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“I’m fine if people don’t like my music because I know that I’m right.”

LINKIN PARK

GUERRILLA MARKETING TACTICS

CROWDSURFING

WHY AMANDA PALMER'S \$1.2 MILLION IS AN 'IN RAINBOWS' MOMENT

CALL ME, TOO!
SOUND-ALIKES SCORE ON ITUNES



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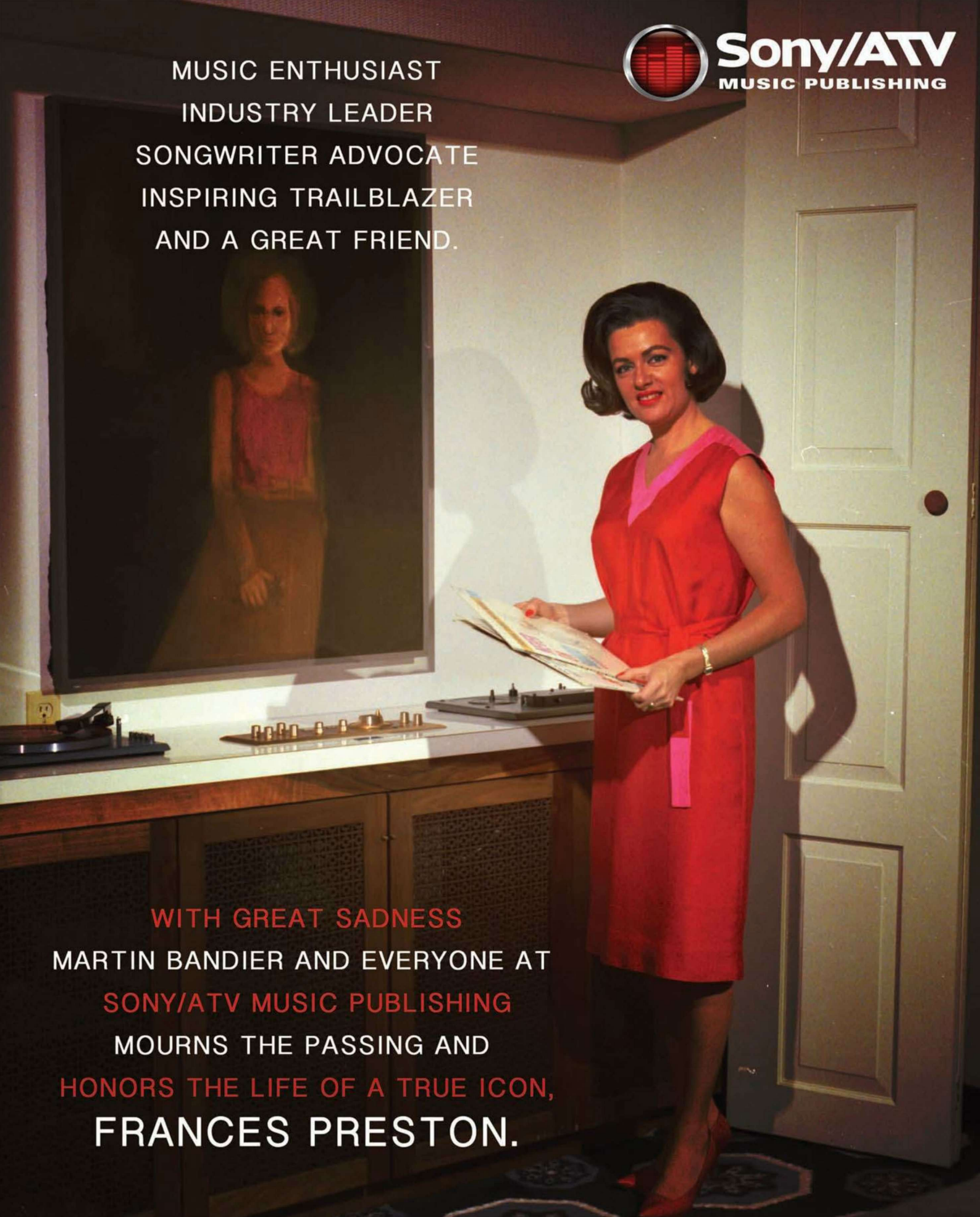




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MARTIN BANDIER AND EVERYONE AT
SONY/ATV MUSIC PUBLISHING
MOURNS THE PASSING AND
HONORS THE LIFE OF A TRUE ICON,
FRANCES PRESTON.



No. 1

ON THE CHARTS

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Visit Billboard.com to watch **Kimbra**—best-known as the female vocalist on Gotye's "Somebody That I Used to Know"—perform her own songs as part of our Tastemakers video series.

SONGS OF SUMMER

Now that beach season is here, it's time for the weekly Songs of the Summer chart, presented by Pepsi. Go to Billboard.com/summersongs for each week's tally.



LINKIN PARK: JAMES HINCHIN III; LET IT SHINE: BOB DYLAN/CO/DISNEY; CHANNEL: KIMBRA; RACHEL: BEEN



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UP FRONT

MARKETING BY RICHARD SMIRKE

Olympics Picks

Five ways the music business can win gold at the London Games

A global TV audience of 4.7 billion people—approximately 70% of the world's population—watched the 2008 Beijing Olympics, according to Nielsen. This year's Summer Games in London, which run July 27-Aug. 12 (followed by the Paralympic Games for athletes with physical disabilities Aug. 29-Sept. 9), looks to be even bigger—with plenty of promotional opportunities for accompanying musical artists.

"For the industry, I can only see an upside to London 2012," says Jo Dipple, CEO of trade group U.K. Music. "We've got the eyes of the world on us, and our artists are providing the soundtrack. It's a golden opportunity to highlight music's worth to the U.K."

Here, Billboard looks at some of the many ways that the music biz stands to gain at London 2012 and, equally important, how to avoid losing out.

LIVE

More than 12 million tourists are expected to visit London in 2012—a 5.2% increase from last year, according to London & Partners, the official promotional organization for the U.K. capital city. In addition to the obvious sports attractions, a full and varied musical program has been devised. Beginning July 28, the Live Nation-operated BT London Live festival runs throughout the games' duration, with free daily outdoor events featur-

ing a mix of music, entertainment and sports taking place in the U.K. capital's Hyde Park (50,000 capacity) and Victoria Park (20,000). Live Nation will also stage two ticketed 80,000-capacity concerts in Hyde Park to coincide with the games' opening and closing ceremonies, headlined by Duran Duran and Snow Patrol (July 27) and Blur and New Order (Aug. 12), respectively.

Before the games begin, the BT River of Music Festival (July 21-22) will have Scissor Sisters top an international bill of artists at six specially constructed sites along the banks of the River Thames, performing for a total audience of 500,000, according to organizers. The nationwide London 2012 Festival, running June 21-Sept. 9, also contains a strong music segment, spanning classical, opera, pop and world genres. Its tent-pole event is BBC Radio 1's Hackney Weekend (June 23-24), featuring Jay-Z, Rihanna, Swedish House Mafia and David Guetta playing to a total live audience of 100,000, and also broadcast across BBC radio and TV channels.

BRAND PARTNERSHIPS

A large number of high-profile hookups between musicians and brands have already occurred in the run-up to London 2012, most notably the partnership between Mark Ronson and Olympics worldwide partner Coca-Cola. The globally focused deal had the

Grammy Award-winning producer/artist create an original track, "Anywhere in the World" (featuring U.K. dance star Katy B), that serves as the official theme for Coke's "Move to the Beat" summer campaign, spanning broadcast, mobile, digital and outdoor platforms. "It may be the biggest exposure that I have for a song," Ronson said at this year's MIDEM conference.

Other notable brand/music partnerships include a collaboration between B.o.B and rock group O.A.R. as part of Duracell's "Rely on Copper to Go for the Gold" campaign in support of Team USA. The two acts teamed to record the song "Champions," which is available as a free download on Duracell's Facebook page. U.K. rapper Wretch 32 also enjoyed a large Olympic boost, heading Adidas' "Take the Stage" campaign by performing in the sports clothing manufacturer's TV spot.

EXPOSURE

U.K. rock band Elbow stands to become one of the biggest beneficiaries of this summer's games when its track "First Steps" is prominently placed across all BBC TV, radio and online coverage as the broadcaster's official Olympic theme. Forty separate edits of the BBC-commissioned song, which fea-



The musical offerings on tap during the Olympics include Live Nation's BT London Live festival and such acts as SNOW PATROL (inset) performing at the opening ceremonies.

tures the BBC Philharmonic Orchestra and an 80-piece choir, have been produced, ranging from several seconds to six minutes in length.

"It is one of the biggest synchs that we will do this year in terms of profile for one of our artists," says Jim Reid, senior VP of synchronization for Europe at Warner Music Group and Warner/Chappell Music Publishing. He says that although the financial terms of the deal weren't massive, Warner/Chappell will receive significant performance royalties, while "in terms of profile and prestige for the band, there's not much bigger."

Elsewhere, British dance act Underworld will perform the biggest gig of its career

when the act soundtracks the July 27 three-hour opening ceremony. A comparative event at the 2008 Beijing Olympics was watched by more than 2 billion people, according to Nielsen. The lineup for the Aug. 12 closing ceremony, titled "A Symphony of British Music," hadn't yet been announced at press time, but will feature a mix of established and new U.K. acts.

FEEL-GOOD FACTOR

According to a 2011 report from Visa Europe, consumer spending in the United Kingdom will increase by £750 million (\$1.2 billion) dur-

ing the seven-week period of the Olympic and Paralympic Games, with entertainment and service industry revenue set to grow by £80 million (\$125 million). Although many retailers privately fear a fall in consumer spending during the games, Visa predicts the U.K. retail sector will swell by £185 million (\$290 million).

To capitalize on the boom, leading U.K. entertainment chain HMV will be running in-store and online promotions, such as its current "Best of British" campaign, celebrating home-grown music and films on CDs and DVDs

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from the past 60 years. HMV's "Sounds of the Summer" promotion also ties in with Olympic fever, highlighting Britpop-style compilations and key third-quarter music releases. A licensing partnership between Universal Music and the London Organizing Committee of the Olympic Games and Paralympic Games will have the major label release London 2012-branded music compilation albums across all genres.

The impact of a busy summer will be felt in the licensing sector, says Peter Leatham, CEO of U.K. recording rights collecting society PPL. "We anticipate that many individuals and organizations will use recorded music both in the run up to, and during, the games," he says, calling London 2012 "a huge shop window" for U.K. music.

LEGACY

The total cost of staging this year's games stands at £9.3 billion (\$14.7 billion), according to the Olympic Development Agency oversight group. While the economic benefits of hosting an Olympics remains hotly disputed, the potential for London's newest sporting arenas—such as the capital city's 80,000-capacity Olympic Stadium—to become future entertainment venues is a welcome prospect for the live music industry. (Live Nation and AEG Live are both interested in management rights, according to reports.)

"Not only are we going to be left with big venues that can host big music events, but we will have a transportation infrastructure which allows those events to grow," says Will Page, chief economist at U.K. collection society PRS for Music. Page cites London's O2 Arena—the world's top-grossing arena (for buildings with a capacity of 15,001-plus) in 2011, according to Billboard Boxscore—as a past example of how a major public-funded initiative (the venue originally opened as the Millennium Dome exhibition hall) can result in a massive win for the music business.

Improved infrastructure is also likely to have a positive impact for the touring industry, says Page, who credits greater transport links between London and continental Europe with potentially attracting a higher number of overseas visitors to U.K. music events following the games.

AVOIDING BRONZE

For every winner, there has to be a loser. Consequently, some executives fear that, for all the promotional opportunities an Olympics brings, the music industry may also suffer as a result of London 2012.

Several well-established U.K. festivals, including the Big Chill and Sonisphere, have pulled planned events due to a combination of poor ticket sales, artist availability and a congested summer schedule. The Music Festivals PLC-operated Hop Farm Music Festival, which takes place June 29-July 1 in Kent and features headliner Bob Dylan, has also reported ticket sales moving "slower than last year." Inflated travel and hotel costs due to the Olympics could have additional negative impact on audience numbers during the games, even though few international acts are scheduled to be in the market during the key seven-week period.

"It's a very, very muddled marketplace [in the United Kingdom] at the moment," Live Nation U.K. COO John Probyn says. He cites the Euro 2012 soccer tournament (June 8-July 1), the United Kingdom's Diamond Jubilee festivities, the Olympic Games and its accompanying music events (including Live Nation's own festival program and BT London Live concerts) all contributing to competition for the ticket buyer's wallet.

"It's really difficult to get your head above all of that and say, 'Look at me!'" says Probyn, who is relying on strong artist bills and a comprehensive PR strategy to reach audiences.

One thing's for sure: It's going to be a busy summer. ●●●



MARK RONSON and **KATY B**'s deal with Coca-Cola is among the top branding partnerships surrounding the London Games.

RETAIL BY JASON LIPSHUTZ

Name-Gaming The System

Knockoffs of hit singles flood iTunes, sales follow

"We Are Young," the smash single from Fueled by Ramen act fun. that spent six weeks atop the Billboard Hot 100 earlier this year, hit U.S. digital retailers last September and was supposed to be released in the United Kingdom in early May. But when fun.'s manager Dalton Sim came back from the long Easter weekend in early April, he found a troubling note from a digital representative at Atlantic Records U.K.: Apparently, 18 different versions of "We Are Young" had already popped up on iTunes across the pond. "So the label ended up rush-releasing the single into the iTunes store because of it," Sim says.

The available tracks weren't exactly "We Are Young," but knockoff digital versions of the pop-rock anthem by artists hoping to ride the success of the original. Recently, these covers have begun littering the lower reaches of the iTunes singles chart—a copycat cut of the song by a group named Tonight We Are Young sits at No. 122 on the chart, while fun.'s original clocks in at No. 17. And they're moving a substantial number of downloads. For instance, Carly Rae Jepsen's "Call Me Maybe" single, which tops the Hot 100, this week moved 296,000 downloads, according to SoundScan, while another version by an artist listed as Here's My Number So sold more than 27,000 downloads of an identically named song in the same week. Both songs are listed at \$1.29 on iTunes.

For the most part, these covers try to sound exactly like the hit single they're reworking, and the more successful ones use search engine optimization-friendly artist names and song titles to lure unsuspecting consumers looking for the original version into making a song purchase.

"When you listen to the [knockoff], you can tell they're trying to deceive. The voices try to sound similar," says one label source who has investigated the situation. Meanwhile, the artists and labels that release these cover songs often exist as phantoms online. Good luck finding information about the Maroon 5-spining group I'm at a Payphone or its imprint Covered Entertainment on the Web. (A rep for iTunes, which offers a link to these artists, declined to comment for this story.)

Sim believes labels and publishers are becoming increasingly aware of the knockoffs at digital retailers and are keeping vigilant to shut down art-



Among the knockoffs appearing in the iTunes store is **CARLY RAE JEPSEN'S** "Call Me Maybe."

ists who sample a hit single's master track without permission. But if a knockoff contains all original material, there's nothing that a label can legally do to bar a song from popping up at a digital retailer. After all, Sim says, "You've got groups doing legitimate covers that do amazing worldwide, and that's completely fair game."

The real problem, then, is the dubious listing of these knockoffs on digital platforms. A simple search for "We Are Young" in the iTunes store, for instance, results in fun.'s version showing up as the 24th option. The label source says that iTunes is working to improve its services so that consumers aren't duped into downloading mix-ups, but is also having a hard time from a legal standpoint tagging these covers as "fake." But if original songs and their cover versions were somehow delineated more clearly, sales for the knockoffs would presumably plummet.

"If you could buy the real version for \$1.29 versus the cover version [for the same price]," the source says, "I can't think of any good reason you'd want to have the cover version."

The endgame may be the barring of knockoffs from a digital retailer's top singles chart, or perhaps separate search results or charts for "karaoke" versions of popular songs. But Sim predicts that, like illegal downloading services, unauthorized covers will always be a reality.

"I don't sweat it too much. It's going to happen," he says. "In the same way, I don't worry about people stealing music. If they're doing that, hopefully they're talking about it, and hopefully it all comes back to the band eventually." ●●●

>>> SONGZA TAKES BITE OUT OF PANDORA

Upstart Internet radio company Songza caused the stock of leading online radio service Pandora Media to drop 11.2% in two days and shed \$208 million of market value. Songza released its iPad app on June 7; it became iTunes' No. 1 free iPad app by the following night. The service, which offers a collection of playlists for moods and interests, had previously released apps for iPhone and Android.

>>> JANICK TO TAKE ROLE AT INTERSCOPE

John Janick, currently co-president of Elektra Records with Mike Caren, will take a "presidential" role at Interscope later this year, sources say. The move, which would have Janick reporting to Interscope chief Jimmy Iovine, isn't likely to take place until later this summer, when Janick's Warner contract is up, the sources say. An official announcement is expected in the coming weeks.

>>> WARNER U.K. LAUNCHES ARTIST/LABEL SERVICES ARM

Warner Music U.K. is expanding its label offerings with an artists and label services division. The new arm is headed by London-based Dan Chalmers, managing director of Rhino U.K. and Alternative Distribution Alliance U.K. Building on ADA U.K.'s non-Warner-affiliated acts and labels will be able to utilize a range of specialist support functions, including physical and digital sales and distribution. British dance act Orbital and former Smiths guitarist Johnny Marr are among the first artists to work with the division.

Reporting by Jem Aswad, Glenn Peoples and Richard Smirke.

OBITUARY BY TOM ROLAND

Frances W. Preston

1928-2012

Former BMI president/CEO Frances Williams Preston, often referred to as “the best friend a songwriter ever had,” died of congestive heart failure on June 13 at her home in Nashville.

The tireless executive, whose early career duties included answering fan mail for country music pioneer Hank Williams, was a precedent-setting figure in the publishing community. She established the first performance rights organization (PRO) in the South, founded the BMI Country Awards, became the first female executive on Nashville’s Music Row and is believed to be the first woman to wear VP stripes in Music City’s business community.

Preston, 83, spent nearly 50 years as a BMI executive, leading the Nashville division for the first 27 years before moving to New York in 1985 to serve as senior VP of performing rights. The following year, she took over the agency’s leadership, tripling its revenue and licensing music to new media even before the Internet’s performance possibilities were fully clear.

“She was the heart of BMI, not only for me but for every BMI writer,” Dolly Parton says. “She was a great leader and a great friend to us all.”

Preston was both a leader and a visionary. Her rise was improbable, given that it began when there were few women in the boardroom. She invariably downplayed her gender as a factor in her success. In retrospect, her accomplishments stemmed from the same combination of traits that great leaders before her embodied: dedication to a cause, impressive people skills, attention to detail and an energetic determination.

Those characteristics were in evidence from the very beginning. Born Frances Williams on Aug. 27, 1928, in Nashville, she went to work for the National Life & Insurance Co. after earning an education degree at the George Peabody College for Teachers at Vanderbilt University. The insurance firm’s properties included WSM Nashville, home of the Grand Ole Opry. Preston served as a receptionist, but she was clearly much more. In addition to answering Williams’ fan mail, she hosted a style program on WSM-TV and segued into promotions, ably building a network of artists, politicians and industry leaders.

When BMI president Robert J. Burton decided to open a Nashville branch in 1958, Preston’s skills lined up perfectly. She hired an assistant and ran the PRO out of her parents’ garage for four years before establishing an office in 1962 on 16th Avenue South, part of the district that has since been dubbed Music Row.

One of her first initiatives was to call attention to the city’s then-small cadre of songwriters. Preston established the BMI Country



FRANCES WILLIAMS PRESTON became VP at BMI in 1964, then president/CEO in 1986.

Awards in 1958, bestowing citations of achievement on such figures as Johnny Cash, Don Everly, George Jones, Harlan Howard, Roger Miller, Buck Owens and Webb Pierce. She also aggressively built BMI’s stable of Nashville songwriting talent, enlisting the likes of Parton, Willie Nelson, Kris Kristofferson, Bill Anderson and Loretta Lynn.

“Frances Preston helped shape the music business ecosystem through her profound respect for songwriters and mentorship of several generations of executives,” BMI Nashville VP of writer/publisher relations Jody Williams says. “She is without a doubt the single most important figure responsible for making Nashville ‘Music City.’”

Promoted by BMI to VP in 1964, Preston succinctly noted during one of those awards presentations that the other parts of the music business—record companies, talent agencies and artist careers—wouldn’t exist unless someone creates the material. “It all begins with a song,” she said. That phrase became a slogan for the Nashville Songwriters Assn. International and an unofficial catchphrase for Middle Tennessee’s music biz.

“While most CEOs were driven by the bottom line, her passion, tenacity and sheer force of will came from an authentic and absolute love of the songs and songwriters,” says Spirit Music Group president Mark Fried, who worked at BMI from 1985 to 1995. “While she’s getting fully justified credit for helping break the gender barrier in music biz boardrooms, most folks would agree she was one of the most effective leaders and managers of any gender.”

Those capabilities were recognized when BMI relocated Preston to New York in 1985 and promoted her to president/CEO in 1986, replacing Ed Cramer, who held the position for 18 years.

During her time in the post, BMI tripled the revenue it collected and distributed to its 300,000 affiliated songwriters, and her final year in office saw a record sum paid out to those composers and their publishers. Preston fought proactively to extend the life of copyrights, to collect royalties from restaurants and businesses that use music and to protect songwriters’ works in the digital realm.

During her tenure, the agency also established the BMI Icon honor, celebrating a lifetime of work. More than 40 songwriters have been recognized,

including Brian Wilson, Van Morrison, James Brown, George Clinton, Juan Luis Guerra, Charlie Daniels, Merle Haggard, Carole King, the Bee Gees and Holland-Dozier-Holland.

Preston’s leadership wasn’t confined to the music business. Her public-policy appointments ranged from a seat on the Pan-

ama Canal Study Committee to membership in Vice President Al Gore’s National Information Infrastructure Advisory Council. She also took an active role in fund-raising, particularly for the T.J. Martell Foundation, which gave her a humanitarian award in 1992.

Current BMI president/CEO Del Bryant says Preston was “a force of nature. She was smart, beautiful, tenacious and generous. She put BMI on the culture map and shaped the careers of many, especially mine. Though we mourn the loss of a great leader and friend, she lives on through a legacy that is literally set in stone. The BMI Nashville building and her wing at Vanderbilt Hospital are two monuments that were erected by her and stand in tribute to her passion and drive for those she loved.”

Preston has been recognized in other ways as well. She’s a member of the Country Music Hall of Fame, the Broadcasting & Cable Hall of Fame and the Gospel Music Hall of Fame and has a star on the Music City Walk of Fame. She was given a National Trustees Award by the Recording Academy and the President’s Award by the National Music Publishers’ Assn., among numerous other honors. Additionally, BMI renamed its country song of the year trophy in 2011 as the Frances W. Preston Award.

“I can’t think of an honor that I would value more in my whole life than a Frances Preston award,” Kris Kristofferson said as he accepted the award in March.

Visitation was scheduled for June 17 at the Country Music Hall of Fame. A private funeral was planned.

Memorial contributions may be made in Preston’s name to the T.J. Martell Foundation, 15 Music Square West, Nashville, TN 37203 or the Frances Williams Preston Laboratories at the Vanderbilt-Ingram Cancer Center, 2301 Vanderbilt Place, Nashville, TN 37240. ●●●





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FILM BY PHIL GALLO

Young, Demme Finish Triple-Header

'Neil Young Journeys' takes on 'Le Noise' and that town mentioned in 'Helpless'

"Neil Young Journeys" is the third concert film Jonathan Demme has made with Neil Young in the last six years. It's the first time, though, that Demme and Young approached a performance film as a scripted affair.

"The show is like a play," Young says. "It's a one-man, one-act play. It's not like a concert where I would be spinning around doing whatever I wanted to do. Everything about this show was planned out like a play usually is. I knew what songs I was going to do. I knew where I would be walking, what instruments I would be playing, when they were going to come out and adjust the amplifier and bring out different guitars. I knew when I was going to climb the stairs and go up onto the organ."

Demme filmed the final two performances of Young's 2011 solo tour supporting the 2010 album *Le Noise* for "Journeys" at Toronto's Massey Hall. The lone studio record in Young's oeuvre

to feature only his voice and guitar, the *Le Noise* set lists comprised the eight songs from the Daniel Lanois-produced album, a couple of unreleased tracks and such classics as "Ohio" and "Down by the River" for a total of 16 or 17 songs nightly.

Demme saw the show before it made its way to Toronto and predicted a cinematic challenge ahead. Without a band on hand, he says, "we didn't have the cornerstone that has worked historically. The good news was that now we had Neil undistracted by any other instruments, relating only to the stories he was telling. It permitted him to immerse himself in the character of these songs in a way that couldn't be possible if you're also hearing other people play."

Sony Pictures Classics will release "Neil Young Journeys" theatrically on June 29 after it makes one last festival stop June 18-19 at the Los Angeles Film Festival.

The relationship between

Demme and Young began 20 years ago when Young penned the pensive ballad "Philadelphia" for Demme's film of the same name.

Young shot the 1978 concert movie "Rust Never Sleeps" under his pseudonym Bernard Shakey and handed over the director role to Jim Jarmusch for 1997's "Year of the Horse" before Demme and Young came together on "Heart of Gold." Shot at Nashville's Ryman Auditorium with a full band and a repertoire of early hits and new songs from *Prairie Wind* (2005), "Heart of Gold" had a small theatrical release in February 2006 before a DVD release in June of that year. Demme shot "Neil Young Trunk Show" at Philadelphia's Tower Theater during the *Chrome Dreams II* tour in 2007; it played festivals in 2009 and 2010 before a short theatrical run, but hasn't been released on DVD.

The new film received its world



NEIL YOUNG (right) and his brother BOB YOUNG in "Neil Young Journeys."

premiere at the Toronto Film Festival in September, an appropriate beginning for a movie that started strictly as a concert chronicle and was transformed—to borrow a Young lyric—by a journey through the past.

"One thing we experimented with was taking a road trip to this little town in north Ontario to see if that might provide us with something," Demme says. "It provided us with a whole other story line that would make this different from the other two films and all other performance films, from what I've seen."

Young's brother Bob took the lead on the tour in a 1991 Cadillac Brougham D'Elegance while Neil followed in a 1956 Ford Crown Victoria. "My brother

was the one who decided where we were going to go and how fast we were going to go and where to stop," Young says, noting that his only control going in was the performance itself.

Once they had footage of the car tour, Demme was able to assemble a story about Young's youth to go hand in glove with *Le Noise*'s songs about love, memories and change. Rather than chronicle the concert as played, Demme moved the order of songs "to suit our emotional journey," placing "Hitchhiker" in the penultimate slot so that the film has a centerpiece much like "No Hidden Path" in "Trunk Show."

"Neil Young Journeys" arrives only a month after the re-

lease of *Americana*, Young's first album with Crazy Horse in nine years, which bows this week at No. 4 on the Billboard 200. After playing Outside Lands in August, the band begins a tour on Oct. 3 in Ontario that runs through Dec. 4. The day before the tour starts, Penguin Group imprint Blue Rider Press will publish Young's book "Waging Heavy Peace," which he has said is more like a diary than a memoir. Young and Crazy Horse also have another album nearly wrapped up that may come out this year.

"It's kind of a blitz," Young says. "But it's better to get [projects] out rather than hold onto them because [you tend] to hold onto them for too long." ●●●

DIGITAL BY ANDREW HAMPP

Sound Investments

High fidelity meets high finance in musical stock exchange app

Sports fans have fantasy leagues, box-office buffs have the Hollywood Stock Exchange. Now social game startup TastemakerX, co-founded by two former A&R reps, has its sights set on being a virtual stock market for the guy who totally knew Gotye was going to blow up six months before the rest of America.

Debuting June 14 across Apple iOS products (iPhone,

iPad and iTouch) and a public website (a private beta version was introduced in March at South by Southwest), TastemakerX is the brainchild of Marc Ruxin and Sandro Pugliese, both former music executives-turned-tech entrepreneurs.

Ruxin was a former EMI A&R scout who went on to run startups like Eevo and iVast and most recently served as chief

innovation officer at ad agencies McCann Erickson and Universal McCann. Pugliese began his career in A&R at EMI, Elektra and Virgin before becoming a partner at interactive agency RedStapler and co-founder of digital music company SooLoos. Having been effectively out of the music industry since the mid-'90s, Ruxin's idea for a company that could democratize the process of music discovery had long been gestating, but was wait-

ing for the right time.

"In the old days, the only way you could be a tastemaker in music was to be a radio person or an A&R rep or a label honcho. Now, with the social Web, anyone can be a tastemaker," he says. "If you look at fantasy sports, there's 50 million people around the world playing everything from cricket to football and they're not watching sports, they're watching data. People talk about data gamification, so shouldn't culture be gamified? Music is a bigger point than any other sport."

TastemakerX allows music buffs to invest in their favorite artists using virtual currency (25,000 "notes," in the game's parlance) as a way of staking claim of their own cultural foresight. Users can tweet, post on Facebook or eventually add photos to their investments to further socialize their activity—so, if you saw Frank Ocean play Coachella in April, you could point to your early investment in the singer after his stock inflates when his

debut album, *Channel Orange*, is released in July.

Since beta users skew heavily toward indie rock, the user-driven pricing has little relation to chart performance—which would explain why Carly Rae Jepsen was trading at an average share price of \$1.65 the day "Call Me Maybe" topped the Billboard Hot 100, while dream-pop act Beach House traded at a hefty \$8.49 without a charting single.

Lending some credence to the project is an impressive lineup of tastemaking investors onboard—Baseline Ventures' Steve Anderson (an early investor in Instagram and Draw Something), True Ventures' Jon Callaghan (an early investor in Soundtracking and Bandcamp), Federated Media's John Battelle, William Morris Endeavor music head Marc Geiger, Topspin's Ian Rogers, AEG's Andrew Klein and Todd Goldstein, former Microsoft executive Mich Matthews and MediaLink's Michael Kassin, among others. (Full disclosure: Guggenheim Part-

ners president Todd Boehly, an investor in Billboard parent company Prometheus Global Media, is also an investor.) The company raised \$1.8 million in Series A funding earlier this year.

Callaghan sees TastemakerX registering enthusiasm for favorite artists in a way that other music and streaming services have yet to fully offer. "The problem is still discovery and preference matching," he says. "You may love the latest Cults song or Gotye single, and from Spotify you can blast it horizontally out to those large horizontal platforms, but this allows for the same kind of sentiment and allocation that all of us have in our daily lives."

Ruxin expects to announce additional ways in which players can earn more "notes" to invest in artists in the coming weeks, and hopes to have sponsors and event partners onboard this fall to help offer free currency and giveaways to reward active players. Integrations with Songkick and other music services are also in the works. ●●●



The TastemakerX game (far right) was developed by former A&R reps MARC RUXIN and SANDRO PUGLIESE (right).



TV BY PHIL GALLO

Disney Meets '8 Mile'

Disney Channel expands its musical world through hip-hop and surf movies

The Disney Channel is making a leap of faith with its first hip-hop/gospel-themed movie musical, a step toward drawing in new audiences and developing teen musical stars.

"Let It Shine," which premieres June 15, is a launch pad for Coco Jones, a 14-year-old African-American singer/actress who Disney discovered through its Next Big Thing competition and has since appeared in the series "So Random!" and performed at festivals and malls. Hollywood Records signed her to an exclusive recording and publishing deal in May.

It's Disney's first original movie since last year's "Lemonade Mouth," which delivered the No. 1 soundtrack of 2011, selling 379,000 copies, according to Nielsen SoundScan. "Lemonade Mouth" was a ratings success as well, pulling 5.7 million viewers for its April 15, 2011, debut, according to Nielsen, which made it the No. 1 TV movie at the time.

Disney scrapped plans for a sequel and has instead moved down a path that "Lemonade Mouth" opened up with a rock soundtrack harder and heavier than standard Disney Channel fare. Like "Lemonade Mouth," "Let It Shine" and Disney Channel's 2013 original movie "Teen Beach Musical" focus on new musical styles and new characters.

Disney's first venture into the R&B/hip-hop music marketplace was the 2007 double-dutch jump rope film "Jump In." "Let It Shine" goes a step further, tackling not just new a musical style, but also incorporating a plot that involves the music industry.

"The challenge was to get in the studio and create hip-hop that feels legitimate—be real life and still be lyrically Disney," Disney Channel VP of music and soundtracks Steven Vincent says. "We walk the line by doing a positive spin.

"We also give kids a picture of what it means to be an artist and what happens when you have to make [artistic] choices. It's a nice opportunity to do a little education, which is not a dirty word. It's a nice chance to explain a little bit about how you develop a track."

Vincent brought in David Banner and In-Q to write raps for the principal characters, played by Tyler James Williams, Trevor Jackson and Brandon Mychal Smith, as they navigate a story modeled on "Cyrano de Bergerac" with hints of "Joyful Noise" and "8 Mile." Another 17 writers contributed to the film's soundtrack (among them Toby Gad), which Walt Disney Records released June 12.

As is the case with all Disney Channel movies,



Disney Channel's "Let It Shine" movie tackles new musical styles and a story line that involves the music industry.

prerelease marketing efforts rely heavily on Radio Disney. The radio network's website prominently featured two music videos from the film: Jones' "What I Said" is a production number from the film, while "Guardian Angel" features Williams rapping and Jones singing but doesn't contain any footage or scenery from the movie.

Part of Disney's plan with "Let It Shine" and "Teen Beach Musical" is to reach a slightly older audience, more boys and parents. Key to that is creating story lines that appeal to mothers and fathers and drawing on musical styles from different generations.

"Movies like 'Lemonade Mouth' and 'Let It Shine' gave us a chance to explore some classic stories—'Breakfast Club,' 'Cyrano de Bergerac'—and put our own contemporary, musical spin on them," Disney Channels Worldwide president/chief creative officer Gary Marsh writes in an email. "As for 'Teen Beach Musical,' we wanted to take the elements we loved from 'High School Musical' and reinvent them by way of 'Beach Blanket Bingo' and 'Back to the Future.' What we ended up with was something that felt novel and accessible simultaneously, and we knew that Ross Lynch, the star of [Disney Channel's] 'Austin & Ally,' would be perfect for the lead role."

"Teen Beach Musical," which will premiere in spring 2013, taps the classic surf-movie premise of bikers vs. surfers and features 10 original songs by Antonina Armato and Tim James, Jeanie Lurie, Aris Archontis, Chen Neeman, David Lawrence and Faye Greenberg, Ali Dee, Mitch Allan and Jason Evigan.

Surf rock, Motown, rockabilly and '60s pop with a comedic twist shape the soundtrack that Vincent says contains Disney's "first real villain song."

"It has different choreography than the other films, the camera moves and the wardrobe, too," Vincent adds. "'Teen Beach Musical' is multigenerational—we want the whole family to watch. It feels like 'Grease' in that [the film] appealed to an audience that hadn't heard that [style of] music. It's an opportunity to surprise our audience with music styles they may not know."

Frances W. Preston (1928–2012)



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Tweet Love

Fan's Twitter post inspires Latin singer Tommy Torres

When it comes to Twitter's marketing power, the number of followers matters less than how they interact with other users. Take Puerto Rican singer/producer **Tommy Torres**, who has 270,000 followers, which is fairly unremarkable compared with other Latin artists who have millions.

But Torres' fans are especially devoted: One of them helped inspire his new single, "Querido Tommy," while others turned it into a viral sensation and a commercial success, illustrating how smart marketing can push sales, even with a small promotional budget.

The Twitter tale began when Torres, who's working on a new album, received a tweet from

a fan named **Paco**, requesting the artist's help in proposing to a girlfriend. Bemused, Torres used the interaction as inspiration for a song.

The opening to "Querido Tommy" goes, "Dear Tommy, I don't know if you really read these letters/I'm writing to ask you for something/For me/It's life or death/My name is Paco/And I'm writing from Santiago/There's a girl/That I can't take off my mind."

The lyrics are prosaic and simple, written in short phrases—just like a tweet. In the song, as in real life, Paco asks Torres for what to say to express his love. "I imagined playing it in concert, with everyone singing along to the words of what was once

a simple letter," Torres says. "It always felt huge but very honest—two qualities that usually don't happen at the same time in songs."

Torres' label, Warner Music Latina, immediately saw the potential and produced a quick music video that only features the song's lyrics as Twitter posts on scraps of paper. The track premiered as an audio-only live stream on Twitcam and then, within a week of Torres posting its YouTube link, notched more than 250,000 views. It has since earned nearly 600,000 views—a total that would likely be higher if Warner's clips were available on mobile devices.

Warner Music Latina national marketing director **Miguel Garrocho** says, "Our planning input was, 'How are we going to release this? When should we send the first tweet? How should we present it?' But the organic,



TOMMY TORRES
"Querido Tommy" bowed at No. 15 on the Latin Digital Songs chart.

honest and intimate part of all this came from Tommy."

Immediately following its release, the track debuted on Billboard's Latin Pop Digital Songs chart at No. 15 and was one of Warner's three top-selling Latin tracks of the week, according to the label. Likewise, it was one of Warner's top 50 most-downloaded tracks in Latin America. It has sold 3,000 copies to date, according to Nielsen SoundScan.

"I wanted to make sure that

people know that words and poetry can be powerful, but they're not real life," Torres says. "For girls to expect their boyfriends to talk as if they're reciting a love song, that's just not going to happen."

And what happened to the real-life Paco? "I don't know his whereabouts at this point," Torres says. "I sure hope he got his girl." ■■■

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EN BREVE

'LA VOZ MEXICO' PREPS SEASON TWO

"La Voz Mexico," Mexico's version of "The Voice," will return for a second season on Televisa with new coaches, including Spanish crooner Miguel Bose, regional Mexican singer Jenni Rivera and pop star Paulina Rubio, among others. During the show's debut last year, about 200,000 people auditioned to be mentored by actress Lucero, singer Aleks Syntek, regional Mexican crooner Espinoza Paz and Spanish pop star Alejandro Sanz. First-season winner Oscar Cruz received a three-album deal with Universal Music Mexico.

—Justino Águila

LINKIN PARK MAKES MEXICAN PUSH

MTV Latin America announced that Linkin Park will return to Mexico for the first time in a decade when it headlines the MTV World Stage in Monterrey. The event will be taped in high definition at Arena Monterrey on Sept. 12, broadcast throughout the region on Oct. 8 and seen on more than 60 other MTV networks worldwide. The network is also promoting tourism in Monterrey as part of the event. The TV specials will air through July 31 on MTV Latin America and MTV Tr3s.

—Já

ECHEVARRIA UPPED, FERNANDEZ OUT AT UMPG LATIN AMERICA

Universal Music Publishing Group has tapped John Echevarria as executive VP for UMPG Latin America, with senior VP Eddie Fernandez departing the company. Echevarria has enjoyed a long career in the Latin music industry, working in label and publishing operations. Formerly executive VP of operations for Latin America at Universal Music Group International and acting president of the Andean region for UMG, Echevarria will oversee UMPG's Latin operations, catalog and roster. He'll continue to be based in Miami and will report to UMPG chairman/CEO Zach Horowitz, Universal Music Latin America/Iberian Peninsula chairman/CEO Jesus Lopez and UMPG North America president Evan Lamberg.

—Leila Cobo

THE BILLBOARD **IQ&A?**

When SESAC Latina hosts its Music Awards in Los Angeles on June 20, its writer roster will include Fonseca, Carlos Baute, Eduardo Palencia, Robi "Draco" Rosa and Samo. While still considered a boutique operation, it's a big change from just a decade ago, when SESAC was little-known in the Latin world. The organization's expanding scope and influence is due in no small part to J.J. Cheng, its VP of writer/publisher relations, who joined SESAC Latina as senior director in 2002. An advocate of artist education, Cheng spoke to Billboard about the rights group's remarkable growth.

What is your strategy for building SESAC Latina?

First of all, I target international success, which is my strategy going back to my EMI marketing

days. Latin artists are found in every country, and international success sooner or later translates here. That's how I found [Venezuelan singer/songwriter] Carlos Baute. We want to sign those [writers who work solo], too, because that has more value to us. Second, we provide very personalized attention. As a performance rights society, our job is to register and collect. I want to get to know the writer very well. I want to sit down and see what direction they're taking in their career, what they want to do, and what we can do as far as collaborations, promotions and publicity. We work hand-in-hand with them, but we are not a label.

Can you give an example?

We are dealing with a lot of artists who want to form their own labels. We do events, have showcases. Take Fonseca, who is independent now. If he needs to



J.J. CHENG

[do promotion in] Puerto Rico, or the East Coast or Miami, we'll try to fit him in whenever we can. And in terms of publicity, we're very aggressive. We work nonstop to both conduct our own interviews and request interviews from publications.

Are you concentrating on one genre more than another?

No, but we [had] five of the top 10 songs on Billboard's regional Mexican songs chart [on May 26]. That is huge. There's a shift in regional Mexican. It's dominating the chart again.

How do you find writers?

Word-of-mouth, plus a lot of referrals. It has to do with our service—we're very personalized. The other factor is how we pay rates. As a smaller society, we have to be very competitive.

Why did you sign Spanish rocker Enrique Bunbury, who gets little airplay in the United States?

He's the most important Spanish rock artist—the real deal.

