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MADONNA AND
THE PUSH FOR
THE TOP SPOT

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TUPAC SALES
UP 571%

STOLEN PROPERTY
MIXTAPE PIRACY
HITS ITUNES

OFF THE HOOK
MAROON 5
RINGS UP
RECORD
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No. 1

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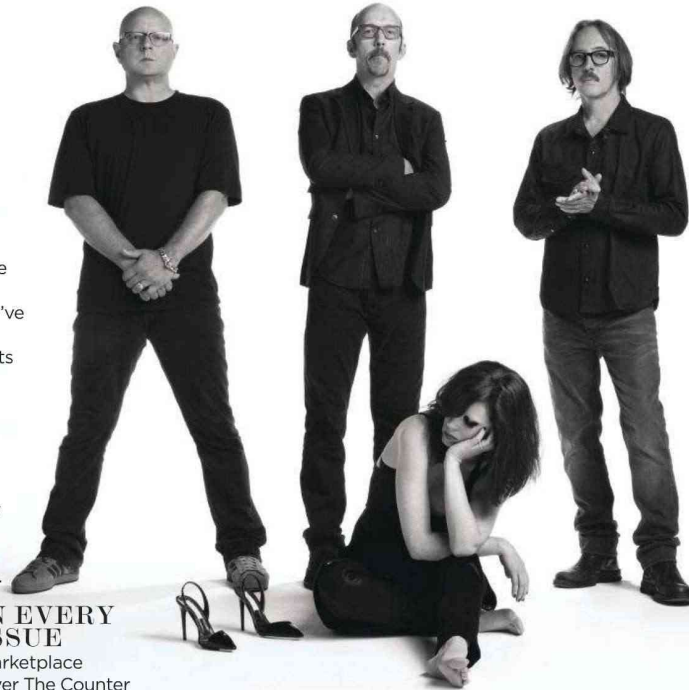
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GARBAGE **26**

360 DEGREES OF BILLBOARD

HOME FRONT

Online

CARRIE UNDERWOOD

Carrie Underwood, who is set to perform at the Billboard Music Awards, recently swung by the Billboard.com studios for a live video Q&A. Visit Billboard.com to watch all of the action again.

BILLBOARD AWARDS

"Modern Family" actors Julie Bowen and Ty Burrell will host the Billboard Music Awards, which will take place at Las Vegas' MGM Grand and air live May 20 at 8 p.m. ET on ABC. For more, go to billboard.com/bbma.

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COUNTRY SUMMIT

The Billboard/Country Music Assn. Country Music Summit takes place June 4-5 in Nashville featuring a Q&A with Willie Nelson and an artist development case study with Luke Bryan. More details at countrymusicsummit.com.



From stoplight **TO SPOTLIGHT.**

For years, Chevy has been ingrained in the music industry, always keeping an eye out for the next great artist. Last year we found it in Chelsea Williams. Discovered performing at the Santa Monica Pier, she was soon cast in a Chevy commercial. Next thing you know, she's on TV, touring and dropping a new album all while never losing that personal connection she has with her fans.

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For more about Chelsea and Chevy, visit chevy.com/chelsea.



¹ Go to gm.com/bluetooth to find out which phones are compatible with the vehicle. ² Not compatible with all devices. ©2012 General Motors.





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UP FRONT

RETAIL BY ED CHRISTMAN

Programmed For Success

TV is key to Lionel Richie's expectation-defying chart-topper

Missing a first-week sales projection by 100,000 units is usually a bad thing. In the case of Lionel Richie, Mercury Nashville was very happy to be wrong.

That's because Richie's *Tuskegee*—a collection of his hits remade as country duets—sold more than expected, debuting at No. 2 on the Billboard 200 with 199,000 copies for the sales week that ended April 1, according to Nielsen SoundScan. "We underestimated sales," Mercury Nashville executive VP/GM Ken Robold says. "Even though he is an icon and we knew we had a great-sounding record with great songs and great duet partners, we had no idea what we had in terms of sales."

Indeed, in the time since, *Tuskegee* has continued to defy expectations, rising to No. 1 in its third week and now holding that spot, shifting 114,000 copies last week, according to SoundScan (down 11%). Since its release, Richie has sold 537,000 copies, compared with 440,000 copies for Madonna's *MDNA*, the album that boxed him out of the No. 1 spot in *Tuskegee*'s debut week (and then fell a historic 86.7% the following week).

The Mercury Nashville staff credit the success of *Tuskegee* to TV exposure, and the Madonna and Richie camps took very different approaches to setting up their albums.

Richie took TV marketing to new heights, including two concert specials, one awards show and both morning and late-night appearances. Madonna, who knew she would be gearing up for her tour and wouldn't be able to do heavy TV promotion, nonetheless managed to do something exceptional to launch her album, too. Through her Super Bowl appearance—which set a viewership record of 114 million (3 million more than the game itself), according to Nielsen—she branded her street date, cementing



TIM MCGRAW and LIONEL RICHIE perform during the CBS special "ACM Presents: Lionel Richie & Friends in Concert."

it in the minds of most of the world audience that *MDNA* would be in stores on March 26. She also used her album to spur ticket sales by allowing consumers to opt in and purchase *MDNA* with their concert ticket. While this tactic has been used before, it's never been as successful as the result that Madonna achieved (see story, page 8).

But it's Richie who has continued to dominate the top of the Billboard 200. And since TV has been the key to *Tuskegee* so far, Mercury Nashville is airing direct-response TV commercials ranging from 60 seconds to 120 seconds for the next four weeks, promoting both the deluxe and regular editions of the album. That will keep Richie in front of the public while the label waits for the next big component of the TV campaign to kick in: ABC's new entry in the music reality sweepstakes, "Duets."

"Duets"—touted as ABC's answer to "The Voice"—will feature Richie, Kelly Clarkson, Robin Thicke and Jennifer Nettles traveling the country, compet-

ing to discover talent worthy of being their protégés. Each week the artist and his or her protégé will perform a duet on the show, which is scheduled to run from mid-May through July. If Richie's previous TV exposure is any indication, the heavy prime-time promotion should continue to boost sales.

The campaign for *Tuskegee* began with an hourlong concert special on shopping network HSN, which aired March 16. A day before the album's March 26 in-store debut, Richie was interviewed on NBC's "Weekend Today." He also was the focus of multiple CMT specials and made appearances during release week on "The Voice," "Today," "Late Show With David Letterman" and CNN's "Piers Morgan." Then, as the week came to a close, he performed during the telecast of the Academy of Country Music (ACM) Awards.

The HSN appearance generated about 22,000 preorders, and with all of the other TV appearances in the first week of *Tuskegee*'s availability, the

album bowed at No. 2 on the Billboard 200 with 199,000 copies sold. That total blew away projections, which had been set at about 75,000 CDs and 13,000 digital, for a total of 88,000.

Robold says, "We were looking at how the Tony Bennett *Duets* [album] has performed, but he has been more visible in the past 10 years than Lionel. So we came up with what we thought was a realistic first-week sales number for *Tuskegee*. But its sales just blew out the roof."

Two weeks later, another TV show, a Richie concert recorded the night after the ACM awards show that featured artists who appeared on the album, aired on CBS on April 13. That program, "ACM Presents: Lionel Richie & Friends in Concert," boosted third-week sales to 129,000 from the prior week's total (95,000). The following week's sales slipped slightly to 114,000 units to bring total sales **continued on >>p8**

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>>> CUTS AT ROADRUNNER AS FOUNDER WESSELS EXITS

Roadrunner Records founder/CEO Cees Wesfels is leaving the label 17 months after the completion of its sale to Warner Music Group. Concurrent with his exit, approximately 36 staffers worldwide were let go on April 26, sources tell Billboard. The label is being realigned to utilize WMG for back-office and other support capabilities while retaining front-line label functions like A&R, marketing, promotion and publicity, sources say.

>>> LONGTIME RADIO DJ PETE FORNATALE DEAD AT 66

Veteran New York radio DJ Pete Fornatale, best-known for his stints on WFUV-FM and WNEW-FM, died April 26. He was 66. According to New York's Daily News, Fornatale suffered a brain hemorrhage on April 15 and had been in intensive care for the week before his death. Fornatale wrote or co-wrote six rock-related books, appeared as a host on several music-related TV programs and also had a stint on New York's WXRK in the '90s.

>>> TARGET, EMILIO ESTEFAN JR. PARTNER

Target has partnered with entertainment mogul Emilio Estefan Jr. in a new alliance that will allow him to curate a Latin-themed entertainment section. It was announced at Billboard's Latin Music Conference on April 25. The section, titled "Emilio Estefan's Picks," will be featured in the entertainment department of select stores beginning June 6, and will feature movie, book and music selections that will rotate every six weeks.

Reporting by *Jem Aswad, Ed Christman and Leila Cobo.*

Rod, you've done it again!

Like a fine Australian wine you just keep getting better and better.

FEBRUARY 4 **PERTH** NIB STADIUM

SOLD OUT!

FEBRUARY 7 **ADELAIDE** ENTERTAINMENT CENTRE

SOLD OUT!

FEBRUARY 9 **BRISBANE** ENTERTAINMENT CENTRE

SOLD OUT!

FEBRUARY 11 **HUNTER VALLEY, NSW** HOPE ESTATE WINERY

SOLD OUT!

FEBRUARY 14 **SYDNEY** ENTERTAINMENT CENTRE

SOLD OUT!

FEBRUARY 15 **SYDNEY** ENTERTAINMENT CENTRE

SOLD OUT!

FEBRUARY 17 **MELBOURNE** ROD LAVER ARENA

SOLD OUT!

FEBRUARY 18 **MACEDON, VIC** HANGING ROCK

SOLD OUT!

FEBRUARY 25 **HAWKES BAY, NZ** MISSION WINERY

SOLD OUT!

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from >>P6 to 537,000, while placing Richie top the Billboard 200 for the second week in a row.

Robold says retail has been supportive of the project: "It has been No. 1 at iTunes and Amazon, Target blew it out on the Saturday after the April 13 broadcast of the 'Richie & Friends' concert, and Walmart has been a huge supporter from the get-go."

While the album has continually exceeded sales expectations, Robold says the label and Universal Music Group Distribution have been on practically daily calls with the manufacturing team. "We have

had challenges, but feel good that we haven't lost any sales," he says, because the pipeline has been able to keep pace with demand.

Robold says the label initially shipped 200,000 units and total shipments now number 732,000, with 38,000 in orders still to be shipped for a grand total of 770,000 units. "We were at 540,000 units [in shipments] when the CBS special aired, so the show had a tremendous impact," he adds.

On the digital side, the album is much stronger than expected, with the format accounting for

about 28% of the total, or 151,000 units, against an initial forecast of 15% of total sales. The album has produced track sales of 237,000 units, according to SoundScan's track detail report on the album.

Now, besides the planned upcoming TV marketing campaign and the "Duets" reality show, if the label can score additional high-profile appearances or a rebroadcast of the CBS concert, that would ensure robust sales.

"When he goes on TV, he is magic," Robold says. "He handles himself so well." ●●●

>>> HEYDAY FOR HOLOGRAM

News of the late Tupac Shakur's virtual appearance on the first Sunday (April 15) of the annual Coachella festival has spurred a re-entry for his *Greatest Hits* album on the Billboard 200.

The 1998 hits collection returns to the Billboard 200 for the first time since 2000. It appears at No. 129 with 4,000 copies sold, according to Nielsen SoundScan (a gain of 571% over the previous week).

The rapper's other albums also saw gains, including *All Eyez on Me* (2,000; up 95%) and *Me Against the World* (1,000; up 53%).

Tupac's songs got a boost, too. His biggest seller of the week was "Hail Mary"—the song his projection opened with at Coachella. The track sold 13,000 downloads last week for a 1,530% sales increase. His second-biggest seller was his No. 1 Billboard Hot 100 hit, "California Love" (featuring Dr. Dre and Roger Troutman), which shifted 11,000 downloads (up 119%). His third-best was the second Tupac song performed at Coachella: "2 of Amerikaz Most Wanted" (with Snoop). It sold 9,000 (up 881%).

Discussion of the live impact of potential "hologram" tours, as they've been dubbed, continued to churn this week as well. TMZ picked up a story on a possible TLC reunion tour featuring a projection of the trio's Lisa "Left Eye" Lopes, who was killed in a car accident in April 2002, said to be in the works for later this year. Billboard wasn't able to contact a TLC representative for comment at press time.

—Keith Caulfield

The Magic Number

When No. 1 is not enough: the perils of chasing a big debut week. By Silvio Pietroluongo

No. 1 in Billboard. As the publication's director of charts, I'm proud to know that the top position on a Billboard tally is still held in very high regard by artists, managers, labels and our many chart followers all over the world.

However, in the 21 years since our sales charts have been powered by Nielsen SoundScan's point-of-purchase tracking system, we've seen the recognition of a No. 1 for certain high-profile acts on the Billboard 200 progressively become secondary to the sales number that powers that ranking.

In the late '90s and early '00s—when album sales were at their zenith—the pursuit of the million-unit debut became all the rage. From December 1998 to June 2002, there were 10 albums that sold more than 1 million units in a single week, eight of those occurring in a title's debut week. Outside of that 42-month period (which predates the rise of the digital music market), there have been only seven other titles to sell 1 million weekly copies, six of those debuts.

For the most part, those numbers were attained without extraneous promotions other than the normal optimum in-store retail placements; print, radio and TV spots; and artist media promotional spots. Sure, some of those promotions were more grandiose than others, but the product being hawked—an album with a singular track listing, available at every music retailer—was the main selling point.

Of course, the rise of the Internet, and the easy access to music it afforded (both legally and illegally), has significantly hurt music sales and made the million-selling debut more difficult to attain. Consequently, the pursuit may have quantitatively downshifted, first to the more reasonable 500,000 units, though nowadays 300,000 is probably the barometer. But conversely, as that's happened, the intensity of the chase ramped up. With the music market suffering, retail stores dwindling (making mass merchants and iTunes more omnipotent) and pressure mounting from artists and their managers to reach that certain magic number, labels have had no other alternative than to get creative. Which brings us to today and the world of the standard album, the deluxe, the super-deluxe, the retailer exclusive super-duper-deluxe version, the edited 10-track album priced at a moderate sum, the pre-order incentives and, yes, the ticket/album bundles.

Each of these permutations must be vetted and approved by Billboard, mainly myself and associate director of charts Keith Caulfield. Beyond album content variations and the Madonna-made-notable



MADONNA performs during Super Bowl XLVI's halftime show.

ticket/album combos, we also get pitched some creative marketing ideas, most of which are soundly rejected. (Buy a bottle of diet pills and get a CD is one of my all-time favorites.)

That said, some of these ideas are clever and would be a great way to promote a new or established artist, especially one on tour who is looking to sell the more lucrative concert tickets. But for various reasons, these pitches do not fall in line with what Billboard would count as a sale and the true intent to receive an album.

If a label went forward with these rejected proposals, they would get paid for the cost of every album distributed by the promoter, but SoundScan wouldn't count the units, and thus would not affect the title's chart ranking. So there is money to be made by all parties—in the deal itself and by possibly accruing fans/future customers by getting an act's music into their hands. Yet, I can think of no more than one or two instances when a label has pursued a marketing idea that would not influence an artist's SoundScan sales numbers.

The Billboard-approved (and much-derided) ticket/album promotion for Madonna's *MDNA* was similar to those done in the past for releases from Tom Petty and Bon Jovi. But those had much less notable results, and the *MDNA* bundle became noteworthy solely for the redemption volume of

Madonna's devoted fan base. No surprise—she has more fans who care about her new music than Petty and Bon Jovi.

But, what artists, managers and labels should consider today is that superstar acts are being held to a new standard in the age of the blogosphere. Yes, these methods for boosting album sales figures are legitimate in Billboard's ranking system, but the chase has become transparent. Should the pursuit of debut-week glory take precedent over the other healthy results of a normal album release in a depressed sales market?

For Madonna, who arguably has a legion of dissenters as large as her fan base, the story became centered on her debut sales number of 359,000 being "goosed" by a reported 180,000 ticket bundle redemptions and then followed by an 86.7% second-week drop. That second-week drop set a record and became a talking point as she got raked through the goals for supposedly unnaturally enhancing her first-week number.

Would her detractors have been as vocal in shouting "failure" if she'd sold a more modest 200,000-plus in week one? Certainly you didn't hear much derision for fellow vet Bruce Springsteen, whose *Wrecking Ball* opened with 196,000, or for pop culture sensation and radio staple Nicki Minaj, who sold 253,000 for *Pink Friday: Roman Reloaded*. Those numbers seemed right to me, as would the 200,000 sales Madonna would have likely hit if she hadn't shifted some potential sales to the album/ticket bundle.

And though she fended off Lionel Richie for the No. 1 spot her first week out, Richie's more traditional sales and marketing practices have resulted in steadier sales and a longer stay at the top—he's No. 1 for the second consecutive frame this week (see story, page 6).

It's not simple. If Madonna and her label, Interscope, had taken a less flash-bang approach, would they have made up those 180,000 album redemptions in the weeks following release? Some, but probably not all. Pick your poison, I suppose.

But count on the never-ending all-out chase for a debut-week magic number to continue. In the past three weeks I've fielded numerous calls from various labels—who have undoubtedly heard from the managers of the top acts on their roster—that have pledged to do their own ticket/album bundle. It's an option that has been in play for years, but success breeds imitation. Just don't look for an album download with your diet-enhancing purchase in the near future. ●●●



Every once in a while a project comes along that turns out better than I dreamed. Tuskegee is one of those projects. I could not have done it without the love and the support of the incredible artists that appeared on this record with me. I would like to thank Jason Aldean, Jimmy Buffett, Kenny Chesney, Billy Currington, Little Big Town, Tim McGraw, Willie Nelson, Jennifer Nettles, Rascal Flatts, Kenny Rogers, Darius Rucker, Blake Shelton and Shania Twain for making the Tuskegee project a dream come true. I take this bow with you.

Thank you so much!

A large, fluid handwritten signature in black ink, which appears to be 'L.R.' with a flourish.

Lionel Richie

RETAIL BY STEVEN J. HOROWITZ

The Mixtape Matrix

Bootlegging takes on new life in the digital retail realm

A version of T.I.'s single "I'm Flexin'" has sold 2,000 copies, according to Nielsen SoundScan. The song, which features Def Jam artist Rick Ross, has been available in the iTunes store since Jan. 24 as part of the DJ Cortez and DJ Ransom Dollars mixtape *Fuck the Competition Vol. 3*. But something isn't right: T.I.'s Grand Hustle camp has never licensed this version of the song for retail, and hasn't seen any revenue from these sales.

It's an issue that's plagued rappers who often use mixtapes as promotional items, rather than product for sale. Grand Hustle CEO Jason Geter speculates that DJs partner with distribution companies to mutually profit from major mixtape releases. *Fuck the Competition Vol. 3*, distributed by Green Light Records through SongCast, is also up on Amazon and Rhapsody, where the "Flexin'" remix is available for purchase.

"No one should be seeing money off of a T.I. record if we're not seeing money off of that, period," says Geter, who co-founded Grand Hustle with T.I. "With Amazon or iTunes or any major distributor, they should be held accountable."

Both iTunes and Amazon have copyright infringement policies that allow anyone to lodge complaints. (iTunes vows to "terminate the accounts of users who violate others' intellectual property rights" in its copyright policy.) Rights-holders must specifically request that a song be taken down, yet despite this safeguard, tracks often reappear in the digital stores shortly after their removal, requiring artists and management to constantly track the use of their music. Neither iTunes nor Amazon responded to repeated requests for comment.

T.I. isn't the only rapper who has found his songs for sale without consent. New Def Jam Recordings signee 2 Chainz has struggled to keep his mixtape material off digital sites. In November 2011, he released his breakout mixtape, *T.R.U. REALigion*, hosted by DJ Drama. Then unsigned, the Atlanta native put up the non-DJ version for sale on digital platforms to profit from the project, which comprised original content. After signing his deal, 2 Chainz' team removed the tape from iTunes as he transferred the masters to the label, but tracks continue to appear on the digital retailer on other compilations. *T.R.U. REALigion* wasn't taken down from Amazon, where it's still available for purchase.

One of the tape's standout tracks, "Riot," can be found on iTunes in remixed form on the compilation *We Turnt Up Vol. 6*, released through AMB Digital, a label affiliated with the Indepen-

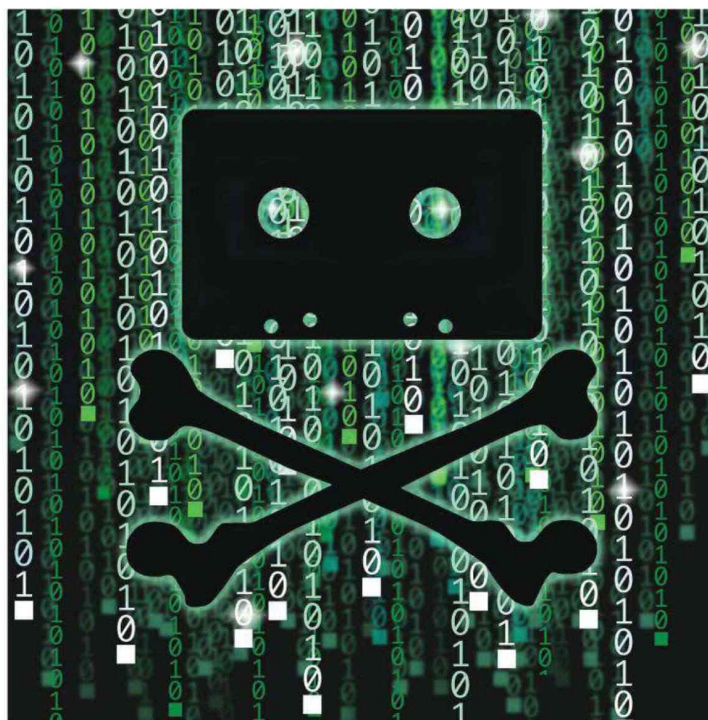
dent Online Distribution Alliance/the Orchard. According to SoundScan, the anthem featuring Warner Bros. artist Gucci Mane has sold 1,200 copies since first appearing in the store on Feb. 1. *We Turnt Up* credits the song to "2Chainz & Gucci"—a slight name variation that doesn't reg-

ister through any basic search on retail sites. The tactic frequently helps deter artists and management from finding unauthorized tracks. On *We Turnt Up*, other names are also modified, such as Rick Ross ("Rozay"), Alley Boy ("Alley Boy") and Jim Jones ("Jimmy Jones").

For 2 Chainz' manager Teknikz, battling mixtape profiteers in the digital realm has become routine. "We constantly have to go after them," says Teknikz, who also manages Travis Porter and Jose Guapo under Street Execs Management. Teknikz physically sifts through online re-

tail sites and makes a list of who illegally distributes their content. "It comes down to doing research and seeing who's putting your stuff up," he says, adding that repeat offenders are a constant hassle. "I was just doing this a month ago, and now I have to go back and do it again."

Mixtapes have appeared at retail for years, legally or not. Throughout the '90s, they were often labeled as "for promotional use only" while bootlegged and sold out of car trunks and on street



corners. DJs and rappers often earned profits from those sales. With the rise of the Internet, mixtapes were sold on websites and some even appeared at physical retail as label-sanctioned releases.

Some labels have stepped in to regulate the unauthorized sales. Bad Boy Worldwide VP of marketing Jason Wiley says the imprint monitors mixtapes from artists like Machine Gun Kelly and French Montana since it's beneficial in the long term to promote free material. "It's a constant battle," Wiley says. "We're always tracking our sales, tracking our numbers, seeing how it relates to fans and tour dates. So, in doing all of that, we're looking at this person

buying and selling a song illegally."

It's still unclear if distributors are aware that they're perpetuating copyright infringement. The Orchard, for one, declined to comment. Either way, Grand Hustle's Geter sees the major labels as the answer.

"When you say [a T.I.] record sold 1,700 copies, on a big scale, that's nothing," he says. "But [those sales] add up at the end of the day. It's going to be a problem if major labels don't address it and make these companies accountable for their actions."

Additional reporting by chart manager Alex Vitoulis.

Source Code

As mixtape tracks pop up at digital retailers, a look at just a few that have delivered songs for sale, and how many units they've sold

	 Fuck the Competition Vol. 3	 Philadelphia Eagles 3	 Rich Forever	 We Turnt Up Vol. 6	 T.R.U. REALigion
Artist	DJ Cortez and DJ Ransom Dollars	Meek Mill	Rick Ross	various	2 Chainz and DJ Drama
Label	Green Light Records	PHI Recordings	Puff-a-Lot Records	AMB Digital	Futuristic Swagg Entertainment
Distribution	SongCast	Independent Online Distribution Alliance	The Orchard	Independent Online Distribution Alliance	Independent Online Distribution Alliance
Release Date	Jan. 24, 2012	March 29, 2012	Jan. 6, 2012	Feb. 1, 2012	Nov. 27, 2011
Charting Songs	Rick Ross' "Spend It (Remix)," T.I.'s "I'm Flexin' (Remix)" (featuring Rick Ross), A\$AP Rocky's "Pretty Flacko"	"Rack City (Remix)" (featuring Tyga, Wale, Fabolous, Young Jeezy and T.I.), "Bag of Money" (featuring Wale and Rick Ross)	"Rich Forever" (featuring John Legend), "Stay Schemin'" (featuring Drake and French Montana)	2 Chainz and Gucci's "Riot (Remix)"	"Riot"
Song Sales	Less than 1,000; 2,000; 6,700	Both 1,700	Less than 1,000; 8,000	1,200	20,000

SALES ACCORDING TO NIELSEN SOUNDSCAN

—S/JH

RAY BARTKUS

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BOXSCORE Concert Grosses

	GROSS/ Ticket Price(s)	ARTIST(S) Venue, Date	Attendance Capacity	Promoter
1	\$3,409,577 (44,324/\$76.90) \$71.94	JUAN GABRIEL Auditorio Nacional, Mexico City, Feb. 14-15, 17-19	47,394 five sellouts	FUAAN Financiera
2	\$2,413,520 (\$230,126 Australian) \$261.12/\$82.84	CMC ROCKS THE HUNTER Hope Estate Winery, Hunter Valley, Australia, March 16-18	10,154 17,142 three days	Chugg Entertainment, Rob Potts Entertainment Edge, XYZ
3	\$2,273,235 \$175/\$140/\$95/ \$55	ELTON JOHN The Colosseum at Caesars Palace, Las Vegas, April 13-15	12,577 three sellouts	Caesars Entertainment
4	\$2,176,658 (28,296,550 pesos) \$78.48	MICHAEL BUBLÉ Auditorio Nacional, Mexico City, March 9-11	27,736 three sellouts	Zignia
5	\$1,912,160 (€1,439,535) \$192.61/\$79.70	PAUL McCARTNEY Sportpaleis, Antwerp, Belgium, March 27	14,291	Live Nation
6	\$1,799,870 (€1,357,262) \$46.41/\$27.85	K3 Sportpaleis, Antwerp, Belgium, March 3-4	50,814 51,844 four shows	Studio 100
7	\$1,450,405 \$175/\$140/\$95/ \$55	ELTON JOHN The Colosseum at Caesars Palace, Las Vegas, April 18-19	8,324 two sellouts	Caesars Entertainment
8	\$1,413,280 (€858,653) \$51.69/\$39.76	JLS, STARBOY NATHAN, NVS, VIDA Manchester Arena, Manchester, England, March 30-31	27,841 28,896 two shows	SJM Concerts
9	\$1,211,600 \$249.50/\$129.50/ \$69.50/\$21	RICARDO ARJONA Nokia Theatre L.A. Live, Los Angeles, March 16-17	13,760 two sellouts	AEG Live
10	\$1,118,030 (\$108,520 Australian) \$150.72	ST. JEROME'S LANEWAY FESTIVAL Sydney College of the Arts, Sydney, Feb. 5	7,418 8,000	Chugg Entertainment, Rock N' Roll Circus
11	\$1,108,660 (€703,872) \$93.72/\$55.13	NOEL GALLAGHER'S HIGH FLYING BIRDS, REVEREND & THE MAKERS Manchester Arena, Manchester, England, Feb. 13	14,967 15,250	SJM Concerts
12	\$1,100,750 (€838,110) \$72.24/\$59.10	RAMMSTEIN, DEATHSTARS Sportpaleis, Antwerp, Belgium, March 8	16,257 sellout	Live Nation
13	\$1,062,730 (€803,181) \$62.19/\$46.31	ANOUK Sportpaleis, Antwerp, Belgium, March 24	18,439 19,982	Live Nation
14	\$1,030,298 \$149.50/\$59.50	VAN HALEN, KOOL & THE GANG Philips Arena, Atlanta, April 19	10,704 12,853	The Messina Group/AEG Live
15	\$1,026,660 \$135/\$35	ELTON JOHN Allen Co. War Memorial Coliseum, Fort Wayne, Ind., April 21	11,740 sellout	Frank Productions
16	\$942,791 (€706,454) \$100.09/\$56.05	IL DIVO Sportpaleis, Antwerp, Belgium, March 28	12,721 12,818	Live Nation
17	\$891,304 (\$556,745) \$56.03	DRAKE, RITA ORA Manchester Arena, Manchester, England, April 1	15,907 16,132	Live Nation
18	\$873,587 (\$872,058 Canadian) \$48.92/\$26.89	SUGAR SAMMY Théâtre L'Olympia, Montreal, Feb. 23-March 31	22,173 19 sellouts	Evenko, Sugarnation
19	\$858,675 (€651,286) \$85.70/\$51.42	BRYAN ADAMS Sportpaleis, Antwerp, Belgium, March 20	12,786 12,857	Live Nation
20	\$770,629 (€483,778) \$67.70	RAMMSTEIN, DEATHSTARS Manchester Arena, Manchester, England, March 1	11,383 14,789	Metropolis Music
21	\$765,532 (\$715,130 Australian) \$139.16	ST. JEROME'S LANEWAY FESTIVAL Perth Cultural Centre, Perth, Australia, Feb. 11	5,501 sellout	Chugg Entertainment, Rock N' Roll Circus
22	\$763,981 \$147/\$27.50	VAN HALEN, KOOL & THE GANG Amway Center, Orlando, Fla., April 12	7,742 11,704	Live Nation
23	\$763,075 \$135/\$35	ELTON JOHN Verizon Wireless Center, Mankato, Minn., April 22	6,921 sellout	Frank Productions
24	\$761,012 (\$479,405) \$158.74/\$55.56	STEPS, SHOCKOLADY, KAMALIYA Manchester Arena, Manchester, England, April 10	13,233 13,726	Live Nation, SJM Concerts
25	\$728,393 (\$727,782 Canadian) \$95.08/\$20.02	BRYAN ADAMS Mile One Centre, St. John's, Newfoundland, April 11-12	11,357 12,070 two shows	Evenko, Live Nation
26	\$727,423 (\$463,622) \$46.29	FLORENCE & THE MACHINE, SPECTOR, THE HORRORS Manchester Arena, Manchester, England, March 15	15,716 16,255	SJM Concerts
27	\$705,499 (\$703,214 Canadian) \$64.71/\$49.66	PITBULL, FLO RIDA, TYLER MEDEIROS, MOHOMBI, NAYER Bell Centre, Montreal, March 29	11,813 12,533	Evenko, Live Nation
28	\$693,939 (\$435,418) \$103.59/\$47.02	IL DIVO Manchester Arena, Manchester, England, April 13	8,181 8,600	SJM Concerts
29	\$676,482 \$145/\$40	EARTHDAY BIRTHDAY 19: GODSMACK, STAIN'D, CHEVELLE & OTHERS Tinker Field, Orlando, Fla., April 14	11,133 20,000	WJRR
30	\$673,238 (8,752,096 pesos) \$38.79	RAPHAEL Auditorio Nacional, Mexico City, Feb. 24-25	17,357 19,040 two shows	OCESA-CIE
31	\$654,726 (\$826,140 Singapore) \$118.88/\$106.99	ST. JEROME'S LANEWAY FESTIVAL Fort Canning Park, Singapore, Feb. 12	6,088 sellout	Chugg Entertainment
32	\$636,538 (8,275,000 pesos) \$38.72	YURI Auditorio Nacional, Mexico City, March 15-16	16,441 19,040 two shows	OCESA-CIE
33	\$533,499 (\$339,735) \$43.18/\$30.62	THE WANTED, FANFAIR, LAWSON, PARADE, BEN MONTAGUE Manchester Arena, Manchester, England, Feb. 17	12,619 13,589	SJM Concerts
34	\$517,516 (\$325,970) \$119.07/\$39.69	RAHAT FATEH ALI KHAN Manchester Arena, Manchester, England, April 11	7,218 8,110	Zeptha
35	\$504,638 (\$504,714 Canadian) \$94.99/\$20	BRYAN ADAMS Halifax Metro Centre, Halifax, Nova Scotia, April 15	8,266 8,516	Evenko, Live Nation



NEW KIDS ON THE BLOCK and BACKSTREET BOYS will deliver their boy-band super powers to the Summer MixTape Fest.

Mixing It Up

New festival courts pop fans with NKOTBSB, Kelly Clarkson, the Wanted and 'Girls Night Out'

For the sake of this column, let's define a music fest as an immersive, all-day event that has lots of other cool stuff built around it. While these sorts of robust music experiences have been growing in the United States for genres ranging from rock to country, the concept has largely ignored pure-pop fans. The new Summer MixTape Fest in Hershey, Pa., on Aug. 17 and 18 is clearly filling that gap, however, and even this early in the game it has the feel of a potential franchise.

The lineup includes headliners **New Kids on the Block** and **Backstreet Boys**, **Kelly Clarkson**, **the Fray** and **LL Cool J**, along with **the Wanted**, **the Dan Band**, **Steel Panther**, **the Ready Set**, **Carolina Liar**, **Carly Rae Jepsen** and more to be announced. MixTape will be the only North American appearance for the NKOTBSB pairing after its hugely successful run in 2011. And there may be some interplay between the two groups that never happened at previous gigs.

MixTape is produced by Live Nation's Philadelphia office, with regional president **Geoff Gordon** running point. They're clearly on to something by staging this event for pop fans who "usually have to wait for [radio station shows like] Jingle Ball or a 'spring fling' or something like that to get a bunch of good pop acts together to play," Gordon says. The touring executive adds that, at many of those types of concerts, the fans "really only get snapshots of [these acts'] entire set. This is where they're going to get the entire set, and more."

The booking strategy was to look for both hits and hitmakers—"just to have stuff that's popular and good, that has stood the test of time, or is emerging to stand the test of time," Gordon says. The aforementioned "other cool stuff" space includes fan events, interactive exhibits, the ubiquitous food trucks and a spa. Post-show parties include DJ **Pauly D** on Aug. 17, and there's also a VIP "luxury experience" that tops out pricing at \$750.

In addition, MixTape has partnered with promoter **Sheeky's** to bring the latter's "Girls Night Out" fashion-make-up tour event to Hershey-park Stadium, described as "the ultimate experience where girlfriends get together to

discover, shop and score new products from emerging artisan designers while enjoying makeovers, manicures and other fun beauty services." Live Nation seems to be giving fans what they want, and not by accident.

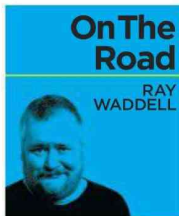
"The Philly team really dug deep. We think all this stuff," Gordon says. "We have a great team, a good proportion of them female, and it all came organically from, 'What would you like to see?'"

They also ask: How would you like to see it? Bonnaroo fans, for example, are an, uh, earthy lot, and don't mind roughing it. Not to generalize or stereotype, but pop fans might not necessarily share that attitude. No problem. "This is a theme park area that's used to getting 30,000-50,000 people at any given time, so there are a lot of different aspects to the area," Gordon says. "If you want to camp, you can. But if you want to go to a five-star hotel across the street, you could do that. There are also great value hotels all around."

Ticket pricing is multitermed and smart. On the other end of the luxury spectrum, early bird buyers of general-admission grandstand tickets can buy in at \$99 for both days, which is very conservative pricing on the festival circuit. "It's priced accordingly for the value of the show," Gordon says. "We were keenly aware of not being too expensive, and we also encouraged people to buy early. There are entry points for everybody."

So how are sales? "We went up with the VIP presale [on April 19] and we're blowing them out," Gordon says, adding that he's "very optimistic" about overall ticket sales. He cites anecdotal evidence: "One of our people in the demo who works in L.A. got the press release and said they're coming to the show. When someone told me that, I knew that we nailed it."

NKOTB manager **Jared Paul** also thinks they nailed it. He calls MixTape an "exciting" and promising concept, and asks, "Where else can you see two of the biggest American pop groups of all time square off in a softball game?" ...



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Belanova's Pop Appeal

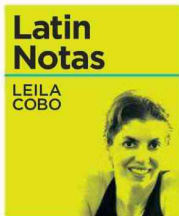
Mexican trio signs Olympics deal with Coca-Cola

Two years after **David Bisbal** became the face of Coca-Cola's World Cup campaign for Latin America, recording a Spanish version of **K'naan's** "Wavin' Flag" with the Canadian rapper, the company is again turning to a Universal Music Latin Entertainment (UMLE) act to promote its products.

Coca-Cola has signed Mexican synth-pop trio **Belanova** to front its Summer Olympics campaign for Latin America and the U.S. Latin market. Titled *Unete al Movimiento* (Join the Movement), the campaign will be the Spanish portion of Coke's global Move to the Beat Olympics promotion, and will feature Belanova singing its theme song "Anywhere in the World" in Spanish.

The deal is a coup for Belanova, an eclectic act with a distinct, polished pop look whose

music is considered commercial, if not quite mainstream. Though the group is a top seller in Mexico, where it's notched nearly 10 No. 1 singles, it has more of a niche audience stateside. The group, which is in the midst of a



Latin Notas
LEILA COBO

14-city U.S. club tour, notched its biggest U.S. album in 2006 with *Dulce Beat*, which sold 80,000 copies, while last year's *Suena Electro II* sold only 5,000, according to Nielsen SoundScan.

Belanova's youthful look and slick sound have attracted advertising deals for other products. Last year, for example, the trio appeared in a U.S. AT&T ad for the BlackBerry Torch.

The *Unete* campaign hopes to reach more of a mass market. Slated to launch in May, it will feature 30- and 60-second TV spots airing throughout Latin America except Brazil,

leading up to the Olympics' start on July 27. In the United States, the spots will air on *Telamundo* and *mun2*, the two NBC-owned Spanish-language networks hosting the games.

The campaign also includes radio ads on various youth-oriented networks across the continent, plus live shows and press conferences in top markets. Performances are slated for Colombia, Ecuador, Honduras and Costa Rica, with fans able to win concert tickets through tie-in contests and promotions.

"We wanted a campaign that would appeal to teens," says **Nadine Dwek**, Coca-Cola brand manager for southern Latin America, whose team considered several other acts before picking the Mexican trio. "We thought Belanova was very hip. Its music and style was aligned with our target, and the band members are very appealing to youth—everything from the way they dress to what they say."



BELANOVA in an ad for Coca-Cola.

UMLE, which has a 360 deal with Belanova, pitched the group to Coke through its Argentine operation. "Our active search for new business is what led us to this result," UMLE president **Victor Gonzalez** says. Through the Coke deal, UMLE will get a percentage from its song synch as well as a separate fee for using its name and license. The label is also a partner in Belanova's touring, and it's now negotiating the group's appearances for Coke in different Latin American countries.

The global Move to the Beat

campaign kicked off in January with an ad featuring producer **Mark Ronson** (**Amy Winehouse**) and British singer **Katy B** performing "Anywhere in the World" (written by the two artists) alongside several Olympic athletes.

Belanova's version features some of the athletes who appear in the global spot, as well as Latin sports figures including Argentine tennis player **Fernando del Potro**.

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EN BREVE

L.A. DODGERS SPOTLIGHT EMERGING LATIN ACTS

The Los Angeles Dodgers baseball team is expanding its cultural reach with *Viva Los Dodgers*, a pregame festival spotlighting emerging acts in Latin music. Through September, artists will perform during home games on Sundays, two hours before the opening pitch, and genres range from traditional folklore to pop and hip-hop. Highlights include Mexican group *Las Cafeteras* and alt-pop band *Pinker Tones* (May 20), electronica act Mexican Institute of Sound and Venezuelan group *La Vida Bohème* (June 17), singer/songwriter *Ximena Sariñana* and mariachi band *Los Solecitos* (July 1) and French-Chilean rapper *Ana Tijoux* (Aug. 26).

JUAN LUIS GUERRA FETED BY ST. JUDE CHILDREN'S HOSPITAL

Recognized for his work to help children in Latin America, Dominican singer/songwriter **Juan Luis Guerra** will be honored May 19 during the 10th annual FedEx/St. Jude Angels & Stars Gala at the JW Marriott Marquis in Miami. Benefiting the St. Jude Children's Research Hospital in Memphis, the gala will be hosted by Colombian rock star **Juanes** and his wife, **Karen Martinez**, and feature performances by **David Bisbal** and **Vicente Garcia**. Guerra, a friend of **Juanes**, produced the latter's upcoming *MTV Unplugged* album.

