b> MICHAEL FRANKS SHANACHIE
13	14	7	<b>LIFE GOES ON (LET IT GO)</b> TEQUILA 7 HIDDEN BEACH
14	15	5	<b>NATURALLY</b> GEORGE BENSON CONCORD JAZZ/CMG
15	13	21	<b>PERFECT NITES</b> NAJEE SHANACHIE

### TRADITIONAL CLASSICAL ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST TITLE (IMP/INT)/NUMBER/DISTRIBUTING LABEL
1	2	2	#1 <b>SOUNDTRACK</b> MOONRISE KINGDOM FOCUS FEATURES T1 8802/ABKCO
2	1	2	<b>HJ LIM</b> BETWEEN: COMPLETE PIANO SONATAS EMI CLASSICS DIGITAL EX
3	6	3	<b>MONKS OF THE DESERT</b> BLESSED PEACE AND HARMONY MONASTERY OF ORTI IN THE DESERT MONASTERY MONASTERY
4	5	13	<b>VARIOUS ARTISTS</b> LIFESCAPES: THE GREAT RIVER LIFESCAPES SERIES EX/AMMO MEDIA
5	10	2	<b>VANESSA PEREZ</b> CHOPIN: THE COMPLETE PRELUDES TELARC 33388/CONCORD
6	3	3	<b>JEREMY DENK</b> LIGET/BETHOVEN Nonesuch 53862/WARNER BROS.
7	14	6	<b>AUDIOMACHINE</b> CHRONICLES AUDIOMACHINE 74741
8	12	21	<b>JOSHUA BELL/JEREMY DENK</b> FRENCH IMPRESSIONS SONY CLASSICAL 6205/SONY MASTERWORKS
9	11	23	<b>SOUNDTRACK</b> DOWNTOWN ABBEY CARNIVAL/MASTERPIECE 016260/DECCA
10	9	9	<b>ERIC WHITACRE</b> WATERS NIGHT DECCA 018628
11	15	50	<b>MORMON TABERNACLE CHOIR</b> THIS IS THE CHRIST MORMON TABERNACLE CHOIR 950582
12	13	21	<b>MORMON TABERNACLE CHOIR</b> GLORY! MUSIC OF REJICION MORMON TABERNACLE CHOIR 506304
13	4	2	<b>ROYAL PHILHARMONIC ORCHESTRA</b> ROBIN GIBB AND RA GIBB: THE TITANIC RECORD REDBAST 110
14	<b>RE-ENTRY</b>		<b>BRUCKNER ORCHESTER LINZ</b> GLASS: SYMPHONY NO. 9 (ORANGE MOUNTAIN DIGITAL EX)
15	7	2	<b>BERLINER PHILHARMONIKER (RATTLE)</b> BRUCKNER 8: FOUR MOVEMENT VERSION EMI CLASSICS 52969

### CLASSICAL Crossover ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST TITLE (IMP/INT)/NUMBER/DISTRIBUTING LABEL
1	2	32	#1 <b>MA/DUNCAN/MEYER/THILE</b> THE GREAT RIVER LIFESCAPES SERIES CLASSICAL WITH/SONY MASTERWORKS
2	1	29	<b>ANDREA BOCELLI</b> CONCERTO: ONE NIGHT IN CENTRAL PARK SUGAR 019771/DECCA
3	4	14	<b>IL VOLO</b> IL VOLO - THREE FLIGHT OPERA BLUES/GA/CA/RENTON/REFFEN 019531/IGA
4	5	58	<b>IL VOLO</b> IL VOLO OPERA BLUES/GA/CA/RENTON/REFFEN 019531/IGA
5	3	52	<b>JACKIE EVANCHO</b> DREAM WITH ME SYCO 87061/COLUMBIA
6	9	30	<b>LONDON PHILHARMONIC ORCHESTRA</b> THE GREATEST VIDEO GAME MUSIC X3 114
7	6	30	<b>IL DIVO</b> WICKED GAME SYCO 96448/COLUMBIA
8	8	45	<b>2CELLOS</b> 2CELLOS MASTERWORKS 9101/SONY MASTERWORKS
9	13	17	<b>THE PIANO</b>

HOT LATIN SONGS table with columns: THIS WEEK, LAST WEEK, PEAK POSITION, DURATION, TITLE, ARTIST, IMPRINT/PROMOTION LABEL, CERT.

