

06.15.2013 • billboard.com • billboard.biz  
**billboard**

COFFEE TABLE MERCH The Home Concert  
Boom 1.8 BILLION A DAY Smartphone  
Music Interactions BACKUP TAKES THE  
SPOTLIGHT Music Doc Of The Season



The Album  
That Will Turn  
**Janelle Monáe**  
From Iconoclast  
To Icon

# Monáe's Moment



UK £5.50





# Sir, Can You Help Me Settle A Bet? The Boys Say Your Car Has A Cassette Deck. I Say, 8-Track.

Word around the neighborhood is that your vehicle is not what it used to be. It's okay, it happens to all of us sooner or later. The good news is, for a limited time, your neighbors at First Entertainment Credit Union have auto loan rates as low as 1.49% APR. Rates this low don't come around every day. And they won't last forever either. So don't delay – put a new car in your driveway today.

- Apply online 24/7
- Rates as low as 1.49% APR
- New, used or refinance
- 100% financing available

Visit [www.firstent.org/gnome](http://www.firstent.org/gnome), call 888.800.3328 or stop by a branch to apply.

 **FIRSTENTERTAINMENT  
CREDIT UNION**  
An Alternative Way to Bank



\*APR = Annual Percentage Rate. 1.49% APR is the preferred rate for new vehicles up to 48 months at a monthly payment of approximately \$21.48 per \$1,000 borrowed. Additional rates, starting as low as 1.99% APR, and terms may apply. Call 888.800.3328 for details. Rate of 1.49% APR is also the preferred rate for used (maximum age 6 years old) vehicles up to 48 months at a monthly payment of approximately \$21.48 per \$1,000 borrowed. Amount financed may not exceed the MSRP or 110% of the High Kelley Blue Book NADA value for new (100% for used), including tax, license, GAP insurance and Mechanical Breakdown Protection. Rates are subject to change without notice. No additional discounts may be applied to these rates. All loans subject to credit approval. Existing First Entertainment auto loans may not be refinanced under the terms of this offer. Offer expires June 30, 2013. © 2013 First Entertainment Credit Union / RedBoard

If you're reading this ad, chances are you're eligible to join. 888.800.3328 • [www.firstent.org](http://www.firstent.org)



# VIEWPOINT

15  
JUNE  
2013

[ THIS WEEK  
Volume 125  
No. 23 ]

## FEATURE

**P.20** “My job is to create art that starts a dialogue, to create songs and lyrics that ask society these questions, by using myself as a sacrificial lamb.”

# JANELLE MONÁE

## MY DAY

**P.9** “The festivals keep pushing the boat further out in terms of on-sales. By Jan. 1, we have to make a commitment for an event on Oct. 31—but you don’t know where you will be in the arc with an up-and-coming act.”

# MARTY DIAMOND



Jim Urie photographed at the UMGD offices.

## QUESTIONS ANSWERED

**P.14** “We are tracking consumer preference combined with market research to come up with specific ways to market unique artists. We’re really helping the labels redefine how they use their marketing plans.”

# JIM URIE

## FEATURES

- 20 Janelle Monáe
- 24 Wale
- 26 House concerts
- 30 “20 Feet From Stardom”

## TOPLINE

- 4 Coca-Cola and Spotify debut PlaceLists app.
- 9 **My Day** Marty Diamond, Little Big Man/Paradigm
- 10 **The Deal** AEG boosts StubHub.
- 12 **Think Tank** Digital Domain, Business Matters, On the Road
- 14 **Questions Answered** Jim Urie, UMGD

## BACKBEAT

- 16 **Parties** WQHT’s Summer Jam, “World War Z”
- 18 **Places** Copenhagen
- 19 **Play** Bob Clearmountain

## MUSIC

- 43 Goo Goo Dolls
- 44 Pretty Lights, Mac Miller, GRiZ
- 46 **Reviews** Megan & Liz, Skillet, Tom Petty, “Big Star: Nothing Can Hurt Me”
- 48 **Happening Now** Serena Ryder, Alice in Chains, Kid Ink

## CHARTS

- 51 **Over the Counter** Daft Punk holds at No. 1.
- 52 **Charts**
- 74 **Coda** Hot 100 songs by streams, airplay and sales.

## ON THE COVER

Janelle Monáe photograph by Marc Baptiste.

## BILLBOARD APP

Download this week’s issue and get exclusive access to charts, news and more. Go to [billboard.com/ipad](http://billboard.com/ipad)



## MOST READ ON BILLBOARD.BIZ

- 1 How five indies want to change distribution
- 2 WMG inks iRadio deal
- 3 Former Go-Go **Kathy Valentine** sues bandmates
- 4 Daft Punk campaign timeline
- 5 Tornado benefit concert raises \$6 million



## THIS WEEK ON BILLBOARD.COM

- 1 Coverage of Governors Ball
- 2 Kanye West’s musical evolution
- 3 25 gay moments in music
- 4 Video Q&As with **Il Volo**, the Lonely Island
- 5 Performances by Megan & Liz, Elijah Blake

VALENTINE: JORDAN ANGEL/GETTY IMAGES; IL VOLO: JANE GLOCKENBERG

# TOP LINE

BRANDING

## Spotify Hopes Songs Go Better With PlaceLists

Streaming service teams with minority investor Coca-Cola for new location-based app

By Andrew Hampp



When Coca-Cola and Spotify first announced their “global strategic partnership” in April 2012, the vague marketing buzzwords only hinted at the products to come. However, the weekend before Spotify founder Daniel Ek announced the partnership at Ad Age’s Digital Conference in New York, the two companies held a “hack den” where developers feverishly worked on new coding for PlaceLists, a location-based global app for the Web that will be featured on Spotify. PlaceLists provides a new platform for Spotify users to share and update playlists around the world. Using the app, for example, music fans in New York can listen to and vote on songs being played in Ibiza and vice versa. Using Facebook Connect, Spotify users can also create events and add various songs inspired by different PlaceLists. “Coca-Cola is →

## [ THE Action ]



### MIXED PWC REPORT

The U.S. music market is scheduled to grow by 1% through 2017, according to PriceWaterhouseCoopers. The digital music business, including recorded music and publishing, is pegged as the fastest-growing sector, anticipated to climb by 5.1% during the next four years. The concert biz, meanwhile, should increase by 3%—from \$8.9 billion this year to \$10 billion in 2017. Dragging down growth is a decline in physical sales: The market is expected to decline 13% during the next four years to \$1.4 billion.



### INTERNET RADIO ALTERNATIVES

7digital is launching a new

streaming radio solution designed to help startups and smaller companies compete with big players like Pandora, iHeartRadio and Apple. The service will include an application programming interface and access to 7digital’s catalog of more than 23 million songs. The digital music company, based in London, will also integrate the option to purchase MP3s.



### YOUTUBE'S MOBILE BOOM

YouTube’s mobile efforts are booming as the Google-owned company has tripled its mobile ad sales during the past six months. In that time, mobile ad sales were responsible for \$350 million in revenue at YouTube. The rapid growth is attributed to the increased speed and reliability of wireless networks, in addition to steady gains in smartphone adoption.



### SAMSUNG SNAGS JAY-Z?

Jay-Z’s next big move could be a partnership with Samsung worth around \$20 million, according to reports, and the hip-hop mogul might have a new streaming platform in mind that would tie in to his Roc Nation stable of acts. The deal, if finalized, would be the latest in a string of brand partnerships for the rapper, including the Made in America festival with Anheuser-Busch and a spokesman role for Duracell’s PowerMat.





billboard

# TOURING CONFERENCE & AWARDS

New York City | November 13-14, 2013



# REGISTRATION NOW OPEN!

## *INCLUDES:*

- Full Conference Admission
- Billboard Touring Conference Award Ticket
- Networking Sessions Access
- Opening Night Cocktail Reception Entry

**PROGRAMMING ANNOUNCEMENTS COMING SOON.**

**REGISTER NOW AT THE LOWEST RATE.**

**[www.BillboardTouringConference.com](http://www.BillboardTouringConference.com)**

#### REGISTRATION:

(212) 493.4263 | [Conferences@Billboard.com](mailto:Conferences@Billboard.com)

#### SPONSORSHIP:

Lee Ann Photoglo | (615) 376.7931

Cynthia Mellow | (615) 352.0265



Spotify continued from p. 4

sold in 207 countries and consumed 108 billion times a day,” says Joe Bellotti, director of the beverage company’s global entertainment marketing. “What if everywhere you had a Coke, you had a playlist, whether it’s around the corner or across the world?”

The app had a soft launch in the United States on May 31, and will debut the week of June 10 in the United Kingdom, Ireland, Belgium, Denmark, Finland, France, Norway, Sweden and the Netherlands. Other markets will be added throughout the year and into 2014. Song listening for the U.S. mobile version is expected to launch later this year.

In addition to being a strategic marketing partner, the beverage giant became a minority investor in Spotify several months after the Ad Age conference, in October 2012, when it contributed 10% of a \$100 million financing round that also included Goldman Sachs and Fidelity. By the end of the round, Spotify was valued at \$3 billion.

The PlaceLists feature will be amplified by a global marketing campaign with Wieden + Kennedy Amsterdam, with a 60-second spot set to run in U.S. movie theaters this summer featuring the tune “We Come Running” by Republic act Youngblood Hawke. “Every song has a place [and] every place has a song,” the ad copy declares in the spot.

Coke will also use PlaceLists to showcase songs from 52 emerging artists as part of its partnership with advertising placement firm Music Dealers, in which the beverage giant also holds a minority investment. A different new artist will be featured every week, with each song also including the five-note jingle that Coke embedded in its pop songs for the World Cup (K’naan’s “Wavin’ Flag”), the 2012 Summer Olympics (Mark Ronson’s “Anywhere in the World”) and its Open Happiness campaigns (Cee Lo Green’s “Open Happiness”) since 2010.

PlaceLists could help Coke accelerate Spotify’s success in various countries—including Mexico, where the service launched in April, for the first time with the help of a brand partner. Other locations—including Australia, New Zealand and Western Europe—will feature PlaceLists information through on-pack promotions printed on millions of Coke products.

“Having a trusted brand like Coke in new territories has really helped us drive early registration,” says Spotify chief marketing and revenue officer Jeff Leveck, who adds that expansion into Asia is the next frontier. ●

.biz

The global success of One Direction and Adele helped nudge British acts to a record worldwide album sale share of 13.3% in 2012, the highest on record and up from 12.6% in 2011, according to the BPI.

BRANDING

# Helping Brands Find Their Muse

Hershey’s, NFL look beyond licensing, eye original content and publishing for ads

By Andrew Hampp

**G**ary Reynolds hopes to make the music industry a friendlier place for major brands by establishing a full-service marketing concern that will focus on original content and publishing, the latter an area in which he says brands have only begun to dip their corporate toes.

Reynolds has worked in sports and music marketing for more than 33 years as founder of GMR Marketing, an agency he sold in 1998 to Omnicom, one of the world’s largest advertising holding companies in terms of revenue.

More brands are starting to embrace music, with sponsorship spending in 2013 expected to reach a record \$1.3 billion, but that investment still trails the top four sports leagues, which inked \$2.6 billion in sponsorship revenue in 2012, according to analytics firm IEG.

Why the great disconnect? “Music is still kind of a mysterious area to rights holders who control content, as opposed to sports, where everything is delineated nicely and structured in a way that brands get it,” Reynolds says.

An early example of GMR helping a brand double as a music publisher was a 2011 campaign with the National Football League, in which GMR sourced acts like Sammy Hagar, Darius Rucker, Jordin Sparks



and Hinder to create original anthems for their home football teams. The NFL was able to claim mechanical royalties on the songs, which were all broadcast heavily during the 2011 season and then sold on a five-song compilation through iTunes, with writers and label partners fully compensated. Reynolds says GMR’s publishing system “already collects for a number of other brands,” but declined to name those clients due to non-disclosure agreements.

“Brands do a lot of music work for hire,” Reynolds says. “We’re helping them understand where they don’t collect on the work they’ve done. We now have a system that helps them collect revenue that would otherwise be money left on the table.”

On the content side, Hershey’s tapped GMR and fellow agencies Havas Digital and WCG for the candy company’s first multiple-brand music campaign with the popular sweets Twizzlers and Jolly Rancher. Both brands were looking to create a “Summer Twist List” featuring exclusive music that could be shared and downloaded on Facebook and streamed on Spotify. As part of the campaign, GMR helped recruit rap/rock group Gym Class Heroes to record five new covers of familiar summer songs, including Seals & Crofts’ “Summer Breeze,” Bill Withers’ “Lovely Day” and the Sundays’ “Summertime.”

“Jolly Rancher skews a little bit urban and Twizzlers skew a little bit mainstream, so we were looking for an artist that could bridge the gap between both of those consumer bases,” says Anna Lingeris, Hershey’s senior manager of brand PR and consumer engagement. “There was an extensive amount of research to understand the brand personality and who fits from an artist perspective. We thought Gym Class Heroes was a great band with a solid track record that could bring a positive vibe to fans of both brands.”

GMR is also prepping a proprietary technology for 2014 that would help brands book acts for upcoming campaigns using analytic tools ranging from social media influence to booking fees. The music industry has come a long way from the days of the Miller Band Network, a program Reynolds developed in GMR’s early days for Miller Brewing that held thousands of events and signed hundreds of artists. GMR and Omnicom sister agency DDB developed a similar artists-booking program for Supercuts that featured 100 acts in 2012 and an additional 100 this summer.

“We’re taking the old Miller Band Network approach and recalibrating that with a myriad of social media tools that apply to the independent artist scene,” Reynolds says. ●



**Music branding agencies.** GMR is one of the few music branding agencies backed by a major holding company, compared with indies like Cornerstone and Steve Stoute’s Translation. By leveraging the scale of its sister agencies, GMR can superserve a client list that includes Pepsi, Hershey’s, the NFL and Miller Brewing.

**Brands as publishers.** The NFL isn’t the only brand exploring music publishing. Coca-Cola acquired a minority stake in new publishing company Music Dealers in 2011, partly to help collect revenue on its original songs and jingles.

**Indie bands.** Emerging acts Vintage Trouble and Ken Lo got exposure when they were featured in national TV ads for Supercuts’ “Rock the Cut” campaign, created by GMR and DDB. Future tools being developed by GMR will help indie artists and brands develop partnerships with more sophisticated and suitable matches.



Hershey’s tapped Gym Class Heroes to appear on packages (above) and displays for its Twizzlers and Jolly Rancher brands.



# Smartphones: Leading The Way To Smart Money?

The rise in user interaction with mobile devices bodes well for the music business, VC firm says

By Glenn Peoples

.biz

Slacker launched its "EQ" metric for measuring the hotness quotient of millions of tracks to present a weekly top 40 list, becoming the latest streaming music company to give artists and listeners a glimpse of the vast treasure trove of data it has accumulated from billions of hours of listening.

**A** new presentation by longtime Internet business guru Mary Meeker concludes that the U.S. consumer's infatuation with smartphones will continue to have major implications for the music biz. According to Meeker's analysis, music ranks as the fourth-most-important smartphone function, with an average of 13 daily play sessions leading to nearly 10% of total interactions. And those figures are expected to grow dramatically.

Meeker, a partner at venture capital firm Kleiner Perkins Caufield & Byers and a former star equity analyst, used 2013 Tomi Ahonen Almanac figures in her latest PowerPoint presentation about Internet trends, which prominently featured coverage of mobile activity. Ahonen, a former Nokia executive, has written a dozen books on the mobile marketplace, and his first published forecast report offers projections for 2012-15 using the Almanac figures.

According to Meeker's presentation based on the Almanac data, the companies dominating the mobile market have changed considerably as smartphone usage and revenue have grown. Less than a decade ago, in 2005, the Nokia and Linux operating systems combined held nearly 90% of the global market. Last year, however, Apple's iOS and Google's Android operating systems together held a 91% share.

Meeker's observations about how many times a day, and why, consumers check their smartphones, are especially intriguing. The average smartphone user looks at his or her device (or devices, in some cases) an astounding 144 times per day, according to Almanac data. Nearly 44% of these daily inquires involve the standard phone functions of making calls, leaving messages and checking the time.

Given that the size of the U.S. smartphone market averaged 138.5 million hardware owners from February to April, according to comScore, it's estimated that Americans have 1.8 billion daily music interactions with their smartphones and 54 billion interactions in any given month.

Obviously, the leaders in mobile operating systems hold a great deal of power in digital entertainment. Assuming Android and iPhone owners interact with music at approximately the same rate on each of their devices, Android gets more than 936 million music interactions each day compared with Apple's 706 million. From February to April, Android's 52% share of the U.S. smartphone market topped the iPhone's 39.2% share. Meanwhile, BlackBerry devices, used far less for en-

## WHAT PEOPLE CHECK ON THEIR MOBILE PHONES DAILY



23 TIMES PER DAY  
MESSAGING



22  
VOICE CALL



18  
CHECKING TIME



13  
MUSIC



12  
GAMING



9  
SOCIAL MEDIA



8  
CAMERA



8  
ALARM



6  
NEWS & ALERTS



5  
CALENDAR



3  
WEB



3  
SEARCH



14  
OTHER

TOTAL  
144

Source: Tomi Ahonen Almanac 2013

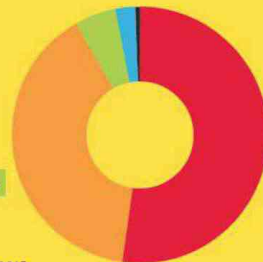
## SIZE OF THE U.S. SMARTPHONE MARKET

138.5 MILLION

## MOBILE OPERATING SYSTEM MARKET SHARE\*

ANDROID 52%  
IOS 39.2%  
BLACKBERRY 5.1%  
WINDOWS PHONE 8 3%  
SYMBIAN 0.5%

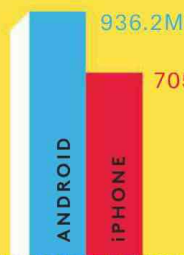
\*DATA FROM FEBRUARY-APRIL 2013



## TOTAL U.S. MUSIC INTERACTIONS PER DAY

1.8 BILLION

## MUSIC INTERACTIONS FOR DEVICES



Source: comScore

tertainment than its larger rivals, had only a 5% share, while even less important Microsoft had just 3%.

The global figures are more impressive. An estimated 1.5 billion international consumers will own smartphones by the end of the year, according to research firm Informa, which translates into approximately

19 billion daily music interactions and 581 billion per month. With more people tying subscription services to their mobile phones, it's likely that listening times and video viewing will also increase considerably, especially with potential new players like Apple's upcoming iRadio and others entering the arena. ●



INDIE

## Keeping It Loud

Spinning off from its partner label, Loud & Proud Records starts anew by signing familiar names and calculating their value propositions

By Reggie Ugwu

When Tom Lipsky's Loud & Proud Records parted ways with Roadrunner Records amid restructuring at the latter label last year, Lipsky faced both good and bad news. Unfortunately, the split meant that all of the artists signed to Loud & Proud since launching in partnership with Roadrunner in 2007, including Lynyrd Skynyrd and Rush, would remain with Roadrunner and its parent Atlantic Records Group, making Loud & Proud a label without a roster. Fortunately, however, the split allowed Lipsky to fulfill his life's mission: recording and preserving the work of veteran musicians.

This spring, Lipsky inked an exclusive distribution and label services deal with RED/Stache Media, hired former Roadrunner VP Madelyn Scarpulla as Loud & Proud's GM and set to work on rebuilding the



label's roster. His first three signings included veteran singer/songwriter Willie Nile, a new band called the Winery Dogs featuring Dream Theater's Mike Portnoy and members of Mr. Big, and the Walking Papers, a new rock group featuring bassist Duff McKagan of Guns 'N Roses and Velvet Revolver fame.

Among Loud & Proud's signings is new band the Winery Dogs.

"The veteran artist community needs to be appreciated for what they do today, and not just because of their catalog," Lipsky says. "These artists have earned their spot, and they should always have a label home."

A baby boomer who grew up listening to many of the artists he's worked with through the years, including Neil Young and the Allman Brothers Band, Lipsky sees a "sound, conservative" business model in dealing with artists who have an established fan base. Rather than creating entirely new marketing plans based on speculation, Loud & Proud uses sales and airplay data from its artists' performance histories to establish its budgets.

RED Distribution president Bob Morelli, who previously worked with Lipsky while running label CMC International in the '90s, shares his interest in reviving the careers of heritage artists. "There's a built-in audience for these guys," Morelli says. "Add in strong music and strong marketing, and there's a significant upside."

Since launching, Loud & Proud has been affiliated with Roadrunner, which itself was a subsidiary of Atlantic Records and, subsequently, was part of Warner Music Group. During this time, Loud & Proud's primary directive was to meet the needs of its various parents. Now that the label is standing on its own for the first time, Lipsky is thrilled to be working as a true independent.

"I'm doing simple, straightforward business with artists who deserve it," he says. "There's no approval system to adhere to or flag pole to run ideas up. We are the flag pole." ●

.biz

DIGITAL

## iRadio Static Clearing?

Song skips an issue as Apple nears agreements for launch of streaming service

By Ed Christman

As the June 10 opening of the four-day Apple Worldwide Developers Conference neared at press time, Apple appeared to be in the final stages of signing up the major music companies for its planned music streaming service.

While Apple so far has inked deals with both the recorded-music and publishing operations of Warner Music and Universal Music Group, sources say Sony Music Entertainment and Sony/ATV are close to an agreement, but still haggling over rates.

The holdup on Sony's recorded side appears to be over Apple's proposal that it not pay if listeners skip a song from iRadio's programming. (Pandora pays on skips.) For publishers, Apple is agreeing to pay 10% of advertising revenue to music publishers, a share that Sony/ATV chairman/CEO Martin Bandier has been fighting for, but only as an introductory rate. In other words, the length of the contract and escalating rates might be part of the discussion.

Meanwhile, Warner/Chappell has reportedly agreed to the 10% rate, which is more than double the 4.1% rate Pandora pays publishers. When Sony/ATV pulled its digital rights from ASCAP and BMI, it negotiated a 5% rate, or nearly a 25% increase over the combined rates Pandora is paying to the two performing rights organizations and SESAC. At the time, Bandier also described that rate as an introductory rate.

The proposed iTunes digital offering has been described as a hybrid, Pandora-like service that will allow users to build their own listening stations informed by whatever song or artist is chosen, plus each user's iTunes buying history and iCloud account. But in another important distinction, it will also allow labels to pitch music that can fit in with user's choices. Finally, iRadio will come with a "buy" button, which labels hope will spur iTunes sales.

The service will be ad-supported, a new twist for Apple. In putting together direct deals with the major music companies, Apple has proposed a pay model based on whichever is greater of two revenue buckets. For the advertising bucket, iTunes has proposed a 50/50 split after 10%-20% is deducted to cover the cost of bringing in advertising. In its per-play/per-listener bucket, Apple is proposing to pay slightly higher than the \$0.0012 Copyright Royalty Board-determined statutory rate that Pandora pays. Depending on who you ask, Apple will pay \$0.00125 or \$0.0013 as part of its per-stream rate, which will also have an undisclosed percentage of advertising revenue sprinkled on top. Some press reports, however, put the per-stream rate at \$0.0016.

Apple appears to be holding out for the advantage

THE BIG NUMBER

Amount of ad revenue Apple will reportedly pay music publishers.



of not paying on skips. It's a sticking point for Sony, but possibly not a permanent one. One executive familiar with the negotiations says the advance money that Apple is offering—the amount of which Billboard was unable to determine—is substantial enough to mitigate this problem, and potentially makes

the rate Apple pays higher than that of Pandora.

Known as a fierce negotiator, Apple has long dictated to the music industry. But sources say there's a new eagerness—and flexibility—when it comes to getting iRadio in place.

"They will be remiss if they don't do a deal now," one executive says. "Sometimes when you are introducing a new product, your costs might be higher than anticipated, but in the long term this service could become a great way for them to sell more iPhones and maybe sell more downloads for everyone. They have a history of building services that are friendly and intuitive, and while this ad-supported service is a new area for them, it could be a toe in the water that will lead to other big things for them."

Another executive agrees, saying Apple needs this deal now in order to help offset the competitive threat to its iPhone posed by Google's Android, which has claimed 52% of subscribers in the smartphone market versus Apple's iOS, at 39.2%, between February and April, according to comScore. ●



# MY Day

## Marty Diamond

Founder, Little Big Man  
Head of Music, New York, Paradigm

Marty Diamond has worked in all facets of the music business. After starting as the concert chairman at the University of Delaware, where he graduated with a bachelor's degree in communications, soon he was booking at Manhattan club the Ritz. He followed that by working at Bill Graham Management, as an international marketer for PolyGram and a product manager at Arista. After a stop at ITG Agency he started his own boutique booking agency, Little Big Man, in 1994, and was instrumental in starting Lilith Fair and building Coldplay's touring base. In 2006, he agreed to be acquired by Paradigm, and now heads the New York office of one of the industry's most powerful agencies.

6:45 AM

**Wake up my two girls,** get lunch boxes ready, finish up any homework and they're out the door by 8 a.m., headed to school.

9:00 AM

**In the office,** reviewing with [agent] Ashley [Mowry], my right arm, where we are with certain clients.

10:00 AM

**I am already knee deep** into the day, dealing with tours for Coldplay, Franz Ferdinand, Janelle Monáe, Sigur Rós and more. For Sigur Rós, I have to make sure the production they're carrying on the road, which is four trucks, fits into the buildings. It's about finding the right balance between what the band wants to accomplish and what the building can handle, and being mindful of the true value of the market.

12:00 PM

**We do a daily agent lunch** where all the New York staff gets together. Today we discussed how all the festivals keep pushing the boat further out in terms of on-sales. So by Jan. 1, we will have to negotiate a slot and make a commitment for an event on Oct. 31—but you don't know where you will be in the arc with an up-and-coming act. In between when we committed the Neighbourhood to Coachella, the band has now had the No. 1 alternative single.

2:00 PM

**We had an in-office performance** by Johnnyswim, who was signed out of our Nashville office to our label, Big Picnic, and will have a June EP.

4:00 PM

**Out the door to meet with** Radical Media about Janelle Monáe for American Express' Unstaged.

8:00 PM

**Off to see Sara Bareilles** at the Highline Ballroom on 16th Street.

8:30 PM

**Catch a cab to see Ed Sheeran** playing an event for Delta in Soho.

10:00 PM

**Home,** catching up on every email I missed during the day. —Ed Christman



Marty Diamond photographed at the Paradigm offices in New York.



# The Deal

## AEG Boosts StubHub Overseas

**WHAT:** StubHub's increasingly deep engagement with global sports and entertainment giant Anschutz Entertainment Group increased its visibility quotient exponentially with the June 3 announcement that StubHub would become London venue the O2's "official ticket resale vendor," firmly aligning the world's highest-grossing arena (according to Billboard Boxscore) with the industry's leading secondary-market player. AEG owns and operates the O2, and the firm's fast-growing ticketing platform AXS is now fully integrated with StubHub's ticket reselling platform at the O2, as in several U.S. venues.

**WHY:** Essentially the O2 deal is the next phase in what started last year as a joint venture between AEG and StubHub parent e-Bay, initially built around investment in mobile platforms. StubHub rose to the forefront in inking a multiyear deal for naming rights at AEG's professional soccer stadium (formerly the Home Depot Center) in Carson, Calif.—a polarizing move. Next came an integration between StubHub and AXS, as AEG rolls out the ticketing service in AEG's arenas and other venues, including the Staples Center in Los Angeles. For AEG, getting in bed with StubHub amounts to an "if you can't beat 'em" strategy, allowing AEG—through a revenue-share deal taking a cut of each StubHub transaction for AXS-ticketed events—to capture secondary-market revenue heretofore out of reach. For StubHub, aligning with AEG brings legitimacy to ticket reselling through involvement with a high-level primary-market player—much as the reseller's pact with Major League Baseball did—further blurring the line between the primary and secondary markets. Furthermore, this primary/secondary integration alleviates much of the uncertainty, fraud and logistical issues inherent in ticket reselling, real or perceived.

**WHO:** Claiming to sell a ticket every second, StubHub is the biggest ticket reseller in the world by a wide margin, and AEG is the world's second-largest promoter, behind Live Nation. AEG and Live Nation have different business models, but both are in the ticketing game through AXS and ticketing king Ticketmaster, respectively. Controversial as it is, the secondary market is here to stay, and if AEG wants to insert AXS into non-AEG venues in a meaningful way, tapping into the secondary market through StubHub may be its ticket, so to speak.

**IF:** StubHub launched in the United Kingdom in 2011, and if its integration into the ticketing platform of the busiest arena in the world comes off seamlessly, StubHub could usurp Viagogo as the country's leading ticket reseller. One could only assume StubHub's sights would next be on Europe, where AEG operates several major arenas. And if the AEG/StubHub alignment produces significant revenue, venue managers outside the AEG family will take an even closer look at AXS. —Ray Waddell



**For StubHub, aligning with AEG's O2 Arena in London brings legitimacy to ticket reselling through a deal with a high-level primary-market player.**



**The primary market.** Primary-market stakeholders complain that resellers—using bots and other unpopular mechanisms—profit from a business without investing in its costs or sharing its revenue. AEG and StubHub have figured this one out.



**The secondary market.** Consumers want a trustworthy secondary market or StubHub wouldn't exist. But the secondary market in general is fraught with controversy, and StubHub's association with the O2 brings a new level of legitimacy to the overall secondary market on a global level.



**Ticketmaster.** As groundbreaking as the StubHub/AEG deal is, CEO **Nathan Hubbard** and Ticketmaster have captured secondary-market revenue since 2008 through reseller TicketsNow. At stake is a huge market, which StubHub dominates on the secondary level, much as Ticketmaster does on the primary level.



\$4.5b U.S. secondary market (estimate)

8m Number of tickets AEG Live sold in 2012

1.6m Number of tickets the O2 Arena sold in 2012

## EXECUTIVE TURNTABLE

Seymour Stein



## RECORD COMPANIES

Sire Records chairman **Seymour Stein** will take on additional responsibilities as senior label A&R executive for independent music, working closely with the management team at **Warner Music**

**Group's Alternative Distribution Alliance** to develop the company's roster of labels and global infrastructure. In addition to identifying emerging indie labels and artists, Stein will help scout new executive talent at ADA. Furthermore, he will use his contacts in developing markets like India, China, Russia, South Korea and Africa to help expose local entrepreneurs and artists to worldwide audiences. "Technically, I've not been an indie since Sire joined Warner back in the late '70s, but that indie spirit has always been very much in my heart, soul and mind," Stein says. "To me, being an indie is being out there in the streets, the way my mentors like Syd Nathan at King Records, Jerry Wexler and Ahmet Ertegun at Atlantic, George Goldner at Red Bird and Leonard Chess were identifying talent and changes in music long before the majors."

**Loud & Proud Records** names **Madelyn Scarpulla** GM. She was senior VP of marketing and creative services at **Roadrunner Records**.

**Epic Records** promotes **Heath Kudler** to executive VP of business and legal affairs. He was senior VP.

## PUBLISHING

**BMG Chrysalis U.S.** promotes **Alexandra Flores** to VP of film and TV marketing. She was director of marketing.

**Ole** appoints **Gilles Godard** VP of corporate affairs and development. He was chief creative officer in Nashville.

## TOURING

**APA** appoints **Steve Hauser** senior VP. He was a partner at William Morris Endeavor.

—**Mitchell Peters**, [exec@billboard.com](mailto:exec@billboard.com)

.biz

In cutting a deal with Warner Music Group, sources say Apple caved on publishing and has agreed to pay at least 10% of ad revenue to license songs. While the deal is for master rights and publishing, the latter has been considered one of the obstacles holding up Apple's iRadio effort. By going to at least 10%, Apple has signaled its willingness to double the rate that Pandora pays publishers.

## GOOD Works

## Shelton Helps Heal Oklahoma

"I'd like to think that anybody, not just Oklahomans, who was in a position to react that quickly would have done the same thing," Blake Shelton says.

The country star is reflecting on "Healing in the Heartland," a benefit concert that aired May 29 on NBC, just nine days after a mile-wide tornado devastated the singer's home state of Oklahoma.

The hour-long event (see story, page 48) helped raise more than \$6 million for the United Way of Central Oklahoma to aid victims affected by the tornado that hit the Oklahoma City area. Shelton hosted and performed at the concert, which was speedily organized in part due to his side gig as a coach on "The Voice."

"We worked well together—they wanted to jump onboard and I was able to call some buddies. It was seriously a group effort," Shelton says on a break from rehearsals for the June 3 live taping.

Held at Oklahoma City's Chesapeake Energy Arena, the concert hosted an eclectic mix of performers, ranging from country acts Miranda Lambert, Reba McEntire, Luke Bryan, Darius Rucker and Rascal Flatts to Oklahoma native Ryan Tedder of OneRepublic and Usher, who joined his fellow "Voice" coach for a duet of Michael Bubl e's "Home." Additional appearances during the televised event included Garth Brooks, NASCAR racer Jimmie Johnson and NBC late-night hosts Jay Leno and Jimmy Fallon.

Shelton will continue to benefit Oklahoma during the next few months as the spokesman for Pepsi's Iconic Summer campaign. From May 26 to Aug. 31, Pepsi will donate \$1 to charitable organizations (including a nonprofit benefiting victims in the Oklahoma City area) for every photo that is submitted to [pepsi.com/iconicsummertoments](http://pepsi.com/iconicsummertoments). Shelton was also one of the artists who contributed exclusive memorabilia and experiences to eBay Giving Works for a charity auction, also benefiting the United Way of Central Oklahoma.

The United Way is taking ongoing donations. To give \$10, text "rebuild" to 52000. For more information, call 800-890-4999 or go to [facebook.com/unitedway](http://facebook.com/unitedway).

—**Andrew Hampp**

## Further Dealings

**Rhapsody** has expanded its subscription music service to 14 additional European countries in a bid to compete more effectively with international services like Spotify and Deezer. The far-reaching expansion increases the number of territories where Rhapsody is available by greater than a factor of five. New countries include France, Italy, Ireland, Spain, Sweden and Portugal. As part of its efforts to woo foreign subscribers, iterations of the service in each country launched with custom playlists and editorial content developed during the course of a year. . . . **Pandora** is making a bid for the living room with a new version of its Internet radio player optimized for TV sets. [TV.Pandora.com](http://TV.Pandora.com) is a standards-compliant Web app that works with Internet-enabled TVs and Xbox 360 and PlayStation 3 game consoles. The TV version of Pandora includes all of the features users are accustomed

to, but optimized for the big screen. . . . The **International Confederation of Societies of Authors and Composers** (CISAC) has launched a new forum called LINK, aimed at facilitating communication among the creative community, management societies and decision-makers. The initiative, announced at the Creators Summit in Washington, D.C., will serve as a think tank comprising artists from the fields of music, drama, literature and the visual arts who will represent the creative community before policy makers around the world. . . . R&B singer/actress **Brandy** has struck a new deal with **Creative Artists Agency** for representation. Brandy, who began her singing career at 15 in 1994 and starred in the UPN sitcom "Moesha" from 1996 to 2001, released her sixth studio album, *Two Eleven*, last year and had a recurring role on the popular BET series "The Game" last season.

**Blake Shelton** (left) with **Alyson Costilla** (second from left) and family at the Healing in the Heartland concert. Costilla's mother, Terri Long, died in the storm.





# Think Tank

DIGITAL DOMAIN ALEX PHAM

## Gaming Reset

How transitions in the gaming market will affect music



When E3, the videogame industry's annual extravaganza, presses play on June 10 in Los Angeles, many will be looking for signs of how the beleaguered games sector plans to cope with the tectonic shifts that are disrupting the \$78 billion global business. Among the forces hitting the market:

**New console cycle:** With the new Xbox One and PlayStation 4 expected to hit shelves in time for Christmas, gamers have been postponing purchases of both games and consoles. This drags down sales—at least temporarily. It's unclear how much money consumers will uncork once the new systems are out, however. The latest Nintendo Wii U console, released last November, has sold only 3.5 million units through March 31, causing major game publishers like Electronic Arts to stop developing titles for the platform and casting serious doubts about the Wii U's future.

**Shift to mobile:** Many would argue that tablets and smartphones like the iPad and Nexus have become the dominant gaming platforms. Spending on mobile games in the United States has grown from vir-

tually nothing five years ago to an estimated \$2 billion this year, according to Wedbush Securities. As the app economy flourished, U.S. console game sales have suffered, dropping from \$8.7 billion in 2007 to \$6.7 billion in 2012, according to NPD Group.

**Shift to digital:** Music veterans may be intimately familiar with the erosion of packaged disc sales, but for games it has only just begun. Digital distribution of full games is revving up, thanks to widespread broadband and new compression algorithms. Valve's Steam service, for example, sold about \$1 billion worth of game downloads last year, according to Wedbush estimates. So far, the uptick in digital hasn't been large enough to offset the decline in physical retail sales. The U.S. gaming business, including digital and mobile sales, declined in 2012 to \$19.2 billion, down from \$22.2 billion in 2011, according to NPD.

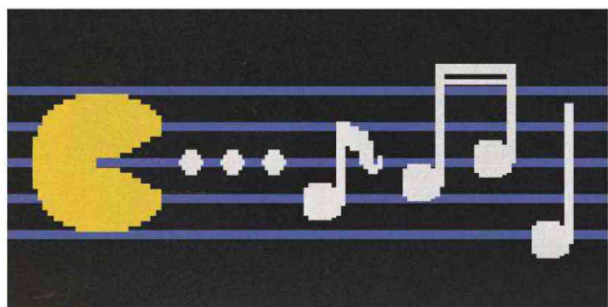
**Fewer console titles, smaller budgets:** The gaming industry is releasing fewer big-budget console titles. Instead, development resources are being poured into two buckets: a handful of top franchises like "Halo," "Battlefield" and "Gran Turismo," and a large number of mobile games with much smaller budgets.

As one can expect, the net effect on music licensing is grim. The volume of big-budget titles that build in money for music licensing and orchestral scoring is declining. The rise in snack-sized games as free-to-play apps or downloadable content, on the other hand, means growth is happening in the part of the gaming business that's least likely to splurge on a music license or a major artist tie-in, such as Jay-Z's involvement in scoring the soundtrack for last year's "NBA 2K13." There are potential opportunities in developing cross-media apps that combine a music experience with, say, an interactive book. But this is a very early trend. Most apps, even those made by major publishers, must operate on shoestring budgets in order to make the economics work.

Still, there are glimmers of hope. The dance genre, which licenses top 40 tracks, continues to sell, pulling in \$282 million last year, compared with \$41 million for music games, according to NPD. And game consoles themselves have evolved into all-in-one entertainment platforms that sell (or stream) all manner of digital content in the living room. That, at least, opens up new channels of music distribution.

Though turbulent, it's hardly game over for the music that remains a vital component to an immersive experience. Instead, it's more that gaming has entered a new level, one that has a lot more obstacles and tougher adversaries to conquer. ●

**TAKEAWAY:** With the gaming industry in transition, music revenue opportunities now lie less in licensing and more in the possibilities that consoles present for distribution.



ON THE ROAD RAY WADDELL

## After The Flood

The Jones Beach Theater rebounds in the wake of Hurricane Sandy



On Nov. 8 in New York at the 2012 Billboard Touring Awards, the Nikon at Jones Beach Theater in Wantagh on New York's Long Island captured the venue's first top amphitheater award.

The much-loved venue was water-logged at the time, having been submerged by the wrath of Hurricane Sandy a week earlier, to the point where only those closest to the theater were remotely convinced it would be operating early enough to contend for the award in 2013. More than \$20 million and many long days later, the amphitheater, popularly known as Jones Beach, opened its doors again with Rascal Flatts on May 31.

Sandy's 10-foot storm surge submerged the structures and pathways under Jones Beach Theater, which sits on Zach's Bay. The stage, the seats, back-of-house, concessions and VIP areas were all severely damaged. More than 3 million gallons of seawater had to be pumped out of the venue, and hundreds of tons of debris, damaged structures and gear had to be removed.

The restoration fell under the watch of Alan Ostfield, president of Live Nation's North Atlantic region, who cites a collaborative effort among Live Nation, insurer Zurich, architect EwingCole, construction company Skanska and the New York State Parks Department to get the required drawings, permits and other approvals in a short time frame, allowing Live Nation to start booking the shed around the time the promoter picked up that award in November.

For agents and managers to book a critical New

BUSINESS MATTERS GLENN PEOPLES

## Are Downloads Stream-Proof?

Industry wisdom says streaming doesn't hurt sales. What if it's wrong?

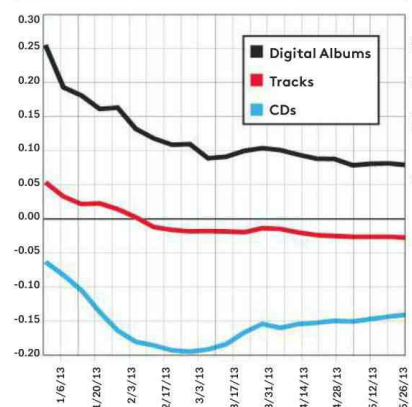


What if subscription services started eating into download and CD purchases? It's not an unlikely scenario. Consumers allot only so much of their income for entertainment spending. If spending on streaming services increases, spending on other forms of music is likely to decrease.

Americans spent 4.1% of their after-tax income on entertainment in 2011, down slightly from 4.4% in 2002 and 4.6% in 2008, according to the U.S. Bureau of Labor Statistics. Some forms of entertainment may grab a greater share—recorded music competes with games, movies, live music and other categories—but consumers will spend roughly the same share of their income on entertainment from one year to the next.

Through 2012, subscription services grew rapidly while digital purchase revenue grew as well. While there's always been concern that streaming services might cannibalize sales—and some acts, like Vampire Weekend, hold back new albums from streaming on initial release—the widely held belief in the industry is that streaming does no harm. Streaming may actually help music purchases in some individual cases: Recent albums by Daft Punk and Mumford & Sons have sold well while setting streaming records.

CUMULATIVE YEAR-OVER-YEAR DECLINE IN U.S. SALES



Source: Nielsen SoundScan

ILLUSTRATION BY ANNA PARINI



EDITORIAL DIRECTOR  
**BILL WERDE**

EDITORIAL

**Editor** JOE LEVY joe.levy@billboard.com  
**Deputy Editor** Yinka Adegoke yinka.adegoke@billboard.com  
**Music Editor** Evie Nagy evie.nagy@billboard.com  
**Managing Editor** Chris Woods chris.woods@billboard.com  
**Billboard Biz Editor** Jem Aswad jem.aswad@billboard.com  
**Special Features Editor** Thom Duffy thom.duffy@billboard.com  
**Executive Director of Content and Programming**  
**for Latin Music and Entertainment** Leticia Cobos leticia.cobos@billboard.com  
**for Touring and Live Entertainment** Ray Wadell ray.wadell@billboard.com  
**Senior Correspondents** Ed Christman ed.christman@billboard.com; Phil Goto phil.goto@billboard.com; Andrew Hwang andrew.hwang@billboard.com; Gail Mitchell gail.mitchell@billboard.com; Alex Pham alex.pham@billboard.com  
**Senior Editorial** Glenn Peoples glenn.peoples@billboard.com  
**Indie Reporter** Reggie Ugwu reggie.ugwu@billboard.com  
**Correspondent** Mitchell Peters mitchell.peters@billboard.com  
**Billboard En Español Editor** Judy Cantor-Navas judy.cantor-navas@billboard.com  
**Copy Editor** Christa Titus christa.titus@billboard.com  
**Associate Editor of Latin and Special Features** Justino Aguilera justino.aguilera@billboard.com  
**Executive Assistant to the Editorial Director** Emily White emily.white@billboard.com  
**Contributing Editor, Billboard Biz** Andy Gensler andy.gensler@billboard.com  
**International** Karen Bliss (Canada), Lars Brandler (Australia), Rob Schwartz (Japan), Wolfgang Spahr (Germany)  
**Contributors** Paul Heine, Juliana Koranteng, Kerri Mason, Deborah Evans Price, Tom Roland, Paul Sexton, Richard Squire

BILLBOARD.COM

**Editor** M. TYE CUMER mtye.cumer@billboard.com  
**Managing Editor** Jessica Leikemom jessica.leikemom@billboard.com  
**News Editor** Marc Schneider marc.schneider@billboard.com  
**Features Editor** Brad Wete brad.wete@billboard.com  
**Associate Editor** Erika Ramirez erika.ramirez@billboard.com  
**Assistant Editor** Jason Lipshutz jason.lipshutz@billboard.com  
**Social Media Editor** Sarah Maloy sarah.maloy@billboard.com  
**Editorial Assistant** Chris Powne chris.powne@billboard.com  
**Director of Video, Los Angeles** Hanson Roseholm hanson.roseholm@billboard.com  
**Director of Video, New York** Alex Blumberg alex.blumberg@billboard.com  
**Country News Editor** Chuck Daughn chuck.daughn@billboard.com  
**Fashion Editor** Gregory Belli gregory.belli@billboard.com  
**Director of Artist Relations** Reg Gonzalez reg.gonzalez@billboard.com

DESIGN & PHOTOGRAPHY

**Creative Director** ANDREW HORTON andrew.horton@billboard.com  
**Photo Director** Amelia Halverson amelia.halverson@billboard.com  
**Art Director** Andrew Ryan Art Director, Billboard.com Kate Glicksberg  
**Senior Designer** Sandie Burke Designer, jeni gilbert  
**Assistant Photo Editor** Ewan Bamister Junior Photo Editor, Anna Nuliez

CHARTS & RESEARCH

**Director of Charts** SHILVIO PIETROLONGO shilvio.pietrolongo@billboard.com  
**Associate Director of Charts/Retail** Keith Caulfield  
**Associate Director of Charts/Radio** Gary Trust  
**Senior Chart Manager** Wade Jessen (Bluegrass, Christian, Country, Gospel; Nashville)  
**Chart Managers** Bob Alesse (Blues; Nashville), Keith Caulfield (The Billboard 200, Cast, Compilations, Digital Albums, Heatseekers Albums, Independent, Internet, Pop Catalog, Soundtracks; L.A.), William Gray (Social/Streaming), Amaya Menzibabal (Latin), Gordon Murray (Comedy, Dance/Electronic, Jazz, New Age, Ringtones, World), Sam Pietrangeli (The Billboard Hot 100, Digital Songs), Raviy Ramirez (R&B/Hip-Hop, Rap) Gary Trust (Adult, Alternative, Chart Beat, Heatseekers Songs, Mainstream Top 40, Rock, Triple A), Alex Vitoulis (Blues, Classical, Kid Audio, Video)  
**Chart Production Manager** Michael Cutson  
**Associate Chart Production Manager** Alex Vitoulis  
**Billboard Research Manager** Gordon Murray gordon.murray@billboard.com

DIGITAL

**Vice President of Product, Digital** DOUG FERGUSON doug.ferguson@billboard.com  
**Director, Product Development** Caryn Rose  
**Manager, Social Marketing** Katie Morse

ADVERTISING & SPONSORSHIP

**Executive Director, East Coast Sales** Bob Weil bob.weil@billboard.com  
**Director, Special Features & West Coast Sales** Aki Kaneko aki.kaneko@billboard.com  
**East Coast Director of Sales** Jason Kang jason.kang@billboard.com  
**East Coast Consumer Account Executive** Alexander Hartz alexandra.hartz@billboard.com  
**East Coast Consumer Account Executive** Julian Holguin julian.holguin@billboard.com  
**Sponsorship/Business Development Manager** Cebile Marquez cebile.marquez@billboard.com  
**Executive Director, Branded Entertainment & Integrated Partnerships** Jay Goldberg jay.goldberg@billboard.com  
**West Coast Consumer Account Executive** Danielle Weaver danielle.weaver@billboard.com  
**Nashville** Lee Ann Photoglo laphotoglo@gmail.com (Labels); Cynthia Mellow cynthia.mellow@comcast.net (Touring)  
**Europe** Frederic Fenucci frederic.fenucci@billboard.com  
**Managing Director/Latin** Gene Smith hillbillie@genesmithenterprises.com  
**Latin America/Miami** Maruca Olivall marucaolivall@yahoo.com  
**Asia-Pacific/Australia** Andrea Martin andreamartin@billboard.com.au  
**Classifieds/Pro Small Space Sales** Jeffrey Serrettejeff@billboard.com  
**Japan** Aki Kaneko aki.kaneko@billboard.com  
**Digital Account Manager** Alyssa Convertini alyssa.convertini@billboard.com  
**Digital Account Manager** Stephanie Hernandez stephanie.hernandez@billboard.com  
**Manager of Sales Analytics** Mirna Gomez mirna.gomez@billboard.com  
**Executive Assistant/Advertising Coordinator** Peter Lodola peter.lodola@billboard.com  
**Digital Sales Associate** Gabrielle Ziegler gabrielle.ziegler@billboard.com

DIGITAL

**Manager, Ad Ops** Donna Delmas

MARKETING & CREATIVE SERVICES

**Vice President, Marketing** DOUG BACHELIS doug.bachelis@billboard.com  
**Director of Marketing** Kerri Bergman kerri.bergman@billboard.com  
**Marketing Design Manager** Kim Grasing  
**Marketing Coordinator** Julie Cotton

CIRCULATION COORDINATOR

**Meredith Kahn**  
 Subscriptions: Call 800-848-1873  
 (U.S. Toll Free); 845-267-3007 (International); or subscriptions@billboard.biz

CONFERENCES

**Associate Director, Operations** Juliet Dickey juliet.dickey@billboard.com  
**Operations Manager** Elizabeth Hurst elizabeth.hurst@billboard.com  
**Marketing Manager** Andrea Martin andreamartin@billboard.com  
**Marketing Coordinator** Taylor Johnson taylor.johnson@billboard.com

LICENSING

**Vice President, Business Development & Licensing** ANDREW MIN andrew.min@billboard.com  
**Director, Business Development & Licensing** Diane Driscoll diane.driscoll@billboard.com  
**Manager, International Licensing & Sales** Angeline Bieschweyl  
**Magazine Reprints** Wright's Media 877-652-5295 or pgm@wrightsmedia.com

PRODUCTION

**Production Director** TERRENCE C. SANDERS  
**Associate Production Director** Anthony T. Stallings  
**Associate Production Managers** Robert Leonard, David Diehl

OPERATIONS

**Group Financial Director** Barbara Griening  
**Permissions Coordinator** Dana Parra dana.parra@billboard.com

CHIEF EXECUTIVE OFFICER, GUGGENHEIM DIGITAL MEDIA

**ROSS LEVINSON**  
**EXECUTIVE VP, GUGGENHEIM DIGITAL MEDIA**  
**ZANDER LURIE**  
**SENIOR VP, STRATEGY AND OPERATIONS, GUGGENHEIM DIGITAL MEDIA**  
**MICHEL PROTTI**  
**VP, BUSINESS & CORPORATE DEVELOPMENT, GUGGENHEIM DIGITAL MEDIA**  
**NICK MEHRA**

BILLBOARD GROUP PRESIDENT

**JOHN AMATO**

PROMETHEUS GLOBAL MEDIA

**Jeffrey Wilbur** Chief Financial Officer, **J. Christopher Roe** Chief Technology Officer, **Dana Miller** Senior Vice President, Branded Entertainment & Integrated Marketing, **Rob Schoor** Vice President, Human Resources, **Michelle Singer** General Counsel, **Alexandra Aguilera** Human Resources Director, **Meghan Mikolovick** Vice President, Production & Circulation, **Sarah Studley** Global Media Controller



Rascal Flatts performing at the Nikon at Jones Beach Theater on May 31.

York play at a venue with an uncertain future was a leap of faith. On-sales were coordinated, advertising and marketing campaigns set up, deposits paid, time allocated and tours routed. The fact that Live Nation has an in-house architect/designer in **John Ahrens** streamlined the process, Ostfield says, and allowed Live Nation to assure the industry that it could count on an outdoor New York play as summer 2013 began.

"I remember taking a tour of the venue in mid-November with [Ahrens] and saying, 'I just need an answer to a simple question: Are we going to be up and running by end of May? Because we are booking shows and we are not going back on our word to the industry,'" Ostfield recalls. "John said, 'We will have you up and running,' and, sure enough, we're up and running."

Live Nation, which has a long-term lease to operate and book Jones Beach, turned a negative into a positive by modernizing the venue, which first opened in 1952. The stage and boardwalk and their substructures had to be completely rebuilt. All doors on the main level—more than 200 in total—had to be replaced. Where possible, the venue's infrastructure was redesigned to mitigate any future storm damage, and replacement appliances and equipment were upgraded to energy-efficient models.

And they didn't just replace stuff, they upgraded. Improvements include new concessions operations and increased points-of-sale, an expanded VIP area, 4,000 new seats and a new box office. All

of this was a day-to-day project for venue GM **Adam Citron** and operations manager **Wayne Goldberg**.

"We were dealt a significant blow, and we decided, 'If we're going to go through this process, let's improve the venue as much as we possibly can,'" Ostfield says, "knowing our ultimate goal was to be up by opening day."

And if insurance companies often take a beating in the wake of natural disasters, Ostfield has only praise for Zurich and Live Nation's insurance consultant, Aon. The entire project was fully covered. "You hear people that have challenges with insurance companies, [but] Zurich was perfect," he says. "This was a gargantuan effort by a lot of people, and there was a lot riding on this."

As it stands, Ostfield says the Jones Beach Theater will host a full complement of more than 30 shows in 2013, including **Pitbull/Ke\$ha**, **Fleetwood Mac**, **Rush**, **Dave Matthews Band**, **Heart** and **One Direction** in June alone, with gross revenue expected to be on par with or exceeding last year's award-winning season. ●

**TAKEAWAY:** Agents and managers took a leap of faith booking a full slate for a venue in ruins. Live Nation took the chance to modernize a building that opened in 1952.

But future subscribers may be less likely to continue purchasing music than early adopters have been. When streaming services succeed in acquiring casual consumers, it could change the mix of entertainment spending of a large segment of the global marketplace. The result: More money for streaming and less for other segments.

This may already be happening to a small degree. Billboard analysis of Nielsen SoundScan data finds that digital sales—both tracks and albums—have consistently weakened after a strong start in the early weeks of 2013. CD sales had a similar decline much of the year but have improved slightly since mid-March. In other words, whatever is driving down digital sales hasn't had the same effect on CD sales.

A shift from purchases to streaming will have ramifications. One change will be the timing of revenue. Purchases—especially downloads—result in a lump-sum payment. But streaming royalties are like an annuity that's paid out over time. This will require some getting

used to. After all, most lottery winners choose to receive a lump-sum payment rather than an annuity because an amount of money now is better than the same amount of money later.

What if streaming takes away more than it replaces? What if the amount of money that arrives later is less than that received now? Players in the industry will adjust. They'll extract value from streaming services—e.g., the kind of information and direct communication with listeners not available through download stores. They'll pursue new revenue opportunities like paid online concerts, merch and monetized artist-fan experiences. (Direct communication with listeners would be an obvious aid in all this.) Songwriters, unable to monetize artists' relationships with fans, will obtain a greater share of streaming royalties.

Consider the change brought by consumers' shift from physical purchases to digital: lower revenue, the rise of the 360 deal, discontent and, finally, acceptance. The shift to streaming could be just as powerful. ●

**TAKEAWAY:** When casual music consumers embrace streaming the way they have downloading, it's possible downloading will suffer. In fact, it may already be happening.