SBS TAPS VENTURA FOR EXEC POST

Spanish Broadcasting System names **Euridice Ventura** VP of affiliate marketing for consolidated operations, overseeing strategic partnerships with cable, satellite and telecom distributors. Besides creating marketing initiatives for *MegaTV*, national distributors and local carriers, she'll direct creative and production for client-specific campaigns, as well as other duties related to SBS' radio, interactive and entertainment arms. Ventura previously worked for *Radio Caracas Television*, *E! Entertainment Television* Latin America and *Sony Pictures* (AXN Latin America).

—Justino Águila

Don't Cry For 'Evita'

Thanks to Ricky Martin's Broadway role, Sony expects its new cast recording to be a hit

Ricky Martin as fiery revolutionary *Che Guevara*?

The casting seems unlikely, more commercial than controversial. But Martin is stepping into the recording studio this month to perform the part in a new cast recording of "Evita," with his return to Broadway benefiting financially from a global audience that tracks his

every move online.

Reviews so far have been mixed. The *New York Times* said Martin was "barely there," while the *Wall Street Journal* noted he was effective in the role and that "the best parts are good enough to make the worst parts tolerable."

In October, Martin was already using his Twitter feed

(@ricky_martin has 6.7 million followers) and his Facebook page (more than 3 million "likes") to promote his appearance in the first Broadway revival of the musical. For one week, his most loyal online followers were given an advance opportunity to buy tickets.

"We sold a million dollars' worth of tickets back in October," "Evita" co-producer **Scott Sanders** says. "Fans are following his daily experiences via social media."

In the week around the opening of the show on April 5, more than \$1.5 million in tickets were sold, according to Sanders, who adds that momentum keeps building.

Argentine native **Elena Roger**, who starred in the 2006 London version of the **Andrew Lloyd Webber/Tim Rice** musical about **Eva Peron's** rise to power, is again playing the title role. Martin himself is no stranger

to the Great White Way—in the '90s, years before his crossover hit single "Livin' la Vida Loca," he played romantic lead **Marius Pontmercy** in "Les Misérables."

Martin, Roger and the rest of the "Evita" cast are scheduled to record the project in late April, with the two-disc album due June 26. The marketing plan includes promoting and releasing the set in Latin America, South America, Europe and Asia, according to Sony Masterworks senior VP of finance and business affairs **Mark Cavell**.

While the recording won't be a complete version of the musical, it will have a bonus track of "Don't Cry for Me Argentina" performed by Roger, well-known in her native country. The Academy Award-winning song "You Must Love Me," written by **Lloyd Webber & Rice** for the film version starring **Madonna**, will also be included on the new album.

"It's been a joy to develop our own signature interpreta-

tions of the beloved songs of 'Evita,'" Martin said through his representative.

Producers and label executives are expecting Martin's following to boost album sales. "Our Sony Latin office tells us that it's challenging to sell Broadway recordings, but because Ricky Martin is involved, this takes it to a whole different level," Sony Masterworks senior director of marketing **Scott Farthing** says.

The new album, like this year's musical revival, will feature more Argentine and Latin sounds, according to producers. Both **Lloyd Webber** and **Rice** will play an active role in the new version as they oversee and mix the project.

Besides its reviews, producers say the show has also benefited from Latin celebrities like singer **Marc Anthony** and actress **Eva Longoria**, who have encouraged their own substantial online fan followings to see the revival.

—Justino Águila



Cast members **MICHAEL CERVERIS**, **ELENA ROGER** and **RICKY MARTIN** (from left) on the opening night of "Evita."

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Money Doesn't Talk, It Tweets

Payment service Chirpify links Twitter with PayPal

E-commerce meets social media with Chirpify, a new service that allows users to smoothly transact with brands on Twitter using simple commands like "buy" or "pay." Chirpify manages the movement of funds by connecting users' Twitter and PayPal accounts.

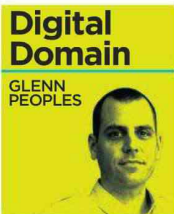
If it sounds easy, then you've probably already figured out how it works. I first grasped Chirpify's simplicity after a phone interview with its founder/CEO Chris Teso. To explain the service, Teso tweeted, "Pay @billboardglenn \$5 for a beer on me." Chirpify immediately sent out a tweet that let me know Teso wanted to send me money, and the service encouraged me to sign up. About 20 seconds later, after I linked my Twitter and PayPal accounts to the new service, I could see Teso's payment on my Chirpify dashboard.

Teso began working on Chirpify in early 2011. With the help of Portland, Ore.'s Upstart Labs incubator and some seed funding, he launched the service last year as Sell Simply, a "test application" to see if consumers were interested in integrating financial transactions through Twitter. "Lo and behold, people were," says Teso, who had a background in digital advertising. "That was kind of the 'A-ha' moment." Investors quickly lined up. The company announced a \$1.3 million round of venture capital on April 23.



Hip-hop label Rhymesayers expects to use Chirpify to sell tickets to its Soundset festival, featuring such artists as AESOP ROCK (left); right: Chirpify founder/CEO CHRIS TESO.

Twitter has always been more a marketing/messaging tool than a sales device. Brands can tweet with a call to action and link to a purchase page. Indeed, the ability to tweet about a particular purchase is now routine on many order confirmation pages, and audio streams may



also be included in the messages. But no option had ever previously allowed commerce to actually take place within Twitter.

Chirpify is different. It eliminates virtually all friction by enabling transactions to occur within Twitter rather than on an outside Web page or app. And because Twitter is naturally a mobile experience, Chirpify enables users to buy goods or transfer money in any environment.

Teso calls it "conversation commerce," and it has a range of everyday uses: e-commerce, fund-raising and even direct

payments to people. "If you go out with buddies and want to pay for the drinks, or you're at a food cart and want to pay for a hot dog, you can tweet directly to the food cart's or your friends' Twitter account."

The service has already attracted interest from indie labels. Skye Rossi, CFO of new media for Minneapolis hip-hop label Rhymesayers, stumbled across Chirpify in February while reading the blog TechCrunch. He immediately thought, "How could we make this work for music?" So Rhymesayers, which has 40,000 Twitter followers, contacted Chirpify and became its first partner in the music business. Teso says Chirpify is in talks with other artists, but declined to name them.

Besides music sales, Rhymesayers plans to use Chirpify for various products, label publicist Jake Schaefer says, including such physical merchandise as T-shirts. In the future, Rhymesayers hopes to reward its Twitter following with special and unique items. "We want to deliver music the way they want it, while perhaps also exposing them to music in ways they didn't know about," Rossi says.

The label even expects to sell concert tickets using Chirpify. Rhymesayers' annual Soundset festival will be held on May 27 in Shakopee, Minn., featuring acts Atmosphere and Aesop Rock in addition to more well-known artists like Lupe Fiasco, Ghostface Killah, Raekwon and Big K.R.I.T. Rhymesayers can sell a limited number of fes-

tival tickets through Chirpify by uploading a PDF file of the tickets through the site's dashboard, then deliver the secure file to buyers.

However, Chirpify isn't free. For direct payments—for example, money you might owe a friend, paying him back for buying lunch—Chirpify collects a 2% fee on top of the fees charged by PayPal. Under its commerce plan, the company exacts a 4% charge on its basic service tier but doesn't collect any fees on its paid, enterprise-level service. The commerce plans provide sellers with such features as e-commerce platform integration, support and the ability to send tweets on a set schedule.

Chirpify may experience some growing pains while working with copyrighted content. The company vets enterprise brands claiming ownership of music that's uploaded and sold, but admits it cannot vet every individual attempting to sell music online. And time will tell if fraud and abuse will result from buyer information being publicly available.

These and other kinks will be worked out as Chirpify grows, but previously rights issues have interfered with startups that had potential to transform online purchasing.

"People tweet about deals," Teso says. "People tweet about their music. People tweet about products they're selling all day. None of those tweets convert for them. All those tweets are just ads."

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BITS AND BRIEFS

ECHO NEST ADDS SONGKICK SHOW LISTINGS

Music information firm the Echo Nest has added Songkick concert listings to its Rosetta Stone platform, a service that allows developers to use a database of information from a variety of sources. Other Rosetta Stone participants include 7digital, JamBase, LyricFind, Seatwave, Musicbrainz, Twitter, EMI Music, Spotify and Rdio. Songkick data can assist developers so that, for example, an app that sells or streams music can now also include tour dates for specific artists.

SONY SUBSCRIPTION SERVICE EXPANDS

Sony's Music Unlimited subscription service has expanded to Belgium and the Netherlands, marking its 15th and 16th countries of operation. Launched in December 2010 and hampered by hackers' attacks on its servers in 2011, Music Unlimited boasts a catalog of 15 million-plus

tracks from both majors and indies, and music publishers worldwide. The service can be accessed on PCs, Android mobile devices and a host of Sony home electronics including Bravia high-definition TVs, Blu-ray players and home theater systems.

FACEBOOK FANS WARMING TO TIMELINE

Facebook's originally controversial Timeline layout is now growing in popularity, according to social media tracking firm Radian6. The company tracked 1.5 million conversations on Facebook and Twitter regarding Timeline since its launch in December, when reaction to it was 58.4% negative and 41.6% positive. But by April, opinion had flipped to 60% positive and 40% negative. The most talked-about Timeline item has been the customizable cover image (68.2% of conversations) followed by its special feature for brands (18.5%) and apps (9.5%).

RINGTONES™				APR 28-30 2012	Billboard
				COMPILED BY nielsen MobileScan	
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ORIGINAL ARTIST	
1	1	30	#1 SEXY AND I KNOW IT	CLAY AIKEN	
2	8	9	SOMEBODY THAT I USED TO KNOW	GOTYE FEATURING KIMBRA	
3	2	9	WE ARE YOUNG	FUN, FEATURING JANELLE MONAE	
4	7	5	DRUNK ON YOU	LUKE BRYAN	
5	3	15	STRONGER (WHAT DOESN'T KILL YOU)	KELLY CLARKSON	
6	5	21	YOUNG, WILD & FREE	SNOOP DOGG & WIZ KHALIFA FEATURING BRUNO MARS	
7	4	4	THE MOTTO	DRAKE FEATURING LIL WAYNE	
8	6	25	RED SOLO CUP	TOBY KEITH	
9	11	7	CLIMAX	USHER	
10	9	39	GOD GAVE ME YOU	BLAKE SHELTON	
			 <p>"Somebody That I Used to Know," the multifarm smash by Gotye featuring Kimbra, storms up to No. 2, riding a 78% gain and coming within 1% of the top spot.</p>		
11	12	4	WHAT MAKES YOU BEAUTIFUL	ONE DIRECTION	
12	13	6	BIRTHDAY CAKE	RIHANNA	
13	23	2	BOYFRIEND	JUSTIN BIEBER	
14	10	16	RACK CITY	TYGA	
15	14	55	DIRT ROAD ANTHEM	JASON ALDEAN	
16	15	6	SPRINGSTEEN	ERIC CHURCH	
17	16	48	ROLLING IN THE DEEP	ADELE	
18	17	27	I DON'T WANT THIS NIGHT TO END	LUKE BRYAN	
19	22	7	SOMETHIN' 'BOUT A TRUCK	KIP MOORE	
20	19	18	M.R. WRONG	MARY J. BLIGE FEATURING DRAKE	

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



ALL KEYED UP

The updated Korg microKEY keyboard is a MIDI-powered USB device for iPad and PC offering sonic strength at a low price, and can be paired with a variety of apps and software. It has a full slate of features, including arpeggiator buttons and pitch bend (on the 25-key unit) as well as modulation wheels (available only on the 37-key and 61-key units) and a joystick. Plus, there's no need to install a driver, since the device comes fully ready to be plugged into a computer.

The microKEY devices cost \$69.99 (25-key unit), \$79.99 (37-key) and \$179.99 (61-key). —GP



NARM Sings New Tune

The venerable music retail conference changes name and focus to reflect digital era

There's no denying that the National Assn. of Recording Merchandisers is going through some changes. But has NARM transformed into a more forward-looking organization, appropriately focusing on Internet music sales even though it may alienate the shrinking industry segment that still sells physical CDs? Or has the group already changed completely, turning its annual convention into just another digital conference?

The answer: Not only has the organization remade itself, but its traditional namesake event is no longer even referred to as "NARM." Instead, the event is now going by the new moniker of "the Music Biz." This year, the gathering of music retailers will be held May 7-10 in Los Angeles.

The official schedule for the Music Biz includes sessions titled "App, Developers and the Technology of Music" and "Turning Music Streams Into Revenue Streams." Industry networking events are now called "digital music meetups," the exhibit hall has been turned into "App Alley," and the World Intellectual Property Organization's round table will discuss "The International Music Registry and Copyright Infrastructure in the Digital Environment."

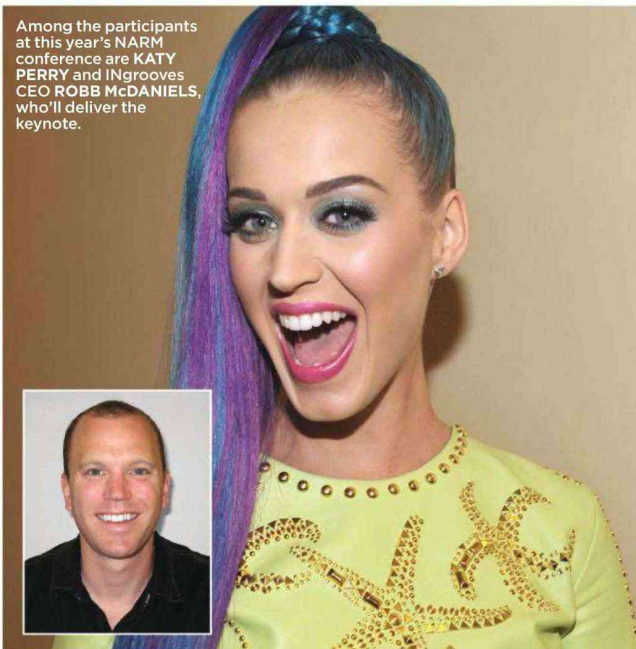
With a lineup like that, the only sign this convention might have something to do with CDs and music shops is a Record Store Day Town Hall held the morning of May 9.

"What gives with the convention schedule?" wondered several retailers and others whose livelihoods still rely on CDs that are sold at record stores. When consumers buy new albums, don't they choose the physical format for two out of every three album purchases? Don't CDs still account for half of all U.S. music revenue, and a larger percentage in other countries around the world? And what's with large CD accounts like Best Buy, or Walmart and its rackjobber Anderson Merchandisers—all perennial attendees at previous NARM conventions—apparently bowing out of this year's meeting?

Considering the opening two questions in this column, NARM president **Jim Donio** must sometimes feel empathy with the old expression, "Damned if you do, and damned if you don't." But he's nothing but patient when addressing the major issues facing NARM at this point in time.

For starters, he says those in the music business relying on physical channels will find plenty to do at Music Biz 2012. "Let's remember—at every convention for the last 24 years, the main reason people come is because of the private meetings,"

Among the participants at this year's NARM conference are **KATY PERRY** and **INGROOVES CEO ROBB MCDANIELS**, who'll deliver the keynote.



he says, citing NARM's surveys of attendees. "The convention is usually made worthwhile by whatever discussions take place in those meetings."

Even with important no-shows, he says, this year's event will be attended by more independent merchants than any time in the last five years. Moreover, he says the keynote address will be delivered by **Robb McDaniel**, CEO of digital distribution company **INGROOVES**. Since **INGROOVES** recently became invested in the physical CD market by acquiring indie-label distributor **Fontana** from **Universal Music Group**, it's highly likely that **McDaniel's** keynote and the accompanying Q&A will address both sides of the business.

Meanwhile, **Donio** explains, it's taken four years for NARM to evolve into its current form. "This is a big, venerable ship that's been around for more than 50 years," he says. "You just don't turn it around." Consequently, NARM created **DigitalMusic.org** as the umbrella for its digital initiative and various member companies contributed staffers and resources to different work groups to resolve issues facing the industry's digital pipeline.

At other digital conventions, most participants simply attend the event and then when it's over, they leave and go home. But this convention is "a working event built around a community and a membership organization," **Donio** says. "A germ of an idea might start at the convention, but we carry that forward—a week later, a work group will be following up on that idea, and six months later it will result in a working product. That's how we are different."

Still, all work and no play makes for a weak convention, so **Donio** promises that NARM's biggest change will be its final night, formerly dedicated to an awards ceremony and seated dinner. This year, he says, **Katy Perry** and **Lionel Richie** will be honored and there will be some awards, but it will be more of a party, with food and booze served in a casual, fun environment complete with a DJ spinning tunes and artist meet-and-greets.

Retail Track

ED CHRISTMAN

FOR THE RECORD

- In the April 14 issue, a story on ATO rock band Alabama Shakes misstated GM Jon Salter's title.
- In the April 28 issue, a story on Malaysian artist Yuna mischaracterized the relationship involving the Fader Label, its sister company Fader magazine and their parent Cornerstone. Although all three brands are part of the same family, they operate as independent entities.

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Upfront With Vevo

Video service seeks bigger slice of TV ad dollars, less reliance on YouTube

As video-hosting service Vevo looks to diversify its distribution dependence on YouTube, which is responsible for about 70% of its views, the online music-video hub is also casting a wider net with its programming. On April 25, Vevo held its first upfront presentation in New York for marketers and ad agencies, seeking to grab some of the TV advertising dollars that traditionally go to broadcast and cable.

Vevo's new slate finds the company venturing beyond music videos and concert performances to new genres including reality competition ("Busk or Bust"), dating ("Hear Me Out"), travel ("Sound + City") and even scripted drama ("Strange Island"). Vevo is one of more than a half-dozen video sites pitching to advertisers during a two-week event called the "NewFronts" (curated by Publicis ad agency Digitas), which also featured Microsoft, AOL, Alloy Digital and, coming

May 2, YouTube itself giving potential sponsors first crack at aligning with upcoming shows.

Vevo has the best shot at potentially affecting ad budgets. As YouTube's most-watched channel for nearly three years, Vevo ranks as the third-most-viewed video site, according to comScore. "We have more

18- to 34-year-olds than anyone in the online video space," Vevo executive VP of sales and customer operations **David Kohl** says, citing the most coveted demo in advertising circles. "When you look at that demo's viewing habits, they're not watching

traditional TVs—they're watching mobile devices, tablets and, more and more, they're watching Vevo."

Vevo's upfront pitch hopes to bridge the gap between TV and digital budgets. During the past two decades, media buyers have encouraged clients to shift 5% of prime-time TV

budgets to cable in order to diversify audience targets and broaden reach. Vevo, like other Web portals at the NewFronts, is encouraging the agencies to make a similar budget allocation for online video. Last year, the category received only 3.6% of the \$60.7 billion in advertising dollars spent on TV, according to analytics firm eMarketer.

Agencies like Omnicom's OMD started combining online video with traditional TV in 2006, as online streaming on network sites first gained traction and boomed in later years with the introduction of the network-backed Hulu. **Rob D'Asaro**, U.S. director for OMD's digital-traditional media group Stream, says Vevo is found on many brands' shortlists for online video buys. Veteran clients McDonald's and Nissan were launch sponsors in 2009, and their investment eventually led to an agency-wide partnership between OMD and Vevo that continues to be renewed.

However, just as with TV, advertisers' interest in buying programs upfront ultimately comes down to the scarcity of in-



JOHN LEGEND (second from left) performed at Vevo's upfront. With him (from left) are Vevo executive VP of sales and customer operations **DAVID KOHL**, president/CEO **RIO CARAEFF** and senior VP of product and technology **MICHAEL CERDA**.

ventory. "Over the years we've seen Vevo offer up a couple really interesting programs that, if they're out to the marketplace, may not be there," D'Asaro says.

Where those programs are distributed continues to evolve, as Vevo looks to Facebook, mobile, tablet and TV-based apps and its own Vevo website to grow viewership. Though recent reports suggest that Vevo may play YouTube against Facebook once Vevo's deal with YouTube is up for renegotiation at the end of the year, president/CEO **Rio Carraeff** denied such suggestions. At this week's Rethink Music Confer-

ence in Boston, Carraeff emphatically told Billboard, "We have no intention to leave YouTube."

Instead, he says, Vevo will look to increase its advertising clout in foreign territories as well as in the United States. "Right now, the consumption is international, but revenue is domestic in terms of where the ad markets are," Carraeff says. "How do you make money in countries where you have a lot of consumption but where ad markets are less developed than the U.S.? You'll see us focus on all of these things during the next few years." ■■■

AWARDS BY LEILA COBO

Omar, Royce Top Latin Awards

Veteran and newcomer each win eight awards at Billboard event



DON OMAR'S "Danza Kuduro" won three awards.

In a year when Billboard's Latin charts were dominated by uptempo dance music and a slew of younger names, veteran hitmaker Don Omar and newcomer Prince Royce tied as the biggest winners at the 2012 Billboard Latin Music Awards, earning eight honors each.

Presented by State Farm, the awards show aired live April 26 on Telemundo

from the BankUnited Center in Miami, featuring performances by Don Omar and Prince Royce, as well as Pitbull, Juanes and Brazilian artist Michel Teló, the latter-most singing his No. 1 hit "Ai Se Eu Te Pego" on U.S. TV for the first time.

Thanks to sales and airplay of his self-titled debut album, urban bachata star Prince Royce was named artist of the year, which considers an artist's combined rankings on Billboard's sales, radio and digital songs charts. After winning the new Latin artist honor in 2011, Prince Royce was able to sustain that momentum in 2012, with his work on indie label Top Stop also winning accolades as album of the year, in addition to digital album, tropical album and tropical albums artist, solo.

Prince Royce (real name: Geoffrey Rojas) also took the songwriter award,

with his hit "Corazón Sin Cara" winning tropical song and helping him claim tropical songs artist, solo.

If Prince Royce's awards haul pointed to an album's success, then Don Omar's wins were due to specific songs, with the Lucenzo collaboration "Danza Kuduro" (Machete/Universal Music Latin Entertainment [UMLE]) and lambada reboot "Taboo" scoring many of the song honors.

Last year's Latin rhythm airplay song winner, "Danza Kuduro" took home the 2012 song of the year, vocal event honor, as well as digital song and Latin rhythm song, while "Taboo" won song of the year (a category that considers airplay and digital sales), airplay song and Latin pop song. Don Omar also claimed the Latin rhythm songs artist and Latin rhythm albums artist accolades.

Rock icon Maná, the only act considered alternative that became a finalist this year, collected five awards in the duo or group category, including albums artist of the year, Latin pop songs artist, Latin pop album and Latin pop

albums artist for *Drama y Luz* (Warner). The group, which is on tour and performed on the awards show through a remote feed, also won songs artist of the year, duo or group.

During a year in which few females ruled the charts, veteran Sony artist Shakira won four awards: songs artist of the year, female; albums artist, female; Latin pop songs artist, solo; and social artist.

Reggaetón duo Wisin & Yandel won three awards, as did French/Portuguese artist Lucenzo on the strength of his "Danza Kuduro" duet with Don Omar. The song also led to production team A&X winning its first producer of the year award.

Artist of the year, new went to regional Mexican band La Adictiva Banda San José de Mesillas, while party rock duo LMFAO won crossover artist and Enrique Iglesias took the touring artist honor. Chart fixture Pitbull took home songs artist of the year, male.

The awards show followed the previous evening's Billboard Bash, where

Sony Music Latin and Universal Music Latino/UMLE tied with seven awards each in the label categories. UMLE-owned companies rounded out the rest of the Bash winners, with regional Mexican label Disa taking three awards, urban imprint Machete getting two prizes and regional Mexican imprint Fonovisa earning a single accolade. Regional Mexican specialist Marcha Musical won publisher of the year, while Sony/ATV Latin was named the top publishing corporation.

The Billboard Latin Music Awards honor the most popular albums, songs and performers in Latin music, as determined by the actual sales and radio airplay data that inform Billboard's weekly charts during the awards' eligibility period of Feb. 5, 2011, through Jan. 28, 2012. ■■■

THAT'S A WRAP
A comprehensive wrap-up of the Billboard Latin Music Conference will appear in next week's issue.



THE COLA WARS

With a combined spend of over half a billion dollars, Coca-Cola and PepsiCo are the most powerful sponsorship presences in the U.S., and they've battled for dominance in the music space just as they've fought on store shelves. But endorsements alone won't win the war—they want bigger, more meaningful partnerships, from global campaigns to custom labels. *By Andrew Hampp*

Meanwhile, somewhere in Argentina, Nicki Minaj is in the midst of shooting what will become a global ad campaign for Pepsi—the company's first—featuring her 2010 single "Moment for Life" as its soundtrack. It's a deal that will make her a worldwide spokeswoman and also give her enough fodder to fuel two songs' worth of material on her sophomore album, *Pink Friday: Roman Reloaded*, including its title track (and trashing other rappers with the boast "The ad is global/Your ad was local" may be a hip-hop first).

Although footage from the shoot will quickly leak on YouTube, Pepsi will remain mum on the campaign's specifics until April 30, the day the company announces its new brand positioning initiative—the beginning of a five-year commitment to boost interest (and sales) for Pepsi's flagging flagship. Speaking with Billboard from the Manhattan offices of Pepsi's music agency Cornerstone just 10 days before the official debut, Frank Cooper (@f3cooper), PepsiCo chief marketing officer of global consumer engagement, is steadfast in his decision to hire Minaj as the global campaign's first artist spokesperson.

"Nicki has momentum. She's a maverick," he says (unintentionally referencing Sarah Palin). "She represents the kind of artist who's in the moment, making things happen on her own terms. We want to help her reinforce that and gain momentum in territories outside the U.S., and build in China where she doesn't have as much of a presence as she does here. We want to figure out a way to reach her fans and Pepsi consumers."

The dueling global campaigns are just the latest chapter in Coke and Pepsi's decades-old rivalry, which has included numerous failed flavors (New Coke and Crystal Clear Pepsi, anyone?), loyalty programs (the now-defunct Pepsi Stuff and still-active My Coke Rewards), singing-competition series ("American Idol" for Coke, "The X Factor" for Pepsi) and, most recently in the States, action sports (Coke's Mountain Dew challenger, Vault, was discontinued in 2011). Coke's use of music as a branding tool goes back to 1899, and though Pepsi's music strategy didn't kick in until the 1950s, by the '60s more than 150 original Coke jingles performed by the likes of the Who, the Supremes and Aretha Franklin wrestled for airtime with Pepsi songs from the Four Tops, Martha & the Vandellas and Jackie DeShannon (see story, page 23). The two companies have battled for supremacy in the pop music space just as they've battled on supermarket shelves, spending big as they do so. PepsiCo and Coca-Cola are the most powerful presences in U.S. sponsorships, spending \$330 million and \$240 million, respectively, on entertainment and sports programs across all its brands, according to research firm IEG.

In spring 2011, the market-share wars among brand Pepsi, brand Coke and Diet Coke reached a feverish high when Beverage Digest reported that Pepsi had slipped to No. 3 behind Coke and Diet Coke for the first time, according to full-year sales from 2010. The high-profile slip was due in large part to Pepsi's marketing efforts behind the Refresh Project, a largely philanthropic effort that saw the brand sitting out the Super Bowl for the first



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time in 23 years and even shelving many music-related marketing programs in favor of issuing grants for consumer-generated marketing efforts.

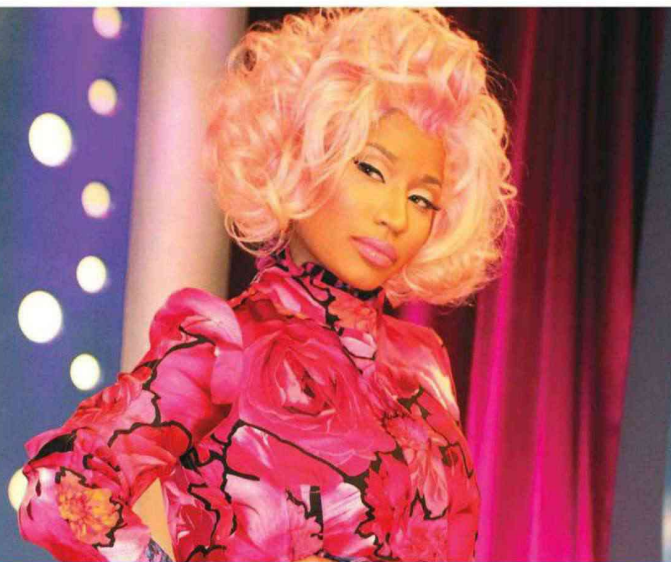
"In retrospect, we would've loved for music to have been a bigger part of that," Cooper says of the Refresh Project. "We've been in the game for so long, we should have showcased that more."

That's why for the next chapter in the cola wars, the focus for both brands isn't just on music sponsorship, but on becoming a sustainable partner for the music industry at large. Last week, Coca-Cola announced a "global strategic partnership" with Spotify that will include a Spotify integration on Coke's Facebook page (where it's the world's most "liked" brand with more than 41 million fans) and Spotify shout-outs in Coke advertising. The deal follows in the footsteps of Coca-Cola's minority investment in Music Dealers, a music-licensing firm that is now helping source music for Coca-Cola's advertising in dozens of countries (including "Can You Feel It," a track by British group One Night Only that aired in more than 60 countries).

Pepsi is also prepping a 25th-anniversary campaign in mid-May for the rerelease of Michael Jackson's *Bad* that will include a series of remixes from superstar DJs like Skrillex, Diplo and A-Trak. Jackson, of course, famously struck a ground-breaking, multifaceted endorsement/sponsorship deal with Pepsi in 1983, and was also infamously burned by an accidental fire during a 1984 commercial shoot. And, coming later this year, is an initiative that Cooper believes will make Pepsi a "major player in the music ecosystem," one that has already led to discussions with heavy-hitters like Warner Music Group chairman/CEO of recorded music Lyor Cohen, Interscope Geffen A&M chairman Jimmy Iovine and Universal Music Group chairman/CEO Lucian Grainge. Though Cooper's unable to talk specifics, what he is able to say suggests that Pepsi is looking to partner with labels in a major way: "The industry has certain market failures and structural gaps, so we're looking at how we might fill those, and see how those will open up opportunities to generate some revenue [for the industry]."



The beverage kings have placed big bets on such musical artists as KATY B and MARK RONSON (Coca-Cola) and NICKI MINAJ (Pepsi) for their ad campaigns.





COOPER

O'BRIEN

JAKEMAN

TEAM PEPSI

Frank Cooper // chief marketing officer of global consumer engagement, PepsiCo

Brad Jakeman // global chief marketing officer/chief creative officer/president of global enjoyment brands

Javier Farfan // senior director of cultural branding, PepsiCo

Shiv Singh // head of digital, PepsiCo Beverages

Brett O'Brien // VP of marketing, Mountain Dew and flavors

Jamal Henderson // senior brand manager, Mountain Dew

Hudson Sullivan // brand manager, Mountain Dew

Marisol Tamaro // senior marketing director, Pepsi-Lipton Partnership

PARTNERS

Rob Stone and Jon Cohen // co-founders, Cornerstone

Cortez Bryant // co-CEO, Blueprint Group; Lil Wayne's manager

Derek Jackson // founder/CEO, Glu Agency (DEWeezy campaign)

Hawaii Mike Salman // founder/editor-in-chief, LTD magazine; co-founder, Green Label Sound

Rene McLean // founder/CEO, RPM

Simon Cowell // creator, "The X Factor"

Antonio "L.A." Reid // chairman/CEO, Epic Records

Todd Moscovitz // co-president/CEO, Warner Bros. Records

As touring continues to eclipse recorded music as the primary source of artist revenue, artists are growing more comfortable with working with brands on an endorsement or partnership basis to diversify their earnings. However, there is still a faction that sees companies like Pepsi and Coke as "a piñata they can just bust open and expect money to come out," says one label head who spoke with Billboard. Cooper hopes to change this with Pepsi's latest approach to music partnerships. "There's one set that's just looking for funding, where they basically come in with a ski mask. But what the labels are looking for is a company whose marketing affects their business and increases their exposure. That's where we're able to create real relationships."

THE COKE SIDE OF LIFE

Coca-Cola saw this trend coming in 2008, when the company hired its first dedicated global music head, Umut Ozaydinli (@liveloudly), to make Coca-Cola less of a "sponsor" of music and more of a partner. The move was one of several Coca-Cola made to prepare for Vision 2020, an effort to double the company's revenue and servings by 2020—in other words, balloon from serving 1.6 billion products per day in 2009, the year Vision 2020 was announced, to 3.2 billion by 2020. (Ozaydinli has since moved on and founded Deviant Ventures.)

Chairman/CEO Muhtar Kent announced in the company's fourth-quarter earnings call that Coca-Cola will cut \$550 million to \$650 million in annual costs by the end of 2015 to achieve the revenue part of this goal, with marketing expected to play a major role. That's why VP of global partnerships and experiential marketing Scott

LIL WAYNE



Dewing It Right

PERHAPS THE BEST MODEL FOR PEPSICO'S investments in music has been Mountain Dew's Green Label Sound (@Dew_GLS), a music imprint that provides "label-like services" to indie artists looking to get singles and albums in front of the citrus drink's young, active, largely male consumers. Despite some early setbacks ("Artists would ask us, 'What's the catch?'" says Rob Stone of Pepsi's music agency Cornerstone), GLS eventually struck a chord with bands like Chromeo, Matt & Kim and the Cool Kids, who in 2011 became the first band to release a full album through GLS.

Frank Cooper—PepsiCo chief marketing officer of global consumer engagement, who co-founded the label in 2008 with Stone and LTD magazine's Hawaii Mike Salman—explains that Mountain Dew made the "conscious decision" not to own any of the music, but rather let the artists and labels receive all revenue from music sales. "We wanted to communicate to the artist community purely about helping to elevate those particular artists," he says.

To date, GLS has partnered with 17 artists, released more than 45 original songs and logged more than 1 million free downloads. Upwards of 65 original videos have been viewed 8.5 million times, with artists earning a combined \$37 million in media value and 55 million paid-media impressions from the exposure, according to Mountain Dew—not bad for a campaign that spent only \$340,000 on out-of-home advertising. The initiative has played a key role in helping Mountain Dew maintain healthy market share and trounce a competitive brand from Coca-Cola in the process. (Vault was discontinued in 2011 after three years on the market.)

GLS became an early champion of developing

hip-hop acts like Mac Miller and Theophilus London. Miller made his DIY debut at No. 1 on the Billboard 200 last fall partly on the strength of his following gained with partners like Mountain Dew. He's in his second year of a GLS-backed Macadelic tour, with Cool Kids as support.

A new program called "This Is How We Dew" expands Mountain Dew's music relationships further

by pairing Dew-sponsored athletes like Dale Earnhardt Jr. and Paul Rodriguez with three Dew artists—Miller, country star Jason Aldean (who used to work as a Pepsi deliveryman) and Lil Wayne, star of his own campaign, "DEWeezy." The DEWeezy initiative represents a turning point of sorts for Mountain Dew as well as celebrity endorsement deals. Not only is the Young Money rapper the soda brand's most high-profile music spokesman, he's also its most controversial, given his criminal record.

Brett O'Brien, Mountain Dew VP of marketing and flavors,

worked with Wayne's business managers at the Blueprint Group to create a program that would encompass everything from radio spots to a live public service ad filmed at South by Southwest to the foundation of a skate park in Wayne's hometown of New Orleans as a way to give back to his community. Plus, given Mountain Dew's history in action sports and Wayne's newfound interest in skateboarding, the opportunity to broaden the brand's reach to Wayne's millions-large fan base made perfect sense.

"We wanted a relationship that showed how Wayne was an embodiment of Dew," O'Brien says. "He's a unique, distinct investigator who's always been told to do your own thing and stand apart from the others, kick them out of the box." —AH



MATT & KIM

McCune is relying more heavily on amplifying the company's partnerships with "American Idol," the FIFA World Cup and the Olympics with music to make the programs work harder for the company's closely valued dollar.

"People would look at Coke as the 'big red bank,'" McCune says. "As we stepped back and looked at what's working and what's not working, a lot of things we were doing from a partnership standpoint weren't adding value for us to achieve our vision for 2020."

To carve out a new niche in music, Ozaydinli had tapped Cee Lo Green and producer Butch Walker (P!nk, Avril Lavigne) to write an original song that embodied a concept called "Open Happiness" that could convey optimism with a modern edge. But this wasn't meant to be a throwback to the '60s, when Coca-Cola's embrace of pop music led the company to commission acts like the Who, the Supremes, Ray Charles and Aretha Franklin to sing original jingles. Coke wanted something that reinforced its brand identity, so Cee Lo and Walker needed to incorporate "the five notes"—a wordless jingle created by music-branding agency Human in 2008 to give Coca-Cola an ownable mnemonic device. The track also had to "think local but act global," per Coke's new global mandate. More than 18 localized versions were created, including one in the United States featuring Cee Lo, Janelle Monáe, Travié McCoy, Patrick Stump and Panic! at the Disco's Brendon Urie.

"We could go to places like Thailand and rerecord it with local artists," Ozaydinli says. "When you think of the way music was being consumed at the time, it wasn't at a stadium, it was through these localized versions. It charted in its first week in many territories in the top 40 purely based on social media." The track template was so successful, it later became the basis for "Shake Up Christmas," a global holiday anthem first recorded by Train for the holidays in 2010 and by Natasha Bedingfield in 2011.

Though the two singles saw modest success stateside, the campaigns widely elevated the international profile of artists like Cee Lo, Monáe and Train and gave Coca-Cola a foundation—or "creative license," as Ozaydinli calls it—to pursue its most ambitious marketing effort yet.

In the fall of 2008, Coca-Cola began to scout for an artist who could be the global ambassador of its 2010 ad campaign for the FIFA World Cup, a campaign that would eventually become the largest in the company's history with more than \$300 million in global spend. Many artists were explored, but Ozaydinli and head of worldwide sports and entertainment marketing Emmanuel Seuge (@manuseuge) kept coming back to a little-known Somali-born rapper/singer/songwriter named K'naan. Where many brands would stick with a bigger name (and indeed, even FIFA tapped household name Shakira for its own World Cup anthem, "Waka Waka [This Time for Africa]"), Coca-Cola saw the cultural impact of having a Somali artist performing a freedom song called "Wavin' Flag" on a tour of Africa and at the World Cup itself.

After a songwriting session with then-upcoming artist Bruno Mars, K'naan eventually swapped out some of the original song's bleaker references to poverty and violence in favor of a more empowering, uplifting version that could broaden his appeal. The result? A top 10 hit in 19 countries and—perhaps even more crucially—a major boost in label support that led to the U.S. release of his *Troubadour* album in 2010 and eventually booked him studio time with Bono, Nelly Furtado and Will.i.am for his forthcoming 2012 album.

"Once Universal sees Coke's support, it's like a match in funds," says A&M/Octone Records president/CEO James Diener (@amoc-tonerecords). "When you have Coke pushing it you've got a Universal office in each market looking to get behind it. As much as Universal believed in K'naan, that type of promotion couldn't have existed without the Coke campaign."

K'naan (@knaan) has maintained a personal friendship with executives at all levels across Coca-Cola, from Kent and Seuge to Coke's new head of global music, Joe Belliotti (@joebelliotti), several of whom were able to assist the artist during a recent mission trip to Somalia. The relationship has transformed K'naan's own perception of Coca-Cola. "I knew them as this humongous, successful company that's constantly excelling at its own branding," he says. "But what I learned was they're also a company who are interested in having a good legacy. When you're a large

Going Pop: A

ROBERTA FLACK loaned her voice to Pepsi radio spots in 1972, while a likeness of James Brown appeared in an ad for Coca-Cola in 1970 (opposite page, below).



FLACK: GILLES PETAUD/REDFERNS/GETTY IMAGES; COKE: ABS; COURTESY OF COCA-COLA; BROWN: JEFF GRANITZ/FILMMAGIC.COM

History Of Cola Music

COCA-COLA'S INVOLVEMENT WITH MUSIC dates almost all the way back to the company's start 126 years ago. Its very first celebrity spokeswomen were both singers: dance-hall singer Hilda Clark in 1899, and then opera singer Lillian Nordica in 1905. Those early relationships led to Coke becoming a sponsor of radio programs like "Vivian, the Coca-Cola Girl" in 1927 and "The Coca-Cola Radio Program" in 1930, which aired weekly across 46 stations on the National Broadcasting Co.

After World War II, the company began shifting to the teen focus it pursues today, and tapped artists like Ricky Nelson, Anita Bryant and the McGuire Sisters to sing some of the first Coca-Cola jingles composed by Leonard Joy. Heading into the '60s, Coke's ad agency McCann hired Motown songwriter Billy Davis to helm a new initiative called "Things Go Better With Coke." During the next few years, more than 150 marquee artists would record original jingles for Coke, including the Supremes, Bee Gees, Ray Charles, Aretha Franklin, Petula Clark, the Everly Brothers and the Who (whose 1967 album *The Who Sell Out* was inspired in part by the band's Coke jingles).

By the '70s, Coca-Cola took its jingles one step further with its popular "Hilltop" campaign that debuted "I'd Like to Buy the World a Coke," a song that would later become a top 10 hit around the world (rerecorded without the Coke references). The '80s saw the failed introduction of New Coke, which nevertheless produced a memorable spot featuring Run-D.M.C. and Max Headroom. By the '90s, Coke had teamed with artists ranging from Salt-N-Pepa and Mobb Deep (Sprite's hip-hop label) to Cameo (Cherry Coke), and Selena, Randy Travis and New Kids on the Block (brand Coke).