—Leila Cobo

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Hunger's No Game

Local food drives, anti-poverty charities still a priority for musicians



Among WhyHunger's artist supporters is **BRUCE SPRINGSTEEN**, who in 2005 designed a T-shirt for the charity that raised more than \$1 million from sales at Hard Rock Cafe locations worldwide. Pictured in 2006 at Hard Rock Live in Hollywood, Fla., are (from left) WhyHunger's **BILL AYRES** (holding a framed print of the T-shirt design), Springsteen, former Hard Rock International chief marketing officer **SEAN DEE** and Hard Rock International chairman **JIM ALLEN**.

Country juggernaut Big Machine Label Group may have signed a groundbreaking performance royalty pact with Clear Channel, but the music company struck a different kind of partnership with General Mills that has even greater potential for doing good.

This spring, nearly a dozen Big Machine acts including **Rascal Flatts**, the **Band Perry** and **Martina McBride** teamed up with the food company to launch a community-based fund-raising drive for the charity Feeding America to Outnumber Hunger. Under the program's guidelines, General Mills is donating five meals (or 65 cents) to local food banks for each special code redeemed from 10 packaged goods brands like Betty Crocker, Cheerios, Totino's and Green Giant. Since March, more than 6 million meals have been redeemed, with General Mills committing \$2 million-plus to Feeding America by March 2013.

The program's early success has prompted the food giant to sponsor an Outnumber Hunger Live bus as part of Big Machine's summer tour featuring Rascal Flatts, **Eli Young Band** and **Edens Edge**. The 30-city tour kicked off in Nashville at the recent Country Music Assn. Music Festival, and the anti-hunger program will be featured on local radio promotions and meet-and-greets by the artists.

The deal began last summer, with General Mills sponsoring McBride's 11-city Eleven Across America tour at the same time as Big Machine artists started getting involved with various Outnumber Hunger programs.

"Radio [became] involved because it's such a local theme, the way you can literally send meals to your local food bank," Big Machine president/CEO **Scott Borchetta** says. Direct artist involvement from Rascal Flatts and other artists helped the program scale. "Any one of these acts would have done great spreading the word, but 11 acts with engaged fan bases—and eight of them featured directly on our packaging—has been a really big benefit for us," General Mills Outnumber

Hunger director **Cheryl Welch** says. Formerly known as Second Harvest, Feeding America describes itself as the country's biggest domestic hunger-relief charity, supplying food to more than 37 million Americans each year, including 3 million seniors and 14 million kids. Its 200-plus food banks work with 61,000 agencies to combat hunger in all forms, and has been involved with numerous music-related initiatives, including a live **Guns N' Roses** concert streamed earlier this year.

Reaching younger music fans has become a growing priority for a more established organization, WhyHunger, founded in 1975 by talk-radio host **Bill Ayres** and singer **Harry Chapin**, and later garnering support from **Bruce Springsteen**, **Crosby Stills & Nash**, **Carlos Santana** and **Chicago**. In recent years, however, WhyHunger has been working with newer acts **Tom Morello**, **Papa Roach** and indie-pop singer **Bleu** to diversify from its classic-rock core.



"We try to maintain our relationships with seasoned artists, but we're always looking to expand our horizons," Ayres says.

During the past two decades, WhyHunger has raised more than \$10 million for community-based initiatives through Artists Against Hunger & Poverty. The program encompasses concerts (Springsteen's benefit at the Apollo in March, in partnership with SiriusXM), as well as digital downloads (indie rock act **Trampled by Turtles** delivered all proceeds from its cover of the **Pixies'** "Where Is My Mind?") and public service announcements (radio spots by Morello, online campaigns featuring Papa Roach).

The organization recently hosted its annual Chapin Awards Dinner in New York, honoring **Ronnie Spector**, **Darlene Love** and **Peter Noone** for their humanitarian achievements. In November, WhyHunger will host its latest Hungerthon in New York the weekend before Thanksgiving. "We had our best year ever," Ayres says of the 2011 event, which raised more than \$800,000 in two days.

SUMMARY NOTICE OF PROPOSED SETTLEMENTS OF CLASS ACTIONS

To all persons entitled to royalty payments for permanent digital downloads and ringtones under contracts currently held by CBS Records or Sony Music Entertainment ("SME") or by Arista Music, formerly known as BMG Music ("Arista"): If you are a party to certain recording contracts currently held by CBS Records, SME, or Arista, then you may be entitled to benefits under these class action settlements.

The United States District Court for the Southern District of New York authorized this Notice. This is not a solicitation from a lawyer.

This is only a summary of the Notice. The Notice and the Claim Form are being mailed to all royalty account statement recipients. If you did not receive a copy of the Notice and the Claim Form, please visit www.DigitalDownloadClassSettlement.com or call toll-free 1-855-231-9425 to obtain copies.

Settlements are proposed for two class action lawsuits (*Siriusshare v. Sony Music Entertainment*, 06 Civ. 3252 (GBD) (KNF) (the "SME Action") and *Youngbloods v. BMG Music*, 07 Civ. 2394 (GBD) (KNF) (the "BMG Action")) asserting breach of contract claims relating to royalty payments due to Class Members for digital download and ringtone compensation. SME and Arista deny all allegations of wrongdoing and has asserted many defenses. The settlements are not an admission of wrongdoing. The proposed settlements (1) make \$7.95 million available to all Class Members in connection with sales in the U.S. of permanent digital downloads and ringtones through December 31, 2010 and (2) provide for an increase in the royalty rate for certain Class Members for such sales after January 1, 2011.

Who is Affected by these Class Actions? You are a Class Member if you: (a) are a party to a Class Contract (defined below) and (b) did not provide SME or Arista with a release of claims relating to payment of royalties on downloads or ringtones covering the entire period from January 1, 2004 through December 31, 2010.

"Class Contract" means a contract dated between January 1, 1976 and December 31, 2001 (the "Class Period") that (i) was entered into with CBS Records or SME or with BMG Music (now known as Arista), including their unincorporated divisions and business units, their United States subsidiaries, and any predecessor in interest to any of them, other than Provident Label Group, LLC (including its subsidiaries) and Sony Music Entertainment US Latin LLC; (ii) is currently held by SME or Arista, including their unincorporated divisions and business units and United States subsidiaries; (iii) contains a clause providing that SME or Arista will pay to such Class Member 50% of SME's or Arista's net receipts in respect of any Master Recording leased or licensed by SME or Arista to a third party (a "Net Receipts Provision"); (iv) does not contain a clause capping the amount to be paid under the Net Receipts Provision, such as a clause limiting payments under the Net Receipts Provision to the amount that would

be paid under another royalty provision contained in the contract; (v) does not contain an express rate for digital exploitations other than a so-called "Audiophile" or "New Technology" provision; and (vi) was not modified to include an express rate for digital exploitations or to make any change to the Net Receipts Provision.

To determine whether you are a Class Member, you should review your contract(s) and any amendments. If you do not have your contract or any of its amendments, you may request a copy through the settlement website at www.DigitalDownloadClassSettlement.com.

What Can Class Members Get From the Proposed Settlements?

1. Past Settlement Relief. All Class Members who submit a valid Claim Form will get a share of \$7.95 million in settlement funds, allocated based on their permanent digital downloads sold in the U.S. on Apple's iTunes Store through December 31, 2010.

2. Prospective Settlement Relief. Certain Class Members who submit a valid Claim Form will get an additional 3% royalty for permanent digital downloads and ringtones sold in the U.S. after January 1, 2011.

How Do You Receive a Benefit? Instructions on how to qualify and submit a Claim Form are available in the Notice and posted at the settlement website (www.DigitalDownloadClassSettlement.com) or by calling toll-free 1-855-231-9425, or writing to SME and Arista Music Class Settlements, P.O. Box 43060, Providence, RI 02940-3060.

What Are Your Other Options? If you are a Class Member and you don't want to receive a payment as described above and you don't want to be legally bound by the settlements, you must exclude yourself by July 5, 2012, or you won't be able to sue, or continue to sue, SME or Arista about the legal claims in these cases. If you exclude yourself, you can't receive a payment under these settlements. If you remain a Class Member, you may object to the settlements by July 5, 2012. The Notice describes how to exclude yourself or object.

The Court will hold hearings in these cases on **October 4, 2012**, to consider whether to approve the settlements. The Court will also consider Class Counsel's motion for attorneys' fees and expenses and for service awards to the Class Representatives. You may appear at the hearings, but you don't have to.

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The featured speakers at the NMPA's annual meeting on June 13 were (from left) the NMPA's DAVID ISRAELITE, Rep. MEL WATT (D-N.C.), guitar legend STEVE CROPPER, writer and former Billboard editor ROBERT LEVINE and GARY DIXON, president of the Foundation for a Better Life.

National Music Publishers' Assn. (NMPA) president/CEO David Israelite issued a call to action on three major fronts—music video payments, consent decree reforms and digital provider licensing. The move came at the organization's annual meeting in New York on June 13, and the publishers' group is already moving forward on two of the issues, sources say.

During the meeting, held at the Marriott Hotel in Times Square, Israelite asked that Congress fix Section 115 of the U.S. copyright law, allowing the industry to construct a more efficient mechanical licensing system to simplify how digital service providers pay for music. He also pushed for consent decree reforms that regulate how ASCAP and BMI operate. And he said the industry must pay publishers for songs used in music videos.

According to sources attending the meeting, concerns were raised about online video sites like Vevo, owned by Sony Music Entertainment and Universal Music Group in a joint venture with Abu Dhabi Media, which only pays select music publishers, favoring the majors over independents.

When music videos boomed in the '80s, they were considered promotional tools and publishers agreed to allow their songs to be used without compensation. Now, however, the clips are simply used as free content, filling up commercial websites and cable channels worth millions.

"Today you have Vevo talking about reaching \$150 billion in revenue and wanting to grow to \$1 billion," Israelite said at the meeting. "A large amount of the music videos being played are not getting licensed, and publishers are not being paid. NMPA is going to put an end to that."

Since two majors constructed Vevo's business model and EMI licenses its clips to the site, music videos owned by the publishing arms of the major labels usually receive some compensation. But all other publishers that own songs or shares in music used in videos do not receive payment.

"You can have a song in a user-generated video paying a syn-

chronization royalty to the music publisher, thanks to the settlement negotiated by NMPA with YouTube," which has nearly 5,000 publishers signed up, a publishing executive says. "But the [website playing the] official video of that song isn't paying the independent publishers, only the majors."

Vevo and Sony declined comment, while Universal didn't respond to requests for comment by press time.

On other issues, Israelite began his address to the membership by showing a chart demonstrating how music publishers derive 36% of revenue from mechanical royalties, 30% from performance royalties, 28% from synch licensing and 6% from other sources.

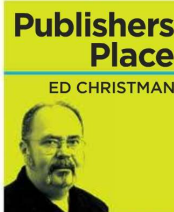
Currently, interactive music streaming accounts for only about 4 percentage points of mechanical licensing royalties, or just 1.4 percentage points overall. However, interactive streaming will grow quickly, so the NMPA is focused long term on making licensing deals easier for digital service providers.

Israelite displayed other charts proving that the new digital models will be vital to music publishers in years to come. For example, both physical and early digital distribution models for downloads of songs and albums paid publishers royalties totaling only 10% of the label's song revenue and 13% of album revenue, while interactive streaming publishers receive an equivalent 15% of label revenue. Other new business models—including music lockers, bundles and mixed service bundles—fall under a newly negotiated settlement (still in need of approval by the Copyright Royalty Board) that results in music publishers receiving rates in the 17%-18% range of label revenue.

Currently, digital service providers can license most music from the majors and contact the Harry Fox Agency for publishers they represent. But to cover all other music publishers, the digital service provider must hire a company like Music Reports to plaster the industry with notices of intent, so they can compulsory license songs controlled by those smaller concerns. "We need to fix Section 115 so that we can empower these new companies," Israelite said.

Industry sources say music publishers, digital service providers and the latter's trade group the Digital Media Assn. mostly agree on how to reform Section 115, but they need labels to come aboard, but so far that's been difficult.

"The only way Congress will enact changes to Section 115," another executive says, "is if we bring them an industry-negotiated solution with all parties willing to sign."



FOR THE RECORD

In the June 16 issue, an item in Executive Turntable misstated that Adrian Morales-Demori was appointed head of music at Wonderful Music. He has been named head of music at Ingenious Records, and will continue to serve as VP of publishing and licensing at the label.

	GROSS/ Ticket Price(s)	ARTIST(S) Venue, Date	Attendance Capacity	Promoter
1	\$37,970,877 (\$64,417,000 pesos) \$480/\$36	ROGER WATERS Estadio River Plate, Buenos Aires, March 7, 9-10, 12, 14-15, 17-18, 20	430,678/444,906 nine shows	Pop Art
2	\$9,297,778 (\$4,476,800,000 pesos) \$525/\$43.68	ROGER WATERS Estadio Nacional, Santiago, Chile, March 2-3	93,926/94,875 two shows	DG Medios y Spectulos
3	\$7,596,861 (\$8,919,200 pesos) \$193.88/\$22.81	ROGER WATERS Foro Sol, Mexico City, April 27-28	82,811 two sellouts	OCESA-CIE
4	\$7,540,270 (\$7,520,395 Australian) \$450.98/\$39.21	PRINCE Rod Laver Arena, Melbourne, Australia, May 14-15, 30	42,086/42,900 three shows two sellouts	Van Egmond Group, Chugg Entertainment
5	\$5,988,030 (\$9,207,319 pesos) \$907.19/\$22.68	PAUL McCARTNEY Estadio Azteca, Mexico City, May 8	53,080 57/26	OCESA-CIE
6	\$4,744,331 (\$6,088,848 Singapore) \$223.67/\$83.88	LADY GAGA, ZEDD Indoor Stadium, Singapore, May 28-29, 31	30,952 three sellouts	Live Nation Global Touring, Live Nation Asia
7	\$4,514,798 (\$3,596,205) \$106.46/\$56.36	BRUCE SPRINGSTEEN & THE E STREET BAND Olympiastadion, Berlin, May 30	55,491 sellout	MLK Concerts
8	\$4,421,768 \$275/\$139.50/ \$82.50/\$29.50	KENNY CHESNEY & TIM MCGRAW, GRACE POTTER & THE NOCTURNALS, JAKE OWEN Cowboys Stadium, Arlington, Texas, June 9	47,269 50,425	The Messina Group/AEG Live
9	\$4,320,106 \$260/\$139.50/ \$114/\$34	KENNY CHESNEY & TIM MCGRAW, GRACE POTTER & THE NOCTURNALS, JAKE OWEN Raymond James Stadium, Tampa, Fla., June 2	48,443 50,604	Tampa Sports Authority, The Messina Group/ AEG Live
10	\$4,299,376 (\$3,280,650 baht) \$225.81/\$43.55	LADY GAGA, ZEDD Rajamangala National Stadium, Bangkok, Thailand, May 25	41,478 sellout	Live Nation Global Touring, BEC Tero
11	\$4,274,243 (\$26,748,800 Taiwanese) \$433.61/\$60.98	LADY GAGA, ZEDD Nangang World Trade Center, Taipei, Taiwan, May 17-18	22,173 two sellouts	Live Nation Global Touring, Kuang Hong Arts Management
12	\$4,184,311 (\$4,396,049 pesos) \$64.13	JUAN GABRIEL Auditorio Nacional, Mexico City, May 8-10, 12-13, 15-16	65,252 seven sellouts	FUAAN Financiera
13	\$4,151,511 \$255/\$30	ROGER WATERS AT&T Park, San Francisco, May 11	33,193 sellout	Live Nation
14	\$4,068,870 (\$3,290,618) \$102.62/\$80.36	BRUCE SPRINGSTEEN & THE E STREET BAND Estadio de Anoeta, San Sebastian, Spain, June 2	45,442 sellout	Doctor Music Productions
15	\$3,924,229 \$258/\$139/ \$79.50/\$29.50	KENNY CHESNEY & TIM MCGRAW, GRACE POTTER & THE NOCTURNALS, JAKE OWEN Georgia Dome, Atlanta, June 3	44,124 46,565	Georgia Dome, The Messina Group/AEG Live
16	\$3,855,255 (\$3,087,910) \$112.51/\$43.75	BRUCE SPRINGSTEEN & THE E STREET BAND Stadio San Siro, Milan, Italy, June 7	57,149 sellout	Barley Arts Promotion
17	\$3,831,962 \$254/\$133.50/ \$109.50/\$39.50	KENNY CHESNEY & TIM MCGRAW, GRACE POTTER & THE NOCTURNALS, JAKE OWEN Arrowhead Stadium, Kansas City, Mo., June 10	46,346 49,747	Arrowhead Stadium, The Messina Group/ AEG Live
18	\$3,820,182 (\$3,248,820 Canadian) \$242.10/\$28.20	ROGER WATERS B.C. Place Stadium, Vancouver, May 26	36,013 sellout	Live Nation
19	\$3,544,731 \$248/\$30.50	ROGER WATERS Los Angeles Memorial Coliseum, Los Angeles, May 19	45,751 sellout	Live Nation
20	\$3,085,732 (\$3,742,230 Canadian) \$219.60/\$43.90	ROGER WATERS Rexall Place, Edmonton, Alberta, May 28-29	24,419 two sellouts	Live Nation
21	\$2,866,480 (\$7,417,280 pesos) \$919.30/\$34.47	PAUL McCARTNEY Estadio Omnilife, Guadalajara, Mexico, May 5	27,186 31,589	OCESA-CIE
22	\$2,840,374 (\$2,275,030) \$112.55/\$43.77	BRUCE SPRINGSTEEN & THE E STREET BAND Stadio Artemio Franchi, Florence, Italy, June 10	42,658 sellout	Barley Arts Promotion
23	\$2,384,855 (\$2,449,330 Canadian) \$187.85/\$43.35	ROGER WATERS MTS Centre, Winnipeg, Manitoba, May 31-June 1	20,754 two sellouts	Live Nation
24	\$2,196,500 (\$2,253,707 Canadian) \$57.95/\$38.47	STAR ACADÉMIE Bell Centre, Montreal, May 31-June 3	40,170/44,304 six shows	Evenko, Productions J
25	\$2,112,380 (\$1,679,975) \$119.45/\$81.73	JOHNNY HALLYDAY Sportpaleis, Antwerp, Belgium, June 8-9	25,958/28,740 two shows	C-Live
26	\$2,046,140 (\$2,060,856 Australian) \$128.17/\$83.04	NKOTBSB, JOHNNY RUFFO Rod Laver Arena, Melbourne, Australia, May 18-19	17,168/22,334 two shows one sellout	Live Nation
27	\$1,845,850 (\$1,387,764) \$478.88/\$42.56	HET SCHLAGERFESTIVAL Ethias Arena, Hasselt, Belgium, March 30-31, April 1, 6-7	49,170/53,500 five shows	PSE Belgium
28	\$1,512,842 (\$6,666,950 pesos) \$56.45	ROBERTO CARLOS Auditorio Nacional, Mexico City, May 4-6	26,801/28,560 three shows	Show Latin
29	\$1,481,010 \$199/\$55	ROGER WATERS KeyArena, Seattle, May 24	12,006 sellout	Live Nation
30	\$1,465,358 \$250/\$50	MICHAEL JACKSON THE IMMORTAL WORLD TOUR BY CIRQUE DU SOLEIL Schottenstein Center, Columbus, Ohio, June 9-10	14,124/20,984 two shows	Cirque du Soleil
31	\$1,443,249 \$203/\$54	ROGER WATERS Pepsi Center, Denver, May 7	11,800 sellout	Live Nation
32	\$1,427,468 \$250/\$175/ \$140/\$55	CELINE DION The Colosseum at Caesars Palace, Las Vegas, June 9-10	8,512 two sellouts	Concerts West/AEG Live, Caesars Entertainment
33	\$1,404,609 \$225/\$35	WANGO TANGO: PITBULL, MAROON 5, B.O.B & OTHERS Home Depot Center, Carson, Calif., May 12	18,500 sellout	Goldenvoice/AEG Live, KIIS-FM
34	\$1,365,855 \$199/\$55	ROGER WATERS Toyota Center, Houston, May 1	11,264 sellout	Live Nation
35	\$1,323,031 \$199/\$55	ROGER WATERS Valley View Casino Center, San Diego, May 13	10,219 sellout	Live Nation



Young the Giant and company at Bonnaroo. From left: Tour manager **STUART BERK**, vocalist **SAMEER GADHIA**, manager **DREW SIMMONS**, agent **JEFFREY HASSON** of the Paradigm Agency, drummer **FRANCOIS COMTOIS** and bassist **PAYAM DOOSTZADEH**.

What's New, Bonnaroo?

As the Tennessee fest preps for its next year, founders look to trees and tech to improve fans' experience

Just as thousands of eager music fans started streaming into the enormous Manchester, Tenn., site for Bonnaroo on June 7, the wildly popular event sold off the very last of its 80,000 tickets. Obviously, the capacity crowd was viewed as a great achievement, but as festival organizers now prepare for the show's 12th year in 2013, they're quantifying success by other means as well.

"It's been nice to see Bonnaroo's evolution on musical, creative and logistical fronts," said festival founding partner and Red Light Management owner **Coran Capshaw** as he took a (brief) break on a tour bus parked in a restricted area just a few steps away from all of the hectic Bonnaroo hubbub.

Above and beyond its status as a major music event, Bonnaroo has taken on a greater cultural significance, Capshaw said: "It's the offerings that fans get out here—whether it's music, cinema, comedy, art, décor. There really is no other festival experience quite like it."

Festival co-producer and AC Entertainment president **Ashley Capps** pointed out that enhancing the festival in seemingly small ways can, in aggregate, loom large. "You learn more every year, but you can't make all the improvements you'd like in one fell swoop," Capps said. Among these improvements: planting 110 new trees on the site. "That's already paying some dividends, but in 10 years it will be transformational," he said.

Festival organizers purchased the 750 acres of land that hosts Bonnaroo several years ago, which has allowed them to continually upgrade its offerings to fans. "We bought some extra land, creating more room at [the city-like epicenter] Centero and at our various campgrounds," Capps added. "Every one of those little steps goes a long way in creating a better experience."

Bonnaroo has become a rite of passage for bands at various points in their careers. Indie rock act **Young the Giant** arrived two days before its June 10 performance to do press in-

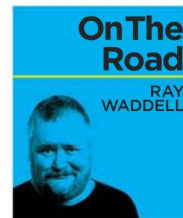
terviews and check out other bands, including **Little Dragons, Feist, Rodrigo y Gabriela** and Friday night headliner **Radiohead**.

"Absolutely insane," Young the Giant singer **Sameer Gadhia** raved, while drummer **Francois Comtois** called Radiohead "a huge influence for us," on everything from the band's music to its career path. "I don't really know exactly what you do to get to that point," Comtois said. "You just have to be honest with yourself and trust yourself—that seems to be what Radiohead has done."

Aside from the stature and sheer quantity of bands, the event has also made strides in terms of logistics. Last year, Bonnaroo began using wristbands for admission instead of tickets or laminates, with each bracelet outfitted with a radio-frequency identification (RFID) microchip that improves crowd management and potentially delivers other benefits down the road.

Contrary to conspiracy theorists, the microchips aren't part of any "big brother" surveillance program, Capps explained. Fans who register their wristbands receive "an added level of protection" against theft or other mishaps, while allowing festival organizers to "identify people on-site, who's here, when they arrive and how many people are in Centero at a given time."

Capps added that the RFID technology may deliver "extra features" someday, perhaps offering a debit card-like system so fans don't need to carry cash. "You can put however much you intend to spend for the weekend on your wristband, so you don't have loose change, dollar bills, credit cards or whatever," he said. In addition, fans who register their wristbands may be contacted before the show and given more personalized information to improve their festival experience.



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CROWD CONTROL

How **AMANDA PALMER'S** \$1 million
Kickstarter campaign changes the music industry

STORY BY GLENN PEOPLES · ILLUSTRATION BY ILOVEDUST

YOU MAY HAVE MISSED IT, but music business history was made May 30 when singer/songwriter Amanda Palmer raised \$1 million in less than a month for an album no one has heard. She did this on Kickstarter, an online platform that has helped thousands of creators raise money for everything from movies shown at the Sundance Film Festival to vertical food gardens meant to hang in urban apartment windows. It was an astounding sum of money for an artist without a record label, radio airplay, widespread touring success or other factors typically associated with success in the music business.

What Palmer did was reinforce an important point: If you have fans, if you can raise money on your own, you have control. Five years ago, Radiohead let fans name their price to purchase an album download. Four years ago, Nine Inch Nails simply gave an album away. The record business hadn't had another seismic shift until Palmer gave independent-minded artists a new role model.

Crowdsourced financing platforms like Kickstarter, or crowdfunding, demands new thinking about the artist-fan relationship. Aided by technology, an artist can tap into fans' enthusiasm to record and market albums and undertake tours. Some artists will undoubtedly be uncomfortable with this new relationship. Others will find it liberating. "You're not enslaving yourself to your fans," says Palmer, formerly half of the duo Dresden Dolls. "You're giving them the tools to support you and give you capital."

Palmer's campaign raised an astounding \$1.2 million in 30 days from 24,883 backers. Every backer will receive at least a digital download of the album, *Theatre Is Evil*, with bonus material exclusive to Kickstarter contributors. The most popular level of fund-

ing, \$25-\$49 for a limited-edition CD plus a thank-you card and the digital download, had 9,333 participants. A pledge of \$50 will get a limited-edition vinyl LP, a thank-you card and the digital download. The packages get more extravagant as the pledges get more expensive: \$100 gets a hard-cover, full-color art book with artwork from more than 30 artists; \$250 earns a series of 7-inch singles and a surprise gift. Five hundred dollars could get a custom-painted turntable.

Live events are more expensive. A party in Boston for backers costs \$250. Parties in Berlin, London, New York, San Francisco and Los Angeles went for \$300 a head. A private house party at some point in the next 18 months went for \$5,000—34 of them were taken. Two people paid \$10,000 apiece for dinner and a portrait painted by Palmer herself.

Kickstarter participants are paying for something unique and limited. The album will get commercial release when the CDs, LPs and books are mailed to supporters, but the Kickstarter items—with all their attention to detail and extravagance—will never be sold at retail.

Palmer calls the ability to sell live events directly to fans a "game-changer." She first

experimented with house parties in Australia in 2011. Attendance was limited, and people could buy a show but couldn't promote it as an Amanda Palmer show and sell tickets. Fans usually banded together—sometimes on Facebook—and collectively paid the \$5,000 for a concert. In return, she got a gig with minimal production costs that would be unattainable at a traditional venue. "There's no promoter fee," she says. "My agent doesn't take a commission. If I were to play a show at the Metro with a \$5,000 guarantee, I'd be lucky to walk away with \$500."

Taking pledges changes the game for recorded music, too. Kickstarter doesn't take donations. It takes preorders. Fans who commit to a project—Kickstarter charges a person's credit card only when a project's funding goal is reached—are locked into their reward. Taking preorders on a digital release is simple because the marginal costs of distribution are effectively zero. But getting preorders on a CD or LP is a fantastic way to sell physical product—especially if the products have high-quality packaging.

Preorders eliminate the risk normally associated with recording and releasing music. Artists know exactly how much money is required for manufacturing and distribution. Normally much of an album's marketing budget has already been spent before a release even reaches a retail store. That type of risk and uncertainty might be acceptable for large labels, but small labels and independent artists have a lot riding on any single project.

Palmer's Kickstarter campaign has what Girlie Action's Kevin Wortis calls an "air-tight" marketing campaign. Wortis is part of the label services team behind Palmer's self-released album. He explains that Palmer isn't

beholden to retail because the preorders have paid for the project. Palmer will set aside some money to market the traditional release that will come after the limited-edition CDs and LPs are shipped in September. All marketing efforts beyond that point will market her brand, not the album. In effect, Palmer's album will turn a profit from day one.

PledgeMusic founder/CEO Benji Rogers sings the praises of preorders, too. His platform has put albums by Charlie Simpson and Funeral for a Friend in the top 40 of the U.K. albums chart and has hosted nearly 1,000 campaigns in its three-year history, from a fund-raising campaign by small Manhattan music venue Cake Shop to the group Ben Folds Five.

Yet Rogers is careful to point out the differences between his company and Kickstarter and IndieGoGo, another fan-funding platform. PledgeMusic's emphasis is less on fund-raising—unlike Kickstarter, PledgeMusic doesn't reveal how much a campaign has raised—and more on prerelease marketing. As is sometimes the case with Kickstarter projects, artists often use PledgeMusic to raise awareness for recording projects and pull the fan into the creation process. "If you involve the fans in the journey by taking them along, it's a living, breathing campaign," Rogers says.

Kickstarter-fueled album release and tour and want to replicate it, they'll find the pieces are ready to be assembled.

Radiohead and Palmer are the best examples of the way that the distance between an artist and fans has been shortened. "All the middlemen are coming down," Wortis says. The New York-based company has become the operation center for much of Palmer's career. Her manager, Felice Ecker, is a Girlie Action co-founder. Wortis came aboard to add a label services arm to Girlie Action's public relations and marketing offerings.

The new Girlie Action can handle management, production services, radio promotion, retail marketing and social media for midsize U.S. artists and European labels that need a presence in the United States. Ecker says that having Palmer onboard has allowed the company to maximize its use of all of its pieces. "Now we're in a place where we can take all this and make it work for somebody."

The management piece brings everything together, Wortis says. "Everybody's been talking about 360 deals or 360 services. Amanda has let us offer a real 360 service. We handle everything under one roof. Because there are fewer people involved, we can be very nimble."

recordings in their catalogs will be the price of doing business.

"No one is saying the labels are going away," FLO [thinkery] founder Mark Montgomery says. He has seen labels survive and adapt as technology has put artists in closer contact with fans. Montgomery was selling CDs online as far back as 1996 through a company he co-founded, Chelsea Music. He would later co-found echomusic, a direct-to-fan e-commerce company that Ticketmaster acquired in 2007. "They are being recast. They certainly add value in some ways to the market. The question is, What is their value proposition going forward?"

Amaechi Uzoigwe worries that tools like Kickstarter don't comprise a business plan for a new artist who needs to build a fan base. The money can be raised, he says, but it won't go far. Labels are in a unique position to take the financial risk necessary to develop a career.

Uzoigwe, who co-founded hip-hop labels Ozone Records and Def Jux Records and founded World's Fair along with Wortis and Scott Booker, believes many young artists should be more concerned with making great music than getting funding. "If you can nail the music part, the other things fall into place."

Artists have had alternative financing options before Kickstarter launched in 2008. In the United Kingdom, Slicethepie.com launched in 2007 to help artists raise money for their projects. The site has since morphed into music reviews that provide feedback to developing artists. Acts could raise money from fans through their own means. Singer/songwriter Jill Sobule created a website in 2007 to raise donations to record and release her album *California Years*. Rock band Marillion was using fan preorders to fund its recordings as far back as 2001.

Fan-funded projects can be especially attractive for artists with established fan bases. In January, husband-and-wife team Kelly Willis and Bruce Robison raised \$44,856 from 563 fans on Kickstarter. Willis has released albums on MCA Records, MCA Nashville and Rykodisc since 1990. Robison has released numerous albums and has written country hits for the Dixie Chicks, Tim McGraw and Faith Hill, among others.

"If you go to a record label these days, they're going to want a piece of your touring, merchandise and everything else," says Mike Crowley, who manages Robison and Willis in addition to singer/songwriter Hayes Carll. "Artists without the overhead of a record company have the ability to make a meaningful amount of money by putting the record out themselves."

"You don't need Sony," Uzoigwe says. "But you need a team unless you're just trying to sell a couple records." It's a message he worries is getting lost in the hyperbole about DIY fund-raising. But Uzoigwe also acknowledges that "this part of the market is still very young, and certainly has potential to develop into something more robust."

Artists don't have to turn to either fans or labels for financing. EMI Label Services may give an artist an advance if merited by the sales potential, according to a person familiar with the distribution and marketing deals. The division has released albums by Slash, Snoop Dogg, Five Finger Death Punch, E-40 and such G-Unit artists as Lloyd Banks and Tony Yayo.

Label services and management company Thirty Tigers can provide artists the tools, expertise and money they need to independently release music. The company, whose catalog leans toward rock and Americana, has given advances for most of its projects in order to compete with offers that labels give artists, co-founder David Macias says. Thirty Tigers can offer an artist ownership, control and the possibility of more money on the back end, but needs to match the front-end money offered by labels. "For artists we're a good fit for, I want to remove every impediment for doing business," Macias says.

The partnership is a recent alternative to the traditional label deal. Nashville-based Bigger Picture Entertainment creates joint ventures with artists that are backed by money it has raised from investors. The company promotes its roster of country artists, which includes Chris Cagle and Craig Campbell, through its in-house radio promotion department and builds its artist websites with the wholly owned Web services firm Idea Den.

Artists also have online tools other than Kickstarter to raise money from fans and take preorders—and they should get a boost from Palmer's success. "Amanda Palmer's Kickstarter campaign has been great for us because we're getting our door knocked down," PledgeMusic's Rogers says.

Five The Fan Way: Crowdfunding Success Stories

◆ BRASSFT PUNK

Among the offerings to fund a project that rearranged Daft Punk songs for a New Orleans brass band: a chance to sing on the album, as well as an album preview accompanied by homecooked red beans and rice. With eight days to go (as of press time) the Kickstarter project had raised \$17,299 (on a \$10,000 goal) from 1,148 backers.

◆ 'BEST MUSIC WRITING'

Dropped by Da Capo Press, the "Best Music Writing" series was reborn under newly launched Feedback Press and helped by \$17,337 (on a goal of \$15,000) from 392 backers on Kickstarter. A \$5 pledge got a thank-you card, \$15 got an e-book version and \$30 got U.S. residents the print version of the book. One person who pledged \$150 got the book plus a phone consultation with Los Angeles Times/NPR music critic Ann Powers for music writing advice.

◆ FIVE IRON FRENZY

Kickstarter's second-most-funded music campaign is a new album by Christian ska band Five Iron Frenzy. On a goal of \$30,000, the band raised \$207,980 from 3,755 backers. Of the numerous pledge opportunities, \$15 got an album download, \$50 got a vinyl LP and the digital album two weeks early, and \$100 would get a fan into an exclusive listening party (travel expenses not included).

Four people pledged \$500 each for a tour of the band's hometown of Denver while two fans paid \$1,500 for dinner and miniature golf with the band.

◆ RHETT MILLER

Singer/songwriter Rhett Miller, best-known as frontman for alt-country group Old 97's, launched a PledgeMusic campaign in November 2011 while he was in the studio with producer Jon Brion recording his new album, *The Dreamer*. Miller got 989 pledges and reached 183% of his goal. He posted frequent updates through February that tracked the making of the album. *The Dreamer* was released on Miller's own Maximum Sunshine imprint on June 5 and is distributed by the Orchard.

◆ HELP ME BUILD MY STUDIO

Musician/sound engineer Ted Browne raised \$10,539 to help offset the costs of building a 14-foot-by-24-foot recording studio in his backyard in Savannah, Ga. Browne explained on the Indiegogo project page that the studio would serve as practice space for his band Passafire and as a studio for up-and-coming artists. Nineteen people opted to receive digital downloads of Browne's solo project while four people hired him as a musician, four hired him as a Savannah tour guide and one person paid \$5,000 for Browne to record the contributor's band. —GP

THE IMPACT OF PALMER'S KICKSTARTER campaign goes beyond the practical aspects. Her ability to plug \$1.2 million raised from fans into a multifaceted, artist-driven business entity should awaken people to the disruption going on in the music business. Of course, fan-funded projects, label services companies and DIY spirit have long existed, but Palmer's campaign is the same kind of inflection point as Radiohead's pay-what-you-want release of *In Rainbows* in 2007.

Wortis—who co-founded label services company World's Fair before joining Girlie Action in March 2011—remembers *In Rainbows* well. "The World's Fair phones went crazy when Radiohead did the pay-what-you-want album," he says. The company wasn't offering that type of online solution, and many bands before Radiohead had given music away for free. But people quickly understood the idea behind it and wanted the platform to do something similar. When people see Palmer's

THIS IS THE LANDSCAPE IN which labels will need to compete in the coming decades. Fans, label services companies, management firms and even multinational brands can pump money into an artist's career like never before. Artists who need to assemble a team to promote and market a record will find no shortage of service companies and independent consultants cast off by shrinking labels and distributors. Being able to distribute and market digitally reduces even further an artist's need to cede ownership and control to a label.

It will be survival of the fittest. As artists gain more options, labels will need to evolve to stay competitive. Because artists can find funding elsewhere, labels will need to sweeten their offers. Major labels will need to tighten their grip on vital gatekeepers like TV exposure and prime brand sponsorships. Independent labels will need to offer a broader range of services. Labels of all sizes will find that having less ownership of the



When fans asked AMANDA PALMER to change the spelling of a word in the title of her new album, she scrapped 3,000 watermarked CDs to fulfill their request.

PALMER IS A PROVOCATIVE CULT ARTIST who has made her online interaction with her audience part of her art. Signed with the Dresden Dolls to Roadrunner Records in 2003, she began campaigning for the label to drop her as a solo artist in 2009. (Part of this campaign was a song she performed live with the lyrics, "Please drop me, what do I have to do?/I'm tired of sucking corporate dick.")

But with crowdfunding, artists who feel constrained by labels can have business structures that fit their personalities, capabilities and goals. "The biggest difference is that for an artist like me, I felt that when I was on a label I was actually penalized and punished for my enthusiasm about a project," Palmer says. "I would walk in to see a label with a crazy idea and all I got was eye-rolling and frustration, because they wanted things to be simple and easily and packaged."

Alternative financing allows an artist like Palmer to blossom. Rather than run ideas through layers of bureaucracy, she's able to create the kinds of products she wants, engage her fans how she wants and spend what she feels is necessary. "Roadrunner was specifically a label about the bottom line," she says. "Amanda Palmer has definitely never been a bottom-line artist."

Of course, being CEO isn't for everyone, but Palmer is comfortable and capable in the role. After her fans demanded "Theatre Is Evil" for the spelling of her upcoming album,

Palmer insisted the team scrap 3,000 watermarked CDs with the original spelling "Theater Is Evil." Saving money would've meant ignoring her fans' pleas. "She's absolutely delighted she can be in the driver's seat and make those decisions," manager Ecker says. "She's both an artist and businessperson."

Palmer became a bit of an Internet sensation in 2009 after she raised \$19,000—on the fly—in a single evening selling T-shirts through Twitter. When her latest Kickstarter campaign passed the \$1 million mark, Palmer tweeted a photo of herself with the words "one fucking million" scrawled on her naked torso. "I would define it as intimate," she says of her relationship with fans. "They know me as well as my good friends do. I do not try to have a veil of mystique."

Now she has learned the value of overdelivering to fans—something that would be difficult to do if signed to a label. Her previous Kickstarter campaign, recordings and a series of concerts with her husband, comic book writer Neil Gaiman, was fulfilled right before her record-setting campaign began. Palmer's team believes the buzz from pleasantly surprised fans gave momentum to her last Kickstarter project.

Palmer's team believes the next round of limited-edition CDs and LPs will wow her fans and create even more momentum for the commercial release of *Theatre Is Evil*.

"There are things in this package people aren't expecting and Amanda hasn't thought of yet," Wortis says. ●●●

Kickstarter Tax Tips

Fan-funding tools like Kickstarter present artists and managers with unusual tax issues. Receiving money for pledges are basically prepayments that generally count as revenue in the year received, not the year the CD is shipped or the concert is performed. Trey Dunaway—chief compliance officer at Nashville-based entertainment business management firm Flood, Bumstead, McCready & McCarthy—has had conversations about Kickstarter projects with clients and expects to have many more. "This will be a popular thing for many of our clients in the future," Dunaway says. Here are five things to keep in mind if you're thinking about doing a project at Kickstarter or PledgeMusic.

1 Pledges are taxable income. Fans' pledges meet the definition of taxable income even though the revenue didn't come from a typical purchase of a CD or concert ticket. "They're either getting a reward—the preordered tickets or the preordered copies of the album—or at a minimum there is a requirement the person receiving the funding complete their project," Dunaway says. "So they are providing a service, if nothing else, to receive that income."

2 Sound recordings are assets. Timing issues can arise when an artist incurs the expense of recording an album in the same year pledges are raised. "That can create a problem when you have to recognize the income in 2012 but you don't get to take all of [the expenses]," Dunaway says. Costs related to the creation of the album—such as renting a studio and hiring musicians, producers, engineers and mixers—are generally capitalized and written off as expenses during the asset's useful life. Expenses incurred in the promotion, sale and distribution of the sound recording are generally expensed in the year they're incurred.

3 You can speed up the depreciation of a sound recording. The IRS considers the life of a sound recording to be 10 years, but Dunaway says depreciation can be sped up. Using the income-forecast method allows the artist to depreciate the sound recording during its expected life. Dunaway says, "The basic idea is, if you project a million dollars of income on an album and you receive \$500,000 in the first year, you can deduct half of the cost of the album in the first year. With an album having a short life cycle, say a year-and-a-half or two or three years, most of that income falls in the early years and you get most of that deduction early on."