QUESTIONS  
**Answered**

**Jim Urie**

President/CEO

Universal Music Group Distribution



Jim Urie photographed at UMG's offices in Los Angeles.

**What did you wake up thinking about this morning?** I wake up every morning with the same thought: "I wonder if our competition has gained a step on us in some way." We have always preached that we are competing with more than other record labels: video-games, books, the NFL and movies. We need to maintain a level of excellence that will allow us to compete against any entertainment distribution company.

**Describe a lesson you learned from failure.** I have had a lot of failures, and the one thing I learned over time is that the world doesn't come to an end. It just means you tried something and it didn't work. When you're not trying, that's when it's scary. We tried the Velocity program—a great idea on paper. For albums, we were going to have a deluxe version and one that could be priced at \$10. But we couldn't put together a schedule to support it because our labels didn't believe in it. I learned a valuable lesson to make sure that the labels are onboard with whatever initiative we launch. We launched Jumpstart in 2003, and whatever reservations the labels had, they all became fans—our most profitable years were 2004 and 2005. It was the first step for the industry to acknowledge that the consumer perception on prices were out of line. Today, prices are at a fair place in terms of what the consumers expect CDs to cost. On digital, we pushed for variable pricing and overall digital sales remain very robust, though track sales are lagging a bit. Even with streaming, so far there is no evidence of cannibalization.

**What will define your career in the coming year?** Better, more forward-thinking ways of addressing the marketplace in the midst of massive change. We have always been known for our love of data and analysis. Now we are doing artist analysis, tracking consumer preference combined with market research to come up with specific ways to market unique artists. We are producing reports on what the jazz and EDM consumers look like, and taking very specific, individual artist deep dives. In the next year, that research will go to a whole other level. We're really helping the labels redefine how they use their marketing plans.

**Name a project that you're not affiliated with that has most impressed you.** With "House of Cards" Netflix completely changed their business by getting into content ownership. It takes dramatic and sometimes painful action to keep your business model in line with the marketplace opportunities.

**Name a desert island disc.** If I could bring two, Bruce Springsteen's *The River* and Jay-Z and Kanye West's *Watch the Throne*.  
 —Ed Christman

**1** "This wall holds some of life's highlights for me. The yellow plaque to the right commemorates Lost Highway's five-year anniversary and is signed by all of their artists. On the left is my Beatles Sgt. Pepper's Lonely Hearts Club Band plaque, which I've had since way before UMG acquired EMI. Beneath that is a plaque for A Love Supreme by John Coltrane, my favorite jazz artist. On the counter, there is a baseball signed by one of my heroes, Jimmy Piersall, who was on the old Washington Senators."



**2** "This guitar was a gift from Melissa Etheridge, a great artist and an incredible human being. She gave it to me after performing in a fundraiser for juvenile diabetes."

**Age:** 58  
**Favorite breakfast:** "Scrambled eggs, crisp bacon and wheat toast at Patrick's Roadhouse in Santa Monica, Calif."  
**First job:** "I was a caddy. My first industry job was as a college rep for CBS Records."  
**Memorable moment:** "Seeing Bruce Springsteen for the first time in 1974."  
**Advice for young industry executives:** "Music isn't about creating your own kingdom. It's about getting up every day and working hard to make the team successful."



**4** Interior of Urie's office.



**"Failure means you tried something and it didn't work. When you're not trying, that's when it's scary."**





A top ranked entertainment category app\*

NETWORK 3G

# billboard

## Who Really Won the Grammys?

MIGUEL BREAKS OUT

BIGGEST SALES WEEK EVER FOR "ADORN," AS 28 MILLION VIEWERS (AND KELLY CLARKSON) CATCH UP TO THE BEST NEW SOUND IN R&B

PLUS: FIFTEEN PAGES OF GRAMMY PEOPLE, PICTURES & PERSPECTIVE

*@Miguel* ...one of the most life changing weekends of my life. #Humbled

**DOWNLOAD TODAY**

[billboard.com/ipad](http://billboard.com/ipad)



# the best in music just got better.

Introducing the NEW Billboard magazine iPad® edition

**AVAILABLE FREE TO CURRENT BILLBOARD SUBSCRIBERS**



iPad is a trademark of Apple Inc., registered in the U.S. and other countries. App Store is a service mark of Apple Inc.

\*Apple Newsstand Movies and Music Category; as of 02/04/13

**AN ENHANCED VERSION OF EVERY ISSUE, FEATURING:**

- Playable Billboard charts
- Videos and photo galleries
- Interactive infographics
- Exclusive tablet-only content



# BACKBEAT

## Jamming In Jersey

**Mariah Carey, Miguel and Nicki Minaj** entertained thousands of screaming fans at Hot 97's Summer Jam XX at MetLife Stadium in East Rutherford, N.J., while **Chester Bennington, Neil Portnow** and skateboarder **Tony Alva** teamed with MusiCares at Club Nokia in Los Angeles.

**1** Dream team: Surprise guest **Mariah Carey** joined **Miguel** onstage for a performance of their hit "Beautiful" at WQHT (Hot 97) New York's Summer Jam XX at MetLife Stadium in East Rutherford, N.J., on June 2.

**2** Kiss and make up: After a swipe from on-air personality **Peter Rosenberg** prompted **Nicki Minaj** and her Young Money labelmates to pull out of last year's Summer Jam, the pair officially put their differences aside onstage during Minaj's set.

**3** Rolling deep: New York Giants wide receiver **Victor Cruz** welcomed producer/Def Jam South president **DJ Khaled** and rappers **Rick Ross, Ace Hood** and **Meek Mill** (from left) to MetLife Stadium, his home away from home, at Hot 97's Summer Jam.

**4** MusiCares' **Kristen Madsen** and **Scott Pascucci**, the Recording Academy/MusiCares' **Neil Portnow**, skateboarding legend **Tony Alva**, Linkin Park (and Stone Temple Pilots) singer **Chester Bennington** and MusiCares' **Scott Goldman** (from left) joined forces at the ninth annual MusiCares MAP Fund Benefit, where Alva and Bennington were honored for their efforts to combat drug addiction in the music industry, at Los Angeles' Club Nokia on May 30.



1



2



3



4

.com

For photos of the music business at work and play, go to [billboard.biz](http://billboard.biz).

To submit photos for consideration, send images to [backbeat@billboard.com](mailto:backbeat@billboard.com).



**"It's a lovely film. Well, maybe lovely's not the right word."** —Matt Bellamy

# Muse And The Undead Liven Up London

Muse set off Brad Pitt's zombie apocalypse with a concert for the premiere of "World War Z" in London. Back in the States, Tom Petty celebrated his sold-out New York stand.

**1** Zombie rock: After Muse rung in the June 2 premiere of "World War Z" with a performance at the Horse Guards Parade in London, frontman **Matt Bellamy** (left) hung with **Brad Pitt**, the film's producer and leading man, at the after-party at Massimo Restaurant & Oyster Bar. Muse also contributed to the film's soundtrack and score.

**2** Also at the "World War Z" after-party were (from left) Paramount's **Geoff Stier** and **Randy Spendlove** with Muse's **Dominic Howard**.

**3** King and queen: **Mary J. Blige** and former Warner Music CEO **Lyor Cohen** put their best smiles forward at the Peace, Love & a Cure Triple Negative Breast Cancer Foundation Benefit in Cresskill, N.J., on May 21.

**4** Two times great: **Stevie Wonder** showed his support for Verve Music Group chairman **David Foster**, who was honored with a star on the Hollywood Walk of Fame for his hitmaking work as a composer and producer on May 31.

**5** **Tom Petty** and his Heartbreakers celebrated a fifth sellout during their residency at New York's Beacon Theatre on May 26 with two of the execs who helped make it happen. From left: Live Nation New York's **Jason Miller**, guitarist **Mike Campbell**, Petty, keyboardist **Benmont Tench**, multi-instrumentalist **Scott Thurston**, MSG Entertainment's **Bob Shea**, bassist **Ron Blair** and drummer **Steve Ferrone**.

**6** **Janelle Arthur**, a top five contender on the most recent season of "American Idol," posed with 19 Entertainment's **Jim Weatherston** following her performance at CMT's One Country & Sheba event in Nashville on June 2.

**7** Big fish: At the sixth annual Porter Wagoner Memorial Artists & Anglers Fishing Tournament in Hendersonville, Tenn., on May 31 were singer/songwriter and tournament organizer **Gary Shiebler**, bass fishing master **Gary Yamamoto**, **Bobby Bare** and Bare's booking agent **Bobby Roberts**, whose team won Big Bass honors and first place.

**8** A few days before Mariah Carey's surprise appearance at WQHT New York's Summer Jam, Island Def Jam president/CEO **Steve Bartels** hosted a playback for her forthcoming, as-yet-untitled album for 50 Universal Music Group executives from around the globe at the Arts Club in London on May 28. From left: UMG president of global marketing **Andrew Kronfeld**, Bartels and Universal Music U.K. chairman/CEO **David Joseph**.

**9** Radio love: Singer **Jana Kramer** (right) snuck in a hug with on-air personality **Cody Alan** after he interviewed her at the CMT Radio Live studio in Nashville on May 28.



## INSTAGRAM US! #BACKBEAT



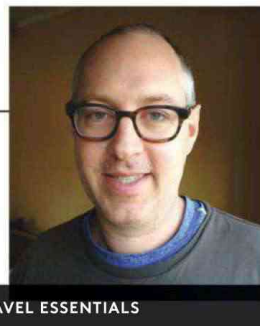
Country group Parmalee's frontman Matt Thomas (left) and bassist Barry Knox (right) sent a shout-out with songwriter Bruce Wallace on publishing company ole's Write Where UR tour bus, a "writer's room on wheels."

@olemajorlyindie Check out @brucemusic hang with the boys from @parmalee out on the ole bus! #music #instamusic #backbeat #likethis

To get your Instagram photos onto Billboard.biz, tag @Billboard and include #Backbeat in the caption, along with the who, what, when and where. One submission will be featured in the magazine every week.

1: DAVE M. BENNETT/GETTY IMAGES; 2: LARRY BUSACCA/GETTY IMAGES; 3: MICHAEL TRAMER/GETTY IMAGES; 4: REBECCA TAYLOR; 5: RICK DIAMOND/GETTY IMAGES; 6: COURTESY OF CMT; 7: DAVE M. BENNETT/GETTY IMAGES; 8: MICHAEL TRAMER/GETTY IMAGES; 9: REBECCA TAYLOR





GO TIME TRAVEL ESSENTIALS

TALK

## Dalton Sim

**@justinbieber**  
Great show last night in Copenhagen. Shooting short film today for #key. #whatskey j

**@JessieWare**  
Well Copenhagen I saw nothing of you but still love to play for you.

**@OohLaLa-Records**  
Copenhagen went bananas for @BiffyClyro tonight @ Vega #music #noborders

**@heyiamindians**  
will soon be back in Copenhagen playing Huset i Magstræde tonight with friends!!!!

Dalton Sim began his career in 1995 by managing Guster out of the band's apartment in Somerville, Mass. Since that humble start, he's helped shape the careers of Ben Kweller, Alexi Murdoch, Dispatch, State Radio and, most recently, fun., through his joint venture with Nettwerk Music Group. Along with his clientele, Sim's time on the road has skyrocketed: He's now away from home an average of three months a year. "That's the thing about being a manager, agent or anyone in this business: You're either on tour, meeting up at shows, setting up records internationally," Sim says. "You're all over the place." His latest jaunt? Overseeing fun.'s 5,000-seat gig at the Hammersmith Apollo in London on April 18. "I still enjoy going to different parts of the U.S. and the world," he says. "It's everything from great people to great restaurants—weaving that into your business trips makes them a lot more tolerable."

—Nick Williams

### TRAVEL BAG I SWEAR BY

**Adidas Gym Bag.** For me, it's "pack light"—never having to check a bag. And I don't bring anything crushable, just clothes and toiletries, so I can still either shove it under the seat or a bin easily. I pretty much hate checking bags. It's just the pain in the ass of waiting for it.



### TRAVEL PLAYLIST

**BBC 6 Music Playlist.** They seem to always be pretty early on stuff, and it's interesting to hear what an international radio station is gravitating to.

### FAVORITE KICKS TO TRAVEL IN

**Natives.** Easy to take on and off at security, comfortable on the plane.

### MOST RECENT LP LISTENED TO ON SPOTIFY

**Violent Femmes' *The Blind Leading the Naked*.** That was a big record for me in high school. I was thumbing through Spotify and said, "I haven't listened to that in forever." That's the beautiful thing about Spotify.

### KEY APP

I mostly fly **American Airlines**, so I use their app all the time. It's great: You can check your flights, change your seats. Airline apps are the one thing about travel that has changed for the better over the years.

### FAVORITE DUTY-FREE INDULGENCE

**Jameson.** It's always been my go-to drink. I don't have Irish roots; it must be the Irish influence in Boston.

### SLEEP STRATEGY

My **Bose** noise-canceling headphones help block everything out. They're great. I turn them on and tune everything else out. ●

# T&E Report

**Copenhagen**  
Northside Music Festival  
(Ådalén, Denmark, June 14-16)



BROWSE

Thousands of music fans will converge on Ådalén, Denmark, June 14-16 to catch the **Northside Music Festival** (northside.dk), where Phoenix, fun., Imagine Dragons, the Flaming Lips and others will rock out. While many of the acts are international, Denmark's capital, Copenhagen, a few hours' drive from Ådalén, has undeniably amped up its own music profile in recent years, producing a bevy of buzz bands including Kashmir (who will perform at Northside), Quadron, Indians and Efterklang. Kashmir frontman **Kasper Eistrup** says Copenhagen is his favorite city in all of Scandinavia, insisting it has "more original food, fashion, art and culture than Stockholm, Oslo or Helsinki." The festival is a perfectly timed excuse to visit, as winters can be brutal. "We all wait for summer," says breakthrough folk hero **Indians** (real name Søren Juul). "We have a fantastic beach. You can see Sweden on the other side of the water." But Brooklynite **Nabil Ayers**, who works with Efterklang and Indians as manager of label 4AD, hasn't noticed any winter blues on his Copenhagen jaunts. "Everyone's on bikes every day of the year," he says. "It's how they get around. Everyone is healthy and happy."

EAT

If you can't book a table at **NOMA** (noma.dk)—considered by many the best restaurant in the world—check buzz spot **Nimb** (tivoli.dk/nimb) on the edge of the Tivoli gardens. Ball out with the wine-paired tasting menu

for \$350, or go for the more reasonable brasserie options starting at around \$14. For a quick, "very cheap" meal, Indians' go-to is Vietnamese hot spot **LêLê** (lele.dk) in Vesterbro, a young



"hipster" neighborhood. "I like the simple pho soup, and they also have really nice seafood," he says. But if you want a more classic Danish experience, Eistrup suggests Smørrebrød, open rye-bread sandwiches topped with cured meats, pickled herring, smoked salmon and other goodies. "Try **Slotskælderen** [slotskaelderen.dk], a place that has endured since the late 1700s, in front of the old parliament building," he says. "The walls and ceilings look like they're about to cave in. I always order beef tartare with raw egg yolk, horseradish, capers and homemade pickles, with one large Carlsberg and one small glass of Linie Akvavit Snaps."

CHILL

The **Hotel Fox** (brochner-hotels.dk/en/our-hotels/fox) is a must, says Ayers, who compares it to New York's trendy Ace Hotel. "It has a hipster vibe. Every room is designed differ-

ently, with tons of neat photographs." For cheap drinks, check out **Western Saloon** in the fashionable Frederiksberg area, says **Ulrik Ørum-Petersen**, partner of Volcano Management, which represents Kashmir. "It's definitely a theme bar, but it draws a crazy lineup of people always looking for good conversation." Eistrup is partial to **Bo-bi Bar**, in Copenhagen's center. "[It was] established in 1917 by a sailor who returned from New York City and introduced American drinking culture here," he says. "There are red drapes, tapestries and carpets, with a fantastic Edward Hopper-esque atmosphere. Order a boiled egg and a Refsvindinge beer." To connect with the local music scene, try Indians' and Ayers' favorite spot



in the Nørrebro district, **Musiksmag** (musiksmag.com), a "small basement club where a lot of musicians hang out," Indians says. "You talk about touring and records, and the bartender is also the DJ—he only plays vinyl."

GIG

Kashmir played its first gig at **Klaptræet**, a small cafe in Kulturvet square with outsized historical heft.

"It used to be the apartment of Danish philosopher Søren Kierkegaard," Eistrup says. Indians loves **Vega** (vega.dk), a renowned two-room space where he saw his first show. "It's the best venue in Denmark," he says. Indians landed his first gig, however, at **Loppen** (loppen.dk), a 300- to 400-person venue in Christiania, a long-running squatter commune. "One thousand people live there now, in old factories and buildings," he says. "There's free hash, a lot of pot. It's a good place to get psychedelic—musically." —Nick Williams

Counterclockwise from far left: **Indians**, **Ulrik Ørum-Petersen**, the interior of the Hotel Fox and seafood from LêLê.





# Gear

## The Studio That Love Built

Bob Clearmountain, with help from his wife, has built a studio/venue that blends old and new



1

**Name:** Bob Clearmountain

**Provenance:** New York, but he's now based in Santa Monica, Calif.

**Big break:** Hired as a runner at New York's Mediasound Studios, he wound up working as an assistant engineer on a Duke Ellington session on his first day on the job.

**Known for:** Mixing Bruce Springsteen, INXS, Chic, the Rolling Stones and others; producing for the Pretenders, Hall & Oates, Bryan Adams.

**Grammy love:** Best Latin pop album in 2010 for Alejandro Sanz's *Paraíso Express*, best traditional folk album in 2006 for Bruce Springsteen's *We Shall Overcome: The Seeger Sessions*.

**Nowadays:** Just mixed John Fogerty's *Wrote a Song for Everyone*; working on LPs by Jonatha Brooke and Trisha Lurie, two 1971 Stones shows and a remix of the Band's *Rock of Ages* for reissue.

**But you don't know:** Profits from Apogee Studio sessions are donated to the Corazon de Vida charity, which assists orphanages in Mexico.

In 2005, when digital audio interface maker Apogee Electronics moved its headquarters to an old print shop in Santa Monica, Calif., legendary mixer Bob Clearmountain, husband of Apogee owner Betty Bennett and consultant to the company, turned an unused space in the rear of the building into the studio of his dreams.

"We just had junk stored in here," says Clearmountain, seated in the cozy control room of what's now called Apogee Studios. "I thought it could be a studio that doubled as a live venue—something to do for fun."

Clearmountain and Apogee tricked out the exposed-brick space with a mix of top-notch vintage analog gear and Apogee's cutting-edge digital products. During the last three years, more than 30 acts, including Patti Smith, James Blake, Nas and the Shins, have performed concerts at Apogee for Santa Monica radio station KCRW, with Clearmountain handling the live mix. The studio has also served as a real-time testing ground for new Apogee products. "People have asked us to block-book for an album, but we don't," Clearmountain says. "The radio shows are more important to us."

Clearmountain's goal was to make the studio as high-end as possible, which meant looking for a Neve 8068 console. The search led him to Oklahoma, where he found the old board from studio A of New York's storied Power Station, which he helped design in the late '70s. Clearmountain had used the Neve for Bruce Springsteen's *The River* and early albums by Chic and Bryan Adams. At Apogee, the board's been utilized sparingly for professional sessions—strings for Adele and the Rolling Stones, overdubs for John Mayer—but it played a crucial role in developing products including the Symphony I/O, an acclaimed multichannel interface.

Clearmountain says he started using Apogee gear in the late '80s. "On *Tunnel of Love*, Bruce recorded all digitally," he says, "and I remember struggling with it. Then Apogee came along with their filters. They figured out why digital didn't sound good. The [recordings] sounded like what it sounded like in the room."

When he finally met Bennett a few years later, he was smitten—by her deep understanding of digital recording. "I remember putting together a Pro Tools rig, and I [asked] her, 'What do you think?'" he says. "She looked at it and gave me a bunch of technical comments. I thought, 'Oh, wow, I've got to marry you.'" —Phil Gallo



3



4

1 Apogee's 180-person-capacity **live room**, where acts—most recently, Queens of the Stone Age and the Olms—record intimate concerts for KCRW.

2 Clearmountain plugs an **Apogee Quartet audio interface** into an iPad to record stereo mixes of live shows for KCRW. "We record a show, then take the file and post it to an FTP site immediately."

3 Betty Bennett, Clearmountain's wife and owner of Apogee, bought him this **Hammond B3 organ** as a birthday present: "She didn't like it in the house, so one of the selling points of letting me build the studio was I could move the Hammond out of the living room."

4 The vintage **Neve 8068 analog console** from the Power Station studios, where Clearmountain mixed albums by Bruce Springsteen, Sister Sledge and others.

**"Auto-Tune sucks the soul out of vocal performances. Once you lose a certain human quality, I'm not interested anymore."**



2



# P O R T R A I T O F A N Electric Lady

In her Atlanta “mystery school” called Wondaland, Janelle Monáe has crafted not just her second album, *The Electric Lady*, but her own universe

**W**ondaland smells like sugar cookies. No one is baking in the towering Atlanta home, though there is a delicate spread of dip and crudité arranged on the kitchen counter, next to a jug of a fruity cocktail known as Wondapunch. But the cookie scent is both mouth-watering and pervasive: It's being pumped through the AC, augmented by scented candles in every room, and seems meant to relax everyone who steps across the threshold. It gives an olfactory depth to a place already set up to foster ideation: the theme-roomed studio/playhouse in a tony area of Atlanta, where soul-funk cyborg-goddess Janelle Monáe records all of her music.

Wondaland is HQ for Monáe's label and music community, known as the Wondaland Arts Society, a self-described “transmedia manufacturing company and mystery school” with the stated goal of building and destroying 10 art movements in 10 years. There is a studio in the basement decorated with albums from Jimi Hendrix and Earth, Wind & Fire, equipped with a coterie of instruments and state-of-the-art production equipment. The “jungle room” is a mirrored practice space with even more instruments, where Monáe practices her live show with her band amid a mini tropical forest of potted trees and shrubs. And it was in the “Occupy Wondaland” room, inside a tall white teepee next to the wall clock-dotted foyer, where Monáe wrote a good chunk of her forthcoming album, *The Electric Lady* (Wondaland Arts Society/Bad Boy/Atlantic). Due in September, it's her first in three years.

“We took our time to work on it,” says Monáe, perched on a stool in her studio, the lights dim. “We felt a shift in the world... a shift in our music and freedom, with life and politics and where we are as a society. Every time is not always the right time for you to come out with something. You just get a feeling [when the time is right]. We call that listening to our ‘soul clock.’ As you can see, we got about 60 clocks up there [in the foyer] that we look at as inspiration. That tells us to

listen to our soul clock, because we're giving you 60 different times up there: You really have to go with your compass.”

As a singer, songwriter, producer, performer and fashion plate, Monáe is one of the most unique mainstream musicians America has seen in years, and *The Electric Lady*—co-produced with two of Wondaland's artists, psych-punk act Deep Cotton and soul composer Roman GianArthur—underscores that her personal compass is worth trusting. On April 23 she released lead single “Q.U.E.E.N.,” a freaky funk jam with Erykah Badu, with the accompanying video garnering more than 4 million YouTube views in a week. (The track has sold 31,000 copies, according to Nielson SoundScan.) No small feat for a clip that promotes guerrilla art, critiques institution, advocates self-love and features coded language from the vogue scene (“ooh, she's serving face”) in the first bar, before ending with a pro-equality rap referencing sci-fi author Philip K. Dick. There's always something deeper going on in a Monáe song.

With “Q.U.E.E.N.,” she says, “I feel like there are constant parallels with me as a woman, being an African-American woman, to what it means for the community that people consider to be queer, the community of immigrants and the Negroid—the combination between the ‘N’ and the android. All of us have very similar fights with society and oppressors, with those who are not about love, who are more about judging. There are two different types of people: Some people come into this world to judge, some people come into this world to jam. Which one are you? It's a question we should all ask ourselves. My job is to create art that starts a dialogue, to create songs and lyrics that ask society these questions, by using myself as a sacrificial lamb.”

*The Electric Lady* promises to expand on the utopian cyborg themes Monáe explored on her debut album, 2010's *The ArchAndroid*, into more plainspoken, personal territory, and further fiddle with genres beyond funk and soul, including jazz (“Dorothy Dandridge Eyes”), pop-punk (“Dance Apocalyptic”), gospel (“Victory”) and woozy, sensual vocal ballads (“Primetime”).

By Julianne Escobedo Shepherd







"This album has a lot of songs that can get played on mainstream radio," Atlantic Records Group chairman/COO Julie Greenwald says. "Before, we got a lot of attention in the press, on the blogs, on the video networks. But we didn't crack the code at radio. So if you connect that last dot, it's going to be a significant improvement from the last album cycle. Which is really going to put her music in so many people's homes."

Born into a working-class family in Kansas City, Kan., Monáe developed her omnivorous music taste early, hearing James Brown, funk and blues from her father's side of the family and classical hymns from her mother's side—hence the interplay of classical flourishes, dramatic dancefloor prog and deep robot-funk on her near-universally acclaimed, Grammy Award-nominated *The ArchAndroid*, which debuted at No. 17 on the Billboard 200 and has sold 186,000 copies. Since her 2007 EP, *Metropolis: Suite I (The Chase)* (Bad Boy), she's been instantly recognizable by her pompadour coif and black-and-white tuxedo uniform.

Today, she's wearing a checkerboard blazer, while her longtime producers from Deep Cotton, Nate "Rocket" Wonder and Chuck Lightning, opt for straightforward black. There is no one like the trio, dressed in black-tie attire at 2 in the afternoon, and every minute of every other day, at least in public. On *The ArchAndroid*'s "Faster" and on "Q.U.E.E.N.," Monáe rhetorically wonders if she's a "weirdo" or a "freak," but fans recognize her steadfast adherence to her own aesthetics as not compromising principles for the sake of easy fame. "I never liked people telling me what to do," she says. "I also wanted to own something: I've always had this thought of owning my own label, of being in charge of my words, my art, everything you hear. My goal wasn't to be the most famous person overnight—it was to make music on my own terms, develop myself and understand if my words were necessary to young people like myself and to make my family proud."

Creative independence is an oft-desired goal in the music industry, but Monáe has embodied it from the beginning. In 2007, after Sean "Diddy" Combs discovered her through his friend Big Boi and brought her into the Bad Boy/Atlantic fold, Monáe showed up for her first meeting with label executives and handed out a rulebook of

## Team Monáe

**ALBUM:** *The Electric Lady*

**LABEL:** Wondaland Arts Society/Bad Boy/Atlantic

**RELEASE DATE:** September

**MANAGEMENT:** Wondaland

**PRODUCERS:** Nate Wonder, Chuck Lightning, Roman GianArthur and Janelle Monáe, Wondaland Productions

**A&R:** Wondaland Arts Society

**STUDIO:** Wondaland

**PUBLISHING:** Jane Lle Publishing (ASCAP)

**BOOKING AGENTS:** Marty Diamond, Paradigm (domestic); David Levy and Tony Goldring, William Morris Endeavor (international)

**PUBLICITY:** Cara Donatto, Atlantic

**ATTORNEY:** Jonathan Leonard

**SITE:** JanelleMonae.com

**TWEETS:** @janellemonae

sorts. "She had printed up her core values for everyone in Atlantic, to state who she was and what her responsibilities were, who she is as an artist," says Wonder, who has been collaborating with Monáe since *Metropolis*. "When we met her, she wasn't too worried about turning into a star overnight. She was worried about her message, making music that was jamming, that she loved dancing to, that moved her. She brought boxes of a book called 'The Big Moo: Stop Trying to Be Perfect and Start Being Remarkable' by Seth Godin. She was like, 'Let's get on the same page, and let's do things that are remarkable.' That's how she's been leading throughout this process."

Greenwald calls Monáe's focused business acumen a blessing. "She definitely let us all know, 'This is who I am as an artist. I want a consistent message.' It can't get any better for us at a music company, to get to work with an artist who is so in tune with what they want and what their vision is," she says. "It really allows us all to march to one beat with her project, and her beat is so magnificent and her vision is just stunning. She's a magical artist."

*The ArchAndroid*'s popularity kept Monáe touring for more than two years, with artists like Katy Perry, Bruno Mars and Prince, and her quirky talent kept on delivering milestones to her resumé. She performed at the Nobel Peace Prize concert and joined Stevie Wonder at Rock in Rio in 2011, performed for (and confabbed with) big-time fan Barack Obama in 2012 and filled in for Aretha Franklin with the Chicago Symphony Orchestra just last month. In February, Monáe picked up her first Grammy for song of the year "We Are Young," her collaboration with the rock band fun. (It was also her first Billboard Hot 100 No. 1, in February 2012, and held the spot for six weeks.)

She's been choosy about her partnerships but last year, she picked up two major looks. In August 2012, she signed her flawless face to CoverGirl, which she chose in part because she appreciated the makeup brand's efforts to include diverse types of women in its campaigns, like Queen Latifah and Ellen DeGeneres. CoverGirl Cosmetics VP/GM Esi Eggleston Bracey says, "Our choices of talents are always connected to and reflective of what we are inspired by in the world of pop culture, and what the women our brand serves are inspired by too. Janelle is a true force of energy and a beautiful spirit who delights in her creative journey, not just the destination. We couldn't wait to show the world another dimension of her artistic 'superpowers' as a member of our CoverGirl family."

The brand showcased Monáe in print ads for its Lip Perfection Jumbo Gloss Balm, LashBlast Clump Crusher Mascara and Outlast Stay Brilliant Nail Gloss, and ran a special TV spot during the Grammys set to her song "We Were Rock and Roll." Plans are in the works for a new campaign featuring the *Electric Lady* song "Dance Apocalyptic."

In October 2012, she reached another broad audience through a commercial and billboard campaign with wireless home stereo manufacturer Sonos, which was filmed at Wondaland. The commercial, set to "We're Far Enough From Heaven

Now We Can Freak Out," a song by Deep Cotton, featured Monáe and her besuited compatriots having a dance party in her living room, doing a Soul Train line down the wildly realistic AstroTurf that serves as her shag rug. (Deep Cotton—whose *Runaway Radio* EP will be out later this summer—will soon release an official video for "Heaven" that features machine-gun-toting women reciting from Valerie Solanas' 1968 radical feminist text "The S.C.U.M. Manifesto.")

"We look at how people normally do things and we try to run the other way," Sonos industry/artist relations representative Thomas Meyer says. "We wanted to work with an artist who explores art in all its forms. Janelle is the quintessential that type of artist. The Wondaland aesthetic, her entire family has a kind of creative cult that they're creating down there, and all of that was really important to the process. Being able to go to Wondaland and actually create a film down there was the right way to do it."

The Wondaland crew, who are currently in the script-and-storyboard stages of a feature-length sci-fi movie based on *The ArchAndroid*, eased right into it. "When we talked about the creative, [Sonos was] like, 'Listen, we love the spirit of Wondaland. You pick whatever you want to do, pick whatever songs. We just want it to be a day in the life of Wondaland,'" Monáe recalls. "What you saw is what we do on, like, a Tuesday. None of it was rehearsed. When it happened, it happened, and they were just there to catch it."

It's a Friday down in the Wondaland basement, and everyone seems amped and ready to put their money where their mouths are. When Nate Wonder queues up tracks from *The Electric Lady*, six or seven folks from the Wondaland party posse break out into an impromptu dance-a-thon, throwing down twists, hair flips and, where appropriate, the Pony. (One of Wondaland's central tenets, and a lyric in "Q.U.E.E.N.," is that "the booty don't lie.") The album title refers not to Hendrix—though she is an avowed fan—but to a concept birthed during her rigorous tour schedule.

"Over the last couple years, I would paint onstage, and I still do. I kept painting the same image of



Left: Atlantic's Julie Greenwald with Janelle Monáe at the Essence dinner for the artist at New York's Mondrian Soho on April 4. Above: Monáe and Erykah Badu on the set of the video for "Q.U.E.E.N."







**“There are two different types of people: Some people come into this world to judge, some people come into this world to jam. Which one are you?”**

a woman, a woman’s physique, a woman’s silhouette. It would change every show. I felt like, ‘Why is this image recurring to me?’” Monáe says. “I realized that I was just drawing interesting women I would meet in my life. I have hundreds of those paintings, a figure of a woman. The name came to me as I was understanding the colors I was using, the things that made the paintings unique: Electric Lady. From doing the Nobel Peace Prize concert, to talking to women in Atlanta, to going back to my hometown, it was important to me that I highlighted a new type of 21st-century woman. It’s an overarching concept. What does the Electric Lady think about politics? How does the Electric Lady make love? What are her thoughts about sexuality? What are her thoughts about other women? How does she empower other women? What are her thoughts about other women? What is her position in life?”

The title track’s bass groove alludes to Sly & the Family Stone’s “If You Want Me to Stay,” and Monáe busts loose on the chorus with the most hopeful, beautiful wail: “Electric lady/In a waaaaay/We can dance, we can love!” Monáe says she wrote the album from personal experience—the *Electric Lady* mission statement was to “tell universal stories in unforgettable ways”—and drew from conversations she had with her collaborators as well. Miguel guests on the gorgeous, glimmering “Primetype,” which interpolates the Pixies’ famous “Where Is My Mind?” “ooh” section atop a spare funk beat. It’s a love duet that builds on harmonies and the chorus—“Primetype for our love/Heaven is bettin’ on us”—and unites their glossy croons so well one can almost feel them melting into one another. Babies will be made and subsequently born to it.

And on another song she declines to name, Prince himself makes an appearance. “We are great friends, and he is a mentor to us, to me. It’s a beautiful thing to have a friend—someone who cares about your career, and wants to see you go far and to push boundaries and shake up the world—give whatever they possibly can to the cause,” Monáe says. “I had a chance to produce an icon. It’s not every day that he collaborates. I’m honored and humbled that he trusted me. He is forever my friend, and I am forever indebted. I can’t say too much else about it.”

Clarity of vision is why Prince and Monáe—and Badu and Monáe, for that matter—make a perfect match: iconoclastic, profoundly talented African-American performers whose viewpoints

**Janelle Monáe**  
performing  
at Coachella  
in April.

have advanced American pop music. If *The Electric Lady* is a step forward in sound and in scope, Chuck Lightning attributes its advanced style to spending the past few years kicking it with veterans like Prince.

“We’ve been blessed over these few years to have a lot of dialogue with our heroes. I mean, sitting around a piano with Stevie Wonder and talking about music, all of that’s in this album. The kinds of lessons you learn . . . like, Prince brought Quincy Jones to a show. And then having dinner together and listening to Quincy give us ‘How to Make *Thriller* 101.’ We were very, very quiet.” Lightning says with a laugh. “It’s very important for the next generation, because hopefully someday we’ll be able to do that for them. And going very specifically into the ‘urban’ community, what passing on those lessons means for musicianship, the future and everything. When Janelle filled in for Aretha Franklin at the Chicago Symphony Orchestra, it was a moment for all of us, because we understood what that meant. We realized the responsibility and said, ‘This is something special that we can actually do that.’”

It’s in this sentiment that Monáe’s futurism looks to the past: She’s something of a musical preservationist, reimagining the music of her forebears for a utopian tomorrow. “I request that [Wondaland operations manager] Lord Kelli Andrews has her baby Arri here on certain days, because that’s my inspiration. I’m thinking about the next generation, about what kind of world should Arri grow up in. What does the baby want? What does the baby like? The baby wiggles her feet, that’s the song. When the baby cries, you better look at that baby,” she says with a laugh. The Electric Lady, adult or baby, commands attention. ●



# NO Chill

Even with the success of his last album, memories of past defeats still haunt **Wale**. Now, with his third album around the corner, he's out to permanently silence the biggest skeptic of all: himself  
BY BRAD WETÉ

**B**etween headlining shows and nightclub walkthroughs, interviews and studio sessions, Wale doesn't rest much. On this spring afternoon, he's fresh off a brief nap he snuck in after a slew of morning promotional appearances at New York radio stations. But it's probably the only sleep the 28-year-old, born Olubowale Falorin, will get today: He's still feverishly putting the finishing touches on his third album, *The Gifted*, due June 25 on Maybach Music Group/Atlantic, in Manhattan's Quad Studios—appropriately located in perhaps the most sleepless place in the world, Times Square.

"I'm just working," he says, adjusting his Houston Rockets snapback. "I don't have anything in my head that's like, 'Yo, chill out.' All I know is the studio. That's really all I do. I eat in the studio, I sleep in the studio. I'm just always in there."

But there's a bit more to his sleep deprivation than that. A unique kind of paranoia haunts Wale. Three years ago he was dropped from Interscope when his 2009 debut album, *Attention Deficit*, flopped commercially. (It's sold 169,000 copies to date, according to Nielsen SoundScan.)

So now, whenever Wale thinks of letting up on the gas, fears of failures past make him reconsider. "That little voice says, 'You remember what happened?'" he recalls, referring to losing his deal with Interscope. "'Imagine how fast they'll get rid of you if this fails.' I have nightmares of that shit. That's why I'm on edge. I'm just trying to make sure I'm straight."

His comeback story began with a return to his roots. After landing a couple of local hits in his native Washington, D.C., in 2006, Wale first gained national attention through a series of acclaimed mixtapes, which led to a production deal with Allido Records—the now-dormant imprint founded by super-producer Mark Ronson and Rich Kleiman (who still oversees Wale's career as Roc Nation VP of management)—and, after a bidding war, his ill-fated recording contract with Interscope in 2008. So, when he found himself a free agent once again two years later, he went back to his wheelhouse, releasing *More About Nothing*, a 2010 sequel to his "Seinfeld"-inspired *Mixtape About Nothing*, a 2008 fan-favorite. That witty, impassioned set, paired with a featured verse on Atlanta rhymers Waka Flocka Flame's 2010 club-thumper "No Hands," kept Wale on the road touring and got his name simmering once more.

The heat soon led to a new deal, with rapper-cum-mogul Rick Ross signing Wale to his Maybach Music Group label through Warner Bros. (since moved to Atlantic Records) in February 2011. "His wordplay was superb," Ross says about why he inked Wale. "Once I saw the poetry side of him and the intellectual side of him, I knew that there was a space for Wale in the top rankings of the game."

Wale lived up to his new boss' expectations that winter with the release of his second album, *Ambition*, which debuted at No. 2 on the Billboard 200 with 164,000

first-week copies. The disc also spawned the lady-killing breakout "Lotus Flower Bomb," which featured Miguel on the hook. The song peaked at No. 1 on Hot R&B/Hip-Hop Songs, sold 620,000 copies and helped push *Ambition* to near-gold status (482,000 total sales).

Wale attributes the turnaround to Ross letting him take control of his career—a reversal of his relationship with Interscope, he says. "I didn't know enough about the industry to understand how they were marketing me," Wale says of his former label. "They didn't let me be me. [Now] I'm in control of my own stuff. Ross empowered me. He let me do whatever I wanted to do."

"Wale guides his entire project," Ross says. "He has his own vision and he executes it."

As Wale and Ross prepare for the release of *The Gifted*, that vision is coming into focus nicely. The album's lead single, "Bad," has sold 482,000 copies, and is performing well on the R&B/Hip-Hop Airplay chart, where it rises 11-9 in its 17th week, down from its No. 7 peak on April 27. (On the Billboard Hot 100, it holds at No. 32, after peaking at No. 25 on May 18.) But the song has a darker edge that contradicts its radio-friendly sonics: Over the looping sound of bedsprings bouncing, "Bad" tells the story of a romantically damaged woman only capable of physical, not emotional, intimacy. And compared with the stars Wale's worked with in the past—Nicki Minaj, Ne-Yo, Ross—newcomer Tiara Thomas, who sung and wrote the track's hook, may seem like an odd special guest for a lead single off an album preceded by huge expectations.

"Wale wouldn't have had it any other way," Kleiman says. "It wouldn't have mattered what anybody said. Obama could have called him and said, 'Take Tiara Thomas off the record,' and he wouldn't have done it."

Elsewhere on *The Gifted*, Wale creates a soundscape more inspired by '90s R&B; cooing hooks from Mint Condition's Stokley Williams are weaved throughout. Like on Wale's early mixtape work, there are hints of his hometown's signature go-go funk: Cowbells clang



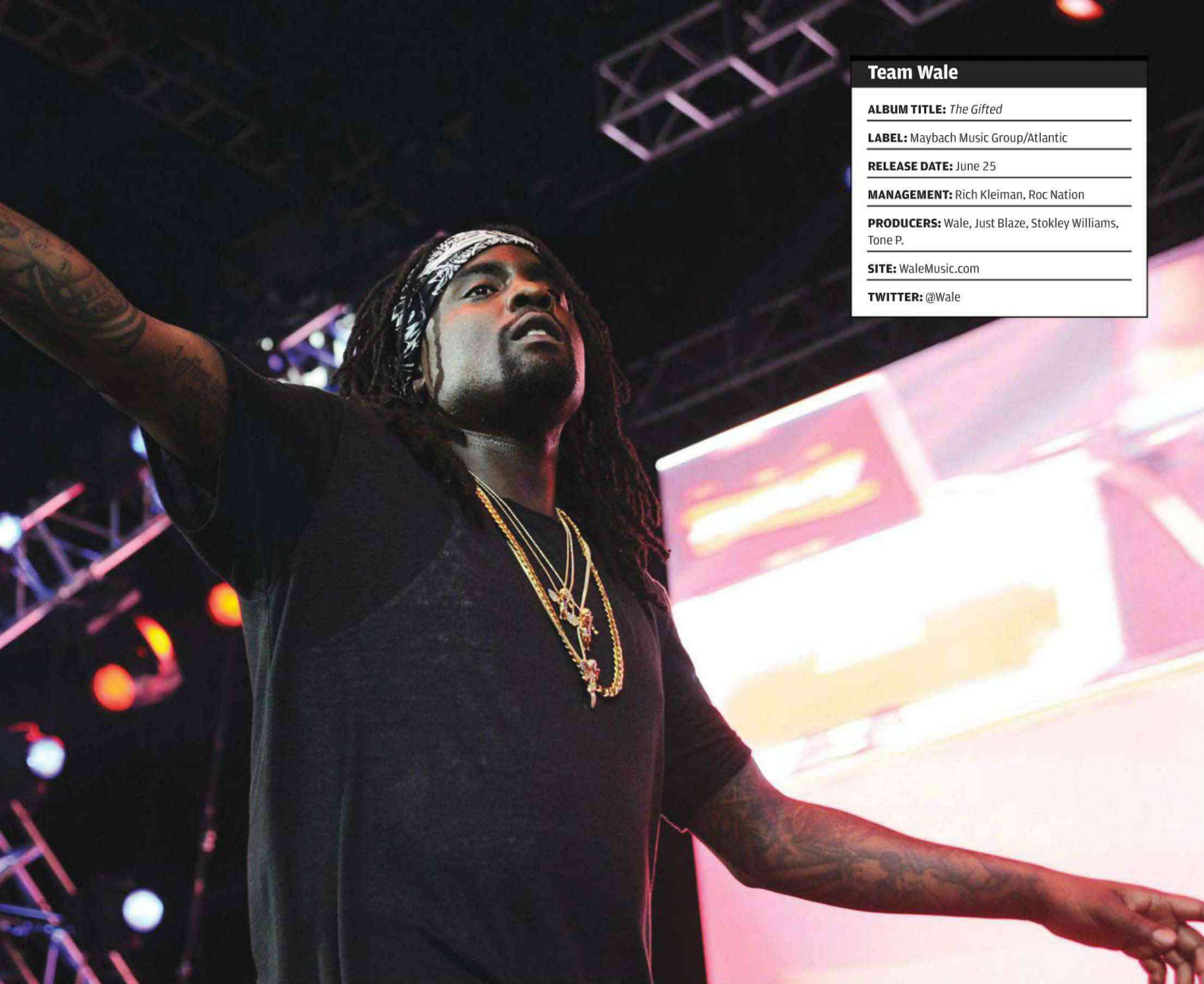
and horns blow on several tracks, and there are lush musical breakdowns on songs like "Sunshine" and "Heaven in the Afternoon." The just-leaked second single, "LoveHate Thing," recalls the contemplative soul of Marvin Gaye's "What's Going On" with moody piano chords, tempered guitar licks and falsetto crooning from singer Sam Dew. Wale, meanwhile, skillfully balances swipes at naysayers with a look at the bigger picture. "I'm trying to redefine the culture," he raps, his signature rapid-fire rhyme patterns as nimble as ever.

"I know what I'm doing in the studio now," Wale says of his approach on *The Gifted*. "Before, I just knew how to rap. Now I know how to construct a song and make my music have emotions."

Although Wale initially eschewed big names for "Bad," he takes advantage of his sizable Rolodex with all-star appearances elsewhere on the album, from Rihanna (who's expertly placed on the "Bad" remix), a lady-pimping Minaj on "Clappers" and the smoked-out twosome of Wiz Khalifa and 2 Chainz on "Rotation."

But Wale says *The Gifted* doesn't have the commercial trappings that the hit lead single and the album's A-list collaborators might suggest. "I'm just trying to challenge consumers," he says. "Don't be corny and





## Team Wale

**ALBUM TITLE:** *The Gifted*

**LABEL:** Maybach Music Group/Atlantic

**RELEASE DATE:** June 25

**MANAGEMENT:** Rich Kleiman, Roc Nation

**PRODUCERS:** Wale, Just Blaze, Stokley Williams, Tone P.

**SITE:** WaleMusic.com

**TWITTER:** @Wale

buy records off the single. Enjoy a musical experience that isn't forced, that isn't trying to insult your intelligence—like, 'This is the club record, this is the girls song.' Don't try to put it in a box, because I don't belong in a box. I just wrote music, man—just enjoy it."

According to Wale, Ross certainly is. "Ross is excited about it. He hasn't been to sleep yet," Wale says with a laugh. "He keeps texting me."

Atlantic seems charged up as well. Album promotion will stand mostly on the legs of a grass-roots drive, VP of marketing Shari Bryant says. "We want this campaign to resonate among everyday people," she says. The whole idea is that everybody is gifted in their own way." To that end, Wale is holding contests for "gifted" artists to open for him at three release-week concerts in D.C., New York and Philadelphia. He'll then embark on a national tour this fall.

Wale will also benefit from his endorsement deal with Skull Candy headphones, and the premiere of his own WRKNG Title line of knit hats out this fall (its website just launched). It's actually a relatively lightweight endorsement portfolio, considering he's a stylish rapper prone to dropping lines about Air Jordan and Nike sneakers whenever possible. There's even an

**"I'm just trying to challenge consumers. Don't be corny and buy records off the single." —Wale**

album cut named "88," a shout-out to the year Nike introduced the iconic Jordan "Jumpman" logo. And both Ross and fellow Maybach Music Group signee Meek Mill have signed more prominent endorsement deals in the past (with Reebok and Puma, respectively).

"I've made Nike much money in my career," says Wale, who's wearing black Jordans and oversize Mars Blackmon-inspired glasses. "But I want to be consis-

tent with my brand and direction: I don't want to be advertising with bubble gum or something like that."

"Nike's very supportive of him," Kleiman says. "We are working on some things to elevate that relationship."

In the meantime, Wale is already working on his next disc, *The Album About Nothing*, a third installment of his "Seinfeld" series. He's three studio sessions deep with Jerry Seinfeld, and hopes to have other key cast members from the show participate. Longtime fans of Wale are delighted—including Ross. "I'm excited to see how it's going to play out," Ross says. "The way Wale is telling me about it, it sounds like it's going to be a fuckin' audio drama. That's what the game needs."

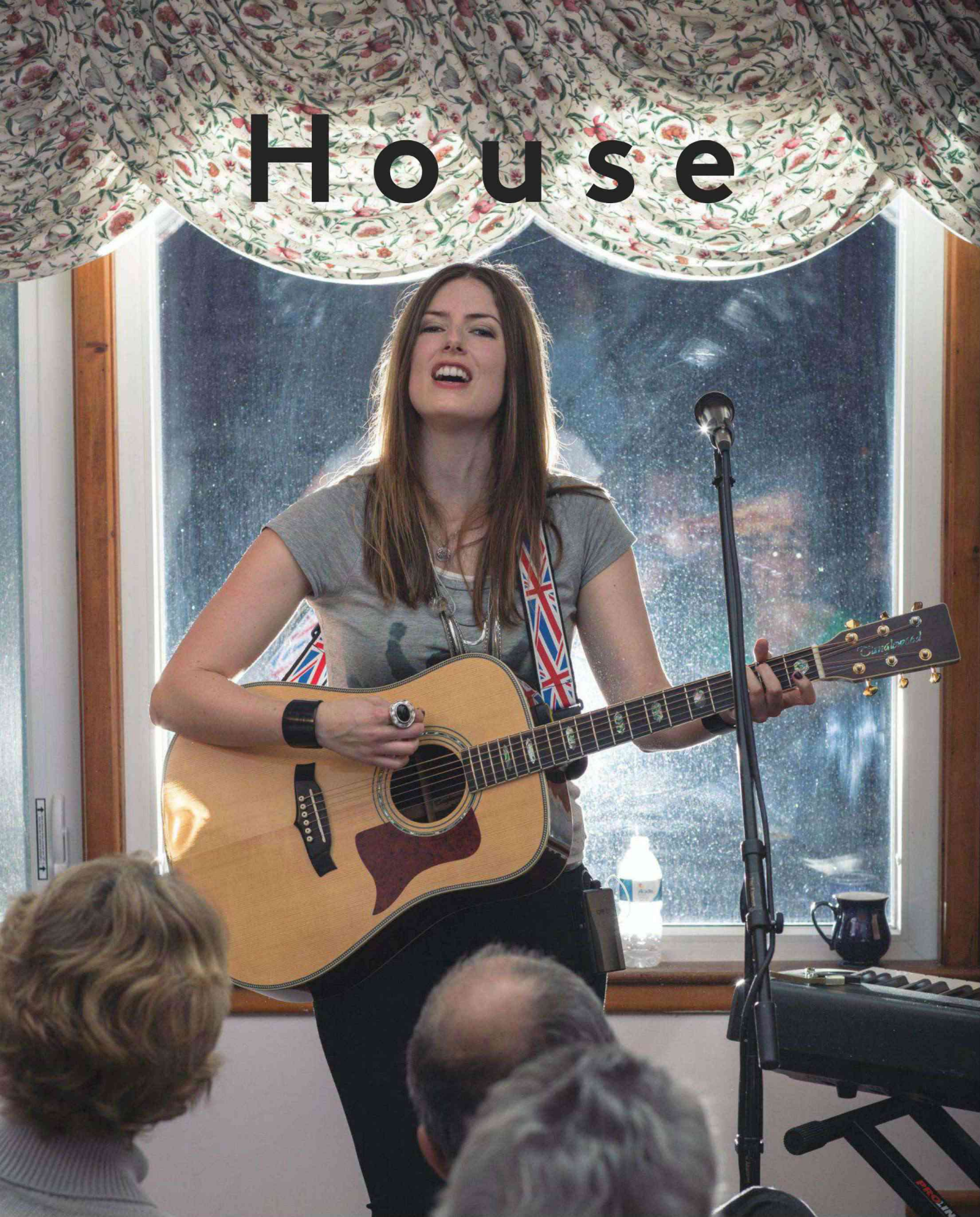
Somehow, between finishing up and then promoting and touring for *The Gifted*, Wale plans to release *The Album About Nothing* before the end of the year. Inevitably, there will be many more sleepless nights and unsatisfying catnaps in his future.

"I look at myself like a professional: I just get up and work," Wale says. "I just get up and work way more than a lot of other rappers. I literally go to work every day and try to record every day that I'm not on the road. It's too much—but I get good results." ●

**Wale** performing at WQHT (Hot 97) New York's Summer Jam XX in East Rutherford, N.J., on June 2.



# House





# Music

Living room concerts are providing DIY-inclined singer/songwriters a way to earn a living at their craft—and bringing music to fans in the purest, most intimate way

BY GARY TRUST

PHOTOGRAPHS BY IAN TRAVIS BARNARD

**A**t 5:58 on a warm and sunny spring evening in North Quincy, Mass., Frank Sullivan is stirring a pot of homemade jambalaya on the stove with a smile on his face. “I love cooking,” he says. “It’s a gift—and a curse—from my father. He said you can never make enough food for a party.” Frank’s wife, Maribeth Sayers, is taking a breather at the kitchen table after setting out an array of chips, dip and vegetables. Mindful of the guests, she and Frank have stocked the adjoining enclosed porch with coolers of beers, their longnecks poking through the ice.

About 40 people are due to arrive, some friends and family, at “Chez Saysull,” as regular visitors dubbed it many get-togethers ago. (“We just call it home,” Frank says.) But as promising as the aroma of jambalaya is, they’re coming for something else other than good food and drink. A sign on the back door reveals the nature of the evening’s festivities: “Performing Tonite: Callaghan. Cover: \$20.”

This isn’t just a party for Frank and Maribeth. They’re putting on a concert. The kitchen will double as a record store, with the window sill as a makeshift merch table. One of the house’s two bedrooms does double duty as a green room, and the stage will be in the living room near the picture window. Later, when it’s all over, the kitchen will become the post-show meet-and-greet area for those holding a VIP pass, which in this case will be everyone.

House concerts aren’t new. In 2001, Pat DiNizio of the Smithereens logged 70 shows (and more than 65,000 miles) in his five-month Living Room Tour. Emerging bands like Brooklyn sextet Ava Luna supplement club dates with shows in quasi-professional DIY performance spaces and private homes (see story, page 28), veteran artists like Pere Ubu’s David Thomas offer fans the chance to book living room shows and current acts like Atlantic’s Scars on 45 perform house dates as well.

They’ve also become an increasingly common way for artists, mostly singer/songwriters, to carve out a viable living. Tonight, far from the lights and lasers of arenas that fit upwards of 20,000, Callaghan is singing for approximately 40 people in a living room. And, she, Frank and Maribeth are helping reshape the business of touring, if not music consumption entirely.

GEORGINA CALLAGHAN’S JOURNEY TO A PICTURESQUE SEASIDE NEIGHBORHOOD BEGAN WITH an email to Shawn Mullins.

“I really thought, ‘I have absolutely nothing to lose from trying to get in touch with him,’” she says of Mullins, who broke through to the Billboard Hot 100’s top 10 in 1998 with the ballad “Lullabye.” “He had a profile on Myspace, but I really didn’t know whether he even looked at his messages.”

She reached out to Mullins in 2009 with little expectation of hearing back. “I thought, ‘He’s never going to see this,’” says Callaghan, who omits her first name professionally. “But, I’m just sitting here in London and there’s no one else I want to produce my album, so, why not? A couple weeks later when I got an email back from him, I just completely fell off my chair. I couldn’t believe that he’d seen the email . . . and loved my songs.”

The two struck up an online correspondence, and Callaghan moved to Atlanta to work with Mullins on her debut, *Life in Full Colour*, a blend of gentle piano- and acoustic-guitar-driven folk that she self-released last year.

But when you’re an independent artist just beginning to grow an audience, creativity in your business acumen is as key as in your artistry. The idea of playing house concerts set in, and Frank and Maribeth’s home is only the start. Callaghan billed her summer tour “Callaghan Across America,” which encompassed 25 house concerts and wrapped June 2 in Berkeley, Calif.

