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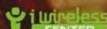
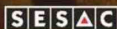
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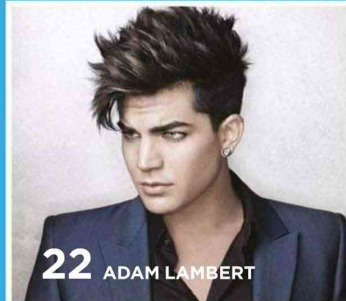
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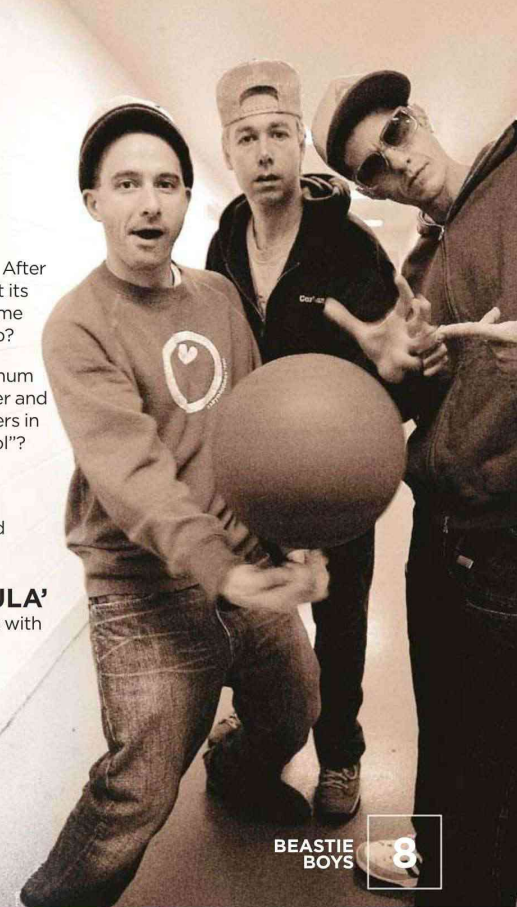
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BEASTIE BOYS

360 DEGREES OF BILLBOARD

HOME FRONT

Online

BILLBOARD AWARDS
Pals Justin Bieber and Usher were as cool as ever at the cover shoot for the Billboard Music Awards special-edition magazine. Visit Billboard.com/BBMA to see exclusive video of the pair behind the scenes.

ADAM LAMBERT
"American Idol" alum Adam Lambert swung by for a live Q&A to chat about new album *Trespassing*, summer dates with Queen and to answer fan questions. Watch all of the action again at Billboard.com.

40 UNDER 40
Billboard's 40 Under 40 report will recognize executives who are driving our business forward. Readers may submit nominations through May 25 at billboard.biz/40Under40.

Events

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.



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UP FRONT

RADIO BY MIKE STERN

Walking The Talk

Revenue, sound and reach are among the reasons why spoken-word radio has migrated to the FM dial

It's become a growing, and startling, new trend in radio: Spoken-word formats including sports, talk and all-news are migrating from their traditional sites on the AM band to reside on FM. Among the factors fueling this move are revenue concerns, sound-quality issues, content ownership matters and, perhaps most important, the sheer size of the available audience on the FM band, which is far greater than AM.

The most recent illustration of the trend was a decision by Emmis Communications to shut down 30-year adult R&B station WRKS New York and lease its 98.7 signal to ESPN for an FM sports-talk outlet (see story, opposite page). The switch came as a surprise to many, but it's clearly a sign of more major changeovers to come.

"It's like moving your store from a small shopping center to a big mall where there are more people overall, including more younger people and more women," says Jim Farley, VP of news and programming at Hubbard's all-news WTOP-FM Washington, D.C. "It's a matter of location, location, location."

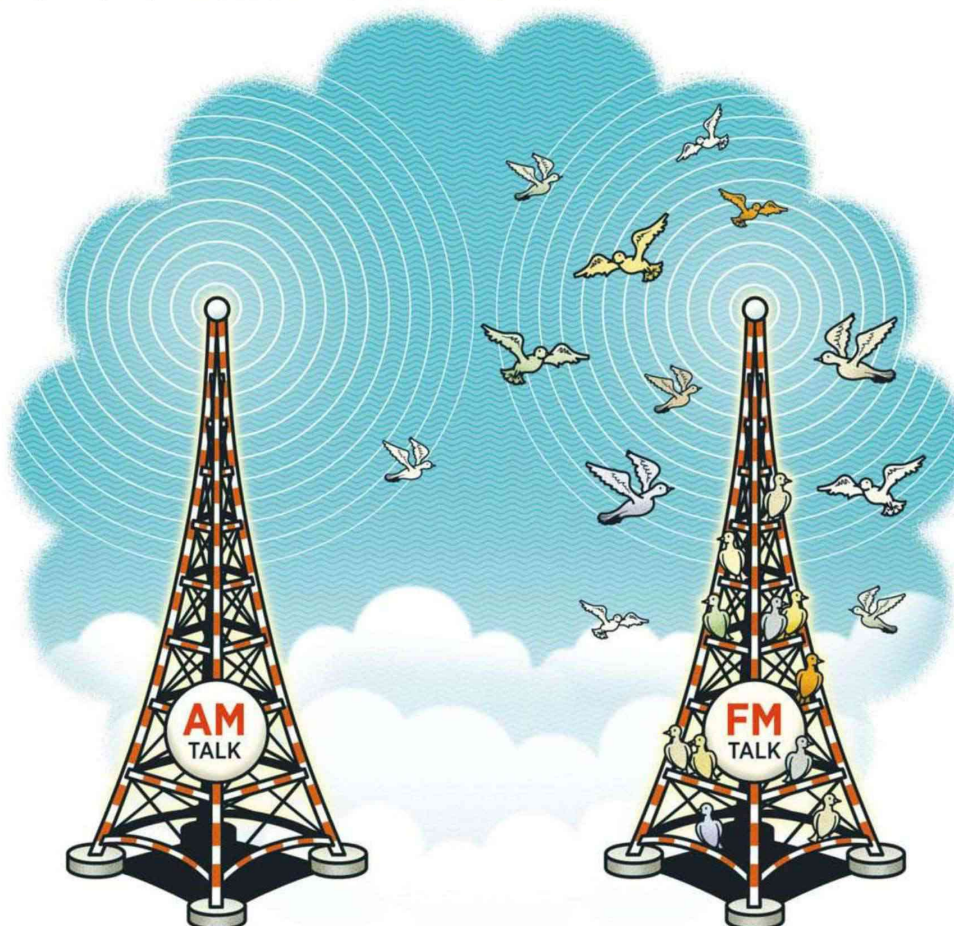
Initially an AM-only sta-

tion, WTOP added an FM simulcast in 1997 to enhance the station's reach in an outlying area of the market not covered by the weaker signal. Farley says the difference in demographics was immediately apparent. "The audience listening to the FM was 10 years younger, with a lot more women," he recalls. "It proved the case that talk product on FM would attract a fresh audience."

ESPN has seen similar results for its sports content with FM affiliates across the country. ESPN Audio senior VP Mo Davenport says the company saw an opportunity for moving its programming onto FM about five years ago, when issues about digital distribution and music licensing fees started to crop up for FM radio.

Since then, the company has added FM affiliates at a fast pace, growing from 62 FM stations in fall 2009 to a whopping 138 today. With the addition of the New York station through its recent leasing deal with Emmis, ESPN programming is now on FM outlets in seven of the top 10 markets and 12 of the top 30.

ESPN VP of integrated media research Glenn Enoch



compared AM and FM sports station audiences, finding the median FM sports listener's age is 40, five years younger than its AM counterpart. Those five years mark a significant difference, especially since many advertisers using the medium specifically seek ad buys that target the 25-54 demographic.

For markets rated by Arbitron's Portable People Meter (PPM) methodology, Enoch found 83 AM sports stations

and 25 FM outlets. Comparing the ratings, the FM stations averaged more than twice the listeners for the AM stations. In 16 markets where there are sports stations on both bands, the FM station was the higher-rated outlet in 11 of those markets.

The ratings success for spoken-word formats in general, and especially on FM, can be traced to the unique content offered, especially compared with music stations that often

play the same songs that may also be accessed from other sources. "Music stations are working with stuff anyone can get on Pandora or their iPod," WTOP's Farley says.

Aside from the important ratings successes, there are other financial benefits accounting for talk station migration. Since WTOP went from an AM/FM simulcast to exclusively FM, not only is the station perennially first or second in its market for total

audience, but it's also been the top billing station in the country for two years running, according to financial firm BIA/Kelsey. And it has made that achievement while operating in the eighth-largest radio market in the country.

Some of that success can be attributed to consistent ratings, but other factors also come into play. "Being on FM is a distinct advantage for sales," Farley says, explaining that ad agency radio buyers "tend to

be 20-somethings who don't even know what AM radio is."

Another factor figuring into the migration of talk to FM is the distinct difference in sound quality, a crucial factor for stations hoping to hook audiences that grew up with digital-quality sound from iPods and other electronic devices.

Fred Jacobs of Detroit area-based radio consulting firm Jacobs Media says automakers focusing on enhancing a consumer's in-car experience "will tell you a big part of their focus is consistent sound quality across different sources. AM radio is just inferior."

In addition to working with rock stations across the country, for the last 15 years Jacobs has consulted NPR, which arguably pioneered the concept of programming spoken-word content on FM stations.

The impact of these stations became more noticeable to commercial broadcasters when Arbitron began using its PPM ratings service. As a result, ratings

for noncommercial stations were added to regular reports alongside commercial stations when previously they had only been available by special request.

Jacobs points to KQED San Francisco, WHYI Philadelphia and WBUR Boston as

Obviously, spoken-word programming on FM doesn't necessarily mean the end of music radio. In fact, Jacobs thinks quite the opposite could be true, and the growth of talk FM may lead to better overall music offerings.

"In many markets, too

●●●●

"FM is an advantage for sales. Most ad agency radio buyers are 20-somethings who don't even know what AM is."

—JIM FARLEY, WTOP-FM, WASHINGTON, D.C.

just a few public stations that made a huge impact on their local market.

"Public radio really led the way for talk on FM," Jacobs says. "You can see the impact public radio has on mainstream ratings, and how many stations have leadership positions among 25- to 54-year-old adults."

many music stations have gone after the same listeners," Jacobs says. "This [AM-to-FM migration] process is healthy, because it will winnow out the lame stations that broadcasters haven't taken seriously. What we're going to be left with are fewer but better music stations than before." ●●●

The End Of AM?

Despite a rich heritage, the AM radio band may soon be empty. With a whole new generation streaming audio—and possibly not even understanding the concept of broadcast towers and transmitters—the crackly mono sound of the AM band is becoming a true anachronism, and even the long-term future of FM radio is considered a little shaky.

Fred Jacobs of consulting firm Jacobs Media says the problem really boils down to demographics. "Most young people don't know what AM is," Jacobs says. That isn't just hyperbole, according to Arbitron, the company that's long been overseeing audience ratings for radio. Arbitron recently took a survey of 15 markets across the country and found that, on average, 65% of consumers in those cities age 6 and older listened exclusively to FM and never even tuned to the AM band.

Percentages varied across the markets, of course. But even in a Midwestern city like Chicago, where Tribune news-talk WGN and CBS all-news WBBM-AM perennially land near the top of the ratings, 56% of listeners never tune to AM. In cities with younger,

more transient populations, percentages are even higher. In Washington, D.C., for example, 78% of listeners never tune to AM, and the same holds true for Orlando, Fla. (76%) and Phoenix (73%).

While Arbitron didn't elaborate on the ages of AM radio fans, it's a fairly safe bet that the majority of AM listening is being driven by older audiences. This, of course, begs the question: What will become of the AM band if everyone stops listening?



Jim Farley, VP of news and programming at Hubbard's all-news station WTOP Washington, D.C., which successfully migrated from an AM station to the FM band, says the future might include highly specialized niche programming focused on specific local business interests or ethnic populations.

But perhaps the migration situation could lead to a whole new renaissance in broadcasting. Hopefully it will "somehow usher in a

new era of experimentation driven by fledgling broadcasters who haven't been able to afford a frequency," Jacobs says. "If you lower the barrier to entry so anyone could afford to buy a station, you never know what could happen." —MS

Showing Its Age

Adult R&B radio stations face challenges from changes in ratings system and audience tastes

When Emmis Communications changed the format of legendary adult R&B WRKS (Kiss 98.7) New York to sports talk, it came as a big surprise to local listeners and fans of the format nationwide. But for industry insiders, the move was indicative of a format facing new challenges.

"It's a huge loss in terms of reach and listenership," says Richard Nash, senior VP of urban promotion for EMI/Capitol Records. "Beyond the industry, it's a big loss for the community and the listener."

A number of factors probably played into Emmis' decision, starting with Arbitron, the company that provides radio ratings, moving to the electronic Personal People Meter (PPM) system. "Recent changes in the way radio ratings are measured made it very difficult for us to find success with Kiss FM," Emmis chairman/CEO Jeff Smulyan says.

The new system monitors listening on a minute-by-minute basis. It replaced a paper diary in which people recorded their listening habits by hand. The results tend to show listeners punching around more and spending less time with individual stations. The changeover has made it tough for adult R&B outlets that traditionally relied on a smaller but loyal audience reporting long periods of listening to generate ratings.

"I'm not surprised about the change because of work I've been doing with a number of PPM markets," says Doc Wynter, senior VP of urban programming for Clear Channel Media and Entertainment. "In certain markets now, you struggle to have two or three urban stations in the top 10 [among adults ages 25-54]. It's totally different from what we were accustomed to with the diary."

The format is also facing a fundamental shift in audience

tastes. Wynter explains that the format gained a foothold in the '90s as older listeners looked for a haven from the influx of hip-hop and rap appearing on mainstream R&B stations. Today, 20 years later, listeners have grown up with hip-hop and don't have the same negative reaction. As a result, adult R&B stations are sharing more listening with straight-ahead R&B outlets.

That mingling not only dilutes the audience, but it also puts adult R&B programmers in an interesting position when selecting new music—they can play either less-familiar tracks from format-exclusive artists or "a song that's already been played 1,000 times on the mainstream station that's instantly popular with the audience," Wynter says.

The combination of losing a station like WRKS and an influx of mainstream titles onto adult R&B playlists "makes the format more competitive," says Michael Paran, president of label/management company P Music Group. "There are only so many records we can get on the chart at any given time. If there were more stations and everything was wide open, the music could broaden out."

For many artists, adult R&B remains a viable option to sell their music. The format "still reaches an active consumer that will purchase new music—even a new artist," Nash says. On the adult R&B chart, "you'll see a wide variety of heritage artists with long, storied careers next to newcomers."

In the long run, if programmers like Wynter remain involved, the format will continue to break new artists of its own. "I think about it every week when I look at my new music category," he says. "I could simply grab five songs from [the mainstream R&B chart], but I believe it's important these artists have an avenue to expose their music." —MS

>>> LIVE NATION Q1: TICKET SALES, NET LOSS UP

Through April 30, Live Nation concert ticket sales are up 23% in volume over the same period in the prior year, with North America up 25% and international up 19%, according to financial reports. Overall, Live Nation Entertainment, which includes the concert division Ticketmaster and management firm Front Line, reports a 2% revenue gain to \$868 million and a net loss of \$70 million, up from a loss of \$54 million last year.

>>> FRENCHKISS' FIRST DISTRIB DEALS

Frenchkiss, which announced the formation of the Frenchkiss Label Group earlier this year, has revealed the first nine labels that are joining the fold: ATP Recordings, Cavity Search, Cult, God Mode, Holiday Friends, JAXART, Pendu Sound, Underwater Peoples and White Iris. The announcements follow the company's departure from Sony-owned RED late last year to fully join forces with the Orchard.

>>> FACEBOOK ANNOUNCES NEW APP CENTER

On May 9, Facebook announced a new App Center on its Developer Blog, which it describes as a place to discover social apps and a vehicle for developers to promote and build upon their apps. The post, written by Facebook engineer Aaron Brady, mentioned by name such "great apps" as Draw Something, Pinterest and Spotify as examples of apps Facebook's 900 million users could discover in the center that's expected to launch in a few weeks. The new area will for the first time allow developers to offer paid apps, which will sell for a flat fee. A mobile version of the App Center will also be launched.

Reporting by Jem Aswad, Ray Waddell and Billboard staff.

ibiz MOBILE: For 24/7 news and analysis on your cellphone or mobile device go to: mobile.billboard.biz.

Adam Yauch

| 1964–2012 |



ADAM YAUCH in 2006.

BY GAIL MITCHELL

The first rap album—*Licensed to Ill*—to hit No. 1 on the Billboard 200. The first white crossover act to bring rap to the suburbs. Music video revolutionaries. Intrepid experimenters whose insightful lyrics and ear-walloping beats, coupled with skillful sampling, knew no boundaries.

Beastie Boy Adam “MCA” Yauch’s death on May 4 triggered a torrent of tributes and stories about the groundbreaking group’s impact and legacy. In the two full days of sales after Yauch’s passing, Beastie Boys’ albums collectively sold 55,000, up 1,235% from 4,000 the week previous, according to Nielsen SoundScan. All of which propelled the trio’s seminal 1986 album, *Licensed to Ill*, to a top 20 return (No. 18) on the Billboard 200.

“Their saving grace was that they were always unique,” says Bill Adler, DefJam’s founding publicist who worked with Beastie Boys during their first run-in with success. “These were white guys in a black idiom, which could be very difficult then. But nothing about them was imitative. They weren’t trying to be the white version of Grandmaster Flash & the Furious Five. They had this very self-mocking sense of humor that defined them as punk rockers and then as rappers.”

Paralleling Beasties Boys’ mainstream accomplishments, however, is another set of lesser-hyped achievements. Like being one of the first major-label acts to refocus its sound and energy on DIY, implementing practices that have become standard today. Bringing LL Cool J’s demo to Rick Rubin’s attention and co-signing early on such rap acts as Public Enemy. Using hip-hop to elevate humanitarianism stateside and overseas. And at the center of it all was Yauch: rapper, musician, video auteur and social activist.

“Adam must be remembered for all of the things he did out of respect for the culture and humanity,” says Darrell McNeill, associate producer of music programming for the Brooklyn Academy of Music. “He was always championing the old-school guys in hip-hop when the press ignored them—ask Run-D.M.C. He single-handedly brought Bad Brains back from the brink of their own self-implosion. He brought humanitarianism into hip-hop when most cats were steady on their Elmer J. Fudd ‘mansion and a yacht and a seven-year set before the repo man’ mission. Adam was one of the good guys, straight up.”

Upon learning of Yauch’s death, Public Enemy’s Chuck D noted in a statement, “Adam and the Boys put us on our first tour 25 years and 79 tours ago. They were essential to our beginning, middle and today. Adam especially was unbelievable in our support from then ‘til now.” Chuck D and former Def Jam rapper LL Cool J inducted Beastie Boys into the Rock and Roll Hall of Fame on April 14. Owing to Yauch’s failing health, he wasn’t able to join Ad-Rock and Mike D at the ceremony.

“Adam was incredibly sweet and the most sensitive artist; I was always inspired by his work,” Def Jam co-founder Russell Simmons said.

Born in Brooklyn on Aug. 5, 1964, Yauch co-founded Beastie Boys—Boys Entering Anarchistic States Towards Internal Excellence—in 1979 with bandmates John Berry, Michael Diamond (Mike D) and Kate Schellenbach. The then-hardcore punk band rehearsed in Yauch’s parents’ house in Brooklyn and opened for such acts as Bad Brains and the Dead Kennedys. Adam “Ad-Rock” Horowitz replaced Berry in 1983, and Schellenbach departed in 1984, by which time Beastie Boys had already been become obsessed with the hip-hop they’d been hearing for several years in New York’s club scene.

After enjoying underground success with their first hip-hop



ADAM YAUCH hangs on to the marquee of the Hollywood Palladium. Beastie Boys played the venue with Run-D.M.C. and Grandmaster Flash & the Furious Five on Feb. 7, 1987.

track, "Cooky Puss"—essentially a prank phone call set to an electro beat that anticipated the Jerky Boys by 10 years—Beastie Boys released several singles with upstart label Def Jam, co-founded by entrepreneurs Rubin and Simmons. Though these set the stage for the group's debut album (the Beasties' first Def Jam release, "Rock Hard," sampled AC/DC), they in no way prepared anyone for the impact of *License to Ill*.

Produced by Rubin, the album spawned the iconic guitar-driven singles ("You Gotta) Fight for Your Right (To Party!)" and "No Sleep Till Brooklyn," as well as more straight-ahead hip-hop tracks like "Paul Revere" and "New Style." *License to Ill* became the first rap album to reach No. 1 on the Billboard 200, and the multiplatinum set eventually spent seven straight weeks atop the chart. Along with Run-D.M.C.'s *Raising Hell*—released just four months earlier—it announced that hip-hop had conquered American culture.

"It wasn't hard to love the Beastie Boys at the beginning of their rap career," Adler says. "Their rap records were magnificent: a sense of humor, tremendous exuberance, teenage guys on a lark who also had the extreme good luck to team up with Rick Rubin as a producer and Russell Simmons as a marketer."

Three years later, the group abruptly switched labels—to Capitol—and further experimented with its sound. The Beasties' 1989 critically acclaimed second album, *Paul's Boutique*, reflected a more sample-heavy, multilayered psychedelic vibe with production from the then-unknown Dust Brothers. Created before the legal system had caught up with sampling technology, *Paul's Boutique* had a sound that would be impossible to re-create on a commercial release today, as the Beatles samples woven through tracks like "The Sounds of Science" attest.

The ensuing 23 years yielded five more albums, including the 2007 instrumental foray *The Mix-Up*. Six of the group's albums landed in the top 10, with three more claiming No. 1 after *Licensed to Ill*, including *Ill Communication* (1994), *Hello Nasty* (1998) and *To the 5 Boroughs* (2004). Beastie Boys' latest release, 2011's *Hot Sauce Committee Part Two*, debuted and peaked at No. 2.

Since Nielsen SoundScan began tracking sales in 1991, Beastie Boys have sold 20 million albums, making them the biggest-selling rap group in that span of time. In addition to the Hot 100 and Rap charts, the genre-crossing trio placed hit singles on the Mainstream Top 40, Alternative, Mainstream Rock, Dance/Club Songs and R&B/Hip-Hop charts. Their top five Hot 100 hits are ("You Gotta) Fight for Your Right (To Party!)," "Intergalactic," "Hey Ladies," "Brass Monkey" and "Ch-Check It Out."

"I thought it was absolutely brilliant that they wanted to evolve and didn't stay stagnant," says Lyor Cohen, the Warner Music Group chairman/CEO of recorded music who formerly worked with Simmons in the intertwined companies of Rush Management and Def Jam. "[Yauch] understood the possibilities the most and was interested in the possibilities the most."

Busy incorporating different sounds into their eclectic music mix, Beastie Boys integrated other elements as well, namely political activism. Yauch, a devout Buddhist and a supporter of a free Tibet, founded

the Milarepa Fund in 1994 to raise awareness of Tibetan human rights issues. That led two years later to his organizing the Tibetan Freedom Concerts, a series of fund-raising rock festivals that ran between 1996 and 2001. The group also organized and headlined the New Yorkers Against Violence Concert in October 2001 in the wake of 9/11.

Providing a template for the shift to self-reliance and self-branding that's become standard practice today for bands both established and new, Beastie Boys fully embraced their punk DIY roots with their third album, 1992's *Check Your Head*. The album title reflected a crucial release on the fiercely independent Washington, D.C., label Dischord, *Flex Your Head*. It was recorded at the Beasties' own studio and released on their own Grand Royal label, which later signed such acts as Luscious Jackson and Sean Lennon. From there, the group spun off its own Grand Royal magazine and later became one of the first bands to make MP3 downloads available on their website for fans.

"The Beastie Boys were born out of a whole cross-fertilization of cultures that was happening in the '80s," McNeill says. "They always retained an allegiance to the roots they came from, driven by a DIY culture that wouldn't exist now except for what happened then. And they drew from so many different references sonically and politically that they couldn't be compressed with one box. They covered a lot of ground."

That mind-set extended to the group's pioneering videos. Directors Ric Menello and Spike Jonze helmed two of the group's most memorable, ("You Gotta) Fight for Your Right (To Party!)" and "Sabotage," respectively, which were MTV staples. But equally as compelling were Yauch's own visual efforts. Under the moniker Nathaniel Hornblower, he directed many of the group's clips, including "So What'cha Want" and "Intergalactic," photographed the cover of *Paul's Boutique* and designed the package for *To the 5 Boroughs*. He also directed last year's short film "Make Some Noise," featuring Elijah Wood, Seth Rogen and Jack Black, among other stars, as Beastie Boys past and future.

In 2008, Yauch established Oscilloscope Laboratories to acquire, produce and distribute independent films. The company has been involved in more than 50 movies, among them the acclaimed 2010 documentary "Exit Through the Gift Shop," directed by British street artsensation Banksy, and the upcoming "Shut Up and Play the Hits," a chronicle of the final days of LCD Soundsystem. Yauch's filmmaking credits also include the high school basketball documentary "Gunnin' for That #1 Shot" and the concert film "Free Tibet."

Diagnosed in 2009 with a cancerous tumor on his salivary gland, Yauch battled the disease for the next three years. The 47-year-old lost that fight on May 4 in New York. He is survived by his wife, Dechen Wangdu, and their daughter Tenzin Losel.

"[Adam] served as a great example . . . of what determination, faith, focus and humility coupled with a sense of humor can accomplish," Beastie Boy Mike D posted on the band's Facebook page. "The world is in need of many more like him."

Additional reporting by Jem Aswad, Keith Caulfield, Phil Gallo, Jason Lipshutz and Marc Schneider.

"He served as a great example of what determination, faith, focus and humility coupled with a sense of humor can accomplish."

—MIKE D

A Life In Music

Adam Yauch was 22 years old when Beastie Boys first hit the Billboard 200. Here, the pioneering MC's legacy on the charts. Sales totals reference Nielsen SoundScan unless otherwise noted.



Licensed to Ill (Def Jam/UME)

Billboard 200 debut: No. 92, Nov. 29, 1986
Peak position: No. 1, March 7, 1987 (7 weeks)
Current position: No. 18
Total sold: 9 million (according to the RIAA)



Paul's Boutique (Capitol)

Billboard 200 debut: No. 42, Aug. 12, 1989
Peak position: No. 14, Sept. 2, 1989 (2)
Current position: No. 56
Total sold: 2 million (according to the RIAA)



Check Your Head (Grand Royal/Capitol)

Billboard 200 debut/peak: No. 10, May 9, 1992
Current position: No. 124
Total sold: 2.2 million



Ill Communication (Grand Royal/Capitol)

Billboard 200 debut/peak: No. 1, June 18, 1994
Current position: No. 109
Total sold: 2.3 million



Hello Nasty (Grand Royal/Capitol)

Billboard 200 debut/peak: No. 1, Aug. 1, 1998 (3)
Current position: N/A
Total sold: 3.9 million



To the 5 Boroughs (Grand Royal/Capitol)

Billboard 200 debut/peak: No. 1, July 3, 2004
Current position: N/A
Total sold: 1.1 million



The Mix-Up (Brooklyn Dust/Capitol)

Billboard 200 debut/peak: No. 15, July 14, 2007
Current position: N/A
Total sold: 180,000



Hot Sauce Committee Part Two (Brooklyn Dust/Capitol)

Billboard 200 debut/peak: No. 2, May 21, 2011
Current position: N/A
Total sold: 350,000



BEASTIE BOYS in Los Angeles in 1985.

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.

We wanted to capture that personal connection by offering available Bluetooth® wireless technology for select phones¹ and an available USB port² in our Chevy Cruze, so you can stay connected to what you love.

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.



Buying Power

Nielsen report says Hispanic consumers are 'fundamental' to business success

When Cuban-American rapper **Pitbull** was asked about working on the theme song to "Men in Black III," "Back in Time," he praised the film's star, **Will Smith**, as an important cultural icon. Then, he stressed the importance of Latino audiences to the movie's ultimate success.

"Men in Black" is a multimillion-dollar franchise," he said at the Billboard Latin Music Conference in Miami last month. "But even big movies need Latinos, and we are a very big part of their campaigns. It's about us showing the power we have, and we have to understand that power."

U.S. Latinos number more than 52 million, according to the just-released Nielsen report, "State of the Hispanic Consumer: The Hispanic Market Imperative." If that population segment was contained in its own country, its buying power would make it one of the top 20

economies in the world. Nevertheless, the financial power of Latinos in the United States has long been misunderstood. The number of U.S. Latinos is growing, their consumer habits skew younger than the average, and they're far more visible than before in the public eye. For anyone doubting these figures, the 2011 Census confirmed such data. But just what Latinos can do with their valuable clout has never been clear.

The report details the power of the Latino consumer and provides insight about how companies can influence their buying habits. "It has become increasingly important to challenge commonly held misconceptions about the Latino market that undermine the importance of its size, uniqueness and value," the report states. "Latinos are a fundamental component to business success, and not a

passing niche on the sideline."

While 29% of Latinos had a household income of less than \$25,000 in 2011—more than the mainstream—their growth in the ranks of those making \$75,000-plus per year far outpaced that of non-Latinos (see chart).

The U.S. Latin population is unique because it's the largest immigrant group to exhibit "significant cultural sustainability." Though most U.S. Latinos speak English and have assimilated into the culture, they increasingly identify themselves as Latinos, and their use of technology and media, along with their buying patterns, have unique characteristics.

According to estimates based on Nielsen's "TV universe" (households with at least

one working TV), 56% of adult Latinos speak mostly Spanish at home, compared with 40% who speak primarily English. Even young, bilingual Latinos react to language inducements. According to Nielsen's TV Brand Effect, which measures the impact of advertisements, Latinos recall English-language ads as well as mainstream non-Latinos, but the same ad shown in Spanish bumps up recall 31% among Latinos.

At the same time, Latinos are avid media users and often early adopters of technology. They spend 68% more time watching Internet videos and 20% more time watching them on mobile phones than non-Latinos. While they're less likely to have Internet access at

home, Latinos outpace all other ethnic groups in mobile data consumption, including music.

In music and entertainment, reaching Latinos has finally become a top priority, as evidenced by such efforts as **Marc Anthony** and **Jennifer Lopez's** show "Q'Viva," which aired in English and Spanish; **Enrique Iglesias's** upcoming tour with Lopez and **Wisn & Yandel**; and the omnipresence of actress **Sofia Vergara**, who has served as a spokeswoman for such brands as Pepsi, CoverGirl and Burger King.

As Pitbull put it, "Now, everyone's trying to figure out how to market to us." ■■■

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Latin Notas
LEILA COBO

Hispanic Vs. Total Market Income Growth

Household Income	2011 Income		2000-2011 Percent Income Growth	
	Total	Hispanic	Total	Hispanic
Less than \$25,000	24%	29%	-17%	-19%
\$25,000-34,999	11%	14%	-13%	-10%
\$35,000-49,999	15%	17%	-13%	-10%
\$50,000-74,999	19%	19%	0%	10%
\$75,000-99,999	12%	10%	16%	31%
More than \$100,000	18%	11%	49%	71%

SOURCES: NIELSEN, U.S. CENSUS

Feel The 'Love'

Mun2 attracting audiences with reality shows like 'I Love Jenni' as other Latin cable networks emerge

For more than a decade, bilingual cable/satellite network mun2 has attempted to build a slate of Latino programming, but from its earliest days many critics brushed its efforts aside.

"At first, people thought we were crazy," mun2 GM Diana Mogollon says. "It's only been

in the last couple of years that people are finally realizing the power of the marketplace and the audience."

As part of Telemundo Media and a division of NBC Universal (which is majority-owned by Comcast), the network is finally seeing a shift, with mun2 deemed much

more culturally relevant and considered a major commodity among advertisers seeking to tap into the booming U.S. Latino population.

Among the network's biggest success stories is singer Jenni Rivera's "I Love Jenni" reality series, which has proved popular with Latinos in the coveted 18-49 demographic. (Rivera signed a lucrative deal late last year for a second season of the show.)

Companies from Toyota to T-Mobile are now eagerly partnering with Latin networks including mun2. This summer and fall, mun2 will introduce other music-inspired reality shows, including regional Mexican crooner Larry Hernandez's "Larrymania," which will follow the usually private entertainer through his career and personal life. Today, slightly more than half of mun2's programming is music-oriented. The schedule

also includes soap operas and reality programming.

Much has changed since 2001 when NBC bought Telemundo, which gave mun2 new leverage and resources that early on focused on the bilingual audience while the country's largest Spanish-language network, Univision, was targeting Spanish speakers exclusively.

Today, according to Nielsen's report "State of the Hispanic Consumer: The Hispanic Market Imperative," U.S. Latinos number more than 52 million and are expected to have a buying power of about \$1.5 trillion by 2015. Advertising, according to Nielsen, grew 11% in 2011 across all platforms with most of the revenue going to TV. Among young Latin Americans, mun2 was the No. 1 Latino cable network for a fourth consecutive week at the end of April.

Mun2 senior VP of programming and production Flavio Morales credits the larger context of recent Spanish cross-

over talent with helping mun2 finally take off. "From William Levy on 'Dancing With the Stars' to Eva Longoria producing new series and Sofia Vergara hosting 'Saturday Night Live,' Latinos are front and center—and advertisers are responding," Morales says.

Mun2 isn't the only network hoping to capture a hip bicultural experience. At MTV's Tr3s, programming also aims to fuse Latin music with other topics to reach younger, bilingual audiences, its schedule filled out with wrestling, sitcoms, cooking shows and reality programming. There's also Univision's long-established Telefuturo, and Univision News and ABC News have just announced they are creating a multiplatform programming service targeting U.S. Hispanics. Additionally, Fox is entering the market with MundoFox, and film director Robert Rodriguez and Comcast are teaming to launch El Rey Network.

—Justino Águila

biz EN ESPAÑOL: All the great Latin music coverage you've come to expect from Billboard—in Spanish. Go to billboardenespanol.com.



"I Love Jenni," starring JENNI RIVERA (foreground), is one of mun2's hit shows.

EN BREVE

LAMC CONFAB RETURNS IN JULY

Now in its 13th year, the four-day Latin Alternative Music Conference returns to New York July 11-14 featuring several bicultural panels, showcases and concerts. This year's acts include DJ collective 3Ball MTY, pop singer Ximena Sariñana, DJ Raff, Mexican band Kinky, Spanish hip-hop artist Mala Rodriguez and Argentine group Los Autenticos Decadentes. LAMC registration is currently set at \$99, but rates increase after May 31. The conference takes place at the New York Hotel, with free concerts set for Central Park's SummerStage. For more information, go to latinalternative.com.

KAISER KICKS OFF MEDICAL/MUSIC SITE

Healthcare company Kaiser Permanente has launched Musica Es Salud (Music Is Health), a Spanish-language website featuring music that can be used to improve listeners' health. The idea behind the free service is to allow music to boost a user's mood for various activities ranging from working out to sleeping. According to Kaiser, Latinos adopt new technologies at a faster rate than other ethnic segments of the population. Some categories on the site include vive (live), muevete (move) and relajate (relax), giving users the option to create motivational playlists that'll enhance their daily activities. The tracks can be downloaded or streamed, with featured acts including Omar Alexander, Nu Braz and Riber Ore.

MARIO LOPEZ LAUNCHES RADIO SHOW

TV personality Mario Lopez has expanded his résumé with the nationally syndicated radio show "On With Mario Lopez." The program features entertainment news, celebrity interviews and music in four-hour blocks that air Monday through Friday between 3 p.m. and midnight (local time). The show began airing in January on KBIG (104.3 Myfm) Los Angeles. Lopez's new series is handled by Premiere Networks, a subsidiary of Clear Channel Media and Entertainment, which syndicates 90 radio programs and reaches more than 190 million listeners each week. —Justino Águila

	GROSS/ Ticket Price(s)	ARTIST(S) Venue, Date	Attendance Capacity	Promoter
1	\$12,512,600 (22,889/\$55 reals) \$491.98/\$98.40	ROGER WATERS Estádio do Morumbi, São Paulo, April 1, 5	99,869/107,621 two shows	T4F-Time For Fun
2	\$3,942,250 \$300/\$59	MANÁ Staples Center, Los Angeles, April 18-19, 25	41,079 three sellouts	Goldenvoice/AEG Live
3	\$2,086,549 \$250/\$50	MICHAEL JACKSON THE IMMORTAL WORLD TOUR BY CIRQUE DU SOLEIL 1st Mariner Arena, Baltimore, May 5-6	17,819/21,526 two shows	Cirque du Soleil
4	\$1,683,612 \$63	RED HOT CHILI PEPPERS, SLEIGH BELLS Prudential Center, Newark, N.J., May 4-5	27,304 two sellouts	Metropolitan Talent Presents
5	\$1,571,574 \$250/\$50	MICHAEL JACKSON THE IMMORTAL WORLD TOUR BY CIRQUE DU SOLEIL XL Center, Hartford, Conn., May 2-3	14,030/20,770 two shows	Cirque du Soleil
6	\$1,247,740 (£780.459) \$51.96/\$25.98	THE X FACTOR LIVE O2 Arena, London, March 31-April 1	38,560/39,800 three shows	3A Entertainment
7	\$1,129,460 (2124.217 reals) \$478.54/\$79.76	BOB DYLAN Credicard Hall, São Paulo, April 21-22	6,845/7,706 two shows	T4F-Time For Fun
8	\$916,672 (1,727,212 reals) \$212.29/\$47.77	DEMI LOVATO Credicard Hall, São Paulo, April 20, 30	12,916/13,224 two shows	T4F-Time For Fun
9	\$824,600 \$62/\$42	RED HOT CHILI PEPPERS, SLEIGH BELLS TD Garden, Boston, May 7	13,330 sellout	Frank Productions, MassConcerts
10	\$769,160 (£480.233) \$52.05/\$26.03	THE X FACTOR LIVE Motorpoint Arena, Cardiff, Wales, April 3-6	16,400/16,600 four shows	3A Entertainment
11	\$747,978 \$165/\$121/ \$104.50/\$82.50	JERRY SEINFELD The Colosseum at Caesars Palace, Las Vegas, April 27-28	5,919/6,312 two shows	Caesars Palace
12	\$719,848 \$97.50/\$37.50	TOM PETTY & THE HEARTBREAKERS, REGINA SPEKTOR Frank Erwin Center, Austin, May 5	10,445 10,988	Live Nation
13	\$640,316 (£404.258) \$60.98/\$29.30	PAUL WELLER, BAXTER DRURY Roundhouse, London, March 18-22	5,000 five sellouts	3A Entertainment
14	\$588,242 (£387.875) \$210.12/\$60.06	KYLIE MINOGUE HMV Hammersmith Apollo, London, April 3	5,055 sellout	3A Entertainment
15	\$586,652 (1,030,690 reals) \$271.43/\$130.28	BOB DYLAN Ginásio Nilson Nelson, Brasília, Brazil, April 17	6,447 9,645	T4F-Time For Fun
16	\$563,408 (\$558,078 Canadian) \$96.41/\$20.19	BRYAN ADAMS John Labatt Centre, London, Ontario, May 5	8,571 8,919	Live Nation
17	\$508,117 (£505.482 reals) \$95.92/\$74.61	BOB DYLAN Pepsi On Stage, Porto Alegre, Brazil, April 24	6,324 6,363	T4F-Time For Fun
18	\$498,296 (929,730 reals) \$241.18/\$96.47	DEMI LOVATO Citibank Hall, Rio de Janeiro, April 19	7,571 7,687	T4F-Time For Fun
19	\$492,748 \$42.50/\$34.75	ERIC CHURCH, BRANTLEY GILBERT, BLACKBERRY SMOKE Bridgestone Arena, Nashville, May 5	14,017 sellout	Frank Productions, NS2
20	\$451,162 (£283.921) \$51.64/\$25.82	THE X FACTOR LIVE Brighton Centre, Brighton, England, March 27-29	9,600/9,900 three shows	3A Entertainment
21	\$418,716 (750,310 reals) \$446.33/\$195.27	LUIS MIGUEL Citibank Hall, Rio de Janeiro, March 11	1,905 2,899	T4F-Time For Fun
22	\$416,766 (777,610 reals) \$128.63/\$96.47	BOB DYLAN Chevrolet Hall, Belo Horizonte, Brazil, April 19	5,350 5,380	T4F-Time For Fun
23	\$413,754 (\$384,440 Australian) \$75.34	SYSTEM OF A DOWN, DILLINGER ESCAPE PLAN Rod Laver Arena, Melbourne, Australia, Feb. 29	5,492 6,069	Soundwave Touring
24	\$411,754 (728,660 reals) \$293.84/\$50.86	MORRISSEY, KRISTEEN YOUNG Fundição Progresso, Rio de Janeiro, March 9	4,838 sellout	Evenpro/Water Brother/XYZ Live
25	\$410,876 (£256.650) \$120.07/\$60.03	KYLIE MINOGUE Academy, Manchester, England, April 1-2	4,000 two sellouts	3A Entertainment
26	\$410,762 \$49.75/\$25	BLAKE SHELTON, JUSTIN MOORE, DIA FRAMPTON Rimrock Auto Arena at MetraPark, Billings, Mont., March 23	8,221 sellout	Police Productions
27	\$408,660 (£258,780) \$47.38/\$23.69	OLLY MURS Scottish Exhibition & Conference Centre, Glasgow, Scotland, Feb. 25	8,826 sellout	3A Entertainment, Live Nation
28	\$401,067 (\$379,888 Australian) \$83.40	JESSIE J, RUBY ROSE Hordern Pavilion, Sydney, March 8	5,206 sellout	Future Tours
29	\$399,204 \$60.50/\$55.50/ \$41/\$21	ZAC BROWN BAND, NIC COWAN, LEVI LOWREY Chesapeake Energy Arena, Oklahoma City, Okla., April 26	7,872 9,500	Jam Productions, Outback Concerts, PM Group
30	\$398,278 \$49.75/\$36.75	MIRANDA LAMBERT, CHRIS YOUNG, JERROD NIEMANN Target Center, Minneapolis, April 20	7,916 8,919	Police Productions
31	\$396,625 (5156.130 pesos) \$49.31	INNA Auditorio Nacional, Mexico City, March 18	8,044 9,520	Mas Volumen
32	\$396,328 (721,056 reals) \$247.34/\$49.47	GPSY KINGS Credicard Hall, São Paulo, March 28	3,670 3,808	T4F-Time For Fun
33	\$394,455 (€295,742) \$34.29	ATZE SCHRÖDER O2 World, Hamburg, March 31	11,503 11,750	River Concerts
34	\$390,951 \$89.50/\$39.50	ROMEO SANTOS Patriot Center, Fairfax, Va., March 9	6,106 sellout	AEG Live
35	\$389,789 \$81/\$50	JERRY SEINFELD, CHUCK MARTIN Broward Center, Fort Lauderdale, Fla., March 31	5,264 two sellouts	JS Touring, in-house



Linkin Park production manager **JIM DIGBY**—flanked here by the band's **CHESTER BENNINGTON** (left) and **DAVE "PHOENIX" FARRELL**—says the group was the first one to put "contractual responsibility" language into its tour contracts.

Keeping Shows Safe

The Event Safety Alliance seeks to set guidelines following last year's deadly festival season

Aside from consumer interest in the talent, the biggest wild card in the growing outdoor concert business has always been the weather. And last year's run of storm-related incidents at outdoor shows—including stage collapses at the Indiana State Fair and Belgium's Pukkelpop Festival, resulting in 11 deaths—has brought the industry much more scrutiny.

Working to improve concert conditions is **Linkin Park** production manager **Jim Digby**. A touring professional for 22 years, Digby is also executive director of the Event Safety Alliance, a group of industry insiders that includes temporary structure manufacturers, engineers, event security directors, equipment manufacturers, event riggers, venue managers, insurance writers and attorneys. The group hopes to "raise the level of discussion about live safety across the industry ... so nobody else dies at an entertainment event," Digby says.

One area in which the ESA is making progress: raising contractual responsibility once a promoter purchases an act to establish the chain of accountability and ensure production standards. Digby says Linkin Park was the first band to put such language into its tour contracts "so that the conversation of, 'Hey, you have to prove to me that your stage is up to snuff,' can be happening at the on-sale."

Since standards vary from state to state and are often driven by manufacturer regulations, the entire industry needs to follow a single model. The ESA believes the United Kingdom's purple-covered Event Safety Guide (aka the Purple Guide)—a 200-page document of best practices in use since the late 1990s—may be the best start until similar guidelines exist in the United States.

"The Purple Guide is usable today in the U.S.," Digby says. "Reading it as an event producer, you'll be more easily able to produce your own checklist to make sure you're not putting people in harm's way." The ESA has formed committees to review specific Purple Guide chapters and align them with domestic standards and regulations, with hopes to ready an entire North American version for peer review by October.

Back to the weather: "What's currently happening in the industry—and, as of last year, I was guilty of this myself—is that guys like me are watching radar screens, assuming we know

what we're looking at, and advising crews on the threat of bad weather," Digby says. Thankfully, he adds, that level of amateur—and downright dangerous—prognostication is changing.

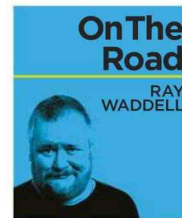
The ESA linked with private meteorological services company Weather Decision Technologies (WDT) to provide artists and venues with weather data based on their specific needs. If bad weather becomes a risk at an event, the show's "decider" can get a professional meteorologist on the phone to provide information on what's coming within two hours—or even a half-hour's—notice.

"For severe weather cases, they can give you, at minimum, 30-minute notice, and 30 minutes is enough to clear any field and get people to shelter," Digby says. "With two hours, certainly you can do the right thing."

Delaying or canceling at the last minute is always a tough decision for event producers. The connection with WDT could surely help, including in the "cover your ass" area.

"We're having discussions so anyone who has to make the critical decision as to whether to delay or pull the plug on a show can do it with the support of their insurance providers and a Ph.D.-level meteorologist," Digby says, adding that Linkin Park frequently uses WDT on its worldwide tours. "If I have [bad weather] coming my way, these guys will help me make the decision to pull the plug or delay," he says. "I can take proactive action with our audiences prior to the storm being on top of us, or anybody getting hurt."

Having up-to-the-minute data doesn't necessarily mean canceling or holding an event, however. If conditions warrant, "you can also carry on," Digby says. "[A storm] may look nasty as hell, but maybe it's not coming your way. With the insurance company looking at the same real-time data I am [while] I'm making the decision, they're not going to tell me what to do—clearly, they don't want to take on that responsibility. But they're going to know pre-event that I have to make that call, I have the technical data to back up my decision, and therefore there won't be a long, drawn-out argument or lawsuit about who's paying what." ■■■



On The Road
RAY WADDELL

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Power Ballad

B.o.B and O.A.R.'s 'Champions' anthem part of Duracell parent P&G's \$250 million Olympics pact

Even the world's biggest marketers have to think small sometimes. That's certainly the case for consumer products giant Procter & Gamble, which is preparing what's arguably the biggest Olympics sponsorship to date, covering 22 different brands—including teeny-tiny Duracell batteries.

The \$250 million P&G pact is spread out over five Olympic Games, beginning with London 2012 and extending through 2020, that not only promotes Duracell but also Pampers, Tide, Crest, Olay and Pantene, among other popular household items.

As part of the Duracell deal, the extensive arrangement includes an original Olympics anthem, "Champions," featuring **B.o.B** and **O.A.R.** The song premiered last week on Duracell's Facebook page and made its TV debut during a May 8 performance on "The Tonight Show With Jay Leno" by both acts.

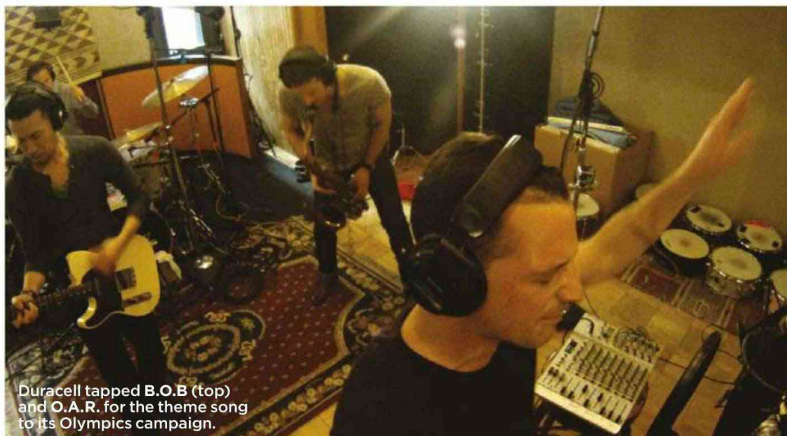
The song's genesis sparked from a visit that Duracell executives made to the Olympics training center in Colorado Springs, Colo., to see how athletes utilize batteries and music. The company dubbed its initiative "Rely on Copper to Go for the Gold," and found Duracell products used in everything from athletes' heart monitors to scoring machines. Music/sports agency Platinum Rye was enlisted to create a theme for P&G's sponsored teams that compete in activities ranging from tae kwon do and fencing to basketball and track.

"Music is a huge motivator" for Olympic athletes, Duracell global external relations manager **Kurt Iverson** says. "They put in hours training each day, and if they didn't have something motivating them, whether it's music playing on screens or through headphones, it wouldn't be as easy."