4 Prepayments can help reduce your current tax burden. A Kickstarter campaign might feature or include a touring component that will occur well after the music is recorded and sent to consumers. Dunaway says an artist could consider prepaying some production expenses before the end of the tax year if the tour is set for, say, the first half of the next year. But an artist might not want to lock in prices too early. "You wouldn't want to prepay it now for shows that aren't happening until next fall," he says.

5 Don't forget about sales tax. "To the extent they're tangible goods in particular, they could carry with them sales-tax implications," Dunaway says. "There could be some states that would argue, 'You got a prepayment for a CD, therefore you should charge sales tax. Where's our sales tax?'" —GP

A photograph of the rock band Linkin Park standing in a narrow city alleyway at night. The scene is lit by a single street lamp, creating a dramatic, high-contrast atmosphere. The band members are dressed in dark, urban-style clothing. The alleyway is flanked by brick and concrete buildings, with some windows visible on the right side. The overall mood is gritty and urban.

FROM SOCIAL-MEDIA SCREENS TO BASKETBALL COURTS, LINKIN PARK IS TAKING EVERY AVENUE TO GET ITS NEW ALBUM, "LIVING THINGS," INTO THE LIVES OF ITS 42 MILLION FACEBOOK FANS

by PHIL GALLO

A

38-second video posted May 26 on YouTube features Linkin Park's Mike Shinoda congratulating the winner of a scavenger hunt that included clues on five continents, lasted 16 days and concluded at BBC Radio 1 during Zane Lowe's show. ¶ When the contest began—it was among the opening salvos for the band's fifth studio album, *Living Things*—Linkin Park provided no details

about prizes, duration of the contest or even what would be required of the participants. "They had very little information and to me that's what made it fun," Shinoda says. The prize, given to a London-based administrator of Linkin Park fan site LPassociation.com, was a USB port with the new LP track "Lies Greed Misery" that the winner was allowed to leak, complete with the victor's name attached to the file. The contest targeted hardcore fans prior to mass-market campaigns and did so by engaging them online globally and physically where enthusiasm for Linkin Park is most fervid—Australia, Tokyo, Toronto, Chicago, Rio de Janeiro. It also turned upside down the issue of piracy. That final piece in the puzzle is what Linkin Park prides itself on.

"I basically came up with the pot of gold at the end," says Shinoda, who co-produced *Living Things* with Rick Rubin, an enforcer of their united effort on the last Linkin Park album, 2010's *A Thousand Suns*. "The team and I brainstormed where it ended—they ran with the meat of it in the middle. That requires a lot of legwork from people on the ground in each of these countries. Basically, we're going to do something for every fan who was involved in this thing—anyone who found a clue, anyone who translated anything—we're going to give them merchandise or tickets. The funniest part about it is we started it off in a low-key way"—Twitter feeds, mostly—"and let it build organically."

Launching the fifth Linkin Park studio album has found the band striking early and often on promotional battlefields, aligning with numerous sports, gaming and entertainment companies to position their new music in areas where fans are likely congregating. By the time the release date rolls around (June 26), new music from the band will have been associated with the NBA, Lotus' Formula 1 racing team, the Euro Cup soccer tournament, Honda Civic, Deutsche Telekom and videogames with a major film tie-in on tap for the fall. Spotify launched its largest campaign with a band in the United States to date, releasing four playlists of Linkin Park live recordings weekly in the month leading up the album's release.

Even with an astounding presence online—more than 42 million Facebook users have clicked "like" on the band's page and at least three of its videos have each been viewed more than 70 million times on YouTube—Linkin Park's approach to marketing is as aggressive as its music.

"The momentum feels different," says Warner Bros. Records senior VP of marketing Peter Standish, who has worked with the band since it signed with the label in the late '90s. "The impact of social-media marketing has caught up to the band. One thing that separates them from other bands is they tend to be naturally involved—they get their hands in the dirt to bring these things off."

"They worked hard to get to a sweet spot by coming up with creative initiatives that are impactful," Standish adds, "and the management has worked hard on tours, on sales, on campaigns that make sense. The key in it all is everybody executes. Still, we're not high-fiving each other."

Standish and the band's manager at the Collective, Jordan Berliant, point to concert ticket presales as a sign of an initial, positive reaction to the first single, "Burn It Down." Berliant says presale numbers are two and three times higher than on previous tours, with Los Angeles and Houston shows hitting new peaks for the band, "which speaks to their interactive marketing campaign. We've done a lot of direct-to-consumer and it's gone exceptionally well."

The members of Linkin Park, formed in the suburbs in the northwest reaches of Los Angeles County, pounded their way to the forefront of alternative rock with their 2000 debut, *Hybrid Theory*, which has sold nearly 10 million copies, according to Nielsen SoundScan, and remains the band's biggest seller. Two of the album's singles, "In the End" and "Crawling," domi-

nated alt-rock playlists in 2001. The former was the year-end No. 1 track at hometown rock station KROQ.

As alt-rock tastes changed, Linkin Park remained at the forefront of the alt-rock/rap/electronica world with three albums hitting No. 1 on the Billboard 200—*Meteora* (2003), *Minutes to Midnight* (2007) and *A Thousand Suns*—and another reaching No. 2 (*Hybrid Theory*). While the band held its own on the charts, sales in 2010, of course, weren't what they were even seven years earlier: *Meteora* has sold 5.9 million units while *A Thousand Suns* has yet to crack a million (850,000).

Shinoda has little issue with the sinking sales, preferring to point to recent albums as necessary steps in defining what Linkin Park is as a band.

"When we got to the end of the touring cycle on the second record, *Meteora*, we felt like we needed to get away from that sound or else we were going to be doing it for the rest of our lives," Shinoda says. "That would've driven us crazy. In fact, after that, every time I brought in a demo that sounded like the first two records, it sounded like we were being lazy. It's much harder to write something completely new versus going back to the same bag of tricks."

TEAM LINKIN PARK

ALBUM *Living Things*

LABEL Warner Bros.

RELEASE DATE June 26

PRODUCERS Rick Rubin, Mike Shinoda

MANAGEMENT Jordan Berliant, the Collective

PUBLISHING BMI

TOURING Michael Arfin, Artist Group International

U.S. TOUR Honda Civic tour with Incubus, Aug. 11-Sept. 10; international tour to follow in the fall

TV APPEARANCES "Jimmy Kimmel Live!" (June 27-28), X Games on ESPN (June 28)

BIG DEALS Electronic Arts' "Medal of Honor," Xbox Live campaign (starts June 19), Honda Civic (tour sponsor), TNT/NBA, Lotus Formula 1, end-credit placement of new song "Powerless" in 20th Century Fox's "Abe Lincoln: Vampire Hunter"

ONLINE LinkinPark.com, LPunderground.com

TWITTER @linkinpark

"On *A Thousand Suns* we really went out into the wilderness [and] did our best to do a record that's substantial. We were on a search for new tools, for new ways to write a song, new sounds. It's a concept record that we hoped people would listen to beginning to end. We knew it was going to be a challenge to the fans and it was a challenge for us to write. Considering where we could have ended up with it, I consider it a huge success. It sold [fewer] copies than our other records, but it wasn't necessarily about selling copies—it was more about taking people on a journey and expanding the possibilities of what the band could do."

For the new record, Linkin Park sought a balance of approaches: the energy of the first two and the songwriting/production of the last pair. Key to that, Shinoda says, was narrowing down the amount of equipment used. "If you can cut down on the number of pieces of gear, you can create a signature sound for the record," he says. "As we were working on it, it was a goal to only use the important sounds. Anything that wasn't playing a role in a song we got rid of."

Many of Linkin Park's songs begin as demos that Shinoda records in his home studio and then presents to the other

five members: singer Chester Bennington, guitarist Brad Delson, DJ Joe Hahn, drummer Rob Bourdon and bassist Dave "Phoenix" Farrell. The six of them, all of whom share songwriting credit on each song, pick apart the tracks and make suggestions from the demo stage until the music is mixed and mastered, Shinoda says.

Delson brings in arrangements for songs he has worked on, but otherwise Shinoda leans on his compositional and piano training to flesh out musical ideas. Shinoda plays the role of "internal producer"; Rubin is considered the fresh pair of ears who comes in about once a week to provide feedback on the recordings.

"The writing process is open to anybody as a general rule of thumb," Shinoda says. "Some bands will jam something out, write it, record it, mix it and master it. We're just doing everything at once. We'll be writing vocals, mashing two songs together and even writing during the mixing and mastering process—every song [is] in a constant state of flux."

One example is *Living Things* closer "Powerless." It was trimmed from a seven-minute epic, given a more compact arrangement and, on the last day of recording, filled out with live drums. "In My Remains" stands as something of a breakthrough: "We would have stayed away from that kind of song two or three years ago," Shinoda says. And "Castles of Glass" began as a folk song with a Johnny Cash rhythm that, as the band added parts, took on more of an indie rock edge with futuristic samples. Shinoda's vocal on the first verse and chorus, however, came from his demo.

"Rick told us while we were in the studio this time, he is positive no other band writes the way we do," Shinoda says. "He wasn't saying it was better or worse, just that it's different."

Once *Living Things* was finished, the band began to seek out song integrations with brands that would be more than a simple placement. "Burn It Down" became a signature song for the NBA playoffs on TNT with a video that captured the group in motion similar to the players featured in the clips used. Similar clips were made for European sporting events like Formula 1 racing and the Euro Cup in Poland and the Ukraine. Linkin Park toured Europe first to be present for the games.

"We didn't do that on the last album but it made sense on this one," Shinoda says. An international tour in the fall is in the works.

Before Linkin Park set out on its global adventure it went old school first, playing an intimate show for select fan club members at the House of Blues in West Hollywood and working with KROQ to reintroduce the band through "Burn It Down." Shinoda called the station in mid-April to unveil the single and 100 of the station's listeners were selected to attend a six-song rehearsal in the San Fernando Valley. The response was strong: "Burn It Down" became KROQ's No. 1 song for May, and the track has sold 356,000 copies, according to SoundScan. It peaked at No. 30 on the Billboard Hot 100 and is in its fifth week atop the Rock Songs chart.

By the time the band returns stateside for its Honda Civic tour that starts Aug. 11, it'll have added "Burn It Down" and another song to the set lists while incorporating snippets of another two inside other tunes. The band figures it'll play 20-22 songs per night, creating three rotating set lists that it'll adjust as the group travels and assembling different mashups of various songs.

"It's a very fluid process," Shinoda says of composing a set list. "Each time we rehearse and put a set together, we try to reinvent anything that has become predictable," a philosophy that was extended to the new album. "As it turned out, we made these songs that embrace a lot of other sounds we have made and a bunch of new things we hadn't tried . . . This record felt like it all added up. The tools let us take a step using the right sounds in the right spots. We want to be good at what we do—we want to be agile and versatile." ■■■

FIONA APPLE

leaves home

For the last seven years, **FIONA APPLE** has been a homebody. But with her first album and tour since 2005, all that is about to change

by **Jenny Eliscu**

A

few days after her Billboard interview, Fiona Apple will leave her home in Venice, Calif., for a month-long tour supporting her fourth album, *The Idler Wheel Is Wiser Than the Driver of the Screw and Whipping Cords Will Serve You More Than Ropes Will Ever Do*. This is remarkable not simply because this tour will be her longest stretch of performances since her 2005 album, *Extraordinary Machine*, but also because Apple rarely leaves her house. The 34-year-old singer/songwriter has turned into a serious homebody since moving to Los Angeles in 2001—housework, as we'll discuss, is one reason she hasn't made a record in seven years—and her stay-at-home tendencies have only intensified in recent years.

What's drawing Apple outdoors is a remarkable collection of sparsely rendered tunes where her strengths as a vocalist and bruisingly candid lyricist are in sharp focus. Recorded about four years ago (she remains fuzzy about the actual date) with Apple and drummer Charley Drayton co-producing, *The Idler Wheel*... sat on the shelf for two years until changes at Epic Records sorted

themselves out (see story, page 23). Apple introduced a handful of new songs earlier this year at rapturously reviewed shows at South by Southwest and in New York and Los Angeles. And starting June 19 (the day of the album's release), she'll play 28 dates across North America, ending up back home at the Hollywood Palladium.

"Until we leave, I am going to be as boring-lazy-still as possible," she says. "I'm doing nothing. I'm making my brother walk my dog and I'm not even leaving my house." Apple admits she ought to move back to the East Coast so she can break herself of her more reclusive habits, but her dog, Janet, is 13 and Apple wants to "wait until she's in the other world to move." She worries about isolating herself too much, but she also knows that it works for her.

"It's the same when I'm on tour, actually," Apple says. "During the day, I never go out and do anything fun. I stay in the hotel room and I just stay really quiet so then I'm in the mood for being in front of a lot of people a little bit more."

Do you have to psych yourself up for playing or touring?
In a sense it's a lot crazier when you're on the road and it's a lot less stable, but it's actually really healthy for me because it keeps me from isolating, which I tend to do a lot. Also, there's structure to being on tour. I know where I'm supposed to be and I don't have to feel weird about not knowing what to do with myself today or not having anything useful to do.

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Do you tend to be critical of your performances?

No. I mean, if I felt like I wasn't singing well, I would be really, really pissed off. Because that's not fun. If you have to sing and you're not able to use your vocal cords well, it's like if you were a guy trying to have sex and not being able to get hard but having to still somehow manage it. "This is supposed to be the nicest thing in the world, and yet it's the worst thing." Fortunately, though, I also tend to go away during the songs. No matter what I do to prepare myself, almost every time I get ready to go onstage I feel like, "Are you fucking kidding me—I'm supposed to go on?" I have to say this to my brother every night out loud and he takes it. I'm like, "I need to make you understand that it's ridiculous that I'm going out there." Like, I have to go back home and sit on the couch. I have to go to the hotel room and turn on the TV. That is what I'm supposed to. That's what I'm equipped to do. That's what I'm in the mood to do, like, every night.

What do you mean you "go away"?

I don't feel like I'm acting or anything. But I also don't feel like I'm actually suffering through the lyrics in the moment. It's almost like somebody else does it for me. Maybe I have a split personality and it comes out when I'm onstage. [laughs] But I do feel like somebody inside my head takes over. Like, "You're going to be fine. Go to sleep. I'm going to sing a few songs."

What's the configuration of your touring band?

It's six people now. I've got two drummers, which is not even enough for the percussion that we need to do. Amy Wood and Charley Drayton play drums and I got Zac Rae playing keyboards, because I love to not have to play piano as much as I can. It's so nice when I get to just sing and not be nervous. Sebastian Steinberg plays bass and Blake Mills is playing guitar. Blake's like a little brother. This is the first time in my life I've been in a band, or anywhere professionally, where I'm not the youngest one. I've been around middle-aged men since I was 17. I was worried about Blake, because I was like, "A 26-year-old guy is about the last person I want to talk to. Men under 40, I don't want to know."

It's been seven years since your last album, and you've said no one was pressuring you to make this one. So why did you decide to start making *The Idler Wheel* . . . ?

Seven years wasn't intentional. It's just because I'll finish something and then two years will go by where I don't touch the piano. I might think of a song and then be like, "I don't care if I forget it. I don't want to do that shit. I'm not writing a song." I can make myself do it if I have proper motivation or if I'm doing something for someone else, as an assignment. But when it's just for me, my work ethic is very *bad*. Half the problem is practical. I am someone who needs to keep my house clean. I, by principle, don't want to have a maid, but how the fuck



FIONA APPLE performing in March at Stubb's Bar-B-Q in Austin during South by Southwest.

“ I don't think that I've ever not felt **creative freedom**. **I'm the authority on this**, because it's my song. There is a right answer—that is the song and those are the words, and **so nobody can really tell me**. ”

— FIONA APPLE

do people do anything *and* take care of their house? I don't have a day job. It's just me and an old, slow dog. But laundry and vacuuming and dishes . . . What kind of pig am I? [laughs] So that will take time, and then I'm tired, and I'm like, "I guess my workday is over."

What constitutes proper motivation for you?

I don't know exactly. Probably what happened, now that I'm talking about it, is that I was feeling so terrible about myself and about the way that I was seeing things—like visually, in the world, seeing things—and the way I was interpreting things. I went to New York and took this visual perception class. I knew what I was doing. I'm a really good parent to myself sometimes, and I do things that make me learn and grow. I knew that it would be good for me if I could learn about the science of actual seeing—if I could learn and see proof that maybe I see things shitty, but I could be wrong.

And in fact, I am wrong. In fact, everybody's wrong. You think you're looking at things all the time, but you're not looking at things, you're looking at what your brain is interpreting through light and color. And who knows what everybody else sees? I took this class and I was taking pictures of things like snails for a while. There are many different things I get obsessed

with and go around and take pictures of. I'm pretty good, I think, and I enjoy it. And while I'm doing that I'll also be studying and reading about whatever I'm taking pictures of. I make up courses for myself to take. After awhile with these certain rites of passages that I try to go through, I feel that I am a new person and that there's more to me, and that probably spurs me to write it down. Because for whatever reason, even though I want to stay home all the time and be left alone, I want to tell the world who I am *now*.

After you came back from taking that course, that's when you started working on these songs with Charley Drayton?

First I asked Charley to just bang on the drums and record a couple different beats and send them to me. I knew I wanted it to have percussion and piano. Drums are my favorite things, and I wanted to get something to work with. When I go to the piano, your hands just go to the same spot. But it can bring new things out of me if I can get new things from somebody else. Once I had a few songs done, I asked Charley to come out and do some demos. We'd never done anything like this; we'd just been on the road together. I didn't even know we were starting on the record yet. But the first night of actual work in the studio, we got so much

done. And I don't think we had one disagreement the whole time.

When was that, chronologically?

Oh, my God, I'm so fucked up with time. It could have been four years ago. It could have been . . . I don't know. He would come out here for two weeks at a time. I'm jokey about it and I say I'm lazy—and I am sometimes—but with studio work, I *really* don't like to work. I like to perform, I like to write, but I don't like to have to go in and record. I like writing words, but music is annoying as hell because there's always a point in time when I want to kill a song. I know that it's a good song and stick with it, because if I've made any effort on something, then it's worth it. I don't have a bunch of songs lying around that I don't use.

With this album, or in general, how much do you labor over lyrics?

I don't labor over them. I don't admit to myself that I'm working on them. The past couple albums it's happened that I'll go to New York for a while when I have enough pieces and decide that I really need to concentrate. Out of a month that I'm there, I'll try to work a week, and of that week, I'll use probably an hour's worth of work. But I have to spread it over all this time so it kind of falls right off the tree.



Bearing Fruit

Fiona Apple and longtime manager Andy Slater banked on online buzz and word-of-mouth to build anticipation for her new release

By Steven J. Horowitz

For her fourth album, *The Idler Wheel...*, Fiona Apple wasn't willing to let her work be mishandled. Nearly seven years ago, the reclusive singer/songwriter released third album *Extraordinary Machine*, a project that had been severely delayed (sophomore set *When the Pawn...* appeared in 1999) due to her deliberate recording process and a late-stage decision to revamp the LP, which had originally been helmed by Jon Brion, with producer Mike Elizondo. When it was finally released, the project, whose pushback inspired fans to picket outside of Sony Music's headquarters in New York (Elizondo later said the delays had more to do with Apple's own frustrations rather than the label's), yielded the singles "Parting Gift" and "O' Sailor." It became her first album to bow in the top 10 of the Billboard 200, and has since sold 1 million copies, according to Nielsen SoundScan.

Following a tour supporting *Extraordinary Machine* in the summer of 2007, Apple took her time assembling its follow-up, recording with co-producer Charley Drayton and completing the project in late 2010. Drayton, who has played on albums by the Rolling Stones and the Cult, described the sessions as "exhausting" to Modern Drummer that fall. But in the months that followed, Apple gave pause, waiting for regime changes to end at her longtime label Epic Records so she could feel comfortable releasing her latest body of work.

Antonio "L.A." Reid was appointed chairman/CEO of Epic in July 2011 and Apple and longtime manager Andy Slater presented the finished product to executives in early 2012. Insisting that *The Idler Wheel...* (due June 19) be released on the artist's terms, they defined the marketing plan accordingly: No fliers for preliminary shows or posters teasing the album. The approach was highly unorthodox for a musician who has made only a handful of public appearances in the past five years, but Team Apple says Epic understood the approach.

"I've known Fiona since she was 17," says Slater, who initially signed Apple to Epic as a Sony Music executive to release her 1996 debut, *Tidal*, and has managed her career since, even while serving as president of Capitol Records from 2001 to 2007. "So knowing who she is and how her process is and how that connection has been made between her listeners and her, it was the only thing that made sense to do."

Epic's emphasis was placed on reconnecting with Apple's core fans through intimate shows and allowing them to organically find her new music on the Internet. Apple's first steps back into the spotlight began with performances during NPR's and Pitchfork's South by Southwest showcases on March 14 and 15 that were open to badge holders and attracted lines that stretched down the block. The plan was for word-of-mouth and viral sharing of amateur videos taken at the shows of Apple debuting new material to reignite fans' interest in her music and serve as a natural catalyst for grass-roots marketing. Clips of those performances made news around the Web and have since racked up tens of thousands of views on YouTube.

Instead of a promotional radio run, Apple headed out on the road for a six-date tour through March, partnering with sites like Pitchfork, Brooklyn Vegan, NPR and Nylon.com to make exclusive announcements and offer presale codes for gigs in Boston; Chicago; Washington, D.C.; Atlantic City, N.J.; and New York. The shows, which were held at venues with an average capacity of 550, quickly sold out.

Epic COO Mark Shimmel acknowledges Apple's unconventional reintroduction to fans, but realizes the importance of honoring her creativity. "Fiona as an artist has to be respected with the music she makes, and we were very comfortable

doing that," he says. "We've obviously had a great run of national awareness."

Rick Roskin, Apple's agent at Creative Artists Agency, commends Epic for seeing Apple and Slater's vision. "To the label's credit, they kind of understood that this is a non-traditional project," Roskin says. "Everyone knows she has fans. Everyone knows that her previous records connected to people in an intimate and special way. We all knew she's a special artist, and the label understood that, and that's why they were OK to do it this way."

Notoriously elusive of the public eye, Apple has never been one to interact with fans on the Internet (she doesn't have a Twitter account). CAA joined forces with Apple early last year, helping to establish an online presence. CAA digital marketing executive Glenn Miller says the agency chose Facebook as an official destination for breaking news, interviews and performance clips because "it allows us to easily post content that's shareable."

Her CAA-managed Facebook page has more than 450,000 fans and near-daily updates have earned thousands of likes since launching in March 2011. And according to Miller, the last piece of posted content reached more than a million people. Website Fiona-Apple.com is up and running, but Miller took note of fan pages that already existed on Facebook and intended to make it easier for them to discover content on the social network.

"We went to where fans are, instead of getting them to go to a new place," Miller says. "That was exciting to know that [even though] you don't have a single, you don't have an album, you're able to put the dates on sale and get the engagement and marketing out of these sites and fans that you wouldn't get out of traditional media."

Epic still plans to promote *The Idler Wheel...* through traditional media including select print press, radio promotion and late-night TV performances. (She's scheduled to appear on "Late Night With Jimmy Fallon" on June 18.) She also released her Joseph Cahill-directed music video for album cut "Every

Single Night" on the Sundance Channel on June 10 and on Vevo two days later. For Epic, the decision to debut the visuals for the track on the independent-minded network speaks to Apple's willingness to take chances with her art.

"We really do look at Fiona as an independent filmmaker in her own way. So we premiered with Sundance on that and then it goes wide," Shimmel says. "So we feel as good marketers that you have to market to the iconoclastic individuality of who your artist is."

Apple may have spent the past half-decade removed from mainstream culture, but she'll most likely be promoting *The Idler Wheel...* through 2013. She has 28 dates lined up for summer and unannounced concerts scheduled for the fall, and will release a standard and deluxe version of the album to physical and digital retail next week. Epic plans to promote singles to alternative specialty, triple A and college radio.

For the label, the project has an extensive life span—"Our evaluation of the record doesn't happen in the first or second week," Shimmel says—but Slater and Apple are looking at fans' connection to the music as the arbiter of success.

"Fiona has made her most personal album. That has to be protected, first and foremost," Slater says. "The measure of success for the record company will be different than it will be for us. We'll provide all the traditional tools to sell the record. At the same time, given Fiona's feelings about her relationship to her fans, the success will be measured on the strength of the connection between her and the listeners over many mediums... That's the long-term plan in action."

Where do you stay during that time in New York?

I stay [at] different places. I rented an apartment for three months when I did the visual perception class. Now I get to stay at hotels because I'm there for business. But [ex-boyfriend] David Blaine has an office that used to have an apartment—it's a magician's studio—and if there's nobody there, I stay there. My other ex-boyfriend had a really small apartment down in Chinatown and I also had that for a month.

Why are you better able to concentrate in New York? Is it because it was home?

I don't have the same hang-ups about going outside when I'm there. Here, I really don't go outside unless it's like almost sunrise and I know there's not going to be anyone around. But in New York I don't mind when there are people around for some reason, and that can get my brain working better. That's the danger of me living here—the isolation thing. I got to really watch that.

At this point in your career, do you feel like you have creative freedom?

Yeah. I don't think that I've ever not felt creative freedom. I have been lucky that even though I've had doubt and insecurity in so many areas of my life, I've never taken the business side that seriously. I feel creative freedom because I know that I'm not bullshit. I'm fine if people don't like my music, because I know that I'm right. I'm the authority on this, because it's my song. There is a right answer—that is the song and those are the words, and so nobody can really tell me. My dad keeps reminding me, "You said, 'As long as it's honest, it's right.'" I've always felt pretty much the boss in this scenario.

You are the boss.

Retroactively, I would get pissed off thinking about, over the years, people calling me "boss." I always accepted it, and then I realized some of these people, they weren't really feeling like I was the boss, they just thought it was cute and funny. And of course I was like, "I am the boss!" It pissed me off looking back on it. I could be wrong, though. I'm probably wrong. They were probably totally respectful of me and I just dug that up because I like to start shit.



FIONA APPLE with manager ANDY SLATER in 2004 at EMI's Grammy Awards party; inset: The cover of *The Idler Wheel...*

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MUSIC



DELTA RAE makes its late-night TV debut on June 25.

ROCK BY EMILY ZEMLER

DOCTOR, SOUNDS GOOD

Sire's Seymour Stein takes doc's advice and signs Americana band Delta Rae

Last June, the daughter of Sire Records chairman and Warner Bros. Records VP Seymour Stein was diagnosed with an inoperable brain tumor. The veteran record man accompanied his daughter Samantha to the hospital at Duke University in Durham, N.C., and developed a rapport with the doctor she'd selected. Despite their friendly relationship, Stein was surprised when out of the blue just a month later, the doctor called him with a music tip.

"He said, 'There's a band down here that you should check out,'" recalls Stein, who's responsible for signing Madonna, Talking Heads, Depeche Mode and many other legends. "What could I say? What does this guy know about music? I just figured that, out of respect for what he's doing for my daughter, I should give it what they call in Hollywood a 'courtesy listen.' Well, I listened and, quite frankly, I was blown away."

The band was Delta Rae, a Durham six-piece comprising three siblings—Ian, Eric (who notably wrote "Cooler Than Me" with Mike Posner) and Brittany Hölljes—and their friends Elizabeth Hopkins, Mike McKee and Grant Emerson. The group formed in late 2009, touring and self-releasing a five-track EP during the next few years. As it turned out, Delta Rae manager Adam Schlossman knew the doctor, who recommended the group to Stein without ever listening to the music. "Seymour told us later that he initially took the meeting as a favor, with very low expect-

tations," Ian Hölljes says. "It's been absolutely surreal."

Stein and Sire A&R executive Eric McLellan signed the band shortly thereafter, encouraged by the group's songwriting, which falls somewhere between the bluesy sound of Alabama Shakes and the country pop of Lady Antebellum. "There seems to be a resurgence of Americana music coming out," McLellan says. "A lot of bands we're noticing and enjoying have that sound. What's great about Delta Rae is that it comes from the Carolinas, so of course they have that classic sound. But they also have a commercial aspect."

That sound can be heard on Delta Rae's forthcoming debut, *Carry the Fire*, which arrives June 19 on Sire/Warner and has been teased with the thumping single "Bottom of the River." The album, which was recorded before the band inked its label deal, was financed through a Kickstarter campaign launched in June 2011 that raised \$28,000 from 293 backers. (Incentives for pledges included advance copies of the album, handwritten lyrics and—at the highest level—a cover tune of the contributor's choice.) The disc, recorded at Brooklyn's Angelhouse Studios and Asheville, N.C.'s Echo Mountain, as well as Delta Rae's house in Durham, was finished by the time the band signed with Sire/Warner early this year.

"We found Alex Wong, our producer; booked the studio; and financed the whole process based almost entirely on the Kickstarter funds," Schlossman says. "Up until the day we signed, we

always felt it necessary and practical to have everything in place to release the album on our own. Going through that process was extraordinarily informative but, ultimately, we are thrilled to have such a great partner in Sire/Warner."

The songs on the album, which Hölljes says are tied together by "the passion of the singers' vocals and the pursuit of great songwriting," were untouched by the label. "We were able to execute the vision we had for our album," he says. "[Sire/Warner] made zero changes. What people end up hearing is exactly what we recorded."

Sire clearly has a special relationship with Delta Rae, and the group will tour for most of the year, making its late-night TV debut on "The Tonight Show With Jay Leno" on June 25. In addition, Stein invited the act to perform at the Grammy Museum in Los Angeles after he makes a speaking appearance there on June 20. "I've had a lot of weird things happen to me in my career and my life," Stein says. "This is, if not the weirdest, certainly one of the weirdest. The band is incredible, and it's going to be enormous."

The group, which mainly seems interested in writing and performing well-written, impassioned songs, feels a surprising lack of pressure from its connection to Stein. "The affirmation we get from Seymour is a huge wind in our sails," Hölljes says. "We're trusting that he fell in love with what he heard when we first came into his office, and that we're going to keep letting that engine run." ◆◆◆

ROAD WORK

Blues bound: Singer/songwriter **Anders Osborne** kicks off a U.S. summer tour at Baltimore's cozy **8 x 10** on June 20. Osborne will take his tunes to several festivals, including the fifth annual **Paulie's NOLA Jazz & Blues Festival** on June 23 in Worcester, Mass.; the **New York State Blues Festival** in Syracuse on July 13; and the **White Mountain Boogie N' Blues Festival** in North Thornton, N.H., on Aug. 18... Electric feel: Graphic designer **Scott Hansen's** electronic music alter-ego, **Tycho**, begins a busy summer tour at the **Knitting Factory** in Reno, Nev., on June 25. Tycho's atmospheric textures will fill the **Summit Music Hall** in Denver on June 29, the intimate **Beachland Ballroom** in Cleveland on July 8 and the **Port City Music Hall** in Portland, Maine, on July 12, with electro-pop musician **Onuino** supporting. Tycho will also play the 11th annual **Camp Bisco**, a three-day festival at the **Indian Look-out Country Club** in Mariaville Lake, N.Y.... Quick comeback: Following a six-month gap, five-piece indie band **Murder by Death** is back on tour, starting at **Mr. Smalls Theatre** in Pittsburgh on July 12, a space constructed in an 18th-century church. The band will play New York's **Webster Hall** on July 17, as well as new venue **Union Transfer** in Philadelphia on July 18. Murder by Death will also perform two nights at San Francisco's **Bottom of the Hill** (Aug. 4-5). **Justin Bridgewater** of the **Agency Group** booked... Summer fun: With a grand-opening show at the **Microsoft Store** at **Danbury Fair** in Danbury, Conn., on June 23, alt-rock band **Young the Giant** begins its summer tour. The group will headline San Francisco's **Oyster Festival** on June 30 and the **Bethlehem (Pa.) Musikfest** on Aug. 3. The band's New York **Central Park SummerStage** show (July 16) is already sold out, and it's also set to play a free show as part of the **Thursday at the Harbor** concert series in Buffalo, N.Y., on July 19.

—Greg Gondek

For American fans of the Brooklyn-via-Toronto duo New Look, happiness came as a Facebook status update. Nearly a year after the digital-only release of a devastating and sultry lead single ("The Ballad") and eight months after the group's self-titled, self-produced debut was released in Europe, New Look announced that the album would arrive in the United States.

The self-released album is due June 19 in North America, "since record labels over here seemed to have lost their balls," the band wrote in a sassy Facebook post in late May.

Released overseas by the Berlin-based !K7 label in October of last year, New Look's debut was critically acclaimed by the BBC and the Guardian. But when it came time to conquer its own continent, the duo, comprising the husband-and-wife team of singer/songwriter/synth player Sarah Ruba and producer Adam Pavao, ran into a roadblock.

"People [at American record labels] don't know what we are," Pavao says. "They don't know if we're pop or dance electronic... and we're not hip-hop. So it's like they don't really know where to put us."

New Look's distinct combination of sounds—part future-shock synth pop, part stripped-down '90s R&B—may have



NEW LOOK'S self-titled debut arrives June 19 in the United States.

INDIE BY REGGIE UGWU

In Vogue, And More

Fashion-forward husband-and-wife duo New Look self-releases critically acclaimed debut in the States

confused labels in the States, but it also earned the act a passionate core fan base among those who found its early songs online. It's perhaps unsurprising that the band was warmly received in Europe, where the appetite for nuanced electronic music is more developed.

"It certainly feels like there's more of a yearning for edginess and distinctiveness in the music industry in the U.K. and Eu-

rope, which always keeps them a little bit ahead of the curve," says Nadja Rangel, New Look's manager at Monotone. The management company, which also counts Vampire Weekend, Jack White and the Shins among its clients, has worked with Biz 3 Publicity to help the band promote and release its album independently.

Revisiting the group's labels comment on Facebook, Pavao

says shifting economic realities in the music industry have made it more difficult for adventurous young artists to find label support. "Everyone wants to play it safe," he says. "Let's sign up a new band that sounds exactly like the band that came out last year!"

One arena where New Look has found traction on both sides of the Atlantic is in fashion and style. Ruba, a tall, dark-haired

former model with fair skin, big eyes and pouty lips, has won the group admiring write-ups in *Vogue* and *W*, as well as a memorable campaign shot by Mario Sorrenti for Barney's New York in February.

"For us it's a big deal," Ruba says of the role that style plays in the band. "We love fashion, so it was never an option to not use it. What we present is a complete package: music, style, everything."

When *New Look* arrives in the United States on June 19, it will be without the help of a record label and as a digital-only release (iTunes will carry the project, as will other outlets), but that is just fine with the band—at least this time around. Pavao and Ruba have already begun work on LP No. 2, and they aren't taking any options, either business-wise or creatively, off the table.

"We've been storing up new material and channeling inspirations and frustrations and all of that good stuff for the past year-and-a-half," Ruba says, still coming down from the high of the band's first headlining tour (13 dates across the Northeastern United States and central Europe in May, with post-funk outfit Electric Guest in support). "We're super-pumped to start up again and focus on being creative for a while. It's going to be great." ●●●

ROCK BY RICHARD SMIRKE

Win Some, Zulus Some

Zulu Winter has been working full-time for only six months, but that hasn't stopped the U.K. rock band from making a rapid impact on the indie scene. The London-based five-piece, all former childhood friends from Oxfordshire, England, last year left behind more conventional employment to pursue artistic endeavors and hopes of stardom.

"We never really considered music to be a viable career path until about a year ago when we suddenly thought, 'If we're going to do this, we need to do it now,'" says singer Will Daunt, who quit his job as a journalist just before Christmas. Guitarist Henry Walton was previously grants manager for a charity, while bassist Iain Lock, keyboardist Dom Millard and drummer Guy Henderson also spent years juggling regular jobs with their band work.

Prior to forming Zulu Winter in 2011, the same lineup scored modest success as the Molotovs, releasing the mini-album *And the Heads Did Roll* on London-based independent Fierce Panda. "We weren't really up to scratch then," Daunt says. Taking inspiration from a picture of a Zulu on its rehearsal room wall, the act changed its name and hunkered down to write new material.

"It was a very slow process to begin with because we were all in quite intense careers," Daunt says. "But the more that we worked on the record, the more we thought, 'There's something really good here.'"

Early adopters have been quick to agree, with media



ZULU WINTER was previously known as the Molotovs.

types including blog Brooklyn Vegan, indie music website Pitchfork and *Nylon* magazine among the tastemakers that have endorsed Zulu Winter ahead of its debut, *Language*, which bows domestically June 19 on Arts & Crafts. The band, which has been favorably compared to Coldplay and Keane, is the label's second British signing, following Los Campesinos!

"Our whole team felt such a connection to their music that we just went out on a limb," label president/co-founder Jeffrey Remedios recalls. He believes the group "sits very uniquely and specially just to the left of a lot of these mainstream acts that they get compared to."

British band reboots, carries on in Coldplay, Keane tradition

In the run-up to street week, Zulu Winter played New York's Mercury Lounge on June 12, followed by three shows in Toronto booked by Adam Voith at the Billions Corp. Live performances will play a key role in building the act's U.S. profile, with the band due to return in the fall, Remedios says. Meanwhile, the radio plan targets triple A formats, with KCRW Los Angeles and WFUV New York among the stations spinning the catchy rock anthems "Silver Tongue" and "Key to My Heart."

The decision to stream *Language* in its entirety ahead of release on Zulu Winter's official website sits at the heart of the label's long-term strategy for the act, Remedios says. "You need to focus on acquisition before monetization."

In the United Kingdom, *Language* hit stores on May 14 through the Play It Again Sam label, which also handled the album's simultaneous European release. While U.K. sales stand at 1,600 units, according to the Official Charts Co., PIAS U.K. managing director Peter Thompson says he plans to develop Zulu Winter "sensibly and naturally." To that end, the band recently wrapped a U.K. support tour with Keane and this summer will play European festival dates booked by Paul Buck at Coda Agency.

"We've definitely put in a lot of work to get to this stage," Daunt says. "But we know where we're at now. We know what we want and where we all want to go." ●●●

ROCK BY EMILY ZEMLER

ONE SMALL STEP FOR MAN...

Ohio band Walk the Moon enjoys overnight success, two years in the making

Anna Sun," a catchy track by Ohio art-rock band Walk the Moon, is technically the first single from the paisley revival group's self-titled, major-label debut album, out June 19 on RCA Records. But the song, penned by lead singer/keyboardist Nicholas Petricca in 2009, has actually been the act's flagship single for nearly two years. Not since MGMT's "Kids" has one song spent so long gestating before it became known to the general public.

The track first appeared on the band's 2010 disc, *i want! i want!*, and a compelling, Peter Pan-inspired video was released in early 2011. "It's a classic case of a real grass-roots, progressive process," RCA senior VP of marketing Aaron Borns says. "Anna Sun" is obviously a special song, but there was no reason for us to feel like this was a put-the-hammer-down sort of project. Although it's a huge priority at the label—and it is a huge priority at the label—we knew that this band's quality could speak for itself."

Petricca, who formed Walk the Moon in 2008 and hired bassist Kevin Ray, guitarist Eli Mairman and drummer Sean Waugaman a year-and-a-half ago, doesn't seem to mind that he's been supporting "Anna Sun" for two years. "Anna Sun" was just another song," Petricca says. "Like with everything, the right things locked into place and it somehow became what it is now."

Those "right things" included the newfound success of the song, currently in heavy rotation at a slew of alternative rock stations. The group's manager, Michael McDonald of Mick Management, discovered the band thanks to the "Anna Sun" video and signed it in early 2011, facilitating the deal with RCA that summer. Walk the Moon

then spent July and August in Atlanta with Ben H. Allen, the producer behind Animal Collective's *Merriwether Post Pavilion*, which Petricca counts as one of his all-time favorite albums.

"Our intention going into this album, especially in comparison to *i want! i want!*, was to bring energy from the live show onto the recording," Petricca says, noting that live performance is "the core of our music." He adds, "If anything, we felt like that was lacking on the independent record. Ben just knew how to accomplish that, how to get the right sounds."

RCA developed the band slowly, putting it on tour with Young the Giant and Kaiser Chiefs in early 2012 and releasing a three-song sampler, *Anna Sun EP*, in January. The label relaunched the "Anna Sun" video in February with a new version of the track and followed up the band's South by Southwest performances by sending the single to radio.

"It has this great natural momentum, as opposed to feeling like it's being imposed on people," Borns says. "The band made a great record, but it's predicated so much on the strength of its live shows."

Indeed, the band's invigorated performances give fans a sense that they're seeing something exciting and promising for the first time, in many ways similar to early shows from the Killers. Walk the Moon, slated to support fun. on a massive European tour later this summer, created a deep connection with its burgeoning fan base, one that now involves everyone wearing streaks of warpaint-like face makeup.

"We started bringing face paint to shows and it just became this ritual," Petricca says. "Then people started coming to shows that way. It's just another informal way to share something with the audience. The emphasis is still on the music." ...

6 QUESTIONS

with GLEN HANSARD
by PHIL GALLO



Two days after "Once" won eight Tony Awards, the Irish singer/songwriter whose songs and story form the show's backbone was still overwhelmed by the musical's reception. "I was quite resistant, to put it mildly, when I first heard they wanted to turn it into a play," Glen Hansard says. "We don't have a history of musical theater in Ireland, so I went to see a couple of musicals and said, 'Jesus, I really hope they don't do this.' But the producers said they'd treat it with respect, and when I saw a rehearsal I was floored."

