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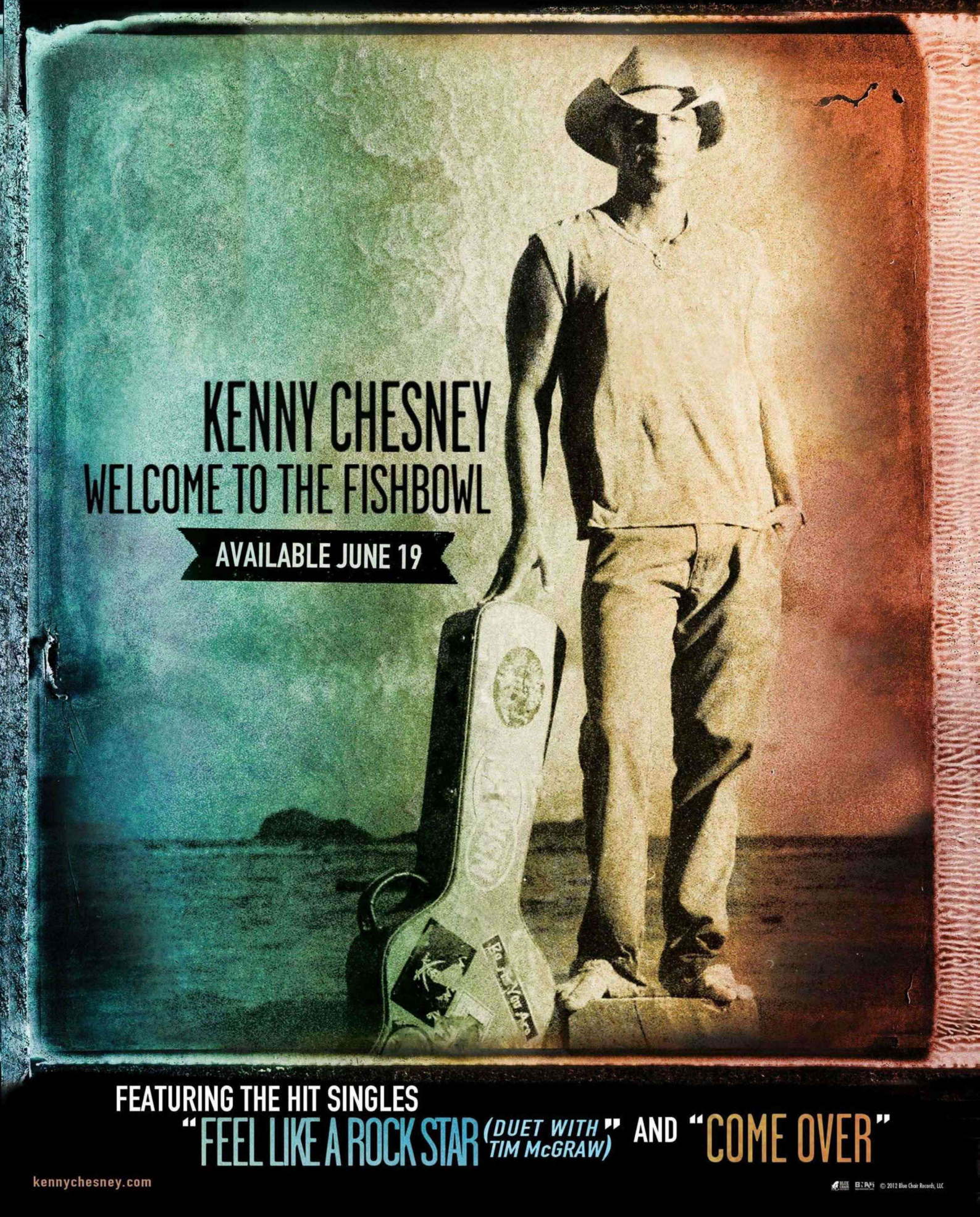
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An Alternative Way to Bank



A full-page photograph of Kenny Chesney. He is wearing a light-colored cowboy hat, a white sleeveless t-shirt, and light-colored jeans. He is standing in a desert-like landscape with a greenish-blue sky and a reddish-brown ground. He is holding a guitar case in his right hand. The guitar case is white with a circular logo and some text. The overall mood is rugged and outdoorsy.

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ALLEN KOVAC

No. 1

ON THE CHARTS

ALBUMS		PAGE	ARTIST / TITLE
THE BILLBOARD 200	78	ADAM LAMBERT / TRESPASSING	
HEATSEEKERS	81	JD MCPHERSON / SIGNS & SIGNIFIERS	
TOP COUNTRY	85	CARRIE UNDERWOOD / BLOWN AWAY	
BLUEGRASS	85	TRAMPLED BY TURTLES / STARS AND SATELLITES	
TOP R&B/HIP-HOP	86	NICKI MINAJ / PINK FRIDAY: ROMAN RELOADED	
CHRISTIAN	88	MEWTHOUTYOU / TEN STORIES	
GOSPEL	88	MARY MARY / GO GET IT (SOUNDTRACK)	
DANCE/ELECTRONIC	89	SKRILLEX / BANGARANG (EP)	
TRADITIONAL JAZZ	89	CHRIS BOTTI / IMPRESSIONS	
CONTEMPORARY JAZZ	89	ESPERANZA SPALDING / RADIO MUSIC SOCIETY	
TRADITIONAL CLASSICAL	89	G. KNOX / A. VESTERMAN / S. LEMETRE / SALTARELLO	
CLASSICAL CROSSOVER	89	ANDREA BOCELLI / CONCERTO: ONE NIGHT IN CENTRAL PARK	
WORLD	89	CELTIC WOMAN / BELIEVE	
TOP LATIN	90	DON OMAR / MTOZ: NEW GENERATION	
ARTISTS		PAGE	ARTIST
SOCIAL 50	80	RIHANNA	
UNCHARTED	80	DJ BL3ND	
SONGS		PAGE	ARTIST / TITLE
THE BILLBOARD HOT 100	82	GOTYE FEATURING KIMBRA / SOMEBODY THAT I USED TO KNOW	
HOT 100 AIRPLAY	83	GOTYE FEATURING KIMBRA / SOMEBODY THAT I USED TO KNOW	
HOT DIGITAL	83	CARLY RAE JEPSEN / CALL ME MAYBE	
ON-DEMAND	80	GOTYE FEATURING KIMBRA / SOMEBODY THAT I USED TO KNOW	
HEATSEEKERS	81	TRAVIS PORTER / ANY LADIES	
MAINSTREAM TOP 40	84	GOTYE FEATURING KIMBRA / SOMEBODY THAT I USED TO KNOW	
ADULT CONTEMPORARY	84	ADELE / SET FIRE TO THE RAIN	
ADULT TOP 40	84	GOTYE FEATURING KIMBRA / SOMEBODY THAT I USED TO KNOW	
ROCK	84	LINKIN PARK / BURN IT DOWN	
ACTIVE ROCK	84	SOUNDGARDEN / LIVE TO RISE	
HERITAGE ROCK	84	SOUNDGARDEN / LIVE TO RISE	
HOT COUNTRY	85	KIP MOORE / SOMETHIN' 'BOUT A TRUCK	
MAINSTREAM R&B/HIP-HOP	86	RIHANNA FEATURING CHRIS BROWN / BIRTHDAY CAKE	
RHYTHMIC	86	FLO RIDA FEATURING SIA / WILD ONES	
ADULT R&B	86	ESTELLE / THANK YOU	
RAP	86	KIRKO BANGZ / DRANK IN MY CUP	
HOT R&B/HIP-HOP	87	USHER / CLIMAX	
CHRISTIAN	88	BUILDING 429 / WHERE I BELONG	
CHRISTIAN AC	88	JEREMY CAMP / OVERCOME	
CHRISTIAN CHR	88	BUILDING 429 / WHERE I BELONG	
GOSPEL	88	MARVIN SAPP / MY TESTIMONY	
DANCE CLUB	89	KARMIN / BROKENHEARTED	
DANCE/MIX SHOW AIRPLAY	89	GOTYE FEATURING KIMBRA / SOMEBODY THAT I USED TO KNOW	
SMOOTH JAZZ	89	PETER WHITE / HERE WE GO	
HOT LATIN	90	MICHEL TELO / AI SE EN TE PEGGO	
THIS WEEK ON .biz		ARTIST / TITLE	
CATALOG ALBUMS	#1	ADELE / 19	
DIGITAL ALBUMS	#1	ADAM LAMBERT / TRESPASSING	
INTERNET ALBUMS	#1	ADAM LAMBERT / TRESPASSING	
INDEPENDENT ALBUMS	#1	BEACH HOUSE / BLOOD	
RINGTONES	#1	GOTYE FEATURING KIMBRA / SOMEBODY THAT I USED TO KNOW	

CONTENTS

VOLUME 124, NO. 19



10 ROBIN GIBB



28 "ROCK OF AGES"



69 ALAN JACKSON

UPFRONT

- 8 DATABASE DILEMMA Global song directories benefit rights holders, but pose problems for data collectors.
- 12 With The Brand
- 14 Latin

FEATURES

- 16 COVER STORY SUMMER PREVIEW From Kenny Chesney's new album and his Brothers of the Sun tour to a host of other anticipated releases, shows and synchs, Billboard spotlights what's hot for summer.
- 32 BILLBOARD MUSIC AWARDS The BBMAs bring chart-toppers and legends together for a night of once-in-a-lifetime performances.
- 30 SPECIAL FEATURE SURF'S UP, AGAIN The Beach Boys celebrate their 50th anniversary with a reunion, global tour and new studio album.
- 59 SPECIAL FEATURE FAMILY VALUES In a tough economy, family shows thrive as a worthwhile ticket.
- 65 SPECIAL FEATURE NASHVILLE KNOWLEDGE Billboard's Country Music Summit explores genre's strength from every angle. Plus: On The Road



LMFAO 32

MUSIC

- 69 JACKSON'S ACTION The country superstar switches labels and returns with a new album.
- 71 6 Questions: John Lydon
- 72 Reviews
- 74 Happening Now

IN EVERY ISSUE

- 76 Marketplace
- 77 Over The Counter
- 77 Market Watch
- 78 Charts
- 93 Backbeat

ON THE COVER: Kenny Chesney photograph by Danny Clinch

360 DEGREES OF BILLBOARD

HOME FRONT

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.

Online

SUMMER SONGS
Memorial Day is here and Billboard.com is kicking off the summer season with a look back at the top 30 summer songs of all time, our annual pop stars "Beach Bodies" photo gallery and much more.

CANDID COVERS
Visit Billboard.com for our brand-new "Candid Covers" video/photo series, presented by Nikon, which features musicians playing tunes that influenced their sound and discussing the moments that changed their careers.

We hope you enjoy our special double issue. We'll be back with our next issue on June 9. Please be sure to check Billboard.biz for 24-7 music business coverage.

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UP FRONT

PUBLISHING BY ED CHRISTMAN

Database Dilemma

Global song directories benefit rights holders, but pose problems for data collectors

While the music industry continues to be hurt by digital piracy, another issue lurks in the digital realm: a lack of global databases impairs the flow of revenue to rights holders. And as music use continues to grow in films, TV shows and videogames, there's a need for registries for those industries as well. Such registries would need to be able to communicate with any music databases, so rights holders know which musical works are used in which films or games, and proper remuneration can be made. Until resolved, a looming information crisis could get worse.

At NARM's "Music Biz 2012" meeting held in Los Angeles this month, executives involved in establishing databases gave a status report on where the industry stands during a round-table discussion.

Moderator Nic Garnett, a digital media lawyer with London-based InterRight, says setting up digital deals' terms is very straightforward. "The hard part is sorting the information," he said. Often digital service providers are presented with invoices containing multiple claims to the same work, adding up to, say, 130% of the ownership stake in the song. When that happens, payments are held until ownership is settled. Conflicts of this sort pose a major industry problem that could be solved by definitive databases, accessible to all, with correct information.

Currently, however, the industry is filled with numerous private music databases, often containing conflicting data on the same works. To address that

problem, the World Intellectual Property Organization (WIPO) created by the United Nations wants to build a database, based upon the unique international sound recording code (ISRC) for each record. Meanwhile, the Global Repertoire Database is an effort kick-started by the European Commission to establish a standardized database containing music publishing information so that digital service providers can easily license songs and make proper payments to the actual rights holder.

The GRD will focus on publishers associated with each work, with every song carrying a unique international standard musical work code (ISWC). Besides situations in which claims add up to more than 100% of song ownership, a single work might have 10 or 15 splits, which means that more than one publisher might have registered the work—leaving a song with multiple ISWCs, instead of a single code. One House managing director Jim Griffin said. CISAC, the trade group of songwriter collection societies around the world, has spent a lot of time mending such problems, Griffin added.

On the master recordings side, RIAA senior VP of technology David Hughes reported that the organization is building an ISRC database on a global basis, identifying both tracks and underlying works to make that data automated so it's machine-readable. The ISRC registry isn't a rights database, however, but a database for authenticating the metadata defining the backing track and the ISRC assigned to it, he said. When it works, it



The RIAA's DAVID HUGHES (far right) speaks during the World Intellectual Property Organization's International Music Registry event at Music Biz 2012.

will mean everyone is talking about the same track.

"If it is implemented properly," Hughes said, "we won't have to spend hundreds of hours to match up the data." After examining each database for publishing and master rights, music users can then turn to an International Standard Name identifier, which identifies creators and rights owners.

Meanwhile, NARM has its product platform, which consists of the UPC and ISRC codes for physical and digital product to provide data that retailers need. So far, the NARM effort is U.S. only, but this tool is being built to be interoperable with other global databases with an eye toward expanding the effort internationally. Beyond that, countries like Russia and China aren't involved in the database efforts. "We have to get involved those

countries that are using different codes," Griffin said.

But all of these projects are works in progress. Moreover, many companies are competing to provide information services to fill the void created by the digital marketplace, while still other organizations are afraid to give up proprietary data from in-house databases that is needed to compile complete data, resulting in an industry quagmire.

Putting all this data together is a project of unimaginable scope, according to Mark Isherwood of the Digital Data Exchange. Somehow, musical works and sound recording databases have to be linked in order to ensure proper payments are made to rights holders, but the problem is even bigger than that,

Isherwood said. Music isn't the only media format facing an information crisis to facilitate payments. There will be a need to build registries for films, TV shows and videogames, all of which use music. If these databases throughout the various media industries are built in separate silos, they will be inoperable, "which means we will have wasted our time," Isherwood said.

Once all the databases can be linked, eventually the industry will need a way to resolve disputed claims on musical works. "We need a dispute resolution infrastructure that can handle such issues quickly," Griffin said. "We need government involvement; that's why we need WIPO. Without them, we won't succeed." ...

>>> RDIO PLANNING TO COMPENSATE ARTISTS

Music subscription service Rdio is formulating a plan to directly compensate recording artists for bringing it new subscribers, according to a source within the company and two managers who have discussed the program with Rdio. The plan comes at a time when such services are fighting for market share and against negative publicity over royalty payments. Rdio is hoping incentivized artists will help bring new customers. One manager says the amount discussed with Rdio was \$10 per new subscriber.

>>> FACEBOOK BOOSTS VEVO'S NUMBERS

Vevo's recent integration with Facebook appears to have helped increase usage at both sites, according to numbers Vevo released May 24. The company launched a new interface with tighter Facebook integration in March and immediately saw a boost, including a 600% increase in videos viewed or published at Facebook and 500,000 new user registrations through Facebook (a 142% increase).

>>> PANDORA BEATS FISCAL 1Q ESTIMATES

Pandora Media beat estimates for its fiscal first-quarter revenue and increased its guidance for the fiscal year. Revenue grew 58% to \$80.8 million, easily besting the company's guidance of \$72 million-\$75 million. Nearly all metrics showed big improvements over the same period last year. Listener hours in the quarter rose 92% to 3.1 billion, while active users grew 53% to 51.9 million in the trailing 30 days.

Reporting by Glenn Peoples.



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OBITUARY BY GAIL MITCHELL

Robin Gibb

1949-2012

AS A MEMBER OF STORIED pop group the Bee Gees, Robin Gibb achieved international fame alongside brothers Barry and Maurice. Inducted into the Rock and Roll Hall of Fame and the Songwriters Hall of Fame, the trio also won nine Grammy Awards. However, after his death on May 20 at age 62 following a battle with colorectal cancer, Gibb is also being remembered as a successful solo artist, composer and champion of creators' rights.

Possessing a clear vibrato that uniquely complemented brother Barry's soulful falsetto, Robin remains best-known for his work with the Bee Gees. The trio's tight, sparkling harmonies and emotive songs sparked the perfect storm in 1977 with "Saturday Night Fever." Spinning disco music into the pop culture mainstream, the film and soundtrack made superstars of John Travolta and the Bee Gees. Co-written by the brothers Gibb, the soundtrack became a record-breaking global top-seller, propelled by No. 1 singles sung by the Bee Gees themselves—"How Deep Is Your Love," "Stayin' Alive" and "Night Fever"—plus the Yvonne Elliman chart-topper "If I Can't Have You."

All told, the trio racked up nine Billboard Hot 100 No. 1s—more than any other group in history save for the Beatles (20) and the Supremes (12) (see story, page 74). Of the Bee Gees' chart-topping hits, their biggest is "How Deep Is Your Love," which reigned for three weeks in 1977 and spent 33 weeks on the chart to become the group's longest-running single. Among the act's 14 other top 10 singles are other No. 1s like "How Can You Mend a Broken Heart" and "Jive Talkin'." The Bee Gees' first chart hit came in 1967 with "New York Mining Disaster 1971" (No. 14).

Robin's chart success wasn't limited to songs the Bee Gees recorded. He, Maurice and Barry co-wrote Elliman's "If I Can't Have You." And with younger brother Andy, the trio penned Andy's third No. 1, "Shadow Dancing." During their career, the Bee Gees' songs have been covered by a diverse range of artists from Tavares ("More Than a Woman") to Janis Joplin ("To Love Somebody") and Dolly Parton and Kenny Rogers ("Islands in the Stream"). As recently as 2001, Robin's co-writer credit with Barry appeared on the Hot 100 thanks to Destiny's Child's top 10 cover of Samantha Sang's 1978 hit, "Emotion."

Beyoncé noted on her official site, "The Bee Gees were an early inspiration for me, Kelly [Rowland] and Michelle [Williams]. We loved their songwriting and beautiful harmonies."



Grammys executive producer Ken Ehrlich praised Robin's signature vocals "on such first-generation Bee Gee hits as 'Massachusetts' and on their '70s disco hits are some of the most memorable hooks in pop music. The Bee Gees stand as one of those rare groups who had huge hits with both anthemic ballads and uptempo, beat-driven songs."

As a solo artist, Robin recorded six albums and charted several hits in the United Kingdom and Europe, including 1969's "Saved by the Bell" and 1983's "Juliet." Before his death, he and son Robin-John co-wrote the classical score for "The Titanic Requiem," recorded by the Royal Philharmonic Orchestra in honor of the 100th anniversary of the sinking of the Titanic. However, Robin's illness prevented him from attending the score's premiere in April.

Born Dec. 22, 1949, on the Isle of Man, Robin and twin brother Maurice began singing as youngsters with older brother Barry after the family moved to Manchester, England. When the family relocated in 1958, this time to Australia, the brothers' local gigs segued into TV appearances and resort shows. A record deal in 1963 with Festival Records division Leedon found the brothers releasing several singles including the minor 1965 hit in Australia, "Wine and Women."

The tide shifted two years later. After creating buzz with early single "Spicks and Specks" in 1966, the Bee Gees—whose name was coined by a DJ named Bill Gates—returned to England and met producer Robert Stigwood and signed with Polydor in the United Kingdom and Atco in the United States in 1967. Emerging on the British scene with "New York Mining Disaster 1941," the group made a significant U.S. impression with the top 20 orchestral-soul ballad "To Love Somebody" and its album *Bee Gees 1st*.

This first round of fame, including such singles as "Massachusetts," "Words" and "I Started a Joke" and experimental forays into rock, ended in 1969. Robin, who primarily handled lead vocals at the time, opted to go solo. He scored a No. 1 in the United Kingdom with "Saved by the Bell." But after his first solo album, 1970's *Robin's Reign*, didn't fare as well, Robin rejoined the Bee Gees.

Their reunion set the stage for two comeback hits: "Lonely Days" and the group's first U.S. No. 1, "How Can You Mend a Broken Heart." However, two years later the group's career had ebbed once more. That is, until 1975 when, on the advice of Eric Clapton, the group headed to Miami to record at Criteria Studios. There, the trio teamed with legendary producer Arif

Mardin on *Main Course*. The album spun off the top 10 singles "Jive Talkin'" and "Nights on Broadway" as well as the group's new R&B/disco-infused sound.

Everything came together with the runaway success of the "Saturday Night Fever" soundtrack. The album netted a host of Grammys including album and producer of the year in 1979. After that came the hit studio album *Spirits Having Flown*, with its ethereal single "Too Much Heaven." Then "Saturday Night Fever" was followed in 1983 by the brothers' work on the film's platinum-selling soundtrack sequel, "Staying Alive."

Robin continued to pursue various solo projects in the '80s, releasing three albums that culled more traction in Europe than the United States: *How Old Are You?* (featuring the hit "Juliet"), *Secret Agent and Walls Have Eyes*. The Bee Gees' last significant U.S. releases were 1997's *Still Waters* and 2001's *This Is Where I Came In*.

Following Maurice's sudden death in 2003—preceded by Andy's in 1988—the Bee Gees went on hiatus. Robin released 2002 solo album *Magnet*, which reached No. 10 in Germany, and *My Favourite Christmas Carols* in 2006. Robin and Barry later oversaw an extensive Bee Gees reissue campaign and performed together at various benefits. They were also working with director/producer Steven Spielberg on a film version of the Bee Gees' story.

A tireless supporter of creators' rights, Robin had served as president of the International Confederation of Societies of Authors and Composers (CISAC) for the past five years. CISAC director general Olivier Hinnewinkel noted, "He was less well-known as an active defender of the rights of creators. [But] Robin Gibb was always incredibly generous with his time as he relentlessly fought for the cause of authors."

Staying busy through various TV appearances and concerts, Robin fell ill in 2010 while performing in Belgium. After emergency surgery for a blocked intestine, Robin began performing again. Last November, it was reported that the singer/songwriter was suffering from liver cancer. Lapsing into a post-surgery coma in April after contracting pneumonia, Robin regained consciousness as doctors revealed he had advanced colorectal cancer.

Robin is survived by his wife, Dwina; sons Robin-John and Spencer; daughter Melissa; daughter Robin Snow; sister Lesley Evans; brother Barry; and his mother, Barbara. ●●●

Additional reporting by Keith Caulfield and Gary Graff.

to love somebody



ROBIN GIBB 1949 — 2012

FROM THE WARNER MUSIC GROUP FAMILY.



Another Round

Spirits brand Jim Beam finds its rock sponsorships highly rewarding



Analysts have hailed **KID ROCK'S** deal with Jim Beam's Red Stag the "bourbon launch of the decade."

Corporate brands spent an estimated \$1.2 billion on music tie-ins in 2011, according to sponsorship analytics firm IEG. But do these sponsorships actually help sell more products?

The answer is decidedly "yes" for Beam Inc.'s Jim Beam, which successfully launched a new cherry-infused bourbon called Red Stag through its partnership with **Kid Rock**. Not only did the deal deliver strong awareness for the new beverage through a tour sponsorship and heavy in-bar promotion, but it also resulted in stronger-than-expected retail sales. Beverage Information Group senior analyst **Adam Rogers** declared that the product was "the bourbon launch of the decade," and it won the firm's Growth Brand Award three years in a row.

"Certainly, having a partner like Kid Rock played a very significant role, to come out of the gate with such a place in its category," Beam Inc. U.S. director of bourbons **Rob Mason** says. Red Stag's success with black cherry flavoring has paved the way for launches of other infusions, including honey tea and cinnamon.

For his part, Kid Rock credits his own personal history with the Beam brand for its success. "I've been drinking it since before I was of age, endorsing it without any paperwork or anything involved, and singing about it in my songs," he says from his Detroit home. "They're always there for me—a lot of times more so than the record company."

That's why Jim Beam is putting more marketing muscle than usual behind its latest push, Devil's Cut, a stronger bourbon

(90 proof vs. 80 proof) and a play on the term "angel's share," which refers to the bourbon that evaporates from the barrel during the distilling process. In addition to a TV campaign that kicked off in early March, the company is putting Devil's Cut at the center of its Jim Beam Concert Series this summer, with a half-dozen acts visiting six different cities—Kid Rock (Boston, June 1), **Daughtry** (Denver, June 7), **David Gray** (Chicago, June 30), **Darius Rucker** (Dallas, July 24), **Bush** (Tampa, Fla., Aug. 2) and **Train** (Philadelphia, Aug. 18).

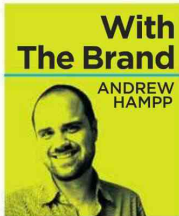
As another part of the sponsorship arrangement, each artist recorded a song from Rolling Stone's "500 Greatest Songs of All Time," offered exclusively to fans for downloading through a code on select boxes of Jim Beam White and Devil's Cut starting June 1. The artists were selected by Vector Management, whose partner **Ken Levitan** is Kid Rock's former manager.

For Train frontman **Pat Monahan**, the Jim Beam deal gave his band a chance to pay tribute to longtime favorite **Led Zeppelin** and cover its classic "Ramble On" for the download series.

The sponsorship has other, less tangible benefits. Monahan says that Train "strives to be" associated with "things that are household names, things that are American brands" like Jim Beam. Monahan meets with potential marketing partners to ensure they share similar values, let alone musical tastes. "The more business-savvy I try to be, the worse my songwriting gets," he says.

Kid Rock gets approached daily for various marketing opportunities, but he shares Monahan's view.

"The label will stick one in my face, like, 'We can get the video sponsored by Hyundai,' and I'll say, 'I don't drive a Hyundai. I'm not doing it.' I'm all for doing what I say, and saying what I do. I wouldn't try to peddle something if I didn't use it. Razor blade and chewing gum companies always come up with wacky ideas, and the money's phenomenal. But, at this point, how much is enough?"



With The Brand
ANDREW HAMPP

FOR THE RECORD

■ In the April 21 issue, in a Q&A with attorney **Richard Busch**, Busch misstated he had worked on a case against New York's Daily News. In fact, the newspaper was his client.

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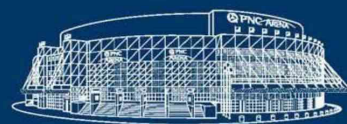
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RALEIGH, NC

Televisa Tunes Back

Media giant airs month-long concert series, rocking the Latin broadcast and music industries

While music-oriented shows have been dwindling on Spanish-language TV in recent years, Mexico TV giant Televisa just devoted a 200-hour block of programming—much of it in prime time—to live music. Under the banner Mexico Suenas (Mexico Sounds) and produced entirely by Tele-

Latin Notas

LEILA COBO



visa, the series of concerts aired April 21 through May 20 on the company's four broadcast channels (2, 4, 5 and 9) and three cable networks. The programming block marked an unprecedented display of musical muscle from Latin America's biggest producer of Spanish-language content, with the televised concerts ranging from arena performances by superstars Wisin & Yandel to mini-sets by up-and-coming bands.

Ironically, Mexico Suenas—

which offered 120 hours of programming in 2011—ended its expanded block just as U.S. Spanish-language networks announced their new programming lineups. Unfortunately, in contrast to Televisa's musical commitment in April and May, the offerings for the rest of the year seem meager, posing a potentially serious problem for the Latin music business.

Spanish-language TV has nothing comparable to such U.S. shows as "American Idol" and "The Voice" that introduce new talent,

though Telemundo recently announced production of "La Voz: Niños," a kiddie version of "The Voice." Also, with the exception of "Esta Noche Tu Night" on Mega TV, Spanish-language TV doesn't broadcast late-night talk shows like "The Tonight Show With Jay Leno" or "Late Show With David Letterman," which

provide important platforms for acts of all stripes.

(Off the record, TV executives often complain how, with the possible exception of various awards shows, music-driven programming in Spanish rarely delivers high ratings.)

"The windows to air concerts are few, and this [large programming block] is an example that other networks in the region should follow," says Jorge Juarez, co-founder of management/promotion firm Westwood Entertainment, whose roster includes Camila and Gloria Trevi. "One of the most relevant aspects of [Mexico Suenas] is that all of the Televisa channels support it, so it truly becomes a month of music."

For Televisa, which has a long tradition of breaking new acts through its multiple platforms including Thalía, Paulina Rubio and RBD, the challenge is re-establishing itself as a musical brand.

"It was like mouth-to-mouth resuscitation," says Televisa Música director Ar-



Televisa's special programming included live concerts by acts like **WISIN & YANDEL**.

turo Velasco, who helped launch Mexico Suenas with major concert promoter Ocesa. Among other advantages, the partnership allowed Mexico Suenas to feature several Ocesa-promoted shows, including Paul McCartney's Mexico City concert.

"In many countries, [daily] music programming has declined," Velasco says. "So, instead of trying to find programming slots throughout the year or for a season, we decided to concentrate on music for 30 days."

Because Televisa is a multimedia company, it can devote a continuous flow of Mexico Suenas information and cross-promotion on its multiple web-

sites, radio stations and magazines. For advertisers, having such a recognizable and important block of programming is considered invaluable. After last year's sponsorship by Coca-Cola, this year's edition of Mexico Suenas was supported by Corona Beer and the Acapulco Office of Tourism.

Indeed, the final week of the program (May 13-19) coincided with the revival of Festival Acapulco, an annual music fest produced by Velasco's father that was formerly a major tradition in the country, but which hadn't been held since 2005.

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EN BREVE

ONLINE BAND BATTLE AT MTV TR3S

Latin acts hoping to be discovered can now audition online for the MTV Tr3s "Dame Un Break" (Give Me a Break) competition, part of a battle of the bands campaign at Ourstage.com. Viewers can vote at Tr3s' Latin Music Channel, with the winning act scoring a cash prize and an opportunity to create a music video with Tr3s executives and a Grammy Award-winning producer. Artists can submit videos through June 18 on dameunbreak.tr3s.com, with the voting period for finalists running July 2-16 and a winner revealed at the end of the month. —Justino Águila

ESTEFAN JOINS CW'S 'STAR NEXT DOOR'

Following her guest role in the season finale of "Glee," Gloria Estefan will be a judge/mentor on upcoming reality show "The Star Next Door." Co-produced by Queen Latifah, the program will feature Estefan and country singer John Rich mentoring up-and-coming artists who will then face off in a competition. "The Star Next Door" will debut on the CW this summer. —Leila Cobo

BEBO BACKED FOR SPANISH SALUTATION

Spanish pop singer Miguel Bosé and Academy Award-winning director Fernando Trueba are among those supporting a proposal to honor Cuban pianist Bebo Valdés with Spain's prestigious Prince of Asturias Award for the Arts. The campaign for Valdés' nomination is spearheaded by the Barcelona-based Internet radio portal GladysPalmera.com, whose popular streaming channels and blogs focus on tropical Latin music. Valdés, who served as the house pianist at Havana's Tropicana nightclub before going into exile in the 1960s, began a spectacular comeback in his 70s that resulted in nine Grammy and Latin Grammy Award wins. Now 93 and retired, Valdés was last heard on the soundtrack to the 2012 Oscar-nominated animated film "Chico y Rita," directed by Trueba and partially based on Valdés' life story. —Judy Cantor-Navas

Latin Merch Maturing

Slow but steady sales for T-shirts and other items as Spanish-language music audience grows

Almost every major musical act has merchandise emblazoned with his or her name, and Latin performers are no exception. Fans of Jennifer Lopez, Prince Royce and Marco Antonio Solís often want to leave with at least a T-shirt in hand after attending a concert by their favorite star.

While Latin merch has sometimes struggled to

achieve large sales figures, the business is becoming increasingly important as the genre's audience grows to an ever-widening global market.

About a year ago, Los Angeles-based publisher Hugo Gonzalez launched HipMerch, and today the company works exclusively with strong-selling acts from Belanova to Enrique Bunbury. "Not very many

people [appropriately] target the Latin merch market," says Gonzalez, who recently oversaw sales at a Gloria Trevi show at Los Angeles' Nokia Theatre. "I work shows in the U.S. and Mexico, and I've come to realize that CDs and T-shirts sell extremely well."

Gonzalez's price points are usually less than those of arena-level Anglo rock bands—between \$10 and \$30 for a T-shirt and around \$10 for a CD. Some acts, including Belanova, offer "bundles" to fans that include products and a photo with the act at the venue. But for every successful tour, there are times that Gonzalez has barely broken even.

Tomas Cookman, president/owner of Cookman Management and Nacional Records, who has seen Latin merch evolve through the

years, maintains that prices need to stay low. He says that a Latin act charging high prices is not only being unreasonable, but also making potentially hazardous career moves for the long term. (Nacional charges \$15 for T-shirts.)

"If you're a Jaguares or a Molotov," he says, citing the two Mexican rock bands as examples, "you want fans coming back, so don't charge \$45 for a T-shirt."

Avi Ellman, managing director of Tribecka Licensing Group, says that for every Latin band of the moment that explodes onto the scene for a short time there are others that need to develop their merchandise and approach to the market.

"Most artists will develop organically from smaller to somewhat larger groups of highly intense fans who crave an experience of connec-

tion," Ellman says. "The broad stroke style of merchandising will not work. Identifying and understanding how to monetize these niche markets is the key to success."

Ellman says that, except for some early bumps, his business has generally increased 100% year over year. He attributes the growth not to additional U.S. touring, but to new business with artists already on the road.

"In Latin entertainment, merchandising historically was the domain of the pirate," Ellman says. "Artists had good reason to assume this, too. With few exceptions, standard merchandise programs did not produce exciting results in the Latin space."

Ellman adds that he's expanded into sports and other entertainment. "All these factors, as well as the fact that we've increased the depth of our work with Latin artists in the U.S., helped us grow."

—Justino Águila

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HUGO GONZALEZ'S HipMerch handles items for bands like Belanova.

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KENNY CHESNEY STRETCHES HIS LIMITS

Country's biggest star keeps searching with "Welcome to the Fishbowl"

BY RAY WADDELL

THERE ARE A LOT of captivating photos on the walls of Kenny Chesney's home office, but one stands out both visually and symbolically.

Eagles guitarist Joe Walsh is center stage, signature guitar in place, arms spread wide, hands flashing the devil horns, his face contorted in Walsh-ian fashion, while in the background are Marshall amps and what looks like a collection of bikini tops. To Walsh's right stands Chesney, dressed in his traditional stage attire of T-shirt, jeans and expertly blocked cowboy hat.

The audience—a packed house at Denver's Red Rocks Amphitheatre, we discover—is surely focused on Walsh as the shutter clicks, and so is Chesney. It's a rock 'n' roll moment for a country music singer, and the story behind this photo speaks volumes about Chesney and the journey he's taken to become the genre's biggest star, with million-ticket-selling

tours, more than 30 million albums sold, 22 Billboard Hot Country Songs No. 1s and eight Country Music Assn. and Academy of Country Music entertainer of the year awards.

Chesney's 13th record, *Welcome to the Fishbowl*, bows June 19 on Sony Music Nashville imprint BNA, and what could be his biggest tour ever begins June 2. Creatively, the artist has "never felt more comfortable in my own skin," he tells Billboard on this impossibly gorgeous spring afternoon in middle Tennessee.

The album finds Chesney both focused and vulnerable, venturing further down the ambitious path he began on 2009's *Hemingway's Whiskey*, an album that found him seeking out rhythms and an emotional rawness seldom heard on country radio. Produced by Chesney and his longtime studio collaborator Buddy Cannon, *Fishbowl* alternates among party music,



unadulterated romance and aching sentimentality. The formula has been used throughout Chesney's career (and country music in general), but Chesney ups the ante on *Fishbowl* with songs (written by both himself and top-shelf Nashville tunesmiths) that are by turn deeper, heavier and more insightful.

Fishbowl is the mark of a seasoned singer who has moved beyond the frenetic climb to the top and is focused on challenging both his legions of fans (the No Shoes Nation) and himself as an artist. "I'm more comfortable as a vocalist and as an interpreter of songs and a songwriter, more than I have been on the previous 12 records," Chesney says at his home located south of Nashville, taking a break from intense rehearsals for the upcoming Brothers of the Sun tour with Tim McGraw.

"We think a lot about how to balance that fine line of being artistic and creative, but also being mainstream," Chesney says.

DANNY CLINCH

"It used to be I tried to be all mainstream, but now, especially with *Hemingway's Whiskey* and *Fishbowl*, I've felt this creative freedom. I'm at a point in my career and my life where I can balance both, and that feels really good."

FILLING THE FISHBOWL

Chesney and Cannon are one of the most successful artist/producer duos in the history of country music, churning out hits that have defined the genre for the past decade and provided the ammo to rock thousands of paying customers for Chesney's annual runs through stadiums, arenas and amphitheatres.

The melding of traditional country instrumentation with arena rock bombast and a dash of island spices has become the trademark Chesney sound, and he and Cannon have struck on a formula that clearly works. "Buddy has always been my rock in the studio," Chesney says. "Sometimes I might get a little far out there—just because it hasn't been done before doesn't mean you can't do it. But Buddy is my equalizer. He hears things that I could never hear."

Cannon says Chesney knows what he wants and brings a diverse toy box of musical ideas to the studio. "I keep my antennae up, because I learn something every time I go in the studio with him," Cannon says. "He's younger than I am. He listens to more different types of music than I do. His iPod is as varied as anybody's, and when he comes into the studio he mixes all that stuff in with what we're doing."

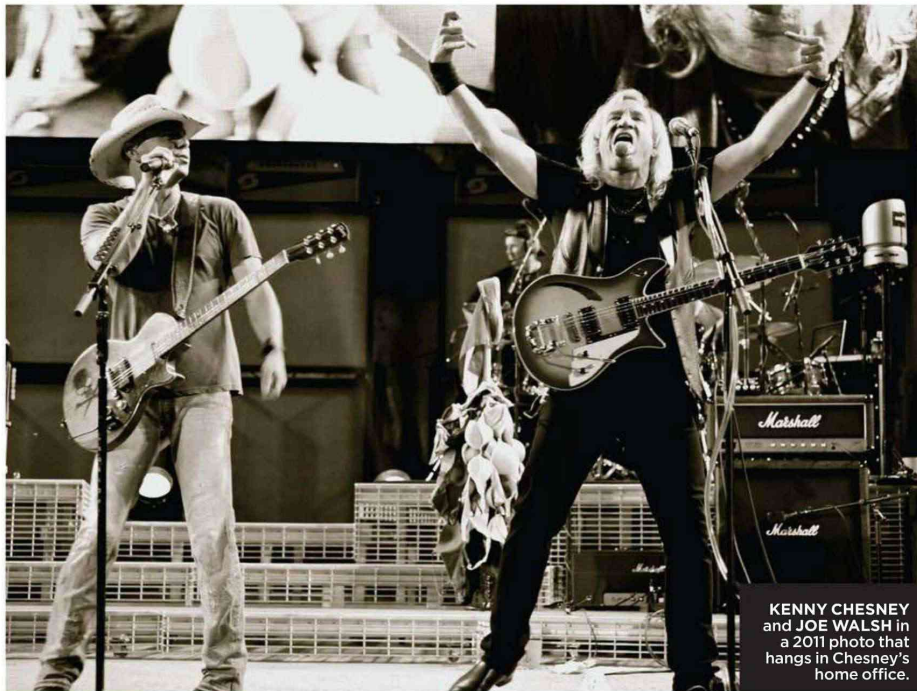
The traditional recording process in Nashville focuses on crafting songs that sound great on the radio, but Cannon says Chesney's always thinking about what a song will sound like live, a tactic Chesney confirms. "Making a song is a wonderful, creative time, but for me it can be a very stressful time," Chesney says. "If you don't get it right in the studio, you're not going to get it right on the radio and out on the road. When I'm in the studio, I imagine myself being in the grass at an amphitheater. 'What's going to turn me on? What's going to make me care?'"

There are a wealth of songs on *Fishbowl* tailor-made to make people care, particularly haunting, vulnerable ballads like "El Cerrito Place," "Sing 'Em Good, My Friend," "Always Gonna Be You" and the gut-wrenching "While He Still Knows Who I Am." The collection would be unrelentingly sad if not juxtaposed against rollicking fare like the title cut, "Whatever Makes You Feel Like a Rock Star" (with McGraw) and "Time Flies"—but it's those risk-taking ballads that leave the biggest impression.

Sony Music Nashville chairman/CEO Gary Overton calls *Fishbowl* "truly a special record," and was struck by its personal tone. "On many of the songs, Kenny pushed himself to dig deeper into the emotions of personal relationships—both successful and failed—more than he ever has before," Overton says. "You can feel it in his voice."

In lesser hands, these sorts of songs could fall flat if the interpreter doesn't rise to the occasion, and Chesney realizes the risk involved in cutting such songs. "El Cerrito Place" was one of them, because it's been cut twice before and both were really good," he says, adding that songwriter Keith Gattis' version "is incredible, and I heard Charlie [Robison's] version of it 10 years ago when it came out, and it haunted me. Now all this time has passed, and I still think it's a little taboo to touch it—but I sure felt it. The time was right for me vocally and emotionally to sink my teeth into that song."

As the recording process moved on, a common theme of emotional longing and alienation began to take shape, consciously



KENNY CHESNEY and JOE WALSH in a 2011 photo that hangs in Chesney's home office.

"I have this knack for connecting with thousands of people in an audience and, ironically, in the middle of doing that I've felt this disconnect from the people that love and care about me the most and molded me as a person growing up in East Tennessee."

or not. "Every record you make has its twists and turns, and this one was no different," Chesney says. "The first one I recorded for it was 'While He Still Knows Who I Am,' and even that has an element of searching on it."

The character in the song is going back home to visit a father suffering from Alzheimer's disease. "But it's got so much more than that," Chesney says. "This guy's going back to reconnect with his father, but in a sense he's trying to connect with himself, too. He's busy and he's getting lost in the world, and that was me

to a T, really. It's interesting that I have this knack for connecting with thousands of people in an audience and, in an ironic kind of way, in the middle of doing that I've felt this disconnect from the people that love and care about me the most and molded me as a person growing up in East Tennessee. In the time between releasing *Hemingway's Whiskey* and now, that basically describes my personal life. That's why this was the first song I recorded, and how this whole thread started on this record."

The heavy lifting for *Fishbowl* was done primarily at Ocean Way Studios in Nashville, "then we kissed it with rays of sunshine," Chesney says, referring to the mastering done at Ocean Way/Eden Rock in St. Barts in the French West Indies. "Me and [first engineer] Justin Niebank, Buddy and [second engineer] Drew Bollman went down there and mixed my record for two weeks," Chesney recalls. "I didn't want to drive down the same road, I didn't want to go to the same studio . . . It was a lot of work, but in the middle of all that work we pumped in some sunshine and some fun, too, and you can hear that. It's amazing what you can do when you get out of your comfort zone."

TIME WELL WASTED

Chesney surprised the country music business when he announced in September 2009 that he was taking a year off to recharge, a move off the grid that informed the music on *Hemingway's Whiskey*, the subsequent mega-tour and, perhaps most of all, the new record. "I'm still feeling the positive effects of that year off," Chesney says. "I needed it, the band needed it, the crew needed it, the audience needed it."

Chesney recharged physically after 20 years of relentless touring and replenished his creative juices. "I was able to actually pick up my guitar and play it for no reason at all," he says. "There were three or four years there where I just played guitar when it was my job, not because I loved it. I didn't just walk through the house and see it there and pick it up and play for an hour trying to come up with something, and I caught myself doing that in 2010. I fell in love with music and what I do all over again."

With songs like the syncopated "Somewhere With You" and compelling ballads like the title cut and "You and Tequila" (with Grace Potter), *Whiskey* began a creative arc that continues with vigor on the new album. "There was something inside me I felt was a shift artistically," Chesney says. "I wanted to cut songs that not only gave us a lot of energy onstage, but also that I can sit on a stool and play with a guitar and Grace Potter."

It's one thing for Chesney to move in a new direction, but quite another for the fans to follow, but follow they did. "Some-

TEAM CHESNEY

ALBUM: *Welcome to the Fishbowl*

RELEASE DATE: June 19

LABEL: BNA

MANAGEMENT: Clint Higham, Morris Management Group

PRODUCERS: Buddy Cannon, Kenny Chesney

ENGINEERS: Justin Niebank, Drew Bollman

STUDIO: Ocean Way Studios, Nashville

PUBLISHING: Sony/ATV

ATTORNEY: Jess Rosen, Greenberg Traurig

TOURING: Louis Messina, TMG-AEG Live

TOUR: Brothers of the Sun tour with Tim McGraw, Grace Potter & the Nocturnals and Jake Owen, June 2-Aug. 25

BIG DEALS: Corona Light, GAC (tour), Costa del Mar Sunglasses, Takamine Guitars, No Shoes Radio

SITES: KennyChesney.com, Facebook.com/kennychesney

TWEETS: @kennychesney

UPCOMING TV: "Today," "Late Night With Jimmy Fallon," "The Tonight Show With Jay Leno," "The Ellen DeGeneres Show," "Nightline," Macy's Fourth of July Fireworks Spectacular, CMT Awards

where *With You* and "You and Tequila" were both chart-toppers, and a crowd-pleasing live version of the latter is included on *Fishbowl*. "It's about me pushing myself as a person, as a songwriter, as an entertainer and also trying to push my audience, but not push them too far," he says. "As you evolve in a career, you try to get better at finding melodies and songs that are not only different from what you're doing, but also from what everybody else is doing. That's hard to find."

DOUBLE LAUNCH

It's somewhat surprising that for the first time in his career, Chesney is launching an album and a mega-tour in the same time frame. The strategy isn't uncommon, and Sony Music Nashville's Overton says the decision for Chesney came early in the recording process. "This way we could combine the growing excitement for the new tour with the anticipation for his new album," Overton says. "We will cross-market these two events through all our media efforts and across all the social networking properties at our disposal."

That might just seem like synergistic marketing, but for an artist who diligently—some would say obsessively—micromanages all aspects of his career, it's also a heavy load to bear.

"If you're as driven as I am, doing just one of those things consumes your life," Chesney says. "Now I'm doing both of those things at once. On paper, it sounds like a great idea: Start the tour and then three weeks later the album comes out. Perfect timing, great marketing, and I signed off on it. It's the right thing to do, but for me, who tries not to leave any stone unturned, it's consuming every day."

Overton calls Chesney's work ethic "the best I've ever seen" and reels off examples. "In less than three months, Kenny will finish the record; design and create an exciting new production for the tour; participate in pre-media to support the album release; shoot a music video; conduct band, crew and production rehearsals in Nashville; shoot prerecorded interviews for the album; lead on-site band rehearsals until the first show; shoot another music video; perform in several weeks of sold-out stadium and amphitheatre shows; fly all across the country from New York to L.A. and everywhere in between for television, radio and live appearances during street week of the album," he says.

In the period leading up to this interview, Chesney says he begins each day at 5 a.m., works out "really hard" for 90 minutes, cleans up and then heads to rehearsals until at least 8 p.m. Once home, he digs into details, whether it's by email, phone or tweaking set designs on his computer. "That's been my last month, every single day," he says, though on this day he knocked off early to do this interview. "Today we went first song to last song, getting the timing down. The key is to get where everybody knows what everybody else is doing, but still keep it fresh."

NOT SUCH A BAD FISHBOWL

Chesney has long espoused the laid-back, party "bars and beaches" lifestyle in his music, and while he admits to playing as hard as he works, he has in no small part gotten to his place atop the country music mountain by simply outworking most everyone else. In a rare social commentary, Chesney takes an insightful look at celebrity and the current 24/7 news cycle on the record's title cut, but he's by no means complaining, and manages to avoid most of the trappings of superstardom. His home is secluded, but even his dog Pancho is friendly and quick to engage.

"I do my own laundry," Chesney says. "I live a pretty normal life, and I can walk between the raindrops pretty good. Unless I'm onstage in front of thousands of people, I don't even feel famous. Sometimes people remind me that I am, but I don't have an entourage with me. I don't act famous—I don't want that kind of life. I just want to write songs. I love interpreting them, and I love the energy in front of a crowd. And whatever cockiness and edge that I have to be able to do that, I try to leave onstage, because it doesn't have a place in my life anywhere else."

His work ethic and commitment to career being so all-consuming, one wonders what he's given up to get to this place. "I've never felt like I sacrificed a whole lot to be able to do this, because I've loved every moment of this," he says. "But I'm 44 years old. There are friends of mine that have grown kids, and I think, 'Wow, that's interesting.' I've spent nearly every year on the road. It's like that Jackson Browne song: 'Looking out at the road rushing under my wheels, looking back at the years gone

by like so many summer fields.' That's me."

So how long can he keep up this pace? "I do see a future where the next 10 years of my life isn't going to look like the last 10, where my whole life is all about this, period," he says. "Whatever that means down the road, if it's in the cards for me to have a family and something else in my life other than this, great. That doesn't mean I'll take my foot off the gas pedal—it just means I'm not going to have it all the way down as many times. When I do it, I'm really going to do it hard."

It's clear Chesney feels he's been amply rewarded, and a look at that picture with Joe Walsh symbolizes the rewards in many ways.

"My first record I ever bought in East Tennessee was the Eagles' *Live* album," Chesney says in relaying the story behind that picture on the wall. "On that record, Glenn Frey introduced Joe Walsh: 'Ladies and gentlemen, the next president of the

United States, Joe Walsh.' And Joe says, 'Hey, man, I'm freakin' out!' before he sings 'Life's Been Good.' I loved that—I listened to that just to hear Joe Walsh say, 'Hey, man, I'm freakin' out!' Well, the year that he went out on the road with us, every time he came onstage I made him say, 'Hey, man, I'm freakin' out.'"

"That picture right there," Chesney adds, pointing to the photo, "that's what he's doing. That blows me away—if you look at the kid in high school that bought the Eagles album, then you fast forward all these years, he becomes an adult and he makes music, and the guy that is on the first record he ever bought is in that picture saying, 'Hey, man, I'm freakin' out.' That's the magic of music. I've got friends I would never have because of it. I've been down roads I'd have never been down because of it. That's the thing that keeps me inspired, that keeps me motivated, that makes me love what I do." ■■■

CHEMISTRY AND STRATEGY

Chesney and McGraw tee up a mega-tour

Kenny Chesney has sold more than 1 million tickets for eight consecutive tours and grossed more than \$500 million since 2002, according to *Billboard* Boxscore. The streak will surely continue with the 2012 *Brothers of the Sun* tour, which begins a run of more than 20 stadiums on June 2 at Tampa, Fla.'s Raymond James Stadium.

When Chesney won his sixth top package award at the 2011 *Billboard* Touring Awards last November, promoter Louis Messina, president of TMG/AEG Live and longtime director of Chesney's tours, accepted, saying, "I guarantee you I'll be back up here next year." The next day, word came that Chesney's former tour mate and country star Tim McGraw would be part of this year's stadium extravaganza, along with Grace Potter & the Nocturnals and Jake Owen.

The pairing with McGraw, an arena-level headliner in his own right, reunites a duo that first worked together as part of the *George Strait* Country Music Fest stadium tours, and then later as a run of mostly sheds in 2001 headlined by McGraw. The careers of both artists have grown exponentially since.

"Ten years ago when Kenny and I toured, he was just getting his feet under him, and now he's gone on to have incredible success," McGraw told *Billboard* when the tour was announced. "I can't remember when two artists at the top of their games that have such a history together have gone out and done something like this."

Chesney wants to ensure all his band and crew are also at the top of their games, and prior to rehearsals he was searching for a way to motivate the team. "I wanted them to feel what it's like to be a fan," he says. "So I bought 30 tickets to Van Halen [at Nashville's Bridgestone Arena] on the floor, and I sat in the chairs on the floor with my band and crew and we watched the show—as fans. You get so lost in this cocoon of what we're doing on the road, it's important for them



KENNY CHESNEY and TIM MCGRAW'S *Brothers of the Sun* tour will play stadiums this summer.

and me to feel what that's like."

Hank Williams Jr. and Alabama brought rock production values to country in the 1980s, and country stars like McGraw and Chesney upped the ante even more in this century. Today, Chesney's stadium production is second to none, regardless of genre. Band and crew rehearse intensively right up until the tour begins, and the tweaking doesn't end there.

"The first weekend we play Tampa and Atlanta, and I'll watch [video from] those shows," Chesney says. "You can rehearse for months, do all the things you think will make the show have hands-up-in-the-air rock'n'roll moments, but until you get out in front of people, you don't know if it's going to work or not."

Messina, Chesney and manager Clint Higham have impressively built the Chesney touring machine with strategic booking from the clubs up, playing each market with care. Beyond Chesney's charisma as a performer, his success on the road is due to a long-term vision that prices tickets conservatively and doesn't go to the well too many times. By playing only stadiums, an option aided by McGraw's drawing power, the *Brothers of the Sun* tour can reach the same

number of people in fewer dates than if amphitheaters and arenas were in the mix, as is typical for Chesney.

"That was a definite strategy," Chesney says. "We don't think it's good to play every market every year. In playing 23 stadiums, it's almost the equivalent of doing 46-50 shows, with the amount of people that are there."

Chesney's fans are passionate and loyal, and whether it's in a club or a stadium, his connection with the audience is palpable. This is an artist who not only knows his audience, but also is keenly aware of his powers—and his limitations.

"I know I can't play guitar as good as Keith Urban or Vince Gill. I just can't," he says. "Part of my success is knowing what I'm not good at. But when I put that hat on and I go onstage with my band, something inside of me knows for a fact that I can take my index finger and make 60,000 people move left or right. That's a connection that's indefinable. I don't know where in my family I got that from, but it's like a laser vision: Through music, through my band, through raw energy and heart and passion, there's a connection up there that I know that I can do. I know I got that." —RW



SUMMER
2012
PREVIEW

Hot shows this season include COLDPLAY, NICKI MINAJ and STYX.

Concert Biz Come

After a disastrous 2010 and a better 2011, touring pros are cautiously optimistic about this year's ticket sales and superstar schedules

BY RAY WADDELL

WHETHER YOU'RE a stakeholder in the touring industry or just an enthusiastic concert fan, the list of acts touring in 2012 looks very good on paper. Ultimately, however, the only paper that matters on the business end of things is the green stuff.

With a 2012 concert schedule that features Radiohead, Roger Waters, Van Halen, Coldplay, Nickelback, Kiss/Mötley Crüe, Aerosmith, Bruce Springsteen, Madonna and Lady Gaga, a number of major touring superstars are bringing tickets to market.

Add to that list about a dozen or so other live favorites, including Dave Matthews Band, Jimmy Buffett, Red Hot Chili Peppers, Kenny Chesney (see story, page 16), Jason Aldean, Justin Bieber, Wiz Khalifa/Mac Miller, Enrique Iglesias/Jennifer Lopez and Drake, along with mega-festivals Coachella, Jazzfest, Bonnaroo and Lollapalooza, as well as such multi-act events as American Idols Live!, and it could be a sensational year.

But, as the double-digit downturn of 2010 proved, big names aren't always enough. On the bright side, heading into the

summer of 2012, these acts are doing what they're supposed to do: Sell tickets. Combined with the boom in the festival business, the growth of newer artists in hip-hop, electronic dance music (EDM), rock and pop; and the ongoing popularity of several enduring live acts, the touring industry should continue the rebound that began last year, and is positioned well for the future.

"It's going to be a good summer," says Dennis Arfa of Artists Group International, the New York-based booking agency for acts like Billy Joel, Metallica and Linkin Park. "The unknown is still out there, except for a handful of tours where the story has been told in terms of success. But, overall, a lot of tours look good, and hopefully they'll sell through."

Mark Campana, who shares the co-president title with Bob Roux for North American concerts at Live Nation, says ticket sales are outpacing last year's numbers by 25%. "We're seeing people getting excited about going to shows," he says. "We still have some nose winds in regard to the economy and how things are progressing. We're not out of the woods yet, but to

MINAJ: KEVIN WINTER/GETTY IMAGES; STYX: CHRIS NICKAY/GETTY IMAGES; COLDPLAY: PETER WAPZIG/GETTY IMAGES



LATIN LEADERS

Releases from Daddy Yankee, Wisin & Yandel and others mark a high-profile season for the genre

BY LEILA COBO AND JUSTINO ÁGUILA

DADDY YANKEE

ALBUM TITLE: *Prestige*

LABEL: El Cartel/EMI

MANAGEMENT: El Cartel

RELEASE DATE: TBD

In the past year, Daddy Yankee has released three singles while debating where to take the new studio album he was recording on his own El Cartel Records. He chose EMI (following distribution deals with Sony and Universal), which will release *Prestige* this summer, distributing the album in the United States and licensing it for the rest of the world. Fans have been teased with "Legamos a la Disco," "Ven Conmigo" (featuring Prince Royce) and "Lovumba," which topped Billboard's Hot Latin Songs chart in February and has spent 20 weeks in the top 10. An English-language remix of "Lovumba" is getting play on top 40 and rhythmic stations, and new single "Pasarela" is on the horizon. "Pasarela" will be used in Verizon's "My Fabulous Quince" campaign and appear in TV and radio spots promoting an essay contest in which teens will vie for a sweet 15 party, with a Yankee performance as part of the prize. *Prestige* includes such guests as Aussie duo Yolanda Be Cool (of "Me No Speak Americano" fame) and Spanish singer Natalia Jiménez.

Yankee just finished a European tour, and he'll launch a U.S. club tour in July with plans to leverage his multiple sponsorship deals to help push album sales. For example, he will sell his Section 8 headphones as part of a promotional pack that includes the CD at Walmart. He also expects to launch his own tequila line—Tequila Cartel—this summer.

BETO CUEVAS

ALBUM TITLE: *Transformacion*

LABEL: Warner Music Latina

MANAGEMENT: Amir Agai

RELEASE DATE: June 26

The second solo album from Beto Cuevas, former frontman of Chilean rock band La Ley, has a decidedly dance sound, judging from first single "Quiero Creer," which features Flo Rida rapping in English. It's a departure for Cuevas, who wrote the album's 12 tracks (Jared Lee Gosselin produced) and collaborated with Leire and Deborah Del Corral. The album includes one all-English track, written by Cuevas with his son, Diego.

HORACIO PALENCIA

ALBUM TITLE: *Que Pensabas*

LABEL: Fonovisa

MANAGEMENT: Eddie Orjuela, Primera Fila Entertainment Group

RELEASE DATE: June 23

For nearly a decade, award-winning songwriter Horacio Palencia has

been penning songs of love and heart-break. And for many years, artists in the regional Mexican genre have lined up to record his compositions. Now, Palencia is singing his own songs with the release of his first CD, *Que Pensabas* (What Were You Thinking). The album, recorded mostly in banda style, features 13 songs, including such classics as "Niña de Mi Corazón" (Girl of My Heart).

WISIN & YANDEL

ALBUM TITLE: *Lideres*

LABEL: Machete/Universal Latin Music Entertainment

MANAGEMENT: Edgar Andino, Andino Marketing

RELEASE DATE: July 3

Reggaeton duo Wisin & Yandel has been everywhere lately. Since releasing the single "Follow the Leader" with Jennifer Lopez on April 10, the pair shot an action-packed video with her in Acapulco, announced a North American summer tour supporting Lopez and Enrique Iglesias that begins in July and performed with Lopez on the "American Idol" season finale. In June, Wisin & Yandel will release their eighth studio album, *Lideres*. The 15-track set, which is mostly in Spanish, includes "Algo Me Gusta de Ti," featuring Chris Brown and T-Pain, who sing in English (while W&Y are in Spanish), and the "Spanglish" remix of Timbaland's "Pass at Me."

GERARDO ORTIZ

ALBUM TITLE: *El Primer Ministro*

LABEL: Del Records/Sony U.S. Latin
MANAGEMENT: Angel Del Villar, Del Records

RELEASE DATE: July 10

A popular YouTube following led Gerardo Ortiz to a recording contract with Del Records. Now, more than three years later, the singer/songwriter of corridos and romantic ballads is preparing to release his fifth album. The title track brings back Ortiz's edgy lyrical style chronicling Mexico's drug scene, compositions that have catapulted the young singer to stardom.

ARTHUR HANLON

ALBUM TITLE: *Encanto del Caribe*

LABEL: Universal Music Latino

MANAGEMENT: Arthur Hanlon Music
RELEASE DATE: Aug. 14

Marc Anthony, Natalia Jiménez and Laura Pausini are among the stars who join Arthur Hanlon for this CD/DVD concert project. For the release, the musicians were given rare access to Puerto Rico's historic fort Fuerte San Cristóbal, and the structure's beauty will be a highlight of a public TV special airing nationwide in August. The first single, featuring Jiménez singing the Latin standard "Historia de un Amor" with Hanlon on piano, goes to radio in June.

back

see this type of year-over-year ticket sales is one of the strongest indicators in what's going on."

Nederlander Concerts CEO Alex Hodges says the Greek Theatre in Los Angeles improved from last year's boom season by 26% in admission dollars and 5% in ticket sales. Nederlander is seeing a similar trend at other venues where it promotes shows. Volume is pretty much even with 2011, and ticket prices are skewing a bit higher due to the talent mix.

"I don't want to say the economy is back to 2007 levels, not by any stretch of the imagination, but there's much more positive feeling and actual sales that are beating 2009, 2010 and even 2011," Hodges says.