"Champions" had existed in embryonic form for an entire year as a rough demo for O.A.R., but it didn't take shape until triathlon sportsman **Hunter Kemper** and sibling tae kwon do athletes **Mark and Diana Lopez** visited the Columbus, Ohio, act in the studio. "We had never seen Olympic medals, and we got to wear them and hear how they got them," O.A.R. lead singer **Marc Roberge** says. "We were asking them more questions than they were asking us."

The experience also confirmed the old adage that every athlete wants to be a rock star, and vice versa. The two professions share "a common level of respect, a mutual understanding," B.o.B says. "What you have to sacrifice to be a musician or an athlete is very similar."

Obviously, Duracell isn't the only brand taking original music to the London Games. The International Olympic Committee has yet to unveil this year's official theme, which in recent years has been performed by artists ranging from **Gloria Estefan** ("Reach," Atlanta 1996) to **Björk** ("Oceania," Athens 2004). But Coca-Cola is promoting its **Mark Ronson**-helmed anthem, "Anywhere in the World," in more than 20 territories. And



Duracell tapped B.o.B (top) and O.A.R. for the theme song to its Olympics campaign.

other products are also tying in musically with the games as much as possible.

"Music plays an essential role in all these brands' strategies," Platinum Rye CEO **Ryan Schinman** says. "Whether you're watching on TV or mobile devices, music has always been used to enhance the sports experience."

As Duracell looks to branch out beyond its core battery products, so will its music partners. Earlier this year, **Jay-Z** was named the global spokesman for Duracell's new joint venture with Powermat Technologies, a line of wireless chargers and other energy products. Iverson says the first collaboration will launch this summer. ●●●

HOME FRONT

360 DEGREES OF BILLBOARD

Justin Bieber, Linkin Park, Carrie Underwood To Perform At Billboard Music Awards

The Billboard Music Awards will bring the biggest stars in music to Las Vegas for the second straight year, as the 2012 ceremony airs live May 20 on ABC at 8 p.m. ET from the MGM Grand Arena.

Hosted by Julie Bowen and Ty Burrell of the ABC hit comedy "Modern Family," the 2012 Billboard Music Awards will feature performances from Justin Bieber, Carrie Underwood, Usher, LMFAO, Kelly Clarkson, Linkin Park, Cee Lo Green and many more. The show's star-studded list of presenters includes Taio Cruz, Wiz Khalifa, Gavin DeGraw, Lil Wayne and Brandy and Monica.

The awards will reflect Billboard's chart rankings based on key fan interactions with music, including album sales and downloads, track downloads, radio airplay and touring, as well as streaming and social interac-

tions on Facebook, Twitter, Vevo, YouTube, Spotify and other popular online destinations for music. Adele, LMFAO, Rihanna, Lady Gaga and Lil Wayne lead the finalists for the awards, with placements in categories like top artist, top Billboard 200 artist and top Hot 100 artist.

"The Billboard Music Awards are unique in that they give a voice to the consumer," says Richard D. Beckman, CEO of Prometheus Global Media, which publishes Billboard, and co-executive producer of this year's ceremony. "More than any other awards show, our honorees are determined by a holistic formula that measures what music the fans are listening to, across all different platforms."

Broadcast yearly from 1989 to 2006, the Billboard Music Awards franchise returned in grand fashion



BRITNEY SPEARS and RIHANNA performing at the 2011 Billboard Music Awards.

in 2011, with the revived ceremony airing live on ABC for the first time. A show-stopping performance from Beyoncé, a surprise appearance from Britney Spears and major award wins for Bieber, Eminem and Taylor Swift helped the 2011 ceremony dominate the ratings across the board in key


demographics, drawing a 2.9 share among adults ages 18-49, translating to more than 3.8 million viewers, according to Nielsen.

This year's ceremony, to be seen in 120 countries across the globe, promises to be another must-watch event. Usher and Bieber will pre-

view their highly anticipated new albums, *Looking 4 Myself* and *Believe*, respectively, with separate, high-octane performances. Fresh faces like Khalifa, Foster the People and Scotty McCreery will battle it out for the top new artist prize. And legendary singer/songwriter/producer Stevie Wonder will receive this year's Billboard Icon Award, after Neil Diamond was presented with the honor last year. Behind all the glitz and glamour are co-executive producers Beckman and Don Mischer, a 15-time Emmy Award winner and one of the world's most acclaimed TV producers.

"We have some very memorable moments, from a tribute to Stevie Wonder to posthumously honoring Whitney Houston," Beckman says. "Don Mischer and I have put together an all-star lineup of some of the greatest artists in music, some extraordinary performances and, of course, a few surprises as well."

Tickets for the 2012 Billboard Music Awards are now on sale at Ticketmaster.com and MGMGrand.com. Follow all the up-to-the-minute updates about the upcoming ceremony at Billboard.com/BBMA, Billboard's microsite for this year's event, and hashtag #bbma. ●●●



» SO YOU THINK
YOU CAN

After a year of explosive growth, EDM is ready for a breakout summer—more festivals than ever, the New York debut of Electric Daisy Carnival and a 45-date Kaskade tour that will make him the first DJ to headline the Staples Center. An in-depth look at the state of EDM in the U.S.A.

DANCE?

BY KERRI MASON

I **IT WAS JUST AFTER 11 P.M.** on April 14, the first weekend of Coachella, and the Sahara Tent was in a rare moment of repose. The festival's dance-dedicated hangar had its lights up and its mammoth sound system turned low, in the midst of a 40-minute changeover between David Guetta, the king of top 40 pop-dance fodder, and Kaskade, the American-born champion of angel-voiced, electronic singalongs.

Over on the main stage, Radiohead was launching into the night's headlining set, and Stephanie LaFera, Kaskade's longtime manager, was anxious. "I wasn't sure if there were enough people to go around to five stages when someone like Radiohead was on," she says.

But then the lights went down, and the dancers who had been quietly claiming their spots let out a roar that quickly turned into a chant: "Kaskade!" A deep bass hum and electric blue light washed over the throng, as the stage curtains parted to reveal the beaming DJ in an almost crowd-level booth—a far less imposing sight than the sky-high structures of some of the fest's other EDM acts. Folk singer Mindy Gledhill's fairy-sweet voice floated into the darkness a cappella, holding the audience momentarily silent and rapt. When the drop in "Eyes," the first single from Kaskade's latest album, *Fire & Ice* (Ultra), arrived—a surge of synth chords and arpeggios; of harmony and bass—the entire tent put its hands in the air and jumped in unison. "It was chaos, rammed," LaFera says. "The tent was overflowing. It blew my mind."

The next day, bloggers named Kaskade's set one of the day's best. One even called it "an anti-Radiohead dance party." For many Coachella-goers, beats had bested guitars. Again.

AS THE CONCERT SEASON REVS UP for the summer of 2012, EDM is poised to have a breakout year on the road in the United States. After a year that's seen unprecedented success—like Tiësto filling Home Depot Center in Carson, Calif., on Oct. 8 and Swedish House Mafia selling out a Dec. 16 show at New York's Madison Square Garden in nine minutes—and with several marquee events on the calendar, including the first New York installment of Electric Daisy Carnival (EDC), in addition to individual tours by acts like Avicii, Afrojack and Porter Robinson, the youth of America has never had more opportunities to discover the culture of dance music.

"This summer is the tipping point. It's like the clutch was dropped and everything's in gear; everything connected," says Kaskade's agent, Joel Zimmerman of William Morris Electronic (WME). "[EDM has] historically been a Euro-centric agenda, but America caught up. All the artists are investing their time over here now."

Smack in the middle of it all is Ryan Raddon, aka Kaskade, the 41-year-old DJ/producer (and father of three) who's gearing up for what could be the biggest summer of his career. In addition to Coachella, Kaskade will headline EDC in Las Vegas and Lollapalooza's dance stage on Aug. 5. He also has his ongoing monthly residency at Vegas' Marquee at the Cosmopolitan, and his seventh studio effort, the double-album *Fire & Ice*—featuring collaborations with diverse acts from Neon Trees to Skrillex—is his best-selling album to date, with 47,000 copies sold since its Oct. 25, 2011, release, according to Nielsen SoundScan.

But EDM isn't about album sales, and it's through his upcoming Freaks of Nature tour that Kaskade will really leave his mark on the summer of 2012. Produced in partnership with Disco Donnie Presents (the new company of veteran dance promoter Donnie Estinopal, who recently parted ways with EDC producer Insomniac Events) and Live Nation, Freaks of Nature is Kaskade's largest U.S. tour to date.

The tour deepens his relationship with Live Nation, which tapped him last year to headline the inaugural Identity Festival, the concert giant's multi-act EDM experiment that sold 150,000 tickets to 19 dates, according to Live Nation. Identity will return this year—with Eric Prydz and Wolfgang Gartner as headliners, tickets are reportedly moving steadily, and the New York date at Nikon at Jones Beach Theater is already sold out—but Kaskade will go back out on his own.

"For the first year out, Live Nation was very aware that they needed to have an artist who could guarantee hard tickets, command a huge audience and put on a show," LaFera says. "That's something we were able to deliver to them."

This year, Kaskade will only need to pull his own weight. Kicking off May 26, the 45-date Freaks of Nature tour will take him and his video-, laser- and confetti-loaded show from major venues like Red Rocks Amphitheater in Denver and the Bill Graham Civic Auditorium in San Francisco to underserved markets like Boise, Idaho, and Saskatoon, Saskatchewan. In the middle is a milestone: A July 27 gig at the 18,000-capacity Staples Center in Los Angeles, that venue's first-ever DJ show.

"Kaskade has been at the forefront of the electronic dance music scene, laying the groundwork over the past 10 years, gaining mo-

mentum and exposure for himself and the EDM scene overall," Live Nation Entertainment president/CEO Michael Rapino says. "He is an incredible talent, and we hope to be partners for years to come."

UNLIKE MANY OF HIS EDM contemporaries, the road to arena-packing success was a long one for Kaskade. He released his debut album, *It's You, It's Me*, in 2003 on San Francisco deep-house label Om. The effort showcased the uniqueness of his sound: West Coast-style house music, with its four-on-the-floor beat, vocals and roots in soul, but with an additional, ethereal shimmer. His music had ingénues instead of divas, acoustic guitars instead of jackhammers, and melodies that stuck. Armed with such gems, he traveled the world, everywhere from Korea to Brazil to California (which adopted him as its own, despite the fact that he was born

in Chicago). In 2006, he signed to dance-dedicated indie Ultra Records and released four artist albums during the next six years. To date, he's sold 263,000-plus albums and 1.4 million tracks as a lead, co-billed or featured artist, according to SoundScan. That number doesn't include remixes for acts like Usher (including one of latest hit "Climax"), Lady Gaga and Justin Timberlake.

According to his team, the slow burn was strategic. "We didn't skip any steps," says LaFera, Kaskade and WME's Zimmerman, in separate conversations. LaFera says, "We've had our eye on that Saturday night headlining slot since he first played Coachella in 2006."

Now, the team is focused on remaining loyal to the fans and promoters who have supported him since the beginning. "It's absolutely possible to work with an entity like Live Nation and be able to connect to your core audience, as long as you remain involved and continue to use the promoters you built it with," says LaFera, who last year launched Atom Empire, an EDM division of Troy Carter's Atom Factory management company. "When we'd look at a routing, we'd say, 'Who can we bring in to make sure we're speaking to our fans and also reaching out to the mass market?' Take Atlanta: That date [at Live Nation venue Tabernacle] is co-promoted by Liquefied, [a local promotion team] that has been bringing Kaskade to Atlanta for the last eight years."

Back then, Kaskade was still struggling to define himself as a live act, pigeonholed by the polished sound of his recorded music, which was in stark contrast to the darker, harder dance sound that was popular at the time. "The perception in the beginning was that he was a small-room DJ who made really cool house music. But he had a cult core following and was packing those venues," Zimmerman says. "When I met him [in 2008], he was banging his head against the wall, wanting to grow."

It was around that time that Kaskade reached out to an upstart Niagara Falls, N.Y.-based producer named Deadmau5, who was just beginning to make some noise on EDM-focused digital store Beatport. Working remotely, they created the tracks "I Remember" (which appeared on Deadmau5's debut album, *Random Album Title*, and Kaskade's *Strobelite Seduction*) and "Move for Me" (on Kaskade's only). The combination of Deadmau5's muscle-deep sonics and Kaskade's way with vocals made them hits, each topping Billboard's Dance/Mix Show Airplay chart and selling a combined 370,000 singles, according to SoundScan. The success helped gain even more momentum for the young producer (pre-mouse head) and gave Kaskade access to a fresh audience.

WME's Zimmerman parlayed the Deadmau5 tracks' popularity into growth on the road. "We played bigger venues—not hard-ticket venues right away, but outside the same low-ceiling-type places. We kept his fees reasonable to not gouge promoters and to get more people in front of him. When the shows started selling out, we realized he had a lot bigger following than we thought."

In just a few years, Kaskade went from traveling solo (even without a road manager) to touring with three buses of audiovisual gear and a crew of 20. Now, Zimmerman is focused on filling the five lanes that he says are the foundation to his client's success. "Playing to the core audience in nightclubs, a younger-skewing demo in traditional concert venues, getting big looks at mainstream festivals, headlining electronic festivals and his Vegas residency," he says. "We check those boxes every year, refine what we're doing and grow the core fan base."

Meanwhile, Kaskade, who says he has no desire to link up with a giant pop act to make a giant pop record like so many of his contemporaries, keeps his focus exactly where it's always been: on the music. "I always seemed a little vanilla. I wasn't the Ferrari, I wasn't the import," he says. "But that went well with my whole MO. I just quietly did my thing in the background, waiting for people to discover my music." ●●●



KASKADE performing at the 2012 Coachella festival.

EDM IN THE U.S.A. A look at some of the major festival stops during the summer season

1. ELECTRIC DAISY CARNIVAL NEW YORK

East Rutherford, N.J., MetLife Stadium, May 18-20
Promoters: Insomniac Events, Pacha New York
Headliners: Armin van Buuren, Avicii, Afrojack, Pendulum, Steve Angello, Nero
Daily capacity: 30,000

2. MOVEMENT ELECTRONIC

Detroit, Hart Plaza, May 26-28
Promoter: Paxahau Event Productions
Headliners: Public Enemy, Major Lazer, SBTRKT, Claude VonStroke, Dillon Francis, Josh Wink, Maya Jane Coles, Zeds Dead
Daily capacity: 40,000

3. ELECTRIC DAISY CARNIVAL LAS VEGAS

Las Vegas Motor Speedway, June 8-10
Promoter: Insomniac Events
Headliners: Tiësto, David Guetta, Will.i.am, Kaskade, Afrojack, Alesso, Laidback Luke, Steve Angello, Steve Aoki
Daily capacity: 100,000

4. SPRING AWAKENING

Chicago, Soldier Field, June 16-17
Promoter: React Presents
Headliners: Skrillex, Afrojack, Benny Benassi, Moby, Flux Pavilion, Carl Cox
Daily capacity: N/A

5. CAMP BISCO

Mariaville Lake, N.Y., Indian Lookout Country Club, July 12-14
Promoter: MCP Presents
Headliners: Disco Biscuits, Skrillex, Bassnectar, A-Trak, Simian Mobile Disco, Porter Robinson, Dada Life, Mord Fustang
Daily capacity: 25,000

LET THE BEAT BUILD (AND BUILD, AND BUILD)

Beatport CEO **MATTHEW ADELL** talks digital retail, going social and SoundScan **BY KERRI MASON**

IN 2004, IT WAS A REVOLUTIONARY, if not crazy, idea: Create an online market for digital dance tracks that would provide a global platform for the disconnected array of tiny labels, then pressing and shipping their releases—predominantly in the form of heavy, expensive 12-inch vinyl records—worldwide.

But together, nightclub promoter Bradley Roulter, designer Jonas Tempel and business school grad Eloy Lopez did just that, bringing the idea to life as Beatport, an EDM-dedicated destination site that's now the world's largest music store for DJs, stocking millions of tracks from more than 20,000 labels. Since its launch in 2004, Beatport has sold in excess of 90 million downloads and distributed upwards of \$100 million to labels and artists, according to the company, and what was once a local business has grown into a multinational operation, with 80 employees and offices in San Francisco and Berlin.

In 2009, the founders brought on Matthew Adell, a digital music veteran who had worked at Napster, Amazon and MusicNow, to serve as COO. When Tempel left in 2010 to focus on his design business and his own DJ career, Adell was elevated to CEO. Under his watch, Beatport has launched BaseWare, a distribution company that enables artists and labels to sell their music on platforms like Amazon and iTunes, and Beatport DJs, a platform within the site that lets DJs claim a custom URL, create charts, list events and connect to other social networks. Beatport DJs is a free service, and 36,000-plus profiles—ranging from David Guetta and Porter Robinson to unknown residents at venues all over the world—have been created since it launched in beta on April 13.

Here, Adell, the former owner of dance label Organico, talks track prices, gender gaps, Beatport's ongoing discussion with SoundScan and more.

Before the EDM explosion, Beatport established a DJ-centric market position. Was there ever any regret about not incorporating more casual fans?

Tens of millions of those people come to our site every month, and there are opportunities for us. But the way we view that prism is that it's our job to connect DJs with those people, DJs who are performing or producing. Our job is to help them grow their businesses. We have an opportunity to do business with the fan, but our focus is growing the business for the DJ. And revenue will come as a result.

How are you driving that?

We just launched Beatport DJ profile pages, helping DJs aggregate other media. It's in beta right now; there aren't a lot of features. But we're going to be adding some really cool stuff in the next couple of months. We're saving the exciting stuff for once the platform is moving.

What would it offer that the DJs can't do now on, say, Facebook?

Well, we wouldn't compete with those platforms. Those are really necessary. But if they want to reach their core audience, if they want to reach the most highly qualified people who may buy tickets in the future—hint, hint—our audience is that. We have an incredible conversion rate at Beatport. Our e-commerce numbers are such that almost everyone who sees them says, "Is this true?"

By conversion do you mean, when people come, they buy, going from unique visitor to purchase?

Actually, because we have such a large audience, it's first purchase to forever purchase where our conversion is incredibly high. Our average single transaction is higher than the average annual transaction on iTunes, and that's largely because we serve the DJ. I don't want to be in a 69 cent music business. Google and Amazon are loss leaders. Apple [iTunes is] a loss leader to sell [iPhones]. I love [my iPhone], but I'm not really interested in relegating artists to being loss leaders for other people's businesses. That really started with Best Buy—marketing CDs below wholesale price—10 or 15 years ago. They just wanted the foot traffic... That model is everywhere now, and I'm not interested in participating in that model.

When you pull traffic stats on Beatport from, say, comScore, the audience is overwhelmingly male.

It's funny. That's what comScore says. Compete says something a little different. Google says something different. But it is important that Beatport be a reflection of who the community wants to be, more than who it is. And actually, half the people on our home page with the DJ profiles are ladies right now. Like, 20% of the signups have been ladies, which is exciting. When I became interested in this community, it was really, well, first off, it came from gay black folks.

Do you think any of these new fans know that?

No, no. The crowds were always really diverse, and now we're seeing sort of more of a bifurcation by genre, lifestyle, ethnicity. That's disappointing to me. But unfortunately, that's life. That seems to be the way people behave.

Track prices are higher on Beatport. What is the average price, and why?

Our prices in the U.S. are \$1.49-\$2.49. It varies a little bit depending on the product. We make money selling music, and you're comparing us to people who don't. We generate more revenue on a per-track basis for the record companies and the artists than the other services. Also, the company was based on the idea that it's for DJs, and DJs require a high-quality audio file. So way before iTunes went to high-quality audio, Beatport was offering WAV files and high-quality MP3s, and they're more expensive to store and to manage.

But additionally, most of what we sell came out in the last eight weeks. I mean, I've never seen anything like it, and I've been selling records my whole life. I worked in a DJ shop in San Francisco in the '80s and I've still never seen this kind of consumption pattern. We employ a whole bunch of people



LEFT: MARKOVENPHOTO.COM; RIGHT: COURTESY OF BEATPORT

6. IDENTITY

Various locations, July 19-Aug. 19

Promoter: Live Nation

Headliners: Eric Prydz, Wolfgang Gartner, Nero, Excision

Daily capacity: 20,000

7. HARD SUMMER FEST

Los Angeles Historic Park, Aug. 3-4

Promoter: Hard Events

Headliners: Skrillex, Bloc Party, Boys Noize, Miike Snow, Nero, Chromeo

Daily capacity: 30,000

8. ELECTRIC ZOO

Randall's Island, N.Y., Aug. 31-Sept. 2

Promoter: Made Event

Headliners: David Guetta, Axwell, Above & Beyond, Wolfgang Gartner, Tiësto, Knife Party, Bloody Beetroots

Daily capacity: 40,000

9. COUNTERPOINT

Fairburn, Ga., Chattahoochee Hills Farm, Sept. 27-29

Promoters: C3, MCP

Headliners: Skrillex, M83, Bassnectar, Steve Angello, Laidback Luke, Zeds Dead, A-Trak, Feed Me, Zed, R3hab, M Machine

Daily capacity: N/A

10. PARADISO FESTIVAL, SEATTLE

Seattle, Gorge Amphitheater, June 23

Promoter: USC Events

Headliners: Avicii, Afrojack, Above & Beyond, Knife Party, Excision

Daily capacity: 25,000 —KM

Additional reporting by Lauren Lipsay.



Since the Beatport site launched in 2004, the company says it has sold more than 90 million downloads.

to get that music really early. At other services I've worked at, where we've had 10 million-12 million tracks in our subscription streaming environments, we only had 700 suppliers. And most of the business or usage was the top five suppliers, right? You can picture who they are.

At Beatport, no one supplier is more than 2.5% of our business. And so in order to manage that, I have seven times the people doing that work at Beatport than I've had at other much bigger companies. We had the first three Deadmau5 records before he was on a label. It takes time and energy to be in the right place at the right time when someone like [Deadmau5] makes a record. It's like A&R.

Beatport doesn't report to Nielsen SoundScan. Will you? Or have you ever thought of creating a way in which you can quantify success?

We would like to report to SoundScan. The day we do, [Billboard's] printed charts will be 100% different. There will be no such thing as Mariah Carey in the dance charts ever again. I know what numbers it takes to drive that kind of stuff, and we will eclipse it instantaneously. It's just been a matter of time. Honestly, doing the SoundScan work takes some time. It's on our list of things to do. People didn't really have an appetite for instrumental music until this year, commercially.

How important is the exclusive model to Beatport?

We are so much bigger than anyone else doing dance music. But labels can make their own choices. We have labels that we work with who aren't exclusive and I understand why. But the people that go exclusive with us, we charge more for the tracks, so they earn more on the track. It's a revenue opportunity.

But really, the most important thing is, charting on Beatport breaks records and it breaks artists. And that's what Beatport is about—breaking records and talent. So if you want to do that, you start where you can have the most impact. The shift we're seeing is pressure from above now, in a way we never have before. iTunes wishes they had some of the exclusives we have. But that's life too. We'll continue to be focused on exclusive content for DJs. And you're going to see us continue to break acts who then move on to do really big album things with iTunes. Hopefully, we're participating as the distributor, but that's the nature of retail now.

To what do you attribute EDM's recent surge?

I come from a punk rock background. And the reason dance music is taking off the way it is now is that kids with no money, just a laptop that's probably already in the house, can participate. What we're witnessing is the end of the guitar and the beginning of the laptop. So our job is to inspire more people to participate, and that's good for the community.

EVERYBODY MOVE, NOBODY GETS HURT?

As the EDM revolution rolls on, the events get bigger and the crowds get younger. For promoters, it's all about minimizing risk

THE SUMMER OF 2012 presents the biggest opportunity in history for EDM to go mainstream, with giant outdoor festivals planned in major cities and smaller markets across the country. But along with the potential rewards come risks: EDM is predominantly a young person's genre, one that frequently goes hand in hand with overindulgence, be it alcohol or illicit drugs—which can lead to things like medical distress, fights and even, as at this year's Ultra Music Festival in Miami, tree-climbing.

EDM "is awfully popular, and getting younger and younger, and that can present a real problem," says attorney Ed McPherson of McPherson Rane, who represented the band Great White in litigation regarding the 2003 nightclub fire at the Station in Rhode Island that sparked while the act performed and claimed 100 lives. "There's lots of bad stuff going on that you just can't stop. [Promoters and venues] have a duty to protect [the audience] to some extent from themselves. The best thing they can do is minimize the risk."

Dance culture is no stranger to tragedy: In June 2010, 15-year-old Sasha Rodriguez died from causes related to ecstasy use, after attending Electric Daisy Carnival (EDC) in Los Angeles. And in 1995, when the United Kingdom was in the midst of an EDM revolution like the United States is currently experiencing, 18-year-old Leah Betts died from similar causes, kicking off a nationwide moral panic that helped secure the passage of the Public Entertainments Licences (Drug Misuse) Act, which allowed venues and promoters to be prosecuted if drugs were available on their premises.

For Mike Bindra, executive producer of Electric Zoo Festival and founder of Made Event, which produces and promotes the annual Electric Zoo on New York's Randall's Island (Aug. 31-Sept. 2), safety comes first. "Putting together the safest electronic music festival possible is of the utmost importance to us, and we work side by side with the NYPD and FDNY, as well as several safety experts, in order to ensure the safety of

our festival-goers," he says. "From medical staff and facilities to security, we consistently staff well above and beyond what is recommended."

While EDM has some specific safety concerns, Bindra notes that festival safety should be universal: "We'd like to see all festivals, from electronic music to country, focus on the safety of their patrons as priority No. 1." For McPherson, there are four elements on which promoters of any large-scale event—particularly where drugs are known to be common—should focus.

1. WATER "Because drugs like ecstasy and other substances can severely dehydrate, you have to have a lot of water available," McPherson says. Bindra agrees: "Every festival should be providing free water at multiple locations."

2. AGE RESTRICTIONS "Their parents shouldn't either, but you definitely should not allow kids under 18," McPherson says. But the industry doesn't necessarily agree: Electric Zoo is all-ages (those younger than 5 even get in free), as is Kaskadee's upcoming Freaks of Nature tour. "We want to create a show that a parent would feel comfortable bringing their kid to," says Stephanie LaFera, Kaskadee's manager. But those who have tasted conflict are more wary: EDC promoter In-somniac Events went 18-plus for all of its events after the 2010 incident.

3. SECURITY "Security has to keep calm, act professionally and keep their hands off," McPherson says. "From the top down, [promoters] have to be careful about who they hire." At Electric Zoo last year, security guards handed out water and directly engaged with partiers in a friendly way, keeping a firm but approachable presence across the grounds. "We make sure that each member of our security team is thoroughly vetted and briefed on the task at hand," Bindra says.

4. ACCESSIBLE HELP "Not only do you need a ton of medical personnel, they should be very [visible] so that people can find them from anywhere," McPherson says. Bindra adds: "No festival-goer should ever be too far from a medical tent." —RM



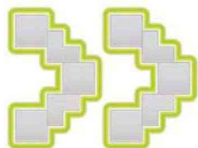
Keeping it safe: Security at work during the 2011 Coachella festival.

THE BIG THREE

Kallman, Mendlinger, Rene—where Atlantic, EMI and Interscope look to lead the majors' EDM charge **BY KERRI MASON**

For more than a decade, electronic dance music has been an indie label's business. In the mid- to late '90s, when acts like Fatboy Slim, the Chemical Brothers and Prodigy surged, the majors launched boutique in-house imprints: Warner had F-111, Reprise had Kinetic, Atlantic acquired then-college graduate Craig Kallman's Big Beat. But

they all shuttered when the craze faded, leaving the genre to the network of tiny, singles-based indies dotting the globe. Now that EDM is back so are the majors, but infiltrating a scene that prides itself on its independence and is marked by its insularity can be tricky business. Meet the three major players who've pulled it off.



CRAIG KALLMAN, 47
Chairman/CEO, Atlantic Records Group; founder, Big Beat imprint



GLENN MENDLINGER, 43
GM/senior VP, Astralwerks (EMI)



DAVE RENE, 35
A&R Representative, Interscope

EDM roster	Skrillex, Martin Solveig, Duck Sauce, DJ Chuckie, Flux Pavilion, Doctor P, Chromeo, Teddybears, Justice, Metronomy	David Guetta, Swedish House Mafia, Eric Prydz, Nervo	Nero, Zedd, Eva Simons, Sebastian Ingrosso & Alesso
Biggest success of the past 12 months	"Skrillex has been a glorious story."	"David Guetta, 7 million singles and counting."	"Getting my own office; signing Nero."
Biggest success of the past 12 days	"The launch of B.o.B's <i>Strange Clouds</i> album; it just came out and it looks like it's going to be a tremendous showing. And an act that continues to explode, fun., with 'We Are Young.'"	"Swedish House Mafia on the Coachella main stage. Not 100% Astralwerks' doing, but we were involved in creating a winning campaign for SHM that helped them conquer the world."	"Zedd opening for Lady Gaga on the first date of her Born This Way Ball tour in Seoul's Olympic Stadium."
How I describe my business philosophy	"Finding the best talent in the world and helping them shape the most significant and important music."	"Artist first, trust your gut, work collaboratively with your team, know the numbers, and be decisive."	"Always remain teachable, and surround yourself with good people, good times."
How my boss describes my business performance	"Ahmet [Ertegun] would be proud. Enough said." —Lyor Cohen, chairman/CEO of recorded music, Warner Music Group	"Glenn's performance has an exceptionally high BPM." —Greg Thompson, executive VP of marketing and promotion, EMI Music North America	"I love record producers. I built a company on them, and Dave has an affinity for young record producers; a feel for finding them. It's rare. He's really helping me in this whole EDM world." —Jimmy Iovine, chairman, Interscope Geffen A&M
Must-see tour of the summer	Electric Daisy Carnival	Identity Festival, Electric Daisy Carnival, Electric Zoo	Squarepusher
First exposure to EDM	"Falling in love with Kraftwerk at age 13."	"Purchasing the Telex album <i>Neurovision</i> in 1980 and 'Warm Leatherette' by the Normal in 1978; immersing myself into New York and Staten Island rave culture in the late '80s. Thank you, Frankie Bones."	"When my best friend Rich Bologna played me the <i>Permutation</i> album by Amon Tobin in 1998."
Why is EDM having a moment?	"Because, truly, the newest wave of innovation in music production is coming from the electronic dance music producers. We're in the midst of a new sonic revolution that in my mind very much mirrors—in a good way—the ushering in of the disco era; an avalanche of sound that moves a dancefloor and creates an important musical movement."	"Pop music <i>is</i> dance music now. David Guetta was a major catalyst in making this happen. The success of festivals like EDC, and club culture, quietly became absolutely massive... Mainstream media has now embraced it in a much more credible and serious way. It's very different from the electronica movement of the late '90s, and the genre has now infiltrated pop culture."	"Because the guitar is dead."
How has your label supported you or shifted its thinking about the space?	"One hundred percent support. When I asked Lyor and my partner Julie Greenwald about investing in staffing up my Big Beat imprint a few years ago, because I really believed it was time to activate Atlantic Records into the EDM business, I got a resounding "yes." I told them there was a wealth of opportunity for first movers to sign some great stuff. Fortunately it was a year before any of this sensation happened, and because we got a [year-long head start] we were able to sign guys like Skrillex, Solveig and Chuckie, and really build an important roster."	"Over the past few years Astralwerks and EMI have evolved significantly in order to support our artists. Depending on the artist, our deals may be structured differently: We are more deeply involved in planning and integrating into touring activity, and we offer a suite of new and enhanced services that include merch and more robust grass-roots marketing. Additionally we have just formed the EMI Dance Network, which reflects our goal to have the best in class in the EDM space globally, and for that team to be as agile and fast-reacting as the genre dictates."	"Slowly but surely. In addition to letting me sign acts I believe in, we're launching the Shaving Kit, a blog that will position me as the personality of the label; a tastemaker for all things electronic music. I'm free to do with it what I will, reflecting the opinions of Interscope, or not."
In 2015, EDM will be ...	"Bigger than ever. It's going to continue to grow and blossom because there are too many talented people coming into the space. We'll continue to see a run of tremendous musical innovation there."	"A firmly established genre. The music has finally crossed over and is now well-entrenched in popular culture. We've seen the coming and going of electronica three times in the last decade or so, but all signs now lead to a very different story."	"No longer called 'EDM.' As people's ears become more and more open, it won't have to be partitioned off like that."

THE IDOL (RE)MAKE

After a near-platinum debut, Adam Lambert has seized control of his career and hit the reset button. He's tapped the biggest hitmakers in pop, but can he escape the shadow of "American Idol"?

DR. LUKE. BRUNO MARS. PHARRELL WILLIAMS. These are just a few of the hitmakers who appear in the production and songwriter credits of Adam Lambert's sophomore album, *Trespassing*. But it's not the impressive roster of collaborators that makes the boldest statement in the credits. It's the forthcoming set's executive producer: Lambert himself.

While it is rare for an artist to executive-produce his or her own release, Lambert, the flamboyant season eight "American Idol" runner-up, insisted on having full creative control of what he admits could be the decisive album of his career, his moment to prove himself as more than a TV-fueled seasonal sensation. "That's why I've been so obsessed and neurotic about it and why I wanted to be the executive producer and co-write a lot of it," he says of *Trespassing*, due May 15 on RCA Records/19 Recordings.

"This is a big make-or-break thing for me, especially for someone who comes off of 'Idol,'" he says. "I did have a hit, which was great. That was one big step. Now what? Is that going to be it? Am I a one-hit wonder? So I wanted to get really involved in the process to make sure I was doing everything I could to create a great album." He pauses. "And I think I did."

It's a drastic change from the approach taken with the singer's 2009 debut, *For Your Entertainment*, which was hastily recorded during an "American Idol" summer tour in the months following his appearance on the TV show. Despite reaching No. 3 on the Billboard 200, selling 838,000 copies (according to Nielsen SoundScan) and nabbing a top 10 single on the Billboard Hot 100 with "Whataya Want From Me," the release felt rushed and was mostly a "guessing game" in terms of choosing songs that would properly portray his musical style and connect with fans, Lambert says.

This time around, Lambert, who turned 30 earlier this year, doesn't have to deal with the

pressure of churning out an album quickly to capitalize on the promotional momentum of "Idol." He's spent more than a year writing new material and working closely with RCA senior VP of A&R Rani Hancock to bring on other collaborators, including Benny Blanco, Bonnie McKee, Nile Rodgers and Sam Sparro. The result is a 12-song set (the deluxe edition features three bonus tracks) of electro-dance-funk and dark emotional ballads that display a more contemporary pop sound and move away from the theatrical glam-rock and vocal showboating of Lambert's full-length debut.

"He's really made a record that's different than what he made coming off of 'Idol,'" says Dana Collins, one of six artist managers working with Lambert at Los Angeles-based Direct Management Group, which also helms the career of Katy Perry. "You get off that, you're on the treadmill and you jump into the studio and get presented with four dozen songs. You choose the ones you like, record them and tour at the same time. Then you go out and promote that record."

Lambert says the subject matter of *Trespassing* is much more personal than *For Your Entertainment*. "I wanted it to reflect my social scene, not just what I knew my fans were going through," he says. "So I'm writing about my gay friends—you know, going out and getting laid. I'm in a relationship right now, so I'm exploring monogamy and a serious thing, which is really cool. But I was single before that and there's a lot of joy in that, too. So there are songs about going out and getting freaky."

Lambert also feels the new album showcases his maturity as an artist. "Going into album two, I know who I am as an artist now," he says. "The last time I felt like I had to do all this stuff to prove something. With [*Trespassing*] it's a bit more like, 'Oh, that's a dope song. That's a cool melody. That's a cool groove. That's a cool song.' Not, 'Look how high I can sing that note 30 or 40

times in one song.'"

RCA's promotional campaign for *Trespassing* includes a heavy push at mainstream and adult top 40 radio, numerous summer radio station concert bookings and a May 17 performance of Lambert's newest single, "Never Close Our Eyes" (co-written by Mars and produced by Dr. Luke), on "American Idol." To supersede Lambert's hardcore fans, known as Glamberts, the label offered preorder deluxe packages of *Trespassing* exclusively through his website, AdamOfficial.com. The most expensive of them—a limited-edition \$274.99 boxed set that includes six lithographs, a deluxe version of the CD, a vinyl copy of the

album and a behind-the-scenes DVD of Lambert in the studio—sold out the 100 available copies in minutes.

But even with a fan base that reaches many parts of the world, Lambert and his team say that it'll be a challenge releasing a second album without the benefit of having 20 million people seeing him on "American Idol" twice per week for three months. "I'm sure it's going to reflect in things. It's a different climb right now," Lambert says. "It's through the music that I'll have to get on people's radar. Not based on the TV show."

Direct Management Group's Martin Kirkup, whose firm began working with Lambert last summer after the singer's departure from 19 Entertainment, says the process of reintroducing the artist to the marketplace will simply revolve around getting as many eyeballs on him as possible and then allowing the music to speak for itself. That started earlier this year with performances on "The Ellen DeGeneres Show," "The Tonight Show With Jay Leno," Logo's NewNowNext Awards and "Jimmy Kimmel Live!"

"We feel he has good recognition because of 'American Idol,' but really when you get to your second record everything is starting off fresh. Whatever audience you brought with you from 'Idol,' whatever the perception you have—some of that remains," Kirkup says. "But basically you're now going to thrive or fail based on your own talent or skills. The most important thing we can be doing is getting people to see Adam, whether that's on TV, live or on video."

RCA VP of marketing Nick Pirovano says that Lambert is still very much in the artist development stage. "We're breaking an artist," he says. "We want him to be more than just an 'American Idol,' and that takes time."

But there's still the matter of where Lambert fits into the current musical landscape. Although he performed classic rock songs from Led Zeppelin, U2 and others during his stint on "Idol" and

will front upcoming international dates with Queen, the artist mostly identifies himself as a pop act. It's been challenging finding his place in the female-dominated genre, he says.

"There's not a blueprint for me to follow," Lambert says, referencing how Justin Bieber seems to be following a path mapped by Justin Timberlake. "There are female artists I can look at that I find more in common with than the male artists, because they're blending the pop, dance and theatricality... but currently there aren't a lot of guys who go there."

RCA hopes to expand on Lambert's pop appeal through radio. Senior VP of promotion Adrian Moreira says the singer's strongest format is adult top 40, whose listeners tend to be females age 18-34. To build on that demographic, Lambert visited mainstream and adult top 40 stations across the country in March to meet with programmers and music directors and perform acoustically for listeners.

"With the first album you're committed so much to stuff around 'Idol' that there wasn't really an opportunity to get him into these stations," Moreira says. Additionally, Lambert will record a live performance in New York on May 15 that will later stream on more than 100 Clear Channel station websites.

The promotional campaign for *Trespassing* began in December with the release of first single "Better Than I Know Myself." Despite some national TV performances that followed the release, the single failed to garner much attention at radio, peaking at No. 18 on the Adult Top 40 chart in late April. Moreira believes the label will have more success with the uptempo "Never Close Our Eyes," which will be supported by performances on "Good Morning America" (May 14) and "American Idol" (May 17). The single goes to stations on May 28.

In lieu of immediately touring behind *Trespassing*, Lambert's summer plans include eight North American radio station concerts and six overseas shows singing for Queen. Direct Management Group's Kirkup says the management team wanted to keep the artist's schedule open as press and media opportunities arise in global markets. Lambert cites the Philippines, Japan, Australia, New Zealand, Germany, the United Kingdom and parts of Scandinavia as international markets where he's had the most success. A proper tour will likely occur at the end of this year or in early 2013. The singer's last North American tour of primarily clubs and theaters in 2010 grossed \$2.7 million from 30 concerts that attracted nearly 65,000 people, according to Billboard Boxscore.

Kirkup hopes that the upcoming Queen performances in Russia and Europe expose Lambert to an audience that might not discover him as immediately a pop artist. Lambert notes that there aren't any plans to perform additional concerts with Queen but says he's open to any type of collaboration with the rock band, including recording an album together like Queen + Paul Rodgers' *The Cosmos Rocks* in 2008.

For now, Lambert is focusing on pushing his career forward with *Trespassing*. "There are people in the industry or fans who will look at that statement and say, 'But it's Queen!'" he says. "I know that, and I know it's a big honor. But the most important thing for me is to be authentic. And I'll be the most authentic doing the music I wrote." ■■■

HER

By Mitchell Peters

TEAM LAMBERT

ALBUM TITLE *Trespassing*

LABEL RCA Records/
19 Recordings

RELEASE DATE May 15

MANAGEMENT Direct
Management Group

PRODUCERS Pharrell Williams,
Dr. Luke, Bruno Mars, Josh Abraham,
Olgee, Lester Mendez, Cirkut, the

Smeczingtons, Robert Marvin, Josh
Crosby, Ammo, Rune Westberg,

Robert Marvin, busbee, J. Bonilla

A&R Rani Hancock, RCA Records

PUBLISHING

Kobalt Music Group

BOOKING AGENT Jeff

Frasco, Creative Artists Agency

UPCOMING TV "Good

Morning America" (May 14),

"American Idol" (May 17)

ATTORNEY Don Passman, Gang,
Tyre, Ramer and Brown

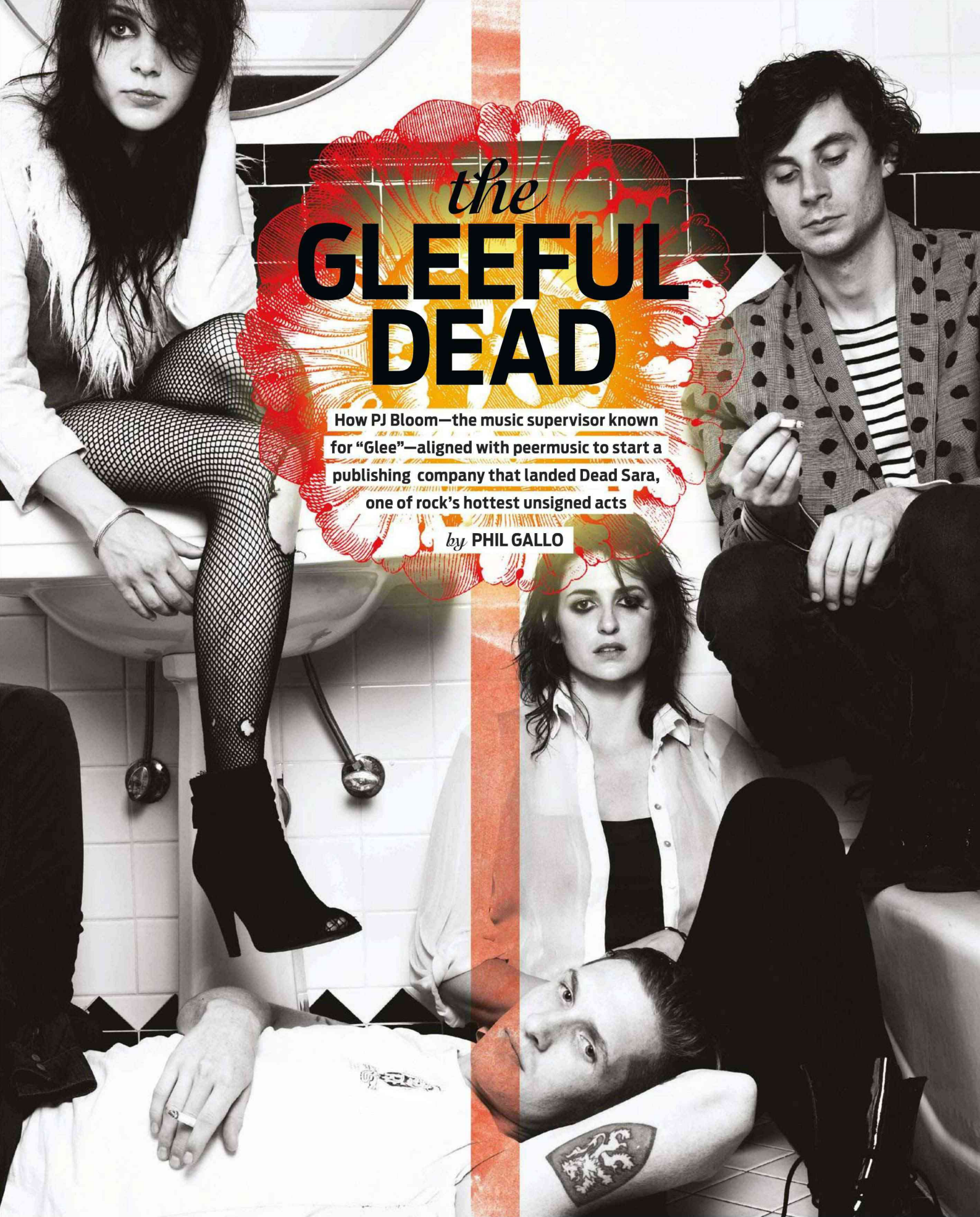
PUBLICITY Jamie Abzug,

RCA Records

SITES AdamOfficial.com,

Facebook.com/adamlambert

TWEETS @adamlambert



the
**GLEEFUL
DEAD**

How PJ Bloom—the music supervisor known for “Glee”—aligned with peermusic to start a publishing company that landed Dead Sara, one of rock’s hottest unsigned acts

by PHIL GALLO

Red meat and red wine filled the table at West Hollywood steakhouse BOA, and the mood was festive. Music supervisor PJ Bloom and peermusic executives were confident they had secured their first client for their new music publishing joint venture: Los Angeles rock band Dead Sara had agreed to a deal that had been in the courtship stage for a year.

Moving from courtship to consummation demanded a celebration, and more corcks popped. But Bloom noticed that Dead Sara's lead singer, Emily Armstrong, 24 years old and a vegetarian, was sticking with a plate of vegetables and hot tea. A good sign, he thought. "I saw this singer taking care of herself, concerned about her voice and well-being," recalls Bloom, best-known for his work on Fox TV series "Glee." "I saw someone who was in this for the long haul—15, 20 years."

Bloom—who likes to joke that "Glee" made him an overnight sensation after 15 years as a music supervisor—sees publishing as a key to his future in the music business. His first publishing success came with Far^{East} Movement, which he signed long before it penned "Like a G6"; with Dead Sara, he made his move long before anyone else was talking about the band.

"I didn't want to do anything until I had something that was right for peer," he says. "They had been looking for a rock band, as they were trying to change their reputation. They heard Dead Sara and they completely flipped."

During the first week of May, lawyers were hammering out final details of the contract among Bloom's Black Magnetic, peermusic's SESAC arm and Dead Sara; signatures are expected by the end of the month.

Venturing into publishing after establishing a music supervision empire at Neophonic, the company he co-founded with Eyyen Klean, is a largely uncharted path. While many music supervisors work as radio DJs, producers and managers, publishing is as rare as Alexandra Patsavas' Chop Shop label housed at Atlantic.

As unsigned bands go, Dead Sara is as hot a rock group as there is in 2012. Armstrong and guitarist Siouxsie Medley have been in the band since they were teenagers; Chris Null and Sean Friday—the bassist and drummer in Skrillex's band when he was a rock artist using his real name, Sonny Moore—came onboard almost three years ago. Their self-titled debut album, the recording of which consumed much of last year, has sold 3,600 copies since it was released on April 10, according to Nielsen SoundScan. Thanks to their booking agent, Creative Artists Agency's Ryan Harlacher, their year will be spent opening for Chevelle and the Used, playing the Vans Warped tour and, fingers crossed, headlining U.S. and European gigs in the fourth quarter. They have kept publishers and labels at arms length during the last nine months, but the demand for their attention has become furious since their six shows at South by Southwest (SXSW) in March.

"The plan was to take time and build a base," says Michael Goldberg of Leverage Management, who has managed the band for two-and-a-half years with Isaac Heymann. "It had been a two-year process of building the band. They wanted to release their first record on their own, and [Fontana president] Ron Spaulding put some teams together. We hired online marketing and coordinated everything. They were not looking for any deals."

Dead Sara didn't have a demo tape making the rounds at labels. It shot a video for the track "The Weatherman," but otherwise was playing Southern California clubs, building its chops. Bloom's call to management was the first one it received.

In Dead Sara, Bloom saw a band that fit some essential criteria: "Be wildly entertaining and be dynamic, create an energy that runs through the room. They have the whole package. Seeing a female singer who brings together Grace Slick and

Janis Joplin—it's everything dear to my heart."

"PJ is on the cutting edge. He sees sooner than many others and can react faster," peermusic VP of A&R and film/TV Sam Kling says. "We offer stability and marketing opportunities, and he has platforms and contacts to offer. We felt pretty confident going into this that [it looks] tremendously different than anything another publisher would offer. They're now a top priority at peer."

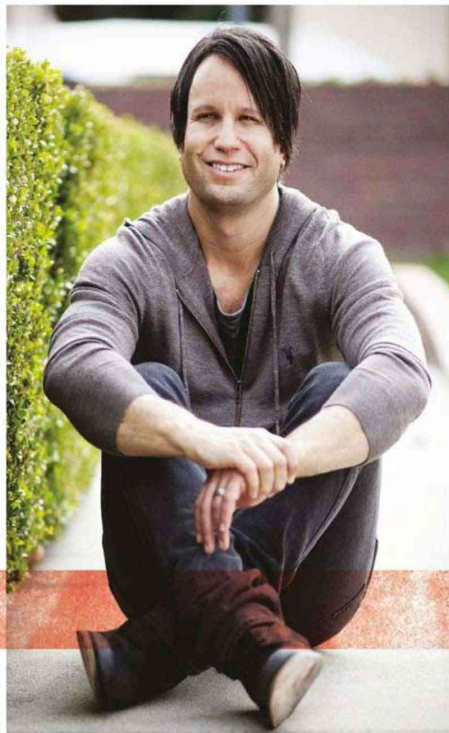
Kling and Bloom began talking in February 2011 about creating the joint venture through the SESAC arm of peer. Bloom, whose previous publishing partnerships hadn't borne fruit, said he would wait until he found an act worth signing before setting up the Blank Magnetic/peermusic company. How he came to find Dead Sara, he says, "is one of those stories that used to happen a lot in the music industry, but don't anymore. This is very unusual."