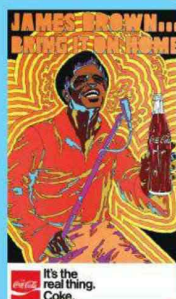
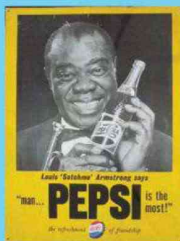
A turning point came in 2002, when Coca-Cola became a launch sponsor of "American Idol" and kicked off a partnership-marketing approach that had Coke funnel the bulk of its marketing dollars into major platforms like "Idol," the Super Bowl, the Olympics and the FIFA World Cup. Coca-Cola now has an 11-person music team overseeing everything from a new global partnership with Spotify to music partnerships for brands like Sprite, Burn energy drink and Diet Coke.

Pepsi didn't officially start working in music until the 1950s, when singer/actress Polly Bergen became the company's first "Pepsi Cola Girl" in 1953. The campaign's early success led to other music spokespeople like Louis Armstrong and Mary Martin. In the '60s and '70s Pepsi recruited some of the era's biggest names for original jingles—Three Dog Night and B.B. King ("You've Got a Lot to Live/And Pepsi's Got a Lot to Give"), the Turtles ("Pepsi Pours It On") and Martha & the Vandellas ("You're in the Pepsi Generation") among them. Even "Killing Me Softly" singer Roberta Flack was singing the joys of Pepsi by 1972.

The '80s marked a milestone for Pepsi when the company inked a then-record \$5 million, 10-year endorsement deal with Michael Jackson in 1984. During the rest of the decade Pepsi partnered with pop icons like Lionel Richie, Tina Turner, David Bowie, Menudo, Rod Stewart and most notoriously, Madonna, whose sponsored tour and endorsement deal were pulled after her burning-crucifix video for "Like a Prayer" was released.

Ray Charles kicked off the '90s by singing "You've Got the Right One, Baby" for Diet Pepsi (nearly 25 years after he'd written an original jingle for Coca-Cola). Pepsi addressed its largest competitor more directly in 1991 when MC Hammer appeared in commercials holding a Coke, only to lose his mojo until an audience member handed him a Pepsi. It was also around this time that Pepsi became a music-content creator, debuting "The Pepsi Chart Show" on U.K. radio in 1993 to count down the top 10 songs of the week based on record sales.

The 2000s became one of Pepsi's most active decades in music, tapping everyone from Britney Spears and Shakira (2001, "The Joy of Pepsi") to Beyoncé and P!nk ("Pepsi Gladiators"). In 2004, Pepsi teamed with Apple for a promotion designed to give away 100 million free songs on iTunes through promotional codes on Pepsi products. The stunt ultimately fell tens of millions short of its goal and ended early. The second half of the decade saw team-ups with Mariah Carey, Christina Aguilera, the Black Eyed Peas and Missy Elliott, among others, all leading up to the 2011 sponsorship of "The X Factor" and 2012's global campaign with Nicki Minaj. —AH



Pepsi campaigns have featured such artists as Louis Armstrong (above, in an ad circa late 1950s) and RIHANNA, shown performing at the Pepsi Super Bowl Fan Jam on Feb. 4, 2010, in Miami Beach.

"American Idol" judges STEVEN TYLER, JENNIFER LOPEZ and RANDY JACKSON sip from branded Coca-Cola cups while PAULA ABDUL and SIMON COWELL tip back Pepsi glasses on "The X Factor."



"I foresee this being a stand-alone business unit within our team that has its own revenue. There's actually revenue to be made."

—Coca-Cola's EMMANUEL SEUGE on the company's music team

corporation like that it means a lot."

The success of "Wavin' Flag" and its impact on K'naan's career has now made music a major global priority across the entire Coca-Cola portfolio. In fact, each brand is now in the midst of creating its own "music identity" during the next few years. Coke Zero, for example, recently drafted an exploratory proposal for its agency partners with a list of acts (Deadmau5, Cee Lo, Friendly Fires, Magnetic Man) that best exemplify Coke Zero's brand statement, "Make it possible." Daft Punk is singled out as its "music archetype," because the group combined "boldness" with the "smooth energy" one finds in Coke Zero. (The brand has no official relationship with the act.) "Coca-Cola is about provoking happiness, and we need music to provoke experiences," says Cristina Bondolowski (@cbond1104), senior global marketing director for Coca-Cola Trademark. "We want people to co-create with us and with the artist to find the best way of getting those moments of happiness."

Helping to source those musical profiles is a 15-person team dedicated to music and sports initiatives across the globe, all reporting to Seuge and working primarily out of Atlanta. The staff is made up of executives with varying degrees of experience in the music industry, from music consultant Zoe Stainsby (@zoe_stainsby), a former promotions executive for labels like Island and Fatboy Slim's Southern Fried Records in the United Kingdom; to Merlina Vasquez, the team's "executive admin of possibilities" (and former personal assistant to Sean "Diddy" Combs); to Josh Burke, who's in Atlanta on a one-year loan from Music Dealers to help the company re-establish its ownership rights of its original songs to collect royalties. The nearly \$500,000 in revenue Coke received for "Wavin' Flag," for example, was all donated to clean-water programs for schools in Africa through the charity RAIN, at K'naan's request. More than 500 schools benefited.

"I foresee this as being almost a stand-alone business unit within our team that has its own revenue," Seuge says. "The product is so much in music now that there's actually revenue to be made. We're not getting into the music business at all or making it for the money, but Josh has enabled us to press the reset button on our rights management all around the world."

Coke's history of original music was one of the first attributes that appealed to Spotify founder/CEO Daniel Ek (@eldsjal) when Coke first approached his company about a strategic partnership in June 2011, weeks before its official U.S. launch. "I didn't know Coke has incredibly rich history in music. We ended up in a place where we had a lot of joined values and felt similarly about where the world was going when it comes to music," Ek says.

The global Spotify partnership mirrors Coca-Cola's partnership with Music Dealers in that it allows Coke to expand its global Coca-Cola Music program as well as help Spotify enhance its presence in new territories. A new location-based Coca-Cola music app (the result of a two-day hacker den in New York) is coming, too, creating ways for teens to make playlists that would accompany their Facebook Places check-ins. Also like Music Dealers, Coca-Cola is interested in eventually turning that partnership into a formal investment, according to executives familiar with Coke's plans.

"What we do really well is make beverages, and when we stray outside our core competencies we get in trouble," says Wendy Clark (@wnd), Coca-Cola senior VP of integrated marketing communications capabilities. "We want to bring people like Spotify, who are the best in class at what they do, and find those complements in the partnership. The irony is our blinders go up when you have too many people in-house finding those magic moments. When that talent isn't necessarily inside our walls, you unlock the true dimension of partnerships."

PEPSI'S MUSICAL COMEBACK

As Pepsi began to plot its global rebrand in 2011, the company looked outside the packaged-goods industry for someone who could become its new global chief marketing officer as well as its first chief creative officer. The search eventually landed on Brad Jakeman (@bradjakeman), a former executive VP/chief marketing officer of gaming company Activision Blizzard who could pair well with a music industry vet like Frank Cooper. (Cooper held senior roles at Motown and Def Jam before co-founding Tommy Boy Gospel in the late '90s prior to joining Pepsi in 2003.)

One of Jakeman's first items of business was to spearhead a "global brand audit" for Pepsi, to completely re-assess the way Pepsi is perceived and consumed around the world. The brand identifier that all the research kept pointing to was music.

"What struck me so profoundly is the way consumers talk about Pepsi is very much how they talk about entertainment brands," Jakeman says on the phone from the company's headquarters in Purchase, N.Y. "Pepsi is an entertainment brand, and our behavior has far more in common with big entertainment franchises than it does with packaged goods and detergents."

But since Coca-Cola was already three years into its own global music program, Jakeman had to carve out Pepsi's own path, one that continued with the company's legacy of marketing around the cultural zeitgeist. "Because that competitor is a heritage brand in the category and they don't have, as a brand, the credentials around pop culture to the degree that we have," Jakeman says. "They've attracted a group of consumers who've prepared more to trade off on 'tomorrow.' We're much more focused on maximizing the excitement of 'today.'"

Like Coke, Pepsi is looking to create an ownable platform in global music, and is taking its years of artist and label relation-

TOP: LEFT MICHAEL BECKER/FOX; TOP: RIGHT: RAY MCKENNA/FOX; BOTTOM: LEFT: NELSON BARNARD/VEVO/GETTY IMAGES; BOTTOM: RIGHT: DONALD BOWERS/SPOTIFY/WIREIMAGE.COM

ships to even deeper levels. This spring in Europe, Pepsi Max commissioned producer of the moment Calvin Harris (@calvinharris) to create an original song that could become its soccer anthem—an unofficial electro-pop version of “Wavin’ Flag,” if you will. The song, “Let’s Go” featuring Ne-Yo, soundtracks an ad featuring six global soccer stars that has aired overseas. It’s also being prepped as Harris’ next single following the global success of hits like “We Found Love” with Rihanna and his own “Feel So Close.” Should “Let’s Go” take off stateside, it could become the most successful brand-sanctioned song since Chris Brown’s “Forever” in 2008 (a track that famously had origins as a jingle for Wrigley’s Doublemint gum and has become his high-selling single to date).

The Pepsi Max brand is also looking to amplify its sport partnerships with music in the States with programs like NFL Audibles, an initiative from the 2010-11 season that had artists like Big Boi, Q-Tip and Snoop Dogg create original lyrics for 60-second spots previewing the next week’s upcoming game. A true example of Pepsi’s efforts to own the timely, zeitgeisty moments, the program required artists to fly into the most recent “Sunday Night Football” match’s city on a Monday morning to create and shoot content that could air by that Wednesday. “The challenges were incredible,” says Rob Stone (@iamrobstone), co-founder of Cornerstone, which became Pepsi’s music agency of record in 2008. But the program will return for the 2012-13 season with a new approach and “very significant artists,” Stone says.

Even its \$60 million sponsorship of “The X Factor” had some Coke-sized shoes to fill as Cooper discussed the opportunity with creator Simon Cowell and, later on, judge/label partner Antonio “L.A.” Reid. “I said, ‘There’s already “American Idol.” Do you need another music search competition on-air?’” The solution was to bring value to the overall show by creating a “ridiculously large” prize package (\$5 million) and a “ridiculously large” exposure platform (a Pepsi Super Bowl commercial) for the winner, in this case Melanie Amaro. Cooper says the company is re-evaluating Pepsi’s plans and prizing for the show’s second season, but expects at least one episode to feature Pepsi’s upcoming initiative with dance DJs.

Pepsi’s ad support of the show also gave the brand a chance to debut brand Pepsi’s first major TV campaign in three years, a history of the brand’s support of music soundtracked to Outasight’s “Tonight’s the Night.” The campaign doubled as an exposure platform for Outasight, which soon cracked the top 40 of the Billboard Hot 100 on the strength of the campaign’s reach and impact at radio. Warner Bros. Records CEO Todd Moscovitz (@toddmoscovitz) credits Pepsi with helping the label solve what was becoming a tricky marketing problem.

“Pop artists tend to be very radio- and media-driven, and it can be hard if you’re not coming from a lifestyle category like hip-hop with an established fan base,” Moscovitz says. “Having a brand and a partner and a big campaign can help separate you.”

BRANDS FOR BANDS

Coke and Pepsi aren’t the only big-name artist-friendly companies. Here are five more sustainable brands for the music biz

1. CHEVROLET

Key executive: Kevin Mayer, national director of advertising and sales promotion

Music impact: Why Chevrolet? Just ask fun., which scored the top-selling song of 2012 (thus far) on the strength of a high-profile Super Bowl spot that made anthemic use of its single “We Are Young.” In addition to the synch, Chevy sponsored a new music video from OK Go (also featured in the Super Bowl), while its 63-year-old jingle “See the USA in Your Chevrolet” was rejuvenated last year in an ad with the cast of “Glee.” Chevy is also one of the most active sponsors in music platforms, from Pandora to Spotify to the upcoming Billboard Music Awards, where it’s backing this year’s Battle of the Bands for a second year.

2. AMERICAN EXPRESS

Key executive: Rich Lehrfeld, VP of global sponsorship, marketing and access

Music impact: “American Express: Unstaged” has quietly become a needle-moving program for major artists to boost their first-week album sales. Arcade Fire, John Legend & the Roots, Coldplay and My Morning Jacket are a few acts that have teamed with A-list directors (Terry Gilliam, Todd Haynes, Spike Lee) for live-streamed concerts that help gain traction during release weeks.

3. RED BULL

Key executive: Greg Hammer, managing director, Red Bull Records

Music impact: One of the most successful branded music labels, Red Bull Records scored its first platinum single this

spring with “Sail” by Awolnation, a band that also played the main stage at this year’s Coachella. Working with a small but focused roster, Red Bull has created unique tour and merchandise experiences for bands like Heaven’s Basement, Innerpartysystem and Twin Atlantic as well as exposure at key events like the Vans Warped tour.

4. CONVERSE

Key executive: Geoff Cottrill, chief marketing officer

Music impact: The “3 Artists 1 Song” program that began in 2009 with Pharrell Williams, Santigold and the Strokes’ Julian Casablancas centers on an ad campaign and free online downloads of an original genre-skipping track, and has provided major exposure to emerging acts like Best Coast, Kid Cudi, Matt & Kim, James Murphy, Gorillaz and Kimbra. Converse opened the Rubber Tracks studio in Brooklyn last summer to provide free recording time to unsigned bands to produce professional demos. The studio has attracted more than 265 artists from Mexico, Latin America, the United Kingdom, Europe and China.

5. SUPERCUTS

Key executive: Janelle Schulenberg, brand director

Music impact: The national salon brand just kicked off its largest ad campaign, “Rock the Cut,” recruiting four indie acts (Vintage Trouble, Ken Lo, Gold Motel and Laura Bell Bundy) for TV spots and tapping more than 600 indie artists (sourced by SonicBids) to be featured in salons and radio spots. The company is also teaming with Live Nation for cash-back vouchers to further incentivize music fans to get their coifs styled at their local Supercuts. —AH

Outasight manager Rene McLean (@renemclean) also happens to be a longtime agency partner of Pepsi’s. His RPM Group has helped Pepsi align with acts like DJ Khaled, Diplo and LMFAO years before brands or even radio had fully embraced them.

“I always tell Pepsi this: ‘Let’s find some acts we can grow with. Let’s have the next superstar,’” McLean says. “They’re doing things that help propel music, introduce artists and the ecosystem with the reach of their media and with retail—that’s very important particularly to the music industry right now.”

As brand Pepsi enters its second year at No. 3 behind Diet

Coke, according to Beverage Digest’s 2011 report, Cooper is looking to rewrite the script of how Pepsi defines its success both culturally and financially.

“Market share is a trailing indicator of how people feel about your brand. We find that music helps create an emotional energy that helps us maintain premium pricing. The more you can avoid discounting your product, the stronger your brands,” Cooper says. Using music as part of a pricing strategy is a new twist, but whatever the case, expect the volume of the cola wars to stay fully cranked to maximum. ■■■



Deal-making abounds in the cola wars. At left, Media Link president/COO WENDA HARRIS MILLARD, PepsiCo’s FRANK COOPER, MagnaGlobal global CEO TIM SPENGLER and Epic Records’ ANTONIO “L.A.” REID (from left) at Vevo’s upfront event on April 25 in New York. Right: Coca-Cola’s JOE BELLIOTTI and EMMANUEL SEUGE (from left) with Spotify’s DANIEL EK and chief marketing solutions officer JEFF LEVICK announce their partnership on April 18 in New York.

TRASH

TEAM GARBAGE

Album

Not Your Kind of People

Release Date

May 15

Label

StunVolume

Management

Paul Kremen

Producers

Garbage, Billy Bush

Studio

Red Razor Sounds, Atwater Village, Calif.

Booking

Jenna Adler, Creative Artists Agency

Notable Appearances

KROQ Weenie Roast (May 5), "Late Night With Jimmy Fallon" (May 18), Live 105 BFD (June 2), 9IX X-Fest (June 3), Summer Sonic Festival (Aug. 18-19)

Sites

Garbage.com, Facebook.com/garbageofficial

Tweets

@garbage

The men (and woman) of Garbage:
STEVE MARKER, SHIRLEY
MANSON, DUKE ERIKSON and
BUTCH VIG (from left)

TALK

SEVEN YEARS LATER, GARBAGE RETURNS WITH A NEW ALBUM, NEW LABEL AND A NEW APPROACH TO MUSIC MAKING THAT JUST MIGHT PUSH THE BAND BACK TO THE TOP

BY EMILY ZEMLER

“**W**e never thought we’d get to the point where we’d need to just quit a tour,” Garbage lead singer Shirley Manson says. But on Oct. 1,

2005, the dramatic alt-rock band did just that. With an entire set of European dates left on the final leg of the tour in support of its fourth album, and first through Geffen, *Bleed Like Me*, Garbage announced that its show at the Burswood Theatre in Perth, Australia, was it. Even with a pending hiatus (publicly announced a year earlier), the canceled tour came as a surprise to Garbage’s fans—and the band itself.

“We just didn’t feel like we were enjoying ourselves and I think we understood that put our band, our music and our reputation—for lack of a better word—at risk,” Manson says. “We just decided, ‘You know what? Let’s go home. Let’s take some time to figure out what we’re going to do.’”

Originally, the band imagined it would take two or three years to allow each member to reclaim his or her own individual pursuits before reconnecting to create the follow-up to *Bleed Like Me*, which had peaked at No. 4 on the Billboard 200, with 75,000 copies sold in its first week of release, according to Nielsen SoundScan. (It has since moved 284,000.) Instead Manson, drummer Butch Vig, bassist/guitarist Duke Erikson and guitarist/keyboardist Steve Marker took nearly six years. During that time, Vig expanded his production career, working on albums for bands like Green Day, Foo Fighters and Jimmy Eat World, while Manson attempted to record a solo album.

“That got stymied by my record company, who felt that it wasn’t pop enough,” Manson says of Geffen, where the band was signed until recently. “I got enormously frustrated. I didn’t want to be a pop musician. So I just stopped making music for a while.”

On May 14, the band finally returns with *Not Your Kind of People*, a dark, layered set of cathartic rock songs that will be the first release to appear on the group’s own label, StunVolume. So how did Garbage move from calling it quits to crafting a new release, and on its own label at that?

According to Manson, the catalyst came from the band’s booking agent, Jenna Adler of Creative Artists Agency, who mentioned an opportunity for the group to perform at the Hollywood Bowl with the Los Angeles Philharmonic, during a dinner with the singer in 2010. Though the Hollywood Bowl show never happened (mostly due to Vig’s recording commitments with Foo Fighters), the members of Garbage agreed to rent out a studio in Burbank, Calif., and attempt to craft an EP.

Those sessions quickly produced the dark rocker “Battle in Me.” “Everybody knew we were onto something right there and then,” Manson says. “It was like, ‘This sounds amazing, it sounds like us, it’s exciting and it’s heavy.’ That was the key to us realizing that we could and would make a record.”

Formed in Madison, Wis., by Vig, Erikson and

Marker, who brought in the Scotland-born Manson in 1994, Garbage independently released its self-titled debut in 1995 on Almo Sounds in the United States and Infectious Mushroom in the United Kingdom. The set peaked at No. 127 on the Billboard 200, but generated lasting hits like “Happy When It Rains” and “Stupid Girl” and has sold 2.4 million copies, according to SoundScan. The band’s 1998 sophomore effort, *Version 2.0* (also released on Almo and Mushroom), landed at No. 13 on the Billboard 200; spawned seven singles, including “I Think I’m Paranoid”; and earned the band Grammy Award nominations for album of the year and best rock album. *Beautiful Garbage* followed on Interscope in 2001, and then came the tumultuous *Bleed Like Me*.

By 2011, Garbage was looking leave its past. During the course of the year, the band recorded nearly 25 songs in a small studio in Atwater Village, Calif., owned by the band’s engineer Billy Bush, spending two weeks on and two weeks off in an attempt to mediate the frustrations that emerged during the making of *Bleed Like Me*. The band members, now liberated from their record label and management deal, produced the album themselves.

“This was the first time I ever enjoyed myself in the studio,” Manson says of the *Not Your Kind of People* sessions. “I also came to a point

where I felt a lot more confident about writing, about having my own ideas about what I wanted out of the whole thing and the whole process.”

The same was true for the rest of the band: Vig, who says he was deeply inspired by his experiences recording Foo Fighters’ Grammy-winning *Wasting Light*, found that the band was better able to balance each other’s needs after taking such a lengthy break. “We have to just battle through the dysfunctional democratic process that is Garbage,” he says. “And it was pretty easy to do. I’m happy to say there weren’t any arguments where we almost came to fisticuffs, which happened on *Bleed Like Me*. That was quite a difficult record for us to make. This was the opposite.”

As the band started mixing the album in late 2011 a few major labels came knocking, waving offers of big advances. Instead, the group reconnected with Paul Kremen, who had acted as GM of Almo Sounds from 1995 until 2000, and decided to sign a management deal with his company Big Picture Music. It was Kremen who encouraged the band to self-release *Not Your Kind of People* on StunVolume, which is now distributed in the States by Fontana and Co-op in Europe.

“Pretty early on when we started recording that became a very apparent decision to us,” Vig says of the label, which may eventually house other artists and releases. “It’s a brave new world out

there in terms of how you can put your music out. We got in discussions with [Kremen] and he was like, ‘You guys can do this yourselves even though it may seem a little bit daunting.’ He helped lay out the framework for how we could do it.”

Garbage, which has worldwide tour dates booked through August, including several European and U.S. summer festivals, is aware that refusing the major-label money means that there actually has to be a demand for its music and performances in order for it to hit the road. Because of its history, the band will only tour as long as there’s both interest from fans and promoters and the desire to get onstage every night. Based on the response so far, there is little danger of the tour ending abruptly this time around.

“Seven years is a long time for anybody to wait for anything,” Manson says. “We felt like nobody would care, to be honest. And then we got the response that we did and we were surprised. It’s an amazing privilege to be in a band and have people give a shit seven years after the last time you put out a record. Not every band can go away for that long and come back.”

“For us we just feel like it was a victory making another record after being gone for so long,” Vig says. “Shirley kept saying, ‘If we just make a record of songs that we love, we’re going to make a good record.’ So we just stuck to that.”

SELF-DETERMINATION

Disillusioned by the major-label system and lured by the benefits of going indie, a growing number of brand-name acts are striking out on their own

Last week, Bonnie Raitt’s *Slipstream* debuted at No. 6 on the Billboard 200 and at No. 1 on the Top Blues Albums chart with 64,000 units sold, according to Nielsen SoundScan. *Slipstream* is Raitt’s first album since 2005 and her first independent release in a career that stretches back four decades. Released on her own Redwing label, it dips to No. 9 this week, with an additional 35,000 units sold. Not bad for a 62-year-old guitar picker.

It turns out going it alone has some advantages.

“Bonnie spent the first half of her career with Warner Bros. and the second half with Capitol,” says Kathy Kane, Raitt’s manager of 15 years. “After a break, and given the changing landscape, she felt it was worth a shot to go at it herself. As Bonnie puts it: ‘Do the math.’ It seemed to make sense at this stage of her career.”

Raitt isn’t the only one doing the math. When Garbage’s first album in seven years, *Not Your*

Kind of People, arrives May 15, it’ll appear on the band’s own StunVolume label. Santana is taking a similar approach. His mostly instrumental *Shape Shifter* will also arrive May 15 on his new Starfaith label, and in June, the Hives will put out *Lex Hives* on the band’s own newly formed Disques Hives label.

Considering that a successful album released by an artist-owned label can double or triple an artist’s profits compared with what the act would make through a superstar royalty deal with a major, it’s easy to see why.

Not Your Kind of People is being distributed by Fontana, and Garbage has also brought in its own outside representation, PR vet Brian Bumberg. “We were able to hand-pick each of our partners,” Garbage’s manager Paul Kremen says, noting that the band recently had all of its publishing rights on previous recordings reverted to the group. “Couple that with the fact



Garbage and BONNIE RAITT are just two multiplatinum acts releasing albums on their own labels.

that we were able to restructure those rights and make different publishing deals, and the band has a little more power than they would have otherwise.”

One direct result of this newfound flexibility: Garbage was able to strike a deal with iTunes, which will offer an exclusive pre-release of the album with a one-week window starting May 15.

“Of late there’s been a few of these iconic artists who have, for whatever reasons, left their major labels,” says Bob Morelli, president of RED, which is working with Raitt and Santana. “The benefit for them is that they finish a record on their own—we’re not interrupting their vision—and we offer the physical sales, digital sales and an opportunity to come

in and have a menu of services for them to choose from.”

RED, like Fontana, represents a new breed of company catering to the new music industry. While it may not make sense for major labels to put a lot of effort and money into some of these so-called heritage acts, their fans are plenty hungry for new material. So recording independently and teaming with companies like RED for distribution or marketing or, in Raitt’s case, radio promotion, can feel like a win-win.

“I felt RED had these services that were able to supplement what we were doing on our own,” Kane says. “They have these extra label services we were able to order up a la carte. That appealed to me.”

—Brian Braiker

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SAME NEW SONG
Pennywise shifts lineup, courts radio



HORRORCORE
Marilyn Manson talks new release



IMAGINE THAT
Santigold delivers long-awaited follow-up



ADVANCE 'PAY'
Maroon 5 rings up big bow with Wiz Khalifa



THE U.K. BIEBER?
Teen Conor Maynard notches his first hit

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MUSIC

HIP-HOP BY STEVEN J. HOROWITZ

B.o.B Irons His Branding

Multiple sponsorship deals mark rapper's second full-length

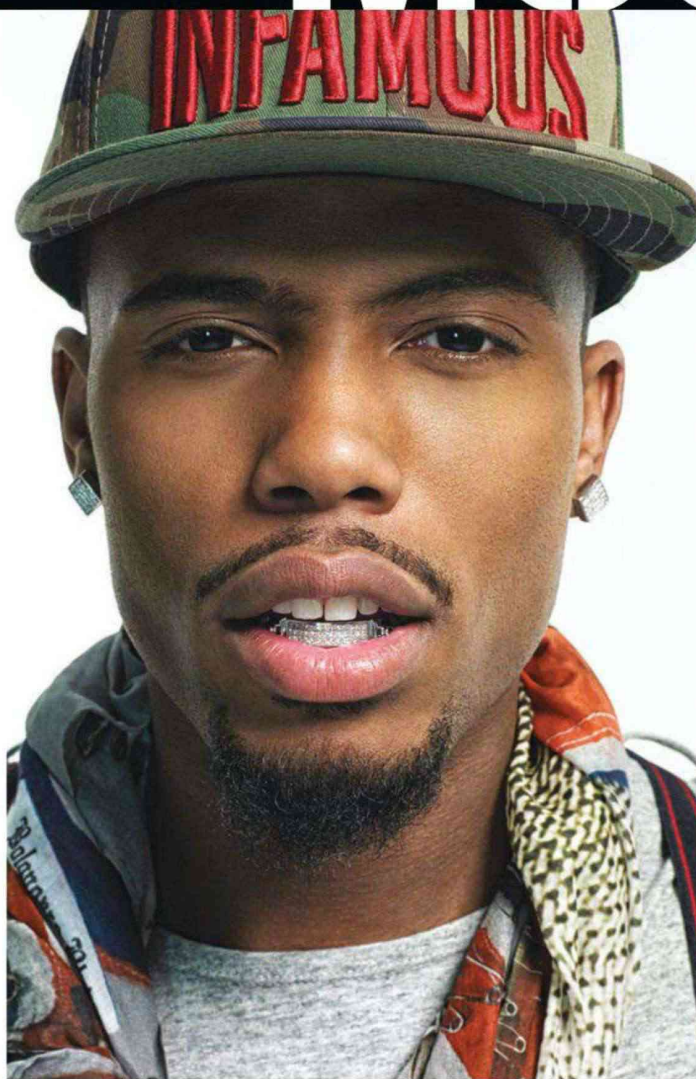
For his sophomore album, *Strange Clouds*, rapper B.o.B hopes to take his corporate connections sky high.

Following the success of his 2010 gold-certified debut, *B.o.B Presents: The Adventures of Bobby Ray*, the Decatur, Ga., native looked for ways to boost his image, striking deals with Target and Coca-Cola in addition to a pre-existing Adidas sponsorship and an appearance in an Electronic Arts Sports videogame. The singer/songwriter, who cracked both pop and R&B markets with the singles "Nothin' on You" and "Airplanes" (peaking at Nos. 1 and 2, respectively, on the Billboard Hot 100), wanted to expand his business portfolio with his second album and use those ties to introduce his music to a wider audience.

"I definitely see the benefit behind building a brand for whatever venture you catapult yourself into," B.o.B says. "But for me, the driving force has always been the music—it's just a way to get my music heard by more people and [potentially] more fans."

With *Strange Clouds*, arriving May 1 on Rebel Rock/Grand Hustle/Atlantic, the 23-year-old signed a deal with Target to promote the album through TV and online campaigns. His conversations with the big-box chain date back to *The Adventures of Bobby Ray*, but the partnership was solidified after he played them several cuts from his new project. TV spots and online ads begin April 29, and culminate with a New York event on the album's release date. Target will also sell an exclusive version of the set with five bonus tracks.

Target doesn't typically work with rap artists, but the company has previously signed exclusive deals with several rock and pop acts including



Pearl Jam, Lady Gaga and Ricky Martin. Marsha St. Hubert, director of marketing at Atlantic Records and product manager for *Strange Clouds*, says, "B.o.B isn't just a hip-hop artist, although he raps and makes hip-hop music. He also has the ability to do more. He sings, he plays instruments, he has a broader and more universal appeal. That's probably what makes the partnership with Target so unique."

That diversity is evident on *Strange Clouds*, which teeters between the grittier rap sound of his mixtape fare and the pop sheen of *The Adventures of Bobby Ray*, which has sold 597,000 copies, according to Nielsen SoundScan. ("Nothin' on You" and "Airplanes" have sold a combined 7.5 million copies.) The album is led by the platinum title track (1.2 million copies), featuring Lil Wayne, touting a buzzy, Southern-influenced

B.o.B has struck deals with Target and Coca-Cola.

beat and such radio-unfriendly lyrics as, "Stay on the greenest greens, call us vegetarians."

While B.o.B plays to hip-hop audiences with guest appearances from Grand Hustle label head T.I., as well as Nicki Minaj, Chris Brown and Trey Songz, he balances the urban angle with pop and even country artists making contributions. Taylor Swift duets with him on "Both of Us," while OneRepublic's Ryan Tedder croons on "Never Let You Go" and R&B songstress Lauriana Mae contributes to "Chandelier." As with his debut, production comes courtesy of pop masterminds Dr. Luke, Cirkut, Benny Blanco and Alex Da Kid. The album's pop-geared single, "So Good," is also approaching platinum (869,000 copies).

B.o.B dates his musical flexibility back to his adolescent years. "I had always had that approach and could talk to everybody—from the jocks and cheerleaders to outcasts, nerds and gangsters," he says, describing himself as "a drifter." Later on, he says, "I developed a wide range, and it grew with my music career. I feel like I can speak different languages when it comes to music."

The artist plans to perform on the European festival circuit beginning in July, returning to the United States in August for a headlining tour he claims will continue for two years. He's already at work on an upcoming mixtape and has been recording songs with T.I. for a collaborative album titled *The Man and the Martian*, which will be released after *Strange Clouds* and T.I.'s forthcoming *Trouble Man*.

"The last album was about the songs. The songs were bigger than Bob," B.o.B's manager Brian "B-Rich" Richardson says. "This album is about B.o.B the brand, and letting people know who he is." Richardson notes that partnerships were in place for the first album with Nintendo, Adidas and EA Sports. "Each album cycle, you have to get bigger," he says.

Beyond his touring and recording, however, becoming an entrepreneur is a top priority. "Will Smith, T.I., André 3000 and Cee Lo Green are artists who have longevity in entertainment and the business world and even beyond music," B.o.B says. "No matter what road you're on, it's going to keep moving regardless of what happens, good or bad, high or low. You've got to keep moving on that road and make the best situation out of whatever is thrown your way." ■■■

Who owns the throne? Lil' Kim's month-long **Return of the Queen** tour kicks off at **Emo's** in Austin on May 11 and wraps at **Key Club** in West Hollywood on June 13. Marking her first trek since 2010, the schedule features a mix of major touring spots (Philadelphia's **Club ONYX** on May 20, San Francisco's **Mezzanine** on June 11) and some smaller venues, including Burlington, Vt.'s **Higher Ground** on May 22 and Chicago's **Adrianna's Night Club** on May 25... Back on bass: **Cut Copy** bassist **Ben Browning** announced dates supporting his first solo EP, *Lover Motion* (released on the band's own Cutters Records). Starting April 27 with a DJ set at Brooklyn's **Glasslands**, he'll hit Washington, D.C.'s **Sweetlife Festival** the following day before flying to Los Angeles for four concerts, including the 100th show of the Monday night party at Hollywood's **Bardot** ("School Night!") and a May 3 date at the **El Rey Theatre** in Hollywood with English electronic group **Metronomy**... Nonstop coasting: Three days after its new album, *The Only Place*, arrives May 15 on Mexican Summer, **Best Coast** will hit the ground running with tour dates until late July. Two-man act **Jeff the Brotherhood** will support Best Coast until a June 1 date at Dallas' **Granada Theater**, and the **Bethany Cosentino**-led group then heads overseas for U.K. dates before returning stateside for shows with **Those Darlins** and for **Metallica's Orion Festival** in Atlantic City, N.J., on June 24. The tour wraps at Chicago's **Vic Theatre** on July 27... That's all, folks: The folk duo of **Gillian Welch** and **David Rawlings** will perform nine shows in nine days, starting with San Diego's **Humphreys Concerts by the Bay** on May 30. After a West Coast stint, the act heads to Tennessee on June 12 for a performance at the **Germantown Performing Arts Centre**... Getting cultural: Multi-instrumentalist **Theresa Anderson** begins a tour with three shows at the **New Orleans Jazz & Heritage Festival** (April 27-May 6), playing venues ranging from performance space **Cafe Istanbul** to landmark club **Tipitina's**. —Jeff Benjamin

MUSIC

ROCK BY EMILY ZEMLER

Pennywise Proudly Repeats

SoCal punks make big changes to keep trademark sound

The haters always say we've made the same album again," Pennywise guitarist Fletcher Dragne says. "But that's our intention—to write the same album every time with a couple of twists. That's what fans want to hear."

For the Southern California punk band's 10th studio album, *All or Nothing*, due May 1 on Epitaph Records, the twist this time around is actually pretty major. After the group released its last disc, 2008's *Reason to Believe* (50,000 copies sold,

It did. Tégglás' vocals don't sound much different from Lindberg's sonic boom, and Pennywise has otherwise retained its signature shot-fire surf/punk style. When it came time to reveal a song that would herald the forthcoming album, Epitaph and the band chose to premiere the title track on KROQ Los Angeles, which has long supported the group. After several other stations heard the track, however, it began getting some unexpected adds around the country.

"The band and Epitaph really wanted a track announcing [that] the band returned with that signature sound," says Tom Osborn, director of marketing at Anti- and Epitaph. "All or Nothing" was that statement song." Dragne adds, "It's really just a hardcore, fast, punk rock song. I've never even really heard a song like that on the radio. It got an overwhelming response so it ended up on a lot of stations."

Epitaph released the actual lead single, "Let Us Hear Your Voice," a few weeks later on April 2, with both tracks now in rotation. For the label, the dual tracks back up the marketing plan for the album, which essentially calls for the music to speak for itself. As part of that approach, Epitaph initiated a partnership with Xbox Live to stream the entire album two weeks early.

"The music really sets the table for us," Osborn says. "The fans know that there's a quality to the brand, and we just affirm that by getting it out to a broader group."

For Dragne, it's the music that matters most. "We've been through some crazy shit," he says. "One of our founding members died. Then our lead singer of 20 years, one of the best punk singers in the business, quit. But now we've got an album coming out, radio is playing our songs, and it seems people are loving it." ...



"All or Nothing" is PENNYWISE'S 10th album.

according to Nielsen SoundScan), as a giveaway through Myspace Records and generated nearly a half-million downloads, according to Dragne, longtime singer Jim Lindberg exited the band. As a result, the remaining members—Dragne, bassist Randy Bradbury and drummer Byron McMackin—began working on *All or Nothing* without a vocalist's direction or guidance.

By the time Pennywise entered a Santa Ana, Calif., studio with producer Cameron Webb in early 2011, the band had auditioned a slew of singers. Ignite frontman Zoli Tégglás won the slot. "We had a bunch of songs ready for him," Dragne says. "It was part of the tryouts. We put him in the studio with a couple of new songs to see if this actually might work."

6 QUESTIONS with MARILYN MANSON

by GARY GRAFF

With his genre-blending, authority-challenging, Bible-tearing, establishment-baiting ways, Marilyn Manson is nothing if not a born villain. The frontman of the band that bears his name has courted controversy throughout his career and found plenty of success—including two Billboard 200 chart-toppers, 1998's *Mechanical Animals* and 2003's *The Golden Age of Grotesque*—on his way to more than 8.8 million albums sold in

the United States, according to Nielsen SoundScan. On May 1, Cooking Vinyl will release Manson's eighth studio album and first through his own imprint Hell Inc., *Born Villain*. The 14-song set is as diverse as Manson has ever been, from the glam of "Slo-Mo-Tion" to a thumping cover of Carly Simon's "You're So Vain" with Johnny Depp.

1 Born Villain is your first album not affiliated with Interscope and released on your

own Hell Inc. Liberating? Yeah. I've always had control over what I created, and in the past once I turned it over to the record label, what happened wasn't always to my liking. A lot of it was more their stupidity, trying to fit me into a hole I didn't belong in, and that would of course make you confused about what you're supposed to be as an artist, not even just as a person. So getting off Interscope gave me the ability to think exactly how you would when you're starting out.



SANTIGOLD'S future plans include partnering with Odd Future's Earl Sweatshirt.

2 What direction did that lead you on this album, then? With the previous two records, I was making music to make people feel like I was feeling rather than to make them feel something—and I was feeling pretty shitty most of the time, so I don't think it was a good idea to do that, necessarily. I'm not discrediting the music, [but] my focus was in the wrong place. This record... emotionally it brings a different type of attitude that is more the spirit of me and feels interesting and fun for me to do.

3 There's a wide stylistic range on the album. You can hear the Stooges. There's glam. There's blues. That's all stuff I grew up on.

The music I was listening to before I started a band, like Revolting Cocks and Ministry and the Stooges, of course, and the Doors a lot. I didn't necessarily sit down on this record and say, "I want to make a song like that." They all came viscerally



PENNYWISE: HADAS DI SANTIGOLD: SEAN THOMAS; MANSON: AGATA ALEXANDER; WAINWRIGHT: BARRY HOLMES

Beating Her Own Drum

Santigold shakes off four-year delay, returns with sophomore album

The cover of Santigold's new album, *The Master of My Make-Believe* (out May 1 on Downtown/Atlantic), is a family portrait of sorts. Set in a regal parlor, it's a photograph that depicts her in three iterations: as Bond girl, Scarface-style gangster and, in a portrait by painter Kehinde Wiley, Napoleonic ruler. It's as definitive a statement as any about her second album: Since her debut in 2008 as an iconoclast and innovator, the Brooklyn-based singer/producer born Santi White is taking more control over her career, and simultaneously refusing to be boxed in.

After a four-year break between albums—two years of touring followed by a much needed vacation—Santigold pieced together the new album in a year-and-a-half without actually being in the studio of the friends and frequent collaborators—including John Hill, Switch, Diplo, Brooklyn dancehall wunderkind Ricky Blaze and Portuguese digital kuduro production team Buraka Som Sistema—who appear on the release. “I had to depend on myself in a way that I had never [had to before],” says Santigold, who changed management between albums, going from 3D Management to Roc Nation. “In a way, I had to find confidence that I didn’t know I had.”

It's odd to think that Santigold would have to dig deep for confidence. As a vocalist, she's known for her distinct powerful alto, influenced by pop, punk and dub in a way that kept her debut album, *Santogold* (Downtown), in the public consciousness for three years. The self-titled set (she's since undergone a name tweak) peaked at No. 2 on Billboard's Dance/Electronic Albums chart, and single “Creator” dominated prime

time, appearing in “Grey’s Anatomy,” “Chuck,” “Entourage,” “So You Think You Can Dance” and “Gossip Girl.” It has sold 230,000 copies, according to Nielsen SoundScan.

Live, Santigold is known for her striking pop-art outfits and two automaton backup dancers, offering one of the more interesting DIY pop concerts today. But years of dealing with the more mechanical trappings of the industry (prior to her recording career, she worked as an A&R representative at Sony) left her protective of her work, and for *Master of My Make-Believe*, Santigold made sure to keep control of every aspect, from video concepts and direction down to the choreography of her performances.

“Sometimes when I don’t weigh in, things don’t turn out how I like them,” she says. “I want to make sure everything’s up to my standards. Sometimes it’s a necessity and sometimes it’s because I really enjoy it.”