“Eleven thousand miles in a 1996 Toyota 4Runner” is how her husband/manager, and fellow U.K. transplant, Steve Massey laughingly describes their undertaking about two hours before the trek’s first gig. (Despite the impressive spread back at the house, the couple is discussing the tour over fish and chips at nearby Burke’s Seafood. Once Sullivan had mentioned the restaurant, the couple couldn’t resist a taste of native comfort food.)

Why embark on such a lengthy journey, devoid of handlers to take care of numerous details—such as, say, a year’s worth of driving compressed into a month?

“There are a lot of places where I know I have fans but I haven’t managed to get to yet to do a show, like Colorado



Callaghan (opposite page) performs a house concert on May 3 in the North Quincy, Mass., home of Frank Sullivan (top) and Maribeth Sayers. Included with the price of admission: tasty cake, baked by one of the audience members.







**“There are a lot of places I have fans but I haven’t managed to do a show.”**

or the West Coast. Just logistically, it’s expensive,” Callaghan says. “So, I thought house concerts are a great way to put all these places together, in a route that goes coast to coast, and incorporate places where I haven’t played a public show before, but where I’ve got a fan base. When I put it out there on Twitter, Facebook and my email list, so many people responded, ‘I definitely want to come to your house shows.’”

“I’ve been amazed, actually, at how many people have responded,” Callaghan says, especially the fact that house concert hosts traditionally offer artists free room and board (plus culinary care packages upon their departures), making ever-costly gas one of the only major expenses of such a tour. “Some of them have never been to a house show, never mind hosted one.”

Two of those newcomers to the house concert model? Frank and Maribeth. The pair first became fans of Callaghan on this year’s Cayamo Cruise, the floating folk festival booked by Atlanta-based music cruise company Sixthman. Genre staples like Mullins, Shawn Colvin, John Hiatt, Bruce Hornsby and John Prine, as well as rising acts like Callaghan and Liz Longley, have sailed the Cayamo’s Caribbean

course, performing aboard the Norwegian Pearl. “Callaghan said she was going to do a house tour across America, and we signed up,” Frank says.

Not expecting to hear back, the couple was pleasantly surprised when Callaghan responded and the pair’s house instantly became the first venue on her tour. “There was a lot of cleaning... a lot of painting. We totally ripped apart our house,” Frank says. “But, it needed cleaning anyway, so it gave us an excuse.”

The couple’s joy of hosting a show in its home is evident. Having worked at HMV Records, Frank has amassed a collection of 29,000 song downloads. The CDs on the shelves in the hallway are even arranged alphabetically, with dividers reading “Blues” and “Jazz” separating sounds. Music helped define the pair’s relationship from the start. “I went to a party where he had made the playlist,” Maribeth recalls. “I really liked the music.”

“I was into this band, Human Sexual Response,” Frank adds. “When I found that she was the only other person I knew who had an album of theirs, it was like, ‘Wow, we must be meant for each other.’”

## Book It Yourself

### The musts (and must-avoids) of house touring

Before they were getting acclaim from Pitchfork and Spin, Brooklyn-based “nervous soul” sextet Ava Luna built up its following playing as many DIY and house shows as it did small club dates. “DIY shows can be more fun than your average club show, and even lucrative when they’re well-booked and -timed,” says drummer Julian Fader, the band’s “de facto booking agent.” “But when they’re not, they can suck.” Fader offers five musts and five must-avoids for first-timers.

#### MUSTS

- 1 The acts on the bill are more important than the venue. “A well-booked show will rule, no matter where you do it,” Fader says. “If you have bands that go well together and are friends, people will have a good time, even if you play in a meat storage locker.”
- 2 Don’t be afraid to ask for money,

but don’t expect to get it all the time. As a touring band, what you’re offering has value. Some of the houses that a band plays won’t be able to pay outright, Fader says, but asking for gas money is always reasonable, especially if the house is charging fans at the door.

- 3 Promote shows yourself. Nontraditional spaces means nontraditional (or no) promoters. Make posters in advance and put them up upon arriving in town, and find and contact local publications in advance. “I can’t tell you how many times I meet someone at a show that says they saw us in the local rag and came out,” Fader says. “Those people buy a record 90% of the time.”
- 4 Bring extras of everything, and share. These are houses, not venues with built-in full rigs. Carry extra “sticks, picks, cables, power adapters, everything,” Fader

says. “We’re guilty of screwing this one up almost every tour.” Sharing gear “saves time and gives you an in to make pals with the other bands.” But remember to label equipment, and make sure everything loaded and unloaded is yours.

- 5 Do food research. When hosts don’t feed bands, some restaurants, like Chipotle, have forms on their websites artists can fill out as touring musicians to qualify for free food.

#### MUST-AVOIDS

- 1 Police. “Nobody can stop the cops,” Fader says. Nontraditional venues will invite nuisance-control violations. In some cases, the crackdown may be harsher than others. (In Boston recently, police have been cracking down on house shows by pre-emptively posing as “punks” on the Internet to find out where shows will take place.) Do research and accommodate for that risk. As a preventative, Fader suggests playing early shows that’ll finish before the police can shut them down.
- 2 Fast food. “It works for some people, but after five days of Taco Bell and

weird gas station candy, my drumming skills go downhill,” Fader says. Instead, buy (mostly non-perishable) groceries, and offer to collaborate on cooking meals with the house hosts.

- 3 Theft. When staying with friends, make sure to bring all gear into the house or park your van in a protected garage. Stolen gear will drain resources faster than a string of shows that don’t pay.
- 4 Putting all your eggs in one basket. Unlike club dates, house shows seldom come with a concrete guarantee. To avoid bottoming out, Fader suggests booking a combination of house shows and club dates, “depending on the city and who you know. It’s good for budgeting to know that you’ll be guaranteed to get a certain amount of money.”
- 5 Unrealistic expectations. People booking a band’s DIY shows aren’t usually doing it for a living. Prepare for crummy sound and unpredictable set times. Bands might not get paid, or fed (or beer). But if you expect nothing, you might have the time of your life. —Devon Maloney





## House concerts are a great way to put them all together.” —Callaghan

Along with a love for music, as well as having “cool neighbors” who don’t mind offering their driveway for an overflow of guests, perhaps the most vital ingredient for hosting a house concert: “You have to have a lot of friends,” Frank says.

HOUSE CONCERTS AREN’T ALWAYS ENTIRELY COORDINATED BETWEEN artist and host. Fran Snyder founded the website *Concerts in Your Home* in 2006 under the premise that living rooms are made for live music.

“I’m a singer/songwriter and I’ve played everything from colleges to clubs,” Snyder says. “I’m more of a rock artist, but I’d heard about house concerts from my folkie friends. I’d never played one, but I was on the road in [Washington] D.C. and had a gap in my schedule. I called one of my friends, put one together and just had an incredible evening. So many people showed up that I had to do two shows, one at 9 and one at 11.”

After playing a few shows, Snyder quickly understood the appeal of performing in people’s homes. “I went online to find out more about house concerts and discovered that there wasn’t a good resource. I decided I was the guy to step up and do it.”

Seven years later, the site is a network of approximately 300 artists, each of whom has to pass an audition, and 500-600 active hosts. Hosts do not pay a fee to join and can tap into the site’s rich reservoir of tips. “We want hosts to understand that this is not background music,” Snyder says. “It’s not a band playing in the corner while people are munching in the kitchen. We’re teaching people how to listen to music again. You go to a club and there’s always a social aspect—there’s a chatty table at the front. It dilutes the connection between the artist and the people that are there.”

Artists, meanwhile, pay a one-time membership to the site, which New England-based singer/songwriter and site member Sarah Blacker says she “typically make[s] back in one show. House concerts are not for the smoke-and-mirrors kind of musician. They’re unpredictable and force you to interact. But, you can forge genuine connections with new fans. They’re eager to hear the stories behind your songs and they really get to know you.”

“And, for all of their openness and challenges, house concerts’ up-close aspect means that nearly everyone buys one, if not all, of your CDs,” Blacker adds, sharing that she’s grossed more than \$700 in donations (i.e., ticket sales) and \$400 in CD sales at her most robust of shows. Neither *Concerts in Your Home* nor, generally, the host collect any of a night’s take. (“I’ve also played at the home of a cocaine-snorting control freak who rearranged his living room about 10 times before show time,” she recalls of one gig (which was out of the site’s network). “I couldn’t get out of there fast enough. I think I made about \$27 that night at the door. He forgot to collect donations because he was clearly pre-engaged.”)

But, “house concerts are like a good first kiss,” Blacker says. “Raw, intimate and memorable.”

While *Concerts in Your Home* is largely the realm of up-and-coming artists, or those seeking to gain steady income through their music after several years of performing, even heavily accomplished veterans enjoy scooting into the living room for shows. Site member Jack Tempchin, Glenn Frey’s longtime writing partner, regularly plays house concerts in and around San Diego, where he lives. The pair penned the Eagles’ ’70s classics “Peaceful Easy Feeling” and “Already Gone,” as well as Frey’s 1985 No. 2 hit “You Belong to the City.” Tempchin also wrote Johnny Rivers’ 1977 top 10 “Swayin’ to the Music (Slow Dancin’).”

“I’m an artist and I keep writing, so I like to play,” he says, adding that he and Frey continue to write together, with the latter currently planning a new album. “For an

artist to play a house concert, where the audience is really beamed in, is so powerful. I play my hits, because people want to hear them, but then I get to play a few new songs, too. It gets me out there.”

Likewise for the Smithereens’ DiNizio, who in 2000 was the spokesman and chairman of the advisory board for Jim Beam’s B.E.A.M. (Benefiting Emerging Artists in Music), which awarded grants (more than \$150,000 annually) to rising acts. He says he was “charmed” by the idea of house concerts, which he learned about from one of the B.E.A.M. recipients. “I put the word out on the Internet. Within a week, I was booked in the homes, backyards and living rooms of about 90 Smithereens supporters across the country. They’re still among my very good friends.

“I rented an SUV and traversed the country five times,” he recalls. “When I went to drop it off afterward, the lady at the counter looked at the mileage and said, ‘Why did you even bother to return this car?’”

With the exposure that house concerts can provide established acts, Tempchin says that he’s “fascinated” by their potential on a large scale. “A lot of people in their 50s don’t want to go to a club anymore. There’s the babysitter, the parking, the three-drink minimum . . . This model, in a way, bypasses the industry. It’s so healthy. It’s kind of like something that would’ve happened in the ’60s. It’s people taking the music back, for them and their friends.”

BY NIGHT’S END, AFTER TWO 45-MINUTE SETS, A SMILING CALLAGHAN mingles, like at any good party, in the kitchen, breaking down the barrier between artist and audience that, at a house concert, was barely there to begin with. “She has a voice like an angel,” one new fan says, while another bonds with her over their shared British heritage (and purchases \$120 worth of CDs and T-shirts).

The show at Frank and Maribeth’s was clearly a success. The crowd (of 38, it’s confirmed) kept its eyes and ears on Callaghan as she sang such *Life in Full Colour* songs as “Best Year,” “It Was Meant to Be” and “Close My Eyes”; offered encouragement as she tried out a composition that she’d recently written and hadn’t yet played live; and sang, stomped and clapped along to covers of Stealers Wheel’s “Stuck in the Middle With You” and Johnny Cash’s “Folsom Prison Blues.” After intermission, all the many sports fans in attendance even ascended from the basement, where a big-screen TV was showing a Celtics-Knicks NBA playoff game, so as not to miss any of the evening’s headline entertainment. (Callaghan and Massey later fully comprehend what a compliment that is when told that sports is to Boston what soccer, or football, is to England.)

Her show ends not due to curfew, but when it feels right. “But you don’t have to go anywhere!” one reclined audience member shouts, and laughter erupts at the realization that the star onstage will be spending the night in a room down the hall.

Still, Callaghan and Massey have a drive to Philadelphia the next day for the second stop of *Callaghan Across America* that night. (In the Midwest, one of their favorite gifts will become an oven mitt with a map of like-shaped Michigan on it, “to help us find our way around,” Massey later muses in an email from a Utah cafe. Callaghan adds that they’re “already working on next year’s route.”)

The tour rolls on, Callaghan meets and performs for more of her fans, and she and her husband wonder what the next stop will be like, knowing only that, for a night, it’ll be their home, too.

“Just don’t have cereal in the morning for breakfast before you leave,” one Chez Saysull guest advises the pair. “Frank would be so upset if he doesn’t get to cook you something.”

Dishing out the music: Attendees to Callaghan’s tour-opening house concert sample the kitchen’s buffet bounty after hearing the singer/songwriter perform in the ranch home’s cozy living room.



# From Backup To Big Screen

New documentary 'Twenty Feet From Stardom' shines the spotlight on backup singers

BY PHIL GALLO

**D**ocumentaries do not have press junkets. That's for scripted studio films with stars, big budgets and the potential to pull in eight or nine figures at the box office.

Yet on June 7, director Morgan Neville gathered in Los Angeles with four of the stars of "Twenty Feet From Stardom"—Merry Clayton, Tata Vega, Claudia Lennear and Judith Hill—to discuss the making of a documentary about the heyday of background singing and the lives being led by singers who were once the best in the business. Booking the junket were premieres in L.A. on June 6—with Clayton, Hill and the Waters Family singing—and New York on June 8—with Darlene Love as the featured act—that re-created the combination of a film and live concert experience seen at the Sundance Film Festival in January, South by Southwest (SXSW) in March and other film festivals.

"Twenty Feet From Stardom" is the first music film positioned to step into the footprint of "Searching for Sugar Man," which won this year's Academy Award for best documentary and has earned \$3.7 million in domestic box office since its release on July 27, 2012, according to figures compiled by Box Office Mojo. Both are significant, moving chronicles of lives spent away from the spotlight with moments of reflection and redemption that ultimately reward a movie-goer's investment in the story. And they have had similar paths—both premiered at and were purchased by distributors at Sundance, the musicians featured in both performed at BMI's annual Ice Ball, and their soundtracks are on Sony labels.

A key difference is that "Sugar Man" is the story of an outsider told by an outsider—its subject, Sixto Rodriguez, was a relative unknown in the United States before the movie's release. "Twenty Feet" is an insider's job, conceived by a former A&M president and centering on the voices heard on such legendary recordings as "Gimme Shelter" (Clayton) "He's a Rebel" (Love) and "Brown Sugar" (Lennear). Of course, those voices are better-known than the names, but both the songs and the singers give "Twenty Feet" marketing and promotion opportunities, particularly

when it comes to live performance.

"It's a distributor's dream to have a live component," Radius-TWC co-president Tom Quinn says, "and we've been able to work that in every time we have screened the film. Wherever possible, we want to create a 360-degree experience beyond the screen. I don't think we have seen all of the ways this story will continue to play out. Some of the women are being booked now to perform live and other women who haven't been singing are starting to sing again. We're only at the early stages of what can happen."

Quinn and Jason Janego, his partner at Radius, the boutique label within the Weinstein Co., see the film more in line with "Buena Vista Social Club," "Standing in the Shadows of Motown" or even the scripted "Dreamgirls": The key is narrative. "We're so incredibly impressed with Morgan and [producer] Gil Friesen and the way they told the story," Janego says. "It's such a difficult process to put that together in a way that makes sense onscreen."

Former A&M Records president Friesen was struck with the germ of the idea while at a Leonard Cohen concert at the Colosseum at Caesars Palace in Las Vegas in 2009. He was moved by Cohen's three backup singers, wondering about their lives, their stories and aspirations. The questions stuck with him, but he found as he talked with others in the music industry that few had much to say on the subject. He saw there was a story to be told.

It was Friesen's friend Jimmy Buffett who gave the project a name. When the two were talking about a film about backup singers, the "Margaritaville" singer responded, "Like 20 feet from stardom, right?" Not long after, Neville—a producer on the Rolling Stones' "Crossfire Hurricane" project and director of numerous music documentaries for PBS, Biography and A&E—entered the picture. "When I met with Gil it was, 'We've got a great title—'Twenty Feet From Stardom'—and it's about backup singers. Figure out what it is,'" Neville says. "There was no mission statement beyond that."

As Neville attempted to do research, he hit an immediate dead end. "There were no books, no websites, hardly even any articles, which surprised me. So the only way I could figure out what the film could be would be to interview a lot of backup singers," Neville says. By necessity his research became extensive, as he built what amounted to the primary source history of backup singing. "It took 50 oral histories to figure out which stories worked, who the characters were and what would be the themes. After we did that, I wrote a treatment that was essentially the blueprint for the film."

Bruce Springsteen is the first frontman to offer his thoughts on the roles backup singers play, and he's followed by Mick Jagger, Bono, Sting, Bette Midler and others. Love provides a starting line for the story, and her career—starting with Phil Spector in the early '60s, and including work with Midler, U2 and Cher, as well as a stint on Broadway in the '80s—provides a narrative arc for the film, as Clayton and Lennear enter with the Stones in the '60s and '70s, Lisa Fischer with the Stones since 1989 and Hill (known to TV audiences as a contestant on this season of "The Voice") in the 2000s with Michael Jackson for "This Is It."

"I was the one they came to first," Love told Billboard at SXSW. "Gil called and I thought it was a great idea, but I had no idea where they were going to go. You have to take a leap of faith in just about everything you do in this business. Gil and Morgan had real foresight to take this where they would take it."

The commonality between the film's stars and the five or so secondary characters was musical training in the church, session work as their first jobs and attempts to turn them into solo artists. Nearly all were American and the stories that didn't quite fit the mold—Rose Stone, Martha Walsh and Stevi Alexander, for example—remained in the edit suite.

"People would say, 'Why don't you talk to Nashville singers, or do a part about girl groups or reggae?'" Neville says of the early responses from friends while he was assembling the film. "I interviewed one of

## SINGERS OF 'STARDOM'



### DARLENE LOVE

**BACKED:** Sam Cooke, the Righteous Brothers, Sonny & Cher; also a member of the Blossoms  
**SOLO:** Uncredited lead on the Crystals' "He's a Rebel"; three Billboard Hot 100 singles in 1963  
**CURRENTLY:** Rock and Roll Hall of Famer's autobiography "My Name Is Love" is being rereleased; appearances on "Good Morning America" and "Today" (June 13)



### MERRY CLAYTON

**BACKED:** The Rolling Stones ("Gimme Shelter"), Lynyrd Skynyrd ("Sweet Home Alabama"), Elvis Presley, Ray Charles  
**SOLO:** Six albums (1970-'94), five Hot 100 singles  
**CURRENTLY:** Sony Legacy releasing *The Best of Merry Clayton* (June 25)





James Brown's longtime backup singers, Amy Christian. I really liked her and her story, but her experience was so different than what the others went through. I interviewed Cissy Houston, and I kept trying to wedge her into the cut because she's Cissy Houston. And every time it just didn't make it better."

"Twenty Feet From Stardom" opened Sundance on Jan. 17 and within 24 hours Radius' bid had beaten IFC and Magnolia. Two days later, Elle Driver/Wild Bunch secured international rights. On Jan. 24, Neville arrived at breakfast after finally getting a full night of sleep following days of meetings, negotiations and screenings. He had one call he needed to return, to Columbia Records senior director of creative licensing Jonathan Palmer, who had just arrived at the festival and was already inquiring about soundtrack rights.

At a Sundance Q&A, an audience member asked Neville if there would be a soundtrack. Neville, knowing Palmer was in the audience, put him on the spot and asked, "Will there be?"

"Thankfully I loved the movie and shouted its praises when I returned to the office," says Palmer, whose enthusiasm for the project was warmly met by Columbia president Ashley Newton. "I saw a lot of pieces that people would want to get their hands on. We created a soundtrack that reflected the storytelling of the film rather than a jukebox collection of the hits in it. The attractive element was this wealth of new material. Judith's original song 'Desperation' is fantastic. The gospel number 'Nobody's Fault but Mine' and 'Lean on Me' are beautiful."

The result is the first film soundtrack Columbia is releasing this year. Coincidentally, the movie is the first one that Radius, an alternative distribution specialist, is putting in theaters prior to going to home entertainment. And for Neville—whose credits as a producer/director include films on the Stones, Pearl Jam, Carole King, James Taylor and Elton John and Leon Russell—this is his first theatrical film.

"I can't wait to see where we are at the end of the summer," Radius' Quinn says. "What this film will do, where these women's careers end up—Judith Hill on 'The Voice,' we didn't see that happening when we were at Sundance. Several of these women are putting together new works, and we're thrilled to help them with their careers reissuing records. Here's this tribute to these women's careers and, potentially, there's a new audience for these incredible women." ●

**Merry Clayton** has backed up such acts as Elvis Presley, Ray Charles and the Rolling Stones. Top right: **Levon Helm** is the focus of a new documentary on his life.

## Screen Gems

Five music docs heating up theaters this summer



Theatrical releases of music-driven non-fiction films are at a higher-than-usual rate this summer, beginning with the release of "Twenty Feet From Stardom" on June 14 and "Big Star: Nothing Can Hurt Me" in early July (see review, page 47). Here are some of the major music documentaries hitting the big screen amid tentpoles, franchises and sequels that dominate summer at the cineplex.

### "A BAND CALLED DEATH" (Drafthouse Films, June 28)

The Hackney brothers did something unheard of in a black neighborhood in Detroit in the mid-'70s: They formed a rock band. The name of the band, Death—chosen by the group's songwriter/guitarist—stood in the way of securing a recording contract and eventually led to the band's demise. Decades later, the band's self-released single became a collector's item, and Death was celebrated as a punk prototype. While documenting an act's rediscovery, directors Jeff Howlett and Mark Covino uncover themes of perseverance, family togetherness and redemption.

### "SPRINGSTEEN & I" (Arts Alliance Media, July 22)

A documentary of fan-supplied videos, produced by Ridley Scott Associates and Mr. Wolf and directed by Baillie Walsh, will be broadcast to movie theaters worldwide on one day. Scott has said the collective filmmaking experience strives to capture how Springsteen's music functions as the soundtrack of people's lives.

### "AIN'T IN IT FOR MY HEALTH: A FILM ABOUT LEVON HELM" (Kino Lorber, various dates)

Jacob Hatley's in-depth look at Helm continues to tour the country after

opening in New York on April 19, playing 32 North American cities between June 7 and Aug. 19. Shot during the course of two years, the film focuses on the Band's drummer after his 2007 solo album, *Dirt Farmer*, revived interest in his music.

### "ONE DIRECTION: THIS IS US" (Sony Pictures, Aug. 30)

In the wake of performance-driven biographies of Justin Bieber and Katy Perry comes a One Direction film directed by Morgan Spurlock ("Super Size Me").

### "MUSCLE SHOALS" (Magnolia Pictures, date TBD)

A month-and-a-half after its premiere at Sundance, Todd Wagner and Mark Cuban's company acquired Greg "Freddy" Camalier's thorough examination of the recording studio culture in Alabama. The focus is on the tragedy-ridden life of Rick Hall and his FAME Studios, the legendary soul music that came out of there in the '60s and '70s and the studio musicians who opted to go into business for themselves. A distribution plan is being worked on while the film continues to play festivals. PBS' "Independent Lens" series has the two-hour film for broadcast. Films We Like is handling in Canada. —PG



**LISA FISCHER**  
**BACKED:** Luther Vandross, Dionne Warwick, Patti LaBelle  
**SOLO:** Her one album, *So Intense* (1991), won the Grammy Award for best female R&B vocal performance  
**CURRENTLY:** On tour with the Rolling Stones (a gig she's had since 1989)



**TATA VEGA**  
**BACKED:** Stevie Wonder, Kenny Loggins, Andréa Crouch  
**SOLO:** Five albums (1976-98)  
**CURRENTLY:** Backing Elton John



**JUDITH HILL**  
**BACKED:** Michael Jackson  
**SOLO:** Recently eliminated from "The Voice"  
**CURRENTLY:** Promoting her original track "Desperation" from the "Twenty Feet From Stardom" soundtrack



Odds of having 3 multi-platinum albums

**1 / 1,650,000**

Odds of having a child diagnosed with autism

**1 / 88**



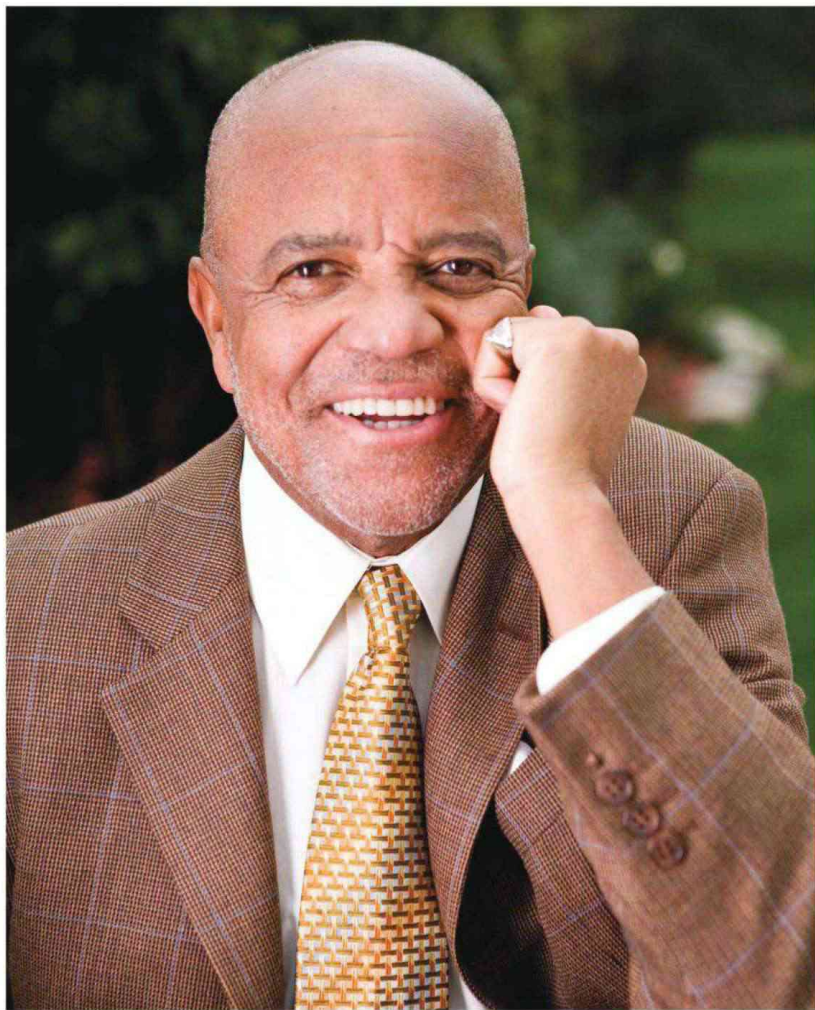
Toni Braxton encourages you to learn the signs of autism at [autismspeaks.org](http://autismspeaks.org)

Early diagnosis can make a lifetime of difference.



**AUTISM SPEAKS™**  
It's time to listen.





.biz

Performers and presenters at the SHOF gala will include Peter Asher, Petula Clark, Lou Gramm and Mick Jones, Billy Joel, Wiz Khalifa, Alison Krauss, cast members from "Motown: The Musical," Jordin Sparks, Sting, Rob Thomas, and Steve Tyler and Joe Perry.

Berry Gordy will be honored as Motown's songwriter, publisher and founder.

# WRITERS' NIGHT

**SONGWRITERS HALL OF FAME GALA  
TO RESOUND WITH ROCK'N'ROLL  
AND MOTOWN SOUL**

BY CATHY APPLEFELD OLSON

**E**very year "just naturally falls into a theme, and this year it's the rock of ages."

So declares Songwriters Hall of Fame president Linda Moran about the organization's 2013 class of inductees and special honorees—and the rocking tribute that's sure to unfold at the SHOF annual gala on June 13 at the New York Marriott Marquis.

With an inductee class that includes Aerosmith's Steven Tyler and Joe Perry, Foreigner's Mick Jones and Lou Gramm, Holly Knight, J.D. Souther and Tony Hatch, rock'n'roll is most definitely in the house, no apologies.

Yet Motown soul also will be front and center as the SHOF honors an industry icon who's made lasting contributions to both music and the greater socio-cultural landscape. Motown Records founder Berry Gordy will receive this year's Pioneer Award. The honor strikes a personal chord with SHOF chairman Jimmy Webb, whose first industry job was at Motown's Los Angeles digs.

"We used to listen to the tapes that came in from Detroit late at night," Webb recalls. "The building would be empty and all the lights of Los Angeles would be burning, and we would take out the old Ampex reels—there was a certain drama as we would thread the machine—and put it on. I remember hearing, 'I've got sunshine . . . and I'm a kid and I'm listening to 'My Girl' for the first time. And I thought, 'Good Lord, that's a hit. You couldn't stop that with a nuclear weapon.'"

This year's Johnny Mercer Award will be presented to Elton John and Bernie Taupin, the magical duo who have been creating emotionally resonant hits for more than four decades. The award's counterpart, the Hal David Starlight Award, goes to Benny Blanco, who co-wrote 15 hits before his 25th birthday for acts including Maroon 5 and Katy Perry.

Sam Cooke's transforming anthem "A Change Is Gonna Come" rises as the SHOF's Towering Song in the year marking the 50th anniversary of the civil rights movement's March for Freedom. "It wasn't in our minds that this was the anniversary and that's why we should honor it," Moran says of the milestone year. "When you think about that song it is really just as relevant today. It's a song that lives on."

It's this transcending power of song and songwriting that permeates the SHOF celebration and, by so many accounts through the years, casts an almost magical aura over its honorees. "The honorees have a mutual admiration society going on," Moran says. "Even if they had difficulties getting along in the past, the evening transcends all that. There's just something about when they all get to rehearsal and the memories start coming back."

Of course, it's not entirely business as usual this year. With the passing of former SHOF chairman Hal David in September and legendary producer Phil Ramone in March, the music community at large, and the SHOF in particular, lost two luminaries.

"These are two very important men who suddenly are not on the scene anymore," Webb says. "So without making the evening melancholy or sappy—the last thing either would want us to do—we are going to call attention to the fact that there are some missing heroes."

Ramone produced the SHOF event for many years. "We haven't replaced Phil; there isn't going to be a producer backstage," Webb says. "We are all going to do our jobs and try to do them the way Phil would have wanted it to be."

Beyond the big night, SHOF is broadening its pursuit to nurture new songwriting talent year-round. In March the organization expanded its Master Sessions series (which is already established at New York University) to the West Coast in conjunction with the Thornton School of Music at the University of Southern California.

"It's important to offer our young people a mentoring experience and more contact with the traditional values of songwriting," Webb says. "It's one of our main missions."

Also top of mind is the fight to restore and maintain copyright protection for songwriters. "It has been a bloody brawl between us and some very avaricious and self-serving interests with their own agenda: to use music without paying for it," Webb says. "Part of the strategy of achieving that goal is to diminish the role of the songwriter in the popular consciousness. But I don't think it's irreparable. I think the pendulum can swing back." ●



# ELTON AND BERNIE AND MORE

## A LOOK AT THIS YEAR'S SONGWRITERS HALL OF FAME HONOREES

BY CATHY APPLEFELD OLSON

### BERRY GORDY: PIONEER AWARD

One of the essential narrators in the American music story, Motown founder Berry Gordy (ASCAP) is the first living person to receive the SHOF's Pioneer Award, created in 2012 to honor "the career of a historic creator of an extensive body of musical work that has been a major influence on generations of songwriters," according to the SHOF's announcement. The inaugural Pioneer Award was presented posthumously to Woody Guthrie.

Gordy, an iconic visionary who created not only a label but a distinct genre of music, nurtured the careers of Diana Ross & the Supremes, Stevie Wonder, the Temptations, Michael Jackson and the Jackson 5, among other musical legends. His contributions transformed the social landscape as much as they did the music industry. An active proponent of the civil rights movement, he transcended barriers in the racially charged '60s by booking Motown acts on shows like "American Bandstand" and "The Ed Sullivan Show," and he released an album of the speeches of Dr. Martin Luther King Jr., *The Great March to Freedom*.

Gordy has either written or co-written 240 songs published by Jobete Music, the music publishing arm of Motown. He is also a producer, director, entrepreneur and teacher. His films include

"Lady Sings the Blues" and "Mahogany."

Gordy's numerous accolades include induction into the Rock and Roll Hall of Fame in 1988, the Recording Academy's President's Merit Award in 2008, a star on Hollywood's Walk of Fame and recognition in 2011 from President Barack Obama in a "Performance at the White House" tribute to Motown. Gordy's unparalleled contribution to music and popular culture is chronicled in his autobiography, "To Be Loved: The Music, the Magic, the Memories of Motown," and in the new Broadway show "Motown: The Musical," which is based on Gordy's life and features songs from the Motown catalog.

### ELTON JOHN AND BERNIE TAUPIN: JOHNNY MERCER AWARD

From good times to hard times, the songs of Elton John (BMI, through PRS) and Bernie Taupin (ASCAP) have contributed to the personal soundtracks of generations of fans for more than four decades. Offering the ultimate manifestation of balanced creative perfection—John's signature melodic musical compositions and Taupin's relatable lyrics—the duo is among the most prolific songwriting partnerships of all time, with 40 Billboard Hot 100 top 10s and more than 30 albums to date.

Theirs was an immediate artistic connection. Only a few years after meeting in 1967, legend has it John could compose a song within an hour of Taupin presenting him a lyric. Beginning with the top 10 hit "Your Song" in 1970, their collaboration spawned an astonishing streak of hit albums between 1970 and 1987, including *Madman Across the Water*, *Goodbye Yellow Brick Road* and *Captain Fantastic and the Brown Dirt Cowboy*. The latter-



Elton John and Bernie Taupin have reunited for *The Diving Board* album, due this fall.

most title was the first album to enter the Billboard 200 at No. 1.

The duo reunited in 1980 for a string of albums including *Jump Up!*, which housed the John Lennon tribute "Empty Garden (Hey Hey Johnny)." The 1997 rerecording of "Candle in the Wind," John and Taupin's tribute to the late Princess Diana of Wales, has been certified by the RIAA for sales of more than 11 million copies (a record only recently broken by Justin Bieber's "Baby," with the RIAA's inclusion of streaming data for platinum sales criteria).

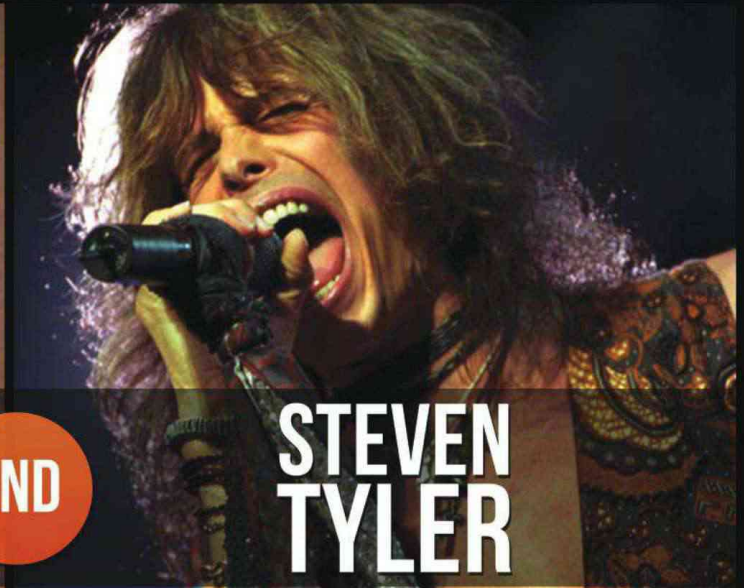
In 2010, John and Taupin composed several songs for *The Union*, a collaboration album between John and Leon Russell. In 2012, John returned to the studio with producer T Bone Burnett and recorded *The Diving Board*, slated for release this fall. Taupin wrote lyrics for all 13 songs.

PRIMARY WAVE  
CONGRATULATES



HOLLY  
KNIGHT

AND



STEVEN  
TYLER

ON THEIR INDUCTION INTO THE  
2013 SONGWRITERS HALL OF FAME

WWW.PRIMARYWAVEMUSIC.COM



# ASCAP

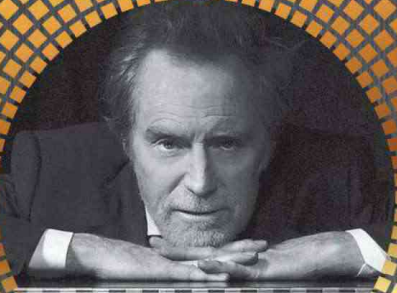
## CONGRATULATES Our Songwriters Hall of Fame Inductees and Honorees

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

We also congratulate Sam Cooke,  
Elton John and Benny Blanco



STEVEN TYLER  
& JOE PERRY



JD SOUTHER



HOLLY KNIGHT



TONY HATCH

BERRY GORDY  
PIONEER AWARD



BERNIE TAUPIN  
JOHNNY MERCER AWARD



LOU GRAMM



MICK JONES



The only member owned and operated performing rights organization in the U.S.

NEW YORK | LOS ANGELES | NASHVILLE | ATLANTA | MIAMI | LONDON | PUERTO RICO

[www.ascap.com](http://www.ascap.com) | Follow ASCAP [f /ascap](https://www.facebook.com/ascap) [@ascap](https://twitter.com/ascap) [yt /ascap](https://www.youtube.com/ascap)

WE CREATE MUSIC  
**ASCAP**



**BENNY BLANCO: HAL DAVID STARLIGHT AWARD**

The Hal David Starlight Award honoring a rising young talent was renamed for David, the late SHOF chairman emeritus who died in September. For Benny Blanco (BMI), the description "shooting star" is also apt.

The 25-year-old songwriter already has 15 hit singles to his credit. Blanco's hit list of co-writer credits includes Rihanna's "Diamonds," Katy Perry's "Teenage Dream" and "California Gurls," Maroon 5's "Moves Like Jagger" and "Payphone," Britney Spears' "Circus," Taio Cruz's "Dynamite" and Ke\$ha's "TiK ToK" and "Die Young." Blanco is one of the few non-performing songwriters to receive the Starlight Award in recent years.

An early, chance meeting between Blanco and rapper Spank Rock led to the 2007 underground EP *Bangers & Cash*—and he hasn't looked back. His work with artists including No Doubt, Bruno Mars, OneRepublic, Nicki Minaj and Marina & the Diamonds earned Blanco a BMI Pop Awards songwriter of the year trophy in 2012.

Although he's an alternative-pop heavyweight, Blanco simultaneously had tracks on R&B/hip-hop and rhythmic radio with Wiz Khalifa's "Work Hard, Play Hard" and Trey Songz' "Heart Attack," which received a Grammy nomination for best R&B song. Blanco is back in the



Tony Hatch will hear Petula Clark perform his hits once again at the Songwriters Hall of Fame dinner.

studio working with acts like Mikky Ekko, Ludacris, Sia, Maroon 5 and Jessie Ware.

**"A CHANGE IS GONNA COME": TOWERING SONG AWARD**

A rare masterpiece uniquely of its time and yet timeless, the searing, soaring "A Change Is Gonna Come," written and performed by Sam Cooke (BMI) and published by ABKCO Music, burst into the popular consciousness 50 years ago and endures as one of the most evocative anthems ever written. Penned in 1963 and released as a single shortly after Cooke's death in late 1964, the song and its vision for multicultural unity immediately came to represent the then-budding civil rights movement. It remains a symbol for causes seeking change and equal-

ity. President Barack Obama referred to the song in his speech the night of the 2008 election.

Considered the most significant composition of Cooke's career, "A Change Is Gonna Come" has been recorded by artists including Aretha Franklin, Otis Redding, Solomon Burke, Bobby Womack, the Fugees, Seal, R. Kelly, Gavin DeGraw, Terrence Trent D'Arby, the Righteous Brothers and Al Green. Bettye LaVette and Jon Bon Jovi performed the song as a duet in front of the Lincoln Memorial just prior to Obama's inauguration in 2009. The song is included in the Library of Congress' National Recording Registry. Cooke, whose songwriting catalog contains more than 150 songs, was posthumously inducted into the SHOF in 1987.

**2013 SHOF INDUCTEES****TONY HATCH**

A key architect of the British Invasion, Tony Hatch (ASCAP and BMI, through PRS) is best-known for his work as a writer/arranger/producer for Petula Clark that yielded the classic pop hits "Downtown," "I Know a Place" and "My Love." He rose in prominence with the debut of the hit "Look for a Star," which he wrote for Garry Mills in 1960, then went on to write and produce gems for artists including Bobby Rydell ("Forget Him") and the Searchers ("Sugar and Spice").

Hatch also had success with Chris Montez and "Call Me," covered later by Frank Sinatra, Nancy Wilson, Ella Fitzgerald and George Shearing, among other legends. Hatch continued to write with his then-wife, Jackie Trent, notably her No. 1 U.K. hit "Where Are You Now," plus a string of hits for Clark including "Don't Sleep in the Subway," "I Couldn't Live Without Your Love" and "Colour My World."

He also wrote Scott Walker's "Joanna" and composed TV theme songs, most notably for the Australian soap "Neighbours" and U.K. soap "Emmerdale," now in its 40th year.

**MICK JONES AND LOU GRAMM**

To paraphrase one of their lyrics, it indeed felt like the first time back in 1977 when fans heard the unique power play of Foreigner and the songs that would fuel the band's staggering 10 multiplatinum albums and numerous top 30 hits. Credit the band's songwriters, Mick Jones and Lou Gramm (both ASCAP), for fusing addictive lyrics and adrenalized beats to deliver an arsenal of hits beginning with their self-titled debut.

That first album included "Feels Like the First Time," "Cold as Ice" and "Long, Long Way From Home." The songwriting partners later crafted Foreigner hits "Juke Box Hero," "Hot Blooded," "Waiting for a Girl Like You" and "I Want to Know What Love Is," one of the 25 most-performed songs in the ASCAP catalog.

CONGRATULATIONS  
BERRY GORDY  
and inductees

"To be loved, to be loved,  
oh, what a feeling, to be loved"

MOTOWN  
MUSEUM

2648 W. Grand Blvd., Detroit, MI 48208  
ph 313 875 2264 | fax 313 875 2267 | www.motownmuseum.org

billboard

Who Really Won the Grammys?

billboard

Who Really Won the Grammys?

billboard

Who Really Won the Grammys?

access the  
best in music.  
anytime. anywhere.

PRINT. iPad®. ONLINE  
SUBSCRIBE TODAY  
WWW.BILLBOARD.COM/SUBSCRIBE

Available on the App Store iPad is a trademark of Apple Inc., registered in the U.S. and other countries. App Store is a service mark of Apple Inc.



CONGRATULATIONS ON RECEIVING  
**SONGWriters HALL OF FAME**  
**PIONEER AWARD**

---

# BERRY GORDY

---

WE HONOR YOUR LEGACY AND SALUTE  
YOUR CREATIVE SPIRIT



FROM YOUR FRIENDS AND FAMILY AT  
MOTOWN RECORDS AND UNIVERSAL MUSIC GROUP

---





As solo artists, both achieved notable success. Jones wrote "Bad Love" with Eric Clapton and "Dreamer" with Ozzy Osbourne, along with producing records for Billy Joel and Van Halen, among others. Gramm released two solo albums—which produced top 10 singles including "Midnight Blue" and "Just Between You and Me"—and contributed a song to the soundtrack to the film "The Lost Boys." Gramm's biography, "Juke Box Hero," arrived in May from Triumph Books.

#### HOLLY KNIGHT

Behind every great rocker is a great rock'n'roll song crafter. And Holly Knight (ASCAP) is one of the best. The woman who penned nine songs recorded by Tina Turner—including "You Better Be Good to Me," "The Best" and "Wildest Dreams"—got her start when she met songwriter/producer Mike Chapman, who worked with her band Spider in 1981.

Knight wrote Pat Benatar's chart-topping "Love Is a Battlefield" and "Invincible," "The Warrior" for Patty Smyth, "Change" for John Waite, "Baby Me" for Chaka Khan and "Never" for Heart, among others. Rod Stewart's "Love Touch," Animotion's "Obsession," Cheap Trick's "Space" and Kiss' "Hide Your Heart" also are standouts in Knight's hefty songbook, as is "Rag Doll," which she co-wrote for Aerosmith.

A three-time Grammy winner, Knight's songs have enhanced the story lines of films including "Thelma and Louise," "Mad Max Beyond Thunderdome" and "Stuart Little." Her work has also been featured on TV shows including "American Idol," "The Voice," "30 Rock" and "Family Guy."

#### J.D. SOUTHER

It's impossible to think of the Southern California sound without connecting the dots to John David Souther (ASCAP). Known for songs with poignant lyrics wrapped in smooth melodies, he either wrote or co-wrote many of the Eagles' biggest hits—including "Heartache Tonight," "Victim of Love," "New Kid in Town" and "Best of My Love"—and his songwriting influence extends well beyond the supergroup. Souther penned Don Henley's hit "The Heart of the Matter" and his own enduring song "You're Only Lonely."

Linda Ronstadt recorded 10 of Souther's songs, including "Faithless Love," "Simple Man, Simple Dream" and "Prisoner in Disguise," and his writing collaborators have included Warren Zevon, Paul Williams, Burt Bacharach, Brian Wilson, Arthur Hamilton, Roy Orbison, Will Jennings and Jackson Browne. Souther's songs appear on albums by artists from Bonnie Raitt and India.Arie to Glen Campbell and George Strait.



Holly Knight (left) and Steven Tyler and Joe Perry will contribute to the rock'n'roll energy of this year's gala.



#### STEVEN TYLER AND JOE PERRY

Their names are synonymous with rock'n'roll done big, bold and brazen. Steven Tyler and Joe Perry (both ASCAP) have penned some of the genre's most infectious hits of the past four decades, delivered in inimitable style by their band Aerosmith.

The flamboyant songwriter/artists have sold more than 150 million albums globally, according to the SHOF, and their numerous accolades include four Grammys, eight American Music Awards, six Billboard Music Awards and 12 MTV Video Music Awards. They've been inducted into the Rock and Roll Hall of Fame and, in April, received ASCAP's most prestigious honor, the Founders Award.

While larger than life onstage, the duo's secret is its ability to write blues-soaked hard rock songs that resonate, including "Sweet Emotion," from Aerosmith's 1975 breakout album *Toys in the Attic*; "Back in the Saddle," off its fourth album, *Rocks*; and "Walk This Way," a hit for Aerosmith from *Toys* that enjoyed a popular revival with a 1986 cover by Run-D.M.C.

Never ones to fade away, Tyler and Perry penned several songs on Aerosmith's 15th studio album, *Music From Another Dimension!*, released in 2012 and promoted on their Global Warming tour. ●

# BMI™

## CONGRATULATES OUR 2013 SONGWRITERS HALL OF FAME INDUCTEE AND HONOREES

**Tony Hatch** (PRS)  
Inductee

**"A Change is Gonna Come"**  
Towering Song

**Benny Blanco**  
Hal David Starlight Award

**Elton John** (PRS)  
Johnny Mercer Award

**Sam Cooke**  
Published by  
ABKCO Music Inc.

We join the industry in saluting Mick Jones & Lou Gramm, Holly Knight, JD Souther, Steven Tyler & Joe Perry, Berry Gordy and Bernie Taupin.





Ringling Bros. and Barnum & Bailey Circus is an American staple for the entire family.

# A FAMILY AFFAIR

**IN A CHALLENGED ECONOMY, NEW FAMILY EVENTS SURFACE AND THRIVE**  
BY KEN TUCKER

**D**espite economic conditions that continue to challenge Americans, family shows still offer value for consumers and an important footprint for venues. Selling strategies for these and other tours will be on the agenda when the Event & Arena Marketing Conference opens June 12 in Austin (see story, page 40).

Tim Reese, manager at the University of Tennessee's Thompson Bowling Arena in Knoxville, Tenn., says family shows make sense for his market. "The family show still offers enough of a price reduction for children that it encourages attendance by complete families," he says. "At this point in the live entertainment area there are not a wealth of activities where entire families can participate at an affordable price."

John Graham, executive senior associate athletic director for the University of Texas' Frank Erwin Center in Austin, agrees, adding, "I do believe the family demographic is under more financial pressures in the last three years than some other dem-

os, and I don't see that improving a great deal over the next 12 months," he says. "Job uncertainty, confusion about the health-care laws and the impact of the payroll tax increase in January continues to dampen the enthusiasm of the family marketplace. Those issues are not limited to entertainment and I suspect are showing up in vacation and dining out spending as well."

"In our case, market reality requires us to offer value and flexibility in pricing to keep the audience engaged," Graham says. "The last thing we want is to have them give up and drop out of the live entertainment experience." Graham's offerings include Ringling Bros. and Barnum & Bailey Circus, Sesame Street Live, Disney Live, the Harlem Globetrotters, WWE and Scooby-Doo! Live.

Feld Entertainment senior VP of marketing and sales Jeff Meyer has a similar take. "Even though the economy appears to be slowly improving, people are still stressed for time and looking for affordable ways to spend time with their families," he says.

"One thing Feld Entertainment has brought consumers is value," Meyer adds. "All we do is live family entertainment and the quality of our productions is always the highest priority."

There's another reason family shows are important, says Reese, whose venue has been home to Feld's Monster Jam, Professional Bull Riders, the Shrine Circus and the Harlem Globetrotters. "Bringing children and young adults to live events is important to buildings in this day and time of LED TVs, Internet and other items that are in direct competition with the live entertainment experience," he says. "We need to establish patterns with those individuals that they will carry with them as they grow older."

Meyer says his company is accepting that chal-

lenge through innovation. "One thing the producers of our shows continually strive for is to keep them fresh and relevant," he says. "Our audiences have expectations of the shows, but they are also looking for what's new and different. That's why, using Ringling Bros. as an example, though each tour is for two years, no city sees the same show twice. It's also why we work very closely with our partners at Disney to strive to create new content for the Disney on Ice and Disney Live franchises."

In addition to a new Disney show, Disney Junior Live on Tour! Pirate and Princess Adventure, which is rehearsing this summer, Feld has announced a new partnership with Marvel, under which Feld will produce and launch a new global tour in 2014 called Marvel Universe Live!

SMG senior VP of entertainment Jim McCue says that while "all touring business contracted in the great recession, including much of the family shows, [SMG has adapted]. Many of our SMG-managed venues have created family-targeted special events and festivals that have helped bridge the gap during difficult economic times," he says. "For example, the BOK Center in Tulsa [Okla.] created an outdoor Winterfest several years ago that attracts 125,000 people for the 38-day festival. Our venues in Lincoln, Neb., have created an outdoor Ribfest in a similar fashion, which attracts thousands every year."

That said, McCue still sees great value in family shows. "We have seen a general overall increase on all our family shows across all our venues in 2013," he says, citing Houston's Reliant Park as one of many examples. "In 2013, Reliant Park will host 67 family show events, which include Ringling Bros. and Barnum & Bailey, two engagements of Disney on Ice, Disney Live, the Harlem Globetrotters, Sesame Street Live, Monster Jam, Monster Energy Supercross and Nuclear Cowboyz."

"At SMG, we have been proactive in working with family show producers on marketing," McCue says. "In addition, we held an SMG-only marketing summit in Tulsa in April [that was] attended by more than 80 executives representing more than 50 of our stadiums, arenas and theaters." ●



CIRQUE DU SOLEIL

RINGLING BROS. THE GREATEST SHOW ON EARTH BARNUM & BAILEY

Disney ON ICE PRODUCED BY FELD ENTERTAINMENT

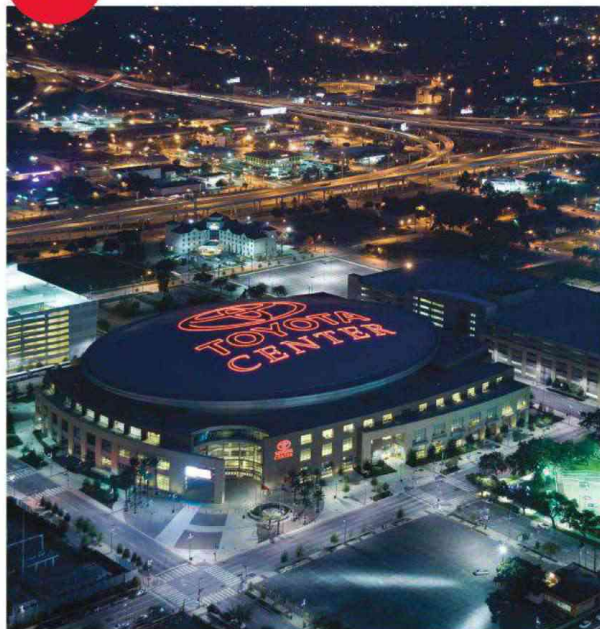
THE ORIGINAL HARLEM GLOBETROTTERS

South Florida's Home For Family Entertainment

American Airlines Arena

For booking information contact Jarred Diamond (786) 777-1467 fax (786) 777-1600 or e-mail [jdiamond@heat.com](mailto:jdiamond@heat.com).

SPECIAL FEATURE



Houston's Toyota Center is home to the NBA's Rockets.

# THE TEXAS DRAW

## AUSTIN HOSTS THE EVENT & ARENA MARKETING CONFERENCE

BY KEN TUCKER

**T**he Event & Arena Marketing Conference set for June 12-15 in Austin aims to educate, entertain and provide networking opportunities, not necessarily in that order.

The EAMC, held at the Hyatt Regency, continues the mission set forth in 1980 when 10 arena marketers assembled for the first official meeting of what was then called the Arena Sales and Marketing Conference to share ideas and discuss common problems within the industry.

More than 30 years later, the conference is still going strong. The 2013 edition begins with a "state of the music industry" discussion featuring veteran promoter Louis Messina of the Messina Group, who will talk about managing stadium shows for Taylor Swift, Kenny Chesney and George Strait's farewell tour, among other topics.

Livestrong Foundation president/CEO Doug Ulman will deliver the conference keynote, "Marketing for Success and Advancing the Mission Through Crisis." "Obviously this is a timely topic with the Lance Armstrong backlash and appropriate for our conference," says Suzanne

Richardson, marketing director for AEG Live Las Vegas and president of EAMC, "since many promoters, venue marketers and publicists have to deal with crisis situations and challenges often.