THE RECOVERY

After 2010 was marked by cancellations, postponements, downsizing and overall malaise, the concert industry was up last year, with double-digit percentage decreases in gross and attendance turning into modest upticks for both heading into 2012. Many reasons can be cited for the improvement—of course, touring has



DADDY YANKEE

always been a cyclical business—but one major factor was a back-to-basics approach to routing, pricing and packaging tours and a focus on providing value to the customer. There was a clear consumer revolt in 2010, much of it likely driven by the economic downturn.

"You hate to say that you're blindsided by a recession, but the depth of the recession was shocking to us because we had a good season booked at all of our venues," Hodges says. "We just hit walls way too soon on all of the shows. We adjusted our prices down in 2010 and managed our business better, but we were a little down even though we managed our profit-and-loss sheet better."

As the world's largest concert promoter, Live Nation bore the brunt of the 2010 downturn, rebounding nicely last year with strategic approaches to pricing, routing and marketing. "We talked a year ago about getting the train back on the track, and staying true to good pricing and packaging," Campana says. "It turns out that last year was a good recovery year for us. This year, we're continuing on that same trajectory."

Campana says the Live Nation team was able to get the season booked earlier, and then put shows on sale earlier, which is a contributing factor to the current increase. "When people have tickets in their hands for a show, they become the best marketing tool we have," he says. "The 25% [increase] will not hold up for the whole year—the schedule and calendar will start to catch up—but we will definitely surpass last year's sales."

While Live Nation is still sensitive to pricing, it has avoided the deep discounting seen in 2010. Hodges says Nederlander

"This year's 25% increase over 2011 won't hold up for all of 2012, but we will definitely surpass last year's sales."

—Mark Campana, Live Nation

has dropped its average ticket price for two consecutive years. "This year, show mix is a part of it, certainly, but we feel cautiously bullish about ticket pricing," he says. "We're seeing people open up their pocketbooks and, in a competitive market, if other people are saying the same thing, then we've got to pay a little bit more for talent. But there's still a good mood among agents, artists, managers and promoters being ticket price-conscious."

Another factor is smart talent buying and targeted, efficient promotion. Digital marketing, while not at all new to the concert business, has never been used more effectively, with promoters, venues, ticket sellers, artists, agents and other parties all driving awareness. Digital marketing is also relatively inexpensive. When marketing budgets are smaller, that trickles down to ticket prices, and few would argue that a more affordable ticket drives attendance.

Most ticket prices begin with how much a promoter pays an act, and Arfa says the free-wheeling, open-checkbook days are gone. "Sometimes there's a little pushback from the pro-

moter community in how far it would go," he says, "and you see venues much more aggressive, engaged and also in the subsidizing mode. There's more risk and backing with promoters than ever before."

Agents may be the sellers, but it's not as if they have complete control over pricing. "Sometimes, the agent is just the messenger," Arfa says. "The artist or manager will say, 'You have to get this for me,' and if you don't, someone else will claim they can. An artist has certain overhead or production

costs, and many times that will lead to a more expensive guarantee. It's more challenging to get a bigger guarantee today than it's been in a long time. You try to maneuver. Some acts show flexibility, some don't. So you do what you have to do."

Competitive bidding by promoters for tours can indirectly drive up ticket prices. "There's always somebody that says, 'We're going to lose a show to the Greek—let me just add another \$25,000-\$30,000 into the equation and steal it back,' just to get it away from us," Hodges says. "A lot of people are really working well with us in that realm of paying attention to ticket price. If we're too low and the agent thinks we can charge more, we'll listen to that and work together on the show. If we're too high and the agent says, 'You're outpricing our market,' we'll say, 'We've got competitors who'll pay whatever, so let's discuss the ticket price and see if together we can't assess what's fair.' That level of diligence has increased substantially in the last two years, and we're seeing it pay off this year even more."

ROCK SUMMER SIX PACK

KINGS OF ROCK

Contrary to reports, rumors and speculation, the genre continues to roar
BY MITCHELL PETERS AND PHIL GALLO

THE SMASHING PUMPKINS

ALBUM TITLE: *Oceania*
LABEL: Martha's Music/EMI Label Services/Caroline Distribution
MANAGEMENT: Peter Katsis, Prospect Park
RELEASE DATE: June 19
After experimenting with gradually releasing free tracks during the past three years as part of its ongoing 44-song "Teagarden by Kaleidyscope" project, Smashing Pumpkins frontman Billy Corgan switched gears and began rethinking the traditional album approach. "We were seeing that the fans were swallowing the songs so fast and literally pitting one song against my entire back catalog," he says. "It's just the culture we're living in, where everything is almost assumed to be disposable." Instead of completely abandoning "Teagarden," Corgan will release the band's new album, *Oceania*, as part of the project. It's the group's first studio set since 2007's *Zeitgeist*.

Reverting back to the traditional album format was refreshing, Corgan says. "With the song-by-song approach, it was almost like I was over-producing each song and trying too hard to make them perfect," he says. "Maybe something was getting lost

in that process." Corgan notes that the partnership with EMI to release *Oceania* almost didn't happen. "I pretty much wrote EMI off because of all the years of contentious issues. Every time you turn around there's a new regime in there, so you can't even blame the new people," he says. "My manager, Peter Katsis, felt it was still prudent to give EMI that one last chance."

Corgan was also pleased with EMI's commitment to reissuing the band's catalog, which began last year and continues into 2013. He says he's already planning to write another studio album, but hasn't yet decided if he'll release the music through EMI. "Right now it's only for the one cycle," he says. "You have to stay flexible so that you can get the best deal and keep everyone honest in the game."

RUSH

ALBUM TITLE: *Clockwork Angels*
LABEL: Anthem/Roadrunner Records
MANAGEMENT: Ray Danniels, SRO
RELEASE DATE: June 12
It's been more than five years since Rush's last studio album, *Snakes & Arrows*, which peaked at No. 3 on the Billboard 200. "But we really

haven't been away," manager Ray Danniels says, noting that the Canadian rock trio has actively toured behind the release in recent years. For *Clockwork Angels*, co-produced by Nick Raskulinecz, Rush has "revisited the idea of a concept record," Danniels says, adding, "This is their 20th record. I'm thrilled that we got there."

SERJ TANKIAN

ALBUM TITLE: *Harakiri*
LABEL: Serjical Strike/Reprise Records
MANAGEMENT: George Tonikian, Serjical Strike
RELEASE DATE: July 10
System of a Down frontman Serj Tankian may have surprised some fans by following up his rock-heavy 2007 solo debut, *Elect the Dead*, with the elements of electronica, orchestral music and jazz found on his second album, 2010's *Imperfect Harmonies*. But *Harakiri*, Tankian's third solo effort, should please the rocker's core fan base. "This is definitely a return to his more edgier, heavier side," Warner Bros. Records head of marketing Xavier Ramos says.

THE GASLIGHT ANTHEM

ALBUM TITLE: *Handwritten*
LABEL: Mercury Records
MANAGEMENT: Tom Sarig, Esther Creative Group
RELEASE DATE: July 24
Signed to Mercury Records last summer, the Gaslight Anthem will release its fourth album and major-label debut, *Handwritten*, produced by Brendan O'Brien. "They're a young, dynamic rock band in the tradition of long-term artists like Bruce Springsteen," Mercury president David Massey says. "They have a rock edge,



but it's very melodic, classic songwriting." The act has yet to experience radio success, but new single "45" is bubbling under Billboard's Alternative chart. The group's 2010 album, *American Slang*, has sold 96,000 copies, according to Nielsen SoundScan.

LINKIN PARK

ALBUM TITLE: *Living Things*
LABEL: Warner Bros.
MANAGEMENT: Jordan Berliant, the Collective
RELEASE DATE: June 26
Linkin Park's sixth studio album is hitting multiple platforms in the marketing plan. The first single, "Burn It Down," was used in TNT's NBA playoffs ads. Presales linking the album with tickets to an August North American tour topped expectations at the Collective. Prior to playing the United States, Linkin Park will be in

Europe where its music will be tied in with the Euro Cup soccer tournament. Film and videogame tie-ins are forthcoming later in the year.

NEIL YOUNG & CRAZY HORSE

ALBUM TITLE: *Americana*
LABEL: Reprise
MANAGEMENT: Elliot Roberts, Lookout
RELEASE DATE: June 5
The first album from Neil Young with Crazy Horse in nine years is a collection of murder ballads and protest and campfire songs reinterpreted by Young's electric outfit. Young covers Woody Guthrie's "This Land Is Your Land," "Jesus' Chariot," "Clementine" and other folk works plus the Silhouettes' doo-wop classic "Get a Job."

FRAGMENTATION CAN BE GOOD

Music has been on a path of fragmentation for many years, which has been problematic in terms of traditional marketing. As niche acts become more mainstream and social media takes hold, the diversity of live music can be a positive. Classic rock still sells tickets to a multigenerational audience, but Latin, hip-hop, alternative, pop, EDM, R&B and country (the lattermost genre being the least fragmented, in terms of radio) are all fielding proven artists.

"There are all kinds of diverse tastes and ethnic backgrounds out there," Arfa says. "A lot of people may only go to a couple of shows a year, but there's something for everybody... Also, as expensive as a concert is, it's not like a vacation, a college education or buying a house. It's a night out. It may be expensive, but people need to live."

Live Nation is addressing that diversity by offering a range of concerts and events to hit varied musical tastes and demographics. If there's a scene that's happening, Live Nation is there, whether it's classic rock (Waters, REO Speedwagon/Styx, Def Leppard/Poison, Aerosmith, Van Halen), hip-hop (Drake, Khalifa/Miller) pop (Gaga, One Direction, Jason Mraz, Nicki Minaj), country (Aldean, Brad Paisley, Rascal Flatts), metal (Iron Maiden, Kiss/Crüe), dance (Madonna, LMFAO) or rock (Coldplay, Radiohead, Nickelback, Dave Matthews Band).

"We're not just selling one type of music now, so that diversity has really allowed us to see these ticket sales," Campana says. "We're not just going back to the classic rock market again and again."

While slow to come onboard with U.S. festivals, Live Nation is going full bore this year with acquisitions and startups covering a wide range, with new events including

Mixtape, Jay-Z's *Made in America*, the River's Edge festival in St. Paul with Dave Matthews Band and Tool and a new country fest called Watershed at the Gorge in George, Wash., home of the Sasquatch! festival.

"We looked at that business closely over the last three or four years, and we've added some events into our mix that we think can grow to the same stature as Lollapalooza, Coachella or Bonnaroo," Campana says. "We want to feed markets that are hungry."

AEG Live, the second-largest concert promoter worldwide, is also tapping into that diversity, with tours currently on sale yielding strong results including Iglesias/Lopez, American Idols Live!, Chesney and Tim McGraw playing stadiums and a June on-sale date for a Bieber tour that begins in the fall.

"We're conservative buyers," Phillips says. "We buy the things we believe we can make successful. Between Chesney/McGraw, Justin Bieber, Enrique/J.Lo, American Idols and Leonard Cohen, I can honestly say to you that the state of the concert nation seems to be pretty solid."

Arfa is also optimistic about 2012 ticket sales. "As a whole, it's very healthy. There's a lot of money in it," he says. "Live could be the last golden goose of the music business. I'm optimistic for my business and for the live business in general."

Hodges has a similar take, and points to "Keep On Smilin'," an early-'70s hit by Southern rock band Wet Willie, as his inspiration. "You go through every year wondering what it's going to be, and I feel really good," he says. "If you've got a problem, you've got to face it and if you don't have a problem, everybody's smiling. So far, we're smiling."

MONSTA



EDM SUMMER SIX PACK

BRING THAT BEAT BACK

With the re-emergence of Casablanca and even more cross-genre pollination, the EDM revolution rolls on **BY KERRI MASON**

MONSTA

ALBUM TITLE: untitled EP

LABEL: Owsla

MANAGEMENT: Luke Mitzman

RELEASE DATE: TBD

Monsta has the melodic synth thrum of Flux Pavilion, the tech-soul vocal drops of Moby and the reverberant snares of trip-hop act U.N.K.L.E.—but its sound is instrument-based and sample-free. The Welsh trio (producers Rufio and Rocky and vocalist Bryn Christopher) has captured some new kind of dubstep-driven pop lightning in a bottle, and it was Skrillex who found it. The group will release its first, still-untitled EP on the electronic dance music (EDM) star's indie imprint Owsla this summer.

"I was at South by Southwest with my manager Tim [Smith] and a few friends," says Skrillex (real name Sonny Moore). "We were having drinks and listening to music on blogs and YouTube and stuff. Tim says, 'I got something,' and pulls up [Monsta's "Holdin' On"]. I said, 'That's a sick track and a cool vocal sample. Where'd they get that from? Is that Aretha Franklin?'"

But it wasn't a sample. It was Christopher's powerfully androgynous performance of an original song written and recorded by the group using live instruments as well as synths and beats. "Holdin' On" has all the makings of a radio hit—not only an irresistible vocal hook, but a complete verse-chorus-verse song structure. Skrillex is onboard to remix it: His last remix of a full vocal, of Benny Benassi's "Cinema," won him a Grammy Award. "This is not your typical dubstep. A lot of that has already become cliché," he says. "This is next-level."

SCISSOR SISTERS

ALBUM TITLE: *Magic Hour*

LABEL: Casablanca

MANAGEMENT: Big Life

RELEASE DATE: May 29

The venerable downtown-glam-rock

band's fourth album features productions from EDM luminaries like Calvin Harris, Diplo and Stuart Price, who helmed all of 2010's *Night Work*. The Sisters have their usual bawdy fun on kiss-offs like "Keep Your Shoes On" and "Let's Have a Kiki," but Harris' "Only the Horses" is the standout: The expansive ballad makes it clear that his heart-tugging work on Rihanna's "We Found Love" wasn't a fluke.

TOTALLY ENORMOUS EXTINCT DINOSAURS

ALBUM TITLE: *Trouble*

LABEL: Casablanca

MANAGEMENT: Edward Cartwright, Darling U.K.

RELEASE DATE: June 12

Since 2009, Totally Enormous Extinct Dinosaurs—aka British DJ/producer/performance artist Orlando Higginbottom—has made charmingly quirky, shoegazer electro-pop, frequently passed from friend to friend and blog to blog. Primarily released on European indie Greco Roman, TEED's early work snagged more than word-of-mouth success: 2010's "Garden" was licensed for a global Nokia Lumia campaign, attracting the attention of Polydor. Debut *Trouble* will be released in the United States on once-dormant Casablanca, which is focusing on its dance roots in the wake of the EDM explosion. "He makes dance music that is listened to by people who really care about music," Casablanca president Thomas Dunkley says. "It's fun, smart, warm and heartfelt."

CYPRESS HILL & RUSKO

ALBUM TITLE: *Cypress X Rusko*

LABEL: V2/Cooperative

MANAGEMENT: Velvet Hammer (Cypress Hill), SQE Music (Rusko)

RELEASE DATE: June 17

Bonded by a love for bongos and bass, hip-hop crew Cypress Hill and dubstep prankster Rusko are making it official

with a five-track EP, following the arrival of single/video "Roll It, Light It" in February. The brass-knuckles set features a "Roll It" remix by Travis Barker and "Can't Keep Me Down" with Damian Marley, who also turned up on a recent Skrillex single.

REBECCA & FIONA

ALBUM TITLE: *I Love You, Man*

LABEL: Ultra Music

MANAGEMENT: Henrik Augustin, Mr. Radar

RELEASE DATE: July 10

Currently making their first rounds on the stateside DJ touring circuit, Rebecca Scheja and Fiona Fitzpatrick released their debut album, *I Love You, Man*, in their native Sweden last year. The heady collection of dream-pop recalls Annie, Oh Land and the 4AD roster, particularly Lush—but with the wall of guitar fuzz replaced by a blanket of synth. It's a welcome anomaly in EDM's drop-obsessed, testosterone-driven landscape.

DEADMAU5

ALBUM TITLE: *The Veldt* (EP)

LABEL: Ultra Music

MANAGEMENT: Three Six Zero

RELEASE DATE: July 25

Deadmau5 (aka Joel Zimmerman) has always been open with his fans, inviting them into his daily life on Twitter and Facebook. But he took it one step further with *The Veldt*, which he created during a live 22-hour session on streaming platform Ustream. Aspiring singer/songwriter Chris James was watching: He took the track's raw instrumental (which Deadmau5 posted to SoundCloud), wrote a melody and lyrics, and uploaded his own vocal version. Deadmau5 could be seen finding, listening to and instantly loving James' vocal—and even calling his manager to draft the appropriate documents. The EP also contains remixes and "Failbait," a new collaboration with Cypress Hill that's more hip-hop than EDM.

SUMMER
2012
PREVIEW

HOT IN HERE

With releases from Chris Brown, R. Kelly, Brandy and more, the R&B slate comes correct **BY GAIL MITCHELL**

CHRIS BROWN

ALBUM TITLE: *Fortune*

LABEL: RCA

MANAGEMENT: Tina Davis, TDC/Phase Too

RELEASE DATE: July 3

Chris Brown continues down the comeback road he began paving with 2011's *F.A.M.E.* That project's cache of hot singles ("Deuces," "No BS," "Look at Me Now," "She Ain't You," "Wet the Bed") has been succeeded by a new crop of songs from *Fortune*, including "Turn Up the Music" and "Strip" featuring Kevin "K-MAC" McCall. Also in play are "Sweet Love" and "Till I Die" featuring Big Sean and Wiz Khalifa. Waiting in the wings is new single "Don't Wake Me Up."

And that's not counting the assists Brown has given others: Rihanna's "Birthday Cake," Fat Joe's "Another Round," DJ Khaled's "Take It to the Head," Nicki Minaj's "Right by My Side" and labelmate Brandy's "Put It Down," the just-issued first single from her debut album on RCA.

RCA senior VP of urban marketing Lisa Cambridge-Mitchell says, "Chris is constantly raising the bar for himself. He's so creative and has really created a lane where no one else can compete."

Expanding on the R&B/pop/electronic dance music interplay that permeated *F.A.M.E.*, Brown has tapped a creative team that includes the Underdogs, Polow Da Don, Tha Bizness and Danja. Although Brown continues to attract controversy—he and Rihanna questioning on each other's remixes;

chided for lip-synching at the Billboard Music Awards—it all boils down to the music. As Hollywood Hernandez, PD of Cumulus' syndicated R&B channel "The Touch" noted following the "Cake" remix, "If it's a hit song, I'll play it."

BOBBY BROWN

ALBUM TITLE: *The Masterpiece*

LABEL: Bobby Brown Productions/Bronx Bridge Entertainment/Fontana

MANAGEMENT: Alicia Etheredge

RELEASE DATE: June 5

Currently on tour with New Edition, Bobby Brown sounds off this summer with his first solo album in 14 years. The set's lead single—"Don't Let Me Die"—was penned several years before the death of ex-wife Whitney Houston. "Die" is produced by Fred "Blaze" Crawford who, together with Jared Gosselin, helmed *The Masterpiece*. Features include New Edition mates Johnny Gill and Ralph Tresvant plus Bobby "Jayre" Brown Jr., who makes his debut on the cut "Starmaker." Brown Sr. calls *Masterpiece* his effort to "bridge the gap between good old R&B and today's R&B."

R. KELLY

ALBUM TITLE: *Write Me Back*

LABEL: RCA

MANAGEMENT: Derrel McDavid, Winkler McDavid; Ann Carli, Fuzzy Bunny Films

RELEASE DATE: June 26

"Share My Love" is the debut single

from R. Kelly's 11th studio album, *Write Me Back*. Picking up where 2010's *Love Letter* left off, the new release filters in such influences as Smokey Robinson and Barry White. Kelly also served as executive music consultant on the film "Sparkle" (Aug. 17) and penned three original songs for the soundtrack including the Whitney Houston/Jordin Sparks duet "Celebrate." His memoir, "SoulCoaster: The Diary of Me," arrives June 28.

BRANDY

ALBUM TITLE: *Two Eleven*

LABEL: Chameleon/RCA

MANAGEMENT: Ryan Ramsey

RELEASE DATE: TBD

Brandy makes her RCA debut with *Two Eleven*, her sixth studio album. Recorded in association with producer Breyon Prescott's Chameleon Entertainment, the set features collaborations with an array of songwriters and producers, including Timbaland, Hit-Boy, Danja, Rico Love, Sean Garrett, Ester Dean and Frank Ocean. Earlier this year, Brandy told Billboard that her goal was to record an "album that has something for everybody; real R&B with dance songs and bang-out ballads." Following on the heels of her reunion with Monica ("It All Belongs to Me"), Brandy teams with Chris Brown for her set's first single, "Put It Down."

TREY SONGZ

ALBUM TITLE: *Chapter V*

LABEL: Songbook/Atlantic

MANAGEMENT: Kevin Liles, KWL Enterprises

RELEASE DATE: TBD

A release date hasn't been slated, but Trey Songz' *Chapter V* has already spun off a hit single in "Heart Attack." If the Benny Blanco and Rico Love co-production is any indication, then Songz and Atlantic can expect a warm reception from fans (aka Trey's Angels) for his fourth album. Reported guests include T.I., Lil Wayne, J. Cole, Big Sean and Kelly Rowland. His previous album, 2010's *Passion, Pain & Pleasure*, has sold 848,000 copies, according to Nielsen SoundScan.

THE-DREAM

ALBUM TITLE: *Love IV MXXII*

LABEL: Radio Killa/Def Jam

MANAGERS: Jaha Johnson, Matriarch Entertainment; Chaka Pilgrim

RELEASE DATE: Aug. 14

In a series of tweets on May 16, the-Dream (@mrteriusnash) announced that his new album will arrive Aug. 14. Predecessor *Love King* hasn't fared as well as his earlier CDs, selling 171,000, according to SoundScan. But don't count out the seduction guru just yet: In one of those tweets, he said that *Love IV MXXII* is the best album he's made, adding, "I don't care what the sales will be."



Selling S

Key opportunities open up as the temperatures climb

BY JASON LIPSHUTZ

IN THE FILM INDUSTRY, summertime is blockbuster season, with popcorn movies arriving on schedule and raking in millions. But things are less simple in the music industry. Tent-pole albums are usually saved for the fourth quarter. Only three albums released between June and August last year—Lil Wayne's *Tha Carter IV*, Jay-Z and Kanye West's *Watch the Throne* and Beyoncé's 4—sold more than 300,000 copies in their debut weeks, according to Nielsen SoundScan. And TV platforms like "American Idol," "The Voice" and "Dancing With the Stars" are between cycles. So how do music marketers make the most out of the summer months?

A hit single typically does the trick, though the fabled summertime anthem isn't exactly predictable. "Traditionally [a summer song] is the whole windows-down, play-it-loud-in-your-car song," RCA Records senior VP of marketing Aaron Borns says. "But there is a lot of melancholy that comes with the emotions associated with summertime." For every dance track like the Black Eyed Peas' "I Gotta Feeling" (8 million sold), there's a "Rolling in the Deep" by Adele (7.1 million) that adds some depth to top 40.

Summer songs don't need to debut anywhere close to the season, either. This year, tracks intentionally released on the cusp of summer—like Usher's "Scream" and Maroon 5's "Payphone"—will try to repeat the success of songs like Katy Perry's "California Gurls" (5.3 million downloads since debuting in May 2010). But LMFAO's "Party Rock Anthem" arrived on New Year's Eve 2010 and sold 276,000 downloads from January to April last year. Then it grew on radio as the weather improved, selling 3 million downloads from May to August and topping Billboard's 2011 Songs of the Summer list. "There probably is a [summer song] formula, but . . . we never set out to do the song of the summer—we just set out to do something great," says GoonRock, who co-produced, co-wrote and was featured on "Party Rock Anthem." "That something great goes hand in hand with the feeling of summertime—feeling hot, feeling good—and that's why it worked so well."

If the science of a summer song is difficult to engineer, TV opportunities can be even trickier to navigate during the summer. But fluctuating prime-time schedules open the door to more experimentation. In 2012, that means freshman shows like ABC's new singing competition "Duets" and E!'s upcoming talent show-



CHRIS BROWN



WALK THE MOON

ummer

down "Opening Act," which allow established artists like Kelly Clarkson ("Duets") and Nicki Minaj ("Opening Act") to pop up on potential hits without making long-term commitments.

Meanwhile, NBC's "Today" and the "Good Morning America" summer concert series give rising artists a bigger performance platform than in other seasons. "We just booked Neon Trees to do 'Good Morning America,' and that's an outdoor, Central Park gig." Island Def Jam executive VP of marketing and creative Eric Wong says. "If their record [*Picture Show*] was coming in the fall instead of last month, the show might just be in [ABC's] studio."

Prime-time reruns also mean the high-profile looks to be had in sports events can have even more impact, from the MLB All-Star Game to the NBA Finals to the Stanley Cup playoffs to the Olympics. Since being used in NBA playoffs commercials, Linkin Park's new single, "Burn It Down," has sold 260,000 downloads, according to SoundScan, nicely setting up the group's *Living Things* album, out June 26.

For branding companies like New York-based agency Cornerstone, whose current clients include Nike, Pepsi and Converse, summertime means less online minutes for the average consumer, so music festivals offer an immediate pressure point. Cornerstone co-CEO Jon Cohen says that the most effective brand initiatives take advantage of consumers' heightened willingness to get some fresh air and experience new products. "[Festival] attendees need some other things to focus on at an all-day festival," Cohen says. "You're seeing food become a bigger part of the festival experience... you're seeing videogames, and a lot of activities." For example, Cornerstone has previously organized Xbox Live sponsorship programs at Bonnaroo in which different comedians roamed the festival grounds interacting with fans and performers.

Marquee acts like the Black Keys, Red Hot Chili Peppers and Skrillex will benefit from making the festival rounds this year, but for major labels, summer festivals in 2012 represent an opportunity to develop smaller acts. As event live streaming expands and performance reactions can be tweeted in real time, nonheadlining bands can gain more eyeballs. It's the reason why, along with overseeing the summer touring of RCA acts like Clarkson and Dave Matthews Band, Borns is particularly excited to see where rising indie-rock act Walk the Moon, which is performing at Sasquatch! and the Governors Ball festival this year, stands at the end of the season. "You do not have as many superstar albums coming out in the middle of the summertime," Borns says, "so it's a nice time for those word-of-mouth artists to gain a lot of mind share." ■■■

BROWN: GOMILLION & LEUPOLD; NAS: MATTHEW SALACUZZE

HIP-HOP SUMMER SIX PACK

HIP-HOP, AND IT DON'T STOP

As a legend returns, a new generation stays turned up

BY ERIKA RAMIREZ

WAKA FLOCCA FLAME

ALBUM TITLE: *Triple F Life: Fans, Friends & Family*

LABEL: Brick Squad Monopoly/Warner Bros.

MANAGEMENT: Debra Antney, Mizay Entertainment

RELEASE DATE: June 12

Driven by the street anthem "Hard in Da Paint," Atlanta-by-way-of-Queens rapper Waka Flocka Flame sent his 2010 debut album, *Flockavelli*, to No. 6 on the Billboard 200. Since then, he's built a brand and a following, thanks to his bombastic songs and raucous stage presence. Expect guest appearances by Flo Rida, Tyga, Slim Thug, Ludacris, Alley Boy, Trey Songz, Drake, Bun B and more.

NAS

ALBUM TITLE: *Life Is Good*

LABEL: Def Jam Recordings

MANAGEMENT: Anthony Saleh

RELEASE DATE: July 17

In the time since Nas delivered his 2008 *Untitled* album, he's undergone a divorce and released the collaborative album *Distant Relatives* (Universal Republic/Def Jam) with Damian Marley in 2010. Now, as he returns with his 10th solo album, *Life Is Good*, he's inspired. "I'm happy about music," Nas says. "It's pushing me back into the studio. There's not one concept that sums up the record. It's free-flowing."

Building on the excitement surrounding buzz single "Nasty," Nas released "The Don" in April. The track, produced by Da Internz, Salaam Remi and the late Heavy D, celebrates New York and Nas' 20-year career. Another song from the album, "Train," was recently heard in ESPN's broadcast of the 2012 NFL draft.

The latest cut, the No I.D.-produced "Daughters," features Nas rapping about raising his 17-year-old daughter, Destiny Jones. Nas has yet to confirm any collaborations for the album, but he has been seen in the studio with singer/songwriter Frank Ocean, who he calls "a new gust of wind."

RICK ROSS

ALBUM TITLE: *God Forgives, I Don't*

LABEL: Def Jam Recordings

MANAGEMENT: Alex "Gucci Pucci" Bethune

RELEASE DATE: July 31

The fifth album from Miami rapper Rick Ross is one of the summer's most anticipated, and not just because it was originally scheduled for December. (It was postponed due to health concerns after Ross suffered a pair of seizures in October.) Ross sent his first three solo albums to the top of the Billboard 200 and his most recent, 2010's *Teflon Don*, just missed making it four for four, coming in at No. 2. "God Forgives, I Don't" is a very dark story," Ross said at a May 2 press conference he held in New York to announce the album as well as other



NAS

moves at his Warner imprint Maybach Music Group. "I'm expecting nothing but the biggest results."

2 CHAINZ

ALBUM TITLE: *Based on a TRU Story*

LABEL: Def Jam Recordings

MANAGEMENT: DJ Teknikz

RELEASE DATE: Aug. 14

2 Chainz is a marvel of rebranding. Long mired in obscurity and recording under the name Tity Boi, the Atlanta-based MC rechristened himself 2 Chainz last year and set about capturing his home market and turning his name into a catchphrase. It worked. In late January, he signed a solo deal with Def Jam, and he's rumored to be aligning himself with Kanye West's G.O.O.D. Music imprint (through Def Jam). Currently on the road supporting Drake's *Club Paradise* tour, his "No Lie," the first single off his solo debut, entered Billboard's R&B/Hip-Hop Digital Songs chart at No. 1.

50 CENT

ALBUM TITLE: TBD

LABEL: Shady/Aftermath/Interscope

MANAGEMENT: Chris Lighty, Violator/Brand Asset Group

RELEASE DATE: July 3

On May 23, 50 Cent tweeted that he'd deliver his long-delayed fifth album

despite the say of his parent label, Interscope. He said he doesn't have a "beef" with Interscope, but added, "I'm tired of waiting." Last year, 50 Cent took to Twitter several times to air his differences with Interscope regarding the progress of the album. Although a single has yet to surface, on May 5, 50 told KVEG Las Vegas DJ Bootleg Kev that the "project is pretty much done." Interscope reps say the date is "tentative."

WIZ KHALIFA

ALBUM TITLE: *O.N.I.F.C.*

LABEL: Rostrum/Atlantic Records

MANAGEMENT: Benjy Grinberg, Rostrum Records

RELEASE DATE: Aug. 28

Pittsburgh rapper Wiz Khalifa took the charts by storm last year when "Black and Yellow," the lead single from his major-label debut, *Rolling Papers*, hit No. 1 on the Billboard Hot 100. Since then, Khalifa has become one of the biggest names in hip-hop and a touring force. His recent mixtape *Taylor Afterdark* was hailed by fans and critics, and he took home the top new artist award at the Billboard Music Awards (see page 32). Khalifa also has two hits on his hands: "Payphone" (with Maroon 5) and "Work Hard, Play Hard," which kick-starts the campaign leading up to *O.N.I.F.C.* ■■■

Hot Synchs In The Summertime

In a big year for synchs, here's where the heat is on **BY ANDREW HAMPP**

2012 IS SHAPING up to be an exceptionally strong year for synchs, with two of the year's biggest hits—fun.'s "We Are Young" (featuring Janelle Monáe) and Kelly Clarkson's "Stronger (What Doesn't Kill You)"—driven onto the charts after appearing in car commercials. Expect the momentum to accelerate this summer. "Right now advertisers are focused on a light, feel-good summer trend. They are asking for free-spirited, 'driving with the sunroof open and the windows down' songs," Universal Music Publishing Group (UMPG) executive VP/head of film and TV music Brian Lambert says. Here's a look at six of the summer's biggest synchs—featuring indie bands, nostalgia acts and alt-rock faves—and how they came to be.

1 ARTIST: ZZ Top
SONG: "I Got to Get Paid"
BRAND: Jeremiah Weed
It's only natural that a song called "I Got to Get Paid," ZZ Top's first new single in nearly 10 years, would debut in a commercial. The band teamed up with Diageo's Jeremiah Weed Premium Flavored Malt Beverages for a TV ad campaign and music video for the Rick Rubin-produced track from the band's first new album in nine years. As part of the new relationship, brokered by Jeremiah Weed's creative agency CAA Marketing, the brand will also sponsor local activations around ZZ Top's Gang of Outlaws tour all summer featuring road-mates 3 Doors Down and Gretchen Wilson.

2 ARTIST: Wilco
SONG: "I'm Always in Love"
BRAND: Sprint
Gabe McDonough, VP/music director of creative agency Leo Burnett, had a dilemma on his hands. Just three days before his agency was set to begin shooting a TV spot for client Sprint's new Evo smart phone, the original music concept fell through. With just days to secure a new track, McDonough called up fellow Chicagoan Tony Margherita, manager of Wilco, to see if Jeff Tweedy and company might be up for licensing a track from their 1999 album, *Summerteeth*, for the spot. Much to his surprise, the band said yes. In the spot, Wilco's "I'm Always in Love" is put to anthemic, digitized use



by a chorus of Evo users composing their own music with the Beats Audio app. "We don't license music to very mwzany commercials, but this one seemed to work so we decided to give it a try," Margherita says. "It's quite a different treatment of a Wilco song as well as a testament to the quality of Jeff Tweedy's songwriting."

3 ARTIST: Mark Ronson featuring Katy B
SONG: "Anywhere in the World"
BRAND: Coca-Cola
Dubstep diva Katy B, already a fixture in the U.K. dance scene, is poised for a major U.S. breakthrough as the voice behind Coca-Cola's first original

Olympic anthem. Expanding on the approach the company took in 2010 with K'naan's "Wavin' Flag" for the FIFA World Cup, Coca-Cola is making Ronson's "Anywhere in the World" a global anthem with localized versions in more than 20 territories. TV spots featuring the song, created by ad agency Mother London, start airing in July.

FRESH FACES SUMMER SIX PACK

IN BLOOM

A look at some of the season's biggest new names

BY JUSTINO ÁGUILA, STEVEN J. HOROWITZ, DEBORAH EVANS PRICE AND ERIKA RAMIREZ

AZEALIA BANKS

ALBUM TITLE: *1991 EP*
LABEL: Interscope/Polydor
MANAGEMENT: Troy Carter, Coalition Media Group
RELEASE DATE: May 29
Azealia Banks has quickly become hip-hop's darling. Back in December, the Harlem rapstress burst onto the scene with the burrowing "212." Its video has racked up almost 17 million views since hitting YouTube in September, and found its way to Interscope executive VP of A&R Larry Jackson, who signed her to the imprint in the first week of January. "I was knocked out. I hadn't been that impressed by a female MC in quite some time," says Jackson, who previously brought Lana Del Rey to Interscope based on the strength of her breakout hit "Video Games." "She's got a huge, huge reservoir of confidence."

But she's still cautious. Rather than

rushing out her full-length debut, *Broke With Expensive Taste*, due this fall, Banks will release the four-track *1991 EP* on May 29. Fresh on the heels of her breakthrough performance at the Coachella festival, the EP will arrive the same week as her first headlining New York show at Bowery Ballroom and a coveted appearance at WQHT's Summer Jam (both June 3). In addition to her *Fantastic* mixtape, scheduled for release around July 4, *1991* is a way to entice those who are yet to discover the 20-year-old.

"We really wanted to make sure that we've got a loaded cannon ready for this album," Jackson says. Banks, who ranked third in the BBC's Sound of 2012 and topped NME's Cool List last year, even canceled European festival dates this summer to finish *Broke*. Hip-hop fans are already largely onboard, but Jackson has faith that her reach isn't limited. "It's inevitable that

she'll cross over," he says, "but we're not even making records thinking about that."

JANA KRAMER

ALBUM TITLE: *Jana Kramer*
LABEL: Warner Music Nashville
MANAGEMENT: McGhee Entertainment
RELEASE DATE: June 5
Though she found success as an actress with roles on "Friday Night Lights," "90210" and "One Tree Hill," Michigan native Jana Kramer says her first love has always been singing. Her single "Why Ya Wanna" is No. 19 on Billboard's Hot Country Songs chart, and several of her songs were featured on "One Tree Hill." Kramer portrayed Alex Dupre on the popular CW show, which ended this season. However, she won't be idle this summer. Look for Kramer as one of the opening acts on Brad Paisley's *Virtual Reality* tour.

AZEALIA BANKS



PURITY RING

ALBUM TITLE: *Shrines*
LABEL: 4AD (worldwide), Last Gang (Canada)
MANAGEMENT: We Are Free
RELEASE DATE: July 24
After joining forces in 2010, 24-year-old Megan James and 21-year-old Corin Roddick parlayed blog buzz

from their inaugural future-pop tracks into a record deal with 4AD and Last Gang Records. Now, the Canadian duo is prepping the July release of its debut, *Shrines*, a crunchy blend of laser synths, boom-bap beats and haunting vocals. Summer plans include hitting the international festival circuit (Barcelona's Primavera, Dublin's Forbidden Fruit Festival) and joining heralded indie outfit Dirty

SHOWSTOPPERS

Want to know who will win big on the road this summer? A few safe bets **BY RAY WADDELL AND KERRI MASON**

MIRANDA LAMBERT

TOUR: On Fire
BOOKING AGENT: Joey Lee, William Morris Endeavor
DATES: June 1-Sept. 7
 Country has developed a wealth of new headliners during the past decade. But most of these newer acts are either male (Jason Aldean, Luke Bryan, Eric Church) or groups (Lady Antebellum, Zac Brown Band). Enter Miranda Lambert, who is averaging better than 95% capacity and 10,000-12,000 paid attendance per show, according to her agent, Joey Lee at William Morris Endeavor. In fact, as of mid-May, Lambert was the top-selling female artist touring North America, with \$8 million in ticket sales from just 23 shows reported to Billboard Boxscore of the 70-plus dates Lambert will headline in 2012, many of them at Live Nation sheds this summer. "We went from 4,000 to 6,000 to over 10,000 [per night] this year," Lee says.

Live Nation co-president of North American concerts Mark Campana adds, "Country is killing it. And now, when you look at acts like Brad Paisley, Jason Aldean, Rascal Flatts and Toby Keith, you've got to start talking about Miranda now in those same ranks, in terms of ability to sell tickets."



MIRANDA LAMBERT

ENRIQUE IGLESIAS AND JENNIFER LOPEZ

TOUR: Old Ideas
BOOKING AGENT: Robert Kory (manager), AEG Live
DATES: Aug. 12-Dec. 20
 After ending a 15-year absence from the road in 2008, Cohen has become a global phenomenon and one of the top 25 biggest-grossing touring artists in his 70s. Since 2008, he's earned \$90 million and moved about 650,000 tickets, according to Billboard Boxscore, working with AEG Live the past two years. This year, Cohen will hit arenas, stadiums and festivals across Europe before playing arenas in North America. "We were acutely aware of the pent-up demand to see Leonard perform his classic songs and daring new material live onstage," AEG's Phillips says. "What started out as the ultimate honor became a worldwide economic juggernaut."

JACK WHITE

TOUR: Under the Influence
BOOKING AGENT: Peter Schwartz, the Agency Group
DATES: July 25-Aug. 5
 The Under the Influence tour, which will hit Live Nation amphitheaters this summer, taps into two key areas that are appealing to fans: value-oriented, synergistic packaging and youth-oriented hip-hop. The package includes headliners Wiz Khalifa and Mac Miller, along with Kendrick Lamar, Chiddy Bang, Schoolboy Q and Chevy

LEONARD COHEN

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Woods. Peter Schwartz of the Agency Group in New York says sales are off to a great start. "The shows generally have 6,000-8,000 tickets sold already in just three weeks on sale," he says. "These venues have a lot of lawn, but with tickets reasonably priced in the \$20-\$40 range, this is an event any music fan can afford."

AVICII

TOUR: Le7els
BOOKING AGENT: Joel Zimmerman, William Morris Electronic
DATES: June 7-Sept. 16
 Avicii's 27-date North American tour (his largest to date), in partnership with AEG Live, will launch June 7 at the Tampa Bay (Fla.) Times Forum. The Swedish DJ/producer's tour is "a massive, eight-semi show; what you saw at Coachella was only two semis' worth," says his agent, Joel Zimmerman of William Morris Electronic. "It's the most complicated show I've seen to date." On the back of one massive single, "Le7els" (plus a synch and personal appearance in Bud Light Platinum's Super Bowl spot), Avicii is skipping nightclubs and moving directly to large live venues and arenas—all prior to a formal album release. Punctuated by a headlining set at Lollapalooza in August, the tour will bring the 23-year-old to venues like Denver's Red Rocks Amphitheatre and San Francisco's Bill Graham Civic Auditorium. Zimmerman says, "After the first show, everyone is going to be like, 'Holy shit, you need to see this thing.'" ■■■

4 ARTIST: Nicki Minaj
SONG: "Moment 4 Life"

BRAND: Pepsi
 Pepsi's 2012 brand ambassador, Nicki Minaj, gets a Madame Tussaud-meets-"The Matrix" treatment in the soda company's first-ever global ad campaign. Scored to a remixed version of her 2010 breakthrough solo hit, "Moment 4 Life," Minaj is seen frozen in time at a concert in Argentina before being reanimated by the familiar "pop!" of a Pepsi can. "She represents the kind of artist who's in the moment, making this happen on her own terms," PepsiCo chief marketing officer of global consumer engagement Frank Cooper says.

5 ARTIST: Crystal Fighters
SONG: "Going Home"

BRAND: Google
 Ad agency Goodby, Silverstein & Partners and Atlantic Records, the team behind the year's biggest synch—fun.'s "We Are Young," which appeared in Chevy's "Stunt Anthem" Super Bowl spot—reunite to help break another Atlantic act, U.K. indie-pop-poppers Crystal Fighters. The band's placement in the collab-

oration-themed spot is a direct result of it buzzy presence at this year's South by Southwest, where Goodby music supervisor/producer Todd Porter had a chance to catch the band just before receiving the Google creative assignment. "Google has a bit of a reputation for using good, upcoming music, and this seemed like a great fit," he says. Another similar spot makes collaborative use of Hall & Oates' "Maneater."

6 ARTIST: Will Smith & DJ Jazzy Jeff
SONG: "Summertime (Swizz Beatz Mix)"

BRAND: Bud Light Lime
 It's hard to believe, but few advertisers have capitalized on this sunny seasonal favorite, which reached No. 4 on the Billboard Hot 100 in 1991. To give the track a uniquely 2012 spin, UMPG and ad agency Translation paired with producer Swizz Beatz on a custom remix to score this spot for Bud Light Lime. (The spot itself evokes the early '90s.) "It's great to find those gems in the catalog that may not have had tons of activity over the years and then all the right elements come together," UMPG's Lambert says. ■■■

RELEASE DATE: July 24
 Los Angeles-born Martin Castillo makes no apologies for singing narcocorridos, the popular style of music that chronicles Mexico's drug trade, saying, "My music is real." Earlier this year, he scored his big break when owners of new label Nueva Era Music (founded by executives of Del Records) discovered him online with a following of fans. In Mexico, the bilingual Castillo is already filling up venues.

MEEK MILL

ALBUM TITLE: *Dreams & Nightmares*
LABEL: Maybach Music Group/Warner Bros.
MANAGEMENT: Phillip Smith and Rich Kleiman, Roc Nation
RELEASE DATE: Aug. 28
 With two mixtapes out—*Dream Chasers* and *Dream Chasers 2*—Philadelphia rapper Meek Mill will release his major-label debut on Rick Ross' Maybach Music Group imprint with Warner Bros. "[The album] is just telling you about both sides of my life, coming from the streets and the life I'm living now, traveling the world and making money," he says. ■■■

Projectors for a North American tour.

MICHAEL KIWANUKA

ALBUM TITLE: *Home Again*
LABEL: Cherrytree/Interscope
MANAGEMENT: Robert Swerdlow, Starwood Management

RELEASE DATE: July 17
 The 24-year-old British singer/songwriter made waves with his debut EP, *Tell Me a Tale*, in April 2011, earning a supporting slot for Adele's 2011 tour and a spot at last year's iTunes Festival. But it was when the BBC crowned Kiwanuka the victor of its Sound of 2012 competition that anticipation mounted for the Bill Withers sound-alike's full-length debut, *Home Again* (released in the United Kingdom in March), earning him gigs at this summer's Bonnaroo festival and Lollapalooza.

MARTIN CASTILLO

ALBUM TITLE: *Poder y Respeto*
LABEL: Nueva Era Music/Sony U.S. Latin
MANAGEMENT: Angel Del Villar, Nueva Era Music

COUNTRYWIDE

Zac Brown gets 'Uncaged,' Hank Jr. sings with dad, and former golfer Ford keeps swinging **BY DEBORAH EVANS PRICE**

EDENS EDGE

ALBUM TITLE: *Edens Edge*
LABEL: Big Machine Records
MANAGEMENT: Virginia Davis, B.A.D.
RELEASE DATE: June 12
 Big Machine Label Group president/CEO Scott Borchetta offered Edens Edge a deal after seeing the band perform at the annual Nashville Songwriters Assn. International Awards. Since then, the trio—Hannah Blaylock, Dean Berner and Cherrill Green—has delivered a debut EP and the top 20 Billboard Hot Country Songs single "Amen," which showcased the act's earthy, organic sounds and stellar harmonies. Edens Edge will hit the road this summer with Rascal Flatts, and new single "Too Good to Be True" just arrived.

JOSH TURNER

ALBUM TITLE: *Punching Bag*
LABEL: MCA Records
MANAGEMENT: Renee Behrman Greiman, Modern
RELEASE DATE: June 12
 Turner wrote or co-wrote eight tracks on his fifth studio album, *Punching Bag*, in a log cabin he built on his College Grove, Tenn., property as a writer's retreat. Led by the single "Time Is Love," the album was produced by Frank Rogers (Brad Paisley, Darius Rucker). The Grand Ole Opry member will preview *Punching Bag* during an hourlong special on HSN (May 25) sponsored by Cricket.

DON WILLIAMS

ALBUM TITLE: *And So It Goes*
LABEL: Sugar Hill Records
MANAGEMENT: Robert Pratt, Royale Chimes
RELEASE DATE: June 19
 Keith Urban, Alison Krauss and Vince Gill lend their talents to *And*

So It Goes, the first new release in eight years from Country Music Hall of Famer Don Williams. "We weren't looking to reinvent Don, just to make a good, new Don Williams record," says producer Garth Fundis (Trisha Yearwood, Sugarland). The album includes songs written by Kieran Kane, Ronnie Bowman, Al Anderson, Leslie Satcher, Williams' son Tim and Williams himself. *And So It Goes* arrived April 30 in the United Kingdom supported by shows in May, and Williams will tour the United States this summer and fall.

ZAC BROWN BAND

ALBUM TITLE: *Uncaged*
LABEL: Southern Ground/Atlantic
MANAGEMENT: ROAR
RELEASE DATE: July 10
 Since exploding in 2008 with the No. 1 single "Chicken Fried," the Zac Brown Band has become one of country's hottest acts. Label debut *The Foundation* has sold nearly 3 million units, according to Nielsen SoundScan, and 2010 follow-up *You Get What You Give* has sold 1.5 million. "*Uncaged* represents a musical freedom that comes from not having any pressure on us to create," ZBB fiddler Jimmy DeMartini says. "The only people we have to answer to are our fans and ourselves."

The set features guests like Amos Lee and Trombone Shorty. ZBB's Coy Bowles describes the album as taking "the scenic route through multiple genres," and although it incorporates a variety of musical styles the band's Clay Cook sees it as a more focused effort. "The last couple albums have just been a collection of songs that we had been playing," Cook says. "This is an album."

The group's expansive tour opportunities influenced the direction of *Uncaged*, in particular ZBB's European tour with Kings of Leon. "That

experience, mixed with Zac's Southern roots," ROAR Management partner Bernie Cahill says, "are woven into this new album." The band remains on the road this summer.

HANK WILLIAMS JR.

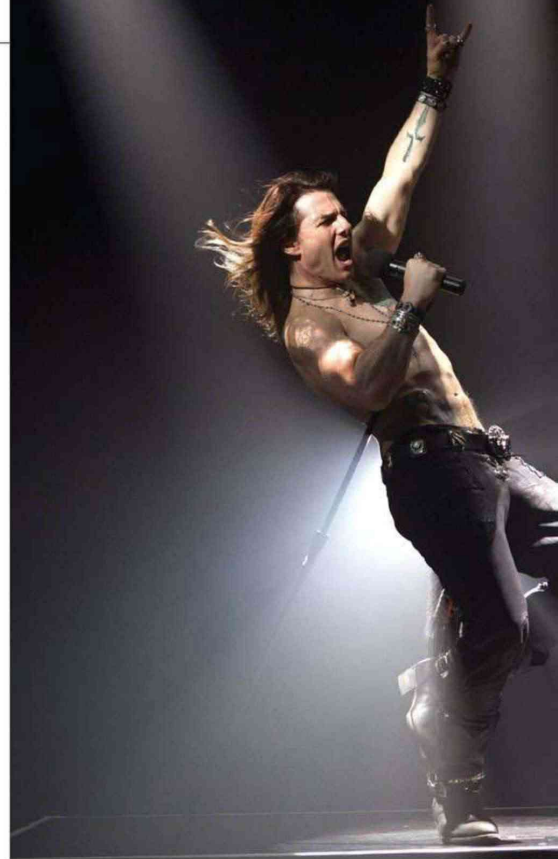
ALBUM TITLE: *Old School... New Rules*
LABEL: Bocephus Records/Blaster Records
MANAGEMENT: Ken Levitan, Vector Records
RELEASE DATE: July 10
 In ramping up to release his new collection, Hank Williams Jr.'s Bocephus Records partnered with Cleveland-based Blaster Entertainment Group (distributed by Warner), and first single "That Ain't Good" was just released to country radio. *Old School... New Rules* features duets with Brad Paisley and Merle Haggard as well as a special tune that unites Bocephus sonically with his legendary father. Williams will support the release this summer with fair and festival dates.

COLT FORD

ALBUM TITLE: *Declaration of Independence*
LABEL: Average Joe's Entertainment
MANAGEMENT: Shannon Houchins, Average Joe's
RELEASE DATE: July 31
 Former professional golfer Colt Ford has found a successful second act in country music. He launched Average Joe's in 2008 with Shannon Houchins and has built a roster that includes Montgomery Gentry, Corey Smith and Kevin Fowler. As a songwriter, his credits include co-writing the Jason Aldean chart-topper "Dirt Road Anthem." *Declaration of Independence* is Ford's fourth studio album on Average Joe's. Guests on the 15-song collection include Aldean, Boyz II Men, Kix Brooks, Jake Owen and Darius Rucker. ●●●



ZAC BROWN BAND



Soundtra Summer

Whitney Houston's final recordings and hair metal remakes highlight summer screens **BY PHIL GALLO**

WHEN "The Amazing Spider-Man" is released July 3, it will be the first movie in the blockbuster series to arrive without a "songs inspired by" soundtrack. This summer, if you're looking for soundtracks, you'll find them for actual musical properties—the Warner Bros. '80s musical "Rock of Ages" and the Sony Pictures remake of "Sparkle"—rather than films that rely on a soundtrack tie-in for promotional buzz. And with those soundtracks, the stars of the movies are also the stars of the album—Mary J. Blige, Julianne Hough and others (including Tom Cruise) for "Rock of Ages" and Whitney Houston and Jordyn Sparks for "Sparkle." As for "Spider-Man," "You can't deliver [soundtrack sales] numbers without a female audience," Sony Pictures president of music Lia Vollack says. "I said to [director] Mark [Webb], 'Do you want a song at the end of the movie?' He wasn't that moved by the idea of creating a new song. The idea of an 'inspired by' album I understand when there's an audience and appetite for anything associated with a property. It can't be a knee-jerk reaction—'We have a big summer movie so we need an "inspired by" album.'"

There will be other musical offerings from the fringes this sum-

Spring Into Action

Springtime has become an important time of year to launch new music and strike synch deals **BY PHIL GALLO**

SO FAR AS the music goes, the first summer movie smash was released when there was still snow on the ground in parts of the country.

Pitbull's "Back in Time," which plays over the credits in Sony Pictures' "Men in Black 3," arrived March 26, two months prior to the film hitting theaters as one of the summer's most anticipated titles. It has climbed to No. 16 on the Billboard Hot 100 and has sold 412,000 downloads, according to Nielsen SoundScan.

"We wanted to come early enough with it so you're not having the record peak two months after the film is out," Sony Pictures president of music Lia Vollack says. "We wanted to come with the song like it was a regular radio record, and the thing working in our favor was that his album was finishing its cycle. It's a good example of synergy, all the Sony elements working together. [Pitbull is signed to RCA and published by Sony/ATV.] We got to do fun stuff with the video because we had a lot of the sets and effects and we were able to integrate him into the film."

Spring, more than summer, has become an important time of year to launch new songs and artists in films or to strike creative uses, such as the employment of eight Van Morrison songs in "The Five-Year Engagement." Prior to the Memorial Day weekend, The soundtrack to "The Hunger Games" hit No. 1 on the Billboard 200, Epic packed the soundtrack to "Think Like a Man" with its artists, and "The Avengers" heralded the return of Soundgarden.

"Fundamentally, record companies don't like to do soundtracks anymore," Epic Records president of A&R Tricky Stewart says, adding that "Think Like a Man" is probably the only soundtrack the label will release this year. "I don't think it can work if the material is not all original. The material has to be great so that it becomes a compilation CD, and then it's about how well it's put together as a body of work."

The album, which has sold 76,000 copies, was positioned as a springboard for such recent Epic signings as Marcus Canty from "The X Factor," Brandon Hines and Future.

In recent years, the film world has moved the start of summer to the first weekend in May, which this year featured the record-breaking opening of Marvel/Disney's "The Avengers." The musical attraction was Soundgarden's "Live to Rise," which was offered free for a week (April 17-24) and has since sold 34,000 copies, according to SoundScan.

"This is a cool thing to be a part of," Soundgarden lead singer Chris Cornell says, "a partnership and association that functions in a way that record companies used to—paying for promotion, carving out an avenue of promotion. How do we get songs from this band in front of people's ears now that the industry is over? You have to



"The Five-Year Engagement" (starring EMILY BLUNT and JASON SEGEL) features music by VAN MORRISON (below).



find different outlets, and I don't think we could have found a better one than this." The soundtrack has sold 50,000.

Even if a film lacks the box-office success of "The Avengers" (\$402 million gross, according to Box Office Mojo) and "Think Like a Man" (\$83 mil-

lion), musicians and publishing companies are obviously still benefiting from moves that can be viewed as rolls of the dice.

When music supervisor Jonathan Karp was looking for songs to place in "The Five-Year Engagement," one of his first requests was for Van Morrison's "Sweet Thing" from Warner/Chappell Music. "Creatively we didn't have that many spots for source music so we kept asking, 'How do we still have impact and continuity?'" Karp says.

The answer, supplied by Warner/Chappell senior VP of film and TV Wendy Christiansen, was a collection of Morrison tunes, four covers and four of his masters. Warner/Chappell acts the Swell Season and Audra Mae made it onto the soundtrack, as did Brett Dennen and a version of "Jackie Wilson Said (I'm in Heaven When You Smile)" from Dexys Midnight Runners. Soul singer Brenda Lee Eager was filmed singing "Sweet Thing" but the song was cut from the movie; it will be included in the DVD, Karp says. ■■■



TOM CRUISE sings Def Leppard's "Pour Some Sugar on Me" on the "Rock of Ages" soundtrack (inset).

cking



mer—Sony Legacy will release the soundtrack to the documentary "Searching for Sugar Man" featuring tracks from its subject, '70s cult rocker Rodriguez. But by and large, the summer has only two films dedicated to an album's worth of new recordings. Both movies have been in the works for years.

"We're nearing the finish line of something we have been working on for four years," says Jason Linn, who runs the Warner Bros. studio's soundtrack arm Water Tower Music. "The key decision was to make it feel authentic and really make the tracks feel of the period and be as powerful as can be."

The soundtrack for "Rock of Ages," the film adaptation of the Broadway and touring jukebox musical, will arrive June 5, 10 days prior to the film hitting theaters. Marketing began May 15 with the release of a music video for Blige, Hough and Constantine Maroulis' version of Journey's "Any Way You Want It."

Janet Billig Rich, a producer of the show from its inception more than six years ago, secured the clearance rights to the songs in the musical should it become a film. Adam Anders did demos in the fall of 2010 for New Line, which gave a green light to the project once Cruise came aboard in 2011.

Chris D'Arienzo, who wrote the book for the musical, collaborated with Justin Theroux and Allan Loeb on the script, which altered not only the action but the song selections as well. Of the 20 tracks on the film's soundtrack, seven aren't in the stage show, some of which owed to licensing costs and others to new inspiration.

Anders explains that a lot of things heard on the soundtrack

didn't originally exist in the stage show, such as mashups of "We Built This City" and "We're Not Gonna Take It," as well as the big opening with "Paradise City." Two new songs were written for the film. One, the boy-band tune "Undercover Love," remained in the movie, but the other—an anthemic salute to anthems—was replaced by Poison's "Talk Dirty to Me."

Anders and "Rock of Ages" music supervisor Matt Sullivan didn't take liberties with the songs. "We stayed away from devices that make fun of the '80s," says Sullivan, who worked on the 5.1 mix, arrangements and the production of the music.

Backing tracks were recorded in Los Angeles, with vocals added in Miami during the filming. Back in L.A., Anders brought in such session heavyweights as guitarist Michael Landau (Rod Stewart, Boz Scaggs) and drummer Josh Freese (Weezer, Devo), had producer Bob Clearmountain record the drums and Mike Shipley (Def Leppard, Cheap Trick, Starship) mix many of the tracks.

Unlike the Broadway show, which has the unifying feel of a concert, Anders and Sullivan had to create different textures throughout—arena scenes had one type of live sound while club scenes had another; fantasy sequences needed to be more record-like.

Anders adds, "The nice thing is that you can do things sonically that you couldn't do back then. You have so much more room to open it up... Our intent was, 'Let's make this huge.'"

The opinions of the creators of the music that fills "Rock of Ages"—Guns N' Roses, Journey, Foreigner and Starship, among

"The hope is that 'Rock of Ages' can do for this genre what 'Mamma Mia!' did for ABBA. There's an audience who knows Def Leppard and Quiet Riot through 'Guitar Hero' and 'Rock Band.'"

—Jason Linn, Water Tower Music

others—have been crucial since day one. Members of Def Leppard visited the set during filming and were reportedly impressed when they heard Cruise sing "Pour Some Sugar on Me."

When advances of the soundtrack became available, Linn and his team sought to get the music in the hands of the songs' originators. The goal was to generate endorsements from the bands through social media. "The hope is that 'Rock of Ages' can do for this genre what 'Mamma Mia!' did for ABBA," Linn says. "There's an audience who knows Def Leppard and Quiet Riot through 'Guitar Hero' or 'Rock Band.' We hope this is the vehicle that lets them fall in love with this music."

While "Rock of Ages" attempts to revive a genre through an upbeat tale, "Sparkle" steps into a world of drug abuse and death, albeit loaded with performance scenes. The remake of a 1976 project that featured Aretha Franklin singing eight Curtis Mayfield songs, "Sparkle" stars the late Whitney Houston and Jordin Sparks. There are 11 new recordings, four of which are Mayfield songs from the original. R. Kelly supplied three new tracks, including the last song Houston ever recorded, "Celebrate," a duet with Sparks that will run over the closing credits.

"We're still working on the marketing plan," Sony's Volland says, noting that it's likely a solo track from Sparks will be out first. "I watched a full assembly [of the film] and Whitney is really good in it. The subject matter is hard in light of everything and it would still be difficult if nothing [had] transpired." ■■■



JORDIN SPARKS and WHITNEY HOUSTON in "Sparkle."

INDIE ROCK SUMMER SIX PACK

DIY IS H-O-T

Unique merch whets fans' appetites for indie music **BY JON BILSTEIN**

EDWARD SHARPE & THE MAGNETIC ZEROS

ALBUM TITLE: *Here*
LABEL: Vagrant
MANAGEMENT: Bryan Ling, New Community
RELEASE DATE: May 29
With excitement running high for *Here*, the follow-up to Edward Sharpe & the Magnetic Zeros' 2009 debut, *Up From Below*, the indie folk group and manager Bryan Ling took to Facebook and invited fans to submit proposals to hold local listening parties. Ling understands the power of engaging directly with dedicated fans, who he calls "your best marketers." The band also plans to release another album later this year.

JAPANDROIDS

ALBUM TITLE: *Celebration Rock*
LABEL: Polyvinyl
MANAGEMENT: self-managed
RELEASE DATE: June 5
Vancouver rock duo Japandroids was about to call it quits when the fiery arena-via-garage anthems

of its 2009 debut, *Post Nothing*, suddenly caught on, making the act one of the hottest young rock bands and a must-see live act. After more than two years of relentless touring and a handful of 7-inch singles comes the group's long-awaited follow-up. First single "The House That Heaven Built," which has already attracted much praise, signals even louder shout-along choruses to come.

HOT CHIP

ALBUM TITLE: *In Our Heads*
LABEL: Domino
MANAGEMENT: Nick Dewey and Robert Linney, Fleet River Music
RELEASE DATE: June 12
The follow-up to 2010's highly praised *One Life Stand*, *In Our Heads* is Hot Chip's fifth album (and first with new label Domino) and finds the London-based electro-pop act crafting increasingly joyous, infectious and danceable earworms. These traits have helped Hot Chip's audience grow, and to that devoted fan base the group offered, in exchange



DIRTY PROJECTORS

for an email address, the chance to win a limited-edition, signed white-label 12-inch promo single of "Flutes" in March. Hot Chip will hit the festival circuit this summer, as well as larger venues, including the Hollywood Bowl on Sept. 9.