On *Master of My Make-Believe*, Santigold has refined her hybrid pop sound with oddball yet ever-catchier hooks, while still referencing global underground dance music. The album incorporates dancehall, dubstep, kuduro, bubblin, juke and—on second single “The Keepers”—plain ol’ new wave. (First single “Disparate Youth” reached No. 27 on the Alternative chart.) It’s a vitally global record in a time when the world is ever smaller and connected.

“I wrote most of the record in 2010 before all the riots and the uprisings,” she says, “But at the same time, the energy that was behind those things was felt. You feel this frustration and unrest and need to take things into your own hands because things aren’t going right.”

In the works are a solo world tour—she recently finished a stint opening for the Red Hot Chili Peppers—more self-directed videos and a much-anticipated collaboration with Odd Future’s Earl Sweatshirt, which developed after he contacted her on Twitter. (She calls him “the awesomest kid.”) For now, though, she’s just trying to get through the album rollout, which she’s also folded into her thumbs-in-all-pies agenda.

“I don’t even have time to eat right now,” Santigold says with a laugh. “If I have to wash my hair, it’s like the biggest deal ever.”

and on impulse and just evolved as it was happening.

4 You’ve added guitar to your résumé this time. Is Twiggy Ramirez sweating?

[laughs] I would never consider myself a guitar player until I

did this record, and I still don’t consider myself to be one. I’m still a singer, that’s what I do, but a song like [Born Villain’s] “Pistol Whipped,” that idea came to me in the middle of the night and I had to figure out how to play it on guitar, so I just did. I played the guitar solo in one take and it has the recklessness of some of the great things I love.

5 How did you and Johnny Depp end up covering “You’re So Vain”?

I’ve known Johnny Depp since I was 19. He called me up a couple months ago and said, “Hey, do you want to get together and record something?” . . . We recorded “You’re So Vain” because we thought the song would be an amusing complement to the

record—not a piece of the record as a whole but, as a bonus track, it really states the obvious about where he and I both are as artists.

6 What are the shows going to be like when you tour?

I always find it difficult to explain a live show. Everyone’s always going to say, “It’s going to be exciting! It’s going to be this! It’s going to be that!” We’ll play a large portion of [1996’s] *Antichrist Superstar*, simply because we like it. We’ll probably play at least six or seven songs off the new record. I just want to keep it so that it’s still glam and still theatrical, but it still retains its rawness. That’s the best way to describe it. Plus, I don’t want to give away anything [laughs].



RUFUS WAINWRIGHT'S new album features guests like Sean Lennon and members of Wilco and Yeah Yeah Yeahs.

POP BY JILL MENZE

Wainwright Back In The ‘Game’

Eclectic artist roars back with new Mark Ronson-produced release

Contrary to what Rufus Wainwright’s new album title, *Out of the Game*, may suggest, the singer is anything but missing in action. Indeed, he’s ready to step back in with one of his most accessible collections of pop music in years, due May 1 on Decca, with super-producer Mark Ronson at the helm. “I’m saying I’m out, but I’m trying to trick you,” he jokes.

“I wanted to have some fun, and be kind of silly and rock out,” Wainwright says, explaining his state of mind as he recorded the album. “I wanted to lean back a little bit on the pop cushion, and hope it doesn’t explode.”

Those enlightened feelings came after a few years of personal highs and lows, including the birth of his daughter, Viva, and the death of his mother, folk singer/songwriter Kate McGarrigle. Musically, Wainwright had been exploring various, if less pop-focused, avenues, ranging from his 2007 Grammy Award-nominated Judy Garland tribute to his first opera, 2009’s *Prima Donna*, as well as 2010’s darker, solo piano effort, *All Days Are Nights: Songs for Lulu*, which has sold 24,000, according to Nielsen SoundScan.

For Wainwright, who enjoyed critical and moderate commercial success with *Want One* in 2003, the following year’s *Want Two* and 2007’s *Release the Stars* (which peaked at a career-best No. 23 on the Billboard 200), making a move with a name like Ronson could well be a shot at more mainstream recognition. Ronson, who has worked with Amy Winehouse, Adele and Duran Duran, was brought onboard for the new set after hearing Wainwright’s demos at the request of a mutual friend, publicist Barbara Charone. Recorded primarily last fall in New York, *Out of the Game* features guest spots from

retro-soul band the Dap-Kings (previous collaborators with Ronson on Winehouse’s *Back to Black* album), as well as Sean Lennon, Wilco’s Nels Cline, Yeah Yeah Yeahs’ Nick Zinner and Wainwright’s sister, Martha.

“In most ways, Mark would steer the ship. He was 100% the captain, and I just sort of followed along like a sexy little sailor,” Wainwright says of the recording sessions. On songs like “Barbara” (a smooth, groovy tribute to his publicist) or the Elton John-esque “Jericho,” he says that he and Ronson had “run into a slight barnacle or two” and Wainwright would take the lead. “Between the two of us, we pretty much landed every song. I don’t think there’s an album I’ve made where I feel so confident in each different number.”

According to Decca GM Paul Foley, Wainwright’s personal activity on social media (@rufuswainwright) has helped bring awareness to the project. Other online approaches include a partnership with Instagram announced through Mashable, as well as ad campaigns with NPR, Spotify and Pandora, among others. The video for the title-track first single premiered on Vevo on April 3 and has racked up more than 341,000 views on YouTube, in part thanks to the clip’s star, actress Helena Bonham Carter. Wainwright will also make several high-profile TV appearances around the album’s release, including “CBS Sunday Morning,” “The Ellen DeGeneres Show” and “Conan.”

As for Wainwright’s personal expectations for the set, “I’d like to win a Grammy,” he says. “I do think it’s worthy of whatever wins Grammys these days . . . but if it doesn’t win, I suppose I’ll survive,” he adds with a laugh. “So let’s just enjoy this and treat it as a game.”

ALBUMS

ROCK

DIAMOND RUGS

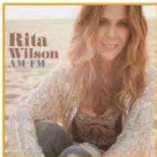
Diamond Rugs

Producers: Adam Landry, Justin Collins

Partisan Records

Release Date: April 24

John McCauley of Rhode Island band Deer Tick got into the all-star business in 2010 with Middle Brother, his well-regarded indie-folk trio with members of Dawes and Delta Spirit. But evidently one supergroup isn't enough—now he's formed Diamond Rugs, a six-man outfit that also includes Steve Berlin of Los Lobos, Ian Saint Pé of Black Lips and members of Dead Confederate and Six Finger Satellite. The band's self-titled debut, recorded last fall in Nashville, is a rowdy bar-rock rave-up full of gang vocals, fuzzy guitars and tart soul-style horns that lend tunes like "Tell Me Why" an unexpected touch of class. Everyone contributed songs, but with such titles as "Gimme a Beer" (a hard-charging garage jam), "Call Girl Blues" (roadhouse R&B) and "Hungover and Horny" (bare-bones boogie) one won't have much trouble locating a narrative thread. Up next: McCauley in collaboration with Janelle Monáe and the kids from One Direction. Maybe?—MW



RITA WILSON

AM/FM

Producer: Fred Mollin

Decca

Release Date: May 8

Rita Wilson relives her youth on her first album, *AM/FM*, but she's no mere slave to her memories. Instead, Wilson—who's also an actress, TV/film producer and Tom Hanks' wife—goes for stylized arrangements of some of her favorite songs. They include the stripped-down Americana flavor she and producer Fred Mollin lend the Supremes' "Come See About Me," the melancholy lushness she applies to Gerry Goffin and Carole King's "Will You Love Me Tomorrow?" and the pillowy approach to the Association's "Cherish." Wilson sings all 14 tracks with a capable, if careful, confidence that of course never eclipses any of the originals. She also gets by with considerable help from her friends, including Sheryl Crow and Patti Scialfa on two songs each, Faith Hill ("Love Has No Pride"), Jackson Browne ("Good Time Charlie's Got the Blues"), Chris Cornell ("All I Have to Do Is Dream"), Vince Gill ("Faithless Love") and Jimmy Webb, who plays piano on Wilson's version of his "Wichita Lineman." It's enough to make *AM/FM* a pleasant curio, but not a career-changer.—GG



fiercely rocking as this collaboration's title track, while it's unlikely that the Waco Brothers would've worked up anything as luminously low-key as the lambent ballad "Flight to Spain" if left to their own devices. But Burch and the Brothers find plenty of common ground on keyed-up two-step stomps like "Transfusion Blues" and "Up on the Mountain." And any ensemble that can make Bob Dylan's 50-year-old poetic protest tune "A Hard Rain's A-Gonna Fall" sound fresh (in a raucous roadhouse reworking) has to be headed in the right direction.—JA

JOE PUG

The Great Despiser

Producer: Brian Deck
Lightning Rod Records

Release Date: April 24

On his second full-length album, Chicago singer/songwriter Joe Pug captures the same virtues of 2010's *Messenger* and his assorted EPs but takes things even wider and broader than before. *The Great Despiser* is a musical and geographic travelogue. It floats up and down the Mississippi River from the Soul Asylum-flavored rock of "Stronger Than the World" to the rootsy backwoods waltz of "The Servant's Ace" and the dusty folk-pop ambience of Tex Thomas' "Deep Dark Wells," the only cover amid these 11 tracks. With his evocative, world-beating voice, rich acoustic guitar playing and vivid lyrical details, Pug introduces listeners to mostly small-town characters and plot lines that practically appear before our eyes as he sings. It's especially vivid as the father offers a reality check in the song "A Gentle Few" and the prodigal return in the title track, with Pug joined on the latter by the Hold Steady's Craig Finn. Pug can blow big when he needs to (check out "Neither Do I Need a Witness") but there's a sense of nuance and dynamic throughout *The Great Despiser* that gives his songs a unique kind of voice.—GG

COUNTRY

KIP MOORE

Up All Night

Producer: Brett James
MCA Nashville

Release Date: April 24

Like Eric Church, Billy Currington and Luke Bryan before him, this young Nashville up-and-comer prefers a weathered baseball cap over a crisp 10-gallon number. And like his predecessors, Moore spends much

of his debut album, *Up All Night*, outlining the pleasures to be had from hot women and cold beverages: "You've got the kiss that tastes like honey," he sings over a mild country-rock shuffle, "and I've got a little beer money." That lyric (from the song "Beer Money") gives a good indication of the album's low-stakes appeal. Moore certainly isn't looking to reinvent the mud tire here. On the set's party-starting title track he takes "the only road straight out of town," while Moore's current hit, "Somethin' 'Bout a Truck," re-emphasizes the delight of "beer sittin' on ice." (He goes on to imagine "a girl in a red sundress" taking a sip.) The mood deepens a bit for the track "Everything but You," an amped-up singleton's lament that cribbs the chord progression from "Sweet Jane" by the Velvet Underground. But even that one ends up on a beach somewhere.—MW

AMERICANA

WACO BROTHERS & PAUL BURCH

Great Chicago Fire

Producers: Waco Brothers, Paul Burch

Bloodshot Records

Release Date: April 24

The Chicago-based Waco Brothers, an offshoot of British punks turned alt-Americana heroes the Mekons, have been banging out a raw, rebellious brand of cow-punk since the mid-'90s. The act's one-time Bloodshot Records labelmate Paul Burch has been pursuing his blend of singer/songwriter folk-rock

and traditional-leaning country for about the same amount of time, but it took this long for the fellow travelers to get around to teaming up. Together, they become a mighty, six-headed country-rocking beast, boosting each other's best tendencies. Burch's solo albums, for instance, have never boasted anything as



DIRTY DOZEN BRASS BAND

Twenty Dozen

Producer: Scott Billington
Savoy Jazz

Release Date: May 7

The first seven tracks on the Dirty Dozen Brass Band's latest album, *Twenty Dozen*, are prime pieces of solid, groove-oriented funk—New Orleans music more often associated with the Meters and Galactic. The parade band tradition the group has upheld since the early '80s doesn't kick in until the eighth tune, "Paul Barbarin's Second Line," a spin on "Shake, Rattle and Roll" that captures the octet springing from a funeral party band to the sort of revue group one would've seen at an R&B show in the '60s. For an album of mostly instrumentals, it's oddly one of the most commercial releases in the band's history. Songs are compact and fueled with interplay led by Kevin Harris' tenor saxophone and Gregory Davis' trumpet. The group connects with jazz in the sense that improvisation plays a key role in each song, but none of the instrumentalists gets far afield from the roots of each track. "Git Up," an R&B burner with a solid organ break from Nigel Hall, is one of the act's many originals that land in a sweet spot that jukebox operators craved in the '50s when R&B and jazz were allowed to intermingle without fear of critical reprisals.—PG



MARILYN MANSON

Born Villain

Producer: Marilyn Manson
Cooking Vinyl/Downtown

Release Date: May 7

Marilyn Manson has always done well

playing the tragic hero—or the sacrificial lamb. So it seems appropriate to quote Macbeth near the beginning of *Born Villain*, the shock-rockers' first new album in three years. "This is a tale told by an idiot full of sound and fury," he sings in the song "Overneath the Path of Misery." It fits so well and there's certainly plenty of that here. But *Born Villain* finds a seemingly refreshed and clear-minded Manson and his band poring through a diverse set of moods and styles in songs that cut a little deeper than the deliberate provocation of many of his previous works. The raw and often stripped-down set is built on sophisticated dynamics, while references to the Stooges ("The Gardener"), glam rock ("Slo-Mo-Tion") and even blues ("Lay Down Your Goddamn Arms") accent the pulsing industrial undercurrent and foreboding spookiness that are Manson's stock in trade. He's not just, as the song says, "Breaking the Same Old Ground." And the bonus track cover of Carly Simon's "You're So Vain" with Johnny Depp is a welcome dose of cacophonous camp.—GG

REVIEWS

SINGLES



FIONA APPLE

Every Single Night (3:33)

Producers: Fiona Apple, Charley Drayton

Writer: F. Apple

Publisher: FHW Music (ASCAP)

Clean Slate/Epic Records

One thing can be said for the elusive Fiona Apple: She lets the voices in her head speak, even if the words that come out don't paint such a pretty picture. Apple's first single in nearly seven years, "Every Single Night," is a tortured tale that includes Sylvia Plath-esque lines like "I just made a meal for us to both choke on" and a chorus that begs, "I just want to feel everything." But the lyrics aren't the only aspect of the sparse song that feels bipolar: There's a prominent toy piano riff that makes Apple sound like a ballerina spinning out of control. There are vocal chants and percussive breakdowns that suggest Apple found a minor influence in African tribal music, and then there's the stunning vocal control the singer/pianist exhibits throughout, switching among gasping, quivering, crooning, yelping and gritting her teeth. Needless to say, Apple's single isn't a "Criminal" sequel, and radio airplay doesn't appear to be the goal here. Yet it's fair to deem "Every Single Night" a triumphant comeback by being exactly what Apple's cult of devotees has been yearning for.—JM

POP

RIHANNA

Where Have You Been (4:02)

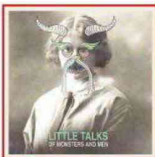
Producers: Calvin Harris, Dr. Luke, Cirkut

Writers: various

Publishers: various

SRP/Def Jam/IDJMG

A more apt question would be: What took so long? As



OF MONSTERS AND MEN

Little Talks (4:26)

Producers: Of Monsters and Men, Ingolfur Arnarsson

Writer: Of Monsters and Men

Publishers: Amar

Rosenkranz Hilmarsson/Brynjár Leifsson/Nanna Bryndís Hilmarsdóttir/Ragnar Porhallsson (BMI)

Skrimslefhlaekjaras 1/Universal Republic

One could probably count the number of successful Icelandic musical imports on one hand, and based on the influence of forward-thinking acts like Björk and Sigur Rós, Iceland is now stereotyped as a glacial nation of insular, twinkling art-rock experimenters. But with its boisterously catchy single "Little Talks," indie-pop sextet Of Monsters and Men aims to set the

duction whiz Calvin Harris, following their dancefloor smash "We Found Love," stays fresh long after it's unsealed. Like "We Found Love," "Where Have You Been" begins humbly with Rihanna's romantic singing and a few electronic pulses before Harris and fellow producers Dr. Luke and Cirkut use their defibrillator pads on the beat. Soon, Rihanna's layered vocals are charging head-first into a slithering bass drop that becomes the song's filthy, fantastic sticking point. As Rihanna moves more toward electronic dance music on her albums, Harris has thus far proved to be a game foil.—JL

ALTERNATIVE

THE WALKMEN

Heaven (3:38)

Producer: Phil Ek

Writers: The Walkmen

Publisher: Chinatown Bus Music (ASCAP)

Fat Possum/Bella Union

"Heaven," the title track off the Walkmen's seventh album (out June 5 on Fat Possum/Bella Union), is free of the youthful detachment of the band's previous releases, harnessing their



RYE RYE

Boom Boom (3:23)

Producer: Rudy

"Mayru" Maya

Writers: various

Publishers: various

N.E.E.T./Interscope

M.I.A. protégée Rye Rye

has had more than her fair share of setbacks

with the release of her debut album, and in the

time between her arrival in 2007 and her May debut, *Go! Pop! Bang!*, the singer has already

tweaked her sound. The chorus to "Boom Boom" is a riff on Vengaboys' catchy "Boom, Boom, Boom, Boom!!!" single—a smart move, as Rye Rye's youthful delivery on the hook is

paired with her impressive rap skills. While the production is strictly pop, her striking ability to spit rhymes prevents genericness, and the bridge nicely mashes up her two musical

poses with a dance breakdown. "Boom Boom" is a fun, appealing track that has the best

potential for breaking Rye Rye to new audiences before her full-length finally arrives.—JB



energy into a sweeping, more mature arrangement. Combining jangly guitars, throbbing two-chord bass and an engaging tambourine, "Heaven" works under a "less is more" theory while maintaining a certain level of arena aspirations. Front-

man Hamilton Leithauser belts, "Remember/Remember/What we fight for," during a cinematic chorus that eventually feeds into the song's most memorable lyric: "Don't leave me now/You're my best friend/All of my life/You've always been." The Walkmen somehow manage to make desperation empowering on "Heaven," and following the group's critically acclaimed 2010 album *Lisbon*, its latest single boasts of a newfound paternal energy.—MS

HIP-HOP

T.I.

Love This Life (3:55)

Producers: Lamar Edwards, Chris "Brody" Brown, Larrance Dopson

Writers: C. Harris Jr., L. Edwards, C. Brown, L. Dopson

Publishers: various

Grand Hustle/Atlantic

A 10-month stint in jail can do a lot to a man, and in T.I.'s case, it has him entangled with matters of the heart on his latest single. "Love This Life" reveals the beleaguered rapper's softer side as he conveys the fortitude of his relationship to his lady—through plenty of retail enticements, of course. Over a marching drum and twinkling keys, what would otherwise be simply braggadocio is cut by Tip's fervency: "I got a strong mind and a kind heart/With a soft kiss, but I love hard," he raps. He's honest and incredibly believable, even while singing on the song's chorus. "Love This Life" is a syrupy deviation from the harder-edged preludes to upcoming studio album *Trouble Man*, but given his recent reincarnation as a reality-show family man, sensitive fare may just be par for a new course in his career.—SK

LEGEND & CREDITS

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MAROON 5'S previous hit, "Moves Like Jagger," has sold 5 million copies.



POP BY STEVEN J. HOROWITZ

Dialed In

With Wiz Khalifa and producer Benny Blanco onboard, Maroon 5 rings up a record-breaking hit

On April 16, Maroon 5 premiered its new single "Payphone," featuring Wiz Khalifa, on RyanSeacrest.com. That night, the band performed the song with Khalifa on NBC's "The Voice," where Maroon 5 singer Adam Levine is a judge. The next day, the group released the song to iTunes, and by the end of the week the strategy for maximum exposure had paid off.

In its first week of release, the quintet's lead single off fourth album *Overexposed* (A&M/Octone, due June 26) stormed the charts, bowing atop the Hot Digital Songs chart and entering the Billboard Hot 100 at No. 3 with 493,000 copies sold, according to Nielsen SoundScan (see story, page 42). It marks the eighth-best sales week overall since SoundScan began tracking downloads in 2003.

Releasing the song to iTunes after its live debut on "The Voice" copies the plan the band followed for preceding single "Moves Like Jagger," which debuted at No. 8 on the Hot 100, climbed to No. 1 and reigned for four nonconsecutive weeks. For Maroon 5 manager Jordan Feldstein of Career Artist Management, repeating history was a "no-brainer" following "Jagger," which has sold 5 million copies since its debut in July 2011.

"I knew this song had mass appeal and that 'The Voice' would give it a huge platform," Feldstein says. "Radio would jump on it—it seemed like a pretty obvious [hit]—[and] it was going to be very competitive on both radio and the singles sales chart."

Benny Blanco, who co-produced the track with Shellback, was responsible for matching Maroon 5 with Rostrum Records rapper Khalifa. The 24-year-old chart-topping producer (Ke\$ha's "TiK ToK," Katy Perry's "Teenage Dream") began working on the cut last summer with songwriters Ammar Malik and RoboPop and hit the studio with the band in November. Blanco had previously co-produced "Jagger" with Shellback and placed Khalifa labelmate Mac Miller on its remix.

When it came time to add some spice to "Payphone," Blanco says Khalifa was an easy call.

"With Rostrum, I'm a real big fan of movements, just as much as the music, because there aren't that many artists anymore where they really have a movement," says Blanco, who also produced Khalifa's "Work Hard, Play Hard," the lead single from the chart-topping rapper's sophomore release, *O.N.I.F.C.* (Rostrum/Atlantic, due Aug. 28), which debuted this week, as well as *Overexposed's* "Beautiful Goodbye," which Blanco describes as a "tearjerker." "It's one thing for people to listen to a song on the radio and like it, but for people to actually go out and buy copies and go to a concert, it means you're doing something right and doing something for music."

Rostrum president Benji Grinberg, who acknowledges Khalifa's ability to navigate between pop and hip-hop, says it's a "coincidence" that "Work Hard, Play Hard" and "Payphone" debuted less than a week apart, but that the stars aligned at the right time. "Both songs will live in different lanes anyway, and it was good timing," Grinberg says. "You go into it with high expectations because you know the platform Maroon 5 has right now with Adam being on 'The Voice' and coming off of a great single."

Though "Payphone" is in its first phase, Maroon 5 plans to capitalize on its success in the months leading up to *Overexposed's* release. There aren't yet any licensing deals in place for the track, but the group plans to promote the song with several radio appearances in May, when its accompanying video will be released. Still, Feldstein has higher hopes for the hit.

"With Wiz on it, it can appeal to a broader audience than just a Maroon 5 song. We're hoping to get rhythmic airplay out of it and things that don't necessarily get on every single Maroon record," he says. "Coming off 'Jagger,' there was going to be a demand for the band, from both a radio and sales perspective." ■■■

LEADING THE FLOCK

Chris Tomlin sets solo record for Christian Songs top 10s

This week, Chris Tomlin becomes the solo act with the most top 10s on Billboard's Christian Songs chart, as "White Flag" jumps 12-9 in its ninth week on the list. The tune is his 16th top 10, breaking him out of a tie with Jeremy Camp for the most among soloists. (Casting Crowns and MercyMe are tied with the most overall—17)

"White Flag," credited to Passion featuring Tomlin, is lifted from the live worship album *Passion*, which debuted and peaked at No. 5 on the Billboard 200 on March 31. With its 30,000 first-week sales, according to Nielsen SoundScan, the set marked both the best sales week for the *Passion* franchise and its highest-charting album.

As for Tomlin, all but six of his 22 entries on the Christian Songs chart have reached the top 10 since the tally launched June 21, 2003. His biggest hit, "Made to Worship," spent 18 weeks atop the list in 2006-07. Only three other singles have had

longer reigns: MercyMe's "Word of God Speak" (23 weeks), Casting Crowns' "East to West" and Brandon Heath's "Give Me Your Eyes" (both at 19 weeks).

—Keith Caulfield

ALL PRAISES DUE

Below are the acts with the most top 10 singles on Billboard's Christian Songs chart.

Artist	No. Of Top 10s
Casting Crowns	17
MercyMe	17
Chris Tomlin	16
Jeremy Camp	15
Steven Curtis Chapman	12
Third Day	12
Big Daddy Weave	10
Matthew West	10
TobyMac	10



CHRIS TOMLIN'S record-setting song appears on the live worship album "Passion."

TOMLIN: LEE STEFFEN; MASE: JONATHAN HANNON

MASE (pictured here in 1997) sent his first 10 entries on Hot R&B/Hip-Hop Songs into the top 10.



Teen Dream

'British Justin Bieber' teams with Ne-Yo, Pharrell Williams for debut album

One Direction and the Wanted aren't the only British teen acts lighting up the pop world. Meet Conor Maynard, a fast-rising 19-year-old singer who has been referred to as the United Kingdom's answer to Justin Bieber.

Maynard is pleased by the attention but also a bit confused by headlines bonding him with Bieber. "To be compared to him when I'm on my first single is a crazy feeling," says Maynard, who signed to Parlophone/EMI in 2009. "At the same time, that comparison only goes so far. We're both young and came through YouTube [but] in terms of the music, it's very different."

Like Bieber, Maynard was discovered after posting videoclips singing cover versions of contemporary chart hits on YouTube. Initially filmed in the singer's bedroom, the videos found an instant audience, with his 2010 cover of Usher's "OMG" receiving more than 100,000 views. A subsequent rendition of Ne-Yo's "Beautiful Monster" scored 1 million-plus views and caught the attention of Ne-Yo himself, with the Grammy Award-winning artist inviting Maynard to Los Angeles earlier this year for some studio work.

Pharrell Williams was also quick to pick up on the early buzz. He recently spent a week in a Miami studio working on songs for the young Brit's debut album, *Contrast*, due for a summer release. "This kid will change the future of pop music," Williams says, delivering a fawning prediction for his protégé.

"That was an insane time," Maynard recalls of his Miami stay, adding that he "met more famous people in that one week than [any time] in my entire life," with such celebrities as Ludacris, Lil Wayne and Tyler, the Creator making the scene. "Pharrell made a point of playing my music to



Like Justin Bieber, CONOR MAYNARD was discovered on YouTube.

everyone that rolled into the studio."

The Brighton-raised Maynard is now busy translating online stardom into mainstream success. In the United Kingdom, his debut single, the edgy R&B track "Can't Say No," bowed at No. 2 for the week ending April 22, with first-week sales of 74,000 copies, according to the Official Charts Co. YouTube views for the song's video have crossed the 5 million mark.

"He's a massive YouTube phenomenon, but our key challenge was turning a virtual star into a real one," says Damaris Taylor, marketing manager at EMI Music U.K. Taylor credits online engagement with Maynard's fast-growing fan base—who call themselves "Maynians"—as a major sales driver.

In addition to his 190,000 Twitter followers (@ConorMaynard), a series of online films called "The Conorcles" pushed Maynard's total YouTube views to more than 75 million. Visitors to Conor-Maynard.com jumped to 55,000 in March, according to EMI. Strong support from U.K. top 40 radio stations BBC Radio 1 and Capital FM also helped establish the artist's profile in England, but breaking Maynard on a global level is the "massive aim" for EMI going forward, according to Taylor.

"When I did my YouTube covers, people were watching them from the U.K., the [United] States, Germany and Australia," Maynard says. "I would definitely love to take my career to a wider international stage." ●●●

WELCOME BACK?

Chart-topping Bad Boy rapper-turned-pastor Ma\$e teases return, gives the hip-hop world a Harlem shake

On April 17, SpiffTV Films—the production company that shoots most of the videos for Rick Ross' Maybach Music Group releases—tweeted a photo of rappers Ma\$e, Rick Ross and French Montana, as well as singer Omarion and producer Rico Love, together in the studio. The picture immediately caused a frenzy online, sparking speculation that Ma\$e might be making his third return to music since he announced he was retiring to become a pastor in April 1999.

A week after the photo appeared, DJ Funkmaster Flex debuted a remix of Wales' "Slight Work" on his WQHT (Hot 97) New York radio show. The remix, of Wales' fourth charting single from sophomore album *Ambition* (Maybach/Warner Bros.), features Maybach rapper Meek Mill, Bad Boy CEO Sean "Diddy" Combs, new Bad Boy signee French Montana and Ma\$e, marking the first appearance of the Harlem rapper born Mason Betha on record since 2009. Speaking to Flex during an

on-air call following the remix's debut, Ma\$e didn't address rumors about him possibly signing with Warner Bros. imprint Maybach.

Ma\$e has released three solo albums: his 1997 debut, *Harlem World*; sophomore effort *Double Up* (1999); and post-retirement set *Welcome Back* (2004). All three appeared on Bad Boy and have sold a cumulative 4.3 million copies, according to Nielsen SoundScan. He sent his first 10 entries on the Hot R&B/Hip-Hop Songs chart into the top 10.

But Ma\$e's recording career has been rocky since he announced his retirement 13 years ago to pursue "a calling from God." Though *Welcome Back* delivered two top 40 hits—the title track and "Breathe, Stretch, Shake," featuring Combs—the album failed to court his once-passionate fan base, selling 561,000 copies. In 2005, Ma\$e surprised the industry when he joined with 50 Cent's G-Unit and appeared in the video for 50's top 20 single "Window Shopper." Despite talk of a deal with

G-Unit, nothing materialized, reportedly due to Ma\$e's obligations to Bad Boy.

In 2009, Ma\$e confronted Combs during an on-air interview at WVEE Atlanta and asked the mogul to release him from Bad Boy, a request that Combs denied. Today, according to Bad Boy, he's no longer signed to the label. During his appearance on Hot 97, Ma\$e told Flex, "I don't have no issues with [Combs]. We just get put on the other side of each other just because of history. We're probably cooler than I thought." When contacted by Billboard, Ma\$e's camp deflected questions about his future plans. Reps from Maybach didn't return calls for comment.

According to Montana, Ma\$e is serving as an A&R representative on Montana's forthcoming Bad Boy debut, *Excuse My French*, as well as appearing on the remix of Montana's "Everything's a Go." "I'm not sure what kind of decisions he's going to make," Montana says, "[but] I would love to see him in my camp." —Erika Ramirez

BUBBLING UNDER

>>>NEW 'LOOK' FOR CANDLELIGHT RED

'80s pop meets hard rock for Candlelight Red, as the band's amped-up cover of Roxette's 1989 Billboard Hot 100 No. 1 "The Look" (retitled "She's Got the Look") is approaching the Active Rock chart. The Pennsylvania group, which released its Imagen debut, *The Wreckage*, last fall, won the 2010 national Guitar Center "On-stage" contest. After touring with such acts as Avenged Sevenfold, Buckcherry and Disturbed, Candlelight Red begins an eight-date Texas trek with Trapt on May 7.

>>>JUNIOR DOCTOR'S GOOD PROGNOSIS

The single "Uh Oh" (Toucan Cove/Universal Republic) from Florida pop/punk foursome Junior Doctor is bubbling under Adult Top 40, having received airplay (up 30%) on 19 chart reporters, according to Nielsen BDS. The track's video stars Cassie Steele from Canadian TV series "Degra: The Next Generation." Having released the album *Clumsy Words and Bad Pickup Lines* on April 10, Junior Doctor is set to play 16 dates on the Vans Warped tour in July.

>>>'SUN' IS CAUSING A STORM

Japanese pop singer Jin Akanishi is making inroads with his single "Sun Burns Down" (Warner Bros.), which rises 46-40 on Dance Club Songs. It's the second track to chart on the tally from his U.S. debut album, *Japonicana*. The set bowed at No. 10 on Dance/Electronic Albums in March, and has sold 3,000 copies, according to Nielsen SoundScan. Akanishi is the former lead vocalist of pop group KAT-TUN, which released four albums with the singer between 2006 and his departure in 2010.

>>>THE FARM HARVESTS A HIT

Rookie threesome the Farm reaches a new peak (No. 24) in its 27th week on Hot Country Songs with "Home Sweet Home," the lead single from its debut album, due this summer. The song serves as the theme for actress Jenny Garth's new CMT reality series, "A Little Bit Country." The Farm—which consists of Krista Marie, Damien Horne and Nick Hoffman—is signed to Warner Music Nashville's Elektra imprint.

Reporting by Keith Caulfield, Wade Jessen and Gary Trust.

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THE HOT BOX

A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS

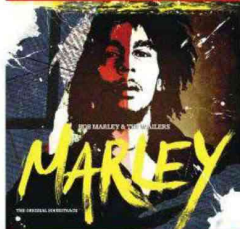


HELM REMEMBERED

>> The April 19 death of the Band's Levon Helm sparks a surge in sales for both him and the act. Helm's weekly album sales grew from basically nothing to 8,000, according to Nielsen SoundScan, while the Band's rose from 1,000 to 14,000. The group's 2000 release, *Greatest Hits*, was its best seller, moving 5,000 copies.

'WILD ONE' AT NO. 1

>> A permutation of Flo Rida's current "Wild Ones" hits No. 1 on Dance Club Songs—but without Flo. A reworked version, dubbed "Wild One Two," steps 2-1 and is credited to Jack Back featuring David Guetta, Nicky Romero and Sia. The remix retains Sia's chorus from Flo's smash, but ditches the latter's verses.



STILL LEGENDARY

>> Bob Marley & the Wailers' soundtrack to the film "Marley" debuts at No. 1 on Reggae Albums with 4,000 sold. It's the record-extending 15th No. 1 on the Reggae chart for Marley, and helps bring his Nielsen SoundScan-era (1991-present) album sales (with and without the Wailers) to 26.1 million.

CHART BEAT

>> Thanks to Eric Church, Bruce Springsteen's last name appears in the Hot Country Songs top 10 for the first time, as "Springsteen" jumps 12-10. While Church's ode to the rocker reaches the top tier, the real-life Boss has yet to inhabit the region as an artist or writer. Mel McDaniel did, however, climb to No. 12 on the list in 1986 with the Springsteen-penned "Stand on It." (Springsteen had released his own version of the song in 1985 as the B-side to his Billboard Hot 100 top 10 "Glory Days.") Springsteen has appeared as an artist on Hot Country Songs, but only as part of USA for Africa's "We Are the World," which peaked at No. 76 26 years ago this week.

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

HELM: ARNON R. ROSENER

Billboard

CHARTS

Fun Facts And Feats Of The SoundScan Era

The recent chatter about **Madonna's** second-week tumble with her *MDNA* album (April 21, *Over the Counter*) got us thinking: What are some other notable Nielsen SoundScan-era feats and achievements on the Billboard 200?

Biggest sales week at No. 1: Since SoundScan started powering the Billboard 200 in May 1991, there is only one album that sold more than 2 million copies in a single week. **'N Sync's** *No Strings Attached* sold a whopping 2.4 million in its debut at No. 1 on April 8, 2000. The album spent eight consecutive weeks at No. 1 and sold in excess of 100,000 in its first straight 26 frames. To put that stunning sales feat in perspective: In 2011, only three albums sold more than that in the entire year than what *Strings* moved in one week. They were **Adele's** *21* (with 5.8 million), **Michael Bublé's** *Christmas* (2.5 million) and **Lady Gaga's** *Born This Way* (2.1 million).

Smallest sales week at No. 1:

Amos Lee's *Mission Bell* retains the distinction of the smallest sales frame at the top when it debuted there on Feb. 12, 2011, with just 40,000 sold. The set moved 21% of its overall sales (193,000) in its debut week and spent only 14 weeks on the chart.

Largest positional fall from No. 1: Lee almost wins this category too. His *Mission Bell* collapsed to No. 26 in its second chart week. That's trumped only by **Incubus' Light Grenades**, which descended 1-36 in its second week—the record SoundScan-era fall. Since 1991, six albums have tumbled straight out of the top 20 from No. 1, and four of those instances have occurred since 2011.

Largest-selling No. 1 album: **Metallica's** self-titled 1991 No. 1 set reigns as the best-selling album of the SoundScan era, with 15.8 million sold. The album has spent 282 weeks on the Billboard 200—with the first 281 racked in a consecutive run on the chart between its No. 1 debut on Aug. 31, 1991, through Jan. 11, 1997. The following week (Jan. 18), Billboard changed its criteria for charting catalog titles, so that any album that was 2 years old and had fallen below No. 100 would be re-

moved from the list. Metallica's self-titled set was one of the most notable albums affected by the new policy.

Lowest-selling No. 1 album (through 2010): Limiting our search from May 25, 1991 (the first week the Billboard 200 began using Sound-

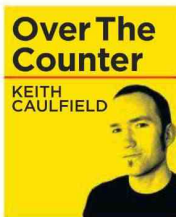
Scan data) through the end of 2010, **Sugarland's** *LIVE on the Inside* is the lowest-selling album to reach No. 1 (268,000). Our search ends with 2010 because those titles that hit the top of the chart since could still earn significant sales. But, here's the rub with the Sugarland title: The 2009 set was a limited-edition CD/DVD album, exclusively available at Walmart. Further, it wouldn't have been No. 1 (it debuted there on Aug. 22 with 76,000) had the chart allowed catalog titles. Why? That week, on the now-defunct Top Comprehensive Albums chart (which allowed catalog sets), the late **Michael Jackson's** *Number Ones* was in its sixth (and final) frame at No. 1 (98,000). Sugarland was No. 2 on the Comprehensive chart that week. If we back out Sugarland, then the winner is **Glee: The Music—The Power of Madonna** (EP), which debuted at No. 1 on May 8, 2010, and has sold 307,000 total.

Best-selling album that never reached No. 1: **Shania Twain's** *Come*

On Over, with 15.2 million. It's the second-biggest seller of the SoundScan era, trailing Metallica's 1991 album. While *Come On Over* was a mammoth seller and a fixture on the Billboard 200 for 151 weeks, it stalled at No. 2. It debuted and peaked in the runner-up slot on Nov. 22, 1997, behind the slightly less memorable *Harlem World* by **Mase**. Twain's album played second fiddle for another week (Nov. 29) behind the debuting *Higher Ground* by **Barbra Streisand**. Twain eventually did hit No. 1—with her next studio album, *Up!* It opened atop the list on Dec. 7, 2002, and spent five straight weeks in the penthouse. Nearly 10 years later, we're still waiting for the country diva's next studio set.

Come On Over is one of two non-No. 1s among SoundScan's top 10 best sellers. The other is **Bob Marley & the Wailers' Legend**, which is the 10th-largest with 11 million sold. The album never got close to No. 1, peaking at No. 54 in its initial chart run in 1984. It has remained a key catalog title through the years, returning to the Billboard 200 in late 2009 after we lifted our rule banning catalog sets. After that, it climbed to a new peak in 2011: No. 26.

Number of acts that have sold 20 Million albums: 69. **Garth Brooks** is tops, with 68.6 million. He's about 5 million ahead of the No. 2 act—the **Beatles**, with 63.5 million. **Mariah Carey** is the third-largest seller—and also the top female—with 53.7 million.



Over The Counter
KEITH CAULFIELD

Market Watch A Weekly National Music Sales Report

Weekly Unit Sales

	ALBUMS	DIGITAL ALBUMS*	DIGITAL TRACKS
This Week	5,722,000	2,199,000	25,912,000
Last Week	5,609,000	2,280,000	28,114,000
Change	2.0%	-3.6%	-7.8%
This Week Last Year	6,475,000	1,926,000	26,690,000
Change	-11.6%	14.2%	-2.9%

* Digital album sales are also counted within album sales.

Weekly Album Sales (Million Units)



Year-To-Date

	2011	2012	CHANGE
OVERALL UNIT SALES			
Albums	96,491,000	95,558,000	-1.0%
Digital Tracks	413,035,000	444,467,000	7.6%
Store Singles	889,000	959,000	7.9%
Total	510,415,000	540,984,000	6.0%
Albums w/TEA*	137,794,500	140,004,700	1.6%

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

DIGITAL TRACKS SALES

'11	413.0 million
'12	444.5 million

SALES BY ALBUM FORMAT

CD	64,468,000	58,102,000	-9.9%
Digital	30,853,000	36,104,000	17.0%
Vinyl	1,149,000	1,331,000	15.8%
Other	21,000	21,000	0.0%

For week ending April 22, 2012. Figures are rounded. Compiled from a national sample of retail store and rack sales reports collected and provided by

nielsen
SoundScan

	2011	2012	CHANGE
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YEAR-TO-DATE SALES BY ALBUM CATEGORY

Current	51,086,000	46,482,000	-9.0%
Catalog	45,405,000	49,076,000	8.1%
Deep Catalog	35,442,000	39,346,000	11.0%

CURRENT ALBUM SALES

'11	51.1 million
'12	46.5 million

CATALOG ALBUM SALES

'11	45.4 million
'12	49.1 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.