Prince Royce earns his fifth No. 1 on Tropical Airplay as "Incondicional" bumps 2-1 with an 18% audience gain. The track is Royce's third consecutive No. 1 and second topper from Phase II, which spent its first three weeks at No. 1 on Top Latin Albums and next five at No. 2 (61,000 total sales).



TOP LATIN ALBUMS table with columns: THIS WEEK, LAST WEEK, HOT SHOT DEBUT, ARTIST, TITLE, IMPRINT/PROMOTION LABEL, CERT.

Relatively unknown Karlo Ross debuts on Tropical Airplay at No. 19 with a mostly English remake of Bruno Mars' 2010 Billboard Hot 100 No. 1, "Just the Way You Are." Ross, who rode the Univision float at the Cuban Day Parade in New Jersey on June 3, tweaks the song with bachata flair.



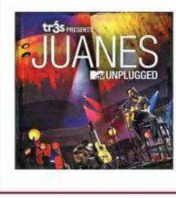
REGIONAL MEXICAN AIRPLAY table with columns: THIS WEEK, LAST WEEK, TITLE, ARTIST, IMPRINT/PROMOTION LABEL.

TROPICAL AIRPLAY table with columns: THIS WEEK, LAST WEEK, TITLE, ARTIST, IMPRINT/PROMOTION LABEL.

LATIN POP AIRPLAY table with columns: THIS WEEK, LAST WEEK, TITLE, ARTIST, IMPRINT/PROMOTION LABEL.

LATIN RHYTHM AIRPLAY table with columns: THIS WEEK, LAST WEEK, TITLE, ARTIST, IMPRINT/PROMOTION LABEL.

BETWEEN THE BULLETS JUANES' FOURTH NO. 1 ALBUM



Juanes earns his fourth No. 1 on Top Latin Albums, as Tr-3s Presents: Juanes MTV Unplugged debuts with slightly more than 7,000 sold, according to Nielsen SoundScan. The set sports live acoustic versions of previous singles from his five studio albums. Of the 14 tracks, only one was never before recorded: "La Senal," the official single for Unplugged. The track hit No. 1 on Hot Latin Songs in early May and peaked at No. 3 on Latin Pop Airplay. —Karinah Santiago

EURO DIGITAL SONGS
1 3 EUPHORIA LOREEN WARNER
2 1 WE ARE YOUNG FUN, FT. JANELLE MONAE FUELED BY RAMEN
3 2 CALL ME MAYBE CARLY RAE JEPSEN 604/SCHOOLBOY

JAPAN BILLBOARD JAPAN HOT 100
1 1 MANATSU NO SOUNDS GOOD! AKB48 KING
2 61 SUIKA BABY NOT YET 4 U/URISA
3 8 BOKU TO HANA SAKANACTION VICTOR

GERMANY ALBUMS
1 1 BALLAST DER REPUBLIK DIE TOTEN HÖSEN J&P
2 NEW CRAZY DANIEL MATHÉ UNIVERSAL
3 NEW ZWEI WELTEN WISE GUYS UNIVERSAL

UNITED KINGDOM ALBUMS
1 NEW SING (EP) GARY BARLOW & THE COMMONWEALTH BAND DECCA
2 NEW FALL TO GRACE PAOLOA MATRICA
3 NEW BOYS DON'T CRY RUMER ATLANTIC

FRANCE DIGITAL SONGS
1 2 BALADA GUSTAVO LIMA CNR
2 1 SOMEBODY THAT I USED TO KNOW GOTYE FT. KIMBRA SAMPLES 'N' SECONDS/ISLAND
3 6 TACATA' ROMANO & SAPIENZA FT. RODRIGUEZ DANCE AND LOVE