METRIC

ALBUM TITLE: *Synthetica*
LABEL: Metric Music International/
Mom + Pop

MANAGEMENT: Mathieu Drouin, Crystal Math
RELEASE DATE: June 12
Metric offered more than just a new song when it released "Youth Without Youth," the first single from *Synthetica*. Revealing the lyrics stanza by stanza on its website (ilovemetric.com), the band also rewarded fans with song commentary from singer Emily Haines and guitarist James Shaw; a free download of another new cut, "Reflections #2"; and

the sheet music to "Youth Without Youth," encouraging fans to record and post their interpretations on YouTube. Metric is also selling 500 handmade "stereoboxes"—3-D viewers complete with a booklet and slides to accompany a *Synthetica* premium pack for \$64.99.

TY SEGALL BAND

ALBUM TITLE: *Slaughterhouse*
LABEL: In the Red

POP TOPS

Megastars swing for the fences, while two new U.K. acts try to set fire to the charts **BY JASON LIPSHUTZ**

**MANAGEMENT:** self-managed

RELEASE DATE: June 26
San Francisco garage rock wunderkind Ty Segall has already released one album this year, the collaboration *Hair* with psych rocker White Fence. *Slaughterhouse* is his second and the first recorded with his touring band under the new Ty Segall Band moniker. A prolific songwriter (a third album is also expected this year), Segall will release *Slaughterhouse* as a special double 10-inch vinyl, on which he and his crew kick out fuzzed-up jams like first single "Wave Goodbye."

DIRTY PROJECTORS

ALBUM TITLE: *Swing Lo Magellan*
LABEL: Domino
MANAGEMENT: Jake Friedman, We Are Free
RELEASE DATE: July 10
On street date, avant-pop outfit Dirty Projectors will perform at the Prospect Park Bandshell in Brooklyn for its largest headlining show—a fitting cherry to top off the release of *Swing Lo Magellan* (Domino). It's the band's first record since 2009 breakout *Bitte Orca*,

and following its sudden success, the group kept busy collaborating with Björk (2010's *Mount Wittenberg Orca*) and touring, which left little time for songwriting. So in 2011 frontman Dave Longstreth retired to a house in upstate New York and set to work, with the rest of the band later joining him to record the album in the attic. In April, the group released first single "Gun Has No Trigger." "Dave's always trying to approach things for the first time," band manager Jake Friedman says. "And it's been an exciting, creative moment for him."

Dirty Projectors have plenty planned for the album's rollout, including such deluxe packages of *Swing Lo Magellan* as a limited-edition square vinyl single for "Gun Has No Trigger" with lyrics translated into Sumerian Akkadian cuneiform. It's a full plate, but Friedman doesn't bat an eye. "Do I have expectations? I don't need to," he says. "I'm just working with what we have: a great album, a great band, and we all just want to get to work again."

EMELI SANDÉ

ALBUM TITLE: *Our Version of Events*
LABEL: Capitol Records
MANAGEMENT: Adrian Sykes
RELEASE DATE: June 5
Scottish-born Emeli Sandé has already hypnotized audiences across the pond with her soulful vocals and thoughtful pop songwriting. After winning the Critic's Choice Award at the 2012 BRITs, Sandé topped the U.K. albums chart when *Our Version of Events* arrived in February. So how will Sandé become a household name stateside? If recent appearances on "Conan" and "Rachael Ray" helped, a 13-date stint opening for Coldplay in North America in July and August should, too.

ED SHEERAN

ALBUM TITLE: +
LABEL: Elektra Records
MANAGEMENT: Stuart Camp, Rocket Music
RELEASE DATE: June 12
Following a string of top 10 singles and last year's chart-topping debut, +, 21-year-old Ed Sheeran is already a U.K. superstar. His boyish good looks and catchy pop-rock hooks draw in listeners, but Sheeran's real talent lies in his lyricism: "The A Team" reflects on drug addiction. Meanwhile, the singer is branching out as a collaborator. In February he released *The Slumdon Bridge EP*, a four-song collaboration with rapper Yelawolf; and on May 15, Taylor Swift tweeted that she was writing songs with Sheeran.

JUSTIN BIEBER

ALBUM TITLE: *Believe*
LABEL: Schoolboy/Raymond Braun/Island/Island Def Jam Music Group
MANAGEMENT: Scooter Braun
RELEASE DATE: June 19
Since Justin Bieber's last official

full-length, 2010's *My World 2.0*, the superstar has released a 3-D biopic, a memoir, his own line of nail polish and two more No. 1 albums, *Never Say Never: The Remixes* and *Under the Mistletoe*. Executive-produced by manager Scooter Braun and mentor Usher, *Believe* will showcase a more grown-up version of the 18-year-old's R&B-inflected pop through Bieber's maturing vocal range and collaborations with Drake, Nicki Minaj and Big Sean. First single "Boyfriend" is already a hit.

MAROON 5

ALBUM TITLE: *Overexposed*
LABEL: A&M/Octone
MANAGEMENT: Jordan Feldstein
RELEASE DATE: June 26
Maroon 5 has another hit on the radio, multiple late-night performances planned for June and a South American tour kicking off in July. But the best exposure that fourth album *Overexposed* could receive has already happened, as frontman Adam Levine wrapped his second season as a coach on "The Voice" on May 8. After a performance of "Moves Like Jagger" during the show's first season drove the track (featuring Levine's fellow coach Christina Aguilera) to No. 1 on the Billboard Hot 100, a performance of the group's new single, "Payphone," alongside Wiz Khalifa on "The Voice" last month has helped that track sell 1.7 million downloads, according to Nielsen SoundScan.

The success of "Moves Like Jagger" has changed the sonic direction of the band, which broke out in 2002 with rock-based hits like "Harder to Breathe" and "This Love." Like "Jagger," "Payphone" features production from pop auteurs Benny Blanco and Shellback, while *Overexposed* gets assists from Ryan Tedder and Max Martin, who executive-produced the album. Manager Jordan Feldstein says "Jagger" "sort of opened the floodgates to using outside resources to help make the record."

Although "The Voice" has made Levine more visible than his bandmates, Feldstein says that keyboardist Jesse Carmichael, bassist Mickey Madden, guitarist James Valentine and drummer Matt Flynn are more present than ever on *Overexposed*, with four songs completely written by the band.

FLO RIDA

ALBUM TITLE: *Wild Ones*
LABEL: IMG/Poe Boy/Atlantic
MANAGEMENT: Lee "Freezy" Prince, Strong Arm Management
RELEASE DATE: July 3
Flo Rida's singles "Good Feeling" and "Wild Ones" have already stormed the top 10 of the Billboard Hot 100, and new radio cut "Whistle" could very well follow. But for the Florida rapper, having three hits on his fourth studio album just isn't enough. "With this album, there's going to be a lot of No. 1s, so that's why I came up with the title *Wild Ones*," Flo Rida says. The goal isn't too far-fetched: His Ke\$ha-assisted 2009 hit, "Right Round," spent six weeks atop the chart.

PASSION PIT

ALBUM TITLE: *Gossamer*
LABEL: Columbia Records
MANAGEMENT: Rich Cohen, Foundations
RELEASE DATE: July 24
Passion Pit transitioned from a one-man bedroom project that Michael Angelakos created as a Valentine's Day gift for his then-girlfriend to an electro-pop quintet whose debut album, *Manners*, arrived in 2009. Now, the act returns with a new full-length whose lead single, "Take a Walk," shrouds its topical economic musings in a bouncy synth line. After performing at summer festivals like Lollapalooza and Outside Lands, the group will share a bill with Hot Chip at the Hollywood Bowl on Sept. 9.



MAROON 5



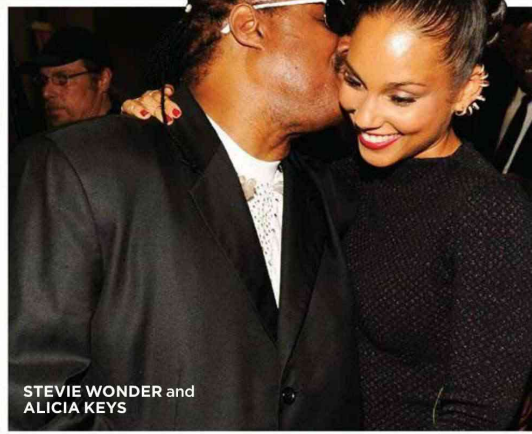
JORDIN SPARKS stole the night with a moving tribute to Whitney Houston.



KATY PERRY



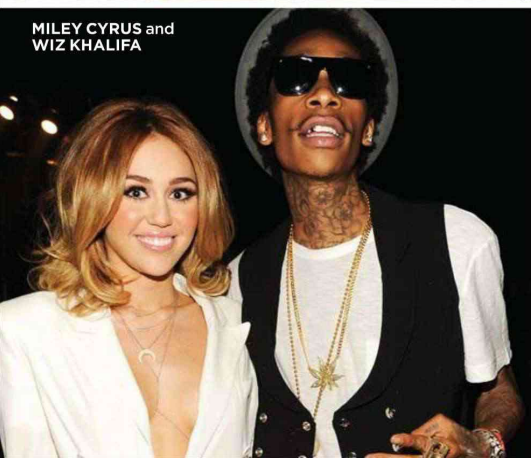
The members of GOODIE MOBB with dancer B-BOY (second from left)



STEVIE WONDER and ALICIA KEYS



JUSTIN BIEBER'S performance was voted "most exhilarating" on Billboard.com



MILEY CYRUS and WIZ KHALIFA



Motown founder BERRY GORDY with son REDFOO and grandnephew SKYBLU of LMFAO



KELLY CLARKSON



CHRIS BROWN



CARLY RAE JEPSEN



Billboard 2012 MUSIC AWARDS

AT THE MGM GRAND ARENA,
LAS VEGAS

BBMAs Raise The Stakes In Vegas

The Billboard Music Awards bring chart-toppers and legends together for a night of once-in-a-lifetime performances

BY JASON LIPSHUTZ AND GAIL MITCHELL

BACKSTAGE, YOUNG PERFORMERS mixed with legends, paying tribute and trading knowledge. Onstage, it was no different: From LMFAO's fever-pitched opening hits medley—and strip tease—to Stevie Wonder's rousing show-closer "Superstition," the 2012 Billboard Music Awards (May 20) recaptured the non-stop manic energy of its 2011 rebirth. Jam-packed with 16 live performances, the ceremony was broadcast for the second year by ABC from the MGM Grand Garden Arena in Las Vegas.

The Billboard Music Awards won the night for ABC among adults 18-49, according to fast affiliate numbers from Nielsen. The three-hour telecast was watched by 7.4 million total viewers, with a 2.7 share rating in the 18-49 demo. That was enough to handily beat NBC's finale of "The Celebrity Apprentice" (5.6 million viewers, 1.6 share of 18- to 49-year-olds). The telecast was down slightly from last year, when the legendary franchise returned for the first time in five years and averaged 7.9 million total viewers and drew a 2.9 share in the 18-49 demo.

The first award of the evening, top social artist, went to Justin Bieber. In addition to acknowledging mentor Usher and manager Scooter Braun, the teen singer added, "I want to thank all my fans because the Internet is where I got my start." Bieber became the first, but by no means the last, artist to give shout-outs to the fans, whose engagement plays a part in determining the awards themselves. Taking home its own awards six-pack was party duo LMFAO. GoonRock and Lauren Bennett, featured on LMFAO's "Party Rock Anthem," won five awards each. Coldplay and Lil Wayne had big nights as well, with both receiving four BBMAs (see winner's list, page 35). Singer/songwriter Adele won 12 statuettes including top artist and top Billboard 200 artist. (Not on hand to accept, she tweeted her thank you to @billboard. See story, page 37.)

Keeping the energy and the social media chatter buzzing were standout performances by Usher, Bieber and Chris Brown, who won top R&B artist. Brown's five-minute performance of current single "Turn Up the Music" generated 27,713 tweets containing the official hashtag #bbma, according to data from Simply Measured. Bieber, meanwhile, claimed the second- and third-most-talked-about moments for his award win and his performance of new single "Boyfriend."

Also in the mix: a series of special awards and tributes. Katy Perry—who chose the BBMAs for the debut performance of her new single, "Wide Awake"—gave a shout-out to her 91-year-old grandmother Ann Hudson, her date for the evening, upon accepting the Spotlight Award. Taylor Swift made history as the youngest artist to receive Billboard's coveted Woman of the Year Award. And pioneering artist Stevie Wonder was honored with the Icon Award presented by Alicia Keys.

Tribute was also paid to fellow legends who have died in recent months. Natasha Bedingfield honored Donna Summer with a short take on "Last Dance." A reunited Goodie Mob with frontman Cee Lo Green blasted into "(You Gotta) Fight for Your Right (To Party!)" in remembrance of Beastie Boy Adam "MCA" Yauch. Award co-hosts Ty Burrell and Julie Bowen of ABC's "Modern

DEBUT
PERFORMANCE



CARRIE UNDERWOOD



FAN
FAVORITE



PERRY AND HUDSON: SPARKS; CHRIS POLK/GETTY IMAGES; PERRY, JEPSEN, BEIER, UNDERWOOD, LINKIN PARK, MILLER, MILLER/GETTY IMAGES; CLARKSON, BROWN, CYRUS AND KHALIFA, GORDDY AND LMFAO, GODDIE MOB AND BIRDY, WONDER AND KEYS, KEVIN MAZUR/WIREIMAGE.COM

Family” led a moment of silence for Bee Gee Robin Gibb, who died earlier that day.

But bringing the house down was the emotional salute to Millennium Award winner Whitney Houston, featuring John Legend (“The Greatest Love of All”) and Jordin Sparks (“I Will Always Love You”). Sparks, who co-stars with the late Houston in the upcoming film remake of “Sparkle,” earned a well-deserved standing ovation for her cover of the singer’s signature song. (Backstage, as Sparks finished, performers, managers and crew burst into applause.) Whoopi Goldberg presented the award to Houston’s daughter Bobbi Kristina Houston-Brown with manager/sister-in-law Pat Houston.

As the house lights dimmed at the MGM Grand Arena, invited guests hustled over to IOAK at the Mirage for the official BBMAs after-party. Wiz Khalifa celebrated his award win for new artist of the year by performing several songs (“Black & Yellow,” “Young, Wild & Free,” “Work Hard, Play Hard”). Among the club DJs keeping the dancefloor crowded was guest spinner Swizz Beatz. Spotted either holding court in the various reserved booths or milling around: Cee Lo, LMFAO’s RedFoo, Chris Brown, Brandy and her brother Ray J, and Eric Benét.

Awards finalists and winners were determined by chart performance and social and streaming activity as chronicled in Billboard magazine and on Billboard.com during the eligibility period of March 1, 2011-Feb. 29, 2012. The 46 award categories were based on measures provided by Billboard’s data partners including sales data shared by Nielsen SoundScan, radio airplay and online streaming monitored and tracked by Nielsen BDS, social media consumption gauged by Next Big Sound and tour grosses tracked by Billboard Boxscore.

Presented in partnership with Chevrolet and the Las Vegas Convention and Visitors Authority, the 2012 Billboard Music Awards was co-executive-produced by Richard Beckman, CEO of Billboard owner Prometheus Global Media, and Don Mischer of Don Mischer Productions. ■■■

Additional reporting by Andrew Hamps and Glenn Peoples.



THE WANTED with manager **SCOOTER BRAUN** (second from left). Braun also manages performers Justin Bieber and Carly Rae Jepsen. All three acts reside in the top 10 of this week’s Billboard Hot 100.



GLADYS KNIGHT and USHER



Billboard.com Record Breaker

Downtown Julie Brown’s live-streamed show from backstage was a highlight of the night for many fans. Ultimately, Billboard.com saw a one-day record of a million-plus visits, with users spending more than 10 years of aggregate time on the site on May 20 alone. Above, Brown interviews Carrie Underwood.



Gathered backstage are (from left) Creative Artists Agency’s **MITCH ROSE**, Vector Management’s **JACK ROVNER** and **KEN LEVITAN**, Live Nation/Frontline’s **IRVING AZOFF**, Azoff Music’s **JEFFREY AZOFF**, CAA’s **ROB LIGHT** and singer **BLEONA QERETI**.



Interscope’s **DENNIS DENNEHY** (left) poses with **ROBIN THICKE** backstage at the Billboard Music Awards.

And The Winners Are...

ARTIST AWARDS

- TOP ARTIST
Adele
- TOP NEW ARTIST
Wiz Khalifa
- TOP MALE ARTIST
Lil Wayne
- TOP FEMALE ARTIST
Adele
- TOP DUO/GROUP
LMFAO
- TOP BILLBOARD 200 ARTIST
Adele
- TOP HOT 100 ARTIST
Adele
- TOP DIGITAL SONGS ARTIST
Adele
- TOP RADIO SONGS ARTIST
Adele
- TOP TOURING ARTIST
U2
- TOP SOCIAL ARTIST
Justin Bieber
- TOP STREAMING ARTIST
Rihanna
- TOP DIGITAL MEDIA ARTIST
Adele
- TOP POP ARTIST
Adele
- TOP R&B ARTIST
Chris Brown
- TOP RAP ARTIST
Lil Wayne
- TOP COUNTRY ARTIST
Lady Antebellum
- TOP ROCK ARTIST
Coldplay
- TOP ALTERNATIVE ARTIST
Coldplay
- TOP LATIN ARTIST
Shakira
- TOP DANCE ARTIST
Lady Gaga
- TOP CHRISTIAN ARTIST
Casting Crowns

ALBUM AWARDS

- TOP BILLBOARD 200 ALBUM
21, Adele
- TOP POP ALBUM
21, Adele
- TOP R&B ALBUM
4, Beyoncé
- TOP RAP ALBUM
The Carter IV, Lil Wayne
- TOP COUNTRY ALBUM
My Kinda Party, Jason Aldean
- TOP ROCK ALBUM
Mylo Xyloto, Coldplay
- TOP ALTERNATIVE ALBUM
Mylo Xyloto, Coldplay
- TOP LATIN ALBUM
Formula: Vol. 1, Romeo Santos
- TOP DANCE ALBUM
Born This Way, Lady Gaga
- TOP CHRISTIAN ALBUM
Come to the Well, Casting Crowns

SONG AWARDS

- TOP HOT 100 SONG
"Party Rock Anthem," LMFAO featuring Lauren Bennett and GoonRock
- TOP DIGITAL SONG
"Party Rock Anthem," LMFAO featuring Lauren Bennett and GoonRock

TOP RADIO SONG

"Give Me Everything," Pitbull featuring Ne-Yo, Afrojack and Nayer

TOP STREAMING SONG (AUDIO)

"Rolling in the Deep," Adele

TOP STREAMING SONG (VIDEO)

"Super Bass," Nicki Minaj

TOP POP SONG

"Party Rock Anthem," LMFAO featuring Lauren Bennett and GoonRock

TOP R&B SONG

"Motivation," Kelly Rowland featuring Lil Wayne

TOP RAP SONG

"Party Rock Anthem," LMFAO featuring Lauren Bennett and GoonRock

TOP COUNTRY SONG

"Dirt Road Anthem," Jason Aldean

TOP ROCK SONG

"Pumped Up Kicks," Foster the People

TOP ALTERNATIVE SONG

"Rolling in the Deep," Adele

TOP LATIN SONG

"Danza Kuduro," Don Omar and Lucenzo

TOP DANCE SONG

"Party Rock Anthem," LMFAO featuring Lauren Bennett and GoonRock

TOP CHRISTIAN SONG

"Blessings," Laura Story

SPECIAL AWARDS

MILLENNIUM AWARD
Whitney Houston

ICON AWARD
Stevie Wonder

SPOTLIGHT AWARD
Katy Perry

BILLBOARD WOMAN OF THE YEAR
Taylor Swift

What You Didn't See On TV: Backstage At The BBMAs

THE LINE BETWEEN BACKSTAGE and the show itself is getting thinner in the age of digital media. Dedicated fans could see Taylor Swift's dressing room and Carly Rae Jepsen's encounter with Stevie Wonder when both artists tweeted pictures during the show. And spontaneous moments like when Wiz Khalifa began freestyling as LMFAO's RedFoo beatboxed were captured on Billboard's own backstage Ustream broadcast. Still, there were some true behind-the-scenes moments that weren't caught on social media.

1 The rapport between Wonder and Alicia Keys extended beyond their onstage chemistry. The pair joked with each other like old friends during rehearsal breaks. At one point, Keys told Wonder that she would put his award on the piano so he could look at it. Wonder simply threw his head back and laughed. Later on, the evening's Icon Award honoree confirmed the rumors that he is actively recording a new album. "It will be called *Ten Billion Hearts*," Wonder said, adding, "I'm also working on [creating] my own label." He shared that he just might work on creating something with Keys. "I was showing her a song I wrote a while back; maybe we'll be doing a collaboration together."

2 Jordin Sparks turned in one of the night's most talked-about moments, singing "I Will Always Love You" during the Whitney Houston tribute. Before the show started, those who'd heard her during rehearsal told those who hadn't that "she can hit the note," but during the show itself, when she did, jaws still dropped and there was spontaneous applause—and not a dry eye in the house.

3 Jepsen was one of the new stars of the night, the one people didn't know and wanted to meet. After her performance of "Call Me Maybe," Creative Artists Agency managing partner/head of music Rob Light ran over to her manager, Jonathan Simkin, to offer his compliments to Jepsen.

4 Motown was in the house—not just Wonder, but Gladys Knight as well (a delighted Usher hugged and kissed Knight, who looked pretty delighted herself). And rounding out the Motown crew was founder Berry Gordy, there with his son RedFoo of LMFAO, one of the night's top winners, with six Billboard Music Awards.

5 For U.K. boy band the Wanted, the show started early, and so did the after-party. An hour or so before showtime, the quintet stood at the top of the ramp leading to the stage rehearsing the harmonies of its hit "Glad You Came" over and over. But once their performance was finished, they were spotted backstage, beers in hand. And no one seemed to enjoy Wonder's show-closing performance more than the Wanted. The group members were bouncing off the backstage walls after the soul icon's medley of hits. "Did you see how he was just jamming on the keyboards? I had tears in my eyes," one of them said. ●●●●

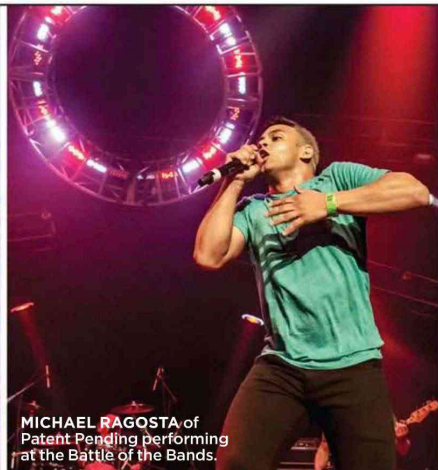


TAYLOR SWIFT

THE WANTED AND BRAUN: KEVIN MAZUR/WIREIMAGE.COM; UNDERWOOD AND BROWN, KNIGHT AND USHER: TIFFANY FRAZER HARRISON/GETTY IMAGES; DENNIEY AND THICKE: JEM ASWARD; CAA AND LIVE NATION EXECUTIVES: ADRIAN VAN ANE



TAIO CRUZ at the Billboard/Chevy Battle of the Bands.



MICHAEL RAGOSTA of Patent Pending performing at the Battle of the Bands.

The Battle For A BBMA Performance Slot

Two nights before the Billboard Music Awards went live, the list of performers was still not set. That's because six bands were competing in the second Billboard & Chevrolet Present Cruze-ing to Vegas: Battle of the Bands for a coveted slot to play live on the show. Hosted by hitmaker Taio Cruz, the battle streamed live on Billboard.com and took place May 18 from Las Vegas' the Joint at the Hard Rock Hotel and Casino.

The final six had been selected in a Billboard.com vote from a field of 18 regional semifinalists, and included hook-heavy alt-rock band Take the Day, a five-piece from Milwaukee; Tallahassee, Fla., hip-hop group After the Smoke; anthemic alt-rockers Saints of Valory out of Austin; pop vocalist Savannah Outen of Portland, Ore.; San Francisco's Doe Eye, the moniker for indie singer Maryam Godus; and Patent Pending, a self-described pop-punk "rag-tag group-a jerks" from New York's Long Island.

The battle judges were Billboard editorial director Bill Werde, Billboard.com managing editor Jessica Letkemann, BBMA's producer Charlie Hagel and Laura

Swanson, executive VP of media and artist relations at Island Def Jam. The judges weighed the bands' performances, the results of a live vote on Billboard.com and a social score from engagement on Billboard.com in the weeks leading up to the battle. Patent Pending won the night with fist pumps aplenty and a high-energy show that included—improbably—a short dance routine to make up for the lack of boy bands in the competition.

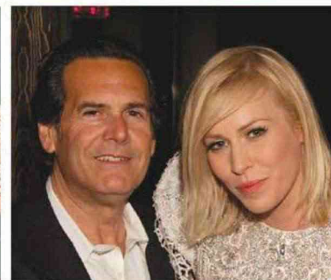
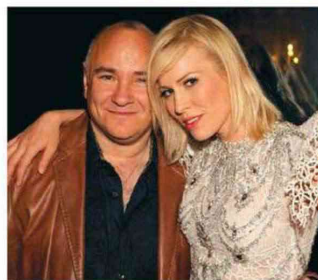
"Naturally these are pain tears," Patent Pending's affable frontman Joe Ragosta said following his band's stage-shaking performance.

Not quite 48 hours later, Patent Pending was onstage at the MGM Grand Garden Arena, playing live to a packed house of 12,000 and a TV audience of 7.4 million, according to Nielsen. "If there was a way to kiss everyone, I would," drummer Anthony Mingoia said. "We've always played shows to a couple of hundred people, and the energy in those rooms is insane. But there's 12,000 people out there, and that is something I can't describe even if you give me a year."

—Marc Schneider



NATASHA BEDINGFIELD performing at Magnum Ice Cream's private pre-party, with Prometheus Global Media CEO RICHARD BECKMAN (below, left) and with manager and Red Light COO BRUCE ESKOWITZ (below, right).



DOTTIE MATTISON, senior managing director at Guggenheim Partners, at the firm's Saturday night pre-awards party with DJ PAUL SEVIGNY, who spun before Cee Lo Green took the stage.



CEE LO GREEN hangs with Guggenheim Partners president TODD BOEHLY and his wife, KATIE.



KELLY CLARKSON performed a set of hits and exchanged lively banter with the crowd of fans and VIPs at the Billboard Music Awards Official Pre-Party sponsored by Sun Drop.

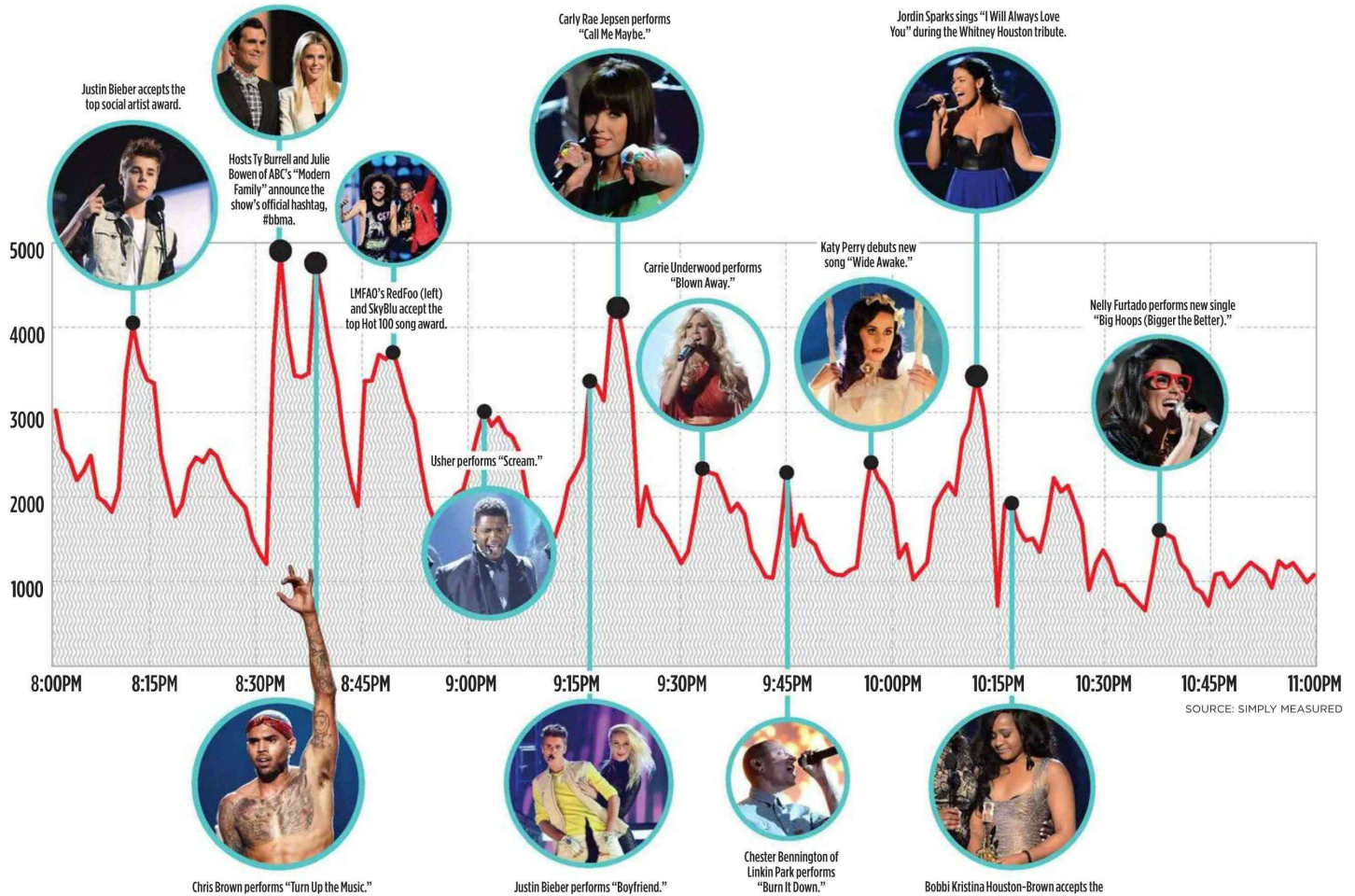
CRUZ, RAGOSTA, DAVID JONES, BEDINGFIELD, BECKMAN, BEDINGFIELD AND ESKOWITZ; TALUSH JONES, CLARKSON, ADRIAN, VAN HANG

The Social Network

The BBMAs dominated Twitter's trending topics. Here's what drove the engagement

THE SOCIAL ENGAGEMENT DURING the Billboard Music Awards was strong, with the BBMAs accounting for eight of the top 10 trending topics during the broadcast. And judging from the way they comment online, music lovers sure do love live performances on TV.

With one exception—a win by Justin Bieber in the top social artist category—the social activity numbers from the BBMAs showed people were most engaged when artists were onstage. Special thanks to our friends at Simply Measured for the underlying data.



#BBMAS Stars take to Twitter to tell the story of the night

@hodakotb: who is watching @billboard music awards?? Rival network but I am loving! #bbmas #moreplease

@Pitbull: humbled 2 win @billboard award w/o u it's not possible so thank u- time 2 work harder! daleeeee!!!

@ninagarcia: is Chris Brown the new Abercrombie model? Fur parka & shirtless #BBMA

@taylorswift13: Billboard Awards. So much dancing. Thank you @ZooleyDeschanel and Kris Kristofferson for presenting me Woman of the Year. THISISFUN!!!

@m_shinoda: You guys will never guess who the first person was to jump up and applaud at the end of our performance...

@m_shinoda: "@mikeshinodaclan: Justin Bieber?" Bingo. @justinbieber. I suppose the #bbma beef is squashed. Til next time, Biibs...

@aliciakeys: About to go on! Wish me luck!;-))) #bbma

@billboard: "Didn't she sound incredible!" Stevie Wonder asks the crowd about Alicia Keys. You're not so bad yourself, Stevie! #BBMA

@OfficialAdele: Wow! Thank you @Billboard You've been amazing all year, thanks so much for the support. Yours always x

@RedFoo: LMFAOsters, shuffle zomb zombs, party rockers, wiggle masters... 6 billboard wins! All because of you!

@justinbieber: meant every word i said on that stage last night. actually got nervous. with everything i am... #ILOVEMYFANS #ILOVEBELIEBERS

@carlyraejepsen: I think that's my record so far. Four flights in one day. Hello Vegas!

Billboard 2012 MUSIC AWARDS

BILLBOARD AFTER-PARTY

AT 10AK,
THE MIRAGE



WIZ KHALIFA performing at the after-party, and with manager/Rostrum Records president BENJY GRINBERG (inset)



Cherrytree Records founder MARTIN KIERSZENBAUM (left) with KEY NISH of Far*East Movement, who played a rousing MCA tribute at the after-party.



CARLY RAE JEPSEN with manager JONATHAN SIMKIN



MONICA'S performance included a mini-Whitney Houston tribute.



GOODIE MOB hits the red carpet for the after-party.



STEVIE WONDER and CHRIS BROWN



JORDIN SPARKS (still glowing from her Whitney Houston tribute) with JASON DERULO (center) and TOAK managing partner ELI PACINO.



BRANDY and her manager, RYAN RAMSEY (left), with Billboard editorial director BILL WERDE



DAVID SANTORO, Red Light president/CEO WILL BOTWIN and ID PR's KELLY BUSH (from left)



LMFAO's REDFOO in party rockin' mode.



SWIZZ BEATZ rocked the party from the turntables while wife Alicia Keys hung out in the VIP area.



Surf's Up, Again

The boys of summer. From left: AL JARDINE, DAVID MARKS, BRIAN WILSON, MIKE LOVE and BRUCE JOHNSTON.

THE BEACH BOYS CELEBRATE THEIR 50TH ANNIVERSARY WITH A REUNION, GLOBAL TOUR AND NEW STUDIO ALBUM BY PHIL GALLO

Two Fender representatives approach Al Jardine during an interview to talk guitars. They have 1962 reissue Jaguars to give to Jardine and the man who briefly replaced him in the Beach Boys, David Marks, for that day's rehearsal at Center Staging in Burbank, Calif. "We'll take whatever you have," Jardine tells them.

"We were looking for Stratocasters, but we can't find them."

"They're about 100 yards away from here," one of the reps says.

The Beach Boys—Jardine, Marks, Brian Wilson, Mike Love and Bruce Johnston—set up camp at the Burbank rehearsal studio in early April to prepare for their 50th-anniversary tour, a high-profile reunion of one of the greatest groups in American pop music.

With a dozen members of Wilson's band and two guys from Love's outfit, the current lineup has learned more than 50 Beach Boys songs for their tour of the United States, Europe, Asia and Australia that runs through August.

The concerts mark the first time in 20 years that Wilson has toured with fellow founding members of the group and coincide with the release of *That's Why God Made the Radio*, the first new studio album featuring Wilson, Love, Jardine and Johnston since the *Beach Boys* album in 1985.

The tour and album, in turn, are part of an expansive 50th-anniversary campaign (see story, page 44) to celebrate the legacy of a band that has charted more than 30 top 40 hits on the Billboard 100 and sold 14 million albums and 5.9 million digital songs during the Nielsen SoundScan era.

Hits and sales aside, the group—thanks largely to the songwriting and production genius of Wilson—has long been recognized as a master of American pop music. "What amazing songs," wrote Jon Pareles of the New York Times in the lead sentence of his

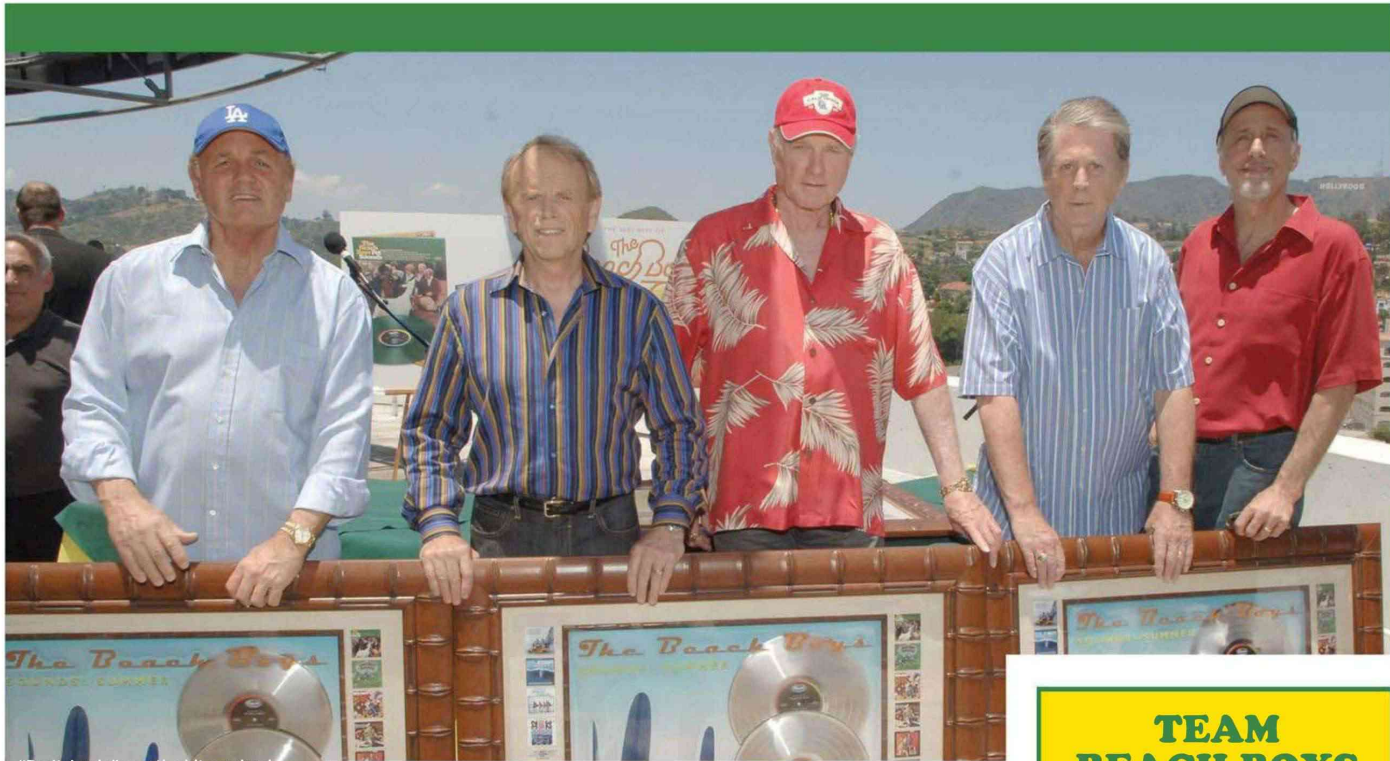
review of the group's May 8 show at New York's Beacon Theatre.

The Rock and Roll Hall of Fame inducted the Beach Boys in 1988 and the Recording Academy bestowed its lifetime achievement award on the group in 2001.

On the day of this interview, a four-hour rehearsal has been reserved for the ensemble to work on the leadoff single/title track from the new album.

Produced by Wilson and executive-produced by Love, *That's Why God Made the Radio* was recorded at Ocean Way Studios in Los Angeles and will be released by Capitol/EMI on June 5.

"Capitol stepped right up to the plate—a lot better than they did the first time around," Johnston says. "I love being signed to a major because you can do things the correct way. I used to be an A&R guy at Columbia Records with Terry Melcher when I was 21 years old and I took all of this for granted. Years fly by and people are making albums on their own and they sell them for \$10, and if they sell 10,000 they're happy. I'd rather make \$1 an album, sell a million and reach more people."



"Do It Again" was the hit reprised by the BEACH BOYS as they accepted a double-platinum award in 2006, celebrating domestic sales of more than 2 million for the compilation *Sounds of Summer: The Very Best of the Beach Boys*. On June 5, Capitol/EMI will release new studio album *That's Why God Made the Radio* (inset).

To promote the album, the band took a trip to Apple's headquarters in Cupertino, Calif., to meet and play its new music for iTunes executives. "That was very productive," Jardine says. "We used to go to radio stations and record stores, and here it's all in one place—35%-40% of all the music sales in a place that looks like a new college campus."

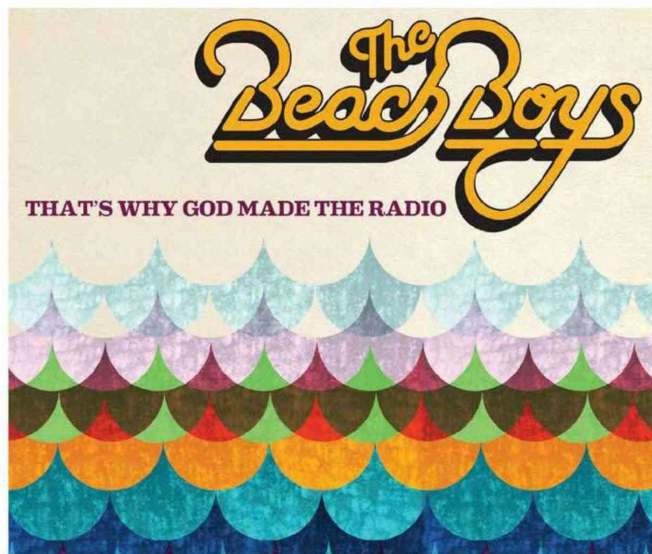
The band's 50th-anniversary tour began in Tucson, Ariz., on April 24 and has already included a stop at the New Orleans Jazz & Heritage Festival. The Bonnaroo Music and Arts Festival, the Hollywood Bowl, Europe, Japan, Singapore, Hong Kong and Australia will be visited by year's end (see story, page 56).

The exact moment that the men of the Beach Boys decided to reunite is cloudy—each of them vaguely refers to managers assembling to clear paths—but Jardine did start to express a desire to do a 50th celebration after the band appeared atop the Capitol Records Tower on June 13, 2006, to receive a double-platinum award for the 2003 hits compilation *Sounds of Summer: The Very Best of the Beach Boys*.

"I don't think we talked about a tour or a record at that time," Love recalls. "But when we got back together the first song we did was 'Do It Again.'"

"Al started the rumor that it would happen a few years ago, so give him credit for perpetuating that," says Marks, who replaced Jardine early on and stayed in the band for a short while upon Jardine's return. He was also in a late-'90s edition of the Beach Boys. "As the rumor built, more and more people said, 'Hey, this can happen.'"

Once together, they decided to include only one new song in their set list and ensure the shows go beyond surf tunes, car songs and *Pet Sounds*. They're spanning decades in the



show—from "Surfin' Safari" to "Sail On, Sailor" to "Kokomo" to the new record—and along the way including such lesser-known tunes as "Don't Back Down," "Forever" and "All This Is That."

On the day of the interview, Jardine was concerned he didn't have "All This Is That" down properly. "That song's got more chord changes than the Bible has verses," he says before heading off to find an acoustic guitar. "Every bar has most the incredible Beach Boy harmonies. It just goes and goes—it's like a mantra. I really want to play that sucker."

A half-hour later, Jardine had an acoustic in his hands and the chords of "All This Is That" in front of him. Wilson was behind the piano, warming up his fingers, and Johnston was busy changing from a dress shirt for a photo shoot into a T-shirt for rehearsal. Love and Marks were autographing a souvenir surfboard with the Beach Boys logo from the late-'60s formation of their Brother Records. They

appeared at ease and ready to go.

It's one thing to say, "Let's kick around the idea of what to do for a 50th anniversary." It's quite another to decide to go on a global concert tour. What made you believe this would be viable?

Brian Wilson: The guys are so rehearsed. They've been on the road for 50 years, and let's just say their chops aren't getting any less. We all have had a lot of practice and we know each other very well and we know each other's parameters.

Mike Love: When we first got back together again we covered ourselves. We did "Do It Again," and Brian comes up to me and says, "How can a 70-year-old sound that good?" Well, I've been practicing. [laughs] He was very complimentary.

Wilson: He sounds as young as he did in 1963. **David Marks:** You could tell the chemistry was still there. **continued on >>p42**

TEAM BEACH BOYS

ALBUM TITLE
That's Why God Made the Radio

LABEL
Capitol/EMI

RELEASE DATE
June 5

MANAGEMENT
Joe Thomas; John Branca; Tony Dimitriadis, East End Management; Elliott Lott, Brother Records; Jean Sievers, CO5 Media

EXECUTIVE PRODUCER
Mike Love

PRODUCER
Brian Wilson

A&R
Dan McCarroll

STUDIOS
Ocean Way Recording and Capitol Studios, Hollywood; Ben's Studio, Nashville; World Stage Studios, Burr Ridge, Ill.; Love Shack Studio, Incline Village, Nev.; Chicago Recording Co., Chicago

PUBLISHING
BRIMEL/Summers Gone/Primary Wave/Claudaudient Music (BMI)

PUBLICITY
Jennifer Ballantyne, EMI; Jean Sievers, CO5 Media

BOOKING
David Levine, William Morris Endeavor; Terry Rhodes, International Creative Management

ATTORNEYS
David Byrnes, Ross Schwartz, Lee Phillips, Mark Brodka, Harry Hathaway

TV APPEARANCES
NBC's "The Tonight Show With Jay Leno" (June 6), ABC's "Good Morning America" (June 15), PBS' "Front Row Center" (July 4)

SITE
TheBeachBoys.com

TWEETS
@thebeachboys

The Beach Boys

THAT'S WHY GOD MADE THE RADIO



FROM YOUR FAMILY AT *Capitol*. / **EMI**
CONGRATULATIONS ON 50 YEARS, AND ON YOUR
NEW STUDIO ALBUM OUT JUNE 5

The BEACH BOYS in blue stripes in 1965; bottom: BRIAN WILSON, CARL WILSON and MIKE LOVE (from left) at United Western Recorders Studios in Hollywood that same year.



from >>p40 When we started rehearsals we really did pick up where we left off.

Al Jardine: We all had to give up a lot to be on this tour because we all have our own individual bands. I have a new solo album, David has a new solo album and a wonderful book. So everybody had to give up something to receive. It's the legacy that's important.

At what point did the idea of doing an album kick in?

Love: This band has always been about us singing songs Brian writes, so we sat down to hear songs he had.

Wilson: Michael wrote a song called "Daybreak Over the Ocean" and I wrote "Shelter." Joe Thomas [Wilson's chief songwriting collaborator on the album] and I wrote some songs together in 1998.

Did you each bring in songs, or was this strictly a job for Brian?

Bruce Johnston: Brian had scraps of songs and we've just been shoving them together. It's more Brian-heavy than Al or myself. This band is about the songs Brian wrote with different collaborators.

Love: Brian's mainly carrying the lead on our single "That's Why God Made the Radio." We've all got our parts and when you listen to it all coming back...

Wilson: It's like heaven.

Love: Yeah, it's like 1965 again.

Wilson: Actually, it's like revisiting an old town you used to live in 20 years ago.

Is there anything that carries over in your songwriting from your Beach Boys work in the '60s and '70s?

Wilson: I tried to make each guy's part mean

something. Writing parts for the five guys, when you put it together, it all means something. Each part is important.

How much of the new album will make it into the live sets?

Love: The album doesn't come out until June 5, so maybe by that time we'll incorporate a song. We've got so many recognizable hits, people are showing up saying, "I want to hear 'God Only Knows,' I want to hear 'Wouldn't It Be Nice,' 'California Girls.'" How are you not going to do those songs?

How many songs are you performing each night?

Marks: We've rehearsed at least 50 songs so far. When we did a two-hour show in England a couple years ago we had 50 songs. Actually, the nightly set list will change according to the venue, the appropriateness of certain songs. Some are two minutes long and we do [them] exactly like the records.

Is there much negotiating to get the set list together?

Wilson: It's mostly up to Michael. I just want to make sure I get four or five in there.

Such as?

Wilson: "Please Let Me Wonder," "This Old World" and a few others. Just enough.

How do you put the list together?

Love: There's a big master list that we put together by saying, "OK, which ones are going to be best for the amphitheaters we're doing this time?" It's a collective thing—Brian's got some leads, Al's got some leads, I've got some leads; Bruce, too.

When Brian mentions "This Whole World,"

a wonderful song from the overlooked *Sunflower* album in 1970, it seems like you're willing to go beyond the big hits and the songs Brian is known for. How far afield are you going?

Marks: I am hoping to do "Summertime Blues," the Eddie Cochran cover, in the set, which Carl [Wilson] and I did.

Jardine: I want to do an environmental message, but also Mike wants to do one we wrote, "All This Is That," which is kind of a spiritual song. It's all a matter of testing on audiences.

Marks: Yesterday at rehearsal, "Cottonfields" came off really well, so that has been becoming one of my favorites. It's an old Leadbelly song. "Heroes and Villains," all the car and surf songs are coming off nice.

When most people talk about the legacy of the Beach Boys, the conversation focuses on the early singles, and the albums *Pet Sounds* and *Smile*. In your opinion, what other works are important for understanding the Beach Boys' legacy?

Jardine: The main thing is that we always had a positive message. The sound of it is positive, the lyrics are positive.

Marks: I send people to the *Surfin' USA* album. It has a lot of instrumentals and that was the roots, the base of the band. It also shows Brian's arranging ability for vocal harmony. The guitars meet Four Freshmen harmonies—that's what hit people and they fell in love with it. No one had ever heard anything like it. I also love *Holland*, [the 1973 album that includes "Sail On, Sailor"].

Wilson: That's a hard question to answer. *Summer Days (And Summer Nights!!)* has a rock'n'roll thing about it.

Love: What album was "Darlin'" on?

Wilson: *Wild Honey*.

Love: "Darlin'" and Carl Wilson doing "I Was Made to Love Her"—oh, my gosh.

Wilson: It kicked ass.

Love: That was a cool album to work on. It had an R&B flavor to it. Brian used a theremin on ["Darlin'"] like he did on "Good Vibrations." They were doing the track at his house in Bel-Air and I went into the kitchen to raid the refrigerator and make some tea. Brian had a health food store back then called the Radiant Radish and I look up and see "wild honey," and the track is pumping and I thought, "I'll make up a song called 'Wild Honey.'" So I made it about a girl and this guy—I was even thinking about Stevie Wonder at the time. What would Stevie Wonder say to his mother about a girl that maybe she didn't want him to get involved with, but he says, "Screw it"—he really digs this chick. That was the premise of the song.

Wilson: It came together [snaps his fingers] just like that.

It feels like everyone is in agreement on where the Beach Boys need to go and how you'll get there. Was there anything in particular that got you all on the same page?

Marks: We picked up right where we left off—the chemistry was there. All successful bands have that. When certain people get together there is one certain fantastic thing.

Jardine: And it's built from there.

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Fun, Fun, Fun At 50

AFTER BEACH BOYS REUNITE, CAPITOL/EMI'S PLANS GO INTO HIGH GEAR

BY GARY GRAFF

The Beach Boys have turned the group's golden anniversary into an extended period of good vibrations for fans, and for the band itself.

The group is marking the milestone with a long-awaited reunion of surviving members Mike Love and Bruce Johnston—mainstays who keep the Beach Boys consistently on the road—with Love's cousin Brian Wilson, Al Jardine and David Marks.

After things kicked off with a galvanizing performance at the 54th annual Grammy Awards in February, the 50th-anniversary reunion tour began April 24 in Tucson, Ariz., and continues through mid-July in the United States before heading to Europe, Asia and Australia.

The Beach Boys also hit the studio together for *That's Why God Made the Radio*, due June 5 on Capitol/EMI. The first single/title track shipped to radio at the start of the tour after an April 25 premiere on ESPN Radio's "Mike and Mike in the Morning."

The anniversary has also put EMI's catalog division into high gear, with a planned new greatest-hits package due later in the year and other vault-raiding treats on the horizon. And a media assault includes everything from a magazine/CD hits package called a 'Zine-Pak available at Walmart to a PBS documentary that will air, appropriately enough, on July 4 and another TV special—most likely a network one—in the fall.

So the surf is definitely up for the band that turned beaches, highways, convertibles and, of



A performance at the Grammy Awards in February officially kicked off the BEACH BOYS' 50th-anniversary reunion.

course, girls (California and otherwise) into part of the worldwide pop culture vernacular.

"I did not think, even in my greatest fantasy, this would happen," Johnston says. "Especially coming from the world of rock 'n' roll—you just don't have 50 years. Tony Bennett certainly does, and B.B. King. So all of a sudden—and the [Rolling] Stones are going to find this out—you're actually going to celebrate 50 years, and we can do it.

"That's been the impetus to get everybody to talk about it and do it. Nobody was enemies. Everyone's had fake judo fights over the years, but there's a lot of padding, so no one got hurt. The

part that you think would be difficult, to turn the friendship light back on and then get back into the music, that was pretty easy. People just fall right back to their original parts.

"When we walked into where we were going to rehearse for the Grammys, after the first time we ran through 'Good Vibrations,' I knew this whole thing was going to work."

EMI senior VP of catalog Jane Ventom adds that the Beach Boys' 50th merits treatment as a major event on all fronts. "It's one of our most iconic American bands," Ventom says. "It's a real gift in having such a wealth of catalog we can work with, and

continued on >>p46

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from >>p44 then also having the opportunity to work a new album. It's all very exciting."

The statistics certainly speak to the Beach Boys' achievements during the past half-century. The group has sold 14 million albums and 5.9 million digital songs during the Nielsen SoundScan era. After cracking the top 40 of the Billboard Hot 100 for the first time with "Surfin' Safari" in 1962, the group has notched more than 30 top 40 hits—including the chart-toppers "I Get Around," "Help Me, Rhonda," "Good Vibrations" and 1988's "Kokomo" from the "Cocktail" film soundtrack. The 22-year gap between the last two even set a Billboard chart record, and Love is hoping that "That's Why God Made the Radio" will surpass that mark.

"Can you imagine if we got a No. 1 record in 2012? Oh, that would be something," he says.

Along with that commercial success has come critical acclaim. The 1966 release *Pet Sounds* is recognized as one of the greatest albums in pop music. In 1988, the group was inducted into the Rock and Roll Hall of Fame and, in 2001, received a Grammy lifetime achievement award.

In recent years, while the other Beach Boys have been sailing on their own—Wilson and Jardine with solo careers, Marks playing music and battling hepatitis C—Love and Johnston have been feeling the, well, love on the road thanks to the enduring appeal of the band's decades-old hits.

"It feels pretty amazing to still have our music on radio and in films and people coming to see us five decades after we started. It feels pretty darn nice, actually," Love says. "We go to Europe—France, Spain, Ireland and England and



The BEACH BOYS, pictured here circa 1969, have had more than 30 top 40 hits.

Finland . . . and it's amazing, the enthusiasm of the audiences overseas. The beat, the sound, the whole feeling of the music generates such a great response. And then at a fair in Wisconsin, in the heartland of America, it's sold out to the max and everyone's singing along there, too.

"It happens all the time, and all over the place. But I'm being honest when I say that it's truly amazing to sit back and consider. We never could have premeditated such a thing."

What's the secret? "It's uplifting and it's positive," says Love, who co-wrote many of the Beach Boys' hits with Wilson after each grew up in Hawthorne, Calif., households where singing was a family tradition and where the group, origi-

nally called the Pendletones, channeled a love of early rock and Four Freshmen harmonies into its own unique sound.

"We're not dwelling on problems and the obvious problems of life," Love adds. "We get a little melancholy sometimes, like 'In My Room' or 'The Warmth of the Sun,' but by and large our music is known for its upbeat psychology. It's fun, and it's kind of a relief to all the problems that one can otherwise face in life."

The Beach Boys, of course, have had their problems through the years—Wilson's emotional breakdown in the mid-'60s that forced him off the road (though it gave him plenty of time to exercise his studio genius), the tyranni-

cal reign of his father and original band manager Murry Wilson, the late Dennis Wilson's substance addictions, Carl Wilson's death from brain and lung cancer and assorted infighting and legalities that have been well-documented.

Time, however, has allowed wounds to heal and perspective to be gained, though all parties acknowledge that pulling the various parts of the Beach Boys together required careful handling.

"There's a lot of factions," says PBS "Soundstage" producer Joe Thomas, a longtime friend and collaborator of Brian Wilson's who refers to himself as the "quarterback" or "facilitator" of the reunion project. "The thing people have to realize is this not only involves the Beach Boys who are living. It also involves the estates of Carl Wilson and Dennis and royalty accounts and all of that. The Beach Boys live on not only physically but also with monetary implications. It's still a band."

EMI North America executive VP of marketing and promotion Greg Thompson says that the idea of potent new Beach Boys music "has been really exciting. We realized they were really ready to do this, and they were figuring out how to get in a room together and heal some wounds and celebrate an incredible story with a new album and a tour and all these things going on around the 50th anniversary. It was pretty amazing, and we definitely wanted to be a part of it."

Thomas, who became friendly with Wilson as neighbors in suburban Chicago during the mid-'90s, was designated the project's point man by the various Beach Boys' management factions. "I would not go away," Thomas says with a laugh, "and I think I'm **continued on >>p48**

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The image features a silhouette of a surfer riding a wave. The surfer is holding a large, stylized yellow '50' logo. The background is a bright, sunny sky with clouds and a blue ocean.

The Beach Boys

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from >>p46 equally trusted, or distrusted, by everybody. I kind of move slowly between all the different members. I'm not saying they agree with me all the time, but hopefully they think their voices are heard. That's the most important thing."

Thomas is quick to point out that "the band loves each other. It really is a tight-knit family group. Over the years things have happened... gosh, the stories are endless, and it wears on everybody. But right now everything is really wonderful."

Thomas is serving as the fulcrum for a dream team consortium that includes Elliott Lott, president of the group's Brother Records label, and Jean Sievers, Wilson's manager who's also handling publicity, as well as Tony Dimitriadis of East End Management and veteran attorney John Branca. Former Warner Bros. executive Diarmuid Quinn was brought in to consult on a variety of digital initiatives, while Don Maggi of Thomas' "Soundstage" team coordinated premium VIP ticket experiences that include meals, souvenirs and meet-and-greets with the band, which Thomas says "have consistently sold out across the board."

The reunion has certainly galvanized the ticket-buying market accustomed to the Love-Johnston Beach Boys as an annual rite. "The vibe is great," says Adam Schneider, senior VP of events and booking for Palace Sports & Entertainment, whose DTE Energy Music Theatre in Clarkston, Mich., has hosted more than 50 Beach Boys shows since 1972. "This tour has been set up perfectly... and the addition of Brian Wilson and the others is incredibly impactful. It's a big show."

Capitol/EMI, meanwhile, is hoping for similar

excitement for *That's Why God Made the Radio*. Johnston says it "reminds me of our *Sunflower* album" from 1970 but adds that "this album has elements of... everything. There's a lot of what you'd hope to hear from Brian [Wilson] on there. It's not a quilt or a potluck dinner; it's not like, 'OK, everybody show up with your songs.' It's not one of those kinds of albums. There's a lot of Brian in there, and Mike. It's just nice to know there is a Mike Love and a Brian Wilson still around to write together."

Thomas says Wilson initially wanted to call the album "Summer's Gone," an indication it would be the final Beach Boys album—or at least his last one with the band. But after tracking 27 songs in California and Nashville, with Doobie Brothers/Steely Dan guitarist Jeff "Skunk" Baxter playing on some, the name was changed and he has hopes the songs left off the set—including those with Carl Wilson's demo vocals as well as an unreleased Dennis Wilson composition—will ultimately surface in some way.

"The public will dictate how much Beach Boys product is going to come out," Thomas says. "If the public has an appetite for this record and it's successful and [the band] can feel that, there's no reason these guys won't continue."

The label, meanwhile, is gearing up to sell what it knows is coming, with tight collaboration between the new music and catalog divisions. "We very much worked as one team to come together and build a campaign where you could tell the story of the Beach Boys with their catalog while introducing the new album," EMI's Ventom says.



The Beach Boys pose in front of the Capitol Records Tower. From left are BRIAN, CARL and DENNIS WILSON, DAVID MARKS (who replaced Al Jardine between March 1962 and March 1963) and MIKE LOVE.

"It's very important to the band that they do have this new album, and that's what our focus is as well as the iconic history of the actual catalog."

Capitol/EMI will follow up *That's Why God Made the Radio* with a new greatest-hits package slated for a fourth-quarter release. Ventom says the company used fan research to create an "innovative product suite" that will include a standard edition as well as a deluxe two-disc set that Thomas says might feature some of the additional material recorded during the *That's Why God Made the Radio* sessions. Ventom says a "very deluxe, limited-edition career boxed set" will come later in the year as well.

"We're using customer insight and catering

to the fans," Ventom says. "We found when we did the *SMiLe* boxed set toward the end of [2011] that we had great traction with the fans through an online [peer-to-peer] campaign by offering something you could not get in stores," ranging from special packaging to "some unreleased, potentially never-before-heard material, real nuggets the core consumer really wants."