He was working on "CSI: Miami" when an assistant editor told him that the band he saw in a club was like no other band he had ever seen before. No stranger to receiving tips of this nature, Bloom took down its name and said he would check it out. A few weeks later, when he had time to sift through CDs and online links to new bands, he landed on Dead Sara's video for "The Weatherman." He was both hooked and confused.

"It was so effing good," he says. "I was confused by the fact that I didn't know about it, that it wasn't big already and that it wasn't a music industry insider who tipped me to them. I watched them again and I got goose bumps." Searching for

"They have the whole package. Seeing a female singer who brings together GRACE SLICK and JANIS JOPLIN—it's everything dear to my heart."

—PJ BLOOM



contact information he wound up on the band's Myspace page, found the name of its management company and cold-called its office. "I couldn't remember the last time I did that," he adds.

It turns out Bloom knew Goldberg, a former A&R executive at Maverick Records who worked at Three Ring Management before moving over to Stephen Levinson's Leverage Management, where he started a music division with Heymann. (Leverage is developing a label with producer/label executive Rick Rubin.)

"They were over the moon that I was into [Dead Sara] because one thing they wanted to focus on was film and TV," Bloom says of their initial conversation.

Then the courtship began.

"What freaked me out was that he was so passionate about them," Goldberg says. "It was a six-month process of him showing us how passionate he was—and we wanted to work with the most passionate people. With PJ and peer there were obvious benefits. They were bringing things to the table that, without their involvement, wouldn't happen."

Dead Sara played shows late last year and early this year at venues like the Viper Room on the Sunset Strip. Management and the band were focused on connecting with local fans, developing a following before branching out geographically and as recording artists.

Bloom, however, had a timetable. He and Kling made a formal offer to Goldberg and Heymann early this year hoping to close the deal prior to the start of SXSW. It didn't happen. "They had an incredible showing at SXSW—six shows and all of the publishers were there," Bloom says. "They were one of the most talked-about bands at SXSW and all of a sudden publishers and labels were kicking the tires," not to mention pulling out checkbooks.

Bloom and Kling wouldn't provide financial details, but it's widely agreed that their offer wasn't the largest of the ones received. "We didn't think we'd do this 100% on our own," Heymann says, "but we would wait for the right people to show up at the right moment. PJ has proven he is the best at what he does and peer made sense because they're very passionate and believe in this band."

While this courtship was occurring, Bloom was expanding the reach of "Glee" as a music supervisor. In December, for the first time in the show's history, it broke a record: fun.'s "We Are Young." For an encore Bloom placed Nashville band the So Many's "Not the End" in this season's finale (see story, page 15).

Bloom also music-supervised the film "Any Day Now," about a gay couple who take in a teenage boy with Down syndrome whose drug addict mother had abandoned him. Bloom's father, George Arthur Bloom, wrote the script in the '70s. "He spent about 10 years trying to get it made and then put it in the closet," PJ Bloom says. Actor/director/writer Travis Fine was looking for material to direct, and Bloom suggested that his father dust off the script, which he did with Fine. Alan Cumming stars in the film, which won the Heineken Audience Award for a narrative feature at the 11th annual Tribeca Film Festival in April.

While Bloom was at the New York film festival, Dead Sara returned home to perform with Chevelle at Club Nokia. It delivered an intense 35-minute set that concluded, as usual, with Armstrong jumping off Null's bass amp. Afterward, Armstrong was soaking her ankle in ice, having misjudged her landing, while her management team was reviewing her upcoming schedule: It flies home on June 7 to make its late-night TV debut on "Jimmy Kimmel Live!," heads to the Pacific Northwest to finish its run with the Used and then plays the Warped tour (June 16-Aug. 5).

"They're very much a developing band," Kling says. "I see them really paying their dues [this year] and they're already differentiating themselves from the pack. They are hard, wall-to-wall rock. There's a rock resurgence now and this is the band that could be the tipping point, the one that culturally moves the needle." ■■■

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The "40 Under 40" Power Players List will appear in the August 11 issue, on sale August 4.

SPECIAL
FEATURE

Romeo Santos' *Secret 'Formula'*



ANTHONY "ROMEO" SANTOS' first solo album, *Formula Vol. 1*, features contributions from stars in various musical genres.

**STEPPING OUT FROM AVENTURA, THE BACHATA STAR SCORES
WITH NEW HITS, TOUR PLANS AND MORE**

BY ANTONIO MEJÍAS-RENTAS



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THE
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Stays
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Congratulations

Romeo

I am sure that when the history of music is penned down, your name will go down in it.

You have found the perfect "formula" that has already placed you as one of the most respected artists in the industry.

With your "formula" of discipline and talent, you have managed to break records in album sales and concerts, thanks to the well deserved space you have attained in the hearts of millions of fans around the globe.

I wish God Almighty will enlighten you so that you will keep harvesting success in your career and the rest of your life.

Your friend,

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SEAN "DIDDY" COMBS and ROMEO SANTOS performing at Madison Square Garden on Feb. 24; below: Santos with PAULA FERNANDES at the 12th annual Latin Grammy Awards in Las Vegas on Nov. 10, 2011.



Onstage he's "Romeo," the tall, dark and handsome crooner with the sweet falsetto that melts the ladies' hearts. Offstage, he's one of the hardest-working artists in the Latin music industry, with a hand in every piece of his rapidly growing career, rightfully claiming his steady climb to the top.

One of the top-selling Latin acts in the United States this year, Santos has spent 22 weeks at No. 1 on Billboard's Tropical Albums chart and 17 weeks ruling Top Latin Albums with his debut

Cabrera is one of a handful of associates who have helped Santos mold an unparalleled career during the last 15 years. It all started when Santos joined three other young musicians from the Bronx and formed Aventura, the group that took the traditional Dominican sound of bachata and transformed it into a worldwide sensation by mixing in touches of pop, hip-hop and R&B. Santos wrote, produced and arranged all of the group's songs. And he performed with his high-pitched voice and unique style developed from hours of listening to old-school crooners like Camilo Sesto and Julio Iglesias.

Another of Santos' associates, Johnny Marines was still a New York cop in 2002 when he met Santos, then a "20-year-old skinny kid" who hired Marines as a secu-



The "king of bachata" has a hand in every piece of his rapidly growing career.

solo album, *Formula Vol. 1*, since its release in November (when it bowed at No. 9 on the Billboard 200). So Anthony "Romeo" Santos is anything but an overnight sensation.

"He's one of the most talented artists I've ever encountered, and I've worked with everybody," says veteran New York promoter Felix Cabrera, who began working with Santos when he was the frontman for Aventura.

rity guard for Aventura.

"The one thing that I noticed from him almost immediately was that he was determined to make it and that he was willing to work as hard as he had to to assure that he made it," says Marines, who hit it off with Santos on a drive from the Bronx to Philadelphia for his first gig with the group.

In little more than a year, Marines would become Aventura's—and San-

tos'—personal manager.

Performing with Aventura in New York clubs, Santos developed a sexy stage persona that helped him connect with audiences—and local promoters soon took notice. Cabrera was the first to suggest that the group should play Madison Square Garden.

"I knew they could fill the Garden," he recalls. "Everyone thought I was crazy, but I took a risk. We opened the arena

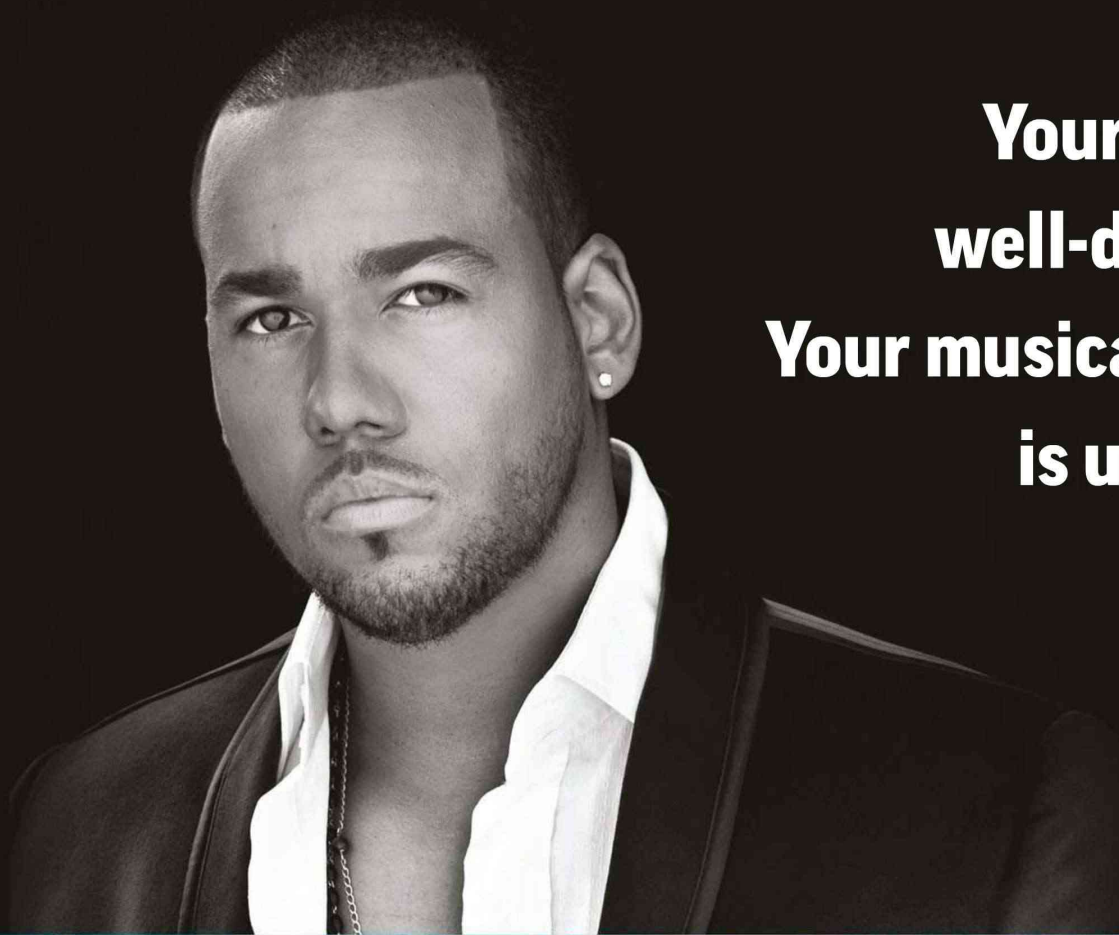
at 180 degrees and ended up selling 360."

After the 2007 Garden concert, national promoters began checking out Aventura. A five-night stand at the Coliseo de Puerto Rico in San Juan, Puerto Rico, soon after piqued the interest of mega-manager Angelo Medina, who took on co-management duties for Aventura before the group announced its hiatus in 2010.

"We had several interviews, and I found some es-

continued on >>p32

Congratulations, Romeo



**Your honor is
well-deserved.
Your musical impact
is universal.**

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 **ASCAP**



Left: ROMEO SANTOS in earlier years with Aventura promoting their album *The Last* at the Dolphin Mall in Miami; Santos on "The Tonight Show With Jay Leno" in February.

SPECIAL
FEATURE

from >>p30 sential qualities in him," Medina says of Santos, adding that Aventura was his first act in a Caribbean-based musical genre after managing such top Latin pop, rock and urban acts as Ricky Martin, Maná and Calle 13. "It was his commitment, the way he explained how he works his music, how he outlined his goals and ambitions. I knew I was in front of someone who had worked hard to arrive at where he was. When I heard his songs, saw his strong stage presence, I knew he was an artist like no other."

Rebeca León recalls first seeing Santos on the 2008 Aventura tour with Enrique Iglesias. "I felt these kids were the real deal, they had real songs," she says. "People connected very much emotionally with the poetry in [Santos'] songs. For me that's the most interesting artist to work with, somebody who has that kind of depth."

When León later joined AEG Live/Gold-ent voice as VP of Latin talent, she immediately began pursuing Aventura.

But as Santos began putting together the team that would catapult Aventura to new heights—and eventually help him launch his solo career—he remained loyal to the people who were with

him from the beginning.

Marines, who is still Santos' personal manager, remains impressed with the artist's work ethic. "He's just as determined as he was 10 years ago when I met him," he says.

"When you have an artist who works as hard as Romeo does, it makes you want to work [just] as hard."

"He's the kind of artist who may have finished the last of four straight concerts and will still meet and greet with fans backstage," says Cabrera, who remains Santos' promoter in the New York market. "Whatever fans I bring him, he takes photos with them, talks to them. There is no air of greatness around him."

At the last of three sold-out shows with which he launched his solo touring career, Santos was able to reunite two veteran bachata legends—Antony Santos and Luis Vargas—who had been feuding for 20 years.

"He couldn't believe it," Marines says. "He was like a kid in a candy store. That was a great moment for bachata, a moment that will go down in history." And a moment that will be released on DVD later this year.

Part of Santos' strategic transition from frontman to solo art-

TEAM SANTOS

ALBUM

Formula Vol. 1

LABEL

Sony U.S. Latin

MANAGEMENT

Johnny Marines
(@johnnymarines)

TOUR MANAGEMENT

Shirley Rodriguez, Amelfis Diaz

PUBLISHING

Mayimba Music, o/b/o
Palabras de Romeo (ASCAP)

AGENT/MANAGEMENT CONSULTANT, MUSIC

Angelo Medina, Angelo
Medina Enterprises

BOOKING, FILM

Ariel Emanuel, William
Morris Endeavor

ATTORNEY

Paul Schindler,
Greenberg Traurig

PUBLICITY

John Reilly, Rogers & Cowan;
Nanette Lamboy, Artist Solutions

UPCOMING PROJECT

Untitled ABC comedy show
produced by Overbrook
Entertainment

SITES

RomeoSantosOfficial.com,
RomeoSantosOnline.com,
Facebook.com/
romeosantosofficial

TWEETS

@RomeoSantosPage

ist involved negotiating a deal with the right record label, Medina says. "I laid out a plan to go after a major label, and this is where Sony Latin came in. We felt a multinational could really help him in markets outside of the U.S."

And according to Nir Seroussi, GM of Sony Music U.S. Latin, Santos' debut album, *Formula Vol. 1*, has exceeded all expectations since its release in November. "It's the label's biggest debut since 2007," Seroussi says. "Taking into account how the market has declined in the last five years, that's big. And it hasn't stopped since then." The album has sold 234,000 copies, according to Nielsen SoundScan.

To market *Formula Vol. 1*, Seroussi says the label took advantage of Santos' past experience with Aventura's independent label, Premium. "As someone coming from an independent label, he has a really strong know-how. So we're really merging the best of both worlds."

Seroussi describes Santos' multimillion-dollar, multiyear pact with Sony as a 360 deal. "We look at the big pic-

ture with Romeo. It's not about selling records. It's about continuing to build the brand and maximize all the opportunities that come with it."

"I see him as someone who loves his career," Medina says. "On the personal side he's somewhat reserved, but music is essential to his daily being."

León agrees that it's all about the music, and says it's smart that Santos created the Romeo persona for his live performances. "When the music is good, when you got a hit—and he has many—the world is your oyster. Especially when you have the stage presence and the look that he has. Guys want to dress like him, look like him. Girls want to be with him," León says.

The next step? A crossover into the mainstream market in addition to a series of nearly 20 shows in Latin America starting May 31 in Caracas, Venezuela.

"If anybody has a crossover potential right now, it's Romeo," Seroussi says. "With him the sky's the limit. There's no reason why he shouldn't be the next global superstar." ■■■

ROMEO SANTOS

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March 20 San Jose • HP Pavilion at San Jose
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With *AVENTURA*, ROMEO SANTOS (second from right) gained a loyal audience that's now embracing him as a solo artist.



'You got to keep reinventing yourself, and I'm going to take risks'

ROMEO SANTOS REFLECTS ON A CAREER CROSSOVER AND EYES THE ANGLO MARKET
BY ANTONIO MEJÍAS-RENTAS

Bronx-born Anthony "Romeo" Santos' solo career is on a steady climb that finds him logging hits on the Billboard charts, filling arenas and even working on an ABC sitcom being produced by Will Smith and Jada Pinkett Smith. But no matter where his busy career takes him, he's known for being accessible, down to earth and genuine both onstage and behind the scenes.

Known as "the king of bachata," the style of music that originated in the Dominican Republic, the award-winning songwriter earned his easygoing reputation as lead vocalist for Aventura before venturing out on his own. After more than a decade in the business,

Santos' career is reaching new heights, most recently with his *Formula Vol. 1* album, a project that includes collaborations with Usher and Lil Wayne.

The bilingual Santos is among a new generation of acts with fans who embrace English and Spanish. Here, the Sony artist opens up about working with Aventura, going solo, staying creative and making decisions with the support of a long-established team. For Santos, winning the hearts of his U.S. fans is one thing, but going beyond his home territory is part of a bigger career plan.

How did you discover your love of music?

I pretty much started doing music as a hobby. I started singing in the church choir because there were a few girls [there] that I found attractive.

But it was the one thing that I was really good at, the one thing that would make me feel confident.

Were you listening to bachata as a young man?

I used to listen to everything. I was brought up in the Bronx and I was heavily into hip-hop and R&B. But my parents are Dominican and Puerto Rican, and at a young age I was able to appreciate good music and great lyrics. We listened to [Julio] Iglesias, Juan Gabriel, Camilo Sesto . . . and my mother made sure that I was bilingual, so I was able to appreciate my culture, my language . . . and the good literature.

How did you develop your distinct singing style?

I never took my voice that seriously at the beginning of my career, but I understood early in my years that a good performer is one who can perform the song with feeling, one who can make

others believe what he's saying and transmitting in a song. The perfect example is an artist like Julio Iglesias, who did not have the biggest range or the highest falsetto in the Latin industry, but he's one of the most successful. I can't really tell you where I got it from; I guess it's a blend of R&B and bachata. It was just something very organic. That's what I picked up by listening to different types of music.

The bachata sound that you and your partners in Aventura created has been compared to early salsa, which built on the roots of son cubano to create a uniquely New York sound. Is that an accurate comparison?

Absolutely, with the difference being that in the [days of record label Fania] you had numerous artists doing it. When we started it was just us. We didn't have a reference. Nowadays you have artists like [Prince] Royce, Toby Love, Xtreme that are following what we started.

You created your stage name, Romeo, to distinguish yourself from the veteran bachata singer Antony Santos. How did you come up with that persona?

I wanted something to define my personality in a name. And I had a song at the time titled "Todavía Me Amas" [You Still Love Me] on the second album. One of the lyrics said, "My love is so immense, it's stronger than Romeo and Juliet." It went something like that. The fans did not know the name of the song, so they named it "Romeo y Julieta" and they started [saying to me], "Oh, you're my Romeo," and I kind of liked that, so I stuck with that. It allowed me to switch my personality onstage into my alter ego, this Romeo dude that is not shy at all, that's very passionate but very confident, [who has] everything under control onstage.

It must have been a difficult decision to put Aventura on hold to launch your solo career, given the huge success the group has enjoyed.

Honestly speaking, it wasn't really in my hands. [Aventura member] Henry [Santos] already had plans to do a solo album and I respect what he was going through. I was never into being a solo artist. I was with Aventura for nearly 14 years. I was the writer, the producer, the lead singer. They pretty much confided in me to make all the big decisions. I wasn't looking forward to leaving the group because I was very comfortable doing what I did. This career is more like a continuation than a new beginning, because I'm just doing the same thing that I was doing in Aventura . . . It was very easy for me to continue with the legacy.

continued on >>p38

Romeo Santos

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Leo Santos

15 de diciembre en el Estadio Olímpico!

from >>p34 You're as comfortable switching from Spanish to English in your songs as you are in your conversation. That puts you in a unique position for the crossover the industry wants so much from its Latin artists. I have my own perspective on the term "crossover." I don't have a problem with that—I just look at it from a whole different angle. Yes, I am a crossover artist, but what I want is the Anglo market—meaning the people that listen to pop, the people who listen to country music, the people that listen to hip-hop—I want that audience to cross over into my world. I don't have a problem with doing R&B and switching out once in a blue [moon], but my culture is so rich and so beautiful, so unique and has so much soul, that it would be interesting to see these people cross over to my world and become fans of bachata. That's what I started with and it's what I do best, and I'm able to grow as a bachatero without changing my genre or selling out.

You're an accomplished songwriter, winner of both Billboard and ASCAP honors. What's your process like?

The process changes, depending on the moment. I believe in the moment—I cannot write a song if I'm not

in a mood to write a song. I don't rush music. It's all about the mood. I can be in the weirdest places when I get a melody. Normally that comes first. I always record my melody in a cellphone or my recorder. One day I find it and say, "You know what, let me add lyrics to this melody." Or sometimes I have a concept, I want to write a song about this theme, but I don't find the right melody but I already have a theme in mind. And then one day I'm writing, [and I recall], "Oh, this melody is good. I think this should work."

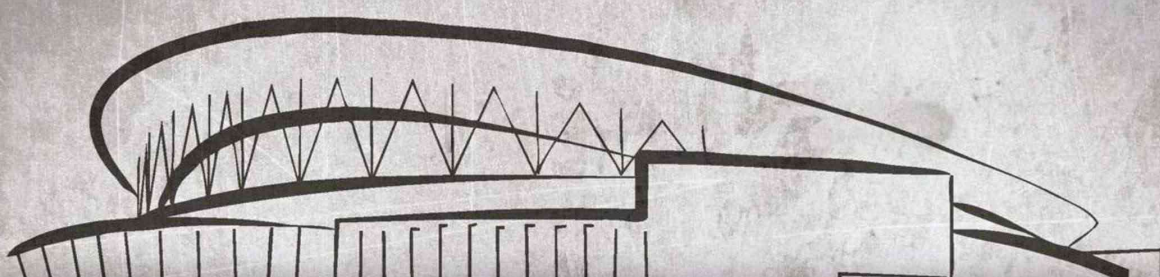
I come up with arrangements myself in my mouth—I record everything from scratch with my mouth. And I tell the musicians, "This is what I want you to do with the bass and the percussion," which is why I also consider myself a producer. But over the years I understood that you can't make it this far in this business if you're not really a singer. People love my voice. They love what I do. I'm very grateful for that. But personally what I enjoy most is creating music, writing it, arranging it, producing it.

In listening to your love ballads, it sounds like you put a lot of work and thought into your lyrics.

		AVENTURA TOP BOXSCORES		
	GROSS/ Ticket Price(s)	Venue, Date	Attendance Capacity	Promoter
1	\$5,693,412 \$125/\$110/ \$79.50/\$59.50	MADISON SQUARE GARDEN, NEW YORK Jan. 20-21, Feb. 1-2, 2010	72,000 four sellouts	Latin Events
2	\$4,508,858 \$90/\$25	COLISEO DE PUERTO RICO, HATO REY, PUERTO RICO Dec. 4-7, 10, 2008	76,034 77,242 five shows	Stein Dueño Entertainment
3	\$2,370,544 \$119.50/\$116/ \$49.50/\$46	STAPLES CENTER, LOS ANGELES Dec. 15-16, 2009	27,374 two sellouts	Goldenvoice/AEG Live, SBS Entertainment
4	\$1,833,098 \$125/\$25	COLISEO DE PUERTO RICO, HATO REY, PUERTO RICO Dec. 3-5, 2010	26,948 28,258 three shows	Publivent
5	\$1,194,745 \$125/\$50	ALLSTATE ARENA, ROSEMONT, ILL. Nov. 20, 2009	14,758 sellout	Cardenas Marketing Network, Viva Entertainment
6	\$1,126,820 \$110/\$95/\$75/ \$45	MADISON SQUARE GARDEN, NEW YORK Sept. 1, 2007	16,462 18,637	Latino Music
7	\$1,047,610 \$135/\$50	ALLSTATE ARENA, ROSEMONT, ILL. June 16, 2010	13,254 sellout	Cardenas Marketing Network, Viva Entertainment
8	\$1,033,260 (13,324,769 pesos) \$35.90	AUDITORIO NACIONAL, MEXICO CITY June 2-3, 6, 2010	28,782 29,049 three shows	Westwood Entertainment
9	\$911,093 \$116.50/\$46.50	HONDA CENTER, ANAHEIM, CALIF. June 23, 2010	12,415 sellout	Goldenvoice/AEG Live
10	\$754,525 \$105/\$65	MARK ETESS ARENA, ATLANTIC CITY, N.J. Nov. 27, 29, 2009	8,907 9,776 two shows	Cardenas Marketing Network

It's the essence. If I don't have good lyrics, I have nothing. I'm my first critic, and I'm constantly judging myself. Writing to me is exciting. It's therapy. I know how to put words to-

gether and how to use words that you and I would use in a regular [conversation] but yet no one would think of to put in a song. I want people to appreciate my lyrics **continued on >>p40**



ROMEO OH ROMEO! CONGRATULATIONS TO "THE KING OF BACHATA" ON YOUR BRILLIANT CAREER. **PUERTO RICO TE ESPERA!!!**



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Romeo Santos

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from >>p38 and feel that listening to me is enjoyable, but you can also learn from me.

How does it feel to sing your songs onstage and have thousands of people singing along?

It's the best feeling in the world for any artist. I enjoy the process of creating music . . . but when you go out singing onstage, that's when you know how much impact your song or your album had on people. That's the moment of truth. You see what people are singing along to, you see what song they're digging the most, for which songs they're going crazy. That's the songwriter's nectar. Like, "Wow, my song, something that started in my room when I was all alone, became so huge."

Where do you go for business advice? How did you assemble your team?

I try to pretty much surround myself with people I trust. I don't always need to work with the guy that has the reputation of knowing everything in the business. I pretty much use myself as an example. I knew nothing about the business, but sometimes not knowing but doing something with so much passion is more relevant than someone

that thinks they know it all. I still have people in my camp that have been here from day one, people that have been with me for 10, 11 years. I keep growing and being a businessman is part of the package. You have to know how to make the right choices. You have to know how to invest your own money, even if it may seem that it's not your job.

Your songs are full of literary images and dramatic storylines. In "Soberbio," for instance, you say, "My grandfather saw the Titanic go down in the sea/And his grandson is not made of iron or immortal." And you really know how to make an entrance, like when you appear onstage sitting on a throne as the "king of bachata."

I love performing onstage because it allows me to be myself. I'm able to joke around. Even though I turn into a different character it's still not that far from Anthony. It's my alter ego, but I'm able to act like I do with certain relatives and friends, people I feel comfortable with.

Your return to touring as a solo artist was marked by a three-night stint at Madison Square Garden in New York,

ROMEO SANTOS TOP HITS

Rank	Title	Artist	Peak Position (Weeks)	Debut Date	Label
1	ELLA Y YO	Aventura Feat. Don Omar	2	7/9/05	Premium Latin
2	PROMISE	Romeo Santos Feat. Usher	1 (10)	9/24/11	Sony Music Latin
3	MI CORAZONCITO	Aventura	2	2/17/07	Premium Latin
4	DILE AL AMOR	Aventura	1 (9)	12/5/09	Premium Latin
5	POR UN SEGUNDO	Aventura	1 (2)	11/22/08	Premium Latin
6	YOU	Romeo Santos	1 (7)	5/28/11	Sony Music Latin
7	UN BESO	Aventura	6	1/28/06	Premium Latin
8	EL MALO	Aventura	5	5/29/10	Premium Latin
9	SU VENENO	Aventura	4	8/15/09	Premium Latin
10	LOS INFIELES	Aventura	4	8/26/06	Premium Latin
11	NOCHE DE SEXO	Wisin & Yandel Feat. Aventura	4	2/18/06	Machete
12	MI SANTA	Romeo Santos Feat. Tomatito	1 (1)	2/11/12	Sony Music Latin
13	NO, NO, NO	Thalia Feat. Anthony "Romeo" Santos	4	7/29/06	Capitol Latin
14	EL PERDEDOR	Aventura	5	12/22/07	Premium Latin
15	ALL UP 2 YOU	Aventura Feat. Akon and Wisin & Yandel	4	5/9/09	Premium Latin

The top hits of Aventura and Anthony "Romeo" Santos are based on actual performance on the weekly Hot Latin Songs chart and are ranked based on an inverse point system, with weeks at No. 1 earning the greatest value and weeks at the lower end of the chart earning the least.

your home, in February.

It was incredible. I really prepared to pretty much put on a good show for one night, and I was able to sell out for three nights, and it was extremely satisfying. I took nearly a year preparing this production and giving my 100%. I don't take anything for granted. It was wonderful that it

started in Madison Square Garden because it's my hometown.

And the rest of the tour dates?

I was able to hit states that I was never able to hit with Aventura and sell out arenas that for some reason I was not able to sell out with Aventura. I love **continued on >>p42**

SPECIAL FEATURE

*Congratulations
Romeo Santos*



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Felicita al Artista más importante de Bachata de su generación

Romeo Santos

20 JUNIO - LUNA PARK

Gira Sudamericana Junio / Julio 2012

from >>p40 touring. I even enjoy the process. It can be exhausting, but I enjoy it. When I get onstage it doesn't matter how many days I have not slept, how many hours—when it's showtime I get a boost from I don't know where.

Your shows seem to be recession-proof. What is the key to your success as a touring artist?

I try to make sure that when I put on a production and I go onstage I have a lot of interaction with the fans, and I try to make them feel special. I go to [see] a lot of different artists, some of them I love, but [sometimes] when I see them live I'm very disappointed. I want people to feel, "This is probably one of the best concerts I've ever been to."

Your solo debut has an interesting title.

Formula Vol. 1. Well, the "formula" is kind of like my format of doing music. You listen to this album and there are a lot of things that you're going to say, "OK, this is a fusion of bachata and R&B, this is a fusion of flamenco with bachata." All these things that you hear in combination with bachata are things that I invented, that I came up with, and I want people to listen to this and understand this is Romeo's format of doing music. [It's called]

Vol. 1 because I have so much in store, so many ideas, that I don't think one volume is enough. So in the near future they will be getting volume two.

You are now working on a pilot for an ABC sitcom.

I just had a meeting about it with Will Smith and his wife, Jada [Pinkett Smith]. These guys are thinking big and I'm on-board. The concept is still premature—they're writing it out, getting feedback from me. I'm honored that they're considering me and letting me have an opinion on something I've never done before. It's a huge opportunity for me.

I always wanted to act. I always said I want to be part of a huge project even if it's a small participation. Now this is the first thing I'm doing professionally and it's a huge project and I have a big participation. So I'm really excited and blessed.

Do you see yourself as an actor?

I always feel there's a sort of relation between acting and singing. [Like I said earlier], when I go onstage, I'm still sort of acting. I feel I'm able to go onstage and portray this image or this personality that's not so much like me or how I would normally speak. I think I got it in me. I'm still going to prepare as much as

Santos continues to tour internationally, and is also developing a sitcom produced by Will Smith and Jada Pinkett Smith.



I can, do a great job, but I still feel I got it in me. I feel very confident.

You told the New York Times recently, "Nothing's been written about the coward." You're definitely no coward.

In this industry you got to keep reinventing yourself, and I'm going to take risks. I'm going to do things that may

work or may not work. I'd rather be, "You know what, it did well or it didn't do well, but he tried something new and he's not a coward." I'm always going to step it up and do something different. You never know. People have different perspectives on music and acting as well. I'm always going to take a chance and do something different. ●●●

SUZANNE DECHILLO/THE NEW YORK TIMES/REDFUX

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the right note

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As any fan of Anthony "Romeo" Santos will tell you, the only way to appreciate him is to see him live in concert.

"The guy really studied his craft," says Nir Seroussi, GM of his label, Sony Music U.S. Latin. "When you see him onstage, an amazing part of the show is the reaction that emanates from the audience. The guy knows how to reach people with his music and his performance. That's not easy to find."

Less than a year into his solo career, Santos is working to establish himself as a touring powerhouse—just as he did with his group Aventura before its split in 2010—and already has a sold-out three-night stand at New York's Madison Square Garden in February on the books. "Romeo is an extremely talented artist who has performed nu-

merous times at Madison Square Garden," MSG Entertainment executive VP of bookings Bob Shea says. "He has a strong fan base and offers an exciting and memorable concert experience."

It was at his hometown venue that Santos first showed his drawing power as the frontman of Aventura. Felix Cabrera, the group's longtime New York promoter, recalls that his intuition paid off when he reserved various Garden dates for the 2009 tour.

"The first show sold [out] without it even going on sale to the general public," Cabrera says. "All the tickets were gone in five hours, [through] our presale on [New York tropical station WSKQ] Mega 97.9 FM. So we kept [adding] shows. For the second one I didn't even consult with management, because it was on a Saturday, and by Monday the show had already sold out."

Rebeca León became aware of San-

The New York native performed on his home turf at Madison Square Garden earlier this year.



**SPECIAL
FEATURE**

TAYLOR HILL/GETTY IMAGES

Romeo Santos

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SPECIAL
FEATURE

tos' drawing power even before she joined AEG Live/Golden-voice as VP of Latin talent when she saw him perform during Aventura's 2008 tour with Enrique Iglesias.

"It was hard to tell which of them was selling tickets, because it was a great package," León recalls. "But when you see Aventura closing the show, and the house is full, it's real. For the industry, it was an eye-opener.

"Even though [Aventura] had been around for a long time, it wasn't really mainstream. Bachata hadn't broken through to the mainstream the way it is now. That was a big moment for him, knowing how to command that stage at that level. When you've been a club act and you've been underground for so long and you can work that audience of 15,000 seats—a huge stage—and make girls scream and guys sing along—that was kind of, 'A star was born.'"

León says Aventura was one of the first acts she pursued once she arrived at AEG, and she had further revelations about Santos' talent on the first tour she worked with Aventura in 2009.

"We did a lot of dates with the Aventura tour, and he was just humongous," she says. "In L.A. alone we did two Staple Centers and in Anaheim [Calif.] we did Honda Center. We were all over the West Coast. And that was eye-opener No. 2.

"I did a lot of the West Coast dates, and they were selling out arenas on their own. Now it's on their own, in an area dominated by a Mexican population. That's when you go, 'This thing is bigger than all of us realize.' All of a sudden you realized bachata had crossed barriers."

León says she'll never forget a

conversation she had with Santos in his dressing room at the Joint at the Hard Rock in Las Vegas, after Aventura's sold-out show in December 2009.

"I left there with this feeling of, 'This guy is going to conquer the world. He has that eye of the tiger,'" León says. "He's so extremely hyper-focused and driven and willing to do what he needs to do. And he's very intuitive of the music that he's putting out there. And you just know, it was in his eye."

León bid for Santos' first tour as a solo artist this year. "I worked really hard to get that tour, because a lot of people wanted it. We work really closely with the label and we are 100% a part of the artist development process. From the time the first single came out, way before the tour was even announced or even confirmed, we were very much involved."

The tour began auspiciously in February in New York. "We only did three nights because there weren't any other nights available," says Cabrera, who is now working on Santos' return to the New York market, slated for Dec. 7 at the Prudential Center in Newark, N.J.

León says Santos' first U.S. tour earlier this year confirmed his drawing power and that he is poised to begin hitting cities that have not been traditionally seen as Latin markets.

And as Santos' first Latin American tour begins to take shape, with dates in markets like Argentina, Venezuela and Mexico already firming up, León is laying the groundwork for an even bigger tour.

"When he wants to and he's ready," she says, "Romeo can do 40 dates in the U.S." —AMR



!!!
Rye Rye delivers
N.E.E.T. debut

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Killer Mike, Cartoon
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Talking "Paris" and
beyond with Hit-Boy

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DID YOU SEE THAT?
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'HEART' SOARS
Marina & the Diamonds
top U.K. chart

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MUSIC

"Are we just going to watch rock'n'roll as it gurgles its last breath?" asks Jack Black, the raucous actor who also performs in the band Tenacious D with longtime friend and fellow actor Kyle Gass. "Or are we going to do something about it?"

Black, who memorably starred in the hit movie "School of Rock," says it's been sad to see the music he loves dying a horrible death. And he's unsure Tenacious D has all the answers. "We're not the obvious choice to be the saviors of rock," he says.

Still, a song title on the band's third album, *Rize of the Fenix*, out May 15 on Columbia, proclaims "Rock Is Dead." "That title was just so strong, very ballsy. It felt like an erect penis of a title," Black says. "We just thought, 'Is it really dead?' Well, no, but it's very, very ill." Gass chimes in: "It has pneumonia."

Certainly there are elements of humor in these comments, but Tenacious D—which has built on a decade-plus career by fusing heavy metal with comedy—does seem intent on being part of the solution instead of the problem. The duo's last disc, *The Pick of Destiny* (2006), accompanied a film of the same name and landed at No. 1 on Billboard's Rock Albums chart and No. 8 on the Billboard 200. In 2009, the group headlined San Francisco's Outside Lands festival, and such musicians as Dave Grohl and Paige McConnell contributed to previous albums. Combined sales of *Destiny* and the band's self-titled debut stand at 1.6 million copies, according to Nielsen SoundScan.

Of course, people will ask if it's possible to make a credible rock album with such song titles as "They Fucked Our Asses."

"We don't even think of it," Black says. "The comedy is just something that comes natural to us. It's who we are. We don't write jokes. We just take subject matter we are genuinely interested in—or genuinely angry about—and just riff. It comes



TENACIOUS D'S new album will also be available in a clean version.

ROCK BY EMILY ZEMLER

TENACIOUS TAMED

Raucy rock duo Tenacious D cleans up its act for radio

out funny after we send it through the Tenacious D computer."

John Kimbrough, the producer/co-writer on *Rize of the Fenix* who initially worked with the duo for MTV's 2006 Video Music Awards (hosted by Black), agrees. But he also knew his real role on the new album was to ensure the

music was viable. "What I was tasked with was asking, 'Do these hang together as songs? Do they make sense? Are they interesting as well as being funny?'" Kimbrough says. "They're a great live band, so what was going on in the back of my mind was [crafting] songs which, when played live, would

have a ton of energy and drive the crowd nuts."

The tracks on the new album may translate in a live setting yet radio acceptance could be elusive, mostly because the songs written by Gass and Black are, at minimum, R-rated. The solution was to produce a clean version

of the disc, which offers new takes on the originals. "We replaced all of the bad words with creative clean words," Black says. "We're not big on bleeps. I know the Eminems of the world are big bleepers, but it's a lazy way to do a clean album. If you really want to go the extra mile, you make the clean album just as entertaining, without the F-bombs."

Kimbrough adds, "At first, there was some resistance to doing a clean version. Like, 'Wait a minute, this is who Tenacious D is. Why would we want to do that?' You want to give the music every opportunity to be heard by every means necessary. So if there's a way to do a clean version and still make it funny and work, then why not do that? Why deprive the opportunity to have it played by a wider circle of people?"

The band has heralded its return to the music scene by releasing such celebrity-studded videos as "To Be the Best" and streamed the album on its website two weeks before release. Five videos will accompany the album, and the duo will make the late-night TV rounds before touring Europe and the United States this summer.

So will fans hear "Low Hangin' Fruit"—a song Black wrote during "the only time we ever thought about radio"—on the airwaves?

Alternative WRFF Philadelphia PD/morning host John Allers, who regularly plays Tenacious D's debut single, "Tribute," says the new album's clean version bolsters the group's chances for airplay.

"We'll play it if it's good, even if we have to edit it ourselves," he says. "So the band's clean version makes it easier for us, and helps them sanitize in a way they approve."

Which means that the circle Kimbrough spoke of may, in fact, widen. But there's only so far the band will go in order to get its new music heard.

"If you illegally download this record," Gass says, "we will personally come to your house and take you to jail." ■■■

Up the funk: New York psych-rock band **Spirit Animal** will hit the East Coast this month, performing at hipster haven **Cameo Gallery** in Brooklyn on the 17th and **Red Palace** in Washington, D.C., three nights later. The short tour is in support of the **Big Black Delta** (featuring **M83**, guitarist **Jonathan Bates**) remix of its single "Crocodile Skins" ... Americana the beautiful: Philadelphia indie-folk trio **Good Old War** will join alt-rock heavyweights **Counting Crows** on the first leg of its summer tour, titled the **Outlaw Roadshow**. The band was personally selected by Counting Crows frontman **Adam Duritz**. The tour begins June 9 in Asbury Park, N.J., and wraps July 1 in Indianapolis ... Shooting straight: In support of their first studio album, **Dry Land Is Not a Myth (Votiv, June 19)**, **White Arrows** have announced new tour dates, hitting most of North America with **Beat Connection** in June and July before hitting Europe with **White Denim, Friends and Oberhofer**. The U.S. trek was booked by **High Road Touring**, the European leg by **William Morris Endeavor** ... Summertime and the living is easy: **Trevor Powers**, aka **Youth Lagoon**, is living the dream. Currently on tour opening for **Death Cab for Cutie**, the 22-year-old artist will embark on a headlining North American tour, beginning July 5 in Denver and concluding July 22 at the **Wonder Ballroom** in Portland, Ore. ... Color me beautiful: Indie rock group **Yellow Ostrich** will head out on an extensive spring/summer tour this year, beginning with **Of Monsters and Men** through May before joining cinematic Welsh rockers **Los Campesinos!** The tour ends June 30 at the **Bardot** in Miami ... Where's my Chippy? Following a recent synch on "The Simpsons," British electro-pop act **Hot Chip** is prepping a busy summer. It'll begin in June at **Leadmill** in Sheffield, England, and conclude at Mexico City's **Pepsi Centre**.
—*Maria Sherman*

MUSIC

DANCE BY JILL MENZE

READY TO 'POP'

Rye Rye takes her party beats beyond Baltimore with debut album

As 21-year-old MC Rye Rye reflects on the past few years—signing to M.I.A.'s label in 2008, touring with Katy Perry in 2011 and working with tastemakers Pharrell and Akon on *Go! Pop! Bang!*, her debut album out May 15—she says, "I am not a mainstream person."

The Maryland native continues, "I'm stuck to my Baltimore roots ... My fans that have been there from day one know I'm into the party vibe."

Rye Rye's irresistible spirit was felt early on throughout her hometown's local club scene. Born Ryeisha Berrain, she got her start as a dancer before releasing her first track, "Shake It to the Ground." After hearing the song, M.I.A. arranged a meeting with the teenage up-and-comer, and Rye Rye soon became the first artist to sign to her Interscope imprint N.E.E.T.

"M.I.A. has always been drawn to the Baltimore club sound," Interscope Geffen A&M senior director of marketing Dyana Kass says. "Rye Rye merged hardcore beats, a spitfire flow and electronic touches to bring something new to the game."

Work on *Go! Pop! Bang!* initially began in 2008 with a release slated for 2009, but the project was delayed when Rye Rye gave birth to her first child. "After that, I wanted to catch up and refresh," Rye Rye says of the break. "The music we recorded had been around for so long, I wanted to play around and work with more producers."

The interim also saw her contribute to "Bang," featuring M.I.A., for the 2009 "Fast & Furious" soundtrack, as well as last summer's single featuring Robyn, "Never Will Be Mine," which peaked at No. 12 on Billboard's Dance Club Songs chart.

For the new set, Rye Rye collaborated with Porcelain Black and producer RedOne on "DNA," a hands-in-the-air call to the dancefloor. M.I.A. contributes to the laid-back vibe of "Sunshine," while the Pharrell- and Tyga-assisted "Shake Twist Drop" boasts tribal drums backing Rye Rye's smooth rhythmic flow.

Her many album collaborators "stepped out of their element to make me comfortable," Rye Rye says. "I didn't work with Baltimore producers on the album, so I just kept it a party vibe and Baltimore-influenced with heavy bass and fun lyrics."

The single "Boom Boom" is No. 8 on the Dance Club Songs chart and has sold 4,900 copies, according to Nielsen SoundScan.

In addition to her music, Rye Rye's fashion sense and live performances run the gamut from alternative, urban and electronic dance music consumers to street wear, "sneaker freakers," fashionistas and the lesbian, gay, bisexual and transgender community, according to Kass.

To reach the broad scope of supporters, Kass says targeted lifestyle marketing initiatives and club/DJ outreach will factor into the album campaign, as well as brand integrations with Adidas, vitaminwater and T-Mobile, among others. Rye Rye has made appearances at a variety of special events and festivals including Fashion Week, the White Party, Ultra, the Winter Music Conference, Coachella and HARD Fest. An online push will come in the form of special live streaming events sponsored by Noisey and T-Mobile.

Upcoming shows include a string of club dates on both coasts, select shows opening for Santigold and a performance on BET's "106 & Park" the day before the album is released. "Every flavor is represented on this record—hip-hop, dance, pop, the Baltimore sound and more," Kass says. "Rye Rye's energy and authentic enjoyment for performing brings everyone along for the ride." ...



RYE RYE'S debut album will arrive on M.I.A.'s N.E.E.T. label.



KILLER MIKE (right) paired up with EL-P on his latest album.

RAP BY STEVEN J. HOROWITZ

Killer 'Toon

Cartoon Network's Williams Street label and rapper Killer Mike are not-so-strange bedfellows

For rapper Killer Mike, independence is key. The Atlanta native born Michael Render launched his career with 2003's *Monster* (Columbia Records), but label issues delayed the highly anticipated follow-up. Three years later, in November 2006, his second album, *I Pledge Allegiance to the Grind*, was released through his own Grind Time Official imprint.

For his sixth album, *R.A.P. Music*, the 37-year-old took a different route. With four indie releases to his name, Killer Mike parlayed voice-over appearances on Cartoon Network's Adult Swim programming block into a record deal with the company's Williams Street Records, which will release *R.A.P. Music* on May 15. The partnership proved unusual but fruitful: In addition to pairing Mike with a pitch-perfect producer in underground rap legend El-P (a relationship forged by Williams Street's Jason DeMarco, who handled A&R for the album), the label also gave him creative freedom.

"For me, independence is what has given me a 10-year career," Killer Mike says. "Ice Cube's success for a few years was going gold independently. For Odd Future, staying independent has worked. If a label wants to change your life and give you a million dollars, I'm not going to tell you, 'Don't do it.' But, for me, independence has worked."

Killer Mike's relationship with Adult Swim goes back five years, during which time he's performed voices for the show "Frisky Dingo" and provided the song "Blam Blam" to the soundtrack to "Aqua Teen Hunger Force Colon Movie Film for Theaters." The soundtrack experience led Mike to approach DeMarco about doing an entire album. With producers Flying Lotus and Clams Casino in mind for the project, DeMarco paired Mike with

El-P eight months ago for a test run in Atlanta. The session yielded three demos and a "bromance" that led to a full-length collaborative effort.

According to DeMarco, the chemistry was immediate. "El's and Mike's aesthetics are so defined that the songs almost came into being fully formed," he says. Williams Street, which also has released albums by Cerebral Ballzy and Cheeseburger, plans to integrate tracks from *R.A.P. Music* into Adult Swim shows and hopes to work the album through the rest of the year. "When a record like this is really good," DeMarco says, "it has a longer life span than one with just a couple of great songs."

Killer Mike's manager Joe Baker explains that working with Williams Street opens opportunities to tour through the rest of the year and gain new fans from El-P's "backpacker" fan base. Baker says Mike and El-P will co-headline a tour this summer with opening acts Mr. Muthafuckin' eXquire and Despot.

Given his experience so far with Williams Street, Killer Mike hopes to release more solo albums in 2013, and intends to record all future solo sets with El-P. In addition, he confirms plans for a group album with Big Boi and Pill, references recent studio sessions with T.I. and Grand Hustle signee Iggy Azalea and is looking to compile a sequel to 2009's *Underground Atlanta*. He and El-P have already begun picking beats for the successor to *R.A.P. Music*.

"I hope it does whatever they need it to do so they'll cut us a check to do another album," Killer Mike says. "I want this record to go gold, I want it to come out of nowhere and shock the shit out of everybody. Hopefully word-of-mouth and smart use of money will help that happen. I want Adult Swim to say, 'We've got to do this again.'" ...

ROCK BY CHRISTA TITUS

Bombs Away

Teenage girl group Cherri Bomb seeks runaway success

Almost every teenager dreams of someday becoming a rock star. But the four girls between 13 and 16 years old who make up the Los Angeles band Cherri Bomb are mighty close to turning their childhood fantasies into reality.

After just a few years, the group has landed a well-connected manager, toured Europe and Australia, and made fans out of established rockers including Foo Fighters and Steel Panther. All this before releasing its debut album, *This Is the End of Control*, May 15 on Hollywood Records.

Julia Pierce (vocals, guitar), Miranda Miller (guitar, keyboards) and rhythm section siblings Rena and Nia Lovelis (bass and drums, respectively) craft punchy, driving tunes that reflect varied influences from My Chemical Romance to Paramore. Cherri Bomb formed after Pierce, at the ripe age of 10, posted ads around Los Angeles (with her father's help) to find bandmates. When the group landed a 2009 gig at the Roxy opening for the Chelsea Girls, it impressed the latter band's drummer, Samantha Maloney, who has played with such acts as Hole and Mötley Crüe. As a result, Maloney took the

girls under her wing as manager and mentor the following year.