CANADA ALBUMS
1 1 BORN AND RAISED JOHN MAYER COLUMBIA
2 4 UP ALL NIGHT ONE DIRECTION SYCO/COLUMBIA
3 3 21 ADELE XL

KOREA BILLBOARD KOREA K-POP HOT 100
1 1 EVERY END OF THE DAY IU STARSHIP ENTERTAINMENT
2 3 2HOT G.NA CUBE ENTERTAINMENT
3 NEW MONSTER BIGBANG YG ENTERTAINMENT

AUSTRALIA ALBUMS
1 NEW BORN AND RAISED JOHN MAYER COLUMBIA
2 4 THE STORY SO FAR KEITH URBAN CAPITOL NASHVILLE
3 5 UP ALL NIGHT ONE DIRECTION SYCO

NETHERLANDS DIGITAL SONGS
1 1 BALADA GUSTAVO LIMA CNR
2 2 EUPHORIA LOREEN WARNER
3 4 BEN, JE OOK VOOR NEDERLAND! (DE GELUKSVOGEL TIESDANS) WALTER KRÖS, YES-R & ERNST DANIEL SMID THEBE

ITALY DIGITAL SONGS
1 3 PAYPHONE MARDON 5 FT. WIZ KHALIFA A&M/OCTONE
2 1 CERCAVO AMORE EMMA UNIVERSAL
3 NEW LA CACADA CHECCO ZALONE LUCA MEDICI

BRAZIL ALBUMS
1 3 QUANDO CHEGA A NOITE LUAN SANTANA SONY LIVRE
2 2 20 ANOS DE SUCESSO ZEZE DI CAMARGO & LUCIANO SONY MUSIC
3 4 PAULA FERNANDES AO VIVO PAULA FERNANDES UNIVERSAL

SPAIN DIGITAL SONGS
1 1 YO TE ESPERARE CALI & EL DANDEE UNIVERSAL
2 9 NO HAY 2 SIN 3 (GOL) CALI & EL DANDEE FT. DAVID BISBAL UNIVERSAL
3 10 EUPHORIA LOREEN WARNER

SWITZERLAND DIGITAL SONGS
1 2 BALADA GUSTAVO LIMA CNR
2 4 EUPHORIA LOREEN WARNER
3 3 WHISTLE FLO RIDA POE BOY

BELGIUM DIGITAL SONGS
1 3 EUPHORIA LOREEN WARNER
2 1 HAPPINESS SAM SPARRO SPARRO
3 2 BALADA GUSTAVO LIMA CNR

SWEDEN DIGITAL SONGS
1 1 EUPHORIA LOREEN WARNER
2 NEW DIE IN YOUR ARMS JUSTIN BIEBER SCHOOLBOY/RAYMOND BRAUN
3 4 LA LA LOVE 'N' ADAMOM SONY MUSIC

MEXICO AIRPLAY
1 2 WHAT MAKES YOU BEAUTIFUL ONE DIRECTION SYCO/COLUMBIA
2 1 LA DE LA MALA SUERTE JESSE & JOY WARNER
3 7 WE ARE YOUNG FUN, FT. JANELLE MONAE FUELED BY RAMEN

IRELAND DIGITAL SONGS
1 5 EUPHORIA LOREEN WARNER
2 NEW WHISTLE FLO RIDA POE BOY
3 1 WE ARE YOUNG FUN, FT. JANELLE MONAE FUELED BY RAMEN

NEW ZEALAND DIGITAL SONGS
1 1 WHISTLE FLO RIDA POE BOY
2 2 PAYPHONE MARDON 5 FT. WIZ KHALIFA A&M/OCTONE
3 4 WHERE HAVE YOU BEEN RIHANNA SRP

PORTUGAL DIGITAL SONGS
1 1 ANDA COMIGO VER OS AVIOES GIANINI HAROLD MINSOS
2 2 WE ARE YOUNG FUN, FT. JANELLE MONAE FUELED BY RAMEN
3 5 EU QUERO TCHA JOAO LUCAS & MARCELO S/M LIVRE

GREECE ALBUMS
1 6 MAGGANEIES GIANNIS HAROLD MINSOS
2 1 EIPA STOUS FILOS MOU... ELEONORA ZOUANELI MINSOS
3 3 ALLOS EGO DIMOS ANASTASIADIS UNIVERSAL

CLASSIFIED

4 AM (EMI) Funky Music, SESAC/Rico Love's Silla A Rap... SESAC/1066 Music, SESAC/Grandin's Bay Publishing...

4 LETTER WORD (Polygram Publishing LLC, BMI) ... 5-15-13 (BMI) ... 5-15-13 (BMI) ...

ADDED TO YOU (Sony/ATV Music Publishing, LLC) ... ANOTHER ROUND (EMI) ...