If part of that desire is for more of the Beach Boys reunion, however, Johnston cautions fans not to hold their breath. "I don't think that will happen. It's going to be one special tour and that's it," he says. "It's with Al and Dave and Brian, so it makes it really kind of special. We'll just enjoy it while it lasts." ■■■

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The Beach Boys Top Hits

Rank	Title	Label
1	I GET AROUND	Capitol
2	KOKOMO (FROM "COCKTAIL")	Elektra
3	GOOD VIBRATIONS	Capitol
4	HELP ME, RHONDA	Capitol
5	SURFIN' U.S.A.	Capitol
6	ROCK AND ROLL MUSIC	Reprise
7	CALIFORNIA GIRLS	Capitol
8	SLOOP JOHN B	Capitol
9	BARBARA ANN	Capitol
10	FUN, FUN, FUN	Capitol
11	BE TRUE TO YOUR SCHOOL	Capitol
12	SURFER GIRL	Capitol
13	DANCE, DANCE, DANCE	Capitol
14	WIPEOUT*	Tin Pan Apple
15	WOULDN'T IT BE NICE	Capitol
16	WHEN I GROW UP (TO BE A MAN)	Capitol
17	THE BEACH BOYS MEDLEY	Capitol
18	SURFIN' SAFARI	Capitol
19	COME GO WITH ME	Caribou
20	GETCHA BACK	Caribou/Epic
21	DO YOU WANNA DANCE?	Capitol
22	LITTLE DEUCE COUPE	Capitol
23	SHUT DOWN	Capitol
24	DO IT AGAIN	Capitol
25	HEROES AND VILLAINS	Brother
26	IN MY ROOM	Capitol
27	DON'T WORRY BABY	Capitol
28	DARLIN'	Capitol
29	I CAN HEAR MUSIC	Capitol
30	THE LITTLE GIRL I ONCE KNEW	Capitol
31	IT'S O.K.	Reprise
32	SAIL ON SAILOR	Reprise
33	GOD ONLY KNOWS	Capitol
34	WILD HONEY	Capitol
35	GOOD TIMIN'	Epic
36	TEN LITTLE INDIANS	Capitol
37	CALIFORNIA DREAMIN'	Capitol
38	HERE COMES THE NIGHT	Caribou
39	FRIENDS	Capitol
40	WENDY	Capitol
41	BLUEBIRDS OVER THE MOUNTAIN	Capitol
42	PLEASE LET ME WONDER	Capitol
43	BREAK AWAY	Capitol
44	PEGGY SUE	Brother
45	ROCK'N'ROLL TO THE RESCUE	Capitol
46	LITTLE HONDA	Capitol
47	ADD SOME MUSIC TO YOUR DAY	Brother
48	SURFIN	Candix
49	IT'S GETTING LATE	Caribou/Epic
50	CALIFORNIA SAGA (ON MY WAY TO SUNNY CALIFORNIA)	Brother

* Fat Boys & the Beach Boys

The ranking is based on actual performance on the weekly Billboard Hot 100 chart. Songs are ranked based on an inverse point system, with weeks at No. 1 earning the greatest value and weeks at No. 100 earning the least. To ensure equitable representation of the biggest hits from each era, certain time frames were weighted to account for the difference between turnover rates from those years.

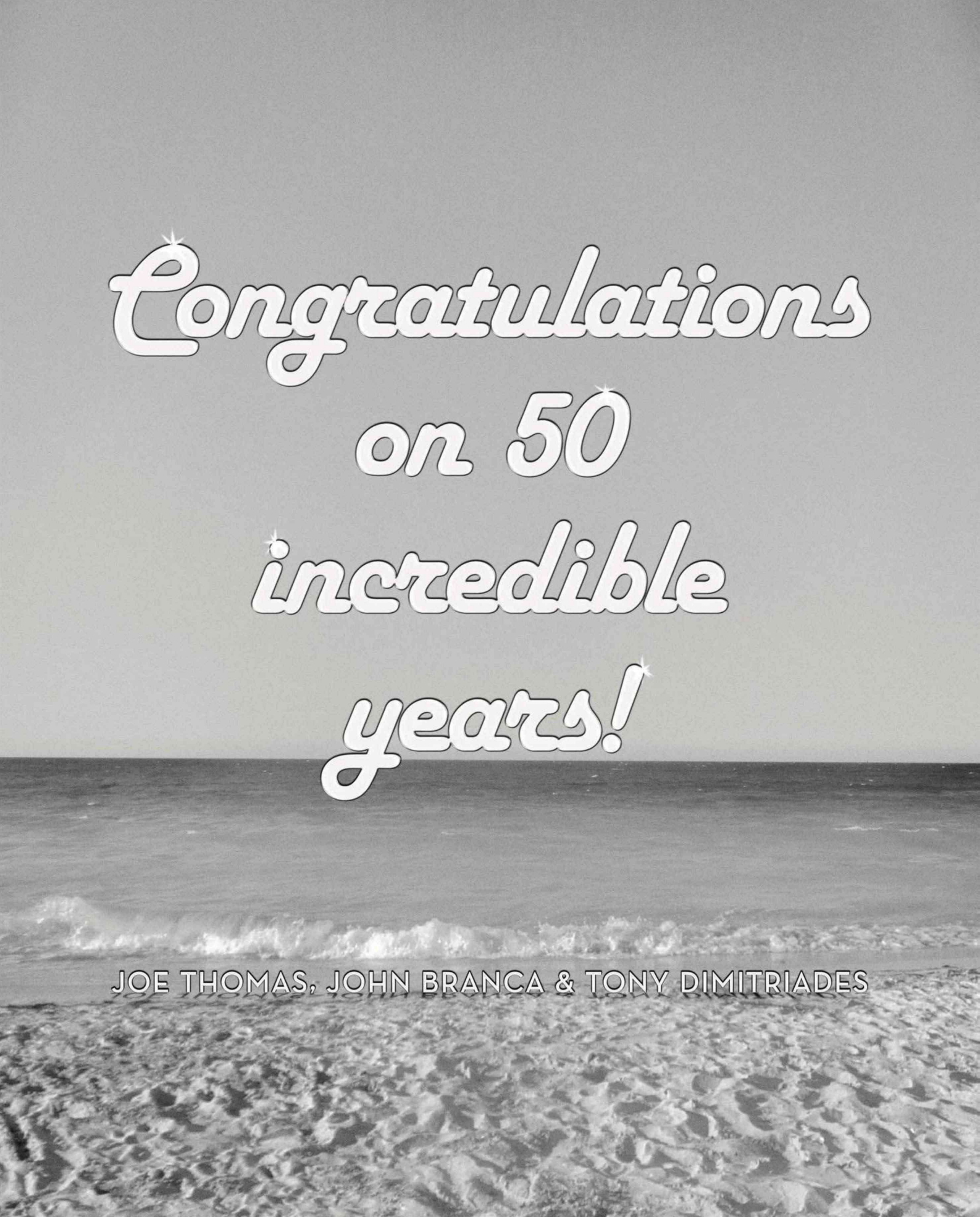
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JOE THOMAS, JOHN BRANCA & TONY DIMITRIADES

5 Cool Beach Boys Chart Facts

WHAT YOU DON'T KNOW ABOUT THOSE HITS

BY FRED BRONSON

1 When "Kokomo" went to No. 1 in November 1988, it gave the Beach Boys the longest span of chart-toppers in the history of the Billboard Hot 100. Some 24 years and four months had elapsed between the time "I Get Around" achieved pole position in 1964 and the coronation of "Kokomo." That beat the previous record of 23 years, 11 months and two weeks set by George Harrison with the time span between "My Sweet Lord" to "Got My Mind Set on You." The current record-holder is Cher, with 33 years, seven months and three weeks between "I Got You Babe" in 1965 and "Believe" in 1999.

2 "Kokomo" also put Terry Melcher in the record books with the second-longest span of Hot 100 No. 1s for a producer at the time: 23 years, four months and one week between the Byrds' "Mr. Tambourine Man" and "Kokomo," right behind Quincy Jones with 25 years, one

month and one week between Lesley Gore's "It's My Party" and Michael Jackson's "Dirty Diana."

3 The Beach Boys had a long run on Capitol, but the Hollywood-based label wasn't the first to release records by the group. The quintet's first charted single, "Surfin'," was issued on the Los Angeles-based Candix imprint. That 45 rpm record debuted on the Hot 100 the week of Feb. 17, 1962, at No. 93 and moved up the chart so slowly, it was never awarded a bullet. "Surfin'" peaked at No. 75 in its sixth chart week and disappeared from the list the following week. Although it launched the Beach Boys' career, the song ranks at No. 48 on their all-time top 50.

4 When is a Beach Boys hit not a Beach Boys hit? When it's "Caroline, No." The final track on the Beach Boys' famed *Pet Sounds*, the song was issued as a single before the album was



"Let's go surfin' now, everybody's learning how."

released, but wasn't credited to the group. It was issued as a Brian Wilson solo effort, peaking at No. 32 in 1966.

5 The Beach Boys' West Coast sound was heard all over the globe. In the United Kingdom, the first single to chart was "Surfin' U.S.A.," which

only managed to peak at No. 34. The next single to chart, "I Get Around," fared much better, rising to No. 7. But the fivesome had to wait until 1966 to collect its first No. 1 in Great Britain, when "Good Vibrations" captured the crown. The only other Beach Boys single to top the charts in the United Kingdom was "Do It Again." That 1968 release was only a No. 20 hit on the Hot 100. ●●●

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How The Reunion Happened

'WE GOT THOSE GUYS IN THE STUDIO, AND IT WAS 1965 ALL OVER AGAIN'

The process that led to the Beach Boys' reunion began in 2011, according to Joe Thomas, a PBS "Soundstage" producer who has collaborated with Brian Wilson, after several years of outreach between the parties and missives delivered through the media.

The group's original members came together for an event atop the Capitol Records Tower in June 2006 to receive a double-platinum award for the 2003 hits compilation *Sounds of Summer: The Very Best of the Beach Boys*. On that occasion, Mike Love recalls, the first song the group sang together was "Do It Again."

Thomas recalls that he and Wilson uncovered some songs they worked on while making Wilson's 1998 solo album, *Imagination*, that he says "were always songs [Brian] had earmarked for the Beach Boys"—including an early rendition of "That's Why God Made the Radio." Carl Wilson even sang on some of the

early demos of those songs, Thomas reports.

But realizing "there really couldn't be a Beach Boys album without Mike's collaboration," Thomas and Wilson took the songs to Love in the spring of 2011 to ascertain his interest.

Love hopped onboard in a hurry, and Thomas says, "We got those guys in the studio, and it was 1965 all over again."

Meanwhile, Thomas and Wilson had also recorded piano-and-vocal demos of six of the songs sung by Jeff Foskett from Wilson's band, who's also part of the Beach Boys' reunion ensemble. They took those to Capitol/EMI, and "they flipped. They were like 'We want to sign you' right away," Thomas recalls. "So the fact that Brian had songs that were relevant and that we had a record company willing to sign him and showing the enthusiasm he needed, and that he had a willing partner in Mike... everything just started falling into place." —Gary Graff



While recording his 1998 solo album *Imagination*, BRIAN WILSON (center) found songs he had earmarked for the Beach Boys.



BRIAN WILSON (left) and MIKE LOVE chat with JIMMY FALLON before the band's "Late Night" performance.

Why God Made Radio—And TV

BROADCAST OUTLETS LINE UP TO FETE THE BEACH BOYS

Millions of transistors and AM car receivers once blasted the Beach Boys' hits during the mid-'60s and, aptly, radio is a key component in the campaign to promote the band's 50th anniversary and the first single/title track from its new Capitol/EMI studio album, *That's Why God Made the Radio*.

"We've had incredible enthusiasm from classic rock, oldies and hits stations," EMI North America executive VP of marketing and promotion Greg Thompson says. "In regards to AC and more current-intensive formats... the key is to create a pop culture moment that drives radio to feel like they have to be part of it and need to re-engage with the Beach Boys."

Capitol/EMI has lined up a series of strategic radio partnerships, including an hour-long Cumulus Media special to air Memorial Day weekend on AC and classic rock stations, an "Artist Confidential" appearance on May 26 on SiriusXM as part of a "Beach Boys Endless Summer Weekend," a 20-minute interview for CBS Radio and an NPR piece that will air on either "Morning Edition" or "All Things Considered." There are also talks in progress for a Clear Channel iHeart-Radio partnership.

All of those efforts will be supported on the networks' attendant websites, while the video for "That's Why God Made the Radio" premiered May 17 on Vevo.

The Beach Boys, whose Facebook site has grown to 939,000 likes since it launched in 2011, will also continue to produce "Reunion in Harmony" webisodes that will appear on the group's website and those of various viral partners.

TV is also riding the Beach Boys' reunion wave. Besides their appearance earlier this year at the Grammy Awards, the group has already performed the national anthem at the Los Angeles Dodgers' home opener (April 10) and appeared on "CBS Sunday Morning" and NBC's "Late Night With Jimmy Fallon." On May 17, the group visited QVC, selling *That's Why God Made the Radio* bundled with a special greatest-hits set, as well as merchandise.

A performance on NBC's "The Tonight Show With Jay Leno" is set for June 6, with an ABC "Good Morning America" concert in New York's Central Park on tap for June 15. The group has taped pieces for Charlie Rose's PBS show and "Access Hollywood," and Thomas is directing the "Front Row Center" documentary that will air July 4 on PBS. Another TV special, most likely performance-based and for a major network, will air in the fall. —Gary Graff

Congratulations to our friends, The Beach Boys

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as much as the first



Lee Loughnane, Walt Parazaider, Jimmy Pankow, Robert Lamm, Lou Pardini, Jason Scheff, Keith Howland, Tris Imboden
Peter Schivarelli, manager

'The Ultimate Summer Show'

THE BEACH BOYS' REUNION TOUR RECALLS THE BAND'S PIONEERING APPROACH TO THE CONCERT BUSINESS

BY RAY WADDELL

God only knows how challenging it was to put together the Beach Boys' 50th-anniversary tour. With multiple managers, three booking agencies and the five Beach Boys participating in the reunion—Brian Wilson, Mike Love, Al Jardine, Bruce Johnston and David Marks—not to mention a blending of Wilson's touring band the Wondermints and the regular touring Beach Boys band under de facto leader Love, there were many opinions floating around about how to proceed.

But, in the end, the team devised a strategic routing that takes the group through theaters, amphitheaters, festivals, casinos, performing arts centers and special plays like the Hollywood Bowl in Los Angeles, the New Orleans Jazz & Heritage Festival and the Bonnaroo Music and Arts Festival.

The tour works with a wide range of promoters, including Live Nation, AEG Live, Another Planet, Danny Zelisko Presents, Double T, I.M.P. and Jam Productions.

Danny Zelisko had the first show of the tour: April 24 at the AVA Amphitheatre in Tucson, Ariz. "The band they have assembled makes it possible to experience all of the music and perfect harmonies from the original recordings, bringing forth happy cold chills throughout your body the entire show," Zelisko says. "The genius of all of these songs comes to life in front of your very eyes and ears."

Much as they influenced rock'n'roll, the Beach Boys in many ways wrote the book on modern touring, being among the first bands to venture into national tour deals (with the first incarnation of Concerts West) and play alternative venues. The band has toured incessantly and played every conceivable platform around the world.

But with Wilson back in the fold, the tour became a different animal, hence the blending of agencies in veteran Beach Boys booker Terry Rhodes, senior VP at International Creative Management, and Wilson's agent, David Levine at William Morris Endeavor. The Agency Group handles international booking.

Ticket sales are strong and the buzz is huge. "A lot of the [key cities] went really quickly; the shows are doing great," Levine says, adding that tickets were priced conservatively. "It was important to all of us that the price range work for both young and old."

For the most part, ticket prices range from about \$40-\$45 to \$100-\$125, with larger venues offering price points below \$30.

At more than 40 songs, the set list is one that very few acts could offer in terms of familiarity and cultural influence, from "Surfin' Safari," the group's first top 40 hit on the Billboard Hot 100

in 1962, to such later classics as "Good Vibrations," which topped the chart in the summer of '66, or "Kokomo," which returned the band to the Hot 100 in 1988.

Larry Fontana, GM of the Verizon Theatre in Grand Prairie, Texas, sent a report through email during his April 26 show, the tour's second: "The show looks great, the guys sound great, and the crowd is loving it, on their feet most of the night."

In addition to around 50 North American shows, the Beach Boys have confirmed concerts throughout Europe, and will also perform in Japan, Singapore, Hong Kong and Australia. All tour dates can be found on TheBeachBoys.com.

The group's 50th-anniversary tour is the band's first full-blown outing to include Wilson in more than 20 years. "This is the ultimate summer show, 50 years in the making," Levine says.

Much of that "making," when it comes to touring, was routed by Rhodes, the group's agent for 30-plus years. This is and has been a working band and brand.

"They work 100-plus shows a year, around the world," Rhodes says. "Sometimes we work as many as 35%-40% of the dates outside of North America. Five or six years ago, we did Okinawa and Houston on the same day, coming back across the international date line."

For many, the Beach Boys define summer, and Rhodes says he could book the group four or five times every Saturday for the summer months. "I'm usually done for the summer by mid-October every year," Rhodes says.

For the 50th-anniversary tour, "there were certain venues they wanted to work," Rhodes says, citing the Greek Theatre in Berkeley, Calif.; the Hollywood Bowl; the Beacon Theatre in New York; the Chicago Theatre; Milwaukee Summerfest; the New Orleans Jazz & Heritage Festival; and Bonnaroo.

"They could have done 10 shows at the Beacon," Rhodes says. "We had to really scramble to get the two dates we got, but they could have done two weeks there, as they could have in other theaters in towns like Boston and Los Angeles."

The group's visionary approach toward touring dates back to the '80s, when the band was managed by the late Tom Hulett and road-managed by Elliott Lott, now manager of the Loveland Beach Boys.

"Tom Hulett kind of set the bar with the way you work with the Beach Boys," Rhodes says. "They always kept the musical integrity, but they were also the first to take advantage of things like state fairs, amusement parks, playing shows after baseball games."

John Meglen, now co-president/CEO of Concerts West/AEG Live, worked for Hulett in the '80s, and the Beach Boys were his account.



With a hit-laden set list, the Beach Boys' DAVID MARKS, MIKE LOVE and AL JARDINE (from left) play close onstage at New York's Beacon Theatre while BRIAN WILSON (below) takes to his piano at Atlanta's Chastain Park Amphitheater.



Meglen recalls weekend double-headers, with the group performing two shows on Friday, two shows on Saturday and two shows on Sunday—all in different cities.

"We'd wake up in one city, fly to another, do a show, get off the stage, get in a plane, fly to another city, do another show, then fly to the next city," Meglen recalls, adding that every show was professionally delivered and built the brand. "You have to give Tom Hulett credit for reinventing the Beach Boys in so many different ways."

Wilson had retired from touring with the band during Meglen's involvement. "Dennis [Wilson] and Carl [Wilson] were both there, and Mike and Al and Bruce. Then Dennis passed, and it was Carl, Mike, Al and Bruce, and for a long time that was the core of the band."

Dennis Wilson died in 1983 and Carl Wilson in 1998; both appear in video form to harmonize on a couple of songs. "We miss the credibility of Carl, the spirit of Dennis, but you've got to give

Mike, Bruce and Al credit for really keeping that brand out there," Meglen says. "There isn't a band in American music that has spanned as many decades as they have, and they truly are 'America's band.' The only band I can think of that has the tenure, the credibility and the catalog of the Beach Boys among American bands is the Eagles."

When it comes to touring, Meglen says, "They've done it all. They invented playing after baseball games, they were one of the leaders in rock bands playing state fairs, they were a mainstay of the amphitheater business, they did incredible co-headline tours with Chicago. Every single song they play in a show was a hit, written by one of the genius songwriters of all time in Brian Wilson, along with the other guys. And you can't say enough about Elliott Lott, who is the one guy who has been there for basically 30 years now. They're all absolute pros, and they've got the songs. You just can't knock those guys."

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IN A TOUGH ECONOMY, FAMILY SHOWS STILL THRIVE AS A WORTHWHILE TICKET

BY KEN TUCKER

making the choice to travel now, but [they] still want to entertain the family and that's where we come into play. We bring trusted, quality entertainment to the people at a family-friendly price."

Tim Reese, manager at Thompson-Boling Arena on the campus of the University of Tennessee in Knoxville, says he's more concerned about the rising price of tickets than that of gasoline, but that "the family shows have a pretty good grasp [of ticket prices]. They afford folks a pretty good value for their dollar," he says. "They're still cognizant of children's prices, particularly with [Feld's] Monster Jam. It's a huge aspect of their business."

But, Reese says, he has seen a slight downturn at the concession stand. "People are spending money to get into the building, but may have been a little more discretionary in what they were buying," he says.

Sometimes the most important thing a family show can do comes from outside the confines of the show, Reese says.

"Monster Jam did a pit party before both of our shows and the Globetrotters have their Globetrotter U before our event starts, and that entices people to interact with what's going on. The [riders at Professional Bull Riders events] stay forever after the show for autograph sessions and the Globetrotters do the same thing. We have seen continual growth with the Globetrotters over our last three or four years."

While such tours as Feld's Disney on Ice, Disney Live! and Ringling Bros. and Barnum & Bailey Circus, as well as Vee's Sesame Street Live, have long dominated the family show market, there's still room for new ventures to compete. Walking With Dinosaurs is a recent example of breakout success, and this fall Batman Live (a joint production of Warner Bros. Consumer Products, DC Entertainment and Water Lane Productions) hopes to make its mark in North America after launching last year in England and touring worldwide.

"It tours like a rock'n'roll show, but it's fundamentally a theater piece," executive producer Nick Grace says of the show that features a cast of 42 actors and circus performers portraying the iconic crime fighter, his allies and his enemies.

Grace calls taking Batman on tour a "tremendous responsibility. It's the first time Batman has been on the live stage.

"We spent two-and-a-half years working with Warner Bros. and DC Comics to make sure that whatever we do stays within what they call 'the Batman universe,'" Grace says. "They approve everything, from the script to the costumes to the music."

"He's been around so long that we don't want to go in a different direction that would horrify the Batman fans," Grace says, adding that "you don't need to be a Batman fan to see the show."

The audiences in Europe and South America have included people ages 5-95, Grace says. "It's an incredible cross-section of people that come see the show. Batman does appeal to all ages and both sexes. . . . As a parent you can come and enjoy it as much as your kids." ■■■

FAMILY VALUES

G

ASOLINE PRICES ARE substantially higher than they were six months ago, and disposable income is still an issue in many homes. And yet, despite those challenging market conditions, family shows continue to exceed expectations and new ones are on the horizon, according to show promoters and buyers.

"Our family show business continues to flourish," says Global Spectrum VP of marketing Bob Schwartz, who oversees marketing for all of Global Spectrum and the 115-plus venues the company manages, including the Wells Fargo Center in Philadelphia. "We had a great run with the Feld [Entertainment] shows, [Disney] on Ice and the [Ringling Bros. and Barnum & Bailey] Circus," he says. "Cirque [du Soleil] did great business for us."

John Graham, associate athletics director at the University of Texas in Austin, who oversees the school's Frank Erwin Center, has seen similar success.

"Our Sesame Street date in February was up about 15%-18% over last year," Graham says. "Our Globetrotter date was equal to the previous year, but the previous year was a great year for us, so it would be hard to match—that previous year was a record."

Still, Graham believes family shows are more susceptible to economic conditions than concerts, "because that constituency can be affected pretty seriously by a layoff or some kind of change in their situation," he says, adding, "We think [family shows] are coming around and I've heard that anecdotally from other arenas as well, that family shows are a good barometer of where the economy is locally."

While driving vacations may be affected by gas prices, Feld Entertainment senior VP of event marketing and sales Jeff Meyer believes consumers stick closer to home when money is tight, and that benefits family shows.

"When families run their budgets for vacations via car, the cost of fuel is a factor," he says. "They may not be

North Of The Border

THE EVENT & ARENA MARKETING CONFERENCE TAKES ITS AGENDA TO VANCOUVER

BY KEN TUCKER

AFTER 33 YEARS, IT'S A FAIR BET that the annual Event & Arena Marketing Conference is doing something right.

This year's event will be held June 6-9 in Vancouver, which marks only the second time the EAMC has been held outside the United States since its inception in 1980. The Hyatt Regency will serve as the host hotel.

The seminar, which began as the Arena Sales and Marketing Conference and was initially attended by 10 arena marketers at the Met Center in Minneapolis, serves as not only a learning opportunity but also a chance for friends and competitors alike to share professional and personal notes. Given the location, the 2012 event will also allow attendees to explore one of North America's most beautiful cities.

EAMC president Suzanne Richardson, who is marketing director for AEG Live Las Vegas,

says there's plenty in store for attendees, starting with the "State of the Industry" session.

"This year's session will focus on the effect global issues, such as gas prices and social media trends, have on local events," Richardson says.

The conference's keynote address, "Low Budget, No Budget—Innovative Marketing & Customer Focused Strategies," will be presented by marketing expert Peter Van Stolk, founder of Jones Soda, which built its business by selling its drinks through alternative retail channels—including skate, surf and snowboarding shops and tattoo/piercing parlors—as well as in individual fashion stores and national retail clothing and music chains.

June 7 and 8 will be "packed with educational sessions focusing on social media trends, new marketing and PR opportunities," Richardson says. "We **continued on >>p62**



Vancouver (above) will host the Event & Arena Marketing Conference, where the success of productions like "Batman Live" will prompt discussion.

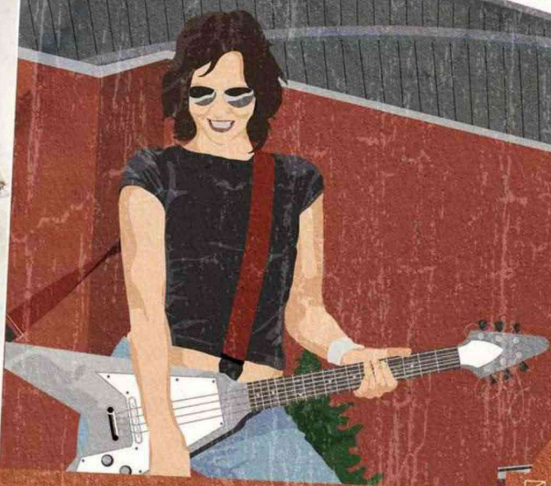


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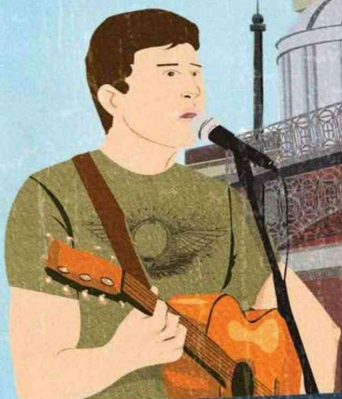
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For arena managers, events like Feld Entertainment's Monster Truck Jam round out their calendars.

from >>p60 will also split some sessions up by market size again this year." One round-table discussion will address the specific challenges Canadian venues face.

Social media and mobile marketing are hot-button issues that will be addressed on a number of panels, according to Richardson.



Social media and mobile marketing are hot-button issues that will be addressed on a number of panels at the Event & Arena Marketing Conference. Experts will discuss the effective use of mobile sites and apps and how to best engage with fans.



"Social media is still a hot topic, as things are always changing and it's tough to stay up to date on emerging trends," she says. "We bring in industry experts to talk about effective mobile marketing including mobile websites and apps, emerging technologies and what's the latest social media trends such as Facebook Timeline and pitching media via Twitter. We will also focus on how to better engage conversations with fans online, and for the first time, we have a session dedicated to better managing your time."

Ike Richman, VP of public relations of Comcast-Spectacor, is a regular EAMC attendee. High on his agenda this year is "reconnecting with a lot of people I haven't seen since the last conference," he says. "The best part of the conference is interacting with your peers and hearing some

of their challenges and successes of the year and comparing notes. 'How'd you do with this show? How'd you do with that show? What did you do? What did you do differently? What would you try?'"

Dustin Turner, marketing and public relations manager for the AT&T Center in San Antonio, agrees. "We are a fairly small group that collaborates with each other throughout the year, but we don't have the opportunity to see one another often," he says.

Turner also notes that the conference gives him a chance to chat with show promoters. "Being able to talk with Cirque du Soleil, WWE, [show promoter] Vee, et cetera in person and hear about their new products, their challenges and successes over the past year, and what support venues are giving them, is extremely valuable," he says. "These shows lean on the venues for them to be their local media and PR agency, so being able to hear directly from them on their vision is always great."

Richman says he's also interested in the next big thing. "What's the next wave of family entertainment? What are the next shows to hit the road? What's the next 'Walking With Dinosaurs'? That came out of nowhere. Is it 'How to Train Your Dragon'?"

Despite the fact that other attendees could be viewed as potential competitors, Richman doesn't see it that way.

"Whatever market we're in, we're out there to sell tickets, so if everybody can help each other sell tickets, then it works," he says. "And if there are ideas that helped with a Feld [Entertainment family] show in one market that might help in another market, that's good. The goal here is to sell tickets for Feld or WWE or Sesame Street Live or the Globetrotters."

Turner likes the focus of the event, spotlighting "marketing, PR and group-sales people, which makes it unique," he says. "There is value to the other conferences, but they try to have something for GMs, bookers, marketers and agents, and you end up with panels that don't apply to you. With EAMC, there is a real focus so you are able to make the most of your time there."

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SPECIAL FEATURE

NASHVILLE KNOWLEDGE

BILLBOARD'S THIRD ANNUAL COUNTRY MUSIC SUMMIT EXPLORES GENRE'S STRENGTH FROM EVERY ANGLE

BY RAY WADDELL

NASHVILLE MAY BE KNOWN AS Music City, but it's also "music business city," and that is singularly true for the country genre. Sophisticated, ever-evolving and remarkably successful, the country music business will be explored from every angle at the third annual Billboard Country Music Summit, staged in association with the Country Music Assn. (CMA) and set for June 4-5 at Nashville's newly renovated Cannery Ballroom.

This year's event will offer insightful Q&A sessions with Willie Nelson, Dwight Yoakam and Rob Light, managing director of Creative Artists Agency (CAA) (see story, page 68).

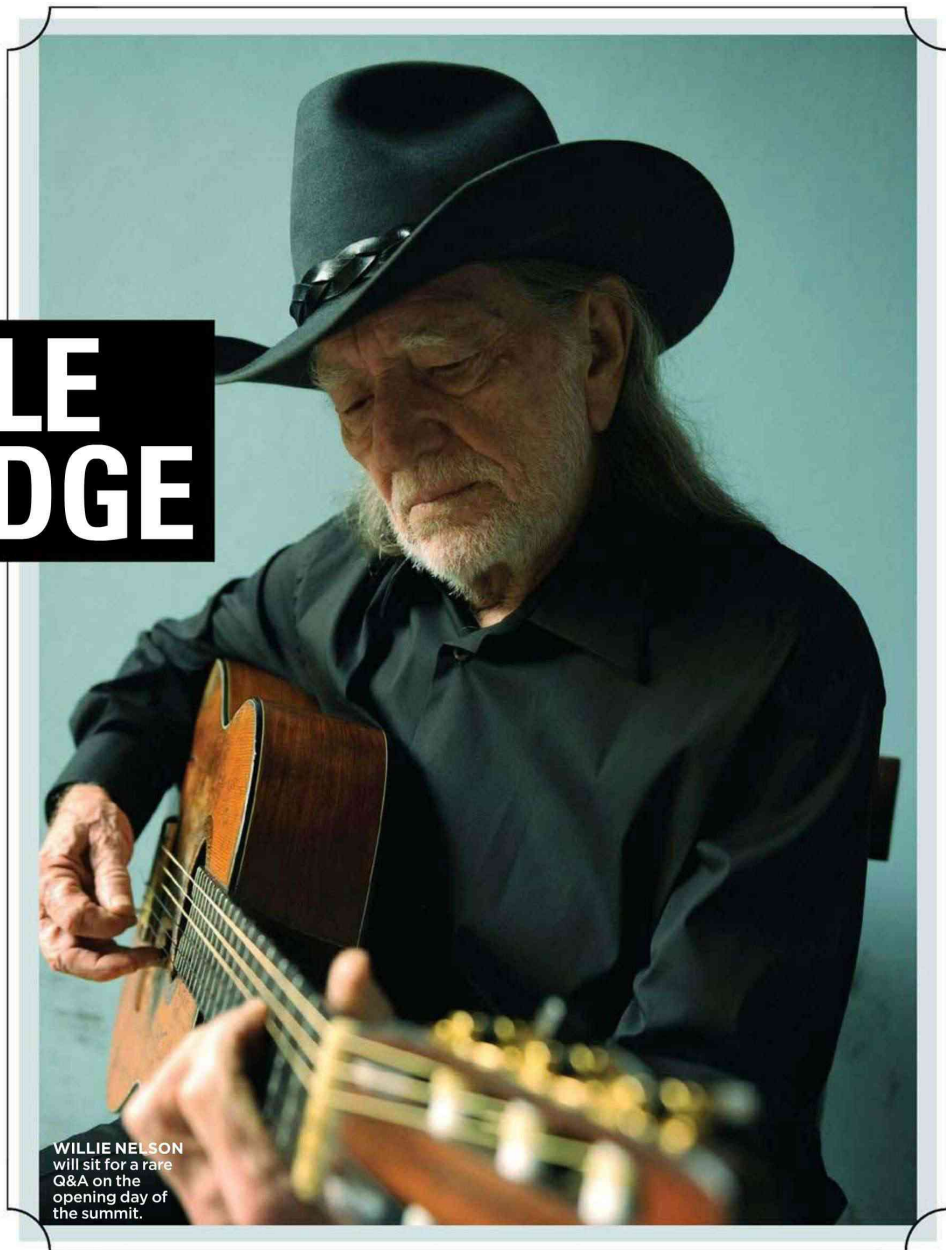
Also offering the artist's perspective, Capitol Records Nashville artist Luke Bryan will take part in the "Artist Development Case Study" panel, an in-depth discussion with key players on a career that's seeing significant growth and great promise. Bryan's team, including manager Kerri Edwards at Red Light Management and agent Jay Williams of William Morris Endeavor, will break down the strategic moves that have taken Bryan to headlining status and what comes next.

International country artists will get a turn in the spotlight on June 4 as Chevy presents the CMA Global Artist party, hosted by Australian duo O'Shea at the Stage on Broadway. The event will feature Joe Robinson, High Valley, Gary Quinn, Vickie Evans, Bob Corbett, Lisa McHugh, Gene Watson, Morgan Evans, Jess Moskaluke, Adam Harvey, Emerson Drive and Craig Morrison.

Here are highlights of the rest of this year's agenda and panels as of press time. For the latest updates, go to billboardevents.com/country, and follow news from the summit on Billboard.biz and Twitter (hashtag #cms2012).

THE MANAGER ROUNDTABLE

Given the wide scope of the summit, it's only fitting that the event will



WILLIE NELSON will sit for a rare Q&A on the opening day of the summit.

begin by offering the perspective of country music managers with the Manager Roundtable, sponsored by Thrillcall. Publishing, recording, marketing, promotion, touring, digital, branding and artist development: Today's managers touch it all. Moderated by Country Weekly managing editor Ken Tucker, the round table will host some of the most innovative and successful managers in country music, who will discuss their strategies in an evocative session that'll set the tone for the panels that follow.

The managers taking part in the session represent some serious artistic and commercial fire power: ROAR partner Will Ward (Zac Brown Band), TKO Artist Management president T.K. Kimbrell (Toby Keith), Spalding Entertainment president Clarence Spalding (Jason Aldean, Rascal Flatts), Morris Management Group president Clint Higham (Kenny Chesney, Martina McBride) and Rothbaum & Associates president Mark Rothbaum (Willie Nelson).

THE VIEW FROM THE ROAD

In country music, success at retail and radio generally parallels success on the road, a connection not always seen in other genres. As is the case throughout the music industry, touring in country music is critical to an overall career, and country as a format has been successfully developing new headliners. Touring has become, for most artists, their most lucrative and consistent revenue, and the summit will address this critical sector from two angles: buyers and sellers.

"Buyers (And an Artist) Talk Business," introduced by Bridg-

etone Arena VP of booking David Kells, will be the first of two touring-related sessions. The panel will tap into the expertise of promoters and producers to examine what it takes to make a show or tour profitable. Moderated by Ray Waddell, Billboard executive director of content and programming for touring and live entertainment, the panel will include Brock Jones, VP of booking for Global Comcast; Live Nation Country Music president Brian O'Connell; Jason Kane, managing director of entertainment for RodeoHouston; Ali Harnell, Nashville-based VP for TMG/AEG Live; and veteran live country music executive Tony Conway, CEO of Conway Entertainment Group. The artist's view will come from singer/songwriter Shooter Jennings, who, as the son of the legendary Waylon Jennings, was pretty much raised on a tour bus and carries on his father's legacy as a powerful live performer.

The second session, focused on touring and sponsored by Global Spectrum, will offer the seller's perspective. Booking agents play a pivotal role in building an artist to headlining status and maximizing a touring strategy that ensures long-term box-office viability. Moderated by Ryman Auditorium GM Sally Williams, the session will feature agents Rob Beckham (William Morris Endeavor), Curt Motley (Paradigm Talent), Marc Dennis (CAA) and Lance Roberts (Bobby Roberts Co.); Buddy Lee Attractions president Kevin Neal; and New Frontier Touring president Paul Lohr.

THE GREEN STUFF

Increasingly, private equity is funding the development



Among the Nashville acts at the Country Music Summit are (clockwise from top) DWIGHT YOAKAM, LUKE BRYAN and THOMPSON SQUARE.



of country music careers, with investors often filling the role that record labels once did in providing the funding it takes to get an artist—or label—off the ground. “Follow the Money: Who Is Investing in Country Music and Where” will examine investment in the overall music business from fan-funded campaigns like Kickstarter to Wall Street capital investment firms putting millions of dollars into the music industry.

Moderated by Billboard senior editorial analyst Glenn Peoples, the panel will include Y Entertainment Group CEO Rick Stevens, Bigger Picture Group CEO David Robkin, Broken Bow Records president/CEO Benny Brown, FLO [thinkery] founder Mark Montgomery and artist Mike Farris.

PLAYING WITH THE BRAND

Consumer brands have been tapping into the popularity of country artists and events since before the Martha White Flour and Grand Ole Opry relationship of the 1940s, and as brands increasingly look to music artists and events to reach consumers, country is high on their radar.

During the panel titled “Corporate America: What Brands Like About Country Music,” blue chip brands currently active in country music will discuss what it takes to tap into the corporate sponsorship market and what makes for a great partnership for the brand, the artist and fans.

CMA senior VP of marketing and communications Sheri Warnke will moderate the panel from the unique perspective of the CMA. Panelists, all with specific, current partnerships in and around country music, will include ConAgra VP of sponsorships Chris Sinta, Chevrolet national promotions manager Phillip Caruso, Shell Oil Products U.S. public relations and media planning manager Aimee Cronfel, Clorox director of entertainment marketing Drew McGowan and CMT senior VP of integrated sponsorships Anthony Barton.

COCKTAIL PARTY TALK

The sponsorships conversation will continue with the opening cocktail reception and round-table discussions that will conclude the summit's first day. Professionals from specific sectors of the country music business will take on pertinent issues in an intimate, interactive format. Topics will include sponsorships, touring, digital and social, legal and business management, recording, production and publishing.

THE ROYALTY SEARCH

New to the summit is a round-table discussion titled “Why Can't Your Money Find You?,” sponsored by the Harry Fox Agency. The round table will discuss a topic of significant importance to anyone in the songwriting or publishing business: How do you make sure you're getting paid? Taking part will be HFA senior VP/chief investment officer

Lou Trebino, VP of client services John Raso and client services senior adviser David Schneider.

ONE SONG'S PATH TO SUCCESS

The often-used phrase “it's all about the song” is never more true than in country music, and the opening session of the summit's second day will focus on a specific song and its path to the top of the charts with the “Makin' Tracks: The Journey of a Song” panel featuring Thompson Square.

When Thompson Square performed “Are You Gonna Kiss Me or Not” with a backing band that featured Vince Gill and Keith Urban at an April 10 fund-raiser for the Country Music Hall of Fame, it added another dimension to a song that changed a number of lives. Certified platinum by the RIAA, the title served as the breakthrough for the act, which is the Academy of Country Music's vocal duo of the year; the first No. 1 for Broken Bow's Stoney Creek imprint; and the first hit single for the NV production team, a four-man unit that includes three members of Jason Aldean's band.

Thompson Square and several key people associated with “Are You Gonna Kiss Me or Not” will explore the hurdles and triumphs in its path, including the duo's Keifer and Shawna Thompson; songwriters Jim Collins and David Lee Murphy; Broken Bow new-media specialist Lynette Garbonola; and NV's Tully Kennedy.

ALL AROUND THE WORLD

Acts ranging from Taylor Swift to Brad Paisley are laying the seeds for careers that expand well beyond the shores of North America with hopes of broadening their touring and record sales. At the same time, international artists that play country music are finding success in their own territories and attempting to make a mark in the United States. Key players in the international country music space will weigh in on the current environment on the global country scene.

Moderated by AristoMedia CEO Jeff Walker, the panel will include Ted Ellis, VP of Corus Entertainment and president of the Canadian Country Music Assn.; Roots Music Exporters president John Lomax III; Universal Music Group Nashville VP of marketing Tom Lord; Paul Zamek Enterprises/Global Consulting president Paul Zamek; ABC Records Australia A&R/label manager Tim Holland; and singer/songwriter/producer Victoria Shaw.

“We have once again assembled a superb cross-section of global industry professionals for this year's panel,” Walker says. “These individuals are well-versed in country music and familiar with

the issues and opportunities our genre faces on an international scale. With the increased ability to market and merchandise product around the world through platforms like iTunes, it is obvious that the globalization of country music is on a fast track forward.”

MAKING 'FRIENDS' AND FANS

There's no doubt that social networks can be an effective tool in connecting with fans and selling tickets. But which artists use them effectively, and how, exactly? This is the topic of “Artists and Social Networking: How Effective Is It Really?,” a panel that'll pull back the curtain on what actually works in social networking and offer surprising insight into what doesn't.

Moderating this “social reality check” will be BubbleUp Interactive senior VP of brand strategy Pinky Gonzales, and the sure-to-be hot topic will be battled around by Country Music Chat founder/host Jessica Northey, Warner Music Nashville VP of consumer and interactive marketing Jeremy Holley, Thrillcall co-founder Jonathan Leone, Sony Music Nashville VP of artist development, marketing and Web initiatives Heather McBee and RootMusic founder/CEO J Sider.

BLOCK AND TACKLE

The vital role of radio in country music will be addressed with vigor in the closing sessions of the summit during “On Air: The Radio Block,” sponsored by Sony Music Nashville.

The panel titled “Check the Research and Ask the Consultant: The Method, the Madness, the Answers” begins the afternoon of programming, dedicated to country radio. The phrase “let me check the research and ask our consultant” strikes fear in the hearts of country music promotion people everywhere, or at least makes their hair stand up on a daily basis. Billboard has assembled an all-star team of respected country radio consultants and research professionals who will demystify the role of the consultant and the importance and

misconceptions of music research.

The panel's moderators will be Republic Nashville president Jimmy Harnen and Gregg Swedberg, OM of Clear Channel's KEY-FM Minneapolis. Consultant panelists will include Albright & O'Malley Consulting VP/consulting partner Becky Brenner, Hart Media/Bullseye Research owner/president John Hart, Joel Raab Associates owner/president Joel Raab, RCA promotion VP Keith Gale, Rusty Walker Programming Consultants president Rusty Walker and Charlie Cook, president of McVay/Cook & Associates and director of programming for West Virginia Radio.

“Billboard will assemble the most important heavyweights in the programming consultation and audience research fields for a fiery discussion about the essential, but often maligned, work that consultants do,” says Billboard senior chart manager Wade Jessen, who programmed the session. “These are the players who are most likely to identify trends among country music's most active consumers and always have the unenviable task of communicating

those trends back to the music industry. Together, Harnen and Swedberg will shine light on research and audience trending by questioning a panel of seasoned experts in the field.”

Then, Clear Channel Media and Entertainment chairman/CEO John Hogan will sit down with Billboard editorial director Bill Werde for a candid discussion about radio's current and future role in the media conglomerate's portfolio, listening trends, artist initiatives and why and how the country format continues to play an essential role in Hogan's thriving company.

“Country music's primary marketing force is country radio,” Jessen says. “Although that's not exactly a news flash, country radio's muscle in the media world is continually being challenged in the digital age.”

THE OFTEN-USED PHRASE “IT'S ALL ABOUT THE SONG” IS NEVER MORE TRUE THAN IN COUNTRY MUSIC, AND THE “MAKIN' TRACKS” PANEL WILL FOCUS ON ONE SONG AND ITS PATH TO THE TOP OF THE CHARTS.

BANDS & BRANDS HIT CMA FEST

EVEN ROOM FOR VANILLA ICE AS COUNTRY EVENT EVOLVES

BY TOM ROLAND

FOR FOUR DECADES, THE COUNTRY MUSIC ASSN. Music Festival has attracted fans annually to Nashville with the promise of an overload of music and the chance to interact one-on-one with the artists who make it.

In turn, the CMA's biggest attraction to potential sponsors is now the opportunity to interact one-on-one—not with the artists, but with the fans.

During the CMA festival, set for June 7-10, some 20 brands will market through the event for the first time, including such companies as Pepsi, Jelly Belly, Hunt Brothers Pizza and Emerald Coast Vacations.

The glue is the artist lineup: Jason Aldean, Zac Brown Band, Miranda Lambert, Scotty McCreery, Dierks Bentley and Rascal Flatts are just a handful of the more than 100 acts slated for a variety of stages in the downtown area. Those artists have all built fan bases with significant numbers of college students and teenagers—in addition to country's traditional 25-54 demographic—and with 65,000-plus people present each day in one spot, it's an ideal setting for corporate partners to engage potential customers.

"It's one of the legs of the [marketing] stool," says Denise Conroy-Galley, senior VP of marketing and creative services for Scripps Networks Interactive Home Category. She is bringing HGTV, DIY Network and the Travel Channel to the festival with the HGTV Lodge.

"We do a lot of traditional advertising, we do a lot of sponsorships, but this is really getting in touch with consumers, getting to speak with them," she says. "It's different. It gives you a deeper understanding."

Just attending the festival isn't enough. Concentrated in a 14-block section of downtown Nashville and in the city's football stadium across the Cumberland River, the site already has numerous built-in attractions, including restaurants, tattoo parlors, clothing stores and a plethora of Lower Broadway bars. The festival adds nine performance sites, a host of fan-club parties, several benefit concerts with surprise guests and an exhibit hall where fans can obtain photos and autographs from the stars.

In addition, the CMA is introducing a BMI Tailgate Party outside LP Field that provides music from a mix of new

acts, songwriters and ace musicians, including Kristen Kelly, Chuck Mead, guitarists Kenny Vaughan and Al Anderson and songwriters Dallas Davidson, Rhett Akins and Ben Hay-slip. The BMI party, slipped into a previously sparse time slot, guarantees there's something to occupy a festival-goer every waking minute.

With all that activity, the marketing partners must have compelling reasons for fans to spend time with them.

"We do ask the brands to come in and create something that feels organic and natural to a fan so that it doesn't feel like we're putting on a trade show where there are people sampling for sampling's sake," CMA senior VP of marketing and communications Sheri Warnke says. "It's creating some kind of environment."

Thus, at least two of the new partners are using one of the intrinsic, natural features of the event—summer heat—to their advantage. Nashville's average temperature at the time of the festival will be 84-85 degrees, but the thermostat has gone as high as 99 degrees in that period. The HGTV Lodge offers an escape from the sun with music at an indoor stage and an appearance by Vanilla Ice, who hosts the DIY Network home makeover show "The Vanilla Ice Project." Scripps will serve cups of ice and a variety of beverages, and the rapper is expected to perform, possibly with hick-hop artist Cowboy Troy.

Odd as it may seem to have Vanilla Ice at a CMA festival, plenty of country fans who are now 40—right in the center of his show's target audience—count "Ice Ice Baby" as part of their childhood.

"Country music's really evolved over the last couple decades," Scripps' Conroy-Galley says. "It's much more expansive and broader than it used to be, so even if you're a die-hard country fan, everybody knows who Vanilla Ice is."

BIC Soleil will likewise turn the heat into a positive with the introduction of the Soleil Bella Beach. The CMA is importing sand to turn Hall of Fame Park into a temporary resort with lounge chairs, cabanas, picnic tables, misting tents and a volleyball court. The site will target females ages 18-34 (potential users of the BIC Soleil razor) and host performances.

The CMA festival is one of at least seven music gatherings that BIC will attend this year. The event dovetails with traditional advertising campaigns and represents one of numerous stops for the company's Sunshine Squad, a promotional team that travels in a yellow convertible and looks for unusual ways to engage potential consumers.

"The festival gives us an opportunity to really have an immersive experience for consumers," BIC Shavers senior brand manager Linda Palladino says. "They're not just hearing about us on the radio [or] seeing an ad in a magazine—they're able to actually come and feel the brand."

The Soleil stage offers a mix of newcomers and veterans—Bucky Covington, Eric Paslay, Miss Willie Brown, Jaida Dreyer, Gene Watson and Mockingbird Sun, among them—all of whom will be aiming to make a connection with the audience.

And marketers will attempt to make their own connection, while enhancing an event that annually generates more than \$20 million for the city's economy, according to the Nashville Convention & Visitors Bureau.

"The format is hot," Warnke says. "Whether people hear country music on a country radio station or see it on 'Good Morning America' or watch Blake Shelton on 'The Voice,' it's hot, and brands want to engage those fans." ■■■



On tap for the branded events at the CMA festival are (clockwise from top left) MOCKING BIRD SUN, JAIDA DREYER, BUCKY COVINGTON and VANILLA ICE.



Compelling Q&As

Insights await from Nelson, Yoakam, Light

Willie Nelson is inarguably one of the most important figures in the history of country music, but his sphere of influence in the worlds of songwriting, musicianship, interpretation, recording, touring and philanthropy moves Nelson into the realm of cultural icon. Everyone loves and respects Willie Nelson.

So, when Nelson sits down for a rare public Q&A at the Billboard Country Music Summit on June 5, the possibilities for discussion are endless, hence the session's title: "One Hell of a Ride: A Q&A With Willie Nelson." The Q&A, sponsored by BMI, will cover the broad spectrum of Nelson's career and consist of pretty much whatever he wants to talk about.

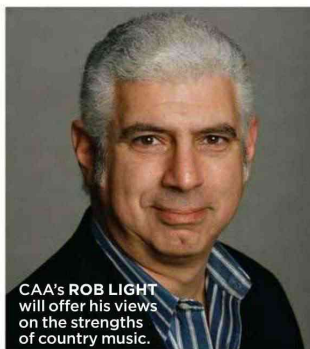
Nelson's first acclaim came as a songwriter who penned such standards as "Funny How Time Slips Away," "Crazy" and "Night Life" before he launched his own recording career in 1964. By the early '70s, frustrated with the Nashville music business—and sound—Nelson famously took his act back to his home state of Texas, where he changed his music and, ultimately, country music.

A series of brilliant, creatively conceptual albums in *Yesterday's Wine*, *Shotgun Willie*, *Phases & Stages* and 1975's classic *Red Headed Stranger* helped launch the Outlaw movement in country and cemented Nelson's legend status. Since then, he has continued to cut groundbreaking, commercially viable albums; toured incessantly; and ventured into acting. In 1985, Nelson, **Neil Young**, **John Mellencamp** and **John Conlee** launched Farm Aid, which has become the longest-lived benefit concert series ever. And, as an artist who has burned up the road, Nelson has channeled his environmental consciousness with his partnership in Willie Nelson Biodiesel. His numerous accolades include induction into the Country Music Hall of Fame in 1993 and Kennedy Center Honors in 1998.

At 79, he remains a remarkably prolific touring and recording artist, releasing album after critically acclaimed album (more than 60 to date) and touring at a breathtaking pace. His current project on Legacy Recordings, *Heroes*, arrived in May and finds Nelson in typically outstanding form.

FROM DWIGHT TO LIGHT: Like **Willie Nelson**, Grammy Award-winning artist **Dwight Yoakam** has transcended the country music genre to become a multi-slash innovator and entrepreneur.

The singer/songwriter/actor/writer/director redefined country music from his debut album in 1986, the neo-traditional honky-tonk epic *Guitars, Cadillacs, Etc., Etc.*, to his work across genres. He's also one of music's "deep thinkers," and summit attendees will have a rare opportunity to hear from Yoakam on June 5 during his keynote Q&A titled "Guitars, Cadillacs and Innovation: A Conversation About the Future With Dwight



CAA's **ROB LIGHT** will offer his views on the strengths of country music.

Yoakam," moderated by Billboard Country Update editor **Tom Roland**.

Yoakam has sold more than 25 million albums, according to Warner Bros., and has charted 22 top 20 singles. He will release his first studio album in seven years on Warner this fall and recently signed with Paradigm to represent him in all areas, with **Brian Hill** as responsible agent for personal appearances.

The summit's third featured speaker is **Rob Light**, partner, managing director and head of the music department at Creative Artists Agency, with offices in Los Angeles, New York, London, Nashville and Beijing. The session is called "Country Music From an Aerial View: A Conversation With Rob Light."

Under Light's leadership, CAA's music department represents many of the world's most popular and talented artists and comedians. CAA is celebrating its 20th year in Music City and its team of agents—led by **John Huie** and **Rod Essig**, as well as **Scott Clayton**, **Marc Dennis** and **Darin Murphy**—represents acts including Nelson, **Tim McGraw**, **Faith Hill**,

Lady Antebellum, **Shania Twain**, **Alan Jackson**, **Amy Grant**, **Shooter Jennings**, **My Morning Jacket** and **Kings of Leon**.

Respected throughout the industry for his innovative deal structures and ability to foresee changes in the business environment, Light—ranked No. 7 on Billboard's Power 100 list—has led CAA's music department to new heights. He's also a compelling speaker, and the Q&A will offer his take on how country music is outperforming other genres and what country could do better. He'll also present a "big picture" view of the music business and the evolving role of the talent agency, touching on marketing, sponsorships, synchs, artist development, festivals, ticketing, innovation, digital/social, the opportunities and challenges of today and how things might look in 10 years, with examples of acts and tours with strategies that help build or sustain a career. ...

biz For 24/7 touring news and analysis, see billboard.biz/touring.

BOXSCORE Concert Grosses

	GROSS/ Ticket Price(s)	ARTIST(S) Venue, Date	Attendance Capacity	Promoter
1	\$1,932,192 \$95/\$45	EDNITA NAZARIO Coliseo de Puerto Rico, Hato Rey, Puerto Rico, May 4-6	28,897/30,176 three shows	Angelo Medina
2	\$1,342,346 \$64.50/\$44.50	FURTHUR Beacon Theatre, New York, April 9-10, 12-15, 17-18	22,148 eight sellouts	Live Nation
3	\$1,220,535 \$250/\$50	MICHAEL JACKSON THE IMMORTAL WORLD TOUR BY CIRQUE DU SOLEIL DCU Center, Worcester, Mass., May 16-17	11,223/17,022 two shows	Cirque du Soleil
4	\$906,255 \$125/\$85/\$75/\$55	PITBULL, DJ ALEX SENSATION Radio City Music Hall, New York, April 6-7	11,847 two sellouts	MSG Entertainment, Live Nation
5	\$881,308 \$120/\$70/\$50	NICKELBACK, BUSH, SEETHER, MY DARKEST DAYS Madison Square Garden, New York, April 19	12,048 13,786	Live Nation
6	\$741,011 \$95/\$80/\$65/\$45	MOTHER'S DAY MUSIC FESTIVAL: PATTI LABELLE & OTHERS Atlantic City Boardwalk Hall, Atlantic City, N.J., May 12	10,991 12,410	Platinum Productions
7	\$668,992 \$65/\$25	BRAD PAISLEY, THE BAND PERRY, SCOTTY MCCREERY Riverbend Music Center, Cincinnati, May 20	20,479 sellout	Live Nation
8	\$656,775 \$65/\$25	BRAD PAISLEY, THE BAND PERRY, SCOTTY MCCREERY Verizon Wireless Amphitheater, Maryland Heights, Mo., May 18	19,345 sellout	Live Nation
9	\$601,456 \$65/\$25	BRAD PAISLEY, THE BAND PERRY, SCOTTY MCCREERY Klipsch Music Center, Noblesville, Ind., May 19	23,005 sellout	Live Nation
10	\$590,605 \$75/\$55/\$20	THE BEACH BOYS Mohegan Sun Arena, Uncasville, Conn., May 12-13	8,456/10,234 two shows	in-house
11	\$576,143 \$245/\$145/\$100/\$54	THE BEACH BOYS Beacon Theatre, New York, May 8-9	5,428/5,571 two shows	Live Nation
12	\$564,241 \$159/\$139/\$99/\$39	FRANCO DE VITA, NATALIA Radio City Music Hall, New York, March 24	5,863 5,948	Latin Events
13	\$462,069 \$42.50/\$34.75	ERIC CHURCH, BRANTLEY GILBERT, JON PARDI Target Center, Minneapolis, May 17	12,788 sellout	Frank Productions, NS2, G.A.M.E.
14	\$435,943 \$147/\$86.50/\$76.50/\$41.50	YANNI Chicago Theatre, Chicago, May 2-3	5,580/7,106 two shows	DV8 Touring
15	\$423,305 (\$431665 Canadian) \$245.16/\$49.03	MICHAEL JACKSON THE IMMORTAL WORLD TOUR BY CIRQUE DU SOLEIL Colisée Pepsi, Quebec City, May 19-20	4,079/11,972 two shows	Cirque du Soleil, Evenko
16	\$409,838 (\$433974 Canadian) \$59.34/\$24.43	JOHNNY REID, CAROLYN DAWN JOHNSON Halifax Metro Centre, Halifax, Nova Scotia, May 16	7,643 7,993	Evenko, Live Nation
17	\$401,645 \$59.50/\$49.50	FURTHUR Citi Wang Theatre, Boston, April 5-6	7,026 two sellouts	MassConcerts
18	\$379,829 \$124.50/\$84.50/\$69.50/\$59.50	NEW EDITION The Theater at Madison Square Garden, New York, April 21	4,899 5,372	North American Entertainment Group
19	\$379,609 \$120/\$94.50/\$64.50/\$44.50	HOT 97 APRIL FOOL'S COMEDY SHOW The Theater at Madison Square Garden, New York, April 1	5,486 sellout	Marquee Concerts
20	\$344,511 \$49.75/\$25	BLAKE SHELTON, JUSTIN MOORE, DIA FRAMPTON Rabobank Arena, Bakersfield, Calif., March 13	7,217 sellout	Police Productions
21	\$344,407 (\$260,893) \$41.45/\$35.64	THE WANTED, PARADE, LAWSON O2, Dublin, March 9	8,968 sellout	MCD
22	\$344,034 \$49.75/\$25	BLAKE SHELTON, JUSTIN MOORE, DIA FRAMPTON Bismarck Civic Center, Bismarck, N.D., March 20	7,165 sellout	Police Productions
23	\$344,024 \$49.75/\$25.75	MIRANDA LAMBERT, CHRIS YOUNG, JERROD NIEMANN Huntington Center, Toledo, Ohio, March 22	7,298 sellout	Police Productions
24	\$342,112 (4,453,098 pesos) \$106.02/\$29.19	NOEL GALLAGHER'S HIGH FLYING BIRDS, LOS DANIELS Teatro Metropolitan, Mexico City, April 10-11	5,326/6,248 two shows	OCESA-CIE
25	\$336,812 \$49.50/\$29.50	THE BLACK KEYS, ARCTIC MONKEYS Van Andel Arena, Grand Rapids, Mich., March 18	8,277 10,859	Live Nation
26	\$335,750 \$39.50	WIZ KHALIFA, \$AP ROCKY, SCHOOLBOY Q & OTHERS Bill Graham Civic Auditorium, San Francisco, April 20	8,500 sellout	Another Planet Entertainment
27	\$334,239 \$47.50/\$39.75	ERIC CHURCH, BLACKBERRY SMOKE, BRANTLEY GILBERT Sears Centre, Hoffman Estates, Ill., May 11	8,313 sellout	Frank Productions, NS2, Jam Productions
28	\$333,603 (\$333,319 Canadian) \$59.55	PITBULL, MOHOMBI Colisée Pepsi, Quebec City, April 1	5,602 6,022	Evenko, Live Nation
29	\$332,633 \$69.50/\$42.50	SUGARLAND, LAUREN ALAINA, CANAAN SMITH Covelli Centre, Youngstown, Ohio, April 5	5,673 sellout	The Messina Group/AEG Live
30	\$330,008 (\$209,819) \$43.25/\$40.89	THE WANTED, PARADE, LAWSON Odyssey Arena, Belfast, Northern Ireland, March 8	7,774 sellout	MCD
31	\$323,707 \$96.50/\$66.50/\$51.50	THE FRAY, JESSIE BAYLIN Radio City Music Hall, New York, April 12	5,717 sellout	MSG Entertainment, Live Nation
32	\$323,468 (\$320,476 Canadian) \$60.06/\$44.92	PITBULL, FLO RIDA, NAYER Rexall Place, Edmonton, Alberta, March 22	5,893 13,585	Live Nation
33	\$323,239 (\$31915 Australian) \$113.99	COLD CHISEL, LANIE LANE Hordern Pavilion, Sydney, April 18	3,075 4,777	Ringside
34	\$321,456 (\$242,793) \$43.69/\$37.07	SCOOTER O2 World, Hamburg, March 22	8,766 10,184	Karsten Jahnke Konzertdirektion
35	\$320,663 (\$86,736 reais) \$153.03/\$43.72	PAULA FERNANDES CitiBank Hall, Rio de Janeiro, March 30-31	5,784/6,096 two shows	T4F-Time For Fun



HOME RUN
The Walkmen make push with new release

70



SO HAPPY TOGETHER
John Lydon talks PiL and contentment

71



AYYY LADIES
Female fans await Travis Porter's arrival

71



THE GODFATHER
Eric Prydz steps out in the United States

74



INSPIRED PAIRINGS
ABC's "Duets" competition debuts

75

MUSIC

COUNTRY BY DEBORAH EVANS PRICE

Jackson's Action

The country superstar switches labels and returns with an emotional album about life, illness and family

It's 8:30 on a Monday morning as Alan Jackson settles his 6-foot-4-inch frame into a chair in his manager's office. Even though, like most musicians, he often plays late into the night, he's usually an early riser.