Originally a film set in Dublin about former busker Hansard and his bandmate in duo the Swell Season, Marketa Irglova, "Once" delivered the pair an Academy Award for best original song and elevated their profiles so high that their first post-Oscar album, 2009's *Strict Joy*, debuted at No. 15 on the Billboard 200.

Hansard, who splits his time between rock band the Frames and the Swell Season, will release his first solo set, *Rhythm and Repose*, on June 19 through Anti-Records.

1 With this new solo album, were there things you weren't able to do musically in either the Frames or the Swell Season?

I don't think I've done anything different. Even though I write in the vernacular of a relationship, I find that my relationships—my country and myself, my family and myself, or my God or just my girl—have broadened. And on this record I just played guitar and sang lead, while on every other record I played a bit of keyboard, noodled here and there and did backing vocals. ...

2 Is there an awareness of those broadening relationships when you write, or was this different because you weren't presenting songs to bandmates?

The songs on this record fell into my frontal lobe and I delivered them. It was all really easy, to be honest. I didn't stress over how they would be perceived. When the Swell Season cooled down, I found myself wondering, "Do I go back to the Frames, or do I take some time off?" I took time off and found myself naturally making a record on my own.

3 That answer suggests that the title, *Rhythm and Repose*, refers to your state of mind. Correct?

Absolutely. This is the first record of my 40s. I'm 42 now and I think something shifts. What I realized this year is that rest is as important as work. They're equal. I have always been a person who thought you work and you work and you work and you rest, and you're dead. Rest is vital. We don't have enough time to let our imaginations float off. And if we don't give ourselves that time, how can we create the magic?

4 One of the album's most compelling elements is how you write about love from different perspectives, but the songs still feel autobiographical.

They have to be. If not, then the song tends to evaporate quickly. At the same time, I really believe in singing about relationships. In a song like "The Storm, It's Coming," I'm singing to my two little brothers who are just becoming men. On "Maybe Not Tonight," I'm doing a Jimmy Webb—having a laugh, but of course it's autobiographical, too. In "High Hopes," it's as much about my father as it is about a lady. So I kind of feel it has broadened, thank God. If you were just singing about love unrequited, one of your friends will have to turn to you and say, "Dude, go see a psychologist."

5 You're altering your singing voice as well. Do you sense how a song should be delivered when you write it?

It's not a conscious [decision], but I remember someone [once] said, "There's a point between 35 and 45 where you eventually find your voice—you earn it."

6 This record has a sense of space and cohesion, especially the way it's produced and mixed. How did you achieve that?

I surrounded myself with people who are really good, and I let them do what they do. I brought in some of those Brian Eno-esque intros—stuff I love [because] they have this nice, meditative aspect—but I handed over that stuff to Thomas Bartlett, the keyboard player and producer. In the past, I've clung too tightly to my vision of what a song should be. The sound comes down to the people who played on the record. It's as much them as me. ...

HANSARD: CONOR MASTERSON



WALK THE MOON will tour with fun. in Europe this summer.

ALBUMS

ROCK

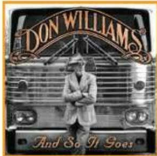
RUSH

Clockwork Angels

Producers: Rush, Nick Raskulinecz
Anthem/Roadrunner Records

Release Date: June 12

It's not exactly a news flash when at the beginning of Rush's latest album, *Clockwork Angels*, frontman Geddy Lee proclaims, "I can't stop thinking big." The Canadian trio has always stretched large ideas across an expansive soundscape, blending hard rock, prog and metal. And the five years since the band's last album, *Snakes & Arrows*, have given Rush plenty of time to create a lot of new music. *Clockwork Angels* weighs in at a formidable 66 minutes, time enough for a kitchen-sink's worth of ideas and a weighty conceptual focus by drummer/lyricist Neil Peart about one man's journey to realize his dreams. (Look for the novel soon.) The album's seven-minute opuses range from tight ("Headlong Flight") to the messy title track, while fans of Rush's classic, riff-driven approach and ensemble virtuosity will find aural nirvana in "The Anarchist," "Seven Cities of



DON WILLIAMS

And So It Goes

Producers: Garth Fundis, Don Williams
Sugar Hill Records
Release Date: June 19

It's been a few years since the "Gentle Giant" has graced us with new music. But Country Music Hall of Famer Don Williams returns with longtime producer Garth Fundis along for the musical ride on *And So It Goes*, his first new album since 2004. On cuts like "Better Than Today" and the laid-back "Heart of Hearts," it doesn't sound like time has changed Williams' style. Vocally, that easy manner is very much in effect all over the set. His version of Anthony Smith's "Infinity" is superb, and if this were a perfect world, "I Just Come Here for the Music," featuring some spellbinding harmonies from Alison Krauss, would be a radio hit. The song's true-to-life lyrics about a man and a woman who are both starting over make this one of the shining jewels on *And So It Goes*. Vince Gill and Keith Urban also make appearances, and the latter's contribution to the O'Kanes' "Imagine That" is a noteworthy standout. A great return to form by one of the format's best-loved artists, showing how timeless his sound was—and is.—CD



into the Earth, Wind & Fire-influenced "News for You." From there, it's on to infusions of hip-hop (Benét fan Lil Wayne weighs in on the subject of females on the catchy "Red Bone Girl") and jazz ("Come Together"). Family also comes into play. Older daughter India Benét shows off her own pleasing voice on the duet "Muzik," while dad sings about new baby girl Lucia on the lilting lullaby "Here in My Arms." His supple tenor still works its best magic on ballads like "Runnin'." All in all, *The One* rates as the artist's most satisfying project since 1999's *A Day in the Life*.—GM

BLUES

LIL' ED & THE BLUES IMPERIALS

Jump Start

Producers: Ed Williams, Bruce Iglauer
Alligator Records

Release Date: June 5

For 25 years, slide guitarist/singer Lil' Ed Williams has taken the sting and bite from the style of his late uncle, J.B. Hutto, and created a good-time, hard-partying brand of Chicago blues. On *Jump Start*, his eighth album for the pre-eminent Chicago blues label Alligator, Williams alternates between singing about good times and bad, adding bursts of guitar to the buoyant uptempo rhythms. Blossoming during the '80s blues-guitar revival has a residue effect on his songwriting, both in the shoulder-swinging soul-blues of "House of Cards" that recalls Robert Cray and the rolling shuffles popularized by Stevie Ray Vaughan—"Born Loser" being a prime example. Williams' voice rarely goes beyond passable—the humor and double-entendres in the lyrics ramp up the enjoyability factor—but his sharp guitar work is the draw here. Williams keeps the solos compact and clearly voiced, which adds a unique level of gravitas to the five-and-a-half-minute "Life Is a Journey," a slow burner that captures him at his most expressive as a guitarist and singer.—PG

Gold," "The Wreckers" and "Wish Them Well."—GG

ELECTRONIC

HOT CHIP

In Our Heads

Producers: Hot Chip, Mark Ralph
Domino Records

Release Date: June 12

What do you do when the major label you're signed to

hits the auction block and your A&R guy (Matt "MasterChef" Edwards) leaves the music biz, only to turn up on a reality cooking show? If you're Hot Chip, you put your head down, record one of the best albums of your career and release it on major-indie Domino Records. *In Our Heads* is a return to form for the British quintet whose last album, *One Night Stand* (2010), lacked the classics strewn throughout its previous three releases. No such dearth here, as absurdly hooky romantic pop sits atop beds of transfigured techno, house and funk beats all crisply self-produced (with Mark Ralph's help). Alexis Taylor's plaintive tenor and/or Joe Goddard's comparatively rough-hewn baritone when paired with the right beats (the Daft Punk break on "Motion Sickness"), arrangements (the Prince-like vamp on "Flutes"), grooves (the shuffling "These Chains") or lack thereof (the minimalist gurgle on "Always Been Your Love") can induce chills. Without that coupling, some tracks fall short; however, those cuts are the exception on this fine album.—AG

R&B

ERIC BENÉT

The One

Producers: various
Jordan House Records/EMI
Release Date: June 5

Eric Benét adds a dash of funk and hip-hop seasoning to sixth studio album *The One*, the first on his own label. But the sexy crooner doesn't forsake—or trivial-

ize—his signature, mid-'70s soul vibe. The result is a modernized, diverse take on old-school elements that more fully explores the scope of his musical talents. Opening with the vibrant, midtempo charmer "Harriet Jones"—reminiscent of the playful tone behind Benét's earlier top 20 hit, "Georgy Porgy"—the album segues



USHER

Looking 4 Myself

Producers: various
RCA Records
Release Date: June 12

In the interviews surrounding the release of Usher's seventh album, *Looking 4 Myself*, the singer discussed the wide variety of music that influenced the set, ranging from electronic dance music to folk-rockers Mumford & Sons. And while EDM is prominently heard on many of the tracks (folk, not so much), the sound has fused seamlessly with R&B. It makes *Looking 4 Myself*, at its best, a truly next-level soul album, one that has the warm, organic feel of R&B and deep pop hooks, but also the pulsating low-end and shimmering keyboard flourishes of EDM. Usher has assembled a murderer's row of top-shelf songwriter/producers, spanning from unsurprising collaborators (Will.i.am, Danja, Pharrell, Max Martin) to less-expected ones (Diplo, Swedish House Mafia, Noah "40" Shebib). There are also cameos from Rick Ross and labelmate A\$AP Rocky. It's a sprawling album (18 tracks on the deluxe edition) with many highlights, but the truly stellar songs include "Climax," "Scream," "Dive" and especially "Numb," a Scandinavian all-star pileup involving SHM, Robyn collaborator Klas Åhlund and Alesso.—JA



JOSH TURNER

Punching Bag

Producer: Frank Rogers
MCA Nashville
Release Date: June 12

This deep-voiced country star got a mainstream boost last year when Scotty McCreery sang Turner's "Your Man" on what seemed like every second episode of "American Idol." (The two singers later performed the song together at the 2011 Country Music Assn. Music Festival.) Now Turner seems well-positioned to capitalize on that increased renown with his strong new studio album, *Punching Bag*. Like its four predecessors—all of which have debuted inside the top five of Billboard's Top Country Albums chart—*Punching Bag* offers an assured synthesis of roots-music styles, with hard-rocking honky-tonk cuts like "Watcha Reckon" and the title track nestled against slower, more sensual country-soul stuff. In the latter category, "Cold Shoulder" is especially handsome. There's also "Pallbearer," a stark, God-haunted rumination on death that features guest appearances by Marty Stuart and Iris DeMent. But with lines like "Traveling to the graveyard, counting down the miles/With every earth-filled shovel they dig that eternal grave," it probably won't be the one to win over Blake Shelton's fans.—MW

REVIEWS

SINGLES



BECK
I Just Started Hating Some People Today (5:08)
Producer: Jack White
Writer: Beck
Publisher: Youthless (ASCAP)

Third Man Records

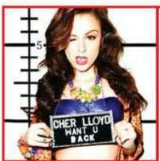
Sooner or later, rock's two most-beloved eccentrics had to collaborate: Beck drank Jack White's Kool-Aid and recorded "I Just Started Hating Some People Today" for White's Third Man Records Blue Series. On the single, Beck revisits the countrified wallowing of 2002 album *Sea Change*, momentarily shirking the knob-twiddling he's known for infusing into rock. Instead of bottoming out like he did on *Sea Change*, however, Beck is on the hunt for revenge. Vintage country music—complete with fiddles and Beck's signature harmonica—is an inspired choice to communicate this anger, which inspires more laughter than legitimate fear. The track's final 90 seconds are when things get freaky, first with a thrashing punk breakdown, followed by sultry female vocals cooing, "I'm going to kill you, Randy." Whoever Randy is, he's got it coming—but at least he'll die proud knowing he inspired the first new single from Beck in four years, and a good one at that.—JM

POP

RITA ORA
How We Do (Party) (4:07)
Producers: The Runners
Writers: various
Publishers: various
 Roc Nation

It's easy to peg 21-year-old U.K. import Rita Ora as Rihanna 2.0 because of her R&B-styled dance offerings, penchant for profanity and "sassy" surface attitude. But the comparison dismisses

Rihanna's refined, wholly spectacular understanding of pop hooks, a skill that Ora simply hasn't had time to develop. "How We Do (Party)," her first major look in the United States, is a perfectly enjoyable snapshot of a summertime gathering, with Ora and her posse yearning to "party and bullshit" all night



CHER LLOYD
Want U Back (3:36)
Producer: Shellback
Writers: K. J. Schuster, S. Kotecha
Publishers: Maratone administered by Songs of Kobalt Music Publishing (BMI)/EMI April Music/Mr. Kanani Songs (ASCAP) Syco Music/Epic

U.K. "X Factor" survivor Cher Lloyd looks to break out in the United States with "Want U Back," a sassy pop-rap track about, well, getting her boyfriend back. "Remember all the things you and I did first," Lloyd repeats to her ex, hoping that he'll remember her love was better, or at least unprecedented. Other lyrics like "Please, this ain't even jealousy/

long. As the Runners' production serves up a platter of basic percussive moves, the singer's soulful side shines through on the verses before the massive, shoulder-shrug-worthy chorus washes out her momentum. "How We Do (Party)" could be the start of something great for Ora, but the song itself lacks the tossed-off magic of tracks like Rihanna's "We Found Love" and "Where Have You Been."—JL

DANCE

MATTHEW DEAR
Her Fantasy (6:15)
Producer: Matthew Dear
Writer: M. Dear
Publisher: Ghostly International (ASCAP)

Ghostly International "Am I the chrome man?" veteran electro-pop freak Matthew Dear asks on his latest single. "Am I not of great design?" Chalk up a hearty "yes" to both questions: On the plodding, pulsating "Her Fantasy," Dear often sings like some sort of chrome pop android—his deep gurgle calls David Bowie to mind—but he contrasts that flat, robotic vocal approach with bubbly, glowing laptop sonics. Wisps of high-hat, pitch-



LUPE FIASCO
Around My Way (Freedom Ain't Free) (4:17)
Producers: Simonsayz, B-Side
Writer: L. Fiasco
Publisher: Warner/Chappell Music Atlantic Records

Lupe Fiasco is often considered one of the few socio-political rappers still moving an impressive amount of album copies. "Around My Way (Freedom Ain't Free)," the first single from *Food & Liquor II: The Great American Rap Album*, continues his provocative streak, acting as a history lesson and scathing commentary on America's wayward ways. "Live from the other side what you see/A bunch of nonsense on my TV," the Chicago MC spits. Controversy around the song's sonic makeup has thus far garnered more attention than its lyrics or Fiasco's fine delivery: The track samples Pete Rock and C.L. Smooth's 1992 track "They Reminisce Over You (T.R.O.Y.)," and Rock has publicly bemoaned the fact that his classic saxophone-laced beat was leveraged without his input. The two rappers have since reconciled, and, let's hope, can maintain cross-generational harmony long enough for hip-hop fans to receive another solid single from Fiasco.—SK



shifted samples, junkyard percussion and miniature synthesizers buzz back and forth. At six minutes-plus,

"Her Fantasy" drones on well longer than it needs to, but Dear's nightmarish lyrics are gripping on their own. "Are you my delicious game?" he ominously speak-sings over the endless churn. "I'll eat like a lion." Dear's dancefloor isn't the kind you can escape from easily.—RR

COUNTRY

BIG & RICH
That's Why I Pray (4:01)
Producer: Dann Huff
Writers: D. Leverett, B. Daly, S. Buxton

Publishers: various Warner Bros. Records Big & Rich, one of the format's most unique duos, return with a song that's vastly different from the party anthems that

made the pair famous. In fact, the lyrics to "That's Why I Pray" are hard-hitting and socially prodding in some places—and might even set off some ideological debates. However, the core country demographic will very much identify with the realism depicted in the track, which focuses on the economy, the Pledge of Allegiance and the moralism in between. Vocally, the harmonies from Big Kenny and John Rich are as tight as ever. The song, which will be the lead single off the duo's forthcoming fourth album, has already made waves on Billboard's Hot Country Songs chart, proving that B&R fans can catch the occasional curveball.—CD



"She ain't got a thing on me" ring a bit hollow, but Lloyd's confident, unwavering delivery shows that she believes in her chops. Meanwhile, Lloyd's vocals ride with impressive command over the loopy keyboard bleeps and thudding bass bumps provided by producer Shellback. With silly lyrics, undeniable melodies and Lloyd's endearing charm, "Want U Back" could be one of the summer's most inescapable songs.—RJC

LEGEND & CREDITS

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

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ERIC CHURCH and THE BLACK KEYS (inset) are No. 1 on their respective radio airplay charts.

MANAGEMENT BY RAY WADDELL

Q The Applause

Management firm scores simultaneous chart-toppers with Eric Church, Black Keys

Nashville-based Q Prime South and its six-person staff, led by manager John Peets, have achieved the rare feat of having two acts—Eric Church and the Black Keys—simultaneously top the charts at two radio formats for the second time this year. Church's "Springsteen" is No. 1 on Billboard's Hot Country Songs tally, while the Black Keys' "Gold on the Ceiling" tops the Alternative chart. Q Prime South first accomplished the feat—with the same acts—in January when the Black Keys' "Lonely Boy" and Church's "Drink in My Hand" sat atop the same charts.

Q Prime South has managed Church since 2005 and the Black Keys since 2006.

"Gold on the Ceiling" is the second single from the Black Keys' seventh studio album, *El Camino* (Nonesuch), which debuted at No. 2 on the Billboard 200 in December and has sold 827,000 copies, according to Nielsen SoundScan. ("Lonely Boy" was the lead single.) "Springsteen" is the third single from Church's third studio set, *Chief* (EMI Nashville), which topped the Billboard 200 last July and has sold 856,000. ("Drink in My Hand" was *Chief's* second single. Lead single "Homeboy" peaked at No. 13.)

The acts are not only different from each other in terms of format, but they're also unique among their respective genres. Church is an outspoken country hell-raiser who built much of his base through rock clubs, while the Black Keys are a two-man guitar-and-drums rock band. Their success is happening simultaneously, yet their paths are as different as the characteristics of rock and country radio, and how singles are promoted in those realms. (Q Prime South has an in-house rock promotion staff backed by New York-based parent Q Prime that's helping shepherd the Black Keys, while Capitol/EMI's team handles radio promotion on Church.)

The fact that these aren't cookie-cutter acts also means management has to forge different paths in steering their careers. "There are a million little decisions, and you have to really apply a very unique, clear mind to each one, [thinking], 'This is what works for the Black Keys, but this is what works for Eric,'" Peets says.

So, besides Q Prime South, what do these two different acts have in common? For starters, neither could be viewed as "traditional" artists in their respective genres. "They're a little bit the opposite of those [acts] who are chasing things," Peets says. "Nobody great that I can think of sounds like anybody else. To creatively cut your own path may take longer, but if you keep at it and things line up, success comes to you."

Station executives seem to agree. "We're not that surprised at all that the Black Keys are succeeding on radio and, on a greater level, now in pop culture. They've done so by staying true to their sound and not going with any trends," says Jeff Regan, PD of SiriusXM's Alt Nation channel. As for Church, PD Mike Moore of Entercom's KWJJ Portland, Ore., says, "Years ago, I was incredibly impressed by Eric's songs, and anyone who has been to his live shows knows that his fans are some of the most extreme in the business. It's nice to see radio, research and others finally beginning to see what his fans have seen for years."

As might be expected, Peets claims the success of his management company comes directly from the quality of the artists who inspire the staff.

"We all take the same motivational pride," he says. "These guys are a big part of our life. It's not a job, it's a lifestyle, and we all live and breathe it. We've been fortunate to have amazing artists to pour that energy into, and it looks like it's paying off."



The BEACH BOYS sold 61,000 copies of their new album.

SURF'S UP!

The Beach Boys ride a golden-anniversary wave to their best bow in decades

The Beach Boys' 50th-anniversary celebration really kicks into high gear this week as the group's new album, *That's Why God Made the Radio*, debuts at an eye-popping No. 3 on the Billboard 200.

It's the band's highest-charting set in nearly 38 years and launches with 61,000 copies sold, according to Nielsen SoundScan. The group's last album to go higher was the 1974 greatest-hits package *Endless Summer*, which spent one week at No. 1 on Oct. 5 of that year.

The act breaks a record by widening its span

of top 10s on the Billboard 200 to 49 years and one week. It first graced the top 10 with *Surfin' U.S.A.* the week of June 15, 1963. The stretch is the longest among groups, passing the Beatles, whose top 10 span covers 47 years, seven months and three weeks (Feb. 8, 1964-Oct. 1, 2011).

In terms of studio sets, the new one is the act's highest-ranked since 1965's *Summer Days (And Summer Nights!!)* reached No. 2. It's also the group's 14th top 10 album overall and first since 1976's *15 Big Ones* (No. 8). —Keith Caulfield

HANGING 10

Here are the Beach Boys' top 10-charting albums on the Billboard 200.

Peak Year	Title	Peak Position
2012	"That's Why God Made the Radio"	No. 3
1976	"15 Big Ones"	No. 8
1975	"Spirit of America"	No. 8
1974	"Endless Summer"	No. 1
1966	"Best of the Beach Boys"	No. 8
1966	"Pet Sounds"	No. 10
1966	"Beach Boys' Party!"	No. 6
1965	"Summer Days (And Summer Nights!!)"	No. 2
1965	"Beach Boys Today!"	No. 4
1964	"Little Deuce Coupe"	No. 4
1964	"All Summer Long"	No. 4
1964	"Beach Boys Concert"	No. 1
1963	"Surfin' U.S.A."	No. 2
1963	"Surfer Girl"	No. 7

CASH OUT'S debut album is due in the fall.



CHURCH: JOHN PEETS; BLACK KEYS: DANNY CLINCH; BEACH BOYS: ROBERT MATHEU

'Wide' Release

Ahead of 3-D doc, Katy Perry scores another top 10 hit

This week, Katy Perry celebrates her 11th career top 10 hit on the Billboard Hot 100 as "Wide Awake," the second single from her *Teenage Dream: The Complete Confection* reissue album, jumps 19-9 in its third week on the chart. The achievement is nothing new for the pop superstar—"Awake" is her eighth consecutive single promoted to radio to reach the top 10—but the contemplative track was specifically written for "Katy Perry: Part of Me," the singer's 3-D documentary/concert film out July 5, and will be key in the movie's promotional rollout.

According to Direct Management Group's Bradford Cobb and Martin Kirkup, who (along with co-manager Steve Jensen) have worked with Perry since 2004, "Part of Me" has been in the works since January 2011, when Perry decided to bring in a documentary crew during rehearsals for last year's California Dreams world tour. Instead of releasing a proper soundtrack for the film, Kirkup says that Perry opted to record two new songs as the "final chapters" of a blockbuster career phase, and present the tracks on a deluxe edition of her chart-topping 2010 album, *Teenage Dream*.

"As the film began to take shape, she had ideas for a song that really sums up the last two years of her life, and . . . was the last word on the themes of *Teenage Dream*," Kirkup says. The deluxe edition would give "Wide Awake" a home before Perry started work on a new full-length, which may come later rather than sooner: As the singer said during her acceptance speech for artist of the year at the NARM Music Awards in May, "I swear, after this song, I'm taking a fucking vacation."



KATY PERRY'S rise to fame will be chronicled in the film "Part of Me" (inset).

Released in March, *Teenage Dream: The Complete Confection* also includes "Part of Me," which debuted atop the Hot 100 in February after Perry performed the track at the Grammy Awards. The reissue has sold another 127,000 copies of Perry's sophomore album, which spawned a record-tying five No. 1 singles on the Hot 100 and has sold a total of 2.2 million copies, according to Nielsen SoundScan. Meanwhile, "Wide Awake" has sold 402,000 downloads and "Part of Me" has shifted 2 million.

Direct Management Group's Cobb says that "Wide Awake" is more overtly about the themes of the film—which examines Perry's rise to stardom, her whirlwind year on the road and recent divorce from comedian Russell Brand—than "Part of Me," which is why its release coincides with the film's rollout. While the singer's time is now devoted to promoting the movie, "Wide Awake" will remain the top 40 focus before the film's release.

The song received a live premiere at the Billboard Music Awards in May, and Perry will perform the track at Canada's MuchMusic Video Awards, which she'll co-host with LMFAO on June 17. Two days later, the song's music video, which Kirkup described as "hopeful and honest," will premiere worldwide on MTV.

Although Kirkup and Cobb don't expect Perry's longtime label Capitol to make a Herculean promotional push behind *Teenage Dream* leading up to the film release, the co-managers believe the movie could boost sales for the album as well as for *One of the Boys*, Perry's 2008 debut disc, which has sold 1.5 million copies, according to SoundScan.

"[The film] does touch on where she came from," Kirkup says, "and of course, she's performing songs like 'Waking Up in Vegas' [from her debut] . . . EMI, I know, will do a great job at making sure those records will be available to be bought." ■■■

STRAIGHT TO THE BANK

Atlanta upstart Ca\$h Out rings up a No. 1

When Atlanta rapper Ca\$h Out recorded and released breakout single "Cashin' Out" in November, he had no idea it would hit so hard, so fast.

Less than seven months after dropping the DJ Spinz-produced cut, the 21-year-old has fast-tracked his career, rising from independent regional rapper to a major label artist-to-watch as "Cashin' Out" hits No. 1 on Billboard's Rap Songs chart after 11 weeks and spends its third week atop the Mainstream R&B/Hip-Hop tally. The single also holds at No. 2 on Hot R&B/Hip-Hop Songs.

"I definitely didn't expect that to happen, but when it's a great record, it grows in that way," says Ca\$h Out (real name: John Gibson). "Cashin' Out" has sold 303,000 downloads, according to Nielsen SoundScan, and racked up more than 10 million plays on YouTube since November. "There's something about my music that people are really liking. Every time I do these shows, people know all the words. They're tuned in to my songs."

Ca\$h Out and indie Bases Loaded Entertainment targeted local clubs to build buzz around the record, a steel-pan-driven celebration of materialism. DJ Spinz, who recently produced Waka Flocka Flame's "Rooster in My Rari" and 2 Chainz' "Riot," credits the song's rapid ascent to its sing-song hook and universal themes.

"It caught a wave and people really accepted it," Spinz says, noting the song's presence in clubs as a foreshadowing of success. "When something goes that crazy in the clubs of Atlanta, which is a real vital market in the urban community, the world is going to get behind that."

Once "Cashin' Out" took hold, the song's success drew several major labels' attention. But Ca\$h Out says it wasn't until Epic Records chairman/CEO Antonio "L.A." Reid flew him and his crew to New York in January that conversations turned serious. Ca\$h Out officially joined the roster in February. "The major-label grind with the indie grind is like two superher-

oes joining forces," he says.

But as the song has exploded at radio, Ca\$h Out's team has had a difficult time keeping up. His mom and manager, Mama Ca\$h, explains that the sudden popularity has made it hard to brand the man behind the music. "The song is bigger than him," she says. "We're rebranding him now, because it moved so fast that no one had a chance to brand him. He definitely does not have just one song."

Epic plans to expand the song's reach by going for pop radio adds in the next few weeks. The label is currently selecting a second single, with the faith that Ca\$h Out will sustain his success beyond "Cashin' Out."

Epic has "a winning formula on how to make hit records, so I don't think they'll be short of that," executive VP of urban music Benny Pough says. "All of those things coming together, it's going to give him an amazing shot to grow."

Ca\$h Out's untitled debut is scheduled for a fall release. —Steven J. Horowitz

BUBBLING UNDER

>>>MURS' 'BEAT' GOES ON RADIO

One Direction, which rose to fame on U.K. TV talent show "The X Factor," is bringing along a "Factor" friend on tour: Olly Murs. The pop singer was runner-up on the show's 2009 edition and is serving as the opening act for his Syco/Columbia labelmates in One Direction during the group's U.S. tour. Murs' debut U.S. single, "Heart Skips a Beat" (featuring Chiddy Bang), premiered May 22 and has early support from Radio Disney and WHTZ New York.

>>>PARLOTONES SWEETEN TRIPLE A

Although South African quartet the Parlotones have been a force in their home country since their 2002 founding, the band is approaching its first appearance on a Billboard airplay chart, as "Honey" (Sovereign) closes in on the Triple A tally. The act, whose music blends rock, roots and folk, performed at the 2010 FIFA World Cup Kick-Off Celebration concert and opened two Coldplay dates last year in Cape Town and Johannesburg. "Honey" is off the band's *Journey Through the Shadows* album released last month.

>>>ARMIGER HITS NEW MILESTONE

Singer/songwriter Katie Armiger makes steady career progress as she registers her highest debut in four tries on Hot Country Songs with "Better in a Black Dress" (Cold River), which opens at No. 54. The Texas native reached No. 42 with "Best Song Ever" last year. Armiger co-wrote "Dress" with Nashville tunesmith Blair Daly (co-writer on Rascal Flatts' 2007 chart-topper "Stand") and performed it at the Billboard Country Music Summit on June 5.

>>>SOUTHERN RAPPER JAMES JUMPS

Macon, Ga.-born rapper Tex James joins forces with previous Bubbling Under pick Stuey Rock on "Smart Girl (Dumb Booty)" (Collipark), which bumps 13-5 on the Hot R&B/Hip-Hop Songs chart's Bubbling Under tally. The ode to ample brains and booty is playing on 21 chart reporters and makes a 35% jump in audience impressions, according to Nielsen BDS. WHTA Atlanta and KNDA Corpus Christi, Texas, are among its early believers.

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

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ARTIST PROMOTION



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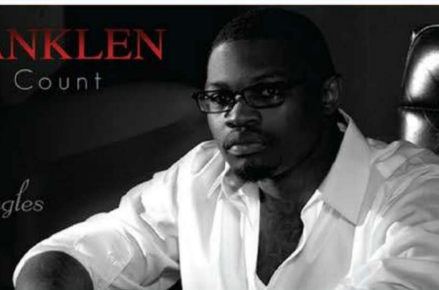
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Who is Demia? This is the question on everyone's mind these days. Her urban sound of Pop fused with Hip Hop, Charming looks & witty personality has captivated the masses. From challenges to triumph, DEMiA's Feminem story shows the value of hard work and dedication. This S. Philly native is one of the premier artists in Philadelphia. Her album SassyCrazyIconic is available for download on iTunes, Rhapsody, Amazon & in every Touch-Tune Juke Box worldwide. Stay connected w/ DEMiA. Download the "DEMiA" App in the iPhone and Android market. This is all just the beginning of a promising career for Demia, as she will bring edge, passion, and swag to her endeavors. Her secret - remaining true to her audience always!

DEMIADIVA.COM

LEN FRANKLEN

All Money Count



Featuring the Singles

'SHOT OUT'
AND
'R.E.A.L. DAT RITE'

LEN FRANKLEN

LEN Franklen is responsible for guiding the overall global activities of one of the fastest growing independent music companies on the East Coast, All Money Count. Under his direction the company has successfully released singles off of the full-length debut titled Welcome to the Vault. He is assisted by co-executives Mack, Young Scoop, DJ Reazy, Cocaine, Nyce & hype man Bucky Woods Len shows his executive prowess in song selection and promotional strategy. The song Shot Out, an urban anthem, has an identifiable pulse within pop culture. In an example "Puttin' rims on them hoopties," he explains how people buy rims and tires for a car that exceeds the market value of the car. In other words, "Your Shot out." While he is not the first to coin the phrase "Shot Out" he certainly has been the first entrepreneur to cash in on it. Len also chose to do an unlikely feature with Pinky. His tactics to cross over to a new industry has shown success as the song R.E.A.L. Dat Rite has steadily grown interest from coast to coast in nightlife and adult entertainment. He continues to perform in MIA, Pa and New York. He has garnered national recognition in XXL Magazine, complimented by subsequent features on some of the top media platforms including Hot 97 (NY). His ability to monopolize pop culture is one of the reasons he is a leading entrepreneur.

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THE HOT BOX

A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS



'THRILLER' OF A HIT
 >> In its 28th week on the Dance Club Songs chart, David Guetta's "Titanium" (featuring Sia) becomes the tally's longest-running title in nearly 29 years. It surpasses Darude's "Sandstorm" (27) for the lengthiest stay since Michael Jackson's *Thriller* album (yes, album) finished a 36-week run in August 1983.

HIGH-FLYING EAGLE
 >> The Eagles' Joe Walsh flies in at No. 12 on the Billboard 200 with *Analog Man*—his highest-charting set since 1978's *But Seriously, Folks...* (No. 8). Walsh's bow comes only a month after fellow Eagle Glenn Frey returned to the list after almost 25 years.



COUNTRY TIME
 >> Singer/actress Jana Kramer (The CW's "One Tree Hill") makes a splash on Top Country Albums, as her self-titled debut bows at No. 5. Meanwhile, single "Why Ya Wanna" hits a new high on Hot Country Songs (18-17).

CHART BEAT
 >> With a No. 1 coronation on Billboard's Hot Country Songs chart for Eric Church's "Springsteen," the track is the tally's first chart-topper to mention another musical act—Bruce Springsteen, that is—in its title since Brad Paisley's "Old Alabama," featuring Alabama, last year. Before that, no No. 1 had name-checked an artist in its title since Joe Diffie's "Bigger Than the Beatles" in 1996. The Boss is the first male musician included in a Hot Country Songs No. 1 title since Waylon Jennings sent "Are You Sure Hank Done It This Way," an ode to Hank Williams, to the summit the week of Nov. 15, 1975—the same year that Springsteen broke through with his classic *Born to Run* album and its title track.

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

CHARTS

Adele's '21' At 24; Alan Jackson Debuts At No. 2

Country king **Alan Jackson** debuts at No. 2 on the Billboard 200 with his latest effort, *Thirty Miles West*. The set sold 73,000 in its first week, according to Nielsen SoundScan. The album is his first for EMI Nashville after more than 20 years with his previous (and only) label, Arista Nashville.

Thirty Miles West gives Jackson an even dozen top 10s on the Billboard 200. He was last in the chart's upper tier with 2010's *Freight Train*, which debuted and peaked at No. 7 with 72,000.

On the Top Country Albums chart, *Thirty Miles West* bows at No. 1—his 13th leader on the tally.

Back on the Billboard 200, **Adele's 21** returns to No. 1 for a 24th week, selling 75,000 (up 30%). The set is banking in the glow of the singer's NBC TV special, "Adele Live in London," which aired June 3. *21* holds the most frames at No. 1 since **Prince & the New Power Generation's** "Purple Rain" soundtrack also spent 24 weeks atop the list in 1984-85. Only eight albums—including *21*—have ruled for at least 24 weeks.

21 has never left the top 10 in its entire 68-week chart run, dropping only as low as No. 7 on Dec. 10, 2011. It debuted at No. 1 on the March 12, 2011, tally.

USHER UP NEXT: *21* likely won't be No. 1 next week, or the week after that, as two superstars are prepping their presumed No. 1 bows. Next week, **Usher's** *Looking 4 Myself* could start in the penthouse with maybe

120,000-130,000 (according to industry sources).

His last full-length studio album, 2010's *Raymond v Raymond*, also launched at No. 1, but with a much larger sales figure. It began with 329,000, according to Nielsen SoundScan. *Looking 4 Myself* could register Usher's smallest first-week sales for a regular studio album since 1997's *My Way* bowed with 67,000.

Looking 4 Myself will likely reign for only a week, as his pal **Justin Bieber** will claim the No. 1 slot the week after with *Believe*.

YOUNG'S LATE 'HARVEST': **Neil Young** grabs his second-highest-charting album as *Americana* debuts at No. 4 with 44,000, according to Nielsen SoundScan. His only other set to surpass that ranking was 1972's *Harvest*, which spent two weeks at No. 1. *Americana*, recorded



with **Crazy Horse**, is mostly a collection of folk standards. A portion of its first-week sales came from a concert ticket/album redemption offer similar to **Madonna's** *MDNA* release earlier this year.

A 'BAD' RETURN: On the Hot Singles Sales chart—which ranks the best-selling physical singles—**Michael Jackson's** "I Just Can't Stop Loving You" debuts at No. 1 with 5,000 copies. Its CD single was released last week exclusively at Walmart as part of the promotion leading up to the 25th-anniversary reissue of Jackson's 1987 *Bad* album on Sept. 18. "I Just Can't Stop Loving You" is a duet with **Siedah Garrett** and was the first single from *Bad*.

MUSICAL NOTES: A year ago this week, "The Book of Mormon" was making waves on the Billboard 200 thanks to its nine Tony Award wins, including best musical. Its Tony haul—along with some seriously deep discounting at Amazon MP3—helped push the show's cast album to No. 3 on the Billboard 200 (June 25, 2011). It actually re-entered the chart at No. 3 that week, with 61,000 sold (up 2,116%). That marked the highest-charting—and first top 10—Broadway cast album since 1969, when "Hair" spent 13

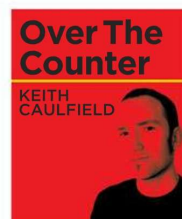
straight weeks at No. 1.

Now, with the 2012 Tonys in the record books (the awards aired June 10 on CBS), will there be a "Book of Mormon"-sized jump on next week's Billboard 200?

Not likely. While the bulk of sales for "The Book of Mormon" last year came courtesy of a \$1.99 sale tag at Amazon MP3, as well as aggressive promotion by label Ghostlight, a similar situation doesn't exist this year.

Also, frankly, none of the musical nominees this year was as buzzworthy as "The Book of Mormon." (A musical by the creators of "South Park" doesn't come around often.) This year's big winner was "Once," adapted from the film of the same name. It won eight awards, including best musical. It's a perfectly nice show, I'm sure, but it just doesn't have the same kind of marketing sizzle as "The Book of Mormon."

Further, while the annual Tony broadcast is never a blockbuster ratings event, this year's was especially dismal. With only 6 million viewers, according to Nielsen, it ranks as the least-watched Tony show in history. While the 2011 awards weren't a ratings bonanza either, it still garnered almost a million more viewers (6.9 million).



Over The Counter
KEITH CAULFIELD

Market Watch A Weekly National Music Sales Report

Weekly Unit Sales

	ALBUMS	DIGITAL ALBUMS*	DIGITAL TRACKS
This Week	5,262,000	1,977,000	25,317,000
Last Week	5,017,000	1,981,000	25,580,000
Change	4.9%	-0.2%	-1.0%
This Week Last Year	5,510,000	1,799,000	24,576,000
Change	-4.5%	9.9%	3.0%

*Digital album sales are also counted within album sales.