A professional musician for the past two decades, the 36-year-old Maloney knows what it takes to make it—especially for a female artist. “A lot of people have this stereotype of musicians: that girls aren't as good as guys,” she says. “But these girls can blow away some guy musicians I know who are in their 30s.”

Cherri Bomb has had plenty of live performances, but to dispel any doubt the band plays its own instruments, Maloney says she videotaped the recording sessions for *This Is the End of Control*. (The album was primarily produced by Red Decibel, the writing/production team of Adam Watts and Andy Dodd.)

Within weeks of Maloney signing on as manager, Cherri Bomb began touring with Filter, then opened for the Smashing Pumpkins. “Everyone that meets them just falls in love with them because they're so talented, sweet and humble,” Maloney says. Last year, Cherri Bomb also toured Europe, played large-scale metal festivals like Reading and T in the Park, and supported Foo Fighters in Germany. After playing the 2012 Soundwave festival in



CHERRI BOMB has toured with Filter and the Smashing Pumpkins.

Australia, Cherri Bomb will now court U.S. audiences. The band will support the album on the Vans Warped tour, which begins June 16, and appear at the Bamboozle festival in Asbury Park, N.J., on May 19.

The label is working the song “Let It Go” to college and specialty radio and has lined up promotions with Guitar Center and Hot Topic. It has also secured a few synchs, including “Better This Way” in Microsoft’s “Who’s Next” campaign and “Shake the Ground” on the “Avengers Assemble” soundtrack.

Hollywood head of global marketing Robbie Snow says the label, which signed Cherri Bomb in February 2011, doesn't consider gender an issue, even though there aren't any all-female bands heard on mainstream radio. The members' ages, however, do present some challenges. While their youth is an advantage from an artist development standpoint, they have to be homeschooled and take a tutor on the road. And when Cherri Bomb first began performing, some considered it a novelty act. However, Pierce says, “Once people

saw us actually play our instruments and that we really were rock'n'roll, they started taking us more seriously.”

Unlike musical forerunners the Runaways, the members of Cherri Bomb wear age-appropriate clothing and tone down the tease factor. Asked about the band's influence on fans and providing a role model for other young women, Pierce says, “It means a lot. When people tell us, ‘I started writing songs again,’ or ‘You guys made me want to start my own band,’ it's the best reward.”

6 QUESTIONS

with HIT-BOY
by GAIL MITCHELL

Hit-Boy is living up to his name. The Southern California native (born Chauncey Hollis in Pasadena) co-produced “Ni**as in Paris,” the double-platinum hit from Jay-Z and Kanye West's *Watch the Throne*. With another West track (“Way Too Cold”) under his belt, Hit-Boy is juggling various projects including West's upcoming solo album, a G.O.O.D. Music set, as well as sessions with A\$AP Rocky, Nas, Justin Bieber and Big Sean.

Hit-Boy grew up with music. His uncle, Rodney Benford, was a member of Troop, a group that scored two No. 1 R&B hits in 1990 with “Spread My Wings” and “All I Do Is Think of You.” Watching Bow Wow on TV prompted then-13-year-old Chauncey to pen his own raps. However, the fledgling rapper grew more enamored with crafting beats. His first placement, at 20 years old, was the track “Forever” on Jennifer Lopez's *Brave* album, and he claimed his second big break collab-

orating on West's “Christmas in Harlem” after meeting Kanye's cousin, Ricky Anderson.

Signed to G.O.O.D. and Universal Music Publishing Group, Hit-Boy boasts a rapidly expanding discography, including tracks by Lil Wayne featuring Eminem (“Drop the World”), Kelly Rowland featuring Big Sean (“Lay It on Me”), Jennifer Hudson (“I Remember Me”), Pusha T (“My God”), Rihanna (“Watch N Learn”) and Joe Jonas (“Lighthouse”).

1 Where did you get your nickname, “Hit-Boy”?

It used to be “the Hit Boys,” because there were two of us. I'd always heard from older people that music was about having hits—that's how you get money, how you get to the top. So we called ourselves the Hit Boys. But things went sour with us. Since I made up the name, I decided to keep it.



2 Why has “Paris” resonated so strongly?

That was one of the random beats I'd been sending to Ricky for Kanye. It came back up when Kanye and Jay-Z were in sessions for the album in Paris. I remember Kanye telling me, “Wait until you hear the song... it's going to be one of those joints that gets the party going.” And it definitely turned out to be that. It's just one of the most distinctive beats that's come out in a while.

3 Kendrick Lamar, Dom Kennedy, Tyga and you are part of a new West Coast movement. What word describes this resurgence?

Fresh. Nobody is boxed in anymore. It's just refreshing. That's what we're trying to do with our own collective of forward-thinking producers, songwriters and artists called Surf Club [with Chase N Cashe, B Carr and Chilli Chill].

4 What key influences have shaped your work?

One producer I've looked up to is Scott Storch. At his peak, he was doing Beyoncé's incredible ballad, “Me, Myself and I,” and then he went to Fat Joe's “Lean Back,” one of the biggest club songs ever. Nobody could identify his sound, and that's what I want. I can go from Kelly's “Lay It on Me” to Pusha T's “My God” and then do a “Paris.” People might still try to put me in a box, thinking I'm only a track producer, but not knowing I can make an R&B ballad right now and play the keys myself.

5 You also established your own production company and label called HS87, which stands for Hits Since '87.

I'm in the process of building it. I've signed young rap group Audio Push, who are from the Inland Empire [section of California] where I came up.

6 There's word that you're also stepping back in front of the board?

I randomly started rapping again, having fun, putting some things together. I'm releasing a song next month called “Jay-Z Interview.” I've been hashtagging the name [#jayzinterview] on Twitter and a lot of people are interested. So I'm going to put it out, let it float around and just see what it is.

ALBUMS

AMERICANA

SARA WATKINS

Sun Midnight Sun

Producer: Blake Mills
Nonesuch Records

Release Date: May 8

Sara Watkins, the singer and fiddler who formerly led Nickel Creek, continues to develop an urgent neo-pop sound with bluegrass instrumentation and country inclinations on her second album. More cohesive than her impressive 2009 self-titled debut, Watkins draws on the work of two of her guest singers—Fiona Apple and Jackson Browne—to create a hybrid sound that could work at multiple radio formats. The song “I’m a Memory,” for example, should be a prototype for country crossover. And “When It Pleases You” is the commercial fulcrum of *Sun Midnight Sun*, a perfect blend of an angered singer, gently picked acoustic guitar, a lullaby of a violin solo and an electric guitar sound to echo the dismay expressed in the lyrics. TV music supervisors should be jumping on this immediately. The new set finds Watkins sticking with traditional compositional techniques—plenty of big choruses ripe for singalongs—leaving space to emphasize her fiddle and the instruments



PUBLIC IMAGE LTD.

This Is PiL

Producer: Public Image Ltd.

PiL Official/Cargo U.K. Distribution

Release Date: May 29

Of punk rock’s first generation, none had a greater effect on the sprawl that fell into the post-punk camp than John Lydon and his revolving membership band Public Image Ltd. PiL toyed with dub, free-form industrial, krautrock and whatnot before settling on uniquely knotty dance pop. On PiL’s first album in 20 years, wholly self-funded, Lydon reunites with two of his ’80s bandmates—guitarist Lu Edmonds and drummer Bruce Smith, and new bassist Scott Firth—to create an album full of the singer’s trademark rants and a broader musical palette than found on previous efforts.



This Is PiL opens with Lydon shouting such self-referential lines as “You are now entering a PiL zone” over echoey bass and drums with a shimmering guitar to let in some light. Musically, the band dives into sounds from the ’80s that it largely avoided, sonic textures associated with the likes of Talking Heads and Psychedelic Furs. The nearly seven-minute “Lollipop Opera” is equal parts nonsense and brilliance, the greatest evidence that PiL can still be a musical force taking a jackhammer to pop music’s boundaries.—PG

played by producer Blake Mills. Rather than assemble a band, Mills plays every instrument except guitar (Watkins’ brother Sean handles that) and fiddle. Mills’ production, which could be tagged “sound design,” maintains a pleasant depth of field to give each instrument its own space, making *Sun Midnight Sun* feel like a live session.—PG

OPERA

DAMON ALBARN

Dr. Dee

Producer: Damon Albarn
Virgin

Release Date: May 8

“Pardon my boldness,” Damon Albarn sings early in his latest operatic piece, *Dr. Dee*—as if daring comes as any surprise from the Blur, Gorillaz, et al. auteur. But this is a new adventure, even by his wide-ranging standards. It’s a nonlinear Elizabethan-styled song cycle, right down to such instruments as the dulciana, lute and crumhorn, inspired by the life of John Dee, a mathematician and medical court adviser to Queen Elizabeth I. The set’s 18 tunes mix bridge tracks and interludes with delicately crafted chorales and canticles. The best songs in the batch—“The Marvelous Dream,” “Cathedrals,” “The Dancing King”—sound like what Peter Gabriel and Ray Davies might cook up at Fairport Convention’s Cropredy Convention. The instrumental “Preparation” and “9 Point Star” showcase Nigerian percussion great Tony Allen, while “The Moon Exalted,” “Edward Kelley” and the playfully oddball “Watching the Fire That Waltzed Away” convey an operatic majesty. It wants for a plot,

but *Dr. Dee* certainly writes a unique prescription.—GG

POP

KEANE

Strangeland

Producer: Dan Grech-Marguerat
Cherrytree/Interscope

Release Date: May 8

There’s no wide-eyed naiveté or innocence to be found on Keane’s fourth studio album,

Strangeland. Instead, the set voices the thoughts and concerns of adults who ask, “Is there somewhere I’m meant to be?” And the album’s 11 songs try to find that place. But in doing so, Keane—now a quartet with the addition of touring bassist Jesse Quin—turns out some of its richest and most reflective tunes yet, brimming with optimism even as the band explores the fleshed-

out emotional nuances of love, loss and redemptive friendship. The music fits the headiness of those themes, particularly the smooth, swelling majesty of “The Starting Line,” the Beatles-flavored melodicism of “Watch How You Go” and the airy restraint of “Black Rain.” Elsewhere, “Sovereign Light Cafe,” the pep talk “Day Will Come” and the surging “On the Road” lay some muscle into the mix. Singer Tom Chapin’s firm tenor, meanwhile, remains a formidable vehicle for these sentiments, supple enough to convey both heartbreak and fortitude. “We dream hard, we shoot high,” he sings at one point—and more often than not Keane hits its marks.—GG

ROCK

SILVERSUN PICKUPS

Neck of the Woods

Producer: Jackknife Lee
Dangerbird Records

Release Date: May 8

The growth trajectory that Silversun Pickups displayed between their first two albums continues as the Los Angeles quartet charges into its third release, *Neck of the Woods*, propelled by the momentum of 2009’s *Swoon*, which reached No. 7 on the Billboard 200. Working with producer Jackknife Lee, the troupe confidently walks through “the door of a place that seems somewhat explosive,” as frontman Brian Aubert sings in album opener “Skin Graph.” The songs on *Neck of the Woods* are dynamically sophisticated, making nimble drummer Christopher Guanlao the set’s arguable MVP as the group powers through ebb-and-flow tracks that mix proggy intricacy and nuance with alt-rock angst. The album’s peak comes near the end, where the band treats “Gun-Shy Sunshine” with a perfect balance of tension and sonic space. But it clearly has a handle on the format throughout, mining industrial textures on “Skin Graph” and “Dots and Dashes (Enough Already),” club-worthy electro grooves on “The Pit” and even a bit of jazz fusion-style jamming on “Simmer.”—GG



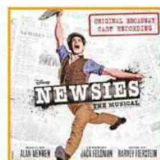
SANTANA

Shape Shifter

Producers: Carlos Santana, Eric Bazilian, Walter Afanasieff
Starfaith Records

Release Date: May 15

Carlos Santana’s fluid and lyrical guitar style is capable of rendering singers superfluous. That’s what makes this new, nearly all-instrumental project so refreshing after a dozen years of supernatural all-star collaborations. *Shape Shifter*, his 36th album, features only one vocal track (“Eres la Luz”). The set is driven by Santana (who plays both acoustic and electric guitars) and keyboardist Chester Thompson, who’s able to stretch out farther than on recent Santana releases. Dedicated to Native Americans, the title track charges forth with tribal energy, while “Nomad” is built on thumping, thunderous drums. Santana digs into his Latin roots for the polyrhythmic attack of “Macumba in Budapest,” and “Mr. Szabo,” a tribute to Hungarian guitarist and “Gypsy Queen” composer Gabor Szabo, dips into jazz. Elsewhere, “Angelica Faith” offers a polished pop-soul mix. There are plenty of fireworks to be found throughout *Shape Shifter* (check out Santana’s particularly fiery solo on “Canela”), but the album is ultimately a reminder that the right player can make a song “sing” as well as any voice.—GG



ORIGINAL BROADWAY CAST RECORDING

Newsies: The Musical

Producers: various
Ghostlight/Sh-K-Boom/Razor & Tie
Release Date: May 15

Disney’s latest Broadway incursion preserves many of the songs from the 1992 movie musical on which it’s based. “Carrying the Banner,” “Seize the Day,” “King of New York”—if you’re part of the cult that’s grown up around the original “Newsies” during the last two decades, you’ll be relieved to discover they’ve all survived the transition to the Great White Way, where “Newsies the Musical” opened to warm reviews on March 29. But composer Alan Menken and lyricist Jack Feldman have added new tunes as well. And some of them rank among the new show’s most charming numbers: the brassy “That’s Rich”; “Watch What Happens,” about writer’s block; “The Bottom Line,” with a knowing nod to Stephen Sondheim’s “Sweeney Todd.” Hardcore fans (and there are plenty) likely purchased the cast recording when a digital version went on sale April 10, which is no doubt why the physical edition contains three bonus tracks, including a “Seize the Day” complete with dance break.—MW

REVIEWS

SINGLES



THE GASLIGHT ANTHEM

45 (3:25)

Producer: Brendan O'Brien

Writer: The Gaslight Anthem

Publishers: Little Eden Music/EMI April Music (ASCAP)

Mercury

Gaslight Anthem frontman Brian Fallon likes to focus on old records and cars in his music. He does it again on "45," the first single from the Jersey punks' upcoming fourth LP and Mercury debut, which includes another pristine chorus built from arena-ready guitars and wrenched-gut vocals. This track soars through the listener, however, its hooks and riffs firing on all cylinders, and its imminence paired with an intimacy that the group has developed since its earliest work. It's a song about getting over a girl, but Fallon masterfully evokes that dead-end solipsism through the narrator's simple act of hitting rewind on a comforting song. But the Gaslight Anthem is too full of optimism for such moping. "And all my friends say, 'Hey, turn the record over/Hey, see you on the flip side,'" Fallon bellows, in a cry that's fierce enough to make any cynic sing out.—JB

HIP-HOP

2 CHAINZ FEATURING DRAKE

No Lie (4:01)

Producer: Mike Will Made It

Writers: T. Epps,

A. D. Graham, M. Williams

Publishers: various

Def Jam Recordings

In case you haven't noticed, Georgia rapper 2 Chainz (formerly Tity Boi) is essentially the hottest entity in hip-hop right now, with a Def Jam deal, an opening slot on Drake's

Club Paradise tour and street anthem "Spend It" all preceding debut album *Based on a T.R.U. Story* (Aug. 14). First single "No Lie" recalls Lil Wayne's recent "She Will" single when Drake steps in to slow things down on the chorus, but 2 Chainz sounds hungrier than his counterpart here, steam-rolling over the beat and sling-

ing vicious rhymes. 2 Chainz' voice is silent on the track for about a minute and 40 seconds as Drake struts into focus, and while the Canadian superstar gamely handles his assignment, the listener misses Chainz' urgency until he returns, possessed, for the third verse. Wordplay isn't the MC's strong suit, but it doesn't need to be—his career renaissance can be chalked up as much to his acceptance of his own firecracker energy as his smart selection of beats. No lie: 2 Chainz probably has another hit on his hands.—JL

ALTERNATIVE

METRIC

Youth Without Youth (4:17)

Producer: James Shaw

Writers: E. Haines, J. Shaw

Publisher: BMG-Chrysalis

(SOCAN-ASCAP)

Metric Music International

On Metric's new single, "Youth Without Youth," the Canadian electro-rock act embraces its anger with... a dance party. "Youth Without Youth" fits in line with Metric's MO—bold statements backed by synths and sweet female vocals—but this time, the subject mat-



FLO RIDA

Whistle (3:46)

Producers: DJ Frank E,

David Glass

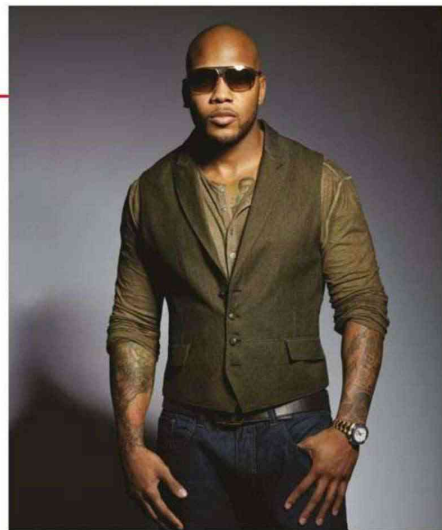
Writers: various

Publishers: various

Poe Boy/Atlantic

Flo Rida has long been known for using vocal stars (Ke\$ha, Sia) and anthemic samples (Etta James' "Something's Got a Hold on

Me" for "Good Feeling") to provide the hooks for his singles, but on "Whistle," the rapper takes the reins all by himself. The result is a sun-drenched, happy-go-lucky tune that's sure to provide Flo with a horse in the summer anthem race. Lyrically, "Whistle" is perhaps his least subtle single ("Can you blow my whistle, baby?" he sings on the chorus), but the song's whistle hook is bound to make listeners forget all about it, assuming they're not all whistled-out from last year's "Moves Like Jagger" and OneRepublic's "Good Life." Flo's not a formidable singer, so his latest offering may lack the pop pizzazz of "Good Feeling" and "Wild Ones." But with the track's care-free vibe, the rapper's transgressions are easy to forgive.—KR



ter is more political. Lyrically, frontwoman Emily Haines toys with powerful imagery, using phrases like "double dutch with a hand grenade" and "rubber soul with a razor

blade" to describe a young life full of malaise and even criminality. Perhaps it's fitting that a song about innocence lost and getting stomped on by the Man features a sleazy, sexy beat. Fans may feel bad about dancing along to these sentiments, but beyond the beat lies a simple riff and a high-pitched twinge of feedback, the repetition of which both inspires an eerie vibe and, more importantly, ties the music and lyrics together.—JM

DANCE

FLUX PAVILION FEATURING EXAMPLE

Daydreamer (3:32)

Producer: Joshua Steele

Writers: J. Steele, E. J. Gleave

Publishers: Maximum Boost

Publishing/Sony-ATV

Big Beat/Atlantic

Flux Pavilion (aka DJ/producer Joshua Steele) makes

tremulous dubstep with a hip-hop swagger—so much so that Kanye West and Jay-Z sampled his "I Can't Stop" on *Watch the Throne's* confrontational cut "Who Gon Stop Me." Flux's signature Wall of Sound-like drop is front and center on "Daydreamer," a collaboration with British singer/rapper Example, who is recording his debut U.S. album for Mercury. But Flux elevates this one to anthem status: The intro builds the necessary tension with a militaristic snare pattern, while a lilting synth-harp loop adds the type of unexpected beauty that often separates popular dubstep from underground dubstep. Add in Example's hopeful-slacker delivery and lyrics ("Escape to another world/Live for another day"), and a lighter-hoisting rave staple is born. Does dubstep have a heart? Flux Pavilion says yes.—KM



NELLY FURTADO

Big Hoops (Bigger the Better) (3:54)

Producer: Rodney

"Darkchild" Jerkins

Writers: N. Furtado,

R. Jerkins

Publishers: Nelstar

Publishing/Sony-ATV

(BMI)

Interscope/Mosley Music Group

It's been a while since pop fans have gotten the full Nelly Furtado experience. Other than guest spots on tracks like K'naan's "Is Anybody Out There?," the Canadian singer/songwriter hasn't released anything since 2009's *Mi Plan*, her debut Spanish-language album. Fortunately, Furtado is back and better (not to mention, bigger) than ever. The first single off her upcoming fifth studio album, *The Spirit: Indestructible*, is "Big Hoops (Bigger the Better)," easily in the running to be



one of the best summer club anthems of the year: Beginning with Furtado suggestively chanting "the bigger the better," the song is driven by its infectious, pulsating bass. Furtado delivers lines like "Tonight is the jam/I'll be there 'til dawn/I'm going down/I've got my big hoops on" with ease, and the chorus, "I can go places nobody else goes," is oddly empowering. It's been six years since "Promiscuous" and "Maneater" elevated Furtado to a new level of stardom, but if this song doesn't roll out the carpet for her comeback, nothing will.—MS

LEGEND & CREDITS

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

CONTRIBUTORS: Jon Blistein, Phil Gallo, Gary Graf, Jason Lipshutz, Jillian Mapes, Kerri Mason, Kevin Rutherford, Maria Sherman, Mikael Wood

All albums commercially available in the United States are eligible. Send album review copies to Mitchell Peters at Billboard, 5700 Wilshire Blvd., Suite 500, Los Angeles, CA 90036 and singles review copies to Jason Lipshutz at Billboard, 770 Broadway, Seventh Floor, New York, NY 10003, or to the writers in the appropriate bureaus.



Social media drove videos from **JUSTIN BIEBER** ("Boyfriend"), **NICKI MINAJ** ("Stupid Hoe") and **RIHANNA** ("Where Have You Been").



POP BY STEVEN J. HOROWITZ

Did You See That?

Nicki Minaj, Rihanna and Justin Bieber rack up record views on Vevo with video debuts

On Jan. 20, Nicki Minaj released the video for her song "Stupid Hoe." By Jan. 21, the video had logged 4.8 million views on Vevo, setting the record for the most impressions for a video in its first 24 hours on the platform. (Previous record-holder "On the Floor," by Jennifer Lopez, had registered 3 million views in the same span.) On April 30, Rihanna bested Minaj's record with 4.9 million views of the video for her song "Where Have You Been." Less than a week later, Justin Bieber trounced that mark with his video for "Boyfriend," which racked up more than 8 million views in its first day.

For labels, the increasing succession of record-breaking views on the music video platform is no coincidence. In addition to standard practices like issuing press releases and behind-the-scenes clips to drum up anticipation, executives are encouraging artists to use social media like Twitter and Facebook to interact with fans and take advantage of digital mouthpieces to break records, often viewed as a badge of accomplishment.

Island Def Jam president/COO Steve Bartels says that with label signees Rihanna and Bieber, digital outreach was integral to ramping up first-day demand. "We heavily messaged both artists' fan bases through their social media connections, allowing the fans to feel part of the launch strategy," he says. "It built up excitement as well as anticipation."

Cash Money did the same with Minaj, who has 18.8 million likes on Facebook and more than 11.5 million followers on Twitter (@NickiMinaj). "It's a social media world," says Class & Sass' Richelle Cross, who handles video promotion for artists on Minaj's label, Cash Money/Young Money. "Artists who tweet all the time [are] the reason why you're seeing the increased numbers as far as the people tuning in to see these premieres. It comes down to the following that those artists actually have."

For Rihanna, rallying her "Rihanna Navy" involved releasing a series of teaser clips for "Where Have You Been" ahead of its debut. But once the video premiered, the Bajan songstress took to Twitter (@Rihanna, 18.6 million followers) to encourage fans to break Minaj's record. The interaction helped both her and the

video become the top three trending topics on Twitter, and has since amassed more than 20 million views.

Such labels as Universal Music Group, home to all three artists, have monetary incentives to accrue as many views as possible through Vevo partnerships. Although neither YouTube nor Vevo would detail the specifics of the advertising revenue share, a YouTube rep says that ad revenue for major labels has more than doubled from year to year. On Jan. 31, Vevo CEO Rio Caraeff said that the company generated more than \$150 million in 2011 and had paid labels around \$100 million during the past two years.

To capitalize on the growing demand for music videos online, Vevo GM Fred Santarpia says the company plans to launch a new program this summer called "Verified," to serve as what he calls a "platinum record equivalent" honoring any clip that exceeds 100 million views. Though some speculate that programmed bots are used to refresh pages and boost numbers, Vevo says that the company does a "sanity check for bots" when tallying views and assures that final counts are "completely bot-free." Instead, they credit artists' connections to their audience. "The overall important thing that these artists have in common is that they want to establish a direct dialogue with their fans other than going through third parties," Santarpia says. "That pays dividends."

Still, offline promotion continues. A preview clip of Bieber's "Boyfriend" debuted on NBC's "The Voice" on April 17, for instance. "With Justin, the fans were there every step of the way in the making of [the video]. Additionally, the premiere of [the] heavily promoted snippet led to a crescendo of demand," Bartels says. "[It's about] convenience, ease of access [and] artists being able to directly message their fans quicker than ever."

Though Bartels chalks up the broken records for first-day views to coincidence, Santarpia sees it as something more permanent. "I definitely see it as a trend," he says. "The question is: Is it just a trend for the 24-hour period, or is it that the total view counts overall are going to become an increasing symbol of status and success? We at Vevo think it is."

NO 'IDOL' BOAST

As Carrie Underwood tops the Billboard 200, the 'American Idol' machine kicks into overdrive



CARRIE UNDERWOOD has sold nearly 13 million albums since appearing on "American Idol."

"American Idol" will crown its 11th winner on May 23. A day earlier, season-eight victor Kris Allen drops his second album. A week before that, the man Allen beat—Adam Lambert—will issue his second set (see story, page 22).

The flurry of activity comes in the wake of season-four champ Carrie Underwood's third No. 1 on the Billboard 200. This week, the country queen's fourth album, *Blown Away*, starts in the top slot with 267,000 copies sold, according to Nielsen SoundScan. Additionally, original "American Idol" winner Kelly Clarkson is sitting pretty at No. 10 on the Billboard Hot 100 with her former No. 1 hit, "Stronger (What Doesn't Kill You)."

Who's the top seller among all "American Idol" participants in the United States? Underwood, who leads the pack with 12.83 million copies sold, according to Nielsen SoundScan, with Clarkson in second place at 11.58

million. Last year's winner, Scotty McCreery, just misses the top 10, as sales of his album *Clear As Day* now stand at 1.28 million.

—Keith Caulfield

THE COMPETITIVE SET

Here are the top-selling "American Idol" finalists, ranked by their album sales.

Artist	Sales
Carrie Underwood	12.83 million
Kelly Clarkson	11.58 million
Chris Daughtry	6.68 million
Clay Aiken	5.01 million
Fantasia	2.85 million
Ruben Studdard	2.58 million
David Cook	1.46 million
Kellie Pickler	1.42 million
Jennifer Hudson	1.31 million
Jordin Sparks	1.29 million

SOURCE: NIELSEN SOUNDSCAN

BARRY MANILOW'S latest release is his highest-charting live album since 1977.



UNDERWOOD, TOP: JAMES WHITE; UNDERWOOD, MANILOW, DENISE TRUSCELLO

POP BY RICHARD SMIRKE

Shining Bright

Marina & the Diamonds' sophomore set tops U.K. charts ahead of U.S. bow

The past month has brought mixed blessings for Marina Diamandis, the charismatic Wales-born singer who leads the group Marina & the Diamonds.

On April 30, she postponed her imminent U.K. tour due to injured vocal cords. With the live dates coinciding with the British release of her band's sophomore album, *Electra Heart* (679/Atlantic Records), the timing couldn't have been worse. Diamandis' disappointment was for naught, however. On May 6, *Electra Heart* debuted atop the U.K. albums chart, with first-week sales of 21,000 copies, according to the Official Charts Co. (OCC).

"I've always wanted to do well, but to be No. 1—I'm blown away," Diamandis says, apologizing for what she fears sounds like gushing enthusiasm. Ordered by doctors to rest her voice, Diamandis explains that this interview is her first conversation in three days. Adding to her overly bubbly demeanor: The medication prescribed to aid her recovery makes her "feel like I can fly," the 26-year-old jokes.

Her excitement can certainly be justified. The chart-topping success marks a major career leap for the pop act, whose 2010 debut, *The Family Jewels*, has sold 175,000 units in the United Kingdom, according to the OCC. Released domestically on Chop Shop/Atlantic, U.S. sales stand at 28,000, according to Nielsen SoundScan.

Atlantic Records U.K. GM Mark Mitchell says the last-minute decision to postpone Diamandis' U.K. tour was unfortunate, but obviously it didn't hurt the album launch. "Marina is very good at communicating directly with her fans, so when something like this occurs, everyone knows that it is not some record company

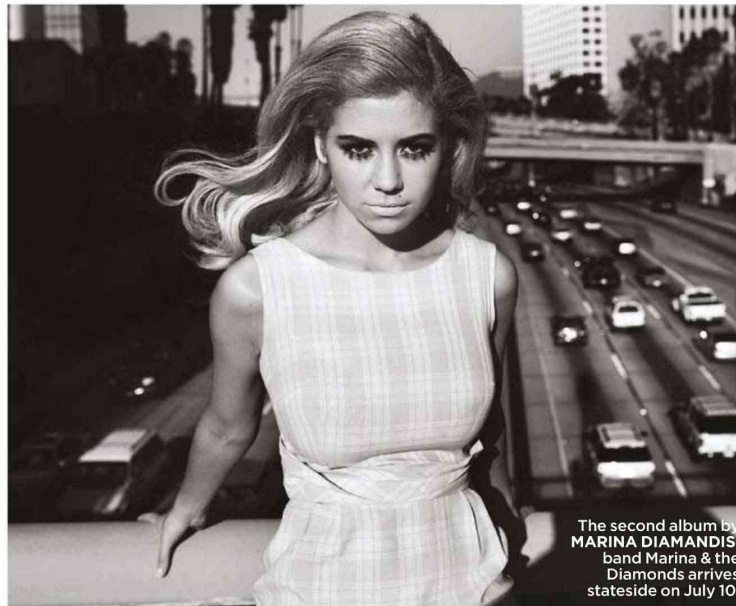
stunt," he says. The band will still support Coldplay on its summer-long European and North American tour.

Mitchell credits strong support from national top 40 network BBC Radio 1 in helping drive album sales. Diamandis guested on Radio 1 DJ Fearnie Cotton's April 18 show, performing the album's lead single, "Primadonna," and a cover of Justin Bieber's "Boyfriend" that went viral. The station also put "Primadonna" into daily rotation.

The single, a punchy, electro anthem co-written and produced by Dr. Luke (Katy Perry, P!nk), also leads the U.S. campaign and has been serviced to pop stations. *Electra Heart*, which features other production and writing credits by Rick Novels (Madonna, Colbie Caillat) and Greg Kurstin (Lily Allen, the Shins), will be released July 10 in the United States on Elektra Records. Dance artist Diplo co-produced the dubstep-flavored "Lies" on the eclectic 12-track record, which successfully marries Diamandis' quirky DIY approach with towering, candy-coated pop hooks.

"For quite a long time, I've wanted to take this jump and make a pop album," says the singer, who calls *Electra Heart* an "ode to dysfunctional love" inspired by her own personal heartaches. Uncomfortable writing in the first person, Diamandis instead invented a series of fictional female characters to help document her emotions, such as the footloose womanizer of "Homewrecker," a thumping, if bittersweet, album highlight. "At the time, I felt really weak and powerless, so to make myself feel better I was channelling characters who have strength," Diamandis says.

In addition to appearing stateside on the Coldplay shows, the first domestic leg of Marina & the Diamonds' own Lonely Hearts Club headlining tour begins July 10 at the Music Box in Los Angeles. "We're connecting the dots in every market that she visits," says Atlantic Records VP of marketing Chris Stang, who's based in New York. "We want to bring those people who haven't already found her into Marina's world." ●●●



The second album by MARINA DIAMANDIS' band Marina & the Diamonds arrives stateside on July 10.

DIAMANDIS: CASPIER BAILEY

THE MAGIC CONTINUES

Iconic singer/songwriter Barry Manilow celebrates his highest-charting live album in 35 years

"My life has been one big miracle," Barry Manilow says, reflecting on a career in which he has been a regular presence on Billboard's charts for close to 40 years. His new album, *Live in London* (Stiletto), with the Royal Philharmonic Concert Orchestra, last week bowed on the Billboard 200 at No. 24 with 15,000 copies sold, according to Nielsen SoundScan. The launch marked Manilow's highest-charting live release since *Barry Manilow/Live* became his first No. 1 in 1977.

The arrival of *London* gave Manilow his seventh top 40 set in the last six years alone, a run that began with the No. 1 covers collection *The Greatest Songs of the Fifties* in 2006. Last July, he debuted at No. 7 with *15 Minutes: Fame... Can You Take It?*, an album of original material. He first charted on the Billboard 200 with the No. 9-peaking *Barry Manilow II* in 1974. On the Billboard Hot 100, he's tallied 25 top 40 hits, in-

cluding 11 top 10s and three No. 1s.

"It is the pinnacle of how the public feels about what I'm doing," Manilow says of a coveted chart ranking. "It gets down to the Billboard charts; to, 'Does the public like this work?' The charts tell you whether you will be allowed to continue to do the work that you love to do."

As he tours to support the new set—the Brooklyn native recently played three shows at New York's Radio City Music Hall ("I speak faster there. I go into my New York energy")—Manilow is passionate about more than his music. In response to the depletion of music programs in public schools, he formed the Manilow Music Project as part of his nonprofit Manilow Health and Hope Fund.

"Music classes are disappearing from schools, which is just killing me and every musician I know," he says. "When I talk to principals and

teachers, they tell me that music classes are so important to kids. Their grades go up. They [learn how to better] interact with other students in an orchestra class or in a choir. It's not just playtime. It makes kids better students and better people."

From his philanthropic efforts to performing to adding to his revered catalog, Manilow—who considers penning a Broadway musical as one of his few as-yet-unattained achievements—remains dedicated to the fans who helped him rank as Billboard's fourth-biggest adult contemporary act of the AC chart's first 50 years last year. (He's scored 13 No. 1s on the tally.)

Ultimately, though, Manilow says that his songwriting is his greatest artistic contribution. "I come from the world of trying to write a song that will outlive me," he says. "That's every composer's goal: to write such a wonderful song that will live forever." —Gary Trust

>>> LLOYD 'BACK' FOR THE FIRST TIME
U.K. reality TV show "The X Factor" has already given the Billboard charts Leona Lewis and, more recently, One Direction. Now the program has sent over 18-year-old Cher Lloyd, who finished fourth in 2011 (the same year One Direction came in third). Lloyd's single, "Want U Back" (Syco/Epic), is percolating under the Mainstream Top 40 chart, with early support from SiriusXM's Hits 1 channel.

>>> CALLAGHAN CALLS ON MULLINS
"Shawn Mullins' storytelling got me interested in songwriting," British-born singer/songwriter Callaghan says. "His [1998] album, *Soul's Core*, was one of the very first albums that I bought. I still listen to it a lot now." Fourteen years later, Mullins, who sent breakout hit "Lullabye" to No. 1 on Mainstream Top 40 for two weeks, serves as producer on Callaghan's debut album, *Life in Full Colour*, released May 1 on independent label Green Town. The origin of the collaboration? Mullins became a fan after Callaghan sent him a Myspace message in 2009.

>>> A RICH MAN: GIBSON GAINS
Singer/songwriter Andy Gibson continues his ascent on Hot Country Songs with debut single "Wanna Make You Love Me," which bullets at No. 27. Gibson was discovered by John Rich, who spotted him singing in a Mexican restaurant in Nashville and signed him to a publishing deal. Gibson co-wrote the 2011 Jason Aldean/Kelly Clarkson chart-topper "Don't You Wanna Stay." His indie deal with the R&J label was recently picked up by Curb, with his debut album expected this year.

>>> LABELLE RINGS UP DEBUT HIT
Leah Labelle, who placed 12th on the 2004 season of "American Idol," is approaching her first Hot R&B/Hip-Hop Songs entry with "Sexify," which is No. 5 on the chart's Bubbling Under survey. In 2011, Labelle signed a deal with Epic, Jermaine Dupri's So So Def Recordings and Pharrell Williams' new imprint, I Am Other. The "Sexify" video premiered on MTV.com on May 9 and includes cameos by Dupri, Williams and Labelle's pop singer/actress friend JoJo.

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

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THE HOT BOX

A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS



'SMASH' STARTS

>> It's not often that a TV soundtrack that isn't "Glee"-related or from Disney or Nickelodeon hits No. 1 on the Soundtracks chart. But this week NBC's "Smash" debuts atop the list with 39,000, according to Nielsen SoundScan. The last non-"Glee"/Disney/Nick soundtrack hit No. 1 on Oct. 17, 2009, when Comedy Central's *Metalocalypse: Deathalbum II* reigned.

HARRISON'S NO. 1

>> George Harrison appears on the charts thanks to the release of the Martin Scorsese-directed documentary "George Harrison: Living in the Material World." The film shoots 20-1 on Music Video Sales, while its soundtrack bows at No. 20 on the Billboard 200.



'WALK' ON

>> Jimmy Fallon previews his upcoming *Blow Your Pants Off* album (June 12) with the debut of "Walk of Shame" (featuring Dave Matthews) at No. 3 on Comedy Digital Songs (2,000 downloads). *Blow* will include viral hits from the "Late Night" host.

Billboard CHARTS

Underwood's Country Crown; Beastie Bounce

Carrie Underwood easily trounces the competition this week as her fourth album, *Blown Away*, debuts at No. 1 on the Billboard 200 with 267,000 sold, according to Nielsen SoundScan.

It's the best sales week for a country album since the Oct. 1, 2011, chart, when **Lady Antebellum's** *Own the Night* bowed atop the list with 347,000. It's the largest frame for a country set by a solo artist since **Taylor Swift's** *Speak Now* sold 276,000 during Christmas week of 2010.

The debut for *Blown Away* is also the second-largest arrival of any album in 2012. This year, only **Madonna's** *MDNA* started bigger, with 358,000. So far in 2012, just three titles have bowed with more than 200,000 in their first week—and they are all by women. In addition to Underwood and Madonna, **Nicki Minaj's** *Pink Friday: Roman Reloaded* is in the 200,000-plus debut club, as it started with 253,000.

A year ago at this point, five albums had started north of 200,000: **Adele's** *21* (351,000), **Lupe Fiasco's** *Lasers* (204,000), **Chris Brown's** *F.A.M.E.* (270,000), **Britney Spears's** *Femme Fatale* (276,000) and **Foo Fighters's** *Wasting Light* (235,000).

Blown Away marks the third chart-topper for Underwood on the Billboard 200, following 2007's *Carnival Ride* (527,000 in its first week) and 2009's *Play On* (318,000). (Her first album, 2005's *Some Hearts*, debuted and peaked at No. 2 with 315,000.)

She is only the third woman to take three country albums to No. 1 on the chart, following **Linda Ronstadt** and **Faith Hill**. Ronstadt did it with *Heart Like a Wheel* (1974), *Simple Dreams* (1977) and *Living in the USA* (1978). Hill topped the tally consecutively with *Breathe* (1999), *Cry* (2002) and *Fireflies* (2005).

Trailing Underwood this week is **Norah Jones'** ... *Little Broken Hearts*, debuting at No. 2 with 110,000. It's her fifth studio set overall and fifth to reach the top three. She crowned the tally with three earlier efforts and hit No. 3 with her last release, 2009's *The Fall*. The new album's debut sales week is the smallest for any of Jones' studio offerings since her first, *Come Away With Me*, launched with 10,000 in 2002.

The new *Now 42* compilation enters at No. 3 with 95,000, giving the chart its first debut-filled top three since Nov. 19, 2011. That week, the entire top four were new arrivals, led by **Justin Bieber's** *Under the Mistletoe*, with **Wale's** *Ambition*, **Miranda Lambert's** *Four the Record* and **Susan Boyle's** *Someone to Watch Over Me* starting at Nos. 2-4, respectively.

If the top three are all debuts this week, that means Adele's long-running *21* has (momentarily?) stepped aside from the top three. This week

it slips 2-4 with 77,000 (down 8%). It had been lodged in the top three runs since Dec. 17.

On the Top Country Albums chart, *Blown Away* is Underwood's fourth straight No. 1 debut. She's one of only two acts to have their first four albums debut at No. 1. Fellow TV-talentshow contestant Lambert is the other, with her four releases between 2005 and 2011.

Over The Counter

KEITH CAULFIELD



REMEMBERING MCA:

The first rap album to hit No. 1 on the Billboard 200 has returned to the top 20. Following the death of **Beastie Boys'** Adam "MCA" Yauch on May 4, the band's 1986 album *Licensed to Ill* re-enters the tally at No. 18 with 19,000 sold (up 802%). The blockbuster set reached the top on March 7, 1987, and



spent seven straight weeks there.

Sales of **Beastie Boys** catalog surged in the tracking week that ended May 6 (reflecting only two full days of sales after Yauch's death). Collectively, the trio's albums sold 55,000 last week—up 1,235% from 4,000 the week previous. Other **Beastie** albums that return to the Billboard 200 are *Solid Gold Hits* (No. 51 with 8,000; up 806%), *Paul's Boutique* (No. 56 with 8,000; up 4,287%), *Hot Sauce Committee Part Two* (No. 107 with 4,000; up 1,150%), *Ill Communication* (No. 109 with 4,000; up 2,799%), *Check Your Head* (No. 124 with 4,000; up 2,727%) and *Beastie Boys Anthology: The Sounds of Science* (No. 141 with 3,000; up 3,303%).

In terms of digital songs, **Beastie Boys** sold a combined 151,000 downloads this past week, up from 14,000 the week previous (a gain of 949%). Their best seller was the **Billboard** Hot 100 No. 48 single "Brass Monkey," with 15,000 (up 807%). The **Beasties'** next-largest was "You Gotta Fight for Your Right (To Party!)" with 14,000 (up 304%). "No Sleep Till Brooklyn" was third (14,000; up 1,087%), followed by "Sabotage" (14,000; up 885%), "Intergalactic" (12,000; up 953%), "Paul Revere" (11,000; up 1,114%) and "So What 'cha Want" (11,000; up 1,621%). Those titles all debut on the two-and-a-half-year-old **Rap Digital Songs** chart at Nos. 32, 35, 36, 39, 45, 48 and 50, respectively. (The chart can be viewed in full at billboard.biz/charts.)

CHART BEAT

>> Now that Jermaine Paul has emerged as the second-season champion of NBC's music reality competition "The Voice," the field is wide open for the series' next potential champion. Chart Beat unveils what the audition process is like from singer/songwriter Sarah J, who recently tried out for "The Voice" in New York. "At 6:30 in the morning, the crowd went all the way from the main entrance outside, down the block, to the block around the corner," she recalls. "People in my group were auditioning with everything from jazz standards to contemporary soul. Then, somebody sang an Evanescence song." Did Sarah J receive a callback to appear on the next season of "The Voice"? Go to billboard.com/chartbeat to find out.

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

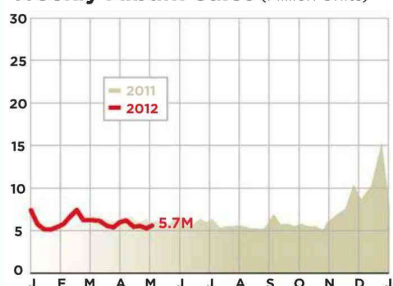
Market Watch A Weekly National Music Sales Report

Weekly Unit Sales

	ALBUMS	DIGITAL ALBUMS*	DIGITAL TRACKS
This Week	5,773,000	2,173,000	25,407,000
Last Week	5,404,000	2,076,000	25,523,000
Change	6.8%	4.7%	-0.5%
This Week Last Year	6,231,000	1,869,000	24,025,000
Change	-7.4%	16.3%	5.8%

*Digital album sales are also counted within album sales.

Weekly Album Sales (Million Units)



Year-To-Date

	2011	2012	CHANGE
OVERALL UNIT SALES			
Albums	108,106,000	106,734,000	-1.3%
Digital Tracks	462,373,000	495,398,000	7.1%
Store Singles	978,000	1,133,000	15.8%
Total	571,457,000	603,265,000	5.6%
Albums w/TEA*	154,343,300	156,273,800	1.3%

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

DIGITAL TRACKS SALES

'11	462.4 million
'12	495.4 million

SALES BY ALBUM FORMAT

CD	72,250,000	64,832,000	-10.3%
Digital	34,534,000	40,353,000	16.9%
Vinyl	1,299,000	1,523,000	17.2%
Other	23,000	25,000	8.7%

For week ending May 6, 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
YEAR-TO-DATE SALES BY ALBUM CATEGORY			
Current	57,124,000	52,145,000	-8.7%
Catalog	50,982,000	54,590,000	7.1%
Deep Catalog	39,818,000	43,738,000	9.8%

CURRENT ALBUM SALES

'11	57.1 million
'12	52.1 million

CATALOG ALBUM SALES

'11	51.0 million
'12	54.6 million

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

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Album	TITLE	CERT.	PEAK POSITION
1	NEW	1	CARRIE UNDERWOOD ARISTA Nashville 88094/SMN (11.99)	Blown Away	1	1	3 The latest <i>Now</i> set starts with 95,000, the first time the main series of <i>Now</i> albums has dipped below 100,000 in a debut week since <i>Now 36</i> (89,000; No. 4) the week of Nov. 27, 2010.
2	NEW	1	NORAH JONES BLUE NOTE 31548* (18.98)	...Little Broken Hearts	2	2	 10 With 38,000 sold, it marks the seventh top 10 for the rock act. It follows 2009's <i>The High End of Low</i> , which bowed at No. 4 with 49,000. The new one also starts at No. 1 on <i>Hard Rock Albums</i> (see billboard.biz/charts).
3	NEW	1	VARIOUS ARTISTS EMIS/SONY MUSIC 95757/CAPITOL (18.98)	NOW 42	3	3	
4	2	63	ADELE XL/COLUMBIA 44699*SONY MUSIC (11.98)	21	9	1	
5	NEW	1	B.O.B REBELROCK/GRAND HUSTLE/ATLANTIC 527788/AG (18.98)	Strange Clouds	5	5	
6	3	1	LIONEL RICHIE MERCURY NASHVILLE 01600/UJMG (15.98) ◆	Tuskegee	1	1	
7	1	2	JACK WHITE THIRD MAN/COLUMBIA 95993*SONY MUSIC (11.98)	Blunderbuss	1	1	
8	4	5	ONE DIRECTION SYCO/COLUMBIA 92004*SONY MUSIC (11.98)	Up All Night	1	1	
9	NEW	1	SOUNDTRACK RSC/COLUMBIA 9624/SONY MUSIC (11.98)	Smash	9	9	
10	NEW	1	MARILYN MANSON HELL, ETC./TIMELESS/SHAMROCK SOLUTIONS/COOKING VINYL 554*/DOWNTOWN (14.98)	Born Villain	10	10	
11	NEW	1	SOUNDTRACK MARVEL 014018/HOLLYWOOD (13.98)	Avengers: Assemble	11	11	
12	9	7	GOTYE SAMPLES 'N' SECONDS/FAIRFAX 016449*/UNIVERSAL REUBLIC (11.98)	Making Mirrors	7	7	
13	12	39	GREATEST LUKE BRYAN GAIHER CAPITOL Nashville 70412 (16.98)	Taligates & Tanlines	2	2	
14	5	2	LEE BRICE CUB B 708 (13.98)	Hard 2 Love	5	5	
15	10	2	JASON MRAZ ATLANTIC 530701/AG (18.98)	Love Is A Four Letter Word	2	2	
16	6	2	KIP MOORE MCA Nashville 016432/UJMG (10.98)	Up All Night	6	6	
17	8	6	NICKI MINAJ YOUNG MONEY/CASH MONEY 016530/UNIVERSAL REUBLIC (13.98)	Pink Friday: Roman Reloaded	1	1	
18	RE-ENTRY	74	BEASTIE BOYS DEF JAM 527351/UME (6.98)	Licensed To Ill	9	1	
19	20	18	ERIC CHURCH EMI Nashville 84266* (18.98)	Chief	1	1	
20	NEW	1	GEORGE HARRISON UJMG 016127* (13.98)	Early Takes: Volume 1 (Soundtrack)	20	20	
21	NEW	1	SANTIGOLD LIZARD KING/DOWNTOWN/ATLANTIC 530436*/AG (13.98)	Master Of My Make Believe	21	21	
22	11	4	TRAIN COLUMBIA 95222/SONY MUSIC (11.98)	California 37	4	4	
23	29	24	JASON ALDEAN BROKEN BOW 7697 (18.98)	My Kinda Party	2	2	
24	14	9	BONNIE RAITT REDWING 001* (13.98)	Slipstream	6	6	
25	19	13	RASCAL FLATTS COLUMBIA 95200A (13.98)	Changed	3	3	
26	13	16	THE BLACK KEYS NONESUCH 529266*/WARNER BROS. (18.98)	El Camino	2	2	
27	17	11	ALABAMA SHAKES ATO 0142* (11.98)	Boys & Girls	8	8	
28	22	21	SOUNDTRACK EPIC 93953/SONY MUSIC (11.98)	Think Like A Man	21	21	
29	30	28	ADELE XL/COLUMBIA 31859*/SONY MUSIC (12.98)	21	4	4	
30	27	26	VARIOUS ARTISTS UNIVERSAL/EMI/SONY MUSIC 95758/CAPITOL (18.98)	NOW 41	3	3	
31	38	30	RIHANNA RSC/DEF JAM 016131/IDJMG (13.98)	Talk That Talk	3	3	
32	7	2	THE WANTED GLOBAL TALENT/MERCURY 016832/IDJMG (6.98)	The Wanted	7	7	
33	32	25	DRAKE YOUNG MONEY/CASH MONEY 016135*/UNIVERSAL REUBLIC (17.98)	Take Care	1	1	
34	18	3	FUTURE A-1/FREEBAND/EPIC 96357/SONY MUSIC (9.98)	Pluto	8	8	
35	NEW	1	RUFUS WAINWRIGHT DECCA 016580* (13.98) ◆	Out Of The Game	35	35	
36	33	22	SHINEDOWN ATLANTIC 528523*/AG (18.98)	Amaryllis	4	4	
37	31	23	FUN. FUELED BY RAMEN 528048* (11.98)	Some Nights	3	3	
38	43	38	LADY ANTEBELLUM CAPITOL Nashville 94431 (18.98)	Own The Night	1	1	
39	NEW	1	DON OMAR ORFANATO/MACHETE 016829/UMLE (10.98)	Don Omar Presents MOT2: New Generation	39	39	
40	34	27	OF MONSTERS AND MEN SKRIMS!L EHF/LAKJARAS 1 016690/UNIVERSAL REUBLIC (11.98)	My Head Is An Animal	6	6	
41	28	35	WHITNEY HOUSTON ARISTA 1426/SONY MUSIC (16.98)	Whitney: The Greatest Hits	3	2	
42	26	15	MONICA RCA 95371* (11.98)	New Life	4	4	
43	21	45	BLAKE SHELTON WARNER BROS. NASHVILLE 527370/WJMN (18.98)	Red River Blue	1	1	
44	41	75	LAURA STYRE FAIR TRADE/COLUMBIA 86417/SONY MUSIC (10.98)	Blessings	41	41	
45	25	19	SOUNDTRACK LIONS Gate 016384/UNIVERSAL REUBLIC (13.98)	The Hunger Games: Songs From District 12 And Beyond	1	1	
46	42	39	KELLY CLARKSON 19 56801/RCA (11.98)	Stronger	2	2	
47	51	44	BRANTLEY GILBERT VALORY 905100 (14.98)	Halfway To Heaven	4	4	
48	39	37	SOUNDTRACK WALT DISNEY 013857 (13.98)	Shake It Up: Live 2 Dance: Music From The Disney Channel Series	13	13	
49	65	70	COLDPLAY CAPITOL 87553* (18.98)	Mylo Xyloto	1	1	
50	NEW	1	VARIOUS ARTISTS STARCON 31809 EX/STARBUCKS (12.98)	Every Mother Counts: 2012	50	50	



10 With 38,000 sold, it marks the seventh top 10 for the rock act. It follows 2009's *The High End of Low*, which bowed at No. 4 with 49,000. The new one also starts at No. 1 on *Hard Rock Albums* (see [billboard.biz/charts](#)).