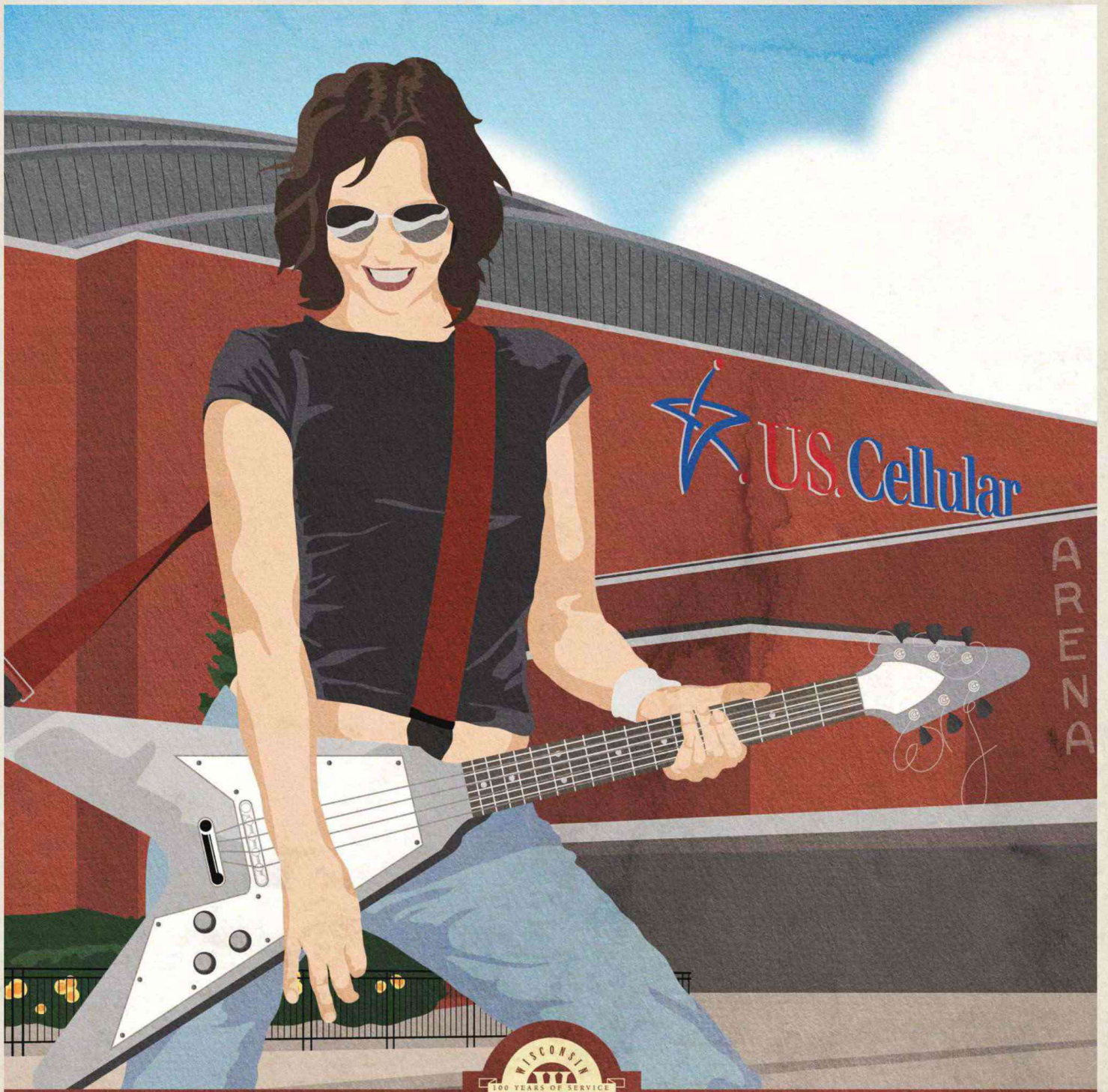
"We always strive to keep our agenda topics relevant and provide new trends in the industry, so we are mindful of the speakers we engage to participate," Richardson adds. "That said, we have a 'PR/Social Crisis Management' session [scheduled], since 60% of businesses have experienced a crisis and only 40% have a crisis plan in place. The panelists have all experienced real-life or potential social-media snafus."

A new session for the conference will cover how to manage and communicate with ticket buyers in four generations: traditionalists, baby boomers, Generation X and millennials. "Traditional marketing has shifted so much towards social media," Richardson says. "John Males with Fathom Training out of Austin is presenting this session and he will discuss the specific values that motivate each generation and their resulting behaviors."

Other current topics will also be addressed, according to agenda chairman Vanessa Kromer, senior director of publicity at Nederlander Concerts. "With discounting and third-party ticketing companies still a major topic in our industry, we have organized a panel of speakers that includes Groupon, Tickets.com, Goldstar and Ticketmaster to better understand trends, daily-deal sales offerings and strategies that work to sell more tickets in this

TOYOTA CENTER COURTESY OF MANDY WALSH





# U.S. CELLULAR ARENA

- MILWAUKEE - THE WISCONSIN CENTER DISTRICT -

• (414) 908-6084 • WWW.WCD.ORG •



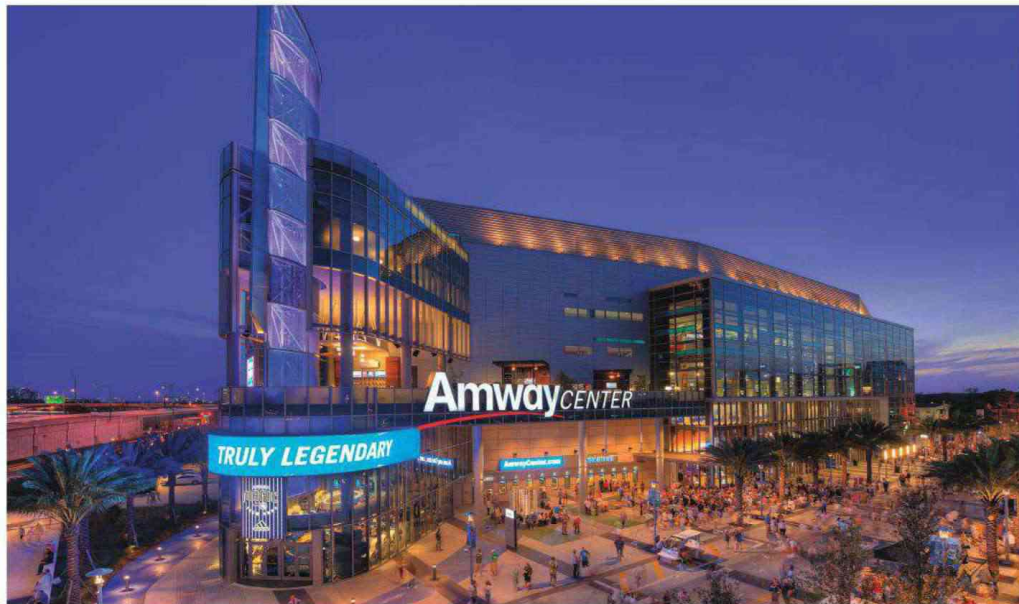
economy," she says.

Kirk Wingerson is marketing division manager for Orlando Venues, which is owned by the city of Orlando, Fla. He oversees marketing for the Amway Center, Carr Performing Arts Centre and Florida Citrus Bowl, as well as numerous events at those facilities. Wingerson calls the EAMC "a great opportunity for trend-spotting, industry forecasting, anticipating challenges and finding solutions."

He also sees it as a networking event. "Interaction with industry peers helps build beneficial relationships," he says. "I've made some solid contacts that I've called on if I need help and/or advice. I've also gained a broader perspective and deeper understanding of how to sell live entertainment."

Bob Collins of Robert I. Collins Entertainment is an industry and EAMC veteran who has attended 25 conferences. As a representative of a variety of touring shows, including Ice Capades and the WWE, Collins says the confab has provided him networking opportunities, the platform to showcase his attractions and the ability to grow.

"The EAMC is unique in that it is planned, organized and executed by volunteers who themselves are entertainment marketing professionals representing the same venues, properties and vendors who attend



The Amway Center in Orlando, Fla., hosts a variety of sports and entertainment events throughout the year.

the conference," Collins says. "What's more, as a relatively small conference, there is the sense that we all have a stake in the success of each year's meeting, so everyone who attends is an active participant."

Mandy Walsh, manager of event marketing and media relations at the Toyota Center in Houston, will be attending her second EAMC. She says the conversation continues be-

yond the halls of the convention. "If I'm not feeling 100% about a marketing decision, I take comfort in knowing there is always an EAMC'er just a phone call away that can help me weigh my pros and cons before jumping into that decision," she says. "And nine times out of 10, that person has had experience with the same decision I'm deliberating over. I find EAMC attendees to be very trustworthy in that regard."

That this year's event is set in Austin

means live music will be front and center for attendees. "Austin is an exciting city and perfect for our dynamic group of attendees," Kromer says. "It is within walking distance of many restaurants, shops and live entertainment."

Richardson agrees. "After a day of meetings and educational sessions, it's great for the attendees to be able to get out and wind down and interact with the people they've met throughout the day." ●

**BON JOVI, AEG and  
NORTHERN QUEST RESORT & CASINO:**

**THANKS**

**FOR GIVING SPOKANE A REASON TO ROCK.  
SEE YOU ON OCTOBER 6TH.**



**SPOKANE ARENA**

509.279.7000 SPOKANEARENA.COM



FACEBOOK.COM/SPOKANEARENA





# MUSIC



## THE BIG NUMBER

Goo Goo Dolls' total album sales in the Nielsen SoundScan era.

**8.3M**  
COPIES

ROCK

## Dolls In The House

Ahead of their 10th album, Goo Goo Dolls' new single 'Rebel Beat' soundtracks two HGTV ad campaigns

By Alex Gale

A "huge sense of optimism" pervades the Goo Goo Dolls' 10th album, *Magnetic* (June 11, Warner Bros.), according to frontman/primary songwriter John Rzeznik. "We're just at a better place in our lives," he says. "For one, I don't attempt to drink an entire bottle of vodka every day like I used to. That helps."

The album was primarily recorded at New York's Quad Studios, in a window-filled space overlooking Times Square. Fittingly, much of the record is bright, high-energy and laced with electronic flourishes like drum machines and synthesizers that will surprise some longtime fans of the hit-making trio's nearly three decades of rock. "We were basically at the cultural epicenter of Western civilization," Rzeznik says of the studio. "The energy is pouring in through the windows all day and all night. It just inspired me."

ARTIST: Goo Goo Dolls  
 ALBUM: *Magnetic*  
 RELEASE DATE: June 11  
 LABEL: Warner Bros.  
 MANAGER: Pat Magnarella  
 PRODUCERS: Gregg Wattenberg, John Shanks, Greg Wells, Rob Cavallo  
 BOOKING AGENT: David Levine, William Morris Endeavor  
 CHART HISTORY: *A Boy Named Goo* (1995), No. 27 Billboard 200, 1.8 million; *Dizzy Up the Girl* (1998), No. 15 Billboard 200, 4.2 million; *Gutterflower* (2002) No. 4 Billboard 200, 706,000; *Something for the Rest of Us* (2010), No. 7 Billboard 200, 112,000; "Iris" (1988) spent a record 18 weeks at No. 1 on Hot 100 Airplay.  
 TWITTER: @googoodolls

Lead single "Rebel Beat," with its easy, singalong hook and cheery guitar chords, is a return to the band's sunny pop sounds and lyrics after 2010's darker, more serious *Something for the Rest of Us*. But compared with some of the group's earlier successes, particularly "Iris"—which spent four weeks at No. 1 on Billboard's Pop Songs chart in 1998—the song is catching on slowly at radio, moving 17-16 in its 18th week on the Adult Top 40 chart and holding at No. 27 on Hot Rock Songs.

However, that could change later this month, when "Rebel Beat" will practically become HGTV's unofficial theme song. On June 9, an 11-week chyron campaign for a new show called "Brother vs. Brother" that incorporates the song will launch. According to Warner Bros. marketing director T.J. Landig, "It's the biggest ad buy that they've done to date on any program." In addition, "Rebel Beat" will be used in another ad promoting HGTV's popular #lovehome hashtag campaign, with which viewers share photos of their domestic creative touches on Instagram and Twitter. The group will also perform at the HGTV-sponsored #LoveMusic Lodge at the Country Music Assn. Festival in Nashville June 6-9.

Landig declined to specify the HGTV synch's price tag, but said the campaign was perfect for *Magnetic*. "The ad buy is stunning in itself, and it's the right demo," he says. "It's a 25-44 female audience, and that's who we're going for too."

Warner Bros. forged another big-brand partnership, with Clear Channel and iHeartRadio, to promote an album stream of *Magnetic*. On June 4, the stream premiered through the iHeartRadio app and website as well as the site of every AC, adult top 40 and triple A Clear Channel station. Warner also linked with Clear Channel for a live stream of the Goos' April 3 show at the Troubadour in Los Angeles. "They're really getting

behind the album," Landig says. "That's the right audience, and we want to support radio, which is arguably the most important component of this campaign."

Meanwhile, the band will continue a string of TV appearances, building on recent spots on "The Tonight Show With Jay Leno" and "Jimmy Kimmel Live!" with upcoming hits on "Rachael Ray" and "Live With Kelly and Michael." The group also performed "Rebel Beat" on the May 13 series finale of "90210."

Warner is using YouTube to remind fans of the Goos' history of hits. On April 30, the band posted "Soundtrack of Your Life," which featured clips of its biggest videos and ended with "Rebel Beat." Landig says Warner will recruit popular YouTube cover artists to post performances of "Iris" that will include a plug for the new single. "I honestly don't think there's anybody out there who hasn't heard 'Iris,'" he says. "Part of our marketing strategy is just reminding people and connecting that song and other hits to the band."

On June 25 in Manchester, N.H., the Goos will launch a co-headlining three-month arena tour with Matchbox 20, and many dates are already sold out. "It's one of those packages where one and one equals three," Rzeznik says. "Over the years, there's been a lot of comparisons between our bands. When you put us together finally, it just sort of blew up. They've had so many hits, and we have too, so it just makes sense. It's like a night of listening to hits."

The band fought through some tough times to get to a happier place for *Magnetic*. "For years there was a lot going on—a lot of boozing and nonsense," Rzeznik says. "Now I just want to enjoy playing music for people. I want to enjoy the company of my bandmates. Leaving home can be difficult emotionally, but the show is the saving grace of every day." ●



ARTIST: Pretty Lights  
 ALBUM: *A Color Map of the Sun*  
 RELEASE DATE: July 2  
 LABEL: Pretty Lights Music  
 MANAGERS: Randy Reed and Adam Foley, Red Light Management  
 PRODUCER: Derek Vincent Smith  
 PUBLISHER: 8 Minutes 20 Seconds Publishing  
 BOOKING AGENT: Hunter Williams, Creative Artists Agency  
 TWITTER: @PrettyLights

## ELECTRONIC

# Pretty Lights Gets Physical

The DJ/producer and successful touring act shakes up his free download model with a deluxe retail release

By Dan Hyman

Derek Vincent Smith calls his fourth album, *A Color Map of the Sun* (July 2, Pretty Lights Music), “the most challenging, massive project” he could envision. The DJ/producer, who performs as Pretty Lights, certainly put in his time. The album, the first Pretty Lights LP to get a proper physical release in addition to being available for free download, has been in the works since 2010. “It’s something that I’d always wanted to do and I was always working toward,” he says.

The album also marks the DJ’s first sample-free creation. Best-known for combining seemingly disparate aural snippets within his tracks, the 31-year-old holed up last year at Brooklyn’s Studio G, and later in New Orleans, enlisting the help of such artists as Talib Kweli and Preservation Hall Jazz Band director/tuba player Ben Jaffe to re-create his trademark sample-style sound.

**“My mind frame was to create music from every section of my favorite record store.” —DEREK VINCENT SMITH**



### GRIZ

Grant Kwiecinski, who has been performing under the name GRiZ for the past few years, may be the only DJ to play saxophone live onstage. The Detroit-born artist, who got his start performing at house parties while in college at Michigan State, is interested in the many possible combinations of usual sounds. “I’m obsessed with the sound of today but I was raised on the Motown sound,” Kwiecinski says. “My vision is a blend of the old school and the new school, but with zero rules. It’s like future funk music.” The 22-year-old DJ, who has toured with acts like Big Gigantic and Bassnectar, relocated to Boulder, Colo., last year and moved in with his manager, Nicholas Guarino, who is also responsible for the blog *This Song Is Sick*. With Guarino’s help, Kwiecinski secured a booking agent at Creative Artists Agency and self-released his debut album, *Mad Liberation*, for free on his website last September. So far, the album has been downloaded more



than 150,000 times with, as Guarino says, “absolutely no promotion and zero marketing dollars spent.” Now Kwiecinski is preparing a second album for potential release in September, which he will test out at festivals like Lollapalooza, Outside Lands and Electric Forest this summer before heading into his own tour in the fall. “The goal is to have him play bigger live concerts and festivals,” Guarino says, “as well as release music that will continue to reach a growing audience.” —Emily Zemler

“Ultimately the goal of the album was to still have it sound like I was sampling golden-age vinyl samples,” he says.

The diverse album includes elements of funk, soul, blues and even ragtime. “My mind frame was to create music from every section of my favorite record store,” Smith says. It also showcases his musicality. “It’s the right time for a DJ/producer to step up and show the world it’s not all dancing onstage and hitting the play button.”

Smith’s manager, Red Light Management’s Ryan Reed, says releasing a physical copy of *A Color Map of the Sun* is in direct response to fan requests. “As much as anything we’re trying to service that desire from his fan base,” Reed says. “It’s better to go ahead and offer this to reach the most people.”

Pretty Lights’ previous three full-length albums, the most recent 2009’s *Passing by Behind Your Eyes*, have successfully reached his audience through a free-download-only model. (The three albums have collectively been downloaded 1.6 million times, according to Reed.) Reed insists this strategy remains

central to Pretty Lights’ business: The album will again be available for free download. “Giving away more [copies] than ever is definitely still very much part of our picture of success for this album,” he says.

The physical release, however, opens the door for more inventive opportunities. In addition to an accompanying album of live studio recordings, the deluxe version of the LP includes a 28-page full-color photo booklet. Smith is also wrapping up edits on a documentary exploring the making of the album.

Reed anticipates the album will be primed for the synch world. “I’m really excited to explore the full potential of licensing opportunities we can do for this album. It’s a growing part of his business,” he says, adding that he foresees the album specifically working well for videogames and in film. Pretty Lights has had previous placements with shows including “CSI,” with EA Games and in the world of outdoor sports.

The album’s unorthodox creation has Smith adopting a similar attitude to his live show: He plans to bring a band with him on the road. “I’m conceptualizing and building and preparing for the coolest and most challenging live tour I’ve ever done,” he says.

Pretty Lights is set to play select festivals this summer, including Governors Ball in New York and Bonnaroo in Manchester, Tenn. A full-fledged fall tour is in the works. “We’re definitely taking a bit of a different approach with this tour,” says his agent, Creative Artists Agency’s Hunter Williams, who adds that he’s eyeing “everything from classy theaters to arenas.”



**Bradley Ryan, adult top 40 KPSI Palm Springs, Calif. Bruno Mars, “Treasure.”** With all his recent success, his music is top of mind for listeners. On “Locked Out of Heaven,” I thought, “Wow, he sounds like Sting!” On this one, I found myself saying, “Wow, he sounds like Rod Stewart!”



**Daft Punk, “Get Lucky.”** Maybe because I love the Neptunes and N\*E\*R\*D, or I’m just hoping that this is the year Daft Punk comes nearby to play Coachella, but I really dig this. Pharrell Williams lends his amazing vocals and it actually sounds like a record from the analog age of recording.



**Capital Cities, “Safe and Sound.”** Hopefully this hits. At first it reminded me of “Too Young” by Phoenix. As it played more, I couldn’t figure out if it was supposed to be synth-pop or indie-band. Then I stopped trying to dissect it and took it for what it is: an awesome record.





ARTIST: Mac Miller

ALBUM: *Watching Movies With the Sound Off*

RELEASE DATE: June 18

LABEL: Rostrum Records

MANAGERS: Benjy Grinberg and Sarah Demarco, Rostrum Records; Quentin Cuff and Chelsea Fodero

PRODUCERS: Larry Fisherman, Pharrell Williams, Flying Lotus, Alchemist, Diplo, ID Labs, Tyler, the Creator

PUBLISHING: Blue Slide Park (BMI)

BOOKING AGENT: Peter Schwartz, the Agency Group

CHART HISTORY: *Blue Slide Park* (2011), No. 1 Billboard 200, 399,000

TWITTER: @MacMiller

**KURT VILE**

Since 2009, booking agent Eric Dimenstein of Ground Control Touring has been helping Kurt Vile and his band the Violators spread their folklore to lo-fi and hi-fi audiences alike, this year promoting Vile's critical darling of an LP, *Walkin' on a Pretty Daze*. "When I first started working for him he was coming out of a lo-fi scene," Dimenstein says of the Philadelphia native. "The first time I saw him was some warehouse in Brooklyn."

**AUDIENCE:** For Dimenstein, the journey has been a gradual build since 2010's *Smoke Ring for My Halo*. "The last album was the breakout album and *Walkin' on a Pretty Daze* is breaking it out even further in terms of draw, sales, attendance. Tickets are selling faster out the gate." On his last tour, Vile played 1,000-capacity venues toward the end of the album cycle. Now, he's booking 1,400-capacity buildings. Looking to gigs at the Metro in Chicago (July 11) and the 9:30 Club in Washington, D.C. (July 20), Dimenstein expects sellouts.

**ROUTING:** The just-announced summer dates will bring Vile to parts of the United States he's missed in recent years, with stops at the Urban Lounge in Salt Lake City (Aug. 13), the Bluebird Cafe in Denver (Aug. 15) and Firebird in St. Louis (Aug. 17). "There's probably a couple of these markets he's never been to, period. I've never booked him in Albuquerque [N.M.], but he's going there." Additional dates were organized around festival appearances at FYF, Pickathon and Outside Lands.

**PROMOTION:** For Dimenstein, artist-to-fan promotion on social media is still the best way to boost ticket sales. He also tries to organize unique events to increase Vile's profile, most recently coordinating an upcoming gig in the courtyard of Philadelphia's City Hall on Aug. 28—the mayor will declare the date "Kurt Vile Day" and present him a Liberty Bell, the highest honor one can receive from the city. "It was an acknowledgement to Kurt for spreading the culture of Philly to the rest of the world." —Nick Williams

BOOKING AGENT: Eric Dimenstein, Ground Control Touring

TOUR DATES: June 29–Sept. 7

RAP

## Mac Miller's Next Act

The 21-year-old rapper's sophomore album sidesteps radio promotion for fan-centric, multimedia rollout

By Emily Zemler

For Mac Miller, an album isn't a vehicle for promoting a slew of singles. The 21-year-old Pittsburgh rapper's second LP, *Watching Movies With the Sound Off* (June 18, Rostrum Records), is just the latest element of a nearly nonstop process of delivering music to fans. But there's still anticipation—produced by Miller (under the name Larry Fisherman) along with guest production by names like Diplo and Flying Lotus, the album is the follow-up to his 2011 debut, *Blue Slide Park*, which debuted at No. 1 on the Billboard 200.

"I got this house in L.A. and I built my own studio," Miller says from his cellphone before a performance on "The Ellen DeGeneres Show" with Ariana Grande, whose hit single "The Way" features him. "The whole idea of the record was to think about it not like, 'Hey, I'm putting together an album. This is what I should do to make a good single.' It was about making music and letting the journey inform itself."

Miller has unveiled four tracks ahead of release, kicking off with "S.D.S." on April 23. The song, whose video arrived the following day, isn't meant to be a single, however, and Rostrum doesn't plan to push anything to radio. "Mac wanted that one to be the first one that people heard," says Rostrum president Benjy Grinberg, who's also Miller's co-manager. "Same thing with 'Watching Movies' and the other songs we're shooting videos for right now. They aren't the most commercial songs off the album—they're just part of him telling the story the way he wants to do it."

"His radio is YouTube, his radio is touring," Grinberg adds. "Those are the ways he reaches out to his fans. That's the way he gets new fans, that's the way he expresses himself. Radio's not really a focus, nor is it something we talk about when he's making his albums."

Miller's ongoing strategy is to remain engaged with his fans by releasing a sizable amount of music between albums. Since *Blue Slide Park*, Miller has put out mixtape *Macadelic* and a digital EP under the moniker Larry Lovestein & the Velvet Revival, as well as numerous tracks and music videos. The rapper also tours ex-

tensively, and starred in MTV2's "Mac Miller and the Most Dope Family" earlier this year. The series will begin filming a second season in the fall.

"I finished working on *Blue Slide Park* in July 2011 and I make a lot of music, regardless of whether it's for an album or not," Miller says. "So I was evolving as an artist, and I put out *Macadelic* to just continue showing that journey. It's not necessarily thinking about it in terms of trying to tide people over, but just wanting to keep people with me and show them where I'm at."

"Albums are an important piece of the puzzle but they're just a piece," Grinberg says. "All of those things are part of Mac's conversation with his fans. He was never away from them at all."

Miller may not be concerned with getting radio airplay, but the rapper recently expanded his fan base with his appearance on Grande's single, which arrived March 26. After working with Grande in his home studio on some music, the pop singer/Nickelodeon actress asked Miller to guest on the track.

"It's cool to have all these different types of things out there while staying genuine and true to myself," Miller says. "I can have a song with Ariana Grande that is going to be the song for all the kids and the teen girls, and then another song that could be for a different group of people who all love the song. I'm with whoever. Whatever type of people want to love the music and whatever they love about the music is fine with me."

As the release date for *Watching Movies With the Sound Off* nears, Rostrum plans to release several more music videos, as well as some nontraditional clips that Grinberg won't disclose details about ("We have a lot of stuff up our sleeves," he says). Miller will embark on a U.S. headlining run, dubbed the Space Migration tour, on June 25 with a group of hand-picked openers including Chance the Rapper, Earl Sweatshirt and Meek Mill. The tour will also feature appearances by a few developing artists Miller has signed to his recently formed label, REMember Music.

"Right now it's all about my album," Miller says, "and after that it's all going to make sense." ●

**"His radio is YouTube, his radio is touring. That's the way he gets new fans. That's the way he expresses himself."**

—BENJY GRINBERG, ROSTRUM RECORDS



## Reviews

Megan &amp; Liz

"Release You" (3:30)

PRODUCERS: Shellback, Max Martin

WRITERS: Shellback, Savan Kotecha, Megan Mace, Elizabeth Mace

PUBLISHERS: MXM Music, administered by Kobalt (ASCAP), Sparks Ls/Rainbowbright (BMI)

Collective Sounds



POP

## Megan & Liz's Summer Song Contender

Did twin-sister duo Megan & Liz just not-so-quietly issue the most catchy song of the summer? "Release You," the lead single from the YouTube-bred group's forthcoming first album, certainly has a showy pedigree, with Max Martin and Shellback producing and Savan Kotecha recruited as a co-writer. But the song's power resides in Megan and Liz Mace's arresting vocal tics: After brashly attacking the verses of the breakup song with claws drawn, the duo falls

back and delivers the titular lyric in a fluttering falsetto. The juxtaposition combines the sneer of Icona Pop's "I Love It" with P!nk's harmonious kiss-offs, and although Megan & Liz are relative newcomers, they confidently glide over the song's candy-coated synth hook and chopped guitar lick like seasoned pop performers. Few radio offerings this season will have a higher replay value than "Release You." —**JL**

### Megan & Liz's arresting vocal tics combine the sneer of Icona Pop's "I Love It" with P!nk's harmonious kiss-offs.



LIVE

ARTIST: Tom Petty &amp; the Heartbreakers

VENUE: Fonda Theatre, Los Angeles

DATE: June 3

Tom Petty's vault excavation project opened in Los Angeles following a four-night run in New York. In the first of six L.A. shows, Petty and the Heartbreakers delivered on their promise to emphasize album tracks over hits. The 20-song set included seven Heartbreakers classics, three covers, two assertive blues jams from 2010's *Mojo* and a spacey extension of the Traveling Wilburys' "Tweeter and the Monkey Man." Stepping away

from the hits-dominated sets of his arena performances, Petty opened the gates for guitarist Mike Campbell to experiment and flourish, enhancing the songs with smart, extended solos. The repertoire reached back to the band's 1976 debut, rarely played material from 1999's *Echo* and "Angel Dream" from Petty's song score for "She's the One." Most of the night was set to a steady rock beat—the group opened with the Byrds' "So You Want to Be a Rock 'N' Roll Star"—yet included a soft, three-song segment highlighted by a gently cushioned "Rebels." —**PG**

## SINGLES

POP

BRUNO MARS

"Treasure" (2:56)

PRODUCERS: The Smeezingtons

WRITERS: Bruno Mars, Philip Lawrence II, Ari Levine, Phredley Brown

PUBLISHERS: various

Atlantic

Whereas "Locked Out of Heaven" was a paean to Sting and the Police, Mars' latest *Unorthodox Jukebox* single—which he performed at the 2013 Billboard Music Awards—finds the singer doing his best Lionel Richie impression on this funk-out disco cut. The layers of hooks, horns and harmonies specifically recall the Commodores' "Lady," turning "Treasure" into a tasty jam. —**AH**

R&amp;B

CANDICE GLOVER

"I Am Beautiful" (2:57)

PRODUCER: not listed

WRITER: not listed

PUBLISHER: not listed

19/Interscope

"American Idol" season 12 winner Glover delivers a heartfelt melody on her coronation single, "I Am Beautiful," which recently debuted at No. 93 on the Billboard Hot 100. The 23-year-old singer swats away a naysayer by exalting her self-worth in the face of their negativity. The power ballad is neither a traditional declaration of beauty nor a typical "Idol" champion's cry, but that makes it all the more effective. —**KI**

ELECTRONIC

BOARDS OF CANADA

"Reach for the Dead" (4:58)

PRODUCERS: Mike Sandison, Marcus Eoin

WRITERS: Mike Sandison, Marcus Eoin

PUBLISHER: Warp Music

Warp

Boards of Canada approach their career just

as they approach their songs: patiently, gracefully and with a distinct sense of purpose. It's been eight years since the Scottish electronic duo's last album (2005's *Campfire Headphase*), but "Reach for the Dead" is a reliably cinematic reintroduction, with deep-space synth atmospherics bombarded by glitchy electronic buzzes. —**RR**

ROCK

FIVE FINGER DEATH PUNCH FEATURING ROB HALFORD

"Lift Me Up" (4:05)

PRODUCER: not listed

WRITER: not listed

PUBLISHER: not listed

Prospect Park

Five Finger Death Punch proves that metal can be both demonic and fun on "Lift Me Up," the band's latest single and its campiest, catchiest track to date. An ear-blastingly blockbuster built on demonic growls and harmonized guitar solos, the track also features an epic vocal cameo from Judas Priest frontman Rob Halford. Consider the death punch deployed. —**RR**

COUNTRY

KACEY MUSGRAVES

"Blowin' Smoke" (3:08)

PRODUCERS: Kacey Musgraves, Shane McAnally, Luke Laird

WRITERS: Kacey Musgraves, Luke Laird, Shane McAnally

PUBLISHERS: various

Mercury

The year's most promising country newcomer shows another side of her character on her second single. Texas native Musgraves is still transfixed on the stark reality of rural Middle America, but where "Merry Go 'Round" was existential and melancholy, "Blowin' Smoke" is a swaggering barroom singalong that proves she has versatility to match her sentimentality. —**CP**

LEGEND &amp; CREDITS

Edited by Mitchell Peters (albums) and Jason Lipshutz (singles)

CONTRIBUTORS:

Phil Gallo, Gary Graff, Andrew Hampp, Kathy Iandoli, Jason Lipshutz, Chris Payne, Ryan Reed, Emily Zemler  
All albums commercially available in the United States are eligible. Send album review copies to Mitchell Peters at Billboard, 5700 Wilshire Blvd., Suite 500, Los Angeles, CA 90036 and singles review copies to Jason Lipshutz at Billboard, 770 Broadway, Seventh Floor, New York, NY 10003, or to the writers in the appropriate bureaus.




**BIG STAR  
BEYOND  
#1  
RECORD**

**Big Star, "Keep an Eye on the Sky" (Rhino)**  
Four-CD set includes recordings from 1968-75—album tracks, demos, alternate versions and a 1973 Memphis concert.

**Alex Chilton, "Free Again: The '1970 Sessions" (Omnivore)**  
Only 18, Chilton made his first solo recordings in Memphis.

**Chris Bell, "I Am the Cosmos (Expanded Edition)" (Rhino)**  
Bell's never-completed solo album had a 1992 release that's now expanded with different mixes.


**FILM**

## Big Star Documentary Shines Light On Chris Bell

Chris Bell, who died at 27 in a car crash, gets his due as the creator of Big Star's sound in Drew DeNicola and Olivia Mori's finely detailed documentary "Big Star: Nothing Can Hurt Me." The founder of the Memphis group, who brought the higher-profile Alex Chilton into the band, has gotten lost in the Big Star mythology—both in its initial run and rediscovery, where Chilton always held the role of brahman. That point is amplified through Bell's late-in-life solo singles "I Am the Cosmos" and "You and Your Sister," two songs replete with the magical ingredients of the group's revered *#1 Record*. Chilton's post-Big Star career by and large mystified his former bandmates and family. It's a minute point, perhaps, but "Nothing Can Hurt Me" is filled with the minutiae that explains how Bell, Chilton, Andy Hummel and Jody Stephens operated in the studio, how their label Ardent was crushed in distribution deals that went south and

in turn hid them from the mass public, and revisits the three days their greatest allies of the mid-'70s—rock critics—were flown to Memphis for a convention that was pure anarchy, save for a spectacular performance from Big Star. Drummer Stephens and late founding bassist Hummel provide most of the narrative, which focuses heavily on the band in the '70s, when it excelled at "turning pain into beauty," as one talking head puts it. Meanwhile, the voices of Chilton and Bell are taken from radio interviews and studio chatter. A reunion in the early '90s, Chilton's death and ensuing tributes at South by Southwest and in New York supply nice codas. Made for those who hold Big Star in high regard or worship the bands Big Star inspired—R.E.M., the Replacements, Beck, Elliott Smith, the Flaming Lips—"Nothing Can Hurt Me" played eight film festivals this year prior to its forthcoming theatrical release. —PG

"Big Star: Nothing Can Hurt Me"

DIRECTORS: Drew DeNicola, Olivia Mori

EXECUTIVE PRODUCERS: John Fry, Gill Holland, David Armillei

PRODUCER: Danielle McCarthy

DISTRIBUTOR: Magnolia Pictures

RELEASE DATES: July 3 (New York), July 5 (Los Angeles), July 12 (Nashville); available on demand and on iTunes July 3

RUNNING TIME: 113 minutes

SOUNDTRACK: Omnivore Recordings, June 25


**CHRISTIAN**

## Skillet's Growth Spurt

During the course of eight previous albums, Skillet has become increasingly deft at straddling the tricky line between faith-based idealism and secular universality. *Rise* takes the balance a step further, mixing new sonic flavors into the group's hard-rock bombast—notably in the earnest melodicism of "Good to Be Alive" and "My Religion"—for a loose concept album about growing into adulthood amid "all this pain in the world we made." Faith is the ultimate answer, but even album-closing pieces like "Hard to Find" and "What I Believe" have an open lyrical duality that also makes them relevant to those who don't believe. And there's still plenty of crank on *Rise*, from the industrial-strength title track to the urgent "Sick of It" and the heavy-duty "Madness in Me." New guitarist Seth Morrison makes his mark on "Circus for a Psycho" and "Not Gonna Die." —GG



Skillet

*Rise*

PRODUCER: Howard Benson

Atlantic/Word Records

RELEASE DATE: June 25

## ALBUMS

**ROCK**
**THE OLMS**

*The Olms*

PRODUCERS: The Olms

Harvest Records

RELEASE DATE: June 4

Those who found Pete Yorn's judgment a bit suspect after his 2009 collaboration with Scarlett Johansson will consider the Olms a redemption. Yorn and artist/photographer/musician J.D. King have crafted a richly retro-flavored set, dressing up Merseybeat and '60s lo-fi garage pop with sepia-toned lyrics that make this more than mere nostalgia. —GG

**ROCK**
**PORTUGAL. THE MAN**

*Evil Friends*

PRODUCER: Danger Mouse

Atlantic Records

RELEASE DATE: June 4

*Evil Friends* aptly reflects Portugal. The Man's surging live show. Tracks like the bouncing "Modern Jesus" and pensive "Waves" are more streamlined than on past releases, allowing the melodies to shine clearly through the groove-tinged psychedelic fuzz. It's a complexly wrought album and one of the band's most immediate. —EZ

**POP**
**HARRY CONNICK JR.**

*Every Man Should Know*

PRODUCERS: Tracey Freeman, Harry Connick Jr.

Columbia Records

RELEASE DATE: June 4

Though his career has been diverse, Connick has never been as far-reaching as he is here. The tracks are mostly love songs, but A-list players like the Marsalis brothers and vocalist Kim Burrell help dress them up in a multitude of styles from blues to Middle Eastern. —GG

**POP**
**LITTLE MIX**

*DNA*

PRODUCERS: various

Syco/Columbia Records

RELEASE DATE: May 28

The relentlessly upbeat debut from U.K. "X Factor" champ Little Mix makes its way stateside just in time for summer. The female four-piece often extols friendship, fairytale romance and finding a sense of individuality. They shine most when letting some sass bleed in, like on the giddy kiss-off "How Ya Doin'?" —JL

**AMERICANA**
**JOHN FOGERTY**

*Write a Song for Everyone*

PRODUCER: John Fogerty

Vanguard Records

RELEASE DATE: May 28

Creedence Clearwater Revival's songs get new life as the Foo Fighters pound through "Fortunate Son," My Morning Jacket vibes on "Long As I Can See the Light," and Kid Rock adds loops to "Born on the Bayou." Fogerty's new songs ("Mystic Highway," "Train of Fools") hold their own on this mostly duets set. —GG

**FOLK**
**LAURA MARLING**

*Once I Was an Eagle*

PRODUCER: Ethan Johns

Ribbon Records

RELEASE DATE: May 28

The fourth album from British folkie Marling is impressive affair, especially on the haunting tracks "Take the Night Off" and "Where Can I Go?" The music is smartly flavored with drums and cello punching up Marling's neat echo of Dylan ("Master Hunter"). It's possible this generation of folk-rooted revivalists have found their Joni Mitchell. —PG



.biz

Jack White dropped \$142,000 on Detroit's Masonic Temple—where he's performed nine times—to save it from foreclosure. The building had gotten into tax debt in recent years, and had until June 3 to pay its outstanding balance and avoid foreclosure. One of the temple's two theaters, the Cathedral, will be renamed the Jack White Theater in the hometown rocker's honor.



POP

## A New Start

Canadian singer/songwriter Serena Ryder reboots her stateside career with the chart-topping 'Stompa'

By Jason Lipshutz

"Stompa," Canadian singer/songwriter Serena Ryder's muscular pop-rock single and lead track from her forthcoming album *Harmony*, spends its sixth consecutive week at No. 1 on Billboard's Triple A chart. It's a joyous song about the rapturous power of music—its title is found in the onomatopoeic refrain: "Nothing is wrong if you move to the beat/Clappa your hands, stompa your feet"—and has grown its audience thanks to showy placements on "Grey's Anatomy" and in a Cadillac SRX TV ad.

Despite being a fresh face to U.S. audiences, the 30-year-old Ryder was long ago pegged to be Canada's Next Big Thing: Her 2004 debut, *Unlikely Emergency*, was produced by prolific Canadian artist Hawksley Workman, and after inking a deal with EMI Music Canada, Ryder won the 2008 Juno Award for best new artist. But her most successful U.S. single to date ("Stompa" has sold 61,000 downloads, according to Nielsen SoundScan) was preceded by a lengthy hiatus from the music scene that nearly became a permanent departure. After releasing sophomore album *Is It O.K.* in Canada in 2008 and in the United States through Atlantic the following year, Ryder toured behind the album with minimal downtime for nearly three years, to a point where she felt "exhausted" and needed to get away from music altogether. With preshow panic attacks mounting, Ryder returned to Canada and spent weeks in bed.

"I went through a really intense bout of clinical depression after I finished touring for *Is It O.K.*," Ryder

says. "There was a long period of time that I had to spend at home and try and get my shit back together, learn about myself and learn about what depression really is."

Blissfully free of any expectations—*Is It O.K.* has sold only 21,000 U.S. copies, and Ryder amicably parted ways with Atlantic following its promotional cycle—Ryder slowly pieced together *Harmony* at her home in Toronto, gaining "a sense of freedom and comfort" by working in her own studio at her own pace. Co-produced by Jerrod Bettis, "Stompa" captures Ryder's attempt to overcome her depression and describe what music meant to her when she started playing guitar at 13. "It's the best medicine in the world," she says, "and I wrote the song to remind myself that."

After its release in Canada last November, *Harmony* will hit U.S. stores in September on Ryder's new U.S. home, Capitol. "Stompa" will continue to gain exposure through the Cadillac ad, which debuted the week of April 22, and after conquering triple A radio, the song will be crossed over to adult top 40 and eventually mainstream top 40 later this summer. According to Nielsen BDS, the song is up 22% in plays this week at adult top 40.

For many stateside pop fans, "Stompa" will be their first encounter with Ryder, but Capitol doesn't see that as a problem. "In some ways, she's a new and developing artist in the United States, but the great thing is that she's an incredibly accomplished musician and can stand in front of a lot of people," Capitol Music Group executive VP Greg Thompson says. "I mean, look at the fun, guys—they had a whole career before they were fun. Sometimes that happens, and you have to embrace it."

As "Stompa" continues to grow at multiple formats, Ryder hopes to increase the numbers on her social platforms (20,000 Twitter followers, 26,000 Facebook likes) while continuing to pop up on TV (a "Tonight Show With Jay Leno" appearance has been slotted for July). Meanwhile, a proper U.S. tour is eyed for an August start, and despite the result of her last major run, Ryder couldn't be more enthusiastic.

"I love playing this record," she says. "I love performing these songs live . . . this record's given me a great opportunity, and ["Stompa"] has given me an open door." ●

Serena Ryder's "Stompa" notches its sixth week atop the Triple A chart.

## THE Numbers

### "Healing In The Heartland"

NBC's charity special "Healing in the Heartland: Relief Benefit Concert" makes waves on the charts. The May 29 TV show, benefiting victims of the May 20 Oklahoma tornado, was organized by Oklahoma native Blake Shelton (see story, page 11). It aired live and featured performances by Shelton and wife Miranda Lambert, Usher, Reba McEntire, Luke Bryan and others. More than \$6 million was raised from pledges and ticket sales to the event, with the funds going to the United Way of Central Oklahoma.

**+ 13.2M**

The one-hour broadcast earned 8.4 million total TV viewers, according to Nielsen, and was the most-watched show of the night. NBC says 13.2 million tuned in to at least a portion of the concert on NBC and sister networks Bravo, CMT, E!, G4 and Style.

**↑ 69% 42K**

Shelton's *Based on a True Story* rises 16-5 on the Billboard 200 with 42,000 sold in the week ending June 2 (up 69%), according to Nielsen SoundScan. He also has two more albums on the chart that gained: *Loaded: The Best of Blake Shelton* and *Red River Blue*.

**+ 22K**

Traffic to Shelton's Wikipedia page on the day of the charity concert soared to 22,000 views—the most visits to his page since April 7, when he co-hosted the Academy of Country Music Awards. That day, his page garnered 53,000 views.

**↑ 56% 131K**

The songs performed on the show collectively sold 131,000 downloads, up 56% compared with the previous week. Among the spikes: Vince Gill's "Threaten Me With Heaven" zoomed from essentially zero units to 9,000, Darius Rucker's "True Believers" grew by 76% (moving from 3,000 to 5,000), and Shelton's cover of Michael Bublé's "Home" grew by 580% to 7,000, while the original gained by 34% (3,000). —Keith Caulfield





**Alice in Chains'** new album sold 61,000 copies in its first week.

**Smallpools' Big Splash**  
Following in the vein of pop-leaning rock acts like Phoenix, Grouplove and current format kings Capital Cities, Los Angeles' Smallpools are approaching the Alternative chart with the buoyant "Dreaming" (RCA). Ahead of the quartet's debut EP, the song is breaking thanks to major-market West Coast radio support. KKDO Sacramento, Calif., played it 26 times in the May 27-June 2 Nielsen BDS tracking week, while KROQ Los Angeles gave it 21 plays. SiriusXM's Alt Nation channel led all panelists with 36 spins.

**Showtime For 'Apollo'**  
Australian singer/songwriter Amba Shepherd is breaking through stateside thanks to her featured turn on Hardwell's "Apollo," which is No. 7 in its 17th week on Dance/Mix Show Airplay (after peaking at No. 5 two weeks ago). It's the first Billboard hit for the unsigned Shepherd, who's collaborated with Ferry Corsten and Porter Robinson, among others. Shepherd's at work on a solo project. She's managed by Jon Hanlon, who was recently named director of electronic dance music for Sony Music Australia & New Zealand.

**Roosevelt's New Deal**  
After crafting songs for the likes of Game and Melanie Fiona, Los Angeles-based producer/singer K. Roosevelt has released "Do Me Now" (Interscope). The Hit-Boy-produced and -assisted track is steadily building at rhythmic, with KKR Phoenix having played it 38 times during the tracking week. Roosevelt also directed the song's video (alongside Jelani Fresh), which has amassed 170,000 YouTube views since May 20.

**Upstanding Citizens**  
Seattle-based pop/rock worship band Citizens is approaching Christian Songs with "Made Alive" (Tooth & Nail), which registers support at 19 chart reporters. Formed in Seattle's university district and fronted by Deacon Zach Bolen, the group's six members are worshippers and performers at the city's Mars Hill Church. The act released the EP *Already/Not Yet* last year. Its first full-length, *Mars Hill Music Presents: Citizens*, spent two weeks on Christian Albums in March.

Reporting by Keith Caulfield, Wade Jessen, Rauli Ramirez and Gary Trust.

ROCK

## 'Devil' In The Details

Four years after its comeback, Alice in Chains scores a No. 2 debut with coordinated fan engagement campaign  
By Gary Graff

*The Devil Put Dinosaurs Here* has been a more comfortable experience for Alice in Chains than 2009's *Black Gives Way to Blue*.

The latter album was the Seattle group's first in 14 years, the first since the death of original frontman Layne Staley and the first with new member William DuVall. There was skepticism and something to prove—and Alice in Chains did, with a top five debut, a pair of No. 1 rock radio singles and two Grammy Award nominations.

So, co-founder/guitarist Jerry Cantrell acknowledges, the group went into its new album—which debuts this week at No. 2 on the Billboard 200 with 61,000 units sold, according to Nielsen SoundScan—with “a

certain amount of confidence. I'm not going to say this record is better than the last. The last one's kick-ass, too. But you hear growth, for sure.”

After a couple of years out of sight since the previous album's tour, the paramount concern was making sure fans moved with the band on its next venture.

“The stakes are obviously higher this time around,” says Mark Wakefield of Velvet Hammer Music and Management. “We've got to go out and engage the fans again, even more than we did the first time. We didn't want to take anything for granted.”

Though radio remained a strong partner as Alice in Chains rolled out its first single, Active Rock chart-topper “Hollow,” in December and its successor, “Stone,” in March, the group made extensive use of social media to make the album an interactive affair. One campaign allowed fans to submit images to create a lyric video for “Hollow,” which was followed by an official music clip by Robert “Roboshobo” Schober in January. “Online activity went from pretty quiet to raging right away,” Wakefield says.

Alice in Chains also partnered with Funny or Die on a “mocumentary” that featured the members wearing Kiss face paint. Meanwhile, the band got back on the road early, two months before the album's release to play headline gigs, radio shows and such festivals as Rock on the Range and Rocklahoma. The band will play festivals in Denmark and the United Kingdom in June, with a Canadian tour starting July 1. It'll also perform at Rock in Rio on Sept. 19, and Wakefield says a package is being assembled for a fall tour of Europe.

“We're already looking at next year,” DuVall says. “We'll be out there for a while, but that's OK. That's what we do, and we know that's how people want to hear the music. We love playing, so there's no problem.”

## Battle Plan: Kid Ink



Ahead of his major-label debut LP with RCA, rapper Kid Ink released digital-only EP *Almost Home* on May 28. The set debuts at No. 27 on the Billboard 200 with 15,000 copies, according to Nielsen SoundScan.

5 MONTHS AGO

88 Classic/RCA Records released a new version of Kid Ink's single “Bad Ass” on Jan. 3 to announce the rapper's signing. This version of the track, originally off last year's mixtape *Rocketshipshawty*, features new verses from Meek Mill and Wale. An official video for the song premiered March 3. At that point, “Bad Ass” was meant to be a one-off single to tide fans over until the full-length. “We wanted to continue along the theme of being an indie and releasing music all the time,” RCA associate director of marketing Shani Fuller says. “We just really wanted to feed his fans with new music and a new look as we approached his album later in the year.”

1 MONTH AGO

On May 2, RCA greenlit Kid Ink's digital-only EP *Almost Home*, only a few weeks prior to its street date of May 28. Six tracks were selected from more than 140 possible cuts for the disc and a few songs were streamed ahead of release, including “Sunset,” a track that Kid Ink says “really motivated the EP.” The rapper unveiled a viral video for “Bossin' Up,” a mixtape track that was redone for his EP with a verse from French Montana and ASAP Ferg, on May 13. “It's just about activating [his] fan base,” RCA senior VP of A&R J. Grand says. “Now it's our job to continue to spread that and introduce him to new fans.”

RELEASE WEEK

Kid Ink kicked off an opening slot on Kendrick Lamar's current tour on May 22 in Las Vegas and performed at WQHT New York's annual Summer Jam on June 2. The majority of the EP promotion, however, took place on the rapper's wide-reaching social media channels in just a week after announcing the EP on May 21. “I just try to do it the same way I've been doing it,” Kid Ink says. “I've been doing the same independent viral grind. My fans promote so much for me, even more than I do.” As a thank-you, the rapper also sent out two previously unreleased tracks to fans who'd purchased the EP.

NEXT UP

Kid Ink will wrap his current tour with Lamar on June 26 and spend the summer both on the road and back in the studio laying down new tracks for his full-length. A new single from the EP, along with an accompanying video, will also arrive “extremely soon,” Grand says. Kid Ink's album is expected in September, according to Grand, and will feature new or remixed versions of some of the EP's tracks. “We're always very aware of the fan experience,” Grand says. “The last thing the fan wants is to get something they already have for a second time when they can get a crazy remix of a record.” —Emily Zemler



# MARKETPLACE

CONNECT WITH THE MUSIC INDUSTRY'S MOST IMPORTANT DECISION MAKERS

WANTED TO BUY

### RECORD COLLECTIONS

We BUY any record collection.  
Any style of music.  
We pay  
HIGHER prices than anyone else.  
Call  
347-702-0789 (Allan) or email  
a\_bastos@yahoo.com

NOTICES/ANNOUNCEMENTS

*Short-form* Radio Programs/Barter

**The Inside Stories Behind**

**The Christmas Songs**

*Featuring Songwriters' Actual Voices!*

TheMusicalSoundReview.com (718) 375-1245

**FREE** (Advice) **HOW DO YOU MAKE YOUR CLASSIFIED AD PAY?**  
By running it consistently—consecutive weeks—for impact!!  
Rarely does a prospective customer reply to an ad the very first time it appears. Remember, the very week he or she is ready, your advertisement should be in position. **Stay ALIVE and SATISFIED with an ACTIVE CLASSIFIED!!**  
CALL 212-493-4199



1 IN 6 AMERICANS NOW STRUGGLES WITH HUNGER.

TOGETHER WE'RE



Hunger is closer than you think. Reach out to your local food bank for ways to do your part. Visit [FeedingAmerica.org](http://FeedingAmerica.org) today.



# CHARTS

OVER THE COUNTER KEITH CAULFIELD

## One More Time: Daft Punk No. 1, Again

Meanwhile, Alice in Chains starts at No. 2 with highest-charting album since 1995



**D**aft Punk's *Random Access Memories* holds at No. 1 on the Billboard 200 for a second week, as the set shifts another 93,000 copies, according to Nielsen SoundScan. Its 73% drop isn't an alarming decline, considering that plenty of the album's first week was bolstered by digital pre-orders.

Comparably, Daft Punk's second-week slide is only slightly less steep than the average fall for No. 1 debuts this year. Of the 15 No. 1 bows so far in 2013, the average second-week decline has been 68%. *Random Access Memories* is the seventh No. 1 debut this year to slip by more than 70% in its second week. The largest tumble is owned by Justin Bieber's *Believe* (79.4%), while the lightest fall belongs to Josh Groban's *All That Echoes* (50.4%).

In two weeks, *Random Access Memories* has sold 432,000 copies, making it the No. 17 best-selling album of the year. It should cross the half-million mark in the next two weeks. So far this year, only 10 albums have sold 500,000. That's actually up compared with a year ago at this point, where just eight sets had moved a half-million. Of course, the devil's in the details: A year ago, there were four albums that had shifted more than 700,000. This year, there are three. And, there's that other factor: Adele's 21 isn't around to shore up sales in 2013. A year ago, the set was the year's top seller with 3.4 million. This year's best seller is Justin Timberlake's *The 20/20 Experience*, with 1.9 million.

At No. 2 this week on the Billboard 200 is Alice in Chains, which claims its highest-charting set since 1995, as *The Devil Put Dinosaurs Here* starts in the runner-up slot with 61,000. The rock band last went higher with its 1995 self-titled album, which debuted at No. 1 on the tally dated Nov. 25, 1995. That was the group's final studio release with lead singer Layne Staley, who died in 2002. The new album is the band's second

with lead singer William DuVall, who joined in 2006 and sang on 2009's No. 5-peaking *Black Gives Way to Blue*. That album may have started at a lower position than *The Devil Put Dinosaurs Here*, but its sales were stronger out of the gate: 126,000.

In total, *The Devil Put Dinosaurs Here* is the fifth top 10 set for Alice in Chains, stretching back to 1992's No. 6-peaking *Dirt*.

The four years between *Black Gives Way to Blue* and *The Devil Put Dinosaurs Here* is nothing compared with the 13-year wait Alice in Chains fans had between the self-titled set in 1995 and its comeback release in 2009. The band is one of a number of rock acts that achieved massive success in the '90s, but then went off the radar for a long time.

Recently, No Doubt returned after an almost 12-year gap, when its *Push and Shove* opened at No. 3 on Oct. 13, 2012. It was the act's first studio set since *Rock Steady*, which arrived in December 2001. The new album has sold 249,000, a far cry from the band's previous releases.

In 2011, Blink-182 made its long-delayed return with *Neighbors*, which arrived at No. 2 on Oct. 15, 2011—more than eight years after its previous studio set, its self-titled 2003 album. Like No Doubt's album, it didn't make a large impression, having sold 333,000. Another big-in-the-'90s act, Stone Temple Pilots, earned a No. 2 ranking with its self-titled studio album in 2010, long after its previous studio effort, 2001's *Shangri-La Dee Da*. The self-titled set sold less than half of *Shangri-La Dee Da*'s sum: 156,000 vs. 370,000.

Alice in Chains' *Black Gives Way to Blue*, however, has performed better than all three of those: It has shifted 525,000 so far. The set also spawned three top 10 hits on Hot Rock Songs, including the No. 15 "Check My Brain" and "Your Decision."

While Stone Temple Pilots' self-titled set in 2010 did contain a No. 1 Rock Songs hit in "Between the Lines," it didn't help move the sales needle for the album. And, in contrast, "Between the Lines" ran up and down the chart quickly, spending a relatively fast 18 weeks on the chart. Alice in Chains' two No. 1 hits spent 25 and 29 weeks on the tally, respectively.