Weekly Album Sales (Million Units)



Year-To-Date

	2011	2012	CHANGE
OVERALL UNIT SALES			
Albums	136,896,000	132,963,000	-2.9%
Digital Tracks	584,955,000	622,181,000	6.4%
Store Singles	1,230,000	1,477,000	20.1%
Total	723,081,000	756,621,000	4.6%
Albums w/TEA*	195,391,500	195,181,100	-0.1%

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

ALBUM SALES

'11	136.9 million
'12	133.0 million

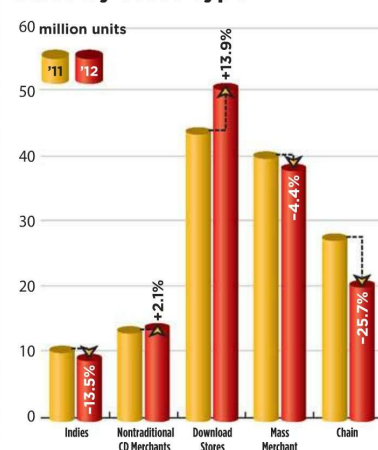
SALES BY ALBUM FORMAT

CD	90,987,000	80,662,000	-11.3%
Digital	44,212,000	50,347,000	13.9%
Vinyl	1,670,000	1,918,000	14.9%
Other	27,000	30,000	33.3%

For week ending June 10, 2012. Figures are rounded. Compiled from a national sample of retail store and rack sales reports collected and provided by



Year-To-Date Album Sales By Store Type



THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	2	68	#1 GREATEST GAINER ADELE XL 84699*/COLUMBIA (11.98)	21	9	1
2	HOT SHOT DEBUT	1	ALAN JACKSON ACR 29244*/MCA (11.98)	Thirty Miles West		2
3	NEW	1	THE BEACH BOYS BROTHER 02824/CAPITOL (18.98)	That's Why God Made The Radio		3
4	NEW	1	NEIL YOUNG WITH CRAZY HORSE REUSE 531195/WARNER BROS. (18.98)	Americana		4
5	NEW	1	BIG K.R.I.T. CINEMATIC/DEF JAM 018012/DJMG (12.98)	Live From The Underground		5
6	4	5	ONE DIRECTION SYCO 92491/COLUMBIA (11.98)	Up All Night		1
7	1	1	JOHN MAYER COLUMBIA 57636 (11.98)	Born And Raised		1
8	NEW	1	CURRENSY WARNER BROS. 530515 (12.98)	The Stoned Immaculate		8
9	6	3	CARRIE UNDERWOOD 19/ARISTA NASHVILLE 98894/SMN (11.98)	Blown Away		1
10	NEW	1	BRANDI CARLILE COLUMBIA 96122* (10.98)	Bear Creek		10
11	9	15	LUKE BRYAN CAPITOL NASHVILLE 70412 (16.98)	Tailgates & Tanlines		2
12	NEW	1	JOE WALSH FANTASY 33771*/CONCORD (12.98) ☐	Analog Man		12
13	8	9	VARIOUS ARTISTS UNIVERSAL/EMI/SONY MUSIC 95757/CAPITOL (18.98)	NOW 42		3
14	20	27	FUN! FUELED BY RAMEN 52894* (11.98)	Some Nights		3
15	NEW	1	SOUNDTRACK WATERDOWER 39281 (14.98)	Rock Of Ages		15
16	10	6	LIONEL RICHIE MERCURY NASHVILLE 016000/UMGN (15.98) ☐	Tuskegee		1
17	11	16	GOTYE SAMPLES 'N' SECONDS/FAIRFAX 016449*/UNIVERSAL REPUBLIC (13.98)	Making Mirrors		7
18	NEW	1	SOUNDTRACK NICKELODEON 40724/COLUMBIA (5.98)	Victorious: Victorious 2.0: More Music From The Hit TV Show (EP)		18
19	NEW	1	JANA KRAMER EMI NASHVILLE 94256* (16.98)	Jana Kramer		19
20	14	28	ERIC CHURCH EMI NASHVILLE 94256* (16.98)	Chief		1
21	26	44	ADELE XL 81859*/COLUMBIA (12.98)	19	2	4
22	3	—	REGINA SPEKTOR SIRE 530373/WARNER BROS. (18.98)	What We Saw From The Cheap Seats		3
23	13	22	NICKI MINAJ YOUNG MONEY/CASH MONEY 016530*/UNIVERSAL REPUBLIC (13.98)	Pink Friday: Roman Reloaded		10
24	17	32	JASON MRAZ ATLANTIC 53070/IG (18.98)	Love Is A Four Letter Word		2
25	21	31	JASON ALDEAN BROCKEN BROS. 53070/IG (18.98)	My Kinda Party		2
26	12	10	NORAH JONES BLUE NOTE 91548* (18.98)	...Little Broken Hearts		2
27	5	—	EDWARD SHARPE AND THE MAGNETIC ZEROS COMMUNITY 735*/VAGRANT (12.98)	Here		5
28	NEW	1	EEMIL SANDE CAPITOL 63767 (12.98)	Our Version Of Events		28
29	22	20	OF MONSTERS AND MEN SKRIMS. EHF LAEKJARAS 1 016690*/UNIVERSAL REPUBLIC (11.98)	My Head Is An Animal		6
30	18	19	JACK WHITE THIRD MAN 55829*/COLUMBIA (11.98)	Blunderbuss		1
31	57	62	THE LUMINEERS DUATONE 1629* (13.98)	The Lumineers		31
32	NEW	1	ERIC BENET PRIMARY WAVE 70023/JORDAN HOUSE (15.98)	The One		32
33	48	46	THE BLACK KEYS NONESUCH 52909*/WARNER BROS. (18.98)	El Camino		2
34	RE-ENTRY	7	DARYL HALL JOHN OATES RCA 69319/LEGACY (10.98)	The Very Best Of Daryl Hall John Oates		34
35	31	37	RIHANNA SRP/DEF JAM 0161313/DJMG (13.98)	Talk That Talk		3
36	29	51	MUMFORD & SONS RCA 69319/LEGACY (10.98)	Sigh No More		2
37	NEW	1	JAPANDROIDS POLYVINYL 238* (13.98)	Celebration Rock		37
38	NEW	1	FEAR FACTORY CANDLELIGHT 138237* (15.98)	The Industrialist		38
39	39	40	KIP MOORE MCA NASHVILLE 016432/UMGN (10.98)	Up All Night		6
40	46	45	LADY ANTEBELLUM CAPITOL NASHVILLE 94431 (18.98)	Own The Night		1
41	40	35	ALABAMA SHAKES ATO 0142* (11.98)	Boys & Girls		8
42	54	61	KATY PERRY CAPITOL 84601* (18.98)	Teenage Dream		2
43	42	41	LEE BRICE CURB 79316 (13.98)	Hard 2 Love		5
44	19	4	SLASH FEATURING MYLES KENNEDY & THE CONSPIRATORS DIK HAYD 63544* (15.98) ☐	Apocalyptic Love		4
45	36	54	MARY MARY MY BLOCK 90708/COLUMBIA (11.98)	Go Get It (Soundtrack)		16
46	43	30	DRAKE YOUNG MONEY/CASH MONEY 016135*/UNIVERSAL REPUBLIC (17.98)	Take Care		1
47	34	34	B.O.B REBRICK/GRAND HUSTLE/ATLANTIC 52778/AG (18.98)	Strange Clouds		5
48	49	50	RASCAL FLATTS BIG MACHINE REF0204 (13.98)	Changed		3
49	28	—	JOHNNY CASH STARBUCKS/COLUMBIA NASHVILLE 97596 EX/LEGACY (12.98)	Opus Collection		28
50	41	38	KELLY CLARKSON 19 56801/RCA (11.98)	Stronger		2



15
The soundtrack to the movie adaptation of the Broadway musical parties with a debut of 18,000. The original cast production of the stage show peaked at No. 118 in 2009.

18
The second soundtrack from the Nickelodeon TV series enters at a tier lower than the first, which launched at No. 5 with 41,000 in 2011.



34
The most visible of Amazon MP3's discounted titles last week (a \$2.99 price yields a 75% gain) gives the duo its highest-charting album since 1988's *Ooh Yeah!* peaked at No. 24.

51 & 55
Paul Simon's *Graceland* was reissued last week, hence its growth from 1,000 weekly units to 8,000. As for the Beatles' *Yellow Submarine*, the album made its digital debut on iTunes and was reissued physically (8,000—up from basically nothing the week previous).

60
Family Christian's temporary price cut to \$5 propels the album's chart climb (up 104%). On Top Christian Albums, it reaches a new peak, rising 4-3. Thus far, the soundtrack has shifted 89,000.

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
51	RE-ENTRY	98	PAUL SIMON LEGACY 84250* (8.98) ☐	Graceland		5
52	27	7	MERCURYME FAIR TRADE 02020/COLUMBIA (13.98)	The Hurt & The Healer		7
53	38	18	SOUNDTRACK 20TH CENTURY FOX TV 96959/COLUMBIA (12.98)	Glee: The Music: Season Three: The Graduation Album		8
54	24	12	ADAM LAMBERT 19 92298/RCA (11.98)	Trespassing		1
55	RE-ENTRY	16	THE BEATLES APPLE 12454/CAPITOL (18.98)	Yellow Submarine Songtrack		15
56	7	—	SIGUR ROS KRUNK 5707*/XL (14.98)	Valtari		7
57	NEW	1	PATTI SMITH COLUMBIA 22217* (11.98)	Banga		57
58	NEW	1	THE ROCKET SUMMER AVIATE 001* (13.98)	Life Will Write The Words		58
59	55	52	BONNIE RAITT REDWING 001* (13.98)	Slipstream		6
60	137	—	SOUNDTRACK REUNION 10167/PLG (10.98)	Courageous		60
61	47	8	TRAIN COLUMBIA 95222* (11.98)	California 37		4
62	53	55	FLORENCE + THE MACHINE UNIVERSAL REPUBLIC 016297* (13.98)	Ceremonials		6
63	NEW	1	CHRIS ROBINSON BROTHERHOOD SILVER ARROW 07* (14.98)	Big Moon Ritual		63
64	32	—	VARIOUS ARTISTS UNIVERSAL SPECIAL MARKETS 016559 EX/STARBUCKS (12.98)	Musique Pop De Paris		32
65	63	66	BRANTLEY GILBERT VALORY 80100 (14.98)	Halfway To Heaven		4
66	37	33	BEACH HOUSE SUB POP 965* (13.98)	Bloom		7
67	79	91	ZAC BROWN BAND SOUTHERN GROUND/ROAR/BIGGER PICTURE/ATLANTIC 52472/AG (18.98) ☐	You Get What You Give		1
68	62	57	THE BAND PERRY REPUBLIC NASHVILLE 014839/UNIVERSAL REPUBLIC (10.98)	The Band Perry		4
69	83	60	THE WANTED GLOBAL TALENT/MERCURY 016632/DJMG (6.98)	The Wanted		7
70	61	65	SKRILLEX BIG BEAT/DW/SLA/ATLANTIC 528521/AG (9.98)	Bangarang (EP)		14
71	60	47	VARIOUS ARTISTS UNIVERSAL/EMI/SONY MUSIC 95758/CAPITOL (18.98)	NOW 41		3
72	65	67	LMFAO PARTY ROCK/WILL.I.AM/CHERRYTREE/INTERSCOPE 015678/IGA (9.98)	Sorry For Party Rocking		5
73	85	48	WILLIE NELSON LEGACY 96048 (11.98)	Heroes		18
74	90	84	TYGA YOUNG MONEY/CASH MONEY 016727/UNIVERSAL REPUBLIC (17.98)	Careless World: Rise Of The Last King		4
75	NEW	1	KNIFE PARTY RCA 69319/LEGACY (10.98)	Rage Valley (EP)		75
76	16	—	TRAVIS PORTER PORTER HOUSE 89619/RCA (11.98)	From Day 1		16
77	78	85	BLAKE SHELTON WARNER BROS. NASHVILLE 527370/WMN (18.98)	Red River Blue		1
78	74	53	COLDPLAY CAPITOL 87553* (18.98)	Mylo Xyloto		1
79	68	56	WHITNEY HOUSTON ARISTA 14626 (16.98)	Whitney: The Greatest Hits		2
80	75	77	NICKELBACK ROADRUNNER 017709* (16.98)	Here And Now		2
81	188	166	PAGE PISTOL ANNIES SETTER RCA NASHVILLE 94319*/SMN (11.98)	Hell On Heels		5
82	69	63	BEASTIE BOYS DEF JAM 527351/UMG (6.98)	Licensed To Ill		9
83	NEW	1	THE TEMPER TRAP LIBERATION/GLASSNOTE 99467/COLUMBIA (12.98)	The Temper Trap		83
84	NEW	1	THE HIVES DISQUES HIVE 531004*/NLG (15.98)	Lex Hives		84
85	72	25	TEDESCHI TRUCKS BAND MASTERWORKS 95983*/SONY MASTERWORKS (13.98)	Live: Everybody's Talkin'		25
86	80	72	SHINEDOWN ATLANTIC 52823*/AG (18.98)	Ameryllis		4
87	30	—	THE WALKMEN FAT POSSUM 1273* (13.98)	Heaven		30
88	97	128	ZAC BROWN BAND ROAR/BIGGER PICTURE/HOME GROWN/ATLANTIC 516931/AG (13.98)	The Foundation		2
89	102	97	THE CIVIL WARS SENSIBILITY 017* (11.98)	Barton Hollow		10
90	82	81	SKRILLEX BIG BEAT/ATLANTIC 526918/AG (5.98)	Scary Monsters And Nice Sprites (EP)		49
91	33	—	MELODY GARDOT DECCA/VERVE 016816*/VJG (13.98)	The Absence		33
92	94	92	MAROON 5 ASB/IMPACT 015984/IGA (15.98)	Hands All Over		2
93	81	78	FUTURE A-1/FREEBANDZ 98357/EPIC (9.98)	Pluto		8
94	104	119	HUNTER HAYES ATLANTIC NASHVILLE 528890/WMN (18.98)	Hunter Hayes		18
95	45	14	KIMBRA WARNER BROS. 530856 (13.98)	Voices		14
96	51	17	HALEY REINHART 19/INTERSCOPE 016789/IGA (10.98)	Listen Up!		17
97	59	30	TENACIOUS D COLUMBIA 95232* (11.98)	Rize Of The Fenix		4
98	122	90	LANA DEL REY POLYDOR/INTERSCOPE 016425/IGA (11.98)	Born To Die		2
99	RE-ENTRY	63	SOUNDTRACK COLUMBIA 65781/LEGACY (8.98)	Footloose		9
100	109	123	FOSTER THE PEOPLE STARTIME INT'L 74457*/COLUMBIA (9.98)	Torches		8

THE BILLBOARD 200 ARTIST INDEX

ADELE	THE BEACH BOYS	JUSTIN BIEBER	119	ZAC BROWN BAND	67	COLDPLAY	78	LANA DEL REY	98	ALEJANDRO ESCOVEDO	100	FOSTER THE PEOPLE	100	KIDZ BOP KIDS	152	LIL WAYNE	132								
ALABAMA SHAKES	THE BEATLES	BIG K.R.I.T.	5	ALAN JACKSON	11	SHAWN DOLVIN	126	NIEL DIAMOND	135	FUTURE	200	DARYL HALL JOHN OATES	14	ALAN JACKSON	2	137	KIMBRA	95	LMFAO	76					
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THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION	THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
101	67	58	TINK MCGAME/ATLANTIC 52852/AG (12.98)	This Is How I Feel		9	151	107	59	SANTANA STARFIGHT 0001* (13.98)	Shape Shifter		16
102	96	121	TOBY KEITH SHAW/UNIVERSAL 015502 (9.98)	Clancy's Tavern		5	152	134	138	KIDZ BOP KIDS RAVEX & THE 99271 (10.98)	Kidz Bop 21		2
103	117	108	MIRANDA LAMBERT RCA NASHVILLE 9598/SMN (11.98) ⊕	Four The Record		3	153	171	—	KENNY CHESNEY BNA 8555/SMN (11.98)	Greatest Hits II		3
104	70	49	BEE GEES REPRISE 512932/WARNER STRATEGIC MARKETING (19.98) ⊕	The Ultimate Bee Gees		49	154	139	153	LADY ANTEBELLUM CAPITOL NASHVILLE 9792 (18.98)	Need You Now		1
105	92	74	SCOTTY MCCREERY 19/MERCURY NASHVILLE 016022/IGA/UMGN (13.98)	Clear As Day		1	155	159	143	IMAGINE DRAGONS KIDINAKORNER/INTERSCOPE 016620/IGA (7.98)	Continued Silence (EP)		143
106	NEW	1	ZZ TOP UNIVERSAL REPUBLIC DIGITAL EX (4.98)	Texicali (EP)		106	156	148	—	LUKE BRYAN CAPITOL NASHVILLE 65833 (18.98)	Doin' My Thing		6
107	106	110	THE BLACK KEYS NONESUCH 520286*/WARNER BROS. (15.98)	Brothers		3	157	153	29	PINK FLOYD CAPITOL 28944* (24.98) ⊕	The Wall		17
108	84	99	BRUNO MARS ATLANTIC 78583/RHINO (9.98) ⊕	Doo-Wops & Hooligans		3	158	RE-ENTRY	7	HOOTIE & THE BLOWFISH ATLANTIC 78583/RHINO (9.98)	The Best Of Hootie & The Blowfish: 1993 Thru 2003		62
109	64	39	SOUNDTRACK NBC 98624/COLUMBIA (11.98)	SMASH		13	159	191	—	EAGLES WARNER STRATEGIC MARKETING 73971 (25.98)	The Very Best Of The Eagles		3
110	50	13	GARBAGE STUN VOLUME 001* (12.98*)	Not Your Kind Of People		9	160	35	—	SCISSOR SISTERS POLYDOR 016384/CASABLANCA (13.98)	Magic Hour		35
111	87	68	SOUNDTRACK LIONSGATE 016384*/UNIVERSAL REPUBLIC (13.98)	The Hunger Games: Songs From District 12 And Beyond		1	161	149	148	EMINEM WEB/SHADY/AFTERMATH/INTERSCOPE 014411*/IGA (13.98)	Recovery		3
112	56	—	KARMIN NICKELDEON DIGITAL EX (9.98)	Rags		56	162	115	103	KARMIN EPIC 99726 (6.98)	Hello (EP)		18
113	23	—	REBECCA FERGUSON SYCO 94794/COLUMBIA (10.98)	Heaven		23	163	RE-ENTRY	46	FLEETWOOD MAC REPRISE 73775/WARNER BROS. (19.98)	The Very Best Of Fleetwood Mac		12
114	89	69	SILVERJUN PICKUPS DANGERS/RED 002* (10.98)	Neck Of The Woods		6	164	199	—	TIM MCGRAW BNA 7935 (13.98)	Number One Hits		27
115	114	108	TAYLOR SWIFT BIG MACHINE 519300A (18.98) ⊕	Speak Now		4	165	RE-ENTRY	105	VARIOUS ARTISTS TOMMY BOY 1137 (15.98)	ESPN Presents: Jock Jams Volume 1		2
116	86	87	SOUNDTRACK WALT DISNEY 013857 (13.98)	Shake It Up: Live 2 Dance: Music From The Disney Channel Series		13	166	138	147	ELI YOUNG BAND REPUBLIC NASHVILLE 015856/UNIVERSAL REPUBLIC (10.98)	Life At Best		6
117	91	115	JOURNEY COLUMBIA 85889/LEGACY (13.98) ⊕	Journey's Greatest Hits		10	167	160	158	NEON TREES MERCURY 016578/DJMG (10.98)	Picture Show		17
118	124	93	JAY Z KANYEWEST ROC-A-FELLA/ROC NATION/DEF JAM 015426/DJMG (13.98)	Watch The Throne		1	168	RE-ENTRY	16	PAT BENATAR CAPITOL 78858 (9.98)	Greatest Hits		47
119	162	188	JUSTIN BIEBER SCHOOL OF ROCK/WARNER BROS./ISLAND 014063/DJMG (10.98) ⊕	My World 2.0		3	169	136	82	GODSMACK UNIVERSAL REPUBLIC 016854 (14.98)	Live & Inspired		19
120	119	131	TIM MCGRAW CURB 73820 (13.98)	Emotional Traffic		2	170	RE-ENTRY	240	GUNS N' ROSES GEFFEN 001714/UME (16.98)	Greatest Hits		3
121	103	137	DIERKS BENTLEY CAPITOL NASHVILLE 94714 (16.98)	Home		7	171	101	75	RONNIE DUNN ARISTA NASHVILLE 85762/SMN (11.98)	Ronnie Dunn		5
122	98	102	MARVIN SAPP VERITY 87017/RCA (12.98) ⊕	I Win		9	172	150	175	MICHAEL JACKSON EPIC 94287/LEGACY (19.98)	The Essential Michael Jackson		53
123	118	94	CREDENCE CLEARWATER REVIVAL FEAT. JOHN FOGERTY FANTASY 2*/CONCORD (17.98/12.98)	Chronicle The 20 Greatest Hits		67	173	121	—	BON IVER JAG-JAG/UWAR 135* (14.98)	Bon Iver		2
124	58	24	PAUL & LINDA MCCARTNEY MPL/HEAR 3344*/CONCORD (14.98) ⊕	Ram		1	174	RE-ENTRY	21	GAVIN DEGRAW J 50883/RCA (11.98)	Sweeter		8
125	76	23	JOE BONAMASSA A & R INVESTMENTS 117 (9.98)	Driving Towards The Daylight		23	175	RE-ENTRY	22	NEIL YOUNG REPRISE 801714/UME (16.98) ⊕	Greatest Hits		27
126	NEW	1	SHAWN COLVIN NONESUCH 53982/WARNER BROS. (18.98)	All Fall Down		126	176	44	—	WADE BOWEN SEA GAYLE/BNA 8699A/SMN (10.98)	Given		44
127	77	—	M83 M83 9510*/MUTE (18.98)	Hurry Up, We're Dreaming.		15	177	164	176	JAKE OWEN RCA NASHVILLE 89547/SMN (10.98)	Barefoot Blue Jean Night		6
128	52	—	JUANES UNIVERSAL MUSIC LATIN 016810/UME (12.98) ⊕	tr3s Presents: Juanes MTV Unplugged		52	178	142	150	LIONEL RICHIE The Best Of Lionel Richie: 20th Century Masters The Millennium Collection	MOTOWN/CHRONICLES 007759/UME (9.98)		63
129	126	83	DAVID GUETTA WHAT A MUSIC/ASTRALWERKS 78830/CAPITOL (18.98)	Nothing But The Beat		5	179	RE-ENTRY	8	ALEX CLARE UNIVERSAL ISLAND 016883/UNIVERSAL REPUBLIC (11.98)	The Lateness Of The Hour		82
130	NEW	1	KREATOR NUCLEAR BLAST 2588 (15.98) ⊕	Phantom Antichrist		130	180	125	95	MARILYN MANSON HELL, ETC. TIMELESS/SHAMROCK SOLUTIONS/COOKING VINYL 554*/DOWNTOWN (14.98)	Born Villain		10
131	100	86	TIBULLI MR. 205/POLO GROUNDS/SJ 8960/RCA (11.98)	Planet Fit		7	181	RE-ENTRY	35	TONY BENNETT BPM 8625/COLUMBIA (13.98) ⊕	Duets II		1
132	112	104	LIL WAYNE YOUNG MONEY/CASH MONEY 015548*/UNIVERSAL REPUBLIC (13.98)	The Carter IV		2	182	73	—	KEVIN COSTNER & MODERNWEST KEVIN'S MUSIC 3484/MADISON GATE (12.98)	Hatfields & McCoy's: Famous For Killing Each Other (Soundtrack)		73
133	71	76	SOUNDTRACK MARVEL 014018/HOLLYWOOD (13.98)	Avengers: Assemble		11	183	151	156	CASTING CROWNS BEACH STREET/REUNION 10162/PLG (11.98)	Come To The Well		2
134	NEW	1	VARIOUS ARTISTS SIDEONEJURY 1483 (7.98)	Vans Warped Tour '12: 2012 Tour Compilation		134	184	100	124	SANTIGOLD LIZARD KING/DOWNTOWN/ATLANTIC 530438*/AG (13.98)	Master Of My Make Believe		21
135	141	142	NEIL DIAMOND COLUMBIA 96306/LEGACY (12.98)	The Very Best Of Neil Diamond: The Studio Recordings		45	185	NEW	1	SOUNDTRACK INTERSCOPE 016951/IGA (13.98)	Madagascar 3: Europe's Most Wanted		185
136	158	174	THE BEACH BOYS CAPITOL 92710 (10.98)	The Very Best Of The Beach Boys: Sounds Of Summer		16	186	172	191	CHRIS YOUNG RCA NASHVILLE 85897/SMN (10.98)	Neon		4
137	168	—	ALAN JACKSON ACR 02823/EMI NASHVILLE (16.98)	Precious Memories		4	187	140	136	PRINCE ROYCE TOP ST/STP 53007/ATL (10.98) ⊕	Phase II		16
138	113	111	YOUNG JEEZY CTE/DEF JAM 013738/DJMG (13.98) ⊕	TM-103: Hustlerz Ambition		3	188	146	134	AWOLNATION RED BULL 1088 (9.98)	Megalithic Symphony		93
139	NEW	1	RHETT MILLER MAXIMUM SUNSHINE 00002* (12.98)	The Dreamer		139	189	130	—	SOUNDTRACK UNIVERSAL REPUBLIC 016830 (13.98)	Snow White & The Huntsman		130
140	123	106	BRUCE SPRINGSTEEN COLUMBIA 94254* (11.98)	Wrecking Ball		1	190	175	192	WIZ KHALIFA ROSTRUM/ATLANTIC 527099/AG (13.98) ⊕	Rolling Papers		2
141	152	—	LED ZEPPELIN SWAN SONS 313148*/ATLANTIC (19.98) ⊕	Motherhip		7	191	179	135	DON OMAR OPANATI/MACHETE 016829/UME (10.98)	Don Omar Presents MT02: New Generation		39
142	128	116	FIVE FINGER DEATH PUNCH PROSPECT PARK 901 (15.98)	American Capitalist		3	192	NEW	1	IARS MUTE 8632* (14.98)	WIXIWX		192
143	132	120	ELLIE GOULDING CHERRYTREE/INTERSCOPE 015239/IGA (10.98)	Lights		76	193	RE-ENTRY	68	KENNY CHESNEY BNA 57459/SMN (11.98) ⊕	Hemingway's Whiskey		1
144	116	132	FLORENCE + THE MACHINE UNIVERSAL REPUBLIC 013170 (13.98)	Lungs		4	194	NEW	1	LANGHORNE SLIM & THE LAW RAMSEUR 2752* (12.98)	The Way We Move		194
145	126	96	MONICA RCA 95377 (11.98)	New Life		14	195	143	80	BOB MARLEY AND THE WAILERS TUFF GONG/ISLAND 548904*/UME (13.98) ⊕	Legend: The Best Of Bob Marley And The Wailers		26
146	NEW	1	ANDRAE CROUCH RHEPHELO 002 (13.98 CD/DVD) ⊕	The Journey		146	196	154	172	LYNYRD SKYNYRD MCA 111941/UME (9.98)	The Best Of Lynyrd Skynyrd: 20th Century Masters The Millennium Collection		2
147	25	11	PHILIP PHILLIPS SONY 8727 (10.98)	American Idol: Season 11: Phillip Phillips Journey To The Finale		11	197	RE-ENTRY	21	NEWSBOYS INDEPENDENT 71552/EMI CMG (11.98)	God's Not Dead		51
148	95	89	SOUNDTRACK EPIC 33953 (11.98)	Think Like A Man		21	198	169	163	SOUNDTRACK NICKEL DEON 95394/LEGACY (9.98)	The Fresh Beat Band: Music From The Hit TV Show		21
149	111	101	THE SHINS AURAL APOTHECARY 92679*/COLUMBIA (11.98)	Port Of Morrow		3	199	173	184	MELANIE FIONA SRC 016021/UNIVERSAL REPUBLIC (10.98)	The MF Life		7
150	135	129	BOB SEGER & THE SILVER BULLET BAND HIDEOUT 46151/CAPITOL (19.98)	Ultimate Hits: Rock And Roll Never Forgets		19	200	NEW	1	ALEJANDRO ESCOVEDO FANTASY 32997/CONCORD (15.98)	Big Station		200



106
The four-song EP is the first studio recordings from the band in nine years. It's a preview of the trio's upcoming American Recordings album, due in late summer or early fall.

134
The 50-song set sold for around \$6.99 at most retailers last week, and it debuts with 4,000 sold. Since 2002, every Vans Warped tour compilation has reached the top 100, save for the latest.

158
The band hasn't been on the chart since its 2005 studio effort *Looking For Lucky* spent its sixth and final week on the list on Oct. 1 of that year. This 2004 best-of returns courtesy of a \$2.99 sale tag at Amazon MP3. It's up by 67%.



165
The massive 1995 compilation (2.9 million sold) is back with its best sales week since Christmas 1999. It made its digital debut last week (only at Amazon MP3) and re-enters with 3,000 copies. Its rush of sales—nearly all downloads—is owed to Amazon selling it for \$2.99.

185
The film topped the U.S. and Canada box office during its opening weekend (June 8-10) with \$60 million. Its soundtrack, which features co-star Chris Rock, bows with 3,000.

MARY MARY	45	MUMFORD & SONS	36	JAKE OWEN	177	BONNIE RAITT	59	SANTANA	151	PAUL SIMON	51	THE HUNGER GAMES: SONGS FROM DISTRICT 12 AND BEYOND	111	SMASH	109	THE TEMPER TRAP	83	THE WANTED	69
JOHN MAVER	7	WILLE NELSON	105	PAUL & LINDA MCCARTNEY	124	RASCAL FLATTS	48	SKRILLEX	184	AVENGERS ASSEMBLE!	133	THE WALKMANS	189	THE WALKMANS	89	VAZQUEZ ALTESTE	156	JACK WHITE	39
SCOTTY MCCREERY	105	WILLE NELSON	105	NEEDY	124	HALEY REINHART	96	MARVIN SAPP	122	SLASH FEATURING MYLES KEMP	198	THINK LIKE A MAN	148	TRAIN	61	JAMS VOLUME 1	165	WIZ KHALIFA	150
TIM MCGRAW	120	NEEDY	124	KATY PERRY	42	BOB SEGER & THE SILVER BULLET BAND	150	SCISSOR SISTERS	160	KENNEY & THE FOOTLOOSE	99	VICTORIOUS: VICTORIOUS	76	MUSIQUE POP DE PARIS	64	NEIL YOUNG	175		
MELDY GARDOT	91	NEEDSBOYS	197	PHILIP PHILLIPS	147	RIHANNA	15	BLAKE SHELTON	77	LAW	194	T.Y.G.A.	74	NOW 41	71	CHRIS YOUNG	186		
MERCYME	52	NICKELBACK	60	PINK FLOYD	157	CHRIS ROBINSON	157	BROTHERHOOD	63	SHINEDOWN	86	PATTI SMITH	57	GLEE: THE MUSIC: SEASON THREE: THE GRADUATION	53	SHAKE IT UP: LIVE 2 DANCE: MUSIC FROM THE DISNEY CHANNEL SERIES	116		
RHETT MILLER	129	PITBULL	29	PISTOL ANNIES	81	BROTHERHOOD	63	SHINEDOWN	86	PATTI SMITH	57	GLEE: THE MUSIC: SEASON THREE: THE GRADUATION	53	SHAKE IT UP: LIVE 2 DANCE: MUSIC FROM THE DISNEY CHANNEL SERIES	116	TEDESCHI TRUCKS BAND	85		
NICKI MINAJ	23	2F OF MONSTERS AND MEN	29	THE ROCKET SUMMER	58	THE SHINS	149	BRUCE SPRINGSTEEN	140	ALBUM	53								
MONICA	145	2F OF MONSTERS AND MEN	29	PRINCE ROYCE	187	EMELI SANDE	29	SILVERJUN PICKUPS	114	TAYLOR SWIFT	115								
KIP MOORE	39	DON OMAR	181	ONE DIRECTION	6														
JASON MRAZ	24	ONE DIRECTION	6																

HEATSEEKERS ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	GENRE
1	HOT SHOT DEBUT	1	KREATOR NUCLEAR BLAST 2588 (15.98)	Phantom Antichrist	
2	NEW	1	RHETT MILLER MAXIMUM SUNSHINE 00002* (12.98)	The Dreamer	
3	2	15	GREATEST HITS IMAGINE DRAGONS KIDINAKORNER/INTERSCOPE 016620/IGA (7.98)	Continued Silence (EP)	
4	NEW	1	LIARS MUTE 8937 (14.98)	WIXIW	
5	NEW	1	LANGHORNE SLIM & THE LAW RAMSEUR 2752* (12.98)	The Way We Move	
6	NEW	1	ALEJANDRO ESCOVEDO FANTASY 32997/CONCORD (15.98)	Big Station	
7	NEW	1	THE MELVINS LITE IPECAC 136 (13.98)	Freak Puke	
8	NEW	1	ALFIE BOE DECCA 016422 (16.98)	Alfie	
9	3	67	VOLBEAT VERTIGO 018814/UNIVERSAL REPUBLIC (13.98)	Beyond Hell/Above Heaven	
10	NEW	1	CALL ME NO ONE 78ROS/ASYLUM 53102/KULIG (15.98)	Last Parade	
11	5	62	THE HEAD AND THE HEART SUB POP 915* (10.98)	The Head And The Heart	
12	NEW	1	THE DIGITAL AGE THE DIGITAL AGE DIGITAL EX (5.98)	Rehearsals (EP)	
13	NEW	1	KELLY HOGAN EPITAPH 87164* (15.98)	I Like To Keep Myself In Pain	
14	NEW	1	JUKEBOX THE GHOST VEP ROC 2279* (11.98)	Safe Travels	
15	6	2	SUN KIL MOON CALDO VERDE 018 (16.98)	Among The Leaves	
16	NEW	1	XAVIER RUDD SALT X 1494/SIDEDNE/DUMMY (13.98)	Spirit Bird	
17	8	38	GROUPOVE CANVASBACK/ATLANTIC 527696*YAG (13.98)	Never Trust A Happy Song	
18	NEW	1	THE MYNABIRDS SADDLE CREEK 170 (13.98*)	Generals	
19	NEW	1	THE AGONIST CENTURY MEDIA 8851 (15.98)	Prisoners	
20	NEW	1	LETTUCE ROYAL FAMILY 1204*VLOUOR (11.98)	Fly	
21	NEW	1	R3HAB ULTRA DIGITAL EX (9.98)	Electric Daisy Carnival: Volume 3	
22	1	2	AZELIA BANKS POLYDOR/INTERSCOPE DIGITAL EX/IGA (4.98)	1991 (EP)	
23	RE-ENTRY	1	ALFIE BOE DECCA 015330 (18.98)	Bring Him Home	
24	RE-ENTRY	1	KISHI BASHI JOYFUL NOISE 92* (10.98)	151A	
25	18	50	ANDY GRAMMER S-CURVE 151602 (9.98)	Andy Grammer	

2
The singer/songwriter's sixth studio set, released independently, was funded by money raised through the PledgeMusic service. It starts with 4,000.



7
The band is aiming for a Guinness World Record for the fastest tour of the United States by a band this fall, touring all 50 states (plus Washington, D.C.) in 51 straight days Sept. 5-Oct. 25.



8
The artist, who has been making the rounds on PBS stations this month during pledge drives, also debuts at No. 1 on the Classical Crossover Albums chart.

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	GENRE
26	19	8	BEN HOWARD UNIVERSAL 016588/UNIVERSAL REPUBLIC (11.98)	Every Kingdom	
27	11	4	JD MCPHERSON FEATURING JIMMY SUTTON AND ALEX HALL HISTYLE/ROUNDER 619138/CONCORD (14.98)	Signs & Signifiers	
28	NEW	1	ARCHITECTS (UK) CENTURY MEDIA 8898 (15.98)	Daybreaker	
29	NEW	1	BELA FLECK AND THE MARCUS ROBERTS TRIO FEAT RODNEY JORDAN & JASON MARSALIS J-MASTER/ROUNDER 619142/CONCORD (18.98)	Across The Imaginary Divide	
30	24	42	KENDRICK LAMAR TOP DAWG DIGITAL EX (7.98)	Section.80	
31	NEW	1	ODDISEE MELLO 028*/FAT BEATS (15.98)	People Hear What They See	
32	NEW	1	WRITE THIS DOWN TOOTH & NAIL 46101/EMI CMG (9.98)	Lost Weekend	
33	42	4	MICHAEL KIWANUKA COMMUNION/POLYDOR/CHERRYTREE/INTERSCOPE DIGITAL EX/IGA (9.98)	Home Again	
34	9	6	FATHER JOHN MISTY SUB POP 970* (13.98)	Fear Fun	
35	16	3	SONNY LANDRETH LANDFALL 0003 (16.98)	Elemental Journey	
36	43	5	DEAD SARA POCKET KID 001 (9.98)	Dead Sara	
37	RE-ENTRY	1	DIE ANTWOORD ZEF RECORDZ 70312*/DOWNTOWN (13.98)	Ten\$ion	
38	NEW	1	A SILENT FILM MTEORY 82632 (11.98)	Sand & Snow	
39	17	5	OTHERWISE CENTURY MEDIA 8876 (15.98)	True Love Never Dies	
40	NEW	1	SPECTRUM ROAD PALMETTO 2152* (16.98)	Spectrum Road	
41	29	12	ED SHEERAN ELEKTRA DIGITAL EX (5.98)	The A Team (EP)	
42	20	2	BIGBANG YG DIGITAL EX (10.98)	Special Edition 'Still Alive'	
43	14	3	SIX FEET UNDER METAL BLADE 15089 (13.98)	Undead	
44	NEW	1	MARDUK CENTURY MEDIA 8860 (15.98)	Serpent Serron	
45	NEW	1	CANDLEMASS NAPALM 429 (14.98)	Psalms For The Dead	
46	31	35	REDLIGHT KING HOLLYWOOD 013273 (10.98)	Something For The Pain	
47	28	34	NERO MTA/MERCURY/CHERRYTREE/INTERSCOPE 016371/IGA (9.98 1637102)	Welcome Reality	
48	NEW	1	CROCODILES FRENCHKISS 059* (12.98)	Endless Flowers	
49	25	4	FLORIDA GEORGIA LINE BIG LOUD MOUNTAIN 001 EX (4.98)	It's Just What We Do	
50	NEW	1	CIRCUS MAXIMUS FRONTIERS 10557 (18.98)	Nine	

HEATSEEKERS SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT/PROMOTION LABEL
1	3	8	#1 WANTED HUNTER HAYES ATLANTIC/WMN		
2	4	12	TONGUE TIED GROUPOVE CANVASBACK/ATLANTIC		
3	6	6	ANGEL EYES LOVE AND THEFT ROA NASHVILLE		
4	7	9	WHY YA WANNA JANA KRAMER ELEKTRA NASHVILLE/WMN		
5	2	18	AYY LADIES TRAVIS PORTER FEATURING TYGA PORTER HOUSE/RCA		
6	5	12	LITTLE TALKS OF MONSTERS AND MEN SKRIMSL EHF LAEKJARAS 1/UNIVERSAL REPUBLIC		
7	10	4	HOW WE DO (PARTY) RITA ORA ROC NATION/COLUMBIA		
8	11	7	COWBOYS AND ANGELS DUSTIN LYNCH BROKEN BOW		
9	8	26	MIDNIGHT CITY M83. MISS/MUTE/CAPTOL		
10	NEW	1	HO HEY THE LUMINEERS DUATONE		
11	19	4	IT'S TIME IMAGINE DRAGONS KIDINAKORNER/INTERSCOPE		
12	9	14	FINE BY ME ANDY GRAMMER S-CURVE		
13	12	8	SAME DAMN TIME FUTURE FREEBANDZ/A-1/EPIC		
14	16	4	SNAP BACKS & TATTOOS DRICKY GRAMM NUL WORLD ERA/EDONE		
15	13	12	AI SE EU TE PEGO MICHEL TELO PANTANAL/RGE/SONY MUSIC		
16	15	5	REFILL ELLE VARNER MBK/RCA		
17	14	23	BANGARANG SKRILLEX FEATURING SIRAH BIG BEAT/OVSLA/ATLANTIC/RRP		
18	20	3	WANT U BACK CHER LLOYD SYCO/EPIC		
19	17	41	SCARY MONSTERS AND NICE SPRITES SKRILLEX BIG BEAT/ATLANTIC/RRP		
20	18	14	ANOTHER ROUND FAT JOE FEATURING CHRIS BROWN TERROR SQUAD		
21	22	2	SOMETHING TO DO WITH MY HANDS THOMAS RHETT VALORY		
22	21	6	BAILANDO POR EL MUNDO JUAN MAGAN FEATURING PITBULL & EL CATA SONY MUSIC LATIN		
23	23	3	THE RECIPE KENDRICK LAMAR FEATURING DR. DRE AFTERMATH/INTERSCOPE		
24	RE-ENTRY	1	WILD BOY MGK FEATURING WAKA FLOCCA FLAME EST19XX/BOY/INTERSCOPE		
25	24	4	DUTTY LOVE DON OMAR FEATURING NATTY NATASHA ORIFANATO/MACHETE/UMLE		

REGIONAL HEATSEEKERS #1 ALBUMS

Continued Silence (EP)
Imagine Dragons
MOUNTAIN

Phantom Antichrist
Kreator
EAST NORTH CENTRAL

Across The Imaginary Divide
Bela Fleck & The Marcus Roberts Trio
NORTH EAST

WIXIW
Liars
PACIFIC

Rehearsals
The Digital Age
SOUTH CENTRAL

The Dreamer
Rhett Miller
MID ATLANTIC

PROGRESS REPORT
Zedd Featuring Matthew Koma, "Spectrum"
Zedd is red hot. The DJ/producer opened for Lady Gaga on the Asian leg of her Born This Way Ball tour last month, and his new single "Spectrum" debuts this week on the Dance/Electronic Digital Songs chart. It bows at No. 35 with 5,000 sold.