"I'm always afraid I'm going to miss something, I guess," he says. "I just want to get up and get going, enjoy the day."

He's also enjoying a whole new environment as a recording artist these days. After more than two decades on Arista Nashville, where he reigned supreme as the first act signed to the label, Jackson has shifted to EMI for the 13-song collection *Thirty Miles West*, due June 5.

Indeed, Jackson, 53, has accomplished quite a bit since moving to Nashville from his tiny hometown of Newnan, Ga. He's recorded 13 studio albums, three hits collections, two holiday sets and his first gospel album, *Precious Memories* (2006), which was recently rereleased. He's placed 80 songs on Billboard's country singles chart, including 51 top 10 hits and 26 No. 1s, among them "Chattahoochee," "Drive (For Daddy Gene)" and the poignant post-9/11 ballad "Where Were You (When the World Stopped Turning)." The winner of numerous industry awards, including three Country Music Assn. (CMA) entertainer of the year titles, Jackson's greatest accomplishment may be his overall sales tally of close to 40 million albums, according to Nielsen SoundScan.

As a composer, Jackson is in an elite group of songwriters, including Paul McCartney and John Lennon, who've written more than 20 of their own chart-topping tunes. In the country format, he's second only to Merle Haggard in terms of writing or co-writing No. 1 hits that he's also recorded.

Some artists of his stature might be tempted to rest on their laurels, but not Jackson. He wrote six songs on his latest album, including "Dixie Highway," a tune featuring his friend Zac Brown that inspired the album's title—Jackson's hometown is 30 miles west of the Dixie Highway that runs from Florida up to Michigan.

"He always brings those elements back of the way he was raised and that part of his life, which is very rich in imagery and metaphor," says Keith Stegall, who has produced every Jackson album except 2006's *Like Red on a Rose*, which was helmed by Alison Krauss. "Alan conjures up everything about his upbringing, and he's able to put it into a song. 'Dixie Highway' was a blast to record."

Other new tunes were inspired by Jackson's family. "Her Life's a Song" celebrates the variety of music that his three daughters enjoy hearing on their iPods—a broad range that covers everything from country to hip-hop. The album's emotional closer, "When I Saw You Leaving," chronicles his feelings during his wife's struggle with colorectal cancer last year.

"I just wanted to do it for Denise. It was the hardest thing we've ever recorded in the studio," he says, admitting that he broke down during the session.



ALAN JACKSON has notched 26 No. 1s on Billboard's country singles chart.

Denise is now cancer-free and Jackson is gearing up for the album's release. He shot a video for the current single, "So You Don't Have to Love Me Anymore," which is No. 29 on the Hot Country Songs chart, and he'll visit multiple media outlets to promote it, including NBC's "Today" and CBS' "Late Show With David Letterman" on June 5. In addition, he'll be featured on the covers of several magazines, including CMA Close Up and Country Weekly.

TV channel GAC will feature a week of programming around the album's release dedicated to Jackson, including "Noteworthy at the Opry," "Backstory" and "Precious Memories," Capitol Records Nashville senior VP of marketing Cindy Mabe says. He'll also serve as GAC's Artist of the Month in June, as well as perform at this year's CMA Music Festival on the main stage at LP

Field on June 10. The label also plans to have a large street team campaign at the CMA festival.

Mabe says that several contests are planned specifically for radio, and there will be a New York promotion to see Jackson perform on "Letterman."

"I believe that Alan has just made one of the most important and special albums of his career," Mabe says. "*Thirty Miles West* shows the layers of depth behind his songwriting and delivery. He's so open about life, whether it's the vulnerability he experienced going through his wife's battle with cancer or how his daughters relate to music and life. . . . This music is as real and powerful as anything he's ever released, and I believe it will reconnect him to the fans."

ROAD WORK

Jingle bell rock: Brooklyn dance-punk duo **Sleigh Bells** is on an 18-city tour to promote its sophomore effort, *Reign of Terror*, released in February. Following a trip to Canada for the **Ottawa Blues Festival** (July 6), the pair, accompanied by fellow Brooklyn act **Class Actress**, will stop at **Town Ballroom** in Buffalo, N.Y. (July 7), **House of Blues** in Cleveland (July 9) and the **Intersection** in Grand Rapids, Mich. (July 10) ... All hail: Indie pop artist **St. Vincent** is set to perform at noncommercial radio station KKXT's **Summer Cut: The Happy Funtime Fest** at the **Gexa Energy Pavilion** in Dallas (June 1) and the **Roots' Picnic** at the **Festival Pier** at **Penn's Landing** in Philadelphia (June 2). St. Vincent will also check in at the **Bonnaroo Music and Arts Festival** in Manchester, Tenn. (June 7) before going abroad, making her first international stop at the **Apollo** in Barcelona (June 20) ... International stars: Husband-and-wife team **Amadou & Mariam** will hit the United States in support of their sixth studio album, *Folila*. Originally from Mali, the duo fuses rock guitars with Indian tablas. Its first North American tour since 2009 launches July 31 in Washington, D.C., at **9:30 Club**, then plays **Paradise Rock** in Boston (Aug. 1), the **Osheaga Music and Arts Festival** in Montreal (Aug. 3), New York's **Central Park SummerStage** (Aug. 4) and **Lollapalooza** in Chicago (Aug. 5) ... Ready for war: **Battles** is preparing for a summer outing, beginning June 2 at the **Bottom Lounge** in Chicago. The experimental rock group will play the **Grog Shop** in Cleveland (June 3) and **Mr. Smalls Theatre** in Millvale, Pa. (June 4). Before a stop at **Bonnaroo** (June 9), **Battles** will perform back-to-back shows in Ohio—one at **Outland Live** in Columbus (June 5) and another at **Bogart's** in Cincinnati (June 6). The international tour ends Aug. 5 with a show at the **Off Festival** in Katowice, Poland.

—Lauren Savage

MUSIC

ROCK BY EMILY ZEMLER

'HEAVEN' SENT

With their bold seventh album, the Walkmen look to make their presence known

It's been a decade since the release of the Walkmen's debut album, *Everyone Who Pretended to Like Me Is Gone*, but the New York rock band very nearly didn't make it to the 10-year anniversary party. Singer/guitarist Hamilton Leithauser says now that the group, releasing its seventh album, *Heaven*, on May 29 through Fat Possum Records, almost disbanded numerous times.

"We went through a phase of not caring and put out some pretty bad stuff," Leithauser says, pointing to a time in the band's career before 2008's *You & Me*. "We had a rethinking moment where we said, 'It's inexcusable that we're putting out stuff we're not proud of.' There's no point in doing this if you're not proud of it." He adds, "Since then, we've liked all the music we've done. There's been a lot more creative output."

In particular, Leithauser is talking about *Heaven*, which the band—Leithauser, drummer Matt Barrick, multi-instrumentalist Pete Bauer, guitarist Paul Maroon and bassist Walter Martin—recorded during two sessions in and around Seattle with producer Phil Ek. The musicians were looking for more direction than achieved

on their last disc, *Lisbon*, which landed at No. 27 on the Billboard 200 in September 2010 and has sold 51,000 copies, according to Nielsen SoundScan. Leithauser calls that album the product of "endless attempts that no one will ever hear." It also marked a period of reorganization for the band, its initial disc for Fat Possum and the first release under the guidance of Mick Management.

Fat Possum marketing manager Justin McGuirk says, "A label can only do so much for a band in that process, so we were pushing them to meet with Phil early on. We trusted them a little bit more [on *Heaven*]. They knew themselves, they got in there with the producer, and we just left it up to them to see what they came back with, trusting the product would be good."

In many ways, the album marks a strong leap forward for the group, building off the momentum of *Lisbon*. The singles from that previous disc, "Stranded" and "Angela Surf City," were pushed only to noncommercial radio stations, but McGuirk says the plan this time is to urge the Walkmen further into the mainstream. The campaign launched with the first single/title track, a raucous

number that sheds much of the band's former indie-rock disaffection. The marketing plan, which involves three forthcoming music videos along with appearances on "Late Night With Jimmy Fallon" and "Late Show With David Letterman," centers on the hope that *Heaven* will finally make the Walkmen a household name—or, at least, get the band's songs heard in more houses than before.

McGuirk says, "This is really going to be the one that's going to help substantiate them and make some of those leaps. I'm not pretending it's going to be a gold record or something like that. Really, I don't like to aim for bold targets like that, but I do think we can get these guys to the 100,000 range on this."

Musically, the band feels that sensation as well. "It's a lot richer, a lot more complicated, and I like the sound a lot more," Leithauser says. "I have no problem with *Lisbon*, but it's a little one-dimensional—which was sort of the point when we did it. You'd like to outdo your last effort. Creatively, I'm pretty confident that we did... We all agree on that, actually, so that's good for us. But it's always nice when other people like your stuff." ...

THE WALKMEN'S previous album, *Lisbon*, peaked at No. 27 on the Billboard 200.

POP BY JILL MENZIE

Far*East Goes Farther

Chart-topping electro-rap act broadens its scope with new 'Dirty Bass' album

Far*East Movement, the Los Angeles electro/hip-hop outfit behind such hits as "Like a G6" and "Rocketeer," is looking beyond the dancefloor and hopes to inspire a whole new movement with its latest album, *Dirty Bass*.

"Far*East Movement are what I call 'futuristic-renaissance artists,'" says Martin Kierszenbaum, chairman of Cherrytree Records, which will

release the album through Interscope on June 5. "The aesthetic message is unified and presented together via their videos, Web episodes, artwork, performances, et cetera. It's all one cohesive through-line of *Dirty Bass*: a sound, lifestyle and movement."

The foundation for *Dirty Bass*, a bass-thumping, genre-hopping party record, was first heard in the group's early music

as its song "Girls on the Dance Floor" began to generate buzz throughout Los Angeles' club scene. Far*East Movement's Kev Nish says the group—which also includes Prohgress, J-Splif and DJ Virman—used to hand out homemade CDs on the street and post music online before "Girls on the Dance Floor" started to take off.

The song caught the attention of Kierszenbaum, who signed Far*East Movement in 2009. The group's debut, *Free Wired*, arrived in 2010 and has sold 175,000 copies, according to Nielsen SoundScan. Singles "Rocketeer" and "Like a G6" peaked on the Billboard Hot 100 at Nos. 7 and 1, respectively, the latter becoming the first chart-topper by an Asian-American band.

"We recorded 'Like a G6' with a microphone hooked up to a computer—we had no idea it would ever do what it did,"

Nish says of the song's popularity. "That first album was us figuring out what our sound would be like."

Nish adds that Far*East Movement's tours with everyone from Rihanna to LMFAO introduced the group to different dance, pop and hip-hop audiences, which also influenced its sound. "It's what we call 'the golden era': that gold chain, 1990s bass music... it's booty-poppin' music," Nish says of the new songs. "We're really including all types of 'dirty bass.'"

For the set, the group enlisted a variety of hitmakers and collaborators including RedOne, Tyga, LMFAO's Red-Foo and Tokio Hotel, as well as lining up Justin Bieber to perform on the first single, "Live My Life," which debuted and peaked at No. 21 on the Hot 100.

"Far*East Movement makes music that appeals to everybody," Kierszenbaum says.

Touring the globe, making videos, creating wild artwork and extensive activity online—including a weekly radio show at CherrytreeRadio.com—has helped Far*East Movement stay connected to its fan base. The group's relationship with fans is "dynamic and constant," he says, and its output is "continuous."

To help spread the *Dirty Bass* message, the group plans pop-up shows and still-to-be-announced Web exclusives. Nish adds that the group will host meet-and-greets at high schools to connect with younger fans who can't attend live shows. That all-ages mentality contributes to the inviting nature of the band.

"We always want to create a party where there's no security guards, no VIP," Nish says. "It's an all-inclusive party, all-ages, and we're especially keeping it really multicultural. It's a good way to start the vibe to let people know what we're about." ...



FAR*EAST MOVEMENT calls its new songs "booty-poppin' music."

6 QUESTIONS

with JOHN LYDON
by GARY GRAFF

John Lydon kept his post-Sex Pistols band Public Image Ltd. on ice for nearly 17 years before resurrecting the avant-rock act in 2009 with a triumphant comeback (as anyone who has heard the group's live performances will attest). Now the troupe—which includes veteran PiL'ers Bruce Smith and Lu Edmonds, plus newcomer Scott Firth—is back on disc with *This Is PiL*, the group's first studio album in two decades. During his constant careering, Lydon has been a punk, a post-punk, an author, an actor and even host of a Discovery Channel show about insects. To music enthusiasts, he'll always be Rotten. But Lydon sounds fairly satisfied these days, if still gleefully malcontent.

1 Was a new album inevitable after you restarted the band?

Only if we thoroughly enjoyed each other's company, and we did. We'd done nearly two years of touring before. And so, by the time we'd earned enough money to get our own recording studio, we decided to rent a barn in sheep country in England. It was kind of a live setup, so we began thinking of ourselves as we would onstage, just playing with each other and experimenting. From that, the songs formulated.

2 Did you come in with some new ideas or songs that had been road-tested?

I had ideas beforehand for songs, but unfortunately my house in London had a fire and everything was destroyed. I remember going into the recording studio thinking, "I'm fucked." But in life, I've always looked on the good side of things. I thought it must have happened for a point and a purpose, and it did. The songwriting began in the studio, and the songs just flowed naturally out of us. There are 12 songs on the album, but there were [originally] about 16. The other four just weren't up to the standard.

3 Calling the album *This Is PiL* sounds like a brash statement. Was it?

Nah, I just couldn't think of a title. The question was raised, "Well, what is it?" [The reply:] "This is PiL." It's not a great intellectual work of the art elite. Everybody's all over that. I don't like naming things, anyway, but I'm quite happy with it. For me, it's the content inside and not the name attached. Sometimes the name can be very relevant, but I always like single titles for songs, like "Rise" and things like that. Something simple and direct.

4 What makes this version of PiL work?

Well, I've known Bruce and Lu forever. They're, indeed, the people I've worked with the longest. Put the three of us together, and you've got quite a lot of different influences. Then you add Scott, and the four of us get on like a house on fire—no threatening behaviors, no bad moods, just a deep understanding of each other. It's taken me 30 years—30 years!—to really understand that you don't have to be in a band with animosity toward each other and be able to enjoy this. Every other outfit I was in was



Public Image Ltd.—BRUCE SMITH, SCOTT FIRTH, JOHN LYDON and LU EDMONDS (from left)—is releasing its first studio album in 20 years.

always at loggerheads, so this feels like quite an achievement.

5 *This Is PiL* is a completely independent affair. Did the major labels come sniffing around?

No, no. The large ones didn't want to know, but they were intrigued. We're viewed very negatively by the industry—they don't mind imitating us or ripping us off, but they certainly don't want to give us any credit. It's been like that for 30 years. I did visit

EMI with it, just to hear what they would have said. It was a great day. They were shocked and taken aback because they were expecting some nasty cliché to hit the turntable, and instead I tried to make some kind of friendly statement to them that all is forgiven. I'm not one for vendettas, even though the record companies have kept me crippled for so long.

6 When PiL went back on the road, you mentioned

writing another memoir. Is that still happening?

I've put that way [back] on the shelf. [PiL] is much more fun. I didn't know if PiL touring would work in terms of being able to keep ourselves so tightly bound that we would have a new album to make, but I found that is exactly what we are now. We're a band, very eager to record and play live, so any thought of memoirs takes way, way, way second place. This is much too enjoyable to interrupt.

HIP-HOP BY FELIPE DELERME

Three For One

The trio known as Travis Porter tries to move mixtape cred into chart success

What has three heads, six legs and more club hits than anyone without a proper album down South?

That would be Travis Porter, the oddly named rap group of three performers from Decatur, Ga. After a slew of popular mixtapes and a collaborative tape with the undisputed king of neo-crunk, Waka Flocka Flame, the group is finally set to release its debut, *From Day 1*, on May 29 on Porterhouse/RCA.

The album's title refers to the patience of rabid (and largely female) fans who have known about the act since the members still attended high school. "People recognized our music, but now they know us for real," Lakeem "Ali" Mattox says. "They've seen the hard work, they've seen us passing out our own CDs, they've seen us come up from riding in a van to a tour bus now."

Though the members just reached the legal drinking age, "Travie" (as the act is known to fans) has been making music

since stepbrothers Mattox and Donquez "Quez" Woods met Duncan "Strap" Harold in middle school. Together, they've filled more than a half-dozen mixtapes with countless street hits, having built local buzz to a fever pitch by the time the act

signed with Jive in fall of 2010.

"We started performing at clubs when we were 16, 17, and we just had that chemistry, so we took it to the next level," Harold says. Today, that next level is a proper album release to reach the kinds

of fans who aren't interested in the mixtape market. "Some people out there only know about albums," Woods says. "If you put out an album, you're in the upper echelon of rap. I want people to look at me like that."

"The root is consistency," group manager Charlie Jabaley says. "Travis Porter has been putting out hit records for four years but, on top of that, [they've had] a strong viral campaign, like the 'Proud to Be a Problem' documentary, and the movie that we have coming out." The so-called "movie" is a short film titled "Red Rock" that the group hopes will be the first of many forays into acting.

For now, Travis Porter is promoting the album's first official single, "Aww Yea" (produced by

B-Beck), with appearances including Prom Week on BET's "106 & Park," a hosting spot on MTV2's "Sucker Free Sunday" and a performance on MTV's "Hip Hop POV."

Though "Aww Yea" has yet to chart, the group made its first appearance with the FKI-produced "Make It Rain," a battle-of-the-sexes romp that reached No. 92 on the Billboard Hot 100 and No. 9 on Billboard's Rap Songs chart. The tune, which appears as a bonus track on *From Day 1*, first debuted on the *I Am Travis Porter* mixtape in summer of 2010.

Prior to "Make It Rain," the group's first appearance on an official retail release came the previous summer with "Freaky Girls" on the *Underground Atlanta* compilation from rapper Killer Mike, who likened the trio to a new age Beastie Boys.

As for three people sharing the name of just one individual, the members probably explain it best on an early song called "Who the Hell Is Travis," in which the Porter character is the embodiment of that coolest kid on campus. "Travis Porter shades, Travis Porter clothes/Travis get that money, Travis got them hoes. Travis be my homie, yeah he like my boy/He always counting money, always at the mall." At this point, it just might be an accurate depiction of how these young performers have melded into one act.



TRAVIS PORTER signed with Jive in the fall of 2010.

ALBUMS

ROCK

JOE WALSH

Analog Man

Producers: Jeff Lynne, Joe Walsh

Fantasy Records/Concord

Release Date: June 5

Personal beyond the title's suggestion that the guitar great is a disconnected Lud-dite, Joe Walsh details his life in songs that touch on his marriage, family and putting the "Life's Been Good" saga in the rearview mirror. *Analog Man* is Walsh's first solo album in 20 years, yet it shares far more common ground with his superb albums from nearly 40 years ago, the ones that balance a ferocious blend of rhythm and lead electric guitar and tender balladry. "I'm lost in a fog," he sings on the rocking title track as he reminisces about vinyl and battles the current generation's addiction to screens. He references his own addictions on "One Day at a Time" and his settling down on the Eagles-sounding "Lucky That Way" and "Family." You can't fault him for his honesty, even if some lyrics are overly sentimental, especially when he delivers the perky "Wrecking Ball" and barn-burners like "Funk 50" and the anything-but-analog "India." Besides



GRACE POTTER & THE NOCTURNALS

The Lion the Beast the Beat

Producers: Jim Scott, Dan Auerbach

Hollywood Records

Release Date: June 12

An increasing number of

fans picked up on Grace Potter & the Nocturnals during the course of the band's three previous studio albums. But a feature spot on Kenny Chesney's "You and Tequila" (which peaked at No. 3 on Billboard's Hot Country Songs chart) in 2010 turned Potter into the belle of the ball. Now, she and the band have brought out their musical finery to take advantage of the notoriety. *The Lion the Beast the Beat* is Potter and company going full throttle, never more so than on the galloping title track, an epic road song built on a tribal beat that would



make Phil Collins proud. The group covers plenty of ground throughout the rest of the album, from the garage-y strains of "Keepsake" and the bluesy countenance of "Timekeeper" to the three-hanky "One Heart Missing" and the anthemic drama of "The Divide." It also features three indie-minded collaborations with the Black Keys' Dan Auerbach ("Never Go Back," "Loneliest Soul," "Runaway"). *The Lion the Beast the Beat* is Potter's richest and most fully realized release yet, an achievement deserving of a raised glass or two.—GG

producer/musician Jeff Lynne, old pals Ringo Starr and Kenny Passarelli make appearances.—PG

KELLY HOGAN

I Like to Keep Myself in Pain

Producers: Kelly Hogan, Andy Kaulkin

Anti- Records

Release Date: June 5

The flame of Kelly Hogan's

talent has been smoldering in the shadows for years. She's released a handful of lauded but little-heard alt-country albums and sang with everyone from Neko Case to Jakob Dylan. Her first solo album in 11 years, *I Like to Keep Myself in Pain*, is set to be her long-overdue breakout record. The writers who penned songs exclusively for the project—Andrew Bird, Robyn Hitchcock, M. Ward, Stephin Merritt of the Magnetic Fields—is a testament to Hogan's reputation. Others offer their songsmith services and Hogan's band here includes R&B legends like Booker T. Jones on organ and James Gadson on drums. Hogan's pipes easily hit the high bar set by these acclaimed collaborators. The Atlanta-born singer leans passionately and purposefully into the album's blend of country, alt-folk and classic Southern soul (having played like Booker T. on hand doesn't hurt when it comes to the lattermost), never overplaying her hand and always sounding completely committed to each tune.—JA

JAZZ

MELODY GARDOT

The Absence

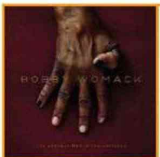
Producer: Heitor Pereira

Decca Records

Release Date: May 29

For her third album, singer/songwriter Melody Gardot heads into the sexy South American territory. Gardot is an adventurous sort, mining three distinct areas on her first three releases: Her 2006 debut (*Worrisome Heart*) positioned her as a jazzy balladeer, 2009 soph-

omore effort (*My One and Only Thrill*) showcased an affinity for showtune models, and *The Absence* starts in beach sunset rhythms of Antonio Carlos Jobim's Rio and closes in after-hours fado tavernas. Accustomed as jazz fans have become to artists falling under the sway of bossa nova, Gardot never



BOBBY WOMACK

The Bravest Man in the Universe

Producers: Damon Albarn, Richard Russell

XL Recordings

Release Date: June 12

R&B legend Bobby Womack's first album of new songs in 18 years marks not only a career revival, but also a new stylistic turn. Womack's recent collaborations with Gorillaz mastermind Damon Albarn relit the former's fuse, and Albarn follows through by co-producing *The Bravest Man in the Universe* with XL Recordings president Richard Russell, whose modernistic work on the late Gil Scott-Heron's final album, *I'm New Here* (2010), can't be ignored in this context. Albarn and Russell help conjure an electronic-based framework for Womack's soul-splattered vocals, which bear all the more gravitas for their well-weathered tone. Fans fixated on the Womack of the '70s, or even the '80s, will have to hear past the evolution of the production techniques, but it's an approach that the 68-year-old singer fully embraces. The set is anything but overproduced, sporting a mostly minimalistic feel. Guest spots by Lana Del Rey and Mali's Fatoumata Diawara and electronic arrangements notwithstanding, Womack's gritty, soulful sound is squarely at the heart of what we hope will turn out to be his comeback album.—JA



PATTI SMITH

Banga

Producers: Patti Smith, Tony Shanahan, Jay Dee Daugherty, Lenny Kaye

Columbia Records

Release Date: June 5

Banga, Patti Smith's first collection of new songs in nearly a decade, contains no shortage of the literary flair that drove her 2010 memoir, "Just Kids," to a National Book Award. In the song "Constantine's Dream" the veteran of New York's cutting-edge cultural scene delivers a lengthy soliloquy regarding the tension between art and nature, while "Trakovsky" offers a series of hauntingly memorable images, including a "bridge of magpies" and "the silver ladle of his throat." (In interviews Smith has singled out the work of Russian authors Mikhail Bulgakov and Nikolai Gogol as an inspiration here.) As writerly as *Banga* can be, though, the 12-track album also taps into the deep melodic well Smith fans know from '70s-era gems like "Because the Night" and "Redondo Beach." In "This Is the Girl" she even memorializes Amy Winehouse with a slow-rolling soul ballad that the late English singer might've admired. Not long into the album's buoyant lead single, "April Fool," Smith suggests "break[ing] all the rules" over gorgeously liquid guitar from Television's Tom Verlaine. Sounds like a plan to us.—MW

parks herself on a beach blanket barstool for long. On the song "Amalia" she connects with the same Brazil Paul Simon explored on *The Rhythm of the Saints*. Her "So Long" is a direct descendant of João Gilberto's hushed work, and "If I Tell You I Love You" and "Goodbye" land between cabaret and Tom Waits' mid-'80s albums. The band of Brazilian composer Heitor Pereira (guitar), John Leftwich (bass), Paulinho Da Costa (percussion) and drummers Jim Keltner and Peter Erskine provides understated support that wholly complements her vocals.—PG

LATIN

JUANES

MTV Unplugged

Producer: Juan Luis Guerra

Universal Music Latino/

Universal Music Latin

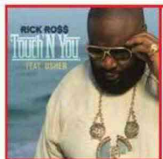
Entertainment

Release Date: May 29

Juanes' acoustic reading of more than a decade of hits is a lyrical journey where his traditional rock guitars are accompanied by choral accents, touches of jazz piano and tropical horns. Under the production of another star, Dominican Juan Luis Guerra (and with Spanish troubadour Joaquín Sabina and Brazil's Paula Fernandes as guest artists), Juanes turns many of his hits into more introspective—and often slower and elegant—songs. That they survive these readings is testament to their melodic and lyrical weight. Some acquire tropical beats, including "Para Tu Amor" (bolero) and "Fijate Bien," which gains a dance beat with its use of horns. "A Dios le Pido," one of Juanes' best-known tracks, becomes acoustic, and at one point breaks down into a back-and-forth between vocals and percussion. There are also new tracks on the set, including single "La Señal" and the vaudeville-esque "Azul Sabina," a delightful collaboration with Sabina. And of course there's "La Camisa Negra" in its more acoustic rendition. But with the beat and intent intact, it's a telling bridge between past and present.—LC

REVIEWS

SINGLES



RICK ROSS FEATURING USHER

"Touch'N You (4:12)"
Producers: Rico Love, Pierre Medor
Writers: R. Love, P. Medor,

W. Roberts

Publishers: various
Def Jam Recordings

For his new single "Touch'N You," Rick Ross gets freaky in front of dreamy production and alongside some trademark smooth crooning from Usher. On the first single from his forthcoming *God Forgives, I Don't* album, Rozay's deliberate flow and typical love-and-money sentiments float over echoing snares, snappy drum machine claps and sparkling touches of synth. Ross' delivery is uncomplicated, but the swaying beat carries his vocals, adding enough depth around his charming lines about "eating like a lion feast." Usher is a little more straightforward, singing sky-high melodies all over the track about "touchin' you" and other, more suggestive ideas. Usher's sexual refrain combines nicely with the gleaming production and Ross' more playful lyrics. With each artist releasing an album this summer, "Touch'N You" is a great ride into the heated season.—*RJC*

POP

OWL CITY

Shooting Star (4:07)
Producers: Stargate, Adam Young
Writers: various
Publishers: various
Universal Republic

Look past the inspirational lyrics and expected crescendo of the chorus on Owl City's "Shooting Star" and focus on the intensity in Adam Young's voice. The singer/songwriter's inoffen-

sive warble now possesses a passionately reckless timbre that recalls the angry earnestness of a pop-punk single. For Owl City, which is nearly three years removed from its massive hit "Fireflies," this is the sound of evolution. The lead single to the artist's upcoming EP of the same name gets an assist from unbeatable

production duo Stargate, which culls a warm collection of synth lines and engineers a savory smattering of drums here. Meanwhile, Young retains his gentle vocal prowess in the verses but can't help himself from emitting a few "Whoa-oh's!" as the beat builds. "Shooting Star" may not be as much of a radio staple as "Fireflies," but it represents growth for an artist trying to escape the one-hit-wonder tag.—*JL*

KATY PERRY

Wide Awake (3:47)
Producers: Dr. Luke, Cirkut
Writers: various
Publishers: various
Capitol Records

If Katy Perry's remarkable string of No. 1 singles from sophomore album *Teenage Dream* taught pop fans anything, it's that she and songwriter/producer extraordinaire Lukasz "Dr. Luke" Gottwald make quite a team. "Wide Awake," the latest single from her *Teenage Dream: The Complete Confection* reissue that'll also appear in Perry's upcoming 3-D film "Katy Perry: Part of Me," finds the two crafting more pop magic together,



PASSION PIT

Take a Walk (4:23)
Producers: Chris Zane, Michael Angelakos
Writer: M. Angelakos
Publishers: Boat Builder Music Publishing, Sony/ATV Songs (BMI)
Columbia

From laptop-based bedroom project to major-label act, Passion Pit has enjoyed an impressive upward trajectory during the past half-decade. "Take a Walk" likely represents the first song many will hear from the Massachusetts-based act. Fittingly, it's a balanced sampling of the old and new. Under the watchful eye of Chris Zane (who produced the band's 2009 debut LP, *Manners*) "Take a Walk" embraces more of a rock aesthetic than the group's abstract, synth-based jams like 2008's "Sleepyhead," yet still hits its groove behind a vibrant synthesizer riff. Gone are frontman Michael Angelakos' impossibly high, mouthful-of-helium vocals, with the singer now content to let his voice ride the hook rather than define it. And lyrically, he's as vivid and left-field as ever: In what is one of Passion Pit's most intellectual dance jams, Angelakos tells the tale of a financially frustrated immigrant who, when in doubt, simply takes a walk.—*CP*



with the assistance of a few others, like co-producer Cirkut and writers Max Martin, Bonnie McKee and Henry Walter. Though not as immediately arresting as "Teenage

Dream" or "Firework," the song's steady thump, piano plunks and hook-ridden chorus easily hit the sweet spots. Though it may lack the oomph needed to give Perry another chart-topper, the successes of "Wide Awake" are bitter-sweet, since Gottwald's new deal with Sony may prevent him from working with the EMI artist anytime soon.—*JB*

the young singer's complaints—after all, the album whittled out an unconventional authentic lane for the artist. Now comes "Adorn," a sensual ditty from part one of his EP series *Art Dealer Chic* that effortlessly melts lust into love. Although simple in sentiment, the song is far from forgettable, as the 25-year-old demonstrates an understanding of the notes and moments of silence used to seduce the listener. Where most of his peers would have selfishly overstrained their falsettos, Miguel has mastered the art of pacing, knowing just when to hold back and let the waves of his own production crash down. "Adorn" is the type of aural foreplay that should surely tease next year's Grammy committee.—*TG*

R&B

MIGUEL

Adorn (2:27)
Producer: Miguel
Writer: M. J. Pimentel
Publisher: MJP Music (ASCAP)
Bystorm/Black Ice/RCA

When Miguel publicly griped about losing out on a 2012 Grammy Award nom for his debut disc, *All I Want Is You*, few R&B fans could fan away

LITTLE BIG TOWN

Pontoon (3:27)
Producer: Jay Joyce
Writers: B. Dean, N. Hemby, L. Laird
Publishers: EMI
Blackwood Music/
Wruckestrike/Universal-Careers/Barrytones (BMI)
Capitol Nashville

The first single from Little Big Town's forthcoming Capitol set is an ingratiating slice of summertime fun that should find a welcome spot on country airwaves during the steamy months ahead. Teaming for the first time with producer Jay Joyce (Eric Church, Patty Griffin, Rubyhorse), Little Big Town's Kimberly Schlapman, Karen Fairchild, Jimi Westbrook and Phillip Sweet have delivered a funky tune that pairs the amazing vocal blend that is the group's calling card with an edgier vibe that serves as a breath of fresh air. The group's perfor-



mance is playful and tinged with greasy Southern soul, while the lyrics, written by Natalie Hemby, Luke Laird and Barry Dean, are cutesy-clever. Anyone who has ever soaked up a few rays on a pontoon boat will see themselves in every line and find it impossible not to sing along.—*DEP*

LEGEND & CREDITS

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ERIC PRYDZ will headline the Identity Festival.



DONNA SUMMER and the BEE GEES earned a combined 22 top 10 Hot 100 hits between 1975 and 1982.

SAVE THE LAST DANCE

A look back on the chart legacy of two disco legends

Two titans of the disco era died last week—Donna Summer and the Bee Gees' Robin Gibb, on May 17 and 20, respectively.

The pair were inescapable on Billboard's charts in the late '70s and early '80s, with the acts notching a combined 22 top 10s on the Billboard Hot 100 between 1975 and 1982. In that span, Summer earned the most top 10s among all acts, while the Bee Gees had the most of all groups. In terms of all-time rankings, the Bee Gees have

the third-most No. 1s among groups. Only the Supremes (12) and the Beatles (20) have more.

Summer's biggest Hot 100 hit is her 1979 anthem "Hot Stuff," while the Bee Gees' is the "Saturday Night Fever" soundtrack hit "How Deep Is Your Love."

In the week ending May 20, Summer's catalog of albums sold 26,000, up 3,277% from 1,000 the week previous. The impact of Gibb's death will appear on next week's charts. —Keith Caulfield

Donna Summer's Top 10 Billboard Hot 100 Hits

Rank	Title	Year	Hot 100 Peak
1	"Hot Stuff"	1979	No. 1 (3 weeks)
2	"Bad Girls"	1979	No. 1 (5)
3	"MacArthur Park"	1979	No. 1 (3)
4	"Love to Love You Baby"	1976	No. 2
5	"No More Tears (Enough Is Enough)" (Barbra Streisand/Donna Summer)	1979	No. 1 (2)
6	"Dim All the Lights"	1979	No. 2
7	"She Works Hard for the Money"	1983	No. 3
8	"Last Dance"	1978	No. 3
9	"The Wanderer"	1980	No. 3
10	"Heaven Knows" (with Brooklyn Dreams)	1979	No. 4

Bee Gees' Top 10 Billboard Hot 100 Hits

Rank	Title	Year	Hot 100 Peak
1	"How Deep Is Your Love"	1977	No. 1 (3 weeks)
2	"Night Fever"	1978	No. 1 (8)
3	"Stayin' Alive"	1978	No. 1 (4)
4	"How Can You Mend a Broken Heart"	1971	No. 1 (4)
5	"Jive Talkin'"	1975	No. 1 (2)
6	"Too Much Heaven"	1979	No. 1 (2)
7	"Love So Right"	1976	No. 3
8	"You Should Be Dancing"	1976	No. 1 (1)
9	"Tragedy"	1979	No. 1 (2)
10	"Love You Inside Out"	1979	No. 1 (1)

Each act's top Hot 100 hits ranking is based on actual performance on the weekly Billboard Hot 100 chart. Songs are ranked based on an inverse point system, with weeks at No. 1 earning the greatest value and weeks at No. 100 earning the least. To ensure equitable representation of the biggest hits from each era, certain time frames were weighted to account for the difference between turnover rates from those years

DANCE BY KERRI MASON

The Prydz Is Right

Former Swedish House Mafia member Eric Prydz officially steps into the spotlight

When the name "Swedish House Mafia" was still just a joke between musical buddies in Stockholm—long before its label deal with EMI, the global sponsorship with Absolut Vodka or blowout headlining gigs at New York's Madison Square Garden and the Coachella festival—the now-famous trio had a fourth member in tow. To many, Eric Prydz was considered the main progenitor of the group's arena-sized sound and the key link among Steve Angello, Sebastian Ingrosso and Axwell. If these three are the Mafia, then Prydz is the Godfather.

However, the 35-year-old DJ/producer behind the group's early but complex instrumental tracks that make electronic dance music nerds woozy wasn't cut out for supergroup stardom. He considers himself a studio "control freak" who can't abide collaboration, even with close friends, and he also has a crippling fear of flying, which doesn't exactly bode well for the jet-setting DJ lifestyle. Once the buddies latched onto the Swedish House Mafia name as an actual collective brand instead of simply an inside joke, Prydz bailed and went solo.

Now Prydz is preparing to introduce himself to the American market in grand fashion. He released *Eric Prydz Presents Pryda* (Astralwerks), a retrospective of favorites and outtakes from his self-run Pryda label, on May 22. On July 19, he'll hit the road as a headliner for the Identity Festival, the second year of Live Nation's multi-act EDM tour—traveling by bus.

Prydz first rocked the global dance scene in 2004 with his Steve Winwood-sampling international hit single, "Call on Me," which has racked up nearly 35 million YouTube views. "Call on Me" proved that dance music could be commercial again," manager Michael Sershall says. "Then, the rest of the Swedes came along."

The members of Swedish House Mafia

upped their games aggressively throughout the years that followed, starting their own individual labels and touring the world. Prydz set up Pryda mostly for his own productions, and also started the imprint Pryda Friends for artists he selected to mentor. He even visited America in 2007 but, due to his fear of flying, he couldn't criss-cross the globe as freely as his friends. Also in 2007, Prydz created the only official Pink Floyd remix—the Grammy Award-nominated "Proper Education," a rerub of "Another Brick in the Wall, Part II" that reached the top of Billboard's Hot Dance Airplay chart.

In a way, all these moves fed the Prydz mystique. Serious EDM heads blissed out to expansive instrumentals like "Pjanoo" and "private collection" mixes of known songs like the Floyd cut, which the band itself selected for release. Swedish House Mafia fans wondered about the landlocked mastermind back home in Sweden, opting out of his buddies' worldwide fist-pump.

Eric Prydz Presents Pryda is available in two configurations: as a single CD of unreleased gems and as a comprehensive three-CD set of the Pryda catalog, all licensed by Astralwerks. SiriusXM's dance-dedicated BPM channel hosted two exclusive track premieres, as well as an on-air album feature during street week. Prydz debuted a new monthly podcast, "Epic," on May 18 that is the second-most popular music podcast on iTunes. There will also be a Spotify track-by-track feature and a partnership with the Identity Festival.

For Prydz, the ramp-up has been exciting, but he hasn't been frustrated by his limited international exposure. "It's never really been a concern of mine that I haven't been able to get my piece of the cake," he says. "If I could fly every day, then obviously I could try and conquer the world. But it's never been about success for me—it's about making music." ●●●

THE LUMINEERS will tour with Brandi Carlile and Old Crow Medicine Show this summer.



BEE GEES: MICHAEL OLOUS ARCHIVES/GETTY IMAGES; SUMMER: FIN COSTELLO/REDFERNS/GETTY IMAGES; LUMINEERS: MARK SINK



"Duets" mentors KELLY CLARKSON, JOHN LEGEND, JENNIFER NETTLES and ROBIN THICKE (from left).

TV BY PHIL GALLO

Hot Summer Pairings

ABC series 'Duets' joins networks' singing competition wars

The same week that the "American Idol" finale registered record low ratings—20.7 million viewers, according to preliminary figures from Nielsen, a 29% drop compared with last season's finale—ABC makes its entree into singing competitions with the nine-week series "Duets," adding yet another twist to the "Idol" model.

The catch with "Duets" is that four professional artists—Kelly Clarkson, John Legend, Jennifer Nettles and Robin Thicke—not only coach two contestants each, but also perform duets with them. The judges then assess each performance, with the two lowest-ranked singers facing off with a final tune sung a cappella. The contestant scoring best gets saved, while the other must leave the show.

The show, which debuted May 24, taped the first five two-hour episodes earlier in the month. Four weeks of live shows begin June 28, and the ultimate winner will receive a contract with Hollywood Records, which, like ABC, is owned by Disney.

Clarkson says ABC executives first approached

her at an awards show and convinced her that the new series would celebrate creative pairings of different artists. "The best parts of awards shows are collaborations," she says, "and I love that they have based a whole show on that collaborative process."

Nettles, Thicke and Legend—the lattermost replacing Lionel Richie, who dropped out of the show in late April, citing what a rep called "personal scheduling conflicts"—agreed with Clarkson that the main draw was the performance element. The winning mentor/singer will perform 18 songs by the show's end, an important factor for Clarkson, who is still working singles from her *Stronger* album. Legend, on the other hand, was readying a new album and only had to work around studio time to make himself available.

"You get to sing on every show twice," Thicke says, explaining why the series appealed to him. "I only had one song that played on pop radio—all of my stuff gets played on black radio—and TV offers a great chance to be heard. It was completely

selfish at first. Then I met these [contestants], and now my biggest concern is giving them their best chance to succeed."

The eight contestants auditioned through various means including YouTube submissions and an open call of about 100 singers so Legend could replace Richie's former duo. Nettles asked the performing arts school where she studied for a recommendation, and wound up singing with the music director of her grandmother's church.

"I didn't want to have to teach someone about pitch," the Sugarland singer says. "They had to feel comfortable onstage [and have] the ability to interpret."

Like other TV contests, audiences can expect many popular songs and, like "The Voice," they'll hear a certain level of professionalism from the get-go (e.g., no William Hungs). Rehearsals for the first five tapings were tightly scheduled—just a half-hour with a solo piano, a half-hour with the band and a half-hour of staging.

Legend says popular songs were deliberately chosen to give the audience "something they can relate to. You don't want to force them to get to know a new song and a new talent at the same time." ●●●

LUMINEERS ALL SMILES

Folksy trio scores with a stomping single, a 'Conan' spot and swinging cello sounds

"Our approach is always to take it slow and steady," Dualtone Records president Paul Roper says of the rollout for the self-titled debut of roots rockers the Lumineers. "We knew the record was special and people would respond if they just heard it."

The stomping barnburner debut single, "Ho Hey," from *The Lumineers*—which also appeared late last year on the CW series "Hart of Dixie"—returns to the top 10 of Billboard's Triple A chart this week, moving from No. 11 to No. 7. The song has sold 56,000 copies, according to Nielsen SoundScan.

The group's surge is partly due to a May 7 appearance on "Conan" and a positive mention on NBC's "Today." But the success is more likely the payoff from months of patient promotion by the Lumineers' team, plus years of commitment by frontman/guitarist Wesley Schultz, drummer Jeremiah Fraites and cel-

list/pianist/singer Neyla Pekarek. Meanwhile, *The Lumineers*, which debuted at No. 45 on the Billboard 200 the week of April 21, has sold 42,000 copies.

The Lumineers formed in 2009 when longtime friends Schultz and Fraites left New York for Denver, placed an ad on Craigslist for a cellist, met Pekarek and created a trio. During the next three years, the Lumineers booked tours and released an EP, while piecing together and recording the heart-on-their-sleeve singalongs that fill their debut album.

"You have to decide if you believe in [your music] or not," Schultz says. "We believed."

Dualtone manager of A&R/operations Will McDonald took Roper to a Lumineers concert last November, and, by early 2012, the band and label signed a deal. Together, they looked for innovative ways to engage fans, devising an unlock-to-stream promotion

(passing a message along on Facebook or Twitter to hear a track) that scored 30,000 streams in a few weeks. There was also a radio push that found supporters at influential stations including KEXP Seattle and Minneapolis' KCMP (89.3 the Current) and KTCZ (Cities 97).

A free iTunes song download, plus a feature in Amazon's Artist on the Rise campaign, helped promote the Lumineers, while the team worked closely with independent retailers to set up in-store appearances. It's all primer for the group's jubilant live show that will tour the United States this summer, playing with Brandi Carlile in June and Old Crow Medicine Show in August.

This fall, the group travels throughout Europe with the Civil Wars, fulfilling one of Schultz's personal career goals for the year.

"We've been doing it for a long time, and people are starting to take notice," Schultz says of the group's recent surge. "To have people know the lyrics and appreciate what you do makes you feel like you're not crazy—and that's a good thing." —Jon Blistein

BUBBLING UNDER

>>>IMAGINE DRAGONS ON FIRE

In three months, Las Vegas rock group Imagine Dragons has gone from making its first appearance on a Billboard chart to reaching the top 10 on Alternative (No. 10 this week) and Triple A (No. 8) with debut KIDinaKORNER/Interscope single "It's Time." On the Billboard 200, the band's *Continued Silence* EP debuts at No. 165. Following the release of the single's video, the band was spotlighted as MTV's PUSH Artist of the Week (April 16), and it will play the Firefly festival in Dover, Del. (July 21). "There is something deeply personal and yet incredibly exciting about sharing new songs with a live audience for the first time," lead vocalist Dan Reynolds says.

>>>WOLF GANG JOINS COLDPLAY TOUR

U.K. rock artist Wolf Gang (aka Max McElligott) is on the verge of his Billboard chart debut, as his swirling, MGMT-esque single, "The King and All His Men" (Elektra/Atlantic), is approaching the Alternative chart. Among the outlets supporting the track are WFNX Boston, KNND Seattle and KNKR Portland, Ore. In June and July, he'll open for Coldplay on 12 of the band's U.S. dates.

>>>KELLY'S 'EX'-CELLENT ADVENTURE

Texas native Kristen Kelly bullets at No. 47 on Hot Country Songs with her major-label debut single, "Ex-Old Man" (Arista Nashville). The Lorena, Texas, native previously released two independent albums with duo-turned-group the Modern Day Drifters. Kelly's new album (due this fall) boasts format star power, as veteran Tony Brown and songwriter/artist Paul Overstreet are set to serve as co-producers.

>>>McCALL'S 'NAKED' EYES CHART

Kevin McCall, who's been a featured artist on Chris Brown's Hot R&B/Hip-Hop Songs hits "Deuces" and "Strip," is flirting with the chart's border with "Naked," his debut single as a lead. McCall is signed to RCA and Brown's management firm, Chris Brown Entertainment. "Naked" (featuring Big Sean) debuts on the survey's Bubbling Under chart at No. 7 with an 83% gain in audience, according to Nielsen BDS.

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

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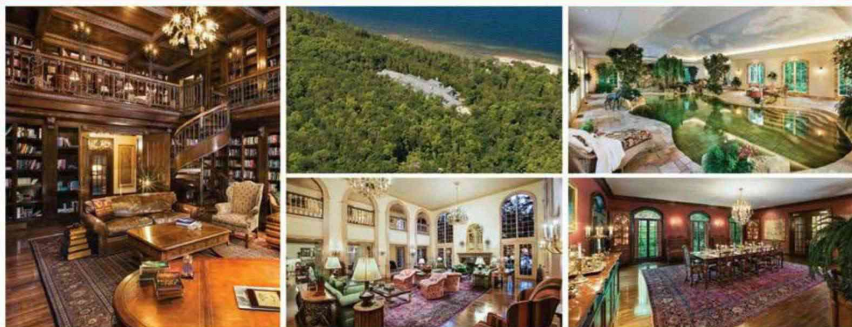
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THE HOT BOX

A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS



BEST WEEK EVER

>> Two acts make a splash this week as Beach House and Best Coast (above) earn their best sales weeks and highest-charting albums on the Billboard 200. Beach House bows at No. 7 with 41,000, according to Nielsen SoundScan, while Best Coast starts at No. 24 with 14,000.

'DICTATOR' RULES

>> The soundtrack to the film "The Dictator," starring Sacha Baron Cohen, perhaps surprisingly debuts at No. 7 on the World Albums chart. Why? The set features Arabic covers of familiar pop tunes like "9 to 5" and "Let's Get It On."



'HEROES' WELCOME

>> Willie Nelson claims his highest-charting album on the Billboard 200 since 1982 as *Heroes* debuts at No. 18 with 17,000. The new set includes guests Snoop Dogg and Sheryl Crow. It's his best rank since 1982's No. 2 *Always on My Mind*.

CHART BEAT

>> "When I look back, I see a guy—with a mullet—who was so self-conscious. I had no performing experience when I made my first record." At a recent visit to Billboard's offices, Richard Marx remembered his first TV appearance, on NBC's "Tonight Show." "Everything was so serious," Marx recalled. "We're not curing cancer, you know? That said, I sang in tune." Twenty-five years ago this month, Marx made his maiden visit to the Billboard Hot 100 with "Don't Mean Nothing," his first of nine top 10s as an artist. Go to Billboard.com/chartbeat for a video interview with Marx, in which he touches on his close friendship with the late Luther Vandross and performs an exclusive acoustic version of his 1992 hit, "Hazard."

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

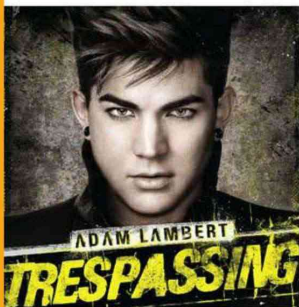
BEST COAST: DAVID BLACK; NELSON: DAVID MCCLISTER

Billboard

CHARTS

Adam Lambert: A Gay 'Idol' Hits No. 1

For the first time, one "American Idol" replaces another at No. 1 on the Billboard 200 as **Adam Lambert's** *Trespassing* debuts atop the list with 77,000 sold, according to Nielsen SoundScan. His arrival bumps last week's leader, **Carrie Underwood's** *Blown Away*, to No. 3 (54,000; down 55%). Lambert finished in second place on the 2009 season of "Idol" while Underwood won the 2005 edition.



It's Lambert's first No. 1 album and his second major-label studio set. It follows 2009's *For Your Entertainment*, which debuted and peaked at No. 3 with 198,000 sold in its first week. It was blocked from No. 1 by **Susan Boyle's** *I Dreamed a Dream* (a debut at No. 1 with 701,000) and **Andrea Bocelli's** *My Christmas* at No. 2 (218,000).

And now, for the bad news. The 77,000 start for *Trespassing* is the smallest sum at No. 1 on the chart

since Aug. 20, 2011, when **Adele's** 21 sold 76,000 in its 12th nonconsecutive week atop the list. *Trespassing* has the smallest sales week for a No. 1 debut since **Amos Lee's** *Mission Bell* started in the penthouse with 40,000 on the Feb. 12, 2011, chart.

More fun "Idol" facts: Lambert is the seventh "American Idol" finalist to reach No. 1, following Underwood, **Kelly Clarkson**, **Ruben Studdard**, **Clay Aiken**, **Chris Daughtry** (of Daughtry) and **Scotty McCreery**.

Further, as an American Idol rules the chart for the third straight week, it's the longest that the show's spawn has monopolized the No. 1 slot. There have been two-week runs atop the list, but from a single album—like Underwood's *Blown Away* in the past two weeks.

GAY PRIDE: Adam Lambert also brings gay pride to No. 1 on the Billboard 200 this week, as he arguably becomes the first out gay man to have a No. 1 album.

Lambert came out in a cover story in Rolling Stone magazine in June 2009—shortly after he finished in second place on "American Idol." His family and friends knew beforehand, but "Idol" audiences were in the dark about his sexuality.

Now, here's where Lambert's

achievement requires a few caveats.

First, while other gay singers have been No. 1, they've done so before they came out to the public. That's a key achievement in Lambert's feat on the Billboard 200.

Over The Counter

KEITH CAULFIELD



For example, Lambert's fellow "American Idol" alum, **Clay Aiken**, debuted at No. 1 in 2003 with his first album (and so far only No. 1), *Measure of a Man*. However, he didn't come out until five years later, in People magazine.

As for some other notable out stars: **Elton John** had seven No. 1 albums between 1972 and 1975—years before he announced he was bisexual in Rolling Stone in 1977. (He later said he was gay in the '80s.) He's never had a No. 1 since. **George Michael's** two No. 1 albums (*Faith* and *Wham's Make It Big*) arrived more than a decade before he came out as gay. **Michael Stipe** of **R.E.M.** first said he was "queer" in the early 2000s—years after the band notched its two No. 1s with *Out of Time* (1991) and *Monster* (1994).

In more recent times, rock band **Vampire Weekend** debuted at No. 1 in January 2010 with *Contra*—a month before the quartet's **Rostam Batmanglij** came out in Out magazine.

Second, at least two artists said they were bisexual before they reached No.

1. Both **Lady Gaga** and **Green Day's Billie Joe Armstrong** stated they were before either act landed a No. 1.

Gaga told Rolling Stone in 2009 that she was bisexual and then later explained to **Barbara Walters** in a separate interview that "Poker Face" was about how she would fantasize about women while in a relationship with her boyfriend. When pressed by Walters, Gaga said she had "sexual relationships with women" (but had never been in love with a woman). Last year, Gaga notched her first No. 1 album with *Born This Way*.

Armstrong explained to the Advocate in 1995 that he was bisexual—the year after he married his wife, **Adrienne**. Since then, his band earned its two No. 1 albums—2004's *American Idiot* and 2009's *21st Century Breakdown*.

However, 15 years after Armstrong effectively came out, he told Out magazine in 2010 that he's unsure if he'd refer to himself as bisexual, adding, "But I'd never say that I'm not. I don't really classify myself as anything. And when it comes to sex, there are parts of me that are very shy and conservative. I want to respect my wife."

I'm certainly not about to get into the business of "what is or isn't gay and/or bisexual enough." But, Lambert's No. 1 debut is certainly something to be proud of. And it's made all the more relevant considering June is Lesbian, Gay, Bisexual and Transgender Pride Month. ♦♦♦

Market Watch A Weekly National Music Sales Report

Weekly Unit Sales

	ALBUMS	DIGITAL ALBUMS*	DIGITAL TRACKS
This Week	5,085,000	1,943,000	24,947,000
Last Week	5,579,000	1,901,000	24,956,000
Change	-8.9%	2.2%	0.0%
This Week Last Year	5,407,000	1,779,000	24,284,000
Change	-6.0%	9.2%	2.7%

*Digital album sales are also counted within album sales.

Weekly Album Sales (Million Units)



Year-To-Date

	2011	2012	CHANGE
OVERALL UNIT SALES			
Albums	119,192,000	117,398,000	-1.5%
Digital Tracks	511,444,000	545,301,000	6.6%
Store Singles	1,078,000	1,274,000	18.2%
Total	631,714,000	663,973,000	5.1%
Albums w/TEA*	170,336,400	171,928,100	0.9%

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

DIGITAL TRACKS SALES

'11	511.4 million
'12	545.3 million

SALES BY ALBUM FORMAT

CD	79,576,000	71,479,000	-10.2%
Digital	38,139,000	44,196,000	15.9%
Vinyl	1,453,000	1,692,000	16.4%
Other	24,000	29,000	20.8%

For week ending May 20, 2012. Figures are rounded. Compiled from a national sample of retail store and rack sales reports collected and provided by

nielsen SoundScan

YEAR-TO-DATE SALES BY ALBUM CATEGORY

Current	62,882,000	57,356,000	-8.8%
Catalog	56,309,000	60,042,000	6.6%
Deep Catalog	43,983,000	48,075,000	9.3%

CURRENT ALBUM SALES

'11	62.9 million
'12	57.4 million

CATALOG ALBUM SALES

'11	56.3 million
'12	60.0 million

Nielsen SoundScan counts as current only sales within the first 18 months of an album's release (2 months for classical and jazz albums). Titles that stay in the top half of the Billboard 200, however, remain as current. Titles older than 18 months are catalog. Deep catalog is a subset of catalog for titles out more than 36 months.

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	PEAK POSITION	CERT.
1	HOT SHOT DEBUT	1	#1 ADAM LAMBERT	Trespassing	1	4
2	2	4	ADELE	21	1	
3	1	3	CARRIE UNDERWOOD	Blown Away	1	
4	NEW	1	TENACIOUS D	Rize Of The Fenix	4	
5	5	2	NORAH JONES	...Little Broken Hearts	2	
6	4	3	VARIOUS ARTISTS	NOW 42	3	
7	NEW	1	BEACH HOUSE	Bloom	7	
8	NEW	1	SOUNDTRACK	Glee: The Music: Season Three: The Graduation Album	8	
9	3	6	LIONEL RICHIE	Tuskegee	1	
10	7	8	ONE DIRECTION	Up All Night	1	
11	13	9	GREATEST SOUNDTRACK GAINER	SMASH	9	
12	8	7	JACK WHITE	Blunderbuss	1	
13	11	20	GOTYE	Making Mirrors	7	
14	10	13	LUKE BRYAN	Tailgates & Tanlines	2	
15	21	17	NICKI MINAJ	Pink Friday: Roman Reloaded	1	
16	NEW	1	SANTANA	Shape Shifter	16	
17	NEW	1	GARBAGE	Not Your Kind Of People	17	
18	NEW	1	WILLIE NELSON	Heroes	18	
19	NEW	1	GODSMACK	Live & Inspired	19	
20	12	5	B.O.B	Strange Clouds	5	
21	14	15	JASON MRAZ	Love Is A Four Letter Word	2	
22	19	19	ERIC CHURCH	Chief	2	
23	23	23	JASON ALDEAN	My Kinda Party	2	
24	NEW	1	BEST COAST	The Only Place	24	
25	6	-	SILVERSN PICKUPS	Neck Of The Woods	6	
26	25	16	KIP MOORE	Up All Night	6	
27	22	14	LEE BRICE	Hard 2 Love	5	
28	32	31	RIHANNA	Talk That Talk	3	
29	42	37	FUN.	Some Nights	3	
30	36	27	ALABAMA SHAKES	Boys & Girls	8	
31	16	-	MARY MARY	Go Get It (Soundtrack)	16	
32	51	45	SOUNDTRACK	The Hunger Games: Songs From District 12 And Beyond	1	
33	20	19	ADELE	21	4	
34	NEW	1	HOT WATER MUSIC	Existor	34	
35	24	24	BONNIE RAITT	Slipstream	6	
36	38	33	DRAKE	Take Care	1	
37	9	-	TANK	This Is How I Feel	9	
38	NEW	1	SHADOWS FALL	Fire From The Sky	38	
39	39	40	OF MONSTERS AND MEN	My Head Is An Animal	6	
40	27	22	TRAIN	California 37	4	
41	40	26	THE BLACK KEYS	El Camino	2	
42	15	25	RASCAL FLATTS	Changed	3	
43	NEW	1	KRIZZ KALIKO	Kickin' & Screamin'	43	
44	26	36	LADY ANTEBELLUM	Own The Night	1	
45	NEW	1	LISA MARIE PRESLEY	Storm & Grace	45	
46	43	30	VARIOUS ARTISTS	NOW 41	3	
47	NEW	1	MEWTHOUTYOU	Ten Stories	47	
48	46	55	FLORENCE + THE MACHINE	Ceremonials	6	
49	NEW	1	OWL CITY	Shooting Star (EP)	49	
50	28	11	SOUNDTRACK	Avengers: Assemble	11	

The comedy/rock duo nets its highest-charting album yet (44,000) after hitting No. 8 in 2006 with the Pick of Destiny soundtrack at No. 33 in 2001 with its self-titled debut.

It's the 14th top 10 album for the Fox TV ensemble, but it's the lowest sales debut (39,000) for a full-length "Glee" set (not including its live movie soundtrack).



The album (19,000) is the band's first studio offering since 2005's Blood Like Me, which debuted and peaked at No. 4 with 75,000. Meanwhile, the set's first single, "Blood for Poppies," rises 32-31 on Rock Songs.



The album jabs back onto the chart after its physical CD was released on May 15. Overall, the album moved 6,000 last week (up 618%), after spending five weeks as a digital exclusive.

The 20th-anniversary deluxe reissue of the album—which originally peaked at No. 44 on March 14, 1992—is the reason behind its return to the list (up 1,366%). The new version includes an unreleased "lost" song and a concert DVD.