Of course, also helping matters is that Alice in Chains was an arguably re-energized band with a new vocalist, whereas STP was reuniting with lead singer Scott Weiland. As for No Doubt, none of the album's singles took hold at any airplay format. The set's lead single, "Settle Down," topped out at No. 19 on Mainstream Top 40, No. 19 on Alternative and No. 14 on Adult Top 40—the group's three core formats. ●



DAFT PUNK'S *RANDOM ACCESS MEMORIES* SALES THIS WEEK  
93,000  
● 72.6%

CUMULATIVE SALES OF YTD TOP 200 ALBUMS  
36 MILLION  
● 0.4%

ROBIN THICKE'S "BLURRED LINES" SALES THIS WEEK  
229,000  
● 20%



### Blood 'Lines'

Select sets of parents and offspring have each reached the Billboard Hot 100's top 10 during the chart's nearly 55-year history, but until this week, a mother and son had never both earned the honor. Robin Thicke makes history as "Blurred Lines" (featuring T.I. and Pharrell) rises 11-6 to become his first top 10 on the tally. In 1986 (when Thicke was 9), his mother, Gloria Loring, rose to No. 2 with "Friends and Lovers" (with Carl Anderson). Among fathers and sons, John and Julian Lennon have each notched top 10s, while father-daughter pairings include Pat and Debby Boone, Billy Ray and Miley Cyrus, and Frank and Nancy Sinatra.

—Gary Trust

### THE BIG NUMBER

51

Where the original Broadway cast recording of "Kinky Boots" bows on the Billboard 200, the highest entry for a cast album since June 4, 2011, when "The Book of Mormon" started at No. 31. Watch for a possible gain for "Kinky Boots" and other cast albums following the Tony Awards on June 9.

## MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

Weekly Unit Sales			
	ALBUMS	DIGITAL ALBUMS*	DIGITAL TRACKS
This Week	4,800,000	2,029,000	24,239,000
Last Week	5,189,000	2,258,000	24,492,000
Change	-7.5%	-10.1%	-1.0%
This Week Last Year	5,017,000	1,981,000	25,580,000
Change	-4.3%	2.4%	-5.2%

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



### YEAR-TO-DATE

Overall Unit Sales			
	2012	2013	CHANGE
Albums	127,701,000	121,402,000	-4.9%
Digital Tracks	596,864,000	579,911,000	-2.8%
Store Singles	1,407,000	1,400,000	-0.5%
Total	725,972,000	702,713,000	-3.2%
Album w/TEA*	187,387,400	179,393,100	-4.3%

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

### Digital Track Sales

2012	596.9 Million
2013	579.9 Million

### Sales by Album Format

	2012	2013	CHANGE
CD	77,460,000	66,716,000	-13.9%
Digital	48,369,000	52,084,000	7.7%
Vinyl	1,838,000	2,441,000	32.8%
Other	33,000	159,000	381.8%

### Sales by Album Category

	2012	2013	CHANGE
Current	62,313,000	61,495,000	-1.3%
Catalog	65,388,000	59,907,000	-8.4%
Deep Catalog	52,312,000	48,186,000	-7.9%

### Current Album Sales

2012	62.3 Million
2013	61.5 Million

### Catalog Album Sales

2012	65.4 Million
2013	59.9 Million



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

For week ending June 3, 2013. Figures are rounded. Compiled from a national sample of retail store and rack sales reports collected by Nielsen SoundScan.







WKS. AGO	LAST WEEK	THIS WEEK	TITLE <small>PRODUCER (SONGWRITER)</small>	Artist <small>IMPRINT/PROMOTION LABEL</small>	CERT.	PEAK POS.	WKS. ON CHART
22	33	50	<b>YOUNG AND BEAUTIFUL</b> <small>R.NOWELS (L.DEL REVR,NOWELS)</small>	Lana Del Rey <small>WATERTOWER/POLYDOR/INTERSCOPE</small>		22	6
59	59	51	<b>DONE.</b> <small>D.HUFF (R.PERRY,N.PERRY,J.DAVIDSON,J.BRYANT)</small>	The Band Perry <small>REPUBLIC NASHVILLE</small>		46	12
57	57	52	<b>GONE, GONE, GONE</b> <small>G.WATTENBERG (D.FUHRMANN,T.CLARK,G.WATTENBERG)</small>	Phillip Phillips <small>19/INTERSCOPE</small>		52	13
52	42	53	<b>LEGO HOUSE</b> <small>J.GOSLING (E.SHEERAN,J.GOSLING,C.LEONARD)</small>	Ed Sheeran <small>ELEKTRA/ATLANTIC</small>		42	10
<p>The singer/songwriter logs his second Adult Top 40 top 10 (11-10). Breakthrough single "The A Team" reached No. 6 on the list in January.</p> 							
50	53	54	<b>HARLEM SHAKE</b> <small>BAAUER (H.RODRIGUES,H.DELGADO)</small>	Baauer <small>JEFFREE'S/MAD DECENT/WARNER BROS.</small>		1	16
64	62	55	<b>ANYWHERE WITH YOU</b> <small>J.MOIR,R.CRAWSON (B.HAYSLIP,D.J.MURPHY,J.YEARLY)</small>	Jake Owen <small>RCA NASHVILLE</small>		55	11
49	46	56	<b>GENTLEMAN</b> <small>PSY (P.JAI-SANG,G.HYOO)</small>	PSY <small>SILENT/SCHOOLBOY/REPUBLIC</small>		5	8
65	63	57	<b>BEAT THIS SUMMER</b> <small>B.PAISLEY (B.PAISLEY,DUBOIS,L.LAIRD)</small>	Brad Paisley <small>ARISTA NASHVILLE</small>		57	12
42	56	58	<b>MAMA'S BROKEN HEART</b> <small>F.LIDDELL,C.AIN,LAY,WORF (E.CLARK,S.MCANALLY,K.MUSGRAVES)</small>	Miranda Lambert <small>RCA NASHVILLE</small>		20	19
<b>HOT SHOT DEBUT</b>	59	59	<b>CRAZY KIDS</b> <small>DR. LUKE,BENNY BLANCO,CORRUT (K.SEBERT,W.ADAMS,L.GOTTWALD,B.LEVIN,H.WALZER)</small>	Ke\$ha Feat. will.i.am or Juicy J <small>KEMOSABE/RCA</small>		59	1
<p>As it rises 32-31 on Mainstream Top 40, it launches on Hot Digital Songs at No. 34 (up 215% to 54,000). A new mix featuring Juicy J accounts for 54% of the song's weekly sum.</p> 							
44	55	60	<b>ALIVE</b> <small>RAIN MAN (LYOUSAF,YYOUSAF,K.TRINDL,N.LIM,L.LIDDELL)</small>	Krewella <small>KREWELLA/COLUMBIA</small>		32	16
54	58	61	<b>NO NEW FRIENDS</b> <small>BOY/IDA,K.SHEBIE (K.M.YHALO,D.GRAMM,W.L.ROBERTS,I.D.CARTER,M.SAMUELS,S.SHEBIE)</small>	DJ Khaled Feat. Drake, Rick Ross & Lil Wayne <small>WE THE BEST/YOUNG MONEY/CASH MONEY/REPUBLIC</small>		54	6
75	69	62	<b>RUNNIN' OUTTA MOONLIGHT</b> <small>D.GEORGE (D.DAVIDSON,J.K.LOVE,LACE,A.GORLEY)</small>	Randy Houser <small>STONEY CREEK</small>		62	4
66	66	63	<b>LIKE JESUS DOES</b> <small>J.JOYCE (C.BEATHARD,M.CRISWELL)</small>	Eric Church <small>EMI NASHVILLE</small>		59	15
-	76	64	<b>PLAY HARD</b> <small>D.GUETTA (D.GUETTA,G.H.TUINFORT,F.BIESTERER,A.HIAM,S.C.SMITH,S.MOLIN,E.KALBERG)</small>	David Guetta Feat. Ne-Yo & Akon <small>WHAT A MUSIC/ASTRALWERKS/CAPITOL</small>		64	2
72	72	65	<b>SAME LOVE</b> <small>R.LEWIS (B.HAGGERTY,R.LEWIS,M.LAMBERT)</small>	Macklemore & Ryan Lewis Feat. Mary Lambert <small>MACKLEMORE/SUB POP/ADA/WARNER BROS.</small>		65	12
67	68	66	<b>WE STILL IN THIS B****</b> <small>MIKE WILL MADE-IT,MARZ (B.SIMMONS,J.R.MILLIAMS,I.M.MIDDLEBROOKS,C.J.HARRIS,JR.(HOUSTON)</small>	B.o.B Feat. T.I. & Juicy J <small>REBELROCK/GRAND HUSTLE/ATLANTIC/RRP</small>		66	16
70	71	67	<b>HEY PRETTY GIRL</b> <small>B.JAMES (K.MOORE,D.COUCH)</small>	Kip Moore <small>MCA NASHVILLE</small>		67	11
53	67	68	<b>DOWNTOWN</b> <small>P.WORLEY,LADY ANTEBELLUM (L.LAIRD,S.MCANALLY,H.HEMRY)</small>	Lady Antebellum <small>CAPITOL NASHVILLE</small>		29	17
74	74	69	<b>BEAT IT</b> <small>SEAN KINGSTON,MIC (K.ANDERSON,O.AKIN,OLU,N.BALDING,C.J.THOMAZ)</small>	Sean Kingston Feat. Chris Brown & Wiz Khalifa <small>BELUGA HEIGHTS/EPIC</small>		69	6
78	64	70	<b>HIGH SCHOOL</b> <small>BOY/IDA,T-MINUS (D.T.MARAJ,D.CARTER,M.SAMUELS,WILLIAMS)</small>	Nicki Minaj Feat. Lil Wayne <small>YOUNG MONEY/CASH MONEY/REPUBLIC</small>		64	9
62	60	71	<b>LIVE IT UP</b> <small>REBECCAH EVERTON (N.AHAVATA,PAPA-CONSTANTINOU,B.DUPUIS,TROM,S.PENNINGTON,A.C.PEREZ,A.JANOR,B.HAJR,UJWENER,LEUNG)</small>	Jennifer Lopez Feat. Pitbull <small>2101/CAPITOL</small>		60	4
83	78	72	<b>TAPOUT</b> <small>DETAIL (D.CARTER,B.WILLIAMS,J.A.PREYAN,D.T.MARAJ,N.WILBURN CASH,N.C.FISHER)</small>	Rich Gang Feat. Lil Wayne, Birdman, Future, Mack Maine, Nicki Minaj <small>YOUNG MONEY/CASH MONEY/REPUBLIC</small>		72	4
68	73	73	<b>DEMONS</b> <small>ALEX DA KID (IMAGINE DRAGONS,A.GRANT,J.MOSSER)</small>	Imagine Dragons <small>KIDANAKORNER/INTERSCOPE</small>		64	11

WKS. AGO	LAST WEEK	THIS WEEK	TITLE <small>PRODUCER (SONGWRITER)</small>	Artist <small>IMPRINT/PROMOTION LABEL</small>	CERT.	PEAK POS.	WKS. ON CHART
90	81	74	<b>SAFE AND SOUND</b> <small>R.MERCHANT,S.SIMONIAN (R.MERCHANT,S.SIMONIAN)</small>	Capital Cities <small>LAZY HOOKS/CAPITOL</small>		74	5
60	70	75	<b>TROUBLEMAKER</b> <small>S.ROBSON (O.MURS,S.ROBSON,C.KELLY,D.LILLARD)</small>	Olly Murs Feat. Flo Rida <small>SYCO/COLUMBIA</small>		25	20
81	79	76	<b>SEE YOU AGAIN</b> <small>M.BRIGHT (C.UNDERWOOD,D.HODGES,H.LINDSEY)</small>	Carrie Underwood <small>19/ARISTA NASHVILLE</small>		76	5
99	97	77	<b>PEOPLE LIKE US</b> <small>G.KUPSTIN (M.KABIR,I.MICHAEL,B.DAILY)</small>	Kelly Clarkson <small>19/RCA</small>		77	3
91	83	78	<b>JUMP RIGHT IN</b> <small>K.STEGALL,Z.BROWN (Z.BROWN,W.DURRETTE,J.MRAZ)</small>	Zac Brown Band <small>ATLANTIC/SOUTHERN GROUND</small>		78	6
-	65	79	<b>HEADBAND</b> <small>DI MUSTARD (B.R.SIMMONS, JR.,D.MCFARLANE,T.EPPS,C.MONTGOMERY III,S.COXT,GRIFFIN,M.ADAM)</small>	B.o.B Featuring 2 Chainz <small>REBELROCK/GRAND HUSTLE/ATLANTIC</small>		65	2
-	92	80	<b>WIT ME</b> <small>NOT LISTED (C.J.HARRIS, JR.,D.C.QUINN,D.CARTER)</small>	T.I. Featuring Lil Wayne <small>HUSTLE GANG</small>		80	2
95	89	81	<b>ALL OVER THE ROAD</b> <small>C.CHAMBERLAIN (C.CHAMBERLAIN,A.GORLEY,W.KIRBY)</small>	Easton Corbin <small>MERCURY NASHVILLE</small>		81	4
85	85	82	<b>MORE THAN MILES</b> <small>D.HUFF (J.EDDIE,B.GILBERT)</small>	Brantley Gilbert <small>VALORY</small>		79	14
-	95	83	<b>DON'T YA</b> <small>C.DESTEFANO (B.ELDRIDGE,C.DESTEFANO,A.GORLEY)</small>	Brett Eldredge <small>ATLANTIC/WMN</small>		83	2
80	80	84	<b>WILD FOR THE NIGHT</b> <small>SKRILLEX (R.MAYERS,S.MOORE,M.DALMORO,D.LEBOUVIER,T.PARENT,N.VADON,J.PRADEYROL)</small>	A\$AP Rocky Feat. Skrillex <small>A\$AP WORLDWIDE/POLO GROUNDS/RCA</small>		80	12
63	77	85	<b>PIRATE FLAG</b> <small>B.CANNON,K.CHESEY (R.COPPERMAN,D.L.MURPHY)</small>	Kenny Chesney <small>BLUE CHAIR/COLUMBIA NASHVILLE</small>		46	17
82	84	86	<b>HOW MANY DRINKS?</b> <small>S.REMI (N.J.PIMENTEL,S.REMI,R.NICHOLS,P.WILLIAMS)</small>	Miguel <small>BYSTORM/BLACK ICE/RCA</small>		82	7
84	82	87	<b>LEVITATE</b> <small>LOADSTAR (HADOUKEN,A.SMITH,N.HILL,G.HARRIS)</small>	Hadouken! <small>SURFACE NOISE</small>		69	14
73	86	88	<b>LOVE AND WAR</b> <small>D.CAMPER, JR. (M.RIDDICK,L.DANIELS,T.BRAXTON)</small>	Tamar Braxton <small>STREAMLINE/EPIC</small>		57	19
<b>NEW</b>	89	89	<b>GRANDPA (TELL ME 'BOUT THE GOOD OLD DAYS)</b> <small>B.APPLEBERRY (J.O'HARA)</small>	Danielle Bradbery <small>REPUBLIC</small>		89	1
79	87	90	<b>LOVEEEEEEE SONG</b> <small>FUTURE (N.WILBURN,CASH,R.FENTY,D.ANDREWS,G.S.JACKSON,L.S.ROGERS)</small>	Rihanna Feat. Future <small>SRP/DEF JAM/DMG</small>		55	18
<b>RE-ENTRY</b>	91	91	<b>LITTLE BIT OF EVERYTHING</b> <small>N.CHAPMAN,K.URBAN (B.WARREN,B.WARREN,K.RUDOLF)</small>	Keith Urban <small>HIT RED/CAPITOL NASHVILLE</small>		91	2
-	26	92	<b>CLOUDS</b> <small>K.DEMER (Z.SOBIECH)</small>	Zach Sobiech <small>ROCK THE CAUSE</small>		26	2
<p>The folk-tinged track falls 7-54 on Hot Digital Songs (34,000; down 78%) after media attention helped spur its debut last week. Still, its to-date total rises to 215,000, all of which benefits the charity established by Sobiech before he died May 20. Meanwhile, the song increases by 72% to 495,000 weekly streams. —Gary Trust</p> 							
<b>RE-ENTRY</b>	93	93	<b>HEY GIRL</b> <small>D.HUFF (R.AKINS,A.GORLEY,C.DESTEFANO)</small>	Billy Currington <small>MERCURY NASHVILLE</small>		75	2
89	90	94	<b>MOLLY</b> <small>DEZ DYNAMIC,MALLY MALL (M.MOYER,STEVENSON,C.LTHOMAZ,J.JACKSON,J.BASHID,B.MAPP,Z.PASQUALE,C.DD)</small>	Tyga Feat. Cedric Gervais, Wiz Khalifa & Mally Mall <small>YOUNG MONEY/CASH MONEY/REPUBLIC</small>		66	11
<b>NEW</b>	95	95	<b>REDNECK CRAZY</b> <small>J.CATINO,L.KING (L.KEAR,M.IRWIN,C.TOMPKINS)</small>	Tyler Farr <small>COLUMBIA NASHVILLE</small>		95	1
87	98	96	<b>WINGS</b> <small>TREY DUBNIE,B.BOHAN,JAMES,P.DIARRIS,J.NELSON,J.A.PINNOCK,I.THRUWALL,H.ROJAS,S.NURI,M.LEWIS,M.BUTLER,P.KELLEHER,K.COLEMAN,C.C.DOTSON)</small>	Little Mix <small>SYCO/COLUMBIA</small>		79	9
<b>NEW</b>	97	97	<b>POINT AT YOU</b> <small>J.S.STOVER (R.COPPERMAN,R.AKINS,B.HAYSLIP)</small>	Justin Moore <small>VALORY</small>		97	1
<b>RE-ENTRY</b>	98	98	<b>CAN'T SHAKE YOU</b> <small>M.SERLETIC,T.GOSSIN,S.BENTLEY,I.L.SLATER)</small>	Gloriana <small>EMBLEM/WARNER BROS. NASHVILLE/WAR</small>		83	3
88	96	99	<b>KISSES DOWN LOW</b> <small>MIKE WILL MADE-IT,MARZ (M.L.WILLIAMS II,M.MIDDLEBROOKS,T.THOMAS,K.ROWLAND)</small>	Kelly Rowland <small>REPUBLIC</small>		72	13
<b>RE-ENTRY</b>	100	100	<b>READY</b> <small>THE RUNNERS,THE MONARCH (J.D.JACKSON,A.HARRI,JACKSON,A.DAVIDSON,S.DAVIDSON,K.COSSOM,K.BROWN)</small>	Fabulous Featuring Chris Brown <small>DESERT STORM/DEF JAM/DMG</small>		93	6

**I'M LOOKIN' RIGHT AT THE OTHER HALF OF ME. THE VACANCY THAT SAT IN MY HEART IS A SPACE THAT YOU NOW HOLD.**

**"MIRRORS," JUSTIN TIMBERLAKE**



## Justin Time

Justin Timberlake scores his highest-charting Billboard Hot 100 hit in more than four years as "Mirrors" rises 3-2. Passing the No. 3 peak of previous single "Suit & Tie" (featuring Jay-Z), Timberlake tallies his highest rank since "Dead and Gone," on which he assisted T.I., peaked at No. 2 for five weeks in February/March 2009. He last placed higher as a guest, with Nelly Furtado, on Timbaland's two-week No. 1 "Give It to Me" in April 2007. A month earlier, he'd crowned the chart with his own "What Goes Around... Comes Around."

"Mirrors" tops Hot 100 Airplay for a third week. The song gains by 2% to 154 million all-format audience impressions, according to Nielsen BDS, rewriting for a second week his career-best weekly reach. With sales of 1.8 million, according to Nielsen SoundScan, "Mirrors" already ranks as Timberlake's seventh-best-selling download. "SexyBack" leads with 4.2 million, followed by "Dead and Gone" (3.2 million), "Suit & Tie" (2.4 million), "What Goes Around... Comes Around" (2.4 million), "My Love" (featuring T.I.) (2.2 million) and Timbaland's "Carry Out" (on which he's featured) (2.2 million). —Gary Trust


SHEERAN: CHRISTIE GORDWIN/NEHA; YO ISH: SOBIECH; J DUNN PHOTOGRAPHY; TIMBERLAKE: TOM MANNING/RECORDS  
 THE WEEK'S HIGHEST-CHARTING CURRENT DISCS ACROSS ALL GENRES, RANKED BY RADIO AIRPLAY AUDIENCE IMPRESSIONS AS MEASURED BY NIELSEN BDS. SIZES, DATA AS COMPARED BY NIELSEN SOUNDSCAN AND STREAMING ACTIVITY DATA BY OTHER MEASURES. SOURCES TRACKED BY NIELSEN BDS.  
 \*BASED ON THE CHART OF THE WEEK ENDING FEBRUARY 11, 2013. \*\*BASED ON THE CHART OF THE WEEK ENDING FEBRUARY 11, 2013. \*\*\*BASED ON THE CHART OF THE WEEK ENDING FEBRUARY 11, 2013. \*\*\*\*BASED ON THE CHART OF THE WEEK ENDING FEBRUARY 11, 2013. \*\*\*\*\*BASED ON THE CHART OF THE WEEK ENDING FEBRUARY 11, 2013.


SALES DATA COMPILED BY  
**nirson**  
**SoundScan**  
**BDS**



# The Billboard 200

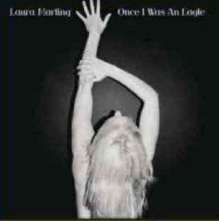

June 15  
2013  
billboard

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	CERT.	PEAK POS.	WKS. ON CHART
-	1	1	<b>#1 2 WKS</b> <b>DAFT PUNK</b> DAFT LIFE/COLUMBIA	Random Access Memories	1	2	
	<b>HOT SHOT DEBUT</b>	2	<b>ALICE IN CHAINS</b> CAPITOL	The Devil Put Dinosaurs Here	2	1	
	<b>NEW</b>	3	<b>JOHN FOGERTY</b> VANGUARD/WELK	Wrote A Song For Everyone	3	1	
	<b>NEW</b>	4	<b>LITTLE MIX</b> SYCO/COLUMBIA	DNA	4	1	
10	16	5	<b>GG</b> <b>BLAKE SHELTON</b> WARNER BROS. NASHVILLE/WMN	Based On A True Story ...	3	10	
<p>The country star's three charting albums (Nos. 5, 101 and 110) all gain this week. The increases follow his performances on NBC's "The Voice" (May 27) and the charity concert "Healing in the Heartland" (May 29), which he organized (see stories, pages 11 and 48).</p> 							
-	2	6	<b>DARIUS RUCKER</b> CAPITOL NASHVILLE/UMGN	True Believers	2	2	
4	5	7	<b>SOUNDTRACK</b> WATERTOWER/INTERSCOPE/IGA	The Great Gatsby: Music From Baz Luhrmann's Film	2	4	
15	13	8	<b>IMAGINE DRAGONS</b> KIDNAKORNER/INTERSCOPE/IGA	Night Visions	2	39	
7	9	9	<b>JUSTIN TIMBERLAKE</b> RCA	The 20/20 Experience	1	11	
1	7	10	<b>VAMPIRE WEEKEND</b> XL	Modern Vampires Of The City	1	3	
6	11	11	<b>VARIOUS ARTISTS</b> UNIVERSAL/SONY MUSIC/UME	NOW 46	3	4	
2	8	12	<b>GEORGE STRAIT</b> MCA NASHVILLE/UMGN	Love Is Everything	2	3	
8	12	13	<b>MICHAEL BUBLE</b> REPRISE/WARNER BROS.	To Be Loved	1	6	
5	10	14	<b>LADY ANTEBELLUM</b> CAPITOL NASHVILLE/UMGN	Golden	1	4	
16	15	15	<b>PINK</b> RCA	The Truth About Love	1	37	
	<b>NEW</b>	16	<b>THE-DREAM</b> RADIO KILLA/DEF JAM/IDJMG	IV Play	16	1	
18	18	17	<b>FLORIDA GEORGIA LINE</b> REPUBLIC NASHVILLE/BMLG	Here's To The Good Times	7	26	
11	17	18	<b>MACKLEMORE &amp; RYAN LEWIS</b> MACKLEMORE	The Heist	2	34	
17	19	19	<b>BRUNO MARS</b> ATLANTIC/AG	Unorthodox Jukebox	1	25	
-	3	20	<b>THE NATIONAL</b> 4AD	Trouble Will Find Me	3	2	
-	4	21	<b>FRENCH MONTANA</b> COKE BOYS/BAD BOY/INTERSCOPE/IGA	Excuse My French	4	2	
	<b>RE-ENTRY</b>	22	<b>PAUL MCCARTNEY AND WINGS</b> MPL/HEAR/CONCORD	Wings Over America	22	58	
 <p>Paul McCartney's reissue series with Concord Records continues with <i>Wings Over America</i>, which flies back onto the tally with 17,000 sold (up from essentially nothing the week previous). It moves slightly more than the opening week of his last reissue, 2012's <i>Ram</i>, which re-entered at No. 24 on June 9, 2012.</p>							

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	CERT.	PEAK POS.	WKS. ON CHART
3	14	23	<b>DEMI LOVATO</b> HOLLYWOOD	Demi	3	3	
13	21	24	<b>KENNY CHESNEY</b> BLUE CHAIR/COLUMBIA NASHVILLE/SMN	Life On A Rock	1	5	
-	32	25	<b>SOUNDTRACK</b> DEF JAM/IDJMG	Fast & Furious 6	25	2	
57	38	26	<b>MAROON 5</b> ARM/OCTONE/IGA	Overexposed	2	49	
	<b>NEW</b>	27	<b>KID INK</b> THA ALUMNI GROUP/88/RCA	Almost Home (EP)	27	1	
29	33	28	<b>THE LUMINEERS</b> DUALTONE	The Lumineers	2	61	
9	22	29	<b>PISTOL ANNIES</b> RCA NASHVILLE/SMN	Annie Up	5	4	
37	30	30	<b>TAYLOR SWIFT</b> BIG MACHINE/BMLG	Red	1	32	
23	24	31	<b>THE BAND PERRY</b> REPUBLIC NASHVILLE/BMLG	Pioneer	2	9	
21	23	32	<b>LIL WAYNE</b> YOUNG MONEY/CASH MONEY/REPUBLIC	I Am Not A Human Being II	2	10	
30	29	33	<b>MUMFORD &amp; SONS</b> GENTLEMAN OF THE ROAD/GLASSNOTE	Babel	1	36	
35	25	34	<b>FUN.</b> FUELED BY RAMEN	Some Nights	3	67	
-	6	35	<b>THIRTY SECONDS TO MARS</b> IMMORTAL/VIRGIN/CAPITOL	LOVE LUST FAITH + DREAMS	6	2	
22	26	36	<b>FALL OUT BOY</b> DECADANCE/ISLAND/IDJMG	Save Rock And Roll	1	7	
45	44	37	<b>LANA DEL REY</b> POLYDOR/INTERSCOPE/IGA	Born To Die	2	70	
38	37	38	<b>LUKE BRYAN</b> CAPITOL NASHVILLE/UMGN	Spring Break... Here To Party	1	13	
24	31	39	<b>FANTASIA</b> 19/RCA	Side Effects Of You	2	6	
36	40	40	<b>ADELE</b> XL/COLUMBIA	21	1	119	
33	39	41	<b>RIHANNA</b> SRP/DEF JAM/IDJMG	Unapologetic	1	28	
31	27	42	<b>TIM MCGRAW</b> BIG MACHINE/BMLG	Two Lanes Of Freedom	2	17	
140	91	43	<b>PS ONEREPUBLIC</b> MOSLEY/INTERSCOPE/IGA	Native	4	10	
26	28	44	<b>SOUNDTRACK</b> ABC STUDIOS/LIONSGATE HOME ENTERTAINMENT/BIG MACHINE/BMLG	Nashville: The Music Of Nashville: Season 1: Volume 2	13	4	
44	45	45	<b>ERIC CHURCH</b> EMI NASHVILLE/UMGN	Chief	1	97	
	<b>NEW</b>	46	<b>MAN OVERBOARD</b> RISE	Heart Attack	46	1	
<p>With 8,000 sold, the rock act's latest set surpasses the peak of its 2011 self-titled second album, which bowed and peaked at No. 181 with 3,000. Of the new set's debut frame, 17% were vinyl LPs, placing it at No. 4 on the Vinyl Albums chart (a little more than 1,000 sold).</p> 							
56	35	47	<b>ED SHEERAN</b> ELEKTRA		+	5	51
40	42	48	<b>KENDRICK LAMAR</b> TOP DAWG/AFTERMATH/INTERSCOPE/IGA	good kid, m.A.A.d city	2	32	

SALES DATA COMPILED BY NICK SPINELLI/SOUNDSCAN. CHARTS PREPARED BY BILLBOARD.COM/NEZ FOR COMPLETE ARTIST AND LABEL INFORMATION. © 2013. PICTURED: GUY LAWRENCE/SOUNDSCAN, INC. ALL RIGHTS RESERVED.



WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	CERT.	PEAK POS.	WKS. ON CHART
NEW	49	49	<b>LAURA MARLING</b> RIBBON	Once I Was An Eagle		49	1
			<p>The British musician takes a bow at No. 4 on Folk Albums, shifting a career-high 8,000. It's her fourth set to reach the tally, and is surpassed only by her last release, 2011's <i>A Creature I Don't Know</i> (No. 3).</p>				
47	49	50	<b>LUKE BRYAN</b> CAPITOL NASHVILLE/UMGN	Tailgates & Tanlines	▲	2	95
NEW	51	51	<b>ORIGINAL BROADWAY CAST RECORDING</b> MASTERWORKS BROADWAY/SONY MASTERWORKS	Kinky Boots		51	1
19	34	52	<b>ROD STEWART</b> CAPITOL	Time		7	4
64	68	53	<b>VARIOUS ARTISTS</b> UNIVERSAL/EMI/SONY MUSIC/CAPITOL	NOW 45		3	17
43	46	54	<b>OF MONSTERS AND MEN</b> REPUBLIC	My Head Is An Animal	●	6	61
50	48	55	<b>SOUNDTRACK</b> UME	Pitch Perfect	●	3	32
NEW	56	56	<b>IMAGINE DRAGONS</b> KIDINAKORNER/INTERSCOPE/IGA	iTunes Session (EP)		56	1
			<p>Imagine Dragons' <i>Night Visions</i> rises 13-8 (33,000; up 22%) thanks in part to iTunes promoting the band's new <i>iTunes Session</i> (EP). The set, released last week, bows with 7,000 and is the highest-charting <i>iTunes Session</i> since Wilco's opened at No. 54 (Feb. 11, 2012).</p>				
65	73	57	<b>PARAMORE</b> FUELED BY RAMEN	Paramore		1	8
41	51	58	<b>BRAD PAISLEY</b> ARISTA NASHVILLE/SMN	Wheelhouse		2	8
51	50	59	<b>LITTLE BIG TOWN</b> CAPITOL NASHVILLE/UMGN	Tornado	●	2	38
54	55	60	<b>ERIC CHURCH</b> EMI NASHVILLE/UMGN	Caught In The Act: Live		5	8
71	53	61	<b>MUMFORD &amp; SONS</b> GENTLEMAN OF THE ROAD/GLASSNOTE	Sigh No More	▲	2	167
49	52	62	<b>JASON ALDEAN</b> BROKEN BOW/BBMG	Night Train	▲	1	33
52	56	63	<b>PHILLIP PHILLIPS</b> 19/INTERSCOPE/IGA	The World From The Side Of The Moon	●	4	28
14	36	64	<b>TRACE ADKINS</b> SHOW DOG-UNIVERSAL	Love Will...		14	3
28	43	65	<b>SHE &amp; HIM</b> MERGE	Volume 3		15	4
NEW	66	66	<b>EISLEY</b> EQUAL VISION	Currents		66	1
53	69	67	<b>VARIOUS ARTISTS</b> UNIVERSAL/SONY MUSIC/UME	NOW That's What I Call A Country Party		31	4
63	60	68	<b>MIRANDA LAMBERT</b> RCA NASHVILLE/SMN	Four The Record	●	3	81
66	54	69	<b>CARRIE UNDERWOOD</b> 19/ARISTA NASHVILLE/SMN	Blown Away	▲	1	57
62	65	70	<b>EMELI SANDE</b> CAPITOL	Our Version Of Events		28	29

WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	CERT.	PEAK POS.	WKS. ON CHART
60	71	71	<b>KELLY CLARKSON</b> 19/RCA	Greatest Hits: Chapter One		11	28
12	41	72	<b>AMY GRANT</b> AMY GRANT/SPARROW/CAPITOL CMG	How Mercy Looks From Here		12	3
73	76	73	<b>BRUNO MARS</b> ELEKTRA	Doo-Wops & Hooligans	▲	3	137
NEW	74	74	<b>TONY BENNETT/DAVE BRUBECK</b> RPM/COLUMBIA/LEGACY	Bennett/Brubeck: The White House Sessions, Live 1962		74	1
122	61	75	<b>PITBULL</b> MR. 305/POLO GROUNDS/RCA	Global Warming		14	28
70	67	76	<b>GEORGE JONES</b> SONY MUSIC CMG	Super Hits	▲	56	6
78	75	77	<b>MIGUEL</b> BYSTORM/BLACK ICE/RCA	Kaleidoscope Dream		3	35
76	63	78	<b>KACEY MUSGRAVES</b> MERCURY NASHVILLE/UMGN	Same Trailer Different Park		2	11
34	57	79	<b>NATALIE MAINES</b> COLUMBIA	Mother		17	4
94	81	80	<b>A\$AP ROCKY</b> A\$AP WORLDWIDE/POLO GROUNDS/RCA	Long.Live.A\$AP		1	20
81	79	81	<b>ONE DIRECTION</b> SYCO/COLUMBIA	Take Me Home	▲	1	29
135	97	82	<b>ALT-J</b> INFECTIOUS/CANVASBACK/ATLANTIC/AG	An Awesome Wave		80	25
42	66	83	<b>ALAN JACKSON</b> ACR/EMI NASHVILLE/UMGN	Precious Memories: Volume II		5	10
72	78	84	<b>HUNTER HAYES</b> ATLANTIC/WMN	Hunter Hayes	●	17	68
67	62	85	<b>TYGA</b> YOUNG MONEY/CASH MONEY/REPUBLIC	Hotel California		7	8
83	82	86	<b>MATT REDMAN</b> SIXTENSE/SPARROW/CAPITOL CMG	10,000 Reasons		60	26
87	72	87	<b>JOHNNY CASH</b> LEGACY/COLUMBIA NASHVILLE/AMERICAN/ISLAND/UME	The Legend Of Johnny Cash	▲	5	120
58	64	88	<b>KID CUDI</b> REPUBLIC	Indicud		2	7
97	86	89	<b>BOB MARLEY AND THE WAILERS</b> TUFF GONG/ISLAND/UME	Legend: The Best Of Bob Marley And The Wailers	◆	18	270
75	83	90	<b>ALABAMA SHAKES</b> ATO	Boys & Girls	●	6	57
93	87	91	<b>VOLBEAT</b> VERTIGO/REPUBLIC	Outlaw Gentlemen & Shady Ladies		9	8
151	123	92	<b>CREDENCE CLEARWATER REVIVAL FEAT. JOHN FOGERTY</b> FANTASY/CONCORD	Chronicle The 20 Greatest Hits	▲	52	183
85	95	93	<b>SOUNDTRACK</b> POLYDOR/REPUBLIC	Les Miserables	●	1	24
NEW	94	94	<b>TESSERACT</b> CENTURY MEDIA	Altered State		94	1
92	111	95	<b>STEVE MARTIN &amp; EDIE BRICKELL</b> 40 SHARE/ROUNDER/CONCORD	Love Has Come For You		21	6
106	103	96	<b>WILL.I.AM</b> WILL.I.AM/INTERSCOPE/IGA	#willpower		9	6
61	74	97	<b>PHOENIX</b> LOYALTY/GLASSNOTE	Bankrupt!		4	6
88	85	98	<b>TAMELA MANN</b> TILLYMANN	Best Days		14	38
90	93	99	<b>ZAC BROWN BAND</b> ROAR/SOUTHERN GROUND/ATLANTIC/AG	Uncaged	●	1	47
190	110	100	<b>KE\$HA</b> KEMOSABE/RCA	Warrior		6	22



## Fogerty Flies High

**John Fogerty** logs his highest bow on the Billboard 200 as *Wrote a Song for Everyone* starts at No. 3 with 51,000 copies, according to Nielsen SoundScan. The veteran rocker's Vanguard/Welk debut is his highest-charting album (and first top 10) since 1985's *Centerfield* climbed to No. 1. The new set features an all-star lineup of guest artists dueting with Fogerty on his own classics like "Fortunate Son" (with **Foo Fighters**) and "Proud Mary" (with **Jennifer Hudson**).

Fogerty's previous high debut as a solo artist came when greatest-hits collection *The Long Road Home* debuted and peaked at No. 13 in 2005. His only previous solo top 10 was *Centerfield*, which hit the top of the chart for one week on March 23, 1985.

The new album sold particularly well with mass merchants, who moved 41% of its first-week sales. The release was the second-biggest-selling set at mass merchants, behind **Darius Rucker's** *True Believers*. The latter is No. 6 on the Billboard 200 with 41,000 sold (24,000 through mass merchants).

—Keith Caulfield





# Little Mix Trumps Spice Girls



British vocal quartet **Little Mix** breaks a **Spice Girls** chart record this week, as the former's debut album, *DNA*, bows at No. 4 on the Billboard 200. It's the highest debut for a British female group's first album, surpassing the No. 6 arrival of the Spice Girls' *Spice* in 1997. (It rose to No. 1 13 weeks later, spending five weeks atop the list.)

*DNA* was led by the single "Wings," which reached No. 26 on Mainstream Top 40 and No. 79 on the Billboard Hot 100. It has sold 331,000 downloads to date.

*DNA* enters with 50,000 sold and logs the highest start for any female group's debut album since 2006, when **Danity Kane's** self-titled set bowed at No. 1.


Little Mix won the 2011 U.K. version of "The X Factor," the same show that gave rise to Little Mix's Syco/Columbia Records labelmate **One Direction**. The latter came in third in the 2010 season.


Little Mix made its U.S. TV debut on June 7 on ABC's "Good Morning America," performing as part of the show's annual summer concert series. Three days later, the group will perform on ABC's "Live With Kelly & Michael." —*Keith Caulfield*

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	CERT.	PEAK POS.	WKS. ON CHART	
137	121	101	<b>BLAKE SHELTON</b> REPRISE NASHVILLE/WMN	Loaded: The Best Of Blake Shelton	●	18	97	
117	106	102	<b>ONE DIRECTION</b> SYCO/COLUMBIA	Up All Night	▲	1	64	
98	108	103	<b>ALICIA KEYS</b> RCA	Girl On Fire	●	1	27	
				The R&B diva recently announced the release of her <i>VHI Storytellers</i> album, due June 25. The set could become her seventh straight entry in the top two on the Billboard 200—her entire album output. So far, only 2010's <i>The Element of Freedom</i> missed the top, bowing and peaking at No. 2.				
<b>NEW</b>								104
		104	<b>BASTILLE</b> VIRGIN/CAPITOL	Haunt (EP)		104	1	
48	99	105	<b>JOSH GROBAN</b> REPRISE/WARNER BROS.	All That Echoes		1	17	
147	154	106	<b>THE WEEKND</b> XO/REPUBLIC	Trilogy	▲	4	29	
59	58	107	<b>SOUNDTRACK</b> VARESE SARABANDE	Star Trek: Into Darkness		58	3	
119	107	108	<b>BRANTLEY GILBERT</b> VALORY/BMG	Halfway To Heaven	●	4	94	
91	88	109	<b>GEORGE JONES</b> EPIC (NASHVILLE)/LEGACY	16 Biggest Hits	●	42	6	
142	124	110	<b>BLAKE SHELTON</b> WARNER BROS. NASHVILLE/WMN	Red River Blue	▲	1	98	
82	80	111	<b>JUAN LUIS GUERRA 440</b> CAPITOL LATIN/UMLE	Asondeguerra Tour		80	3	
104	59	112	<b>DAFT PUNK</b> VIRGIN/CAPITOL	Discovery	●	44	24	
<b>NEW</b>								113
		113	<b>SNOW PATROL</b> FICTION/POLYDOR/ISLAND/IDJMG	Greatest Hits		113	1	
				The album, released only in North America, contains all but one of the band's nine top 10 Triple A hits. (It lacks 2007's No. 6 single "You're All I Have.") This is the second hits package for the act, following 2009's <i>Up to Now</i> , which debuted and peaked at No. 182.				
133	105	114	<b>HALESTORM</b> ATLANTIC/AG	The Strange Case Of...		15	43	
105	109	115	<b>LANA DEL REY</b> POLYDOR/INTERSCOPE/IGA	Paradise (EP)		10	20	
-	175	116	<b>GUCCI MANE</b> 1017 BRICK SQUAD	Trap House 3		116	2	
141	117	117	<b>RANDY HOUSER</b> STONEY CREEK/BBMG	How Country Feels		11	16	
113	115	118	<b>KIDZ BOP KIDS</b> RAZOR & TIE	Kidz Bop 23		2	20	
-	77	119	<b>EMINEM</b> WEB/AFTERMATH/INTERSCOPE/UME	The Eminem Show	◆	1	119	
77	102	120	<b>THE BLACK KEYS</b> NONESUCH/WARNER BROS.	El Camino	▲	2	78	
115	120	121	<b>LINDSEY STIRLING</b> BRIDGETONE	Lindsey Stirling		79	29	
131	138	122	<b>EAGLES</b> WARNER STRATEGIC MARKETING	The Very Best Of The Eagles	▲	3	93	
99	100	123	<b>SOUNDTRACK</b> ABC STUDIOS/LIONS GATE/BIG MACHINE/BMG	Nashville: Season 1: Volume 1		14	25	
109	118	124	<b>VARIOUS ARTISTS</b> PROVIDENT/WORD-CURB/CAPITOL CMG	WOW Hits 2013	●	35	36	

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	CERT.	PEAK POS.	WKS. ON CHART	
<b>RE-ENTRY</b>								125
		125	<b>USHER</b> RCA	Looking 4 Myself		1	24	
				Sale pricing in the iTunes store for \$6.99 helps push an overall 216% increase for the set (selling 3,000 for the week). This is the album's best sales frame since the week ending Dec. 30, 2012. The title is about 18,000 units away from reaching 500,000.				
132	116	126	<b>THE NEIGHBOURHOOD</b> [R]EVOOLVE/COLUMBIA	I Love You.		39	6	
-	159	127	<b>FLEETWOOD MAC</b> WARNER BROS.	Rumours	◆	11	160	
114	126	128	<b>LEE BRICE</b> CURB	Hard 2 Love		5	56	
138	144	129	<b>VARIOUS ARTISTS</b> WALT DISNEY	Shake It Up: I <3 Dance		26	13	
<b>RE-ENTRY</b>								130
		130	<b>CAROLE KING</b> ODE/EPIC/LEGACY	Tapestry	◆	1	310	
				With 3,000 sold (up 32%), the classic No. 1 album logs its highest sales week since February. It benefits from the May 28 premiere of the PBS special "Carole King: The Library of Congress Gershwin Prize in Performance at the White House."				
79	104	131	<b>THE PIANO GUYS</b> PORTRAIT/SONY MASTERWORKS	The Piano Guys 2		38	4	
-	94	132	<b>THE BEACH BOYS</b> BROTHER/CAPITOL/UME	Live: The 50th Anniversary Tour		94	2	
159	96	133	<b>PINK FLOYD</b> CAPITOL	The Dark Side Of The Moon	◆	12	838	
86	112	134	<b>ROB ZOMBIE</b> ZODIAC SWAN/T-BOY/UME	Venomous Rat Regeneration Vendor		7	6	
123	136	135	<b>MUSE</b> HELIUM-3/WARNER BROS.	The 2nd Law		2	35	
168	152	136	<b>KID ROCK</b> LAVA/AG	Cocky	▲	3	122	
-	47	137	<b>BETH HART/JOE BONAMASSA</b> J & R ADVENTURES	Seesaw		47	2	
84	132	138	<b>JOURNEY</b> COLUMBIA/LEGACY	Journey's Greatest Hits	◆	10	263	
125	140	139	<b>AWOLNATION</b> RED BULL	Megalithic Symphony		84	82	
<b>NEW</b>								140
		140	<b>SKINNY PUPPY</b> METROPOLIS	Weapon		140	1	
149	141	141	<b>T.I.</b> GRAND HUSTLE/ATLANTIC/AG	Trouble Man: Heavy Is The Head		2	24	
156	158	142	<b>ZAC BROWN BAND</b> ROAR/BIGGER PICTURE/HOME GROWN/ATLANTIC/AG	The Foundation	▲	9	234	
152	157	143	<b>ERIC CLAPTON</b> CHRONICLES/POLYDOR/UME	The Best Of Eric Clapton: 20th Century Masters The Millennium Collection		66	87	
145	142	144	<b>KIP MOORE</b> MCA NASHVILLE/UMGN	Up All Night		6	53	
171	128	145	<b>CHRIS TOMLIN</b> SIXSTEPS/SPARROW/CAPITOL CMG	Burning Lights		1	21	
150	173	146	<b>ERIC CLAPTON</b> BUSHBRANCH/SURFDG	Old Sock		7	12	
<b>RE-ENTRY</b>								147
		147	<b>NEW KIDS ON THE BLOCK</b> THE BLOCK/BOSTON 5			10	6	
174	168	148	<b>STONE SOUR</b> ROADRUNNER	House Of Gold & Bones: Part 2		10	8	



WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	CERT.	PEAK POS.	WKS. ON CHART
NEW	149	149	<b>TRICKY</b> IK7	False Idols		149	1
				The dance/electronic music veteran returns with his first charting set since 2008's <i>Knowle West Boy</i> debuted and peaked at No. 147. His 2010 album, <i>Mixed Race</i> , missed the big chart, but reached No. 11 on Dance/Electronic Albums. The new set enters at No. 5 on the latter tally, his fourth top 10 on that list.			
175	131	150	<b>ELLIE GOULDING</b> CHERRYTREE/INTERSCOPE/IGA	Halcyon		9	30
158	155	151	<b>P!NK</b> LAFACE/JIVE/RCA	Greatest Hits... So Far!!! ▲		5	86
154	151	152	<b>JASON ALDEAN</b> BROKEN BOW/BMG	My Kinda Party ▲		2	134
RE-ENTRY	153	153	<b>ALEXIS SPIGHT</b> MUSIC WORLD GOSPEL/MUSIC WORLD	L.O.L.		153	3
-	90	154	<b>AMY WINEHOUSE</b> REPUBLIC	Back To Black ▲		2	119
162	125	155	<b>FLORENCE + THE MACHINE</b> REPUBLIC	Ceremonials ●		6	77
179	133	156	<b>THE BAND PERRY</b> REPUBLIC NASHVILLE/BMLG	The Band Perry ▲		4	129
161	153	157	<b>TASHA COBBES</b> EMI GOSPEL/MOTOWN GOSPEL/CAPITOL CMG	Grace (EP)		61	10
27	92	158	<b>ESCAPE THE FATE</b> ELEVEN SEVEN	Ungrateful		27	3
153	172	159	<b>KILLSWITCH ENGAGE</b> ROADRUNNER	Disarm The Descent		7	9
NEW	160	160	<b>IL VOLO</b> OPERA BLUES/GATICA/RENTOR/INTERSCOPE/IGA	We Are Love: Special Edition		160	1
126	127	161	<b>DEVICE</b> WARNER BROS.	Device		11	8
183	179	162	<b>LED ZEPPELIN</b> SWAN SONG/ATLANTIC	Mothership ▲		7	153
127	143	163	<b>YEAH YEAH YEAHS</b> DRESS UP/INTERSCOPE/IGA	Mosquito		5	7
134	148	164	<b>GARY ALLAN</b> MCA NASHVILLE/UMGN	Set You Free		1	19
155	163	165	<b>LYNYRD SKYNYRD</b> MCA/UMG	The Best Of Lynyrd Skynyrd: 20th Century Masters The Millennium Collection ▲		60	119
184	101	166	<b>EMINEM</b> WEB/SHADY/AFTERMATH/INTERSCOPE/IGA	Recovery ▲		1	141
129	162	167	<b>MICHAEL BUBLE</b> 143/REPRISE/WARNER BROS.	Michael Buble ▲		47	80
130	135	168	<b>TYLER, THE CREATOR</b> ODD FUTURE	Wolf		3	9
136	134	169	<b>2 CHAINZ</b> DEF JAM/101MG	Based On A T.R.U. Story ●		1	42
165	164	170	<b>BRING ME THE HORIZON</b> EPITAPH	Sempiternal		11	9
NEW	171	171	<b>DARK TRANQUILITY</b> CENTURY MEDIA	Construct		171	1
RE-ENTRY	172	172	<b>SOUNDTRACK</b> ROSWELL/RCA	Sound City—Real To Reel		8	6
NEW	173	173	<b>KYLESA</b> SEASON OF MIST	Ultraviolet		173	1
-	199	174	<b>CALVIN HARRIS</b> DECONSTRUCTION/FLY EYE/ULTRA/ROC NATION/COLUMBIA	18 Months		19	15

WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	CERT.	PEAK POS.	WKS. ON CHART
124	146	175	<b>THOMPSON SQUARE</b> STONE CREEK/BMG	Just Feels Good		13	10
-	20	176	<b>A FIRM HANDSHAKE</b> ROCK THE CAUSE	Fix Me Up (EP)		20	2
NEW	177	177	<b>KEITH JARRETT/GARY PEACOCK/JACK DEJOHNETTE</b> ECM/DECCA	Somewhere		177	1
				<i>Somewhere</i> is the trio's latest collaborative set, starting with 1983's <i>Standards, Vol. 1</i> . On Traditional Jazz Albums, it enters at No. 3. Since the jazz chart became a weekly SoundScan-powered list in 1993, Jarrett has logged 19 top 10s. Only Miles Davis (23) and Tony Bennett (20) have claimed more. —Keith Caulfield			
163	167	178	<b>VARIOUS ARTISTS</b> UNIVERSAL/EMI/SONY MUSIC/CAPITOL	NOW 44 ●		2	30
-	84	179	<b>THE DOORS</b> DMC/ELEKTRA/RHINO	The Very Best Of The Doors ●		84	19
80	122	180	<b>FITZ AND THE TANTRUMS</b> DANGERBIRD/ELEKTRA	More Than Just A Dream		26	4
148	98	181	<b>DRAKE</b> YOUNG MONEY/CASH MONEY/REPUBLIC	Take Care ▲		1	75
95	139	182	<b>PATTY GRIFFIN</b> NEW WEST	American Kid		36	4
RE-ENTRY	183	183	<b>CASTING CROWNS</b> BEACH STREET/REUNION/PYG	Come To The Well ●		2	70
128	180	184	<b>PISTOL ANNIES</b> RCA NASHVILLE/SMN	Hell On Heels		5	70
178	149	185	<b>PRINCE</b> WARNER BROS.	The Very Best Of Prince ▲		66	37
199	171	186	<b>SKRILLEX</b> BIG BEAT/ATLANTIC/AG	Scary Monsters And Nice Sprites (EP)		49	95
RE-ENTRY	187	187	<b>THE POSTAL SERVICE</b> SUB POP	Give Up ▲		45	38
172	166	188	<b>WILLIE NELSON</b> COLUMBIA/LEGACY	Super Hits ▲		98	49
RE-ENTRY	189	189	<b>DEPECHE MODE</b> VENUS/NOTE/MUTE/COLUMBIA	Delta Machine		6	9
RE-ENTRY	190	190	<b>THE ROLLING STONES</b> THE ROLLING STONES/ABKCO/INTERSCOPE/UMG	GRRR! ●		19	17
RE-ENTRY	191	191	<b>TWENTY ONE PILOTS</b> FUELED BY RAMEN	Vessel		58	2
46	113	192	<b>EVE</b> FROM THE RIB	Lip Lock		46	3
185	187	193	<b>SKRILLEX</b> BIG BEAT/OWSLA/ATLANTIC/AG	Bangarang (EP)		14	66
RE-ENTRY	194	194	<b>BRIDGIT MENDLER</b> HOLLYWOOD	Hello My Name Is...		30	18
RE-ENTRY	195	195	<b>BOB SEGER &amp; THE SILVER BULLET BAND</b> HIDEOUT/CAPITOL	Ultimate Hits: Rock And Roll Never Forgets		19	58
-	178	196	<b>DAVID GUETTA</b> WHAT A MUSIC/ASTRALWERKS/CAPITOL	Nothing But The Beat		5	72
RE-ENTRY	197	197	<b>RODRIGUEZ</b> LIGHT IN THE ATTIC	Cold Fact		78	18
118	188	198	<b>ANDREA BOCELLI</b> SUGAR/VERVE/VG	Passione		2	18
-	184	199	<b>THE XX</b> YOUNG TURKS	XX		92	49
RE-ENTRY	200	200	<b>EMINEM</b> SHADY/AFTERMATH/INTERSCOPE/IGA	Curtain Call: The Hits ▲		1	184



## Q&A

### Todd Edwards

**Was it hard to keep your involvement in Daft Punk's *Random Access Memories* a secret?**

It's like if a UFO landed and the government forced you not to talk about it. That's a little dramatic. But it was the most epic thing you wanted to share with everyone and you couldn't say a word to anyone about it. But my loyalty was to the two people that have had a major impact on my life.

**You previously worked with Daft Punk on 2001's *Discovery*. How did this new album compare?**

The first time around was very personal. They flew me out to Paris, which was amazing for a young producer. They treated me like family. This time was much more intricate musically. I got a dose of being in an epic studio and working with live instrumentation. People thought I was crazy because I didn't know how the recording process worked for live musicians.

**What was your initial vision for "Fragments of Time," the song you co-wrote?**

[Daft Punk's] Thomas [Bangalter] and I sat down for five hours one day and we wrote the song. He suggested I write about my experiences being with them for three weeks in L.A. I came up with a part and they made it into the chorus. I was blown away because I thought it was just going to be the intro.

***Random Access Memories* has been divisive among fans.**

This album to me is a masterpiece. It's a level of musical quality that I don't intend to reach. It inspires me.

—Dan Hyman







# 'Lucky' Rises; T.I. Debuts

As **PSY** holds at No. 1 on Streaming Songs for a fourth week with "Gangnam Style," **Daft Punk** surges to a new peak with "Get Lucky." The tune jumps 3-2 with 5.5 million U.S. streams (up 8%) in the week ending June 2, according to Nielsen BDS.

The chart's highest debut belongs to **T.I.** (below) with "Wit Me," featuring **Lil Wayne**, debuts at No. 45 with 1.2 million streams. The song has been a slow burner since its official music video debuted on T.I.'s Vevo channel on May 20, the same day it reached digital retail. "Wit Me" also moves 92-80 on the Billboard Hot 100. Meanwhile, T.I. rises 33-24 on Streaming Songs as a featured guest on **Robin Thicke's** "Blurred Lines" (2 million streams, up 15%).

Re-entering at No. 48 is Italian singer **Arianna's** "Sexy People (The Fiat Song)," featuring **Pitbull** (1.2 million streams). The track was originally created as a TV ad for the FIAT 500 sedan and eventually received a full-length music video, complete with a cameo from **Charlie Sheen**. The song made a brief Hot 100 appearance at No. 97 the week of May 18, the same week it debuted on Streaming Songs at No. 33.