SOUTH ATLANTIC

- Langhorne Slim & The Law
The Way We Move
- Kreator
Phantom Antichrist
- Alejandro Escovedo
Big Station
- Imagine Dragons
Continued Silence (EP)
- Call Me No One
Last Parade
- Rhett Miller
The Dreamer
- Tercer Cielo
Lo Que El Viento Me Enseño
- Alfie Boe
Alfie
- Jukebox The Ghost
Safe Travels
- The Digital Age
Rehearsals (EP)

WEST NORTH CENTRAL

- Langhorne Slim & The Law
The Way We Move
- Volbeat
Beyond Hell/Above Heaven
- Rhett Miller
The Dreamer
- Imagine Dragons
Continued Silence (EP)
- Kreator
Phantom Antichrist
- Alejandro Escovedo
Big Station
- The Mynabirds
Generals
- The Melvins Lite
Freak Puke
- Write This Down
Lost Weekend
- Call Me No One
Last Parade

MAINSTREAM TOP 40™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST IMPRINT/PROMOTION LABEL
1	2	13	#1 GREATEST GAINER CALL ME MAYBE CARLY RAE JEPSEN 604/SCHOOLBOY/INTERSCOPE
2	1	14	SOMEBODY THAT I USED TO KNOW GOTYE FEAT. KIMBRA SAMPLES 'N' SECONDS/FAIRFAX/UNIVERSAL REPUBLIC
3	6	8	PAYPHONE MAROON 5 FEAT. JANELLE MONAE A&M/OCTONE/INTERSCOPE
4	3	15	WHAT MAKES YOU BEAUTIFUL ONE DIRECTION SYCO/COLUMBIA
5	4	17	STARSHIPS NICKI MINAJ YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
6	5	15	WE ARE YOUNG FUN. FEAT. JANELLE MONAE FUELED BY RAMEN/RRP
7	7	17	WILD ONES FLO RIDA FEAT. SIA POE BOY/ATLANTIC
8	12	8	WHERE HAVE YOU BEEN RIHANNA SRP/DEF JAM/JDJMG
9	8	22	GLAD YOU CAME THE WANTED GLOBAL TALENT/MERCURY/DJMG
10	9	11	BOYFRIEND JUSTIN BIEBER SCHOOLBOY/RAYMOND BRAUN/ISLAND/DJMG
11	10	7	SCREAM USHER RCA
12	11	16	BROKENHEARTED KARMIN EPIC
13	14	14	LIGHTS ELLIE GOULDING CHERRYTREE/INTERSCOPE
14	20	3	WIDE AWAKE KATY PERRY CAPITOL
15	15	10	BACK IN TIME PITBULL FEAT. T-POL GROUND/S.R.C.A
16	13	20	DRIVE BY TRAIN COLUMBIA
17	17	9	TITANIUM DAVID GUETTA FEAT. SIA WHAT A MUSIC/ASTRALWERKS/CAPITOL
18	18	6	THE FIGHTER GYM CLASS HEROES FEAT. RYAN TEDDER DECA/DANCE FUELED BY RAMEN/RRP
19	16	17	PART OF ME KATY PERRY CAPITOL
20	22	13	GIVE YOUR HEART A BREAK DEMI LOVATO HOLLYWOOD
21	19	14	RUMOUR HAS IT ADELE XL/COLUMBIA
22	21	17	FEEL SO CLOSE CALVIN HARRIS ULTRA
23	27	4	ONE THING ONE DIRECTION SYCO/COLUMBIA
24	25	5	LET'S GO CALVIN HARRIS FEAT. NE-YO ULTRA
25	24	15	WE RUN THE NIGHT HAVANA BROWN FEAT. PITBULL UNIVERSAL REPUBLIC
26	26	7	HOW WE DO (PARTY) RITA ORVA GROUND/S.R.C.A
27	33	3	BOTH OF US B.O.B. FEAT. TAYLOR SWIFT REBEL/ROCK/GRAND JUSTICE/ATLANTIC
28	29	8	EVERYBODY TALKS NEON TREES MERCURY/DJMG
29	28	6	KIRK IN MY CUP DRANK BANGZ LMG/UNAUTHORIZED/WARNER BROS.
30	30	3	CHASING THE SUN THE WANTED GLOBAL TALENT/MERCURY/DJMG
31	34	6	TONGUE TIED GROUPOUVE CANVASBACK/ATLANTIC
32	35	7	I WON'T GIVE UP JASON MRAZ ATLANTIC/RRP
33	38	2	WANT U BACK CHER LLOYD SYCO/EPIC
34	31	15	THE MOTTO DRAKE FEAT. LIL WAYNE YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
35	36	8	PARADISE COLDPLAY CAPITOL
36	40	2	NOW OR NEVER OUTASIGHT WARNER BROS.
37	NEW		ONLY ONE SAMMY ADAMS RCA
38	32	12	YOUNG HOMIE CHRIS BENE SYCO/EPIC
39	39	11	DANCE AGAIN JENNIFER LOPEZ FEAT. PITBULL EPIC
40	RE-ENTRY		EYES OPEN TAYLOR SWIFT LIONSGATE/BIG MACHINE/UNIVERSAL REPUBLIC

As on the **Billboard Hot 100** (see page 38), Carly Rae Jepsen's "Call Me Maybe" supplants Gotye's "Somebody That I Used to Know," featuring Kimbra, atop the **Mainstream Top 40** airplay chart with a 2-1 advance. "Maybe" is the latter list's Greatest Gainer (improving by 12%) and jumps 8-6 on **Adult Top 40** and 28-25 on **Adult Contemporary**. Meanwhile, thanks to "Where Have You Been," Rihanna finds herself in familiar territory: the top 10 on **Mainstream Top 40** and **Rhythmic** (see page 42). The song climbs 12-8 on both rankings.

On **Mainstream Top 40**, Rihanna extends her record for most top 10s, as "Where" is her 21st. Mariah Carey ranks second with 17, dating to the chart's launch on Oct. 3, 1992. Now with 22 **Rhythmic** top 10s, Rihanna passes Carey and Usher to boost the chart's most top 10s among women and singers. Among all acts, she trails only Lil Wayne (27) and Ludacris (26).



ADULT CONTEMPORARY™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST IMPRINT/PROMOTION LABEL
1	1	19	#1 STRONGER (WHAT DOESN'T KILL YOU) KELLY CLARKSON 19/RCA
2	2	24	SET FIRE TO THE RAIN ADELE XL/COLUMBIA
3	4	43	JUST A KISS LADY ANTEBELLUM CAPITOL NASHVILLE/CAPITOL
4	3	38	BRIGHTER THAN THE SUN COLBIE CAULAT UNIVERSAL REPUBLIC
5	7	18	GREATEST DRIVE BY GAINER TRAIN COLUMBIA
6	6	50	GOOD LIFE ONEREPUBLIC MOSLEY/INTERSCOPE
7	5	24	THE ONE THAT GOT AWAY KATY PERRY CAPITOL
8	8	44	MOVES LIKE JAGGER MAROON 5 FEAT. CHRISTINA AGUILERA A&M/OCTONE/INTERSCOPE
9	10	13	RUMOUR HAS IT ADELE XL/COLUMBIA
10	9	42	SOMEONE LIKE YOU ADELE XL/COLUMBIA
11	13	8	SOMEBODY THAT I USED TO KNOW GOTYE FEAT. KIMBRA SAMPLES 'N' SECONDS/FAIRFAX/UNIVERSAL REPUBLIC
12	15	15	ENDLESS LOVE LIONEL RICHIE FEAT. SHANIA TWAIN MERCURY NASHVILLE
13	14	22	A THOUSAND YEARS CHRISTINA PERRI SUMMIT/CHOP SHOP/ATLANTIC/RRP
14	12	24	IT WILL RAIN BRUNO MARS SUMMIT/CHOP SHOP/ELEKTRA/ATLANTIC
15	16	20	WE FOUNDED LOVE RIHANNA FEAT. CALVIN HARRIS SRP/DEF JAM/JDJMG
16	17	16	DOMINO JESSIE J LAVA/UNIVERSAL REPUBLIC
17	18	8	WE ARE YOUNG FUN. FEAT. JANELLE MONAE FUELED BY RAMEN/RRP
18	20	4	HAPPY PILLS NORAH JONES BLUE NOTE/CAPITOL
19	22	5	PAYPHONE MAROON 5 A&M/OCTONE/INTERSCOPE
20	23	3	WHAT MAKES YOU BEAUTIFUL ADELE XL/COLUMBIA
21	19	11	I WON'T GIVE UP JASON MRAZ ATLANTIC/RRP
22	21	13	PART OF ME KATY PERRY CAPITOL
23	25	6	GLAD YOU CAME THE WANTED GLOBAL TALENT/MERCURY/DJMG
24	24	5	SHADOW DAYS JOHN MAYER COLUMBIA
25	28	2	CALL ME MAYBE CARLY RAE JEPSEN 604/SCHOOLBOY/INTERSCOPE

ADULT TOP 40™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST IMPRINT/PROMOTION LABEL
1	1	19	#1 SOMEBODY THAT I USED TO KNOW GOTYE FEAT. KIMBRA SAMPLES 'N' SECONDS/FAIRFAX/UNIVERSAL REPUBLIC
2	2	15	WE ARE YOUNG FUN. FEAT. JANELLE MONAE FUELED BY RAMEN/RRP
3	3	8	PAYPHONE MAROON 5 A&M/OCTONE/INTERSCOPE
4	6	16	GLAD YOU CAME THE WANTED GLOBAL TALENT/MERCURY/DJMG
5	4	22	DRIVE BY TRAIN COLUMBIA
6	8	9	CALL ME MAYBE CARLY RAE JEPSEN 604/SCHOOLBOY/INTERSCOPE
7	5	16	RUMOUR HAS IT ADELE XL/COLUMBIA
8	9	11	WHAT MAKES YOU BEAUTIFUL ADELE XL/COLUMBIA
9	7	23	STRONGER (WHAT DOESN'T KILL YOU) KELLY CLARKSON 19/RCA
10	10	21	I WON'T GIVE UP JASON MRAZ ATLANTIC/RRP
11	11	11	EVERYBODY TALKS NEON TREES MERCURY/DJMG
12	12	15	SHADOW DAYS JOHN MAYER COLUMBIA
13	14	15	GIVE YOUR HEART A BREAK DEMI LOVATO HOLLYWOOD
14	13	17	PART OF ME KATY PERRY CAPITOL
15	17	6	BROKENHEARTED KARMIN EPIC
16	21	3	GREATEST WIDEAWAKE GAINER KATY PERRY CAPITOL
17	16	14	FREE GRAFFITI# N.W.FREE/CAPITOL
18	19	8	WILD ONES FLO RIDA FEAT. SIA POE BOY/ATLANTIC
19	18	12	SWEETER GAVIN DEGRAW J/RCA
20	15	20	LULLABY NICKELBACK ROADRUNNER/RRP
21	20	9	GOOD GIRL CARRIE UNDERWOOD 19/ARISTA NASHVILLE/RCA
22	24	9	OUTTA MY HEAD DAUGHTRY 19/RCA
23	23	7	THE A TEAM ED SHEERAN ELEKTRA/ATLANTIC
24	36	2	DARK SIDE KELLY CLARKSON 19/RCA
25	25	5	STARSHIPS NICKI MINAJ YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC

ROCK SONGS™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST IMPRINT/PROMOTION LABEL
1	1	8	#1 BURN IT DOWN 5 WKS LUNIKIN PARK WARNER BROS.
2	2	19	GOLD ON THE CEILING THE BLACK KEYS NONESUCH/WARNER BROS.
3	3	27	SOMEBODY THAT I USED TO KNOW GOTYE FEAT. KIMBRA SAMPLES 'N' SECONDS/FAIRFAX/UNIVERSAL REPUBLIC
4	5	26	TONGUE TIED GROUPOUVE CANVASBACK/ATLANTIC
5	7	7	GREATEST DAYS GO BY GAINER THE OFFSPRING COLUMBIA
6	4	10	LIVE TO RISE SOUNDGARDEN MARVEL/HOLLYWOOD
7	8	23	LITTLE TALKS OF MONSTERS AND MEN SKRINS, EHF LAEKJARRAS 1/UNIVERSAL REPUBLIC
8	6	27	WE ARE YOUNG FUN. FEAT. JANELLE MONAE FUELED BY RAMEN/RRP
9	9	15	HATS OFF TO THE BULL CHELLE EPIIC
10	10	28	MIDNIGHT CITY MRS. MIB/MUTE/CAPITOL
11	12	14	IT'S TIME IMAGINE DRAGONS KIDINAKORNER/INTERSCOPE
12	11	24	EVERYBODY TALKS NEON TREES MERCURY/DJMG
13	13	36	THESE DAYS FOO FIGHTERS ROSWELL/RCA
14	15	15	YOU'RE A LIE SLASH FEAT. MYLES KENNEDY & THE CONSPIRATORS DK HAYDO/CAPITOL
15	20	6	SOME NIGHTS FUN. FEAT. JANELLE MONAE FUELED BY RAMEN/RRP
16	16	33	LONELY BOY THE BLACK KEYS NONESUCH/WARNER BROS.
17	18	11	BLOODY MARY (NERVE ENDINGS) SILVERSUN PICKUPS DANGERRBIRD
18	19	9	ROCKY MOUNTAIN WAY GODSMACK UNIVERSAL REPUBLIC
19	21	10	STILL COUNTING VOLBEAT MASCOPT/VERTIGO/UNIVERSAL REPUBLIC
20	14	23	BULLY SHINEDOWN ATLANTIC
21	17	18	LOOK AROUND RED HOT CHILI PEPPERS WARNER BROS.
22	25	5	UNITY SHINEDOWN ATLANTIC
23	22	12	SPREAD TOO THIN THE DIRTY HEADS FIVE SEVEN
24	24	11	BRIDGE BURNING FOO FIGHTERS ROSWELL/RCA
25	31	4	TOO CLOSE ALEX CLARE UNIVERSAL ISLAND UNIVERSAL REPUBLIC
26	23	19	LOVE BITES (SO DO I) HALESATOM ATLANTIC
27	34	8	HO HEY THE LUMINEERS DUALTONE
28	27	8	NO LIGHT, NO LIGHT FLORENCE + THE MACHINE UNIVERSAL REPUBLIC
29	28	8	HOLD ON ALABAMA SHAKES ATO/RED
30	26	17	HURRICANE THEORY OF A DEADMAN 604/ROADRUNNER/RRP
31	29	3	LEGENDARY CHILD AEROSMITH COLUMBIA
32	35	6	SIXTEEN SALTIMES JACK WHITE THIRD MAN/COLUMBIA
33	36	11	CRITICIZE ADELITAS WAY VIRGIN/CAPITOL
34	37	10	ANNA SUN WALK THE MOON RCA
35	33	12	BLOOD FOR POPPIES GARBAGE STUN VOLUME
36	32	19	BOSS'S DAUGHTER POP EVIL/EONE
37	30	17	THIS MEANS WAR NICKELBACK ROADRUNNER/RRP
38	39	6	YOUTH WITHOUT YOUTH METRIC METRIC/MOM + POP
39	40	5	WEATHERMAN DEAD SARA POCKET KID
40	43	3	COMING DOWN FIVE FINGER DEATH PUNCH PROSPECT PARK
41	38	12	AFTERLIFE SWITCHFOOT LOWERCASE PEOPLE/ATLANTIC
42	41	4	LOST IN FOREVER P.O.D. RAZOR & TIE
43	42	4	SORRY ART OF DYING INTOXICATION/REPRISE/IG
44	44	7	HEADLONG FLIGHT RUSH ANTHEM/ROADRUNNER/RRP
45	45	2	NOW STAIN'D FLIP/ATLANTIC
46	46	6	HAPPY PILLS NORAH JONES BLUE NOTE/CAPITOL
47	48	2	TAKE A WALK PASSION PIT FRENCHKISS/COLUMBIA
48	HOT SHOT DEBUT		AMERICA DEUCE FIVE SEVEN
49	50	3	MAN OF CONSTANT SORROW CHARM CITY DEVILS FAT LADY
50	NEW		THE A TEAM ED SHEERAN ELEKTRA/ATLANTIC

As "Unity" bounds 15-8 on **Active Rock** with Greatest Gainer honors, Shinedown ups its perfect top 10 streak to 15, dating to its arrival on the chart in 2003. The group's fourth album, *Amaryllis*, became its highest-charting set on the **Billboard 200** when it bowed at No. 4 in April.



ACTIVE ROCK™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST IMPRINT/PROMOTION LABEL
1	1	16	#1 HATS OFF TO THE BULL CHELLE EPIIC
2	3	8	BURN IT DOWN LUNIKIN PARK WARNER BROS.
3	2	10	LIVE TO RISE SOUNDGARDEN MARVEL/HOLLYWOOD
4	4	15	YOU'RE A LIE SLASH FEAT. MYLES KENNEDY & THE CONSPIRATORS DK HAYDO/CAPITOL
5	5	13	STILL COUNTING VOLBEAT MASCOPT/VERTIGO/UNIVERSAL REPUBLIC
6	6	9	ROCKY MOUNTAIN WAY GODSMACK UNIVERSAL REPUBLIC
7	8	7	DAYS GO BY THE OFFSPRING COLUMBIA
8	15	6	GREATEST GAINER UNITY SHINEDOWN ATLANTIC
9	10	15	CRITICIZE ADELITAS WAY VIRGIN/CAPITOL
10	11	12	GOLD ON THE CEILING THE BLACK KEYS NONESUCH/WARNER BROS.
11	9	20	LOVE BITES (SO DO I) HALESATOM ATLANTIC
12	7	21	HURRICANE THEORY OF A DEADMAN 604/ROADRUNNER/RRP
13	14	11	BRIDGE BURNING FOO FIGHTERS ROSWELL/RCA
14	17	6	COMING DOWN FIVE FINGER DEATH PUNCH PROSPECT PARK
15	13	23	BULLY SHINEDOWN ATLANTIC
16	19	9	LOST IN FOREVER P.O.D. RAZOR & TIE
17	16	15	SORRY ART OF DYING INTOXICATION/REPRISE/IG
18	20	15	AMERICA DEUCE FIVE SEVEN
19	21	6	NOW STAIN'D FLIP/ATLANTIC
20	24	5	FIGURE IT OUT SERJ TANKIAN/SERIAL STRIKE/REPRISE/WARNER BROS.
21	23	11	NO REFLECTION MURRAY CLOSE/EPIC/THRESH/SHARQY SOLUTIONS/COOKING VINYL/DUNEDIN
22	26	10	SATISFIED ARANDA ARANDAMUSIC
23	25	15	MAN OF CONSTANT SORROW CHARM CITY DEVILS FAT LADY
24	30	3	LEGENDARY CHILD AEROSMITH COLUMBIA
25	18	19	THIS MEANS WAR NICKELBACK ROADRUNNER/RRP

HERITAGE ROCK™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST IMPRINT/PROMOTION LABEL
1	1	10	#1 LIVE TO RISE 6 WKS SOUNDGARDEN MARVEL/HOLLYWOOD
2	2	23	BULLY SHINEDOWN ATLANTIC
3	3	14	YOU'RE A LIE SLASH FEAT. MYLES KENNEDY & THE CONSPIRATORS DK HAYDO/CAPITOL
4	7	3	LEGENDARY CHILD AEROSMITH COLUMBIA
5	4	32	THESE DAYS FOO FIGHTERS ROSWELL/RCA
6	5	9	ROCKY MOUNTAIN WAY GODSMACK UNIVERSAL REPUBLIC
7	8	8	BURN IT DOWN LUNIKIN PARK WARNER BROS.
8	12	5	GREATEST GAINER DAYS GO BY THE OFFSPRING COLUMBIA
9	9	36	FACE TO THE FLOOR CHELLE EPIIC
10	10	49	TONIGHT SEETHER WIND-UP
11	6	17	THIS MEANS WAR NICKELBACK ROADRUNNER/RRP
12	11	31	REMEMBER EVERYTHING FIVE FINGER DEATH PUNCH PROSPECT PARK
13	13	7	HEADLONG FLIGHT RUSH ANTHEM/ROADRUNNER/RRP
14	18	15	BOSS'S DAUGHTER POP EVIL/EONE
15	15	17	HATS OFF TO THE BULL CHELLE EPIIC
16	16	5	UNITY SHINEDOWN ATLANTIC
17	15	18	LOVE BITES (SO DO I) HALESATOM ATLANTIC
18	20	18	HURRICANE THEORY OF A DEADMAN 604/ROADRUNNER/RRP
19	19	20	NO RESOLUTION SEETHER WIND-UP
20	NEW		GOLD ON THE CEILING THE BLACK KEYS NONESUCH/WARNER BROS.
21	23	5	CRITICIZE ADELITAS WAY VIRGIN/CAPITOL
22	25	2	NOW STAIN'D FLIP/ATLANTIC
23	RE-ENTRY		BULLET IN MY HAND REDLIFT KING HOLLYWOOD
24	21	16	SHE'S THE WOMAN VAN HALEN INTERSCOPE
25	24	7	BRIDGE BURNING FOO FIGHTERS ROSWELL/RCA

MAINSTREAM TOP 40, ADULT CONTEMPORARY, ADULT TOP 40: 138, 75 and 85 stations, respectively, are electronically monitored 24 hours a day, 7 days a week. ROCK SONGS, AIRPLAY MONITORED BY NIELSEN BDS. HERITAGE ROCK: 26 stations. AIRPLAY MONITORED BY NIELSEN BDS. AIRPLAY MONITORED BY NIELSEN BDS. AIRPLAY MONITORED BY NIELSEN BDS.

HOT COUNTRY SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	PEAK POSITION
1	2	3	#1 SPRINGSTEEN J. JOYCE (E. CHURCH, R. TYNDALL, J. HYDE)	Eric Church @ ARISTA NASHVILLE	1
2	5	18	DRUNK ON YOU J. STEVENS (R. CLAWSON, C. TOMPKINS, J. KEAR)	Luke Bryan @ CAPITOL NASHVILLE	2
3	7	8	YOU DON'T KNOW HER LIKE I DO D. HUFF (B. SEALS, B. MCCORMICK)	Brantley Gilbert @ VALORY	3
4	1	4	GOOD GIRL M. BRIGHT (C. LINDERWOOD, C. DESTEFANO, A. GORLEY)	Carrie Underwood @ ARISTA NASHVILLE	1
5	8	9	EVEN IF IT BREAKS YOUR HEART M. BRUCE (W. HOGE, E. PASLAY)	Eli Young Band @ REPUBLIC NASHVILLE	5
6	6	7	BETTER THAN I USED TO BE B. GALLIMORE, T. MCGRAW (B. SIMPSON, A. GORLEY)	Tim McGraw @ CURB	6
7	3	2	NO HURRY K. STEGALL, Z. BROWN (Z. BROWN, W. DURRETTE, J. OTTO)	Zac Brown Band @ SOUTHERN GROUND/ATLANTIC/BIGGER PICTURE	2
8	4	1	SOMETHIN' 'BOUT A TRUCK B. JAMES (K. MOORE, B. COUCH)	Kip Moore @ MCA NASHVILLE	1
9	10	11	BEERS AGO J. TAYLOR (K. KEITH, B. PINSON)	Toby Keith @ SHOW DOG/UNIVERSAL	9
10	11	12	5-15-0 B. BEAVERS, L. WOOTEN (J. BEAVERS, B. BEAVERS, D. BENTLEY)	Dierks Bentley @ CAPITOL NASHVILLE	10
11	12	13	(KISSED YOU) GOOD NIGHT M. SERLETIC (J. GOSSIN, J. KEAR)	Gloriana @ EMBLEM/WARNER BROS./WAR	11
12	13	4	COME OVER B. CANNONIK, C. HESNEY (S. HUNT, S. MCANALLY, J. OSBORNE)	Kenny Chesney @ BLUE CHAIR/CORB	12
13	14	15	POSTCARD FROM PARIS M. CHAPMAN (K. PERRY, N. PERRY, R. PERRY, C. DIOGUARDI, J. COHEN)	The Band Perry @ REPUBLIC NASHVILLE	13
14	15	24	TIME IS LOVE F. ROGERS (T. SHAPIRO, T. MARTIN, M. NESLER)	Josh Turner @ MCA NASHVILLE	14
15	17	19	ANGEL EYES D. HUFF (E. GUNDERSON, E. PASLAY)	Love And Theft @ MCA NASHVILLE	15
16	16	9	FOR YOU D. HUFF (K. URBAN, M. POWELL, K. URBAN)	Keith Urban @ CAPITOL NASHVILLE	16
17	18	25	WHY YA WANNA S. HENDRICKS (C. GAWITT, C. DESTEFANO, A. GORLEY)	Jana Kramer @ ELEKTRA NASHVILLE/WMN	17
18	19	23	AIR POWER COWBOYS AND ANGELS B. BEAVERS (L. VINCH, J. LEO, T. NICHOLS)	Dustin Lynch @ BROKEN BOW	18
19	23	27	AIR POWER OVER S. HENDRICKS (P. JENKINS, D. E. JOHNSON)	Blake Shelton @ WARNER BROS./WMN	19
20	21	22	AIR POWER GLASS M. W. (W. COPPERMAN, J. NITE)	Thompson Square @ STONEY CREEK	20
21	22	23	SOMETHING TO DO WITH MY HANDS J. JOYCE (T. MANSBRIE, L. TALLER, C. STAPLETON)	Thomas Rhett @ VALORY	21
22	20	21	HOME SWEET HOME D. MYRICK, N. HOFFMAN (D. MYRICK, N. HOFFMAN, K. MARIE, D. HORNE)	THE FARM @ ALL IN/ELEKTRA NASHVILLE/NEW REVOLUTION	20
23	25	28	LOVIN' YOU IS FUN C. HAMBREIN (J. BEAVERS, B. DIPIERO)	Easton Corbin @ MERCURY	23
24	24	26	MR. KNOW IT ALL D. HUFF (B. SEALS, B. DEAN, B. JAMES, D. JONES)	Kelly Clarkson @ 19/RCA NASHVILLE	24
25	27	31	WANTED D. HUFF (HAYES (T. VERGES, H. HAYES)	Hunter Hayes @ ATLANTIC/WMN	25



The singer scores back-to-back No. 1s after never having higher than No. 10 with any of his prior nine charting singles. Last single "Drink in My Hand" capped the Jan. 28 chart. "Springsteen" has sold 1.1 million downloads, according to Nielsen SoundScan.



The band posts the second-highest Nielsen BDS-era debut by a group with lead single from *Unaged*. Rascal Flatts' No. 24 bow with "Take Me There" (2007) is the highest start by a group; Lady Antebellum's "Just a Kiss" is third-highest (No. 28, 2011).

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	PEAK POSITION
26	28	24	3 THAT'S WHY I PRAY D. HUFF (E. LEVETT, B. DALYS, BUXTON)	Big & Rich @ WARNER BROS./AWAR	24
27	HOT SHOT DEBUT	1	GREATEST GAINER THE WIND K. STEGALL, Z. BROWN (Z. BROWN, W. DURRETTE, J. LOWREY)	Zac Brown Band @ SOUTHERN GROUND/ATLANTIC/BIGGER PICTURE	27
28	26	29	22 SO YOU DON'T HAVE TO LOVE ME ANYMORE K. STEGALL (J. WRIGHT, J. KNOWLES)	Alan Jackson @ ARISTA NASHVILLE	26
29	30	36	5 WANTED YOU MORE F. WORSLEY, J. ANTEBELLUM (D. HAWWUD, C. KELLEY, S. SCOTT, J. GAMBILL, M. BILLINGS, S. LEA, L. LONIS, D. EDWARDS)	Lady Antebellum @ CAPITOL NASHVILLE	29
30	29	32	13 NEON J. STROUD (S. MCANALLY, J. OSBORNE, T. ROSEN)	Chris Young @ RCA NASHVILLE	29
31	31	33	27 COMIN' AROUND P. O. DONNELL (J. THOMPSON, R. CLAWSON, K. MARVEL)	Josh Thompson @ RCA NASHVILLE	31
32	36	44	4 COME WAKE ME UP D. HUFF, RASCAL FLATTS (S. MCCONNELL, J. FRANSSON, T. LARSSON, T. LUNDGREN)	Rascal Flatts @ BIG MACHINE	32
33	35	40	5 HARD TO LOVE K. JACOBS, M. MCCURE, L. BRICE (B. MONTANA, J. OZIER, B. GLOVER)	Lee Brice @ CURB	33
34	33	35	16 NEW TO THIS TOWN K. BROOKS (J. DEAN, R. C. B. BROOKS, M. GREEN, T. MCBRIDE)	Kix Brooks Featuring Joe Walsh @ ARISTA NASHVILLE	33
35	34	37	13 SHININ' ON ME J. L. MCMANOLD, D. BRAUNARD (J. L. NIEMANN, L. BRICE, R. HATCH, L. MILLER)	Jerrold Niemann @ SEA GAYLE/ARISTA NASHVILLE	34
36	40	42	6 PONTOON J. JOYCE (N. HEMBY, L. LAIRD, B. DEAN)	Little Big Town @ CAPITOL NASHVILLE	36
37	32	34	8 DON'T MISS YOUR LIFE P. VASSAR (P. VASSAR, C. BLACK)	Phil Vassar @ RODEOWAVE	37
38	37	38	8 DRINKIN' MAN T. BROWN (G. STRAIT, G. STRAIT, D. DILLON)	George Strait @ MCA NASHVILLE	32
39	38	39	13 TIL MY LAST DAY J. STOVER (B. D. MAHER, J. MOORE, J. S. STOVER)	Justin Moore @ VALORY	38
40	41	45	9 DID IT FOR THE GIRL D. HUFF (B. SEALS, L. WOOTEN, C. LAWSON)	Greg Bates @ REPUBLIC NASHVILLE	40
41	39	47	5 THE ONE THAT GOT AWAY J. MOIR, R. CLAWSON (D. DAVIDSON, J. OWEN, J. RITCHIE)	Jake Owen @ RCA NASHVILLE	39
42	42	43	10 TOO GOOD TO BETRUE D. HUFF (E. SAMPSON, H. LINDESE, T. VERGES)	Edens Edge @ BIG MACHINE	42
43	43	46	7 HOW COUNTRY FEELS D. GEORGE (M. CGEHEE, W. MOBLEY, T. THRASHER)	Randy Houser @ STONEY CREEK	43
44	44	48	8 EX-OLD MAN T. BROWN (P. OVERSTREET (K. KELLY, P. OVERSTREET))	Risten Kelly @ ARISTA NASHVILLE	44
45	45	49	11 MISSIN' YOU CRAZY B. BUTLER, J. PARDI (J. PARDI, B. BUTLER, M. HOLMES)	Jon Pardi @ EMI NASHVILLE	45
46	48	53	4 FASTEST GIRL IN TOWN F. LUGBELL, C. BAYLOR, W. VOIP (M. LAMBERT, A. PRESLEY)	Miranda Lambert @ RCA NASHVILLE	46
47	46	50	20 TOUCH E. HERRST (R. FOSTER, J. ABBOTT, J. CLEMENTI)	Josh Abbott Band @ POT	46
48	47	51	9 WATER TOWER TOWN M. BRICE (C. SWINDELL, HUTTON, T. KIDDI)	Scotty McCreery @ 19/INTERSCOPE/MERCURY	46
49	50	54	6 SO CALLED GENTLY M. KNOX (S. P. MCGRAW, W. WALLACE)	Montgomery Gentry @ AVERAGE JOES	49
50	52	56	14 YOU STILL GOT IT J. BROWN (D. WORLEY, B. JONES)	Darryl Worley @ CRAZYTOWN/INTEGRITY	50

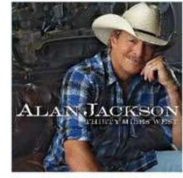
TOP COUNTRY ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	PEAK POSITION
1	HOT SHOT DEBUT	1	#1 ALAN JACKSON ACR 29234/EMI NASHVILLE (16.98)	Thirty Miles West	1
2	1	6	CARRIE UNDERWOOD SONY CLASSICAL 86999/SMN (11.98)	Blown Away	1
3	2	3	LUKE BRYAN CAPITOL NASHVILLE 70412 (16.98)	Tailgates & Tanlines	1
4	3	2	LIONEL RICHELIE MERCURY 016000/UMGN (15.98)	Tuskegee	1
5	NEW	1	JANA KRAMER ELEKTRA NASHVILLE 530870/WMN (13.98)	Jana Kramer	5
6	4	4	ERIC CHURCH EMI NASHVILLE 94256 (16.98)	Chief	1
7	5	5	JASON ALDEAN BROKEN BOW 2697 (18.98)	My Kinda Party	2
8	7	6	KIP MOORE MCA NASHVILLE 018432/UMGN (10.98)	Up All Night	3
9	10	8	LADY ANTEBELLUM CAPITOL NASHVILLE 94431 (18.98)	Own The Night	1
10	8	7	LEE BRICE CURB 79316 (13.98)	Hard 2 Love	2
11	11	10	RASCAL FLATTS BIG MACHINE RF0200A (13.98)	Changed	1
12	6	—	JOHNNY CASH Opus Collection: Commemorating The 80th Anniversary Of The Birth Of STARBUCKS/COLUMBIA 97956: EX/LEGACY (12.98)	Halfway To Heaven	2
13	13	12	110 BRANTLEY GILBERT WALORY 869102 (14.98)	Halfway To Heaven	2
14	16	16	ZAC BROWN BAND SOUTHERN GROUND/ROADR/ATLANTIC 534722/AG (18.98)	You Get What You Give	1
15	12	11	87 THE BAND PERRY REPUBLIC NASHVILLE 014839/UNIVERSAL PICTURE (10.98)	The Band Perry	2
16	17	9	4 WILLIE NELSON LEGACY 86048 (11.98)	Heroes	4
17	15	15	48 BLAKE SHELTON WARNER BROS. 527370/WMN (18.98)	Red River Blue	1
18	28	23	42 GREATEST GAINER PISTOL ANNIES RCA 94918/SMN (11.98)	Hell On Heels	1
19	22	18	35 HUNTER HAYES ATLANTIC 52889/WMN (18.98)	Hunter Hayes	7
20	19	19	33 TOBY KEITH SHOW DOG/UNIVERSAL 015592 (9.98)	Claney's Tavern	1
21	23	17	32 MIRANDA LAMBERT RCA 95589/SMN (11.98)	Four The Record	1
22	18	20	36 SCOTTY MCCREERY 19/MERCURY NASHVILLE 016022/AG/UMGN (13.98)	Clear As Day	1
23	24	23	26 TIM MCGRAW CURB 79320 (13.98)	Emotional/Traffic	1
24	21	21	18 DIERKS BENTLEY CAPITOL NASHVILLE 94714 (16.98)	Home	1
25	25	22	43 ELI YOUNG BAND REPUBLIC NASHVILLE 015856/UNIVERSAL PICTURE (10.98)	Life At Best	3

BLUEGRASS ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	PEAK POSITION
1	1	9	#1 TRAMPLED BY TURTLES BANJOJAZZ 097/THIRTY TIGERS	Stars And Satellites	1
2	3	33	YO-YO MA/S. DUNCAN/E. MEYER/C. THILE SONY CLASSICAL 84116/SONY MASTERWORKS	The Goat Rodeo Sessions	1
3	4	22	DAILEY & VINCENT ROUNDER 018912 EX/CRACKER BARREL	The Gospel Side Of Dailey & Vincent	1
4	2	65	STEVE MARTIN AND THE STEEP CANYON RANGERS 40 SHARE/ROUNDER 610669/CONCORD	Rare Bird Alert	1
5	6	17	PUNCH BROTHERS INONESUCH 52977/WARNER BROS.	Who's Feeling Young Now?	1
6	5	62	ALISON KRAUSS & UNION STATION ROUNDER 010685/CONCORD	Paper Airplane	1
7	8	15	CAROLINA CHOCOLATE DROPS NONESUCH 52989/WARNER BROS.	Leaving Eden	1
8	7	10	STEEP CANYON RANGERS ROUNDER 010684/CONCORD	Nobody Knows You	1
9	NEW	1	VARIOUS ARTISTS Foggy Mountain Special: A Bluegrass Tribute To Earl Scruggs ROUNDER 010638	Foggy Mountain Special: A Bluegrass Tribute To Earl Scruggs	1
10	9	56	SARAH JAROSZ SUGAR HILL 4062/AVEL	Follow Me Down	1

BETWEEN THE BULLETS LUCKY 13TH NO. 1



Alan Jackson claims his 13th No. 1 on Top Country Albums with *Thirty Miles West*, his 15th non-seasonal studio album and his first for EMI Nashville—all of his previous sets were issued by Arista Nashville, dating back to 1990. The new album pops on with 73,000 sold, according to Nielsen SoundScan, good for a No. 2 start on the Billboard 200 (see Over the Counter, page 33). His chart history includes 26 No. 1s on Hot Country Songs, most recently as guest singer on Zac Brown Band's "As She's Walking Away" two years ago. —Wade Jensen

TOP R&B/HIP-HOP ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE (IMPRINT/PROMOTION LABEL)	CERT.
1	HOT SHOT DEBUT	1	#1 BIG K.R.I.T.	LIVE FROM THE UNDERGROUND (COLUMBIA) (JAM 0812) (JMG)	
2	NEW	1	CURREN\$Y	THE STONED (IMMACULATE WARNER BROS.) 530615	
3	1	10	NICKI MINAJ	THE MONTE CARLO (RCA) (JMG)	
4	NEW	1	EMELI SANDE	OUR VERSION OF EVENTS (CAPITOL) 63767	
5	NEW	1	ERIC BENÉT	THE ONE PRIMARY WAVE (JORDAN HOUSE)	
6	4	29	RIHANNA	TALK A TALK (SRP/DEF JAM) 01631 (JMG)	
7	6	5	MARY MARY	GO GET IT (MY BLOCK) 90708 (COLUMBIA)	
8	7	30	DRAKE	TAKE CARE (YOUNG MONEY/CASH MONEY/619) (UNIVERSAL REPUBLIC)	
9	5	6	B.O.B	STRANGE CLOUDS (REBEL/ROCK/GRAND HUSTLE/ATLANTIC) 52789 (AG)	
10	10	16	TYGA	CHANGIN' Z (YOUNG MONEY/CASH MONEY/619) (UNIVERSAL REPUBLIC)	
11	2	2	TRAVIS PORTER	FROM DAY 1 (PORTER HOUSE) 89618 (RCA)	
12	9	8	FUTURE	PLUTO A-1 (FREEBANDZ) 98357 (EPIC)	
13	8	5	TANK	THIS IS HOW I FEEL (MIDGAME/ATLANTIC) 52852 (AG)	
14	3	2	REBECCA FERGUSON	HEAVEN SYCO 94784 (COLUMBIA)	
15	16	44	JAY Z & KANYE WEST	WATCH THE THRONES (RCA/REPUBLIC/NATION/DEF JAM) 01562 (JMG)	
16	12	51	PITBULL	PLANET PIT (MR. 305/POLLO GROUNDS/RCA)	
17	13	42	LI L WAYNE	THE CARTER (YOUNG MONEY/CASH MONEY/619) (UNIVERSAL REPUBLIC)	
18	14	25	YOUNG JEEZY	TM103 (HUSTLERZ/AMERICA) (DEF JAM) 01373 (JMG)	
19	15	9	MONICA	NEW LIFE (RCA) 95377	
20	11	9	SOUNDTRACK	THINK LIKE A MAN (EPIC) 83953	
21	20	63	WIZ KHALIFA	ADORN (RCA/ATLANTIC) 52709 (AG)	
22	19	12	MELANIE FIONA	THE MF LIFE (SRIC) 01621 (UNIVERSAL REPUBLIC)	
23	18	50	BEYONCÉ	4 (PARKWOOD) 90824 (COLUMBIA)	
24	22	37	J. COLE	COLE WORLD (RCA) 57920 (COLUMBIA)	
25	32	32	GREATEST GAINER	TYRESE (OPEN INVITATION VOLTRON RECORDS) 83662	
26	23	29	MARY J. BLIGE	MY LIFE (L) (MTR/ARCH/GEFFEN) 016257 (IGA)	
27	21	3	ZACARDI CORTEZ	THE INTRODUCTION (BLACKS/NOKE) 3078 (WORLDWIDE)	
28	29	26	ANTHONY HAMILTON	BACK TO LOVE (MISTER'S MUSIC) 99136 (RCA)	
29	24	30	CHILDISH GAMBINO	CAMP GLASS (NOTE) 0121*	
30	35	31	MAC MILLER	BLUE SLIDE (PARK ROSTRUM) 218	
31	27	4	KILLER MIKE	RAP MUSIC (THE OFFICIAL GRAND HUSTLE/UMJAS STREET) (OUT) (SWM)	
32	28	15	SOUNDTRACK	PROJECT (L) (MTR/ARCH/DIGITAL EX)	
33	33	52	BAD MEETS EVIL	WALL (THE SEQUEL SHADY/INTERSCOPE) 015728 (IGA)	
34	30	32	WALE	AMBITION (MAYBACH 52887/WARNER BROS.)	
35	25	8	SWV	I MISSED US (MASS APPEAL) 2170 (EONE)	
36	40	36	KEM	INTIMACY (ALBUM III) (UNIVERSAL REPUBLIC) 014489 (46)	
37	42	64	CHRIS BROWN	F.A.M.E (JIVE) 90897 (RCA)	
38	12	1	ODD FUTURE	THE O.T. (TAP) (L) (2012) (FUTURE) 95478	
39	27	1	ROBIN THICKE	LOVE AFTER WAR (STAR TRAK/GEFFEN) 016290 (IGA)	
40	47	64	KIRK FRANKLIN	HELLO (FEAR) (FO) (SOLU/VERITY) 77917 (RCA)	
41	NEW	1	BOBBY BROWN	THE MASTERPIECE (BRONX BRIDGE) 0011	
42	43	27	AMY WINEHOUSE	LIONESS (HIDDEN TREASURES) (UNIVERSAL REPUBLIC) 016384*	
43	36	5	PITBULL	ORIGINAL HITS (THE ORCHARD) 3020	
44	NEW	1	REGINA BELLE	HIGHER (HYDULUM) 30020856 (WDE)	
45	26	3	EL-P	CANCER 4 CURE (FAT POSSUM) 1270	
46	45	52	LEDISI	PIECES OF ME (VERVE FORECAST) 015657 (VG)	
47	52	50	BIG SEAN	FINALLY FAMOUS (G.O.D.) (DEF JAM) 015421 (JMG)	
48	17	2	AZALEA BANKS	1991 (EPI) (POLYDOR/INTERSCOPE) (DIGITAL EX) 61A	
49	48	51	JILL SCOTT	THE LIGHT (THE SUN) (BLUES BASE) 527941* (WARNER BROS.)	
50	NEW	1	CYPRESS X RUSKO	CYPRESS X RUSKO (CYPRESS/HILL MUSIC/COOP/PARTNER) (DIGITAL EX) 2	

Ca\$h Out takes "Cashin' Out," its first charting single, to No. 1 on Rap Songs with a total of 39 million audience impressions, according to Nielsen BDS, equaling the song's rank on **Mainstream R&B/Hip-Hop**. The track is one spot from the No. 1 tripleta, holding at No. 2 on **Hot R&B/Hip-Hop Songs**.