Main Billboard 200 chart table with columns: THIS WEEK, LAST WEEK, PEAK, ARTIST, Title, CERT., PEAK POSITION. Includes entries for Lionel Richie, Jason Mraz, Adele, Train, One Direction, Nicki Minaj, Gotye, Future, Bonnie Raitt, Luke Bryan, Alabama Shakes, Jack Johnson, Rascaflatts, Thousand Foot Krutch, Monica, Greatest of the Black Keys, Neon Trees, Eric Church, Soundtrack, Drake, Soundtrack, Shinedown, Fun., Jason Aldean, SWV, VARIOUS ARTISTS, Of Monsters and Men, Adele, Eric Hutchinson, Rihanna, Bruce Springsteen, Chris Botti, The Shins, Madonna, Whitney Houston, Katy Perry, Soundtrack, Lady Antebellum, Kelly Clarkson, Halsey, Marvin Sapp, Counting Crows, Skrillex, Brantley Gilbert, Blake Shelton, LMFAO, Prince Royce, Tyga, The Civil Wars, Nickelback, Newsboys, Mumford & Sons, Lana Del Rey, Florence + The Machine, Miranda Lambert, The Black Keys, Dr. John, The Band Perry, Melanie Fiona, Spiritualized, Young Jeezy, Florence + The Machine, Lionel Richie, Van Halen, Maroon 5, Skrillex, Bruno Mars, Esperanza Spalding, Peter Dinklage, Coldplay, Trip Lee, Zac Brown Band, Scotty McCreery, DragonForce, Laura Story, M. Ward, Kidz Bop Kids, Wilson Phillips, Lionel Richie, Toby Keith, Lil Wayne, Alex Clare, The Band, David Bowie, The Lumineers, Taylor Swift, Chris Tomlin, Tim McGraw, Jay Z Kanye West, Foster the People, Five Finger Death Punch, Hank Williams III, Awolnation, Andrew Bird, Soundtrack, Soundtrack, Mary J. Blige, Pitbull, Trampled by Turtles, Beyonce.



Lionel Richie (No. 1 with 114,000) blocks Mraz (102,000) from earning his first No. 1 set. However, the latter nets his highest-charting album and best sales week yet.

Like Mraz at No. 2, the band rolls in with a career-high chart position, surpassing the No. 6 peaks of both 2001's Drops of Jupiter and 2003's My Private Nation. The new album launches with 75,000.

An appearance on CBS' 'Sunday Morning' (April 23) and a new version of the album released for Record Store Day (April 21) help lift the set by 79% and to its best sales week (20,000) since February.

Family Christian stores discounted the set to \$5, hence its out-of-the-blue 267% increase. Fellow Christian act Chris Tomlin re-enters at No. 87 (up 102%) courtesy of a 'tax'-ing sale price at Google Play (see callout, below).



Offered by the Google Play service for \$2.99 on April 15 for one day only, its sales jump by 260%. Other titles affected by Google's sale included Nos. 10, 54, 69, 87, 93, 102, 104, 112, 114, 120, 125 and 126.

THE BILLBOARD 200 ARTIST INDEX

Artist index table listing artists and their peak positions on the Billboard 200 chart. Includes artists like Z-Pac, Awolnation, Diekz Bentley, Adele, Aerosmith, Alabama Shakes, Jason Aldean, Hootie & the Blowfish, Rodney Atkins, David Bowie, Boyz n the Hood, Lee Brice, Zac Brown Band, Luke Bryan, Johnny Cash, Johnny Cash/Willie Nelson, Credence Clearwater Revival, Eric Church, Eric Clapton, Daughtry, Deadmau5, Garth Brooks, Lana Del Rey, Demin Hunter, Elton John, Eminem, Evanesence, Neil Diamond, DragonForce, Drake, James Durbin, El Young Band, Emment, Evanesence, Evans Blue, Future, Hunter Hayes, Levon Helm, Whitney Houston, Brantley Gilbert, Gotye, Machinae, Ellie Goulding, David Guetta, Guns N' Roses, Alan Jackson, Etta James, Jay Z Kanye West, Dr. John, The Band Perry, Melanie Fiona, Spiritualized, Young Jeezy, Florence + The Machine, Lionel Richie, Van Halen, Maroon 5, Skrillex, Bruno Mars, Esperanza Spalding, Peter Dinklage, Coldplay, Trip Lee, Zac Brown Band, Scotty McCreery, DragonForce, Laura Story, M. Ward, Kidz Bop Kids, Wilson Phillips, Lionel Richie, Toby Keith, Lil Wayne, Alex Clare, The Band, David Bowie, The Lumineers, Taylor Swift, Chris Tomlin, Tim McGraw, Jay Z Kanye West, Foster the People, Five Finger Death Punch, Hank Williams III, Awolnation, Andrew Bird, Soundtrack, Soundtrack, Mary J. Blige, Pitbull, Trampled by Turtles, Beyonce, Lady Gaga, Miranda Lambert, Trip Lee, Lil Wayne, Kidz Bop Kids, Urvind Skyvryd, The Lacs, Madonna.

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	PEAK POSITION
101	92	2	VARIOUS ARTISTS	Back In New Orleans	92
102	RE-ENTRY	110	EMINEM	The Eminem Show	1
103	99	123	EMINEM	Recovery	3
104	192	154	AMY WINEHOUSE	Lioness: Hidden Treasures	5
105	104	66	CASTING CROWNS	Come To The Well	2
106	101	102	ZAC BROWN BAND	The Foundation	2
107	36	2	DEMON HUNTER	True Defiance	36
108	174	186	TYRESE	Open Invitation	9
109	NEW	1	YANNI	Live At El Morro, Puerto Rico	109
110	107	81	DIERKS BENTLEY	Home	7
111	97	104	J. COLE	Cole World: The Sideline Story	1
112	RE-ENTRY	84	MAROON 5	It Won't Be Soon Before Long	2
113	RE-ENTRY	10	FOREIGNER	Extended Versions	88
114	RE-ENTRY	71	SHANIA TWAIN	Greatest Hits	4
115	76	85	MARANATHAI PRAISE BAND	Top 25 Praise Songs 2012 Edition	26
116	106	78	WHITNEY HOUSTON	The Bodyguard	1
117	111	42	SOUNDTRACK	The Fresh Beat Band: Music From The Hit TV Show	21
118	51	2	FLORENCE + THE MACHINE	MTV Unplugged	51
119	10	2	HOODIE ALLEN	All American (EP)	10
120	RE-ENTRY	99	RIHANNA	Good Girl Gone Bad	2
121	NEW	1	EVANS BLUE	Graveyard Of Empires	121
122	NEW	1	BOB MARLEY & THE WAILERS	Marley: The Original Soundtrack (Soundtrack)	122
123	85	65	ODD FUTURE	The OF Tape Vol. 2	5
124	108	108	DAVID GUETTA	Nothing But The Beat	5
125	RE-ENTRY	46	KANYE WEST	My Beautiful Dark Twisted Fantasy	1
126	RE-ENTRY	77	WEezer	Weezer	3
127	84	137	JOURNEY	Journey's Greatest Hits	10
128	112	103	ELI YOUNG BAND	Life At Best	6
129	RE-ENTRY	77	2PAC	Greatest Hits	3
130	RE-ENTRY	101	TRAIN	Save Me, San Francisco	17
131	RE-ENTRY	2	THE BLACK KEYS	Rubber Factory	131
132	RE-ENTRY	22	THE BAND	The Last Waltz	132
133	114	113	VARIOUS ARTISTS	WOW Gospel 2012	30
134	120	127	WIZ KHALIFA	Rolling Papers	2
135	113	91	VARIOUS ARTISTS	2012 Grammy Nominees	35
136	146	98	VARIOUS ARTISTS	WOW Hits 2012	35
137	94	76	ALAN JACKSON	Precious Memories	4
138	118	107	JAKE OWEN	Barefoot Blue Jean Night	6
139	NEW	1	DAR WILLIAMS	In The Time Of Gods	139
140	115	126	LYNYRD SKYNYRD	The Best Of Lynyrd Skynyrd: 20th Century Masters The Millennium Collection	2
141	158	159	EMINEM	The Marshall Mathers LP	1
142	132	143	CREDENCE CLEARWATER REVIVAL FEAT. JOHN FOGERTY	Chronicle The 20 Greatest Hits	67
143	134	125	PISTOL ANNIES	Hell On Heels	5
144	144	77	BRITT NICOLE	Gold	41
145	RE-ENTRY	2	LEVON HELM	Ramble At The Ryman	144
146	139	164	ETTA JAMES	The Best Of Etta James: 20th Century Masters The Millennium Collection	32
147	170	200	NEIL DIAMOND	The Very Best Of Neil Diamond: The Studio Recordings	45
148	145	163	THE TEMPTATIONS	The Best Of The Temptations-The 60's: 20th Century Masters The Millennium Collection	73
149	135	128	LADY ANTEBELLUM	Need You Now	3
150	117	69	DAUGHTRY	Break The Spell	8

129
News of 2Pac's virtual appearance on the first Sunday (April 15) of the annual Coachella festival aids his greatest hits re-entry, as it's up by 57%.



139
The singer/songwriter's ninth studio album is her sixth to reach the list, and first since 2008's Promised Land debuted and peaked at No. 95 (6,000).



171
The EP re-enters with a 63% gain thanks to its (silver) vinyl LP debut for Record Store Day. First released as a fan club exclusive, it made its digital debut in December, physical CD bow on Jan. 31 and finally on vinyl LP.

183
The collection of album tracks and stray soundtracks cuts is the 21st entry for the late R&B singer (3,000). He was last on the list for one week on Nov. 3, 2007, with the debut of the Love, Luther boxed set (No. 191).

191
Fox TV's "Glee" paid tribute to the late singer in its April 24 episode, so watch for her catalog to make a big gain next week. As for this week, the show's April 17 "Saturday Night Fever" tribute episode enables the soundtrack's re-entry at No. 95 (up 678%).

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	PEAK POSITION
151	RE-ENTRY	15	RODNEY ATKINS	Take A Back Road	8
152	34	2	BASSNECTAR	Vava Voom	34
153	NEW	1	KAT EDMONSON	Way Down Low	153
154	123	111	SOUNDTRACK	The Twilight Saga: Breaking Dawn: Part 1	4
155	166	161	LADY GAGA	Born This Way	2
156	148	106	TONY BENNETT	Duets II	1
157	172	234	GUNS N' ROSES	Greatest Hits	3
158	147	117	BLAKE SHELTON	Loaded: The Best Of Blake Shelton	18
159	130	139	WALE	Ambition 2	2
160	RE-ENTRY	36	BON IVER	Bon Iver	2
161	171	166	THREE DOG NIGHT	The Best Of Three Dog Night: 20th Century Masters The Millennium Collection	108
162	72	10	JAMES DURBIN	Memories Of A Beautiful Disaster	38
163	RE-ENTRY	10	HUNTER HAYES	Hunter Hayes	18
164	RE-ENTRY	66	COLDPLAY	X&Y	3
165	124	162	BOB MARLEY & THE WAILERS	Legend: The Best Of Bob Marley And The Wailers	26
166	164	168	BOYZ II MEN	The Best Of Boyz II Men: 20th Century Masters The Millennium Collection	70
167	125	99	WHITNEY HOUSTON	Whitney Houston	1
168	154	152	ERIC CLAPTON	The Best Of Eric Clapton: 20th Century Masters The Millennium Collection	66
169	RE-ENTRY	22	YOUNG THE GIANT	Young The Giant	42
170	RE-ENTRY	98	JASON MRAZ	We Sing, We Dance, We Steal Things.	3
171	RE-ENTRY	12	METALLICA	Beyond Magnetic (EP)	29
172	141	97	TAHOR SWIFT	Fearless	3
173	119	109	THE FRAY	Scars & Stories	4
174	149	174	FOO FIGHTERS	Wasting Light	1
175	128	115	RASCAL FLATTS	Greatest Hits Volume 1	6
176	156	110	VARIOUS ARTISTS	NOW 40	3
177	159	150	DEADMAU5	4X4=12	47
178	142	87	GAVIN DEGRAW	Sweeter	1
179	151	43	CHRISTINA PERRI	lovestrong.	4
180	127	141	DR. DRE	Dr. Dre - 2001	2
181	189	172	BARRY WHITE	The Best Of Barry White: 20th Century Masters The Millennium Collection	78
182	188	177	EVANESCENCE	Evanescence	1
183	NEW	1	LUTHER VANDROSS	Hidden Gems	183
184	NEW	1	OUR LADY PEACE	Curve	184
185	173	165	BOB SEGER & THE SILVER BULLET BAND	Ultimate Hits: Rock And Roll Never Forgets	19
186	RE-ENTRY	15	M83	Hurry Up, We're Dreaming.	15
187	136	124	SOUNDTRACK	Footloose (2011)	14
188	150	92	PAUL MCCARTNEY	Kisses On The Bottom	5
189	182	86	JUSTIN BIEBER	My World 2.0	3
190	RE-ENTRY	47	JOHNNY CASH/WILLIE NELSON	VH1 Storytellers	56
191	122	89	WHITNEY HOUSTON	I Look To You	1
192	165	12	ELLIE GOULDING	Lights	76
193	199	19	CHILDISH GAMBINO	Camp	11
194	RE-ENTRY	45	RED HOT CHILI PEPPERS	Greatest Hits	18
195	138	68	THE LACS	190 Proof	67
196	160	148	AEROSMITH	The Best Of Aerosmith: 20th Century Masters The Millennium Collection	68
197	163	147	JUSTIN MOORE	Outlaws Like Me	5
198	131	83	DIGGY	Unexpected Arrival	13
199	RE-ENTRY	73	BEASTIE BOYS	Licensed To Ill	3
200	RE-ENTRY	13	LEE BRICE	Love Like Crazy	44

MARANATHAI PRAISE	115	MONICA	15	ODD FUTURE	123	PISTOL ANNIES	143	MARVIN SAPP	41	LADY GAGA	75	THE HUNGER GAMES: SONGS FROM DISTRICT 12 AND BEYOND	19	THE TWILIGHT SAGA: BREAKING DAWN: PART 1	154	TRAMPLED BY TURTLES	99	VARIOUS ARTISTS	101	WALE	159	YANNI	109
BOB MARLEY & THE WAILERS	122, 165	JASON MRAZ	197	OUR LADY PEACE	184	PITBULL	98	BOB SEGER & THE SILVER BULLET BAND	185	BLAKE SHELTON	45, 158	SATURDAY NIGHT FEVER	56	TYGA	48	2012 GRAMMY NOMINEES	135	BACK IN NEW ORLEANS	153	WEezer	126	YOUNG JEEZY	61
MAROON 5	65, 112	NEON TREES	17	OUR LADY PEACE	184	RASCAL FLATTS	13, 175	SHREDDOWN	22	THE SHMANS	33	SHAKE IT UP: LIVE 2	114	THE TEMPTATIONS	176	NOW 41	176	NOW 41	176	BARRY WHITE	181	YOUNG JEEZY	61
BRUNO MARS	67	NEWSBOYS	51	JAKE OWEN	138	THE SHMANS	33	SKRILLIX	43, 66	ESPERANZA SPALDING	68	DANCE MUSIC FROM THE DISNEY CHANNEL	37	THOUSAND FOOT KRUTCH	148	WOW GOSPEL 2012	133	WOW GOSPEL 2012	133	HANK WILLIAMS III	92	YOUNG JEEZY	61
PAUL MCCARTNEY	188	NICKELBACK	50	CHRISTINA PERRI	179	RED HOT CHILI PEPPERS	194	SPIRITUALIZED	50	LONEL RICHIE	1, 63, 79	RIHANNA	30, 120	BRUCE SPRINGSTEEN	31	AMY WINEHOUSE	104	WIZ KHALIFA	134	AMY WINEHOUSE	104	YOUNG JEEZY	61
SCOTTY MCCREERY	73	BRITT NICOLE	144	KATY PERRY	36	THE SHMANS	33	BRUCE SPRINGSTEEN	31	THE HUNGER GAMES: SONGS FROM DISTRICT 12 AND BEYOND	19	THE MUPPETS	96	SATURDAY NIGHT FEVER	56	SHAKE IT UP: LIVE 2	114	THE TEMPTATIONS	176	DAR WILLIAMS	139	YOUNG JEEZY	61
TIM MCGRAW	88	NEON TREES	17	CHRISTINA PERRI	179	THE SHMANS	33	BRUCE SPRINGSTEEN	31	THE HUNGER GAMES: SONGS FROM DISTRICT 12 AND BEYOND	19	THE MUPPETS	96	SATURDAY NIGHT FEVER	56	SHAKE IT UP: LIVE 2	114	THE TEMPTATIONS	176	HANK WILLIAMS III	92	YOUNG JEEZY	61
METALLICA	171	NEON TREES	17	KATY PERRY	36	THE SHMANS	33	BRUCE SPRINGSTEEN	31	THE HUNGER GAMES: SONGS FROM DISTRICT 12 AND BEYOND	19	THE MUPPETS	96	SATURDAY NIGHT FEVER	56	SHAKE IT UP: LIVE 2	114	THE TEMPTATIONS	176	AMY WINEHOUSE	104	YOUNG JEEZY	61
TIKI MIAMI	1	NEON TREES	17	KATY PERRY	36	THE SHMANS	33	BRUCE SPRINGSTEEN	31	THE HUNGER GAMES: SONGS FROM DISTRICT 12 AND BEYOND	19	THE MUPPETS	96	SATURDAY NIGHT FEVER	56	SHAKE IT UP: LIVE 2	114	THE TEMPTATIONS	176	AMY WINEHOUSE	104	YOUNG JEEZY	61

UNCHARTED™			
THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST
1	3	67	#1 DJ BL3ND <small>WWW.MYSPACE.COM/BLENDIZZY</small>
2	2	62	SUNGHA JUNG <small>WWW.MYSPACE.COM/JUNGSUNGHA</small>
3	1	66	TRAPHIK <small>WWW.MYSPACE.COM/TRAPHIK</small>
4	4	62	TYLER WARD <small>WWW.MYSPACE.COM/TYLERWARD</small>
5	5	66	NOISIA <small>WWW.MYSPACE.COM/DENNOISIA</small>
6	9	53	PORTA <small>WWW.MYSPACE.COM/PORTA1</small>
7	12	21	GRAMATIK <small>WWW.MYSPACE.COM/GRAMATIK</small>
8	8	57	PRETTY LIGHTS <small>WWW.MYSPACE.COM/PRETTYLIGHTS</small>
9	6	63	MADDI JANE <small>WWW.MYSPACE.COM/MADDIJANEMUSIC</small>
10	7	26	UMEK <small>WWW.MYSPACE.COM/DJUMEK</small>
11	23	5	JAI PAUL <small>WWW.MYSPACE.COM/JAIPAULMUSIC</small>
12	20	65	DAVE DAVIS <small>WWW.MYSPACE.COM/DAVEDAVIS</small>
13	11	51	PITY <small>WWW.MYSPACE.COM/BANDPITY</small>
14	13	55	METRONOMY <small>WWW.MYSPACE.COM/METRONOMY</small>
15	19	5	ANATHEMA <small>WWW.MYSPACE.COM/WEAREANATHEMA</small>
16	18	56	MAREK HEMMANN <small>WWW.MYSPACE.COM/MAREKHEMANN</small>
17	15	34	YANN TIERSEN <small>WWW.MYSPACE.COM/YANNTIERSENINPROGRESS</small>
18	RE-ENTRY		GOLD PANDA <small>WWW.MYSPACE.COM/GOLDPANDA</small>
19	41	3	SONATA ARCTICA <small>WWW.MYSPACE.COM/SONATAARCTICA</small>
20	40	24	HADOUKEN! <small>WWW.MYSPACE.COM/HADOUKEN</small>
21	29	44	GOD IS AN ASTRONAUT <small>WWW.MYSPACE.COM/GODISANASTRONAUT</small>
22	48	49	NICOLAS JAAR <small>WWW.MYSPACE.COM/NICOLASJAAR</small>
23	22	9	YUNA <small>WWW.MYSPACE.COM/YUNA</small>
24	27	3	FOALS <small>WWW.MYSPACE.COM/FOALS</small>
25	RE-ENTRY		BORGORE <small>WWW.MYSPACE.COM/BORGORE</small>
26	RE-ENTRY		DIRTYLOUD <small>WWW.MYSPACE.COM/DIRTYLOUDMUSIC</small>
27	50	9	C2C <small>WWW.MYSPACE.COM/C2CJS</small>
28	NEW		POETS OF THE FALL <small>WWW.MYSPACE.COM/POETSOTHEFALL</small>
29	25	65	ALYSSA BERNAL <small>WWW.MYSPACE.COM/ALYSSABERNAL</small>
30	RE-ENTRY		AEROPANE <small>WWW.MYSPACE.COM/AEROPANEMUSICLOVE</small>
31	26	40	JOTA QUEST <small>WWW.MYSPACE.COM/JOTAQUEST</small>
32	RE-ENTRY		ARCHITECTS UK <small>WWW.MYSPACE.COM/ARCHITECTSUK</small>
33	RE-ENTRY		UNICORN KID <small>WWW.MYSPACE.COM/UNICORNKID</small>
34	16	31	STAR SLINGER <small>WWW.MYSPACE.COM/STARSLINGERMUSIC</small>
35	RE-ENTRY		MILES KANE <small>WWW.MYSPACE.COM/MILESKANEMUSIC</small>
36	10	8	CAROLINE COSTA <small>WWW.MYSPACE.COM/CAROLINECOSTA</small>
37	43	16	EMANCIPATOR <small>WWW.MYSPACE.COM/EMANCIPATOR</small>
38	NEW		BLOOD RED SHOES <small>WWW.MYSPACE.COM/BLOODREDSHOES</small>
39	39	3	PERFUME GENIUS <small>WWW.MYSPACE.COM/KEVLMAGIK</small>
40	RE-ENTRY		SUPERMAN IS DEAD <small>WWW.MYSPACE.COM/SUPERMANISDEAD</small>
41	RE-ENTRY		IAMX <small>WWW.MYSPACE.COM/IAMX</small>
42	NEW		CANCER BATS <small>WWW.MYSPACE.COM/CANCERBATS</small>
43	43	3	LAZY RICH <small>WWW.MYSPACE.COM/DJLAZYRICH</small>
44	NEW		OOMP <small>WWW.MYSPACE.COM/OOMP</small>
45	RE-ENTRY		EMILIE AUTUMN <small>WWW.MYSPACE.COM/EMILIEAUTUMN</small>
46	31	23	AJ RAFael <small>WWW.MYSPACE.COM/AJRAFAEL</small>
47	38	2	BEAR IN HEAVEN <small>WWW.MYSPACE.COM/BEARINHEAVEN</small>
48	21	27	MEY TAL COHEN <small>WWW.MYSPACE.COM/DEVWATERPRIEST</small>
49	RE-ENTRY		TOKIMONSTA <small>WWW.MYSPACE.COM/TOKIBEATS</small>
50	RE-ENTRY		GIRL TALK <small>WWW.MYSPACE.COM/GIRLTALK</small>

Electronic music artist Gold Panda re-enters *Uncharted* at No. 18 courtesy of buzz earned by the release of an instrumental track ("4") on April 7 and several international performances, including one in Istanbul.



Snoop Dogg jumps 29-20 on the *Social 50* chart after his performance with a 2Pac projection at Coachella (April 15) netted 3.4 million YouTube views. (Why didn't 2Pac return to the tally? The video was uploaded to Snoop's official channel, not 2Pac's.)



Though it was released in January, Jason Mraz's "I Won't Give Up" debuts on the *On-Demand Songs* chart at No. 35 following the release of its parent album last week. The song earned 301,000 streams during the tracking week—up 53%.



SOCIAL 50™			
THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST
1	1	74	#1 JUSTIN BIEBER <small>SCHOOLBOY/RAYMOND BRAUN/ISLAND/UMG</small>
2	4	64	ADELE <small>XL/COLUMBIA</small>
3	3	74	RIHANNA <small>SRP/DEF JAM/UMG</small>
4	2	24	ONE DIRECTION <small>SYCO</small>
5	7	42	SKRILLEX <small>BIG BEAT/AUSTRAP/ATLANTIC</small>
6	6	74	KATY PERRY <small>CAPITOL</small>
7	9	74	LADY GAGA <small>STREAMLINE/CONJUN/INTERSCOPE</small>
8	8	74	NICKI MINAJ <small>YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC</small>
9	10	74	TAYLOR SWIFT <small>BIG MACHINE</small>
10	14	72	PITBULL <small>MR. 305/FAMOUS ARTIST/POLO GROUNDS/ISONY MUSIC LATIN/IRCA</small>
11	11	74	DAVID GUETTA <small>WHAT A MUSIC/ASTRALWERKS/CAPITOL</small>
12	18	63	BRUNO MARS <small>ELEKTRA</small>
13	13	60	JENNIFER LOPEZ <small>ISLAND/UMG</small>
14	16	71	BRITNEY SPEARS <small>JIVE/IRCA</small>
15	20	74	SHAKIRA <small>SONY MUSIC LATIN/EPIC</small>
16	19	72	CHRIS BROWN <small>JIVE/IRCA</small>
17	5	51	LMFAO <small>PARTY ROCK/WILL.I.AM/CHERRYTREE/INTERSCOPE</small>
18	12	74	SELENA GOMEZ <small>ISLAND/UMG</small>
19	31	73	LIL WAYNE <small>CASH MONEY/UNIVERSAL REPUBLIC</small>
20	29	69	SNOOP DOGG <small>DOGGYSTYLE/PRIORITY/CAPITOL</small>
21	32	71	WIZ KHALIFA <small>ROSTRUM/ATLANTIC</small>
22	25	74	EMINEM <small>WEB/SHADY/AFTERMATH/INTERSCOPE</small>
23	23	72	DRAKE <small>YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC</small>
24	28	74	LINKIN PARK <small>MACHINE SHOP/DEF JAM/UMG</small>
25	39	7	MICHEL TELO <small>PANTANALL/RE.93/SONY MUSIC LATIN</small>
26	35	18	JESSIE J <small>LAVA/UNIVERSAL REPUBLIC</small>
27	15	48	BOYCE AVENUE <small>3 PEAZE</small>
28	38	70	COLDPLAY <small>CAPITOL</small>
29	46	73	BEYONCE <small>PARKWOOD/COLUMBIA</small>
30	21	14	WALK OFF THE EARTH <small>SLAPDASH</small>
31	33	55	JUSTIN TIMBERLAKE <small>JIVE/IRCA</small>
32	17	24	CIMORELLI <small>UNSIGNED</small>
33	30	66	DEMI LOVATO <small>HOLLYWOOD</small>
34	40	73	AVRIL LAVIGNE <small>RCA</small>
35	22	3	BIGBANG <small>YES</small>
36	24	4	YOUR FAVORITE MARTIAN <small>YOUR FAVORITE MARTIAN</small>
37	49	41	PINK <small>LAFA/IRCA</small>
38	42	73	THE BLACK EYED PEAS <small>INTERSCOPE</small>
39	45	72	MICHAEL JACKSON <small>M.J./EPIC</small>
40	RE-ENTRY		GREEN DAY <small>REPRISE/WARNER BROS.</small>
41	47	5	GOTYE <small>SAMPLES 'N' SECONDS/FAIRFAX/UNIVERSAL REPUBLIC</small>
42	34	14	MADONNA <small>LIVE NATION/INTERSCOPE</small>
43	27	61	CHRISTINA GRIFFIE <small>UNSIGNED</small>
44	26	3	LINSEY STIRLING <small>UNSIGNED</small>
45	RE-ENTRY		FLO RIDA <small>POE BOY/ATLANTIC</small>
46	RE-ENTRY		USHER <small>LA PACE/IRCA</small>
47	50	69	50 CENT <small>SHADY/AFTERMATH/INTERSCOPE</small>
48	37	5	MATTY B <small>UNSIGNED</small>
49	RE-ENTRY		ALICIA KEYS <small>J/RMG</small>
50	44	64	TIESTO <small>MUSICAL FREEDOM</small>

ON-DEMAND SONGS™			
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE
1	1	7	#1 SOMEBODY THAT I USED TO KNOW <small>FLO RIDA FEAT. RICKY MINTZ 'N' SECONDS/FAIRFAX/UNIVERSAL REPUBLIC</small>
2	2	7	WE ARE YOUNG <small>FUN. FEAT. JANELLE MONAE FUELED BY RAMEN/RRP</small>
3	3	7	CALL ME MAYBE <small>CARLY RAE JEPSEN 604/UNIVERSAL</small>
4	4	6	WHAT MAKES YOU BEAUTIFUL <small>ONE DIRECTION SYCO/COLUMBIA</small>
5	5	7	STARSHIPS <small>NICKI MINAJ YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC</small>
6	10	3	BOYFRIEND <small>JUSTIN BIEBER SCHOOLBOY/RAYMOND BRAUN/ISLAND/UMG</small>
7	7	7	WILD ONES <small>FLO RIDA FEAT. SHIA POE BOY/ATLANTIC</small>
8	6	7	GLAD YOU CAME <small>THE WANTED GLOBAL TALENT/MERCURY/UMG</small>
9	9	7	FEEL SO CLOSE <small>CALVIN HARRIS ULTRA</small>
10	8	7	TAKE CARE <small>DRAKE FEAT. RIHANNA YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC</small>
11	12	7	SOME NIGHTS <small>FUN. FUELED BY RAMEN/RRP</small>
12	11	7	RACK CITY <small>TYGA YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC</small>
13	16	6	DRIVE BY <small>TRAIN COLUMBIA</small>
14	18	4	THE MOTTO <small>DRAKE FEAT. LIL WAYNE YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC</small>
15	13	7	STRONGER (WHAT DOESN'T KILL YOU) <small>KELLY CLARKSON 19/IRCA</small>
16	15	7	WE FOUND LOVE <small>RIHANNA FEAT. CALVIN HARRIS SRP/DEF JAM/UMG</small>
17	14	7	NIT*AS IN PARIS <small>JAY Z KANVE WEST ROCK-A-FELLA/ROCK NATION/DEF JAM/UMG</small>
18	17	7	YOUNG, WILD & FREE <small>SNOOP DOGG & ILL BLAZER FEAT. BRUNO MARS ROSTRUM/DOGGYSTYLE/ATLANTIC</small>
19	20	5	SAFE & SOUND <small>TAYLOR SWIFT FEAT. DR. LUKE BURGESS LONS/GATEBEE MACHINE/UNIVERSAL REPUBLIC</small>
20	19	7	TURN ME ON <small>DAVID GUETTA FEAT. NICKI MINAJ WHAT A MUSIC/ASTRALWERKS/CAPITOL</small>
21	22	7	MIDNIGHT CITY <small>M83. M83/MUTE/CAPITOL</small>
22	21	7	PUMPED UP KICKS <small>FOSTER THE PEOPLE STARTIME INT'L/COLUMBIA</small>
23	24	7	PART OF ME <small>KATY PERRY CAPITOL</small>
24	32	7	FADED <small>TYGA FEAT. LIL WAYNE YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC</small>
25	27	4	CLIMAX <small>USHER RCA</small>
26	25	7	HYFR (HELL YEAH F****G RIGHT) <small>DRAKE FEAT. LIL WAYNE YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC</small>
27	26	7	ASS BACK HOME <small>GYM CLASS HEROES FEAT. NEON NITCH DECA/DANCE/FUELED BY RAMEN/RRP</small>
28	28	7	ROLLING IN THE DEEP <small>ADELE XL/COLUMBIA</small>
29	31	7	SCARY MONSTERS AND NICE SPRITES <small>SKRILLEX & NICKI MINAJ ATLANTIC/RRP</small>
30	30	7	MAKE ME PROUD <small>DRAKE FEAT. NICKI MINAJ YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC</small>
31	29	7	HEADLINES <small>DRAKE YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC</small>
32	33	7	LEVELS <small>AVICHI LEVELS/VEVATON/ATOM EMPIRE/INTERSCOPE</small>
33	35	7	BANGARANG <small>SKRILLEX FEAT. SIRAH BIG BEAT/DWS/LA/ATLANTIC/RRP</small>
34	45	2	EYES WIDE OPEN <small>GOTYE SAMPLES 'N' SECONDS/FAIRFAX/UNIVERSAL REPUBLIC</small>
35	NEW		I WON'T GIVE UP <small>JASON MRAZ ATLANTIC/RRP</small>
36	37	7	GOOD FEELING <small>FLO RIDA POE BOY/ATLANTIC</small>
37	38	7	LIGHTS <small>ELLIE GOULDING CHERRYTREE/INTERSCOPE</small>
38	34	7	SEXY AND I KNOW IT <small>LMFAO PARTY ROCK/WILL.I.AM/CHERRYTREE/INTERSCOPE</small>
39	44	2	SO GOOD <small>B.O.B REBEL/ROCK GRAND HUSTLE/ATLANTIC</small>
40	23	7	PARADISE <small>COLDPLAY CAPITOL</small>
41	36	7	DANCE (ASS) <small>BIG SEAN FEAT. NICKI MINAJ G.O.D./DEF JAM/UMG</small>
42	40	7	PARTY ROCK ANTHEM <small>LMFAO FEAT. LAUREN BENNETT & GOODBOOK PARTY ROCK/WILL.I.AM/CHERRYTREE/INTERSCOPE</small>
43	46	2	ONE THING <small>ONE DIRECTION SYCO/COLUMBIA</small>
44	39	7	INTERNATIONAL LOVE <small>PITBULL FEAT. CHRIS BROWN MR. 305/POLO GROUNDS/IRCA</small>
45	41	2	SHAKE IT OUT <small>FLORENCE + THE MACHINE UNIVERSAL REPUBLIC</small>
46	43	6	TURN UP THE MUSIC <small>CHRIS BROWN RCA</small>
47	NEW		EYES OPEN <small>TAYLOR SWIFT LONS/GATEBEE/BIG MACHINE/UNIVERSAL REPUBLIC</small>
48	47	7	SAIL <small>AWOLNATION RED BULL</small>
49	48	2	BEEZ IN THE TRAP <small>NICKI MINAJ FEAT. 2 CHAMZ YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC</small>
50	42	7	IT WILL RAIN <small>BRUNO MARS SUMMIT/CHOP SHOP/ELEKTRA/ATLANTIC</small>

YOUTUBE™			
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE
1	11	19	#1 INTERNATIONAL LOVE <small>RYAN REVEREND FEAT. CHRIS BROWN MR. 305/POLO GROUNDS/IRCA</small>
2	9	36	ROLLING IN THE DEEP <small>ADELE XL/COLUMBIA</small>
3	6	3	BOYFRIEND <small>JUSTIN BIEBER SCHOOLBOY/RAYMOND BRAUN/ISLAND/UMG</small>
4	13	6	PART OF ME <small>KATY PERRY CAPITOL</small>
5	—	2	SOMEBODY THAT I USED TO KNOW <small>WALK OFF THE EARTH SLAPDASH/COLUMBIA</small>
6	—	1	DRIVE BY <small>TRAIN COLUMBIA</small>
7	15	4	CALL ME MAYBE <small>CARLY RAE JEPSEN 604/UNIVERSAL</small>
8	7	37	WE FOUND LOVE <small>RIHANNA FEAT. CALVIN HARRIS SRP/DEF JAM/UMG</small>
9	—	23	MAKE IT BUN DEM <small>SKRILLEX & DAMIAN "JR. GOING" MARLEY BIG BEAT/DWS/LA/ATLANTIC/RRP</small>
10	—	25	BABY <small>JUSTIN BIEBER FEAT. LUDAKIS SCHOOLBOY/RAYMOND BRAUN/ISLAND/UMG</small>
12	1	13	SOMEBODY THAT I USED TO KNOW <small>GOTYE SAMPLES 'N' SECONDS/FAIRFAX/UNIVERSAL REPUBLIC</small>
13	—	1	PAYPHONE <small>MARION BARR FEAT. NICKI MINAJ A&M/ROCKNIN/INTERSCOPE</small>
14	—	6	I WILL BE FIRST TO LOVE YOU <small>WHITNEY HOUSTON A&M/LEGACY</small>
15	—	1	A THOUSAND YEARS <small>CHRISTINA PERRI SUMMIT/CHOP SHOP/ATLANTIC/RRP</small>

MYSpace™ SONGS™			
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE
1	1	9	#1 SOMEBODY THAT I USED TO KNOW <small>FLO RIDA FEAT. RICKY MINTZ 'N' SECONDS/FAIRFAX/UNIVERSAL REPUBLIC</small>
2	2	6	GLAD YOU CAME <small>THE WANTED GLOBAL TALENT/MERCURY/UMG</small>
3	4	32	SET FIRE TO THE RAIN <small>ADELE XL/COLUMBIA</small>
4	3	5	STARSHIPS <small>NICKI MINAJ YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC</small>
5	11	3	WHAT MAKES YOU BEAUTIFUL <small>ONE DIRECTION SYCO/COLUMBIA</small>
6	6	50	ROLLING IN THE DEEP <small>ADELE XL/COLUMBIA</small>
7	7	39	SOMEONE LIKE YOU <small>ADELE XL/COLUMBIA</small>
8	5	13	STRONGER (WHAT DOESN'T KILL YOU) <small>KELLY CLARKSON 19/IRCA</small>
9	13	2	BOYFRIEND <small>JUSTIN BIEBER SCHOOLBOY/RAYMOND BRAUN/ISLAND/UMG</small>
10	8	4	CLIMAX <small>USHER RCA</small>
11	14	11	DRIVE BY <small>TRAIN COLUMBIA</small>
12	9	20	WE FOUND LOVE <small>RIHANNA FEAT. CALVIN HARRIS SRP/DEF JAM/UMG</small>
13	10	10	TAKE CARE <small>DRAKE FEAT. RIHANNA YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC</small>
14	12	14	TURN ME ON <small>DAVID GUETTA FEAT. NICKI MINAJ WHAT A MUSIC/ASTRALWERKS/CAPITOL</small>
15	18	2	PART OF ME <small>KATY PERRY CAPITOL</small>

NEXT BIG SOUND™	
THIS WEEK	ARTIST
1	FUNKY
2	SOLENN
3	FILLIGAR
4	SWAY DASAFO
5	DEUCE
6	MANDINGA
7	ANATHEMA
8	ROSE FALCON
9	SHAHNAZ
10	ANDREW GARCIA
11	LINSEY STIRLING
12	DISCLOSURE
13	SANTA LEJA
14	LA PEPA
15	THAEME

UNCHARTED: A listing of the top new and developing artists who have yet to appear on a major Billboard chart, regardless of country of origin. Rankings are based on a formula incorporating streaming data, page views, and time according to MySpace, as well as sources tracked by online aggregator Next Big Sound, including YouTube, Facebook, Twitter, Last.fm, iLike and Wikipedia, among others. In order to appear on Uncharted, acts must be registered MySpace Music artists and have not appeared on Billboard charts (not even 80 covered). **SOCIAL 50:** A ranking of the most active artists on the world's leading social networking sites. Artists' popularity is determined by a formula blending their weekly additions of friends/fans/followers along with their posts and weekly song plays. See Chart Legend on billboard.com for rules and explanations. All charters © 2012 Prominent Global Media, LLC and Nielsen SoundScan, Inc. All rights reserved. SNOOP DOGG: CHEYEL POST; RYAN REVEREND: EMI/17 MUSIC

HEATSEEKERS ALBUMS™

THIS WEEK	LAST WEEK	HOT SHOT DEBUT	TITLE	ARTIST	LABEL & NUMBER/DISTRIBUTING LABEL (PRICE)
1		NEW	Way Down Low	KAT EDMONSON	SPINNERETTE 1202 (14.98)
2	15	8	Continued Silence (EP)	IMAGINE DRAGONS	KIDINA/KORNER/INTERSCOPE 016620/IGA (7.98)
3		RE-ENTRY	The Head And The Heart	THE HEAD AND THE HEART	SUB POP 5197 (10.98)
4		NEW	Traveller	ANUSHKA SHANKAR	DE 016566/DECCA CLASSICS (18.98)
5		NEW	Shallow Bed	DRY THE RIVER	RCA 94357 (9.98)
6	19	31	Never Trust A Happy Song	GROUPOLOVE	CANVASBACK/ATLANTIC 57696*/AG (13.98)
7		NEW	Older Than My Old Man Now	LOUDON WAINWRIGHT III	2ND STORY SOUND 003 (16.98)
8		NEW	Smoke Out Conversations	DIZZY WRIGHT	FUNK VOLUME 0507 EX (12.98)
9	11	60	Beyond Hell/Above Heaven	VOLBEAT	VERTIGO 01513/UNIVERSAL REPUBLIC (13.98)
10	1	2	Red, White, Green.	UPON A BURNING BODY	SUMERIAN 201 (11.98)
11		NEW	I Choose Jesus	MORIAH PETERS	REUNION 10164/SONY MUSIC (9.98)
12		NEW	Beware And Be Grateful	MAPS & ATLASES	BARSLUK 125* (15.98)
13		NEW	Walk The Talk (EP)	WILLIAM BECKETT	YIKE 20523 EX (3.98)
14	41	5	The A Team (EP)	ED SHEERAN	ELEKTRA DIGITAL EX (5.98)
15		NEW	With Siinai: Heartbreaking Bravery	MOOFACE	JAGS/JAGS/WRN 210* (14.98)
16	17	16	Settle Down (EP)	KIMBRA	WARNER BROS. 53031 EX (5.98)
17		NEW	I Have No Doubt	PASTOR GEORGE LEE III/FORTRESS FIRE	EMTRO GOSPEL 931531/ATSEIS (13.98)
18	22	8	Leaving Eden	CAROLINA CHOCOLATE DROPS	NONESUCH 529809/WARNER BROS. (15.98)
19	13	3	Worship Soul	ANITA WILSON	EMI GOSPEL 82661/EMI CMG (10.98)
20		NEW	Let's Multiply (EP)	JAY FARRAR/WILL JOHNSON/ANDERS PARKER/YIM YAMES	ROUNDUP 10174*/EXCONCORD (12.98 VINYL)
21	35	11	Sweet Sour	BAND OF SKULLS	ELECTRIC BLUES/PSYCOLLECTIVE 715*/VAGRANT (11.98)
22	27	28	Something For The Pain	REDLIGHT KING	HOLLYWOOD 013273 (10.98)
23	25	43	Andy Grammer	ANDY GRAMMER	S-CURVE 151602 (9.98)
24	8	2	Tel Aviv Session	THE TOURE-RAICHEL COLLECTIVE	BUNBANCH 22 (16.98)
25	3	2	The Fatal Feast	MUNICIPAL WASTE	NUCLEAR BLAST 2764 (15.98)



1
NPR's interview with the jazzy singer on its "All Things Considered" (April 18) boosts the set by 350% in its second week of release. It rises 4-2 on Contemporary Jazz Albums.