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	PEAK POSITION	CERT.
51	35	46	KELLY CLARKSON	Stronger	2	
52	33	41	WHITNEY HOUSTON	Whitney: The Greatest Hits	2	
53	48	49	COLDPLAY	Mylo Xyloto	1	
54	41	36	SHINEDOWN	Amaryllis	4	
55	37	28	SOUNDTRACK	Think Like A Man	21	
56	49	34	FUTURE	Pluto	8	
57	29	18	BEASTIE BOYS	Licensed To Ill	1	
58	71	59	TYGA	Careless World: Rise Of The Last King	4	
59	50	47	BRANTLEY GILBERT	Halfway To Heaven	4	
60	72	57	SKRILLEX	Bangarang (EP)	14	
61	31	10	MARILYN MANSON	Born Villain	10	
62	69	63	MUMFORD & SONS	Sigh No More	2	
63	30	44	LAURA STORY	Blessings	30	
64	34	43	BLAKE SHELTON	Red River Blue	1	
65	109	117	JOURNEY	Journey's Greatest Hits	10	
66	61	32	THE WANTED	The Wanted	7	
67	68	54	KATY PERRY	Teenage Dream	2	
68	56	52	NICKELBACK	Here And Now	2	
69	53	42	MONICA	New Life	4	
70	17	-	KEANE	Strangeland	17	
71	74	60	LMFAO	Sorry For Party Rocking	5	
72	RE-ENTRY	2	ORIGINAL BROADWAY CAST RECORDING	Newsies	72	
73	RE-ENTRY	40	DONNA SUMMER	On The Radio: Greatest Hits: Volumes I & II	2	
74	54	61	THE BAND PERRY	The Band Perry	4	
75	63	48	SOUNDTRACK	Shake It Up: Live 2 Dance: Music From The Disney Channel Series	13	
76	101	95	NEWSBOYS	God's Not Dead	51	
77	60	79	MAROON 5	Hands All Over	2	
78	81	82	THE LUMINEERS	The Lumineers	45	
79	84	74	SKRILLEX	Scary Monsters And Nice Sprites (EP)	49	
80	52	21	SANTIGOLD	Master Of My Make Believe	21	
81	77	65	MADONNA	MDNA	1	
82	NEW	1	KILLER MIKE	R.A.P. Music	82	
83	55	62	MIRANDA LAMBERT	Four The Record	3	
84	75	78	ZAC BROWN BAND	You Get What You Give	1	
85	65	53	BRUCE SPRINGSTEEN	Wrecking Ball	1	
86	58	58	MARVIN SAPP	I Win	9	
87	93	72	THE BLACK KEYS	Brothers	3	
88	RE-ENTRY	78	PANTERA	Vulgar Display Of Power	44	
89	76	66	THE CIVIL WARS	Barton Hollow	10	
90	NEW	1	DONNA SUMMER	Endless Summer: Donna Summer's Greatest Hits	90	
91	90	69	THE SHINS	Port Of Morrow	3	
92	82	80	BRUNO MARS	Doo-Wops & Hooligans	3	
93	67	67	HALESTORM	The Strange Case Of...	15	
94	64	39	DON OMAR	Don Omar Presents MOT2: New Generation	39	
95	RE-ENTRY	5	DONNA SUMMER	The Journey: The Very Best Of Donna Summer	95	
96	RE-ENTRY	149	MICHAEL JACKSON	Number Ones	13	
97	66	70	SCOTTY MCCREERY	Clear As Day	1	
98	85	68	YOUNG JEEZY	TM:103: Hustlerz Ambition	3	
99	153	137	BOB SEGER & THE SILVER BULLET BAND	Ultimate Hits: Rock And Roll Never Forgets	19	
100	104	92	TAYLOR SWIFT	Speak Now	1	

THE BILLBOARD 200 ARTIST INDEX

AB-SOUL	187	THE BAND PERRY	74	THE BLACK KEYS	41, 87	CASTING CROWNS	128	CREEDENCE CLEARWATER	107	DAVID GUETTA	111	JACK JOHNSON	166	LADY ANTEBELLUM	31	MADONNA	61
ADELE	2, 33	B.O.B	141	MARY J. BLIGE	141	REVIVAL FEATURING JOHN FOGERTY	119	ELI YOUNG BAND	140	GUNS N' ROSES	151, 179	NORAH JONES	5, 133	MARILYN MANSON	61	MARVIN MANSON	61
AEROSMITH	200	BEACH HOUSE	7	CHRIS BOTTI	134	ERIC CHURCH	22	EMINEM	136, 182	HALESTORM	93	OSCAR JONES	44, 125	BOB MARLEY AND THE WAILERS	153	MARON 5	52
ALABAMA SHAKES	30	THE BEACH BOYS	190	BOY II MEN	183	THE CIVIL WARS	89	MELANIE FRENCH	118	DARYL HALL & JOHN OATES	39	KARMIN	105	MIRANDA LAMBERT	83	BRUNO MARS	52
JASON ALDEAN	23	BEASTIE BOYS	57, 137	BOYZ II MEN	183	ALEX CLARE	113	FINGER DEATH	185	ALAN JACKSON	122	KEANE	70	LIL WAYNE	101	MARY MARY	92
RODNEY ATKINS	164	DIERS BENTLEY	116	LEE BRICE	27	KELLY CLARKSON	51	PUNCH	102, 186	ANTHONY HAMILTON	156	TOBY KEITH	108	LINCOLN PARK	199	MARY MARY	92
AWOLNATION	131	BEST COAST	24	ZAC BROWN BAND	34, 117	LA NA DEL REY	104	FLORENCE + THE MACHINE	48, 110	GEORGE HARRISON	123	KIDZ BOP KIDS	114	LMFAO	71	SCOTTY MCCREERY	37
		BEYONCÉ	129	LUKE BRYAN	14, 191	NEIL DIAMOND	145	THE MACHINE	48, 110	ETTA JAMES	154	KILLER MIKE	82	THE LUMINEERS	79	TM MCGRAW	109
		JUSTIN BIEBER	192			DRAKE	36	FOO FIGHTERS	173, 181	JAY Z	120	KRIZZ KALIKO	43	LYNRD SKYNYRD	160		

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	DEBT.	PEAK POSITION
101	100	85	LIL WAYNE YOUNG MONEY/CASH MGMT/15548*/UNIVERSAL REPUBLIC (13.98)	Tha Carter IV	2	1
102	107	94	FIVE FINGER DEATH PUNCH PROSPECT PARK 50104 (15.98)	American Capitalist	3	3
103	110	81	PITBULL MCA 309/ROUNDBELL/54900*/RCA (11.98)	Planet Pit	7	7
104	87	84	LANA DEL REY POLYDOR/INTERSCOPE 016425/IGA (11.98)	Born To Die	2	2
105	18	-	KARMIN EPIC 99726/SONY MUSIC (6.98)	Hello (EP)	18	18
106	83	73	PRINCE ROYCE TOP STOP 530077/AG (10.98) ⊕	Phase II	16	16
107	117	98	FOSTER THE PEOPLE STARTIME INT'L/COLUMBIA 74457*/SONY MUSIC (9.98)	Torches	8	8
108	97	87	TOBY KEITH SHOW 306/UNIVERSAL 015592 (9.98)	Clancy's Tavern	5	5
109	80	90	TIM MCCRAW CURB 78350 (13.98)	Emotional Traffic	2	2
110	102	108	FLORENCE + THE MACHINE UNIVERSAL REPUBLIC 03170* (13.98)	Lungs	14	14
111	92	134	DAVID GUETTA WHAT A MUSIC/ASTRALWORKS 78830/CAPITOL (13.98)	Nothing But The Beat	5	5
112	126	116	HUNTER HAYES ATLANTIC NASHVILLE 528890/WMN (18.98)	Hunter Hayes	18	18
113	130	146	ALEX CLARE UNIVERSAL ISLAND 016883/UNIVERSAL REPUBLIC (11.98)	The Lateness Of The Hour	82	82
114	142	96	KIDZ BOP KIDS RCA 116 89271 (13.98)	Kidz Bop 21	2	2
115	45	50	VARIOUS ARTISTS STARCON 31809 EXSTARBUCKS (12.98)	Every Mother Counts: 2012	45	45
116	122	125	DIERKS BENTLEY CAPITOL NASHVILLE 94714 (16.98)	Home	7	7
117	114	121	ZAC BROWN BAND ROAD/BISSER PICTURE/HOME GROWN/ATLANTIC 516931/AG (13.98)	The Foundation	2	2
118	131	114	MELANIE FIONA SRC 016021/UNIVERSAL REPUBLIC (10.98)	The MF Life	7	7
119	120	103	CREEDENCE CLEARWATER REVIVAL FEAT. JOHN FOGERTY FANTASY 2*/CONCORD 17.98/12.98	Chronicle The 20 Greatest Hits	3	67
120	132	111	JAY Z, KANYE WEST RCA 144-SELLER/ROUNDBELL/54900*/RCA (13.98)	Watch The Throne	1	1
121	183	188	PINK FLOYD CAPITOL 289444 (24.98) ⊕	The Wall	1	1
122	138	164	ALAN JACKSON ACR 02823/EMI NASHVILLE (16.98)	Precious Memories	4	4
123	70	20	GEORGE HARRISON UMF 016734* (13.98)	Early Takes: Volume 1 (Soundtrack)	20	20
124	94	88	LIONEL RICHIE The Best Of Lionel Richie: 20th Century Masters The Millennium Collection MOTOWN/CHRONICLES 00759/UMF (9.98)		63	63
125	106	131	LADY ANTEBELLUM CAPITOL NASHVILLE 97702 (16.98)	Need You Now	3	3
126	125	97	NEON TREES MERCURY 016578/IDJMG (10.98)	Picture Show	17	17
127	113	86	VAN HALEN INTERSCOPE 016477*/IGA (13.98) ⊕	A Different Kind Of Truth	2	2
128	44	101	CASTING CROWNS BEACH STREET/REUNION 10162/SONY MUSIC (11.98)	Come To The Well	2	2
129	128	110	BEYONCÉ PARKWOOD/COLUMBIA 90824/SONY MUSIC (13.98)	I Am...Sasha Fierce	4	1
130	RE-ENTRY	33	THIRD DAY ESSENTIAL 10921/SONY MUSIC (11.98)	Move	9	9
131	161	140	AWOLNATION RED BULL 1088 (9.98)	Megalithic Symphony	93	93
132	112	149	SOUNDTRACK WATERTOWER 39273 (12.98)	Joyful Noise	12	12
133	129	112	NORAH JONES BLUE NOTE 32088* (17.98)	Come Away With Me	10	10
134	108	75	CHRIS BOTTI COLUMBIA 60352/SONY MUSIC (11.98)	Impressions	32	32
135	127	64	TIESTO MUSICAL FREEDOM 004 (9.98)	Club Life: Volume Two: Miami	16	16
136	167	128	EMINEM WEBSIDE/INTERMATH/INTERSCOPE 014411*/IGA (13.98)	Recovery	3	3
137	73	51	BESTIE BOYS BROOKLYN DUST 44049/CAPITOL (8.98) ⊕	Solid Gold Hits	42	42
138	154	127	SOUNDTRACK The Fresh Beat Band: Music From The Hit TV Show NICKELODEON/LEGACY 95784/SONY MUSIC (9.98)		21	21
139	98	102	VARIOUS ARTISTS WORD-CURB/EMI CMG/VERITY 97014/RCA (13.98)	WOW Gospel 2012	30	30
140	164	142	ELI YOUNG BAND REPUBLIC NASHVILLE 015856/UNIVERSAL REPUBLIC (10.98)	Life At Best	6	6
141	119	126	MARY J. BLIGE MTRIAARCH/GEFFEN 016257/IGA (13.98)	My Life II...The Journey Continues (Act 1)	5	5
142	62	-	RITA WILSON SING IT LOUD/INTEGRAL/DECCA (13.98)	AM/FM	62	62
143	RE-ENTRY	7	SOUNDTRACK REUNION 10162/SONY MUSIC (10.98)	Courageous	87	87
144	115	89	THE FRAY EPIC 57892*/SONY MUSIC (11.98)	Scars & Stories	4	4
145	103	150	NEIL DIAMOND The Very Best Of Neil Diamond: The Studio Recordings COLUMBIA/LEGACY 90360/SONY MUSIC (12.98)		45	45
146	136	100	SWV MASS APPEAL 2170/EONE (17.98)	I Missed Us	25	25
147	RE-ENTRY	7	JAMIE GRACE GOTE/COLUMBIA 70021/SONY MUSIC (8.98)	One Song At A Time	84	84
148	174	135	J. COLE RCA NATION/COLUMBIA 57920/SONY MUSIC (11.98)	Cole World: The Sideline Story	1	1
149	166	151	PISTOL ANNIES RCA NASHVILLE 94916*/SMN (11.98)	Hell On Heels	5	5
150	111	133	VARIOUS ARTISTS WORD-CURB/PROVIDENT INTERESTY 48085/EMI CMG (17.98)	WOW Hits 2012	35	35

124
Tuskegee (No. 9), has now sold more (790,000) in eight weeks than his previous three studio sets combined (751,000). They are 2009's *Just Go* (95,000), 2006's *Coming Home* (449,000) and 2004's *Just for You* (207,000).



143
Family Christian stores' \$5 sale price for the set last week brings it back onto the list with a 27% jump.

151
A number of '80s-oriented albums earned discounts and promotions in the iTunes store last week, including Guns N' Roses' *Appetite For Destruction* (up 34%) and the titles at Nos. 65, 96 and 155.



176
After more than a year on Heatseekers Albums, the album finally makes its entrance onto the big tally. It's a slow week on the chart, so its sales (barely 3,000) are enough to enable its arrival.

194
Some of the late diva's hits collections dance back onto the list following her death on May 18. The *Billboard 200* last hosted a summer album on March 21, 2009, when the previous year's *Crayons* completed its chart run.

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	DEBT.	PEAK POSITION
151	RE-ENTRY	150	GUNS N' ROSES GEFFEN 424148*/UMF (11.98)	Appetite For Destruction	1	1
152	180	192	CHRIS YOUNG RCA NASHVILLE 65407/SMN (10.98)	Neon	4	4
153	151	93	BOB MARLEY AND THE WAILERS TUFF GONDS/BLAND 548904*/UMF (13.98) ⊕	Legend: The Best Of Bob Marley And The Wailers	1	26
154	75	159	ETTA JAMES The Best Of Etta James: 20th Century Masters The Millennium Collection MCA 111953/UMF (9.98)		32	32
155	RE-ENTRY	28	PRINCE WARNER BROS. 74272 (18.98)	The Very Best Of Prince	66	66
156	139	160	ANTHONY HAMILTON MISTER'S MUSIC 99136/RCA (11.98)	Back To Love	12	12
157	RE-ENTRY	57	MICHAEL JACKSON EPIC/LEGACY 94267/SONY MUSIC (19.98)	The Essential Michael Jackson	2	53
158	181	104	TAYLOR SWIFT BIG MACHINE 0220 (18.98) ⊕	Fearless	3	1
159	189	152	WIZ KHALIFA ROSTRUM/ATLANTIC 527099/AG (13.98) ⊕	Rolling Papers	2	2
160	160	144	LYNYRD SKYNYRD The Best Of Lynyrd Skynyrd: 20th Century Masters The Millennium Collection MCA 111941/UMF (9.98)		2	60
161	NEW	1	JD MCPHERSON FEATURING JIMMY SUTTON AND ALEX HALL HISTYLE/ROUNDER 019136/CONCORD (14.98)	Signs & Signifiers	161	161
162	168	175	RED HOT CHILI PEPPERS WARNER BROS. 48545 (18.98)	Greatest Hits	18	18
163	156	143	JAKE OWEN RCA NASHVILLE 69547/SMN (10.98)	Barefoot Blue Jean Night	6	6
164	158	115	THOUSAND FOOT KRUTCH TRK 70248 (13.98)	The End Is Where We Begin	14	14
165	NEW	1	IMAGINE DRAGONS KIDINAKORNER/INTERSCOPE 016201/IGA (7.98)	Continued Silence (EP)	165	165
166	176	105	JACK JOHNSON BRUSHFIRE 016747*/UNIVERSAL (13.98)	Jack Johnson & Friends: Best Of Kokua Festival	12	12
167	146	106	VARIOUS ARTISTS UNIVERSAL/EMI/SONY MUSIC 64747/CAPITOL (18.98)	NOW That's What I Call Classic Rock Hits	106	106
168	RE-ENTRY	803	PINK FLOYD CAPITOL 28955* (18.98) ⊕	Dark Side Of The Moon	12	12
169	150	174	ELLIE GOULDING CHRISTY/INTERSCOPE 015329/IGA (10.98)	Lights	76	76
170	186	-	DARYL HALL JOHN OATES RCA/LEGACY 60319/SONY MUSIC (10.98)	The Very Best Of Daryl Hall John Oates	86	86
171	165	157	DAUNTRY 19 61813/RCA (11.98)	Break The Spell	8	8
172	177	169	TYRESE VOLTRON RECORDZ 93562 (15.98)	Open Invitation	9	9
173	RE-ENTRY	56	FOO FIGHTERS ROSWELL 84493*/RCA (11.98) ⊕	Wasting Light	1	1
174	148	162	LADY GAGA STREAMLINE/KOHLWE/INTERSCOPE 015373*/IGA (13.98)	Born This Way	2	1
175	118	147	THE TEMPTATIONS Best Of The Temptations-The 60's: 20th Century Masters The Millennium Collection MOTOWN/CHRONICLES 00759/UMF (9.98)		73	73
176	NEW	1	VOLBEAT VERTIGO 015814/UNIVERSAL REPUBLIC (13.98)	Beyond Hell/Above Heaven	176	176
177	95	119	ESPERANZA SPALDING MONTLUN/HEADS UP 33174/CONCORD (13.98) ⊕	Radio Music Society	10	10
178	163	129	COUNTING CROWS Underwater Sunshine (Or What We Did On Our Summer Vacation) TYRANNOSAURUS 013/COLLECTIVE SOUNDS (11.98)		11	11
179	172	163	GUNS N' ROSES GEFFEN 001714/UMF (16.98)	Greatest Hits	3	3
180	134	-	PITBULL THE CHORDANT 3020 (12.98)	Original Hits	134	134
181	RE-ENTRY	48	FOO FIGHTERS ROSWELL 36911/RCA (11.98) ⊕	Greatest Hits	11	11
182	RE-ENTRY	160	EMINEM SHADY/AFTERMATH/INTERSCOPE 005881*/IGA (11.98)	Curtain Call: The Hits	2	1
183	NEW	1	MEIKO FANTASY 33446/CONCORD (14.98)	The Bright Side	183	183
184	144	138	RODNEY ATKINS CURB 79255 (18.98)	Take A Back Road	8	8
185	175	161	ERIC CLAPTON The Best Of Eric Clapton: 20th Century Masters The Millennium Collection CHRISLEGACY/POLYDOR 002759/UMF (9.98)		66	66
186	RE-ENTRY	111	FIVE FINGER DEATH PUNCH MCA 111953/UMF (9.98)	War Is The Answer	7	7
187	91	-	AB-SOUL TOP DAWG DIGITAL EX (8.98)	Control System	91	91
188	145	168	BLAKE SHELTON REPRISE (NASHVILLE) 525092/WMN (18.98)	Loaded: The Best Of Blake Shelton	18	18
189	RE-ENTRY	46	TOBYMAC FOREFRONT 26371/EMI CMG (13.98) ⊕	Tonight	6	6
190	RE-ENTRY	111	THE BEACH BOYS CAPITOL 82710 (18.98) ⊕	The Very Best Of The Beach Boys: Sounds Of Summer	3	16
191	RE-ENTRY	77	LUKE BRYAN MCA NASHVILLE 65633 (18.98)	Do It My Thing	6	6
192	179	166	JUSTIN BIEBER SCHOLBOY/RAMONDA BRAUN/INLAND 014053/IDJMG (10.98) ⊕	My World 2.0	3	1
193	133	165	BOYZ II MEN The Best Of Boyz II Men: 20th Century Masters The Millennium Collection MOTOWN/CHRONICLES 001098/UMF (9.98)		70	70
194	NEW	1	DONNA SUMMER MERCURY 558795/UMF (14.98)	Greatest Hits	194	194
195	RE-ENTRY	2	MATT REDMAN SIXSTEPS/SPARROW 67853/EMI CMG (13.98)	10,000 Reasons	68	68
196	RE-ENTRY	19	CHEVELLE EPIC 92182/SONY MUSIC (11.98)	Hats Off To The Bull	20	20
197	RE-ENTRY	60	DEADMAU5 MCA/STRAPE 251816/OTRA (15.98)	4X4=12	47	47
198	105	35	RUFUS WAINWRIGHT DECCA 016590* (13.98) ⊕	Out Of The Game	35	35
199	RE-ENTRY	107	LINKIN PARK WARNER BROS. 47755 (13.98)	[Hybrid Theory]	2	2
200	171	187	AEROSMITH The Best Of Aerosmith: 20th Century Masters The Millennium Collection GEFFEN 001101/UMF (9.98)		67	67

JD MCPHERSON FEATURING JIMMY SUTTON AND ALEX HALL	161	MEIKO	183	MEWTHOUTYOU	47	NICKELBACK	68	OF MONSTERS AND MEN	26	JASON MRAZ	21	MUMFORD & SONS	62		
WILLIE NELSON	18	NEON TREES	126	NEON TREES	126	ORIGINAL CAST	72	PANTERA	88	KATY PERRY	39	PINK FLOYD	121, 168		
JAKE OWEN	163	OWEN CITY	49	NEWSBOYS	76	NEWSIES	72	PINK PERRY	67	DON OMAR	94	PISTOL ANNIES	149		
PITBULL	103, 180	LISA MARIE PRESLEY	45	PRINCE	155	BONNIE RAITT	35	RED HOT CHILI PEPPERS	42	MATT REDMAN	195	BLAKE SHELTON	64, 118		
LIONEL RICHIE	9, 124	RIHANNA	28	SANTANA	16	SANTIGOLD	30	BULLET BANDO	39	SHADOWS FALL	38	BLAKE SHELTON	64, 118		
SHINEDOWN	54	THE SHINS	81	SKRILLEX	60, 79	LAURA STORY	86	SHADOWS FALL	38	TAYLOR SWIFT	100, 158	SWV	146		
SOUNDTRACK	50	AVENGERS ASSEMBLE!	143	COURAGEOUS	132	THE FRESH BEAT BAND: MUSIC FROM THE HIT TV SHOW	21	BRUCE SPRINGSTEEN	85	GLEE: THE MUSIC: SEASON THREE: THE GRADUATION ALBUM	8	THE HUNGER GAMES: SONGS FROM DISTRICT 12 AND BEYOND	32	TYRESE	172
THE HUNGER GAMES: SONGS FROM DISTRICT 12 AND BEYOND	32	JOYFUL NOISE	12	ESPERANZA SPALDING: RADIO MUSIC SOCIETY	10	MUSIC FROM THE HIT TV SHOW	21	SHAKE IT UP: LIVE 2 DANCE MUSIC FROM THE DISNEY CHANNEL SERIES	75	TIESTO	135	TOBYMAC	189	VARIOUS ARTISTS	106
EVERY MOTHER COUNTS: 2012	45	TENACIOUS D	4	THIRD DAY	9	THOUSAND FOOT KRUTCH	14	THINK LIKE A MAN	35	TYGA	58	TYRESE	172	WOW GOSPEL 2012	39
EVERY MOTHER COUNTS: 2012	45	TENACIOUS D	4	THIRD DAY	9	THOUSAND FOOT KRUTCH	14	TYGA	58	TYRESE	172				

UNCHARTED™			NEXT BIG SOUND™
DATA PROVIDED BY			music
THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST
1	1	71	#1 DJ BL3ND WWW.MYSPACE.COM/BLENDZIZY
2	9	70	NOISIA WWW.MYSPACE.COM/DENOSIA
3	2	66	SUNGH JUNG WWW.MYSPACE.COM/JUNGSUNGH
4	3	70	TRAPHIK WWW.MYSPACE.COM/TRAPHIK
5	4	67	PORTA WWW.MYSPACE.COM/PORTA1
6	7	66	TYLER WARD WWW.MYSPACE.COM/TYLERWARD
7	37	40	GOLD PANDA WWW.MYSPACE.COM/GOLDPANDA
8	11	61	PRETTY LIGHTS WWW.MYSPACE.COM/PRETTYLIGHTS
9	8	67	MADDI JANE WWW.MYSPACE.COM/MADDIJANEMUSIC
10	10	55	PITTY WWW.MYSPACE.COM/BANDAPITTY
11	6	30	UMEK WWW.MYSPACE.COM/DJUMK
12	46	59	METRONOMY WWW.MYSPACE.COM/METRONOMY
13	RE-ENTRY		YANN TIERSEN WWW.MYSPACE.COM/YANNTIERSENINPROGRESS
14	15	25	GRAMATIK WWW.MYSPACE.COM/GRAMATIK
15	17	56	SUPERMAN IS DEAD WWW.MYSPACE.COM/SUPERMANISDEAD
16	RE-ENTRY		FOALS WWW.MYSPACE.COM/FOALS
17	RE-ENTRY		ARCHITECTS WWW.MYSPACE.COM/ARCHITECTSUK
18	21	13	YUNA WWW.MYSPACE.COM/YUNA
19	26	3	NIKI AND THE DOVE WWW.MYSPACE.COM/NIKIANDTHEDOVE
20	16	60	MAREK HEMMANN WWW.MYSPACE.COM/MAREKHEMANN
21	RE-ENTRY		POETS OF THE FALL WWW.MYSPACE.COM/POETSOFTHEFALL
22	13	9	MAC LETHAL WWW.MYSPACE.COM/MACLETHAL
23	28	44	BORGORE WWW.MYSPACE.COM/BORGORE
24	5	5	MAXIMUM BALLOON WWW.MYSPACE.COM/MAXIMUMBALLOON
25	RE-ENTRY		MOONSPELL WWW.MYSPACE.COM/MOONSPELL
26	25	50	BONDAN PRAKOS & FADEZBLACK WWW.MYSPACE.COM/BONDANFADEZBLACK
27	36	53	NICOLAS JAAR WWW.MYSPACE.COM/NICOLASJAAR
28	RE-ENTRY		IAMX WWW.MYSPACE.COM/IAMX
29	RE-ENTRY		BRIAN JONESTOWN MASSACRE WWW.MYSPACE.COM/BRIANJONESTOWNMASSACRE
30	RE-ENTRY		EMANCIPATOR WWW.MYSPACE.COM/EMANCIPATOR
31	49	28	HADOUKEN! WWW.MYSPACE.COM/HADOUKEN
32	22	44	JOTA QUEST WWW.MYSPACE.COM/JOTAQUEST
33	19	47	AEROPLANE WWW.MYSPACE.COM/AEROPLANEMUSICLOVE
34	RE-ENTRY		OOMPH WWW.MYSPACE.COM/OOMPH
35	12	23	MILES KANE WWW.MYSPACE.COM/MILESKANE
36	18	35	STAR SLINGER WWW.MYSPACE.COM/STARSLINGERMUSIC
37	RE-ENTRY		PERFUME GENIUS WWW.MYSPACE.COM/KEWLMAGIK
38	30	13	C2C WWW.MYSPACE.COM/C2CJJS
39	RE-ENTRY		CAPITAL INICIAL WWW.MYSPACE.COM/CAPITALINICIAL
40	34	18	JORDAN JANSEN WWW.MYSPACE.COM/JORDANJANSEN
41	RE-ENTRY		BLOOD RED SHOES WWW.MYSPACE.COM/BLOODREDSHOES
42	40	59	THE BLOODY BEETROOTS - DEATH CREW 77 WWW.MYSPACE.COM/THEBLOODYBEETROOTS
43	RE-ENTRY		65 DAYS OF STATIC WWW.MYSPACE.COM/65PROPAGANDA
44	RE-ENTRY		MODESTEP WWW.MYSPACE.COM/MODESTEP
45	38	55	GIRLTALK WWW.MYSPACE.COM/GIRLTALK
46	RE-ENTRY		EMILIE AUTUMN WWW.MYSPACE.COM/EMILIEAUTUMN
47	14	30	TOKIMONSTA WWW.MYSPACE.COM/TOKIBKATS
48	RE-ENTRY		JOSEPH VINCENT WWW.MYSPACE.COM/JOSEPHVINCENTMUSIC
49	RE-ENTRY		MASERATI WWW.MYSPACE.COM/MASERATRICK
50	24	8	THE KNOCKS WWW.MYSPACE.COM/TSTHEKNOCKS

SOCIAL 50™			NEXT BIG SOUND™
DATA PROVIDED BY			music
THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST
1	4	78	#1 RIHANNA SRP/DEF JAM/JD/JMG
2	2	68	ADELE XL/COLUMBIA
3	3	46	SKRILLEX BIG BEAT/DOWLS/ATLANTIC
4	1	78	JUSTIN BIEBER SCHOOLBOY/RAYMOND BRAUN/ISLAND/JD/JMG
5	14	78	LADY GAGA STREAMLINE/KON/LIVE/INTERSCOPE
6	6	78	NICKI MINAJ YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
7	7	78	KATY PERRY CAPITOL
8	5	28	ONE DIRECTION SYCO/COLUMBIA
9	12	78	DAVID GUETTA WHAT A MUSIC/ASTRALWERKS/CAPITOL
10	8	64	JENNIFER LOPEZ EPIC
11	10	78	SHAKIRA SONY MUSIC LATIN/EPIC
12	9	28	CIMORELLI UNIVERSAL REPUBLIC
13	18	78	TAYLOR SWIFT BIG MACHINE
14	21	76	CHRIS BROWN RCA
15	13	78	LINKIN PARK MACHINE SHOP/WARNER BROS.
16	20	78	EMINEM WEB/SHADY/AFTERMATH/INTERSCOPE
17	17	76	PITBULL MR. 305/FAMOUS ARTIST/POLO GROUND/SONY MUSIC LATIN/RCA
18	11	55	LMFAO PARTY ROCK/WILL I AM/CHERRYTREE/INTERSCOPE
19	39	77	BEYONCÉ PARKWOOD/COLUMBIA
20	15	52	BOYCE AVENUE 3 PEACE
21	16	67	BRUNO MARS ELEKTRA
22	14	77	LIL WAYNE CASH MONEY/UNIVERSAL REPUBLIC
23	33	76	DRAKE YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
24	29	78	SELENA GOMEZ HOLLYWOOD
25	23	75	WIZ KHALIFA ROSTRUM/ATLANTIC
26	32	76	MICHAEL JACKSON M&J/EPIC
27	28	75	BRITNEY SPEARS RCA
28	26	73	SNOOP DOGG DOGGYSTYLE/PRIORITY/CAPITOL
29	34	65	CHRISTINA GRIMMIE UNSIGNED
30	27	74	COLDPLAY CAPITOL
31	37	77	THE BLACK EYED PEAS INTERSCOPE
32	43	69	USHER RCA
33	31	9	MATTYB UNSIGNED
34	25	18	WALK OFF THE EARTH SLAPBANG/COLUMBIA
35	35	7	BIGBANG YG
36	19	8	YOUR FAVORITE MARTIAN YOUR FAVORITE MARTIAN
37	30	77	AVRIL LAVIGNE EPIC
38	22	7	LINDSEY STIRLING UNSIGNED
39	41	73	50 CENT SHADY/AFTERMATH/INTERSCOPE
40	36	7	THE PIANO GUYS THE PIANO GUYS
41	45	44	GREEN DAY REPRISE/WARNER BROS.
42	44	59	JUSTIN TIMBERLAKE RCA
43	40	75	DON OMAR ORFANATO/MACHETE/UMLE
44	38	7	SUNGH JUNG UNSIGNED
45	42	18	MARON 5 A&M/OCTONE
46	RE-ENTRY		DEMI LOVATO HOLLYWOOD
47	RE-ENTRY		PINK RCA
48	49	66	TIESTO MUSICAL FREEDOM
49	46	12	FLO RIDA POE BOV/ATLANTIC
50	RE-ENTRY		ALICIA KEYS RCA

Architects debut at No. 17 on **Uncharted**, as anticipation builds for the release of their new album, *Daybreaker* (June 5). The act posted a series of songs and behind-the-scenes videos on YouTube that drove more than 114,000 views.



Lady Gaga rises 14-5 on **Social 50** courtesy of buzz generated by her guest appearance on Fox TV's "The Simpsons" (May 20). Also helping her gain: Gaga's Born This Way Ball tour kicked off in late April. She earned 668,000 new fans during the charting week.



ON-DEMAND SONGS™			nelsen
DATA COMPILED BY BDS			The Official On-Demand Song Chart of NARM Digital Music Org
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE
1	1	11	#1 SOMEBODY THAT I USED TO KNOW DRAKE FEAT. RIHANNA YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
2	2	4	PAYPHONE MARDON 5 FEAT. WIZ KHALIFA A&M/OCTONE/INTERSCOPE
3	4	11	CALL ME MAYBE CARLY RAE JEPSEN 604/UNIVERSAL
4	3	11	WE ARE YOUNG FUN. FEAT. JANELLE MONAE FUELED BY RAMEN/RRP
5	5	7	BOYFRIEND JUSTIN BIEBER SCHOOLBOY/RAYMOND BRAUN/ISLAND/JD/JMG
6	6	10	WHAT MAKES YOU BEAUTIFUL ONE DIRECTION SYCO/COLUMBIA
7	7	11	STARSHIPS NICKI MINAJ YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
8	9	11	WILD ONES FLO RIDA FEAT. SIA POE BOV/ATLANTIC
9	8	11	GLAD YOU CAME THE WANTED GLOBAL TALENT/MERCURY/DJ/JMG
10	10	11	FEEL SO CLOSE CALVIN HARRIS ULTRA
11	12	8	THE MOTTO DRAKE FEAT. LIL WAYNE YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
12	11	11	TAKE CARE DRAKE FEAT. RIHANNA YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
13	13	10	DRIVE BY TRAIN COLUMBIA
14	14	11	SOME NIGHTS FUN. FUELED BY RAMEN/RRP
15	23	4	MERCY KANYE WEST, BIG SEAN, PUSHA T, 2 CHAINZ G.O.O.D. ROC-A-FELLA/DEF JAM/JD/JMG
16	15	11	RACK CITY TYGA YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
17	20	11	LIGHTS ELLIE GOLDING CHERRYTREE/INTERSCOPE
18	17	11	WE FOUNDED RIHANNA FEAT. CALVIN HARRIS SRP/DEF JAM/JD/JMG
19	16	6	SO GOOD B.O.B REBEL/ROCK/GRAND HUSTLE/ATLANTIC
20	19	8	CLIMAX USHER RCA
21	22	11	HYFR (HELL YEAH F*****G RIGHT) DRAKE FEAT. LIL WAYNE YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
22	18	11	STRONGER (WHAT DOESN'T KILL YOU) KELLY CLARKSON 19/RCA
23	21	11	FADED TYGA FEAT. LIL WAYNE YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
24	24	11	MIDNIGHT CITY M&J EPIC
25	26	11	PUMPED UP KICKS FOSTER THE PEOPLE STARTIME INT./COLUMBIA
26	25	11	YOUNG, WILD & FREE SNOOP DOGG & WIZ KHALIFA FEAT. BRUNO MARS ROSTRUM/DOGGYSTYLE/ATLANTIC
27	27	11	N!*AS IN PARIS JAY Z KANYE WEST ROC-A-FELLA/ROC NATION/DEF JAM/JD/JMG
28	29	11	PARADISE COLDPLAY CAPITOL
29	28	11	TURN ME ON DAVID GUETTA FEAT. NICKI MINAJ WHAT A MUSIC/ASTRALWERKS/CAPITOL
30	43	4	DRANK IN MY CUP KIRKO BANGZ LMS/UNAUTHORIZED/WARNER BROS.
31	31	5	I WON'T GIVE UP JASON MRAZ ATLANTIC/RRP
32	32	11	BANGARANG SKRILLEX FEAT. SIRAH BIG BEAT/DOWLS/ATLANTIC/RRP
33	34	2	BROKENHEARTED KARMIN EPIC
34	33	11	LEVELS AVICII LEVELS/VERATONE/ATOM EMPIRE/INTERSCOPE
35	35	11	SCARY MONSTERS AND NICE SPRITES SKRILLEX BIG BEAT/ATLANTIC/RRP
36	30	9	SAFE & SOUND TAYLOR SWIFT FEAT. THE CIVIL WARS LIONGATE/BIG MACHINE/UNIVERSAL REPUBLIC
37	40	11	MAKE ME PROUD DRAKE FEAT. NICKI MINAJ YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
38	44	6	BEEZ IN THE TRAP NICKI MINAJ FEAT. 2 CHAINZ YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
39	38	11	ROLLING IN THE DEEP ADELE XL/COLUMBIA
40	39	11	PART OF ME KATY PERRY CAPITOL
41	47	11	SEXY AND I KNOW IT LEAHAD PARTY ROCK/WILL I AM/CHERRYTREE/INTERSCOPE
42	37	11	ASS BACK HOME GYM CLASS HEROES FEAT. NEON HITCH DECA/DANCER/FUELED BY RAMEN/RRP
43	41	11	GOOD FEELING FLO RIDA POE BOV/ATLANTIC
44	36	6	SHAKE IT OUT FLORENCE + THE MACHINE UNIVERSAL REPUBLIC
45	48	2	SPRINGSTEEN ERIC CHURCH EMI NASHVILLE
46	46	4	LITTLE TALKS OF MONSTERS AND MEN SKRILLEX, DJF LAEKARAS 10/UNIVERSAL REPUBLIC
47	NEW		TITANIUM DAVID GUETTA FEAT. SIA WHAT A MUSIC/ASTRALWERKS/CAPITOL
48	45	11	HEADLINES DRAKE YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
49	NEW		DANCE AGAIN JENNIFER LOPEZ FEAT. PITBULL EPIC
50	42	5	EYES OPEN TAYLOR SWIFT LIONGATE/BIG MACHINE/UNIVERSAL REPUBLIC

Kanye West, Big Sean, Pusha T and 2 Chainz' "Mercy" is the greatest gainer on the **On-Demand Songs** chart. It rises 23-15 with 431,000 plays (up by 61,000), adding momentum to 2 Chainz' increasing popularity.



YOUTUBE			YouTube
The most popular songs on YouTube.			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE
1	1	7	#1 BOYFRIEND JUSTIN BIEBER SCHOOLBOY/RAYMOND BRAUN/ISLAND/JD/JMG
2	2	16	SOMEBODY THAT I USED TO KNOW DRAKE FEAT. RIHANNA YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
3	10	8	WE ARE YOUNG FUN. FEAT. JANELLE MONAE FUELED BY RAMEN/RRP
4	3	2	WHERE HAVE YOU BEEN RIHANNA SRP/DEF JAM/JD/JMG
5	23	5	PAYPHONE MARDON 5 FEAT. WIZ KHALIFA A&M/OCTONE/INTERSCOPE
6	4	8	CALL ME MAYBE CARLY RAE JEPSEN 604/SCHOOLBOY/INTERSCOPE
7	—	1	RIGHT BY MY SIDE NICKI MINAJ FEAT. CHRIS BROWN YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
8	6	4	DANCE AGAIN JENNIFER LOPEZ FEAT. PITBULL EPIC
9	7	14	AI SE EU TE PEGO MICHELLE PANTANAL/RGE, SONY MUSIC LATIN
10	5	10	WHAT MAKES YOU BEAUTIFUL ONE DIRECTION SYCO/COLUMBIA
11	8	14	MIRROR LIL WAYNE FEAT. BRUNO MARS YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
12	9	4	STARSHIPS NICKI MINAJ YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
13	22	4	WHISTLE FLO RIDA POE BOV/ATLANTIC
14	12	41	SOMEONE LIKE YOU ADELE XL/COLUMBIA
15	14	13	TURN ME ON DAVID GUETTA FEAT. NICKI MINAJ WHAT A MUSIC/ASTRALWERKS/CAPITOL

MYSPACE SONGS™			myspace music
DATA PROVIDED BY			music
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE
1	1	13	#1 SOMEBODY THAT I USED TO KNOW DRAKE FEAT. RIHANNA YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
2	2	3	PAYPHONE MARDON 5 FEAT. WIZ KHALIFA A&M/OCTONE/INTERSCOPE
3	6	9	STARSHIPS NICKI MINAJ YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
4	3	10	GLAD YOU CAME THE WANTED GLOBAL TALENT/MERCURY/DJ/JMG
5	5	7	WHAT MAKES YOU BEAUTIFUL ONE DIRECTION SYCO/COLUMBIA
6	4	36	SET FIRE TO THE RAIN ADELE XL/COLUMBIA
7	8	54	ROLLING IN THE DEEP ADELE XL/COLUMBIA
8	7	43	SOMEONE LIKE YOU ADELE XL/COLUMBIA
9	11	15	DRIVE BY TRAIN COLUMBIA
10	10	8	CLIMAX USHER RCA
11	14	4	MERCY KANYE WEST, BIG SEAN, PUSHA T, 2 CHAINZ G.O.O.D. ROC-A-FELLA/DEF JAM/JD/JMG
12	9	17	STRONGER (WHAT DOESN'T KILL YOU) KELLY CLARKSON 19/RCA
13	12	24	WE FOUND LOVE RIHANNA FEAT. CALVIN HARRIS SRP/DEF JAM/JD/JMG
14	16	4	DANCE AGAIN JENNIFER LOPEZ FEAT. PITBULL EPIC
15	13	14	TAKE CARE DRAKE FEAT. RIHANNA YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC

NEXT BIG SOUND™		NEXT BIG SOUND™
THIS WEEK	ARTIST	
1	AL. HY	
2	EDUARDO COSTA	
3	TION PHIPPS	
4	ALT-J	
5	DANNY FREAKAZOID	
6	BAILEE MOORE	
7	DJR3HAB	
8	LEAH LABELLE	
9	KIM GLOSS	
10	NATIRUAS	
11	G-EASY	
12	VAN COKE KARTEL	
13	XXYYXX	
14	NIKI AND THE DOVE	
15	EMILY KATTER	

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 is based on a formula incorporating streamed album, page views and fans 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 outlined Billboard charts (more than 80 overall). SOCIAL 50: A ranking of the most active artists on the world's leading social networking sites. Artists' popularity is determined by a formula blending their weekly additions of friends/fans/followers along with artist, page views and weekly song plays. See Charts Legend on billboard.biz for rules and explanations. All Charts © 2012, Prometheus Global Media, LLC and Nielsen SoundScan, Inc. All rights reserved.

HEATSEEKERS ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	GENRE
1	HOT SHOT DEBUT	1	#1 JD MCPHERSON FEATURING JIMMY SUTTON AND ALEX HALL <small>HISTYLE/ROUNDER 619136/CONCORD (14.98)</small>	Signs & Signifiers	
2	3	12	IMAGINE DRAGONS <small>KIDINAKORNER/INTERSCOPE 016620/IGA (7.98)</small>	Continued Silence (EP)	
3	5	64	VOLBEAT <small>VERTIGO/16814/UNIVERSAL REPUBLIC (13.98)</small>	Beyond Hell/Above Heaven	
4	NEW		MEIKO <small>FANTASY 53448/CONCORD (14.98)</small>	The Bright Side	
5	17	35	GREATEST GROUPOLOVE GAINER <small>CANVASBACK/ATLANTIC 527698*/AG (13.98)</small>	Never Trust A Happy Song	
6	NEW		RYE RYE <small>N.E.E.T./INTERSCOPE 014722/IGA (12.98)</small>	Go! Pop! Bang!	
7	8	3	FATHER JOHN MISTY <small>SUB POP 970* (13.98)</small>	Fear Fun	
8	NEW		FLORIDA GEORGIA LINE <small>BIG LOUD MOUNTAIN 001 EX (4.98)</small>	It's Just What We Do	
9	2	2	OTHERWISE <small>CENTURY MEDIA 9075 (15.98)</small>	True Love Never Dies	
10	12	59	THE HEAD AND THE HEART <small>SUB POP 915* (10.98)</small>	The Head And The Heart	
11	NEW		CHERRI BOMB <small>HOLLYWOOD 013606 (11.98)</small>	This Is The End Of Control	
12	NEW		SQUAREPUSHER <small>WARP 228* (12.98)</small>	Ufubulum	
13	NEW		ROB BAILEY & THE HUSTLE STANDARD <small>THE HUSTLE STANDARD DIGITAL EX (4.98)</small>	Battle Tested (EP)	
14	27	4	SCARS ON 45 <small>CHOP SHOP/ATLANTIC 530793/AG (11.98)</small>	Scars On 45	
15	NEW		ADAM CAROLLA & DENNIS PRAGER <small>ACE BROUCASTING DIGITAL EX (6.98)</small>	An Evening With Adam Carolla And Dennis Prager: San Diego	
16	NEW		PSYCHO REALM PRESENTS SICK JACKEN AND CYNIC <small>REBEL 9955/MC (14.98)</small>	Psycho Realm Presents Sick Jacken And Cynic In Terror Tapes 2	
17	14	2	SLEEP <small>SOUTHERN LORD 159 (13.98)</small>	Dopesmoker	
18	1	2	MATT SKIBA AND THE SEKRETS <small>SUPERBALL 0583 (15.98)</small>	Babylon	
19	6	2	CATTLE DECAPITATION <small>METAL BLADE 15049 (13.98)</small>	Monolith Of Inhumanity	
20	22	47	ANDY GRAMMER <small>S-CURVE 11802 (9.98)</small>	Andy Grammer	
21	26	3	TERCER CIELO <small>KASAVENMUSIC/UNIVERSAL MUSIC LATINO 654293/UML (12.98)</small>	Lo Que El Viento Me Ensena	
22	40	39	KENDRICK LAMAR <small>TOP DAWG DIGITAL EX (7.98)</small>	Section.80	
23	35	4	DEATH GRIPS <small>EPIC 96351*/SONY MUSIC (9.98)</small>	The Money Store	
24	23	32	REDLIGHT KING <small>HOLLYWOOD 013273 (10.98)</small>	Something For The Pain	
25	32	4	ELECTRIC GUEST <small>ACROSS THE UNIVERSE 70324/DOWNTOWN (10.98*)</small>	Mondo	

1
 The act (see Progress Report, below) benefits from exposure on NPR to notch a 41% sales gain and the 19-month-old album's debut.



6
 The debut album by the Baltimore native—who was named one of Billboard.com's "21 Under 21" last September—begins with 2,000 sold.



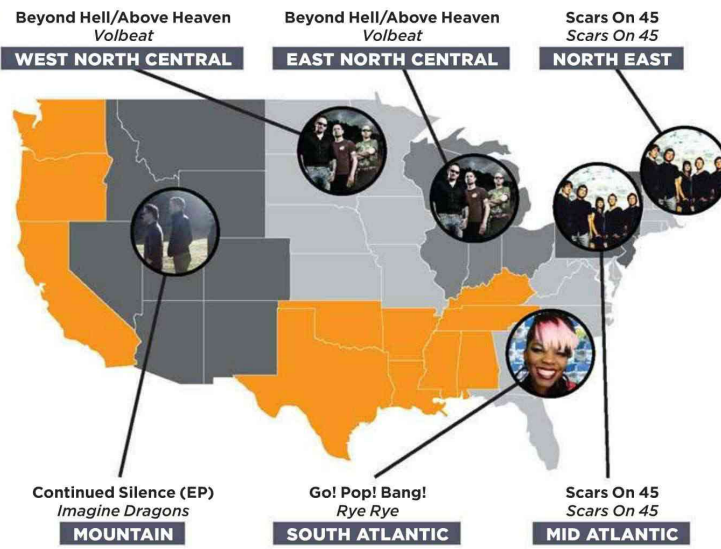
11
 The rock band makes its Billboard chart debut with its first album (1,000). It will head out with the Vans Warped tour July 17-Aug. 5.

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	GENRE
26	39	4	WALTER TROUT <small>PROVQUE 7362*/MASCOT (15.98)</small>	Blues For The Modern Daze	
27	20	2	JOHN FULLBRIGHT <small>BLUE DIRT 407393* (12.98)</small>	From The Ground Up	
28	34	9	ED SHEERAN <small>ELEKTRA DIGITAL EX (5.98)</small>	The A Team (EP)	
29	RE-ENTRY		STEVE TYRRELL <small>NEW EIGN 33274/CONCORD (19.98)</small>	I'll Take Romance	
30	43	5	BEN HOWARD <small>UNIVERSAL ISLAND 016588/UNIVERSAL REPUBLIC (11.98)</small>	Every Kingdom	
31	RE-ENTRY		MICKEY HART BAND <small>380 DEGREES PRODUCTIONS 0478* (13.98)</small>	Mysterium Tremendum	
32	16	2	SARA WATKINS <small>NONESUCH 530684/WARNER BROS. (16.98)</small>	Sun Midnight Sun	
33	48	31	NERO <small>MTA/MERCURY/CHERRYTREE/INTERSCOPE 016371/IGA (9.98 1837/02)</small>	Welcome Reality	
34	38	5	MORIAH PETERS <small>REUNION 10164/SONY MUSIC (9.98)</small>	I Choose Jesus	
35	15	2	HERE WE GO MAGIC <small>SECRETLY CANADIAN 220* (14.98)</small>	A Different Ship	
36	NEW		THE HOLDUP <small>DUB ROCK 00005 (9.98)</small>	Consequence	
37	NEW		ALAN DOYLE <small>SKINNER'S HILL 001 (14.98)</small>	Boy On Bridge	
38	10	2	AARON FREEMAN <small>PARTISAN 2102* (12.98)</small>	Marvelous Clouds	
39	7	2	INFECTED MUSHROOM <small>DM MAX DIGITAL EX/DOWNTOWN (7.98)</small>	Army Of Mushrooms	
40	RE-ENTRY		LINDSAY MCCAUL <small>REUNION 10157/SONY MUSIC (9.98)</small>	If It Leads Me Back	
41	NEW		BT <small>BLACK HOLE DIGITAL EX (9.98)</small>	Laptop Symphony	
42	NEW		DAVE ALVIN <small>YEP ROC 2273 (33.98 CD/DVD)</small>	Eleven Eleven	
43	30	2	ROYAL SOUTHERN BROTHERHOOD <small>RUF 1180 (16.98)</small>	Royal Southern Brotherhood	
44	NEW		JOHNNY KEYSER <small>JOHNNY KEYSER 3588 EX (9.98)</small>	From Where I Stand: The Acoustic EP	
45	RE-ENTRY		PAUL VAN DYK <small>NARADIT 2057* (13.98)</small>	Evolution	
46	RE-ENTRY		TUNE-YARDS <small>4AD 3106* (14.98)</small>	WHOKILL	
47	NEW		RINGS OF SATURN <small>UNIQUE LEADER 12020 (13.98)</small>	Embryonis Anomaly	
48	9	2	ANIMAL KINGDOM <small>BOOMBBOX DIGITAL EX/MDM + POP (6.98)</small>	The Looking Away	
49	4	2	AT THE SKYLINES <small>ROADRUNNER 617687 (9.98)</small>	The Secrets To Life	
50	NEW		JOHN PIZZARELLI <small>TELARC 3327/CONCORD (18.98)</small>	Double Exposure	

HEATSEEKERS SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT/PROMOTION LABEL
1	3	15	#1 AYY LADIES <small>TRAVIS PORTER FEATURING TYGA PORTER HOUSE/RCA</small>		
2	6	21	I DON'T KNOW HER LIKE I DO <small>BRANTLEY GIBBS</small>		
3	5	12	WE RUN THE NIGHT <small>HAVANA BROWN FEATURING PITBULL UNIVERSAL REPUBLIC</small>		
4	7	8	(KISSED YOU) GOOD NIGHT <small>GLORIANA EMBLEM/WARNER BROS. NASHVILLE/WMN</small>		
5	18	9	TONGUE TIED <small>GROUPOLOVE CANVASBACK/ATLANTIC</small>		
6	10	5	WANTED <small>HUNTER HAYES ATLANTIC/WMN</small>		
7	8	23	MIDNIGHT CITY <small>MB3 MISS MUTE/CAPITOL</small>		
8	11	9	LITTLE TALKS <small>OF MOTHERS AND MEN SKRIMS EHF LAEKJARAS 1/UNIVERSAL REPUBLIC</small>		
9	12	11	FINE BY ME <small>ANDY GRAMMER S-CURVE</small>		
10	14	6	WHY YA WANNA <small>JANA KRAMER ELEKTRA NASHVILLE/WMN</small>		
11	13	9	AI SE EU TE PEGO <small>MICHEL TELO PANTANAL/RGE/SONY MUSIC</small>		
12	16	20	BANGARANG <small>SKRILLEX FEATURING SIRAH BIG BEAT/OVSLA/ATLANTIC/RRP</small>		
13	20	5	SAME DAMN TIME <small>FUTURE FREEBANDZ/A-1/EPIC</small>		
14	21	3	ANGEL EYES <small>LOVE AND THEFT RCA NASHVILLE</small>		
15	23	4	COWBOYS AND ANGELS <small>DUSTIN LYNCH BROKEN BOW</small>		
16	15	11	ANOTHER ROUND <small>FAT JOE FEATURING CHRIS BROWN TERROR SQUAD</small>		
17	22	38	SCARY MONSTERS AND NICE SPRITES <small>SKRILLEX BIG BEAT/ATLANTIC/RRP</small>		
18	NEW		HOW WE DO (PARTY) <small>RITA ORA ROC NATION/COLUMBIA</small>		
19	24	6	YOUNG HOMIE <small>CHRIS RENE SYCO/EPIC/SONY MUSIC</small>		
20	25	2	REFILL <small>ELLE VARNER MBK/RCA</small>		
21	NEW		IT'S TIME <small>IMAGINE DRAGONS KIDINAKORNER/INTERSCOPE</small>		
22	NEW		MY LIFE <small>SLAUGHTERHOUSE FEATURING CE LO GREEN SHADY/AFTERMATH/INTERSCOPE</small>		
23	RE-ENTRY		BAILANDO POR EL MUNDO <small>JUAN MAGAN FEATURING PITBULL & EL CATA SONY MUSIC LATIN</small>		
24	NEW		SNAP BACKS & TATTOOS <small>DRIBBY GRAHAM NU WORLD ERA/EDONE</small>		
25	NEW		DUTTY LOVE <small>DON OMAR FEATURING NATTY NATASHA ORFNATO/MACHETE/UML</small>		

REGIONAL HEATSEEKERS #1 ALBUMS



PROGRESS REPORT

JD McPherson, "North Side Gal"
 A profile on NPR's "All Things Considered" (May 18) could help push the artist's rockabilly blues number "North Side Gal" onto the Triple A chart in the coming weeks. It's currently percolating right under the threshold of the 30-position tally.