MAINSTREAM R&B/HIP-HOP

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	17	#1 CASHIN' OUT	CASH OUT BASES LOADED/EPIC
2	3	11	HEART ATTACK	TREY SONGZ (SONGBOK/ATLANTIC)
3	5	18	NOBODY'S PERFECT	J. COLE FEAT. MISSY ELLIOTT (RCA) (NATION/COLUMBIA)
4	6	9	MERCY	KANYE WEST, BIG SEAN, PUSHA T, CHANGIN' Z (G.O.D./RCA/REPUBLIC/DEF JAM/JMG)
5	2	16	BIRTHDAY CAKE	RIHANNA FEAT. CHRIS BROWN (SRP/DEF JAM/JMG)
6	4	16	CLIMAX	USHER (RCA)
7	8	9	BEEZ IN THE TRAP	NICKI MINAJ FEAT. Z CHANGIN' (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)
8	9	10	TAKE IT TO THE HEAD	DJ KHALED (WE) (THE BEST YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)
9	15	5	LEMME SEE	USHER FEAT. RICK ROSS (RCA)
10	10	11	SAME DAMN TIME	FUTURE (FREEBANDZ/A-1/EPIC)
11	7	15	LEAVE YOU ALONE	YOUNG JEEZY FEAT. NE-YO (CTE/DEF JAM/JMG)
12	14	14	REFILL	ELLE VARNER (MBK/RCA)
13	11	20	ANOTHER ROUND	FAT JOE FEAT. CHRIS BROWN (TERROR) (SQUAD)
14	20	6	BAG OF MONEY	WALE FEAT. RICK ROSS, MEEX MILL, & T-PAIN (MAYBACH/WARNER BROS.)
15	16	10	CREW LOVE	DRAKE FEAT. THE WEEKEND (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)
16	13	18	UPI	LOVERANCE FEAT. IAMSU & SKOPPER (OR) (50 CENT) (STUDIO LIFE/INTERSCOPE)
17	18	12	I DON'T REALLY CARE	WAKA FLOKKA (FLAME FEAT. TREY SONGZ) (MIZAB/WARNER BROS.)
18	21	8	SWEET LOVE	CHRIS BROWN (RCA)
19	17	12	FADED	TYGA FEAT. LI L WAYNE (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)
20	23	7	HYFR (HELL YEAH F*****G RIGHT)	DRAKE FEAT. LI L WAYNE (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)
21	24	7	WHY	MARY J. BLIGE FEAT. RICK ROSS (MTR/ARCH/GEFFEN/INTERSCOPE)
22	19	11	RIGHT BY MY SIDE	NICKI MINAJ FEAT. CHRIS BROWN (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)
23	28	4	#6 NO LIE	Z CHANGIN' FEAT. DRAKE (DUFFLE BAG) (BOYZ/DEF JAM/JMG)
24	25	3	TOUCH'N YOU	RICK ROSS FEAT. USHER (MAYBACH/SLIP-N-SLIDE/DEF JAM/JMG)
25	22	30	AYY LADIES	TRAVIS PORTER FEAT. TYGA (PORTER HOUSE/RCA)
26	26	4	WORK HARD, PLAY HARD	WIZ KHALIFA (ROSTRUM/ATLANTIC)
27	29	3	TILL I DIE	CHRIS BROWN FEAT. BIG SEAN & WIZ KHALIFA (RCA)
28	31	5	THE RECIPE	KENDRICK LAMAR FEAT. DR. DRE (AFTERMATH/INTERSCOPE)
29	27	7	LOVE THIS LIFE	T.L. GRAND (HUSTLE/ATLANTIC)
30	30	6	SNAP BACKS & TATTOOS	DRICKY GRAHAM (NU WORLD) (ERA/EONE)
31	33	4	I GOT THAT SACK	YO GOTTI (JAMES EICHELBERGER & FRANK C. MATTHEWS)
32	32	10	THINKIN BOUT YOU	FRANK OCEAN (ODD FUTURE) (RECORDING) (JMG)
33	34	13	TONIGHT (BEST YOU EVER HAD)	JOHN LEGEND (FEAT. LUDACRIS) (EPIC)
34	37	3	RIDE LIKE THAT	TRAVIS PORTER FEAT. JEREMIH (PORTER HOUSE/RCA)
35	NEW	1	DANCE FOR YOU	BEYONCÉ (PARKWOOD/COLUMBIA)
36	NEW	1	TWERK IT	V.I.C. (BIG H)
37	40	2	BORN STUNNA	BIRDMAN (FEAT. RICK ROSS) (CASH MONEY/UNIVERSAL REPUBLIC)
38	NEW	1	MY HOMIES STILL	LI L WAYNE (RCA) (BIG SEAN) (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)
39	39	2	LIGHTS DOWN LOW	BE MAE/DR FEAT. WAKA FLOKKA (FLAME) (RCA)
40	38	2	BOYFRIEND	JUSTIN BIEBER (SCHOOLBOY/RAYMOND BRAUN/ISLAND/JMG)

BETWEEN THE BULLETS

BIG K.R.I.T. LEADS DEBUT PARADE



Emeli Sandé, debuts her first album, *Our Version of Events*, at No. 4, selling 12,000. The former support act for Coldplay's *Mylo Xyloto* tour has also charted on Adult R&B with "Next to Me" from *Events*. And soul veteran Eric Benét debuts his sixth charted album, *This One*, with 10,000 units. His album cut "Harriett Jones" is No. 20 on Adult R&B.

For the first time in more than a year, four of the top five albums on Top R&B/Hip-Hop Albums are debuts—and they're by four very different artists. Big K.R.I.T. claims the No. 1 spot with *Live From the Underground* with 41,000 sold, according to Nielsen SoundScan. The set is K.R.I.T.'s first full-length album; his EP *4eva N a Day* charted in April at No. 53. New Orleans rapper Curren\$y debuts his second album on Warner Bros. and fourth overall set, *The Stoned Immaculate*, at No. 2 with 36,000, his highest debut and position to date. Capitol Records' newest R&B act,

—Karinah Santiago

RHYTHMIC

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	18	#1 DRANK IN MY CUP	KIRKO BANGZ (LMG) (UNAUTHORIZED/WARNER BROS.)
2	2	17	WILD ONES	FLO RIDA FEAT. SIA (POE) (BOYATLANTIC)
3	3	17	STARSHIPS	NICKI MINAJ (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)
4	5	12	LEAVE YOU ALONE	YOUNG JEEZY FEAT. NE-YO (CTE/DEF JAM/JMG)
5	4	25	TAKE CARE	DRAKE FEAT. RIHANNA (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)
6	8	11	BOYFRIEND	JUSTIN BIEBER (SCHOOLBOY/RAYMOND BRAUN/ISLAND/JMG)
7	6	13	FADED	TYGA FEAT. LI L WAYNE (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)
8	12	6	GREATEST GAINER	WHERE HAVE YOU BEEN (RIHANNA) (SRP/DEF JAM/JMG)
9	7	15	BIRTHDAY CAKE	RIHANNA FEAT. CHRIS BROWN (SRP/DEF JAM/JMG)
10	10	6	SCREAM	USHER (RCA)
11	14	8	CASHIN' OUT	CASH OUT BASES LOADED/EPIC
12	11	8	SOMEBODY THAT I USED TO KNOW	GOYTE FEAT. KIMBRA (SAMPLES 'N' SECONDS) (FAIRFAX/UNIVERSAL REPUBLIC)
13	13	6	WORK HARD, PLAY HARD	WIZ KHALIFA (ROSTRUM/ATLANTIC/RIP)
14	9	30	THE MOTTO	DRAKE FEAT. LI L WAYNE (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)
15	15	9	BACK IN TIME	PITBULL (MR. 305/POLLO GROUNDS/RCA)
16	19	7	MERCY	KANYE WEST, BIG SEAN, PUSHA T, CHANGIN' Z (G.O.D./RCA/REPUBLIC/DEF JAM/JMG)
17	22	7	HEART ATTACK	TREY SONGZ (SONGBOK/ATLANTIC)
18	16	15	GLAD YOU CAME	THE WANTED (GLOBAL TALENT/MERCURY/IDJMG)
19	23	5	PAYPHONE	MAROON 5 (FEAT. WIZ KHALIFA) (A&M/OCTONE/INTERSCOPE)
20	20	9	TAKE IT TO THE HEAD	DJ KHALED (WE) (THE BEST YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)
21	24	7	HYFR (HELL YEAH F*****G RIGHT)	DRAKE FEAT. LI L WAYNE (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)
22	17	10	WE ARE YOUNG	FUN. FEAT. JANELLE MONAÉ (FUELED BY RAMEN/RRP)
23	27	4	LET'S GO	CALVIN HARRIS (FEAT. NE-YO) (ULTRA)
24	18	14	AYY LADIES	TRAVIS PORTER FEAT. TYGA (PORTER HOUSE/RCA)
25	26	4	NOBODY'S PERFECT	J. COLE FEAT. MISSY ELLIOTT (RCA) (NATION/COLUMBIA)
26	21	15	CLIMAX	USHER (RCA)
27	25	11	RIGHT BY MY SIDE	NICKI MINAJ FEAT. CHRIS BROWN (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)
28	34	2	BEEZ IN THE TRAP	NICKI MINAJ FEAT. Z CHANGIN' (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)
29	30	5	TITANIUM	DAVID GUETTA (FEAT. SIA) (WHAT A MUSIC/ASTRALWORKS/CAPITOL)
30	29	4	THE RECIPE	KENDRICK LAMAR FEAT. DR. DRE (AFTERMATH/INTERSCOPE)
31	35	3	CALL ME MAYBE	KIRK RAFF (JEPSEN) (64) (SCHOOLBOY/INTERSCOPE)
32	28	15	FEEL SO CLOSE	CALVIN HARRIS (ULTRA)
33	37	2	LEMME SEE	USHER FEAT. RICK ROSS (RCA)
34	32	4	HOW WE DO (PARTY)	RITA ORA (RCA) (NATION/COLUMBIA)
35	39	2	SNAP BACKS & TATTOOS	DRICKY GRAHAM (NU WORLD) (ERA/EONE)
36	31	10	FUNCTION	E-40 (WITH V.I.C.) (IAMSU & PROBLEM) (HEAVY ON THE GRIND)
37	33	8	WHAT MAKES YOU BEAUTIFUL	ONE DIRECTION (SYCO/COLUMBIA)
38	38	3	TILL I DIE	CHRIS BROWN FEAT. BIG SEAN & WIZ KHALIFA (RCA)
39	36	18	TURN UP THE MUSIC	CHRIS BROWN (RCA)
40	NEW	1	SAME DAMN TIME	FUTURE (FREEBANDZ/A-1/EPIC)

ADULT R&B

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	2	30	#1 THANK YOU	ESTELLE (HOME SCHOOL/ATLANTIC)
2	1	10	NEXT BREATH	TANK (MIDGAME/SONG DYNASTY/ATLANTIC)
3	4	11	CLIMAX	USHER (RCA)
4	5	15	BLESSED	JILL SCOTT (THE BLUES) (BABE/WARNER BROS.)
5	3	18	SHARE MY LOVE	R. KELLY (RCA)
6	9	12	GREATEST GAINER	TONIGHT (BEST YOU EVER HAD) (JOHN LEGEND FEAT. LUDACRIS) (EPIC)
7	6	35	LOVE ON TOP	BEYONCÉ (PARKWOOD/COLUMBIA)
8	7	27	MR. WRONG	MARY J. BLIGE (FEAT. DRAKE) (MTR/ARCH/GEFFEN/INTERSCOPE)
9	8	23	YOU'RE ON MY MIND	KEM (UNIVERSAL REPUBLIC)
10	11	14	PRAY FOR ME	ANDREW HAMILTON (MISTER'S MUSIC/RCA)
11	10	14	BEAUTIFUL SURPRISE	TAMIA (PLUS 1)
12	12	11	ALL TIED UP	ROBIN THICKE (STAR TRAK/GEFFEN/INTERSCOPE)
13	13	13	GO GET IT	MARY MARY (MY BLOCK/COLUMBIA)
14	15	8		

CHRISTIAN SONGS chart table with columns for rank, week, title, and artist.

CHRISTIAN ALBUMS chart table with columns for rank, week, title, and artist.

CHRISTIAN AC SONGS chart table with columns for rank, week, title, and artist.

CHRISTIAN CHR chart table with columns for rank, week, title, and artist.

GOSPEL ALBUMS chart table with columns for rank, week, title, and artist.

GOSPEL SONGS chart table with columns for rank, week, title, and artist.

Fronted by Dallas native Bryce Avary, the Rocket Summer band matches its previous best rank with a No. 2 start on Christian Albums with Life Will Write the Words...



With the choir's first charted single, Pastor Charles Jenkins & Fellowship Chicago top the radio-driven Gospel Songs list with 'Awesome'...



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

DANCE CLUB SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMP/INT	DISTRIBUTING LABEL
1	2	8	#1 CALLING (LOSE MY MIND)	SEBASTIAN INGISSO + ALESSO FEAT. RYAN TEDDER REFINEMENT	INTERSCOPE	
2	3	8	I HEART YOU	TONI BRAXTON	INOT	
3	5	7	CLIMAX	USHER	RCA	
4	7	7	THE NIGHT OUT	MARTIN SOLVEIG	BIG BEAT/ATLANTIC	
5	4	18	WHERE HAVE YOU BEEN	RIHANNA SRP/DEF. JAM/JULIUM		
6	10	6	I DON'T LIKE YOU	EVA SIMONS	CHERRYTREE/INTERSCOPE	
7	6	9	ZERO GRAVITY	KERLI	ISLAND/IDJMG	
8	9	6	MENERGY	RALPH ROSARIO FEAT. SHAWN CHRISTOPHER CHA	CHA	
9	13	5	CALL ME MAYBE	CARLY RAE JEPSEN	504/SCHOOLBOY/INTERSCOPE	
10	15	6	HOW WE DO (PARTY)	WITA OBA	ROD. NATION/COLUMBIA	
11	1	9	WHAT MAKES YOU BEAUTIFUL	ONE DIRECTION	SYCO/COLUMBIA	
12	17	4	TOUCH ME	KATHARINE MCPHEE	NBC/COLUMBIA	
13	12	14	BROKENHEARTED	KARMIN	EPIC	
14	11	10	GREYHOUND	SWEDISH HOUSE MAFIA	ASTRALWERKS/CAPITOL	
15	14	28	TITANIUM	DAVID GUETTA FEAT. SIA	WHAT A MUSIC/ASTRALWERKS/CAPITOL	
16	18	6	LET'S GO	CALVIN HARRIS FEAT. NE-YO	ULTRA	
17	20	5	WHITE KNUCKLE RIDE	JAMIROQUAI	EXECUTIVE MUSIC GROUP	
18	8	9	DANCE AGAIN	JENNIFER LOPEZ FEAT. PITBULL	EPIC	
19	22	7	CAPTURE YOUR LOVE	LAURA LARUE + LEE DAEGER	BEAUFRIQUE	
20	19	10	DON'T STOP (COLOR ON THE WALLS)	FOSTER THE PEOPLE	STARTIME INT'L/COLUMBIA	
21	16	13	SOMEbody THAT I USED TO KNOW	QWEE FEAT. KIMBA SAPPES	'N' SECONDS/ARRA/UNIVERSAL REPUBLIC	
22	25	5	BEAT ON MY DRUM	GABRY FONTE + SOPHIA DEL CARMEN FEAT. PITBULL	EXT 8	
23	27	4	PUT YOUR GRAFFITI ON ME	KAT GRAHAM	A&M/OCTONE/INTERSCOPE	
24	32	2	POWER PICK CHASING THE SUN	THE WANTED GLOBAL TALENT/MERCURY/IDJMG		
25	29	3	MIRACLE	NORKA	CRESCENT MOON	

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMP/INT	DISTRIBUTING LABEL
26	28	5	LOVER WHO ROCKS YOU	JIPSTA + JOHN RIZZO FEAT. REINA BANDOZLE	BEAT	
27	26	7	TRUST ME	MATT ZARLEY	DMG	
28	21	13	STARSHIPS	NICKI MINAJ	YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	
29	23	8	WE ARE YOUNG	FUN. FEAT. JANELLE MONAE	FUELED BY RAMEN/RIP	
30	33	3	BEST SONG EVERRR	WALLPAPER	EPIC	
31	42	2	BOYFRIEND	JUSTIN BIEBER	SCHOOLBOY/RAYMOND BRAUN/ISLAND/IDJMG	
32	38	3	SEE U MOVE	STED-E + HYBRID HEIGHTS FEAT. MR. V	SEA TO SUN	
33	24	21	GLAD YOU CAME	THE WANTED GLOBAL TALENT/MERCURY/IDJMG		
34	37	3	KEY TO YOUR SOUL	JOHN LEFAGE FEAT. DEBBY HOLIDAY	GROOVE	
35	34	4	TIME TO GO	KWANZA JONES	INNOVATION	
36	30	7	KICK OUT THE EPIC MOTHERF**KER	DADA LIFE	ISLAND/IDJMG	
37	50	2	WIDE AWAKE	KATY PERRY	CAPITOL	
38	31	6	UNZIP ME	CAZELLE + PEACHES	PEACE BISQUIT	
39	35	9	TAKES ALL NIGHT	SKYE STEVENS	ROCK SOCIETY	
40	43	3	LET IT RAIN	AMY WEBER	DALMAN	
41	45	3	CAN'T STOP	JES + RONSKI	SPEED ULTRA	
42	49	3	HOW DO YOU MEND A BROKEN HEART (LIKE MINE)?	BEATNIK	CASTLE MUSIC PLANT	
43	40	9	DJ LOVE SONG	SHYRA SANCHEZ	SUPER SHY	
44	HOT SHOT DEBUT		U MAKE ME WANNA	EDDIE AMADOR + KIMBERLY COLE FEAT. GARZA	BIG BEAT/ATLANTIC	
45	NEW		NIGHT OF MY LIFE	DJ PAULY D FEAT. DASH G	NOTE/G UNIT	
46	NEW		PERFECT WORLD	THE KIDDEST	AMIRIA	
47	46	5	LIGHT IT UP	BERA	GEORGIAN DREAM	
48	NEW		EARTHQUAKE	LABRINTH FEAT. TINIE TEMPAH	RCA	
49	36	11	KISS ME!	NOELIA FEAT. BABY BOY	PINK STAR/PCM	
50	44	15	WILD ONE TWO	JACK BACK FEAT. DAVID GUETTA, NICKY ROMERO + SIA	BIG BEAT/ATLANTIC	

DANCE/ELECTRONIC ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMP/INT	DISTRIBUTING LABEL
1	2	24	#1 SKRILLEX	BANGARANG (EP)	BIG BEAT (DWS)	ATLANTIC 53921/AG
2	3	51	LMFAO	SORRY FOR PARTY ROCKING	WILL JAM/CHERRYTREE/INTERSCOPE	916781/6A
3	NEW		KNIFE PARTY	RAGE MALLEY (EP)	BIG BEAT/ATLANTIC	DIGITAL EX/AG
4	5	77	SKRILLEX	SCARY MONSTERS AND NICE SPRINTS	BIG BEAT/ATLANTIC	53918/AG
5	4	34	M83	HURRY UP, WE'RE DREAMING	M83	95107/MUTE
6	7	41	DAVID GUETTA	NOTHING BUT THE BEAT	WHAT A MUSIC/ASTRALWERKS	78830/CAPITOL
7	1	2	SCISSOR SISTERS	MAGIC HOUR	POLYDOR	016984/CASABLANCA
8	6	6	SANTIGOLD	WATER FOR MURDER	BEVERLY HILLS	004030/48
9	9	11	MADONNA	MDNA LIFE	NATION/INTERSCOPE	016659/7GA
10	10	7	TIESTO	CLUB LIFE: VOL. TWO	MIAMI MUSICAL FREEDOM	004
11	11	56	KORN	BORN THIS WAY	STREAMLINE/KONJIVE/INTERSCOPE	015372/7GA
12	12	27	KORN	THE PATH OF TOTALITY	ROADRUNNER	617728
13	13	11	TOBYMAC	DUBBED + FREED: A REMIX PROJECT	FOREFRONT	63332/EMG
14	NEW		RHAB	ELECTRIC DANCY CARNIVAL	VOLUME 3	ULTRA DIGITAL EX
15	14	41	KC AND THE SUNSHINE BAND	BACK AND THE SUNSHINE BAND	RHINO	RASB4X 5201/RHINO
16	23	16	GRIMES	VISIONS	4AD	3208*
17	16	9	BASSNECTAR	VAVA VOOM	AMORPHOUS	0012*
18	RE-ENTRY		DIE ANTWOORD	TENSION ZEF	RECORDZ	793127/DOWNTOWN
19	RE-ENTRY		BASSNECTAR	DIVERGENT SPECTRUM	AMORPHOUS	011
20	20	32	NEO	WELCOME REALITY	VITA/MERCURY/CHERRYTREE/INTERSCOPE	016371/6A
21	19	29	VARIOUS ARTISTS	UNKF DUBSTEP 2011	UNKF	DIGITAL EX
22	21	18	VARIOUS ARTISTS	ULTRA DANCE 13	ULTRA	3118
23	22	7	KNIFE PARTY	100% NO MODERN TALKING (EP)	EARTSTORM	DIGITAL EX
24	RE-ENTRY		BT	LAPTOP SYMPHONY	BLACK HOLE	86
25	25	45	SKRILLEX	MORE MONSTERS AND SPRINTS (EP)	BIG BEAT/ATLANTIC	DIGITAL EX/AG

DANCE/MIX SHOW AIRPLAY™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMP/INT	DISTRIBUTING LABEL
1	1	3	#1 WHERE HAVE YOU BEEN	RIHANNA SRP/DEF. JAM/JULIUM		
2	2	14	TITANIUM	DAVID GUETTA FEAT. SIA	WHAT A MUSIC/ASTRALWERKS/CAPITOL	
3	1	12	SOMEbody THAT I USED TO KNOW	QWEE FEAT. KIMBA SAPPES	'N' SECONDS/ARRA/UNIVERSAL REPUBLIC	
4	8	16	CAN'T STOP ME	AJROJACK + SHERMANOLGY	ROBBINS	
5	7	5	LET'S GO	CALVIN HARRIS FEAT. NE-YO	ULTRA	
6	4	16	STARSHIPS	NICKI MINAJ	YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	
7	5	36	FEEL SO CLOSE	CALVIN HARRIS	ULTRA	
8	11	8	CALL ME MAYBE	CARLY RAE JEPSEN	504/SCHOOLBOY/INTERSCOPE	
9	9	18	WILD ONES	FLD RIDA FEAT. SIA	POE BOY/ATLANTIC	
10	10	6	WE ARE YOUNG	FUN. FEAT. JANELLE MONAE	FUELED BY RAMEN/RIP	
11	10	32	GLAD YOU CAME	THE WANTED GLOBAL TALENT/MERCURY/IDJMG		
12	14	10	BOYFRIEND	JUSTIN BIEBER	SCHOOLBOY/RAYMOND BRAUN/ISLAND/IDJMG	
13	12	10	BROKENHEARTED	KARMIN	EPIC	
14	15	9	WHAT MAKES YOU BEAUTIFUL	ONE DIRECTION	SYCO/COLUMBIA	
15	18	4	PAYPHONE	MARON 5	A&M/OCTONE/INTERSCOPE	
16	13	5	SCREAM	USHER	RCA	
17	16	6	BACK IN TIME	PITBULL	MR. 305/PLO	GROUND/ROCK
18	21	5	WE RUN THE NIGHT	HAVANA BROWN	FEAT. PITBULL	UNIVERSAL REPUBLIC
19	22	3	SILHOUETTES	JURON FEAT. SAGEEL AL FARR	LEVELS/VERANO/ATOM EMPIRE/INTERSCOPE	
20	NEW		WIDE AWAKE	KATY PERRY	CAPITOL	
21	23	4	CALLING (LOSE MY MIND)	SEBASTIAN INGISSO + ALESSO FEAT. RYAN TEDDER REFINEMENT		
22	20	2	THE NIGHT OUT	MARTIN SOLVEIG	BIG BEAT/ATLANTIC	
23	17	4	LIGHTS	ELLIE GOLDING	CHERRYTREE/INTERSCOPE	
24	19	15	PART OF ME	KATY PERRY	CAPITOL	
25	25	3	CONCRETE ANGEL	GARETH EMERY FEAT. CHRISTINA NOVELLI	NEXT PLATEAU	

TRADITIONAL JAZZ ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMP/INT	DISTRIBUTING LABEL
1	1	2	#1 MELODY GARDOT	THE ABSENCE	DECCA/VERVE	01881*/VG
2	2	39	TONY BENNETT	DUETS II	RPM	66253/COLUMBIA
3	3	8	CHRIS BOTTI	IMPRESSIONS	COLUMBIA	66392
4	4	30	FRANK SINATRA	SINATRA: BEST OF THE BEST	REPRISE	7096/CAPITOL
5	NEW		BELA FLECK AND THE MARCUS ROBERTS TRIO	ACROSS THE IMAGINARY DIVIDE	J.MASTER/UNIVERSAL	9744/CONCORD
6	6	19	PAUL MCCARTNEY	KISSES ON THE BOTTOM	MPL/HEAR	33389*/CONCORD
7	5	15	ROBERT GLASPER EXPERIMENT	BLACK RADIO	BLUE NOTE	88333*
8	7	26	SOUNDTRACK	MIDNIGHT IN PARIS	MADISON	GATE 63482 EX
9	10	72	FRANK SINATRA, DEAN MARTIN + SAMMY DAVIS JR.	THE VERY BEST OF THE RAT PACK	FRANK SINATRA/REPRISE	3291/UNIVERSAL
10	9	29	LANDAU EUGENE MURPHY, JR.	THAT'S A SIN	SYCO	99178/2006
11	12	9	TONY BENNETT	ISN'T IT ROMANTIC?	CONCORD	33463
12	22	2	STEVE SMITH AND VITAL INFORMATION LIVE!	ONE GREAT NIGHT	BFM	06N15/VARESE SARABANDE
13	8	9	CATHERINE RUSSELL	STRICTLY ROMANTIC	WORLD VILLAGE	48101/HARMONIA MUNDI
14	17	5	ARTURO SANDOVAL	DEAR DIZ (EVERYDAY I THINK OF YOU)	CONCORD	JAZZ 3302/CONCORD
15	20	12	BRAD MEHLDAU TRIO	ODE	NONESUCH	52969/WARNER BROS.

TRADITIONAL CLASSICAL ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMP/INT	DISTRIBUTING LABEL
1	1	3	#1 SOUNDTRACK	MOONRISE KINGDOM	FOCUS	FEATURES 718892/ARCCO
2	3	4	DAVID GARRETT/ROYAL PHILHARMONIC ORCHESTRA	LEGACY: BEETHOVEN VIOLIN CONCERTO/KREISLER	DECCA	016841
3	2	4	MONKS OF THE DESERT	BLOSSING PRIZZ AND AMBRO MANASTIR	OF CHRIST IN THE GREAT MONASTY	MASTERSWORKS
4	2	3	HJ LIM	BEETHOVEN COMPLETE PIANO SONATAS	EMI	CLASSICS DIGITAL EX
5	4	14	VARIOUS ARTISTS	LIFESPACES: CLASSICAL STRESS RELIEF	LIFESPACES	SR10 EX/UMMO MEDIA
6	6	4	JEREMY DENK	LIGETI/BEETHOVEN	NONESUCH	50562/WARNER BROS.
7	7	7	AUDIOMACHINE	CHRONICLES	AUDIOMACHINE	74741
8	8	22	JOSHUA BELL/JEREMY DENK	FRENCH IMPRESSIONS	SONY CLASSICAL	8205/SONY MASTERWORKS
9	RE-ENTRY		RENEE FLEMING/ALAN GILBERT/SEIJI OZAWA	POMES: RAHEL/MESSIAEN/OUTLIEUR	DECCA	016430/DECCA CLASSICS
10	12	22	MORMON TABERNACLE CHOR/ROCHESTER LINZ	GLASS SYMPHONY NO. 9	ORANGE	NATION DIGITAL EX
11	9	24	SOUNDTRACK	DOWNTON ABBEY	CARNIVAL/MASTERPIECE	016260/DECCA
12	10	10	ERIC WHITACRE	WATER NIGHT	DECCA	016636
13	5	3	VANESSA PEREZ	CHOPIN: THE COMPLETE PRELUDES	TELARC	33388/CONCORD
14	14	15	BRUCKNER ORCHESTER LINZ	GLASS SYMPHONY NO. 9	ORANGE	NATION DIGITAL EX
15	NEW		WESTMINSTER ABBEY CHOIR	QUEEN ELIZABETH II: DIAMOND JUBILEE	GRIFFIN	4077

CONTEMPORARY JAZZ ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMP/INT	DISTRIBUTING LABEL
1	1	13	#1 ESPERANZA SPALDING	RADIO MUSIC SOCIETY	MONTAGE	HEADS UP 3314/CONCORD
2	NEW		LETUCE	FLY ROYAL FAMILY	1234*/VELOUT	
3	NEW		SPECTRUM ROAD	SPECTRUM ROAD	PALMETTO	2125*
4	4	39	TROMBONE SHORTY	FOR TRUE	VERVE	FORECAST 015586/VG
5	3	5	RAHNI SONG	BREAKIN' THE RULES	QUEEN OF SHEBA/YOK	912677/HUSH
6	2	2	DAVID BENOIT	CONVERSATION HEADS	UP	33275/CONCORD
7	NEW		BEN TANKARD	FULL TANK	BEN-JAMIN	UNIVERSAL 4613
8	6	13	PETER WHITE	HERE WE GO	HEADS UP	32905/CONCORD
9	NEW		BRIAN BROMBERG	COMPARED TO THAT	BACK AVENUE	7028/ARTISTRY
10	8	9	KAT EDMONSON	WAY DOWN LOW	SPIN/RETTETE	1202
11	9	63	BONEY JAMES	CONTACT	VERVE	FORECAST 015375/VG
12	7	9	VARIOUS ARTISTS	SMOOTH AND SEXY: SMOOTH JAZZ FOR LOVERS	SHANACHIE	5194
13	10	11	INCognito	SURREAL	SHANACHIE	5195
14	15	19	NAJEE	THE SMOOTH SIDE OF SOUL	SHANACHIE	5193
15	14	9	BOB BALDWIN	BETCHA BY GULLY WOLF: THE SONGS OF THOM BEAL	FEAT	2307/EX

CLASSICAL CROSSOVER ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMP/INT	DISTRIBUTING LABEL
1	NEW		#1 ALFIE BOE	ALFIE BOE	DECCA	016422
2	3	15	IL VOLO	IL VOLO	TIMES	RIGHT LINE OPERA BLUES/GATICA/RENTON/GEFFEN 019331/6A
3	7	31	IL DIVO	WICKED GAME	SYCO	96448/COLUMBIA
4	4	59	IL VOLO	IL VOLO OPERA BLUES/GATICA/RENTON/GEFFEN	015517/18/6A	
5	RE-ENTRY		ALFIE BOE	BRING HIM HOME	DECCA	015330
6	2	30	ANDREA BOCELLI	CONCERTO: ONE NIGHT IN CENTRAL PARK	SUGAR	015977/DECCA
7	5	53	JACKIE EVANCHO	DREAM WITH ME	SYCO	

HOT LATIN SONGS™

THIS WEEK	LAST WEEK	TITLE	ARTIST	IMPRINT/DISTRIBUTING LABEL	CERT.
1	1	#1 AI SE EUTE PEGO	MICHEL TELLO	PANTANA/ARBE/SONY MUSIC LATIN	
2	5	#2 FOLLOW THE LEADER	JENNIFER LOPEZ	MACHETE/U.M.L.E.	
3	2	BAILANDO POR EL MUNDO	JUAN MAGANAN FEAT. PITBULL & LA CATA	SONY MUSIC LATIN	
4	4	UN HOMBRE NORMAL	ESPINOZA PAZ	VIDEO MAX/DISA/U.M.L.E.	
5	3	LLAMADA DE MI EX	LA ARROLLADORA BANDA EL LIMON DE RENE CAMACHO	DISA/U.M.L.E.	
6	6	AMOR CONFUSO	GERARDO ORTIZ	DEL/SONY MUSIC LATIN	
7	7	DUTTY LOVE	DOM OMAR FEAT. NATTY NADASHA	OFFANATO/MACHETE/U.M.L.E.	
8	12	HASTA QUE SALGA EL SOL	DOLORES OBREGON	TOP/SONY MUSIC LATIN	
9	21	#6 SITE DIGO LA VERDAD	GOCHO	NEW ERA/VEVEMUSIC	
10	11	LAS COSAS PEQUEÑAS	PRINCE ROYCE	TOP/STP	
11	9	INTENTALO	3BALLMITY FEAT. EL BEBETO Y AMERICA SIERRA	FONOVISA/U.M.L.E.	
12	13	LA MOSCA	LOS HOROSCOPOS DE DURANGO	FEAT. CHUY LIZARRAGA	FONOVISA/U.M.L.E.
13	10	EL MEJOR PERFUME	LA ARROLLADORA BANDA EL LIMON DE SAHADOR LIZARRAGA	FONOVISA/U.M.L.E.	
14	8	MARCHETE	JULIAN ALVAREZ Y SU NORTEÑO	BANDA DISA/U.M.L.E.	
15	14	LA DIABLA	ROMEO SANTOS	SONY MUSIC LATIN	
16	16	LO QUE PIENSO DE TI	BANDA CARNIVAL DISA/U.M.L.E.		
17	17	MUJER DE TODOS MUJER DE NADIE	CALIBRE 50	DISA/U.M.L.E.	
18	15	LUMUMBA (PRESTIGE)	DAVID YANKEE	EL CARTEL	
19	18	DANCE AGAIN	JENNY JORDAN	EPIC	
20	19	INCONDICIONAL	PRINCE ROYCE	TOP/STP	
21	26	ADDICTED TO YOU	SHAKIRA	EPIC/SONY MUSIC LATIN	
22	29	MIRANDO AL CIELO	ROBERTO TAPIA	FONOVISA/U.M.L.E.	
23	22	MI OLVIDO	BANDA SINALDENENSE DE SERGIO LIZARRAGA	DISA/U.M.L.E.	
24	25	EL PASADO ES PASADO	LA INDICATIVA BANDA SAN JOSE DE MESILLAS	SONY MUSIC LATIN	
25	36	ME ENAMORA	JUAN MANUEL	SONY MUSIC LATIN	
26	10	STARDUST	NORMANNA YOUNG	MONEY/CASH MONEY/UNIVERSAL REPUBLIC	
27	28	BACK IN TIME	PITBULL	MR. 305/POLO GROUND/S.R.C.A.	
28	39	DESCUIDE	MONTE DE DURANGO	VIVA/SONY MUSIC LATIN	
29	30	MI SANTA	ROMEO SANTOS	FEAT. TOMATTO	SONY MUSIC LATIN
30	35	ELL LO QUE QUIERE ES SALSA	VICTOR MANUEL FEAT. JAY SEAN, JONNY WALKER & RANDY KNYAW	SONY MUSIC LATIN	
31	24	SIN RESPIRACION	BANDA EL REGUDO DE CRUZ LIZARRAGA	FONOVISA/U.M.L.E.	
32	23	FUJISTE TU	ARJONA FEAT. GABY MORENO	METAMORFOSIS	
33	42	BEBE BONITA	CHINO & NACHO FEAT. JAY SEAN	MACHETE/U.M.L.E.	
34	37	SENTIMIENTOS ENCONTRADOS	EL TRONO DE MEXICO	FONOVISA/U.M.L.E.	
35	38	FEEL SO CLOSE	CALVIN HARRIS	ULTRA	
36	33	YO NO SOY UN MONSTRUO	JAY SEAN	FEAT. REGGAE'S FLASH	
37	32	CORRE!	JESSE & JOY	FEAT. LA REPUBLICA	WARNER LATINA
38	46	WHERE HAVE YOU BEEN	RHIANNA	SRP/DEF. JAM/JMG	
39	34	INTERNATIONAL LOVE	PITBULL FEAT. CHRIS BROWN	MR. 305/POLO GROUND/S.R.C.A.	
40	50	LA DE LA MALA SUERTE	JESSE & JOY	WARNER LATINA	
41	27	PARA TI SOLITA	BANDA EL REGUDO	DISA/U.M.L.E.	
42	43	L'UVEVE	INTOCABILI	GOOD!	
43	44	EL RUIDO	DAVID BISBAL	UNIVERSAL MUSIC LATIN	
44	45	WILD ONES	FLORIDA	FEAT. SIA	P.D.E. BOY/ANTALIC
45	41	LA CUMBIA TRIBALERA	EL PELO DE MIKROPHONE & DJ MORPHIUS	M&G SOUND/REMX	
46	HOT SHOT DEBUT	QUIERO CREER	BETO QUEVAS	FEAT. FLOR RIDA	WARNER LATINA
47	47	YA ME CANSE	LARRY HERNANDEZ		
48	RE-ENTRY	ESTO ITALIANO	JESUS ADRIAN ROMERO	SOL/UNIVERSAL MUSIC LATIN	
49	NEW	QUE PENSABAS?	HORACIO PALENCIA	FONOVISA/U.M.L.E.	
50	RE-ENTRY	TU VENENO	HECTOR ACOSTA	D.A.M./VENEMUSIC	

Wisn & Yandel nab their 13th Latin Rhythm Airplay No. 1 with "Follow the Leader," featuring Jennifer Lopez. They extend their lead as the act with the most No. 1s on a Latin airplay chart since "Que Hiciste" topped Hot Latin Songs in 2007.