18 Fun fact: With 9 million sold in the United States, according to the RIAA, it's the best-selling rap album released in the 1980s.

49 The band's first visit to "American Idol" (May 3) helps generate a 34% increase in sales for the album (to 9,000).



50 The second *Every Mother Counts* all-star charity compilation (8,000) features 19 songs—including contributions from Sting (pictured) and Bono—and benefits maternal health care worldwide. The first edition, released in 2011, has sold 40,000.

THE BILLBOARD 200 ARTIST INDEX

ARTIST	WEEKS ON CHART	ARTIST	WEEKS ON CHART	ARTIST	WEEKS ON CHART	ARTIST	WEEKS ON CHART	
JOSH ABBOTT BAND	83	THE BAND PERRY	61	THE BLACK KEYS	26	72	CASTING CROWNS	101
ADELE	4	BEASTIE BOYS	9	B.O.B	5	5	ERIC CHURCH	19
AEROSMITH	27	18, 51, 56, 107, 109, 124, 141		BON IVER	183	3	CHILDISH GAMBINO	179
ALABAMA SHAKES	187	TONY BENNETT	189	CHRIS BOTTI	75	74	THE CIVIL WARS	66
ALTERNATIVE	138	DEKERS BENTLEY	125	BOYZ II MEN	165	15	ERIC CLAPTON	161
AWOLNATION	140	BEYONCÉ	110	LEE BRICE	14	14	ALEX CLARE	146
		JUSTIN BIBBER	166	ZAC BROWN BAND	78	121	KELLY CLARKSON	46
							GOLDPLAY	49
J. COLE	135	FIVE FINGER DEATH PUNCH	149	GOTYE	12	12	NEIL DIAMOND	150
COUNTING CROWS	129	FLORENCE + THE MACHINE	94	WHITNEY HOUSTON	41, 156, 170, 171, 181		DRAKE	33
CREEENCE CLEARWATER	124	GRATEFUL DEAD	145	HURTT	71	71	ELIE GOLDBERG	174
REVIVAL FEATURING JOHN JOGERTY	103	DAVID GUETTA	134	NORAH JONES	2, 112		GRATEFUL DEAD	145
ELI YOUNG BAND	142	GUN'S N' ROSES	163	JOURNEY	117	117	ELIE GOLDBERG	174
EMINEM	128, 173, 177	FOSTER THE PEOPLE	99	LADY ANTEBELLUM	38, 131		MARIA J. BLIGE	126
JACKIE EVANCHO	178	THE FRAY	89	LADY ANTEBELLUM	38, 131		MARY J. BLIGE	126
		FUN.	37	LADY ANTEBELLUM	38, 131		B.O.B	5
		HALFWAY TO HEAVEN	34	LADY ANTEBELLUM	38, 131		BON IVER	183
		HUNTER HARRISON	116	LADY ANTEBELLUM	38, 131		CHRIS BOTTI	75
		JACK JOHNSON	105	LADY ANTEBELLUM	38, 131		BOYZ II MEN	165
		JACKSONVILLE	111	LADY ANTEBELLUM	38, 131		LEE BRICE	14
		JAMIE GRACE	198	LADY ANTEBELLUM	38, 131		ZAC BROWN BAND	78
		JAY-Z	111	LADY ANTEBELLUM	38, 131			
		DR. JOHN	122	LADY ANTEBELLUM	38, 131			
		GEORGE HARRISON	20	LADY ANTEBELLUM	38, 131			
		HUNTER HARRISON	116	LADY ANTEBELLUM	38, 131			
		THE JACKSONS	105	LADY ANTEBELLUM	38, 131			
		THE MACHINE	94	LADY ANTEBELLUM	38, 131			
		THE MACHINE	94	LADY ANTEBELLUM	38, 131			
		THE MACHINE	94	LADY ANTEBELLUM	38, 131			

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THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	Title	CERT.	PEAK POSITION
101	80	105	25	CASTING CROWNS		2
IMPRINT / NUMBER / DISTRIBUTING LABEL (PRICE)						
101	80	105	25	CASTING CROWNS		2
BEACH STREET/REUNION 10162/SONY MUSIC (11.98)						
102	125	133	15	VARIOUS ARTISTS		30
WORD/CURB/EM/CMG/VERITY 97014/RCA (13.98)						
103	107	142	139	CREEDENCE CLEARWATER REVIVAL FEAT. JOHN FOGERTY		67
FANTASY 2/IMP/COCCO/DEF JAM 119/58/12.98						
104	129	172	182	TAYLOR SWIFT		1
BIG MACHINE 0200 (18.98) ⊕						
105	52	12	3	JACK JOHNSON	Jack Johnson & Friends: Best Of Kokua Festival	12
BRUSHFIRE 016747/UNIVERSAL (13.98)						
106	NEW	1		VARIOUS ARTISTS	NOW That's What I Call Classic Rock Hits	106
UNIVERSAL/EMI/SONY MUSIC 64747/CAPITOL (18.98)						
107	RE-ENTRY	19		BEASTIE BOYS	Hot Sauce Committee Part Two	2
BROOKLYN DUST 05639/CAPITOL (18.98)						
108	101	54	101	FLORENCE + THE MACHINE	Lungs	14
IMP/REPUBLIC 0181770* (13.98)						
109	RE-ENTRY	63		BEASTIE BOYS	Ill Communication	3
GRAND ROYAL 24359/CAPITOL (11.98)						
110	84	100	45	BEYONCÉ	PARKWOOD/COLUMBIA 90824/SONY MUSIC (13.98)	1
111	94	89	39	JAY Z KANYE WEST	Watch The Throne	1
ROC-A-FELLA/ROC NATION/DEF JAM 015426/IDJMG (13.98)						
112	RE-ENTRY	158		NORAH JONES	Come Away With Me	4
BLUE NOTE 32088* (17.98)						
113	198	178	19	GAVIN DEGRAW	Sweeter	8
RED WAGON 017054/SONY MUSIC (11.98)						
114	86	59	7	MELANIE FIONA	The MF Life	7
IMP/REPUBLIC 019114 (10.98)						
115	71	14	3	THOUSAND FOOT KRUTCH	The End Is Where We Begin	14
TRK 70940 (13.98)						
116	127	163	12	HUNTER HAYES	Hunter Hayes	18
ATLANTIC NASHVILLE 528890/WMN (18.98)						
117	114	127	213	JOURNEY	Journey's Greatest Hits	10
COLUMBIA/LEGACY 85889/SONY MUSIC (13.98) ⊕						
118	56	-	2	CAROLE KING	The Legendary Demos	56
ROCKINGALE/HEAR 33661/CONCORD (15.98)						
119	74	68	7	ESPERANZA SPALDING	Radio Music Society	10
MONTWON/HEADS UP 33174/CONCORD (13.98) ⊕						
120	NEW	1		MICHAEL KIWANUKA	Home Again	120
COMMUNION/PSY/COR/CRYSTAL/INTERSCOPE JGA (9.98)						
121	104	106	180	ZAC BROWN BAND	The Foundation	9
ROAD/BIGGER PICTURE/HOME GROWN/ATLANTIC 116931/AG (13.98)						
122	93	57	5	DR. JOHN	Locked Down	33
NONESUCH 530395*/WARNER BROS. (18.98)						
123	NEW	1		FATHER JOHN MISTY	Fear Fun	123
SUB POP 970* (13.98)						
124	RE-ENTRY	36		BEASTIE BOYS	Check Your Head	10
GRAND ROYAL 98938*/CAPITOL (11.98)						
125	123	110	13	DIERKS BENTLEY	Home	7
IMP/REPUBLIC 019114 (16.98)						
126	118	97	24	MARY J. BLIGE	My Life II...The Journey Continues (Act 1)	5
MIRAGE/HOT 95/DEF JAM 19/58/12.98						
127	108	117	14	SOUNDTRACK	The Fresh Beat Band: Music From The Hit TV Show	21
NICKELODEON/LEGACY 95784/SONY MUSIC (9.98)						
128	100	103	98	EMINEM	Recovery	1
WEB/SHADY/AFTERMATH/INTERSCOPE 014111*/JGA (13.98)						
129	83	42	4	COUNTING CROWS	Underwater Sunshine (Or What We Did On Our Summer Vacation)	11
TYRANNO/SAURIS 013/collective SOUNDS (11.98)						
130	76	135	15	VARIOUS ARTISTS	2012 Grammy Nominees	4
GRAMMY 016393/UNIVERSAL REPUBLIC (13.98)						
131	133	149	119	LADY ANTEBELLUM	Need You Now	3
CAPITOL NASHVILLE 95702 (18.98)						
132	NEW	1		VARIOUS ARTISTS	Trankazos de Verano	132
FONOVISA 018807/UMILE (11.98)						
133	110	136	32	VARIOUS ARTISTS	WOW Hits 2012	35
WORD/CURB/PROVIDENT/INTEGRITY 48085/EMI CMG (17.98)						
134	112	124	33	DAVID GUETTA	Nothing But The Beat 5	1
WHAT A MUSIC/ASTRALWORKS 78830/CAPITOL (18.98)						
135	122	111	32	J. COLE	Cole World: The Sideline Story	1
ROC NATION/COLUMBIA 57920/SONY MUSIC (11.98)						
136	103	99	4	TRAMPLED BY TURTLES	Stars And Satellites	32
WORD/CURB/IMP/THIRTY THINGS (9.98)						
137	157	185	24	BOB SEGER & THE SILVER BULLET BAND	Ultimate Hits: Rock And Roll Never Forgets	19
HOBEBUT 40151/CAPITOL (18.98)						
138	RE-ENTRY	16		RODNEY ATKINS	Take A Back Road	8
CURB 79255 (18.98)						
139	175	-	155	CARRIE UNDERWOOD	Some Hearts	7
19/ARISTA/ARISTA NASHVILLE 71197/RCA (9.98)						
140	138	93	33	AWOLNATION	Megalithic Symphony	93
RED BULL 1086 (9.98)						
141	RE-ENTRY	18		BEASTIE BOYS	Beastie Boys Anthology: The Sounds Of Music	2
GRAND ROYAL 22940*/CAPITOL (19.98)						
142	113	128	26	ELI YOUNG BAND	Life At Best	6
REPUBLIC NASHVILLE 015850/UNIVERSAL REPUBLIC (10.98)						
143	142	138	34	JAKE OWEN	Barefoot Blue Jean Night	6
RCA NASHVILLE 09547/SMN (10.98)						
144	128	140	91	LYNYRD SKYNYRD	The Best Of Lynrd Skynyrd: 20th Century Masters The Millennium Collection	7
MCA 111941/UMI (9.98)						
145	NEW	1		GRATEFUL DEAD	Dave's Picks: Volume 2: Dillon Stadium, Hartford, CT-7/2	145
GRATEFUL DEAD 52924 EX/RHINO (27.98)						
146	RE-ENTRY	5		ALEX CLARE	The Lateness Of The Hour	7
UNIVERSAL REPUBLIC DIGITAL EX (7.98)						
147	116	148	37	THE TEMPTATIONS	Best Of The Temptations-The 60's: 20th Century Masters The Millennium Collection	73
MOTOWN 153362/UMI (9.98)						
148	111	78	5	WILSON PHILLIPS	Dedicated	29
MASTERWORKS 51425/SONY MASTERWORKS (11.98)						
149	RE-ENTRY	7		SOUNDTRACK	Joyful Noise	12
WATERTOWER 39273 (12.98)						
150	121	147	21	NEIL DIAMOND	The Very Best Of Neil Diamond: The Studio Recordings	45
CAPITOL/LEGACY 90360/SONY MUSIC (12.98)						

106
Not to be confused with the similarly titled 2008 release *Now That's What I Call Classic Rock*, this new set starts with 4,000. The earlier *Rackset* debuted and peaked at No. 20 (23,000) and has sold 266,000.



113
Though dismissed from the "Dancing With the Stars" stage weeks ago, the former contestant returned to the ballroom to perform the album's title track on May 1. His album's sales jump by 63%.



158
The blockbuster movie's score launches with 3,000, while the soundtrack debuts at No. 11 with 27,000. The latter features Soundgarden's new "Live to Rise," which debuts at No. 39 on Rock Digital Songs (9,000; up 214%) and tops Heritage Rock (see page 60).

175
This album's gain (up 31%) is likely spurred by the release of the iTunes-exclusive *Rock & Roll Hall of Fame Covers* set at No. 91 (5,000). The six-track set includes covers of fellow Hall of Fame inductees the Ramones and David Bowie.

178
She performed two songs on the May 1 edition of "Dancing With the Stars," thus prompting the out of the blue 220% gain. With 3,000 sold, it returns to No. 1 on Classical Crossover Albums for the first time since Nov. 5, 2011.

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	Title	CERT.	PEAK POSITION
151	131	143	37	PISTOL ANNIES		5
IMPRINT / NUMBER / DISTRIBUTING LABEL (PRICE)						
151	131	143	37	PISTOL ANNIES		5
RCA NASHVILLE 94916*/SMN (11.98)						
152	119	134	54	WIZ KHALIFA		2
ROSTROM/ATLANTIC 527099/AG (13.98) ⊕						
153	RE-ENTRY	23		ROMEO SANTOS	Formula: Vol. 1	9
SONY MUSIC LATIN 82046 (11.98) ⊕						
154	106	96	17	SOUNDTRACK	The Muppets	38
WALT DISNEY 006509 (13.98)						
155	102	71	4	TRIP LEE	The Good Life	17
BEACH STREET/REUNION 10162/SONY MUSIC (11.98)						
156	109	116	154	WHITNEY HOUSTON	The Bodyguard	1
ARISTA 18899/SONY MUSIC (10.98)						
157	124	150	24	DAUGHTRY	Break The Spell	8
19 61813/RCA (11.98)						
158	NEW	1		SOUNDTRACK	The Avengers (Score)	158
WARNER BROS./RCA 017584/HOLLYWOOD (9.98)						
159	146	146	24	ETTA JAMES	The Best Of Etta James: 20th Century Masters The Millennium Collection	32
MCA 111953/UMI (9.98)						
160	163	-	20	ANTHONY HAMILTON	Back To Love	12
MISTER'S MUSIC 99136/RCA (11.98)						
161	143	168	66	ERIC CLAPTON	The Best Of Eric Clapton: 20th Century Masters The Millennium Collection	66
CHRONICLES/POLYDOR 002759/UMI (9.98)						
162	145	155	90	LADY GAGA	Born This Way	2
STREAMLINE/KONLIVE/INTERSCOPE 015373*/JGA (13.98)						
163	174	157	236	GUNS N' ROSES	Greatest Hits	3
GEFFEN 001714/UMI (16.98)						
164	136	137	89	ALAN JACKSON	Precious Memories	4
ACF 00303/RCA NASHVILLE (16.98)						
165	140	166	48	BOYZ II MEN	The Best Of Boyz II Men: 20th Century Masters The Millennium Collection	70
MOTOWN/CHRONICLES 001098/UMI (9.98)						
166	186	189	111	JUSTIN BIEBER	My World 2.0	1
SCHOOLBOY/RAYMOND BRAUN/ISLAND 014063/IDJMG (10.98) ⊕						
167	NEW	1		LOWER DENS	Nootropics	167
RIBBON 009* (13.98)						
168	154	158	70	BLAKE SHELTON	Loaded: The Best Of Blake Shelton	18
REPRISE (NASHVILLE) 525092/WMN (18.98)						
169	148	108	27	TYRESE	Open Invitation	9
VOLTRON RECORDZ 93562 (15.98)						
170	144	167	176	WHITNEY HOUSTON	Whitney Houston	1
ARISTA/LEGACY 98009/SONY MUSIC (15.98 CD/DVD) ⊕						
171	180	191	38	WHITNEY HOUSTON	I Look To You	1
ARISTA 10033/RCA (11.98)						
172	168	161	54	BARRY WHITE	The Best Of Barry White: 20th Century Masters The Millennium Collection	78
ISLAND/CHRONICLES/IDJMG 00084/UMI (9.98)						
173	165	-	159	EMINEM	Curtain Call: The Hits	2
SHADY/AFTERMATH/INTERSCOPE 005881*/JGA (11.98)						
174	164	192	14	ELLIE GOULDING	Lights	76
CHERRYTREE/INTERSCOPE 015329/JGA (10.98)						
175	RE-ENTRY	46		RED HOT CHILI PEPPERS	Greatest Hits	18
WARNER BROS. 4455 (18.98)						
176	RE-ENTRY	75		CARRIE UNDERWOOD	Play On	1
19/ARISTA NASHVILLE 49923/SMN (13.98)						
177	141	141	130	EMINEM	The Marshall Mathers LP	1
WEB/AFTERMATH/INTERSCOPE 490629*/JGA (13.98)						
178	RE-ENTRY	31		JACKIE EVANCHO	Dream With Me	2
SYCO/COLUMBIA 87061/SONY MUSIC (13.98)						
179	RE-ENTRY	20		CHILDISH GAMBINO	Camp	11
GRASSNOTE 0121* (13.98)						
180	NEW	1		VICCI MARTINEZ	Come Along (EP)	180
UNIVERSAL REPUBLIC DIGITAL EX (4.99)						
181	192	-	110	FIVE FINGER DEATH PUNCH	War Is The Answer	7
PROSPECT PARK 50100* (13.98) ⊕						
182	105	79	62	LIONEL RICHIE	The Definitive Collection	19
MOTOWN/UTV 068140/UMI (18.98)						
183	147	160	36	BON IVER	Bon Iver	2
JAGJAGUWAR 135* (14.98)						
184	150	161	46	THREE DOG NIGHT	The Best Of Three Dog Night: 20th Century Masters The Millennium Collection	109
MCA 112073/UMI (9.98)						
185	156	159	27	WALE	Ambition	2
MAYBACH 528687/WARNER BROS. (18.98)						
186	NEW	1		POINT OF GRACE	A Thousand Little Things	186
WORD/CURB/IMP/THIRTY THINGS (9.98)						
187	166	196	48	AEROSMITH	The Best Of Aerosmith: 20th Century Masters The Millennium Collection	67
GEFFEN 001101/UMI (5.98)						
188	RE-ENTRY	139		PINK FLOYD	The Wall	1
CAPITOL 28944* (24.98) ⊕						
189	149	156	33	TONY BENNETT	Duets II	1
RPM/COLUMBIA 66253/SONY MUSIC (13.98) ⊕						
190	RE-ENTRY	16		WILLIAM MCDOWELL	Arise: The Live Worship Experience	63
DELIVERY ROOM/LIGHT 2352/EONE (16.98)						
191	196	-	86	WHITNEY HOUSTON	My Love Is Your Love	4
ARISTA 47861/SONY MUSIC (6.98)						
192	RE-ENTRY	34		CHRIS YOUNG	Neon	4
RCA NASHVILLE 94916*/SMN (10.98)						
193	179	-	149	NICKELBACK	Dark Horse	3
ROADRUNNER 618028 (18.98)						
194	152	154	26	SOUNDTRACK	The Twilight Saga: Breaking Dawn: Part 1	4
KORN/CHOP SHOP/ATLANTIC 528055/AG (18.98)						
195	RE-ENTRY	20		SUMMIT	The Path Of Totality	10
ROADRUNNER 617728 (18.98) ⊕						
196	RE-ENTRY	27		RED HOT CHILI PEPPERS	I'm With You	2
WARNER BROS. 528134* (18.98)						
197	189	-	29	WILLIE NELSON	Super Hits	2
COLUMBIA/LEGACY 94164/SONY MUSIC (5.98)						
198	RE-ENTRY	6		JAMIE GRACE	One Song At A Time	84
GOTIE/COLUMBIA 70021/SONY MUSIC (8.98)						
199	172	-	76	LUKE BRYAN	Doin' My Thing	6
CAPITOL NASHVILLE 65833 (18.98)						
200	RE-ENTRY	19		MANDISA	What If We Were Real	66
SPARRROW 678063/EMI CMG (13.98)						

VICCI MARTINEZ	180	SCOTTY MCCREERY	190	WILLIE NELSON	197	NEON TREES	190	TIM MCGRAW	90	NICKELBACK	52	MONICA	42	KIP MOORE	16	MUSUMURI
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UNCHARTED™		NEXT BIG SOUND™	
DATA PROVIDED BY MUSIC			
THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST / IMPRINT/LABEL
1	1	69	#1 DJ BL3ND / MYSOUL / MYSOUL.COM/BLNDZIZY
2	2	68	TRAPHIK / WWW.MYSOUL.COM/TRAPHIK
3	3	64	SUNGH JUNG / WWW.MYSOUL.COM/SUNGHJUNG
4	4	64	TYLER WARD / WWW.MYSOUL.COM/TYLERWARD
5	6	68	NOISIA / WWW.MYSOUL.COM/NOISIA
6	8	67	DAVE DAVIS / WWW.MYSOUL.COM/DAVEDAVIS
7	7	59	PRETTY LIGHTS / WWW.MYSOUL.COM/PRETTYLIGHTS
8	10	65	PORTA / WWW.MYSOUL.COM/PORTA1
9	5	28	UMEK / WWW.MYSOUL.COM/DJUMEK
10	13	53	PITTY / WWW.MYSOUL.COM/BANDAPITTY
11	9	65	MADDI JANE / WWW.MYSOUL.COM/MADDIJANEMUSIC
12	32	33	STAR SLINGER / WWW.MYSOUL.COM/STARSLINGERMUSIC
13	12	23	GRAMATIK / WWW.MYSOUL.COM/GRAMATIK
14	19	57	THE BLOODY BEETROOTS - DEATH CREW 77 / WWW.MYSOUL.COM/THEDOODYBEETROOTS
15	28	45	AEROPLANE / WWW.MYSOUL.COM/AEROPLANEMUSICLOVE
16	11	3	MAXIMUM BALLOON / WWW.MYSOUL.COM/MAXIMUMBALLOON
17	14	58	MAREK HEMMANN / WWW.MYSOUL.COM/MAREKHEMANN
18	18	11	YUNA / WWW.MYSOUL.COM/YUNA
19	NEW		JACK BEATS / WWW.MYSOUL.COM/JACKBEATS
20	RE-ENTRY		JAKWOB / WWW.MYSOUL.COM/JAKWOB
21	NEW		NIKI AND THE DOVE / WWW.MYSOUL.COM/NIKIANDTHEDOVE
22	17	57	METRONOMY / WWW.MYSOUL.COM/METRONOMY
23	15	7	ANATHEMA / WWW.MYSOUL.COM/WEAREANATHEMA
24	16	36	YANN TIERSEN / WWW.MYSOUL.COM/YANNTIERSENINPROGRESS
25	20	5	SONATA ARCTICA / WWW.MYSOUL.COM/SONATARCTICA
26	24	51	NICOLAS JAAR / WWW.MYSOUL.COM/NICOLASJAAR
27	21	7	JAI PAUL / WWW.MYSOUL.COM/JAIPAULMUSIC
28	29	42	JOTA QUEST / WWW.MYSOUL.COM/JOTAQUEST
29	NEW		GTRONIC / WWW.MYSOUL.COM/GTRONIC
30	31	54	SUPERMAN IS DEAD / WWW.MYSOUL.COM/SUPERMANISDEAD
31	NEW		MOONSPELL / WWW.MYSOUL.COM/MOONSPELL
32	33	11	C2C / WWW.MYSOUL.COM/C2CJS
33	48	16	JORDAN JANSEN / WWW.MYSOUL.COM/JORDANJANSEN
34	26	26	HADOUKEN! / WWW.MYSOUL.COM/HADOUKEN
35	38	42	BORGORE / WWW.MYSOUL.COM/BORGORE
36	27	5	FOALS / WWW.MYSOUL.COM/FOALS
37	35	48	BONDAN PRAKOSO & FADE2BLACK / WWW.MYSOUL.COM/BONDANPRAKOSO&FADE2BLACK
38	34	3	POETS OF THE FALL / WWW.MYSOUL.COM/POETSOFTHEFALL
39	30	21	MILES KANE / WWW.MYSOUL.COM/MILESKANEMUSIC
40	36	15	PURITY RING / WWW.MYSOUL.COM/PURITYRING
41	42	33	FELGUK / WWW.MYSOUL.COM/FELGUK
42	25	46	GOD IS AN ASTRONAUT / WWW.MYSOUL.COM/GODISANASTRONAUT
43	RE-ENTRY		CAPITAL INICIAL / WWW.MYSOUL.COM/CAPITALINICIAL
44	22	11	DIRTYLOUD / WWW.MYSOUL.COM/DIRTYLOUDMUSIC
45	RE-ENTRY		MAC LETHAL / WWW.MYSOUL.COM/MACLETHAL
46	NEW		BRIAN JONESTOWN MASSACRE / WWW.MYSOUL.COM/BRIANJONESTOWNMASSACRE
47	23	53	GIRL TALK / WWW.MYSOUL.COM/GIRLTALK
48	50	29	MEYTAH COHEN / WWW.MYSOUL.COM/MEYTAHPRIEST
49	46	16	GARETH EMERY / WWW.MYSOUL.COM/GARETHEMERY
50	NEW		MASERATI / WWW.MYSOUL.COM/MASERATRACK

Electro duo Jack Beats debuts at No. 19 on *Uncharted* after recently releasing a remix of Flux Pavilion's "Daydreamer" to its SoundCloud page. The pair's next single, "You Should Know" featuring Dnae'z, arrives May 13.



SOCIAL 50™		NEXT BIG SOUND™	
DATA PROVIDED BY MUSIC			
THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST / IMPRINT/LABEL
1	1	76	#1 JUSTIN BIEBER / SCHOOLBOY/RAYMOND BRAUN/ISLAND/UMG
2	2	66	ADELE / XL/COLUMBIA
3	5	76	RIHANNA / SRP/DEF JAM/JMG
4	4	44	SKRILLEX / BIG BEAT/DWLS/LA/ATLANTIC
5	3	26	ONE DIRECTION / SYCO/COLUMBIA
6	15	76	SHAKIRA / SONY MUSIC LATIN/EPIC
7	9	76	NICKI MINAJ / YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
8	8	76	KATY PERRY / CAPITOL
9	6	53	LMFAO / PARTY ROCK/WILLI AM/CHERRYTREE/INTERSCOPE
10	21	62	JENNIFER LOPEZ / ISLAND/JMG
11	11	76	DAVID GUETTA / WHAT A MUSICI/CASTRALWERKS/CAPITOL
12	10	76	LINKIN PARK / MACHINE SHOP/WARNER BROS.
13	12	65	BRUNO MARS / ELEKTA / TRAINI / COLUMBIA
14	7	74	PITBULL / MR. 365/FAMA/ARTIST/POLO GROUNDS/SONY MUSIC LATIN/RCA
15	13	76	LADY GAGA / STREAMLINE/KONLIVE/INTERSCOPE
16	18	76	TAYLOR SWIFT / BIG MACHINE
17	22	74	CHRIS BROWN / RCA
18	19	76	EMINEM / WEB/SHADY/AFTERMATH/INTERSCOPE
19	27	50	BOYZ AVENUE / 3 PEACE
20	23	26	CIMORELLI / UNIVERSAL REPUBLIC
21	14	71	SNOOP DOGG / DOGGYSTYLE/PRIORITY/CAPITOL
22	20	9	MICHEL TELO / PANTANNA/RGE/SONY MUSIC LATIN
23	16	16	WALK OFF THE EARTH / SLAPASHO/COLUMBIA
24	17	75	LIL WAYNE / CASH MONEY/UNIVERSAL REPUBLIC
25	26	73	WIZ KHALIFA / ROSTRU/ATLANTIC
26	35	75	AVRIL LAVIGNE / EPIC
27	31	5	BIGBANG / YG
28	34	73	BRITNEY SPEARS / RCA
29	30	72	COLDPLAY / CAPITOL
30	28	74	MICHAEL JACKSON / A&M/EPIC
31	29	75	THE BLACK EYED PEAS / INTERSCOPE
32	25	74	DRAKE / YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
33	24	6	YOUR FAVORITE MARTIAN / YOUR FAVORITE MARTIAN
34	33	76	SELENA GOMEZ / HOLLYWOOD
35	48	73	DON OMAR / ONE/AM/EPIC/MCHTE/UMLE
36	36	75	BEYONCE / PARKWOOD/COLUMBIA
37	49	7	MATTYB / UNSIGNED
38	32	71	50 CENT / SHADY/AFTERMATH/INTERSCOPE
39	39	63	CHRISTINA GRIMMIE / UNSIGNED
40	46	57	JUSTIN TIMBERLAKE / RCA
41	43	5	LINDSEY STIRLING / UNSIGNED
42	37	67	USHER / RCA
43	40	42	GREEN DAY / REPRISE/WARNER BROS.
44	RE-ENTRY		SUNGH JUNG / UNSIGNED
45	45	10	FLO RIDA / POE BOY/ATLANTIC
46	41	16	MARON 5 / A&M/OCTONE
47	44	16	MADONNA / LIVE NATION/INTERSCOPE
48	38	68	DEMI LOVATO / HOLLYWOOD
49	42	5	THE PIANO GUYS / THE PIANO GUYS
50	47	43	PINK / RCA

Shakira rises 15-6 on the Social 50 chart after the debut of her video for "Addicted to You" (May 2), which racked more than 5 million views on YouTube during the charting week. It contributed to a 90% increase in overall plays from the previous week.



ON-DEMAND SONGS™		nielsen	
DATA COMPILED BY BDS			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE / ARTIST / IMPRINT/LABEL
1	1	9	#1 SOMEBODY THAT I USED TO KNOW / DRAKE / NICKI MINAJ / YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
2	2	9	WE ARE YOUNG / FUN. FEAT. JAYLENE MONAE / FUELED BY RAMEN/RRP
3	3	9	CALL ME MAYBE / CARLY RAE JEPSEN / 604/UNIVERSAL
4	13	2	PAYPHONE / MAROON 5 / FEAT. WIZ KHALIFA / A&M/OCTONE/INTERSCOPE
5	4	8	WHAT MAKES YOU BEAUTIFUL / ONE DIRECTION / SYCO/COLUMBIA
6	5	5	BOYFRIEND / JUSTIN BIEBER / SCHOOLBOY/RAYMOND BRAUN/ISLAND/UMG
7	6	9	STARSHIPS / NICKI MINAJ / YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
8	7	9	GADY YOU CAME / THE WANTED / GLOBAL TALENT/MERCURY/DJMG
9	8	9	WILD ONES / FLO RIDA / FEAT. SIA / POE BOY/ATLANTIC
10	9	9	FEEL SO CLOSE / CALVIN HARRIS / ULTRA
11	10	9	TAKE CARE / DRAKE / FEAT. RIHANNA / YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
12	15	6	THE MOTTO / DRAKE / FEAT. LIL WAYNE / YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
13	12	8	DRIVE BY / BRUNO MARS / TRAINI / COLUMBIA
14	11	9	SOME NIGHTS / FUN. / FUELED BY RAMEN/RRP
15	14	9	RACK CITY / TYGA / YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
16	16	9	STRONGER (WHAT DOESN'T KILL YOU) / KELLY CLARKSON / 19/RETA
17	17	9	WE FOUND LOVE / RIHANNA / FEAT. CALVIN HARRIS / SRP/DEF JAM/JMG
18	37	4	SO GOOD / B. / FEAT. JAY-Z / GRAND Hustle/ATLANTIC
19	18	9	YOUNG, WILD & FREE / SNOOP DOGG & WIZ KHALIFA / FEAT. BRUNO MARS / ROSTRU/DOGGYSTYLE/ATLANTIC
20	25	6	CLIMAX / USHER / RCA
21	20	9	MIDNIGHT CITY / MRS. M3/UMTE/CAPITOL
22	24	9	FADED / TYGA / FEAT. LIL WAYNE / YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
23	28	9	HYFR (HELL YEAH F*****G RIGHT) / DRAKE / FEAT. LIL WAYNE / YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
24	19	9	NIP*AS IN PARIS / JAY-Z / KANYE WEST / ROC-A-FELLA/ROC NATION/DEF JAM/JMG
25	23	9	PUMPED UP KICKS / FOSTER THE PEOPLE / STARTIME / INT'L/COLUMBIA
26	22	9	TURN ME ON / DAVID GUETTA / FEAT. NICKI MINAJ / WHAT A MUSICI/CASTRALWERKS/CAPITOL
27	21	7	SAFE & SOUND / TAYLOR SWIFT / FEAT. THE CIVIL WARS / UMSATSE/EPIC/MACHINE/UNIVERSAL REPUBLIC
28	30	9	PARADISE / COLDPLAY / CAPITOL
29	38	9	LIGHTS / ELIIE / GOODLING / CHERRYTREE/INTERSCOPE
30	43	2	MERCY / KANYE WEST, BIG SEAN, PUSHA T, 2 CHAMIZO, D.O.D. / ROC-A-FELLA/DEF JAM/JMG
31	27	3	I WON'T GIVE UP / JASON MRAZ / ATLANTIC/RRP
32	33	9	BANGARANG / SKRILLEX / FEAT. SIRAH / BIG BEAT/DWLS/LA/ATLANTIC/RRP
33	29	9	ASS BACK HOME / GYMN CLASS HEROES / FEAT. NEON Hitch / DECADANCY/FUELED BY RAMEN/RRP
34	34	9	LEVELS / AVICHI / LEVELS/VERATONE/ATOM EMPIRE/INTERSCOPE
35	26	9	PART OF ME / KATY PERRY / CAPITOL
36	32	9	SCARY MONSTERS AND NICE SPRITES / SKRILLEX / BIG BEAT/ATLANTIC/RRP
37	44	3	EYES OPEN / TAYLOR SWIFT / UMSATSE/EPIC/MACHINE/UNIVERSAL REPUBLIC
38	31	9	ROLLING IN THE DEEP / ADELE / XL/COLUMBIA
39	36	9	MAKE ME PROUD / DRAKE / FEAT. NICKI MINAJ / YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
40	47	4	SHAKE IT OUT / FLORENCE + THE MACHINE / UNIVERSAL REPUBLIC
41	40	9	GOOD FEELING / FLO RIDA / POE BOY/ATLANTIC
42	35	9	HEADLINES / DRAKE / YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
43	39	4	EYES WIDE OPEN / GOTYE / SAMPLES 'N' SECONDS/FAIRFAX/UNIVERSAL REPUBLIC
44	41	9	SEXY AND I KNOW IT / LMFAO / PARTY ROCK/WILLI AM/CHERRYTREE/INTERSCOPE
45	42	4	ONE THING / ONE DIRECTION / SYCO/COLUMBIA
46	NEW		GOOD GIRL / CARRIE UNDERWOOD / 19/ARISTA NASHVILLE
47	46	4	BEZ IN THE TRAP / NICKI MINAJ / FEAT. 2 CHAMIZO / YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
48	RE-ENTRY		LITTLE TALKS OF MONSTERS AND MEN / SMRS / EBF / LAEKARAS / UNIVERSAL REPUBLIC
49	48	9	PARTY ROCK ANTHEM / LMFAO / FEAT. LAUREN BENNETT & GOODBOOD / PARTY ROCK/WILLI AM/CHERRYTREE/INTERSCOPE
50	45	9	DANCE (A\$S) / BIG SEAN / FEAT. NICKI MINAJ / G.O.O.D./DEF JAM/JMG

As his *Strange Clouds* album bows at No. 5 on the Billboard 200, rapper B.o.B's "So Good" had the biggest positional gain on *On-Demand Songs*, moving 37-18 with more than 400,000 plays across streaming players.



YOUTUBE		YouTube	
The most popular songs on YouTube.			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE / ARTIST / IMPRINT/LABEL
1	1	21	#1 INTERNATIONAL LOVE / HUSTLER/FEAT CHRIS BROWN / INTL3D/POLO GROUNDS/JRCA
2	2	38	ROLLING IN THE DEEP / ADELE / XL/COLUMBIA
3	3	5	BOYFRIEND / JUSTIN BIEBER / SCHOOLBOY/RAYMOND BRAUN/ISLAND/UMG
4	5	3	DRIVE BY / TRAINI / COLUMBIA
5	4	8	PART OF ME / KATY PERRY / CAPITOL
6	6	6	CALL ME MAYBE / CARLY RAE JEPSEN / 604/SCHOOLBOY/INTERSCOPE
7	9	4	SOMEBODY THAT I USED TO KNOW / DRAKE / NICKI MINAJ / YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
8	17	2	WHISTLE / FLO RIDA / POE BOY/ATLANTIC
9	8	25	WE FOUND LOVE / RIHANNA / FEAT. CALVIN HARRIS / SRP/DEF JAM/JMG
10	7	39	SOMEONE LIKE YOU / ADELE / XL/COLUMBIA
11	10	27	BABY / JUSTIN BIEBER / FEAT. LUDAKRIS / SCHOOLBOY/RAYMOND BRAUN/ISLAND/UMG
12	—	14	SOMEBODY THAT I USED TO KNOW / GOTYE / SAMPLES 'N' SECONDS/FAIRFAX/UNIVERSAL REPUBLIC
13	11	3	PAYPHONE / MAROON 5 / FEAT. WIZ KHALIFA / A&M/OCTONE/INTERSCOPE
14	—	2	STARSHIPS / NICKI MINAJ / YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
15	12	8	I WILL ALWAYS LOVE YOU / WHITNEY HOUSTON / ARISTA/LEGACY

MYSOUL SONGS™		myspace music	
THE MOST POPULAR SONGS ON MYSPACE			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE / ARTIST / IMPRINT/LABEL
1	1	11	#1 SOMEBODY THAT I USED TO KNOW / DRAKE / NICKI MINAJ / YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
2	2	8	GADY YOU CAME / THE WANTED / GLOBAL TALENT/MERCURY/DJMG
3	—	1	PAYPHONE / MAROON 5 / FEAT. WIZ KHALIFA / A&M/OCTONE/INTERSCOPE
4	3	5	WHAT MAKES YOU BEAUTIFUL / ONE DIRECTION / SYCO/COLUMBIA
5	4	34	SET FIRE TO THE RAIN / ADELE / XL/COLUMBIA
6	5	7	STARSHIPS / NICKI MINAJ / YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
7	7	41	SOMEONE LIKE YOU / ADELE / XL/COLUMBIA
8	8	15	STRONGER (WHAT DOESN'T KILL YOU) / KELLY CLARKSON / 19/RETA
9	6	52	ROLLING IN THE DEEP / ADELE / XL/COLUMBIA
10	9	6	CLIMAX / USHER / RCA
11	10	13	DRIVE BY / TRAINI / COLUMBIA
12	11	22	WE FOUND LOVE / RIHANNA / FEAT. CALVIN HARRIS / SRP/DEF JAM/JMG
13	12	12	TAKE CARE / DRAKE / FEAT. RIHANNA / YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
14	13	2	MERCY / KANYE WEST, BIG SEAN, PUSHA T, 2 CHAMIZO, D.O.D. / ROC-A-FELLA/DEF JAM/JMG
15	16	4	BOYFRIEND / JUSTIN BIEBER / SCHOOLBOY/RAYMOND BRAUN/ISLAND/UMG

NEXT BIG SOUND™		NEXT BIG SOUND™	
THE MOST POPULAR SONGS ON NEXT BIG SOUND			
THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST
1	1	1	LOUIS DELORT
2	2	1	LOGIC
3	3	1	SEBASTIEN TELLIER
4	4	1	VINCE KIDD
5	5	1	FOXES
6	6	1	HEATHER PEACE
7	7	1	NEON PILOTS
8	8	1	D-NOTES
9	9	1	CASTLE CRUZ
10	10	1	PAULINA GOTO
11	11	1	PALOMA
12	12	1	STONE DAMLI
13	13	1	ZELIA DUNCAN
14	14	1	TAL
15	15	1	GMD

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 plays, 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 specifically curated Billboard charts (more than 80 overall). SOCIAL 50: A grouping of the most active artists on the world's leading social networking sites. Artists' popularity is determined by a formula blending their weekly adoptions of friends/fans/followers along with artist page views and weekly song plays. See charts.19.com for rules and explanations. ON-DEMAND: The Official On-Demand Songs chart of the Official Digital Music Chart of the Official Digital Music Chart of the Official Digital Music Chart. ARTISTS: Artists are listed in order of their position on the chart. ARTISTS: Artists are listed in order of their position on the chart. ARTISTS: Artists are listed in order of their position on the chart. ARTISTS: Artists are listed in order of their position on the chart.

HEATSEEKERS ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	GENRE
1	HOT SHOT DEBUT	1 WK	#1 MICHAEL KIWANUKA COMMUNION/POLYDOOR/CHERRYTREE/INTERSCOPE DIGITAL EX/IGA (9.98)	Home Again	
2	NEW		FATHER JOHN MISTY SUB POP 970* (13.98)	Fear Fun	
3	NEW		LOWER DENS REBOUND 609* (13.98)	Nootropics	
4	NEW		VICCI MARTINEZ UNIVERSAL REPUBLIC DIGITAL EX (4.98)	Come Along (EP)	
5	9	10	IMAGINE DRAGONS KIDINAKORNER/INTERSCOPE 016620/IGA (7.98)	Continued Silence (EP)	
6	7	62	VOLBEAT VERTIGO 01814/UNIVERSAL REPUBLIC (13.98 0016814002)	Beyond Hell/Above Heaven	
7	NEW		REPTAR MAKE RECORDS NOT BOMBS 725*/VAGRANT (11.98)	Body Faucet	
8	1	3	HUMAN NATURE UME 016250 (13.98)	Motown Record	
9	NEW		TORI KELLY TORIAR 801 EX (14.98)	Handmade Songs By Tori Kelly	
10	NEW		ANDERS OSBORNE ALLIGATOR 4948 (17.98)	Black Eye Galaxy	
11	RE-ENTRY		DIA FRAMPTON UNIVERSAL REPUBLIC 019136 (13.98)	Red	
12	3	2	DEATH GRIPS EPIC 86351*/SONY MUSIC (9.98)	The Money Store	
13	19	33	GROUPOVE CANVASBACK/ATLANTIC 527696*/AG (13.98)	Never Trust A Happy Song	
14	11	2	ELECTRIC GUEST ACROSS THE UNIVERSE 78324/DOWNDOWN (10.98*)	Mondo	
15	NEW		SKIP THE FOREPLAY EPTAPH 47168 (13.98)	Nightlife	
16	12	2	WALTER TROUT PROVOGUE 73882*/MASCOT (5.98)	Blues For The Modern Daze	
17	5	2	TORCHE VOLCOM 02929* (10.98)	Harmonicraft	
18	47	13	GREATEST BAND OF SKULLS GAINER ELECTRIC BLUES/collective 715*/VAGRANT (11.98)	Sweet Sour	
19	28	30	REDLIGHT KING HOLLYWOOD 013273 (10.98)	Something For The Pain	
20	16	7	ED SHEERAN ELEKTRA 52984*/ATLANTIC EX (6.98)	The A Team (EP)	
21	NEW		PATRICK WATSON SECRET CITY 321*/DOMINO (13.98)	Adventures In Your Own Backyard	
22	4	2	MICKEY AVALON SUBURBAN NDIZE 359 (12.98)	Loaded	
23	6	2	LP WARNER BROS. 530911 (7.98 CD/DVD)	Into The Wild (Live At Eastwest Studios) (EP)	
24	37	45	ANDY GRAMMER S-CURVE 151602 (9.98)	Andy Grammer	
25	25	3	MORIAH PETERS REUNION 10164/SONY MUSIC (9.98)	I Choose Jesus	

1
The album's song "Home Again" was offered as a free download last week in the iTunes store, helping the set debut with 4,000.



4 & 11

These two 2011 finalists of NBC's "The Voice" returned to the show on May 1 to perform. Martinez's debut EP begins with 3,000, while Frampton (pictured) earns a 292% gain.



18

The band guested on NPR's "World Cafe" (May 3), no doubt causing the album's 60% sales jump.