4
Like the No. 1 title this week, Shankar also gains thanks to NPR ("Morning Edition," April 19). The set gains by 238% and rises 9-2 on World Albums.

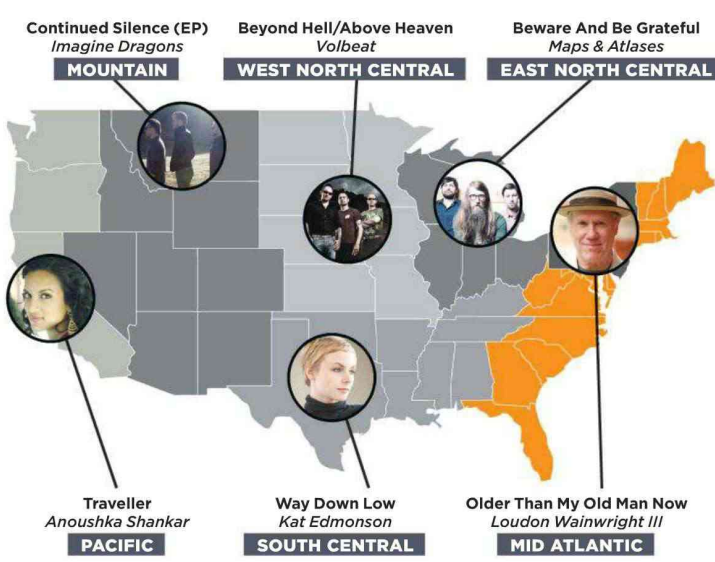
31
The stand-up comic/actor also jumps to No. 1 on Comedy Albums with this set, his first entry on a Billboard tally.

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST	LABEL & NUMBER/DISTRIBUTING LABEL (PRICE)
26		NEW	Rebel Transmission	NEWWORLDSON	PLATINUM POP 50976 (9.98)
27	31	35	Section.80	KENDRICK LAMAR	TOP DAWG DIGITAL EX (7.98)
28	36	30	Country Boy's Paradise	THE LACS	SACRODAD 24/AVERAGE JOE'S (13.98)
29		NEW	Cynic's New Year	HORSE FEATHERS	KILL ROCK STARS 959* (16.98)
30	33	27	Welcome Reality	NERO	MTA/MERCURY/CHERRYTREE/INTERSCOPE 016371/IGA (9.98 13/37102)
31		NEW	It's Either You Or The Priest	JOEY COCO DIAZ	HAAHAA COMEDY DIGITAL EX (7.98)
32	39	4	Holy Weather	CIVIL TWILIGHT	WIND-UP 13285* (9.98)
33		NEW	Europe	ALLO DARLIN'	SUMBERLAND 168* (11.98)
34		NEW	Live At KEXP (EP)	SHABAZZ PALACES	SUB POP 925* EX (11.98 VINYL)
35	16	2	Dead Sara	DEAD SARA	POCKET KID 001 (9.98)
36	21	6	Delta Spirit	DELTA SPIRIT	ROUNDUP 619131*/CONCORD (14.98)
37	24	2	Foilla	AMADOU & MARIAM	BECAUSE/NONESUCH 530403/WARNER BROS. (15.98)
38		NEW	Everybody Left	FORECAST	CLIFTON MOTEL 005* (14.98)
39		NEW	The Audacity!	SPOSE	SPOSE 2272 EX (11.98)
40	46	6	Con Quien Se Queda El Perro?	JESSE & JOY	WARNER LATA 523227 (13.98)
41		RE-ENTRY	Mixed Emotions	TANLINES	TRUE PANTHER SOUNDS 066* (14.98)
42	40	5	30 Aniversario	CARDENALES DE NUEVO LEON	DISA 016667/UMLE (11.98)
43		RE-ENTRY	W H O K I L L	TUNE-YARDS	4AD 3106* (14.98)
44		RE-ENTRY	If It Leads Me Back	LINDSAY MCCAUL	REUNION 10157/SONY MUSIC (9.98)
45	49	6	Here We Go	PETER WHITE	HEADS UP 32065/CONCORD (18.98)
46	6	2	151a	KISHI BASHI	JYFUL NOISE 52* (10.98)
47	2	2	Plains Of Oblivion	JEFF LOOMIS	CENTURY MEDIA 8867 (15.98)
48	30	3	Dangerous	KJ-52	UPROK/BEC 07200/EMI CMG (13.98)
49		RE-ENTRY	Until One	SWEDISH HOUSE MAFIA	AUSTRAWERKS 09666 (18.98)
50		NEW	R4: Relentless 4Ever	VIKTORIOUS	VIKTORIOUS 30632 (12.98)

HEATSEEKERS SONGS™

THIS WEEK	LAST WEEK	HOT SHOT DEBUT	TITLE	ARTIST	IMPRINT/PROMOTION LABEL
1		NEW	Way Down Low	KAT EDMONSON	MAC MILLER/ROSTRUM
2	4	11	Continued Silence (EP)	IMAGINE DRAGONS	
3	7	6	Traveller	ANUSHKA SHANKAR	TRAVELLER PORTER FEATURING TYGA PORTER HOUSE/RCA
4	5	17	Shallow Bed	DRY THE RIVER	ALEX CLARE UNIVERSAL REPUBLIC
5	6	19	Never Trust A Happy Song	GROUPOLOVE	M83, M83/MUTE/CAPITOL
6	11	3	Beyond Hell/Above Heaven	VOLBEAT	CASHOUT BASES LOADED/EPIC
7	8	16	Red, White, Green.	UPON A BURNING BODY	BANGARANG
8	12	7	I Choose Jesus	MORIAH PETERS	SKRILLEX FEATURING SIRAH BIG BEAT/OWSLA/ATLANTIC/RRP
9	13	13	Beware And Be Grateful	MAPS & ATLASES	MAGIC
10	15	5	Walk The Talk (EP)	WILLIAM BECKETT	FUTURE FEATURING T.I. FREEBANDZ/A-1/EPIC
11	16	4	The A Team (EP)	ED SHEERAN	LITTLE TALKS
12	14	34	With Siinai: Heartbreaking Bravery	MOOFACE	OF MONSTERS AND MEN SKRIMSL EHF LAEK/JARAS 1/UNIVERSAL REPUBLIC
13	19	5	Settle Down (EP)	KIMBRA	(KISSED YOU) GOOD NIGHT
14	13	7	Let's Multiply (EP)	JAY FARRAR/WILL JOHNSON/ANDERS PARKER/YIM YAMES	GLORIANA EMBLEM/WARNER BROS. NASHVILLE/WMN
15	18	8	Sweet Sour	BAND OF SKULLS	SCARY MONSTERS AND NICE SPRITES
16		NEW	I Have No Doubt	PASTOR GEORGE LEE III/FORTRESS FIRE	SKRILLEX BIG BEAT/ATLANTIC/RRP
17	17	3	Leaving Eden	CAROLINA CHOCOLATE DROPS	AI SE EU TE PEGO
18	22	2	Worship Soul	ANITA WILSON	MICHEL TEL PARTAN/VAL/RGE/SONY MUSIC
19		NEW	Tel Aviv Session	THE TOURE-RAICHEL COLLECTIVE	FINE BY ME
20	24	5	Tel Aviv Session	THE TOURE-RAICHEL COLLECTIVE	ANDY GRAMMER S-CURVE
21	21	12	Something For The Pain	REDLIGHT KING	WE RUN THE NIGHT
22		RE-ENTRY	Something For The Pain	REDLIGHT KING	HAVANA BROWN FEATURING PITBULL UNIVERSAL REPUBLIC
23	23	35	Something For The Pain	REDLIGHT KING	SAME DAMN TIME
24		RE-ENTRY	Something For The Pain	REDLIGHT KING	FUTURE FREEBANDZ/A-1/EPIC
25		NEW	Something For The Pain	REDLIGHT KING	IS ANYBODY OUT THERE?

REGIONAL HEATSEEKERS #1 ALBUMS



PROGRESS REPORT

Morning Parade, "Headlights"
The British rock band makes its Billboard chart debut as the chugging, swoony tune enters at No. 37 on Alternative. The act signed to Capitol/EMI in May 2010, shortly after the group morphed from a trio into a five-piece in 2009.



SOUTH ATLANTIC

- Kat Edmonson Way Down Low
- Anushka Shankar Traveller
- Chris Lane Band Let's Ride
- The Lacs Country Boy's Paradise
- Rare Essence/DJ Rico Mixtape Vol. 1
- Dry The River Shallow Bed
- The Head And The Heart The Head And The Heart
- Imagine Dragons Continued Silence (EP)
- Upon A Burning Body Red, White, Green.
- Jesse & Joy Con Quien Se Queda El Perro?

NORTH EAST

- Kat Edmonson Way Down Low
- Spose The Audacity!
- Loudon Wainwright III Older Than My Old Man Now
- Kimbra Settle Down (EP)
- Imagine Dragons Continued Silence (EP)
- Dry The River Shallow Bed
- William Beckett Walk The Talk (EP)
- Maps & Atlases Beware And Be Grateful
- Dead Sara Dead Sara
- Ed Sheeran The A Team (EP)

THE BILLBOARD 100

WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	PEAK POSITION
1	1	16	#1 GREATEST GAINER/AIRPLAY SOMEBODY THAT I USED TO KNOW	Gotye Featuring Kimbra	1
2	2	10	WE ARE YOUNG fun. Featuring Janelle Monae	3	
3	HOT SHOT DEBUT	1	PAYPHONE Maroon 5 Featuring Wiz Khalifa	3	
4	5	4	GREATEST GAINER/DIGITAL BOYFRIEND	Justin Bieber	2
5	3	15	GLAD YOU CAME The Wanted	3	
6	6	7	WILD ONES Flo Rida Featuring Sia	6	
7	8	10	CALL ME MAYBE Cherry Rae Jepsen	9	
8	4	4	WHAT MAKES YOU BEAUTIFUL One Direction	4	
9	7	6	STARSHIPS Nicki Minaj	5	
10	9	8	STRONGER (WHAT DOESN'T KILL YOU) Kelly Clarkson	1	
11	13	14	GREATEST GAINER/DIGITAL DRIVE BY	Train	11
12	10	9	PART OF ME Katy Perry	1	
13	11	11	TAKE CARE Drake Featuring Rihanna	1	
14	12	13	FEEL SO CLOSE Calvin Harris	12	
15	14	16	THE MOTTO Drake Featuring Lil Wayne	14	
16	20	23	RUMOUR HAS IT Adele	16	
17	16	19	SO GOOD B.o.B	11	
18	17	30	SET FIRE TO THE RAIN Adele	3	
19	15	12	TURN ME ON David Guetta Featuring Nicki Minaj	4	
20	25	30	CLIMAX Usher	19	
21	23	29	EYES OPEN Taylor Swift	19	
22	22	31	WE FOUND LOVE Rihanna Featuring Calvin Harris	4	
23	19	28	YOUNG, WILD & FREE Snoop Dogg & Wiz Khalifa Featuring Bruno Mars	7	
24	29	32	BIRTHDAY CAKE Rihanna Featuring Chris Brown	24	
25	18	17	ASS BACK HOME Gym Class Heroes Featuring Neon Hitch	12	
26	31	26	SPRINGSTEN Eric Church	26	
27	27	32	GOOD FEELING Flo Rida	2	
28	30	31	DRUNK ON YOU Luke Bryan	28	
29	34	27	DANCE AGAIN Jennifer Lopez Featuring Pitbull	27	
30	NEW	1	BURN IT DOWN Linkin Park	30	
31	24	21	RACK CITY Tyga	7	
32	33	28	SEXY AND I KNOW IT LMFAO	4	
33	38	41	BROKENHEARTED Karmir	33	
34	28	25	DOMINO Jessie J	6	
35	35	34	GOOD GIRL Lara Underwood	18	
36	49	57	I WON'T GIVE UP Jason Mraz	37	
37	39	43	FLY OVER STATES Jason Aldean	8	
38	37	35	OVER YOU Miranda Lambert	35	
39	21	38	MERCY Kanye West, Big Sean, Pusha T, 2 Chainz	21	
40	44	48	DRANK IN MY CUP Kirko Bangz	40	
41	36	36	A WOMAN LIKE YOU Lee Brice	33	
42	32	24	INTERNATIONAL LOVE Pitbull Featuring Chris Brown	13	
43	41	37	PARTY ROCK ANTHEM LMFAO Featuring Lauren Bennett & GoonRock	5	
44	43	42	MOVES LIKE JAGGER Maroon 5 Featuring Christina Aguilera	4	
45	42	39	SHRINK ON IT Blake Shelton	39	
46	48	47	DANCIN' AWAY WITH MY HEART Lady Antebellum	46	
47	51	53	SOMETHIN' 'BOUT A TRUCK Kip Moore	47	
48	53	55	UP! LoveRance Featuring IamSu & Skipper or 50 Cent	48	
49	54	60	LIGHTS Ellie Goulding	49	
50	50	58	FADED Tyga Featuring Lil Wayne	50	
51	40	33	TURN UP THE MUSIC Chris Brown	10	
52	52	54	BANJO Rascal Flatts	52	
53	NEW	1	LOUD Mac Miller	53	
54	55	49	TALK THAT TALK Rihanna Featuring Jay-Z	31	
55	57	62	AYY LADIES Travis Porter Featuring Tyga	55	

1 & 96
"Somebody That I Used to Know" spends a second week at No. 1, aided by the arrival of a remix by Tiësto, which accounts for 19% of the song's weekly sales. At No. 96, next single "Eyes Wide Open" bows, fueled by a 45-34 lift on On-Demand Songs. Gotye performed both songs on "Saturday Night Live" on April 14.



11
While parent album California 37 enters the Billboard 200 at No. 4, the first single rebounds 12-10 to Hot Digital Songs with 146,000 downloads sold (up 23%).

16
The song reaches the top 10 on Hot 100 Airplay after the first three singles from 27 hit No. 1. Climbing 13-9 in its sixth week (70 million audience impressions, up 19%), it ties "Someone Like You" for Adele's fastest flight to the chart's top 10.

53
From his mixtape Macadelic, the track bounds onto Hot Digital Songs at No. 17 (86,000, up 200% following its first full week of availability).



65
The song soars courtesy of a No. 54 re-entry on Hot Digital Songs (35,000, up 68%) and a No. 65 debut on Hot 100 Airplay (17 million, up 35%).

WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	PEAK POSITION
56	58	40	FEEL LIKE A ROCK STAR Kenny Chesney & Tim McGraw	57	
57	64	65	EVERYBODY TALKS Neon Trees	40	
58	NEW	1	STAY SCHEMIN' Rick Ross Featuring Drake & French Montana	58	
59	56	52	ALONE WITH YOU J. Balvin, J. Balvin, J. Balvin	41	
60	61	64	BETTER THAN I USED TO BE Tim McGraw	60	
61	66	72	LEAVE YOU ALONE Young Jeezy Featuring Ne-Yo	61	
62	59	59	STRIP Chris Brown Featuring Kevin K-Mac McCall	37	
63	73	80	TOO CLOSE Alex Clare	63	
64	63	78	BEEZ IN THE TRAP Nicki Minaj Featuring 2 Chainz	63	
65	83	—	BACK IN TIME Pitbull	65	
66	67	67	EVEN IF IT BREAKS YOUR HEART Eli Young Band	66	
67	69	71	NO HURRY Zac Brown Band	67	
68	60	58	SAFE & SOUND Taylor Swift Featuring The Civil Wars	30	
69	68	68	SOME NIGHTS fun.	62	
70	70	69	YOU DON'T KNOW HER LIKE I DO Brantley Gilbert	69	
71	62	75	ONE THING One Direction	62	
72	65	51	RIGHT BY MY SIDE Nicki Minaj Featuring Chris Brown	51	
73	72	74	MIDNIGHT CITY M83	72	
74	71	70	GIVE YOUR HEART A BREAK Demi Lovato	70	
75	81	—	CASHIN OUT Cash Out	75	
76	77	91	HYFR (HELL YEAH F***K U RIGHT) Drake Featuring Lil Wayne	76	
77	26	—	SOMEBODY THAT I USED TO KNOW Gotye	26	
78	75	73	BANGARANG Skrillex Featuring Sirah	72	
79	78	75	TITANIUM David Guetta Featuring Sia	78	
80	82	83	ANOTHER ROUND Fat Joe Featuring Chris Brown	80	
81	78	76	MAGIC Future Featuring T.I.	69	
82	80	92	LITTLE TALKS Of Monsters And Men	80	
83	76	63	TAKEITTOHEAD DJ Khaled Featuring Chris Brown, Rick Ross, Nicki Minaj & Lil Wayne	63	
84	79	85	TIME IS LOVE Josh Turner	79	
85	88	97	(KISSED YOU) GOOD NIGHT Gloriana	85	
86	NEW	1	WAY TOO COLD Kanye West Featuring DJ Khaled	86	
87	93	93	CREW LOVE Drake Featuring The Weeknd	87	
88	89	95	GOT MY COUNTRY ON Chris Cagle	88	
89	NEW	1	SWEET LOVE Chris Brown	89	
90	85	12	SCARY MONSTERS AND NICE SPRITES Skrillex	69	
91	97	98	AI SE EU TE PEGO Michel Telo	91	
92	84	87	FINE BY ME Andy Grammer	84	
93	87	88	THIS OLE BOY Craig Morgan	87	
94	96	—	WE RUN THE NIGHT Havana Brown Featuring Pitbull	93	
95	NEW	1	BEERS AGO Toby Keith	95	
96	NEW	1	EYES WIDE OPEN Gotye	96	
97	NEW	1	TONIGHT (BEST YOU EVER HAD) John Legend Featuring Ludacris	97	
98	99	—	HEART ATTACK Trey Songz	98	
99	90	—	THINK LIKE A MAN Jennifer Hudson & Ne-Yo Featuring Rick Ross	90	
100	NEW	1	SAME DAMN TIME Future	100	

BETWEEN THE BULLETS
'PAYPHONE' GETS GOOD RECEPTION



With digital sales of 493,000, according to Nielsen SoundScan, Maroon 5's "Payphone," featuring rapper Wiz Khalifa, roars onto the Billboard Hot 100 at No. 3, the band's best bow on the tally. "Payphone" enters Hot Digital Songs at No. 1 and bests the highest digital sales week by a group, topping the 465,000 sold by the Black Eyed Peas' "Boom Boom Pow" (April 18, 2009). Radio also gives "Payphone" a ringing endorsement, as it storms Hot 100 Airplay at No. 36 (33 million first-week impressions, according to Nielsen BDS). The song previews the band's fourth studio album, *Overexposed*, due June 26.

—Gary Trust

The most popular songs, according to Nielsen SoundScan, are ranked by their greatest digital sales and airplay increase on the chart. See Chart Legend on Billboard.com for rules and explanations. © 2012, Prometheus Global Media, LLC and Nielsen SoundScan, Inc. All rights reserved. PITBULL: TIMOTHY SACCENTI

HOT 100

HOT 100 AIRPLAY™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST / IMPRINT / PROMOTION LABEL	CERT.	THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST / IMPRINT / PROMOTION LABEL	CERT.
1	1	9	#1 WE ARE YOUNG GLAD YOU CAME THE WANTED GLOBAL TALENT/MERCURY/DJMG	3 WKS	FUN. FEAT. JANELLE MONAE FUELED BY RAMEN/RRP	26	23	13	DRINK ON IT BLAKE SHELTON WARNER BROS. NASHVILLE/WMN		
2	2	13	STRONGER (WHAT DOESN'T KILL YOU) KELLY CLARKSON 19/3CA		27	31	11	OVER YOU MIRANDA LAMBERT RCA NASHVILLE			
3	3	15	PART OF ME KATY PERRY CAPITOL		28	32	9	UPI! LORANCEA STUDD LIFE/INTERSCOPE			
4	4	10	WILD ONES FLO RIDA FEAT. SIA POE BOY/ATLANTIC		29	34	9	FLY OVER STATES JASON ALDEAN BROKEN BOW			
5	6	10	SOMEBODY THAT I USED TO KNOW GOTYE FEAT. KIMBRA SAMPLES '11 SECONDS/AIRMAX/UNIVERSAL REPUBLIC		30	26	11	A WOMAN LIKE YOU LEE BRICE CURB			
6	8	11	TAKE CARE DRAKE FEAT. RIHANNA YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC		31	27	40	MOVES LIKE JAGGER MADONN 5 FEAT. CHRISTINA AGUILERA A&M/OCTONE/INTERSCOPE			
7	5	18	STARSHIPS NIKI MINAJ YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC		32	24	22	INTERNATIONAL LOVE PITBULL FEAT. CHRIS BROWN MNR. 305/POLLO GROUNDS/JRCA			
8	10	10	RUMOUR HAS IT ADELE XL/COLUMBIA		33	33	7	SO GOOD B.O.B REBEL/ROCK/GRAND HUSTLE/ATLANTIC			
9	13	6	SET FIRE TO THE RAIN ADELE XL/COLUMBIA		34	25	21	YOUNG, WILD & FREE SNOOP DOGG & WIZ KHALIFA FEAT. BRUNO MARS ROSTRUM/SONY/ATLANTIC/RRP			
10	7	22	THE MOTTO DRAKE FEAT. LU WAYNE YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC		35	44	4	CALL ME MAYBE CARLY RAE JEPSEN 604/SCHOOLBOY/INTERSCOPE			
11	11	20	TURN ME ON DAVID GUETTA FEAT. NICKI MINAJ WHAT A MUSIC/CASTRALVEKS/CAPITOL		36	37	8	GOOD GIRL CARRIE UNDERWOOD 19/ARISTA NASHVILLE			
12	9	18	BOYFRIEND JUSTIN BIEBER SCHOOLBOY/RAYMOND BRAUN/UNISLAND/DJMG		37	36	8	NO HURRY ZAC BROWN BAND SOUTHERN HOME/COLUMBIA			
13	15	4	FEEL SO CLOSE CALVIN HARRIS ULTRA		38	43	9	LEAVE YOU ALONE YOUNG JEEZY FEAT. NE-YO CTE/DEF JAM/DJMG			
14	16	10	WE FOUND LOVE RIHANNA FEAT. CALVIN HARRIS SRP/DEF JAM/DJMG		39	45	6	DANCE AGAIN JENNIFER LOPEZ FEAT. PITBULL EPIC			
15	12	31	CLIMAX USHER RCA		40	52	4	PARTY ROCK ANTHEM LMFAO PART Y ROCK/WILLIAMIAM/CHERRYTREE/INTERSCOPE			
16	20	8	DRIVE BY TRAIN COLUMBIA		41	39	52	EYES OPEN TAYLOR SWIFT LIONS/GATE:BIG MACHINE/UNIVERSAL REPUBLIC			
17	17	12	WHAT MAKES YOU BEAUTIFUL ONE DIRECTION SYCO/COLUMBIA		42	41	4	ANOTHER ROUND FAT JOE FEAT. CHRIS BROWN TERROR SQUAD			
18	22	6	BIRTHDAY CAKE RIHANNA FEAT. CHRIS BROWN SRP/DEF JAM/DJMG		43	47	7	SOMETHIN' 'BOUT A TRUCK KIP MOORE NCA NASHVILLE			
19	21	9	ASS BACK HOME GYN CLASS HEROES FEAT. NEON MITR/DECA/DANCE/FUELED BY RAMEN/RRP		44	49	8	SPRINGSTEEN ERIC CHURCH EMI NASHVILLE			
20	14	18	GOOD FEELING FLO RIDA POE BOY/ATLANTIC		45	51	7	BETTER THAN I USED TO BE TIM MCGRAW CURB			
21	18	27	DOMINO JESSIE J LAVA/UNIVERSAL REPUBLIC		46	46	11	BROKENHEARTED KARMIN EPIC			
22	19	23	DANCIN' AWAY WITH MY HEART LADY ANTEBELLUM CAPITOL NASHVILLE		47	53	6	SEXY AND I KNOW IT LMFAO PART Y ROCK/WILLIAMIAM/CHERRYTREE/INTERSCOPE			
23	29	14	DRANK IN MY CUP KIRKO BANGZ LMG/UNAUTHORIZED/WARNER BROS.		48	42	32	ALONE WITH YOU JAKE OWEN RCA NASHVILLE			
24	28	10	BANJO RASCAL FLATTS BIG MACHINE		49	37	16	FEEL LIKE A ROCK STAR KENNY CHESNEY & TIM MCGRAW 6NA			
25	30	11			50	54	3				

HOT DIGITAL SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST / IMPRINT / PROMOTION LABEL	CERT.	THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST / IMPRINT / PROMOTION LABEL	CERT.
1	1	1	#1 PYPHONE MAROON 5 FEAT. WIZ KHALIFA A&M/OCTONE/INTERSCOPE			26		1	STAY SCHEMIN RIK RICKS FEAT. SHANE & FRENCH MONTANA WARBACH/SIP-N-BLO/DEF JAM/DJMG		
2	1	15	SOMEBODY THAT I USED TO KNOW GOTYE FEAT. KIMBRA SAMPLES '11 SECONDS/AIRMAX/UNIVERSAL REPUBLIC			27	22	23	TAKE CARE DRAKE FEAT. RIHANNA YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC		
3	2	17	WE ARE YOUNG FUN. FEAT. JANELLE MONAE FUELED BY RAMEN/RRP			28	28	28	YOUNG, WILD & FREE SNOOP DOGG & WIZ KHALIFA FEAT. BRUNO MARS ROSTRUM/SONY/ATLANTIC/RRP		
4	4	4	BOYFRIEND JUSTIN BIEBER SCHOOLBOY/RAYMOND BRAUN/UNISLAND/DJMG			29	47	6	TOO CLOSE ALEX CLARE UNIVERSAL REPUBLIC		
5	5	9	CALL ME MAYBE CARLY RAE JEPSEN 604/SCHOOLBOY/INTERSCOPE			30	31	9	BIRTHDAY CAKE RIHANNA SRP/DEF JAM/DJMG		
6	3	10	WHAT MAKES YOU BEAUTIFUL ONE DIRECTION SYCO/COLUMBIA			31	30	37	SET FIRE TO THE RAIN ADELE XL/COLUMBIA	3	
7	7	14	WILD ONES FLO RIDA FEAT. SIA POE BOY/ATLANTIC			32	37	12	LIGHTS ELLIE GOULDING CHERRYTREE/INTERSCOPE		
8	6	10	STARSHIPS NIKI MINAJ YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC			33	34	8	CLIMAX USHER RCA		
9	8	14	GLAD YOU CAME THE WANTED GLOBAL TALENT/MERCURY/DJMG			34	10	2	SOMEBODY THAT I USED TO KNOW GOTYE FEAT. KIMBRA SAMPLES '11 SECONDS/AIRMAX/UNIVERSAL REPUBLIC		
10	12	14	DRIVE BY TRAIN COLUMBIA			35	26	9	GOOD GIRL CARRIE UNDERWOOD 19/ARISTA NASHVILLE		
11		1	BURN IT DOWN LINKIN PARK WARNER BROS.			36	27	3	SEXY AND I KNOW IT LMFAO PART Y ROCK/WILLIAMIAM/CHERRYTREE/INTERSCOPE	4	
12	14	9	SO GOOD B.O.B REBEL/ROCK/GRAND HUSTLE/ATLANTIC			37	46	6	EVERYBODY TALKS NEON TREES MERCURY/DJMG		
13	13	9	FEEL SO CLOSE CALVIN HARRIS ULTRA			38	33	15	A WOMAN LIKE YOU LEE BRICE CURB		
14	11	18	STRONGER (WHAT DOESN'T KILL YOU) KELLY CLARKSON 19/3CA			39	25	21	RACK CITY TYGA FEAT. LU WAYNE YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC		
15	16	5	EYES OPEN TAYLOR SWIFT LIONS/GATE:BIG MACHINE/UNIVERSAL REPUBLIC			40	42	9	SOMETHIN' 'BOUT A TRUCK KIP MOORE NCA NASHVILLE		
16	15	10	PART OF ME KATY PERRY CAPITOL			41	35	8	FLY OVER STATES JASON ALDEAN BROKEN BOW		
17		1	LOUD MAC MILLER ROSTRUM			42	38	12	OVER YOU MIRANDA LAMBERT RCA NASHVILLE		
18	17	8	DRUNK ON YOU LUKE BRYAN CAPITOL NASHVILLE			43	40	12	FADED TYGA FEAT. LU WAYNE YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC		
19	9	3	MERCY KANYE WEST BIG SEAN, PUSHA T, 2 CHAINZ G.O.D.D./DEF JAM/DJMG			44	41	27	A THOUSAND YEARS CHRISTINA PERIK PERSH/SONY/IMPACT/SHOPI/ATLANTIC/RRP		
20	18	7	SPRINGSTEEN ERIC CHURCH EMI NASHVILLE			45	29	21	TURN ME ON DAVID GUETTA FEAT. NICKI MINAJ WHAT A MUSIC/CASTRALVEKS/CAPITOL		
21	19	3	DANCE AGAIN JENNIFER LOPEZ FEAT. PITBULL EPIC			46	45	56	PARTY ROCK ANTHEM LMFAO PART Y ROCK/WILLIAMIAM/CHERRYTREE/INTERSCOPE		
22	23	13	RUMOUR HAS IT ADELE XL/COLUMBIA			47	52	30	GOOD FEELING FLO RIDA POE BOY/ATLANTIC	2	
23	20	23	THE MOTTO DRAKE FEAT. LU WAYNE YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC			48	56	4	ONE THING ONE DIRECTION SYCO/COLUMBIA		
24	24	16	I WON'T GIVE UP JASON MIRAZ ATLANTIC/RRP			49	51	3	BEEZ IN THE TRAP NIKI MINAJ FEAT. 2 CHAINZ YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC		
25	24	6	BROKENHEARTED KARMIN EPIC			50	49	3	FEEL LIKE A ROCK STAR KENNY CHESNEY & TIM MCGRAW 6NA		

ROCK™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST / IMPRINT / PROMOTION LABEL	CERT.
1	1	20	#1 SOMEBODY THAT I USED TO KNOW GOTYE FEAT. KIMBRA SAMPLES '11 SECONDS/AIRMAX/UNIVERSAL REPUBLIC		3
2	2	21	WE ARE YOUNG FUN. FEAT. JANELLE MONAE FUELED BY RAMEN/RRP		
3	3	15	DRIVE BY TRAIN COLUMBIA		
4	4	9	BURN IT DOWN LINKIN PARK WARNER BROS.		
5	4	51	RUMOUR HAS IT ADELE XL/COLUMBIA		
6	6	16	I WON'T GIVE UP JASON MIBAZ ATLANTIC/RRP		
7	5	23	SET FIRE TO THE RAIN ADELE XL/COLUMBIA		
8	7	10	EVERYBODY TALKS NEON TREES MERCURY/DJMG		
9	10	53	ROLLING IN THE DEEP ADELE XL/COLUMBIA		
10	9	32	PARADISE COLDPALY CAPITOL		
11	11	35	SOMEONE LIKE YOU ADELE XL/COLUMBIA		
12	13	15	SOMEBODY THAT I USED TO KNOW GOTYE FEAT. KIMBRA SAMPLES '11 SECONDS/AIRMAX/UNIVERSAL REPUBLIC		
13	12	66	PUMPED UP KICKS FOSTER THE PEOPLE STARTIME/INT'L/COLUMBIA		
14	4	7	HURT JOHNNY CASH AMERICAN/OLST HIGHWAY		
15	16	55	SAIL AWOLNATION RED BULL		

R&B/HIP-HOP™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST / IMPRINT / PROMOTION LABEL	CERT.
1	2	9	#1 SO GOOD B.O.B REBEL/ROCK/GRAND HUSTLE/ATLANTIC		
2	18	2	LOUD MAC MILLER ROSTRUM		
3	1	3	MERCY KANYE WEST BIG SEAN, PUSHA T, 2 CHAINZ G.O.D.D./DEF JAM/DJMG		
4	3	23	THE MOTTO DRAKE FEAT. LU WAYNE YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC		
5		1	STAY SCHEMIN RIK RICKS FEAT. SHANE & FRENCH MONTANA WARBACH/SIP-N-BLO/DEF JAM/DJMG		
6	5	23	TAKE CARE DRAKE FEAT. RIHANNA YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC		
7	4	28	YOUNG, WILD & FREE SNOOP DOGG & WIZ KHALIFA FEAT. BRUNO MARS ROSTRUM/SONY/ATLANTIC/RRP		
8	7	10	BIRTHDAY CAKE RIHANNA SRP/DEF JAM/DJMG		
9	8	9	CLIMAX USHER RCA		
10	6	22	RACK CITY TYGA YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC		
11	9	15	FADED TYGA FEAT. LU WAYNE YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC		
12	10	3	BEEZ IN THE TRAP NIKI MINAJ FEAT. 2 CHAINZ YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC		
13		1	WAY TOO GOLD KANYE WEST BIG SEAN, PUSHA T, 2 CHAINZ G.O.D.D./DEF JAM/DJMG		
14		1	SO HARD TO BREATHE B.O.B REBEL/ROCK/GRAND HUSTLE/ATLANTIC		
15		1	SWEET LOVE CHRIS BROWN RCA		

GOSPEL™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST / IMPRINT / PROMOTION LABEL	CERT.
1	12	8	#1 GO GET IT MARY MARY MY BLOOD/COLUMBIA		
2	2	27	LET THE CHURCH SAY AMEN ANDRAE CROUCH FEAT. MARVIN WINANS RIVERPHO		
3	3	7	AWESOME PASTOR GABRIEL BARNES & FRIENDSHIP CHICAGO INSPIRED PEOPLE		
4	1	2	ONE SIXTEEN TRIP LEE FEAT. KB & ANDY MINEE REACH		
5	4	82	BACKGROUND LECRAE FEAT. C-LITE REACH		
6	5	62	I SMILE KIRK FRANKLIN FO YO SOUL/GOSPO CENTRIC/VERITY/RCA		
7	6	36	I WON'T GO BACK WILLIAM MCDOWELL DELIVERY ROOM/LIGHT/EONE		
8	9	120	OOH AHH GRITS FEAT. TOBYMAC GOTTEE		
9	10	42	I LOOK TO YOU WHITNEY HOUSTON ARISTA/RCA		
10	22	7	I'M GOOD TRIP LEE FEAT. LECRAE REACH		
11	15	7	SHIFTING THE ATMOSPHERE JASON NELSON VERITY/RCA		
12		1	I BELIEVE I CAN FLY R. KELLY WARNER SUNSET/ATLANTIC/JIVE/RCA		
13	11	37	IN THE MIDDLE ISAAC CARREE SOVEREIGN AGENCY		
14	14	92	I GIVE MYSELF AWAY WILLIAM MCDOWELL DELIVERY ROOM/LIGHT/EONE		
15	24	36	GOD IN ME MARY MARY FEAT. KEENA "MOO" SHEARD MY BLOOD/COLUMBIA		

COUNTRY™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST / IMPRINT / PROMOTION LABEL	CERT.
1	1	5	#1 EYES OPEN TAYLOR SWIFT LIONS/GATE:BIG MACHINE/UNIVERSAL REPUBLIC		
2	2	12	DRUNK ON YOU LUKE BRYAN CAPITOL NASHVILLE		
3	3	10	SPRINGSTEEN ERIC CHURCH EMI NASHVILLE		
4	4	9	GOOD GIRL CARRIE UNDERWOOD 19/ARISTA NASHVILLE		
5	5	22	A WOMAN LIKE YOU LEE BRICE CURB		
6	6	17	SOMETHIN' 'BOUT A TRUCK KIP MOORE NCA NASHVILLE		
7	6	10	FLY OVER STATES JASON ALDEAN BROKEN BOW		
8	7	15	OVER YOU MIRANDA LAMBERT RCA		
9	10	3	FEEL LIKE A ROCK STAR KENNY CHESNEY & TIM MCGRAW 6NA		
10	11	13	DRINK ON IT BLAKE SHELTON WARNER BROS./WMN		
11	9	18	SAFE & SOUND TAYLOR SWIFT FEAT. THE CIVIL WARS LIONS/GATE:BIG MACHINE/UNIVERSAL REPUBLIC		
12		1	HARD TO LOVE LEE BRICE CURB		
13	13	9	EVEN IF IT BREAKS YOUR HEART EVELYN MOSELEY/RCA		
14	14	16	DANCIN' AWAY WITH MY HEART LADY ANTEBELLUM CAPITOL NASHVILLE		
15	21	4	WANTED HUNTER HAYES ATLANTIC/WMN		

LATIN™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST / IMPRINT / PROMOTION LABEL	CERT.
1	1	88	#1 DANZA KUDURO DON OMAR & LUCEÑO YANOFOR/NONATO/MAGNETE/UMLE		
2	2	4	AI SE ULE PEGO MICHEL TELO PANTANAL/RGE/SONY MUSIC		
3	4	120	I KNOW YOU WANT ME (CALLE OCHO) PITBULL ULTRA	2	
4	5	102	WAKA WAKA (THIS TIME FOR AFRICA) FRESHLYGROUND EPIC/SONY MUSIC LATIN		
5	6	6	DUTTY LOVE DON OMAR FEAT. NATTY NATASHA OFRANATO/MAGNETE/UMLE		
6	7	120	HIPS DON'T LIE SHAKIRA FEAT. WYCLEF JEAN EPIC/SONY MUSIC LATIN		
7	10	77	BON, BON PITBULL MNR. 305/FAMOUS ARTIST/SONY MUSIC LATIN		
8	3	2	FOLLOW THE LEADER WISIN & YANCO FEAT. JENNIFER LOPEZ MACHETE/UMLE		
9	9	24	INTENTALO 3BALLETT FEAT. EL SEBETI Y AMERICA SIERRA FONDIS/SONY		
10	11	25	BAILANDO POR EL MUNDO JUAN MAGAN FEAT. PITBULL & EL CATA SONY MUSIC LATIN		
11	8	34	PROMISE ROMEO SANTOS FEAT. USHER SONY MUSIC LATIN		
12	16	14	LAS COSAS PEQUEÑAS PRINCE RYCO TOP STOP		
13	13	85	THE ANTHEM PITBULL FEAT. LU JON FAMOUS ARTIST/TVT		
14	12	16	CORRE! JESSIE & JOY WARNER LATINA		
15	15	29	LOVUMBA (PRESTIGE) DADDY YANKEE EL CARTEL		

HARD ROCK™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST / IMPRINT / PROMOTION LABEL	CERT.
1		1	#1 BURN IT DOWN LINKIN PARK WARNER BROS.		
2	1	16	BULLY SHINEDOWN ATLANTIC		
3		1	SATELLITE RISE AGAINST DIS/INTERSCOPE		
4	2	22	REMEMBER EVERYTHING FIVE FINGER DEATH PUNCH PROSPECT PARK		
5	3	68	BOHEMIAN RHAPSODY QUEEN HOLLYWOOD		
6	6	39	CRAZY TRAIN OZZY OSBOURNE EPIC/LEGACY		
7	5	68	SWEET CHILD O' MINE GUNS N' ROSES GEFENE/UMLE		
8	17	59	IN THE END LINKIN PARK WARNER BROS.		
9	4	43	BRING ME TO LIFE EVANESCENCE FEAT. PAUL MCCOY WIND-UP		
10	12	18	A WARRIOR'S CALL VOLBEAT VERTIGO/UNIVERSAL REPUBLIC		
11	9	63	ROCKSTAR NICKELBACK ROADRUNNER/RRP		
12	11	64	LIVIN' ON A PRAYER BON JOVI MERCURY/UMLE		
13		1	BE SOMEBODY THOUSAND FOOT KRUTCH TFK		
14	13	51	KRYPTONITE 3 DOORS DOWN UNIVERSAL REPUBLIC		
15	15	52	WE WILL ROCK YOU QUEEN HOLLYWOOD		

HOT 100 AIRPLAY: THE AIRPLAY MONITORING SERVICE, THE BILLBOARD MAGAZINE, CHARTS, ARTISTS, RECORDS, COMPANIES, AND SONGS ARE ELECTRONICALLY REPRODUCED BY THE NATIONAL SOUNDSCAN COMPANY. THE NATIONAL SOUNDSCAN COMPANY IS A DIVISION OF NIELSEN MEDIA RESEARCH, INC. ALL RIGHTS RESERVED. BILLBOARD, HOT 100 AIRPLAY, HOT DIGITAL SONGS, DIGITAL SONGS, THE TOP SELLING OVERALL AND GENRE-SPECIFIC RECORDS, AS COMPILED FROM INTERNET SALES REPORTS COLLECTED AND PROVIDED BY NIELSEN SOUNDSCAN, HOT 100 AIRPLAY AND HOT DIGITAL SONGS ARE TRADEMARKS OF NIELSEN MEDIA RESEARCH, INC. © 2012 PROMUSICBIZ. ALL RIGHTS RESERVED.