TOP LATIN ALBUMS™

THIS WEEK	LAST WEEK	TITLE	ARTIST	IMPRINT/DISTRIBUTING LABEL	CERT.
1	1	#1 JUANES	JUANES	MTP/UNIVERSAL MUSIC LATIN	
2	2	PRINCE ROYCE	PRINCE ROYCE	TOP/SONY MUSIC LATIN	
3	3	#6 DON OMAR	DOM OMAR	NEW ERA/VEVEMUSIC	
4	HOT SHOT DEBUT	LOS HOROSCOPOS DE DURANGO	VICENTEN FERNANDEZ & VICENTE FERNANDEZ	PA PISTEAR	FONOVISA/U.M.L.E.
5	5	ROMEO SANTOS	ROMEO SANTOS	VOL. 1	SONY MUSIC LATIN
6	4	LUCERO & JOAN SEBASTIAN	LUCERO & JOAN SEBASTIAN	UN JO SICALUNA	6949
7	9	LOS BUKIS	LOS BUKIS	25 EXITOS	FONOVISA/U.M.L.E.
8	6	VARIOUS ARTISTS	TRINCAZOS DE VERANO	FONOVISA/U.M.L.E.	
9	NEW	JORGE SANTACRUZ Y SU GRUPO QUIN	JORGE SANTACRUZ Y SU GRUPO QUIN	DE LOS PINOS A LOS PINOS	SONY MUSIC LATIN
10	11	EL TRONO DE MEXICO	EL TRONO DE MEXICO	FONOVISA/U.M.L.E.	
11	15	ARJONA	ARJONA	INDEPENDIENTE	METAMORFOSIS
12	16	ESPINOZA PAZ	ESPINOZA PAZ	UN HOMBRE NORMAL	VIDEO MAX/DISA
13	10	VARIOUS ARTISTS	LAS BANDAS ROMANTICAS DE AMERICA	2012	DISA/U.M.L.E.
14	13	DJ GELO	DJ GELO	Fiesta Tribal	FONOVISA/U.M.L.E.
15	22	MANA	MANA	DRAMA Y LUZ	WARNER LATINA
16	23	RAMON AYALA Y SUS BRAVOS DEL NORTE	RAMON AYALA Y SUS BRAVOS DEL NORTE	LEYENDA NORTE	30 GRANDES EXITOS
17	21	GERARDO ORTIZ	GERARDO ORTIZ	ENTRE DIOS Y EL DIABLO	DEL 91/21
18	19	VARIOUS ARTISTS	LAS BANDAS ROMANTICAS DE AMERICA	2012	DISA/U.M.L.E.
19	20	TIERRA CALI	TIERRA CALI	UN HOMBRE NORMAL	VIDEO MAX/DISA
20	12	MONTE DE DURANGO	MONTE DE DURANGO	MIXXO VIVA	414/23
21	25	CONJUNTO PRIMAVERA	CONJUNTO PRIMAVERA	25 EXITOS	FONOVISA/U.M.L.E.
22	17	3BALLMITY	3BALLMITY	INTENTALO	FONOVISA
23	27	LOS BUKIS	LOS BUKIS	35 ANIVERSARIO	FONOVISA
24	28	CAMILA	DE JARTE DE AMAR	SONY MUSIC LATIN	
25	37	TERCER CIELO	TERCER CIELO	UN HOMBRE NORMAL	VIDEO MAX/DISA
26	34	LA ARROLLADORA BANDA EL LIMON DE RENE CAMACHO	LA ARROLLADORA BANDA EL LIMON DE RENE CAMACHO	IRREVERSIBLE	2012
27	24	LOS INQUIETOS DEL NORTE	LOS INQUIETOS DEL NORTE	LA GRITERRA	EAGLE
28	38	VICENTE FERNANDEZ Y VICENTE FERNANDEZ HJO	VICENTE FERNANDEZ Y VICENTE FERNANDEZ HJO	LOS 2 VICENTES	SONY MUSIC LATIN
29	35	LOS TEMERARIOS	LOS TEMERARIOS	30 ANIVERSARIO	DISA
30	36	BANDA EL REGUDO DE CRUZ LIZARRAGA	BANDA EL REGUDO DE CRUZ LIZARRAGA	14+14	25 EXITOS
31	39	JESSE & JOY	JESSE & JOY	CONDIENSE	MUJER DEL PERRO?
32	30	SHAKIRA	SHAKIRA	SALE EL SOL	EPIC
33	26	GLORIA TREVI	GLORIA TREVI	EN VIVO	UNIVERSAL MUSIC LATIN
34	33	BRONCO	BRONCO	25 EXITOS	FONOVISA/U.M.L.E.
35	29	EL PELO DE MIKROPHONE & DJ MORPHIUS	EL PELO DE MIKROPHONE & DJ MORPHIUS	LOS REYES DEL TRIBAL	M&G SOUND
36	18	PEPE AGUILAR	PEPE AGUILAR	MARCA ROMANTICA	UNIVERSAL MUSIC LATIN
37	NEW	EL PELO DE MIKROPHONE Y DJ COBRA	EL PELO DE MIKROPHONE Y DJ COBRA	DISCOS SABINAS	693
38	56	DAVID BISBAL	DAVID BISBAL	AOSTIMO UN MODELO DEL TERRITORIO	UNIVERSAL MUSIC LATIN
39	40	CALIBRE 50	CALIBRE 50	EL BUENO, JE MPOLO	DISA
40	41	ALEJANDRO FERNANDEZ	ALEJANDRO FERNANDEZ	CANCIONES DE AMOR	LOVE SONGS
41	45	VARIOUS ARTISTS	CORRIDOS #1	2011	DISA
42	NEW	CUISILLOS DE ARTURO MACIAS	CUISILLOS DE ARTURO MACIAS	AMOR	UNIVERSAL MUSIC LATIN
43	14	CHEO FELICIANO/RUBEN BLADES	CHEO FELICIANO/RUBEN BLADES	EBA	SAY AJA
44	48	CARLOS Y JOSE	CARLOS Y JOSE	BOHEMIA	THE ARTISTS
45	32	CONJUNTO PRIMAVERA	CONJUNTO PRIMAVERA	AL MISMO NIVEL	FONOVISA
46	42	BRONCO	BRONCO	25 ANIVERSARIO	FONOVISA
47	43	CARDENALES DE RAFAEL LEON	CARDENALES DE RAFAEL LEON	30 ANIVERSARIO	DISA
48	46	SELENA	SELENA	ENAMORADA DE TI	CAPITOL
49	47	MARCO ANTONIO SOLIS	MARCO ANTONIO SOLIS	LA HISTORIA	CONTRUNIA... PARTE IV
50	8	JESUS ADRIAN ROMERO	JESUS ADRIAN ROMERO	SOPLANDO VIDA	VASTAGO

Los Horóscopos de Durango debut their latest set, *Viejitas Pero Buenas... Pa' Pistear*, on Top Latin Albums at No. 4 with 2,000 sold, according to Nielsen SoundScan. It's the group's sixth top 10 set and its highest debut since *Desalados* debuted in the same position in 2006.



REGIONAL MEXICAN ALBUMS™

THIS WEEK	LAST WEEK	TITLE	ARTIST	IMPRINT/DISTRIBUTING LABEL	CERT.
1	NEW	#1 LOS HOROSCOPOS DE DURANGO	LOS HOROSCOPOS DE DURANGO	VIEJITAS PERO BUENAS... PA PISTEAR	FONOVISA/U.M.L.E.
2	1	LUCERO & JOAN SEBASTIAN	LUCERO & JOAN SEBASTIAN	UN JO SICALUNA	6949
3	3	LOS BUKIS	LOS BUKIS	25 EXITOS	FONOVISA/U.M.L.E.
4	2	VARIOUS ARTISTS	TRINCAZOS DE VERANO	FONOVISA/U.M.L.E.	
5	NEW	JORGE SANTACRUZ Y SU GRUPO QUIN	JORGE SANTACRUZ Y SU GRUPO QUIN	DE LOS PINOS A LOS PINOS	SONY MUSIC LATIN
6	5	EL TRONO DE MEXICO	EL TRONO DE MEXICO	FONOVISA/U.M.L.E.	
7	8	ESPINOZA PAZ	ESPINOZA PAZ	UN HOMBRE NORMAL	VIDEO MAX/DISA
8	4	VARIOUS ARTISTS	LAS BANDAS ROMANTICAS DEL TRIBAL	M&G SOUND	8952
9	7	DJ GELO	DJ GELO	Fiesta Tribal	FONOVISA/U.M.L.E.
10	14	RAMON AYALA Y SUS BRAVOS DEL NORTE	RAMON AYALA Y SUS BRAVOS DEL NORTE	LEYENDA NORTE	30 GRANDES EXITOS
11	10	GERARDO ORTIZ	GERARDO ORTIZ	ENTRE DIOS Y EL DIABLO	DEL 91/21
12	11	VARIOUS ARTISTS	LAS BANDAS ROMANTICAS DE AMERICA	2012	DISA
13	12	TIERRA CALI	TIERRA CALI	UN HOMBRE NORMAL	VIDEO MAX/DISA
14	6	MONTE DE DURANGO	MONTE DE DURANGO	MIXXO VIVA	414/23
15	16	CONJUNTO PRIMAVERA	CONJUNTO PRIMAVERA	25 EXITOS	FONOVISA/U.M.L.E.
16	9	3BALLMITY	3BALLMITY	INTENTALO	FONOVISA
17	17	LOS BUKIS	LOS BUKIS	35 ANIVERSARIO	FONOVISA
18	RE-ENTRY	LA ARROLLADORA BANDA EL LIMON DE RENE CAMACHO	LA ARROLLADORA BANDA EL LIMON DE RENE CAMACHO	IRREVERSIBLE	2012
19	15	LOS INQUIETOS DEL NORTE	LOS INQUIETOS DEL NORTE	LA GRITERRA	EAGLE
20	RE-ENTRY	VICENTE FERNANDEZ Y VICENTE FERNANDEZ HJO	VICENTE FERNANDEZ Y VICENTE FERNANDEZ HJO	LOS 2 VICENTES	SONY MUSIC LATIN

TROPICAL ALBUMS™

THIS WEEK	LAST WEEK	TITLE	ARTIST	IMPRINT/DISTRIBUTING LABEL	CERT.
1	1	#1 PRINCE ROYCE	PRINCE ROYCE	TOP/SONY MUSIC LATIN	
2	2	ROMEO SANTOS	ROMEO SANTOS	VOL. 1	SONY MUSIC LATIN
3	3	CHEO FELICIANO/RUBEN BLADES	CHEO FELICIANO/RUBEN BLADES	EBA	SAY AJA
4	6	JUAN LUIS GUERRA 440	JUAN LUIS GUERRA 440	COLECCION CRISTIANA	CAPITOL
5	4	ELVIS CRESPO	ELVIS CRESPO	LOS MONTESES	SONY MUSIC LATIN
6	5	AVENTURA	AVENTURA	14+14	PREMIUM
7	7	VICTOR MANUEL	VICTOR MANUEL	BIUSO	UN PUEBLO
8	8	CHARLIE ZAA	CHARLIE ZAA	DE BOHEMIA	THE ARTISTS
9	15	VARIOUS ARTISTS	VARIOUS ARTISTS	25 EXITOS	FONOVISA/U.M.L.E.
10	9	EDDIE SANTIAGO	EDDIE SANTIAGO	MI AMOR	UNIVERSAL MUSIC LATIN
11	10	GILBERTO SANTA ROSA	GILBERTO SANTA ROSA	CANCIONES DE AMOR	LOVE SONGS
12	NEW	VARIOUS ARTISTS	VARIOUS ARTISTS	25 EXITOS	FONOVISA/U.M.L.E.
13	12	OMEGA	OMEGA	EL DUENO DEL FLOW	2 PLANET
14	11	LENNY SANTOS	LENNY SANTOS	AVENTURE	SONY MUSIC LATIN
15	14	LUIS ENRIQUE	LUIS ENRIQUE	SONY SERIE	TOP/STP
16	RE-ENTRY	HECTOR LAVOE	HECTOR LAVOE	ANTHOLOGIA	FANIA
17	20	WILLIE COLON Y HECTOR LAVOE	WILLIE COLON Y HECTOR LAVOE	SELECCION	FANIA
18	RE-ENTRY	RUBEN BLADES	RUBEN BLADES	ANTHOLOGIA	FANIA
19	17	HENRY SANTOS	HENRY SANTOS	INTRODUCCION	SIENTE
20	19	JOSEPH FONSECA	JOSEPH FONSECA	VIVA	ADMETEL

BETWEEN THE BULLETS

MANUELLE'S RECORD NO. 1

Victor Manuel brings home his 21st No. 1 on Tropical Airplay as "Ella Lo Que Quiere Es Salsa" climbs up from No. 2. The song's top-notch positioning grants Manuelle the honor of being the artist with the most No. 1 titles on the survey. He was previously tied with legendary salsa icon Marc Anthony. The song is Manuelle's second consecutive No. 1 this year; his "Si Tú Me Besas" reached the summit in January.

—Karinah Santiago

LATIN POP ALBUMS™

THIS WEEK	LAST WEEK	TITLE	ARTIST	IMPRINT/DISTRIBUTING LABEL	CERT.
1	1	#1 JUANES	JUANES	MTP/UNIVERSAL MUSIC LATIN	
2	3	ARJONA	ARJONA	INDEPENDIENTE	METAMORFOSIS
3	4	MANA	MANA	DRAMA Y LUZ	WARNER LATINA
4	6	CAMILA	DE JARTE DE AMAR	SONY MUSIC LATIN	
5	8	TERCER CIELO	TERCER CIELO	UN HOMBRE NORMAL	VIDEO MAX/DISA
6	9	JESSE & JOY	JESSE & JOY	CONDIENSE	MUJER DEL PERRO?
7	7	SHAKIRA	SHAKIRA	SALE EL SOL	EPIC
8	5	GLORIA TREVI	GLORIA TREVI	EN VIVO	UNIVERSAL MUSIC LATIN
9	13	DAVID BISBAL	DAVID BISBAL	AOSTIMO UN MODELO DEL TERRITORIO	UNIVERSAL MUSIC LATIN
10	20	ALEJANDRO FERNANDEZ	ALEJANDRO FERNANDEZ	CANCIONES DE AMOR	LOVE SONGS
11	10	SELENA	SELENA	ENAMORADA DE TI	CAPITOL
12	2	JESUS ADRIAN ROMERO	JESUS ADRIAN ROMERO	SOPLANDO VIDA	VASTAGO
13	12	LOS YONIC'S	LOS YONIC'S	35 ANIVERSARIO	FONOVISA
14	16	ROCIO DURCAL	ROCIO DURCAL	AMOR	UNIVERSAL MUSIC LATIN
15	15	IL VOLO	IL VOLO	EDICION	EPIC
16	RE-ENTRY	YURIDIA	YURIDIA	PARAMI	SONY MUSIC LATIN
17	RE-ENTRY	LOS ANGELES NEGROS	LOS ANGELES NEGROS	INDIVIDUALES	CAPITOL
18	14	VARIOUS ARTISTS	VARIOUS ARTISTS	2012	UNIVERSAL MUSIC LATIN
19	20	MARC ANTHONY	MARC ANTHONY	DISCOS	UNIVERSAL MUSIC LATIN
20	19	RICARDO ARJONA	RICARDO ARJONA	CANCIONES DE AMOR	LOVE SONGS

LATIN RHYTHM ALBUMS™

THIS WEEK	LAST WEEK	TITLE	ARTIST	IMPRINT/DISTRIBUTING LABEL	CERT.
1					

EURO			
DIGITAL SONGS			
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL)	JUNE 23, 2012
1	11	WHISTLE FLO RIDA POE BOY	
2	7	SING GARY BARLOW & THE COMMONWEALTH BAND DECCA	
3	3	CALL ME MAYBE CARLY RAE JEPSEN 604/SCHOOLBOY	
4	1	EUPHORIA LOREEN WARNER	
5	2	WE ARE YOUNG FUN. FT. JANELLE MONAE FUELED BY RAMEN	
6	NEW	SCREAM USHER RCA	
7	13	PRINCESS OF CHINA COLDPLAY FT. RIHANNA PARLOPHONE	
8	6	WHERE HAVE YOU BEEN RIHANNA SRP	
9	5	TOO CLOSE ALEX CLARE ISLAND	
10	4	FEEL THE LOVE RUDIMENTAL FT. JOHN NEWMAN BLACK BUTTER	

JAPAN			
BILLBOARD JAPAN HOT 100			
THIS WEEK	LAST WEEK	(HANSHIN/SOUNDSCAN JAPAN/PLANTECH)	JUNE 23, 2012
1	68	YOUR EYES ARASHI J-STORM	
2	NEW	BEAUTIFUL ZINA TRIVIA	
3	1	MANATSU NO SOUNDS GOOD! AKBAR KING	
4	NEW	METRO BAROQUE NANA MIZUKI KING	
5	5	NEMURI HIME SEKAI NO OWARI TOY'S FACTORY	
6	51	FOREVER CRYSTAL KAY UNIVERSAL	
7	NEW	ENTENKA SHONAN NO KAZETOY'S FACTORY	
8	3	BOKU TO HANA SARAHINACTION VICTOR	
9	24	NEVER CLOSE OUR EYES ADAM LAMBERT SONY	
10	2	SUIKA BABY NOT YET COLUMBIA	

GERMANY			
SINGLES			
THIS WEEK	LAST WEEK	(MEDIA CONTROL)	JUNE 23, 2012
1	1	EUPHORIA LOREEN WARNER	
2	2	TAGE WIE DIESE LOREEN WARNER	
3	3	CALL ME MAYBE CARLY RAE JEPSEN 604/SCHOOLBOY	
4	6	TOO CLOSE ALEX CLARE ISLAND	
5	4	WHISTLE FLO RIDA POE BOY	
6	5	BACK IN TIME PITBULL MR. 305/POLO GROUNDS	
7	7	WE ARE YOUNG FUN. FT. JANELLE MONAE FUELED BY RAMEN	
8	8	LITTLE TALKS OF MONSTERS AND MEN SKRIMS, EHF/LAELKJARAS 1	
9	9	I FOLLOW RIVERS LYKKE LULL RECORDINGS	
10	NEW	BURN IT DOWN LINKIN PARK WARNER BROS.	

UNITED KINGDOM			
SINGLES			
THIS WEEK	LAST WEEK	(THE OFFICIAL UK CHARTS CO.)	JUNE 23, 2012
1	NEW	SING GARY BARLOW & THE COMMONWEALTH BAND DECCA	
2	NEW	WHISTLE FLO RIDA POE BOY	
3	2	WE ARE YOUNG FUN. FT. JANELLE MONAE FUELED BY RAMEN	
4	1	FEEL THE LOVE RUDIMENTAL FT. JOHN NEWMAN BLACK BUTTER	
5	NEW	SCREAM USHER RCA	
6	NEW	THE POWER DJ FRESH FT. DIZEE RASCAL ARVATO	
7	5	CALL ME MAYBE CARLY RAE JEPSEN 604/SCHOOLBOY	
8	NEW	PRINCESS OF CHINA COLDPLAY FT. RIHANNA PARLOPHONE	
9	6	WHERE HAVE YOU BEEN RIHANNA SRP	
10	7	TOO CLOSE ALEX CLARE ISLAND	

FRANCE			
DIGITAL SONGS			
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL)	JUNE 23, 2012
1	6	SKINNY LOVE BIRDY JASMIN VAN DEN BOGAERDE	
2	1	BALADA GUSTAVO LIMA CNR	
3	4	CALL ME MAYBE CARLY RAE JEPSEN 604/SCHOOLBOY	
4	2	SOMEBODY THAT I USED TO KNOW GOTYE FT. KIMBRA SAMPLES 'N' SECONDS/ISLAND	
5	3	TACATA' TACABRO DANCE AND LOVE	
6	5	POSITIF MATT HOUSTON FT. P.SQUARE ON THE TRACK	
7	9	BACK IN TIME PITBULL MR. 305/POLO GROUNDS	
8	7	MA DIRECTION SEKON FT. JAS SAUT WATI. B	
9	10	WHISTLE FLO RIDA POE BOY	
10	8	WHERE HAVE YOU BEEN RIHANNA SRP	

CANADA			
BILLBOARD CANADIAN HOT 100			
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN/BDS)	JUNE 23, 2012
1	1	PAYPHONE MARDON 5 FT. WIZ KHALIFA A&M/OCTONE	
2	2	SOMEBODY THAT I USED TO KNOW GOTYE FT. KIMBRA SAMPLES 'N' SECONDS/FAIRFAX	
3	5	WHISTLE FLO RIDA POE BOY/ATLANTIC	
4	3	WE ARE YOUNG FUN. FT. JANELLE MONAE FUELED BY RAMEN	
5	4	BACK IN TIME PITBULL MR. 305/POLO GROUNDS/RCA	
6	6	WHERE HAVE YOU BEEN RIHANNA SRP/DEF JAM	
7	9	SCREAM USHER RCA	
8	7	STARSHIPS NICKI MINAJ YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	
9	10	SUMMER PARADISE SIMPLE PLAN ATLANTIC	
10	NEW	ALL AROUND THE WORLD JUSTIN BIEBER FT. LUDAKRS SCHOOLBOY/RAMPOND BRAUN/ISLAND	

KOREA			
BILLBOARD KOREA K-POP HOT 100			
THIS WEEK	LAST WEEK	(BILLBOARD KOREA)	JUNE 23, 2012
1	3	MONSTER BIGBANG YG ENTERTAINMENT	
2	12	LIKE THIS WONDER GIRLS JYP ENTERTAINMENT	
3	45	THE GLOOMY SONG HYUNG DON AND DAE JOON DI MUSIC	
4	1	EVERY END OF THE DAY JULI STARSHIP ENTERTAINMENT	
5	14	STILL ALIVE BIGBANG YG ENTERTAINMENT	
6	NEW	GOOD MORNING VERBAL INT FT. KWON JUNG YEOL OF 10CM BRAND NEW MUSIC	
7	NEW	ELECTRIC SHOCK FIXO SM ENTERTAINMENT	
8	5	GOOD BOY BAEK YOUNG FT. YONG JUN HYUNG OF BEASTS YG ENTERTAINMENT	
9	2	2HOT G.NA CUBE ENTERTAINMENT	
10	20	EGO BIGBANG YG ENTERTAINMENT	

AUSTRALIA			
DIGITAL SONGS			
THIS WEEK	LAST WEEK	(ARIA)	JUNE 23, 2012
1	1	WHISTLE FLO RIDA POE BOY	
2	NEW	BELIEVE (WHEN I FALL IN LOVE IT WILL BE FOREVER) DARREN PERCIVAL UNIVERSAL	
3	2	PAYPHONE MARDON 5 FT. WIZ KHALIFA A&M/OCTONE	
4	5	CALL ME MAYBE CARLY RAE JEPSEN 604/SCHOOLBOY	
5	4	BACK IN TIME PITBULL MR. 305/POLO GROUNDS	
6	3	DON'T WAKE ME UP CHRIS BROWN RCA	
7	8	THE FIGHTER GYM CLASS HEROES FT. RYAN TEDDER DECA/DANCE	
8	7	LEGO HOUSE ED SHEERAN ASYLUM	
9	NEW	I'M WITH YOU BEN HAZELWOOD UNIVERSAL	
10	NEW	I CAN'T MAKE YOU LOVE ME DIANA ROUVAS UNIVERSAL	

NETHERLANDS			
DIGITAL SONGS			
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL)	JUNE 23, 2012
1	1	BALADA GUSTAVO LIMA CNR	
2	3	BEN JE OOK VOOR NEDERLAND? WALTER KROES, YES-R & ERNST DANIEL SMID TR7	
3	4	I FOLLOW RIVERS TRIGGERFINGER EXCELSIOR	
4	2	EUPHORIA LOREEN WARNER	
5	5	CALL ME MAYBE CARLY RAE JEPSEN 604/SCHOOLBOY	
6	6	WHISTLE FLO RIDA POE BOY	
7	NEW	FEEL THE LOVE RUDIMENTAL FT. JOHN NEWMAN BLACK BUTTER	
8	8	ECHTE VRIENDEN JAN SMIT EN GERARD JOLING VOLENDAAM	
9	9	CAN'T STOP ME AFROJACK & SHERMANOLOGY WALL	
10	NEW	SAMEN RENE FROGER SHOWTIME	

ITALY			
DIGITAL SONGS			
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL)	JUNE 23, 2012
1	1	PAYPHONE MARDON 5 FT. WIZ KHALIFA A&M/OCTONE	
2	NEW	BALADA GUSTAVO LIMA SOM LIVRE	
3	3	LA CADADA GHECO ZALONE LUCA MEDICI	
4	2	CERCAVO AMORE EMILIO FERRARI	
5	4	COME UN PITTORE MODA FT. JARABEDELPAULO ULTRASUONI	
6	NEW	ENDLESS SUMMER OCEANA EMBASSY OF MUSIC	
7	5	SOMEBODY THAT I USED TO KNOW GOTYE FT. KIMBRA SAMPLES 'N' SECONDS/ISLAND	
8	10	MA CHERIE DJ ANTONIO FT. THE BEAT SHAKERS GLOBAL	
9	8	TU MI PORTI SU GIORGIA DISCHI DI CIUCCOLATA	
10	7	WE ARE YOUNG FUN. FT. JANELLE MONAE FUELED BY RAMEN	

BRAZIL			
ALBUMS			
THIS WEEK	LAST WEEK	(APDD/NIELSEN)	MAY 27, 2012
1	NEW	AVENIDA BRASIL: NACIONAL VARIOUS ARTISTS SOM LIVRE	
2	1	QUANDO CHEGA A NOITE LUAN SANTANA SOM LIVRE	
3	3	PAULA FERNANDES AO VIVO PAULA FERNANDES UNIVERSAL	
4	2	20 ANOS DE SUCESSO ZEZE DI CAMARGO & LUCIANO SONY MUSIC	
5	5	21 ADELE V	
6	4	AO VIVO: EM JERUSALEM ROBERTO CARLOS SONY MUSIC	
7	6	UP ALL NIGHT ONE DIRECTION SYCO/COLUMBIA	
8	7	ESPECIAL CAETANO GILE NETE UNIVERSAL	
9	8	ACUSTICO NA OPERA DE ARAME FERNANDO & SOROCABA SOM LIVRE	
10	9	NA BALADA MICHEL TEO SOM LIVRE	

SPAIN			
DIGITAL SONGS			
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL)	JUNE 23, 2012
1	2	NO HAY 2 SIN 3 (GOL) CALI & EL DANDEE FT. DAVID BISBAL UNIVERSAL	
2	4	TE HE ECHADO DE MENOS PABLO ALBORAN TRIMECA	
3	1	YO TE ESPERARE CALI & EL DANDEE UNIVERSAL	
4	7	ME PONES TIERNO RASEL & BAUTE WARNER	
5	6	DANCE AGAIN JENNIFER LOPEZ FT. PITBULL EPIC	
6	5	BOYS WILL BE BOYS PAULINA RUBIO UNIVERSAL	
7	3	EUPHORIA LOREEN WARNER	
8	8	SOMEBODY THAT I USED TO KNOW GOTYE FT. KIMBRA SAMPLES 'N' SECONDS/ELEVEN	
9	NEW	TACATA' TACABRO DANCE AND LOVE	
10	9	FOLLOW THE LEADER WISIN & YANDEU X JENNIFER LOPEZ MACHETE	

SWITZERLAND			
DIGITAL SONGS			
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL)	JUNE 23, 2012
1	NEW	TACATA' TACABRO DANCE AND LOVE	
2	3	WHISTLE FLO RIDA POE BOY	
3	1	BALADA GUSTAVO LIMA CNR	
4	4	CALL ME MAYBE CARLY RAE JEPSEN 604/SCHOOLBOY	
5	8	PAYPHONE MARDON 5 FT. WIZ KHALIFA A&M/OCTONE	
6	2	EUPHORIA LOREEN WARNER	
7	5	WE ARE YOUNG FUN. FT. JANELLE MONAE FUELED BY RAMEN	
8	6	BACK IN TIME PITBULL MR. 305/POLO GROUNDS	
9	7	PARTY SHAKER R. FT. NICCO KONTOR	
10	NEW	SUPERVITAMIN MUSLIM MAVE	

BELGIUM			
DIGITAL SONGS			
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL)	JUNE 23, 2012
1	2	HAPPINESS SAM SPARRO SPARRO	
2	3	BALADA GUSTAVO LIMA CNR	
3	1	EUPHORIA LOREEN WARNER	
4	4	LITTLE TALKS OF MONSTERS AND MEN SKRIMS, EHF/LAELKJARAS 1	
5	NEW	WHISTLE FLO RIDA POE BOY	
6	7	TACATA' TACABRO DANCE AND LOVE/61 LABEL	
7	5	CALL ME MAYBE CARLY RAE JEPSEN 604/SCHOOLBOY	
8	6	STARSHIPS NICKI MINAJ YOUNG MONEY/CASH MONEY	
9	8	WE ARE YOUNG FUN. FT. JANELLE MONAE FUELED BY RAMEN	
10	9	WHERE HAVE YOU BEEN RIHANNA SRP	

SWEDEN			
DIGITAL SONGS			
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL)	JUNE 23, 2012
1	NEW	ALL AROUND THE WORLD JUSTIN BIEBER FT. LUDAKRS SCHOOLBOY/RAMPOND BRAUN/ISLAND	
2	1	EUPHORIA LOREEN WARNER	
3	3	LA LA LOVE VIADAMOU SONY MUSIC	
4	4	DANSA PAUSA FLYTTA PNTZ VAGEN	
5	5	FLYTTA PA DEJ ALINA DEVEBERG ANDERS JOHANSSON ENTERPRISE	
6	8	AI SE EU TE PEGO MICHEL TEO CNR	
7	10	WHISTLE FLO RIDA POE BOY	
8	7	SOMEBODY THAT I USED TO KNOW GOTYE FT. KIMBRA SAMPLES 'N' SECONDS/ISLAND	
9	9	CALL ME MAYBE CARLY RAE JEPSEN 604/SCHOOLBOY	
10	RE	WE ARE YOUNG FUN. FT. JANELLE MONAE FUELED BY RAMEN	

MEXICO			
AIRPLAY			
THIS WEEK	LAST WEEK	(NIELSEN BDS)	JUNE 23, 2012
1	1	WHAT MAKES YOU BEAUTIFUL ONE DIRECTION SYCO/COLUMBIA	
2	3	WE ARE YOUNG FUN. FT. JANELLE MONAE FUELED BY RAMEN	
3	2	LA DE LA MALA SUERTE JESSE & JOY WARNER	
4	5	MI REINA DEL DOLOR MANA WARNER	
5	6	ADDICTED TO YOU SHAKIRA EPIC	
6	7	LLAMADA DE MI EX LA ROLANDORA BANDA EL LIMON DE RENE CAMACHO DISA	
7	4	CREO EN TI REIK SONY MUSIC	
8	12	CUANDO MANDA EL CORAZON VICENTE FERNANDEZ SONY MUSIC	
9	9	PERDONAME YAHIR WARNER	
10	14	ME ENAMORA JUANES UNIVERSAL	

AUSTRIA			
DIGITAL SONGS			
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL)	JUNE 23, 2012
1	1	EUPHORIA LOREEN WARNER	
2	3	WHISTLE FLO RIDA POE BOY	
3	2	BACK IN TIME PITBULL MR. 305/POLO GROUNDS	
4	4	BALADA GUSTAVO LIMA CNR	
5	5	TOO CLOSE ALEX CLARE ISLAND	
6	6	CALL ME MAYBE CARLY RAE JEPSEN 604/SCHOOLBOY	
7	9	PAYPHONE MARDON 5 FT. WIZ KHALIFA A&M/OCTONE	
8	NEW	TACATA' TACABRO DANCE AND LOVE	
9	RE	TAGE WIE DIESE DIE TOTEN HOSEN JKP	
10	7	WE ARE YOUNG FUN. FT. JANELLE MONAE FUELED BY RAMEN	

NORWAY			
DIGITAL SONGS			
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL)	JUNE 23, 2012
1	1	EUPHORIA LOREEN WARNER	
2	NEW	ALL AROUND THE WORLD JUSTIN BIEBER FT. LUDAKRS SCHOOLBOY/RAMPOND BRAUN/ISLAND	
3	4	WE ARE YOUNG FUN. FT. JANELLE MONAE FUELED BY RAMEN	
4	5	WHISTLE FLO RIDA POE BOY	
5	6	SOME DIE YOUNG LALEH WARNER	
6	10	AE VIL BARE DANS SIRKUS ELIASSEN SIRKUS ELIASSEN	
7	7	SOMEBODY THAT I USED TO KNOW GOTYE FT. KIMBRA SAMPLES 'N' SECONDS/ISLAND	
8	NEW	FLYTTA PA DEJ ALINA DEVEBERG ANDERS JOHANSSON ENTERPRISE	
9	9	AI SE EU TE PEGO MICHEL TEO PANTANAL	
10	RE	PAYPHONE MARDON 5 FT. WIZ KHALIFA A&M/OCTONE	

DENMARK			
DIGITAL SONGS			
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL)	JUNE 23, 2012
1	1	EUPHORIA LOREEN WARNER	
2	RE	VI VANDT I DAG NIK & JAY FT. LANDSHOLDT COPENHAGEN	
3	2	TOMGANG SHAKA LOVELESS UNIVERSAL	
4	4	WHISTLE FLO RIDA POE BOY	
5	5	CALL ME MAYBE CARLY RAE JEPSEN 604/SCHOOLBOY	
6	3	WARRIOR/WORRIER OUTLANDISH LABELMADE	
7	NEW	ALL AROUND THE WORLD JUSTIN BIEBER FT. LUDAKRS SCHOOLBOY/RAMPOND BRAUN/ISLAND	
8	7	WE ARE YOUNG FUN. FT. JANELLE MONAE FUELED BY RAMEN	
9	10	PAYPHONE MARDON 5 FT. WIZ KHALIFA A&M/OCTONE	
10	8	STARSHIPS NICKI MINAJ YOUNG MONEY/CASH MONEY	

FINLAND			
DIGITAL SONGS			
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL)	JUNE 23, 2012
1	1	EUPHORIA LOREEN WARNER	

EXECUTIVE TURNTABLE

Send submissions to: exec@billboard.com

RECORD COMPANIES: Universal Music Group promotes **Michael Seltzer** to senior VP of business and legal affairs for East Coast labels. He was senior VP of business and legal affairs at Island Def Jam Music Group.

Fader Label names **Michael Plen** executive VP of marketing, licensing and promotion. He was executive VP of marketing at Shangri-La Music.

OWSLA names **Blaise DeAngelo** label manager. He was director of artist relations at Grooveshark.

Universal Music Group International names **Randall Abrahams** managing director in South Africa. He was CEO of the South African Music Awards.

Sony Music Nashville appoints **Alaina Vehec** director of digital sales. She was associate director.



PUBLISHING: Universal Music Publishing Group promotes **Jessica Rivera** to senior VP/co-head of East Coast operations. She was VP of creative, urban music for the East Coast.

MANAGEMENT: Stiefel Entertainment promotes **Lotus Donovan** to VP of artist relations. She was project manager.

Mick Management promotes longtime manager **Jonathan Eshak** to GM. Eshak, who manages the Walkmen, White Denim, Real Estate and Brett Dennen, has been with the company for nearly 10 years, working with founder Michael McDonald.

RELATED FIELDS: Condé Nast Entertainment Group taps **Fred Santaripa** as executive VP/chief digital officer. He was a founding partner and GM of Vevo.

—Edited by Mitchell Peters

GOODWORKS

WELL DUNN AIMS TO BOOST INTERNSHIPS

Before her death last summer, 23-year-old Emily Dunn was laying the groundwork for a career in the music industry. Just after graduating high school she volunteered at Bonnaroo and later landed a job with festival co-producer Superfly Presents. She died Aug. 19 after being struck by a vehicle in San Francisco.

To honor Dunn's memory, a number of music companies have come together to launch Well Dunn (welldunn.org), a program to support young professionals in search of internships and careers in the entertainment business.

"Emily was a really special person in our world," Superfly partner Rick Farman says. "The idea was also to help people who had taken similar paths."

Well Dunn hopes to provide 10 internships in 2012, as well as scholarships in the coming years. Bonnaroo organizers are donating a percentage of their guest charity donation to fund the program. Various department heads at the festival will nominate the first pool of interns, Farman says.

"Say you run the visual design department here and you have a volunteer helping out for a few days, and they've really done a good job," he says. "You'd fill out a nomination form and send that in to the Well Dunn board."

In addition to Superfly, the companies that have agreed to provide internships are A.C. Entertainment, Big Hassle Media, CID Entertainment, Cloud 9 Adventures, JamBase, Life Is Good, Red Light Management, Relix and Suite Treatments.

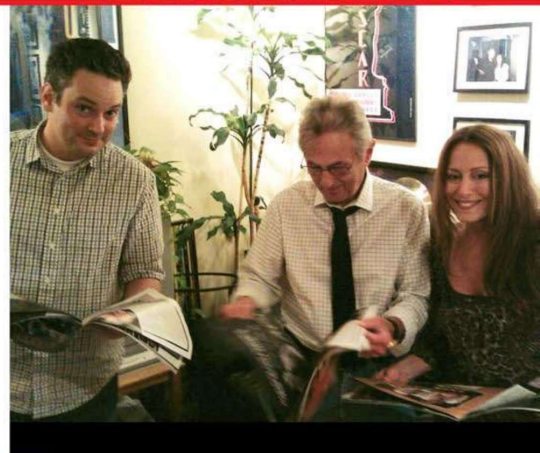
Farman hopes that "all of the top companies in our industry will jump onboard," he says. "We'll really create a platform for fostering great young talent in the business."

—Mitchell Peters

ENGINEER EXTRAORDINAIRE

Music man **AL SCHMITT** (center) gets his first look at the Billboard special (June 16) celebrating the engineer/producer's five decades of Grammy hits. Accompanying Schmitt in a quick peek are Capitol Studios VP **GREG PARKIN** and senior director/manager **PAULA SALVATORE**.

PHOTO: AKI KANEKO



1

1 CARRIE UNDERWOOD cinched two buckle awards—for video of the year (her third in that category) and collaborative video of the year with Brad Paisley—during the 2012 CMT Music Awards in Nashville on June 6. Congratulating Underwood are CMT president **BRIAN PHILIPPS** (left) and Viacom president/CEO **PHILIPPE DAUMAN**. PHOTO: RICK DIAMOND/WIREIMAGE.COM



2

2 RUTHLESS RECORDS VP of A&R **JASON WINBORNE** (center) and music industry veteran/First Family Films CEO **TONY MERCEDES** (right) were among the fans who witnessed Hangtime Entertainment rapper **MIKE WEST'S** recent headlining debut at Hollywood's Whisky a Go Go. West's latest single is "Till the Morning Rise" featuring Urban Mystic.

PHOTO: @ELLDACYCOEABS/BENEATH THE SURFACE



3

3 MORE THAN 300 FANS packed Santos Party House in New York to hear Aftermath/Interscope rapper **KENDRICK LAMAR** launch the concert series Social Sounds (June 4), presented by Vevo and HTC One. After performing songs from his upcoming album *Mad City*, Lamar (center) chills out with Vevo VP of talent **LORI TEIG** and director of music programming and label relations **JP EVANGELISTA**.

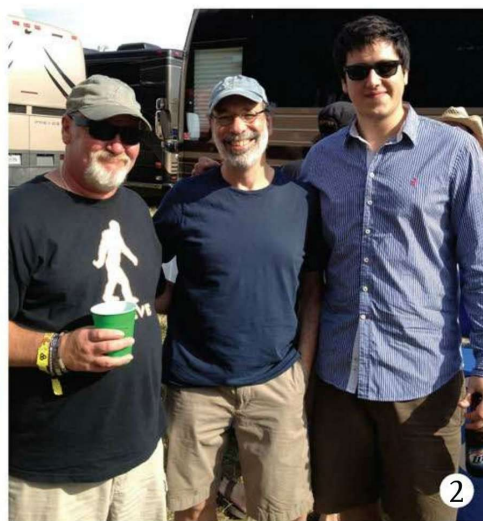
PHOTO: NEILSON BARNARD, GETTY/WIREIMAGE

BACKBEAT

A LEGENDARY NIGHT

Apollo Theater chairman of the board **DICK PARSONS** (left) and **LIONEL RICHIE** (right) put a different spin on the phrase “hearty handclasp” at the Harlem venue’s seventh annual spring gala benefit concert (June 4). Joining in the merriment are O’Jays member **EDDIE LEVERT** and Apollo Theater Foundation president **JONELLE PROCOPE**. Richie and the late Etta James were inducted into the Apollo Legends Hall of Fame that evening. The benefit raised \$1.2 million for the Apollo’s education and community engagement programs.

PHOTO: SHAHAR AZRAN/WIREIMAGE



1 **RCA NASHVILLE'S** **MIRANDA LAMBERT** has officially surpassed 1 million Twitter followers, as evidenced by a plaque presented before her recent Country Music Assn. Music Festival concert by Sony Music Nashville chairman/CEO **GARY OVERTON** (left) and manager of digital marketing **COPELAND ISAACSON**.

PHOTO: BLU SANDERS

2 **ENTERTAINMENT ATTORNEY ELLIOT GROFFMAN** (center) introduces Crowdsurge co-founder **MATT JONES** (right) to Billboard executive director of content and programming for touring and live entertainment **RAY WADDELL** at a backstage barbecue on June 9 during Bonnaroo in Manchester, Tenn.



3 **LATINO SINGER/SONGWRITER/PRODUCER ROBI "DRACO" ROSA** (Ricky Martin, Menudo) seals the deal pictorially after signing with SESAC. From left: SESAC Latina VP of writer/publisher relations **J.J. CHENG**, Rosa, SESAC executive VP **DENNIS LORD**, VP of writer/publisher relations and West Coast operations **JAMES LEACH** and senior VP of writer/publisher relations **TREVOR GALE**.

PHOTO: TEAL MOSS

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ELLIE GOULDING

LIGHTS

3.8.11 'LIGHTS' DIGITAL SINGLE RELEASED IN THE U.S.

★ *First Week Sales (4,555)*

3.16.11 1ST SOLD OUT U.S. TOUR BEGINS: INCLUDES SXSW & COACHELLA

4.29.11 PERFORMS AT THE ROYAL WEDDING

5.7.11 PERFORMS 'LIGHTS' ON SNL

★ *#130 Debut Hot Digital Songs (14,520)*

7.23.11 2ND U.S. TOUR BEGINS: PLAYS SOLD OUT TERMINAL 5 & LOLLAPALOOZA

9.12.11 'LIGHTS' IMPACTS U.S. RADIO

9.25.11 'LIGHTS' DEBUTS 39* HOT AC RADIO

★ *#105 Hot Digital Songs (14,242)*

11.15.11 OPENS FOR KATY PERRY ON TOUR

1.18.12 PERFORMS 'LIGHTS' ON LETTERMAN

3.4.12 'LIGHTS' DEBUTS AT TOP 40 RADIO

★ *#67 Hot Digital Songs (30,402)*

4.2.12 2 WEEK U.S. RADIO PROMO TOUR BEGINS

4.11.12 PERFORMS 'LIGHTS' ON ELLEN

4.20.12 'LIGHTS' CERTIFIED PLATINUM

★ *#32 Hot Digital Songs (51,497)*

6.3.12 RE-ENTERS HOT AC CHART AFTER PEAKING 14 WEEKS EARLIER

6.10.12 13* TOP 40 & 22* HOT AC RADIO

★ *#11 iTunes*

TODAY 'LIGHTS' TOP 40 AIRPLAY & SINGLE SALES GOING TOP 10

★ *2 MILLION SOLD*

THE BRIGHTEST **LIGHTS** SHINE FROM THE BIGGEST STARS
ELLIE, YOU HAVE BEEN LIGHTING THE WAY FOR OVER 16 MONTHS



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the Day is
Back in Style.

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Term (months):	60	48
Monthly Payment:	\$490.65	\$625.00
Total Payments:	\$29,439.00	\$30,000.00

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