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	GENRE
26	NEW		TERCER CIELO KASAVENE/MUSIC/UNIVERSAL MUSIC LATINO 654293/UJME (12.98)	Lo Que El Viento Me Ensena	
27	2	2	GIRLS' GENERATION-TTS S.M. DIGITAL EX (6.98)	Twinkle (EP)	
28	NEW		RAMONA FALLS BARBUK 127 (15.98)	Prophet	
29	26	4	UPON A BURNING BODY SUMMERLAN 201 (11.98)	Red. White. Green.	
30	NEW		BRENDON SMALL'S GALAKTIKON BS DIGITAL EX (9.98)	Brendon Small's Galaktikon	
31	NEW		SUN ARAW, M. GEDDES GENGRAS & THE CONGOS RVNG INTL. 09* (16.98 CD/DVD)	Fkwys, Vol. 9: Sun Araw And M. Geddes Gengras Meet The Congos	
32	34	37	KENDRICK LAMAR TOP DAWG DIGITAL EX (7.98)	Section.80	
33	NEW		NICK WATERHOUSE INNOVATIVE LEISURE 2005* (15.98)	Time's All Gone	
34	33	8	DELTA SPIRIT ROUNDER 91913*/CONCORD (14.98)	Delta Spirit	
35	RE-ENTRY		SCARS ON 45 CHOP SHOP/ATLANTIC 530709/AG (11.98)	Scars On 45	
36	NEW		PACO DE LUCIA DECCA 016651 (24.98)	En Vivo Conciertos: Live in Spain 2010	
37	40	3	PASTOR GEORGE LEE III/FORTRESS FIRE EMTRO GOSPEL 831531/TASEIS (13.98)	I Have No Doubt	
38	31	29	NERO MTA/MERCURY/CHERRYTREE/INTERSCOPE 016371/IGA (9.98 1637102)	Welcome Reality	
39	29	2	TY SEGALL & WHITE FENCE DRAG CITY 530* (15.98)	Hair	
40	18	17	LINDSAY MCCAUL REBOUND 10157/SONY MUSIC (9.98)	If It Leads Me Back	
41	27	18	KIMBRA WARNER BROS. 530311 EX (5.98)	Settle Down (EP)	
42	38	7	CARDENALES DE NUEVO LEON DISA 016667/UJME (11.98)	30 Aniversario	
43	35	2	MICKEY HART BAND 380 DEGREES PRODUCTIONS 0478* (13.98)	Mysterium Tremendum	
44	NEW		CHARLENE KAYE CHARLENE KAYE DIGITAL EX (9.98)	Animal Love	
45	39	10	CAROLINA CHOCOLATE DROPS KONKONICH 52094*/WARNER BROS. (15.98)	Leaving Eden	
46	NEW		PATRICK DOPSON DILONUT 0251 (13.98)	Open The Heavens	
47	NEW		CARINA ROUND BEHSIDE 20024 EX (13.98)	Tigermending	
48	45	3	JOEY COCO DIAZ HAHAAS COMEDY DIGITAL EX (7.98)	It's Either You Or The Priest	
49	RE-ENTRY		STEVE TYRELL NEW ESIGN 33274/CONCORD (19.98)	I'll Take Romance	
50	21	3	KAT EDMONSON SPINNERETTE 1202 (14.98)	Way Down Low	

HEATSEEKERS SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT/PROMOTION LABEL
1	1	13	#1 AYY LADIES 3 WKS TRAVIS PORTER FEATURING TYGA	PORTER HOUSE/RCA	
2	2	5	CASHIN OUT CASHOUT BASES LAB/EPIC		
3	NEW		IT'S A MAN'S, MAN'S, MAN'S WORLD JULIET SIMMS	UNIVERSAL REPUBLIC	
4	11	10	WE RUN THE NIGHT HAVANA BROWN FEATURING PITBULL	UNIVERSAL REPUBLIC	
5	3	19	YOU DON'T KNOW HER LIKE I DO BRANTLEY GILBERT	VALORY	
6	16	8	TOO CLOSE ALEX CLARE	UNIVERSAL REPUBLIC	
7	4	21	MIDNIGHT CITY MB3	MIS/MUTE/CAPITOL	
8	7	6	(KISSED YOU) GOOD NIGHT GLORIANA EMBEL	WARNER BROS. NASHVILLE/WMN	
9	9	7	LITTLE TALKS OF MONSTERS AND MEN SKRINSL EHF LAEKJARS I/UNIVERSAL REPUBLIC		
10	14	3	WANTED HUNTER HAYES	ATLANTIC/WMN	
11	5	7	AI SE EU TE PEGO MICHEL TELO	PANTANAL/RGE/SONY MUSIC	
12	9	9	FINE BY ME ANDY GRAMMER	S-CURVE	
13	6	18	BANGARANG SKRILLEX FEATURING SIRAH	BIG BEAT/OWSLA/ATLANTIC/RRP	
14	8	9	ANOTHER ROUND FAT JOE FEATURING CHRIS BROWN	TERROR SQUAD	
15	17	4	WHY YA WANNA JANA KRAMER	ELEKTRA NASHVILLE/WMN	
16	15	36	SCARY MONSTERS AND NICE SPRITES SKRILLEX	BIG BEAT/ATLANTIC/RRP	
17	18	3	SAME DAMN TIME FUTURE	FREEBANDZ/A-1/EPIC	
18	NEW		SKINNY LOVE LINDSEY PAVAO	UNIVERSAL REPUBLIC	
19	20	7	TONGUE TIED GROUPOVE	CANVASBACK/ATLANTIC	
20	NEW		ANGEL EYES LOVE AND THEFT	RCA NASHVILLE	
21	NEW		MAKE IT BUN DEM SKRILLEX & DAMIAN "JR. GONG"	MARLEY BIG BEAT/OWSLA/ATLANTIC/RRP	
22	22	4	YOUNG HOMIE CHRIS RENE	SVC/D/EPIC/SONY MUSIC	
23	13	15	MAGIC FUTURE	FEATURING T.I. FREEBANDZ/A-1/EPIC	
24	21	14	INTENTALO 3BALLMITY	FEATURING EL BEBETO Y AMERICA SIERRA FONOVISA/UJME	
25	23	2	COWBOYS AND ANGELS DUSTIN LYNCH	BROKEN BOW	

REGIONAL HEATSEEKERS #1 ALBUMS



PROGRESS REPORT

Eva Simons, "I Don't Like You"
While the Dutch pop/dance singer with the sky-high mohawk has charted as a featured guest (on Afrojack's "Take Over Control"), she nets her first Billboard hit as a lead artist this week: "I Don't Like You" debuts at No. 42 on Dance Club Songs.



MID ATLANTIC

- 1 Lower Dens
Nootropics
- 2 Father John Misty
Fear Fun
- 3 Michael Kiwanuka
Home Again
- 4 Sun Araw, M. Geddes Gengras & The Congos
Fkwys, Vol. 9: Sun Araw And M. Geddes Gengras Meet The Congos
- 5 Vicci Martinez
Come Along (EP)
- 6 Light Asylum
Light Asylum
- 7 Volbeat
Beyond Hell/Above Heaven
- 8 Imagine Dragons
Continued Silence (EP)
- 9 Torche
Harmonicraft
- 10 Nick Waterhouse
Time's All Gone

SOUTH CENTRAL

- 1 Mickey Hart Band
Mysterium Tremendum
- 2 Michael Kiwanuka
Home Again
- 3 Scars On 45
Scars On 45
- 4 The Hometown Boys
Manteniendo La Promesa
- 5 Carrie Hassler
The Distance (EP)
- 6 Pine Cove Worship
Summer Lights
- 7 La Leyenda
7 7 7
- 8 The Soul Rebels
Unlock Your Mind
- 9 Father John Misty
Fear Fun
- 10 Cardenales de Nuevo Leon
30 Aniversario

THE BILLBOARD HOT 100®

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	PRODUCER (S) / SONGWRITER	Artist	PEAK POSITION
1	1	18	#1 GREATEST GAINER/AIRPLAY SOMEBODY THAT I USED TO KNOW (W/D BACKER, I/W/D BACKER) / (S) SAMPLES' N' SECOND'S FAIRFAX / UNIVERSAL REPUBLIC	IMPRINT / PROMOTION LABEL	Gotye Featuring Kimbra	1
2	2	2	WE ARE YOUNG FUN, J. BHASKER, (N) RUSS, A. DOST, J. ANTONOFF, J. BHASKER	© WEA	Moonie	1
3	3	3	GREATEST GAINER/AIRPLAY STREAMING Maroon 5 Featuring Wiz Khalifa (BENNY BLANCO, SHELLBACK, A. LEVINE, B. LEVIN, A. MALIK, O. MELO, J. D. SHERBET, J. SHERBET, J. SMITH)	© DMM	3	
4	5	7	CALL ME MAYBE (C) T. MOSENI, (S) J. KAPLAN, (S) J. PEJNET, (S) C. CROWE	© BAS	Carly Rae Jepsen	4
5	6	18	WILD ONES SOFY & NUS, AXWELL, (T) D. LARSON, J. LUDRIN, P. MELKI, S. FURLER, AXWELL, J. LUTTRELL, M. COOPER, B. MAODANI	© POE	Flo Rida Featuring Sia	5
6	4	5	GLAD YOU CAME (S) M. C. MOTT, (S) C. HENSON, (S) W. HECTOR, (S) D. BREWITT	© GLOB	The Wanted	3
7	8	12	STARSHIPS (S) J. RAMON, (S) C. FALK, (S) T. MARAJ, (S) N. KHAYAT, C. FALK, R. YACOB, W. A. HECTOR	© YOUNG	Nicki Minaj	5
8	7	4	BOYFRIEND (M) POSNER, (M) L. POSNER, J. BIBBER, M. LEVY, M. MUSTO	© SCH	Justin Bieber	2
9	9	8	WHAT MAKES YOU BEAUTIFUL (S) FALK, R. YACOB, (S) R. YACOB, C. FALK, S. KOTECHA	© SYD	One Direction	4
10	10	20	STRONGER (WHAT DOESN'T KILL YOU) (S) CHRISTIN, (S) LEPPERSON, (S) A. TAMPOSSI, (S) G. AMSON, (S) KURSTIN	© JIM	Kelly Clarkson	1
11	12	11	DRIVE BY (S) P. NAGDE, B. WALKER, (P) M. ANAND, E. LIND, A. BJORLUND	© COLUM	Train	11
12	13	14	FEEL SO CLOSE (S) CHARRIS, (S) HARRIS	© ULTRA	Calvin Harris	12
13	11	12	PART OF ME (S) DR. LUKE, M. MARTIN, (S) CIRKUT, (S) P. PERRY, (S) G. TOWALD, (S) MAX, M. MARTIN, B. MCKEE	© CAP	Katy Perry	1
14	14	13	TAKE CARE (S) M. T. SHELL, B. G. BROWN, (S) B. FARAWAY, (S) M. H. MADLEY, (S) D. BLUCK, (S) WOODS, (S) T. H. WENIGER, (S) BENTON	© YOUNG	Drake Featuring Rihanna	7
15	15	25	THE MOTTO (S) J. G. BROWN, (S) D. BERRY, (S) T. WILLIAMS, A. RAY	© YOUNG	Drake Featuring Lil Wayne	14
16	16	21	RUMOUR HAS IT (S) B. TEDDER, (S) A. JONES, (S) R. B. TEDDER	© XL	Adele	16
17	18	20	CLIMAX (S) DIPLO, (S) R. MAYNARD, (S) W. PENITZA, (S) RECHTSHAI, (S) N. NAJERA, S. FENTONI	© RCA	Usher	17
18	HOT SHOT DEBUT	1	BOTH OF US (S) DR. LUKE, (S) CIRKUT, (S) B. SIMONS, (S) J. R. L. G. TOWALD, S. J. HILL, J. JONES, A. MALIK, C. MONTGOMERY, (S) J. H. WALTER	© FERR	B.o.B Featuring Taylor Swift	18
19	23	26	SPRINGSTEEN (S) J. JOYCE, (S) C. HURCH, (S) T. W. DEWELL, J. HYDE	© EMI	Eric Church	19
20	25	29	DANCE AGAIN (S) REDDINE, (S) BURNA, (S) KHAYAT, (S) I. GIESIAS, B. HAJU, (S) J. JUNIOR, A. C. PEREZ	© EPIC	Jennifer Lopez Featuring Pitbull	20
21	22	18	SET FIRE TO THE RAIN (S) A. SMITH	© XL	Adele	3
22	21	19	TURN ME ON (S) D. GUETTA, (S) T. UNFORT, (S) DEAN, (S) D. GUETTA, (S) T. UNFORT	© WHAT	David Guetta Featuring Nicki Minaj	4
23	20	21	EYES OPEN (S) N. CHAPMAN, (S) T. SWIFT	© LIONS	Taylor Swift	19
24	24	11	BIRTHDAY CAKE (S) DA INTERNZ, (S) T. NASH, (S) R. FENTYM, (S) PALACIOS, (S) E. CLARK	© SRP	Rihanna Featuring Chris Brown	2
25	27	28	DRUNK ON YOU (S) J. STEVENS, (S) R. CLAWSON, (S) TOMPkins, J. KEAR	© CAP	Luke Bryan	25
26	32	33	BROKENHEARTED (S) CIRKUT, (S) WRIGHT, (S) J. HEIDEMANN, (S) N. NOONAN, (S) H. REED, J. HILL, C. KELLY, (S) WALTER, (S) E. WRIGHT	© EPIC	Karmin	26
27	26	22	WE FOUND LOVE (S) C. HARRIS	© RCA	Rihanna Featuring Calvin Harris	4
28	35	40	DRANK IN MY CUP (S) SOUND, (M) O. B. (S) K. RANDEL, (S) T. LLMAN, (S) GONZALEZ	© LMG	Kirko Bangz	28
29	78	3	GREATEST GAINER/DIGITAL WHERE HAVE YOU BEEN (S) DR. LUKE, (S) CIRKUT, (S) HARRIS, (S) DEAN, (S) G. TOWALD, (S) C. HARRIS, (S) WALTER, (S) MACK	© SRP	Rihanna	29
30	48	65	BACK IN TIME (S) M. KINCHEN, (S) D. BIG SYPHE, (S) D. BUDDHA, (S) A. C. PEREZ, (S) VARGAS, M. KINCHEN, A. TREJO, (S) S. ROBINSON, (S) E. M. DANIEL	© MR.	Pitbull	30
31	29	25	ASS BACK HOME (S) BENNY BLANCO, (S) BOBOPK, (S) M. CLASS, HEROS, B. LEVIN, A. MALIK, O. MELO, (S) J. SHERBET, (S) J. SHERBET, (S) J. SMITH	© DECA	Gym Class Heroes Featuring Neon Hitch	12
32	19	17	SO GOOD (S) T. H. L. BROWN, (S) C. ANIELLA, (S) B. TEDDER, (S) Z. ANIELLA, (S) B. KUTZLE, (S) R. SIMONS, (S) JR.	© REBE	B.o.B	11
33	31	35	GOOD GIRL (S) M. BRIGHT, (S) L. UNDERWOOD, (S) D. DESTEFANO, A. GORLEY	© BIGH	Carrie Underwood	18
34	34	37	FLY OVER STATES (S) M. KNOX, (S) D. ULANEY, (S) THRASHER	© BROKEN	Jason Alean	34
35	40	49	LIGHTS (S) R. STANNARD, A. HOWES, (S) E. GOULDING, (S) R. STANNARD, A. HOWES	© CHERRY	Ellie Goulding	35
36	39	39	MERCY (S) LIFTED, (S) K. WEST, (S) T. ANDERSON, (S) THORNTON, (S) T. PEPPI, (S) THOMAS, (S) BEAGLE, (S) RILEY, (S) WILLIAMS	© G. D.	Kanye West, Big Sean, Pusha T, 2 Chainz	21
37	30	27	GOOD FEELING (S) DR. LUKE, (S) CIRKUT, (S) D. LARSON, (S) WALTER, (S) B. ISAAC, A. POLK, (S) R. UNTER, (S) BERGLUND, (S) JAMES, (S) KIRKLAND, (S) WOODS	© POE	Flo Rida	3
38	28	23	YOUNG, WILD & FREE (S) M. BRIGHT, (S) L. UNDERWOOD, (S) J. W. H. THOMAS, (S) M. W. H. THOMAS, (S) J. W. H. THOMAS, (S) J. W. H. THOMAS, (S) J. W. H. THOMAS, (S) J. W. H. THOMAS	© BIGH	Snoop Dogg & Wiz Khalifa Featuring Bruno Mars	3
39	38	16	OVER YOU (S) F. UDDALL, (S) C. ANIELLA, (S) W. DRIF, (S) M. LAMBERT, (S) S. SHELTON	© RCA	Miranda Lambert	35
40	33	36	I WON'T GIVE UP (S) J. CHOCARELLI, (S) L. MRAZ, (S) M. NATTER	© MTR	Jason Mraz	3
41	42	50	FADED (S) B. BLACKSHER, (S) M. STEVENSON, (S) D. CARTER, (S) B. BLACKSHER	© YOUNG	Tyga Featuring Lil Wayne	41
42	32	32	SEXY AND I KNOW IT (S) PARTY ROCK, (S) K. GORDY, (S) OLIVER, (S) M. ROBERTSON, (S) J. LISTENBEE, (S) E. BECK	© PARTY	LMFAO	4
43	43	47	SOMETHIN' 'BOUT A TRUCK (S) JAMES, (S) HARRIS, (S) COOPER	© MCA	Kip Moore	43
44	41	43	PARTY ROCK ANTHEM (S) PARTY ROCK, (S) K. GORDY, (S) OLIVER, (S) M. ROBERTSON, (S) J. LISTENBEE, (S) PSYCHRODEER	© PARTY	LMFAO Featuring Lauren Bennett & GoonRock	5
45	36	31	RACK CITY (S) T. MUSTARD, (S) M. STEVENSON	© YOUNG	Tyga	7
46	70	2	SCREAM (S) MAX, (S) MARTIN, (S) SHELLBACK, (S) MAX, (S) MARTIN, (S) SHELLBACK, (S) KOTECHA, (S) J. RAYMOND, (S) IV	© RCA	Usher	16
47	17	2	WORK HARD, PLAY HARD (S) STAR-GATE, (S) BENNY BLANCO, (S) C. THOMAS, (S) B. LEVIN, (S) M. ERIKSEN, (S) T. HERMANSEN	© RO	Wiz Khalifa	47
48	RE-ENTRY	30	PARADISE (S) M. DRAVIS, (S) G. GREEN, (S) B. BERRYMAN, (S) M. BUCKLAND, (S) W. CHAMPION, (S) A. J. MARTIN, (S) B. ENJO	© CAP	Coldplay	15
49	47	44	MOVES LIKE JAGGER (S) SHELLBACK, (S) BENNY BLANCO, (S) A. LEVINE, (S) B. LEVIN, (S) A. MALIK, (S) SHELLBACK	© YOUNG	Maroon 5 Featuring Christina Aguilera	4
50	49	10	UP! (S) R. OLIVER, (S) JAMES, (S) R. OLIVER, (S) W. WILLIAMS, (S) P. COX	© STU	Love/Rance Featuring IamSu & Skipper of 50 Cent	48
51	63	79	TITANIUM (S) D. GUETTA, (S) T. UNFORT, (S) A. J. JONES, (S) R. FURLER, (S) D. GUETTA, (S) T. UNFORT, (S) VAN, (S) DE WALL	© WHAT	David Guetta Featuring Sia	51
52	45	41	A WOMAN LIKE YOU (S) J. STONE, (S) L. BRICE, (S) J. BULFORD, (S) P. BARTON, (S) J. CURNE	© CUR	Lee Brice	33
53	53	55	AYY LADIES (S) M. ROBERTS, (S) D. WOODS, (S) H. DUNCAN, (S) L. MATTOX, (S) M. STEVENSON	© PORT	Travis Porter Featuring Tyga	53
54	57	61	LEAVE YOU ALONE (S) WARREN, (S) G. L. W. JENKINS, (S) W. GRIFFIN, (S) C. SMITH, (S) L. LISTON, (S) SMITH	© CTE	Young Jeezy Featuring Ne-Yo	54
55	50	46	DANCIN' AWAY WITH MY HEART (S) F. WOLFE, (S) J. ANTEBELLM, (S) D. HAYWOOD, (S) C. KELLEY, (S) SCOTT, (S) KEAR	© CAP	Lady Antebellum	46



With 72,000 downloads sold in the chart's tracking week, the rapper No. 1 becomes Clarkson's first song to pass 3 million in digital sales.

The rap/country collaboration, from B.o.B's *Strange Clouds* album, which debuts at No. 5 on the Billboard 200, arrives at No. 8 on Hot Digital Songs with 143,000 downloads sold.

The track re-enters Hot Digital Songs at No. 26 (59,000, up 232%) after she performed it on "Saturday Night Live" on May 5. On Hot 100 Airplay, it darts 64-36 (31 million audience impressions, up 75%).



After peaking at No. 15 in November and logging a 29-week chart run through last month, the song re-enters now that Capitol is promoting it to mainstream top 40 radio. The track, which topped *Alternative* in December and has sold 2 million downloads, rises 64-43 on Hot Digital Songs (40,000, up 38%).

The title track from the Billboard 200's new leader storms Hot Digital Songs at No. 22 (66,000) after the 2005 "American Idol" queen returned to the Fox series' stage to perform it on May 3.

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	PRODUCER (S) / SONGWRITER	Artist	PEAK POSITION
56	51	52	BANJO (S) D. HUFF, (S) RASCAL FLATTS, (S) T. MARTIN, (S) W. MOBLEY, (S) L. THRASHER	© WEA	Rascal Flatts	51
57	52	45	DRINK ON IT (S) S. HENDRICKS, (S) J. R. STEWART, (S) A. ALEXANDER, (S) R. CLAWSON	© WARNER	Blake Shelton	39
58	61	67	NO HURRY (S) K. STEGALL, (S) B. BROWN, (S) Z. BROWN, (S) W. DURRETT, (S) J. STREIMING	© SOUTHERN	Zac Brown Band	58
59	60	60	BETTER THAN I USED TO BE (S) B. GALLAGHER, (S) T. MORROW, (S) W. SIMPSON, A. GORLEY	© BIGH	Tim McGraw	59
60	55	56	FEEL LIKE A ROCK STAR (S) B. CANNON, (S) K. CHESNEY, (S) T. COMPKINS, (S) R. CLAWSON	© BNA	Kenny Chesney & Tim McGraw	40
61	59	64	BEEZ IN THE TRAP (S) KE-NOE, (S) T. MARAJ, (S) J. JORDAN, (S) T. PEPPI	© YOUNG	Nicki Minaj Featuring 2 Chainz	59
62	69	74	GIVE YOUR HEART A BREAK (S) J. ALEXANDER, (S) B. STEINBERG, (S) J. ALEXANDER, (S) B. STEINBERG	© HOLLYW	Demi Lovato	62
63	67	75	CASHIN OUT (S) DJ SPINZ, (S) L. M. H. GIBSON	© BAS	Ca\$hOut	63
64	58	66	EVEN IF IT BREAKS YOUR HEART (S) M. WROCKE, (S) W. HOGE, (S) PASLAY	© EPIC	Eli Young Band	58
65	54	51	TURN UP THE MUSIC (S) T. MARAJ, (S) V. BROWN, (S) J. J. MASON, (S) J. R. D. THOMAS, A. PALMER, (S) M. JIMINEZ, (S) T. COLES	© YOUNG	Chris Brown	10
66	NEW	1	BLOW AWAY (S) B. BRIGIT, (S) J. KEAR, (S) TOMPkins	© JIM	Carrie Underwood	66
67	56	54	TALK THAT TALK (S) STARGATE, (S) DEAN, (S) M. ERIKSEN, (S) T. HERMANSEN, (S) C. CARTER, (S) A. BEST, (S) COMES, (S) THOMPSON, (S) WALLACE	© SRP	Rihanna Featuring Jay-Z	31
68	66	57	EVERYBODY TALKS (S) J. MELDA, (S) JOHNSON, (S) T. GLEN, (S) TAGNONATI	© M&M	Neon Trees	57
69	72	76	HYFR (HELL YEAH F*****G RIGHT) (S) T. MINUS, (S) A. GRAHAM, (S) D. CARTER, (S) N. SHEEB, (S) WILLIAMS, A. PALMAN, (S) SAMIR, (S) CHILL	© YOUNG	Drake Featuring Lil Wayne	69
70	NEW	1	IT'S A MAN'S, MAN'S, MAN'S WORLD (S) J. GONZALEZ, (S) B. BROWN, (S) N. NEWSOME	© YOUNG	Juliet Simms	70
71	NEW	1	SHAKE IT OUT (S) A. ANDERS, (S) PASTOR, (S) M. MURPHY, (S) F. WELCH, (S) T. HULL, (S) PEPWORTH	© 20TH	Glenn Ceast	71
72	91	94	WE RUN THE NIGHT (S) REDONE, (S) DE. PARIS, (S) C. DAVIS, (S) SNOB, (S) SCRILLA	© YOUNG	Havana Brown Featuring Pitbull	72
73	62	30	BURN IT DOWN (S) R. RUBIN, (S) M. SHINDO, (S) L. LINKIN, (S) PARK	© WARNER	Linkin Park	30
74	71	70	YOU DON'T KNOW HER LIKE I DO (S) D. HUFF, (S) G. GILBERT, (S) MCCORMICK	© VALOR	Brantley Gilbert	69
75	RE-ENTRY	1	TOO CLOSE (S) D. DIPLO, (S) SWITCH, A. RECHTSHAI, (S) A. CLARE, (S) J. DUGUID	© UNIVERSAL	Alex Clare	75
76	74	69	SOME NIGHTS (S) J. BHASKER, (S) T. UNFORT, (S) B. BRIGER	© FUELED	Fun, J. Bhasker, T. Unfort	62
77	73	73	MIDNIGHT CITY (S) A. GONZALEZ, (S) J. MELDA, (S) JOHNSON, (S) A. GONZALES, (S) M. KIBBY, (S) J. MEDAL, (S) JOHNSON	© M&M	M83	72
78	76	72	RIGHT BY MY SIDE (S) POPAD, (S) FLUP, (S) P. PROF, (S) J. D. GUETTA, (S) J. VANSEL, (S) W. FELDER, (S) DEAN, (S) J. ROBERTS, (S) R. COLESON	© YOUNG	Nicki Minaj Featuring Chris Brown	78
79	85	93	BEERS AGO (S) T. KEITH, (S) T. KEITH, (S) P. PINSON	© SHOW	Toby Keith	51
80	79	97	TONIGHT (BEST YOU EVER HAD) (S) PHATBOI, (S) L. LEGEND, (S) J. M. PIMENTEL, (S) A. ARTHUR, (S) C. RELLYK, (S) JUSTICE, (S) C. BRIGDES	© EPIC	John Legend Featuring Ludacris	79
81	96	98	HEART ATTACK (S) BENNY BLANCO, (S) RICO LOVE, (S) B. LEVIN, (S) RICO LOVE, (S) NEVSON	© SON	Trey Songz	65
82	75	71	ONE THING (S) M. BRIGIT, (S) J. KEAR, (S) R. YACOB, (S) C. FALK, (S) KOTECHA	© SYD	One Direction	62
83	87	83	TAKE IT TO THE HEAD (S) T. MARAJ, (S) J. JORDAN, (S) COSSANO, (S) R. BEETS, (S) M. MORROW, (S) J. ALEXANDER, (S) S. DANIELSON	© YOUNG	Drake, Rihanna, Rick Ross, Nicki Minaj & Lil Wayne	63
84	83	85	(KISSED YOU) GOOD NIGHT (S) M. SERLETTE, (S) T. GOSSIN, (S) J. KEAR	© EMBLEM	Gloriana	83
85	88	82	LITTLE TALKS (S) M. MONSTERS AND MEN, (S) A. ARNARSSON, (S) B. HILMARS, (S) DOTDIRR, (S) THORHALLSSON	© SKRIM	Of Monsters And Men	85
86	77	68	SAFE & SOUND (S) T. BONE, (S) BURNETT, (S) T. SWIFT, (S) J. WILLIAMS, (S) J. P. WHITE, (S) T. BONE, (S) BURNETT	© LIONS	Taylor Swift Featuring The Civil Wars	86
87	86	84	TIME IS LOVE (S) F. ROBERTS, (S) T. APRIO, (S) T. MARTIN, (S) M. NESLER	© MCA	Josh Turner	79
88	99	—	WANTED (S) D. HUFF, (S) HAYES, (S) T. VERGES, (S) H. HAYES	© ATLANTIC	Hunter Hayes	88
89	97	87	CREW LOVE (S) C. MONTAGNESE, (S) THE WEEKND, (S) N. SHEEB, (S) A. GRAHAM, (S) J. PALMAN, (S) A. TESFA, (S) C. MONTAGNESE	© YOUNG	Drake Featuring The Weeknd	89
90	81	91	AI SE EU TEGO (S) D. BORGES, (S) S. AXE, (S) MOLA, (S) DYGGIS	© PAN	Michel Telo	81
91	94	92	FINE BY ME (S) M. RADESEVIC, (S) A. GRAMMER, (S) M. RADESEVIC	© S. SURVE	Andy Grammer	84
92	82	78	BANGARANG (S) SKRILLEX, (S) M. MOJIB	© BIGH	Skrillex Featuring Siva	72
93	93	88	GOT MY COUNTRY ON (S) K. STEGALL, (S) K. ARDER, (S) WEAVER, (S) MYRICK	© BIGH	Chris Cagle	88
94	98	93	THIS OLD BOY (S) P. GODDIN, (S) B. HAYS, (S) P. DAVIDSON, (S) R. AKINS	© BIGH	Craig Morgan	87
95	64	—	WHISTLE (S) D. FRANK, (S) E. D. GLASS, (S) T. DILLARD, (S) T. GLASS, (S) J. FRANKS, (S) B. ISAAC, (S) C. MOBLEY, (S) KILLIAN	© POE	Flo Rida	64
96	84	80	ANOTHER ROUND (S) YOUNG, (S) LADD, (S) COO, (S) D. R. BLAU, (S) J. A. CARTESANO, (S) C. M. BROWN, (S) J. BURY, (S) JOSEPH, (S) A. LYONS, (S) PERRY, (S) P. PICKENS, (S) M. VALENZANO	© TERROR	Fat Joe Featuring Chris Brown	80
97	NEW	1	WHY YA WANNA (S) S. HENDRICKS, (S) C. GRAVITY, (S) D. DESTEFANO, A. GORLEY	© ELEKTRA	Jana Kramer	97
98	100	90	SCARY MONSTERS AND NICE SPRITES (S) SKRILLEX, (S) M. MOJIB	© BIGH	Skrillex	69
99	RE-ENTRY	2	SAME DAMN TIME (S) S. WANN, (S) DIGITAL, (S) S. C. MAEJ, (S) D. J. W. BURR	© FRED	Future	99
100	NEW	1	POSTCARD FROM PARIS (S) N. CHAPMAN, (S) K. PERRY, (S) P. PERRY, (S) P. RYCK, (S) DOUGARD, (S) J. COHEN	© BIGH	The Band Perry	100

BETWEEN THE BULLETS
'SOMEBODY' CROSSES TO HISTORY

HOT 100 AIRPLAY™

THIS WEEK	LAST WEEK	TITLE	ARTIST / IMPRINT / PROMOTION LABEL	THIS WEEK	LAST WEEK	TITLE	ARTIST / IMPRINT / PROMOTION LABEL
1	1	#1 SOMEBODY THAT I USED TO KNOW 3 WKS	LUNY PLAZA FUN. FEAT. JANELLE MONAE FUELED BY RAMEN/RRP	26	26	1	UP! LEAVE ANOTHER STUDD LIFE/INTERSCOPE
2	3	SOMEBODY THAT I USED TO KNOW LUNY PLAZA		27	34	8	LOVER YOU ALONE YOUNG JESSEY FEAT. NE-YO CTE/DEF JAM/IDJMG
3	2	GLAD YOU CAME THE WANTED GLOBAL TALENT/MERCURY/DJMG		28	30	11	NO HURRY ZAC BROWN BAND SOUTHERN GROUND/ATLANTIC/PICTURE
4	5	WILD ONES FLO RIDA FEAT. SIA POE BOY/ATLANTIC		29	29	29	GOOD FEELING FLO RIDA POE BOY/ATLANTIC
5	7	STARSHIPS NICKI MINAJ YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC		30	23	13	BANJO RASCAL FLATTS BIG MACHINE
6	4	STRONGER (WHAT DOESN'T KILL YOU) KELLY CLARKSON 19/RCA		31	32	10	GOOD GIRL CARRIE UNDERWOOD 19/ARISTA NASHVILLE
7	6	PART OF ME KATY PERRY CAPITOL		32	40	10	SOMETHIN' 'BOUT A TRUCK KIP MOORE MCA NASHVILLE
8	8	RUMOUR HAS IT ADELE XL/COLUMBIA		33	39	6	DANCE AGAIN JENNIFER LOPEZ FEAT. PITBULL EPIC
9	11	WHAT MAKES YOU BEAUTIFUL ONE DIRECTION SYCO/COLUMBIA		34	42	9	SPRINGSTEEN ERIC CHURCH EMI NASHVILLE
10	9	TAKE CARE DRAME FEAT. RIHANNA YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC		35	27	16	DANCIN' AWAY WITH MY HEART LADY ANTEBELLUM CAPITOL/NASHVILLE
11	19	PAYPHONE MARON 5 FEAT. WIZ KHALIFA & M.O.D.D./DEF JAM/IDJMG		36	64	2	WHERE HAVE YOU BEEN RIHANNA SRP/DEF JAM/IDJMG
12	10	THE MOTTO DRAME FEAT. LL WYMANE YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC		37	43	13	BETTER THAN I USED TO BE TIM MCGRAW CURB
13	15	DRIVE BY TRAIN COLUMBIA		38	35	13	A WOMAN LIKE YOU LEE BRICK CUBS
14	14	SET FIRE TO THE RAIN ADELE XL/COLUMBIA		39	36	42	MOVES LIKE JAGGER MARON 5 FEAT. CHRISTINA AGUILERA & M.O.D.D./DEF JAM/IDJMG
15	14	BOYFRIEND JUSTIN BIEBER SCHOOLBOY/RAYMOND BRAUN/ISLAND/IDJMG		40	45	8	BROKENHEARTED KARMIN EPIC
16	13	FEEL SO CLOSE CALVIN HARRIS ULTRA		41	33	15	DRINK ON IT BLAKE SHELTON WARNER BROS. NASHVILLE/WMN
17	18	BIRTHDAY CAKE RIHANNA FEAT. CHRIS BROWN SRP/DEF JAM/IDJMG		42	44	54	PARTY ROCK ANTHEM LMFAD PARTY ROCK/WILL I AM/CHERRYTREE/INTERSCOPE
18	25	CALL ME MAYBE CARLY RAE JEPSEN 664/SCHOOLBOY/INTERSCOPE		43	50	6	DRUNK ON YOU LUKE BRYAN CAPITOL/NASHVILLE
19	16	CLIMAX USHER RCA		44	59	2	SCREAM USHER RCA
20	17	TURN ME ON DAVID GUETTA FEAT. NICKI MINAJ/WHAT A MUSICA/STRAVA/WEVER/CAPITOL		45	41	23	YOUNG, WILD & FREE SNOOP DOGG & WIZ KHALIFA FEAT. BRUNO MARS ROSTRUM/ATLANTIC/RRP
21	22	DRANK IN MY CUP KIRKO BANGZ LMG/UNAUTHORIZED/WARNER BROS.		46	54	3	WORK HARD, PLAY HARD WIZ KHALIFA ROSTRUM/ATLANTIC
22	24	OVER YOU MIRANDA LAMBERT RCA NASHVILLE		47	53	4	CASHIN' OUT CASHOUT BASES LOADED/EPIC
23	28	FLY OVER STATES JASON ALDEAN BROKEN BOW		48	48	34	SEXY AND I KNOW IT LMFAD PARTY ROCK/WILL I AM/CHERRYTREE/INTERSCOPE
24	20	WE FOUNDED LOVE RIHANNA FEAT. CALVIN HARRIS SRP/DEF JAM/IDJMG		49	49	5	FEEL LIKE A ROCK STAR KENNY CHESNEY & TIM MCGRAW BNA
25	21	ASS BACK HOME DYN CLASS FEAT. NEON WIFON/DECAUNO/FUELED BY RAMEN/RRP		50	46	9	ANOTHER ROUND FAT JOE FEAT. CHRIS BROWN TERROR SQUAD

HOT DIGITAL SONGS™

THIS WEEK	LAST WEEK	TITLE	ARTIST / IMPRINT / PROMOTION LABEL	THIS WEEK	LAST WEEK	TITLE	ARTIST / IMPRINT / PROMOTION LABEL
1	1	#1 SOMEBODY THAT I USED TO KNOW 3 WKS	LUNY PLAZA FUN. FEAT. JANELLE MONAE FUELED BY RAMEN/RRP	26	26	1	UP! LEAVE ANOTHER STUDD LIFE/INTERSCOPE
2	2	PAYPHONE MARON 5 FEAT. WIZ KHALIFA & M.O.D.D./DEF JAM/IDJMG		27	28	14	LIGHTS ELUC GOBOMBING CHERRYTREE/INTERSCOPE
3	3	CALL ME MAYBE CARLY RAE JEPSEN 664/SCHOOLBOY/INTERSCOPE		28	27	25	THE MOTTO DRAME FEAT. LL WYMANE YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
4	4	WE ARE YOUNG FUN. FEAT. JANELLE MONAE FUELED BY RAMEN/RRP		29	23	15	RUMOUR HAS IT ADELE XL/COLUMBIA
5	5	BOYFRIEND JUSTIN BIEBER SCHOOLBOY/RAYMOND BRAUN/ISLAND/IDJMG		30	24	18	I WON'T GIVE UP JASON MRAZ ATLANTIC/RRP
6	7	WHAT MAKES YOU BEAUTIFUL ONE DIRECTION SYCO/COLUMBIA		31	13	11	SO GOOD B.O.B REBEL/ROCK/GRAND HUSTLE/ATLANTIC
7	9	STARSHIPS NICKI MINAJ YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC		32	26	25	TAKE CARE DRAME FEAT. RIHANNA YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
8	1	BOTH OF US B.O.B FEAT. TAYLOR SWIFT REBEL/ROCK/GRAND HUSTLE/ATLANTIC		33	62	2	SCREAM USHER RCA
9	8	WILD ONES FLO RIDA FEAT. SIA POE BOY/ATLANTIC		34	32	11	BIRTHDAY CAKE RIHANNA SRP/DEF JAM/IDJMG
10	10	GLAD YOU CAME THE WANTED GLOBAL TALENT/MERCURY/DJMG		35	36	11	SOMETHIN' 'BOUT A TRUCK KIP MOORE MCA NASHVILLE
11	11	DRIVE BY TRAIN COLUMBIA		36	53	3	TITANIUM DAVID GUETTA FEAT. SIA/WHAT A MUSICA/STRAVA/WEVER/CAPITOL
12	12	FEEL SO CLOSE CALVIN HARRIS ULTRA		37	10	10	CLIMAX USHER RCA
13	17	SPRINGSTEEN ERIC CHURCH EMI NASHVILLE		38	30	7	TOO CLOSE ALEX CLARE UNIVERSAL REPUBLIC
14	6	WORK HARD, PLAY HARD WIZ KHALIFA ROSTRUM/ATLANTIC/RRP		39	20	2	WHISTLE FLO RIDA POE BOY/ATLANTIC
15	15	DANCE AGAIN JENNIFER LOPEZ FEAT. PITBULL EPIC		40	33	36	SEXY AND I KNOW IT LMFAD PARTY ROCK/WILL I AM/CHERRYTREE/INTERSCOPE
16	14	EYES OPEN TAYLOR SWIFT LONESOME/BIG MACHINE/UNIVERSAL REPUBLIC		41	41	14	FADED TYGA FEAT. LL WYMANE YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
17	16	STRONGER (WHAT DOESN'T KILL YOU) KELLY CLARKSON 19/RCA		42	37	10	FLY OVER STATES JASON ALDEAN BROKEN BOW
18	18	DRUNK ON YOU LUKE BRYAN CAPITOL/NASHVILLE		43	64	34	PARADISE COLDPLAY CAPITOL
19	15	PART OF ME KATY PERRY CAPITOL		44	—	1	SKINNY LOVE LINDSEY PAXAD UNIVERSAL REPUBLIC
20	—	IT'S A MAN'S, MAN'S, MAN'S WORLD JULIET SIMMS UNIVERSAL REPUBLIC		45	40	39	SET FIRE TO THE RAIN ADELE XL/COLUMBIA
21	29	BACK IN TIME PITBULL MR. 305/POLO GROUNDS/RCA		46	31	11	GOOD GIRL CARRIE UNDERWOOD 19/ARISTA NASHVILLE
22	—	BLOWN AWAY CARRIE UNDERWOOD 19/ARISTA NASHVILLE		47	35	30	YOUNG, WILD & FREE SNOOP DOGG & WIZ KHALIFA FEAT. BRUNO MARS ROSTRUM/ATLANTIC/RRP
23	—	SHAKE IT OUT GLEE CAST 20TH CENTURY FOX TV/COLUMBIA		48	61	2	WANTED HUNTER HAYS ATLANTIC NASHVILLE/WMN
24	21	MERCY KARINE WEST, BIG SEAN, PUSHA T, 2 CHAMZ G.O.D.O.D./DEF JAM/IDJMG		49	44	14	OVER YOU MIRANDA LAMBERT RCA NASHVILLE
25	8	BROKENHEARTED KARMIN EPIC		50	—	1	CRY GLEE CAST 20TH CENTURY FOX TV/COLUMBIA

ROCK™

THIS WEEK	LAST WEEK	TITLE	ARTIST / IMPRINT / PROMOTION LABEL	CERT.
1	1	#1 SOMEBODY THAT I USED TO KNOW 4 WKS	LUNY PLAZA FUN. FEAT. JANELLE MONAE FUELED BY RAMEN/RRP	■
2	2	WE ARE YOUNG FUN. FEAT. JANELLE MONAE FUELED BY RAMEN/RRP		■ 3
3	3	DRIVE BY TRAIN COLUMBIA		■
4	—	IT'S A MAN'S, MAN'S, MAN'S WORLD JULIET SIMMS UNIVERSAL REPUBLIC		■
5	4	RUMOUR HAS IT ADELE XL/COLUMBIA		■
6	5	I WON'T GIVE UP JASON MRAZ ATLANTIC/RRP		■
7	9	PARADISE COLDPLAY CAPITOL		■
8	—	SKINNY LOVE LINDSEY PAXAD UNIVERSAL REPUBLIC		■
9	7	SET FIRE TO THE RAIN ADELE XL/COLUMBIA		■ 3
10	8	EVERYBODY TALKS NEON TREES MERCURY/DJMG		■
11	22	SHAKE IT OUT FLORENCE + THE MACHINE UNIVERSAL REPUBLIC		■
12	6	BURN IT DOWN LINKIN PARK WARNER BROS.		■
13	10	ROLLING IN THE DEEP ADELE XL/COLUMBIA		■ 6
14	12	SOMEONE LIKE YOU ADELE XL/COLUMBIA		■ 4
15	13	PUMPED UP KICKS FOSTER THE PEOPLE STARTIME INT'L/COLUMBIA		■ 4

R&B/HIP-HOP™

THIS WEEK	LAST WEEK	TITLE	ARTIST / IMPRINT / PROMOTION LABEL	CERT.
1	1	#1 BOTH OF US 1 WK	B.O.B FEAT. TAYLOR SWIFT REBEL/ROCK/GRAND HUSTLE/ATLANTIC	■
2	1	WORK HARD, PLAY HARD WIZ KHALIFA ROSTRUM/ATLANTIC		■
3	4	MERCY KARINE WEST, BIG SEAN, PUSHA T, 2 CHAMZ G.O.D.O.D./DEF JAM/IDJMG		■
4	6	THE MOTTO DRAME FEAT. LL WYMANE YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC		■
5	2	SO GOOD B.O.B REBEL/ROCK/GRAND HUSTLE/ATLANTIC		■
6	5	TAKE CARE DRAME FEAT. RIHANNA YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC		■
7	8	BIRTHDAY CAKE RIHANNA SRP/DEF JAM/IDJMG		■
8	7	CLIMAX USHER RCA		■
9	3	WHISTLE FLO RIDA POE BOY/ATLANTIC		■
10	11	FADED TYGA FEAT. LL WYMANE YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC		■
11	9	YOUNG, WILD & FREE SNOOP DOGG & WIZ KHALIFA FEAT. BRUNO MARS ROSTRUM/ATLANTIC		■
12	14	BEEZ IN THE TRAP NICKI MINAJ FEAT. 2 CHAMZ YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC		■
13	12	RACK CITY TYGA YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC		■
14	16	DRANK IN MY CUP KIRKO BANGZ LMG/UNAUTHORIZED/WARNER BROS.		■
15	13	TONIGHT (BEST YOU EVER HAD) JOHN LEGEND FEAT. LUJACRIS EPIC		■

COMEDY™

THIS WEEK	LAST WEEK	TITLE	ARTIST / IMPRINT / LABEL	CERT.
1	1	#1 I JUST HAD SEX 13 WKS	THE LONELY ISLAND FEAT. ANON UNIVERSAL REPUBLIC	■
2	2	I'M ON A BOAT THE LONELY ISLAND FEAT. T-PAIN UNIVERSAL REPUBLIC		■
3	—	WALK OF SHAME JIMMY FALLON FEAT. DAVID MATTHEWS WARNER BROS. NASHVILLE/WMN		■
4	3	BROMANCE RYAN REGA - CHESTER SEE CHESTER SEE		■
5	5	JACK SPARROW THE LONELY ISLAND FEAT. MICHAEL BONO UNIVERSAL REPUBLIC		■
6	6	LIKE A BOSS THE LONELY ISLAND UNIVERSAL REPUBLIC		■
7	4	I CAN SWING MY SWORD TOBY TURNER FEAT. TERABRIE TOBUSCUS		■
8	7	NICE GUYS CHESTER SEE, NEVILUMBA, RIAN HESA, CHESTER SEE, KEVIN WU & RIAN HESA		■
9	8	RATCHET GIRL ANTHEM EMMANUEL & PHILIP HUDSON ARCHIVE		■
10	9	THREW IT ON THE GROUND THE LONELY ISLAND UNIVERSAL REPUBLIC		■
11	10	WHITE & NERDY WERO AL YANOWSKI/WAY MOBY/VOLCANO/DECA/SONY MUSIC		■
12	11	THE LEGEND OF ZELDA RAP SMOSH SMOSH		■
13	12	J**Z IN MY PANTS THE LONELY ISLAND UNIVERSAL REPUBLIC		■
14	16	MOTHERLOVER THE LONELY ISLAND FEAT. JUSTIN TIMBERLAKE UNIVERSAL REPUBLIC		■
15	15	THE CREEP THE LONELY ISLAND FEAT. NICKI MINAJ UNIVERSAL REPUBLIC		■

COUNTRY™

THIS WEEK	LAST WEEK	TITLE	ARTIST / IMPRINT / PROMOTION LABEL	CERT.
1	2	#1 SPRINGSTEEN 2 WKS	ERIC CHURCH EMI NASHVILLE	■
2	1	EYES OPEN TAYLOR SWIFT LONESOME/BIG MACHINE/UNIVERSAL REPUBLIC		■
3	3	DRUNK ON YOU LUKE BRYAN CAPITOL/NASHVILLE		■
4	—	BLOWN AWAY CARRIE UNDERWOOD 19/ARISTA NASHVILLE		■
5	5	SOMETHIN' 'BOUT A TRUCK KIP MOORE MCA NASHVILLE		■
6	6	FLY OVER STATES JASON ALDEAN BROKEN BOW		■
7	4	GOOD GIRL CARRIE UNDERWOOD 19/ARISTA NASHVILLE		■
8	11	WANTED HUNTER HAYS ATLANTIC/WMN		■
9	8	OVER YOU MIRANDA LAMBERT RCA		■
10	9	FEEL LIKE A ROCK STAR KENNY CHESNEY & TIM MCGRAW BNA		■
11	7	A WOMAN LIKE YOU LEE BRICK CUBS		■
12	10	EVEN IF IT BREAKS YOUR HEART ELI YONG BAND REPUBLIC NASHVILLE		■
13	—	GOOD IN GOODBYE CARRIE UNDERWOOD 19/ARISTA NASHVILLE		■
14	15	SAFE & SOUND TAYLOR SWIFT REBEL/ROCK/GRAND HUSTLE/ATLANTIC		■
15	16	DRINK ON IT BLAKE SHELTON WARNER BROS./WMN		■

LATIN™

THIS WEEK	LAST WEEK	TITLE	ARTIST / IMPRINT / PROMOTION LABEL	CERT.
1	1	#1 DANZA KUDURO 43 WKS	DON OMAR & LUCCIANO PANOSCFONATO/MACHETE/UMLE	■
2	2	AI SE EU TE PEGO MICHEL TEL PANTANAL/RGE/SONY MUSIC		■
3	—	HASTA QUE SALGA EL SOL DON OMAR ORBITAL/MACHETE/UMLE		■
4	4	DUTTY LOVE DON OMAR FEAT. NATASHA ORFANATO/MACHETE/UMLE		■
5	3	I KNOW YOU WANT ME (CALLE OCHO) PITBULL ULTRA		■ 2
6	16	FOLLOW THE LEADER VIVISIN & YANDEL FEAT. JENNIFER LOPEZ/MACHETE/UMLE		■
7	5	WAKA WAKA (THIS TIME FOR AFRICA) SHAKIRA FEAT. FRESH/GROUND EPIC/SONY MUSIC LATIN		■
8	8	HIPS DON'T LIE SHAKIRA FEAT. WYCLEF JEAN EPIC/SONY MUSIC LATIN		■
9	6	INTENCALO BALLYMATE FEAT. EL REBETTO & AMERICA SIERRA FONOVIS/UMLE		■
10	40	ADDICTED TO YOU SHAKIRA EPIC/SONY MUSIC LATIN		■
11	7	BON, BON PITBULL MR. 305/FAMOUS ARTIST/SONY MUSIC LATIN		■
12	12	LOBA SHAKIRA EPIC/SONY MUSIC LATIN		■
13	12	BAILANDO POR EL MUNDO JUAN MAGAN FEAT. PITBULL & EL CATA SONY MUSIC LATIN		■
14	9	PROMISE ROMEO SANTOS FEAT. USHER SONY MUSIC LATIN		■
15	11	THE ANTHEM PITBULL FEAT. LL JON FAMOUS ARTIST/TVT		■

CLASSICAL™

THIS WEEK	LAST WEEK	TITLE	ARTIST / IMPRINT / LABEL	CERT.
1	—	#1 AVE MARIA 1 WK	CHRIS MANN UNIVERSAL REPUBLIC	■
2	1	YOU RAISE ME UP JOSH GROBAN 143/REPRISE/WARNER BROS.		■
3	2	TIME TO SAY GOODBYE SHARON BRISTOWAN & ANDREA BOGELI/NEWMAN/STUDIO/ANGEL/BUEBE NOTE		■
4	4	BETHOVEN'S 5 SECRETS THE PIANO GUYS/STEVEMUSIC/STUDIO/ANGEL/BUEBE NOTE		■
5	5	<		

THIS WEEK		LAST WEEK		WEEKS ON CHART		TITLE		ARTIST (IMPRINT / PROMOTION LABEL)	
1	1	10		4	WKS	#1	WE ARE YOUNG	FUN. FEAT. JANELLE MONAË (FUELED BY RAMEN/RRP)	
2	3	12					WILD ONES	FLO RIDA FEAT. SIA (P.O.E. BOY/ATLANTIC)	
3	2	17					GLAD YOU CAME	TALK-A-LICIOUS (GLOBAL TALENT/MERCURY/UMG)	
4	7	9				GG	SOMEBODY THAT I USED TO KNOW	(GOTYE FEAT. KIMBRA SAMPLES 19, 20) SECONDSTAFF/UNIVERSAL/REPUB	
5	5	12					STARSHIPS	NICKI MINAJ (YOUNG MONEY/CASH MONEY/UNIVERSAL/REPUB)	
6	6	10					WHAT MAKES YOU BEAUTIFUL	ONE DIRECTION (SYCO/COLUMBIA)	
7	4	12					PART OF ME	KATY PERRY (CAPITOL)	
8	9	9					ROUMOR HAS IT	ADELE (XL/COLUMBIA)	
9	8	17					STRONGER (WHAT DOESN'T KILL YOU)	KELLY CLARKSON (19/RCA)	
10	11	6					BOYFRIEND	JUSTIN BIEBER (SCHOLBOY/RAYMOND BRAUN/ISLAND/UMG)	
11	12	8					CALL ME MAYBE	CARLY RAE JEPSEN (604/SCHOOLBOY/INTERSCOPE)	
12	10	12					FEEL SO CLOSE	CALVIN HARRIS (ULTRA)	
13	17	3					PAYPHONE	MAROON 5 FEAT. WIZ KHALIFA (A&M/OCTONE/INTERSCOPE)	
14	14	15					DRIVE BY	TRAIN (COLUMBIA)	
15	15	11					BROKENHEARTED	KARMIN (EPIC)	
16	13	16					TAKE CARE	DAVE FEAT. RIHANNA (YOUNG MONEY/CASH MONEY/UNIVERSAL/REPUB)	
17	18	6					DANCE AGAIN	JENNIFER LOPEZ FEAT. PITBULL (EPIC)	
18	21	5					BACK IN TIME	PITBULL (MR. 305/POLO GROUNDS/RCA)	
19	26	3					WHERE HAVE YOU BEEN	RIHANNA (SRP/DEF. JAM/UMG)	
20	22	9					LIGHTS	KELLY ROWLAND (CHERRYTREE/INTERSCOPE)	
21	20	6					EYES OPEN	TAYLOR SWIFT (LIONSGATE/BIG MACHINE/UNIVERSAL/REPUB)	
22	19	9					SO GOOD	B.O.B. (REBEL/ROCK/GRAND HUSTLE/ATLANTIC)	
23	32	2					SCREAM	USHER (RCA)	
24	24	8					GIVE YOUR HEART A BREAK	DEMI LOVATO (HOLLYWOOD)	
25	28	4					TITANIUM	DANNI DUKAKI FEAT. SIA (WHAT A MUSIC/ASTRALWERKS/CAPITOL)	
26	27	10					WE RUN THE NIGHT	HAVANA BROWN FEAT. PITBULL (UNIVERSAL/REPUB)	
27	25	10					THE MOTTO	DAVE FEAT. LL YOUNG (YOUNG MONEY/CASH MONEY/UNIVERSAL/REPUB)	
28	29	7					YOUNG HOMIE	CHRIS RENE (EPIC)	
29	30	7					F U BETTA	NEON HITCH (REPRISE/WARNER BROS.)	
30	33	5					HONESTLY	HOT CHELLE RAE (RCA)	
31	39	2					HOW WE DO (PARTY)	RITA ORA (RCA/COLUMBIA)	
32	34	13					TURN UP THE MUSIC	CHRIS BROWN (RCA)	
33	35	3					EVERYBODY TALKS	NEON TREES (MERCURY/UMG)	
34	31	9					IS ANYBODY OUT THERE	K'NAAN FEAT. NELLY FURTADO (A&M/OCTONE/INTERSCOPE)	
35	38	2					I WON'T GIVE UP	JASON MRAZ (ATLANTIC/RRP)	
36	NEW						DRANK IN MY CUP	KIRKO BANGZ (LMG/UNAUTHORIZED/WARNER BROS.)	
37	40	3					PARADISE	COLDPLAY (CAPITOL)	
38	NEW						TONGUE TIED	GROUPLOVE (CAINVASBACK/ATLANTIC)	
39	NEW						THE FIGHTER	GYM CLASS HEROES FEAT. RYAN READER (DECADENCE/FUELED BY RAMEN/RRP)	
40	37	15					A THOUSAND YEARS	CHRISTINA PERRI (SUMMIT/CHOP SHOP/ATLANTIC/RRP)	

Zooming 13-9 in just its third chart week, Maroon 5's "Payphone" dials up the fastest sprint to the Adult Top 40 top 10 in more than three years. It's the quickest vault to the tally's top tier since Kelly Clarkson's "My Life Would Suck Without You" soared 18-10 in its third frame the week of Feb. 14, 2009.