ANGEL (EMI) ... ANOTHER ROUND (EMI) ... ANY LADIES (Porter House Music Publishing, BMI)/Tigam Music...

BACK IN TIME (A&M) ... BALANÇO POR EL MUNDO (Ediciones Musicales CIP) ...

BEAUTIFUL SURPRISE (Studio Beat Music, BMI)/Warner ... BEATON (Universal Music, BMI) ...

BETTER THAN USED TO BE (Howl Beat That Syncs Entertainment LLC) ... BIRTHDAY CAKE (2082 Music Publishing, ASCAP) ...

BLESSED (Baby's Music, BMI)/Universal Music Corp. ... BORN STUNNA (Money Mark Music, BMI)/First Nine Records...

BORN TO BE BLUE (Big Music Machine, BMI)/Rental Music ... BORN TO BE BLUE (Big Music Machine, BMI)/Rental Music ...

BURN IT DOWN (Universal Music - 2 Songs, BMI)/Cherise ... BURN IT DOWN (Universal Music - 2 Songs, BMI)/Cherise ...

CALL ME MAYBE (Carly Rae Jepsen, BMI)/SOCA/Regular ... CASH OUT (Columbia Music, BMI) ...

CHASIN' ON (Boyz n the Bay, BMI) ... CHASIN' ON (Boyz n the Bay, BMI) ...

COME WAKE UP (Warner-Tamela Publishing Corp.) ... COME WAKE UP (Warner-Tamela Publishing Corp.) ...

CREAM EN 12 (Westwood Publishing, S.A. De C.V./EMI/Black ... CREAM EN 12 (Westwood Publishing, S.A. De C.V./EMI/Black ...

DANCE AGAIN (Songs Of RedHe, BMI)/Sony/ATV Songs ... DANCE AGAIN (Songs Of RedHe, BMI)/Sony/ATV Songs ...

DANCE FOR YOU (2082 Music Publishing, ASCAP/WB ... DANCE FOR YOU (2082 Music Publishing, ASCAP/WB ...

DEEP RIVER (Universal Music Publishing, BMI) ... DEEP RIVER (Universal Music Publishing, BMI) ...

DI E IN YOUR ARMS (EMI Blackwood Music, BMI) ... DI E IN YOUR ARMS (EMI Blackwood Music, BMI) ...

DRINK IN MY CUP (EMI) ... DRINK IN MY CUP (EMI) ...

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HARRIET JOANS (Paradise Forever Music, BMI)/Songs ... HARRIET JOANS (Paradise Forever Music, BMI)/Songs ...

HOW WE DO PART 2 (Not Listed) H100 90 ... HOW WE DO PART 2 (Not Listed) H100 90 ...

I DON'T LIKE (Not Listed) RB 88 ... I DON'T LIKE (Not Listed) RB 88 ...

I GOT THAT SAUCE (Not Listed) RB 86 ... I GOT THAT SAUCE (Not Listed) RB 86 ...

I WANNA BE THAT FEELING (Black To Back Songs, BMI) ... I WANNA BE THAT FEELING (Black To Back Songs, BMI) ...

I WON'T GIVE UP (Ego Eye Music, ASCAP/Great Hooks ... I WON'T GIVE UP (Ego Eye Music, ASCAP/Great Hooks ...

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RIOT (Ego Music, ASCAP/RB 65 ... RIOT (Ego Music, ASCAP/RB 65 ...

ROUMOR HAS IT (Universal/Songs Of Polygram Internat ... ROUMOR HAS IT (Universal/Songs Of Polygram Internat ...