Table with 11 columns: This Week, Last Week, Weeks on Chart, Title, Artist, In Print / Promotion Label. Top song: #1 WE ARE YOUNG - Fun, feat. Janelle Monáe.

Table with 11 columns: This Week, Last Week, Weeks on Chart, Title, Artist, In Print / Promotion Label. Top song: #1 SET FIRE TO THE RAIN - Adele.

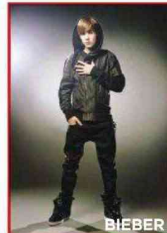
Table with 11 columns: This Week, Last Week, Weeks on Chart, Title, Artist, In Print / Promotion Label. Top song: #1 STRONGER (WHAT DOESN'T KILL YOU) - Kelly Clarkson.

Table with 11 columns: This Week, Last Week, Weeks on Chart, Title, Artist, In Print / Promotion Label. Top song: #1 SOMEBODY THAT I USED TO KNOW - Gotye feat. Kimbra.

Table with 11 columns: This Week, Last Week, Weeks on Chart, Title, Artist, In Print / Promotion Label. Top song: #1 NO RESOLUTION - Seether.

Table with 11 columns: This Week, Last Week, Weeks on Chart, Title, Artist, In Print / Promotion Label. Top song: #1 BULLY - Shinedown.

Justin Bieber notches his first top 10 on a U.S. Billboard airplay chart, as "Boyfriend" reaches the top tier on both Mainstream Top 40 (12-10) and Rhythmic (12-9).



MAINSTREAM TOP 40, ADULT CONTEMPORARY, ADULT TOP 40, 18-29, and 30-49 stations, respectively, are electronically monitored 24 hours a day, 7 days a week. ROCK SONGS: 155 airplay stations. HERITAGE ROCK: 155 airplay stations. BILLBOARD: Nielsen BDS. AIRPLAY: Nielsen BDS. ARTISTS: Sony Music, Warner Bros., Interscope, Atlantic, Columbia, RCA, Island, Jive, and others. PHOTOGRAPHY: Justin Bieber: [Source], Linkin Park: [Source].

HOT COUNTRY SONGS™ chart listing top 50 songs with columns for week, title, artist, and peak position. Includes callouts for Blake Shelton's 'Drunk on It' and Montgomery Gentry's 'Where I Come From'.

TOP COUNTRY ALBUMS™ chart listing top 25 albums with columns for week, artist, title, and peak position. Includes callouts for Justin Moore's 'Outlaws Like Me' and Blake Shelton's 'Long Gone Daddy'.

BLUEGRASS ALBUMS™ chart listing top 10 bluegrass albums with columns for week, artist, title, and peak position.

BETWEEN THE BULLETS HANK III'S HOT SHOT. Advertisement for Hank Williams III's compilation album, including a photo of Williams III and promotional text.

TOP R&B/HIP-HOP ALBUMS				
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST
1	1	3	#1 FUTURE	NICKI MINAJ
2	3	2	HOT SHOT DEBUT	PLUTO A-1/FREEBANDZ/EPIC
3	2	2	MONICA	NEW LIFE RCA 95377
4	4	23	DRAKE	TALK THAT TALK SRP/DEF JAM
5	5	2	SOUNDTRACK	THINK LIKE A MAN EPIC
6	NEW	1	SWV	I MISSED US MASS APPEAL 2170/ONE
7	6	22	RIHANNA	TALK THAT TALK SRP/DEF JAM
8	7	9	TYGA	CARELESS
9	8	5	MELANIE FIONA	THE MF LIFE SRC
10	9	18	YOUNG JEEZY	THE RED HUSTLEZ AMBITION
11	10	35	LIL WAYNE	THE CARTER
12	11	37	JAY Z KANYE WEST	WATCH THE THORNE ROC-A-FELLA/ROC NATION/DEF JAM
13	12	22	MARY J. BLIGE	MY LIFE II... MATRIARCH/GEFFEN
14	15	44	PITBULL	PLANET PIT MR. 305/POLO GROUNDS/J
15	13	43	BEYONCE	FUTURE BEATS
16	25	20	AMY WINEHOUSE	LONESOME
17	23	25	TYRESE	OPEN INVITATION
18	16	30	J. COLE	COLE WORLD
19	3	2	HOODIE ALLEN	ALL AMERICAN
20	NEW	1	BOB MARLEY & THE WAILERS	MARKLEY
21	12	5	ODD FUTURE	THE ODD FUTURE
22	49	75	#6	KANYE WEST
23	18	56	WIZ KHALIFA	ROLLING PAPERS
24	19	25	WALE	AMBITION
25	NEW	1	LUTHER ANDROSS	HIDDEN GEMS
26	23	23	CHILDISH GAMBINO	CAMP GLASSNOTE
27	20	5	DIGGY	LINE-EXTENDED ARRIVAL
28	34	89	KEM	INTIMACY
29	14	8	SOUNDTRACK	PROJECT X
30	32	45	BAD MEETS EVIL	HELL
31	21	74	NICKI MINAJ	PINK FRIDAY
32	22	19	ANTHONY HAMILTON	BACK TO THE FUTURE
33	NEW	1	MGX	STONER'S EP
34	24	5	MARY J. BLIGE	MY LIFE II... MATRIARCH
35	38	50	TYLER, THE CREATOR	GOLBUN XL 529*
36	27	8	ESTELLE	ALL OF ME
37	29	75	RIHANNA	TALK THAT TALK
38	48	20	RICK ROSS	DEAD & AMBUSH
39	NEW	1	K'ON	MOVING ON UP
40	28	24	MAC MILLER	BLUE SLIDE
41	33	57	CHRIS BROWN	F.A.M.E.
42	31	8	ROBERT GLASPER EXPERIMENT	BLACK RADIO
43	46	45	LEDISI	PIECES OF ME
44	35	4	E-40	THE BLOCK BROCHURE
45	NEW	1	DIZZY WRIGHT	SMOKE OUT
46	36	31	MINDLSS BEHAVIOR	#1 GIRL
47	RE-ENTRY	1	BOYZ II MEN	TWENTY BENCHMARK
48	39	4	E-40	THE BLOCK BROCHURE
49	42	22	YELAWOLF	PAIN KINGS
50	43	19	SNOOP DOGG & WIZ KHALIFA	MAC + CHIN GO

MAINSTREAM R&B/HIP-HOP				
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST
1	1	9	#1 CLIMAX	USHER RCA
2	2	9	BIRTHDAY CAKE	RIHANNA FEAT. CHRIS BROWN SRP/DEF JAM
3	3	1	UP!	LOVERANCE FEAT. JAMSI & SKIPPER OR 50 CENT
4	4	28	DRANK IN MY CUP	KIMBA FEAT. LIL WAYNE
5	5	13	AYY LADIES	TRAVIS PORTER FEAT. TYGA
6	6	20	THE MOTTO	DRAKE FEAT. LIL WAYNE
7	7	11	LEAVE YOU ALONE	YOUNG JEEZY FEAT. NE-YO
8	8	13	ANOTHER ROUND	FAT JOE FEAT. CHRIS BROWN
9	9	6	STRIP	CHRIS BROWN FEAT. KEVIN K-MAC
10	10	10	CASHIN OUT	CASHOUT BASES LOADED/EPIC
11	7	15	LOVE ON TOP	BEYONCE
12	13	11	SABOTAGE	WALE FEAT. LLOYD MAYBACH
13	12	15	SEX AIN'T BETTER THAN LOVE	TREY SONGZ
14	16	11	NOBODY'S PERFECT	J. COLE FEAT. MISSY ELLIOTT
15	14	14	MAGIC	FUTURE FEAT. TL FREEBANDZ/A-1/EPIC
16	18	4	HEART ATTACK	TREY SONGZ
17	17	7	REFILL	ELLE VARNER
18	20	4	SAME DAMN TIME	FUTURE
19	15	19	RACK CITY	TYGA
20	19	4	RIGHT BY MY SIDE	NICKI MINAJ FEAT. CHRIS BROWN
21	22	5	FADED	TYGA FEAT. LIL WAYNE
22	27	3	TAKE IT TO THE HEAD	DJ KHALED
23	26	5	NO CHURCH IN THE WILD	JAY Z KANYE WEST
24	21	2	THINK LIKE A MAN	JENNIFER HUNEY & NE-YO
25	39	2	MERCY	KANYE WEST, BIG SEAN, PUSHA T & CHAZN Z
26	3	66	CREW LOVE	DRAKE FEAT. WALE
27	29	5	I DON'T REALLY CARE	WAKA FLOKKA
28	25	9	WILD BOY	MGK FEAT. WAKA FLOKKA
29	28	16	TAKE CARE	DRAKE FEAT. RIHANNA
30	NEW	1	SWEET LOVE	CHRIS BROWN RCA
31	30	14	STAY	TYRESE
32	32	5	GUCCI THIS (GUCCI THAT)	ONE OF US
33	33	19	GOTTA HAVE IT	JAY Z KANYE WEST
34	37	2	STAY SCHEMIN	RICK ROSS FEAT. DRAME & FRENCH
35	34	2	IT ALL BEGINS TO ME	MONICA & BRANDY
36	40	2	BEEZ IN THE TRAP	NICKI MINAJ FEAT. 2 CHANZ
37	31	8	ROC	THE-DREAM
38	38	3	THINKIN BOUT YOU	FRANK OCEAN
39	34	14	TALK THAT TALK	RIHANNA FEAT. JAY-Z
40	35	8	TONIGHT (BEST YOU EVER HAD)	JOHN LEGEND

RHYTHMIC				
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST
1	1	18	#1 TAKE CARE	DRAME FEAT. RIHANNA
2	2	23	THE MOTTO	DRAKE FEAT. LIL WAYNE
3	6	9	GREATEST GAINER	WILD ONES
4	7	11	DRANK IN MY CUP	KIMBA FEAT. LIL WAYNE
5	9	8	BIRTHDAY CAKE	RIHANNA FEAT. CHRIS BROWN
6	10	8	CLIMAX	USHER RCA
7	3	16	TALK THAT TALK	RIHANNA FEAT. JAY-Z
8	4	25	YOUNG, WILD & FREE	SNOOP DOGG & WIZ KHALIFA
9	12	4	BOYFRIEND	JUSTIN BIEBER
10	5	21	RACK CITY	TYGA
11	8	20	TURN ME ON	DAVID GUETTA
12	11	10	STARSHIPS	NICKI MINAJ
13	14	15	UP!	LOVERANCE FEAT. JAMSI & SKIPPER
14	16	7	SO GOOD	B.O.B REBEL
15	18	8	GLAD YOU CAME	TREY SONGZ
16	19	5	LEAVE YOU ALONE	YOUNG JEEZY FEAT. NE-YO
17	13	11	TURN UP THE MUSIC	CHRIS BROWN
18	21	4	RIGHT BY MY SIDE	NICKI MINAJ FEAT. CHRIS BROWN
19	20	8	FEEL SO CLOSE	CALVIN HARRIS
20	17	15	ASS BACK HOME	B.O.B
21	23	6	FADED	TYGA FEAT. LIL WAYNE
22	24	20	STRIP	CHRIS BROWN FEAT. KEVIN K-MAC
23	22	9	PART OF ME	KATY PERRY
24	27	3	WE ARE YOUNG	FUN. FEAT. JANELLE MONAE
25	25	11	ANOTHER ROUND	FAT JOE FEAT. CHRIS BROWN
26	26	7	AHH LADIES	TRAVIS PORTER FEAT. TYGA
27	31	2	BACK IN TIME	PITBULL MR. 305/POLO
28	33	2	DANCE AGAIN	JENNIFER LOPEZ FEAT. PITBULL
29	36	3	FUNCTION	E-40 WITH YG
30	39	2	TAKE IT TO THE HEAD	DJ KHALED
31	32	14	SET FIRE TO THE RAIN	ADELE
32	35	4	TURN ALL THE LIGHTS ON	T-PAIN
33	NEW	1	CASHIN OUT	CASHOUT BASES LOADED
34	NEW	1	SOMEBODY THAT I USED TO KNOW	GUY FEAT. KIMBA
35	38	4	TIME OF YOUR LIFE	KID INK
36	37	12	VANS ON	T. MILLS
37	28	12	SHE DOESN'T MIND	SEAN PAUL
38	29	10	STRONGER (WHAT DOESN'T KILL YOU)	KELLY CLARKSON
39	34	6	WHAT MAKES YOU BEAUTIFUL	ONE DIRECTION
40	NEW	1	ONE DIRECTION	SYCO/COLUMBIA

ADULT R&B				
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST
1	1	23	#1 THANK YOU	ESTELLE HOME SCHOOL/ATLANTIC
2	2	28	LOVE ON TOP	BEYONCE
3	3	11	SHARE MY LOVE	R. KELLY RCA
4	4	30	REAL LOVE	ERIC BENEFIELD
5	5	16	YOU'RE ON MY MIND	KEM/UNIVERSAL
6	6	28	LOVE AFTER WAR	ROBIN THICKE
7	8	8	BLESSED	JILL SCOTT
8	10	13	NEXT BREATH	TANK MORGAN
9	9	20	MR. WRONG	MARY J. BLIGE
10	7	28	WOO	ANTHONY HAMILTON
11	11	15	CO-SIGN	SWV
12	13	7	BEAUTIFUL SURPRISE	TAMIA PLUS 1
13	15	4	GREATEST GAINER	CLIMAX
14	19	5	TONIGHT (BEST YOU EVER HAD)	JOHN LEGEND
15	16	11	NOTHING ON YOU	TYRONE BROWN
16	12	11	IT ALL BELONGS TO ME	MONICA & BRANDY
17	18	6	GO GET IT	MARY MARY
18	20	9	THINK LIKE A MAN	JENNIFER HUNEY & NE-YO
19	14	12	BRAVO	LEDIS VERVE
20	22	7	PRAY FOR ME	ANTHONY HAMILTON
21	17	15	JUNE 28TH (I'M SINGLE)	RUBEN STUDARD
22	21	14	WILL YOU BE THERE	K'ON
23	23	8	IT WOULD BE YOU	JOHNNY GILL
24	27	3	NAME ON IT	URBAN MYSTIC
25	25	10	KNOW IT ALL ALONG	KETH SWIFT

RAP SONGS				
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST
1	1	23	#1 THE MOTTO	DRAME FEAT. LIL WAYNE
2	3	14	UP!	LOVERANCE FEAT. JAMSI & SKIPPER
3	4	19	DRANK IN MY CUP	KIMBA FEAT. LIL WAYNE
4	2	19	TAKE CARE	DRAME FEAT. RIHANNA
5	6	8	LEAVE YOU ALONE	YOUNG JEEZY FEAT. NE-YO
6	7	12	ANOTHER ROUND	FAT JOE FEAT. CHRIS BROWN
7	5	20	RACK CITY	TYGA
8	8	11	AYY LADIES	TRAVIS PORTER FEAT. TYGA
9	12	5	WILD ONES	FLO RIDA FEAT. SIA
10	15	4	CASHIN OUT	CASHOUT BASES LOADED
11	17	5	FADED	TYGA FEAT. LIL WAYNE
12	10	24	CAN'T GET ENOUGH	J. COLE FEAT. TREY SONGZ
13	9	22	YOUNG, WILD & FREE	SNOOP DOGG & WIZ KHALIFA
14	11	35	NIP'AS IN PARIS	JAY Z KANYE WEST
15	13	27	LOTUS FLOWER BOMB	WALE FEAT. MIGUEL
16	18	8	STARSHIPS	NICKI MINAJ
17	19	9	SABOTAGE	WALE FEAT. LLOYD MAYBACH
18	16	13	MAGIC	FUTURE FEAT. TL FREEBANDZ
19	20	2	SAME DAMN TIME	FUTURE
20	25	2	MERCY	KANYE WEST, BIG SEAN, PUSHA T & CHAZN Z
21	23	2	TAKE IT TO THE HEAD	DJ KHALED
22	24	8	CREW LOVE	DRAME FEAT. WALE
23	3	8	SO GOOD	B.O.B REBEL
24	NEW	1	NOBODY'S PERFECT	J. COLE FEAT. MISSY ELLIOTT
25	RE-ENTRY	1	STAY SCHEMIN	RICK ROSS FEAT. DRAME & FRENCH

BETWEEN THE BULLETS FUTURE IS HERE; SWV RETURNS



Rapper Future debuts at No. 2 on Top R&B/Hip-Hop Albums with his first studio set, *Pluto*, selling 41,000 in its first week, according to Nielsen SoundScan. He's released numerous mixtapes since 2010 and has notched nine hits on the Hot R&B/Hip-Hop Songs chart. Two of those reached the top 10: "Racks" (YC featuring Future, No. 6) and "Magic" (No. 10). This week, he featured turn on Rick Ross' "Ring Ring" debuts at No. 88.

Meanwhile, in blast-from-the-past news, veteran female R&B vocal group SWV returns with its first studio album in nearly 15 years as *I Missed Us* bows at No. 6 with 14,000. It's the trio's fifth top 10 set and follows 1997's *Released Some Tension* (No. 5 on Aug. 30). The new album's lead single, "Co-Sign," has so far peaked at No. 48 on Hot R&B/Hip-Hop Songs and slips 48-51 this week.

Further evidence of the reach of Gotye's "Somebody That I Used to Know," featuring Kimbra: As it tops the *Billboard* Hot 100 for a second week, it debuts on *Rhythmic* at No. 34 and *Adult Contemporary* at No. 28. It leads *Alternative* for an eighth week and *Triple A* for an 11th frame.



GOTYE

TOP R&B/HIP-HOP ALBUMS: See Charts Legend for rules and explanations; 73 MAINSTREAM R&B/HIP-HOP; 70 RHYTHMIC; 65 ADULT R&B; STATIONS ARE AIRPLAY MONITORED BY NIelsen BDS; SALES DATA COMPILED BY NIelsen SOUNDSCAN; RAP SONGS: See Charts Legend for rules and explanations; 50 MAINSTREAM R&B/HIP-HOP; 45 RHYTHMIC; 40 ADULT R&B; STATIONS ARE AIRPLAY MONITORED BY NIelsen BDS; SALES DATA COMPILED BY NIelsen SOUNDSCAN.

HOT R&B/HIP-HOP SONGS

Main chart table with columns: Wk, Title, Artist, Weeks on Chart, Peak Position. Includes songs like 'Greatest Gainer/Airplay' by Usher, 'BIRTHDAY CAKE' by Rihanna, and 'I GOT DAT SACK' by DJ Khaled.

The chart-topping track stays at the summit for a second week and earns the Greatest Gainer/Airplay tag. It gains by 10% to 34 million audience impressions.



Day (April 21). With 2,000 copies sold, it debuts at No. 3 on Hot R&B/Hip-Hop Singles Sales, sharing space on the tally with such reissues as James Brown's 1972 hit "There It Is" and Ray Charles' iconic "Georgia on My Mind."



The rapper places six songs on the chart, this one a cut from the Rich Forever mixtape. It's his 60th charted title in his 10 years of appearing on the ranking.



The pop/dance tune debuts while remaining in the Billboard Hot 100's top 10 (having reached No. 5). Of this chart's six reporters sampling the song, WEMX Baton Rouge, La., leads with 53 plays in the April 18-24 tracking week.

Continuation of the chart table, including songs like 'GO GET IT' by Mary Mary, 'PRAY FOR ME' by Anthony Hamilton, and 'I GOT DAT SACK' by DJ Khaled.

BETWEEN THE BULLETS

NE-YO'S BACK IN THE TOP 10



Last week, Ne-Yo returned to the top 10 of Hot R&B/Hip-Hop Songs for the first time since January 2010, as Young Jeezy's "Leave You Alone" (featuring Ne-Yo) rose 11-10. This week the cut jumps to No. 8 and also brings Ne-Yo back into the upper tier of Mainstream R&B/Hip-Hop (11-7). The artist, who moved from Def Jam to Motown in January (and is now a senior VP of A&R), is working on his fifth studio set. His last, Libra Scale, was his first to miss the No. 1 slot on Top R&B/Hip-Hop Albums. The set's highest-charting single on Hot R&B/Hip-Hop Songs was the No. 11-peaking "Champagne Life." —Keith Caulfield

These weekly charts are compiled by Nielsen BDS. The data is compiled by Nielsen SoundScan. Greatest Gainer/Airplay is awarded for the largest weekly increase on the chart. See chart legends on billboard.biz for rules and explanations. © 2012 Prometheus Global Media, LLC. All rights reserved.

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

At No. 9, Chris Tomlin claims his 16th top 10 on Christian Songs, the most by any artist since the chart launched nine years ago...



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

The April 12 online video premiere of Mary Mary's 'Go Get It' helps lift the track to No. 1 on Gospel Digital Songs...



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

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

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

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

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

DANCE CLUB SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST/IMP/INT/PROMOTION/LABEL
1	2	8	#1 WILD ONE TWO	NICKI MINAJ YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
2	4	7	PART OF ME	KATY PERRY CAPITOL
3	5	6	STARSHIPS	NICKI MINAJ YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
4	7	6	SOMEBODY THAT I USED TO KNOW	SONY FEAT. RIMONA CAMPRES 'N' SECONDS/FARRACAP/UNIVERSAL REPUBLIC
5	9	7	KARMINHEARTED	KARMIN EPIC
6	3	7	GIRL GONE WILD	MADONNA LIVE. NATION/INTERSCOPE
7	10	14	GLAD YOU CAME	THE WANTED GLOBAL TALENT/MERCURY/DJ/MGM
8	6	11	NAKED	DEV & ENRIQUE IGLESIAS INDI-POP/UNIVERSAL REPUBLIC
9	14	8	NEVER GIVE UP	PHIL B FEAT. DEBBY HOLIDAY LADY LUNCH BEATS
10	11	9	FAMOUS	AUDIO PLAYGROUND CARNEST MUSIC/WORKS
11	1	9	NEVER FORGET	AUDE AUDE FEAT. LENA KATINA AUDACIOUS
12	16	21	TITANIUM	DAVID GUETTA FEAT. SIA WHAT A MUSIC/ASTRALWERKS/CAPITOL
13	22	2	DANCE AGAIN	JENNIFER LOPEZ FEAT. PITBULL EPIC
14	17	5	BOOM BOOM	RVE RYE N.E.T./INTERSCOPE
15	8	10	RESPECT	MELANIE AMARO SYCO/EPIC
16	13	10	LOVE ON TOP	BEYONCÉ PARR/WOOD/COLUMBIA
17	15	8	BODY ON MINE	EVA BIG HITOMMY BOY
18	26	3	GREYHOUND	SWEDISH HOUSE MAFIA ASTRALWERKS/CAPITOL
19	27	4	KISSA ME!	NOELLA FEAT. BABY BOY PINK STAR/PC/M
20	24	5	HEAT OF THE NIGHT	PAULINA RUBIO UNIVERSAL MUSIC LATINO
21	23	7	THE ONLY ONE	AMANDLA CAMP
22	28	4	MIDNIGHT CITY	MEL SIMMONTE/CAPITOL
23	20	8	TURN UP THE MUSIC	CHRIS BROWN RCA
24	34	2	POWER WHAT MAKES YOU BEAUTIFUL	ONE DIRECTION SYCO/COLUMBIA
25	30	3	PICK DON'T STOP (COLOR ON THE WALLS)	FOSTER THE PEOPLE STARTIME/COLUMBIA

DANCE/ELECTRONIC ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST/IMP/INT/PROMOTION/LABEL
1	1	4	#1 MADONNA	MADONNA LIVE. NATION/INTERSCOPE 01658/1/GA
2	3	17	SKRILLEX	BANGRANG (EP) BIG BEAT/OWSLA/ATLANTIC 528521/JAG
3	4	44	LMFAO	SOMBY FOR PARTY ROOMING PARTY ROOMING/LAMC/CHERRYTREE/INTERSCOPE 18963/4
4	5	70	SKRILLEX	SCARY MONSTERS AND NIC SPRITES BIG BEAT/ATLANTIC 530818/4G
5	6	34	DAVID GUETTA	NOTHING BUT THE BEAT WHAT A MUSIC/ASTRALWERKS 78302/CAPITOL
6	2	2	BASSNECTAR	VAVA VOOM AMORPHOUS 012*
7	8	49	LADY GAGA	BORN THIS WAY STREAMLINE/CONJIVE/INTERSCOPE 015372/1/GA 2
8	7	72	DEADMAU5	4X4 BATTLESUBSTRAP 2518/ULTRA
9	11	27	M83	HURRY UP WE'RE DREAMING. M83 95107/MUTE
10	9	20	KORN	THE PATH OF TOTALITY ROADRUNNER 617728
11	10	4	TOBYMAC	COBBED & FROED: A REMIX PROJECT FOREFRONT 83322/EMI DMS
12	14	34	UK & THE SUNSHINE BAND	FLASHBACK WITH KC AND THE SUNSHINE BAND #HIND FLASHBACK 52021/RHM/D
13	17	23	DAFT PUNK	TRON: LEGACY (SOUNDTRACK) WALT DISNEY 005872*
14	15	72	VARIOUS ARTISTS	UKF DUBSTEP 2010 UKF DIGITAL EX
15	16	9	GRIMES	VISIONS 4AD 4208*
16	18	22	VARIOUS ARTISTS	UKF DUBSTEP 2011 UKF DIGITAL EX
17	22	25	NERO	WELCOME REALITY MITA/MERCURY/CHERRYTREE/INTERSCOPE 01311/IGA
18	23	11	VARIOUS ARTISTS	ULTRA DANCE 13 ULTRA 3118
19	RE-ENTRY	TANLINES	MIXED EMOTIONS TRUE PANTHER SOUNDS 066*	
20	RE-ENTRY	SKRILLEX	MORE MONSTERS AND SPRITES (EP) BIG BEAT/ATLANTIC DIGITAL EX/4G	
21	20	25	BASSNECTAR	DIVERGENT SPECTRUM AMORPHOUS 011
22	NEW	VARIOUS ARTISTS	THE ELECTRONIC ANTHOLOGY PROJECT OF DINOSAUR JR. THE ELECTRONIC ANTHOLOGY PROJECT OF DJ JAMMIE ELECTRONIC ANTHOLOGY PROJECT 01*	
23	24	13	VARIOUS ARTISTS	35 TOP HITS: WORKOUT MIXES POWER MUSIC DIGITAL EX
24	RE-ENTRY	SWEDISH HOUSE MAFIA	UNTIL ONE ASTRALWERKS 09866	
25	17	4	CHROMATICS	KISS FOR LOVE ITALIANS DO IT BETTER 028 EX

DANCE/MIX SHOW AIRPLAY™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST/IMP/INT/PROMOTION/LABEL
1	2	29	#1 FEEL SO CLOSE	CALVIN HARRIS ULTRA
2	1	25	GLAD YOU CAME	THE WANTED GLOBAL TALENT/MERCURY/DJ/MGM
3	4	7	TITANIUM	DAVID GUETTA FEAT. SIA WHAT A MUSIC/ASTRALWERKS/CAPITOL
4	6	5	WE ARE YOUNG	FUN. FEAT. JANELLE MONAIE FUELED BY RAMEN/RRP
5	5	8	PART OF ME	KATY PERRY CAPITOL
6	10	9	STARSHIPS	NICKI MINAJ YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
7	8	11	WILD ONES	FLD RIDA FEAT. SIA PDE BOY/ATLANTIC
8	7	5	SOMEBODY THAT I USED TO KNOW	SONY FEAT. RIMONA CAMPRES 'N' SECONDS/FARRACAP/UNIVERSAL REPUBLIC
9	9	9	CAN'T STOP ME	AFOJACK & SHERMANLOGY ROBBINS
10	3	19	TURN ME ON	DAVID GUETTA FEAT. NICKI MINAJ WHAT A MUSIC/ASTRALWERKS/CAPITOL
11	11	11	TAKE CARE	DRAKE FEAT. RIMONA YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
12	9	13	BROKENHEARTED	KARMIN EPIC
13	8	6	CHANGED THE WAY YOU KISS ME	EXAMPLE FEAT. LUDACRIS MERCURY/DJ/MGM
14	NEW	DANE AGAIN	JENNIFER LOPEZ FEAT. PITBULL EPIC	
15	12	10	STRONGER (WHAT DOESN'T KILL YOU)	KELLY CLARKSON 19/RCA
16	20	2	WHAT MAKES YOU BEAUTIFUL	ONE DIRECTION SYCO/COLUMBIA
17	15	3	GIRL GONE WILD	MADONNA LIVE. NATION/INTERSCOPE
18	21	3	BOYFRIEND	JUSTIN BIBBER SCHOOLBOY/RAYMOND BRAUN/ISLAND/DJ/MGM
19	13	16	INTERNATIONAL LOVE	PITBULL FEAT. CHRIS BROWN MR. 305/POLD GROUNDS/JRCA
20	17	9	TURN UP THE MUSIC	CHRIS BROWN RCA
21	NEW	CALL ME MAYBE	CARLY RAY. JEPSEN 604/SCHOOLBOY/INTERSCOPE	
22	16	12	ASS BACK HOME	GYM CLASS HEROES FEAT. NEON HITCH DECA/CD/CAP/LEA FUELED BY RAMEN/RRP
23	NEW	BANGARANG	SKRILLEX FEAT. SIRAH BIG BEAT/OWSLA/ATLANTIC/RRP	
24	NEW	WHERE HAVE YOU BEEN	RIMONA SRP/DEF. JAM/DJ/MGM	
25	25	17	SET FIRE TO THE RAIN	ADELE XL/COLUMBIA

TRADITIONAL JAZZ ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST/IMP/INT/PROMOTION/LABEL
1	NEW	1	#1 CHRIS BOTTI	IMPRESSIONS COLUMBIA 60352/SONY MUSIC
2	1	32	TONY BENNETT	DUETS II RPM/COLUMBIA 66293/SONY MUSIC
3	2	12	PAUL MCCARTNEY	KISSES ON THE BOTTOM MP/L/HEAR 33899/CONCORD
4	3	8	ROBERT GLASPER EXPERIMENT	BLACK RADIO BLUE NOTE 88333*
5	4	23	FRANK SINATRA	SINATRA: BEST OF THE BEST REPRISE 79764/CAPITOL
6	NEW	SOUNDTRACK	TREME: SEASON 2 HBO/ROUNDER 619130/CONCORD	
7	5	19	SOUNDTRACK	MIDNIGHT IN PARIS MADISON GATE 63482 EX
8	7	22	LANDAU EUGENE MURPHY, JR.	THAT'S LIFE SYCO/COLUMBIA 99178/SONY MUSIC
9	RE-ENTRY	GORDON GOODWIN'S BIG PHAT BAND	THAT'S HOW WE ROLL TELARC 32383/CONCORD	
10	15	25	PINK MARTINI	RETROSPECTIVE HEINZ 11
11	8	2	TONY BENNETT	ISN'T IT ROMANTIC CONCORD 33463
12	6	2	KENNY GARRETT	SEEDS FROM THE UNDERGROUND MACK AVENUE 1064
13	11	65	FRANK SINATRA, DEAN MARTIN & SAMMY DAVIS JR.	THE VERY BEST OF THE RAT PACK FRANK SINATRA/REPRISE 39281/WARNER BROS.
14	NEW	BILL EVANS	SELECTIONS FROM BILL EVANS ONE AT ALL DISC/EPIC TOP OF THE GATE (EP) RESONANCE 1289* EX	
15	10	5	BRAD MELHDAU TRIO	ODE NONESUCH 523883/WARNER BROS.

TRADITIONAL CLASSICAL ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST/IMP/INT/PROMOTION/LABEL
1	1	15	#1 MORMON TABERNAACLE CHOIR	GLORY: MUSIC OF REDWOOD MOUNTAIN TABERNAACLE CHOIR 563624
2	3	3	ERIC WHITACRE	WATER NIGHT DECCA 0118636/DECCA CLASSICS
3	5	7	VARIOUS ARTISTS	LIFESPACES: CLASSICAL STRESS RELIEF LIFESPACES 3910 EX/AMOX MEDIA
4	2	2	YUJA WANG	FANTASIA OP. 106/ROCK/DECCA CLASSICS
5	4	10	A. KIKKO MEYERS/ENGLISH CHAMBER ORCH.	AIR: THE BACH ALBUM EONE 7205
6	9	15	JOSHUA BELL/JEREMY DENK	FRENCH IMPRESSIONS SYLVY CLASSICAL 32026/SONY MASTERWORKS
7	6	17	SOUNDTRACK	DOWNTOWN ABBEY CARVAL/MASTERPIECE 016260/DECCA
8	RE-ENTRY	JEFFREY BIEGEL	A STEINWAY CHRISTMAS ALBUM FROM MUSIC FOR THE SEASONS (CD) 1016 305 4804/DECCA	
9	10	13	Z. BAILEY/J. MARKL/INDIANAPOLIS SYMPHONY ORCH.	DYVORAK: CELLO CONCERTO TELARC 32927/CONCORD
10	NEW	THE PRIESTS	THREE SIMONS MY SOUL SONY MASTERWORKS 87418	
11	7	13	SHARON ISBIN	GUITAR PASSIONS SYLVY CLASSICAL 84218/SONY MASTERWORKS
12	RE-ENTRY	MORMON TABERNAACLE CHOIR	THIS IS THE CHRIST MORMON TABERNAACLE CHOIR 565082	
13	RE-ENTRY	R. FLEMING/A. GILBERT/S. OZAWA	POEMES: RAVEL/MESSIAEN/DUTIELLEUX DECCA 01943/DECCA CLASSICS	
14	13	11	SIMONE DINNERTSTEIN	SOMETHING ALMOST BEING SAID SONY CLASSICAL 39143/SONY MASTERWORKS
15	14	11	BRUCKNER ORCHESTER LINZ	GLASS: SYMPHONY NO. 9 ORANGE MOUNTAIN DIGITAL EX

CONTEMPORARY JAZZ ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST/IMP/INT/PROMOTION/LABEL
1	1	6	#1 ESPERANZA SPALDING	RADIO MUSIC SOCIETY MOUNTAINHEADS LP 5314/CONCORD
2	4	2	KAT EDMONSON	WAY DOWN LOW SPINNETT 1202
3	3	6	PETER WHITE	HERE WE GO HEADS UP 32395/CONCORD
4	2	4	INCOGNITO	SURREAL SHANACHIE 5195
5	6	32	TROMBONE SHORTY	FOR TRUE VERVE FORECAST 015586/VG
6	5	2	BOB BALDWIN	BETCHA BY GOLLY WOW! THE SONGS OF THOM BELL PEAK 2302/EPIC
7	7	12	NAJEE	THE SMOOTH SIDE OF SOUL SHANACHIE 5193
8	9	9	GALACTIC	CARNIVALE ELECTRICOS GALACTIC FUNK/ANTI- 87182/EPITAPH
9	8	56	BONEY JAMES	CONTACT VERVE FORECAST 015275/VG
10	11	49	BELA FLECK & THE FLECKTONES	ROCK-ET-A-SCIE-NCE EONE 2132
11	10	2	VARIOUS ARTISTS	SMOOTH AND SEXY: SMOOTH JAZZ FOR LOVERS SHANACHIE 5194
12	15	10	KIRK WHALUM	ROMANCE LANGUAGE RENDEZVOUS 5148/MACK AVENUE
13	13	2	DARREN RAHN	SPEECHLESS TRIPPIN' 'N' RHYTHM 54
14	12	24	MAYSA	MOTIONS OF LOVE SHANACHIE 5191
15	22	19	ACOUSTIC ALCHEMY	ROSELAND ONIS/DI/HEADS UP 53247/CONCORD

CLASSICAL CROSSOVER ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST/IMP/INT/PROMOTION/LABEL
1	1	8	#1 IL VOLO	IL VOLO: THREE PARTS TO PLAY BLUES/GALACTIC/RENTOR/GEFFEN 015917/GA
2	4	2	ANDREA BOCELLI	CONCERTO: ONE NIGHT IN CENTRAL PARK SUGAR 015971/DECCA
3	3	23	JACKIE EVANCHO	DREAM WITH ME SYCO/COLUMBIA 87061/SONY MUSIC
4	4	46	YO-YO MANGI/STUART DUNCAN/EDGAR MEYER/CHRIS THILE	THE GOAT ROBER JOHNSON/CD/SONY MASTERWORKS
5	8	26	IL DIVO	WICKED GAME SYCO/COLUMBIA 96488/SONY MUSIC
6	7	24	2CELLOS	MAGNETIC MINDS/SONY MUSIC
7	6	39	JIM BRICKMAN	ROMANZA SON/SET 96142 EX
8	9	24	LONDON PHILHARMONIC ORCHESTRA	THE GREATEST VIDEO GAME MUSIC SIS 114
9	5	24	IL VOLO	IL VOLO: EN ESPAOL BLUES/GALACTIC/RENTOR/GEFFEN 01543/EMI
10	10	46	THE PIANO GUYS	HITS VOLUME 1 THE PIANO GUYS 3752 EX
11	11	11	TORI AMOS	NIGHT OF HUNTERS DG 015849*/DECCA
12	5	31	KATHERINE JENKINS	ONE FINE DAY DECCA 016327
13	12	5	PORTLAND CELLO PROJECT	HOMAGE JEALOUSY BUTCHER 004*
14	NEW	UTE LEMPER/VOGLER QUARTET WITH S. MALZEW	PARIS DAYS, BERLIN NIGHTS STEINWAY & SONS 38089/ARMUSIC	
15	13	4	ATE LEMPER/VOGLER QUARTET WITH S. MALZEW	PARIS DAYS, BERLIN NIGHTS STEINWAY & SONS 38089/ARMUSIC

SMOOTH JAZZ SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST/IMP/INT/PROMOTION/LABEL
1	2	15	#1 BIG BROTHER	JEFF LORBER FUSION HEADS UP/CMG
2	1	15	HERE WE GO	PETER WHITE CONCORD/CMG
3	3	18	OLIVER'S TWIST	CHRIS STANDFORD ULTIMATE VIBE
4	7	15	PERFORMING NITES	NAJEE SHANACHIE
5	4	11	THE FUNKY JOINT	PAUL BROWN WOODWARD AVENUE
6	6	15	ROADTRIP	MICHAEL LINGTON FEAT. LEE RITENOUR TRIPPIN' 'N' RHYTHM
7	5	9	MAGNETIC	DARREN RAHN TRIPPIN' 'N' RHYTHM
8	8	17	HORIZON	PAUL TAYLOR FEAT. STEVE OLIVER PEAK/EONE
9	9	12	THE CONNECTION	NICKI COLANGELO TRIPPIN' 'N' RHYTHM
10	10	9	UPTOWN HUSTLE	DOWN TO THE BONE TRIPPIN' 'N' RHYTHM
11	11	12	GET HERE	ERIC MARIENTHAL PEAK/EONE
12	12	4	DEJA BLUE	CINDY BRADLEY TRIPPIN' 'N' RHYTHM
13	18	2	ISLAND STYLE	RICHARD ELLIOT ARTISTRY/MACK AVENUE
14	19	21	THE FUNKY BUNCH	EDGE GROOVE SHANACHIE
15	13	13	SHAKIN' THE HOUSE	ROD TARDIK GUITARDIK

WORLD ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST/IMP/INT/PROMOTION/LABEL
1	1	13	#1 CELTIC WOMAN	BELIEVE MANHATTAN 78660
2	9	5	ANUSHKA SHANKAR	TRAVELLER DG 015566/DECCA CLASSICS
3	4	8	CELTIC THUNDER	VOYAGE CELTIC THUNDER 016471/DECCA
4	5	22	SOUNDTRACK	THE SEASONING'S SOUVY CLASSICAL 846/SONY MASTERWORKS
5	3	9	THE CHEFTAINS	VOICE OF AGES BLACK/ROCK/HEAR 33437/CONCORD
6	2	4	THE TOURE-RAICHEL COLLECTIVE	TEL AVIV SESSION CUMBANCHA 22
7	7	13	RODRIGO Y GABRIELA AND C.U.B.A.	AREA 52 RUBI/YORKS 0136/ATO
8	6	2	AMADOU & MARIAM	FOLLIA BECAUSE/NONESUCH 5304023/WARNER BROS.
9	10	2	DANIEL O'DONNELL	THE ULTIMATE COLLECTION DTVV MEDIA 82
10	13	5	VARIOUS ARTISTS	LIFESPACES: LISTENERS HIGHLIGHT HEAR WAAJ MOOD MEDIA 3910 EX
11	14	61	CELTIC THUNDER	HERITAGE CELTIC THUNDER 015195/DECCA
12	15	5	VARIOUS ARTISTS	LIFESPACES: AFTERNOON IN PARIS MOOD MEDIA 58097 EX
13	11	2	MICKY HART BAND	MYSTERIUM TREMENDUM 300 DEGREES PRODUCTIONS 0478*
14	NEW	PACO DE LUCIA	EN VIVO CONCIERTOS: LIVE IN SPAIN 2010 DECCA 016651	
15	RE-ENTRY	TINARIKEN	TASSILI + 181 WEDGE S.A.R.L./ANTI- 87148/EPITAPH	

See Charts Legend on Billboard.com for DANCE CLUB SONGS and DANCE/ELECTRONIC ALBUMS rules and explanations. DANCE/MIX SHOW AIRPLAY: Ratings based on weekly airplay on 7 dance-oriented stations and mix shows. Dance/Classical Albums: Includes dance-oriented classical albums, crossover albums, and world albums. WORLD ALBUMS: Includes world music albums, crossover albums, and world albums. SMOOTH JAZZ SONGS: Includes smooth jazz albums, crossover albums, and world albums. All charts © 2012, Nielsen SoundScan, Inc. All rights reserved.