The ascent of "Payphone" matches Maroon 5's fastest on Adult Top 40. The group's "Makes Me Wonder" flew 11-7 in its third week (April 28, 2007). "Payphone" marks the band's 12th top 10 on the format, lifting it one tie with Matchbox Twenty for the second-most top 10s since the chart first appeared in Billboard the week of March 16, 1996. Goo Goo Dolls lead with 14 top 10s.

Unlike on Mainstream Top 40 (where it jumps 17-13), "Payphone" omits the listing of featured artist Wiz Khalifa on Adult Top 40, as Interscope is promoting a version of the song without the rapper to the latter format.



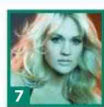
THIS WEEK		LAST WEEK		WEEKS ON CHART		TITLE		ARTIST (IMPRINT / PROMOTION LABEL)	
1	1	19		4	WKS	#1	SET FIRE TO THE RAIN	ADELE (XL/COLUMBIA)	
2	3	14					STRONGER (WHAT DOESN'T KILL YOU)	KELLY CLARKSON (19/RCA)	
3	2	33					BRIGHTER THAN THE SUN	COLBIE CAULAT (UNIVERSAL/REPUB)	
4	4	38					JUST A KISS	LADY ANTEBELLUM (CAPITOL NASHVILLE/CAPITOL)	
5	5	45					GOOD LIFE	ONEREPUBLIC (MOSLEY/INTERSCOPE)	
6	7	19					THE ONE THAT GOT AWAY	KATY PERRY (CAPITOL)	
7	8	35					MR. KNOW IT ALL	KELLY CLARKSON (19/RCA)	
8	6	37					SOMEONE LIKE YOU	ADELE (XL/COLUMBIA)	
9	9	39					MOVES LIKE JAGGER	MAROON 5 FEAT. CHRISTINA AGUILERA (A&M/OCTONE/INTERSCOPE)	
10	10	22					NOT OVER YOU	GAVIN DEGRAW (RCA)	
11	11	19					IT WILL RAIN	BRUNO MARS (SUMMIT/CHOP SHOP/LEKTRA/ATLANTIC)	
12	12	13					GREATEST GAINER DRIVE BY	TRAIN (COLUMBIA)	
13	14	17					A THOUSAND YEARS	CHRISTINA PERRI (SUMMIT/CHOP SHOP/ATLANTIC/RRP)	
14	13	19					WITHOUT YOU	DANNI DUKAKI FEAT. Usher (WHAT A MUSIC/ASTRALWERKS/CAPITOL)	
15	15	11					DOMINO	JESSIE J (LAVA/UNIVERSAL/REPUB)	
16	16	10					ENDLESS LOVE	LIONEL RICHIE FEAT. SHANIA TWAIN (MERCURY NASHVILLE)	
17	17	19					CRAWLING BACK TO YOU	DAUGHTRY (19/RCA)	
18	18	8					ROUMOR HAS IT	ADELE (XL/COLUMBIA)	
19	18	15					WE FOUND LOVE	RIHANNA FEAT. CALVIN HARRIS (SRP/DEF. JAM/UMG)	
20	24	3					SOMEBODY THAT I USED TO KNOW	(GOTYE FEAT. KIMBRA SAMPLES 19, 20) SECONDSTAFF/UNIVERSAL/REPUB	
21	20	8					PART OF ME	KATY PERRY (CAPITOL)	
22	21	6					EYES OPEN	TAYLOR SWIFT (LIONSGATE/BIG MACHINE/UNIVERSAL/REPUB)	
23	22	6					I WON'T GIVE UP	JASON MRAZ (ATLANTIC/RRP)	
24	23	14					HONESTY	WHITNEY WOLANIN (TOPNOTCH)	
25	27	3					WE ARE YOUNG	FUN. FEAT. JANELLE MONAË (FUELED BY RAMEN/RRP)	

THIS WEEK		LAST WEEK		WEEKS ON CHART		TITLE		ARTIST (IMPRINT / PROMOTION LABEL)	
1	1	10		2	WKS	#1	WE ARE YOUNG	FUN. FEAT. JANELLE MONAË (FUELED BY RAMEN/RRP)	
2	3	11					ROUMOR HAS IT	ADELE (XL/COLUMBIA)	
3	4	17					DRIVE BY	TRAIN (COLUMBIA)	
4	2	18					STRONGER (WHAT DOESN'T KILL YOU)	KELLY CLARKSON (19/RCA)	
5	5	14					SOMEBODY THAT I USED TO KNOW	(GOTYE FEAT. KIMBRA SAMPLES 19, 20) SECONDSTAFF/UNIVERSAL/REPUB	
6	6	12					PART OF ME	KATY PERRY (CAPITOL)	
7	7	11					GLAD YOU CAME	TALK-A-LICIOUS (GLOBAL TALENT/MERCURY/UMG)	
8	8	16					I WON'T GIVE UP	JASON MRAZ (ATLANTIC/RRP)	
9	13	3					GREATEST GAINER PAYPHONE	MAROON 5 (A&M/OCTONE/INTERSCOPE)	
10	9	25					SET FIRE TO THE RAIN	ADELE (XL/COLUMBIA)	
11	10	23					FINE BY ME	ANDY GRAMMER (S-CURVE)	
12	11	6					EYES OPEN	TAYLOR SWIFT (LIONSGATE/BIG MACHINE/UNIVERSAL/REPUB)	
13	12	21					DOMINO	JESSIE J (LAVA/UNIVERSAL/REPUB)	
14	15	10					SHADOW DAYS	JOHN MAYER (COLUMBIA)	
15	14	26					A THOUSAND YEARS	CHRISTINA PERRI (SUMMIT/CHOP SHOP/ATLANTIC/RRP)	
16	17	6					WHAT MAKES YOU BEAUTIFUL	ONE DIRECTION (SYCO/COLUMBIA)	
17	16	15					LULLABY	NICKELBACK (ROADRUNNER/RRP)	
18	18	17					MATT NATHANSON FEAT. SUGARLAND (ACROBAT/VANGUARD/CAPITOL)		
19	20	6					EVERYBODY TALKS	NEON TREES (MERCURY/UMG)	
20	19	12					IF YOU EVER COME BACK	THE SCRIPT (PHENOMENAL/EPIC)	
21	21	8					FAVORITE SONG	COLBIE CAULAT FEAT. COMMON (UNIVERSAL/REPUB)	
22	25	4					CALL ME MAYBE	CARLY RAE JEPSEN (604/SCHOOLBOY/INTERSCOPE)	
23	22	13					WATCHING YOU WATCH HIM	ERIC HUTCHINSON (LET'S BREAK RECORDS/WARNER BROS.)	
24	27	10					GIVE YOUR HEART A BREAK	DEMI LOVATO (HOLLYWOOD)	
25	28	10					SHIPS IN THE NIGHT	MAT KEARNEY (A&M/UNIVERSAL/REPUB)	

THIS WEEK		LAST WEEK		WEEKS ON CHART		TITLE		ARTIST (IMPRINT / PROMOTION LABEL)	
1	1	22		7	WKS	#1	SOMEBODY THAT I USED TO KNOW	(GOTYE FEAT. KIMBRA SAMPLES 19, 20) SECONDSTAFF/UNIVERSAL/REPUB	
2	3	3					BURN IT DOWN	LINKIN PARK (WARNER BROS.)	
3	4	14					GOLD ON THE CEILING	THE BLACK KEYS (NONESUCH/WARNER BROS.)	
4	2	22					WE ARE YOUNG	FUN. FEAT. JANELLE MONAË (FUELED BY RAMEN/RRP)	
5	5	5					LIVE TO RISE	SOUNDGARDEN (HOLLYWOOD)	
6	6	21					TONGUE TIED	GROUPLOVE (CAINVASBACK/ATLANTIC)	
7	7	31					THESE DAYS	FOO FIGHTERS (ROSWELL/RCA)	
8	9	23					MIDNIGHT CITY	MRS. GREEN & THE MUTE (CAPITOL)	
9	8	18					BULLY	SHINEDOWN (ATLANTIC)	
10	11	18					LITTLE TALKS	OF MONSTERS AND MEN (SPINML EHF LAEKARAS 1 UNIVERSAL/REPUB)	
11	10	28					LONELY BOY	THE BLACK KEYS (NONESUCH/WARNER BROS.)	
12	12	13					LOOK AROUND	RED HOT CHILI PEPPERS (WARNER BROS.)	
13	14	19					EVERYBODY TALKS	NEON TREES (MERCURY/UMG)	
14	31	2					GREATEST GAINER DAYS GO BY	MAROON 5 (A&M/OCTONE/INTERSCOPE)	
15	15	10					HATS OFF TO THE BULL	CHEVELLE (EPIC)	
16	13	17					NO RESOLUTION	SEETHER (WIND-UP)	
17	16	14					LOVE BITES (SO DO I)	HALESTORM (ATLANTIC)	
18	18	12					THIS MEANS WAR	NICKELBACK (ROADRUNNER/RRP)	
19	20	6					BLOODY MARY (NERVE ENDINGS)	SILVERSTEIN (MUSIC FOR PUPPETS/UMG)	
20	17	32					FACE TO THE FLOOR	CHEVELLE (EPIC)	
21	19	17					SIMPLE SONG	THE SHINS (JAWL APOTHECARY/COLUMBIA)	
22	22	9					IT'S TIME	IMAGINE DRAGONS (KIDINA KORNER/INTERSCOPE)	
23	23	10					YOU'RE A LIE	SLASH FEAT. MYLES KENNEDY & THE CONSPIRATORS (DIK HAYO/CAPITOL)	
24	24	12					HURRICANE	THEORY OF A DEADMAN (604/ROADRUNNER/RRP)	
25	27	4					ROCKY MOUNTAIN WAY	GOODSMACK (UNIVERSAL/REPUB)	
26	25	7					SPREAD TOO THIN	THE DIRTY HEADS (FIVE SEVEN)	
27	26	6					BRIDGE BURNING	FOO FIGHTERS (ROSWELL/RCA)	
28	29	14					BOSS'S DAUGHTER	POP EVIL (EONE)	
29	30	5					STILL COUNTING	VOLBEAT (MASCOT/VERTIGO/UNIVERSAL/REPUB)	
30	33	7					BLOOD FOR POPPIES	GARBAGE (STUN/VOLVO)	
31	21	14					I LIKE IT	FOXY SHAZAM (I.R.S./CAPITOL)	
32	28	15					CHARLIE BROWN	COLDPLAY (CAPITOL)	
33	37	3					HOLD ON	ALABAMA SHAKES (ATO/RED)	
34	39	4					HO HEY	THE LUMINEERS (DUALTONE)	
35	41	7					AFTERLIFE	SWITCHFOOT (LOWERCASE PEOPLE/ATLANTIC)	
36	32	16					IN MY BLOOD	BLACK STONE CHERY (IN DE GODD/ROADRUNNER/RRP)	
37	42	3					NO LIGHT, NO LIGHT	FLORENCE & THE MACHINE (UNIVERSAL/REPUB)	
38	40	6					CRITICIZE	ADELITAS WAY (VIRGIN/CAPITOL)	
39	34	11					SHE'S THE WOMAN	VAN HALEN (INTERSCOPE)	
40	38	10					SHADOW DAYS	JOHN MAYER (COLUMBIA)	
41	HOT SHOT DEBUT						YOUTH WITHOUT YOUTH	METRIC (METRIC/MGM + POP)	
42	48	2					HEADLONG FLIGHT	RUSH (ANTHEM/ROADRUNNER/RRP)	
43	50	5					ANNA SUN	WALK THE MOON (RCA)	
44	47	14					LOVE INTERRUPTION	JACK WHITE (THIRD MAN/COLUMBIA)	
45	NEW						SIXTEEN SALTINES	JACK WHITE (THIRD MAN/COLUMBIA)	
46	NEW						SOME NIGHTS	FUN. (FUELED BY RAMEN/RRP)	
47	43	4					HOW WE END UP ALONE	HURT (CARVE)	
48	36	15					BABY COME HOME	RUSH (ANTHEM/ROADRUNNER/RRP)	
49	RE-ENTRY						FIRE ESCAPE	CIVIL TWILIGHT (WIND-UP)	
50	RE-ENTRY						HAPPY PILLS	NORAH JONES (BLUE NOTE/CAP	

HOT COUNTRY SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	CERT.	PEAK POSITION
1	3	4	#1 OVER YOU FLUDELL,CAIN,LAYG,WORF (M.LAMBERT,B.SHELTON)	Miranda Lambert RCA	●	1
2	4	6	FLY OVER STATES M.KROUD (D.DIANEYN,THRASHER)	Jason Aldean BROCKEN BOW	●	2
3	1	3	BANJO D.JEFFERSON,FLATTS (T.MARTIN,V.MORLEY,N.THRASHER)	Rascal Flatts BIG MACHINE	●	2
4	6	7	NO HURRY K.STEGALL,Z.BROWN (Z.BROWN,W.DURRETT,J.OTTO)	Zac Brown Band SOUTHERN GROUND/AQUATIC/BIIGGER PICTURE	●	4
5	9	9	SOMETHIN' 'BOUT A TRUCK B.JAMES (K.MOORE,D.COUCH)	Kip Moore MCA NASHVILLE	●	5
6	2	2	DANCIN' AROUND WITH MY HEART P.WORLEY,LADY ANTEBELLUM (D.HAYWOOD,C.KELLY,VH.SCOTT,J.KEAR)	Lady Antebellum CAPITOL NASHVILLE	●	2
7	8	8	GOOD GIRL M.BRIGHT (C.UNDERWOOD,C.DESTEFANO,A.GORLEY)	Carrie Underwood MCA NASHVILLE	●	7
8	10	10	SPRINGSTEEN J.JOYCE (E.CHURCH,T.YNDELL,J.HYDE)	Eric Church MCA NASHVILLE	●	8
9	11	11	BETTER THAN I USED TO BE B.GALL,MORE,T.MESSINA (B.SIMPSON,A.GORLEY)	Tim McGraw CUBB	●	9
10	7	5	A WOMAN LIKE YOU J.STONEL,BRICE (L.BULFORD,P.BARTON,J.STONE)	Lee Brice CUBB	●	1
11	13	14	DRUNK ON YOU J.STEVENS (R.CRAWSON,C.TOMPKINS,R.KEAR)	Luke Bryan CAPITOL NASHVILLE	●	11
12	12	5	FEEL LIKE A ROCK STAR B.CANNON,K.CHEWNEY (C.TOMPKINS,R.CRAWSON)	Kenny Chesney & Tim McGraw BNA	●	12
13	14	13	YOU DON'T KNOW HER LIKE I DO D.HUFF (B.GILBERT,J.MCCORMICK)	Brantley Gilbert VALORY	●	13
14	15	21	EVEN IF IT BREAKS YOUR HEART M.WRUCKE (W.HOGE,E.PASLAY)	Eli Young Band REPUBLIC NASHVILLE	●	14
15	16	16	GOT MY COUNTRY ON C.STEGALL,K.KARCHEL,J.WEAVER,D.MYRICK)	Chris Cagle BIGGEST PICTURE	●	15
16	18	9	BEERS AGO T.KETH (T.KETH,B.PINSON)	Toby Keith SHOW DOG/UNIVERSAL	●	16
17	17	4	THIS OLE BOY P.DONNELL (B.HAYSLIP,D.DAVIDSON,R.AKINS)	Craig Morgan BLACK RIVER	●	16
18	19	19	TIME IS LOVE FROGERS (T.SHAPIRO,T.MARTIN,M.NESLER)	Josh Turner MCA NASHVILLE	●	18
19	20	29	(KISSED YOU) GOOD NIGHT M.SERLETIC (T.GOSNIN,J.KEAR)	Gloriana EMBLEM/WARNER BROS./WAR	●	19
20	21	21	AIR POWER J.HIGDON,M.AKIK,PERRY,N.PERRY,R.COGGWARD,J.COHEN)	The Band Perry REPUBLIC NASHVILLE	●	20
21	22	20	WHY YA WANNA S.HENRICKS (D.GANNETT,C.DESTEFANO,A.GORLEY)	Jana Kramer ELEKTRA NASHVILLE	●	21
22	25	30	GREATEST 5-15-0 GAINER B.BEAVERS,L.WOOTEN (J.BEAVERS,B.BEAVERS,D.BENTLEY)	Dierks Bentley CAPITOL NASHVILLE	●	22
23	23	24	HOME SWEET HOME D.MYRICK,N.HOFFMAN (D.MYRICK,N.HOFFMAN,K.MARIE,D.HORNE)	THE FARM ALL IN/ELEKTRA NASHVILLE/NEW REVOLUTION	●	23
24	26	26	ANGEL EYES J.LED (J.COPLAN,E.GUINDONER,E.PASLAY)	Love And Theft RCA	●	24
25	24	25	COWBOYS AND ANGELS B.BEAVERS (D.LYNCH,J.LED,T.NICHOLS)	Dustin Lynch BROCKEN BOW	●	24



As her album *Blown Away* explodes onto the Billboard 200 and Top Country Albums at No. 1 (see story, page 53), the set's lead single gains by 3% to 28 million audience impressions on this chart. At No. 7 on Country Digital Songs (see page 59), it's sold 775,000 downloads to date.



The third single from Church's album *Chief* returns to No. 1 on Country Digital Songs (see page 58), spent its first week atop the digital tally four weeks ago.

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	CERT.	PEAK POSITION
26	31	26	FOR YOU D.HUFF,K.URBAN (M.POWELL,K.URBAN)	Keith Urban CAPITOL NASHVILLE	●	26
27	27	27	WANNA MAKE YOU LOVE ME J.STROUD (L.COLLINS,B.PINSON)	Andy Gibson CUBB	●	27
28	28	15	GLASS N.V.R.COOPERMAN,J.NITE)	Thompson Square STONEY CREEK	●	28
29	32	32	SOMETHING TO DO WITH MY HANDS J.JOYCE (T.HOMAS,RHETT,T.MLLER,C.STAPLETON)	Thomas Rhett VALORY	●	29
30	30	33	MR. KNOW IT ALL D.HUFF (B.SEALS,E.DEAN,B.JAMES,B.JONES)	Kelly Clarkson RCA	●	30
31	29	29	SO YOU DON'T HAVE TO LOVE ME ANYMORE K.STEGALL (A.WRIGHT,J.KNOWLES)	Alan Jackson A&M NASHVILLE	●	29
32	33	31	LET THE COWBOY ROCK R.DUNN (R.DUNN,D.DAVIDSON)	Ronnie Dunn A&M NASHVILLE	●	31
33	36	38	WANTED D.HUFF,H.HAYES (T.VERGES,H.HAYES)	Hunter Hayes ATLANTIC/WMN	●	33
34	34	35	LOVIN' YOU IS FUN C.CHAMBERLAIN,J.BEAVERS (B.DIPERO)	Easton Corbin MERCURY	●	34
35	37	34	COMIN' AROUND P.DONNELL (J.THOMPSON,R.CRAWSON,K.MARVEL)	Josh Thompson RCA	●	34
36	38	39	NEON J.STROUD (S.MCANALLY,J.OSBORNE,T.ROSEN)	Chris Young RCA	●	36
37	35	37	NEW TO THIS TOWN K.BROOKS (J.DEMARCUS,K.BROOKS,M.GREEN,T.MCBRIDE)	Kix Brooks Featuring Joe Walsh ARISTA NASHVILLE	●	35
38	39	40	DON'T MISS YOUR LIFE P.VASSAR (P.VASSAR,C.BLACK)	Phil Vassar RODEOWAVE	●	38
39	40	41	THE SOUND OF A MILLION DREAMS B.GALL,FLUDELL (S.CARUSO,P.VASSAR)	David Nail MCA NASHVILLE	●	39
40	42	44	SHININ' ON ME J.JANZEN (D.BRANNON,L.NIEMAN,L.BRICE,R.HATCH,L.MILLER)	Jerrold Niemann SEA GAY/EARLSTON NASHVILLE	●	40
41	41	42	TIL MY LAST DAY J.STOVER (B.D.MAHER,J.MOORE,J.STOVER)	Justin Moore VALORY	●	41
42	44	54	DRINKIN' MAN T.BROWN,G.STRAT (G.STRAT,T.STRAT,D.DILLON)	George Strait MCA NASHVILLE	●	42
43	43	45	GOODBYES MADE YOU MINE D.COOK,M.WRIGHT (R.COOPERMAN,J.T.HODGES,R.COOPERMAN,J.NITE)	JT Hodges SHOW DOG/UNIVERSAL	●	43
44	47	48	TOO GOOD TO BE TRUE D.HUFF (G.SAMPSON,H.LINDESE,T.VERGES)	Edens Edge BIG MACHINE	●	44
45	48	51	DID IT FOR THE GIRL J.RITCHIE (G.BATES,L.HUTTON,R.CRAWSON)	Greg Bates REPUBLIC NASHVILLE	●	45
46	45	47	MARRY ME M.MCBRIDE (B.GALL,MUORE (P.MONAHAN)	Martina McBride Featuring Pat Monahan Of Train REPUBLIC NASHVILLE	●	45
47	60	—	EX-OLD MAN T.BROWN,POVERSTREET (K.KELLY,POVERSTREET)	Kristen Kelly ARISTA NASHVILLE	●	47
48	46	46	TOUCH E.HERST (R.FOSTER,J.ABBOTT,C.CLEMENTE)	Josh Abbott Band POT	●	46
49	51	52	WATER TOWER TOWN M.BRIGHT (C.SWINDLELL,H.HUTTON,K.IDD)	Scotty McCreery INTERSCOPE/MERCURY	●	49
50	53	—	100 PROOF FLUDELL,WOOTEN (L.SATCHEL,T.SLATER)	Kellie Pickler RCA	●	50

TOP COUNTRY ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Album	CERT.	PEAK POSITION
1	1	1	#1 CARRIE UNDERWOOD 19/RCA NASHVILLE 36094/SMN (11.98)	Blown Away	●	1
2	1	1	LIGEL RICHE MERCURY (16.99)	Tuskegee	●	1
3	4	2	GREATEST GAINER LUCY BRYAN CAPITOL NASHVILLE 70412 (16.98)	Tailgates & Tanlines	●	1
4	2	—	LEE BRICE CURB 78316 (13.98)	Hard 2 Love	●	2
5	3	—	KIP MOORE MCA NASHVILLE 016432/UMGN (10.98)	Up All Night	●	3
6	7	4	ERIC CHURCH MCA NASHVILLE 94296 (16.98)	Chief	●	1
7	9	5	JASON ALDEAN BROCKEN BOW (19.98)	My Kinda Party	●	2
8	6	3	RASCAL FLATTS BIG MACHINE REF020A (13.98)	Changed	●	1
9	10	6	LADY ANTEBELLUM CAPITOL NASHVILLE 94341 (18.98)	Own The Night	●	1
10	8	4	BLAKE SHELTON WARNER BROS. 527370/WMN (18.98)	Red River Blue	●	1
11	11	7	BRANTLEY GILBERT VALORY B60100 (14.98)	Halfway To Heaven	●	2
12	13	8	THE BAND PERRY REPUBLIC NASHVILLE 014839/UNIVERSAL REPUBLIC (10.98)	The Band Perry	●	2
13	12	9	MIRANDA LAMBERT RCA 99547/SMN (11.98)	Four The Record	●	1
14	15	12	SCOTTY MCCREERY 19/MERCURY NASHVILLE 016022/GA/UMGN (13.98)	Clear As Day	●	1
15	14	11	ZAC BROWN BAND SOUTHERN GROUND/AR/BIGGER PICTURE/ATLANTIC 52472AG (18.98)	You Get What You Give	●	1
16	5	—	JOSH ABBOTT BAND POT 467492 (12.98)	Small Town Family Dream	●	5
17	16	13	TOBY KEITH SHOW DOG/UNIVERSAL 015592 (9.98)	Clancy's Tavern	●	1
18	18	15	TIM MCGRAW CURB 79250 (13.98)	Emotional Traffic	●	1
19	17	14	TAYLOR SWIFT BIG MACHINE 53309A (18.98)	Speak Now	●	1
20	21	23	HUNTER HAYES ATLANTIC 52889/WMN (18.98)	Hunter Hayes	●	7
21	20	17	DIERKS BENTLEY CAPITOL NASHVILLE 94714 (16.98)	Home	●	1
22	27	21	PACE SETTER RODNEY ATKINS CURB 79255 (18.98)	Take A Back Road	●	3
23	19	18	ELI YOUNG BAND REPUBLIC NASHVILLE 015856/UNIVERSAL REPUBLIC (10.98)	Life At Best	●	3
24	23	19	JAKE OWEN RCA 99547/SMN (10.98)	Barefoot Blue Jean Night	●	1
25	22	20	PISTOL ANNIES RCA 94316/SMN (11.98)	Hell On Heels	●	1

BLUEGRASS ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Album	CERT.	PEAK POSITION
1	1	4	#1 TRAMPLED BY TURTLES BANJOJAD 09/THIRTY TIGERS	Stars And Satellites	●	4
2	2	17	DAILEY & VINCENT ROUNDER 01812 (25.98)/CRACKER BARREL	The Gospel Side Of Dailey & Vincent	●	2
3	3	12	PUNCH BROTHERS NONESUCH 529777/WARNER BROS.	Who's Feeling Young Now?	●	1
4	7	60	STEVE MARTIN AND THE STEEP CANYON RANGERS ROUNDER 016859/CONCORD	Rare Bird Alert	●	4
5	5	57	ALISON KRAUSS & UNION STATION ROUNDER 016857/CONCORD	Paper Airplane	●	5
6	6	28	YO-YO MASTUARD DUNCAN/EDGAR MEYER/CHRISTIE SONY CLASSICAL 84118/SONY MASTERWORKS	The Goat Rodeo Sessions	●	6
7	4	10	CAROLINA CHOCOLATE DROPS NONESUCH 528909/WARNER BROS.	Leaving Eden	●	4
8	9	5	STEEP CANYON RANGERS ROUNDER 016848/CONCORD	Nobody Knows You	●	5
9	8	27	THE ISAACS BATHING 46138/EMI CMG	Why Can't We	●	8
10	NEW	—	CARRIE HASSLER RURAL RHYTHM 1092	The Distance (EP)	●	10

BETWEEN THE BULLETS

'OVER' THE TOP



Miranda Lambert seals the deal on a third Hot Country Songs No. 1 as "Over You" jumps 3-1 in its 20th chart week. She most recently dominated the radio list with "Heart Like Mine," which needed 21 weeks to lead the May 28, 2011, chart. Prior to that, 2010's "The House That Built Me" was her first leader after 10 earlier hits. Lambert's new No. 1 marks the second for a solo female artist this year—Taylor Swift's "Ours" reached No. 1 in March. In all of 2010 and 2011, only eight songs by solo female artists hit the top (four in each year).

—Wade Jensen

HOT COUNTRY SONGS™, TOP COUNTRY ALBUMS™ and BLUEGRASS ALBUMS™ charts are electronically compiled by Nielsen Broadcast Data Systems, 24 hours a day, 7 days a week. Algorithms awarded for songs appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both directions in both directions and audience. TOP COUNTRY ALBUMS™, NEW COUNTRY ALBUMS™ charts are electronically compiled by Nielsen Broadcast Data Systems, 24 hours a day, 7 days a week. Algorithms awarded for albums appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both directions in both directions and audience. TOP COUNTRY ALBUMS™, NEW COUNTRY ALBUMS™ charts are electronically compiled by Nielsen Broadcast Data Systems, 24 hours a day, 7 days a week. Algorithms awarded for albums appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both directions in both directions and audience. NEW COUNTRY ALBUMS™ charts are electronically compiled by Nielsen Broadcast Data Systems, 24 hours a day, 7 days a week. Algorithms awarded for albums appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both directions in both directions and audience. CHARTS LEGEND ON BILLBOARD.COM FOR RULES AND EXPLANATIONS. All charts © 2012, Prometheus Global Media, LLC and Nielsen SoundScan, Inc. All rights reserved.

TOP R&B/HIP-HOP ALBUMS

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, ARTIST, TITLE, LABEL, CERT. Contains top 50 R&B/Hip-Hop albums.

Young Jeezy earns his fifth top 10 on Rhythmic with "Leave You Alone," featuring Ne-Yo (13-10).

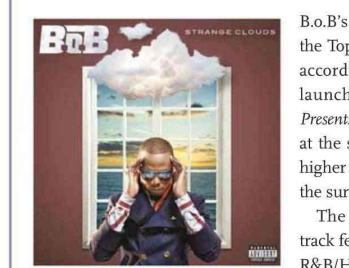


MAINSTREAM R&B/HIP-HOP

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST, LABEL, CERT. Contains top 50 Mainstream R&B/Hip-Hop albums.

BETWEEN THE BULLETS

SUNNY START FOR B.O.B'S 'CLOUDS'



B.o.B's sophomore set, Strange Clouds, debuts at No. 1 on the Top R&B/Hip-Hop Albums chart with 76,000 sold.

The new set includes the Dr. Luke-produced title track featuring Lil Wayne, which reached No. 43 on Hot R&B/Hip-Hop Songs.

RHYTHMIC

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST, LABEL, CERT. Contains top 50 Rhythmic albums.

ADULT R&B

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST, LABEL, CERT. Contains top 50 Adult R&B albums.

RAP SONGS

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST, LABEL, CERT. Contains top 50 Rap Songs.

TOP R&B/HIP-HOP ALBUMS: See Chart's Legend for rules and explanations. 73 MAINSTREAM R&B/HIP-HOP, 72 RHYTHMIC, 64 ADULT R&B ALBUMS are certified gold or platinum. RAP SONGS: See Chart's Legend for rules and explanations. 73 MAINSTREAM R&B/HIP-HOP, 72 RHYTHMIC, 64 ADULT R&B ALBUMS are certified gold or platinum.

HOT R&B/HIP-HOP SONGS™

THIS WEEK	LAST WEEK	#	WEEKS ON CHART	TITLE		Artist	IMPRINT/PROMOTION LABEL	CERT.	PEAK POSITION
				PRODUCER (SONGWRITER)					
1	1	1	12	4	CLIMAX	Usher	RCA	●	1
2	2	2	12		BIRTHDAY CAYE	Rihanna Featuring Chris Brown	SRP/DEF JAM/DJMG	●	2
3	4	8	12		LEAVE YOU ALONE	Young Jeezy Featuring Ne-Yo	CTE/DEF JAM/DJMG	●	3
4	3	35	16		LPI	LoveRance Featuring lamSu & Skipper of 50 Cent	STUDD FUTURE/INTERSCOPE	●	3
5	7	7	38		DRANK IN MY CUP	Kirko Bangz	IMG/UNAUTHORIZED/WARNER BROS.	●	5
6	5	5	25		ANOTHER ROUND	Fat Joe Featuring Chris Brown	YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	●	5
7	10	11	16		CASHIN OUT	Ca\$Hout	BASES LOADED/EPIC	●	7
8	6	4	36		LOVE ON TOP	Beyoncé	PARKWOOD/COLUMBIA	●	8
9	8	6	27		THE MOTTO	Drake Featuring Lil Wayne	YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	●	9
10	9	9	20		AYY LADIES	Travis Porter Featuring Tyga	PORTER HOUSE/RCA	●	9
11	11	10	28		STRIP	Chris Brown Featuring Kevin K-MAC McCall	WORLDSTAR/INTERSCOPE	●	11
12	19	29	5		66/AIRPLAY MERCY	Kanye West, Big Sean, Pusha T, 2 Chainz	GOOD, ROC-A-FELLA/JMG	●	12
13	12	15	7		HEART ATTACK	Tyga Featuring Future	SONGBOK/ATLANTIC	●	12
14	20	15	12		NOBODY'S PERFECT	J. Cole Featuring Missy Elliott	ROC NATION/COLUMBIA	●	14
15	14	18	13		SAME DAMN TIME	Future	FREEDANZA/I/EPI	●	14
16	23	30	7		TAKE IT TO THE HEAD	DJ Khaled Featuring Chris Brown, Rick Ross, Nicki Minaj & Lil Wayne	GOOD, ROC-A-FELLA/JMG	●	16
17	13	14	14		SHARE MY LOVE	R. Kelly	RCA	●	13
18	15	21	7		MR. WRONG	Mary J. Blige Featuring Drake	MATRICH/GEFFEN/INTERSCOPE	●	10
19	41	7	7		BEEZ IN THE TRAP	Nicki Minaj Featuring 2 Chainz	YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	●	19
20	22	28	12		FADED	Tyga Featuring Lil Wayne	YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	●	20
21	16	12	31		LOTUS FLOWER BOMB	Wale Featuring Miguel	MAYBACH/WARNER BROS.	●	21
22	35	11	11		REFILL	Elle Varner	MIRK/RCA	●	22
23	17	30	10		THANK YOU	Esterle	HOME SCHOOL/ATLANTIC	●	15
24	24	26	7		RIGHT BY MY SIDE	Nicki Minaj Featuring Chris Brown	YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	●	24
25	26	32	7		4 AM	Melanie Fiona	SRC/UNIVERSAL REPUBLIC	●	26
26	34	13	14		TONIGHT (BEST YOU EVER HAD)	John Legend Featuring Ludacris	EPIC	●	26
27	25	27	24		CREW LOVE	Drake Featuring The Weeknd	YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	●	25
28	35	10	16		DIE W/ U	Jill Scott	BLUES BARE/WARNER BROS.	●	28
29	18	14	20		SEX AIN'T BETTER THAN LOVE	Tyga Featuring T.I., Jay-Z & Rick Ross	SONGBOK/ATLANTIC	●	6
30	30	23	41		STAY	Tyrese	VOLTRON RECORDZ/CAPITOL	●	11
31	28	32	25		TAKE CARE	Drake Featuring Rihanna	YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	●	26
32	39	42	6		SWEET LOVE	Chris Brown	RCA	●	32
33	21	15	21		SABOTAGE	Wale Featuring Lloyd	MAYBACH/WARNER BROS.	●	16
34	33	25	18		YOU'RE ON MY MIND	Kam	UNIVERSAL REPUBLIC	●	25
35	27	20	34		MAGIC	Future Featuring T.I.	FREEDANZA/I/EPI	●	10
36	RE-ENTRY	21	20		HYFR (HELL YEAH F*****G RIGHT)	Drake Featuring Lil Wayne	YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	●	36
37	42	57	7		I DON'T REALLY CARE	Waka Flocka Flame Featuring Tyga	MIZ/WARNER BROS.	●	37
38	37	34	36		MAKE ME PROUD	Drake Featuring Nicki Minaj	YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	●	1
39	43	48	15		NEXT BREATH	Tank	MOGAMES/DYNG/ASTY/ATLANTIC	●	39
40	36	36	40		NIP***AS IN PARIS	Jay-Z Kanye West	ROC-A-FELLA/ROC-A-FELLA/JMG	●	2
41	38	46	30		CAN'T GET ENOUGH	J. Cole Featuring Tyga	ROC NATION/COLUMBIA	●	21
42	29	24	28		RACK CITY	Tyga	YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	●	5
43	53	57	9		PRAY FOR ME	Anthony Hamilton	MISTERS MUSIC/RCA	●	43
44	41	37	1		REAL LOVE	Eric Benet	JORDAN HOUSE/CAPITOL	●	32
45	62	—	2		LEWME SEE	Usher Featuring Rick Ross	UNIVERSAL REPUBLIC	●	45
46	46	47	45		PARTY	Beyonce Featuring Andre 3000	PARKWOOD/COLUMBIA	●	2
47	51	55	5		LOVE THIS LIFE	T.I.	GRAND HUSTLE/ATLANTIC	●	47
48	50	44	25		I DO	Young Jeezy Featuring Jay-Z & Andre 3000	CTE/DEF JAM/DJMG	●	4
49	40	43	17		STAY SCHEMIN	Rick Ross Featuring Drake & French Montana	MAYBACH/SLIP-N-SLIDE/DEF JAM/DJMG	●	40
50	47	50	47		DANCE (ASS)	Big Sean Featuring Nicki Minaj	DA INTERZ (S&B)/RODNEY JAMM/JMG	●	3
51	49	38	15		THINK LIKE A MAN	Jennifer Hudson & Ne-Yo Featuring Rick Ross	GOOD, ROC-A-FELLA/JMG	●	3
52	58	60	7		BAG OF MONEY	Wale Featuring Rick Ross, Meek Mill & T-Pain	MAYBACH/WARNER BROS.	●	52
53	44	39	14		NO CHURCH IN THE WILD	Jay-Z Kanye West Featuring Frank Ocean	GOOD, ROC-A-FELLA/JMG	●	31
54	56	58	13		SPINZ	2 Chainz	DUFFLE BAG BOYZ/GOOD, DEF JAM/DJMG	●	54
55	57	64	6		WHY	Mary J. Blige Featuring Rick Ross	MATRICH/GEFFEN/INTERSCOPE	●	55

36
 After reaching No. 63 in a 20-week chart run as an album track, the song, now being promoted as a radio single, returns with a 35% increase to 6 million in audience. **KD&B** Dallas was the top contributor to the surge (up 504,000 impressions).



68
 The Drake-assisted track is 2 Chainz' sixth charted effort and second on which he serves as a lead act on Kanye West's G.O.O.D. imprint. The song is one of four that the rapper boasts on the survey. He also ranks at Nos. 12, 19 and 54.



83
 The song appears on the singer's *Art Dealer Chic*, Vol. 1, the first of three EPs that he released monthly in February, March and April. This is his first charted single not from his debut album, *All I Want Is You*.



91
 The father is back, as this title becomes his first chart entry without a featured artist since 2004. The track, his 47th Hot R&B/Hip-Hop Songs hit dating to his 1994 arrival, is the first single from his forthcoming album, *I Am Good*, due July 17.

THIS WEEK	LAST WEEK	#	WEEKS ON CHART	TITLE		Artist	IMPRINT/PROMOTION LABEL	CERT.	PEAK POSITION
				PRODUCER (SONGWRITER)					
56	52	51	16		CO-SIGN	SWW	MASS APPEAL/EONE	●	48
57	73	60	3		WORK HARD, PLAY HARD	Wiz Khalifa	ROSTRUM/ATLANTIC	●	57
58	59	83	8		THINKIN BOUZY	Frank Ocean	ODD FUTURE/RED ZION/JMG	●	58
59	55	53	7		BEAUTIFUL SURPRISE	Tamia	PLUG 1	●	53
60	60	56	9		GO GET IT	Mary Mary	MY BLOCK/COLUMBIA	●	56
61	63	72	5		SNAP BACKS & TATTOOS	Driicky Graham	NU WORLD EARTH/EONE	●	61
62	78	82	4		THE RECIPE	Kendrick Lamar Featuring Dr. Dre	AFTERMATH/INTERSCOPE	●	62
63	61	59	6		BOYFRIEND	Istina Bieber	SCHOOLBOY/RAYMOND BRAUN/ISLAND/DJMG	●	59
64	69	68	14		BRAVO	Ledisi	VERVE FORECAST/VERVE	●	59
65	64	66	7		DANCE FOR YOU	Beyoncé	PARKWOOD/COLUMBIA	●	64
66	76	13	8		NOTHING ON YOU	Tyrese	VOLTRON RECORDZ/CAPITOL	●	67
67	84	86	4		ALLIED UP	Robin Thicke	STAR TRAK/GEFFEN/INTERSCOPE	●	62
68	HOT SHOT DEBUT	1	1		SQUARES OUT YOUR CIRCLE	Rocko Featuring Future	A-1	●	68
69	75	74	13		GUCCHITHIS (GUCCI THAT)	OMG Girlz	PRETTY HUSTLE/GERMAN/INTERSCOPE	●	59
70	85	61	11		ROC	The-Dream	KILLA/DEF JAM/DJMG	●	55
71	66	65	15		TILL I DIE	Chris Brown Featuring Big Sean & Wiz Khalifa	ROC-A-FELLA/JMG	●	70
72	70	70	4		FUNCTION	E-40 With YG, iAMSUMI & Problem	HEAVY ON THE GRIND	●	71
73	71	71	9		SLIGHT WORK	Wale Featuring Big Sean	MAYBACH/WARNER BROS.	●	68
74	68	91	11		JUNE 28TH (I'M SINGLE)	Ruben Studdard	SHANACHIE	●	61
75	74	76	16		WONT MAKE A FOOL OUT OF YOU	Marcus Canty	CROWN/ATLANTIC	●	69
76	72	69	8		I GOT DAT SACK	DJ Cortez/DJ Ransom Dollars/Jo Gotti	GREEN LIGHT	●	77
77	77	78	6		LIGHTS DOWN LOW	Bei Maejor Featuring Waka Flocka Flame	RCA	●	77
78	79	79	9		IT WOULD BE YOU	Johnny Gill	K SKILLZ/NOTIFI	●	79
79	82	84	3		SLOW DOWN	The Team	URBANLIFE/RAPBAY/MOGUL MEDIA GROUP	●	80
80	91	94	3		IT ALL BELONGS TO ME	Monica & Brandy	RCA	●	23
81	67	54	13		WILD ONES	Flo Rida Featuring Sia	GOOD, ROC-A-FELLA/JMG	●	82
82	NEW	1	1		ADORN	Miguel	BYSTORM/BLACK ICE/RCA	●	83
83	NEW	1	1		TWIKER IT	V.I.C. & Big H	—	●	84
84	90	—	2		STARSHIPS	Nicki Minaj	RAM/REDONE/FALK (OTMARA)/JUHAWAT/FALK/YACUUB/WAEHACTORI	●	85
85	89	89	3		WILL YOU BE THERE	K'Jon	UP&UP/SHANACHIE	●	80
86	81	81	8		WAY TOO COLD	Kanye West Featuring DJ Khaled	GOOD, ROC-A-FELLA/JMG	●	69
87	85	80	5		KNOW IT ALL ALONG	Keith Sweat Featuring Johnny Gill & Gerald Levert	THE SWEAT HOTEL/EPIC	●	85
88	86	85	4		NAME ON IT	Urban Mystic	SUBE	●	89
89	NEW	1	1		RING RING	Rick Ross Featuring Tyga	MAYBACH	●	88
90	97	88	3		DAUGHTERS	Nas	DEF JAM/DJMG	●	91
91	NEW	1	1		I FEEL GOOD	Fred Hammond	FHAMMOND/VERITY/RCA	●	92
92	RE-ENTRY	21	20		MADE LOVE LATELY	DAY26	ATLANTIC	●	75
93	87	75	7		DON'T CHANGE	Conya Doss	CONYAD/OSSONSS	●	72
94	83	73	15		DO IT	Mykko Montana Featuring K-Camp	M. GRAVES, K. CAMPBELL, B. TURNER	●	95
95	NEW	1	1		TELL HER AGAIN	Sterling Simms Featuring Meek Mill	STEREOTYPIC/RCA	●	96
96	NEW	1	1		THIS TIME	Melanie Fiona Featuring J. Cole	SRC/UNIVERSAL REPUBLIC	●	97
97	99	—	2		WE IN THIS BITCH!!!	DJ Drama Featuring Young Jeezy, T.I., Ludacris, Future & Kane	BEATZ (NOT LISTED)	●	98
98	80	77	10		LET THE CHURCH SAY AMEN	Andrae Crouch Featuring Marvin Winans	RIVERPHO	●	90
99	93	90	5		WOBLE	V.I.C.	—	●	84
100	98	98	13		THE BULLETS	—	—	●	84

THIS IS THE BULLETS 'MERCY' MAKES ITS MOVE



Kanye West's "Mercy," which features G.O.O.D. Music artists Big Sean, Pusha T and 2 Chainz, earns Greatest Gainer/Airplay honors on Hot R&B/Hip-Hop Songs as it shoots up 19-12. Big audience impression gains from WWPR New York (up 1.6 million, according to Nielsen BDS) and KBXX Houston (670,000) gave way to the track's overall 43% jump. The song is from West's forthcoming G.O.O.D. Music compilation, due on Def Jam, and will feature tracks from such G.O.O.D. acts as John

Legend, Kid Cudi and Mos Def.
 —Karinah Santiago

These weekly rankings are based on R&B/Hip-Hop radio airplay impressions, as measured by Nielsen Broadcast Data Systems and sales data compiled by Nielsen SoundScan. Greatest Gainer/Airplay are awarded for the largest airplay increase on the chart. See charts legends on billboard.com for rules and explanations. © 2012 Prometheus, Globe Media, LLC and Nielsen SoundScan, Inc. All rights reserved.

CHRISTIAN SONGS™ chart listing with columns for week, artist, title, and album.

CHRISTIAN ALBUMS™ chart listing with columns for week, artist, title, and album.

CHRISTIAN AC SONGS™ chart listing with columns for week, artist, title, and album.

GOSPEL ALBUMS™ chart listing with columns for week, artist, title, and album.

Jeremy Camp claims his ninth No. 1 on Christian AC Songs with "Overcome," the third single from 2010 album We Cry Out.



With Greatest Gainer honors on both charts (3,000, up 355%), the May 1 DVD release of "Joyful Noise" hurls the film's soundtrack 21-3 on Gospel Albums and 48-6 on Christian Albums.



See Charts Legend on billboard.biz for CHRISTIAN ALBUMS and GOSPEL ALBUMS rules and explanations. CHRISTIAN SONGS: 36 all-format Christian stations, including 57...