SAME DANNI TIME (Sony Digital Music Publishing, BMI) ... SAME DANNI TIME (Sony Digital Music Publishing, BMI) ...

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BLUNT LA AT ONCE (BMI/First N' Gold Publishing, BMI) ... BLUNT LA AT ONCE (BMI/First N' Gold Publishing, BMI) ...

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BLUNT LA AT ONCE (BMI/First N' Gold Publishing, BMI) ... BLUNT LA AT ONCE (BMI/First N' Gold Publishing, BMI) ...

CLASSIFIED (How Country) ... CLASSIFIED (How Country) ...

## EXECUTIVE TURNTABLE

Send submissions to: [exec@billboard.com](mailto:exec@billboard.com)

**RECORD COMPANIES:** Universal Music Latin America and Universal Music Latin Entertainment name **Manuel Peña** executive VP of operations, strategic marketing and classics. He was executive VP of nonrecording activities at UMLA.

Warner Music Sweden appoints **Magnus Ribbeklint** marketing and commercial director. He was marketing director at Sony Music Sweden.



**PUBLISHING:** Universal Music Publishing Group appoints **John Echevarria** executive VP of UMPG Latin America. He was executive VP of operations for Latin America at Universal Music Group International.

Wonderous Music appoints **Adrian Morales-Demori** head of music. He will continue to serve as VP of publishing and licensing at Ingenious Records.

**DIGITAL:** OurStage.com appoints **Lee Rubenstein** chief revenue officer. He was president/COO at TBA Global.

**RELATED FIELDS:** The American Assn. of Independent Music announces its new board of directors: **Cathy Bauer**, GM of Daptone Records; **Chris Scully**, GM of Glassnote Records; and **Darius Van Arman**, founder/co-owner of Jagjaguwar, Dead Oceans and Secretly Canadian.

SESAC ups **Peniece LeGall** to director of writer/publisher relations. She was coordinator for SESAC's Atlanta office.

PlayNetwork names **Peter Lee** chief technology officer. He was CEO/chief technology officer of Channel M prior to PlayNetwork acquiring it in 2009.

C.F. Martin & Co. taps **Nick Colesanti** as VP of corporate operations. He was director of supply chain management.

—Edited by Mitchell Peters

## GOODWORKS

### SEYMOUR STEIN LAUNCHES CANCER FUND

The Samantha Stein Jacobs Brain Tumor Research Fund for Hope has been created to raise money for brain tumor research.

The impetus behind launching the fund is the health crisis faced by Samantha Stein, the daughter of legendary label executive Seymour Stein. Samantha was diagnosed with a brain tumor and given only a few months to live. Now, 12 months later, she still has the tumor but has made significant improvements and is able to care for her 7-year-old daughter, Dora.

The Stein family decided that they needed to do more than just take care of Samantha. So they've launched a research fund to help others afflicted with this aggressive form of cancer, according to her husband, Dr. Craig Jacobs.

The fund received its initial funding from a surprise \$75,000 donation from Warner Music Group, presented by CEO Steve Cooper, at a birthday party the company threw for Seymour, who turned 70 on April 18. In addition, WMG owner Len Blavatnik contributed \$50,000.

"I can't put in words how much their generosity means to my family and me at this difficult time in our lives," Seymour wrote in an e-mail about the donations.

The family also plans to stage a concert with bands from the '80s and possibly complement that with a rock'n'roll memorabilia auction to raise additional funding, says Jacobs, who notes the goal is to bring in another \$500,000 this year.

Donations can be sent to the Preston Robert Tisch Brain Tumor Center, Duke University Medical Center, DUMC 3624, Durham, NC 27710.

—Ed Christman

## REVELING IN THE MOMENT

Before wowing audiences during a four-show, sold-out run at Ovation Hall celebrating Revel Resort's premiere Memorial Day weekend in Atlantic City, N.J., **BEYONCÉ** and her visual director, **ED BURKE**, share a laugh at rehearsal.