Elsewhere, **Anna Kendrick's** "Cups (When I'm Gone)" from the movie "Pitch Perfect" reaches a new peak, moving 28-25 with 1.5 million streams (up 4%). The track is one of two tunes from movie soundtracks on Streaming Songs. The second, **Lana Del Rey's** "Young and Beautiful" from "The Great Gatsby," slips 24-32 in its third week, with 1.6 million streams (down 25%). —William Gruger



# Social/Streaming

June 15  
2013  
billboard

UNCHARTED™				WKS. ON CHART
LAST WEEK	THIS WEEK	ARTIST	M/SPACE PAGE	
	<b>1</b>	<b>#1</b> SUNGHA JUNG	WWW.MYSPACE.COM/JUNGSUNGHA	120
RE	<b>2</b>	<b>TOTEKING</b>	WWW.MYSPACE.COM/TOTEKINGI	3
<b>2</b>	<b>3</b>	<b>MOUNT KIMBIE</b>	WWW.MYSPACE.COM/MOUNTKIMBIE	8
<b>18</b>	<b>4</b>	<b>MADDI JANE</b>	WWW.MYSPACE.COM/MADDIJANEMUSIC	113
<b>12</b>	<b>5</b>	<b>PORTA</b>	WWW.MYSPACE.COM/PORTAJ	120
<b>3</b>	<b>6</b>	<b>DJ BL3ND</b>	WWW.MYSPACE.COM/BLENDI2ZY	124
<b>4</b>	<b>7</b>	<b>PRETTY LIGHTS</b>	WWW.MYSPACE.COM/PRETTYLIGHTS	114
<b>10</b>	<b>8</b>	<b>FLOSSTRADOMUS</b>	WWW.MYSPACE.COM/FLOSSTRADOMUS	15
RE	<b>9</b>	<b>MEYTAI COHEN</b>	WWW.MYSPACE.COM/DEWATERPRIEST	72
<b>5</b>	<b>10</b>	<b>NOISIA</b>	WWW.MYSPACE.COM/DENISIA	123
<b>9</b>	<b>11</b>	<b>GRAMATIK</b>	WWW.MYSPACE.COM/GRAMATIK	79
RE	<b>12</b>	<b>GOLD PANDA</b>	WWW.MYSPACE.COM/GOLDPANDA	70
<b>15</b>	<b>13</b>	<b>CAPITAL INICIAL</b>	WWW.MYSPACE.COM/CAPITALINICIAL	68
<b>7</b>	<b>14</b>	<b>YANN TIERSEN</b>	WWW.MYSPACE.COM/YANNTIERSENINPROGRESS	89
<b>14</b>	<b>15</b>	<b>PITTY</b>	WWW.MYSPACE.COM/BANDAPITTY	109
<b>50</b>	<b>16</b>	<b>PANTYRAID</b>	WWW.MYSPACE.COM/PANTYRAIDMUSIC	5
<b>6</b>	<b>17</b>	<b>THE BLOODY BEETROOTS - DEATH CREW 77</b>	WWW.MYSPACE.COM/THEBLOODYBEETROOTS	111
<b>13</b>	<b>18</b>	<b>IMEK</b>	WWW.MYSPACE.COM/IDJIMEK	83
RE	<b>19</b>	<b>KIM PETRAS</b>	WWW.MYSPACE.COM/KIMLINLEIN	2
<b>33</b>	<b>20</b>	<b>AMORPHIS</b>	WWW.MYSPACE.COM/AMORPHIS	22
<b>21</b>	<b>21</b>	<b>BONDAN PRAKOSO &amp; FADEZBLACK</b>	WWW.MYSPACE.COM/BONDANFADEZBLACK	76
<b>19</b>	<b>22</b>	<b>LOS HERMANOS</b>	WWW.MYSPACE.COM/LOSHERMANOS	50
<b>16</b>	<b>23</b>	<b>NICOLAS JAAR</b>	WWW.MYSPACE.COM/NICOLASJAAR	107
<b>26</b>	<b>24</b>	<b>JOTA QUEST</b>	WWW.MYSPACE.COM/JOTAQUEST	81
<b>32</b>	<b>25</b>	<b>MILES KANE</b>	WWW.MYSPACE.COM/MILESKANEMUSIC	29
<b>27</b>	<b>26</b>	<b>FOBIA</b>	WWW.MYSPACE.COM/FOBIAFICIAL	12
<b>8</b>	<b>27</b>	<b>MAYA JANE COLES</b>	WWW.MYSPACE.COM/MAYAJANECOLES	27
<b>34</b>	<b>28</b>	<b>GOD IS AN ASTRONAUT</b>	WWW.MYSPACE.COM/GODISANASTRONAUT	96
<b>46</b>	<b>29</b>	<b>EMANCIPATOR</b>	WWW.MYSPACE.COM/EMANCIPATOR	55
<b>35</b>	<b>30</b>	<b>ANATHEMA</b>	WWW.MYSPACE.COM/WEAREANATHEMA	56
<b>29</b>	<b>31</b>	<b>SUPERMAN IS DEAD</b>	WWW.MYSPACE.COM/SUPERMANISDEAD	102
RE	<b>32</b>	<b>ALYSSA BERNAL</b>	WWW.MYSPACE.COM/ALYSSABERNAL	92
<b>36</b>	<b>33</b>	<b>IAMX</b>	WWW.MYSPACE.COM/IAMX	53
RE	<b>34</b>	<b>DOPE D.O.D.</b>	WWW.MYSPACE.COM/DOPEOFDARKNESS	3
<b>24</b>	<b>35</b>	<b>SKREAM</b>	WWW.MYSPACE.COM/SKREAMUK	30
<b>31</b>	<b>36</b>	<b>KORPIKLAANI</b>	WWW.MYSPACE.COM/KORPIKLAANI	37
<b>30</b>	<b>37</b>	<b>AEROPLANE</b>	WWW.MYSPACE.COM/AEROPLANEMUSICLOVE	101
<b>37</b>	<b>38</b>	<b>POETS OF THE FALL</b>	WWW.MYSPACE.COM/POETSOFTHEFALL	49
<b>20</b>	<b>39</b>	<b>METRONOMY</b>	WWW.MYSPACE.COM/ME TRONOMY	110
RE	<b>40</b>	<b>THEE OH SEES</b>	WWW.MYSPACE.COM/OHSEE	6
<b>22</b>	<b>41</b>	<b>SAM TSUI</b>	WWW.MYSPACE.COM/SAMTSUI	24
<b>23</b>	<b>42</b>	<b>TESLA BOY</b>	WWW.MYSPACE.COM/TESLABOYSOUND	5
RE	<b>43</b>	<b>THE OCEAN</b>	WWW.MYSPACE.COM/THEOCEANCOLLECTIVE	3
RE	<b>44</b>	<b>TRAPHIK</b>	WWW.MYSPACE.COM/TRAPHIK	121
RE	<b>45</b>	<b>BORGORE</b>	WWW.MYSPACE.COM/BORGORE	92
<b>41</b>	<b>46</b>	<b>KYLESA</b>	HTTP://WWW.MYSPACE.COM/KYLESA	2
RE	<b>47</b>	<b>OOMPH</b>	WWW.MYSPACE.COM/OOMPH	19
<b>17</b>	<b>48</b>	<b>IWAN RHEON</b>	WWW.MYSPACE.COM/IWANRHEON	15
RE	<b>49</b>	<b>ARTY</b>	WWW.MYSPACE.COM/ARTYLIVE	5
<b>11</b>	<b>50</b>	<b>JESSICA LOWNDES</b>	WWW.MYSPACE.COM/JESSICALOWNDES	10

SOCIAL 50™				WKS. ON CHART
LAST WEEK	THIS WEEK	ARTIST	M/PRINT/LABEL	
	<b>1</b>	<b>#1</b> JUSTIN BIEBER	SCHOOLBOY/RAYMOND BRAUN/ISLAND/IDJMG	132
	<b>2</b>	<b>TAYLOR SWIFT</b>	BIG MACHINE	132
	<b>3</b>	<b>RIHANNA</b>	SRP/DEF JAM/IDJMG	132
	<b>4</b>	<b>JENNIFER LOPEZ</b>	ISLAND/IDJMG	118
	<b>5</b>	<b>BRUNO MARS</b>	ATLANTIC	121
	<b>6</b>	<b>JUSTIN TIMBERLAKE</b>	RCA	103
	<b>7</b>	<b>PITBULL</b>	MR. 305/FAMOUS ARTIST/POLO GROUNDS/SONY MUSIC LATIN/RCA	130
	<b>8</b>	<b>ONE DIRECTION</b>	SYCO/COLUMBIA	81
	<b>9</b>	<b>DEMI LOVATO</b>	HOLLYWOOD	122
	<b>10</b>	<b>DAVID GUETTA</b>	WHAT A MUSIC/STRATHEERKS/CAPITOL	132
	<b>11</b>	<b>BEYONCE</b>	PARKWOOD/COLUMBIA	131
	<b>12</b>	<b>ADELE</b>	XL/COLUMBIA	122
	<b>13</b>	<b>P!NK</b>	RCA	96
	<b>14</b>	<b>BRITNEY SPEARS</b>	RCA	129
	<b>15</b>	<b>KATY PERRY</b>	CAPITOL	132
	<b>16</b>	<b>MAROON 5</b>	ARM/OCTONE	71
	<b>17</b>	<b>ARIANA GRANDE</b>	REPUBLIC	28
	<b>18</b>	<b>DAFT PUNK</b>	VIRGIN/CAPITOL	28
	<b>19</b>	<b>PSY</b>	YG/SCHOOLBOY/REPUBLIC	41
	<b>20</b>	<b>AVRIL LAVIGNE</b>	EPIC	129
	<b>21</b>	<b>EMINEM</b>	WEI/SRADA/AFRIMATH/INTERSCOPE	131
	<b>22</b>	<b>CHRISTINA AGUILERA</b>	RCA	34
	<b>23</b>	<b>MACKLEMORE &amp; RYAN LEWIS</b>	MACKLEMORE	20
	<b>24</b>	<b>WILL.I.AM</b>	INTERSCOPE	22
	<b>25</b>	<b>LINKIN PARK</b>	MACHINE SHOP/WARNER BROS.	132
	<b>26</b>	<b>MICHAEL JACKSON</b>	MJ/EPIC	122
	<b>27</b>	<b>TYGA</b>	YOUNG MONEY/CASH MONEY/REPUBLIC	5
	<b>28</b>	<b>LADY GAGA</b>	STREAMLINE/PINKIE/INTERSCOPE	132
	<b>29</b>	<b>ALICIA KEYS</b>	RCA	78
	<b>30</b>	<b>THE BLACK EYED PEAS</b>	INTERSCOPE	124
	<b>31</b>	<b>MILEY CYRUS</b>	HOLLYWOOD	60
	<b>32</b>	<b>LMFAO</b>	PARTY ROCK/WILL.I.AM/CHERRYTREE/INTERSCOPE	103
	<b>33</b>	<b>NICKI MINAJ</b>	YOUNG MONEY/CASH MONEY/REPUBLIC	132
	<b>34</b>	<b>SELENA GOMEZ</b>	HOLLYWOOD	130
	<b>35</b>	<b>CARLY RAE JEPSEN</b>	604/SCHOOLBOY/INTERSCOPE	44
	<b>36</b>	<b>SHAKIRA</b>	SONY MUSIC LATIN/EPIC	131
	<b>37</b>	<b>BOB MARLEY</b>	TUFF GONG/ISLAND/UMG	73
	<b>38</b>	<b>KELLY CLARKSON</b>	EPIC	18
	<b>39</b>	<b>ENRIQUE IGLESIAS</b>	UNIVERSAL MUSIC LATIN/REPUBLIC	76
	<b>40</b>	<b>LIL WAYNE</b>	YOUNG MONEY/CASH MONEY/REPUBLIC	131
	<b>41</b>	<b>FLO RIDA</b>	POE BOY/ATLANTIC	58
	<b>42</b>	<b>SKRILLEX</b>	BIG BEAT/OWSLA/ATLANTIC	99
RE	<b>43</b>	<b>SNOOP DOGG</b>	DOGGYSTYLE/PRIORITY/CAPITOL	118
RE	<b>44</b>	<b>WIZ KHALIFA</b>	ROSTRUM/ATLANTIC	124
RE	<b>45</b>	<b>THE BEATLES</b>	APPLE/CAPITOL	50
RE	<b>46</b>	<b>MARIAH CAREY</b>	ISLAND/IDJMG	28
RE	<b>47</b>	<b>USHER</b>	RCA	119
RE	<b>48</b>	<b>GREEN DAY</b>	REPRISE/WARNER BROS.	74
RE	<b>49</b>	<b>CHRIS BROWN</b>	RCA	129
	<b>50</b>	<b>LANA DEL REY</b>	POLYDOR/INTERSCOPE	25



## Tyga Prowls Following Video Release

**Tyga** (above) makes a six-position jump on the Social 50, moving to No. 27 after re-entering the chart at No. 33 last week following the release of a new video for his single "For the Road" (featuring **Chris Brown**) on May 24. The slow-paced song set to the white-on-white aesthetic presented in the clip has captured the attention of more than 5 million global viewers during the charting week (up 1%). Tyga also adds 433,000 new fans overall across Facebook, Twitter and Instagram, a 37% increase over the previous week.

**Bruno Mars** receives a boost into the top five, moving 8-5 after the May 28 video debut of **Major Lazer's** "Bubble Butt," on which Mars sings the hook. Tyga, **2 Chainz** and **Mystic** are also on the track. The official video, directed by **Eric Wareheim** of **Tim & Eric** fame, led to 445,000 people talking about Mars on Facebook and the addition of 384,000 new fans on the platform (up 70%). He also adds 55,000 new Twitter followers, a 45% increase over the previous week.

**LMFAO** jumps 40-32 following a new single released by **Sky Blu** titled "Salud" on May 28, which was heavily promoted across LMFAO's online entities. The debut caused a 25% rise in page views for LMFAO as a whole, resulting in 370,000 new fans. —William Gruger







ADULT TOP 40™					
LAST WEEK	THIS WEEK	TITLE IM/PRINT/PROMOTION LABEL	Artist	WKS. ON CHART	
1	1	#1 (5 WKS) JUST GIVE ME A REASON RCA	Pink Feat. Nate Ruess	14	
2	2	STAY SRP/DEF JAM/IDJMG	Rihanna Feat. Mikky Ekko	15	
3	3	NEXT TO ME CAPITOL	Emeli Sande	21	
5	4	GONE, GONE, GONE 19/INTERSCOPE	Phillip Phillips	16	
7	5	MIRRORS RCA	Justin Timberlake	8	
4	6	WHEN I WAS YOUR MAN ATLANTIC	Bruno Mars	19	
6	7	CARRY ON FUELED BY RAMEN/RRP	fun.	22	
8	8	DAYLIGHT AS&A/OCTONE/INTERSCOPE	Maroon 5	28	
9	9	22 BIG MACHINE/REPUBLIC	Taylor Swift	12	
11	10	LEGO HOUSE ELEKTRA/ATLANTIC	Ed Sheeran	17	
12	11	PEOPLE LIKE US 19/RCA	Kelly Clarkson	7	
13	12	HEART ATTACK HOLLYWOOD	Demi Lovato	12	
15	13	RADIOACTIVE KIDINAKORNER/INTERSCOPE	Imagine Dragons	10	
16	14	CRUISE PUBLIC HUSH/VOLVO/REPUBLIC	Florida Georgia Line Feat. Nelly	8	
21	15	GG LOVE SOMEBODY AS&A/OCTONE/INTERSCOPE	Maroon 5	4	
17	16	REBEL BEAT WARNER BROS.	Go Go Dolls	18	
19	17	I LOVE IT RECORD COMPANY TEN/BEAT/RRP	Icona Pop Feat. Charli XCX	6	
14	18	TROUBLEMAKER SYCO/COLUMBIA	Olly Murs Feat. Flo Rida	17	
23	19	MY SONGS KNOW WHAT YOU DID IN THE DARK DECAYDANCE/ISLAND/IDJMG	Fall Out Boy	12	
24	20	BRAVE EPIC	Sara Bareilles	5	
20	21	RED HANDS COLUMBIA	Walk Off The Earth	11	
18	22	FEEL THIS MOMENT MR. 305/POLO GROUNDS/RCA	Pitbull Feat. Christina Aguilera	11	
27	23	CUPS (PITCH PERFECT'S WHEN I'M GONE) UME/REPUBLIC	Anna Kendrick	4	
29	24	TREASURE ATLANTIC	Bruno Mars	3	
25	25	HERE'S TO NEVER GROWING UP EPIC	Avril Lavigne	7	

ALTERNATIVE™					
LAST WEEK	THIS WEEK	TITLE IM/PRINT/PROMOTION LABEL	Artist	WKS. ON CHART	
3	1	#1 (1 WK) GG SAFE AND SOUND LAZY HOOKS/CAPITOL	Capital Cities	29	
1	2	SWEATER WEATHER IR/REVOLVE/COLUMBIA	The Neighbourhood	25	
4	3	UP IN THE AIR IMMORTAL/VIRGIN/CAPITOL	Thirty Seconds To Mars	11	
2	4	RADIOACTIVE KIDINAKORNER/INTERSCOPE	Imagine Dragons	40	
5	5	PANIC STATION HELIUM-3/WARNER BROS.	Muse	20	
7	6	HARLEM RCA	New Politics	17	
8	7	MY SONGS KNOW WHAT YOU DID IN THE DARK DECAYDANCE/ISLAND/IDJMG	Fall Out Boy	17	
6	8	MOUNTAIN SOUND REPUBLIC	Of Monsters And Men	40	
10	9	BREEZEBLOCKS INFECTIOUS/CANVASBACK/ATLANTIC	alt-J	17	
9	10	STUBBORN LOVE DUALTONE	The Lumineers	27	
13	11	DEMONS KIDINAKORNER/INTERSCOPE	Imagine Dragons	9	
12	12	DIANE YOUNG XL/BEGGARS GROUP	Vampire Weekend	11	
11	13	HOLDING ON TO YOU FUELED BY RAMEN/RRP	Twenty One Pilots	23	
14	14	OUT OF MY LEAGUE DANGERBIBB/ELEKTRA/ATLANTIC	Fitz And The Tantrums	16	
15	15	MADNESS HELIUM-3/WARNER BROS.	Muse	41	
18	16	GET LUCKY DAFT LIFE/COLUMBIA	Daft Punk Feat. Pharrell Williams	6	
17	17	MY GOD IS THE SUN MATADOR/BEGGARS GROUP	Queens Of The Stone Age	8	
20	18	IF SO WARNER BROS.	Atlas Genius	10	
19	19	RECOVERY XTRA MILE/EPITAPH/POLYDOR/INTERSCOPE	Frank Turner	11	
21	20	CASTLE OF GLASS MACHINE SHOW/WARNER BROS.	Linkin Park	11	
23	21	SAME LOVE MACKLEMORE/ADA/WARNER BROS.	Macklemore & Ryan Lewis Feat. Mary Lambert	9	
24	22	MIRACLE MILE DOWNTOWN	Cold War Kids	9	
26	23	I WILL STEAL YOU BACK RCA	Jimmy Eat World	6	
22	24	ENTERTAINMENT LOYALTY/GLASSNOTE	Phoenix	15	
25	25	BLACK CHANDELIER 14TH FLOOR/WARNER BROS.	Biffy Clyro	16	

TRIPLE A™					
LAST WEEK	THIS WEEK	TITLE IM/PRINT/PROMOTION LABEL	Artist	WKS. ON CHART	
1	1	#1 (5 WKS) STOMPA SERENADER SOURCE/CAPITOL	Serena Ryder	13	
5	2	GG RED HANDS COLUMBIA	Walk Off The Earth	13	
6	3	OUT OF MY LEAGUE DANGERBIBB/ELEKTRA/ATLANTIC	Fitz And The Tantrums	14	
3	4	DEMONS KIDINAKORNER/INTERSCOPE	Imagine Dragons	18	
4	5	HERO FOTY/NETTWERK	Family Of The Year	29	
2	6	GONE, GONE, GONE 19/INTERSCOPE	Phillip Phillips	17	
7	7	SAN FRANCISCO PHOTO FINISH/ISLAND/IDJMG	The Mowgli's	15	
8	8	I'M ALIVE (LIFE SOUNDS LIKE) BOO BOO WA/CAPITOL	Michael Franti & Spearhead	8	
10	9	RECOVERY XTRA MILE/EPITAPH/POLYDOR/INTERSCOPE	Frank Turner	11	
11	10	FROM A WINDOW SEAT HUB	Dawes	14	
9	11	LOVER OF THE LIGHT GENTLEMAN OF THE ROAD/RED/GLASSNOTE	Mumford & Sons	25	
12	12	STUBBORN LOVE DUALTONE	The Lumineers	35	
13	13	MISSION BELLS ACROBAT/VANGUARD	Matt Nathanson	10	
17	14	IF I LOVED YOU SIRE/WARNER BROS./ADA	Delta Rae	4	
16	15	HEARTBEAT KOPECKY FAMILY BAND/ATLANTIC	Kopeccky Family Band	8	
15	16	KEEP YOUR HEAD UP UNIVERSAL ISLAND/REPUBLIC	Ben Howard	12	
22	17	BABEL GENTLEMAN OF THE ROAD/RED/GLASSNOTE	Mumford & Sons	4	
18	18	LITTLE NUMBERS NETTWERK	BOY	10	
19	19	SAFE AND SOUND LAZY HOOKS/CAPITOL	Capital Cities	13	
21	20	THE CEILING WARNER BROS.	The Wild Feathers	7	
20	21	ENTERTAINMENT LOYALTY/GLASSNOTE	Phoenix	13	
23	22	RUMBLE AND SWAY KIDINAKORNER/INTERSCOPE	Jamie N Commons	8	
24	23	LIGHTNING BOLT MERCURY/IDJMG	Jake Bugg	7	
25	24	COME ALONG REPUBLIC	Vicci Martinez Feat. Cee Lo Green	12	
27	25	BRAVE EPIC	Sara Bareilles	5	

COUNTRY™					
LAST WEEK	THIS WEEK	TITLE IM/PRINT/PROMOTION LABEL	Artist	WKS. ON CHART	
2	1	#1 (1 WK) HIGHWAY DON'T CARE BIG MACHINE	Tim McGraw With Taylor Swift	17	
1	2	WAGON WHEEL CAPITOL NASHVILLE	Darius Rucker	22	
3	3	BOYS' ROUND HERE WARNER BROS./WMN	Blake Shelton Feat. Pistol Annies & Friends	10	
4	4	ANYWHERE WITH YOU RCA NASHVILLE	Jake Owen	22	
7	5	BEAT THIS SUMMER ARISTA NASHVILLE	Brad Paisley	14	
9	6	GG CRASH MY PARTY CAPITOL NASHVILLE	Luke Bryan	8	
6	7	LIKE JESUS DOES EMI NASHVILLE	Eric Church	22	
8	8	DONE. REPUBLIC NASHVILLE	The Band Perry	14	
5	9	GET YOUR SHINE ON REPUBLIC NASHVILLE	Florida Georgia Line	26	
10	10	MORE THAN MILES VALORY	Brantley Gilbert	33	
12	11	JUMP RIGHT IN ATLANTIC/SOUTHERN GROUND	Zac Brown Band	17	
11	12	HEY PRETTY GIRL MCA NASHVILLE	Kip Moore	22	
13	13	I WANT CRAZY ATLANTIC/WMN	Hunter Hayes	8	
14	14	SEE YOU AGAIN 19/ARISTA NASHVILLE	Carrie Underwood	10	
18	15	ALL OVER THE ROAD MERCURY	Easton Corbin	22	
16	16	CAN'T SHAKE YOU EMBLEM/WARNER BROS./WMN	Gloriana	38	
17	17	AMERICAN BEAUTIFUL ARISTA NASHVILLE	The Henningsens	25	
19	18	DON'T YA ATLANTIC/WMN	Brett Eldredge	33	
20	19	RUNNIN' OUTTA MOONLIGHT STONEY CREEK	Randy Houser	16	
23	20	LITTLE BIT OF EVERYTHING HIT RED/CAPITOL NASHVILLE	Keith Urban	3	
21	21	POINT AT YOU VALORY	Justin Moore	12	
22	22	PIECES MCA NASHVILLE	Gary Allan	17	
24	23	GOODBYE TOWN CAPITOL NASHVILLE	Lady Antebellum	4	
25	24	HEY GIRL MERCURY	Billy Currington	13	
27	25	REDNECK CRAZY COLUMBIA NASHVILLE	Tyler Farr	15	

R&B/HIP-HOP™					
LAST WEEK	THIS WEEK	TITLE IM/PRINT/PROMOTION LABEL	Artist	WKS. ON CHART	
1	1	#1 (5 WKS) BAD MAYBACK/ATLANTIC	Wale Feat. Tiara Thomas	17	
3	2	BITCH, DON'T KILL MY VIBE TOP DAWG/AFTERMATH/INTERSCOPE	Kendrick Lamar	11	
6	3	GG POWER TRIP ROC NATION/COLUMBIA	J. Cole Feat. Miguel	14	
2	4	LOVE AND WAR STREAMLINE/EPIC	Tamar Braxton	25	
11	5	BODY PARTY EPIC	Ciara	10	
4	6	WE STILL IN THIS B*** REBELROCK/GRAND HUSTLE/ATLANTIC	B.o.B Feat. T.I. & Juicy J	22	
5	7	ADORN BYSTORM/BLACK ICE/RCA	Miguel	50	
9	8	POUR IT UP SRP/DEF JAM/IDJMG	Rihanna	24	
12	9	RICH AS F*** YOUNG MONEY/CASH MONEY/REPUBLIC	Lil Wayne Feat. 2 Chainz	8	
8	10	FINE CHINA RCA	Chris Brown	9	
7	11	STARTED FROM THE BOTTOM YOUNG MONEY/CASH MONEY/REPUBLIC	Drake	17	
10	12	LOVEEEEEEE SONG SRP/DEF JAM/IDJMG	Rihanna Feat. Future	24	
17	13	NO NEW FRIENDS WE THE BEST/YOUNG MONEY/CASH MONEY/REPUBLIC	DJ Khaled Feat. Drake, Rick Ross & Lil Wayne	7	
13	14	POETIC JUSTICE TOP DAWG/AFTERMATH/INTERSCOPE	Kendrick Lamar Feat. Drake	31	
15	15	SUIT & TIE RCA	Justin Timberlake Feat. Jay Z	20	
18	16	READY DESERT STORM/DEF JAM/IDJMG	Fabulous Feat. Chris Brown	18	
14	17	BUGATS WE THE BEST/YOUNG MONEY/CASH MONEY/REPUBLIC	Ace Hood Feat. Future & Rick Ross	18	
20	18	HOW MANY DRINKS? BYSTORM/BLACK ICE/RCA	Miguel	12	
16	19	LOVE ME YOUNG MONEY/CASH MONEY/REPUBLIC	Lil Wayne Feat. Drake & Future	22	
19	20	FIRE WE MAKE YOUNG MONEY/CASH MONEY/REPUBLIC	Alicia Keys Duets With Maxwell	15	
22	21	TAPOUT YOUNG MONEY/CASH MONEY/REPUBLIC	Rich Gang	7	
21	22	KISSES DOWN LOW REPUBLIC	Kelly Rowland	17	
24	23	BEST OF ME MISTER'S MUSIC/RCA	Anthony Hamilton	13	
26	24	WITHOUT ME 19/RCA	Fantasia Feat. Kelly Rowland & Missy Elliott	6	
28	25	HIGH SCHOOL YOUNG MONEY/CASH MONEY/REPUBLIC	Nicki Minaj Feat. Lil Wayne	7	

CHRISTIAN AC™					
LAST WEEK	THIS WEEK	TITLE IM/PRINT/PROMOTION LABEL	Artist	WKS. ON CHART	
2	1	#1 (1 WK) HELLO, MY NAME IS SPARROW/CAPITOL CMG	Matthew West	13	
1	2	WHOM SHALL I FEAR (GOD OF ANGEL ARMIES) SIXTEPS/SPARROW/CAPITOL CMG	Chris Tomlin	34	
3	3	YOU ARE I AM FAIR TRADE	MercyMe	40	
4	4	WORDS FAIR TRADE	Hawk Nelson Feat. Bart Millard	21	
5	5	ONE THING REMAINS SIXTEPS/SPARROW/CAPITOL CMG	Passion Feat. Kristian Stanfill	40	
6	6	EVERY GOOD THING FAIR TRADE	The Afters	15	
7	7	STEAL MY SHOW FOREFRONT/CAPITOL CMG	tobyMac	23	
8	8	HELP ME FIND IT FERVENT/WORD-CURRB	Sidewalk Prophets	19	
9	9	WORN REUNION/PLG	Tenth Avenue North	20	
10	10	STRANGELY DIM FERVENT/WORD-CURRB	Francesca Battistelli	17	
11	12	NEED YOU NOW (HOW MANY TIMES) CUBB	Plumb	42	
13	13	REDEEMED FERVENT/WORD-CURRB	Big Daddy Weave	50	
13	13	WE WON'T BE SHAKEN ESSENTIAL/PLG	Building 429	11	
14	14	YOUR LOVE NEVER FAILS INPOP	newsboys	38	
15	15	MIDDLE OF YOUR HEART FERVENT/WORD-CURRB	for King & Country	18	
16	16	GOLD SPARROW/CAPITOL CMG	Britt Nicole	17	
18	17	YOUR LOVE IS LIKE A RIVER ESSENTIAL/PLG	Third Day	7	
17	18	LORD I NEED YOU ESSENTIAL/PLG	Matt Maher	13	
19	19	CARRY ME SPARROW/CAPITOL CMG	Josh Wilson	20	
22	20	NOTHING EVER (COULD SEPARATE US) FAIR TRADE	Citizen Way	6	
20	21	CHANGED BIG MACHINE	Rascal Flatts	16	
23	22	BUILD YOUR KINGDOM HERE KINGSSWAY	Rend Collective Experiment	8	
21	23	RESTORE FERVENT/WORD-CURRB	Chris August	15	
28	24	GG HURRICANE CURRB	Natalie Grant	2	
26	25	MY GOD SPARROW/CAPITOL CMG	Jeremy Camp	4	



### Q&A

## Labrinth

"Beneath Your Beautiful" topped the U.K. charts six months ago, and has finally broken onto the U.S. charts. (It debuts on Mainstream Top 40 at No. 37 this week.)

It's great that people are connecting with it on the other side of the pond. I always felt like one of my records would have some kind of effect. Well, I was hoping that one of them would work. It feels like one of the most honest records I've made.

Mike Posner produced the track. What impact did he have on it? The records I made before were a lot more hard-hitting club records. Mike was like, "You've got an amazing voice. Why are you not using it?" So we thought, "Let's make a record where people can hear me sing." This was the first record in that new direction. People were like, "Whoa, we didn't know you could sing like that."

The Internet has been abuzz with accusations that the song title is grammatically incorrect. Did someone not pay attention in English class?

(Laughs) Of course it's not grammatically correct. I had English teachers on my case like crazy: "Our poor kids are not learning. What do you have to say for yourself?" It's OK. I'm kind of dyslexic anyway.

You're signed to Simon Cowell's Syco label. Describe that experience.

(Laughs) It's a gift and a curse. He's not that big of a guy. He's like a big, friendly giant. Actually, he's not that big. He's a short, friendly giant. —Dan Hyman

# YOU'VE BUILT YOUR WALL SO HIGH THAT NO ONE COULD CLIMB IT, BUT I'M GONNA TRY.

"BENEATH YOUR BEAUTIFUL," LABRINTH FEAT. EMELI SANDE



# Digital Songs

June 15  
2013  
billboard

COUNTRY™						
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	CERT.	WKS. ON CHART	
1	1	#1 CRUISE REPUBLIC/NASHVILLE	Florida Georgia Line	▲	51	
2	2	BOYS 'ROUND HERE WARNER BROS./WMN	Blake Shelton Feat. Pistol Annies & Friends	●	10	
3	3	WAGON WHEEL CAPITOL/NASHVILLE	Darius Rucker	●	21	
4	4	HIGHWAY DON'T CARE BIG MACHINE	Tim McGraw With Taylor Swift	●	17	
5	5	CRASH MY PARTY CAPITOL/NASHVILLE	Luke Bryan	●	9	
6	6	I WANT CRAZY ATLANTIC/WMN	Hunter Hayes	●	9	
NEW	7	GRANDPA (TELL ME 'BOUT THE GOOD OLD DAYS) REPUBLIC	Danielle Bradbery	●	1	
7	8	GET YOUR SHINE ON REPUBLIC/NASHVILLE	Florida Georgia Line	▲	27	
10	9	RUNNIN' OUTTA MOONLIGHT STONEY CREEK	Randy Houser	●	14	
12	10	DONE. REPUBLIC/NASHVILLE	The Band Perry	●	12	
9	11	MAMA'S BROKEN HEART RCA/NASHVILLE	Miranda Lambert	●	22	
14	12	HEY PRETTY GIRL MCA/NASHVILLE	Kip Moore	●	15	
15	13	ANYWHERE WITH YOU RCA/NASHVILLE	Jake Owen	●	17	
17	14	BEAT THIS SUMMER ARISTA/NASHVILLE	Brad Paisley	●	13	
13	15	DOWNTOWN CAPITOL/NASHVILLE	Lady Antebellum	●	17	
20	16	SURE BE COOL IF YOU DID WARNER BROS./WMN	Blake Shelton	▲	21	
11	17	GIVE IT ALL WE GOT TONIGHT MCA/NASHVILLE	George Strait	●	27	
24	18	HEY GIRL MERCURY	Billy Currington	●	5	
16	19	PIRATE FLAG BLUE CHAIR/COLUMBIA/NASHVILLE	Kenny Chesney	●	17	
26	20	DON'T YA ATLANTIC/WMN	Brett Eldredge	●	9	
23	21	LIKE JESUS DOES EMI/NASHVILLE	Eric Church	●	16	
28	22	REDNECK CRAZY COLUMBIA/NASHVILLE	Tyler Farr	●	7	
25	23	SEE YOU AGAIN IYARISTA/NASHVILLE	Carrie Underwood	●	6	
18	24	1994 BROKEN BOW	Jason Aldean	●	14	
21	25	IT GOES LIKE THIS VALORY	Thomas Rhett	●	3	

LATIN™						
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	CERT.	WKS. ON CHART	
1	1	#1 DANZA KUDURO VARI/SORFANATO/MACHETE/UMLE	Don Omar & Lucenzo	▲	146	
3	2	VIVIR MI VIDA SONY MUSIC/LATIN	Marc Anthony	●	6	
5	3	WAKA WAKA (ESTO ES AFRICA) EPIC/SONY MUSIC/LATIN	Shakira Feat. Freshlyground	▲	160	
4	4	HIPS DON'T LIE EPIC/SONY MUSIC/LATIN	Shakira Feat. Wyclef Jean	●	178	
6	5	LIMBO EL CARTEL/CAPITOL/LATIN	Daddy Yankee	●	34	
2	6	ECHA PA'LLA (MANOS PA'RRIBA) MR. 305/FAMOUS ARTIST/SONY MUSIC/LATIN	Pitbull	●	46	
8	7	ZUMBA ORFANATO/MACHETE/UMLE	Don Omar	●	40	
20	8	BANDOLEROS MUSICAL MOTO/WARNER BROS.	Don Omar Feat. Tego Calderon	●	2	
9	9	LOCA EPIC/SONY MUSIC/LATIN	Shakira Feat. El Cata	●	139	
7	10	HOY TENGO GANAS DE TI UNIVERSAL MUSIC/LATINO/UMLE	Alejandro Fernandez / Christina Aguilera	●	4	
11	11	HEROE INTERSCOPE/UMLE	Enrique Iglesias	●	178	
10	12	SUERTE EPIC/SONY MUSIC/LATIN	Shakira	●	176	
12	13	ALGO ME GUSTA DE TI MACHETE/UMLE	Wisin & Yandel Feat. Chris Brown & T-Pain	●	48	
16	14	AI SE EU TE PEGO PANTANAL/RGE./SONY MUSIC/LATIN	Michel Telo	●	62	
14	15	BON, BON MR. 305/FAMOUS ARTIST/SONY MUSIC/LATIN	Pitbull	●	135	
13	16	THE ANTHEM FAMOUS ARTIST/TVT	Pitbull Feat. Lil Jon	●	142	
NEW	17	MI NINA TRAVIESA DEL/SONY MUSIC/LATIN	Luis Coronel	●	1	
15	18	LOBA EPIC/SONY MUSIC/LATIN	Shakira	●	176	
18	19	LA PREGUNTA NELFLOW	J Alvarez	●	45	
21	20	HASTA QUE SALGA EL SOL ORFANATO/MACHETE/UMLE	Don Omar	●	57	
46	21	PORQUE EL AMOR MANDA FONOVISA/UMLE	America Sierra Feat. 3BallMTY	●	12	
17	22	VOLVI A NACER GAIRA/WK/SONY MUSIC/LATIN	Carlos Vives	●	35	
19	23	PROMISE SONY MUSIC/LATIN	Romeo Santos Feat. Usher	●	92	
22	24	STAND BY ME TOP STOP	Prince Royce	●	170	
28	25	ROMPE LA CINTURA COEXISTENCE/WILD DOGZ	Alexis & Fido	●	4	

ROCK™						
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	CERT.	WKS. ON CHART	
2	1	#1 RADIOACTIVE KIDINAKORNER/INTERSCOPE	Imagine Dragons	▲	45	
3	2	MY SONGS KNOW WHAT YOU DID IN THE DARK DECAYDANCE/ISLAND/IDMG	Fall Out Boy	●	17	
4	3	YOUNG AND BEAUTIFUL WATER/TOWER/POLYDOR/INTERSCOPE	Lana Del Rey	●	6	
5	4	LEGO HOUSE ELEKTRA/ATLANTIC	Ed Sheeran	●	15	
7	5	SAIL RED BULL	AWOLNATION	▲	113	
6	6	GONE, GONE, GONE 19/INTERSCOPE	Phillip Phillips	●	22	
1	7	CLOUDS ROCK THE CAUSE	Zach Sobiech	●	3	
10	8	DEMONS KIDINAKORNER/INTERSCOPE	Imagine Dragons	●	26	
9	9	HO HEY DUALTONE	The Lumineers	▲	56	
13	10	SAFE AND SOUND LAZY HOOKS/CAPITOL	Capital Cities	●	13	
12	11	IT'S TIME KIDINAKORNER/INTERSCOPE	Imagine Dragons	▲	59	
8	12	CARRY ON FUELED BY RAMEN/RRP	fun.	▲	31	
11	13	LITTLE TALKS REPUBLIC	Of Monsters And Men	▲	70	
14	14	HOME 19/INTERSCOPE	Phillip Phillips	▲	54	
15	15	I WILL WAIT GENTLEMAN OF THE ROAD/RED/GLOSSNOTE	Mumford & Sons	▲	43	
16	16	MADNESS HELIUM-3/WARNER BROS.	Muse	▲	41	
17	17	SOME NIGHTS FUELED BY RAMEN/RRP	fun.	▲	67	
NEW	18	SOMEBODY THAT I USED TO KNOW REPUBLIC	Sarah Simmons	●	1	
23	19	SOMEBODY THAT I USED TO KNOW SAMPLES 'N' SECONDS/FAIR/IX/REPUBLIC	Gofye Feat. Kimbra	▲	78	
20	20	SWEATER WEATHER REVOLVE/COLUMBIA	The Neighbourhood	●	14	
21	21	I WON'T GIVE UP ATLANTIC/RRP	Jason Mraz	●	74	
19	22	WE ARE YOUNG FUELED BY RAMEN/RRP	fun. Feat. Janelle Monae	▲	79	
26	23	ALL SUMMER LONG TOP DOG/ATLANTIC	Kid Rock	●	16	
22	24	STUBBORN LOVE DUALTONE	The Lumineers	●	29	
25	25	ON TOP OF THE WORLD KIDINAKORNER/INTERSCOPE	Imagine Dragons	●	15	

DANCE/ELECTRONIC™						
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	CERT.	WKS. ON CHART	
1	1	#1 GET LUCKY DAFT LIFE/LIFE/INTERSCOPE	Daft Punk Feat. Pharrell Williams	●	7	
2	2	I LOVE IT RECORD COMPANY TEN/BIG BEAT/RRP	Icona Pop Feat. Charli XCX	▲	19	
3	3	#THATPOWER WILL.I.AM/INTERSCOPE	will.i.am Feat. Justin Bieber	●	11	
5	4	CLARITY INTERSCOPE	Zedd Feat. Foxes	●	20	
4	5	FEEL THIS MOMENT MR. 305/POLO GROUNDS/RCA	Pitbull Feat. Christina Aguilera	▲	27	
7	6	PLAY HARD WHAT A MUSIC/ASTRALWORKS/CAPITOL	David Guetta Feat. Ne-Yo & Akon	●	8	
8	7	I NEED YOUR LOVE CERRYVEE/DECONSTRUCTION/EYE/ULTRA/ROCK/NATION/INTERSCOPE/COLUMBIA	Calvin Harris Feat. Ellie Goulding	●	13	
6	8	LIVE IT UP Z101/CAPITOL	Jennifer Lopez Feat. Pitbull	●	4	
10	9	ALIVE KREWELLA/COLUMBIA	Krewella	●	17	
9	10	A LITTLE PARTY NEVER KILLED NOBODY WATER/TOWER/INTERSCOPE	Fergie, Q-Tip & GoodRock	●	4	
12	11	SCREAM & SHOUT WILL.I.AM/INTERSCOPE	will.i.am & Britney Spears	▲	21	
46	12	BUBBLE BUTT MAD DECENT/SECRETLY CANADIAN/WARNER BROS.	Major Lazer Feat. Bruno Mars, Tyga & Mystic	●	2	
14	13	TITANIUM JEFFREES/MAD DECENT/WARNER BROS.	David Guetta Feat. Sia	▲	76	
20	15	REST OF MY LIFE DTP/DEF JAM/IDMG	Ludcris Feat. Usher & David Guetta	●	18	
15	16	GANGNAM STYLE SCHOOLBOY/REPUBLIC	PSY	▲	44	
17	17	SWEET NOTHING SILENT/SCHOOLBOY/REPUBLIC	Calvin Harris Feat. Florence Welch	▲	34	
11	18	GENTLEMAN SILENT/SCHOOLBOY/REPUBLIC	PSY	●	8	
16	19	DON'T YOU WORRY CHILD ASTRALWORKS/CAPITOL	Swedish House Mafia Feat. John Martin	▲	38	
18	20	DOIN' IT RIGHT DAFT LIFE/COLUMBIA	Daft Punk Feat. Panda Bear	●	1	
NEW	21	I LOVE IT (I DON'T CARE) ALLMUSICA	Girl Power	●	1	
30	22	FALL DOWN WILL.I.AM/INTERSCOPE	will.i.am Feat. Miley Cyrus	●	5	
23	23	GLOWING CHAMELEON/ISLAND/IDMG	Nikki Williams	●	7	
RE	24	WITHOUT YOU WHAT A MUSIC/ASTRALWORKS/CAPITOL	David Guetta Feat. Usher	▲	79	
NEW	25	HEY NOW TEMPS D'AVANCE/BIG BEAT/RRP	Martin Solveig & The Cataracs Feat. Kyle	●	1	

R&B/HIP-HOP™						
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	CERT.	WKS. ON CHART	
2	1	#1 BLURRED LINES STAR TRAK/INTERSCOPE	Robin Thicke Feat. T.I. & Pharrell	▲	10	
5	2	WE OWN IT (FAST & FURIOUS) DEF JAM/IDMG	2 Chainz & Wiz Khalifa	●	2	
1	3	CAN'T HOLD US MACKLEMORE & RYAN LEWIS Feat. Ray Dalton MACKLEMORE/WARNER BROS.	Macklemore & Ryan Lewis Feat. Ray Dalton	▲	16	
4	4	#BEAUTIFUL ISLAND/IDMG	Mariah Carey Feat. Miguel	●	4	
3	5	THRIFT SHOP MACKLEMORE & RYAN LEWIS Feat. Wanz MACKLEMORE/WARNER BROS.	Macklemore & Ryan Lewis Feat. Wanz	▲	40	
6	6	NEXT TO ME CAPITOL	Emeli Sande	▲	17	
7	7	HEADBAND REBEL/ROCK/GRAND HUSTLE/ATLANTIC	B.o.B Feat. 2 Chainz	●	2	
8	8	STARTED FROM THE BOTTOM YOUNG MONEY/CASH MONEY/REPUBLIC	Drake	▲	17	
10	9	POWER TRIP ROC NATION/COLUMBIA	J. Cole Feat. Miguel	●	16	
9	10	SUIT & TIE RCA	Justin Timberlake Feat. Jay Z	▲	20	
15	11	SAME LOVE MACKLEMORE & RYAN LEWIS Feat. Mary Lambert MACKLEMORE/WARNER BROS.	Macklemore & Ryan Lewis Feat. Mary Lambert	●	27	
11	12	BUGATTI ACE HOOD Feat. Future & Rick Ross YOUNG MONEY/CASH MONEY/REPUBLIC	Ace Hood Feat. Future & Rick Ross	●	18	
13	13	RICH AS F**K YOUNG MONEY/CASH MONEY/REPUBLIC	Lil Wayne Feat. 2 Chainz	●	11	
16	14	LOVE ME YOUNG MONEY/CASH MONEY/REPUBLIC	Lil Wayne Feat. Drake & Future	●	20	
17	15	NO NEW FRIENDS WE THE BEST/YOUNG MONEY/CASH MONEY/REPUBLIC	Dr. Dre Feat. Rick Ross & Lil Wayne	●	7	
14	16	FINE CHINA RCA	Chris Brown	●	9	
20	17	TAPOUT YOUNG MONEY/CASH MONEY/REPUBLIC	Rich Gang Feat. Lil Wayne, Birdman, Future, Mack Maine, Nicki Minaj	●	5	
NEW	18	GOOSEBUMPZ ROSTRUM	Mac Miller	●	1	
19	19	BITCH, DON'T KILL MY VIBE TOP DAWG/AFFERMAT/INTERSCOPE	Kendrick Lamar	●	15	
25	20	F*CKIN' PROBLEMS ASAP ROCKY Feat. Drake, 2 Chainz & Kendrick Lamar ASAP WORLDWIDE/POLO GROUNDS/RCA	ASAP Rocky Feat. Drake, 2 Chainz & Kendrick Lamar	▲	32	
22	21	WE STILL IN THIS B*** REBEL/ROCK/GRAND HUSTLE/ATLANTIC	B.o.B Feat. T.I. & Juicy J	●	21	
12	22	WIT ME HUSTLE GANG	T.I. Feat. Lil Wayne	●	2	
21	23	BAD MAYBACK/ATLANTIC	Wale Feat. Tiara Thomas	●	17	
24	24	U.O.E.N.O. ROCKY ROAD	Rocko Feat. Future & Rick Ross	●	7	
26	25	MOLLY YOUNG MONEY/CASH MONEY/REPUBLIC	Tyga Feat. Cedric Gervais, Wiz Khalifa & Mally Mall	●	14	

POP™						
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	CERT.	WKS. ON CHART	
2	1	#1 COME & GET IT HOLLYWOOD	Selena Gomez	●	9	
1	2	JUST GIVE ME A REASON RCA	Pink Feat. Nate Ruess	▲	18	
3	3	MIRRORS RCA	Justin Timberlake	●	15	
7	4	THE WAY REPUBLIC	Ariana Grande Feat. Mac Miller	●	10	
4	5	STAY SRP/DEF JAM/IDMG	Rihanna Feat. Mikky Ekko	▲	19	
5	6	#THATPOWER WILL.I.AM/INTERSCOPE	will.i.am Feat. Justin Bieber	●	11	
13	7	HERE'S TO NEVER GROWING UP EPIC	Avril Lavigne	●	8	
4	8	22 BIG MACHINE/REPUBLIC	Taylor Swift	●	24	
15	9	TREASURE ATLANTIC	Bruno Mars	●	3	
12	10	HEART ATTACK HOLLYWOOD	Demi Lovato	▲	14	
8	11	WHEN I WAS YOUR MAN ATLANTIC	Bruno Mars	▲	25	
6	12	NEXT TO ME CAPITOL	Emeli Sande	▲	17	
11	13	LOVE SOMEBODY ARM/DOTONE/INTERSCOPE	Maroon 5	●	3	
14	14	THE OTHER SIDE BELUGA HEIGHTS/WARNER BROS.	Jason Derulo	●	7	
10	15	FEEL THIS MOMENT MR. 305/POLO GROUNDS/RCA	Pitbull Feat. Christina Aguilera	▲	20	
32	16	CRAZY KIDS KEMOSABE/RCA	Ke\$ha Feat. will.i.am or Juicy J	●	5	
17	17	SUIT & TIE RCA	Justin Timberlake Feat. Jay Z	▲	20	
NEW	18	GRENADE REPUBLIC	Michelle Chamuel	●	1	
NEW	19	WILD LAVA/REPUBLIC	Jessie J Feat. Big Sean	●	1	
16	20	LIVE IT UP Z101/CAPITOL	Jennifer Lopez Feat. Pitbull	●	4	
23	21	I KNEW YOU WERE TROUBLE BIG MACHINE	Taylor Swift	▲	33	
NEW	22	SKYFALL REPUBLIC	Amber Carrington	●	1	
20	23	TROUBLEMAKER SYCO/COLUMBIA	Olly Murs Feat. Flo Rida	▲	21	
35	24	PEOPLE LIKE US RCA	Kelly Clarkson	●	5	
NEW	25	L.A. STORY RCA	Sammy Adams Feat. Mike Posner	●	1	



# Launch Pad

June 15  
2013  
billboard

HEATSEEKERS ALBUMS™						
2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	PEAK POS.	WKS. ON CHART
		1	<b>#1</b> <b>BASTILLE</b> VIRGIN/CAPITOL	Haunt (EP)	1	1
		2	<b>SKINNY PUPPY</b> METROPOLIS	Weapon	2	1
		3	<b>DARK TRANQUILLITY</b> CENTURY MEDIA	Construct	3	1
		4	<b>KYLESA</b> SEASON OF MIST	Ultraviolet	4	1
		5	<b>BLACK STAR RIDERS</b> NUCLEAR BLAST	All Hell Breaks Loose	5	1
7	4	6	<b>ICONA POP</b> RECORD COMPANY TEN/BIG BEAT	Iconic (EP)	3	19
		7	<b>ELIANE ELIAS</b> CONCORD JAZZ/CONCORD	I Thought About You: A Tribute To Chet Baker	7	1
		8	<b>KING TUFF</b> BURGER	Was Dead	8	1
11	11	9	<b>KREWELLA</b> KREWELLA	Play Hard (EP)	2	25
		10	<b>CECILE MCLORIN SALVANT</b> MACK AVENUE	Womanchild	10	1
-	2	11	<b>AUDRA MCDONALD</b> NONESUCH/WARNER BROS.	Go Back Home	2	2
2	10	12	<b>MS MR</b> CREEP CITY/COLUMBIA	Secondhand Rapture	2	3
		13	<b>COCOROSIE</b> TRANSISTOR	Tales Of A Grasswidow	13	1
-	1	14	<b>NEW POLITICS</b> RCA	A Bad Girl In Harlem	1	2
		15	<b>ASG</b> RELEASE	Blood Drive	15	1
		16	<b>BATHS</b> ANTICON	Obsidian	16	1
3	12	17	<b>LAURA MVULA</b> COLUMBIA	Sing To The Moon	3	6
-	8	18	<b>THE 1975</b> DIRTY HIT/VAGRANT/INTERSCOPE/IGA	IV (EP)	8	2
		19	<b>THE HENNINGSENS</b> ARISTA NASHVILLE/SMN	The Henningsens (EP)	19	1
		20	<b>MOUNT KIMBIE</b> WARP	Cold Spring Fault Less Youth	20	1
18	21	21	<b>BENEDICTINES OF MARY, QUEEN OF APOSTLES</b> BENEDICTINES OF MARY/DE MONTFORT/DECCA	Angels And Saints At Ephesus	2	4
		22	<b>PANTYRAID</b> GLASS AIR	PillowTalk	22	1
14	18	23	<b>LENNY COOPER</b> AVERAGE JOES	Mud Dynasty	4	4
15	25	24	<b>GG MIKAL CRONIN</b> MERGE	MCII	3	4
		25	<b>TOMMY &amp; THE HIGH PILOTS</b> REDBIRD	Only Human	25	1

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	PEAK POS.	WKS. ON CHART
-	5	26	<b>CLAIRY BROWNE &amp; THE BANGIN' RACKETTES</b> CULT CLASSICS/VANGUARD/WELK	Baby Caught The Bus	4	7
		27	<b>THE CRYSTAL FIGHTERS</b> ATLANTIC/AG	Cave Rave	27	1
1	17	28	<b>ANAMANAGUCHI</b> DREAM/HAX	Endless Fantasy	1	3
-	3	29	<b>THE FRONT BOTTOMS</b> BAR/NONE	Talon Of The Hawk	3	2
31	29	30	<b>BETH HART</b> PROVOCUE/MASCOT	Bang Bang Boom Boom	6	9
		31	<b>ANVIL</b> THE END	Hope In Hell	31	1
		32	<b>DELLA MAE</b> ROUNDER/CONCORD	This World Oft Can Be	32	1
		33	<b>BAD RABBITS</b> BAD RECORDS	American Love	10	2
-	23	34	<b>SHOVELS AND ROPE</b> SHRIMP/DUALTONE	O' Be Joyful	1	21
		35	<b>TERENCE BLANCHARD</b> BLUE NOTE	Magnetic	35	1
-	7	36	<b>PALISADES</b> RISE	Outcasts	7	2
-	39	37	<b>LORDE</b> LAVA/REPUBLIC	The Love Club (EP)	8	4
		38	<b>POLKADOT CADAVER</b> RAZOR TO WRIST	Last Call In Jonestown	38	1
19	19	39	<b>TRINIDAD JAMES</b> THINKTISAGAME/DEF JAM/IDMG	Don't Be S.A.F.E.	1	22
		40	<b>AMERICA SIERRA</b> FONOVIJA/UMLE	El Amor Manda	40	1
-	22	41	<b>DIRTY BEACHES</b> ZOO MUSIC	Drifters/Love Is The Devil	22	2
-	6	42	<b>NAHKO AND MEDICINE FOR THE PEOPLE</b> HUNDRED HANDED	Dark As Night	6	2
35	33	43	<b>LORD HURON</b> IAMSOUND	Lonesome Dreams	3	34
		44	<b>KADAVAR</b> NUCLEAR BLAST	Abra Kadavar	26	2
		45	<b>MISSER</b> RISE	Distancing	45	1
39	40	46	<b>PASSENGER</b> BLACK CROW/NETTWERK	All The Little Lights	7	26
		47	<b>CAS HALEY</b> EASY STAR	La Si Dah	47	1
20	16	48	<b>ANA POPOVIC</b> ARTISTEXCLUSIVE	Can You Stand The Heat	7	4
		49	<b>ROBERTO JUNIOR Y SU BANDENO</b> DISA/UMLE	El Coco No	18	2
		50	<b>JOEY COCO DIAZ</b> HARRIS COMEDY	Testicle Testaments 5: Crimes Against Myself	50	1

HEATSEEKERS SONGS™						
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART		
1	1	<b>#1</b> <b>TAPOUT</b> YOUNG MONEY/CASH MONEY/REPUBLIC	Rich Gang Feat. Lil Wayne, Birdman, Future, Mack Maine, Nicki Minaj	5		
2	2	<b>SAFE AND SOUND</b> LAZY HOOKS/CAPITOL	Capital Cities	10		
7	3	<b>DON'T YA</b> ATLANTIC/WMN	Brett Eldredge	7		
3	4	<b>LEVITATE</b> SURFACE NOISE	Hadouken!	15		
4	5	<b>LOVE AND WAR</b> STREAMLINE/ERIC	Tamar Braxton	26		
NEW	6	<b>GRANDPA (TELL ME 'BOUT THE GOOD OLD DAYS)</b> REPUBLIC	Danielle Bradberry	1		
11	7	<b>REDNECK CRAZY</b> COLUMBIA NASHVILLE	Tyler Farr	6		
8	8	<b>WINGS</b> SYCO/COLUMBIA	Little Mix	12		
9	9	<b>SWEATER WEATHER</b> TRI/VOLVE/COLUMBIA	The Neighbourhood	12		
NEW	10	<b>GRENADE</b> REPUBLIC	Michelle Chamuel	1		
NEW	11	<b>BUBBLE BUTT</b> MAD DECENT/SECRETLY CANADIAN/WARNER BROS.	Major Lazer Feat. Bruno Mars, Tyga & Mystic	1		
12	12	<b>IT GOES LIKE THIS</b> VALORY	Thomas Rhett	3		
13	13	<b>AMERICAN BEAUTIFUL</b> ARISTA NASHVILLE	The Henningsens	11		
10	14	<b>CRICKETS</b> EXIT 8/AM/OCTONE/INTERSCOPE	Drop City Yacht Club Featuring Jeremiah	10		
NEW	15	<b>DNA</b> SYCO/COLUMBIA	Little Mix	1		
15	16	<b>MEMORIES BACK THEN</b> HUSTLE GANG	Hustle Gang Feat. T.I., BoB, Kendrick Lamar & Kris Stephens	6		
5	17	<b>BENEATH YOUR BEAUTIFUL</b> SYCO/RCA	Labrinth Feat. Emeli Sande	2		
NEW	18	<b>L.A. STORY</b> RCA	Sammy Adams Feat. Mike Posner	1		
NEW	19	<b>GOOSEBUMPZ</b> ROSTRUM	Mac Miller	1		
NEW	20	<b>SKYFALL</b> REPUBLIC	Amber Carrington	1		
21	21	<b>GLOWING</b> CHAMELION/ISLAND/IDMG	Nikki Williams	3		
16	22	<b>LEGGO</b> MOTOWN/IDMG	B. Smyth Featuring 2 Chainz	8		
23	23	<b>BREEZEBLOCKS</b> INFECTIOUS/CANVASBACK/ATLANTIC	alt-J	3		
17	24	<b>GANGSTA</b> UPST IN CULTURE/ERIC	Kat Dahlia	7		
RE	25	<b>UP IN THE AIR</b> IMMORTAL/VIRGIN/CAPITOL	Thirty Seconds To Mars	6		

## REGIONAL HEATSEEKERS #1 ALBUMS™



Tipped as an act to watch in the April 27 issue, British rock band **Bastille** arrives at No. 1 on Heatseekers Albums with debut EP *Haunt*. The digital-exclusive set sold 4,000 downloads in its first week, according to Nielsen SoundScan, and also starts at No. 21 on Alternative Albums. The four-song set features single "Pomeii," which is gaining traction at alternative radio. The tune was a smash in the act's homeland, reaching No. 2 on the U.K. singles chart earlier this year.