DANCE CLUB SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMP/INT/PROMOTION LABEL	CERT.
1	2	8	#1 SOMEBODY THAT I USED TO KNOW	DIY FEAT. KIMBRA SAMPLES 'N SCOTTS DAIRY/UNIVERSAL REPUBLIC		
2	3	8	STARSHIPS	NICKI MINAJ YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC		
3	6	4	DANCE AGAIN	JENNIFER LOPEZ FEAT. PITBULL EPIC		
4	4	9	BROKENHEARTED	KARMIN EPIC		
5	5	16	GLAD YOU CAME	THE WANTED GLOBAL TALENT/MERCURY/DJMG		
6	9	23	TITANIUM	DAVID GUETTA FEAT. SIA WHAT A MUSIC/A&R/CAPIVOL		
7	1	9	PART OF ME	KATY PERRY CAPITOL		
8	10	7	BOOM BOOM	RYE RYE N.E.E.T./INTERSCOPE		
9	7	10	WILD ONE TWO	JACK BACK FEAT. DAVID GUETTA, NICKY ROMERO & SIA BIG BEAT/ATLANTIC		
10	14	5	GREYHOUND	SWITCHFOOT HOUSE MARIA A&R/CAPIVOL		
11	26	13	WHERE HAVE YOU BEEN	RIHANNA SRP/DEF. JAM/DJMG		
12	17	4	WHAT MAKES YOU BEAUTIFUL	ONE DIRECTION SYCO/COLUMBIA		
13	12	11	NEVER FORGET	DAVE AUDE FEAT. LENA KATINA AUDACIOUS		
14	15	6	KISS ME!	NOELIA FEAT. BABY BOY PINK STAR/PCM		
15	9	9	GIRL GONE WILD	MADONNA LIVE NATION/INTERSCOPE		
16	24	3	CALLING (LOSE MY MIND)	SEBASTIAN MURKOSO - ALESSIO FEAT. RYAN TENDER INTERSCOPE		
17	23	5	DON'T STOP (COLOR ON THE WALLS)	FOSTER THE PEOPLE STARTIME INT/COLUMBIA		
18	22	4	ZERO GRAVITY	KERLI ISLAND/DJMG		
19	16	7	HEAT OF THE NIGHT	PAULINA RUBIO UNIVERSAL MUSIC LATIN		
20	19	6	MIDNIGHT CITY	M83. M83/MUTE/CAPITOL		
21	18	10	NEVER GIVE UP	PHILIP FEAT. DEBBY HOUDDAY LADY LUNCH BEATS		
22	21	10	BODY ON MINE	EVA BIG HIT/MOTION BOY		
23	29	3	I HEART YOU	TONI BRAXTON INOT		
24	27	5	I'M NOT LEAVING	THE CRYSTAL METHOD FEAT. MARTHA REEVES ATORED		
25	39	2	POWER CLIMAX	PICK USHER RCA		

DANCE/ELECTRONIC ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMP/INT/PROMOTION LABEL	CERT.
1	NEW	1	#1 SANTIGOLD	MUST BE IF YOU BELIEVE (CASH MONEY/UNIVERSAL REPUBLIC)		
2	3	19	SKRILLEX	BANGARANG (EP) BIG BEAT/OWSLA/ATLANTIC 528521/AG		
3	4	46	LMFAO	SURF FOR PARTY ROOMS WILLIAM CHERRY/TREE/INTERSCOPE 019039/SA		
4	1	2	TIESTO	LIVE LIFE: VOLUME TWO: MIAMI MUSICAL FREEDOM 004		
5	2	6	MADONNA	MDNA LIVE NATION/INTERSCOPE 018565/FGM		
6	5	72	SKRILLEX	SCARY MONSTERS AND NICЕ SPRITES BIG BEAT/ATLANTIC 53818/AG		
7	6	36	DAVID GUETTA	NOTHING BUT THE BEAT WHAT A MUSIC/A&R/CAPIVOL		
8	7	51	LADY GAGA	BOUNTY THE WAY STREAMLINE/KONJIVE/INTERSCOPE 015379/2A		
9	9	22	KORN	THE PATH OF TOTALITY ROADRUNNER 617728		
10	8	74	DEADMAU5	4X4-12 MAUSTRAP 2518/ULTRA		
11	10	29	M83.	HURRY UP, WE'RE DREAMING. M83 85107/MUTE		
12	13	6	TOBYMAC	DUBBED & FREQ'D: A REMIX PROJECT FOREPRINT 83332/EMI DMG		
13	12	4	BASSNECTAR	VAVIA VOOM AMORPHOUS 012*		
14	14	11	CRIMES	VISIONS AND 226*		
15	15	36	KC AND THE SUNSHINE BAND	FLASHBACK WITH KC AND THE SUNSHINE BAND (RHINO) CASHEX/52301/RHNO		
16	16	74	DAFT PUNK	TRON: LEGACY (SOUNDTRACK) WALT DISNEY 009827*		
17	17	74	VARIOUS ARTISTS	UKF DUBSTEP 2010 UKF DIGITAL EX.		
18	RE-ENTRY	1	ROBYN	BODY TALK/KONJIVE/CHERRY TREE/INTERSCOPE 015111/AGA		
19	NEW	1	SWITCHFOOT	WE'RE HERE (EP) OVERCASH PEOPLE/ATLANTIC 52845 EX/AG		
20	21	13	VARIOUS ARTISTS	ULTRA DANCE 13 ULTRA 3119		
21	22	24	VARIOUS ARTISTS	UKF DUBSTEP 2011 UKF DIGITAL EX.		
22	19	27	NERO	WELCOME REALITY/MERCURY/CHERRY TREE/INTERSCOPE 01327/UGA		
23	23	15	VARIOUS ARTISTS	35 TOP HITS: WORKOUT MIXES POWER MUSIC DIGITAL EX.		
24	25	27	BASSNECTAR	DIVERGENT SPECTRUM AMORPHOUS 011		
25	24	21	ASKING ALEXANDRIA	STEPPED UP & SCRATCHED SUPERIOR 47		

DANCE/MIX SHOW AIRPLAY™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMP/INT/PROMOTION LABEL	CERT.
1	2	7	#1 SOMEBODY THAT I USED TO KNOW	DIY FEAT. KIMBRA SAMPLES 'N SCOTTS DAIRY/UNIVERSAL REPUBLIC		
2	1	31	FEEL SO CLOSE	CALVIN HARRIS ULTRA		
3	4	7	WE ARE YOUNG	FUN. FEAT. JANELLE MONAE FUELED BY RAMEN/RFP		
4	3	27	GLAD YOU CAME	THE WANTED GLOBAL TALENT/MERCURY/DJMG		
5	5	9	TITANIUM	DAVID GUETTA FEAT. SIA WHAT A MUSIC/A&R/CAPIVOL		
6	6	11	STARSHIPS	NICKI MINAJ YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC		
7	8	13	WILD ONES	FLO RIDA FEAT. SIA POE BOY/ATLANTIC		
8	9	11	CAN'T STOP ME	AFROJACK & SHERMANOLOGY ROBBINS		
9	7	10	PART OF ME	KATY PERRY CAPITOL		
10	18	3	WHERE HAVE YOU BEEN	RIHANNA SRP/DEF. JAM/DJMG		
11	10	21	TURN ME ON	DAVID GUETTA FEAT. NICKI MINAJ WHAT A MUSIC/A&R/CAPIVOL		
12	12	3	DANCE AGAIN	JENNIFER LOPEZ FEAT. PITBULL EPIC		
13	14	5	BROKENHEARTED	KARMIN EPIC		
14	16	12	STRONG (WHAT DOESN'T KILL YOU)	EMILY CLAYTON 19184*		
15	15	4	WHAT MAKES YOU BEAUTIFUL	ONE DIRECTION SYCO/COLUMBIA		
16	13	8	CHANGED THE WAY YOU KISS ME	EXAMPLE FEAT. LUDACRIS MERCURY/DJMG		
17	25	2	WILD ONE TWO	JACK BACK FEAT. DAVID GUETTA, NICKY ROMERO & SIA BIG BEAT/ATLANTIC		
18	17	5	BOYFRIEND	JUSTIN BIBBER SCHOOLBOY/RAYMOND BRAUN/ISLAND/DJMG		
19	19	3	CALL ME MAYBE	CARLY RAE JEPSON 504/SCHOOLBOY/INTERSCOPE		
20	11	13	TAKE CARE	DRAKE FEAT. RIHANNA YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC		
21	RE-ENTRY	1	BANGARANG	SKRILLEX FEAT. SIRAH BIG BEAT/OWSLA/ATLANTIC/RFP		
22	NEW	1	BACK IN TIME	PITBULL MR. 305/POLO GROUNDS/RCA		
23	20	11	TURN UP THE MUSIC	CHRIS BROWN RCA		
24	NEW	1	WE RUN THE NIGHT	HAVANA BROWN FEAT. PITBULL UNIVERSAL REPUBLIC		
25	NEW	1	TURN IT DOWN	KASKADE WITH REBECCA & RIONA ULTRA		

TRADITIONAL JAZZ ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMP/INT/PROMOTION LABEL	CERT.
1	1	3	#1 CHRIS BOTTI	IMPRESSIONS COLUMBIA 60362/SONY MUSIC		
2	2	34	TONY BENNETT	DUETS II RPM/COLUMBIA 66293/SONY MUSIC		
3	3	14	PAUL MCCARTNEY	KISSES ON THE BOTTOM MFL/HEAR 3389*/CONCORD		
4	5	25	FRANK SINATRA	SMARTRA: BEST OF THE BEST REPRISE 70764/CAPIVOL		
5	4	10	ROBERT GLASPER EXPERIMENT	BLACK RADIO BLUE NOTE 86333*		
6	6	21	SOUNDTRACK	MIDNIGHT IN PARIS MADISON GATE 53482 EX		
7	16	13	STEVE TYRRELL	I'LL TAKE ROMANCE NEW ESIGN 33274/CONCORD		
8	9	3	SOUNDTRACK	TREME: SEASON 2 HBO/ROUNDER 619130/CONCORD		
9	23	9	THE SOUL REBELS	UNLOCK YOUR MIND ROUNDER 619117/CONCORD		
10	10	24	LANDAU EUGENE MURPHY, JR.	THAT'S LIFE SYCO/COLUMBIA 99178/SONY MUSIC		
11	13	4	KENNY GARRETT	SEEDS FROM THE UNDERGROUND MACK AVENUE 1064		
12	11	4	TONY BENNETT	ISN'T IT ROMANTIC? CONCORD 33463		
13	8	2	JILL BARBER	MISCHIEVOUS MOON OUTSIDE 907		
14	NEW	1	THE DIRTY DOZEN BRASS BAND	20 DOZEN SAVOY JAZZ 17891/SLG		
15	14	67	FRANK SINATRA, DEAN MARTIN & SAMMY DAVIS JR.	THE VERY BEST OF THE R&B PACK FRANK SINATRA REPRISE 62611/WARNER BRDS		

TRADITIONAL CLASSICAL ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMP/INT/PROMOTION LABEL	CERT.
1	1	17	#1 MORMON TABERNALE CHOIR	GLORY: MUSIC OF READING MORMON TABERNALE CHOR 55334		
2	2	7	THE PRIESTS	THEN SINGS MY SOUL MASTERWORKS 57418/SONY MASTERWORKS		
3	3	7	VARIOUS ARTISTS	LIFESCAPES: CLASSICAL STRESS RELIEF/LIFESCAPES 9180 EX/GOOD MEDIA		
4	4	15	ZULL BAILEY/JUN MARK/INDIANAPOLIS SYMPHONY	FAVORITE CELLO CONCERTOS (ARC 33927/CONCORD)		
5	2	12	ANNE KRKOV MEYERS/ENGLISH CHAMBER ORCH.	AIR: THE BACH ALBUM EME 7795		
6	9	19	SOUNDTRACK	DOWNTON ABBEY CARINIVAL/MAESTROPIECE 016289/DECCA		
7	RE-ENTRY	1	VITTORIO GRIGOLO	ARRIVERCI SONO CLASSICAL 91134/SONY MASTERWORKS		
8	6	17	JOSHUA BELL/JEREMY DENK	FRENCH IMPRESSIONS SONO CLASSICAL 82026/SONY MASTERWORKS		
9	5	5	ERIC WHITACRE	WATER NIGHT DECCA 018636/DECCA CLASSICS		
10	8	4	YUJIA WANG	FANTASIA CD 018689/DECCA CLASSICS		
11	14	2	AUDIOMACHINE	CHRONICLES AUDIO/MACHINE 74741		
12	13	13	SIMONE DINNERTSEIN	SOMETHING ALMOST BEING SAID SONO CLASSICAL 89493/SONY MASTERWORKS		
13	NEW	1	DIMITRI HORVOSTOVSKY/IVARI ILJA RACHMANINOV/ROMANCES ON/DINE 1207			
14	RE-ENTRY	1	LANG LANG/VIOLIANA FILHARMONIC	LISZT: MY PIANO HERO SONO CLASSICAL 86414*/SONY MASTERWORKS		
15	10	46	MORMON TABERNALE CHOIR	THIS IS THE CHRIST MORMON TABERNALE CHOIR 555882		

CONTEMPORARY JAZZ ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMP/INT/PROMOTION LABEL	CERT.
1	1	8	#1 ESPERANZA SPALDING	RADIO MUSIC SOCIETY MOTH/NO RECORDS UP 83102/CONCORD		
2	3	24	KAT EDMONSON	WAY DOWN LOW SPIN/NETTIE 1202		
3	2	4	MIL BOND	FOR TRUE VERVE FORECAST 015886/VG		
4	4	8	PETER WHITE	HERE WE GO HEADS UP 22905/SONY		
5	25	4	VARIOUS ARTISTS	SMOOTH AND SEXY SHANACHIE 5194		
6	5	2	JEFF BRADSHAW	BONE APPETIT (VOL. 1-MAIN COURSE) HIDDEN BEACH 00109		
7	7	6	INCOGNITO	SURREAL SHANACHIE 5195		
8	8	58	BONEY JAMES	CONTACT VERVE FORECAST 015275/VG		
9	10	4	BOB BALDWIN	BETCHIA BY GOLDY WOOD PEAK 2387/EONE		
10	6	2	JEFF BRADSHAW	BONE APPETIT (DOUBLE ISSUE) HIDDEN BEACH 00108		
11	13	11	GALACTIC	CANNVALE ELECTROBIO GALACTIC FUNK/ANTHONY 87182*/EARTPH		
12	12	14	NAJEE	THE SMOOTH SIDE OF SOUL SHANACHIE 5193		
13	11	41	KEIKO MATSUI	THE ROAD... SHANACHIE 5188		
14	9	51	BELA FLECK & THE FLECKTONES	ROCK-ET - SCIE-NCE EONE 2133		
15	15	12	KIRK WHALUM	ROMANCE LANGUAGE RENDEZVOUS 5148/MACK AVENUE		

CLASSICAL Crossover ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMP/INT/PROMOTION LABEL	CERT.
1	1	4	#1 JACKIE EVANCHO	DREAM WITH ME SYCO/COLUMBIA 67061/SONY MUSIC		
2	2	25	ANDREA BOCELLI	CONCERTO: ONE NIGHT IN CENTRAL PARK SUGAR 01987/DECCA		
3	1	10	IL VOLO	IL VILLO... TAKES FLIGHT OPERA BLUES/GALACTIC/RENTON/EPEN 018553/DE		
4	3	54	IL VOLO	IL VOLO OPERA BLUES/GALACTIC/RENTON/EPEN 018517/AGA		
5	5	28	YO-YO MA, STUART DUNCAN, EDGAR MEYER, CHRIS THILE	THE GREAT ROBERT SCHOEN SONO CLASSICAL 84193/SONY MASTERWORKS		
6	6	26	IL DIVO	WICKED GAME SYCO/COLUMBIA 66448/SONY MUSIC		
7	7	41	2CELLOS	2CELLOS MASTERWORKS 91011/SONY MASTERWORKS		
8	8	26	JIM BRICKMAN	ROMANZA SOMERSET 96142 EX		
9	10	26	LONDON PHILHARMONIC ORCHESTRA	THE GREATEST VIDEO GAME MUSIC XS 114		
10	9	48	IL VOLO	IL VOLO OPERA BLUES/GALACTIC/RENTON/EPEN 018516/AGA		
11	11	13	THE PIANO GUYS	HITS VOLUME 1 THE PIANO GUYS 3752 EX		
12	12	7	KATHERINE JENKINS	ONE FINE DAY DECCA 015847		
13	13	33	TORI AMOS	NIGHT OF HUNTERS DG 015848*/DECCA		
14	14	3	WILLIAM JOSEPH	BE STILL R LEGACY SASCOCH		
15	15	24	JENNY OSAKADER	WISH UPON A STAR SHADOW MOUNTAIN 5055026		

SMOOTH JAZZ SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMP/INT/PROMOTION LABEL	CERT.
1	3	13	#1 THE FUNKY JOINT	PAUL BROWN WOODWARD AVENUE		
2	2	10	HERE WE GO	PETER WHITE CONCORD/CMG		
3	1	17	BROTHER	JEFF LORBER FUSION HEADS UP/CMG		
4</						

HOT LATIN SONGS™ chart with columns for THIS WEEK, LAST WEEK, PEAK, and ARTIST. Top entry: #1 AI SE EUTE PEGO by PRINCE ROYCE.

TOP LATIN ALBUMS™ chart with columns for THIS WEEK, LAST WEEK, PEAK, and ARTIST. Top entry: #1 DON OMAR by DON OMAR.

REGIONAL MEXICAN ALBUMS™ chart with columns for THIS WEEK, LAST WEEK, PEAK, and ARTIST. Top entry: #1 VARIOS ARTISTAS by TRANKAZOS DE VERANO.

LATIN POP ALBUMS™ chart with columns for THIS WEEK, LAST WEEK, PEAK, and ARTIST. Top entry: #1 EDNITA NAZARIO by EDNITA NAZARIO.

TROPICAL ALBUMS™ chart with columns for THIS WEEK, LAST WEEK, PEAK, and ARTIST. Top entry: #1 PRINCE ROYCE by PRINCE ROYCE.

LATIN RHYTHM ALBUMS™ chart with columns for THIS WEEK, LAST WEEK, PEAK, and ARTIST. Top entry: #1 DON OMAR by DON OMAR.

Elvis Crespo earns his eighth No. 1 on Tropical Airplay as "Yo No Soy Un Monstruo" jumps 19-1 with a 241% gain in audience...



Shakira nabs her 27th top 10 on Latin Pop Airplay (viewable at billboard.biz/charts) with "Addicted to You" (13-10)...



BETWEEN THE BULLETS OMAR'S 'ORPHANS' FIND A HOME. The second album in Don Omar's Meet the Orphans series arrives at No. 1 on Top Latin Albums...



HOT LATIN SONGS: 131 stations (73 regional Mexican, 28 Latin pop, 18 tropical, 9 Latin rhythm) are electronically monitored 24 hours a day, 7 days a week. TOP LATIN ALBUMS: See Charts Legend on billboard.biz for rules and explanations. All charts © 2012, Prometheus Global Media, LLC and Nielsen SoundScan, Inc. All rights reserved.

EURO		
DIGITAL SONGS		
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL) MAY 19, 2012
1		CALL ME MAYBE CARLY RAE JEPSEN 604/SCHOOLBOY
2	14	YOUNG TULSA ALL AROUND THE WORLD
3	2	WE ARE YOUNG FUN. FT. JANELLE MONAÉ FUELED BY RAMEN
4	4	TOO CLOSE ALEX CLARE ISLAND
5	6	DRIVE BY TRAIN COLUMBIA
6	5	SOMEbody THAT I USED TO KNOW GOTYE FT. KIMBRA SAMPLES 'N' SECONDS/ISLAND
7	7	STARSHIPS NICKI MINAJ YOUNG MONEY/CASH MONEY
8	NEW	SPARKS COVER DRIVE GLOBAL TALENT
9	3	LET'S GO CALVIN HARRIS FT. NE-YO FLY EYE
10	9	LASERLIGHT JESSIE J FT. DAVID GUETTA LAVA

JAPAN		
BILLBOARD JAPAN HOT 100		
THIS WEEK	LAST WEEK	(HANSHIN/SOUNDSCAN JAPAN/PLANTECH) MAY 19, 2012
1	NEW	SOREDEMO SUKI DAYO RINO SASHIHARA AVEJX+MORE
2	97	ODE SHAMPOO NOBUTAKA6 SONY
3	45	GEKKO KAZUYOSHI SAITO VICTOR
4	32	PLAY BALL YUKI EPIC
5	1	SAKASAMA NO SORA SHAP VICTOR
6	76	TWO HEARTS DAICHI MIURA SONIC GROOVE
7	51	TAIYOU NO YAKUSOKU MASAYOSHI YAMASAKI NAYUTAWAVE
8	13	TONIGHT TONIGHT HOT CHELLE RAE SONY
9	4	ORANGE GREEN NAYUTAWAVE
10	12	PAYPHONE MAROON 5 FT. WIZ KHALIFA UNIVERSAL

GERMANY		
SINGLES		
THIS WEEK	LAST WEEK	(MEDIA CONTROL) MAY 19, 2012
1	NEW	DON'T THINK ABOUT ME LUCA HANNI UNIVERSAL
2	1	TOO CLOSE ALEX CLARE ISLAND
3	2	TAGE WIE DIESE DIE TOTEN HOSEN J&P
4	NEW	DON'T THINK ABOUT ME DANIELE NEGRONI UNIVERSAL
5	5	THERE SHE GOES TAO CRUIZ FT. PITBULL 4TH & BROADWAY
6	3	DRIVE BY TRAIN COLUMBIA
7	NEW	LITTLE TALKS OF MONSTERS AND MEN SKRINLS EHF LAEKJARAS 1
8	6	MA CHERIE DJ ANTONIE FT. THE BEAT SHAKERS GLOBAL
9	7	EASY CRO CHIMPERATOR
10	RE	FORGIVE FORGET CALIGOLA MUSICA DE LA SANTA

UNITED KINGDOM		
SINGLES		
THIS WEEK	LAST WEEK	(THE OFFICIAL UK CHARTS CO.) MAY 19, 2012
1	NEW	YOUNG TULSA ALL AROUND THE WORLD
2	1	CALL ME MAYBE CARLY RAE JEPSEN 604/SCHOOLBOY
3	3	WE ARE YOUNG FUN. FT. JANELLE MONAÉ FUELED BY RAMEN
4	NEW	SPARKS COVER DRIVE GLOBAL TALENT
5	6	TOO CLOSE ALEX CLARE ISLAND
6	2	LET'S GO CALVIN HARRIS FT. NE-YO FLY EYE
7	10	DRIVE BY TRAIN COLUMBIA
8	5	LASERLIGHT JESSIE J FT. DAVID GUETTA LAVA
9	9	STARSHIPS NICKI MINAJ YOUNG MONEY/CASH MONEY
10	7	SOMEbody THAT I USED TO KNOW GOTYE FT. KIMBRA SAMPLES 'N' SECONDS/ISLAND

FRANCE		
DIGITAL SONGS		
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL) MAY 19, 2012
1	1	SOMEbody THAT I USED TO KNOW GOTYE FT. KIMBRA SAMPLES 'N' SECONDS/ISLAND
2	5	CALL ME MAYBE CARLY RAE JEPSEN 604/SCHOOLBOY
3	10	WHERE HAVE YOU BEEN RIHANNA SRP
4	3	I FOLLOW RIVERS LYKKE LI LL RECORDINGS
5	2	AI SE EU TE PEGO MICHEL TELO PANTANAL/RGE
6	4	AVANT QUE'ELLE PARTE SEXION D'ASSAUT WAT1.B
7	NEW	WHISTLE FLO RIDA POE BOY
8	9	STARSHIPS NICKI MINAJ YOUNG MONEY/CASH MONEY
9	6	LE SENS DE LA VIE TAL WARNER
10	NEW	BALADA GUSTAVO LIMA CNR

CANADA		
BILLBOARD CANADIAN HOT 100		
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN/BDS) MAY 19, 2012
1	1	SOMEbody THAT I USED TO KNOW GOTYE FT. KIMBRA SAMPLES 'N' SECONDS/FAIRFAX
2	2	WE ARE YOUNG FUN. FT. JANELLE MONAÉ FUELED BY RAMEN
3	3	PAYPHONE MAROON 5 FT. WIZ KHALIFA A&M/OCTONE
4	4	GLAD YOU CAME THE WANTED GLOBAL TALENT/MERCURY
5	5	STARSHIPS NICKI MINAJ YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
6	7	DANCE AGAIN JENNIFER LOPEZ FT. PITBULL EPIC
7	6	WILD ONES FLO RIDA FT. SIA POE BOY/ATLANTIC
8	8	BOYFRIEND JUSTIN BIEBER SCHOOLBOY/RAYMOND BRAUN/ISLAND
9	9	FEEL SO CLOSE CALVIN HARRIS ULTRA
10	11	BACK IN TIME PITBULL MR. 305/POLO GROUNDS/RCA

KOREA		
BILLBOARD KOREA K-POP HOT 100		
THIS WEEK	LAST WEEK	(BILLBOARD KOREA) MAY 19, 2012
1	1	ALONE SISTAR STARSHIP ENTERTAINMENT
2	6	TWINKLE GIRLS GENERATION-TTS CJ E&M
3	NEW	PEACH IU LOEN ENTERTAINMENT
4	2	CHERRY BLOSSOM ENDING BUSKER BUSKER CJ E&M
5	16	YOU'RE THE ONE JYP THOR ENTERTAINMENT
6	3	VOLUME UP 4MINUTE CUBE ENTERTAINMENT
7	56	SHE'S ONES DECEMBER JYP ENTERTAINMENT & AQ ENT.
8	4	SOMEONE ELSE JYP (WITH GA IN) JYP ENTERTAINMENT
9	NEW	TORN HEART IYU CJ E&M & POLARIS ENT.
10	NEW	VOICE BAEK & YOUNG (FEAT. GARY OF LEESANG) WS ENTERTAINMENT

AUSTRALIA		
DIGITAL SONGS		
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL) MAY 19, 2012
1	1	WHISTLE FLO RIDA POE BOY
2	2	CALL ME MAYBE CARLY RAE JEPSEN 604/SCHOOLBOY
3	3	PAYPHONE MAROON 5 FT. WIZ KHALIFA A&M/OCTONE
4	4	LEGO HOUSE ED SHEERAN ASYLUM
5	7	STARSHIPS NICKI MINAJ YOUNG MONEY/CASH MONEY
6	NEW	BIG ZIT PLANE LAKYN HEPNER UNIVERSAL
7	6	NEVER LET ME GO FLORENCE + THE MACHINE ISLAND
8	RE	WHERE HAVE YOU BEEN RIHANNA SRP
9	5	SITTING ON TOP OF THE WORLD DELTA GOODREM SONY MUSIC
10	NEW	SO GOOD B.O.B REBELCRK/GRAND HUSTLE

NETHERLANDS		
DIGITAL SONGS		
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL) MAY 19, 2012
1	2	BALADA GUSTAVO LIMA CNR
2	1	I FOLLOW RIVERS TRIGGERFINGER EXCELSIOR
3	3	CALL ME MAYBE CARLY RAE JEPSEN 604/SCHOOLBOY
4	7	I WON'T GIVE UP JASON MRAZ ATLANTIC
5	6	I FOLLOW RIVERS LYKKE LI LL RECORDINGS
6	4	AI SE EU TE PEGO MICHEL TELO CNR
7	5	NEXT TO ME EMBEL SANDE VIRGIN
8	NEW	WE ARE YOUNG FUN. FT. JANELLE MONAÉ FUELED BY RAMEN
9	10	BAGAGEDRAGER GERS PARDOEL FT. SEF TOP NOTCH
10	9	DRIVE BY TRAIN COLUMBIA

ITALY		
DIGITAL SONGS		
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL) MAY 19, 2012
1	1	SOMEbody THAT I USED TO KNOW GOTYE FT. KIMBRA SAMPLES 'N' SECONDS/ISLAND
2	2	WE ARE YOUNG FUN. FT. JANELLE MONAÉ FUELED BY RAMEN
3	3	DRIVE BY TRAIN COLUMBIA
4	6	PAYPHONE MAROON 5 FT. WIZ KHALIFA A&M/OCTONE
5	NEW	ALTA MARE MARCO CARTA ATLANTIC
6	5	GIRL GONE WILD MADONNA LIVE NATION
7	NEW	SUMMER PARADISE SIMPLE PLAN FT. K'NAAN ATLANTIC
8	NEW	DANCE AGAIN JENNIFER LOPEZ FT. PITBULL EPIC
9	NEW	SENZA RISERVA ANNALISA WARNER
10	8	COME UN PITTORE MODA FT. JARA&DEPALO ULTRASUONI

BRAZIL		
ALBUMS		
THIS WEEK	LAST WEEK	(AP/B/D/NIELSEN) APRIL 22, 2012
1	3	PAULA FERNANDES AO VIVO PAULA FERNANDES UNIVERSAL
2	5	NA BALADA MICHEL TELO SOM LIVRE
3	2	21 ADELE XL/COLUMBIA
4	NEW	REBELDES: AO VIVO REBELDES EMI
5	8	O QUINTAL DO PAGODINHO VARIOUS ARTISTS UNIVERSAL
6	RE	O QUE VOCE QUER SABER DE VERDADE MARISA MONTE EMI
7	7	80 SUCESSOS DOS ANOS 80 VARIOUS ARTISTS RADAR
8	4	ACUSTICO NA OPERA DE ARAME FERNANDO & SOROCABA SOM LIVRE
9	6	SAMBO VARIOUS ARTISTS RADAR
10	RE	TEENAGE DREAM KATY PERRY CAPITOL

SPAIN		
DIGITAL SONGS		
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL) MAY 19, 2012
1	1	YO TE ESPERARE CALI & EL DANDEE UNIVERSAL
2	2	TE HE ECHADO DE MENOS PABLO ALBORAN TRIMECA
3	NEW	SE VUELVE LOCA JUAN MAGAN SONY MUSIC
4	4	AI SE EU TE PEGO MICHEL TELO PANTANAL
5	3	DANCE AGAIN JENNIFER LOPEZ FT. PITBULL EPIC
6	8	ME PONES TIERNO RASEL & SAUTE WARNER
7	5	RAYOS DE SOL JOSE DE RICO FT. HENRY MENDEZ ROSTER
8	6	MARCO MELENDI & PABLO MOTOS WARNER
9	9	BOYS WILL BE BOYS PAULINA LUNA UNIVERSAL
10	NEW	SOMEbody THAT I USED TO KNOW GOTYE FT. KIMBRA SAMPLES 'N' SECONDS/ELEVEN

SWITZERLAND		
DIGITAL SONGS		
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL) MAY 19, 2012
1	1	DON'T THINK ABOUT ME LUCA HANNI UNIVERSAL
2	NEW	THERE SHE GOES TAO CRUIZ FT. PITBULL 4TH & BROADWAY
3	3	MA CHERIE DJ ANTONIE FT. THE BEAT SHAKERS GLOBAL
4	4	WE ARE YOUNG FUN. FT. JANELLE MONAÉ FUELED BY RAMEN
5	2	DRIVE BY TRAIN COLUMBIA
6	NEW	BALADA GUSTAVO LIMA CNR
7	5	SINGLE LADIES REMADY & MANU-L FT. J-SON GLOBAL
8	10	CALL ME MAYBE CARLY RAE JEPSEN 604/SCHOOLBOY
9	9	STARSHIPS NICKI MINAJ YOUNG MONEY/CASH MONEY
10	NEW	FORGIVE FORGET CALIGOLA MUSICA DE LA SANTA

BELGIUM		
DIGITAL SONGS		
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL) MAY 19, 2012
1	1	BALADA GUSTAVO LIMA CNR
2	NEW	HAPPINESS SAM SPARRO SPARRO
3	2	CALL ME MAYBE CARLY RAE JEPSEN 604/SCHOOLBOY
4	3	I FOLLOW RIVERS TRIGGERFINGER EXCELSIOR
5	4	PEOPLE HELP THE PEOPLE BIRDY JASMINE VAN DEN BOGAERDE
6	7	AI SE EU TE PEGO MICHEL TELO CNR
7	9	LITTLE TALKS OF MONSTERS AND MEN SKRINLS EHF LAEKJARAS 1
8	8	WE ARE YOUNG FUN. FEATURING JANELLE MONAÉ FUELED BY RAMEN
9	6	DANCE AGAIN JENNIFER LOPEZ FEATURING PITBULL EPIC
10	5	SOMEbody THAT I USED TO KNOW GOTYE FEATURING KIMBRA SAMPLES 'N' SECONDS/ISLAND

SWEDEN		
DIGITAL SONGS		
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL) MAY 19, 2012
1	1	SOMEbody THAT I USED TO KNOW GOTYE FT. KIMBRA SAMPLES 'N' SECONDS/ISLAND
2	5	DANSA PAUSA PANE TOZ PTNZ VAGEN
3	2	AI SE EU TE PEGO MICHEL TELO CNR
4	4	WE ARE YOUNG FUN. FT. JANELLE MONAÉ FUELED BY RAMEN
5	6	CALL ME MAYBE CARLY RAE JEPSEN 604/SCHOOLBOY
6	3	EUPHORIA LOREEN WARNER
7	9	FLYTTA PA DEJ ALMA DEVERSKR ANDERS JOHANSSON ENTERPRISE
8	7	STARSHIPS NICKI MINAJ YOUNG MONEY/CASH MONEY
9	8	SOME DIE YOUNG LALAN WARNER
10	10	SILHOUETTES AVICCI VERATONE

MEXICO		
AIRPLAY		
THIS WEEK	LAST WEEK	(NIELSEN BDS) MAY 19, 2012
1	1	LA DE LA MALA SUERTE JESSE & JOY WARNER
2	2	CREO EN TI REIK SONY MUSIC
3	9	LLAMADA DE MI EX LA ARROLLADORA BANDAS EL LIMON DE RENE CAMACHO DISA
4	4	WHAT HATES YOU BEAUTIFUL ONE DIRECTION SYCO/COLUMBIA
5	3	WE FOUND LOVE RIHANNA FT. CALVIN HARRIS SRP/DEF JAM
6	5	UN HOMBRE NORMAL ESPINDOLA RAZ WIDEORAMA/DISA
7	7	GLORIA GLORIA TREVI UNIVERSAL
8	NEW	QUIERO CREER BETO CUEVAS FT. FLO RIDA WARNER
9	11	RIVAL ROMEO SANTOS FT. MARIO DOMIN SONY MUSIC
10	15	ADDICTED TO YOU SHAKIRA EPIC

AUSTRIA		
DIGITAL SONGS		
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL) MAY 19, 2012
1	1	WE ARE YOUNG FUN. FT. JANELLE MONAÉ FUELED BY RAMEN
2	3	BACK IN TIME PITBULL MR. 305/POLO GROUNDS
3	6	2012 (IF THE WORLD WOULD END) MIKE CANDYS WOMBATMUSIC/SIRUP
4	NEW	CALL ME MAYBE CARLY RAE JEPSEN 604/SCHOOLBOY
5	7	THERE SHE GOES TAO CRUIZ FT. PITBULL 4TH & BROADWAY
6	10	TAGE WIE DIESE DIE TOTEN HOSEN J&P
7	5	MA CHERIE DJ ANTONIE FT. THE BEAT SHAKERS GLOBAL
8	RE	WHAT YOU MEAN LEONARD ROSCHAL/ROBERT MARCELLO MAJOR BABES
9	NEW	SUMMER PARADISE SIMPLE PLAN FT. K'NAAN ATLANTIC
10	2	DON'T THINK ABOUT ME LUCA HANNI UNIVERSAL

NORWAY		
DIGITAL SONGS		
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL) MAY 19, 2012
1	1	SOME DIE YOUNG LALEH WARNER
2	2	SOMEbody THAT I USED TO KNOW GOTYE FT. KIMBRA SAMPLES 'N' SECONDS/ISLAND
3	3	AI SE EU TE PEGO MICHEL TELO PANTANAL
4	4	EUPHORIA LOREEN WARNER
5	5	CALL ME MAYBE CARLY RAE JEPSEN 604/SCHOOLBOY
6	NEW	SUNRISE ALEXANDRA JONER FT. MADCON KRYPTONITE
7	6	AE VIL BARE DANS SIRKUS ELIASSEN SIRKUS ELIASSEN
8	7	STARSHIPS NICKI MINAJ YOUNG MONEY/CASH MONEY
9	8	GODMORGEN NORGE VINNI TV2/MASTIFF
10	10	WE ARE YOUNG FUN. FT. JANELLE MONAÉ FUELED BY RAMEN

DENMARK		
DIGITAL SONGS		
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL) MAY 19, 2012
1	1	TACATA ROMANO & SAPIENZA FT. RODRIGUEZ DANCE AND LOVE
2	3	CALL ME MAYBE CARLY RAE JEPSEN 604/SCHOOLBOY
3	2	AI SE EU TE PEGO MICHEL TELO PANTANAL
4	10	TOMGANG SHAKA LOVELESS UNIVERSAL
5	NEW	VI VANDT I DAG NIK & JAY FT. LANDSHOLDET COPENHAGEN
6	6	WE ARE YOUNG FUN. FT. JANELLE MONAÉ FUELED BY RAMEN
7	NEW	STARSHIPS NICKI MINAJ YOUNG MONEY/CASH MONEY
8	7	PAYPHONE MAROON 5 FT. WIZ KHALIFA A&M/OCTONE
9	4	DRUNK IN THE MORNING LUKAS GRAHAM COPENHAGEN
10	NEW	WHERE HAVE YOU BEEN RIHANNA SRP

FINLAND		
DIGITAL SONGS		
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL) MAY 19, 2012
1	2	EUPHORIA LOREEN WARNER
2	5	SOKKA IRTI CHEEK LIGA
3	3	SOMEbody THAT I USED TO KNOW GOTYE FT. KIMBRA SAMPLES 'N' SECONDS/ISLAND
4	7	DANCE AGAIN JENNIFER LOPEZ FT. PITBULL EPIC
5	NEW	CALL ME MAYBE CARLY RAE JEPSEN 604/SCHOOLBOY
6	4	ALA TYNI NYT JUKKA POKSA SLOMEN MUSIKKI
7	RE	TITANIUM DAVID GUETTA FT. SIA WHAT A MUSIC
8	8	STARSHIPS NICKI MINAJ YOUNG MONEY/CASH MONEY
9	1	VIE MUT KOTIN JESSE KAIRUKANTA UNIVERSAL
10	10	STRONGER (WHAT DOESN'T KILL YOU) KELLY CLARKSON '11

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101 **EMERSON** (Sony/ATV) Treble Publishing Company, BMI/Beverly...

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CHART CODES: C=Clear Country; T=Top 100; M=Mainstream Top 40; R=Rock; P=Pop; L=Latin; B=Blues; G=Gospel; H=Hip-Hop/R&B; SO=Smooth Jazz/Soul; TITL=Title; PUB=Publisher; LEM=Label; C=Chart Position.

EXECUTIVE TURNTABLE

Send submissions to: exec@billboard.com

RECORD COMPANIES: Columbia Records U.K. names **Alison Donald** and **Mark Terry** co-presidents. They will assume joint responsibility for running the label, replacing outgoing managing director **Mike Smith**. Donald was senior director of A&R, and Terry was GM of Atlantic Records U.K.

Verve Music Group appoints **Mike Rittberg** VP of artist development and promotion. He was senior VP of promotion at Warner Bros. Records.



PUBLISHING: Peermusic taps **Julio Bagué** to be executive director of Miami and Puerto Rico. He was East Coast creative director.

TOURING: Palace Sports & Entertainment in Detroit appoints **Sarah DeCiantis** director of corporate partner activation and services. She was an account director at McCann Erickson.

RELATED FIELDS: SoundExchange hires **Marie Knowles** as VP of communications. She was PR officer at Iridium.

Isolation Network, parent company of InGrooves Fontana and InScribe Digital, names **Vincent Freda** COO. He was executive VP of digital logistics and business services at Universal Music Group.

The Country Music Hall of Fame and Museum in Nashville appoints **Mark De Lelys** director of merchandising and retail development. He was director of retail and visitor services for the Pennsylvania Academy of the Fine Arts.

Media and production company Prospect Park names **Ron Cerrito** senior executive of its music division. He founded artist management company Alarm Music Group.

C.F. Martin & Co. promotes **Amani Duncan** to VP of brand marketing. She was director of promotional marketing.
—Edited by Mitchell Peters

GOODWORKS

LOST IN THE TREES TO PERFORM AT SUICIDE PREVENTION EVENT

When Donna and Phil Satow, founders of suicide prevention organization Jed Foundation, recently heard Lost in the Trees frontman Ari Picker discussing the subject matter of the band's latest album on NPR's "All Things Considered," the couple knew the folk-rock band would be the ideal performer at its upcoming fund-raiser.

Lost in the Trees' second album, *A Church That Fits Our Needs*, released March 20 on Anti-Records, is based on the death of Picker's mother, Karen Shelton, in 2009. Shelton, a visual artist who ran a gallery, committed suicide after years of battling with cancer. The Jed Foundation—founded in 2000 when the Satows' son, Jed, killed himself—works to reduce the rate of suicide and emotional distress among college students.

The couple contacted Picker after hearing the NPR interview. "We talked a little about the experience of having someone close to you die suddenly," Picker says. "And we talked about the reason why they're doing what they do."

After watching the band perform in concert, the Satow family invited the group to play at its fund-raiser, set for June 7 at New York's Gotham Hall. (For more information about the benefit, go to JedFoundation.org) Picker says he's been asked to speak about his mother's suicide at the event. "They asked if I was comfortable with it, but I'm not sure if I will," he says. "The music is probably the best way I can say things, so I might stick to that."

Lost in the Trees will embark on a U.S. club and theater tour on June 13 at the Pour House in Charleston, S.C.

—Mitchell Peters

HALLOWED GROUND

In keeping with House of Blues tradition, original Woodstock co-founder **MICHAEL LANG**, HOB co-founder **DAN AYKROYD** and **CARLOS SANTANA** (from left) perform the venue's sacred earth ceremony. Mixing Delta soil with earthen samples from Santana's roots (Woodstock, his hometown in Mexico), the symbolic rite celebrated the May 4 launch of the guitarist's two-year residency at HOB Las Vegas. PHOTO: DENISE TRUSCELLO



1 **JOHN LEGEND**, the newly named mentor on ABC's upcoming singing competition, "Duets," finds himself surrounded by the next generation of music fans during a recent visit to PS 85 in the Bronx. The learning institution is a partner school of Turnaround for Children, an organization founded by CEO Dr. Pamela Cantor that counts Legend as a fervent supporter. PHOTO: BRIAN HATTON

2 **FIVE FINGER DEATH PUNCH** will headline the inaugural Metal Hammer-sponsored Trespass America tour kicking off July 1. Supporting acts include Emmure, Battlecross and Trivium. Revving up after the April 24 press conference at Hollywood's Key Club are (back row, from left) Emmure's **JESSE KETIVE**, Trivium's **MATT HEAFY**, Killswitch Engage's **JESSE LEACH**, Emmure's **FRANKIE PALMERI** and Battlecross' **KYLE "GUMBY" GUNTHER**. In the front row, from left: Five Finger Death Punch's **ZOLTAN BATHORY** and **JEREMY SPENCER**, SiriusXM Octane and Liquid Metal personality **LOU BRUTUS**, Metal Hammer editor **ALEXANDER MILAS** and Five Finger Death Punch's **IVAN MOODY**, **JASON HOOK** and **CHRIS KAEI**. PHOTO: COURTESY OF TENTH STREET ENTERTAINMENT



.biz Additional photos online this week at billboard.biz.
To submit your photos for consideration, please send images to backbeat@billboard.com.

PAINT THE TOWN

As invited guests watch, **CHRIS BROWN** (left) and artist **RON ENGLISH** paint a 3-foot “Star Skull Astronaut” fiberglass sculpture to signal the launch of Dum English: the duo’s limited-edition art sculpture and toy line. The interactive evening at the Corey Helford Gallery in Culver City, Calif., also featured music by DJ Adam 12. PHOTO: ALEXANDRA WYMAN/WIREIMAGE



1 THE BETTER ANGELS Music Key West Songwriters Festival (May 2-6), presented by BMI, drew Music Row hitmakers, publishers and other key players—including this group backstage at the San Carlos Institute. From left: BMI senior director of writer/publisher relations **MARK MASON** and assistant VP of writer/publisher relations **CLAY BRADLEY**; songwriters **BOB DIPIERO**, **DALLAS DAVIDSON**, **AL ANDERSON** and **JEFFREY STEELE**; BMI VP of writer/publisher relations **JODY WILLIAMS**; and festival director **CHARLIE BAUER**. PHOTO: BRIAN TIPTON



2 EPIC RECORDS newcomer **LEAH LABELLE**—with producers **PHARRELL WILLIAMS**, **JERMAINE DUPRI** and **BRYAN-MICHAEL COX** in tow—dropped by Billboard’s New York office to play five songs from her upcoming debut album, including first single “Sexify.” Hanging out in the hallway are (from left) Mehan Group Management’s **GITA WILLIAMS**, I Am Other Entertainment creative director **MIMI VALDÉS** and executive VP/GM **CARON VEAZEY**. Williams, Labelle, Dupri, Cox and Epic senior director of publicity **COURTNEY LOWERY**. In the front are Epic senior director of publicity **JOSEPH CAROZZA** (left) and Billboard editor **JOE LEVY**. PHOTO: JEM ASWAD



3 ENGLISH SINGER/SONGWRITER FRANK TURNER—with his backing band the Sleeping Souls—scored a career high with a sellout headlining gig at London’s Wembley Arena on April 13. Holding crystal proof of the feat are (from left) SJM concert promoter **WILL BLAKE**, International Talent Booking agent **JOANNA ASHMORE**, Turner, Sleeping Souls’ **TARRANT ANDERSON** and **BEN LLOYD**, tour manager **GRAHAM KAY** and Wembley marketing manager **ROBERT LIEVESLEY**. PHOTO: BEN MORSE

4 MARC ANTHONY and impresario **HENRY CARDENAS** launched their charitable Maestros Foundation with an April 23 fund-raiser in Miami. From left: Cardenas, ASCAP senior VP of Latin relations **ALEXANDRA LIOUTIKOFF**, Billboard publisher **TOMMY PAGE**, Anthony, Billboard editorial director **BILL WERDE**, Telefutera TV host **CHARYTÍN GOYCO**, Billboard executive director of content and programming for Latin music and entertainment **LEILA COBO** and ASCAP senior director of Latin membership, Puerto Rico **ANA ROSA SANTIAGO**. PHOTO: CARDENAS MARKETING NETWORK

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IN MEMORIAM ADAM YAUCH

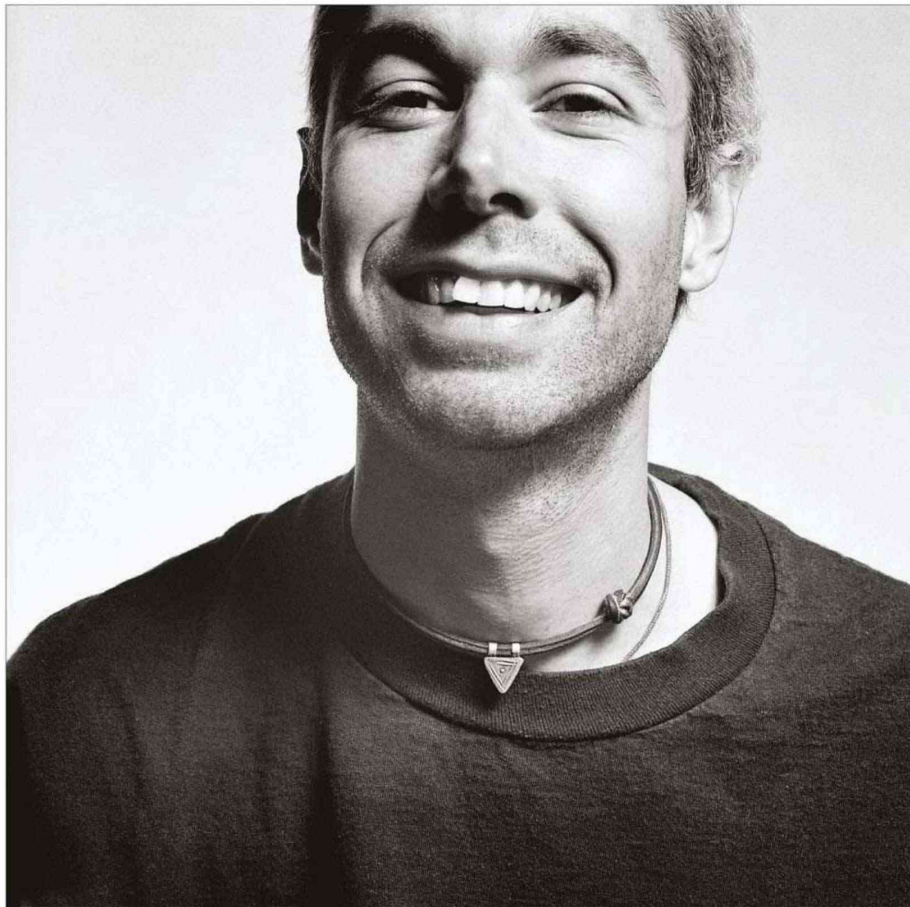


PHOTO BY MARINA CHAVEZ

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OUR LOVE AND RESPECT TILL THE END.

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