PACIFIC

- Psycho Realm Presents Sick Jacken And Cynic In Terror Tapes 2
- Meiko
The Bright Side
- JD McPherson Feat. Jimmy Sutton And Alex Hall
Signs & Signifiers
- Imagine Dragons
Continued Silence (EP)
- Father John Misty
Fear Fun
- Mickey Hart Band
Mysterium Tremendum
- Adam Carolla & Dennis Prager
An Evening With Adam Carolla And Dennis Prager: San Diego
- Squarepusher
Ufubulum
- Grouprolove
Never Trust A Happy Song
- The Holdup
Consequence

SOUTH CENTRAL

- JD McPherson Feat. Jimmy Sutton And Alex Hall
Signs & Signifiers
- Florida Georgia Line
It's Just What We Do
- Meiko
The Bright Side
- Imagine Dragons
Continued Silence (EP)
- La Leyenda
7 7 7
- Otherwise
True Love Never Dies
- Volbeat
Beyond Hell/Above Heaven
- Cardenales de Nuevo Leon
30 Aniversario
- The Head And The Heart
The Head And The Heart
- The Hometown Boys
Manteniendo La Promesa

HOT 100 AIRPLAY™											
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT/PROMOTION LABEL	THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT/PROMOTION LABEL
1	2	15	#1	SOMEBODY THAT I USED TO KNOW	SHYME FEAT. JANELLE MONAE FUELED BY RAMEN/RRP	26	28	13	NO HURRY	ZAC BROWN BAND SOUTHERN GROUND/ATLANTIC/BIGGER PICTURE	
2	1	13		WE ARE YOUNG	FUN. FEAT. JANELLE MONAE FUELED BY RAMEN/RRP	27	22	10	LEAVE YOU ALONE	YOUNG JEEZY FEAT. ME-YO CTE/DEF JAM/IDJMG	
3	3	14		WILD ONES	FLO RIDA FEAT. SIA POE BOY/ATLANTIC	28	33	11	SPRINGSTEEN	ERIC CHURCH EMI NASHVILLE	
4	4	17		GLAD YOU CAME	THE WANTED GLOBAL TALENT/MERCURY/DJMG	29	23	13	UPI	LOVERANCE STUDD LIFE/INTERSCOPE	
5	5	14		STARSHIPS	NICKI MINAJ YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	30	25	35	WE FOUND LOVE	RIHANNA FEAT. CALVIN HARRIS SRP/DEF JAM/IDJMG	
6	10	5		PAYPHONE	MARON 5 FEAT. WIZ KHALIFA A&M/OCTONE/INTERSCOPE	31	34	5	BACK IN TIME	PITBULL MR. 305/POLO GROUNDS/RCA	
7	7	10		WHAT MAKES YOU BEAUTIFUL	ONE DIRECTION SYCO/COLUMBIA	32	37	8	DRUNK ON YOU	LUKE BRYAN CAPITOL NASHVILLE	
8	6	19		STRONGER (WHAT DOESN'T KILL YOU)	KELLY CLARKSON 19/RYCA	33	36	15	BETTER THAN I USED TO BE	KELLY CLARKSON 19/RYCA	
9	12	8		CALL ME MAYBE	CARLY RAE JEPSEN KID/SCHOLBOY/INTERSCOPE	34	38	10	BROKENHEARTED	KARMIN EPIC	
10	9	10		RUMOUR HAS IT	ADELE XL/COLUMBIA	35	40	6	CASHIN' OUT	CASHOUT BASES LOADED/EPIC	
11	8	14		PART OF ME	KATY PERRY CAPITOL	36	24	22	TURN ME ON	LUKE GUETTA FEAT. NICKI MINAJ WHAT A MUSIC/STRAIVE/RRP	
12	11	22		TAKE CARE	DRAKE FEAT. RIHANNA YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	37	32	22	ASS BACK HOME	GYM CLASS HEROES FEAT. NEON TRESS DECA/DANCE/DEF JAM/IDJMG	
13	13	16		DRIVE BY	TRAIN COLUMBIA	38	44	12	YOU DON'T KNOW HER LIKE I DO	BRANTLEY GILBERT VALORY	
14	19	8		BOYFRIEND	JUSTIN BIEBER SCHOLBOY/RAYMOND BRAUN/ISLAND/IDJMG	39	35	31	GOOD FEELING	FLO RIDA POE BOY/ATLANTIC	
15	17	14		DRANK IN MY CUP	KIRKO BANGZ LMG/UNAUTHORIZED/WARNER BROS.	40	27	15	OVER YOU	MIRANDA LAMBERT RCA NASHVILLE	
16	29	4		WHERE HAVE YOU BEEN	RIHANNA SRP/DEF JAM/IDJMG	41	42	56	PARTY ROCK ANTHEM	LMFAO PARTY ROCK/WILLIAMS/CHERRYTREE/INTERSCOPE	
17	18	14		FEEL SO CLOSE	CALVIN HARRIS ULTRA	42	43	44	MOVES LIKE JAGGER	MARON 5 FEAT. CHRISTINA AGUILERA A&M/OCTONE/INTERSCOPE	
18	14	24		THE MOTTO	DRAKE FEAT. LL WAYNE YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	43	52	4	LIGHTS	ELLIE GOULDING CHERRYTREE/INTERSCOPE	
19	15	26		SET FIRE TO THE RAIN	ADELE XL/COLUMBIA	44	49	6	FADED	TYGA FEAT. LL WAYNE YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	
20	16	13		BIRTHDAY CAKE	RIHANNA FEAT. CHRIS BROWN SRP/DEF JAM/IDJMG	45	51	7	EVEN IF IT BREAKS YOUR HEART	ELI YOUNG BAND REPUBLIC NASHVILLE	
21	23	12		SOMETHIN' 'BOUT A TRUCK	KIP MOORE MCA NASHVILLE	46	54	4	MERCY	KANYE WEST, BIG SEAN, PUSHA 1, 2 CHAINZ G.O.O.D./DEF JAM/IDJMG	
22	31	4		SCREAM	USHER RCA	47	39	15	BANJO	RASCAL FLATTS BIG MACHINE	
23	30	12		GOOD GIRL	CHARIE UNDERWOOD 19/ARISTA NASHVILLE	48	48	36	SEXY AND I KNOW IT	LMFAO PARTY ROCK/WILLIAMS/CHERRYTREE/INTERSCOPE	
24	21	12		CLIMAX	USHER RCA	49	46	25	YOUNG, WILD & FREE	SHOOP BOBZ & NICKI MINAJ FEAT. BRUNO MARS ROSTROM/ROGERS/LEANTIC/ATLANTIC	
25	20	13		FLY OVER STATES	JASON ALDEAN BROKEN BOW	50	62	5	HEART ATTACK	TREY SONGZ SONGBOOK/ATLANTIC	

HOT DIGITAL SONGS™											
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT / PROMOTION LABEL	THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT / PROMOTION LABEL
1	3	13	#1	CALL ME MAYBE	CARLY RAE JEPSEN KID/SCHOLBOY/INTERSCOPE	26	29	14	PART OF ME	KATY PERRY CAPITOL	
2	1	19		SOMEBODY THAT I USED TO KNOW	SHYME FEAT. JANELLE MONAE FUELED BY RAMEN/RRP	27	37	13	GOOD GIRL	CHARIE UNDERWOOD 19/ARISTA NASHVILLE	
3	2	5		PAYPHONE	MARON 5 FEAT. WIZ KHALIFA A&M/OCTONE/INTERSCOPE	28	33	27	THE MOTTO	DRAKE FEAT. LL WAYNE YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	
4	6	14		STARSHIPS	NICKI MINAJ YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	29	31	4	WORK HARD, PLAY HARD	WIZ KHALIFA ROSTROM/ATLANTIC	
5	5	21		WE ARE YOUNG	FUN. FEAT. JANELLE MONAE FUELED BY RAMEN/RRP	30	40	13	SOMETHIN' 'BOUT A TRUCK	KIP MOORE MCA NASHVILLE	
6	7	18		WILD ONES	FLO RIDA FEAT. SIA POE BOY/ATLANTIC	31	11	2	NO LIE	2 CHAINZ FEAT. DRAKE DUFLY BAG BOYZ/DEF JAM/IDJMG	
7	4	8		BOYFRIEND	JUSTIN BIEBER SCHOLBOY/RAYMOND BRAUN/ISLAND/IDJMG	32	35	17	RUMOUR HAS IT	ADELE XL/COLUMBIA	
8	8	14		WHAT MAKES YOU BEAUTIFUL	ONE DIRECTION SYCO/COLUMBIA	33	27	9	EYES OPEN	TAYLOR SWIFT LONS/GATE/UNIVERSAL REPUBLIC	
9	10	18		DRIVE BY	TRAIN COLUMBIA	34	52	10	EVERYBODY TALKS	NEON TRESS MERCURY/DJMG	
10	9	7		DANCE AGAIN	JENNIFER LOPEZ FEAT. PITBULL EPIC	35	49	7	GIVE YOUR HEART A BREAK	DEMI LOVATO HOLLYWOOD	
11	15	6		BACK IN TIME	PITBULL MR. 305/POLO GROUNDS/RCA	36	39	13	SO GOOD	B.O.B REBELROCK/GRAND HUSTLE/ATLANTIC	
12	10	18		GLAD YOU CAME	THE WANTED GLOBAL TALENT/MERCURY/DJMG	37	—	1	IT'S ALL COMING BACK TO ME NOW	GLEE CAST 20TH CENTURY FOX TV/COLUMBIA	
13	13	4		WHERE HAVE YOU BEEN	RIHANNA SRP/DEF JAM/IDJMG	38	41	13	BIRTHDAY CAKE	RIHANNA SRP/DEF JAM/IDJMG	
14	25	4		SCREAM	USHER RCA	39	45	12	FLY OVER STATES	JASON ALDEAN BROKEN BOW	
15	24	16		LIGHTS	ELLIE GOULDING CHERRYTREE/INTERSCOPE	40	50	38	SEXY AND I KNOW IT	LMFAO PARTY ROCK/WILLIAMS/CHERRYTREE/INTERSCOPE	
16	18	11		SPRINGSTEEN	ERIC CHURCH EMI NASHVILLE	41	43	16	FADED	TYGA FEAT. LL WAYNE YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	
17	19	10		BROKENHEARTED	KARMIN EPIC	42	54	36	PARADISE	COLDPLAY CAPITOL	
18	20	12		DRUNK ON YOU	LUKE BRYAN CAPITOL NASHVILLE	43	28	4	WHISTLE	FLO RIDA POE BOY/ATLANTIC	
19	30	20		I WON'T GIVE UP	JASON MRAZ ATLANTIC/RRP	44	51	4	WANTED	HUNTER HAYES ATLANTIC NASHVILLE/WMN	
20	26	9		TOO CLOSE	ALEX CLARE UNIVERSAL ISLAND/UNIVERSAL REPUBLIC	45	—	1	LAST DANCE	DONNA SUMMER CASABLANCA/UME	
21	14	13		FEEL SO CLOSE	CALVIN HARRIS ULTRA	46	61	3	CASHIN OUT	CASHOUT BASES LOADED/EPIC	
22	38	5		TITANIUM	DAVID GUETTA FEAT. SIA WHAT A MUSIC/STRAIVE/RRP	47	48	12	CLIMAX	USHER RCA	
23	23	7		MERCY	KANYE WEST, BIG SEAN, PUSHA 1, 2 CHAINZ G.O.O.D./DEF JAM/IDJMG	48	57	3	WE RUN THE NIGHT	HAVANA BROWN FEAT. PITBULL UNIVERSAL REPUBLIC	
24	21	22		STRONGER (WHAT DOESN'T KILL YOU)	KELLY CLARKSON 19/RYCA	49	59	5	BURN IT DOWN	LINKIN PARK WARNER BROS.	
25	—	1		COME OVER	KENNY CHESNEY BNA	50	66	7	EVEN IF IT BREAKS YOUR HEART	ELI YOUNG BAND REPUBLIC NASHVILLE	

ROCK™											
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT/PROMOTION LABEL	THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT/PROMOTION LABEL
1	1	24	#1	SOMEBODY THAT I USED TO KNOW	SHYME FEAT. JANELLE MONAE FUELED BY RAMEN/RRP	3	2	25	WE ARE YOUNG	FUN. FEAT. JANELLE MONAE FUELED BY RAMEN/RRP	
2	3	19		DRIVE BY	TRAIN COLUMBIA	3	3	19	DRIVE BY	TRAIN COLUMBIA	
3	3	19		I WON'T GIVE UP	JASON MRAZ ATLANTIC/RRP	4	6	20	RUMOUR HAS IT	ADELE XL/COLUMBIA	
4	6	20		EVERYBODY TALKS	NEON TRESS MERCURY/DJMG	5	7	55	EVERYBODY TALKS	NEON TRESS MERCURY/DJMG	
5	7	10		PARADISE	COLDPLAY CAPITOL	6	9	14	BURN IT DOWN	LINKIN PARK WARNER BROS.	
6	9	14		BURN IT DOWN	LINKIN PARK WARNER BROS.	7	10	36	SET FIRE TO THE RAIN	ADELE XL/COLUMBIA	
7	10	36		TONGUE TIED	GROUPLOVE CANVASBACK/ATLANTIC	8	12	5	SOME NIGHTS	FUN. FUELED BY RAMEN/RRP	
8	12	5		ROLLING IN THE DEEP	ADELE XL/COLUMBIA	9	11	27	ROLLING IN THE DEEP	ADELE XL/COLUMBIA	
9	11	27		LITTLE TALKS	OF MONSTERS AND MEN SPINNA/BF LAEKARAS UNIVERSAL REPUBLIC	10	28	25	GUARDIAN	ALANIS MORISSETTE COLLECTIVE SOUNDS	
10	28	25		GUARDIAN	ALANIS MORISSETTE COLLECTIVE SOUNDS	11	19	13	SOMEONE LIKE YOU	ADELE XL/COLUMBIA	
11	19	13		SOMEONE LIKE YOU	ADELE XL/COLUMBIA	12	14	57	LET IT GO	LEONA LEWIS JIVE/ATLANTIC	
12	14	57		LET IT GO	LEONA LEWIS JIVE/ATLANTIC	13	18	16	LET IT GO	LEONA LEWIS JIVE/ATLANTIC	
13	18	16		LET IT GO	LEONA LEWIS JIVE/ATLANTIC	14	—	1	LET IT GO	LEONA LEWIS JIVE/ATLANTIC	
14	—	1		LET IT GO	LEONA LEWIS JIVE/ATLANTIC	15	17	39	LET IT GO	LEONA LEWIS JIVE/ATLANTIC	
15	17	39		LET IT GO	LEONA LEWIS JIVE/ATLANTIC						

COUNTRY™											
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT/PROMOTION LABEL	THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT/PROMOTION LABEL
1	1	14	#1	SPRINGSTEEN	ERIC CHURCH EMI NASHVILLE	1	1	92	DANZA KUDURO	DON OMAR & LICENZO YANIS ORFANATO/MACHETE/UME	
2	2	16		DRUNK ON YOU	LUKE BRYAN CAPITOL NASHVILLE	2	2	8	AI SE U TE PEGO	MICHEL TELO PANTANAL/RGE/SONY MUSIC	
3	—	1		COME OVER	KENNY CHESNEY BNA	3	4	124	I KNOW YOU WANT ME (CALLY OCHO)	PITBULL ULTRA	
4	4	13		GOOD GIRL	CHARIE UNDERWOOD 19/ARISTA NASHVILLE	4	5	10	DUTTY LOVE	DON OMAR FEAT. NATTY NATASHA ORFANATO/MACHETE/UME	
5	5	21		SOMETHIN' 'BOUT A TRUCK	KIP MOORE MCA NASHVILLE	5	7	106	WAKA WAKA (THIS TIME FOR AFRICA)	SHAKIRA FEAT. FRESHLYGROUND EPIC/SONY MUSIC LATIN	
6	3	9		EYES OPEN	TAYLOR SWIFT LONS/GATE/UNIVERSAL REPUBLIC/BIG MACHINE	6	3	3	HASTA QUE SALGA EL SOL	DON OMAR ORFANATO/MACHETE/UME	
7	7	14		FLY OVER STATES	JASON ALDEAN BROKEN BOW	7	9	124	HIPS DON'T LIE	SHAKIRA FEAT. WYCLEF JEAN EPIC/SONY MUSIC LATIN	
8	8	8		WANTED	HUNTER HAYES ATLANTIC/WMN	8	8	89	THE ANTHEM	PITBULL FEAT. LL JON FAMOUS ARTIST/TVT	
9	11	13		EVEN IF IT BREAKS YOUR HEART	ELI YOUNG BAND REPUBLIC NASHVILLE	9	10	28	INTENTALO	3BALLEMY FEAT. EL BEBETO Y AMERICA SIERRA FONVISA/UME	
10	9	19		OVER YOU	MIRANDA LAMBERT RCA	10	12	29	BAILANDO POR EL MUNDO	JUAN MAGAN FEAT. PITBULL & EL GATA SONY MUSIC LATIN	
11	10	26		A WOMAN LIKE YOU	LIE BRICE CUB	11	11	81	BON, BON	PITBULL MR. 305/FAMOUS ARTIST/SONY MUSIC LATIN	
12	13	7		FEEL LIKE A ROCK STAR	KENNY CHESNEY & TIM MCGRAW BNA	12	13	38	PROMISE	ROMEO SANTOS FEAT. USHER SONY MUSIC LATIN	
13	22	3		5-1-5-0	DIMAS BENTLEY CAPITOL NASHVILLE	13	18	9	INCREDIONAL	PERCE ROYCE TOP STOP	
14	14	13		(KISSED YOU) GOOD NIGHT	GLORIANA EMBLEM/WARNER BROS./WAR	14	16	124	HEROE	ENRIQUE IGLESIAS INTERSCOPE/UME	
15	18	6		BEERS AGO	TOBY KEITH SHOW DOG-UNIVERSAL	15	17	20	CORREI	JESSE & JOY WARNER LATINA	

R&B/HIP-HOP™											
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT/PROMOTION LABEL	THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT/PROMOTION LABEL
1	2	7	#1	MERCY	KANYE WEST, BIG SEAN, PUSHA 1, 2 CHAINZ G.O.O.D./DEF JAM/IDJMG	2	6	27	THE MOTTO	DRAKE FEAT. LL WAYNE YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	
2	6	27		THE MOTTO	DRAKE FEAT. LL WAYNE YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	3	4	4	WORK HARD, PLAY HARD	WIZ KHALIFA ROSTROM/ATLANTIC	
3	4	4		WORK HARD, PLAY HARD	WIZ KHALIFA ROSTROM/ATLANTIC	4	1	2	NO LIE	2 CHAINZ FEAT. DRAKE DUFLY BAG BOYZ/DEF JAM/IDJMG	
4	1	2		NO LIE	2 CHAINZ FEAT. DRAKE DUFLY BAG BOYZ/DEF JAM/IDJMG	5	8	13	SO GOOD	B.O.B REBELROCK/GRAND HUSTLE/ATLANTIC	
5	8	13		SO GOOD	B.O.B REBELROCK/GRAND HUSTLE/ATLANTIC	6	9	14	BIRTHDAY CAKE	RIHANNA SRP/DEF JAM/IDJMG	
6	9	14		BIRTHDAY CAKE	RIHANNA SRP/DEF JAM/IDJMG	7	10	19	FADED	TYGA FEAT. LL WAYNE YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	
7	10	19		FADED	TYGA FEAT. LL WAYNE YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	8	3	4	WHISTLE	FLO RIDA POE BOY/ATLANTIC	
8	3	4		WHISTLE	FLO RIDA POE BOY/ATLANTIC	9	—	1	LAST DANCE	DONNA SUMMER CASABLANCA/UME	
9	—	1		LAST DANCE	DONNA SUMMER CASABLANCA/UME	10	14	8	CASHIN OUT	CASHOUT BASES LOADED/EPIC	
10	14	8		CASHIN OUT	CASHOUT BASES LOADED/EPIC	11	12	13	CLIMAX	USHER RCA	
11	12	13		CLIMAX	USHER RCA	12	13	7	BEEZ IN THE TRAP	NICKI MINAJ FEAT. 2 CHAINZ YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	
12	13	7		BEEZ IN THE TRAP	NICKI MINAJ FEAT. 2 CHAINZ YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	13	11	27	TAKE CARE	DRAKE FEAT. RIHANNA YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	
13	11	27		TAKE CARE	DRAKE FEAT. RIHANNA YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	14	15	16	DRANK IN MY CUP	KIRKO BANGZ LMG/UNAUTHORIZED/WARNER BROS.	
14	15	16		DRANK IN MY CUP	KIRKO BANGZ LMG/UNAUTHORIZED/WARNER BROS.	15	—	1	MY LIFE	SHAUNTERBOISE FEATURING OZE LO GREEN SHADY/AFTERMATH/INTERSCOPE	
15	—	1		MY LIFE	SHAUNTERBOISE FEATURING OZE LO GREEN SHADY/AFTERMATH/INTERSCOPE						

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HOT COUNTRY SONGS™													
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	PEAK POSITION	CERT.	THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	PEAK POSITION	CERT.
1	3	5	#1 SOMETHIN' 'BOUT A TRUCK <small>(B. JAMES, K. MOORE, C. COUCH)</small>	Kip Moore @MCA NASHVILLE	1	●	26	26	29	SOMETHING TO DO WITH MY HANDS <small>(J. JOYCE, T. HEMMEL, T. MILLER, C. STAPLETON)</small>	Thomas Rhett @VALORY	26	●
2	1	2	FLY OVER STATES <small>(M. KNOX, M. BULANEV, N. THRASHER)</small>	Jason Aldean @BROKEN BOW	1	●	27	27	36	WANNA MAKE YOU LOVE ME <small>(J. STROUD, L. COLLINS, S. PINSON)</small>	Andy Gibson @CURB	27	●
3	4	18	NO HURRY <small>(K. STEGALL, Z. BROWN, J. Z. BROWN, W. DURRETT, J. OTTO)</small>	Zac Brown Band @SOUTHERN GROUND/ATLANTIC/BIIGER PICTURE	3	●	28	29	30	MR. KNOW IT ALL <small>(D. HUFF, B. SEARS, S. DEAN, B. JAMES, D. JONES)</small>	Kelly Clarkson @SPICA	28	●
4	6	8	SPRINGSTEEN <small>(J. JOYCE, E. CHURCH, R. TYNDALL, J. HYDE)</small>	Eric Church @EMI NASHVILLE	4	●	29	28	31	SO YOU DON'T HAVE TO LOVE ME ANYMORE <small>(K. STEGALL, A. WRIGHT, L. KNOX)</small>	Alan Jackson @ACREMI NASHVILLE	28	●
5	5	7	GOOD GIRL <small>(M. BRIGHT, C. UNDERWOOD, C. DESTEFANO, A. GORLEY)</small>	Carris Underwood @19/ARISTA NASHVILLE	5	●	30	30	34	LOVIN' YOU IS FUN <small>(C. CHAMBERLAIN, J. BEAVERS, B. DIPIERO)</small>	Easton Corbin @MERCURY	30	●
6	9	11	DRUNK ON YOU <small>(J. STEVENS, R. CLAWSON, C. TOMPKINS, J. KEAR)</small>	Luke Bryan @CAPITOL NASHVILLE	6	●	31	40	53	OVER <small>(S. HENDRICKS, P. JENKINS, D. E. JOHNSON)</small>	Blake Shelton @WARNER BROS. WMN	31	●
7	7	9	BETTER THAN I USED TO BE <small>(B. GALLIMORE, T. MCGRAW, B. SIMPSON, A. GORLEY)</small>	Tim McGraw @CURB	7	●	32	31	33	WANTED <small>(D. HUFF, H. HAYES, T. VERGES, H. HAYES)</small>	Hunter Hayes @ATLANTIC/WMN	31	●
8	2	1	OVER YOU <small>(F. DILL, C. CAIN, J. G. VORF, M. LAMBERT, B. SHELTON)</small>	Miranda Lambert @RCA	1	●	33	34	36	NEON <small>(J. STROUD, I. S. MCANALLY, J. OSBORNE, T. ROSEN)</small>	Chris Young @RCA	33	●
9	10	13	YOU DON'T KNOW HER LIKE I DO <small>(D. HUFF, B. GILBERT, J. MCCORMICK)</small>	Brantley Gilbert @VALORY	9	●	34	33	35	COMIN' AROUND <small>(P. DONNELL, L. THOMPSON, R. CLAWSON, K. MARVEL)</small>	Josh Thompson @RCA	33	●
10	12	14	EVEN IF IT BREAKS YOUR HEART <small>(M. WURCKE, N. HOBE, E. PASLAY)</small>	Eli Young Band @REPUBLIC NASHVILLE	10	●	35	35	38	DON'T MISS YOUR LIFE <small>(P. VASSAR, P. VASSAR, C. BLACK)</small>	Phil Vassar @RODEWAVE	35	●
11	14	16	BEERS AGO <small>(T. KEITH, T. KEITH, B. PINSON)</small>	Toby Keith @SHOW DOG/UNIVERSAL	11	●	36	36	37	NEW TO THIS TOWN <small>(K. BROOKS, J. DEMARCUS, K. BROOKS, M. GREEN, T. MCBRIDE)</small>	Kix Brooks Featuring Joe Walsh @ARISTA NASHVILLE	35	●
12	13	15	GOT MY COUNTRY ON <small>(K. STEGALL, K. ARCHER, J. WEAVER, D. MYRICK)</small>	Chris Cagle @BIIGER PICTURE	12	●	37	32	20	LET THE COWBOY ROCK <small>(R. DUNN, R. DUNN, D. DAVIDSON)</small>	Ronnie Dunn @ARISTA NASHVILLE	37	●
13	15	17	THIS OLE BOY <small>(P. DONNELL, B. HAYS, L. P. DAVIDSON, R. AKINS)</small>	Craig Morgan @BLACK RIVER	13	●	38	37	42	DRINKIN' MAN <small>(T. BROWN, G. STRAIT, G. STRAIT, B. STRAIT, D. HILLON)</small>	George Strait @MCA NASHVILLE	31	●
14	16	21	TIME IS LOVE <small>(F. DILL, C. CAIN, J. G. VORF, M. LAMBERT, B. SHELTON)</small>	Josh Turner @MCA NASHVILLE	14	●	39	39	40	SHININ' ON ME <small>(J. L. NIEMANN, D. BRAINARD, L. L. NIEMANN, L. BRICER, H. HATCH, L. MILLER)</small>	Jerrod Niemann @SEA GAYLE/ARISTA NASHVILLE	39	●
15	17	19	(KISSED YOU) GOOD NIGHT <small>(M. SERLET, T. GOSSEN, J. KEAR)</small>	Gloriana @EMBLEM/WARNER BROS. WAR	15	●	40	41	41	TIL MY LAST DAY <small>(J. STOVER, B. D. WALKER, J. MOORE, J. S. STOVER)</small>	Justin Moore @VALORY	40	●
16	19	22	5-1-5-0 <small>(B. BEAVERS, L. WOOTEN, L. J. BEAVERS, B. BEAVERS, D. BENTLEY)</small>	Dierks Bentley @CAPITOL NASHVILLE	16	●	41	38	39	THE SOUND OF A MILLION DREAMS <small>(K. CAIN, L. A. LIDDELL, E. S. CARLSON, P. VASSAR)</small>	David Nail @MCA NASHVILLE	38	●
17	18	20	POSTCARD FROM PARYS <small>(N. CHAPMAN, K. PERRY, R. PERRY, R. PERRY, D. GARDNER, L. COHEN)</small>	The Band Perry @REPUBLIC NASHVILLE	17	●	42	57	—	WANTED YOU MORE <small>(M. WURCKE, A. NTELL, D. HAWWOOD, C. KELF, E. SCOTT, J. GAMBILL, B. LINDSEY, J. LINDSEY, D. EDWARDS)</small>	Lady Antebellum @CAPITOL NASHVILLE	42	●
18	11	7	FEEL LIKE A ROCK STAR <small>(B. CANNON, K. CHESNEY, C. TOMPKINS, R. CLAWSON)</small>	Kenny Chesney & Tim McGraw @BLUE CHAIR/BNA	11	●	43	42	45	DID IT FOR THE GIRL <small>(J. RITCHIE, G. BATES, L. HUTTON, R. CLAWSON)</small>	Greg Bates @REPUBLIC NASHVILLE	42	●
19	20	21	WHY YA WANNA <small>(S. HENDRICKS, C. GRAVITT, C. DESTEFANO, A. GORLEY)</small>	Jana Kramer @ELEKTRA NASHVILLE/WMN	19	●	44	43	44	TOO GOOD TO BE TRUE <small>(D. HUFF, G. SAMPSON, H. LINDSEY, T. VERGES)</small>	Edens Edge @BIG MACHINE	43	●
20	21	24	ANGEL EYES <small>(J. L. COPLAND, E. GUNDERSON, E. PASLAY)</small>	Love And Theft @RCA	20	●	45	51	—	HARD TO LOVE <small>(K. JACOBS, M. MCCLURE, L. BRICE, B. MONTANA, J. OZIER, B. GLOVER)</small>	Lee Brice @CURB	45	●
21	23	26	FOR YOU <small>(D. HUFF, K. URBAN, M. POWELL, K. URBAN)</small>	Keith Urban @CAPITOL NASHVILLE	21	●	46	48	51	PONTOON <small>(J. JOYCE, R. HENRY, L. LAIRD, B. DEAN)</small>	Little Big Town @CAPITOL NASHVILLE	46	●
22	24	25	COWBOYS AND ANGELS <small>(B. BEAVERS, D. LYNCH, J. LEO, T. NICHOLS)</small>	Dustin Lynch @BROKEN BOW	22	●	47	45	47	EX-OLD MAN <small>(T. BROWN, P. OVERSTREET, K. KELLY, P. OVERSTREET)</small>	Kristen Kelly @ARISTA NASHVILLE	45	●
23	22	31	HOME SWEET HOME <small>(D. MYRICK, N. HOFFMAN, D. MYRICK, N. HOFFMAN, K. MARIE, D. HORNE)</small>	THE FARM @ALL IN/ELEKTRA NASHVILLE/NEW REVOLUTION	22	●	48	44	43	GOODBYES MADE YOU MINE <small>(D. COOK, M. WRIGHT, C. COPPERMAN, J. T. HODGES, S. COPPERMAN, J. NITE)</small>	JT Hodges @SHOW DOG/UNIVERSAL	43	●
24	HOT SHOT DEBUT	1	GREATEST COME AROUND <small>(B. CANNON, K. CHESNEY, J. HUNTS, M. CANALLY, J. OSBORNE)</small>	Kenny Chesney @BNA	24	●	49	52	48	HOW COUNTRY FEELS <small>(D. GORLEY, V. MCCOBBEE, W. MOBLEYAN, THRASHER)</small>	Randy Houser @STONEY CREEK	49	●
25	25	28	GLASS <small>(N. R. COPPERMAN, J. NITE)</small>	Thompson Square @STONEY CREEK	25	●	50	46	49	WATER TOWER TOWN <small>(M. BRIGHT, C. SWINDELL, HUTTON, T. KIDD)</small>	Scotty McCreery @19/INTERSCOPE/MERCURY	46	●

10
Texas foursome achieves its second top 10 with the second single from the band's third album, *Life at Best* (No. 21 on Top Country Albums). The track also reaches a new peak at No. 9 on Country Digital Songs with 36,000 downloads.

24
Second single from *Welcome to the Fishbowl* (due June 19) bows as lead track "Feel Like a Rock Star" (with Tim McGraw) falls to No. 11 after peaking at No. 11 on the May 26 chart. It's the first time Chesney misses the top 10 as a lead artist with a proper single since "The Tin Man" stopped at No. 19 in 2001.

TOP COUNTRY ALBUMS™													
THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	PEAK POSITION	CERT.	THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	PEAK POSITION	CERT.
1	1	3	#1 CARRIE UNDERWOOD <small>(19/ARISTA NASHVILLE 88094/SMN 11.98)</small>	Blown Away	1	●	26	31	28	JUSTIN MOORE <small>(VALORY 1/02/2004 11.98)</small>	Outlaws Like Me	1	●
2	2	2	LIONEL RICHIE <small>(MERCURY 11/8/2011 11.98)</small>	Tuskegee	1	●	27	30	32	TIM MCGRAW <small>(RCA 7/26/11 11.98)</small>	Number One Hits	6	●
3	3	3	LUKE BRYAN <small>(CAPITOL NASHVILLE 70412 11.98)</small>	Tailgates & Tanlines	1	●	28	32	30	GEORGE STRAIT <small>(MCA NASHVILLE 01807/UMG 12.98)</small>	Icon: George Strait	1	●
4	HOT SHOT DEBUT	1	WILLIE NELSON <small>(LEGACY 86048/SONY MUSIC 11.98)</small>	Heroes	4	●	29	35	31	BILLY CURRINGTON <small>(MERCURY 01529/UMG 12.98)</small>	Icon: Billy Currington	22	●
5	5	6	ERIC CHURCH <small>(EMI NASHVILLE 94286 11.98)</small>	Chief	1	●	30	27	29	JOSH TURNER <small>(MCA NASHVILLE 018348/UMG 12.98)</small>	Icon: Josh Turner	20	●
6	7	7	JASON ALDEAN <small>(BROKEN BOW 797 11.98)</small>	My Kinda Party	2	●	31	29	16	JOSH ABBOTT BAND <small>(POT 46742 11.98)</small>	Small Town Family Dream	5	●
7	8	5	KIP MOORE <small>(MCA NASHVILLE 016432/UMGN 10.98)</small>	Up All Night	3	●	32	33	33	SOUNDTRACK <small>(ATLANTA CLASSIC 529899/WMN 11.98)</small>	Footloose (2011)	4	●
8	6	4	LEE BRICE <small>(CURB 73818 11.98)</small>	Hard 2 Love	2	●	33	34	37	THOMPSON SQUARE <small>(STONEY CREEK 7677 11.98)</small>	Thompson Square	3	●
9	4	7	RASCAL FLATTS <small>(BIG MACHINE 8F0200A 11.98)</small>	Changed	1	●	34	14	—	TURNPIKETROUBADOURS <small>(BOSSIER CITY 467532 12.98)</small>	Goodbye Normal Street	14	●
10	9	9	LADY ANTEBELLUM <small>(CAPITOL NASHVILLE 94341 11.98)</small>	Own The Night	1	●	35	NEW	1	FLORIDA GEORGE LINE <small>(BIG LOG MOUNTAIN 001 4.98)</small>	It's Just What We Do	35	●
11	11	10	BRANTLEY GILBERT <small>(VALORY 86010 14.98)</small>	Halfway To Heaven	2	●	36	38	34	THE LACS <small>(BACKROAD 238/AVERAGE JOES 15.98)</small>	190 Proof	16	●
12	10	10	BLAKE SHELTON <small>(WARNER BROS. 527270/WMN 11.98)</small>	Red River Blue	1	●	37	37	36	BRAD PAISLEY <small>(ARISTA NASHVILLE 83274/SMN 11.98)</small>	This Is Country Music	1	●
13	12	8	THE BAND PERRY <small>(UNIVERSAL NASHVILLE 018439/UNIVERSAL REPUBLIC 11.98)</small>	The Band Perry	2	●	38	42	42	VARIOUS ARTISTS <small>(UNIVERSAL/SONY MUSIC 9157/UMG 11.98)</small>	Now That's What I Call Country: Volume 4	3	●
14	13	29	MIRANDA LAMBERT <small>(RCA 90599/SMN 11.98)</small>	Four The Record	1	●	39	41	40	GARY ALLAN <small>(MCA NASHVILLE 014671/UMG 12.98)</small>	Icon: Gary Allan	29	●
15	17	15	ZAC BROWN BAND <small>(SOUTHERN GROUND/ROAR/BIIGER PICTURE/ATLANTIC 52472/AG 11.98)</small>	You Get What You Give	1	●	40	36	35	LAUREN ALAINA <small>(19/MERCURY NASHVILLE 018025/IGA/UMGN 13.98)</small>	Wildflower	2	●
16	16	14	SCOTTY MCCREERY <small>(19/MERCURY NASHVILLE 018022/IGA/UMGN 13.98)</small>	Clear As Day	1	●	41	39	38	HANK WILLIAMS III <small>(RCA 79229 13.98)</small>	Long Gone Daddy	16	●
17	17	30	TOBY KEITH <small>(SHOW DOG/UNIVERSAL 015592 9.98)</small>	Clancy's Tavern	1	●	42	47	47	ALAN JACKSON <small>(ARISTA NASHVILLE 7881/SMN 11.98)</small>	34 Number Ones	7	●
18	18	17	TIM MCGRAW <small>(CURB 75231 11.98)</small>	Emotional Traffic	1	●	43	52	55	PAGE SETTER <small>(CAPITOL NASHVILLE 44318 EX/CAPITOL 7.98)</small>	10 Great Songs	43	●
19	22	32	HUNTER HAYES <small>(ATLANTIC 52989/WMN 11.98)</small>	Hunter Hayes	7	●	44	44	50	GEORGE STRAIT <small>(MCA NASHVILLE 018025/IGA/UMGN 13.98)</small>	Here For A Good Time	1	●
20	21	21	DIERKS BENTLEY <small>(CAPITOL NASHVILLE 94714 11.98)</small>	Home	1	●	45	48	43	CRAIG MORGAN <small>(BLACK RIVER 2012 13.98)</small>	This Ole Boy	5	●
21	25	23	ELI YOUNG BAND <small>(REPUBLIC NASHVILLE 015856/UNIVERSAL REPUBLIC 10.98)</small>	Life At Best	3	●	46	49	44	VARIOUS ARTISTS <small>(UNIVERSAL/SONY MUSIC/EMI 95799/CAPITOL 11.98)</small>	Country Ballads	13	●
22	26	25	PISTOL ANNIES <small>(RCA 94916/SMN 11.98)</small>	Hell On Heels	1	●	47	15	—	PAT GREEN <small>(GREENHORSE/SUGAR HILL 4078/WELK 11.98)</small>	Songs We Wished We'd Written II	15	●
23	28	27	CHRIS YOUNG <small>(RCA 85497/SMN 10.98)</small>	Neon	2	●	48	46	41	VARIOUS ARTISTS <small>(4th Annual Of Country Music Awards: 2012 Nominee Spotlight 215/PKAP 02922 EX 9.98)</small>	Casey James	17	●
24	24	24	JAKE OWEN <small>(RCA 85497/SMN 10.98)</small>	Barefoot Blue Jean Night	1	●	49	40	39	CASEY JAMES <small>(RCA 85497/SMN 10.98)</small>	Casey James	2	●
25	23	22	RODNEY ATKINS <small>(CURB 74255 11.98)</small>	Take A Back Road	3	●	50	58	56	AARON LEWIS <small>(R&J 01013 7.98)</small>	Town Line (EP)	1	●

BLUEGRASS ALBUMS™													
THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	PEAK POSITION	CERT.	THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	PEAK POSITION	CERT.
1	1	6	#1 TRAMPLED BY TURTLES <small>(BAN/JUDAS 09/THIRTY TIGERS)</small>	Stars And Satellites	1	●	1	1	6	DAILEY & VINCENT <small>(THE Gospel Side Of Dailey & Vincent)</small>	Dailey & Vincent	1	●
2	2	19	PUNCH BROTHERS <small>(NONESUCH 529777/WARNER BROS.)</small>	Who's Feeling Young Now?	1	●	2	2	19	ALISON KRAUSS & UNION STATION <small>(ROUNDER 016657/CONCORD)</small>	Paper Airplane	1	●
3	5	14	RONALD CRABB <small>(NONESUCH 529899/WARNER BROS.)</small>	Leaving Eden	1	●	3	5	14	CAROLINA CHOCOLATE DROPS <small>(NONESUCH 529899/WARNER BROS.)</small>	Leaving Eden	1	●
4	4	59	STEVE MARTIN AND THE STEEP CANYON RANGERS <small>(40 SHARE/ROUNDER 610660/CONCORD)</small>	Rare Bird Alert	1	●	4	4	59	STEVE MARTIN AND THE STEEP CANYON RANGERS <small>(40 SHARE/ROUNDER 610660/CONCORD)</small>	Rare Bird Alert	1	●
5	3	12	YO-YO MA, STUART DUNCAN, EDGAR MEYER, CHRISTILE <small>(SONY CLASSICAL 84118/SONY MASTERWORKS)</small>	The Goat Rodeo Sessions	1	●	5	3	12	YO-YO MA, STUART DUNCAN, EDGAR MEYER, CHRISTILE <small>(SONY CLASSICAL 84118/SONY MASTERWORKS)</small>	The Goat Rodeo Sessions	1	●
6	7	62	THE ISAACS <small>(GATHR 40139/EMI CMG)</small>	Why Can't We	1	●	6	7	62	THE ISAACS <small>(GATHR 40139/EMI CMG)</small>	Why Can't We	1	●
7	6	30	SARAH JAROSZ <small>(SUGAR HILL 40627/WELK)</small>	Follow Me Down	1	●	7	6	30	SARAH JAROSZ <small>(SUGAR HILL 40627/WELK)</small>	Follow Me Down	1	●
8	9	29	STEEL CANYON RANGERS <small>(ROUNDER 016648/CONCORD)</small>	Nobody Knows You	1	●	8	9	29	STEEL CANYON RANGERS <small>(ROUNDER 016648/CONCORD)</small>	Nobody Knows You	1	●

BETWEEN THE BULLETS

KIP MOORE HITS NO. 1



Newcomer Kip Moore becomes the fourth artist this year to reach No. 1 for the first time on Hot Country Songs, as "Somethin' 'Bout a Truck" rises 3-1 in its 33rd chart week—a slow climb, but not the slowest of the four first-time chart-toppers during the first five months of 2012. David Nail's "Let It Rain" capped the Jan. 21 chart in its 49th week. The others are Eric Church's "Drinkin' My Hand" (23 weeks on Jan. 28) and Lee Brice's "A Woman Like You" (27 weeks, April 21). There were only four first-time leaders in 2011.

—Wade Jensen

HOT COUNTRY SONGS: This country album is electronically monitored by Nielsen Broadcast Data Systems. 24 hours a day, 7 days a week. Airplay awarded to songs appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with increase in both detections and audience. TOP COUNTRY ALBUMS: See 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

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMPRINT/PROMOTION LABEL	CERT.
1	4	7	NICKI MINAJ	#1 KICKIN' & SCREAMIN'	5 WKS 6G	
2	2	3	B.O.B	STRANGE CLOUDS	REBEL/ROCK/GRAND HUSTLE/ATLANTIC 52788/AG	
3	5	26	RIHANNA	TALK THAT TALK	SRP/DEF. JAM 016312/IDJ/MG	
4	3	2	MARY MARY	GO SET Y'OUR TRACK	MY BLOCK/COLUMBIA 9078/SONY MUSIC	
5	7	27	DRAKE	TIME CARE	YOUNG MONEY/CASH MONEY/818/151/UNIVERSAL REPUBLIC	
6	1	2	TANK	THIS IS HOW I FEEL	MOGAM/ATLANTIC 528524/AG	
7	NEW		KRIZZ KALIKO	KICKIN' & SCREAMIN'	STRANGE 081/RBC	
8	6	6	SOUNDTRACK	THINK LIKE A MAN	EPIC 53953/SONY MUSIC	
9	8	5	FUTURE	PLUTO A-1	FREEBANDZ/EPIC 98357/SONY MUSIC	
10	10	13	TYGA	CARESS	WORLD YOUNG MONEY/CASH MONEY/6102/UNIVERSAL REPUBLIC	
11	9	6	MONICA	NEW LIFE	RCA 95377	
12	NEW		KILLER MIKE	R&P MUSIC	THE OFFICIAL GRAND HUSTLE/MIAMI STREET HIP/ADULT SWM	
13	11	22	YOUNG JEEZY	TI LIL	HUSTLERZ AMBITION CTE/DEF. JAM 013738/IDJ/MG	
14	13	39	THA CARTER N	YOUNG MONEY	CASH MONEY 01949/UNIVERSAL REPUBLIC	
15	14	48	PITBULL	PLATINUM	PT. MR. 305/POLO GROUNDS/J 69606/RCA	
16	17	9	MELANIE FIONA	THE MF LIFE	SRIC 01602/UNIVERSAL REPUBLIC	
17	18	41	JAY Z & KANYE WEST	WATCH THE THORNE	RCA-A-FELLA/ROC NATION/DEF. JAM 019426/IDJ/MG	
18	16	47	BEYONCÉ	4	PARKWOOD/COLUMBIA 90824/SONY MUSIC	
19	15	26	MARY J. BLIGE	MY LIFE II	MATRIARCH/GEFFEN 018257/IGA	
20	20	5	SWV	I MISSED US	MASS APPEAL 2170/EDNE	
21	23	24	J. COLE	CONTROL	ROC NATION/COLUMBIA 57920/SONY MUSIC	
22	21	23	ANTHONY HAMILTON	BACK TO LOVE	MISTER'S MUSIC 99136/RCA	
23	25	60	WIZ KHALIFA	ROLLING PAPERS	ROSTRUM/ATLANTIC 5127099/AG	
24	24	29	TYRESE	OPEN INVITATION	VOLTRON RECORDZ 93562	
25	19	2	PITBULL	ORIGINAL HITS	THE ORCHARD 3020	
26	12	2	AB-SOUL	CONTRAST	SYSTEM TOP DAWG/DIGITAL EX	
27	27	78	NICKI MINAJ	PINK Friday	YOUNG MONEY/CASH MONEY 01921/UNIVERSAL REPUBLIC	
28	26	29	WALE	AMBITION	MAYBACH 528887/WARNER BROS.	
29	33	49	BAD MEETS EVIL	HELL	THE SEQUEL SHADY/INTERSCOPE 015728/IGA	
30	32	27	CHILDISH GAMBINO	CAMP GLASS	NOTE 0121*	
31	22	24	AMY WINEHOUSE	LIDNESS	HIDDEN TREASURES/UNIVERSAL REPUBLIC 016394*	
32	28	9	ODD FUTURE	THE O.T.	TAL 000 FUTURE 95478	
33	37	28	MAC MILLER	BLUE SLIDE	PARK ROSTRUM 218	
34	34	12	ROBERT GLASPER EXPERIMENT	BLACK RADIO	BLUTE NOTE 88333*	
35	30	33	KEM	INTIMACY	ALBUM III UNIVERSAL REPUBLIC 014469	
36	29	61	CHRIS BROWN	F.A.M.E.	JIVE 86067/RCA	
37	38	12	ESTELLE	ALL OF ME	HOME SCHOOL/ATLANTIC 521146/AG	
38	49	9	MGK	WEDDING	ALMOST FAMOUS EP/STYX/840 501/INTERSCOPE 01860/EXGA	
39	41	24	ROBIN THICKE	LOVE AFTER WAR	STAR TRAK/GEFFEN 018290/IGA	
40	36	61	KIRK FRANKLIN	HELLO FEAR	FO YO SOUL/VERITY 77917/RCA	
41	72	4	PACE SETTER	PROZAK	PARANORMAL STRANGE 074/RBC	
42	39	5	BOB MARLEY & THE WAILERS	MARLEY	(SOUNDTRACK) TUFF GUN/ISLAND 018736*/JUMÉ	
43	35	3	MACY GRAY	COVERED	19784/SLG	
44	50	26	YELAWOLF	BANDIRACTIVE	GHEE/COVISON/SHADY/DGC/INTERSCOPE 016714/IGA	
45	42	2	MARIAH CAREY	THE ESSENTIAL	MARIAH CAREY COLUMBIA/LEGACY 98088/SONY MUSIC	
46	47	54	TYLER, THE CREATOR	GOBLIN XL	529*	
47	43	49	LEDISI	PIECES OF ME	VERVE FORECAST 015557/VG	
48	12		SOUNDTRACK	PROJECT X	WATER/TOYOVER DIGITAL EX	
49	48	40	JILL SCOTT	THE LIGHT OF THE SUN	BLUES BABE 527941/WARNER BROS.	
50	52	18	KC AND THE SUNSHINE BAND	R&B	CLASSIC WITH KC AND THE SUNSHINE BAND/RINO/R&B/EX 52021/RHO	

Vocal heavyweight Tiana nabs her 11th top 10 on Adult R&B as "Beautiful Surprise" inches up 11-10. This is her first top 10 in five years, since "Me" peaked at No. 9 in 2007. The new track is the title cut from her fifth studio album, due later this year.



MAINSTREAM R&B/HIP-HOP

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT/PROMOTION LABEL
1	1	13	#1 BIRTHDAY CAKE	RHIANNA FEAT. CHRIS BROWN SRP/DEF. JAM/IDJ/MG	
2	3	14	CASHIN OUT	CASHOUT BASES LOADED/EPIC	
3	2	13	CLIMAX	USHER RCA	
4	5	12	LEAVE YOU ALONE	YOUNG JEEZY FEAT. NE-YO CTE/DEF. JAM/IDJ/MG	
5	4	32	DRAKIN IN MY CUP	KIRKO BANGZ LMG/UNAUTHORIZED/WARNER BROS.	
6	6	15	UPI	LOVERANCE FEAT. IAMSU & SKOPPER OR 50 CENT STUDD LIFE/INTERSCOPE	
7	10	15	GREATEST GAINER	NOBODY'S PERFECT J. COLE FEAT. MISSY ELLIOTT ROC NATION/COLUMBIA	
8	9	8	HEART ATTACK	THEY SONGZ SONGBOOK/ATLANTIC	
9	7	17	ANOTHER ROUND	FAT JOE FEAT. CHRIS BROWN TERROR SQUAD	
10	16	6	MERCY	KANYE WEST, BIG SEAN, PUSHA T, 2 CHAINZ, G.O.O.D., ROC-A-FELLA/DEF. JAM/IDJ/MG	
11	12	11	REFILL	ELLER WARRNER MBK/RCA	
12	15	8	SAME DAMN TIME	FUTURE FREEBANDZ/A-1/EPIC	
13	14	7	TAKE IT TO THE HEAD	DJ KHALED WE THE BEST/YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	
14	18	6	BEEZ IN THE TRAP	NICKI MINAJ FEAT. 2 CHAINZ/YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	
15	11	24	THE MOTTO	DRAKE FEAT. LL WAYNE YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	
16	8	17	AYY LADIES	TRAVIS PORTER FEAT. TYGA PORTER HOUSE/RCA	
17	17	9	FADED	TYGA FEAT. LL WAYNE YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	
18	19	8	RIGHT BY MY SIDE	NICKI MINAJ FEAT. CHRIS BROWN YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	
19	24	2	LEMME SEE	USHER FEAT. RICK ROSS RCA	
20	22	7	CREW LOVE	DRAKE FEAT. THE WEEKEND YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	
21	21	5	SWEET LOVE	CHRIS BROWN YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	
22	23	9	I DON'T REALLY CARE	WAKA FLOKIA FLAME FEAT. TREY SONGZ MIZAY/WARNER BROS.	
23	28	3	BAG OF MONEY	WALE FEAT. RICK ROSS, MEEX MILL & T-PAIN MAYBACH/WARNER BROS.	
24	20	19	LOVE ON TOP	BEYONCÉ PARKWOOD/COLUMBIA	
25	25	4	HYFR (HELL YEAH FUCKIN' RIGHT)	DRAKE FEAT. LL WAYNE YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	
26	29	4	LOVE THIS LIFE	TI GRAND HUSTLE/ATLANTIC	
27	30	4	WHY	MARY J. BLIGE FEAT. RICK ROSS MATRIARCH/GEFFEN/INTERSCOPE	
28	26	19	SEX AIN'T BETTER THAN LOVE	THEY SONGZ SONGBOOK/ATLANTIC	
29	27	15	SABOTAGE	WALE FEAT. LLOYD MAYBACH/WARNER BROS.	
30	32	3	SNAP BACKS & TATTOOS	DRIBCKY GRAHAM NU WORLD ERA/EONE	
31	31	18	MAGIC	FUTURE FEAT. TI, FREEBANDZ/A-1/EPIC	
32	34	7	THINKIN BOUT YOU	FRANKIE DASH 000 FUTURE/REGZON/IDJ/MG	
33	NEW		WORK HARD, PLAY HARD	WIZ KHALIFA ROSTRUM/ATLANTIC	
34	40	2	THE RECIPE	KENDRICK LAMAR FEAT. DR. DRE AFTERMATH/INTERSCOPE	
35	NEW		I GOT THAT SACK	YO GOTTI JAMES EICHELBERGER & FRANK C. MATTHEWS	
36	33	20	TAKE CARE	DRAKE FEAT. RHIANNA YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	
37	35	18	TALK THAT TALK	RIHANNA FEAT. JAY-Z SRP/DEF. JAM/IDJ/MG	
38	36	3	WON'T MAKE A FOOL OUT OF YOU	MARCUS GRANTY SY/C/EPIC	
39	38	6	STAY SCHEMIN'	RICK ROSS FEAT. DRAKE & FRENCH MONTANA MAYBACH/SLIP-N-SIDE/DEF. JAM/IDJ/MG	
40	NEW		NO LIE	2 CHAINZ FEAT. DRAKE DUFFLE BAG BOYZ/DEF. JAM/IDJ/MG	

BETWEEN THE BULLETS

KALIKO, KILLER BOW IN TOP 20



Strange Music artist Krizz Kaliko's fifth charting set, *Kickin' and Screamin'*, debuts at No. 7 on Top R&B/Hip-Hop Albums with 9,000 copies sold, according to Nielsen SoundScan. The top 10 bow is Kaliko's best debut to date, coming in way ahead of his former best start in 2009 when *Genius* started at No. 14. Guest appearances on the album include Strange Music co-founder Tech N9ne, Twista, Chamillionaire and T-Pain. Meanwhile, Killer Mike's *R.A.P. Music* debuts on the chart at No. 12 with 5,000 sold. *R.A.P.* is an acronym for "rebellious African people" and predates Killer Mike's political and topical rap style. The debut is his highest since his first charted album, *Monster*, began at No. 4 in 2003. *R.A.P. Music* also stands as Killer Mike's best debut sales week since *Monster*, which started with 80,000 copies.

—Karinah Santiago

RHYTHMIC

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT/PROMOTION LABEL
1	1	13	#1 WILD ONES	FLO RIDA FEAT. SIA POE BOY/ATLANTIC	
2	2	15	DRAKIN IN MY CUP	KIRKO BANGZ LMG/UNAUTHORIZED/WARNER BROS.	
3	4	14	STARSHIPS	NICKI MINAJ YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	
4	3	22	TAKE CARE	DRAKE FEAT. RHIANNA YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	
5	5	12	BIRTHDAY CAKE	RIHANNA FEAT. CHRIS BROWN SRP/DEF. JAM/IDJ/MG	
6	6	27	THE MOTTO	DRAKE FEAT. LL WAYNE YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	
7	7	9	LEAVE YOU ALONE	YOUNG JEEZY FEAT. NE-YO CTE/DEF. JAM/IDJ/MG	
8	11	10	FADED	TYGA FEAT. LL WAYNE YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	
9	10	19	UPI	LOVERANCE FEAT. IAMSU & SKOPPER OR 50 CENT STUDD LIFE/INTERSCOPE	
10	8	8	BOYFRIEND	JUSTIN BIEBER SCHOOLBOY/RAYMOND BRAUN/ISLAND/IDJ/MG	
11	9	12	CLIMAX	USHER RCA	
12	12	29	YOUNG, WILD & FREE	SNOOP DOGG & WIZ KHALIFA FEAT. BRUNO MARS ROSTRUM/DOGS/STYL/ATLANTIC	
13	15	5	SOMEBODY THAT I USED TO KNOW	GOYTE FEAT. KIMBRA SAMPLES T.2 SECOND/S/FAIRFAX/UNIVERSAL REPUBLIC	
14	13	12	GLAD YOU CAME	THE WANTED GLOBAL TALENT/MERCURY/IDJ/MG	
15	18	6	BACK IN TIME	PITBULL JVS. 305/POLO GROUNDS/RCA	
16	21	3	SCREAM	USHER RCA	
17	16	7	WE ARE YOUNG	FUN. FEAT. JANELLE MONAE FUELED BY RAMEN/RRP	
18	23	3	GREATEST GAINER	WHERE HAVE YOU BEEN RHIANNA SRP/DEF. JAM/IDJ/MG	
19	24	5	CASHIN OUT	CASHOUT BASES LOADED/EPIC	
20	20	11	AYY LADIES	TRAVIS PORTER FEAT. TYGA PORTER HOUSE/RCA	
21	17	8	RIGHT BY MY SIDE	NICKI MINAJ FEAT. CHRIS BROWN YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	
22	14	20	TALK THAT TALK	RIHANNA FEAT. JAY-Z SRP/DEF. JAM/IDJ/MG	
23	27	3	WORK HARD, PLAY HARD	WIZ KHALIFA ROSTRUM/ATLANTIC	
24	29	6	TAKE IT TO THE HEAD	DJ KHALED WE THE BEST/YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	
25	22	12	FEEL SO CLOSE	CALVIN HARRIS ULTRA	
26	30	4	HYFR (HELL YEAH FUCKIN' RIGHT)	DRAKE FEAT. LL WAYNE YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	
27	25	7	FUNCTION	E-40 WITH YG, IAMSU! & PROBLEM HEAVY ON THE GRIND	
28	33	4	MERCY	KANYE WEST, BIG SEAN, PUSHA T, 2 CHAINZ, G.O.O.D., ROC-A-FELLA/DEF. JAM/IDJ/MG	
29	32	4	HEART ATTACK	THEY SONGZ SONGBOOK/ATLANTIC	
30	26	19	ASS BACK HOME	GYM CLASS HEROES FEAT. NEON WITH DECADANCE/RELEBY BY RAMEN/ATLANTIC	
31	19	11	SO GOOD	B.O.B REBEL/ROCK/GRAND HUSTLE/ATLANTIC	
32	28	6	DANCE AGAIN	JENNIFER HUDSON FEAT. PITBULL EPIC	
33	37	2	PHONE	MARODN 5 FEAT. WIZ KHALIFA A&M/OCTONE/INTERSCOPE	
34	40	2	TITANIUM	DAVID GUETTA FEAT. SIA WHAT A MUSIC/A&M/STRAWWORKS/CAPITOL	
35	31	15	TURN UP THE MUSIC	CHRIS BROWN RCA	
36	NEW		THE RECIPE	KENDRICK LAMAR FEAT. DR. DRE AFTERMATH/INTERSCOPE	
37	38	5	WHAT MAKES YOU BEAUTIFUL	ONE DIRECTION SY/CO/COLUMBIA	
38	NEW		HOW WE DO (PARTY)	RITA ORA ROC NATION/COLUMBIA	
39	NEW		CALVIN HARRIS FEAT. NE-YO ULTRA	NE-YO ULTRA	
40	NEW		NOBODY'S PERFECT	J. COLE FEAT. MISSY ELLIOTT ROC NATION/COLUMBIA	

ADULT R&B

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT/PROMOTION LABEL
1	1	27	#1 THANK YOU	ESTELLE HOME SCHOOL/ATLANTIC	
2	3	15	SHARE MY LOVE	R. KELLY RCA	
3	2	32	LOVE ON TOP	BEYONCÉ PARKWOOD/COLUMBIA	
4	4	17	BEAUTIFUL BREATH	TANK SWAG/REGZON DYNASTY/ATLANTIC	
5	5	12	BLESSED	JILL SCOTT BLUES BABE/WARNER BROS.	
6	6	20	YOU'RE ON MY MIND	KEM UNIVERSAL REPUBLIC	
7	7	24	MR. WRONG	MARY J. BLIGE FEAT. DRAKE MATRIARCH/GEFFEN/INTERSCOPE	
8	9	8	GREATEST GAINER	CLIMAX USHER RCA	
9	8	9	TONIGHT (BEST YOU EVER HAD)	JOHN LEGEND FEAT. LUADRIS EPIC	
10	11	11	BEAUTIFUL SURPRISE	TIANA PLUS	
11	12	11	PRAY FOR ME	ANTHONY HAMILTON MISTER'S MUSIC/RCA	
12	16	10	GO GET IT	MARY MARY MY BLOCK/COLUMBIA	
13	13	15	NOTHING ON YOU	TYRESE VOLTRON RECORDZ/CAPITOL	
14	14	16	BRAVO	LEDISI VERVE FORECAST/VERVE	
15	22	7	ALL TIED UP	ROBIN THICKE STAR TRAK/GEFFEN/INTERSCOPE	
16	15	19	CO-SIGN	SWV MASS APPEAL/EPIC	
17	17	12	IT WOULD BE YOU	JOHNNY GILL J. SKILLZ/NOTIF	
18	25	5	REFILL	ELLER WARRNER MBK/RCA	
19	20	11	NAME ON IT	URBAN MYSTIC SOBE	
20	19	13	THINK LIKE A MAN	JENNIFER HUDSON & NE-YO FEAT. RICK ROSS EPIC	
21	21	14	KNEW IT ALL ALONG	KETH SWIFT FEAT. JONNY CLAY & SERAFI LO	

HOT R&B/HIP-HOP SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	PEAK POSITION
1	1	14	#1 CLIMAX DIPLO (D. RAYMOND, IV, W. PENTZ, A. RECHTSHAID, J. NAJERA, S. FENTON)	Usher RCA	1
2	2	2	BIRTHDAY CAKE DI INTERNZ (T. NASH, R. FENTY, M. PALACIOS, E. CLARK)	Rihanna Featuring Chris Brown SRP/DEF JAM/JD/JMG	2
3	5	7	CASHIN OUT DJ SPINZ (J. M. H. GIBSON)	Ca\$H out BASSES LOADED/EPIC	3
4	3	14	LEAVE YOU ALONE WARRREN G (L. W. JENKINS, W. GRIFFIN, S. C. SMITH, L. LISTON, SMITH)	Young Jeezy Featuring Ne-Yo CTE/DEF JAM/JD/JMG	3
5	4	37	UP! R. OLIVER, S. WILLIAMS, P. COX	LoveRance Featuring IamSu & Skiddy or 50 Cent STUDIO LIFE/INTERSCOPE	4
6	6	40	DRANK IN MY CUP M. O. B. (K. RANDLE, B. TILLMAN, R. GONZALEZ)	Kirko Bangz LMG/UNAUTHORIZED/WARNER BROS.	5
7	7	27	ANOTHER ROUND LADD, COOL & DRE (D. LAUSTIN, J. CARTER, G. NAC, BROWN, J. RYCK, JOSEPH, A. CYONS, J. PERRY, B. PICKENS, M. VALENZANO)	Fat Joe Featuring Chris Brown TERRA SOLAD	5
8	10	12	MERCY LIFTED (K. WEST, S. TAFTS, ANDERSON, T. THORNTON, TEPPE, J. THOMAS, D. BAGLEW, R. LEVY, R. WILLIAMS)	Kanye West, Big Sean, Pusha T, 2 Chainz E. O. D. / ROC-A-FELLA/DEF JAM/JD/JMG	8
9	11	13	HEART ATTACK BENNY BLANCO, RICO LOVE (B. LEVIN, RICO LOVE, T. NEVerson)	Trey Songz SONGBOOK/ATLANTIC	9
10	9	29	THE MOTTO T-MINUS (A. GRAHAM, D. CARTER, T. WILLIAMS, A. RAY)	Drake Featuring Lil Wayne YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	1
11	15	14	NOBODY'S PERFECT J. COLE (M. G. FIELD)	J. Cole Featuring Missy Elliott ROC-A-FELLA/NATION/COLUMBIA	11
12	14	19	BEEZ IN THE TRAP KE-NOE (D. T. MARAJ, M. JORDAN, T. EPPE)	Nicki Minaj Featuring 2 Chainz YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	12
13	8	36	LOVE ON TOP B. KNOWLES, S. TAYLOR (B. KNOWLES, T. NASH, S. TAYLOR)	Beyonce PARKWOOD/COLUMBIA	1
14	17	15	SAME DAMN TIME SONNY DIGITAL (S. C. UVA, Z. UOKE, N. WILBURN)	Future FREEDANZ-2/EPIC	14
15	21	26	CREW LOVE THE WEEKEND, SHEBIB (A. GRAHAM, W. SHEBIB, PALMA, A. TERESA, C. MONTAGNESI)	Drake Featuring The Weekend YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	15
16	16	9	TAKE IT TO THE HEAD DJ Khaled Feat. Chris Brown, Rick Ross, Nicki Minaj & Lil Wayne THE BEATMONGERS (K. WEST, S. TAFTS, ANDERSON, T. THORNTON, TEPPE, J. THOMAS, D. BAGLEW, R. LEVY, R. WILLIAMS)	Nicki Minaj, Lil Wayne, Chris Brown, Rick Ross THE BEATMONGERS (K. WEST, S. TAFTS, ANDERSON, T. THORNTON, TEPPE, J. THOMAS, D. BAGLEW, R. LEVY, R. WILLIAMS)	16
17	20	13	REFILL POPD CAMPER (E. WARNER, A. WANSEL, D. CAMPER)	Elle Varner MSK/RCA	17
18	12	22	AYY LADIES M. ROBERTS, D. WOODS, H. DUNCAN, L. MATTOX, M. STEVENSON, M. ROBERTS	Travis Porter Featuring Tyga PORTER/HUGO	9
19	26	45	LEMMIE SEE JIM JONSON, M. MORRIS (J. G. SCHEFFER, D. MORRIS, N. MARZOUCA, U. RAYMOND, IVE BELLINGER, L. KIGHTEN, W. ROBERTS II)	Usher Featuring Rick Ross RCA	19
20	13	30	STRIP THE BUSINESS (C. M. BROWN, K. MCCALL, A. STREETER, J. L. BEREAL, C. WHITACRE, J. HENDERSON)	Chris Brown Featuring Kevin K-Mac McCall RCA	3
21	18	17	SHARE MY LOVE R. KELLY (R. S. KELLY)	R. Kelly RCA	13
22	19	20	FADED D. BLACKSHER (M. STEVENSON, D. CARTER, D. BLACKSHER)	Tyga Featuring Lil Wayne YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	19
23	24	24	RIGHT BY MY SIDE POPD CAMPER (E. WARNER, A. WANSEL, D. CAMPER)	Nicki Minaj Featuring Chris Brown YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	23
24	22	23	THANK YOU J. DUPLESSIS, A. LITINO, D. J. L. DUPLESSIS, A. THAM, A. LITINO, D. J. L. DUPLESSIS, F. EDWARDS, T. D. RICHARDSON)	Esterle HOME SCHOOL/ATLANTIC	15
25	29	16	TONIGHT (BEST YOU EVER HAD) PHATBOY (J. LEGEND, M. J. PIMENTEL, A. ARTHUR, C. REILLY, J. JUSTICE, C. BRIDGES)	John Legend Featuring Ludacris EPIC	25
26	23	28	MR. WRONG JIM JONSON, RICO LOVE (J. G. SCHEFFER, RICO LOVE, D. MORRIS, K. GAMBLE, L. A. HUFF, G. BILBERT, A. GRAHAM)	Mary J. Blige Featuring Drake MTRIA/RCH/GEFFEN/INTERSCOPE	26
27	28	28	BLESSED DRE, VIDAL (J. SCOTT, A. HARRIS, V. DAVIS)	Jill Scott BLUES BARE/WARNER BROS.	27
28	30	25	4 AM RICO LOVE, E. HODD, E. (RICO LOVE, E. HODD, E. GOUDY II)	Melanie Fiona SRC/NATION/COLUMBIA	8
29	32	8	SWEET LOVE POLOW DA DON, J. L. PERRY (C. M. BROWN, J. JONES, J. L. PERRY, G. CURTIS, S. R. C. MAKRS, T. DOYLE, JR.)	Chris Brown RCA	29
30	31	36	HYFR (HELL YEAH F***ING RIGHT) T-MINUS (A. GRAHAM, D. CARTER, H. SHEBIB, T. WILLIAMS, A. PALMA, K. SAMIR, C. HILL)	Drake Featuring Lil Wayne YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	30
31	34	31	TAKE CARE JIM JONSON, SHEBIB (A. GRAHAM, W. SHEBIB, PALMA, J. SMITH, R. MADLEY, D. JOY, J. WOODS, S. GOTTBERG, H. WENFELS, B. SPITON)	Drake Featuring Rihanna YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	26
32	42	52	BAG OF MONEY B. BILLIONAIRE (D. AKIN, T. MEHIN, R. R. WILLIAMS, W. L. ROBERTS II, J. PAINI, S. COOKE)	Wale Featuring Rick Ross, Meek Mill, & T-Pain MAYBACH/WARNER BROS.	32
33	39	37	I DON'T REALLY CARE L. TAYLOR (J. L. MALPHURS, T. NEVerson, A. CRASK, T. TAYLOR, A. SMITH)	Waka Flocka Flame Featuring Trey Songz MIZAH/WARNER BROS.	33
34	37	39	NEXT BREATH NOT LISTED (NOT LISTED)	Tank MDOGAME/SONG DYNASTY/ATLANTIC	27
35	33	43	STAY L. HODGE (T. GIBSON, J. SMITH, A. SLEDGE, C. LACY, B. HODGE)	Tyrese VOLTRON RECORDZ/CAPITOL	11
36	25	31	LOTTUS FLOWER BOMB J. HOWARD (D. AKIN, T. MEHIN, E. HOWARD, M. J. PIMENTEL, S. J. DEW, W. JOHNSON)	Wale Featuring Miguel MAYBACH/WARNER BROS.	25
37	37	34	YOU'RE ON MY MIND KEM, R. RIDEOUT (K. OWENS)	Kem UNIVERSAL REPUBLIC	1
38	43	11	PRAY FOR ME B. BABYFACE (A. HAMILTON, BABYFACE, A. DIXON, J. JOUE)	Anthony Hamilton MISTER'S MUSIC/RCA	38
39	40	41	CAN'T GET ENOUGH K. KIDD (J. COLE, K. WYLES, S. UHAM)	J. Cole Featuring Trey Songz ROC-A-FELLA/NATION/COLUMBIA	39
40	35	29	SEX AIN'T BETTER THAN LOVE T. LAYLOR, E. HUDSON (T. NEVerson, T. TAYLOR, E. HUDSON, E. LEVINS, N. MCDOWELL, E. MILES, A. CLIFTON)	Trey Songz SONGBOOK/ATLANTIC	6
41	74	2	GG/ AIRPLAY TOUCH 'N YOU RICO LOVE, P. MEDOR, W. L. ROBERTS II)	Rick Ross Featuring Usher MAYBACH/SLIP-N-SLIDE/DEF JAM/JD/JMG	41
42	43	28	RACK CITY J. EDWARDS (M. STEVENSON)	Tyga YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	5
43	46	47	LOVE THIS LIFE L. EDWARDS, C. BROWN, L. DOPSON (C. J. HARRIS, JR., L. EDWARDS, C. BROWN, L. DOPSON)	T.I. GRAND HUSTLE/ATLANTIC	43
44	41	35	MAGIC K. E. ON THE TRACK (N. WILBURN, K. M. ERONDU)	Future Featuring T.I. FREEDANZ-2/EPIC	10
45	45	11	GO GET IT W. CAMPBELL (T. ATKINS, CAMPBELL, E. ATKINS, CAMPBELL, W. CAMPBELL)	Mary Mary MY BLOCK/COLUMBIA	45
46	36	32	MAKE ME PROUD T-MINUS (A. GRAHAM, T. WILLIAMS, N. SEETHARAM, D. T. MARAJ)	Drake Featuring Nicki Minaj YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	1
47	51	5	WORK HARD, PLAY HARD STARGATE, BENNY BLANCO (C. J. THOMAZ, B. LEVIN, M. S. ERIKSEN, T. E. HERMANSEN)	Wiz Khalifa ROSTRUM/ATLANTIC	47
48	50	55	WHY H. HUDSON (M. J. BLIGE, D. J. YOUNG, E. HUDSON, W. L. ROBERTS II)	Mary J. Blige Featuring Rick Ross MTRIA/RCH/GEFFEN/INTERSCOPE	48
49	44	40	NI**AS IN PARIS HIT-BOY (K. O. WEST, S. TAFTS, ANDERSON, T. THORNTON, TEPPE, J. THOMAS, D. BAGLEW, R. LEVY, R. WILLIAMS)	Jay Z Kanye West ROC-A-FELLA/ROC NATION/DEF JAM/JD/JMG	2
50	48	27	I DO L. W. JENKINS, J. BANKS, S. C. CARTER, A. BENJAMIN, L. WILLIAMS, M. BENNETT)	Young Jeezy Featuring Jay-Z & Andre 3000 CTE/DEF JAM/JD/JMG	4
51	47	33	SABOTAGE CLOUD EATER (D. AKIN, T. MEHIN, H. N. CARTER, D. FREDIMAN, C. DARREL, HUNTS, D. WEL, W. H. POLITE, JR.)	Wale Featuring Lloyd MAYBACH/WARNER BROS.	16
52	60	68	NO LIE MIKE WILL MADE IT (T. EPPE, A. GRAHAM, M. WILLIAMS)	2 Chainz Featuring Drake DUFFLE BAG BOYZ/DEF JAM/JD/JMG	52
53	55	59	BEAUTIFUL SURPRISE S. REMI (T. HILL, K. KELLY, S. REMI)	Tamia PLUS 1	53
54	53	61	SNAP BACKS & TATTOOS YOUNG BERGARCH THE BOSS (J. COOPER, N. GRAHAM, C. WARD, A. REDMAN)	Dricky Graham NU WORLD/EARONE	53
55	52	49	STAY SCHEMIN THE BEAT BULLIES (A. GRAHAM, W. L. ROBERTS II, K. KHARBOUCH)	Rick Ross Featuring Drake & French Montana MAYBACH/SLIP-N-SLIDE/DEF JAM/JD/JMG	40



The R&B stud strikes his third top 10 hit of 2012, and 16th overall. In just six months, he brought "Sex Ain't Better Than Love" and "Can't Get Enough" into the chart's top realm.