—Keith Caulfield

PACIFIC		
1	<b>BASTILLE</b>	HAUNT (EP)
2	<b>SKINNY PUPPY</b>	WEAPON
3	<b>ROBERTO JUNIOR Y SU BANDENO</b>	EL COCO NO
4	<b>KING TUFF</b>	WAS DEAD
5	<b>COCOROSIE</b>	TALES OF A GRASSWIDOW
6	<b>MS MR</b>	SECONDHAND RAPTURE
7	<b>KYLESA</b>	ULTRAVIOLET
8	<b>ELIANE ELIAS</b>	I THOUGHT ABOUT YOU
9	<b>DARK TRANQUILLITY</b>	CONSTRUCT
10	<b>BATHS</b>	OBSIDIAN

MID ATLANTIC		
1	<b>BLACK STAR RIDERS</b>	ALL HELL BREAKS LOOSE
2	<b>BASTILLE</b>	HAUNT (EP)
3	<b>ELIANE ELIAS</b>	I THOUGHT ABOUT YOU
4	<b>AUDRA MCDONALD</b>	GO BACK HOME
5	<b>DARK TRANQUILLITY</b>	CONSTRUCT
6	<b>SKINNY PUPPY</b>	WEAPON
7	<b>CECILE MCLORIN SALVANT</b>	WOMANCHILD
8	<b>KING TUFF</b>	WAS DEAD
9	<b>KYLESA</b>	ULTRAVIOLET
10	<b>THE FRONT BOTTOMS</b>	TALON OF THE HAWK



# Country

June 15  
2013  
billboard

HOT COUNTRY SONGS™									
2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	CERT.	PEAK POS.	WKS. ON CHART		
1	1	1	<b>#1</b> <b>AG</b> <b>CRUISE</b> J.MOI (B.KELLEY, HUBBARD, J.MOI, RICE, L.RICE)	Florida Georgia Line REPUBLIC NASHVILLE	▲	1	45		
2	3	2	<b>DG</b> <b>BOYS' ROUND HERE</b> S.HENDRICKS (R.AKINS, D.DAVIDSON, C.WISEMAN)	Blake Shelton Feat. Pistol Annies & Friends WARNER BROS./WMN	●	2	11		
3	2	3	<b>WAGON WHEEL</b> F.ROGERS (B.DYAN, K.SECOR)	Darius Rucker CAPITOL NASHVILLE	●	1	21		
4	4	4	<b>HIGHWAY DON'T CARE</b> S.GILL (MURPHY, MCGRAW, J.BARRON, B.WADEN, M.JRWAN, L.KEAR)	Tim McGraw With Taylor Swift BIG MACHINE	●	4	17		
8	6	5	<b>CRASH MY PARTY</b> J.STEVENS (R.CRAWSON, A.GORLEY)	Luke Bryan CAPITOL NASHVILLE	●	2	9		
5	5	6	<b>GET YOUR SHINE ON</b> J.MOI (T.HUBBARD, B.KELLEY, R.CRAWSON, C.TOMPKINS)	Florida Georgia Line REPUBLIC NASHVILLE	▲	5	33		
10	7	7	<b>I WANT CRAZY</b> D.HUFF, H.HAYES (H.HAYES, L.MCKENNA, J.VERGES)	Hunter Hayes ATLANTIC/WMN	●	7	9		
11	9	8	<b>DONE.</b> D.HUFF (R.PERRY, J.PERRY, J.DAVIDSON, J.BRYANT)	The Band Perry REPUBLIC NASHVILLE	●	8	12		
13	10	9	<b>ANYWHERE WITH YOU</b> J.MOI, R.CRAWSON (B.HAYS, LIP, D.L.MURPHY, J.EARY)	Jake Owen MCA NASHVILLE	●	9	19		
14	12	10	<b>BEAT THIS SUMMER</b> B.PAISLEY (B.PAISLEY, C.DUBOIS, L.LAIRD)	Brad Paisley ARISTA NASHVILLE	●	10	13		
6	8	11	<b>MAMA'S BROKEN HEART</b> J.LIDDELL, C.AINLEY, G.WORF (C.LAIRK, S.MCANALLY, V.MUSGRAVES)	Miranda Lambert RCA NASHVILLE	●	2	23		
18	15	12	<b>RUNNIN' OUTTA MOONLIGHT</b> B.GORGE (D.DAVIDSON, J.LIDDELL, C.AINLEY, G.WORF)	Randy Houser STONEY CREEK	●	12	19		
15	13	13	<b>LIKE JESUS DOES</b> J.LOYCE (C.BEATHARD, M.CHSWELL)	Eric Church ATLANTIC/WMN	●	13	19		
17	16	14	<b>HEY PRETTY GIRL</b> B.JAMES (R.MOORE, D.COUCH)	Kip Moore MCA NASHVILLE	●	14	18		
9	14	15	<b>DOWNTOWN</b> P.WORLEY, LADY ANTEBELLUM (L.LAIRDS, S.MCANALLY, N.HEMBY)	Lady Antebellum CAPITOL NASHVILLE	●	2	19		
16	17	16	<b>SURE BE COOL IF YOU DID</b> S.HENDRICKS (R.CRAWSON, C.TOMPKINS, L.BROBINS)	Blake Shelton WARNER BROS./WMN	▲	1	22		
20	19	17	<b>SEE YOU AGAIN</b> M.BRIGHT (C.UNDERWOOD, B.HODGES, H.LINDSEY)	Carrie Underwood 19/ARISTA NASHVILLE	●	17	8		
7	11	18	<b>GIVE IT ALL WE GOT TONIGHT</b> J.BROWN, G.STRAIT (M.BRIGHT, P.DONNELL, J.JAMES)	George Strait MCA NASHVILLE	●	7	28		
23	20	19	<b>JUMP RIGHT IN</b> K.STEGALL, Z.BROWN, Z.BROWN, J.DURBETT, J.MRAZ	Zac Brown Band ATLANTIC/SOUTHERN GROUND	●	19	13		
25	22	20	<b>ALL OVER THE PLACE</b> C.MERBERLIN, L.C.MERBERLIN, A.GORLEY, K.KIRBY	Easton Corbin MERCURY	●	20	18		
21	21	21	<b>MORE THAN MILES</b> D.HUFF (J.DODD, B.GILBERT)	Brantley Gilbert VALORY	●	21	24		
26	25	22	<b>DON'T YA</b> C.DESTEFANO (B.ELDRIDGE, C.DESTEFANO, A.GORLEY)	Brett Eldredge ATLANTIC/WMN	●	22	17		
12	18	23	<b>PIRATE FLAG</b> B.CANNON, K.CHESEY (R.COPPERMAN, D.L.MURPHY)	Kenny Chesney BLUE CHAIR/COLUMBIA NASHVILLE	●	7	18		
<b>HOT SHOT DEBUT</b>									
24	26	24	<b>GRANDPA (TELL ME 'BOUT THE GOOD OLD DAYS)</b> B.APPLEBERRY (NOT LISTED)	Danielle Bradberry REPUBLIC	●	24	1		
24	26	25	<b>LITTLE BIT OF EVERYTHING</b> N.CHAPMAN, K.URBAN (B.WARREN, W.WARREN, K.RUDOLF)	Keith Urban HIT RED/CAPITOL NASHVILLE	●	24	3		
27	27	26	<b>HEY GIRL</b> D.HUFF (R.AKINS, A.GORLEY, C.DESTEFANO)	Billy Currington MERCURY	●	19	6		
31	29	27	<b>REDNECK CRAZY</b> J.CATIGNO, L.KING (L.KEAR, M.JRWAN, C.TOMPKINS)	Tyler Farr COLUMBIA NASHVILLE	●	27	13		
29	28	28	<b>POINT AT YOU</b> J.S.STOVER (R.COPPERMAN, R.AKINS, B.HAYS, LIP)	Justin Moore VALORY	●	28	11		
19	24	29	<b>1994</b> M.KNOX (THOMAS RHETT, L.LAIRD, B.DEAN)	Jason Aldean BROKEN BOW	●	10	15		
39	36	30	<b>EASY</b> S.CROW, N.NEBAN (S.CROW, C.DUBOIS, J.TROTTE)	Sheryl Crow WARNER BROS./WMN	●	30	12		
28	30	31	<b>IT GOES LIKE THIS</b> M.KNOX (R.AKINS, B.HAYS, LIP, J.ROBBINS)	Thomas Rhett VALORY	●	28	3		
30	31	32	<b>AMERICAN BEAUTIFUL</b> P.WORLEY (A.HENNINGSEN, B.HENNINGSEN, C.HENNINGSEN, B.BEAVERS)	The Henningsens ARISTA NASHVILLE	●	29	19		
36	34	33	<b>GOODBYE TOWN</b> P.WORLEY, LADY ANTEBELLUM (D.HAYWOOD, C.KELLEY, H.SCOTT, L.KEAR)	Lady Antebellum CAPITOL NASHVILLE	●	33	3		
33	33	34	<b>PIECES</b> J.LOYCE (G.ALLAN, D.BLACKMON, S.BUXTON)	Gary Allan MCA NASHVILLE	●	33	11		
40	38	35	<b>SG</b> <b>YOUR SIDE OF THE BED</b> J.LOYCE (L.MCKENNA, K.FARCHE, D.L.SCHAPMAN, P.SWEET, J.WESTBROOK)	Little Big Town CAPITOL NASHVILLE	●	35	9		
<b>NEW</b>									
44	39	37	<b>SEVEN BRIDGES ROAD</b> B.APPLEBERRY (NOT LISTED)	The Swon Brothers REPUBLIC	●	36	1		
44	39	37	<b>PARKING LOT PARTY</b> J.STONE, J.BRICE (L.BRICE, J.THOMAS RHETT, R.AKINS, L.LAIRD)	Lee Brice CUBB	●	37	4		
-	32	38	<b>AW NAW</b> J.STROUD (C.YOUNG, C.DESTEFANO, A.GORLEY)	Chris Young RCA NASHVILLE	●	32	2		
37	37	39	<b>BLOWIN' SMOKE</b> K.MUSGRAVES, L.LAIRDS, S.MCANALLY (K.MUSGRAVES, L.LAIRDS, S.MCANALLY)	Kacey Musgraves MERCURY	●	37	8		
46	42	40	<b>ROUND HERE</b> J.MOI (R.CRAWSON, C.TOMPKINS, THOMAS RHETT)	Florida Georgia Line REPUBLIC NASHVILLE	●	36	7		
42	43	41	<b>MORE TRUCKS THAN CARS</b> C.MORGAN, P.DONNELL (C.MORGAN, P.DONNELL, C.WISEMAN)	Craig Morgan BLACK RIVER	●	38	20		
<b>NEW</b>									
42	43	41	<b>CHILLIN' IT</b> (NOT LISTED) (NOT LISTED)	Cole Swindell COLD SWINDLE	●	42	1		
45	44	43	<b>OUTTA MY HEAD</b> J.STEGALL, M.ROYE (C.SWINDELL, M.R.CARTER, B.KINNEY)	Craig Campbell BIGGER PICTURE	●	40	10		
-	49	44	<b>COULD IT BE</b> C.WORSHAM, J.TYNDELL (C.WORSHAM, J.TYNDELL, M.DODSON)	Charlie Worsham WARNER BROS./WMN	●	43	6		
-	47	45	<b>CAROLINA</b> N.VIPARMALEA, K.BEATO	Parmalee STONEY CREEK	●	45	7		
<b>NEW</b>									
41	48	47	<b>DONE.</b> B.APPLEBERRY (NOT LISTED)	Holly Tucker REPUBLIC	●	46	1		
43	46	48	<b>HUSH HUSH</b> C.AINLEY, J.LIDDELL, G.WORF (M.LAMBERT, A.MONROE, A.PRESLEY)	Pistol Annies CAPITOL NASHVILLE	●	41	5		
38	40	49	<b>BUZZKILL</b> J.STEVENS (B.BRYAN, R.THIBODEAU, J.SEVER)	Luke Bryan CAPITOL NASHVILLE	●	20	13		
38	40	49	<b>HO HEY</b> T.BONE, BURNETT, G.WITCHER (L.FRAITES, W.SCHULTZ)	Lennon & Maisey ABC STUDIOS/LIONS GATE/BIG MACHINE	●	32	9		
<b>RE-ENTRY</b>									
50	50	50	<b>SEE YOU TONIGHT</b> F.ROGERS (S.MCCREERY, A.GORLEY, Z.CROWELL)	Scotty McCreery 19/INTERSCOPE/MERCURY	●	28	5		

TOP COUNTRY ALBUMS™									
LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	CERT.	WKS. ON CHART				
4	1	<b>#1</b> <b>GG</b> <b>BLAKE SHELTON</b> WARNER BROS./WMN	Based On A True Story ...	●	10				
1	2	<b>DARIUS RUCKER</b> CAPITOL NASHVILLE/UMGN	True Believers	●	2				
2	3	<b>GEORGE STRAIT</b> MCA NASHVILLE/UMGN	Love Is Everything	●	3				
3	4	<b>LADY ANTEBELLUM</b> CAPITOL NASHVILLE/UMGN	Golden	●	4				
5	5	<b>FLORIDA GEORGIA LINE</b> REPUBLIC NASHVILLE/BMG	Here's To The Good Times	●	26				
6	6	<b>KENNY CHESNEY</b> BLUE CHAIR/COLUMBIA NASHVILLE/SMN	Life On A Rock	●	5				
7	7	<b>PISTOL ANNIES</b> RCA NASHVILLE/UMGN	Annie Up	●	4				
11	8	<b>TAYLOR SWIFT</b> BIG MACHINE/BMG	Red	▲	32				
8	9	<b>THE BAND PERRY</b> REPUBLIC NASHVILLE/BMG	Pioneer	●	9				
13	10	<b>LUKE BRYAN</b> Spring Break... Here To Party CAPITOL NASHVILLE/UMGN	●	13					
9	11	<b>TIM MCGRAW</b> Two Lanes Of Freedom BIG MACHINE/BMG	●	17					
10	12	<b>SOUNDTRACK</b> Nashville: The Music Of Nashville: Season 1, Volume 2 ABC STUDIOS/LIONS GATE/BIG MACHINE/BMG	●	4					
14	13	<b>ERIC CHURCH</b> EMI NASHVILLE/UMGN	Chief	▲	97				
15	14	<b>LUKE BRYAN</b> Tailgates & Tanlines CAPITOL NASHVILLE/UMGN	▲	95					
17	15	<b>BRAD PAISLEY</b> Wheelhouse ARISTA NASHVILLE/SMN	●	8					
16	16	<b>LITTLE BIG TOWN</b> Tornado CAPITOL NASHVILLE/UMGN	●	38					
20	17	<b>ERIC CHURCH</b> Caught In The Act: Live EMI NASHVILLE/UMGN	●	8					
18	18	<b>JASON ALDEAN</b> Night Train BROKEN BOW/BMG	▲	33					
12	19	<b>TRAVIS ADKINS</b> Love Will... SHOVI DOG/UNIVERSAL	●	3					
24	20	<b>VARIOUS ARTISTS</b> NOW That's What I Call A Country Party UNIVERSAL/SOBY MUSIC/UMG	●	4					
21	21	<b>MIRANDA LAMBERT</b> Four The Record RCA NASHVILLE/SMN	●	83					
19	22	<b>CARRIE UNDERWOOD</b> Blown Away 19/ARISTA NASHVILLE/UMGN	▲	57					
22	23	<b>KACEY MUSGRAVES</b> Same Trailer Different Park MERCURY/UMGN	●	11					
23	24	<b>ALAN JACKSON</b> Precious Memories: Volume II AC/EMI NASHVILLE/UMGN	●	10					
25	25	<b>HUNTER HAYES</b> Hunter Hayes ATLANTIC/WMN	●	86					
26	26	<b>ZAC BROWN BAND</b> Uncaged RCA/SOUTHERN GROUND/ATLANTIC/AG	●	47					
28	27	<b>BRANTLEY GILBERT</b> Halfway To Heaven VALORY/BMG	●	161					
29	28	<b>RANDY HOUSER</b> How Country Feels STONEY CREEK/BMG	●	19					
27	29	<b>SOUNDTRACK</b> Nashville: Season 1, Volume 1 ABC STUDIOS/LIONS GATE/BIG MACHINE/BMG	●	25					
30	30	<b>LEE BRICE</b> Hard 2 Love CUBB	●	58					
31	31	<b>KIP MOORE</b> Up All Night MCA NASHVILLE/UMGN	●	58					
33	32	<b>GARY ALLAN</b> Set You Free MCA NASHVILLE/UMGN	●	19					
32	33	<b>THOMPSON SQUARE</b> Just Feels Good STONEY CREEK/BMG	●	10					
34	34	<b>JAKE OWEN</b> Barefoot Blue Jean Night RCA NASHVILLE/SMN	●	92					
44	35	<b>GEORGE JONES</b> Country: George Jones SOBY MUSICAL	●	5					
35	36	<b>RASCAL FLATTS</b> Changed BIG MACHINE/BMG	●	61					
37	37	<b>TATE STEVENS</b> Tate Stevens SYCO/ABC NASHVILLE/SMN	●	6					
36	38	<b>RANDY ROGERS BAND</b> Trouble MCA NASHVILLE/UMGN	●	5					
38	39	<b>AARON LEWIS</b> The Road BLASTER/WMN	●	29					
41	40	<b>EASTON CORBIN</b> All Over The Road MERCURY/UMGN	●	37					
42	41	<b>WILLIE NELSON</b> Willie Nelson And Family: Let's Face The Music And Dance LEGACY	●	7					
39	42	<b>KATIE ARMIGER</b> Fall Into Me COLD RIVER	●	20					
45	43	<b>COLT FORD</b> Declaration Of Independence AVERAGE JOES	●	44					
<b>HOT SHOT DEBUT</b>									
44	44	<b>RON WHITE</b> A Little Unprofessional LEGACY/TALBOT/ULTIMATE HOME ENTERTAINMENT	●	1					
<b>NEW</b>									
45	45	<b>GRETCHEN WILSON</b> Under The Covers REDNECK	●	1					
46	46	<b>VARIOUS ARTISTS</b> NOW That's What I Call Country: Volume 5 EMI/SONY MUSIC/UNIVERSAL/UMG	●	51					
43	47	<b>TRACE ADKINS</b> 10 Great Songs CAPITOL NASHVILLE/CAPITOL	●	60					
50	48	<b>KENNY CHESNEY</b> Welcome To The Fishbowl BLUE CHAIR/COLUMBIA NASHVILLE/SMN	●	50					
48	49	<b>STEVE EARLE &amp; THE DUKEES (B.DUCHESS)</b> Low Highway NEW WEST	●	7					
68	50	<b>PS</b> <b>VARIOUS ARTISTS</b> The Music Is A Tribute To John Denver ROCKY MOUNTAIN MERCHANDISE/ATO	●	9					



## McGraw & Swift's Record Week

Tim McGraw and Taylor Swift achieve their 26th and seventh Country Airplay No. 1s, respectively, as "Highway Don't Care" steps 2-1 with the biggest weekly audience sum since the Nielsen BDS-driven chart to audience-based rankings in January 2005, surpassing the 40.7 million set by Florida Georgia Line's "Get Your Shine On" three weeks ago.

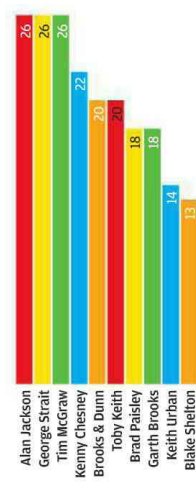
FGL's hit (5-9 this week) updated an audience benchmark of 40.6 million impressions, set in two weekly frames by Toby Keith's "As Good As I Once Was" in August 2005.

For McGraw, the duet follows "One of Those Nights," which led for three weeks in March, marking his first set of back-to-back No. 1s since he scored four straight in 2003-04. It also ties him for the most No. 1s with Alan Jackson and George Strait since Country Airplay launched the week of Jan. 20, 1990 (see chart, below).

"Highway Don't Care" is Swift's first Country Airplay No. 1 since "Ours" crowned the chart on March 31, 2012.

On sales/airplay/streaming hybrid Hot Country Songs, Brad Paisley's "Beat This Summer" jumps 12-10 to become his 30th top 10—he maintains his ninth-place rank among artists with the most top 10s during the BDS era (since January 1990). Since his first top 10 week in November 1999, Paisley moves into a second-place tie with McGraw for the most top 10s—Kenny Chesney leads with 36 during that time frame. —Wade Jessen

### MOST NO. 1s ON COUNTRY AIRPLAY (1990-PRESENT)



McGraw and Swift's record week is the most recent of a series of milestones for the duo. Their 26th and seventh Country Airplay No. 1s, respectively, are the highest weekly audience sum since the Nielsen BDS-driven chart to audience-based rankings in January 2005, surpassing the 40.7 million set by Florida Georgia Line's "Get Your Shine On" three weeks ago. FGL's hit (5-9 this week) updated an audience benchmark of 40.6 million impressions, set in two weekly frames by Toby Keith's "As Good As I Once Was" in August 2005. For McGraw, the duet follows "One of Those Nights," which led for three weeks in March, marking his first set of back-to-back No. 1s since he scored four straight in 2003-04. It also ties him for the most No. 1s with Alan Jackson and George Strait since Country Airplay launched the week of Jan. 20, 1990 (see chart, below). "Highway Don't Care" is Swift's first Country Airplay No. 1 since "Ours" crowned the chart on March 31, 2012. On sales/airplay/streaming hybrid Hot Country Songs, Brad Paisley's "Beat This Summer" jumps 12-10 to become his 30th top 10—he maintains his ninth-place rank among artists with the most top 10s during the BDS era (since January 1990). Since his first top 10 week in November 1999, Paisley moves into a second-place tie with McGraw for the most top 10s—Kenny Chesney leads with 36 during that time frame. —Wade Jessen















June 15  
2013

billboard

HOT LATIN SONGS™						
2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE (PRODUCER)	Artist (IMPRINT/PROMOTION LABEL)	CERT.	WKS. ON CHART
1	1	1	#1 <b>VIVIR MI VIDA</b> (MARTIN VEGAS, GEORGE LOPEZ, RAJAJI, JENOR, A. PARRON, CONANTINO, B. DUPONT, TRONCER, CHALEL)	Marc Anthony SONY MUSIC LATIN	1	6
2	2	2	<b>LIMBO</b> (SALDANA, G. RIVERA, J. RIVERA, R. AYALA, E. PALACIOS, G. RIVERA, J. RIVERA, TAPIA, F. SALLDANA)	Daddy Yankee EL CARTEL/CAPITOL, LATIN	1	33
4	5	3	<b>DAMASO</b> (G. ORTIZ, G. ORTIZ)	Gerardo Ortiz BAD SIN/DEL/SONY MUSIC LATIN	3	15
3	3	4	<b>ZUMBA</b> (ORFANATO) MUSIC GROUP (W.D. LINDRON, C. RAMOS, R. MENDEZ, R. CASILLAS)	Don Omar ORFANATO/MACHETE/UMLE	2	31
5	6	5	<b>Y TE VAS</b> (TRINADO, CASTANEDA, E. MUNOZ, P. AROCHA)	Banda Carnaval DISA/UMLE	5	14
11	13	6	<b>SG TE ME VAS</b> (S. GEORGE, A. R. ROJAS, G. R. ROJAS, G. GOMEZ, E. DIVILA, JR.)	Prince Royce TOP STOP	4	21
17	8	7	<b>LA PREGUNTA</b> (A. LOZADA, ALGAIN, I. D. ALVAREZ, A. LOZADA, ALGARIN, N. DIAZ)	J Alvarez NEFLOW	7	30
13	10	8	<b>EL COCO NO</b> (F. CAMACHO, TIRADO, M. GUZMAN)	Roberto Junior y Su Bandeno ASL/DISA/UMLE	8	17
7	7	9	<b>TE AMO (PARA SIEMPRE)</b> (R. MARTINEZ, J. MUNOZ, R. J. MUNOZ)	Intocable GOOD/UMLE	4	19
10	12	10	<b>LLEVAME CONTIGO</b> (J. VAINI, A. SANTOS)	Romeo Santos SONY MUSIC LATIN	2	35
9	11	11	<b>ALGO ME GUSTA DE TI</b> (L. AGUILAR, J. REY, G. L. MORA, L. MALVA, J. L. MALVA, L. A. NELLE, C. E. ORTIZ, P. N. C. BROWN)	Wisin & Yandel Featuring Chris Brown & P-Dain MACHETE/UMLE	1	44
6	9	12	<b>COMO LE GUSTA A TU CUERPO</b> (A. CASTRO, L. J. M. VES, A. CASTRO)	Carlos Vives Featuring Michel Telo GARRA/WK/SONY MUSIC LATIN	3	20
18	16	13	<b>INCONDICIONAL</b> (S. GEORGE, A. R. ROJAS, G. R. ROJAS, S. GEORGE, D. SANTA CRUZ)	Prince Royce TOP STOP	2	57
15	15	14	<b>Y AHORA RESULTA</b> (J. GARCIA, A. M. GARCIA, A. ROSARIO)	Voz de Mando DISA/UMLE	4	33
21	4	15	<b>ECHA PA'LLA (MANOS PA'RRIBA)</b> (S. SALDANA, D. TORO, J. TORO, J. AL. PEREZ, M. COBARRUBIAS, S. ALTO, T. TORO)	Pitbull MR. 305/POLO GROUNDS/RCA	2	45
8	14	16	<b>TE PERDISTE MI AMOR</b> (G. R. ROJAS, G. GOMEZ, G. R. ROJAS, G. GOMEZ, J. L. CHACON)	Thalia Featuring Prince Royce SONY MUSIC LATIN	4	16
20	19	17	<b>ROMPE LA CINTURA</b> (L. VAINI, T. SANCHEZ, G. RIVERA, TAPIA, L. MARTINEZ, G. ORTIZ, TRONCER, S. SALDANA, G. RIVERA, TAPIA, RIVERA, TAPIA)	Alexis & Fido COEXISTENCE/WILD DOGZ	17	14
14	18	18	<b>ADIVINA</b> (DEL RECORDED, N. TORRES, I. L. DIAZ)	Noel Torres GERENCIA360/DEL/SONY MUSIC LATIN	6	30
12	17	19	<b>LA MEJOR DE TODAS</b> (A. LIZARRAGA, L. LIZARRAGA, I. L. DIAZ)	Banda El Recodo de Cruz Lizarraga FONOVISA/UMLE	8	27
25	25	20	<b>TU OLOR</b> (TITO, L. BAMBINO, J. BERRIOS NEVES, CITO, "EL BAMBINO", J. BERRIOS NEVES, L. BERRIOS NEVES, L. BERRIOS NEVES, L. BERRIOS NEVES)	Tito "El Bambino" El Patron ON FIRE/SIENTE	20	13
22	24	21	<b>MORE</b> (URBA, J. J. VAZQUEZ, P. PINA)	Zion, Jory y Ken-Y PINA	19	22
19	23	22	<b>ME GUSTABAS</b> (J. MORPHEUS, I. L. DIAZ, E. VIDRIO)	Hnos. Vega Jr. DISCOS SABINAS	17	23
27	22	23	<b>LA ORIGINAL</b> (L. ZARRAGA, OSUNA, Y. HERNIQUEZ)	La Original Banda el Limon de Salvador Lizarraga LUZ/VELEMUSIC	18	15
24	21	24	<b>SIN TI</b> (D. ESQUIVEL, CHINO & NACHO (L. M. MIRANDA, PEREZ, J. MENDOZA, DONATI))	Chino & Nacho MACHETE/UMLE	21	5
30	26	25	<b>PUNO DE DIAMANTES</b> (D. L. TREVIÑO, D. L. TREVIÑO, M. A. PEREZ)	Duelo LA BONITA	25	7
16	20	26	<b>FRIO, FRIO</b> (J. L. GUERRA SEJAS, I. L. GUERRA SEJAS)	Juan Luis Guerra Featuring Romeo Santos CAPITOL LATIN/UMLE	16	9
40	33	27	<b>DG POR QUE EL AMOR MANDA</b> (J. SERRANO MONTAÑO, A. SIERRA, E. NEGRETTE, HINCON)	America Sierra Featuring 3BallMTY FONOVISA/UMLE	27	12
29	29	28	<b>EL AMOR MANDA</b> (B. SANTISTEBAN, C. LOPEZ, E. ROMERA)	Maria Jose SETRAK	26	8
28	28	29	<b>AQUI ESTOY</b> (TRINADO, CASTANEDA, A. RAMOS, M. LOPEZ, E. MUNOZ)	Calibre 50 DISA/UMLE	27	15
37	34	30	<b>DEBATE DE 4</b> (A. SANTOS)	Romeo Santos, Anthony "El Mayimbe" Santos, Luis Vargas & Raulin Rodriguez SONY MUSIC LATIN	23	17
		31	<b>EL RUIDO DE TUS ZAPATOS</b> (F. CAMACHO, TIRADO, L. CHAVEZ, ESPINOZA)	La Arrolladora Banda el Limon de Rene Camacho DISA/UMLE	31	1
		32	<b>MI PRIMER AMOR</b> (M. A. ZAPATA, MONTALVO, M. A. ZAPATA, MONTALVO)	Pesado DISA/UMLE	8	9
31	31	33	<b>NO TE QUIERO VER CON EL</b> (D. MURCIA, D. MURCIA, F. J. BAUTISTA, E. GHANTOUS)	Frankie J UNIVERSAL MUSIC LATIN/UMLE	31	8
43	49	34	<b>AG NO SOY UN HOMBRE MALO</b> (I. LECLER, Y. HERNIQUEZ, A. JIMENEZ)	Hector Acosta "El Torito" D.A.M./VELEMUSIC	29	15
26	30	35	<b>QUE DIOS BENDIGA</b> (J. SEBASTIAN, J. SEBASTIAN)	Joan Sebastian FONOVISA/UMLE	26	9
-	47	36	<b>REHABILITADO</b> (M. QUINTERO LABA, M. QUINTERO LABA)	Los Tucanes de Tijuana DISA/UMLE	36	2
39	35	37	<b>CUANDO TE ENTREGUES A EL</b> (M. FIGUEROA, M. MARTINEZ)	Banda Los Recoditos DISA/UMLE	35	7
32	32	38	<b>MI MARCIANA</b> (A. SANZ, A. SANZ)	Alejandro Sanz UNIVERSAL MUSIC LATIN/UMLE	32	11
		39	<b>EL BUENO Y EL MALO</b> (NOT LISTED, NOT LISTED)	Colmillo Norteno Featuring Banda Tierra Sagrada DISCOS SABINAS	39	1
38	41	40	<b>DAME TU AMOR</b> (L. HERNANDEZ, L. HERNANDEZ)	Larry Hernandez SODIN/FONOVISA/UMLE	38	6
46	37	41	<b>JUNTO AL AMANECER</b> (NOT LISTED, NOT LISTED)	J Alvarez NEFLOW	37	5
45	38	42	<b>BORRACHO DE AMOR</b> (LOS BUITRES DE CULIACAN SINALOA, EN HERNANDEZ)	Los Buitres de Culiacan Sinaloa MUSIC VIP/SONY MUSIC LATIN	38	4
44	42	43	<b>COMO UN HURACAN</b> (NOT LISTED, M. ABELLANES, FAUSTO)	Los Huracanes del Norte GARMEX	42	9
42	45	44	<b>ME PUEDES PEDIR LO QUE SEA</b> (E. MURCIA, M. A. ARRIBAGA, I. L. MARRA, J. E. MURCIA)	Marconi A Duetto Con Eiza Gonzalez WARNER LA TRINA	27	19
33	36	45	<b>TODO MI AMOR ERES TU (I JUST CAN'T STOP LOVING YOU)</b> (NOT LISTED, NOT LISTED)	Toby Love TOP STOP	29	9
36	40	46	<b>MAS Y MAS</b> (D. C. ROSA, J. NORIEGA, D. C. ROSA, J. GOMEZ ESCOLAR, SHOR)	Draco Rosa Featuring Ricky Martin SONY MUSIC LATIN	27	19
-	48	47	<b>MI RAZON DE SER</b> (F. CAMACHO, TIRADO, H. PALENCIA, CISNEROS)	Banda Sinaloense MS de Sergio Lizarraga DISA/UMLE	47	2
35	39	48	<b>NO ME VENEGAS A DECIR</b> (F. CAMACHO, TIRADO, M. P. VALADEZ)	La Arrolladora Banda el Limon de Rene Camacho DISA/UMLE	28	10
47	50	49	<b>TODO Y NADA</b> (R. NAVA, I. CALDERA, A. PIERAGOSTINO, L. C. MONROY, A. RODRIGUEZ)	Los Canarios de Michoacan DISA/UMLE	32	20
48	43	50	<b>LA MAQUINA DE BAILE</b> (DADDY YANKEE, G. AYALA)	Daddy Yankee EL CARTEL/CAPITOL LATIN/UMLE	42	6

TOP LATIN ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST (IMPRINT/DISTRIBUTING LABEL)	Title	CERT.	WKS. ON CHART	
1	1	#1 <b>JUAN LUIS GUERRA 440</b> CAPITOL LATIN/UMLE	Asondeguerra Tour		3	
2	2	<b>VICENTE FERNANDEZ</b> SONY MUSIC LATIN	Hoy		4	
3	3	<b>GG BANDA CARNAVAL</b> DISA/UMLE	Las Vueltas de La Vida		11	
7	4	<b>JOAN SEBASTIAN</b> FONOVISA/UMLE	13 Celebrando El 13		10	
4	5	<b>CARLOS VIVES</b> GARRA/WK/SONY MUSIC LATIN	Corazon Profundo		6	
5	6	<b>IL VOLO</b> RENTOR, GATICA, OPERA BLUES, INTERSCOPE, UNIVERSAL MUSIC, LATINO/UMLE	Mas Que Amor		8	
	7	<b>FRANKIE J</b> UNIVERSAL MUSIC LATIN/UMLE	Faith, Hope y Amor		1	
	8	<b>JENNI RIVERA</b> FONOVISA/UMLE	La Misma Gran Senora		25	
6	9	<b>DUULO</b> LA BONITA	Libre Por Naturaleza		4	
9	10	<b>GERARDO ORTIZ</b> BAD SIN/DEL/SONY MUSIC LATIN	Solo Que: En Vivo Desde El NOKIA Theatre L.A. Live		10	
10	11	<b>VARIOUS ARTISTS</b> DISA/UMLE	Las Bandas Romanticas de America 2013		19	
12	12	<b>JULIAN ALVAREZ Y SU NORTEÑO BANDA</b> FONOVISA/UMLE	Tu Amigo Nada Mas		12	
11	13	<b>INTOCABLE</b> GOOD/UMLE	En Peligro de Extincion		9	
14	14	<b>ALEJANDRO SANZ</b> UNIVERSAL MUSIC LATIN/UMLE	La Musica No Se Toca		36	
8	15	<b>ANDREA BOCELLI</b> SUGAR/SONY MUSIC LATIN/UMLE	Pasion		18	
13	16	<b>ROMEO SANTOS</b> SONY MUSIC LATIN	Formula: Vol. 1		82	
17	17	<b>MANA</b> WARNER LA TRINA	Exiliados Es La Bahia: Lo Mejor de Mana		40	
18	18	<b>VARIOUS ARTISTS</b> DISA/UMLE	Trankazos 2013		10	
	19	<b>AMERICA SIERRA</b> FONOVISA/UMLE	El Amor Manda		1	
16	20	<b>VOZ DE MANDO</b> DISA/UMLE	Y Ahora Resulta		25	
37	21	<b>PS ROBERTO JUNIOR Y SU BANDENO</b> DISA/UMLE	El Coco No		7	
	22	<b>EL KOMANDER</b> LA DISCO	Vivo Desde Zapopan		1	
26	23	<b>JAVIER TORRES</b> DISCOS SABINAS	Mujeres Bravas 20 Corridos		11	
15	24	<b>DRACO ROSA</b> SONY MUSIC LATIN	Vida		11	
20	25	<b>PRINCE ROYCE</b> TOP STOP/SONY MUSIC LATIN	# 1's		28	

LATIN AIRPLAY™						
LAST WEEK	THIS WEEK	TITLE (IMPRINT/PROMOTION LABEL)	Artist	WKS. ON CHART		
1	1	#1 <b>VIVIR MI VIDA</b> SONY MUSIC LATIN	Marc Anthony	6		
3	2	<b>TE AMO (PARA SIEMPRE)</b> GOOD/UMLE	Intocable	18		
8	3	<b>TE ME VAS</b> TOP STOP	Prince Royce	20		
6	4	<b>LIMBO</b> EL CARTEL/CAPITOL LATIN	Daddy Yankee	33		
2	5	<b>Y TE VAS</b> DISA/UMLE	Banda Carnaval	13		
5	6	<b>COMO LE GUSTA A TU CUERPO</b> GARRA/WK/SONY MUSIC LATIN	Carlos Vives Feat. Michel Telo	19		
7	7	<b>ZUMBA</b> ORFANATO/MACHETE/UMLE	Don Omar	28		
4	8	<b>LA MEJOR DE TODAS</b> FONOVISA/UMLE	Banda El Recodo de Cruz Lizarraga	25		
9	9	<b>LLEVAME CONTIGO</b> SONY MUSIC LATIN	Romeo Santos	34		
12	10	<b>ROMPE LA CINTURA</b> COEXISTENCE/WILD DOGZ	Alexis & Fido	14		
11	11	<b>DAMASO</b> BAD SIN/DEL/SONY MUSIC LATIN	Gerardo Ortiz	13		
13	12	<b>LA ORIGINAL</b> LUZ/VELEMUSIC	La Original Banda el Limon de Salvador Lizarraga	13		
10	13	<b>SIN TI</b> MACHETE/UMLE	Chino & Nacho	7		
15	14	<b>TU OLOR</b> ON FIRE/SIENTE	Tito "El Bambino" El Patron	12		
14	15	<b>TE PERDISTE MI AMOR</b> SONY MUSIC LATIN	Thalia Feat. Prince Royce	16		
16	16	<b>Y AHORA RESULTA</b> DISA/UMLE	Voz de Mando	33		
18	17	<b>ME GUSTABAS</b> DISCOS SABINAS	Hnos. Vega Jr.	23		
21	18	<b>PUNO DE DIAMANTES</b> LA BONITA	Duelo	7		
23	19	<b>FEEL THIS MOMENT</b> MR. 305/POLO GROUNDS/RCA	Pitbull Feat. Christina Aguilera	19		
19	20	<b>QUE DIOS BENDIGA</b> FONOVISA/UMLE	Joan Sebastian	9		
26	21	<b>AQUI ESTOY</b> DISA/UMLE	Calibre 50	14		
24	22	<b>NECESITA UN HOMBRE</b> DISA/UMLE	Chuy Lizarraga y Su Banda Tierra Sinaloense	19		
25	23	<b>MI PRIMER AMOR</b> DISA/UMLE	Pesado	9		
20	24	<b>CAN'T HOLD US</b> MACKLEMORE/WARNER BROS.	Macklemore & Ryan Lewis Feat. Ray Dalton	6		
17	25	<b>FRIO, FRIO</b> CAPITOL LATIN/UMLE	Juan Luis Guerra Feat. Romeo Santos	9		



## Frankie J Places 'Faith' In Top 10

Frankie J (above) finds himself in the top 10 on Top Latin Albums for a second time as new bilingual set *Faith, Hope Y Amor* debuts at No. 7 with a sum just north of 1,000 units, according to Nielsen SoundScan. The album marks the Mexican singer's first appearance on the chart since *Un Nuevo Dia* debuted at No. 9 in 2006. "No Te Quiero Ver Con El," the second single from the set, dips 31-33 on Hot Latin Songs. Airplay is down 13%, though digital downloads (up 69%) and streams (up 8%) improve. First single "Tienes Que Creer en Mi" reached No. 37 on Hot Latin Songs and No. 18 on Latin Pop Airplay in October.

**America Sierra** enters Top Latin Albums at No. 19 with debut set *El Amor Manda*. The title track/first single featuring **3BallMTY** hops 33-27 on Hot Latin Songs with Digital Gainer honors, increasing 77% to more than 1,000 downloads. Sierra first landed on the Latin charts as a featured artist on "Intentalo," 3BallMTY's Latin Airplay No. 1 from a year ago. **Leslie Grace** grabs the top debut on Latin Airplay with "Be My Baby," entering at No. 38. The track is a bilingual bachata adaptation of the classic 1963 No. 2 Billboard Hot 100 hit by **the Ronettes**. Grace reached No. 1 on Latin Airplay last October with a similar remake of a pop chestnut, a cover of **the Shirelles'** 1960 No. 1 "Will You Still Love Me Tomorrow." —Amaya Mendizabal

SONY MUSIC LATIN: JUAN LUIS GUERRA; CAPITOL: JUAN LUIS GUERRA; SONY MUSIC LATIN: VICENTE FERNANDEZ; DISA: BANDA CARNAVAL; FONOVISA: JOAN SEBASTIAN; GARRA: CARLOS VIVES; INTERSCOPE: IL VOLO; UNIVERSAL MUSIC: FRANKIE J; FONOVISA: JENNI RIVERA; LA BONITA: DUULO; GOOD: INTOCABLE; BAD SIN: GERARDO ORTIZ; DISA: VARIOUS ARTISTS; FONOVISA: JULIAN ALVAREZ Y SU NORTEÑO BANDA; GOOD: INTOCABLE; UNIVERSAL MUSIC: ALEJANDRO SANZ; SUGAR: ANDREA BOCELLI; SONY MUSIC: ROMEO SANTOS; WARNER: MANA; DISA: VARIOUS ARTISTS; FONOVISA: AMERICA SIERRA; DISA: VOZ DE MANDO; PS: ROBERTO JUNIOR Y SU BANDENO; LA DISCO: EL KOMANDER; DISCOS SABINAS: JAVIER TORRES; SONY MUSIC: DRACO ROSA; TOP STOP: PRINCE ROYCE.



LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	1	#1 Y TE VAS DISA/UMLE	Banda Carnaval	17
3	2	TE AMO (PARA SIEMPRE) GOOD/UMLE	Intocable	23
2	3	LA MEJOR DE TODAS FONOVISA/UMLE	Banda El Recodo de Cruz Lizarraga	29
4	4	DAMASO BAD SIN/DEL/SONY MUSIC LATIN	Gerardo Ortiz	17
5	5	LA ORIGINAL LUIZ/VEVEMUSIC	La Original Banda El Limon de Salvador Lizarraga	18
6	6	Y AHORA RESULTA DISA/UMLE	Voz de Mando	37
7	7	ME GUSTABAS DISCOS SABINAS	Hnos. Vega Jr.	27
9	8	PUNO DE DIAMANTES FONOVISA/UMLE	Duelo	13
8	9	QUE DIOS BENDIGA FONOVISA/UMLE	Joan Sebastian	18
11	10	ADIVINA GERENICA/SO/DEL/SONY MUSIC LATIN	Noel Torres	32
13	11	AQUI ESTOY DISA/UMLE	Calibre 50	17
10	12	NECESITA UN HOMBRE DISA/UMLE	Chuy Lizarraga y Su Banda Tierra Sinaloense	26
12	13	MI PRIMER AMOR DISA/UMLE	Pesado	16
20	14	REHABILITADO FONOVISA/UMLE	Los Tucanes de Tijuana	9
14	15	TU NO TIENES LA CULPA FONOVISA/UMLE	Julian Alvarez y Su Norteno Banda	28

LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
2	1	#1 TE ME VAS TOP STOP	Prince Royce	20
1	2	LIMBO EL CARTEL/CAPITOL LATIN	Daddy Yankee	32
4	3	VIVIR MI VIDA SONY MUSIC LATIN	Marc Anthony	5
3	4	ZUMBA ORFANATO/MACHETE/UMLE	Don Omar	28
5	5	FEEL THIS MOMENT MR. 305/POLO GROUNDS/RCA	Pitbull Feat. Christina Aguilera	19
12	6	GG LA PREGUNTA NELFLOW	J Alvarez	22
6	7	TE PERDISTE MI AMOR SONY MUSIC LATIN	Thalia Feat. Prince Royce	16
7	8	LLEVAME CONTIGO SONY MUSIC LATIN	Romeo Santos	35
11	9	MAS Y MAS SONY MUSIC LATIN	Draco Rosa Feat. Ricky Martin	18
8	10	COMO LE GUSTA A TU CUERPO GARA/WKS/SONY MUSIC LATIN	Carlos Vives Feat. Michel Telo	19
10	11	NO TE QUIERO VER CON EL UNIVERSAL MUSIC LATINO/UMLE	Frankie J	12
9	12	SIN TI MACHETE/UMLE	Chino & Nacho	9
13	13	ROMPE LA CINTURA COEXISTENCE/WILD DOGZ	Alexis & Fido	15
16	14	TU OLOR ON FIRE/SIENTE	Tito "El Bambino" El Patron	13
14	15	MI MARCIANA UNIVERSAL MUSIC LATINO/UMLE	Alejandro Sanz	15

LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	1	#1 VIVIR MI VIDA SONY MUSIC LATIN	Marc Anthony	5
2	2	ROMPE LA CINTURA COEXISTENCE/WILD DOGZ	Alexis & Fido	13
15	3	GG MI PRINCESA ACDCH	Victor Munoz	14
3	4	TE ME VAS TOP STOP	Prince Royce	21
4	5	LLEVAME CONTIGO SONY MUSIC LATIN	Romeo Santos	39
5	6	TU OLOR ON FIRE/SIENTE	Tito "El Bambino" El Patron	13
7	7	ZUMBA ORFANATO/MACHETE/UMLE	Don Omar	24
14	8	NO TENGO EL VALOR FLAME	Grupo Mania	13
12	9	NO SOY UN HOMBRE MALO D.A.M./VENEMUSIC	Hector Acosta "El Torito"	21
9	10	QUE PEÑA HART/MINVA	Juan Esteban	7
8	11	YO ME ENAMORO ISSA/VEVEMUSIC	Issa Gadala Feat. El Cata	7
11	12	MAQUINA DEL TIEMPO 2 STRONG	Jean	6
6	13	SIN TI MACHETE/UMLE	Chino & Nacho	13
20	14	MI FAVORITA MOVIMBA	Renzo	9
19	15	ENDLESS LOVE S.P.I.C.	ONE43	9

LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	WKS. ON CHART
1	1	#1 VICENTE FERNANDEZ SONY MUSIC LATIN	Hoy	4
RE	2	BANDA CARNAVAL DISA/UMLE	Las Vueltas de La Vida	5
4	3	JOAN SEBASTIAN FONOVISA/UMLE	13 Celebrando El 13	10
2	4	JENNI RIVERA FONOVISA/UMLE	La Misma Gran Senora	25
3	5	DUELO LA BONITA	Libre Por Naturaleza	4
5	6	GERARDO ORTIZ BAD SIN/DEL/SONY MUSIC LATIN	Solo Out: En Vivo Desde El NOKIA Theatre L.A. Live	10
6	7	VARIOUS ARTISTS DISA/UMLE	Las Bandas Romanticas de America 2013	19
8	8	JULIAN ALVAREZ Y SU NORTENO BANDA FONOVISA/UMLE	Tu Amigo Nada Mas	12
7	9	INTOCABLE GOOD/UMLE	En Peligro de Extincion	9
10	10	VARIOUS ARTISTS DISA/UMLE	Trankazos 2013	10
9	11	VOZ DE MANDO DISA/UMLE	Y Ahora Resulta	25
RE	12	ROBERTO JUNIOR Y SU BANDENO DISA/UMLE	El Coco No	4
NEW	13	EL KOMANDER LA DISCO	Vivo Desde Zapopan	1
13	14	JAVIER TORRES DISCOS AMERICA	Mujeres Bravas 20 Corridos	11
11	15	LOS INQUIETOS DEL NORTE EAGLE MUSIC/VEVEMUSIC/UNIVERSAL MUSIC LATINO/UMLE	Con El Corazon Inquietos	5

LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	WKS. ON CHART
1	1	#1 CARLOS VIVES GARA/WKS/SONY MUSIC LATIN	Corazon Profundo	6
2	2	IL VOLO RENTON/GARZA/OPERA BLUES/INTERSCOPE/UNIVERSAL MUSIC LATINO/UMLE	Mas Que Amor	8
NEW	3	FRANKIE J UNIVERSAL MUSIC LATINO/UMLE	Faith, Hope y Amor	1
4	4	ALEJANDRO SANZ UNIVERSAL MUSIC LATINO/UMLE	La Musica No Se Toca	36
3	5	ANDREA BOCELLI SUGAR/UNIVERSAL MUSIC LATINO/UMLE	Pasion	18
6	6	MANA WARNER LATINA	Exiliados Es La Bahia: Lo Mejor de Mana	40
NEW	7	AMERICA SIERRA FONOVISA/UMLE	El Amor Manda	1
5	8	DRACO ROSA SONY MUSIC LATIN	Vida	11
7	9	JULIO IGLESIAS COLUMBIA/LEGACY	1: Greatest Hits	8
8	10	RICARDO ARJONA SONY MUSIC LATIN	Solo Para Mujeres	19
9	11	ROCIO DURCAL SONY MUSIC LATIN	Eternamente	18
11	12	VARIOUS ARTISTS INTERNATIONAL MUSIC TREASURES	40 Boleros Con Trio	2
17	13	CRISTIAN CASTRO SONY MUSIC LATIN	En Primera Fila - Dia 1	9
15	14	LOS BUKIS FONOVISA/UMLE	Romances	18
12	15	CAMILO SESTO VERSE	20 Grandes Exitos	40

LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	WKS. ON CHART
1	1	#1 JUAN LUIS GUERRA 440 CAPITOL LATIN/UMLE	Asoneguerra Tour	3
2	2	ROMEO SANTOS SONY MUSIC LATIN	Formula: Vol. 1	83
3	3	PRINCE ROYCE TOP STOP/SONY MUSIC LATIN	# 1's	28
4	4	ROMEO SANTOS SONY MUSIC LATIN	The King Stays Kings: Sold Out At Madison Square Garden	31
5	5	PRINCE ROYCE TOP STOP/AG	Phase II	60
6	6	TITO "EL BAMBINO" ON FIRE/SIENTE/UNIVERSAL MUSIC LATINO/UMLE	Invicto	28
11	7	HECTOR ACOSTA "EL TORITO" D.A.M./VENEMUSIC/UNIVERSAL MUSIC LATINO/UMLE	Con El Corazon Abierto	41
8	8	FRANKIE RUIZ UNIVERSAL MUSIC LATINO/UMLE	Iconos: 25 Exitos	2
NO	9	VARIOUS ARTISTS VENEMUSIC/UNIVERSAL MUSIC LATINO/UMLE	Bachateame Mama!	3
10	10	EDDIE SANTIAGO UNIVERSAL MUSIC LATINO/UMLE	Iconos: 25 Exitos	2
12	11	VARIOUS ARTISTS PLANET	I Love Bachata 2013	14
9	12	TOBY LOVE TOP STOP	Amor Total	4
14	13	JUAN LUIS GUERRA 440 CAPITOL LATIN	Coleccion Cristiana	66
18	14	RUBEN BLADES/SEIS DEL SOLAR ARIEL RIVAS	Todos Vuelven: Live	29
RE	15	GILBERTO SANTA ROSA SONY MUSIC LATIN	Canciones de Amor: Love Songs	60