THIS WEEK	LAST WEEK	TITLE	ARTIST	CERT.
1	20	#1 LA SENAL	JUANES / UNIVERSAL MUSIC LATIN/UMLE	
2	1	AI SE EU TE PEGO	MICHELLE DEL PERRO / SONY MUSIC LATIN	
3	3	INTENCIONAL	3BALLMY FEAT. EL BEBETO Y AMERICA SIERRA / FONOVISA/UMLE	
4	4	BAILANDO POR EL MUNDO	JUAN MAGAN FEAT. PITBULL & EL CATA / SONY MUSIC LATIN	
5	5	LLAMADA DE MI EX	LA ARMADORA BANDA EL LIMON DE RENE CAMACHO / DISA/UMLE	
6	6	DUTTY LOVE	DON OMAR FEAT. NATTY NATHASHA / ORFANATO/MACHETE/UMLE	
7	7	AMOR CONFUSO	GERARDO ORTIZ DEL SON Y MUSIC LATIN	
8	2	FUJISTE TU	ARJONA FEAT. BABY MORENO / METAMORFOSIS	
9	9	CORRE!	JESSE & JOY FEAT. LA REPUBLICA / WARNER LATINA	
10	10	LOVUMBA (PRESTIGE)	DADDY YANKEE EL CARTEL	
11	12	EL MEJOR PERFUME	LA ORIGINAL BANDA EL LIMON DE SALVADOR LIZARRAGA / FONOVISA/UMLE	
12	8	LAS COSAS PEQUEÑAS	PRINCE ROYCE / TOP STOP / S30077/AG	
13	13	INTERNATIONAL LOVE	PITBULL FEAT. CHRIS BROWN MR. 305 / POLO GROUND/UMLE	
14	17	MARCHATE	JULIAN ALVAREZ Y SU NORTEÑO BANDA / DISA/UMLE	
15	13	SI TE DIGO LA VERDAD	GOCHO NEVY EN VENEZUELA / UNIVERSAL MUSIC	
16	14	UN HOMBRE NORMAL	ESPIÑOZA PAZ / VIDEO MAX / DISA/UMLE	
17	19	MUJER DE TODOS	MUJER DE NAJIE CALDERON / DISA/UMLE	
18	RE-ENTRY	FOLLOW THE LEADER	WISIN & YANDEL FEAT. JENNIFER LOPEZ / MACHETE/UMLE	
19	15	TU YA ERAS COSA DEL PASADO	EL VERDADERO AMOR PERDONA / MANA FEAT. PRINCE ROYCE / WARNER LATINA	
20	16	MI SANTA	ROMEO SANTOS FEAT. TOMATTO / SONY MUSIC LATIN	
21	18	EL VESTIDO BLANCO	VICENTE FERNANDEZ / SONY MUSIC LATIN	
22	31	AMOR PROHIBIDO	SELENA ENAMORADA DE TI / CAPITOL LATIN	
23	31	SENTIMIENTOS ENCONTRADOS	EL TRONO DE MEXICO / FONOVISA/UMLE	
24	25	LO QUE PIENSO DE TI	BANDA CARABANA / DISA/UMLE	
25	26	FEEL SO CLOSE	CAMILLO HARRIS / ULTRA	
26	29	LA Y ME CANSE	LARRY HERNANDEZ / FONOVISA/UMLE	
27	24	PARA TI SOLITA	BANDA LOS RECODITOS / DISA/UMLE	
28	28	MI OLVIDO	BANDA SINALDENSE DE SERGIO LIZARRAGA / DISA/UMLE	
29	35	CLARIDAD	JULIAN ALVAREZ / UNIVERSAL MUSIC LATIN/UMLE	
30	33	ME VOY DE LA CASA	TITO "EL BALMIBINO" SIENTE	
31	23	DE QUE ME SIRVE LA VIDA	CAMILA SUZUKI / SONY MUSIC LATIN	
32	32	STARSHIPS	NICKI MINAJ / MONEY / CASH / MONEY / UNIVERSAL REPUBLIC	
33	43	AMOR COMPARTIDO	LOS TUCANES DE TIJUANA / FONOVISA/UMLE	
34	39	CREO EN TI	REIK / SONY MUSIC LATIN	
35	27	DEBE BOHITA	WISIN & YANDEL FEAT. JOY SEAN / MACHETE/UMLE	
36	30	PARA EL PEOR AMANTE	EDNITA NAZARIO / SONY MUSIC LATIN	
37	22	ADDICTED TO YOU	SHAGRA / SONY MUSIC LATIN	
38	45	TU LO SABES BIEN	BLACK GUAYABA / GUAYABA BLACK	
39	44	YOUNG, WILD & FREE	SNOOP DOGG & MICHAEL BALDUCCI FEAT. BRUNO MARS / RSTBM / MARS / STYLANT / CTRP	
40	34	MALABARES	DIEZ / FONOVISA/UMLE	
41	RE-ENTRY	TU VENENOSO	HECTOR AZOSTA / VENEZUELA / UNIVERSAL MUSIC	
42	NEW	GLAD YOU CAME	THE WANTED / GLOBAL TALENT / MERCURY / JDMG	
43	RE-ENTRY	ESTILO ITALIANO	JESUS OJEDA Y SUS PADRES / SOL MUSIC	
44	48	WILD ONES	FLO RIDA FEAT. SIA / POE / MTV / ATLANTIC	
45	NEW	LA MOSCA	LOS HOROSCOPOS DE DURANGO FEAT. CHUY LIZARRAGA / FONOVISA/UMLE	
46	NEW	KISS ME!	NEQUIL FEAT. BABY BOY / PINK STAR / PGM	
47	46	LA CUMBIA TRIBALERA	EL PELON DEL MIKROPHONE & DJ MORPHIUS / M&G SOUND / REMEX	
48	NEW	EL RUIDO	DAVID BISBAL / UNIVERSAL MUSIC LATIN/UMLE	
49	NEW	CAMINAR CONTIGO	LUCERO Y JOAN SEBASTIAN / FA.S / SKALONA	
50	38	17		

Wisin & Yandel take the Hot Shot Debut on Hot Latin Songs with "Follow the Leader," featuring Jennifer Lopez, which enters at a lofty No. 18. The song is the duo's highest debut since "Sexy Movimiento" began its chart run at No. 3 in 2007.



Antonio Orozco hits Top Latin Albums for the first time in his career as fifth set Diez debuts at No. 4 with 2,000 copies, according to Nielsen SoundScan. The album's second single, "Estoy Hecho de Pedacitos de Ti," scales Latin Pop Airplay (30-27) in its sixth chart week.



THIS WEEK	LAST WEEK	ARTIST	CERT.
1	1	#1 PRINCE ROYCE	
2	2	ROMEO SANTOS	
3	3	LOS INQUIETOS DEL NORTE	
4	RE-ENTRY	ANTONIO OROZCO	
5	13	#1 EDNITA NAZARIO	
6	6	EL TRONO DE MEXICO	
7	3	SELENA	
8	9	ARJONA	
9	11	VARIOUS ARTISTS	
10	7	3BALLMY	
11	8	MANA	
12	10	ESPIÑOZA PAZ	
13	12	LOS TEMERARIOS	
14	14	GERARDO ORTIZ	
15	RE-ENTRY	Tierra Cali	
16	16	LA ARROLLADORA BANDA EL LIMON DE RENE CAMACHO	
17	15	EL PELON DEL MIKROPHONE & DJ MORPHIUS	
18	19	JESSE & JOY	
19	4	VARIOUS ARTISTS	
20	17	CARDENALES DE NUEVO LEON	
21	18	FIDEL RUEDA	
22	21	CAMILA	
23	24	ALEJANDRO FERNANDEZ	
24	NEW	JOAN SORIANO	
25	23	CALIBRE 50	
26	22	DON OMAR	
27	27	LOS BUKIS	
28	20	BANDA LOS RECODITOS	
29	26	RAMON AYALA Y SUS BRAVOS DEL NORTE	
30	25	GRUPO BRYNDIS	
31	29	JUAN LUIS GUERRA 440	
32	30	JENNI RIVERA	
33	28	INDUSTRIA DEL AMOR	
34	45	EL VOLO	
35	36	RICARDO ARJONA	
36	42	VICENTE FERNANDEZ	
37	32	VARIOUS ARTISTS	
38	37	MARCO ANTONIO SOLIS	
39	33	LOS TUCANES DE TIJUANA	
40	34	VARIOUS ARTISTS	
41	NEW	LA APUESTA	
42	35	BRONCO	
43	38	ROCIO DURCAL	
44	49	LOS TRIBALEROS	
45	42	JOAN SEBASTIAN	
46	NEW	TROPICAL PANAMA	
47	41	LOS YONIC'S	
48	51	JULIAN ALVAREZ Y SU NORTEÑO BANDA	
49	40	YURIDIA	
50	48	VARIOUS ARTISTS	

THIS WEEK	LAST WEEK	ARTIST	CERT.
1	1	#1 LOS INQUIETOS DEL NORTE	
2	2	EL TRONO DE MEXICO	
3	5	VARIOUS ARTISTS	
4	3	3BALLMY	
5	4	ESPIÑOZA PAZ	
6	6	LOS TEMERARIOS	
7	7	GERARDO ORTIZ	
8	RE-ENTRY	Tierra Cali	
9	9	LA ARROLLADORA BANDA EL LIMON DE RENE CAMACHO	
10	8	EL PELON DEL MIKROPHONE & DJ MORPHIUS	
11	10	CARDENALES DE NUEVO LEON	
12	11	FIDEL RUEDA	
13	13	CALIBRE 50	
14	16	LOS BUKIS	
15	12	BANDA LOS RECODITOS	
16	15	RAMON AYALA Y SUS BRAVOS DEL NORTE	
17	14	GRUPO BRYNDIS	
18	22	JENNI RIVERA	
19	17	INDUSTRIA DEL AMOR	
20	RE-ENTRY	Vicente Fernandez	

THIS WEEK	LAST WEEK	ARTIST	CERT.
1	1	#1 PRINCE ROYCE	
2	2	ROMEO SANTOS	
3	NEW	JOAN SORIANO	
4	3	JUAN LUIS GUERRA 440	
5	4	AVENTURA	
6	5	VICTOR MANUELLE	
7	6	CHARLIE ZAA	
8	7	LENNY SANTOS	
9	8	GILBERTO SANTA ROSA	
10	9	LUIS ENRIQUE	
11	12	JOSEPH FONSECA	
12	10	VARIOUS ARTISTS	
13	11	EL GRAN COMBA	
14	13	OMEGA	
15	16	WILLIE COLON Y HECTOR LAVOE	
16	15	HENRY SANTOS	
17	14	EDDIE SANTIAGO	
18	19	TITO NIEVES	
19	NEW	FANIA ALL-STAR	
20	RE-ENTRY	TITE CURET	

BETWEEN THE BULLETS

JUANES' 'SENAL' VAULTS TO NO. 1



Juanes makes the largest jump to No. 1 in more than five years on Hot Latin Songs as "La Senal" leaps 20-1 in its second week. The largest prior jump was Maná's "Manda Una Senal," which rose 22-1 on March 3, 2007. "La Senal" is Juanes' eighth No. 1 on the survey and his first since "Yerbatero" in September 2010. The track also surges 20-1 on Tropical Airplay, the biggest leap to the top since 24 Horas jumped 24-1 with "No Puedo Creer" on May 2, 2011.

—Karinah Santiago

EURO				
DIGITAL SONGS				
THIS WEEK	LAST WEEK	(NIELSEN SOUNSCAN INTERNATIONAL)	MAY 5, 2012	
1	1	SOMEBODY THAT I USED TO KNOW GOTYE FT. KIMBRA SAMPLES 'N SECONDS/ISLAND		
2	3	WE ARE YOUNG FUN. FT. JANELLE MONAE FUELED BY RAMEN		
3	2	SOMEBODY THAT I USED TO KNOW GOTYE FT. KIMBRA SAMPLES 'N SECONDS/ISLAND		
4	NEW	CAN'T SAY NO CONOR MAYNARD PARLOPHONE		
5	11	TOO CLOSE ALEX CLARE ISLAND		
6	4	STARSHIPS NICKI MINAJ YOUNG MONEY/CASH MONEY		
7	17	DRIVE BY TRAIN COLUMBIA		
8	5	SHE DOESN'T MIND SEAN PAUL VP		
9	NEW	SO GOOD B.O.B REBEL/ROCK/GRAND HUSTLE		
10	NEW	LASERLIGHT JESSIE J FT. DAVID GUETTA LAVA		

JAPAN				
BILLBOARD JAPAN HOT 100				
THIS WEEK	LAST WEEK	(HANSHIN/SOUNSCAN JAPAN/PLANTECH)	MAY 5, 2012	
1	RE	INORI/NAMIDA NO KIDOU* MR. CHILDREN TOY'S FACTORY		
2	17	SAKASAMA NO SORA SMAP VICTOR		
3	NEW	BE MINE INFINITE WOODLIM		
4	1	SPRING OF LIFE PERFUME UNIVERSAL		
5	NEW	ANZU NO UTA ANZU FUTABA(HIROMI IGARASHI) COLUMBIA		
6	83	TO THE BEGINNING KALAFINA SONY		
7	NEW	KOIKAZE KAEDE TAKAGAKI(SAORI HAYAMI) COLUMBIA		
8	NEW	NEVER SAY NERVER RIN SHIBUYA(ATAKA FUKUHARA) COLUMBIA		
9	NEW	CHOCO-LAT TIARA KANAOKA MITSUKI(TAKA OTSUBO) COLUMBIA		
10	79	ONE TWO THREE E-GIRLS RHYTHMZONE		

GERMANY				
SINGLES				
THIS WEEK	LAST WEEK	(MEDIA CONTROL)	MAY 5, 2012	
1	3	TOO CLOSE ALEX CLARE ISLAND		
2	6	TAGE WIE DIESE DIE TOTEN HOSEN JKP		
3	8	SHE DOESN'T MIND SEAN PAUL VP		
4	5	EASY GRD CHIMPERATOR		
5	7	BREATHING JASON DERULO BELUGA HEIGHTS		
6	4	AI SE EU TE PEGO MICHEL TELO PANTANNAL/RGE/ROSTER		
7	1	HEART SKIPS A BEAT OLLY MURS FT. RIZZLE KICKS SYCO		
8	2	FORGIVE FORGET CALIGULA MUSICA DE LA SANTA		
9	9	2012 (IF THE WORLD WOULD END) MIKE CANDYS FT. EVELYN & PATRICK MILLER WOMBAT/MASC/SPR		
10	10	DRIVE BY TRAIN COLUMBIA		

UNITED KINGDOM				
SINGLES				
THIS WEEK	LAST WEEK	(THE OFFICIAL UK CHARTS CO.)	MAY 5, 2012	
1	1	CALL ME MAYBE CARLY RAE JEPSEN 604/SCHOOLBOY		
2	NEW	CAN'T SAY NO CONOR MAYNARD PARLOPHONE		
3	7	WE ARE YOUNG FUN. FT. JANELLE MONAE FUELED BY RAMEN		
4	NEW	ORDINARY PEOPLE JOHN LEGEND G.D.O.D.		
5	NEW	LASERLIGHT JESSIE J FT. DAVID GUETTA LAVA		
6	3	SOMEBODY THAT I USED TO KNOW GOTYE FT. KIMBRA SAMPLES 'N SECONDS/ISLAND		
7	NEW	SO GOOD B.O.B REBEL/ROCK/GRAND HUSTLE		
8	5	STARSHIPS NICKI MINAJ YOUNG MONEY/CASH MONEY		
9	6	SHE DOESN'T MIND SEAN PAUL VP		
10	2	BOYFRIEND JUSTIN BIEBER SCHOOLBOY/RAYMOND BRAUN		

FRANCE				
DIGITAL SONGS				
THIS WEEK	LAST WEEK	(NIELSEN SOUNSCAN INTERNATIONAL)	MAY 5, 2012	
1	1	SOMEBODY THAT I USED TO KNOW GOTYE FT. KIMBRA SAMPLES 'N SECONDS/ISLAND		
2	2	AI SE EU TE PEGO MICHEL TELO PANTANNAL/RGE		
3	3	AVANT QUE'ELLE PARTE SEJON D'ASSAUT WATI.B		
4	4	I FOLLOW RIVERS LYKKE LILL RECORDINGS		
5	6	STARSHIPS NICKI MINAJ YOUNG MONEY/CASH MONEY		
6	7	LE SENS DE LA VIE TAL WARNER		
7	5	MY NAME IS STAIN SHAKA PONK GUESS WHAT 1		
8	8	VIDEO GAMES LANA DEL REY STRANGER		
9	10	WHERE HAVE YOU BEEN RHINNA SFP		
10	9	LA TERRE EST RONDE ORLSAN 7TH MAGNITUDE/SEME BUREAU		

CANADA				
BILLBOARD CANADIAN HOT 100				
THIS WEEK	LAST WEEK	(NIELSEN SOUNSCAN/BDS)	MAY 5, 2012	
1	1	SOMEBODY THAT I USED TO KNOW GOTYE FT. KIMBRA SAMPLES 'N SECONDS/FAIRFAX		
2	NEW	PAYPHONE MARON 5 FT. WIZ KHALIFA A&M/OCTONE		
3	2	WE ARE YOUNG FUN. FT. JANELLE MONAE FUELED BY RAMEN		
4	3	GLAD YOU CAME THE WANTED GLOBAL TALENT/MERCURY		
5	4	STARSHIPS NICKI MINAJ YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC		
6	6	BOYFRIEND JUSTIN BIEBER SCHOOLBOY/RAYMOND BRAUN/ISLAND		
7	5	WILD ONES FLO RIDA FT. SIA POE BOY/ATLANTIC		
8	10	PART OF ME KATT PERRY CAPITOL		
9	7	WHAT MAKES YOU BEAUTIFUL ONE DIRECTION SYCO/COLUMBIA		
10	13	DANCE AGAIN JENNIFER LOPEZ FT. PITBULL EPIC		

KOREA				
BILLBOARD KOREA K-POP HOT 100				
THIS WEEK	LAST WEEK	(BILLBOARD KOREA)	MAY 5, 2012	
1	1	ALONE SISTAR STARSHIP ENTERTAINMENT		
2	2	CHERRY BLOSSOM ENDING BUSKER BUSKER CJ E&M		
3	3	VOLUME UP 4MINUTE CUBE ENTERTAINMENT		
4	NEW	LEAVING NOEL TEM ENTERTAINMENT		
5	5	YEOSU NIGHT SEA BUSKER BUSKER CJ E&M		
6	6	FIRST LOVE BUSKER BUSKER CJ E&M		
7	9	FANTASTIC BABY BIGBANG YG ENTERTAINMENT		
8	7	LOVE IS ALL THE SAME YANGDOL & DANIEL & HANNA CO-REPRESENTS MEDIA		
9	8	MISSING YOU LIKE CRAZY TAE YOUNG DRIM MEDIA & KJH PRODUCTION		
10	10	THE PERSON THAT LOVED YOU HUH GAK ACUBE ENTERTAINMENT		

AUSTRALIA				
DIGITAL SONGS				
THIS WEEK	LAST WEEK	(NIELSEN SOUNSCAN INTERNATIONAL)	MAY 5, 2012	
1	1	CALL ME MAYBE CARLY RAE JEPSEN 604/SCHOOLBOY		
2	8	NEVER LET ME GO FLORENCE + THE MACHINE ISLAND		
3	NEW	SLITTING ON TOP OF THE WORLD DELTA GOODREM SONY MUSIC		
4	2	STARSHIPS NICKI MINAJ YOUNG MONEY/CASH MONEY		
5	3	LEGO HOUSE ED SHEERAN ASYLUM		
6	6	EARTHOJAKE LABRINTH FT. TINIE TEMPAH SYCO		
7	4	ONE THING ONE DIRECTION SYCO		
8	5	WE ARE YOUNG FUN. FT. JANELLE MONAE FUELED BY RAMEN		
9	NEW	WHERE HAVE YOU BEEN RHINNA SFP		
10	NEW	LA VIE EN ROSE RACHAEL LEA/CAR UNIVERSAL		

NETHERLANDS				
DIGITAL SONGS				
THIS WEEK	LAST WEEK	(NIELSEN SOUNSCAN INTERNATIONAL)	MAY 5, 2012	
1	1	I FOLLOW RIVERS TRIGGERFINGER EXCELSIOR		
2	2	CALL ME MAYBE CARLY RAE JEPSEN 604/SCHOOLBOY		
3	NEW	BALADA GUSTAVO LIMA CNR		
4	7	NEXT TO ME EMELI SANDE VIRGIN		
5	3	AI SE EU TE PEGO MICHEL TELO CNR		
6	5	I WON'T GIVE UP JASON MRAZ ATLANTIC		
7	4	I FOLLOW RIVERS LYKKE LILL RECORDINGS		
8	6	PEOPLE HELP THE PEOPLE BIRDY JASMINE VAN DEN BOGAERDE		
9	8	DRIVE BY TRAIN COLUMBIA		
10	10	NEW AGE MARLON ROUDETTE MATTER FIXED		

ITALY				
DIGITAL SONGS				
THIS WEEK	LAST WEEK	(NIELSEN SOUNSCAN INTERNATIONAL)	MAY 5, 2012	
1	1	SOMEBODY THAT I USED TO KNOW GOTYE FT. KIMBRA SAMPLES 'N SECONDS/ISLAND		
2	2	WE ARE YOUNG FUN. FT. JANELLE MONAE FUELED BY RAMEN		
3	5	DRIVE BY TRAIN COLUMBIA		
4	NEW	SI TU NO VUELVES MARCO CARTA ATLANTIC		
5	6	LA NOTTE ARISA WARNER		
6	9	GIRL GONE WILD MADONNA LIVE NATION		
7	3	TACATA* ROMANO & SAPIENZA FT. RODRIGUEZ DANCE AND LOVE		
8	7	TITANIUM DAVID GUETTA FT. SIA WHAT A MUSIC		
9	NEW	GOODYBY KISS KASABIAN COLUMBIA		
10	8	AI SE EU TE PEGO MICHEL TELO ROSTER		

GREECE				
ALBUMS				
THIS WEEK	LAST WEEK	(CYTA-IFPI)	MAY 5, 2012	
1	2	MDNA MADONNA LIVE NATION/INTERSCOPE		
2	1	APENANTI NATASSA THEODORIDOU SONY MUSIC		
3	RE	THARROS I ALITHIA MICHALIS HATZIGIANNIS UNIVERSAL		
4	3	BORN TO DIE LANA DEL REY PYRODOR		
5	4	I SMYRNI TON EROTA KOTSIRAS GIANNIS / ESTOUDIANTINA MINOS		
6	5	EN VIVO: LIVE AT ESTADIO NACIONAL, SANTIAGO IRON MAIDEN MINOS		
7	8	DEBORAH MYERS DEBORAH MYERS MINDS		
8	6	THA IME EDO NIKOS OIKONOMOPOULOS MINOS		
9	10	21 ADELE XL		
10	RE	GYALINOS KOSMOS ALKINOOS IOANNIS UNIVERSAL		

SPAIN				
DIGITAL SONGS				
THIS WEEK	LAST WEEK	(NIELSEN SOUNSCAN INTERNATIONAL)	MAY 5, 2012	
1	1	YO TE ESPERARE CALI & EL DANDEE UNIVERSAL		
2	2	TE HE ECHADO DE MENOS PABLO ALBORAN TRIMECA		
3	5	DANCE AGAIN JENNIFER LOPEZ FT. PITBULL EPIC		
4	4	AI SE EU TE PEGO MICHEL TELO PANTANNAL		
5	3	RAYOS DE SOL JOSE DE RICO FT. HENRY MENDEZ ROSTER		
6	6	MARCO MELANDI & PABLO MOTOS WARNER		
7	7	NO SIGUE MODAS JUAN MABAN SONY MUSIC		
8	NEW	BOYS WILL BE BOYS PAULINA RUBIO UNIVERSAL		
9	10	SEXY AND I KNOW IT LMFAO PARTY ROCK/WILL.I.A.M/CHERRYTREE		
10	NEW	ME PONES TIerno RASEL & BAUTE WARNER		

SWITZERLAND				
DIGITAL SONGS				
THIS WEEK	LAST WEEK	(NIELSEN SOUNSCAN INTERNATIONAL)	MAY 5, 2012	
1	1	SINGLE LADIES REMYD & MANI-L FT. J-SON GLOBAL		
2	7	MA CHERIE DJ ANTOINE FT. THE BEAT SHAKERS GLOBAL		
3	3	SOMEBODY THAT I USED TO KNOW GOTYE FT. KIMBRA SAMPLES 'N SECONDS/ISLAND		
4	2	HEART SKIPS A BEAT OLLY MURS FT. RIZZLE KICKS SYCO		
5	9	DRIVE BY TRAIN COLUMBIA		
6	8	WE ARE YOUNG FUN. FT. JANELLE MONAE FUELED BY RAMEN		
7	4	AI SE EU TE PEGO MICHEL TELO PANTANNAL/RGE/ROSTER		
8	5	BREATHING JASON DERULO BELUGA HEIGHTS		
9	6	2012 (IF THE WORLD WOULD END) MIKE CANDYS FT. EVELYN & PATRICK MILLER WOMBAT/MASC/SPR		
10	NEW	STARSHIPS NICKI MINAJ YOUNG MONEY/CASH MONEY		

BELGIUM				
DIGITAL SONGS				
THIS WEEK	LAST WEEK	(NIELSEN SOUNSCAN INTERNATIONAL)	MAY 5, 2012	
1	NEW	BALADA GUSTAVO LIMA CNR		
2	1	I FOLLOW RIVERS TRIGGERFINGER EXCELSIOR		
3	8	SOMEBODY THAT I USED TO KNOW GOTYE FT. KIMBRA SAMPLES 'N SECONDS/ISLAND		
4	3	CALL ME MAYBE CARLY RAE JEPSEN 604/SCHOOLBOY		
5	5	PEOPLE HELP THE PEOPLE BIRDY JASMINE VAN DEN BOGAERDE		
6	4	AI SE EU TE PEGO MICHEL TELO CNR		
7	NEW	WE ARE YOUNG FUN. FT. JANELLE MONAE FUELED BY RAMEN		
8	NEW	DANCE AGAIN JENNIFER LOPEZ FT. PITBULL EPIC		
9	7	NEXT TO ME EMELI SANDE VIRGIN		
10	6	BAGAGEDRAGER GERS PAROEL FT. SEF TOP NOTCH		

SWEDEN				
DIGITAL SONGS				
THIS WEEK	LAST WEEK	(NIELSEN SOUNSCAN INTERNATIONAL)	MAY 5, 2012	
1	1	SOMEBODY THAT I USED TO KNOW GOTYE FT. KIMBRA SAMPLES 'N SECONDS/ISLAND		
2	3	AI SE EU TE PEGO MICHEL TELO CNR		
3	2	EUPHORIA LORÉEN WARNER		
4	7	WE ARE YOUNG FUN. FT. JANELLE MONAE FUELED BY RAMEN		
5	NEW	DANSA PAUSA PANETOZ PNTZ VAGEN		
6	NEW	I AM THE GOD CORROD WINE/TONE		
7	4	SOME DIE YOUNG LAREN WARNER		
8	NEW	GIVE ME THAT O REBECCA STELLA ULTRA		
9	NEW	STARSHIPS NICKI MINAJ YOUNG MONEY/CASH MONEY		
10	5	DRIVE BY TRAIN COLUMBIA		

MEXICO				
AIRPLAY				
THIS WEEK	LAST WEEK	(NIELSEN BDS)	MAY 5, 2012	
1	12	LA DE LA MALA PARTE JESSE & JOY WARNER		
2	4	CREO EN TI REIK SONY MUSIC		
3	3	UN HOMBRE NORMAL ESPINOZA PAZ VIDEO/MAX/DISA		
4	2	SET FIRE TO THE RAIN ADELE XL		
5	1	WE FOUND LOVE RHINNA FT. CALVIN HARRIS SRP/DEF JAM		
6	9	WHAT MAKES YOU BEAUTIFUL ONE DIRECTION SYCO/COLUMBIA		
7	6	DE QUE ME SIRVE LA VIDA CAMILA SONY MUSIC		
8	11	TENGO TU LOVE SIE7E LA VIDA BUENA		
9	7	FUISTE TU ARJONA		

4 AM (EM) Foray Music, SESAC/Rico Love to Still A Rapper...
5-1-9 (Sony/ATV) Tre Publishing Company, BMI/Beaver...

ADDICTED TO YOU (Sony/ATV) Latin Music Publishing, BMI/...

AI (EM) (LMA) (W) (S) (C) (ASCAP) Universal Music Corporation...

AI SE U TE PEGO (El Dineo Arts Assoc./BMAA/Int'l Music...

ALL JUST TO GET TO YOU (Ehrle/Tone Music, BMI/World...

ALONE WITH YOU (Songs of Max Publishing, SESAC/ASCAP...

AMOR COMPARTIDO (Primo Music, Inc., BMI) LT 34...

ANGELS (EM) (M) (P) (M) (ASCAP) Sony/ATV Music Publishing...

ANOTHER ROUND (EM) (M) (P) (M) (ASCAP) Joseph Cartagena Music...

ASS BACK HOME (Epic/Sony Music, Inc., BMI) (ASCAP)...

BACK IN TIME (Abesha y Ti Songs, BMI/Sony/ATV Songs...

BAG OF MONEY (Deat/Stock Music, BMI/MV Music Corp.)...

BAILOANDO POR EL MUNDO (Ediciones Musicales Coppola S.L.)...

BANJO (Sony/ATV Tre Publishing Company, BMI/Casa...

BEATIFUL SURPRISE (Stony Beach Music, BMI/Int'l Music...

BEER BONITA (Not Listed) LT 36...

BEES AGO (Tokco/Tones, BMI/Bobby's Lyrics, Land and...

BEEZ IN THE TRAP (Harajuku Barbeque Music, BMI/...

BER TIAMI USED TO BE (How Beat That Stylize Music, BMI/...

BLESSED (The Baby Music, ASCAP/Universal Music Corporation)

BOYFRIEND (North Gateway Productions, ASCAP/Sony...

BRavo (Not Listed) LT 36...

BROKENHEART (Carmen Music, BMI/Sony/ATV Songs)

CALL ME (Carly Rae Music, Inc., SOCAN/Rogers Music)

CAMINAR CONTIGO (Not Listed) LT 30...

CASHIN OUT (Bizzy Boy, ASCAP) H107 76, RHH 11

CASHIN OUT (Bizzy Boy, ASCAP) H107 76, RHH 11

CASHIN OUT (Bizzy Boy, ASCAP) H107 76, RHH 11

CASHIN OUT (Bizzy Boy, ASCAP) H107 76, RHH 11

CASHIN OUT (Bizzy Boy, ASCAP) H107 76, RHH 11

CASHIN OUT (Bizzy Boy, ASCAP) H107 76, RHH 11

CASHIN OUT (Bizzy Boy, ASCAP) H107 76, RHH 11

CASHIN OUT (Bizzy Boy, ASCAP) H107 76, RHH 11

CASHIN OUT (Bizzy Boy, ASCAP) H107 76, RHH 11

Comp., ASCAP/Melissa's Money Music Publishing, ASCAP/...

DANCE (AS) (I) (D) De Publishing, LLC, BMI/Songs of Universal, Inc.)...

DANCE (AS) (I) (D) De Publishing, LLC, BMI/Songs of Universal, Inc.)...

DANCE (AS) (I) (D) De Publishing, LLC, BMI/Songs of Universal, Inc.)...

DANCE (AS) (I) (D) De Publishing, LLC, BMI/Songs of Universal, Inc.)...

DANCE (AS) (I) (D) De Publishing, LLC, BMI/Songs of Universal, Inc.)...

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EXECUTIVE TURNTABLE

Send submissions to: exec@billboard.com

RECORD COMPANIES: Universal Republic Records and Island Def Jam Music Group appoint **Cynthia Sexton** executive VP of branding and licensing. She was president of Sexton, her own boutique branding and licensing agency.

Universal Music Group names **Rand Levin** senior VP of business and legal affairs. He served in the same role at Universal Motown Republic Group and Island Def Jam Records Group.



PUBLISHING: Primary Wave Music opens a new office in the United Kingdom and taps **Clive Black** as head of Primary Wave U.K. He will continue to serve as chairman of Blacklist Entertainment. Black most recently was managing director at EMI Records in the United Kingdom.

Big Tractor Music names **Clay Myers** GM. He was GM/VP at Still Working Music/Orbison Music.

TOURING: The Windish Agency taps booking agent **Todd Walker** to launch a performing arts division at the independent talent firm. He was an agent at International Music Network.

TV/FILM: RTL Group promotes **Cecile Frot-Coutaz** to CEO of its FremantleMedia production arm, effective July 1. She currently serves as CEO of FremantleMedia North America.

MANAGEMENT: McDaniel Entertainment promotes **Anne Zogby** to creative manager. She was associate manager.

RELATED FIELDS: Merchandising company Bravado in London appoints **Greg Sambrook** VP of international sales and marketing. He was director of international marketing.

—Edited by Mitchell Peters

GOODWORKS

AFRICAN FEST SUPPORTS THE ARTS, ORPHANS

African live-music promoter Jiggs Thorne is using his festival in Swaziland to help boost the country's arts community and assist its ongoing orphanage problem.

"I was very interested in answering a lot of the questions that were posed by the broader issues of our orphan situation in Swaziland. We have 120,000 orphan kids—a frightening statistic," says Thorne, director of the MTN Bushfire event. "So there was the idea of using our platform to create awareness of what's going on."

MTN Bushfire was also created to help develop the arts in Swaziland, says Thorne, who runs Swaziland venue House on Fire. "We have a responsibility as a platform and business to get engaged with what's going on in the broader community," he says. "And what better way to do that than through the arts?"

The sixth annual festival (bushfire.co.sz) will be held May 25-27 on a farm in Swaziland's Ezulwini Valley. It has generated close to 600,000 emalangeni (nearly \$77,000 U.S.) in its five-year existence, Thorne says. All profits go to Young Heroes, an organization that assists with finding sponsors for orphan Swazi children with AIDS. Proceeds from merchandise sales are donated to Swaziland women's nonprofit Gone Rural boMake.

Festival participants include poet/MC Saul Williams, Nigerian/Romanian songstress Ayo, Brazilian Flavia Coelho, the Burundi Drummers, Canadian electro-jazz quintet Misteuz Valaire and actor/writer/director Richard E. Grant. Past headliners include Ladysmith Black Mambazo, Johnny Clegg and Hugh Masekela.

In addition to live music, MTN Bushfire (which typically draws about 20,000 attendees) features theater, poetry, film, circus, dance and visual arts; a handcrafts market and food fair; and workshops and outreach for students, teachers and art facilitators.

—Mitchell Peters

BACKBEAT

ASCAP POP AWARDS & EXPO

Last week was a busy one for ASCAP. April 18 marked the organization's 29th annual Pop Music Awards, which then segued into ASCAP's seventh "I Create Music" Expo (April 19-21). Both events were held at the Renaissance Hollywood Hotel in Los Angeles. PHOTOS: PICTUREGROUP



1

1. FROM LEFT: Hitmaking trio **LUKASZ "DR. LUKE" GOTTWALD**, **KATY PERRY** and **MAX MARTIN** hold plaques commemorating their work on several of 2011's most-performed songs, including "Teenage Dream." Martin was also named ASCAP's songwriter of the year. Sharing kudos as publishers of the year: EMI Music Publishing and Warner/Chappell Music.



2

2. GOLDEN NOTE Award honoree **TRENT REZNOR** (left) pauses on the red carpet with ASCAP president/chairman **PAUL WILLIAMS** and CEO **JOHN LOFRUMENTO**. Pop songstress Carly Simon received the Founders Award.

3. IN ADDITION to song of the year ("Just the Way You Are"), the Smeezingtons were singled out for their work on "F**k You (Forget You)" and "Grenade" with co-writer **BRODY BROWN**. Onstage for that presentation are (from left) ASCAP VP of pop/rock membership **SUE DREW**, the Smeezingtons' **ARI LEVINE**, ASCAP executive VP of membership **RANDY GRIMMETT**, the Smeezingtons' **BRUNO MARS** and **PHILIP LAWRENCE**, and Brown.

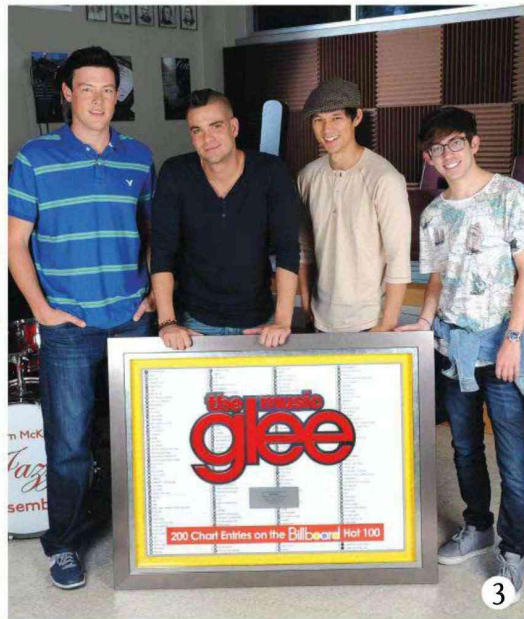


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To submit your photos for consideration, please send images to backbeat@billboard.com.

MUSICAL MENTORING

In honor of his work with students and graduates of Syracuse University's Bandier Program for Music and the Entertainment Industries, Cornerstone Promotion co-CEO **JON COHEN** (far left) received the inaugural Bandier Alumni Assn. Award on April 23. Joining the Syracuse '90 alumnus at New York's Sony Club are (from left) Sony/ATV chairman/CEO **MARTIN BANDIER**, Epic chairman/CEO **ANTONIO "L.A." REID** and Sony Music Entertainment CEO **DOUG MORRIS**. PHOTO: BEN GABBE/BENGABBEPHOTOGRAPHY.COM



1. FURTHER ROCKING awareness of the 2012 presidential election, Lyon Fine Jewelry CEO/head designer **LAUREN RUSSELL** (center) hosted an April 17 launch bash for her Rock the Vote bracelet. Lyon is donating 15% from the sale of each bracelet to nonprofit organization Rock the Vote. Raising support for the cause at Los Angeles club Tru Hollywood are (from left) actor **EDWIN HODGE** ("Cougar Town") and **QUDDUS PHILIPPE**, host of ABC's upcoming music competition "Duets." PHOTO: FAYE SADOU

2. WINE AND SONG both flowed at the Live in the Vineyard festival in California's well-stocked Napa Valley (April 12-15). Headliners included Jason Mraz, **MAYER HAWTHORNE**, Graffiti6 and Susan Justice. Holding court at private winery events were fun., Scars on 45 and others. Relaxing between sets at Uptown Theatre with Hawthorne (second from left) are (from left) festival co-founders **CLAIRE PARR** and **BOBBII HACH-JACOBS** and Universal Republic VP of promotion **DAVID NATHAN**. PHOTO: BILL VAN ESS/LIVE IN THE VINEYARD

3. ON APRIL 18, Columbia Records presented the cast of Fox TV's "Glee" with a plaque celebrating its milestone 200th hit on the Billboard Hot 100. From left are "Glee" actors **CORY MONTEITH**, **MARK SALLING**, **HARRY SHUM JR.** and **KEVIN MCHALE**. The ensemble hit the 200 mark on the April 24 chart, extending its record as the act with the most chart hits in Hot 100 history. PHOTO: STEPHANIE CABRAL

4. WHILE IN Los Angeles for a three-night stand (April 19, 20 and 25), Latin rock band Maná cemented two milestones: a record-breaking 11th sold-out concert at Staples Center and simultaneously setting the record for the most shows performed by any act in the arena's history. Celebrating with the requisite hardware—and basketball jerseys—are (from left) Staples Center VP of events **CHRISTY BUTCHER**; Maná manager **ANGELO MEDINA**; AEG Live VP of Latin talent **REBECA LEON**; Staples Center senior VP/GM **ALEX ZEIDMAN**; Maná's **SERGIO VÁLLIN**, **FHER OLIVERA** and **LEE GONZALEZ**; AEG Live president/CEO **RANDY PHILLIPS**; and Maná's **JUAN CALLEROS**. PHOTO: JUAN OCAMPO/STAPLES CENTER

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