PHOTO: ROBIN HARPER/PARKWOOD ENTERTAINMENT



**1 TV/FILM COMPOSER ROLF KENT** ("Dexter," "Up in the Air") grasps the Richard Kirk Award he receiving during BMI's 2012 Film & Television Awards (May 16). Joining him at the Beverly Wilshire Hotel are BMI president/CEO **DEL BRYANT** (left) and VP of film and TV relations **DOREEN RINGER ROSS**. PHOTO: RANDALL MICHELSON

**2 THE WORLDWIDE** whirlwind better-known as One Direction wound its way to Sony Music Entertainment's New York headquarters for a Columbia plaque presentation marking the group's success thus far, including 1 million track-equivalent album sales. From left: Columbia chairman/COO **STEVE BARNETT**; Modest Management's **WILL BLOOMFIELD**; One Direction members **LOUIS HORAN** and **LIAM PAYNE**; Modest Management's **RICHARD GRIFFITHS**; Columbia chairman/CEO **ROB STRINGER**; Sony Music Entertainment CEO **DOUG MORRIS**; and Modest Management's **LISA WOLFE**.

PHOTO: MARK VON HOLDEN



**.biz** Additional photos online this week at [billboard.biz](http://billboard.biz).

To submit your photos for consideration, please send images to [backbeat@billboard.com](mailto:backbeat@billboard.com).

## INDUSTRY DUNKING

Things got wet and wild—for charity—at the International Music Summit (May 23-25) in Ibiza. During the IMS Legends Dinner saluting DJ **CARL COX**, Live Nation Electronic Music president **JAMES BARTON** and William Morris Endeavor agent **DAVID LEVY** dived into a pool to benefit the Hepatitis C Trust's Get Tested auction. Gathered post-plunge are (from left) Barton, Levy, Space Ibiza owner **PEPE ROSELLO**, Ultra Records president **PATRICK MOXEY**, IMS partner/Radio 1 personality **PETE TONG**, Cox, Pacha brand director **DANNY WHITTLE** and Wall of Sound founder **MARK JONES**. PHOTO: PHRANK



**1 CLUB NOKIA** in Los Angeles provided the backdrop for the MusiCares MAP Fund benefit concert (May 31), honoring Sony/ATV Music Publishing senior consultant **NEIL LASHER** and artist **JERRY CANTRELL** of Alice in Chains. Arriving at the eighth annual fund-raiser are (from left) MusiCares board chairman **SCOTT PASCUCCI**, Lasher, Cantrell and Recording Academy/MusiCares president/CEO **NEIL PORTNOW**. PHOTO: MAURY PHILLIPS, COURTESY OF THE RECORDING ACADEMY/WIREIMAGE.COM

**2 JAZZ FUSION** keyboardist **JEFF LORBER** prepped fans for the Playboy Jazz Festival (June 16-17) during a free community concert at Los Angeles' Baldwin Hills Crenshaw Plaza Mall. Taking five at the May 27 event are (from left) plaza marketing director **EDDIE HERNANDEZ**, KTWW Los Angeles personality **PAT PRESCOTT**, Lorber, plaza GM **SHARRON KING** and Capri Urban Investors president/Capri Capital Partners partner **KEN LOMBARD**. PHOTO: LEROY HAMILTON

**3 BUZZED-ABOUT SINGER/SONGWRITER LP**—the memorable voice featured in Citibank's rock-climbing commercial—showcased her arresting style at the Universal Pictures Film Music and NBC-TV Music offices in Los Angeles. Flanking LP (center) are Universal Pictures president of film music and publishing **MIKE KNOBLOCH** and Primary Wave Music senior creative director of film and TV **ROBIN JOSEPH**.

**4 WHAT BETTER** way to mark your first RIAA-certified platinum album than by hosting a giant tailgate party? **LUKE BRYAN** did just that in the parking lot of Nashville's LP Field on May 22. Displaying their new hardware are (from left) Capitol Records Nashville senior VP of marketing **CINDY MABE** and senior VP of promotion **STEVE HODGES**, producer **JEFF STEVENS**, Bryan, Red Light Management's **KERRI EDWARDS** and Capitol Nashville COO **TOM BECCI**. PHOTO: ALAN POIZNER

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FUSE PRESENTS

# THE WANTED

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