# Jazz/Classical/World

June 15 2013

billboard

LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	WKS. ON CHART
1	1	#1 MICHAEL BUBLE REPRISE/WARNER BROS.	To Be Loved	7
NEW	2	TONY BENNETT/DAVE BRUBECK RPM/COLUMBIA/LEGACY	Bennett/Brubeck: The White House Sessions, Live 1962	1
NEW	3	KEITH JARRETT/GARY PEACOCK/JACK DEJONNETTE ECM/DECCA	Somewhere	1
NEW	4	ELIANE ELIAS CONCORD JAZZ/CONCORD	I Thought About You: A Tribute To Chet Baker	1
NEW	5	CECILE MCLORIN SALVANT MACK AVENUE	Womanchild	1
2	6	BOB JAMES & DAVID SANBORN ONEUP/SONY MASTERWORKS	Quartette Humaine	2
NEW	7	TERENCE BLANCHARD BLUE NOTE	Magnetic	1
3	8	TONY BENNETT CONCORD	As Time Goes By: Great American Songbook Classics	17
4	9	MADELEINE PEYROUX PENNYWELL/EMARCY/DECCA	The Blue Room	13
5	10	STEVE TYRELL NEW ESIGN/CONCORD	It's Magic: The Songs of Sammy Cahn	3
7	11	VARIOUS ARTISTS UNIVERSAL SPECIAL MARKETS/STARBUCKS	In Love... With Cole Porter	9
6	12	DIANA KRALL VERVE/VG	Glad Rag Doll	36
RE	13	KERMIT RUFFINS BASIN STREET	We Partyin' Traditional Style!	2
8	14	JOSHUA REDMAN NONESUCH/WARNER BROS.	Walking Shadows	4
10	15	CHRIS BOTTI COLUMBIA	Impressions	59

LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	WKS. ON CHART
3	1	#1 BONEY JAMES CONCORD	The Beat	8
1	2	PAT METHENY TEADON/NONESUCH/WARNER BROS.	Tap: John Zorn's Book Of Angels: Vol. 20	2
4	3	PAT METHENY NONESUCH/TZADIK	Tap: Book Of Angel's: Volume 20	2
5	4	BRIAN SIMPSON SHANACHIE	Just What You Need	6
7	5	PAUL HARDCASTLE TRIPPIN' N' RHYTHM	Paul Hardcastle: VII	15
15	6	EUGE GROOVE SHANACHIE	House Of Groove	36
10	7	BRIAN CULBERTSON VERVE/VG	Dreams	51
6	8	ANDRE WARD QUEEN OF SHEBA/HUSH/ORPHEUS	Caution	12
11	9	ESPERANZA SPALDING MONTINO/HEADS UP/CONCORD	Radio Music Society	64
20	10	SPENCER DAY CONCORD	The Mystery Of You	12
18	11	PETER WHITE HEADS UP/CONCORD	Here We Go	61
14	12	PHIL PERRY SHANACHIE	Say Yes	12
NEW	13	ALTHEA RENE TRIPPIN' N' RHYTHM	In The Flow	1
12	14	JEFFREY OSBORNE STARVISTA/SAGUARO ROAD RHYTHM/SAGUARO ROAD	A Time For Love	18
13	15	JONATHAN BUTLER RENDEZVOUS/MACK AVENUE	Grace And Mercy	36

LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
4	1	#1 IN THE FLOW TRIPPIN' N' RHYTHM	Athena Rene	7
1	2	OLD.EDU (OLD SCHOOL) SHANACHIE	Euge Groove	10
3	3	BLACK PEARL SHANACHIE	Marion Meadows	16
2	4	BATUCADA (THE BEAT) CONCORD/CMG	Boney James Feat. Rick Braun	15
5	5	JUST WHAT YOU NEED SHANACHIE	Brian Simpson	12
6	6	ALL I WANNA DO HEADS UP/CMG	Fourplay	10
10	7	JUST KEEP HOLDING ON J.S.W.	Jeanette Harris	9
12	8	ONE STEP AHEAD TRIPPIN' N' RHYTHM	Darren Rahn	8
8	9	TO THE TOP NORCIC NIGHTS	Jonathan Fritzen Feat. Vincent Ingala	13
7	10	DANCE WITH YOU GREG MANNING	Greg Manning	18
15	11	GO TO GET YOU INTO MY LIFE CONCORD/CMG	Dave Koz Feat. Gerald Albright, Mindi Abair & Richard Elliot	3
9	12	LIFTED TRIPPIN' N' RHYTHM	Cindy Bradley	16
13	13	PLEASE DON'T SAY NO CLUTMORE	Nicholas Cole Feat. Tim Bowman	13
17	14	DEEP IN THE WEEDS TAPPAN ZEE/ONEUP/SONY MASTERWORKS	Bob James & David Sanborn	3
11	15	NO STRESS TRIPPIN' N' RHYTHM	Paul Hardcastle	19



TRADITIONAL CLASSICAL ALBUMS™					
LAST WEEK	THIS WEEK	ARTIST	Title	WKS. ON CHART	
1	1	<b>#1 4 WKS</b> BENEDICTINES OF MARY, QUEEN OF APOSTLES	Angels And Saints At Ephesus	4	
		BENEDICTINES OF MARY/DE MONTFORT/DECCA			
4	2	VARIOUS ARTISTS	Lifescapes: Classical Stress Relief	65	
		LIFESCAPES/MOOD MEDIA			
3	3	VARIOUS ARTISTS	Fifty Shades Of Grey: The Classical Album	38	
		CAPITOL			
5	4	SOUNDTRACK	Moonrise Kingdom	50	
		FOXJAS/FEATURES/SBKCO			
2	5	RACHEL BARTON PINE MATTHEW HAGLE	Violin Lullabies	5	
		CELINE			
RE	6	BENEDICTINES OF MARY, QUEEN OF APOSTLES	Advent At Ephesus	15	
		BENEDICTINES OF MARY/DE MONTFORT/DECCA			
NEW	7	JEFFREY BIEGEL	A Grand Romance	1	
		STEINWAY & SONS/ARRYMUSIC			
11	8	OLAFUR ARNALDS	For Now I Am Winter	9	
		MERCURY CLASSICS/DECCA			
NEW	9	EMERSON STRING QUARTET WITH NEUBAUER & CARR	Journeys	1	
		SONY CLASSICAL/SONY MASTERWORKS			
RE	10	BAILEY/MARK/INDIANAPOLIS SYMPHONY ORCHESTRA	Divert: Cello Concerto	38	
		TELARC/CONCORD			
9	11	AUDIOMACHINE	Chronicles	46	
		AUDIOMACHINE			
RE	12	NICOLA BENEDETTI	The Silver Violin	9	
		DECCA/IDG/DECCA CLASSICS			
RE	13	SOUNDTRACK	Downton Abbey: The Essential Collection	25	
		CARINHAL/MASTERPIECE/DECCA			
RE	14	BELL CONDUCTS ACADEMY OF ST MARTIN IN THE FIELDS	Beethoven: Symphonies No. 4 & 7	12	
		SONY CLASSICAL/SONY MASTERWORKS			
13	15	HOPE/KONZERTHAUS KAMMERORCHESTER BERLIN	Recomposed By Max Richter	30	
		DG/DECCA CLASSICS			

CLASSICAL CROSSOVER ALBUMS™					
LAST WEEK	THIS WEEK	ARTIST	Title	WKS. ON CHART	
2	1	<b>#1 6 WKS</b> LINDSEY STIRLING	Lindsey Stirling	37	
		BRIDGE/TONE			
1	2	THE PIANO GUYS	The Piano Guys 2	4	
		FOXJAS/SONY MASTERWORKS			
NEW	3	IL VOLO	We Are Love: Special Edition	1	
		OPERA BLUES/GATICA/RENTOR/INTERSCOPE/IGA			
3	4	ANDREA BOCELLI	Passione	18	
		SUGAR/VERVE/VG			
4	5	THE PIANO GUYS	The Piano Guys	35	
		MASTERWORKS/SONY MASTERWORKS			
7	6	SARAH BRIGHTMAN	Dreamchaser	7	
		SIMHA			
5	7	IL VOLO	Mas Que Amor	8	
		RENTOR/GATICA/OPERA BLUES/INTERSCOPE/UNIVERSAL MUSIC/LATINOUMLE			
6	8	ANDREA BOCELLI	Passion	18	
		SUGAR/UNIVERSAL MUSIC/LATINOUMLE			
11	9	IL VOLO	We Are Love	28	
		RENTOR/GATICA/OPERA BLUES/INTERSCOPE/IGA			
8	10	THE TENORS	Lead With Your Heart	20	
		VERVE/VG			
9	11	JACKIE EVANCHO	Songs From The Silver Screen	35	
		SYCO/COLUMBIA			
13	12	CHRIS MANN	Roads	29	
		FAIRCRAFT/REPUBLIC			
12	13	TWO STEPS FROM HELL	Skyworld	24	
		TWO STEPS FROM HELL			
14	14	JONATHAN & CHARLOTTE	Together	27	
		SYCO/COLUMBIA			
RE	15	IL VOLO	Il Volo ...Takes Flight	53	
		OPERA BLUES/GATICA/RENTOR/GEFFEN/IGA			

WORLD ALBUMS™					
LAST WEEK	THIS WEEK	ARTIST	Title	WKS. ON CHART	
4	1	<b>#1 1 WKS</b> CELTIC THUNDER	Mythology	15	
		CELTIC THUNDER/VERVE/VG			
5	2	ANGEL JULIAN	Gourmet Entertains: Taste Of Italy	6	
		MOOD MEDIA			
1	3	CELTIC WOMAN	Believe	71	
		MANHATTAN			
2	4	BOMBINO	Nomad	9	
		NONESUCH/WARNER BROS.			
6	5	CARLA BRUNI	Little French Songs	7	
		TEOREMA/BARCLAY/VERVE/VG			
NEW	6	SOUNDTRACK	Yeh Jawaani Hai Deewani	1	
		SUPER CASSETTES INDUSTRIES			
3	7	JAKE SHIMABUKURO	Grand Ukulele	29	
		HITS/RISE/MALACOST			
8	8	VARIOUS ARTISTS	Lifescapes: Listener Favorites: Just Relax: Maui	61	
		MOOD MEDIA			
NEW	9	NA HOA	Na Hoa	1	
		NA HOA			
RE	10	DEAD CAN DANCE	In Concert	6	
		PLUS			
NEW	11	VARIOUS ARTISTS	Best Of Irish & Celtic Favorites	1	
		SONOMA			
NEW	12	VARIOUS ARTISTS	This Is Africa: Najia Hits 2012-2013	1	
		JUNGLE			
12	13	CELTIC THUNDER	Voyage	66	
		CELTIC THUNDER/DECCA			
NEW	14	VIEX FARKA TOURE	Mon Pays	1	
		SIX DEGREES			
NEW	15	BIAGIO ANTONACCI	Sapessi Dire No	1	
		IRS			

# Christian/Gospel

June 15  
2013  
billboard

CHRISTIAN SONGS™					
LAST WEEK	THIS WEEK	TITLE	Artist	WKS. ON CHART	
1	1	<b>#1 3 WKS</b> HELLO, MY NAME IS	Matthew West	15	
		SPARROW/CAPITOL CMG			
3	2	WORDS	Hawk Nelson Feat. Bart Millard	22	
		FAIR TRADE			
4	3	EVERY GOOD THING	The Afters	18	
		FAIR TRADE			
2	4	WHOM SHALL I FEAR (GOD OF ANGEL ARMIES)	Chris Tomlin	37	
		SIXSTEPS/SPARROW/CAPITOL CMG			
5	5	YOU ARE I AM	MercyMe	41	
		FAIR TRADE			
6	6	ONE THING REMAINS	Passion Feat. Kristian Stanfill	44	
		SIXSTEPS/SPARROW/CAPITOL CMG			
7	7	HELP ME FIND IT	Sidewalk Prophets	20	
		FERVENT/WORD-CURB			
8	8	STEAL MY SHOW	tobyMac	29	
		FOREFRONT/CAPITOL CMG			
12	9	<b>GG</b> WE WON'T BE SHAKEN	Building 429	14	
		ESSENTIAL/PLG			
9	10	STRANGELY DIM	Francesca Battistelli	22	
		FERVENT/WORD-CURB			
11	11	WORN	Tenth Avenue North	24	
		REUNION/PLG			
13	12	NEED YOU NOW (HOW MANY TIMES)	Plumb	49	
		CURB			
14	13	YOU ARE	Colton Dixon	33	
		19/SPARROW/CAPITOL CMG			
18	14	YOUR LOVE IS LIKE A RIVER	Third Day	8	
		ESSENTIAL/PLG			
15	15	LORD I NEED YOU	Matt Maher	17	
		ESSENTIAL/PLG			
20	16	NOTHING EVER (COULD SEPARATE US)	Citizen Way	11	
		FAIR TRADE			
19	17	GOLD	Britt Nicole	20	
		SPARROW/CAPITOL CMG			
22	18	MY GOD	Jeremy Camp	7	
		SPARROW/CAPITOL CMG			
23	19	THE LORD OUR GOD	Passion Feat. Kristian Stanfill	11	
		SIXSTEPS/SPARROW/CAPITOL CMG			
25	20	HURRICANE	Natalie Grant	3	
		CURB			
27	21	RESTORE	Chris August	19	
		FERVENT/WORD-CURB			
24	22	COME TO THE RIVER	Rhett Walker Band	21	
		ESSENTIAL/PLG			
21	23	CHANGED	Rascal Flatts	20	
		BIG MACHINE			
29	24	DON'T TRY SO HARD	Amy Grant With James Taylor	11	
		AMY GRANT/19/SPARROW/CAPITOL CMG			
26	25	ALL I CAN DO (THANK YOU)	MIKESCHAIR	10	
		CURB			

GOSPEL SONGS™					
LAST WEEK	THIS WEEK	TITLE	Artist	WKS. ON CHART	
2	1	<b>#1 11 WKS</b> IT'S NOT OVER (WHEN GOD IS IN IT)	Israel & New Breed Feat. James Fortune & Leon Nelson	51	
		COLUMBIA/INTEGRITY			
1	2	TAKE ME TO THE KING	Tamela Mann	54	
		TILLYMANN			
3	3	BREAK EVERY CHAIN	Tasha Cobbs	21	
		MOTOWN GOSPEL			
6	4	YOUR BEST DAYS YET	Bishop Paul S. Morton	33	
		TEHILLA/LIGHT/EONE			
4	5	GOD WILL MAKE A WAY	Shirley Caesar	21	
		LIGHT/EONE			
5	6	TESTIMONY	Anthony Brown & group therApy	48	
		TYSCOT			
10	7	IF HE DID IT BEFORE...SAME GOD	Tye Tribbett	14	
		MOTOWN GOSPEL			
8	8	HERE IN OUR PRAISE	Fred Hammond-United Tenors	14	
		RCA INSPIRATION			
7	9	CLEAN THIS HOUSE	Isaac Carree	20	
		DOOR 6			
9	10	HOLD ON	James Fortune & FYA Feat. Monica & Fred Hammond	53	
		FYA WORLD/LIGHT/EONE			
12	11	EVERY PRAISE	Hezekiah Walker	11	
		RCA INSPIRATION			
14	12	GREATER IS COMING	Jekealyn Carr	36	
		LUNELAH/MALACO			
11	13	I'VE SEEN HIM DO IT	Kurt Carr & The Kurt Carr Singers	27	
		VERITY/RCA INSPIRATION			
13	14	TURNING AROUND FOR ME	VaShawn Mitchell	46	
		VMAN/MOTOWN GOSPEL			
15	15	LIFE & FAVOR (YOU DON'T KNOW MY STORY)	John P. Kee And New Life	51	
		KEE/NEW LIFE			
16	16	GREATER	The Greater Allen Cathedral Feat. Michael Pugh	15	
		RCA INSPIRATION			
17	17	ABIDE	Lexi	20	
		MALACO			
19	18	<b>GG</b> A LITTLE MORE JESUS	Erica Campbell	4	
		MY BLOCK/EONE			
18	19	I KNOW YOU HEAR ME	Troy Sneed	18	
		EMTRO GOSPEL			
21	20	FINISH STRONG	Jonathan Nelson	15	
		KAREW			
20	21	I GOT THIS	Dottie Peoples	19	
		D.P. MUZIK			
23	22	SHINE	Sheri Jones-Moffett	13	
		MOTOWN GOSPEL			
22	23	RIGHT NOW LORD	The Wardlaw Brothers	9	
		TWB			
24	24	CAN'T EVEN IMAGINE	Desmond Pringle	16	
		KINGDOM			
29	25	I KNOW HE CARES	Jonathan Butler	3	
		BENDEZVOUS/MACK AVENUE			

CHRISTIAN ALBUMS™					
LAST WEEK	THIS WEEK	ARTIST	Title	WKS. ON CHART	
1	1	<b>#1 1 WKS</b> AMY GRANT	How Mercy Looks From Here	3	
		AMY GRANT/SPARROW/CAPITOL CMG			
2	2	ALAN JACKSON	Precious Memories: Volume II	10	
		ACB/EMI NASHVILLE/CAPITOL CMG			
4	3	MATT REDMAN	10,000 Reasons	77	
		SIXSTEPS/SPARROW/CAPITOL CMG			
5	4	VARIOUS ARTISTS	WOW Hits 2013	36	
		PROVIDENT/WORD-CURB/CAPITOL CMG			
6	5	CHRIS TOMLIN	Burning Lights	21	
		SIXSTEPS/SPARROW/CAPITOL CMG			
8	6	TOBYMAC	Eye On It	40	
		FOREFRONT/CAPITOL CMG			
11	7	BRITT NICOLE	Gold	62	
		SPARROW/PLG			
9	8	HILLSONG UNITED	Zion	14	
		HILLSONG/HILLSONG AUSTRALIA/SPARROW/CAPITOL CMG			
12	9	MERCYME	The Hurt & The Healer	54	
		FAIR TRADE/PLG			
3	10	DAVID CROWDER/BAND	All This For A King: The Essential Collection	2	
		SIXSTEPS/SPARROW/CAPITOL CMG			
10	11	COLTON DIXON	A Messenger	18	
		19/SPARROW/CAPITOL CMG			
13	12	MATTHEW WEST	Into The Light	36	
		SPARROW/CAPITOL CMG			
RE	13	THE BOOTH BROTHERS	A Tribute To The Songs Of Bill & Gloria Gaither	13	
		GAITHER/EMI CMG			
7	14	THIRD DAY	Miracle	30	
		ESSENTIAL/PLG			
14	15	RED	Release The Panic	17	
		ESSENTIAL/PLG			
17	16	PLUMB	Need You Now	14	
		CURB/WORD-CURB			
18	17	LECRAE	Gravity	39	
		REACH/INFINITY			
23	18	PASSION	Let The Future Begin		







DANCE CLUB SONGS™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	1	<b>#1</b> <b>GET LUCKY</b> DAFT LIFE/COLUMBIA	Daft Punk Feat. Pharrell Williams	6
2	2	<b>PLAY HARD</b> WHAT A MUSIC/ASTRALWERKS/CAPITOL	David Guetta Feat. Ne-Yo & Akon	9
3	3	<b>HOLD ON</b> ASTRALWERKS/CAPITOL	NERVO	8
4	4	<b>PEOPLE LIKE US</b> 19/BCA/SONY MUSIC	Kelly Clarkson	7
13	5	<b>GG</b> <b>HEART ATTACK</b> HOLLYWOOD	Demi Lovato	6
11	6	<b>HEARTBEAT</b> SUGAR HOUSE/MR. TAN MAR	Tony Moran VS Deborah Cooper	8
16	7	<b>WHAT YOU ARE</b> SYBASONIC	Bex	8
5	8	<b>GET UP (RATTLE)</b> SPINNIN'/CASABLANCA/REPUBLIC	Bingo Players Feat. Far East Movement	9
8	9	<b>LET THERE BE LOVE</b> RCA	Christina Aguilera	16
12	10	<b>GLOWING</b> CHAMELEON/ISLAND/IDJMG	Nikki Williams	12
6	11	<b>THIS IS OUR LOVE</b> CRESCENT MOON	Sophi	11
19	12	<b>SURRENDER</b> CARRILLO	Bouvier & Barona Feat. Abigail	7
24	13	<b>THIS IS MY GOODBYE</b> POWER ONE RECORDS	Antoine Clamaran	5
14	14	<b>NEXT TO ME</b> CAPITOL	Emeli Sande	15
7	15	<b>LOLITA</b> EPIC	Leah LaBelle	10
9	16	<b>I CAN'T WAIT</b> KING STREET	Namy & Barbara Tucker	9
21	17	<b>#THATPOWER</b> WILL.I.AM/INTERSCOPE	will.i.am Feat. Justin Bieber	5
22	18	<b>HANDS UP</b> AUGMENTER/NINETHAVE	Keenan Cahill Feat. ElectroVamp	6
17	19	<b>CARRIED AWAY</b> FRENCHKISS/COLUMBIA	Passion Pit	11
23	20	<b>RUN DAT BACK</b> EPIC	Jadagrace	7
27	21	<b>AGAIN</b> CITRUSONIC/STEREOPHONIC	Jessica Sutta Feat. Kemal Golden	5
15	22	<b>HELLO</b> CASH MONEY/REPUBLIC	Stafford Brothers Feat. Lil Wayne & Christina Milian	11
25	23	<b>TONIGHT I'M GETTING OVER YOU</b> 604/SCHOOLBOY/INTERSCOPE	Carly Rae Jepsen Feat. Nicki Minaj	5
28	24	<b>BULLET</b> AUDACIOUS	Rokelle Feat. Dave Aude	4
29	25	<b>U B THE BASS</b> YOUNG & VICIOUS	Luciana	4
34	26	<b>RELOAD</b> REFUNE/ASTRALWERKS/CAPITOL	Sebastian Ingresso/Tommy Trash/John Martin	3
20	27	<b>HANDS HIGH</b> KE/SPINNIN'	Kirsty	10
32	28	<b>IT'S NOT OVER</b> EARTHSONG	Chaka Khan Feat. LeCrae	3
35	29	<b>EASY</b> MOS/ANUNABEATS/ASTRALWERKS/CAPITOL	Mat Zo & Porter Robinson	3
18	30	<b>I NEED YOUR LOVE</b> CHERRYTREE/DECONSTRUCTION/FYI EYE/ULTRA/ROCK NATION/INTERSCOPE/COLUMBIA	Calvin Harris Feat. Ellie Goulding	12
41	31	<b>BODY PARTY</b> EPIC	Clara	2
31	32	<b>CAN'T HOLD US</b> MACKLEMORE/WARNER BROS.	Macklemore & Ryan Lewis Feat. Ray Dalton	5
38	33	<b>GOOD 4 IT</b> EPIC	Wallpaper.	3
43	34	<b>MAKE SOME NOISE</b> ELECTRIC KINGDOM	Inaya Day & DJ Escape	2
30	35	<b>INCREDIBLE</b> SOGO/LIONHEART	Gravtonas	7
42	36	<b>IT'S OUR NIGHT</b> JDS	Jason Dottley	3
	37	<b>HOT SHOT DEBUT</b> <b>COME &amp; GET IT</b> HOLLYWOOD	Selena Gomez	1
33	38	<b>POUR IT UP</b> SRP/DEF JAM/IDJMG	Rihanna	6
46	39	<b>GENTLEMAN</b> SILENT/SCHOOLBOY/REPUBLIC	PSY	2
36	40	<b>FREE LOVE</b> BEATRIQUE	Laura LaRue	9
NEW	41	<b>LIVE IT UP</b> Z101/CAPITOL	Jennifer Lopez Feat. Pitbull	1
10	42	<b>ACID RAIN</b> STARROC/ROC NATION/COLUMBIA	Alexis Jordan	14
47	43	<b>LET'S JUST DANCE</b> FOXY	D'Manti	2
45	44	<b>MESSIAH</b> OWSLA/INTERSCOPE	Monsta	2
37	45	<b>I LOVE IT</b> RECORD COMPANY TEN/BIG BEAT/WBP	Icona Pop Feat. Charli XCX	26
48	46	<b>HEARTBREAKER</b> CP/UNIVERSAL/IDJMG	Mia Martina	2
50	47	<b>THIS IS WHAT IT FEELS LIKE</b> ARMIND/ARMADA	Armin van Buuren Feat. Trevor Guthrie	2
40	48	<b>CUMBIA SEXY</b> UNIVERSAL MUSIC LATINO	Juanes	8
49	49	<b>IF I LOSE MYSELF</b> MOSLEY/INTERSCOPE	OneRepublic	2
NEW	50	<b>EVERYBODY LOVES THE NIGHT</b> BLU FIRE/PEACE BISQUIT	Ultra Nate	1

# Hits of the World

June 15 2013

billboard

EURO				
DIGITAL SONGS				
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	
5	1	<b>BLURRED LINES</b> STAR TRAK/INTERSCOPE	Robin Thicke Feat. T.I. & Pharrell	
1	2	<b>GET LUCKY</b> DAFT LIFE/COLUMBIA	Daft Punk Feat. Pharrell Williams	
2	3	<b>LA LA LA</b> NAUGHTY BOY/RELENTLESS/VIRGIN	Naughty Boy Feat. Sam Smith	
3	4	<b>LET HER GO</b> BLACK CROW/NETWEEK/EMBASSY OF MUSIC/SONY MUSIC	Passenger	
4	5	<b>CAN'T HOLD US</b> MACKLEMORE	Macklemore & Ryan Lewis Feat. Ray Dalton	
6	6	<b>WE OWN IT (FAST &amp; FURIOUS)</b> DEF JAM	2 Chainz & Wiz Khalifa	
13	7	<b>DEAR DARLIN'</b> SYCO/EPIC	Olly Murs	
NEW	8	<b>WILD</b> LAVA/REPUBLIC	Jessie J Feat. Dizzee Rascal & Big Sean	
7	9	<b>PLAY HARD</b> WHAT A MUSIC/VIRGIN	David Guetta Feat. Ne-Yo & Akon	
9	10	<b>JUST GIVE ME A REASON</b> RCA	P!nk Feat. Nate Ruess	

UNITED KINGDOM				
SINGLES				
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	
NEW	1	<b>BLURRED LINES</b> STAR TRAK/INTERSCOPE	Robin Thicke Feat. T.I. & Pharrell	
1	2	<b>LA LA LA</b> NAUGHTY BOY/RELENTLESS/VIRGIN	Naughty Boy Feat. Sam Smith	
2	3	<b>GET LUCKY</b> DAFT LIFE/COLUMBIA	Daft Punk Feat. Pharrell Williams	
3	4	<b>LET HER GO</b> BLACK CROW/NETWEEK	Passenger	
NEW	5	<b>WILD</b> LAVA/REPUBLIC	Jessie J Feat. Dizzee Rascal & Big Sean	
9	6	<b>DEAR DARLIN'</b> SYCO/EPIC	Olly Murs	
4	7	<b>CAN'T HOLD US</b> MACKLEMORE	Macklemore & Ryan Lewis Feat. Ray Dalton	
5	8	<b>WAITING ALL NIGHT</b> BLACK BUTTER/ASYLUM	Rudimental Feat. Ella Eyre	
6	9	<b>WE OWN IT (FAST &amp; FURIOUS)</b> DEF JAM	2 Chainz & Wiz Khalifa	
RE	10	<b>HEART ATTACK</b> HOLLYWOOD	Demi Lovato	

FRANCE				
DIGITAL SONGS				
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	
1	1	<b>GET LUCKY</b> DAFT LIFE/COLUMBIA	Daft Punk Feat. Pharrell Williams	
2	2	<b>BLURRED LINES</b> STAR TRAK/INTERSCOPE	Robin Thicke Feat. T.I. & Pharrell	
3	3	<b>BELLA</b> WATL	Maitre Gims	
4	4	<b>J'ME TIRE</b> WATL	Maitre Gims	
5	5	<b>CAN'T HOLD US</b> MACKLEMORE	Macklemore & Ryan Lewis Feat. Ray Dalton	
6	6	<b>WATCH OUT FOR THIS (BUMAYE)</b> MAD DECENT/BECAUSE	Major Lazer	
RE	7	<b>UNDER</b> WARNER	Alex Hepburn	
9	8	<b>LET HER GO</b> BLACK CROW/EMBASSY OF MUSIC/SONY MUSIC	Passenger	
7	9	<b>HOME</b> COMMUNITY/FAIRFAX/ROUGH TRADE	Edward Sharpe And The Magnetic Zeros	
NEW	10	<b>WE OWN IT (FAST &amp; FURIOUS)</b> DEF JAM	2 Chainz & Wiz Khalifa	

AUSTRALIA				
DIGITAL SONGS				
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	
1	1	<b>BLURRED LINES</b> STAR TRAK/INTERSCOPE	Robin Thicke Feat. T.I. & Pharrell	
2	2	<b>GET LUCKY</b> DAFT LIFE/COLUMBIA	Daft Punk Feat. Pharrell Williams	
4	3	<b>LET HER GO</b> BLACK CROW	Passenger	
5	4	<b>POMPEII</b> VIRGIN	Bastille	
7	5	<b>WAITING ALL NIGHT</b> BLACK BUTTER/ASYLUM	Rudimental Feat. Ella Eyre	
NEW	6	<b>#BEAUTIFUL</b> ISLAND	Mariah Carey Feat. Miguel	
8	7	<b>THE OTHER SIDE</b> BELUGA HEIGHTS/WARNER BROS.	Jason Derulo	
NEW	8	<b>RESOLUTION</b> MATT CORBY/UNIVERSAL	Matt Corby	
NEW	9	<b>IT HAD BETTER BE TONIGHT</b> UNIVERSAL	Harrison Craig	
10	10	<b>TREASURE</b> ATLANTIC	Bruno Mars	

JAPAN				
JAPAN HOT 100				
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	
NEW	1	<b>ENDLESS GAME</b> J-STORM	Arashi	
1	2	<b>SAYONARA CRAWL</b> KING	AKB48	
NEW	3	<b>GIVE ME LOVE</b> ARIELA	2PM	
42	4	<b>IROHANI HOHETO</b> EMI	Ringo Shiina	
31	5	<b>REM</b> TOY'S FACTORY	Mr. Children	
8	6	<b>AKAI KUTSU</b> VICTOR	Salley	
4	7	<b>MESSAGE</b> VICTOR	Leo Ieiri	
13	8	<b>AKAN</b> EPIC	Tiina Karina	
32	9	<b>KOTO NO HA</b> ARIELA	Motohiro Hata	
41	10	<b>JOY!!</b> VICTOR	SMAP	

GERMANY				
SINGLES				
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	
1	1	<b>GET LUCKY</b> DAFT LIFE/COLUMBIA	Daft Punk Feat. Pharrell Williams	
NEW	2	<b>BLURRED LINES</b> STAR TRAK/INTERSCOPE	Robin Thicke Feat. T.I. & Pharrell	
2	3	<b>SAFE AND SOUND</b> LASY HOOKS/CAPITOL	Capital Cities	
10	4	<b>APPLAUS, APPLAUS</b> VERTIGO	Sportfreunde Stiller	
NEW	5	<b>WE OWN IT (FAST &amp; FURIOUS)</b> DEF JAM	2 Chainz & Wiz Khalifa	
3	6	<b>MEIN HERZ</b> POLYDOR/ISLAND	Beatrice Egli	
9	7	<b>IMPOSSIBLE</b> SYCO	James Arthur	
6	8	<b>CAN'T HOLD US</b> MACKLEMORE	Macklemore & Ryan Lewis Feat. Ray Dalton	
4	9	<b>LIEBE IST MEINE REBELLION</b> WARNER	Frida Gold	
RE	10	<b>RADIOACTIVE</b> KIDINAKORNER/INTERSCOPE	Imagine Dragons	

CANADA				
BILLBOARD CANADIAN HOT 100				
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	
1	1	<b>BLURRED LINES</b> STAR TRAK/INTERSCOPE/UNIVERSAL	Robin Thicke Feat. T.I. & Pharrell	
2	2	<b>GET LUCKY</b> DAFT LIFE/COLUMBIA/SONY MUSIC	Daft Punk Feat. Pharrell Williams	
4	3	<b>CAN'T HOLD US</b> MACKLEMORE/WARNER	Macklemore & Ryan Lewis Feat. Ray Dalton	
3	4	<b>JUST GIVE ME A REASON</b> RCA/SONY MUSIC	P!nk Feat. Nate Ruess	
5	5	<b>MIRRORS</b> RCA/SONY MUSIC	Justin Timberlake	
9	6	<b>COME &amp; GET IT</b> HOLLYWOOD/UNIVERSAL	Selena Gomez	
7	7	<b>THIS IS WHAT IT FEELS LIKE</b> ARMIND/ARMADA/SONY MUSIC	Armin van Buuren Feat. Trevor Guthrie	
6	8	<b>STAY</b> SRP/DEF JAM/UNIVERSAL	Rihanna Feat. Mikky Ekko	
8	9	<b>HEART ATTACK</b> HOLLYWOOD/UNIVERSAL	Demi Lovato	
12	10	<b>I LOVE IT</b> RECORD COMPANY TEN/BIG BEAT/WARNER	Icona Pop Feat. Charli XCX	

KOREA				
KOREA K-POP HOT 100				
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	
NEW	1	<b>WILL YOU BE ALRIGHT?</b> CUBE ENTERTAINMENT	Beast	
1	2	<b>BAD GIRLS</b> B2M ENTERTAINMENT, CJ E&M	Lee Hyo Ri	
NEW	3	<b>SHORT HAIR</b> A CUBE ENTERTAINMENT	Huh Gak, Jung Eunji (Apink)	
28	4	<b>THE BADDEST FEMALE</b> YE ENTERTAINMENT	CL	
3	5	<b>WHAT'S YOUR NAME?</b> CUBE ENTERTAINMENT	4Minute	
15	6	<b>LAST WORD</b> HOOK ENTERTAINMENT	Lee Seung Gi	
2	7	<b>BEAN ICE FLAKES WITH RICE CAKE</b> PARIS BAGUETTE	Akdong Musician	
4	8	<b>BOM BOM BOM</b> CJ E&M	Roy Kim	
5	9	<b>NUMBER 1</b> MYSTICRO	Two Months	
8	10	<b>BOUNCE</b> PIL RECORD	Cho Yong Pil	

HITS OF THE WORLD: An overview of the week's most popular music outside the U.S. DISCOTHEQUE: The top greatest hits as reported by promoters, owners, managers and booking agents. EUROPE: The week's most popular songs played in dance clubs, compiled from reports from a national sample of clubs only. CANADA: Top 100 songs in Canada, compiled from reports from a national sample of clubs only. KOREA: Top 100 songs in Korea, compiled from reports from a national sample of clubs only. JAPAN: Top 100 songs in Japan, compiled from reports from a national sample of clubs only. AUSTRALIA: Top 100 songs in Australia, compiled from reports from a national sample of clubs only. GERMANY: Top 100 songs in Germany, compiled from reports from a national sample of clubs only. UNITED KINGDOM: Top 100 songs in the United Kingdom, compiled from reports from a national sample of clubs only. EURO: Top 100 songs in Europe, compiled from reports from a national sample of clubs only. DANCE CLUB SONGS: The week's most popular songs played in dance clubs, compiled from reports from a national sample of clubs only.



BRAZIL			
ALBUMS			
LAST WEEK	THIS WEEK	TITLE	Artist
	1	MULTISHOW AO VIVO: 30 ANOS: VIDA QUE SEGUIE	Zeca Pagodinho UNIVERSAL
1	2	SALVE JORGE: INTERNACIONAL	Various Artists SOM LIVRE
2	3	E FESTA	Various Artists SOM LIVRE
5	4	ESTACAO SAMBO	Sambo RADA
4	5	SALVE JORGE: NACIONAL	Various Artists SOM LIVRE
3	6	CANTAR E O QUE EU SOU	Soundtrack WALT DISNEY/UNIVERSAL
8	7	SUMMER ELETROHITS 9	Various Artists SOM LIVRE
RE	8	TAKE ME HOME	One Direction SYCO/COLUMBIA/SONY MUSIC
7	9	A HORA E AGORA	Jorge & Mateus SOM LIVRE
9	10	SALVE JORGE: NACIONAL VOL. 2	Various Artists SOM LIVRE

AUSTRIA			
DIGITAL SONGS			
LAST WEEK	THIS WEEK	TITLE	Artist
9	1	BLURRED LINES	Robin Thicke Feat. T.I. + Pharrell STAR TRAK/INTERSCOPE
1	2	GET LUCKY	Daft Punk Feat. Pharrell Williams DAFI LIFE/COLUMBIA
2	3	SAFE AND SOUND	Capital Cities LAZY HOOKS/CAPTOL
4	4	RADIOACTIVE	Imagine Dragons KIDNAKORNER/INTERSCOPE
3	5	CAN'T HOLD US	Macklemore & Ryan Lewis Feat. Ray Dalton MACKLEMORE
6	6	APPLAUS, APPLAUS	Sportfreunde Stiller VERTIGO
8	7	WE OWN IT (FAST & FURIOUS)	2 Chainz & Wiz Khalifa DEF JAM
RE	8	PLAY HARD	David Guetta Feat. Ne-Yo & Akon WHAT A MUSIC/VIRGIN
5	9	ROSANA	Wax SCRUB LIFE/WARNER
NEW	10	BENEATH YOUR BEAUTIFUL	Labrinth Feat. Emeli Sande SYCO

NETHERLANDS			
DIGITAL SONGS			
LAST WEEK	THIS WEEK	TITLE	Artist
NEW	1	DAT IK JE MIS	Maaike Ouboter VABA
2	2	BLURRED LINES	Robin Thicke Feat. T.I. + Pharrell STAR TRAK/INTERSCOPE
1	3	GET LUCKY	Daft Punk Feat. Pharrell Williams DAFI LIFE/COLUMBIA
NEW	4	CLOSE TO YOU	Michael Prins VIBRA
5	5	READ ALL ABOUT IT, PT. III	Emeli Sande VIRGIN
7	6	HOE	Nielson / Miss Montreal PRICEMAKER
6	7	THIS IS WHAT IT FEELS LIKE	Armin van Buuren Feat. Trevor Guthrie ARMIN/ARMADA
8	8	CAN'T HOLD US	Macklemore & Ryan Lewis Feat. Ray Dalton MACKLEMORE
9	9	WAVES	Mr. Probz MR. PROBZ
10	10	STAY	Rihanna Feat. Mikky Ekko SRP/DEF JAM

MEXICO			
AIRPLAY			
LAST WEEK	THIS WEEK	TITLE	Artist
1	1	GET LUCKY	Daft Punk Feat. Pharrell Williams DAFI LIFE/COLUMBIA/SONY MUSIC
2	2	MI RAZON DE SER	Banda Sinaloense MS de Sergio Lizarraga DISA/UNIVERSAL
6	3	HOY TENGO GANAS DE TI	Alejandro Fernandez / Christina Aguilera UNIVERSAL
7	4	EL RUIDO DE TUS ZAPATOS	La Arrolladora Banda el Limon de Rene Camacho DISA/UNIVERSAL
3	5	FEEL THIS MOMENT	Pitbull Feat. Christina Aguilera MR. 305/PELO GRUPO/SONY MUSIC
12	6	NI QUE ESTUVIERAS TAN BUENA	Calibre 50 DISA/UNIVERSAL
14	7	JUST GIVE ME A REASON	P!nk Feat. Nate Ruess RCA/SONY MUSIC
8	8	ENTREGA DE AMOR	Los Angeles Azules Feat. Saul Hernandez SONY MUSIC LATIN
9	9	ELLA VIVE EN MI	Alex Ubago WARNER
11	10	PUNO DE DIAMANTES	Duelo LA BONITA

# Boxscore

June 15  
2013

## billboard

CONCERT GROSSES						
	GROSS PER TICKET PRICE (\$)	ARTIST	VENUE	ATTENDANCE CAPACITY	PROMOTER	
1	\$16,524,615	THE ROLLING STONES	UNITED CENTER, CHICAGO	43,763	CONCERTS WEST/AEG LIVE	MAY 28, 31, JUNE 3
2	\$4,306,664	KENNY CHESNEY, ERIC CHURCH, ELI YOUNG BAND, KACEY MUSGRAVES	MILLER PARK, MILWAUKEE, WIS.	43,314	THE MESSINA GROUP/AEG LIVE, MILWAUKEE BREWERS	MAY 18
3	\$3,890,013	PAUL MCCARTNEY	FRANK ERWIN CENTER, AUSTIN, TEXAS	25,487	LIVE NATION	MAY 22-23
4	\$2,239,370	TAYLOR SWIFT, ED SHEERAN, JOEL CROUSE	JOBING.COM ARENA, GLENDALE, ARIZ.	26,705	THE MESSINA GROUP/AEG LIVE	MAY 28-29
5	\$2,015,780	BEYONCÉ, LUKE JAMES	02 WORLD, BERLIN	27,632	CONCERTBÜRO ZAHLMANN, MUSIC POOL	MAY 23-24
6	\$1,700,460	SHANIA TWAIN	THE COLOSSEUM AT CAESARS PALACE, LAS VEGAS	12,963	CONCERTS WEST/AEG LIVE, CAESARS	MAY 21-22, 25-26
7	\$1,184,103	MARCO ANTONIO SOLÍS	AUDITORIO TELMEK, GUADALAJARA, MEXICO	16,406	OCESA-CIE	MAY 24-25
8	\$1,139,360	TAYLOR SWIFT, ED SHEERAN, JOEL CROUSE	ENERGYSOLUTIONS ARENA, SALT LAKE CITY	14,607	THE MESSINA GROUP/AEG LIVE	JUNE 1
9	\$1,076,069	TAYLOR SWIFT, ED SHEERAN, JOEL CROUSE	PEPSI CENTER, DENVER	13,489	THE MESSINA GROUP/AEG LIVE	JUNE 2
10	\$940,673	PINK, CHURCHILL	02 WORLD, BERLIN	14,513	SEMMEI CONCERTS, PETER RIEGER KONZERTAGENTUR	MAY 3
11	\$937,748	NEW KIDS ON THE BLOCK, 98°, BOYZ II MEN	MOHEGAN SUN ARENA, UNCAVILLE, CONN.	13,590	LIVE NATION	MAY 29-31
12	\$891,041	BRAD PAISLEY, CHRIS YOUNG, LEE BRICE, THE HENNINGSENS	MOLSON CANADIAN AMPHITHEATRE, TORONTO	16,504	LIVE NATION	MAY 31
13	\$874,563	MARK KNOPFLER	02 WORLD, BERLIN	11,892	SEMMEI CONCERTS, MLK	MAY 10
14	\$810,632	JUSTIN BIEBER, NEON DOGS	02 WORLD, BERLIN	9,475	CONCERTBÜRO ZAHLMANN, UNITED PROMOTERS	MARCH 31
15	\$781,659	MIGUEL BOSÉ	AUDITORIO BANAMEX, MONTERREY, MEXICO	11,906	OCESA-CIE	MAY 23-24
16	\$674,808	JOAN SEBASTIAN	PALACIO DE LOS DEPORTES, MEXICO CITY	16,413	OCESA-CIE	MAY 11
17	\$674,402	CARRIE UNDERWOOD, HUNTER HAYES	BMO HARRIS BRADLEY CENTER, MILWAUKEE, WIS.	11,592	AEG LIVE	MAY 3
18	\$668,383	JASON ALDEAN, JAKE OWEN, THOMAS RHETT, DEEJAY SILVER	GREENSBORO COLISEUM, GREENSBORO, N.C.	13,149	LIVE NATION	MAY 18
19	\$661,869	GREEN DAY, BEST COAST	BARCLAYS CENTER, BROOKLYN	14,487	THE BOWERY PRESENTS	APRIL 7
20	\$639,338	BRAD PAISLEY, CHRIS YOUNG, LEE BRICE, THE HENNINGSENS	FIRST NAGARA PAVILION, BURGETTSTOWN, PA.	18,032	LIVE NATION	JUNE 1
21	\$623,773	BRAD PAISLEY, CHRIS YOUNG, LEE BRICE, THE HENNINGSENS	COMCAST THEATRE, HARTFORD	16,978	LIVE NATION	MAY 18
22	\$620,701	JOE COCKER, JOHANNES OERDING	02 WORLD, BERLIN	10,889	SEMMEI CONCERTS, PETER RIEGER KONZERTAGENTUR	APRIL 25
23	\$596,709	LEONARD COHEN	MTS CENTRE, WINNIPEG, MANITOBA	6,284	CONCERTS WEST/AEG LIVE	APRIL 26
24	\$591,841	CARRIE UNDERWOOD, HUNTER HAYES	MTS CENTRE, WINNIPEG, MANITOBA	9,630	AEG LIVE	MAY 15
25	\$586,562	MUMFORD & SONS, MICHAEL KIWANUKA, MYSTERY JETS	ROSE GARDEN, PORTLAND	12,787	TRUZY WEST	MAY 27
26	\$581,320	BOB SEGER & THE SILVER BULLET BAND, THE BADLIES	MOHEGAN SUN ARENA, UNCAVILLE, CONN.	6,184	LIVE NATION	MAY 4
27	\$580,452	BRAD PAISLEY, CHRIS YOUNG, LEE BRICE, THE HENNINGSENS	VERIZON WIRELESS AMPHITHEATRE, MARYLAND HEIGHTS, MO.	16,885	LIVE NATION	MAY 9
28	\$572,947	ONE DIRECTION, CAMRYN	02 WORLD, BERLIN	11,861	SEMMEI CONCERTS, MLK	MAY 11
29	\$546,840	BRYAN ADAMS, AMY MACDONALD	NEWCASTLE ENTERTAINMENT CENTRE, NEWCASTLE, AUSTRALIA	5,643	FRONTIER TOURING CO.	APRIL 26
30	\$546,807	ALABAMA, AARON PARKER	FOX THEATRE, ATLANTA	8,507	IN-HOUSE, STEVE LITMAN PRESENTS	MAY 17-18
31	\$546,666	THE AVETT BROTHERS, OLD CROW MEDICINE SHOW	VERIZON WIRELESS AMPHITHEATRE, ALPHARETTA, GA.	12,563	ATLANTA SYMPHONY ORCHESTRA, NS2	MAY 17
32	\$543,779	BRAD PAISLEY, CHRIS YOUNG, LEE BRICE, THE HENNINGSENS	COMCAST CENTER, MANSFIELD, MASS.	11,000	LIVE NATION	MAY 17
33	\$539,111	JASON ALDEAN, JAKE OWEN, THOMAS RHETT, DEEJAY SILVER	BOJ CENTER, TULSA, OKLA.	11,409	LIVE NATION	MAY 10
34	\$536,678	JASON ALDEAN, JAKE OWEN, THOMAS RHETT, DEEJAY SILVER	VERIZON ARENA, NORTH LITTLE ROCK, ARK.	14,746	LIVE NATION	MAY 11
35	\$534,566	JASON ALDEAN, JAKE OWEN, THOMAS RHETT, DEEJAY SILVER	BIL LIU CENTER, GREENVILLE, S.C.	10,409	LIVE NATION	MAY 16



## 50 & Counting Back To No. 1

The Rolling Stones' 50 & Counting tour returns to the top of the Boxscore chart based on ticket sales reported from a recent three-night stand at Chicago's United Center. The tour first topped the list in the Jan. 19 issue with stats reported from the tour's first leg that played London and the New York/New Jersey markets in 2012.

The three Windy City sellouts amassed \$16.5 million, becoming the tour's top North American gross. It passes the \$14.2 million total from two December shows at the Prudential Center in Newark, N.J. Since launching in late November, the tour's overall gross from nine shows is \$89 million from almost a quarter-million ticket sold.

Fellow British legend Paul McCartney is No. 3 with \$3.8 million in sold tickets from a two-night run at the Frank Erwin Center in Austin, the second North American locale reported from his Out There! tour that began in early May. The first stop was a two-show engagement (May 18-19) at the Amway Center in Orlando, Fla. Grosses from those two concerts totaled \$3.7 million, placing McCartney at No. 8 on the June 1 chart. The first North American leg will continue through June 14, culminating with his performance at Bonnaroo in Manchester, Tenn. —Bob Allen

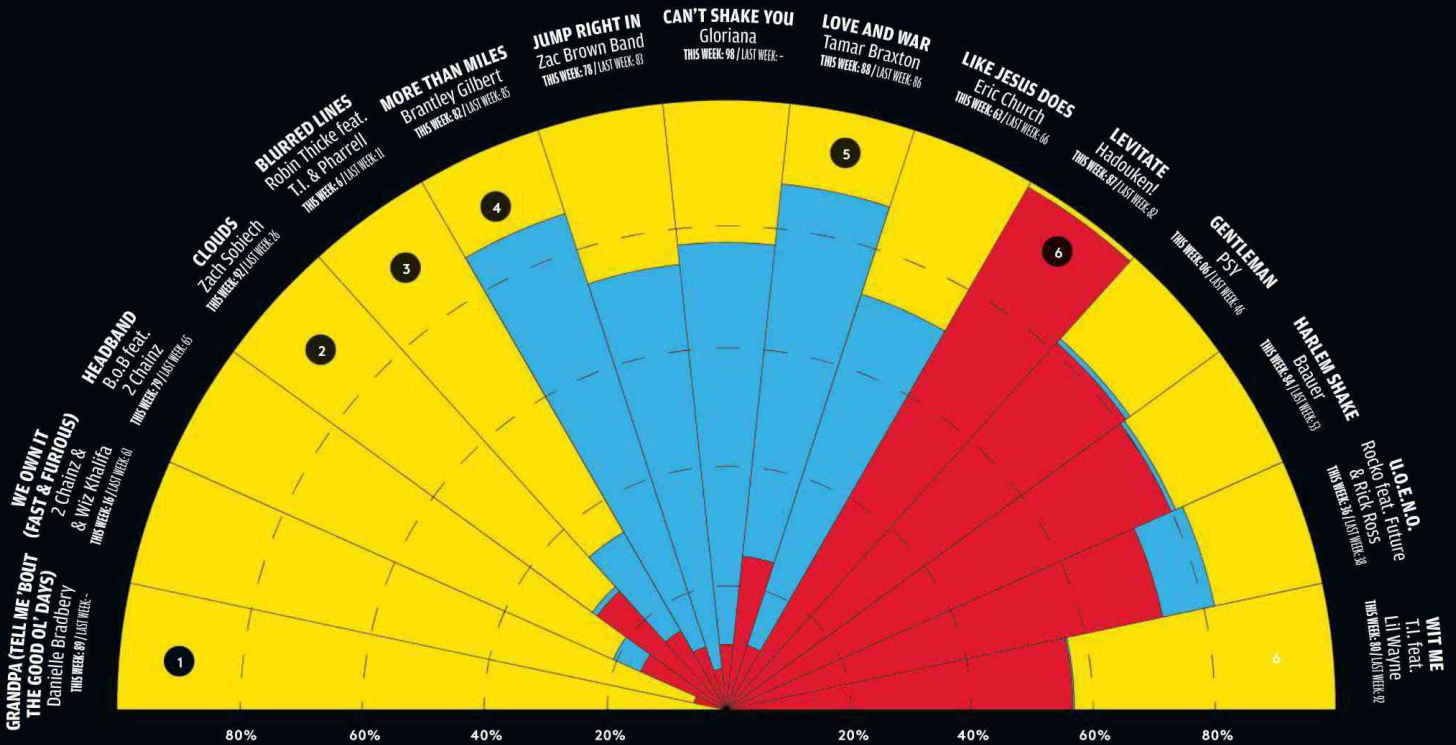


# CODA

## This Week's Trend Report: Billboard Hot 100 Songs By Streams, Airplay & Sales

This week Billboard looks at the current Hot 100 and which of its songs are powered more by sales, airplay or streaming points. Those three data elements are weighted, and then blended together, for Billboard to arrive at the Hot 100's overall ranking. The below graph shows the five songs with the greatest percentage of points in either sales, airplay or streams.

**SALES**  
**AIRPLAY**  
**STREAMS**



**1**  
**DANIELLE BRADBERRY**  
**Sales: 100%**  
**Airplay: 0%**  
**Streams: 0%**  
As this is a single from a contestant on NBC's "The Voice," it's natural that all of its Hot 100 points are derived from download sales. It's rare that a TV-driven song (be it from "The Voice" or a show like Fox's "Glee") draws significant airplay.

**2**  
**ZACH SOBIECH**  
**Sales: 73%**  
**Airplay: 1%**  
**Streams: 26%**  
The late singer/songwriter, who died May 20, found a fluke hit after his death with "Clouds." This past week, the viral hit garnered airplay from only six of the more than 1,200 stations that contribute to the Hot 100 Airplay chart.

**3**  
**ROBIN THICKE FEATURING T.I. & PHARRELL**  
**Sales: 19%**  
**Airplay: 66%**  
**Streams: 15%**  
While the song's Hot 100 sales points greatly outweigh its airplay and streaming points, "Blurred Lines" continues to make great gains in airplay. This week, it vaults 46-17 on Hot 100 Airplay with 48.4 million in audience (up 68%).

**4**  
**BRANTLEY GILBERT**  
**Sales: 14%**  
**Airplay: 75%**  
**Streams: 11%**  
As is usually the case, some of the tunes that are heavily driven by airplay points are country songs. A great deal of the genre's tunes are hampered by a lack of sales and streaming activity, while strongly powered by airplay at country radio (with little to no crossover to other formats).

**5**  
**TAMAR BRAXTON**  
**Sales: 14%**  
**Airplay: 61%**  
**Streams: 25%**  
This surprise hit for Braxton is such a model of consistency. In its 19th week on the Hot 100, the R&B track has never rose above its debut position—No. 57. Yet, it's the 15th-biggest-selling R&B digital song download so far this year, selling 232,000 copies. The song remains at No. 1 for a ninth consecutive week on Adult R&B, though it has yet to cross over to top 40 formats.

**6**  
**HADOUKEN!**  
**Sales: 1%**  
**Airplay: 0%**  
**Streams: 99%**  
After 14 weeks on the Hot 100, "Levitate" is still a streaming-only hit. The tune has sold only 51,000 downloads, while the official video for "Levitate" (also known as "People Are Awesome 2013") has earned 82 million views on YouTube.





# GET GIGS.

Sonicbids helps you book gigs and market yourself to our network of 30,000 promoters. Play the stages of Bonnaroo and SXSW. Get your music in film and on TV, including CBS, MTV and PBS.

Get started at [sonicbids.com](http://sonicbids.com)





Sixteen countries. Three continents.  
Nine time zones. I've seen the world with  
these guys, and have the phone bill to  
prove it. But I don't do this for stamps in  
my passport. Every time they take a new  
stage in a sold-out stadium, I'm making  
sure everything back home is just the  
way they left it.

*WE SHINE WHEN OUR  
DEDICATION NEVER RESTS.*



*HOW CAN WE HELP YOU SHINE TODAY?™*

**Our Sports and Entertainment Specialty Group provides  
tailored financial solutions for industry professionals.  
Call Andrew Kintz at 615.748.4434 or visit [suntrust.com/talent](http://suntrust.com/talent)**

Mr. Kintz is a Registered Representative of SunTrust Investment Services, Inc. Investment and Insurance Products: Are not FDIC or any other Government Agency Insured • Are not Bank Guaranteed • May Lose Value SunTrust Sports and Entertainment Specialty Group is a marketing name used by SunTrust Banks, Inc., and the following affiliates: Banking and trust products and services, including investment advisory products and services, are provided by SunTrust Bank Securities, Insurance (including annuities) and other investment products and services are offered by SunTrust Investment Services, Inc., an SEC registered investment adviser and broker-dealer, member FINRA, SIPC, and a licensed insurance agency.

© 2013 SunTrust Banks, Inc. SunTrust is a federally registered service mark of SunTrust Banks, Inc. How Can We Help You Shine Today? is a service mark of SunTrust Banks, Inc.