The Chi-town rapper gets the Hot Shot Debut stamp with his first charted track. A remixed version by Kanye West and his G.O.O.D. Music pupils, including Pusha T and Big Sean, is driving airplay activity.

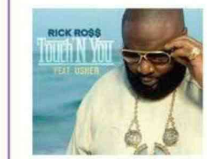


The Harlem native and Polo Grounds/RCA artist debuts his second charting track on the list and first from his forthcoming debut album, *LongLiveASAP*.



A follow-up to her duet with Brandy, "It All Belongs to Me" (No. 23 peak), this is the fourth charting single from her most recent album, *New Life*. The song debuts with 800,000 audience impressions.

BETWEEN THE BULLETS
ROSS AND USHER: WHAT A PAIR



Rick Ross' "Touch 'N You," which features Usher in a role-reversal situation (Usher's "Lemme See" features Ross), earns Greatest Gainer/Airplay honors on Hot R&B/Hip-Hop Songs as it surges 74-41. Large audience impression gains from WWPB New York (up 1.7 million, according to Nielsen BDS) and WEDR Miami, Ross' hometown (480,000), give way to its overall 222% jump. It's the first official single from Ross' *God Forgives, I Don't*, due July 31 on Def Jam. Coincidentally, "Touch" and "Lemme See" both reach their highest chart positions this week.

—Karinah Santiago

These weekly charts are compiled by Nielsen BDS. The Hot 100, Hot R&B/Hip-Hop Songs, and Hot Country Songs charts are compiled by Nielsen SoundScan. Data is provided for the largest airplay increase on the chart. See charts.legends@billboard.biz for rules and explanations. © 2012 Prometheus Global Media, LLC. All rights reserved.

DANCE CLUB SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT/PROMOTION LABEL
1	2	11	#1 WHERE HAVE YOU BEEN	Rihanna	SRP/DEF JAM/IDJMG
2	6	15	TITANIUM	David Guetta Feat. Sia	WHAT A MUSIC/Astralwerks/Capitol
3	3	25	DANCE AGAIN	Jennifer Lopez Feat. Pitbull	EPIC
4	1	6	SOMEBODY THAT I USED TO KNOW	Kimbra	SAMPLES 'N' SECURUS/FAIRFAX/UNIVERSAL REPUBLIC
5	4	10	GREYHOUND	Sweety House Mafia	ASTRALWERKS/CAPITOL
6	7	7	WHAT MAKES YOU BEAUTIFUL	One Direction	SYCO/COLUMBIA
7	9	6	STARSHIPS	Nicki Minaj	YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
8	5	10	CALLING (LOSE MY MIND)	Sebastian Ingrosso + Alessio feat. Ryan Tedder	REFUNE/INTERSCOPE
9	12	5	DON'T STOP (COLOR ON THE WALLS)	Foster The People	STATLINE INT'L/COLUMBIA
10	13	7	ZERO GRAVITY	Kerli	ISLAND/IDJMG
11	14	6	I HEART YOU	Toni Braxton	INOT
12	17	5	PART OF ME	Katy Perry	CAPITOL
13	11	11	CLIMAX	Usher	RCA
14	16	4	GLAD YOU CAME	The Wanted	GLOBAL TALENT/MERCURY/IDJMG
15	8	18	THE NIGHT OUT	Martini	SONY/EPIC BIG BEAT/ATLANTIC
16	22	4	MENERGY	Ralphie Rosario Feat. Shawn Christopher	CHA CHA
17	23	3	BOOM BOOM	Rye Rye	N.E.E.T./INTERSCOPE
18	15	9	I DON'T LIKE YOU	Eva Simons	INTERSCOPE
19	27	3	TAKES ALL NIGHT	Skye Stevens	ROCK SOCIETY
20	24	6	WE ARE YOUNG	Fun. Janelle Monae	FUELED BY RAMEN/RRP
21	25	5	HOW WE DO (PARTY)	Rita Ora	ROB NATION/COLUMBIA
22	29	3	HEAT OF THE NIGHT	Paulina Rubio	UNIVERSAL MUSIC LATINO
23	20	9	KISS ME!	Noelia Feat. Baby Boy Pink	STAR/PCM
24	18	8	MIDNIGHT CITY	M83	M83/MUTE/CAPITOL
25	21	8			

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT/PROMOTION LABEL
26	10	12	WILD ONE TWO	Jack Back Feat. David Guetta, Nicky Romero & Sia	BIG BEAT/ATLANTIC
27	41	2	POWER PICK	Carly Rae Jepsen	504/SCHOOLBOY/INTERSCOPE
28	28	6	DJ LOVE SONG	Shyra Sanchez	SUPER SHY
29	33	4	CAPTURE YOUR LOVE	Laura Larus & Lee Dagger	BEAUFITOUFE
30	36	4	TRUST ME	Matt Zarley	DMG
31	38	3	LET'S GO	Calvin Harris Feat. Ne-Yo	ULTRA
32	37	4	KICK OUT THE EPIC MOTHERF**KER	Dada Life	ISLAND/IDJMG
33	43	2	WHITE KNUCKLE RIDE	Jamiroquai	EXECUTIVE MUSIC GROUP
34	40	3	UNZIP ME	Cazwell & Peaches	PEACE BISQUIT
35	31	7	I'M NOT LEAVING	The Crystal Method Feat. Martha Reeves	AT/RED
36	NEW	DEBUT	TOUCH ME	Katharine McPhee	NBC/COLUMBIA
37	30	11	THE ONLY ONE	Amannda Camp	
38	34	10	CAN'T STOP ME	Afrojack & Shermanology	ROBBINS
39	48	2	LOVER WHO ROCKS YOU	Jipsta & John Rizzo Feat. Reina	BANDDOZLE BEATZ
40	49	2	BEAT ON MY DRUM	Gabry Ponte & Sophia Del Carmen	FEAT. PITBULL EXIT 8
41	32	11	GIRL GONE WILD	Madonna	LIVE NATION/INTERSCOPE
42	47	2	LIGHT IT UP	Bera	GEORGIAN DREAM
43	19	12	NEVER GIVE UP	Phil B Feat. Debby Holiday	LADY LUNCH BEATS
44	42	6	SUN BURNS DOWN	Jin Akanishi	WARNER BROS.
45	NEW	DEBUT	PUT YOUR GRAFFITI ON ME	Kat Graham	AS&M/OCTONE/INTERSCOPE
46	26	13	FAMOUS!	Mike Rodriguez	CANWEST MUSICWORKS
47	NEW	DEBUT	TIME TO GO	Kwanza Jones	INNOVATION
48	35	12	BODY ON MINE	Eva Big	H/TOMMY BOY
49	45	8	CHIRL COX & DJ TOMMY ROGERS FEAT. PEYTON	BIG HTOMMY BOY	
50	46	16	FEEL SO CLOSE	Calvin Harris	ULTRA

DANCE/ELECTRONIC ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT/PROMOTION LABEL
1	2	21	#1 SKRILLEX	BANGARANG	EPIC BIG BEAT/OWSLA/ATLANTIC 529521/AG
2	3	48	LIMFAO	Sony First Monday Party	ROX/ILLINOIS/EPIC/INTERSCOPE 015101/AG
3	5	74	SKRILLEX	Skrillex	SBONY MONSTERS AND MICE SPRITES EP/3 BIG BEAT/ATLANTIC 50919/AG
4	1	3	SANTIGOLD	Master of My Make Believe	LIQAD/KINGDOM/DOWNTOWN/ATLANTIC 52483/AG
5	4	8	MADONNA	MDNA	LIVE NATION/INTERSCOPE 01665*/JGA
6	6	38	DAVID GUETTA	Nothing But The Beat	WHAT A MUSIC/Astralwerks 78830/CAPITOL
7	7	4	TIESTO	Club Life: Volume Two	MIAMI MUSICAL FREEDOM 004
8	8	53	LADY GAGA	Born This Way	ROX/ILLINOIS/EPIC/INTERSCOPE 01537*/JGA
9	10	76	DEADMAU5	4x4=12	MUSTRAP 2518*/ULTRA
10	12	31	M83	Hurry Up, We're Dreaming	M83 9510*/MUTE
11	9	24	KORN	The Path of Totality	ROADRUNNER 617728
12	NEW	DEBUT	RYE RYE	Go! Pop! Bang! N.E.E.T.	INTERSCOPE 014722/EMI
13	13	8	TOBYMAC	When a Friend Is a Enemy	PROJECT FOREFRONT 83332/EMI CMG
14	NEW	DEBUT	SOULPUSHER	Upabulum	WARR 22*
15	16	6	BASSNECTAR	Vava Voom	AMORPHOUS 0012*
16	14	38	KC AND THE SUNSHINE BAND	Flashback	RHINO 52010/RHINO
17	15	76	DAFT PUNK	Tron: Legacy (Soundtrack)	WALT DISNEY 00587*
18	17	76	VARIOUS ARTISTS	UKF Dubstep 2010	UKF DIGITAL EX
19	18	13	GRIMES	Visions	4AD 3298*
20	19	15	VARIOUS ARTISTS	Ultra Dance 13	ULTRA 3119
21	21	29	NERO	Welcome Aboard	MATAMOROS/CHERRYTREE/INTERSCOPE 01631/AG
22	20	26	VARIOUS ARTISTS	UKF Dubstep 2011	UKF DIGITAL EX
23	11	2	INFECTED MUSHROOM	Army of Mushrooms	DIM MAK DIGITAL EX/DOWNTOWN
24	NEW	DEBUT	BT	Laptop Symphony	BLACK HOLE DIGITAL EX
25	RE-ENTRY	14	PAUL VAN DYK	Evolution	VANDIT 2350*

DANCE/MIX SHOW AIRPLAY™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT/PROMOTION LABEL
1	1	9	#1 SOMEBODY THAT I USED TO KNOW	Kimbra	SAMPLES 'N' SECURUS/FAIRFAX/UNIVERSAL REPUBLIC
2	5	13	STARSHIPS	Nicki Minaj	YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
3	3	9	WE ARE YOUNG	Fun, Feat. Janelle Monae	FUELED BY RAMEN/RRP
4	2	33	FEEL SO CLOSE	Calvin Harris	ULTRA
5	4	11	TITANIUM	David Guetta Feat. Sia	WHAT A MUSIC/Astralwerks/Capitol
6	8	15	WILD ONES	Flo Rida Feat. Sia	POE BOY/ATLANTIC
7	9	5	WHERE HAVE YOU BEEN	Rihanna	SRP/DEF JAM/IDJMG
8	7	29	GLAD YOU CAME	The Wanted	GLOBAL TALENT/MERCURY/IDJMG
9	6	13	CAN'T STOP ME	Afrojack & Shermanology	ROBBINS
10	18	2	LET'S GO	Calvin Harris Feat. Ne-Yo	ULTRA
11	12	7	BROKENHEARTED	Karmin	EPIC
12	11	12	PART OF ME	Katy Perry	CAPITOL
13	10	5	DANCE AGAIN	Jennifer Lopez	FEAT. PITBULL EPIC
14	15	5	CALL ME MAYBE	Carly Rae Jepsen	504/SCHOOLBOY/INTERSCOPE
15	13	6	WHAT MAKES YOU BEAUTIFUL	One Direction	SYCO/COLUMBIA
16	14	4	WILD ONE TWO	Jack Back Feat. David Guetta, Nicky Romero & Sia	BIG BEAT/ATLANTIC
17	20	7	BOYFRIEND	Justin Bieber	SCHOOLBOY/RAYMOND BRAUN/ISLAND/IDJMG
18	16	3	BACK IN TIME	Pitbull	MIR. 305/POLLO GROUNDS/RCA
19	22	4	BANGARANG	Skrillex	FEAT. SKRILLEX BIG BEAT/OWSLA/ATLANTIC/RRP
20	21	10	CHANGED THE WAY YOU KISS ME	Example Feat. Ludacris	MERCURY/IDJMG
21	NEW	DEBUT	CALLING	Sebastian Ingrosso + Alessio Feat. Ryan Tedder	REFUNE/INTERSCOPE
22	25	2	SCREAM	Usher	RCA
23	19	15	TAKE CARE	Draze Feat. Rihanna	YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
24	NEW	DEBUT	PAYPHONE	Maroon 5	AS&M/OCTONE/INTERSCOPE
25	17	14	STRONGER (WHAT DOESN'T KILL YOU)	Kelly Clarkson	19/RCA

TRADITIONAL JAZZ ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT/PROMOTION LABEL
1	1	5	#1 CHRIS BOTTI	Impressions	COLUMBIA 60352/SONY MUSIC
2	2	36	TONY BENNETT	Duets II	RPM/COLUMBIA 66293/SONY MUSIC
3	4	12	ROBERT GLASPER EXPERIMENT	Black Radio	BIG NOTE 88333*
4	5	27	FRANK SINATRA	Frank Sinatra: The Best Reprise	79764/CAPITOL
5	3	16	PAUL McCARTNEY	Kisses On The Bottom	MPL/HEAR 33389*/CONCORD
6	16	15	STEVE TYRRELL	I'll Take Romance	NEW ESIGN 33274/CONCORD
7	NEW	DEBUT	MELODY GARDOT	The Absence (EP)	VERVE DIGITAL EX/VE
8	6	23	SONDTRACK	Midnight in Paris	MADISON GATE 63482 EX
9	10	26	LANDAU EUGENE MURPHY, JR.	That's Life	SYCO/COLUMBIA 99178/SONY MUSIC
10	NEW	DEBUT	JOHN PIZZARELLI	Double Exposure	32321/CONCORD
11	11	69	FRANK SINATRA, DEAN MARTIN & SAMMY DAVIS JR.	The Very Best of The Rat Patrol	FRANK SINATRA/DEAN MARTIN/SAMMY DAVIS JR. WARNER BROS.
12	7	2	ARTURO SANDOVAL	Dear DE (Everyday I Think of You)	CONCORD JAZZ 30020/CONCORD
13	12	5	SONDTRACK	Theme: Season 2 Music From The HBO Original Series	480/UNIVERSAL 5193/CONCORD
14	13	6	TONY BENNETT	Isn't It Romantic?	CONCORD 33463
15	18	14	GREGORY PORTER	Be Good Motema 75	

TRADITIONAL CLASSICAL ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT/PROMOTION LABEL
1	NEW	DEBUT	#1 G. KNOX/A VESTERMAN/S. LEMETRE	Saltarello ECM New Series	ECM 01623/DECCA
2	1	17	ZULL BAILEY/JAN MARK/INDIANAPOLIS SYMPHONY ORCHESTRA	Dvorak: Cello Concerto	TELARC 32927/CONCORD
3	2	11	VARIOUS ARTISTS	Lifescapes: Classical Stress Relief	LIFESCAPES 8100 EX/UMMO MEDIA
4	1	19	MORMON TABERNAACLE CHOIR	Choir: Hallelujah	MORMON TABERNAACLE CHOIR 5630/RA
5	4	21	SONDTRACK	Downton Abbey	CARNIVAL/MASTERPIECE 01620/CONCORD
6	5	19	JOSHUA BELL/JEREMY DENK	French Impressions	SONY CLASSICAL 8208/SONY MASTERWORKS
7	6	7	ERIC WHITACRE	Water Night	DECCA 016636
8	14	4	AUDIOMACHINE	Chronicles	AUDIOMACHINE 74741
9	NEW	DEBUT	JEREMY DENK	Liberté / Beethoven	NONESUCH 530652/WARNER BROS.
10	9	14	ANNE AKIKO MEYERS/ENGLISH CHAMBER ORCH.	Aur: The Bach Album	EONE 7785
11	3	5	THE PRIESTS	Then Sings My Soul	MASTERSWORKS 81419/SONY MASTERWORKS
12	8	48	MORMON TABERNAACLE CHOIR	This Is the Christ	MORMON TABERNAACLE CHOIR 56558/RA
13	7	13	BRUCKNER ORCHESTER LINZ	Class: Symphony No. 9	ORANGE MOUNTAIN DIGITAL EX
14	10	6	YUJA WANG	Fantasia	DG 016605/DECCA CLASSICS
15	RE-ENTRY	14	AUKSO ORCHESTRA	Kristytop	PENGECOR/SONY GREENWOOD 106303/3022/WARNER BROS.

CONTEMPORARY JAZZ ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT/PROMOTION LABEL
1	1	10	#1 ESPERANZA SPALDING	Radio Music Society	MONTAGNA/EPIC 5114/CONCORD
2	4	10	PETER WHITE	Here We Go	HEADS UP 32905/CONCORD
3	10	2	RAHNI SONG	Breakin' the Rules	QUEEN OF SHEBA/YSK 91267/MUSH
4	2	6	KAT EDNOSPON	Way Down Low	SPRINGRETTIE 1292
5	3	36	TROMBONE SHORTY	For True	VERVE FORECAST 015586/VG
6	NEW	DEBUT	TREVOR RABIN	Jacaranda	VARESE VINTAGE 087140/VARESE SARABANDE
7	5	8	INCOGNITO	Surreal	SHANACHIE 5195
8	8	60	BONEY JAMES	Contact	VERVE FORECAST 015375/VG
9	13	13	GALACTIC	Can't Hold Back	GALACTIC FUNK/ANTI- 07182*/EPITAPH
10	9	4	JEFF BRADSHAW	Bone Appetit (Double Issue)	HIDDEN BEACH 00108
11	7	6	BOB BALDWIN	Becha by Jolly Wolk	THE SONGS OF THOM BELL FEAT. 2381/EONE
12	16	16	NAJEE	The Smooth Side of Soul	SHANACHIE 5193
13	12	4	JEFF BRADSHAW	Bone Appetit (Vol. 1 - Main Course)	HIDDEN BEACH 00109
14	RE-ENTRY	14	JESSY J	Hot Sauce	HEAD UP 32989/CONCORD
15	17	14	KIRK WHALUM	Romance	LANGUAGE RENDEZVOUS 5148/MAK AVENUE

CLASSICAL CROSSOVER ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT/PROMOTION LABEL
1	2	27	#1 ANDREA BOCELLI	Concerto: One Night in Central Park	SUGAR 01670/DECCA
2	1	50	CELLO EVANCHO	Drum With Me	SYCO/COLUMBIA 87061/SONY MUSIC
3	3	12	IL VOLO	Il Volo: Three Flight	OPERA BLUES/GATECREEPER/GEFFEN 01653/VE
4	4	56	IL VOLO	Il Volo: Opera Blues	GATECREEPER/GEFFEN 015517/GA
5	7	28	IL DIVO	Wicked Game	SYCO/COLUMBIA 86448/SONY MUSIC
6	6	50	IL VOLO	Il Volo: Enigma	OPERA BLUES/GATECREEPER/GEFFEN 01654/VE
7	9	30	YO-YO MA/STUART DUNCAN/EDGAR MEYER/CHRIS THILE	The Great Rodeo Sessions	SONY CLASSICAL 84118/SONY MASTERWORKS

HOT LATIN SONGS™		TITLE	ARTIST	IMPRINT/PROMOTION LABEL	THIS WEEK	LAST WEEK	WEEKS ON CHART	CERT.
1	1	12	#1	AI SE EUTE PEGO	MICHEL TELLO PANTANAL/REGGAE/SONY MUSIC/LATIN	1	1	12
2	2	24	2	BAILANDO POR EL MUNDO	JUAN JOSE LATORRE/PTBULL & EL CATIA/SONY MUSIC/LATIN	2	2	24
3	6	24	3	LLAMADA DE MI EX	LA ARROLLADORA BANDA EL LIMON DE RENE CAMACHO DISA/UMLE	3	4	28
4	8	16	4	EL MEJOR PERFUME	LA ORIGINAL BANDA ELIMON DE SALVADOR LIZARRAGA FONOVISA/UMLE	4	5	3
5	5	15	5	UN HOMBRE NORMAL	ESPINOZA PAZ VIDEO/MA/VIDEA/UMLE	5	9	9
6	3	33	6	INTENCIONAL	36899YIA FEATURING EL BEBETO Y AMERICA SIERRA FONOVISA/UMLE	6	8	2
7	4	20	7	DUTTY LOVE	DOM OMAR FEATURING NATTY NADASHA OFRANATO/MACHETE/UMLE	7	14	2
8	10	14	8	MACHATE	JULION ALVAREZ/UNORTENO BANDA DISA/UMLE	8	3	33
9	7	17	9	AMOR CONFUSO	GERARDO ORTIZ DEL/SO/SONY MUSIC/LATIN	9	3	8
10	12	5	10	FOLLOW THE LEADER	WESIN & YANDEL/JENNIFER LOPEZ/MACHETE/UMLE	10	10	7
11	9	18	11	LAS COSAS PEQUEÑAS	PRINCE ROYCE TOP STOP	11	10	13
12	11	31	12	LUVOMBA (PRESTIGE)	DADDY YANKEE EL CARTEL	12	11	31
13	13	13	13	MUJER DE TODOS MUJER DE NADIE	LAS BANDAS ROMANTICAS DE AMERICA 2012 DISA/016830/UMLE	13	17	16
14	14	17	14	INTERNATIONAL LOVE	PTBULL FEATURING CHRIS BROWN MR. 305/POLO GROUNDS/IRCA	14	15	7
15	28	3	GG	HASTA QUE SALGA EL SOL	DOM OMAR OFRANATO/MACHETE/UMLE	15	13	24
16	15	18	16	TU YA ERAS COSA DEL PASADO	FIDEL RUEDA DISA/UMLE	16	16	4
17	22	17	17	FUISTE TU	ARJONA FEATURING GARY MORENO/METAMORFOSIS	17	21	115
18	16	34	18	EL VERDADERO AMOR PERDONA	MANA FEATURING PRINCE ROYCE/WARNER LATINA	18	11	77
19	17	17	19	CORRETE	JENNIFER LOPEZ FEATURING LA REPUBLICA/WARNER LATINA	19	18	37
20	23	15	20	SI TE DIGO LA VERDAD	GOCHO NEW ERA/VENEMUSIC	20	26	2
21	20	5	21	LA MOSCA	LOS HORSOPOSS DE ERANDRO FEATURING CHUY LIZARRAGA FONOVISA/UMLE	21	12	4
22	19	6	22	ADDICTED TO YOU	SHAKIRA EPIC/SONY MUSIC/LATIN	22	19	6
23	18	4	23	DANCE AGAIN	JENNIFER LOPEZ FEATURING PTBULL EPIC	23	38	17
24	24	7	24	STARSHIPS	NICKI MINAJ YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	24	22	80
25	26	17	25	MI SANTA	ROMEO SANTOS FEATURING TOMATTO/SONY MUSIC/LATIN	25	27	7
26	25	9	26	LO QUE PIENSO DE TI	BANDA CARNAVAL/UMLE	26	31	11
27	30	11	27	SENTIMIENTOS ENCONTRADOS	EL TRONO DE MEXICO FONOVISA/UMLE	27	40	3
28	35	3	28	INCONDICIONAL	PRINCE ROYCE TOP STOP	28	35	70
29	40	3	29	LA DIABLA	ROMEO SANTOS SONY MUSIC/LATIN	29	28	7
30	29	10	30	PARA TI SOLITA	BANDA EL RECODO DE CRUZ LIZARRAGA FONOVISA/UMLE	30	46	2
31	37	4	31	EL PASADO ES PASADO	LA ADICTIVA BANDA SAN JOSE DE MESSALAS SONY MUSIC/LATIN	31	44	2
32	36	9	32	MI OLVIDO	BANDA SINALENENSES DE SERGIO LIZARRAGA DISA/UMLE	32	36	9
33	27	15	33	YA ME CANSE	LARRY HERNANDEZ FONOVISA/UMLE	33	20	50
34	39	8	34	FEEL SO CLOSE	CALVIN HARRIS ULTRA	34	49	12
35	31	18	35	EL VESTIDO BLANCO	VICENTE FERNANDEZ SONY MUSIC/LATIN	35	25	17
36	33	3	36	YO NO SOY UN MONSTRUO	LOS REYES DEL TRIBAL M&G SOUND/UMLE	36	39	9
37	38	5	37	GLAD YOU CAME	THE WANTED GLOBAL TALENT/MERCURY/UMLE	37	34	6
38	RE-ENTRY	38	38	SIN RESPIRACION	BANDA EL RECODO DE CRUZ LIZARRAGA FONOVISA/UMLE	38	45	28
39	RE-ENTRY	39	39	DESCUIDE	GRUPO MONTEZ DE DURANGO VIVA	39	32	14
40	32	5	40	WILD ONES	FLO RIDA FEATURING SIA P&B/ATLANTIC	40	41	26
41	43	3	41	BACK IN TIME	PTBULL MR. 305/POLO GROUNDS/IRCA	41	47	17
42	44	7	42	BEBE BONITA	CHINO & MACHO FEATURING JAY SEAN MACHETE/UMLE	42	30	2
43	47	8	43	MI AMOR	GRUPO TROD J&K	43	67	69
44	49	2	44	LLUEVE	INTOCABLE GOOD!	44	56	14
45	HOT SHOT DEBUT	45	45	WE ARE YOUNG	R&B FEATURING JANELLE MONAE FUELED BY RAMEN/RRP	45	59	39
46	46	11	46	CREO EN TI	REK SONY MUSIC/LATIN	46	48	2
47	42	4	47	A CUMBIA TRIBALERA	LA HISTORIA CONTINUAL PARTE IV FONOVISA/UMLE	47	69	27
48	RE-ENTRY	48	48	TU VENENO	HECTOR ACOSTA D.J. AMEN/MUSIC	48	74	39
49	45	5	49	EL RUIDO	DAVID BISBAL UNIVERSAL MUSIC/LATIN/UMLE	49	51	8
50	21	10	50	LA SENAL	JUANES UNIVERSAL MUSIC/LATIN/UMLE	50	59	2

Don Omar's "Hasta Que Salga el Sol," the second single from the current No. 1 on Top Latin Albums, *Don Omar Presents MTO2: New Generation*, sports the Greatest Gainer sash on Hot Latin Songs with a 28-15 lift. Lead track "Dutty Love" peaked at No. 1 and still holds in the top 10 (No. 7).



TOP LATIN ALBUMS™		ARTIST	TITLE	IMPRINT/DISTRIBUTING LABEL	THIS WEEK	LAST WEEK	WEEKS ON CHART	CERT.
1	1	3	#1	DON OMAR	MTO2: NEW GENERATION OFRANATO/MACHETE/UMLE	1	1	3
2	2	6	2	PRINCE ROYCE	PHASE 1 TOP STOP/3030/UMLE	2	2	6
3	4	28	3	ROMEO SANTOS	FORMULA VOL. 1 SONY MUSIC/LATIN 82046	3	4	28
4	5	3	4	VARIOUS ARTISTS	TRINANKAZOS DE VERANO FONOVISA/UMLE	4	5	3
5	9	9	5	EL TRONO DE MEXICO	LOS REYES DEL TRIBAL M&G SOUND/UMLE	5	9	9
6	8	2	6	LOS BUKIS	ICONOS: 25 EXITOS FONOVISA/UMLE	6	8	2
7	14	2	GG	DJ GELO	FIESTA TRIBAL FONOVISA/UMLE	7	14	2
8	6	33	8	ARJONA	INDEPENDIENTE METAMORFOSIS S28011/WARNER LATINA	8	6	33
9	3	8	9	EDNITA NAZARIO	DESNUDA SONY MUSIC/LATIN 99147	9	3	8
10	7	58	10	MANA	DRAMA Y VIDA/WARNER LATINA 528530	10	7	58
11	10	13	11	ESPINOZA PAZ	UN HOMBRE NORMAL VIDEO/MA/VIDEA/UMLE	11	10	13
12	19	54	12	TIERRA CALI	UN SOLO DE AMOR VICTORIA/ENEMUS/UNIVERSAL MUSIC/LATIN/84130/UMLE	12	19	54
13	17	16	13	VARIOUS ARTISTS	LAS BANDAS ROMANTICAS DE AMERICA 2012 DISA/016830/UMLE	13	17	16
14	15	7	14	LOS INQUETOS DEL NORTE	LA GRITERA EAGLE MUSIC/34	14	15	7
15	13	24	15	3BALLMITY	INTENCIONAL FONOVISA/354663/UMLE	15	13	24
16	16	4	16	TERCER CIELO	LO QUE LE VENTEMOS EN SU CASA/ENEMUS/UNIVERSAL MUSIC/LATIN/86281/UMLE	16	16	4
17	21	115	17	CAMILA	DEJARE DE AMAR SONY MUSIC/LATIN 59881	17	21	115
18	11	77	18	DOM OMAR	MEET THE OPRHANS THE KING IS BACK OFRANATO/MACHETE/014897/UMLE	18	11	77
19	18	37	19	GERARDO ORTIZ	ENTRE DIOS Y EL DIABLO DEL 91/251/SONY MUSIC/LATIN	19	18	37
20	26	2	20	CONJUNTO PRIMAVERA	ICONOS: 25 EXITOS FONOVISA/UMLE	20	26	2
21	12	4	21	VICENTE FERNANDEZ Y VICENTE FERNANDEZ HIJO	LOS 2 VICENTES SONY MUSIC/LATIN 86969	21	12	4
22	24	19	22	RAMON AYALA Y SUS BRAVOS DEL NORTE	LEYENDA NORTE: 30 GRANDES EXITOS FREDDIE 3090	22	24	19
23	38	17	23	LA ARROLLADORA BANDA EL LIMON DE RENE CAMACHO	IRREVERSIBLE... 2012 DISA/016845/UMLE	23	38	17
24	22	80	24	SHAKIRA	SALE EL SOL EPIC/72433/SONY MUSIC/LATIN	24	22	80
25	27	7	25	DAVID BISBAL	ADICTO UNIVERSAL MUSIC/LATIN/014846/UMLE	25	27	7
26	31	11	26	LOS TEMERARIOS	30 ANIVERSARIO DISA/016841/UMLE	26	31	11
27	40	3	27	ELVIS CRESPO	LOS MONSTRS FLASH/ENEMUS/UNIVERSAL MUSIC/LATIN/84201/UMLE	27	40	3
28	35	70	28	LOS BUKIS	35 ANIVERSARIO FONOVISA/354608/UMLE	28	35	70
29	28	7	29	SELENA	ENAMORADA DE TI CAPITOL LATIN 80976	29	28	7
30	46	2	30	BANDA EL RECODO DE CRUZ LIZARRAGA	ICONOS: 25 EXITOS FONOVISA/UMLE	30	46	2
31	44	2	31	BRONCO	ICONOS: 25 EXITOS FONOVISA/UMLE	31	44	2
32	36	9	32	EL PELON DEL MICROPHONE & DJ MORPHIUS	LOS REYES DEL TRIBAL M&G SOUND/UMLE	32	36	9
33	20	50	33	IL VOLO	IL VOLO EN SPANOL OPERA BLUES/GATCA/RENTON/015745/UMLE	33	20	50
34	49	12	34	CALIBRE 50	EL BUEN EJEMPLO DISA/016854/UMLE	34	49	12
35	25	17	35	MARCO ANTONIO SOLIS	LA HISTORIA CONTINUAL PARTE IV FONOVISA/UMLE	35	25	17
36	39	9	36	CARDENALES DE NUEVO LEON	30 ANIVERSARIO FONOVISA/UMLE	36	39	9
37	34	6	37	VARIOUS ARTISTS	2012 TRIBAL BANDA LATIN/AMER/SONY MUSIC/LATIN/9810/EX	37	34	6
38	45	28	38	VARIOUS ARTISTS	CORRIDOS #1 2011 DISA/721684/EX/UMLE	38	45	28
39	32	14	39	JESSE & JOY	CON QUIEN SE QUEDA EL PERRO? WARNER LATINA 529227	39	32	14
40	41	26	40	JENNI RIVERA	JOYAS PRESTADAS BANDA FONOVISA/354669/UMLE	40	41	26
41	47	17	41	ALEJANDRO FERNANDEZ	CANCIONES DE AMOR LOVE SONGS SONY MUSIC/LATIN 91151	41	47	17
42	30	2	42	SAMUEL HERNANDEZ	INVESTIGANDO VENEMUSIC/UNIVERSAL MUSIC/LATIN/843630/UMLE	42	30	2
43	67	69	43	VARIOUS ARTISTS	LAS BANDAS ROMANTICAS DE AMERICA DISA/721687/UMLE	43	67	69
44	56	14	44	CARLOS Y JOSE	BOHEMIA ENTE AMIGOS HUMANA 1304/PLATINO	44	56	14
45	59	39	45	BRONCO	25 ANIVERSARIO FONOVISA/354618/UMLE	45	59	39
46	48	2	46	FRANCO DE VITA	EN PRIMERA FILA SONY MUSIC/LATIN 78112	46	48	2
47	69	27	47	JULION ALVAREZ Y SU NORTEÑO BANDA	MACHATE Y OMBRE DISA/721671/UMLE	47	69	27
48	74	39	48	LOS YONIC'S	35 ANIVERSARIO FONOVISA/354633/UMLE	48	74	39
49	51	8	49	ROCIO DURCAL	AMOR ETERNO: LOS EXITOS SONY MUSIC/LATIN/88848	49	51	8
50	59	2	50	LIBERACION	ICONOS: 25 EXITOS DISA/016865/UMLE	50	59	2

DJ Gelo's first charting set, *Fiesta Tribal*, a remix compilation of regional Mexican songs by some of today's charting artists, takes the Greatest Gainer tag on Top Latin Albums (14-7), selling slightly more than 1,000 (up 20%), according to Nielsen SoundScan.



REGIONAL MEXICAN ALBUMS™		ARTIST	TITLE	IMPRINT/DISTRIBUTING LABEL	THIS WEEK	LAST WEEK	WEEKS ON CHART	CERT.
1	1	3	#1	VARIOUS ARTISTS	TRINANKAZOS DE VERANO FONOVISA/UMLE	1	1	3
2	3	8	2	EL TRONO DE MEXICO	LOS REYES DEL TRIBAL M&G SOUND/UMLE	2	3	8
3	2	2	3	LOS BUKIS	ICONOS: 25 EXITOS FONOVISA/UMLE	3	2	2
4	7	2	4	DJ GELO	FIESTA TRIBAL FONOVISA/UMLE	4	7	2
5	4	13	5	ESPINOZA PAZ	UN HOMBRE NORMAL VIDEO/MA/VIDEA/UMLE	5	4	13
6	11	35	6	TIERRA CALI	UN SOLO DE AMOR VICTORIA/ENEMUS/UNIVERSAL MUSIC/LATIN/84130/UMLE	6	11	35
7	9	16	7	VARIOUS ARTISTS	LAS BANDAS ROMANTICAS DE AMERICA 2012 DISA/016830/UMLE	7	9	16
8	8	7	8	LOS INQUETOS DEL NORTE	LA GRITERA EAGLE MUSIC/34	8	8	7
9	6	24	9	3BALLMITY	INTENCIONAL FONOVISA/354663/UMLE	9	6	24
10	10	37	10	GERARDO ORTIZ	ENTRE DIOS Y EL DIABLO DEL 91/251/SONY MUSIC/LATIN	10	10	37
11	14	2	11	VICENTE FERNANDEZ Y VICENTE FERNANDEZ HIJO	LOS 2 VICENTES SONY MUSIC/LATIN 86969	11	14	2
12	19	54	12	RAMON AYALA Y SUS BRAVOS DEL NORTE	LEYENDA NORTE: 30 GRANDES EXITOS FREDDIE 3090	12	19	54
13	12	19	13	LA ARROLLADORA BANDA EL LIMON DE RENE CAMACHO	IRREVERSIBLE... 2012 DISA/016845/UMLE	13	12	19
14	18	17	14	LOS TEMERARIOS	30 ANIVERSARIO DISA/016841/UMLE	14	18	17
15	15	11	15	LOS BUKIS	35 ANIVERSARIO FONOVISA/354608/UMLE	15	15	11
16	16	70	16	BANDA EL RECODO DE CRUZ LIZARRAGA	ICONOS: 25 EXITOS FONOVISA/UMLE	16	16	70
17	NEW	NEW	17	BRONCO	ICONOS: 25 EXITOS FONOVISA/UMLE	17	NEW	NEW
18	NEW	NEW	18	EL PELON DEL MICROPHONE & DJ MORPHIUS	LOS REYES DEL TRIBAL M&G SOUND/UMLE	18	NEW	NEW
19	17	9	19	CALIBRE 50	EL BUEN EJEMPLO DISA/016854/UMLE	19	17	9
20	RE-ENTRY	RE-ENTRY	20	EL BUEN EJEMPLO DISA/016854/UMLE	EL BUEN EJEMPLO DISA/016854/UMLE	20	RE-ENTRY	RE-ENTRY

EURO		DIGITAL SONGS		(NIELSEN SOUNDSCAN INTERNATIONAL) JUNE 2, 2012	
THIS WEEK	LAST WEEK				
1	3	1	NEW	WE ARE YOUNG	FUN. FT. JANELLE MONAE FUELED BY RAMEN
2	1	1		CALL ME MAYBE	CARLY RAE JEPSEN 604/SCHOOLBOY
3	2	1		TOO CLOSE	ALEX CLARE ISLAND
4	6	1		SOMEBODY THAT I USED TO KNOW	GOTYE FT. KIMBRA SAMPLES 'N' SECONDS/ISLAND
5	9	1		WHERE HAVE YOU BEEN	RIHANNA SRP
6	5	1		DRIVE BY	TRAIN COLUMBIA
7	4	1		R.I.P.	RITA ORA FT. TIMIE TEMPAH ROC NATION
8	12	1		WHISTLE	FLO RIDA POE BOY
9	8	1		STARSHIPS	NICKI MINAJ YOUNG MONEY/CASH MONEY
10	7	1		YOUNG	TULSA ALL AROUND THE WORLD

JAPAN		BILLBOARD JAPAN HOT 100		(HANSHIN/SOUNDSCAN JAPAN/PLANTECH) JUNE 2, 2012	
THIS WEEK	LAST WEEK				
1	NEW	1	NEW	AISHITERABURU!	SK&K AVEJ-J MORE
2	4	1		MORE SU UCHI KOKORO YOKU DAN INANAGAKUSHI "MUGEN NO AI"	MOMORO CLOVER Z KING
3	1	1		FACE DOWN	AKASHI-J STORM
4	NEW	1		SHERLOCK	SHINIE EMI
5	48	1		JIYU E MICHIZURE	RINGO SHIMA EMI
6	12	1		MAMIRERU	KAELA KIMURA COLUMBIA
7	44	1		MY TIME TO SHINE	DREAMS COME TRUE UNIVERSAL
8	NEW	1		STILL LOVE YOU	A&M H&M UNIVERSAL
9	66	1		NATSU NO DAISANKAKUKEI	NICO TOUCHES THE WALLS K/ON
10	18	1		IN YOUR ARMS	KINA GRANIS VICTOR

GERMANY		SINGLES		(MEDIA CONTROL) JUNE 2, 2012	
THIS WEEK	LAST WEEK				
1	4	1		TAGE WIE DIESE	DIE TOTEN HOSEN J&P
2	1	1		TOO CLOSE	ALEX CLARE ISLAND
3	8	1		CALL ME MAYBE	CARLY RAE JEPSEN 604/SCHOOLBOY
4	NEW	1		WE ARE YOUNG	FUN. FT. JANELLE MONAE FUELED BY RAMEN
5	6	1		LITTLE TALKS	OF MONSTERS AND MEN SKRIMS LEH LAEKJARAS 1
6	5	1		THERE SHE GOES	TAIO CRUZ FT. PITBULL 4TH & BROADWAY
7	NEW	1		BACK IN TIME	PITBULL MR. 305/POLO GROUNDS
8	3	1		DON'T THINK ABOUT ME	LUCIA HANAU UNIVERSAL
9	7	1		EASY	GRD CHIMPENATOR
10	9	1		SUMMER PARADISE	SIMPLE PLAN FT. SEAN PAUL ATLANTIC

UNITED KINGDOM		SINGLES		(THE OFFICIAL UK CHARTS CO.) JUNE 2, 2012	
THIS WEEK	LAST WEEK				
1	1	1		R.I.P.	RITA ORA FT. TIMIE TEMPAH ROC NATION
2	5	1		WE ARE YOUNG	FUN. FT. JANELLE MONAE FUELED BY RAMEN
3	3	1		CALL ME MAYBE	CARLY RAE JEPSEN 604/SCHOOLBOY
4	4	1		TOO CLOSE	ALEX CLARE ISLAND
5	2	1		YOUNG	TULSA ALL AROUND THE WORLD
6	8	1		WHERE HAVE YOU BEEN	RIHANNA SRP
7	NEW	1		30 DAYS	THE SATURDAYS POLYDOR
8	6	1		DRIVE BY	TRAIN COLUMBIA
9	NEW	1		OLIVER TWIST	D'BANJA DAPO OYEBA/10
10	9	1		SOMEBODY THAT I USED TO KNOW	GOTYE FT. KIMBRA SAMPLES 'N' SECONDS/ISLAND

FRANCE		DIGITAL SONGS		(NIELSEN SOUNDSCAN INTERNATIONAL) JUNE 2, 2012	
THIS WEEK	LAST WEEK				
1	1	1		SOMEBODY THAT I USED TO KNOW	GOTYE FT. KIMBRA SAMPLES 'N' SECONDS/ISLAND
2	5	1		BALADA	GUSTAVO LIMA CNR
3	4	1		CALL ME MAYBE	CARLY RAE JEPSEN 604/SCHOOLBOY
4	6	1		POSITIF	MATT HOUSTON FT. PSQUARE ON THE TRACK
5	2	1		WHERE HAVE YOU BEEN	RIHANNA SRP
6	7	1		TACATA'	ROMANO & SAPIENZA FT. RODRIGUEZ DANCE AND LOVE
7	3	1		SKINNY LOVE	BIRDY JASMINE VAN DEN BOGAERDE
8	RE	1		MA DIRECTION	SEKON & JASBARY WATI B
9	9	1		STARSHIPS	NICKI MINAJ YOUNG MONEY/CASH MONEY
10	RE	1		I FOLLOW RIVERS	LYKKE LI L RECORDINGS

CANADA		BILLBOARD CANADIAN HOT 100		(NIELSEN SOUNDSCAN/BDS) JUNE 2, 2012	
THIS WEEK	LAST WEEK				
1	2	1		PAYPHONE	MARODON 5 FT. WIZ KHALIFA A&M/OCTONE
2	1	1		SOMEBODY THAT I USED TO KNOW	GOTYE FT. KIMBRA SAMPLES 'N' SECONDS/FAIRFAX
3	3	1		WE ARE YOUNG	FUN. FT. JANELLE MONAE FUELED BY RAMEN
4	5	1		STARSHIPS	NICKI MINAJ YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
5	4	1		DANCE AGAIN	JENNIFER LOPEZ FT. PITBULL EPIC
6	8	1		BACK IN TIME	PITBULL MR. 305/POLO GROUNDS/RCA
7	6	1		GLAD YOU CAME	THE WANTED GLOBAL TALENT/MERCURY
8	7	1		WILD ONES	FLO RIDA FT. SIA POE BOY/ATLANTIC
9	11	1		WHISTLE	FLO RIDA POE BOY/ATLANTIC
10	14	1		SUMMER PARADISE	SIMPLE PLAN ATLANTIC

KOREA		BILLBOARD KOREA K-POP HOT 100		(BILLBOARD KOREA) JUNE 2, 2012	
THIS WEEK	LAST WEEK				
1	1	1		EVERY END OF THE DAY	IU STARSHIP ENTERTAINMENT
2	3	1		TWINKLE	GIRLS' GENERATION-TTS CJ E&M
3	16	1		I DON'T CARE	BRAVE BOYS FT. SED SU MIN PDJ/UBE ENTERTAINMENT
4	NEW	1		GOOD BOY	W&A YOUNG JONG YOUNG OF BEAT/YES ENTERTAINMENT
5	2	1		VOICE	BAEK YOUNG FT. GARY OF LEASSANG/YES ENTERTAINMENT
6	4	1		ALONE	SISTAR STARSHIP ENTERTAINMENT
7	NEW	1		HARD TO BE HUMBLE	LEESSANG JUNGLE ENTERTAINMENT
8	29	1		THE CHASER	INFINITE MYSTIC89
9	5	1		BEAUTIFUL NIGHT	ULALA SESSION JYP ENTERTAINMENT
10	NEW	1		USED IT ALL UP	ULALA SESSION CJ E&M

AUSTRALIA		DIGITAL SONGS		(ARIA) JUNE 2, 2012	
THIS WEEK	LAST WEEK				
1	1	1		WHISTLE	FLO RIDA POE BOY
2	2	1		CALL ME MAYBE	CARLY RAE JEPSEN 604/SCHOOLBOY
3	3	1		PAYPHONE	MARODON 5 FT. WIZ KHALIFA A&M/OCTONE
4	NEW	1		NOTHING'S REAL BUT LOVE	EMELI SANDÉ UNIVERSAL
5	7	1		BACK IN TIME	PITBULL MR. 305/POLO GROUNDS
6	5	1		STARSHIPS	NICKI MINAJ YOUNG MONEY/CASH MONEY
7	8	1		NEVER LET ME GO	FLORENCE + THE MACHINE ISLAND
8	6	1		WHERE HAVE YOU BEEN	RIHANNA SRP
9	4	1		LEGO HOUSE	ED SHEERAN ASYLUM
10	NEW	1		HANDS	RACHAEL LEACH UNIVERSAL

NETHERLANDS		DIGITAL SONGS		(NIELSEN SOUNDSCAN INTERNATIONAL) JUNE 2, 2012	
THIS WEEK	LAST WEEK				
1	1	1		BALADA	GUSTAVO LIMA CNR
2	2	1		I FOLLOW RIVERS	TRIGGERFINGER EXCELSIOR
3	3	1		CALL ME MAYBE	CARLY RAE JEPSEN 604/SCHOOLBOY
4	4	1		NEXT TO ME	EMELI SANDÉ UNIVERSAL
5	NEW	1		WHISTLE	FLO RIDA POE BOY
6	7	1		AI SE EU TE PEGO	MICHEL TELO CNR
7	6	1		I FOLLOW RIVERS	LYKKE LI L RECORDINGS
8	8	1		WE ARE YOUNG	FUN. FT. JANELLE MONAE FUELED BY RAMEN
9	5	1		I WON'T GIVE UP	JASON MRAZ ATLANTIC
10	NEW	1		STARSHIPS	NICKI MINAJ YOUNG MONEY/CASH MONEY

ITALY		DIGITAL SONGS		(NIELSEN SOUNDSCAN INTERNATIONAL) JUNE 2, 2012	
THIS WEEK	LAST WEEK				
1	NEW	1	NEW	CERCAVO AMORE	EMMA UNIVERSAL
2	3	1		PAYPHONE	MARODON 5 FT. WIZ KHALIFA A&M/OCTONE
3	1	1		SOMEBODY THAT I USED TO KNOW	GOTYE FT. KIMBRA SAMPLES 'N' SECONDS/ISLAND
4	2	1		WE ARE YOUNG	FUN. FT. JANELLE MONAE FUELED BY RAMEN
5	10	1		COME UN PITTORE	MODA FT. JARABEPEPALO ULTRASUONI
6	5	1		DRIVE BY	TRAIN COLUMBIA
7	RE	1		SENZA RISERVA	ANALISA WARNER
8	9	1		DANCE AGAIN	JENNIFER LOPEZ FT. PITBULL EPIC
9	8	1		MA CHERIE	DJ ANTOINE FT. THE BEAT SHAKERS GLOBAL
10	NEW	1		TU MI PORTI SU	GIORGIA DISCHI DI CIOCCOLATA

BRAZIL		ALBUMS		(APAD/NIELSEN) MAY 6, 2012	
THIS WEEK	LAST WEEK				
1	1	1		QUANDO CHEGA A NOITE	LUAN SANTANA SONY LIVRE
2	2	1		AO VIVO: EM JERUSALEM	ROBERTO CARLOS SONY MUSIC
3	5	1		20 ANOS DE SUCESSO	ZELE DE CAMARGO & LUCIANO SONY MUSIC
4	4	1		PAULA FERNANDES AO VIVO	PAULA FERNANDES UNIVERSAL
5	3	1		21	ADELKI/COLUMBIA
6	7	1		NA BALADA	MICHEL TELO SONY LIVRE
7	6	1		REBELDES: AO VIVO	REBELDES EMI
8	NEW	1		ESPECIAL	CAETANO GILE NETE UNIVERSAL
9	8	1		O QUINTAL DO PAGODINHO	VARIOUS ARTISTS UNIVERSAL
10	NEW	1		ESSENCIAL	JORGE & MATEUS SONY LIVRE

SPAIN		DIGITAL SONGS		(NIELSEN SOUNDSCAN INTERNATIONAL) JUNE 2, 2012	
THIS WEEK	LAST WEEK				
1	3	1		TE HE ECHADO DE MENOS	PABLO ALBORAN TRIMECA
2	2	1		YO TE ESPERARE	CALI & EL BANDA UNIVERSAL
3	5	1		SE VUELVE LOCA	JUAN MAGAN SONY MUSIC
4	RE	1		DANCE AGAIN	JENNIFER LOPEZ FT. PITBULL EPIC
5	7	1		ME PONES TIERNO	RASEL & BAUTE WARNER
6	4	1		SOMEBODY THAT I USED TO KNOW	GOTYE FT. KIMBRA SAMPLES 'N' SECONDS/SEVEN
7	NEW	1		FOLLOW THE LEADER	WISIN & YANDEL - JENNIFER LOPEZ/MACHETE
8	8	1		BOYS WILL BE BOYS	PAULINA RUBIO UNIVERSAL
9	RE	1		AI SE EU TE PEGO	MICHEL TELO PANTANAL
10	6	1		RAYOS DE SOL	JOSE DE RICO FT. HENRY MENDEZ ROSTER

SWITZERLAND		DIGITAL SONGS		(NIELSEN SOUNDSCAN INTERNATIONAL) JUNE 2, 2012	
THIS WEEK	LAST WEEK				
1	9	1		WHISTLE	FLO RIDA POE BOY
2	3	1		CALL ME MAYBE	CARLY RAE JEPSEN 604/SCHOOLBOY
3	2	1		WE ARE YOUNG	FUN. FT. JANELLE MONAE FUELED BY RAMEN
4	1	1		BALADA	GUSTAVO LIMA CNR
5	4	1		STARSHIPS	NICKI MINAJ YOUNG MONEY/CASH MONEY
6	6	1		THERE SHE GOES	TAIO CRUZ FT. PITBULL 4TH & BROADWAY
7	NEW	1		DO IT ALL NIGHT 2K12	DARIUS & FINLAY FT. CARL PRIT & MICCO SONY MUSIC
8	8	1		SINGLE LADIES	REMY & MANI - L.T. J-SON GLOBAL
9	7	1		MA CHERIE	DJ ANTOINE FT. THE BEAT SHAKERS GLOBAL
10	10	1		DRIVE BY	TRAIN COLUMBIA

BELGIUM		DIGITAL SONGS		(NIELSEN SOUNDSCAN INTERNATIONAL) JUNE 2, 2012	
THIS WEEK	LAST WEEK				
1	1	1		BALADA	GUSTAVO LIMA CNR
2	2	1		HAPPINESS	SAM SPARRO SPARRO
3	3	1		CALL ME MAYBE	CARLY RAE JEPSEN 604/SCHOOLBOY
4	4	1		LITTLE TALKS	OF MONSTERS AND MEN SKRIMS LEH LAEKJARAS 1
5	5	1		WE ARE YOUNG	FUN. FT. JANELLE MONAE FUELED BY RAMEN
6	NEW	1		STARSHIPS	NICKI MINAJ YOUNG MONEY/CASH MONEY
7	7	1		I FOLLOW RIVERS	TRIGGERFINGER EXCELSIOR
8	6	1		PEOPLE HELP THE PEOPLE	BIRDY JASMINE VAN DEN BOGAERDE
9	10	1		WHERE HAVE YOU BEEN	RIHANNA SRP
10	NEW	1		BACK IN TIME	PITBULL MR. 305/POLO GROUNDS

SWEDEN		DIGITAL SONGS		(NIELSEN SOUNDSCAN INTERNATIONAL) JUNE 2, 2012	
THIS WEEK	LAST WEEK				
1	3	1		DANSA PAUSA	PANETOS PNTZ VAGEN
2	2	1		SOMEBODY THAT I USED TO KNOW	GOTYE FT. KIMBRA SAMPLES 'N' SECONDS/ISLAND
3	7	1		FLYTTA PA DEJ	ALINA DEVECKSO ANDERS JOHANSSON ENTERPRISE
4	4	1		WE ARE YOUNG	FUN. FT. JANELLE MONAE FUELED BY RAMEN
5	5	1		CALL ME MAYBE	CARLY RAE JEPSEN 604/SCHOOLBOY
6	6	1		AI SE EU TE PEGO	MICHEL TELO CNR
7	NEW	1		WHISTLE	FLO RIDA POE BOY
8	8	1		EUPHORIA	LOREEN WARNER
9	10	1		STARSHIPS	NICKI MINAJ YOUNG MONEY/CASH MONEY
10	9	1		SOME DIE YOUNG	LALAN WARNER

MEXICO		AIRPLAY		(NIELSEN BDS) JUNE 2, 2012	
THIS WEEK	LAST WEEK				
1	2	1		UN HOMBRE NORMAL	ESPINOZA POE BOY
2	1	1		LA DE LA MALA SUERTE	JESSE & JOY WARNER
3	3	1		WHAT MAKES YOU BEAUTIFUL	ONE DIRECTION SYCO/COLUMBIA
4	4	1		CREO EN TI	REIK SONY MUSIC
5	7	1		ADDICTED TO YOU	SHAKIRA EPIC
6	5	1		MI REINA DEL DOLOR	MANA WARNER
7	6	1		LLAMADA DE MI EX	LAPROLADORA BARBA ELIMONDE RENE CAMACHO/DISA
8	8	1		WE FOUND LOVE	RIHANNA FT. CALVIN HARRIS SRP/DEF JAM
9	9	1		GLORIA	GLORIA TREVI UNIVERSAL
10	20	1		CUANDO MANDA EL CORAZON	VICENTE FERNANDEZ SONY MUSIC

AUSTRIA		DIGITAL SONGS		(NIELSEN SOUNDSCAN INTERNATIONAL) JUNE 2, 2012	
THIS WEEK	LAST WEEK				
1	10	1		WH	

EXECUTIVE TURNTABLE

Send submissions to: exec@billboard.com

TOURING: William Morris Endeavor taps **Joe Brauner** as an agent in the firm's music department, bringing with him clients Norah Jones and Amos Lee. He was a music agent at Creative Artists Agency.

MANAGEMENT: Tenth Street Entertainment names **Adam Arnkoff** VP of touring. He was director.

LEGAL: Law firm Greenberg Traurig taps **W. Tucker McCrady** as of counsel in the firm's entertainment and media practice division. He was VP of litigation at Warner Music Group.



RELATED FIELDS: SBS Entertainment, the live entertainment and management arm of media company Spanish Broadcasting System, promotes **Richard Lom** to VP. He was director.

Isolation Network, the parent company of **INGrooves Fontana** and **Inscribe Digital**, appoints music and media executive **Jay Boberg** chairman of the board. Boberg, who co-founded independent label **I.R.S. Records** in 1979, most recently established independent film and TV company **Liberation Entertainment**.

Patton House Entertainment taps **Glenn Goodwin** for national radio promotions and marketing. He was director of marketing and promotions at **Spirit FM Network** in Missouri.

The **Country Music Assn.** appoints **Matthew Seaton** community outreach manager. He was partnership program director at the **PENCIL Foundation**.

Orchestra Nova names **Joan Cumming** director of marketing and development. She was senior director of marketing and communications at the **Autry National Center** in Los Angeles.

—Edited by Mitchell Peters

GOODWORKS

SCHOOL OF ROCK, LOVE HOPE STRENGTH TEAM FOR TOUR

School of Rock, which teaches kids how to develop their musical skills for the stage, and music-centric cancer charity Love Hope Strength are partnering for the school's annual AllStars summer tour of U.S. clubs and music festivals.

Beginning June 27 at the Vans Warped tour in Chula Vista, Calif., the 21-city trek features the best musicians from the School of Rock's 90 locations in the United States and Mexico. The tour features 13- to 18-year-old musicians performing music from the '60s through today, including Jimi Hendrix, the Beach Boys, U2, Jack White, Deadmau5 and Skrillex. This year, the jaunt is teaming up with Love Hope Strength to involve the kids in bone marrow drives at each concert stop.

"Since we're playing so many big stages, we're going to have the kids run activations at all the shows," School of Rock VP of marketing Mark Biondi says, noting that the musicians will swab the cheeks of concert-goers in hopes of finding matches for bone marrow transplants. "School of Rock loves what [Love Hope Strength does] and we wanted to tie that back with the kids to give them a mission when they're out on the road."

To date, Love Hope Strength has found more than 260 potential life-saving matches, including 13 from Bonnaroo, eight from Lollapalooza and 12 from Austin City Limits. In addition to stops at such summer festivals as the Warped tour, Summerfest, Ribfest and Gathering of the Vibes, the AllStars tour will play noteworthy clubs like Los Angeles' Echo and New York's Webster Hall.

"What's cool is that if you make a match, they can tie it back to where it was done," Biondi says. "So if they were at a Foo Fighters show, they can say, 'We set up a match at your show and saved someone's life.'"

—Mitchell Peters

TEAM BIEBER

The Home Depot Center in Carson, Calif., hosted top 40 KIIS-FM's 15th annual Wango Tango concert (May 12), featuring performances by Pitbull, Nicki Minaj and Maroon 5. Backstage, venue GM **KATIE PANDOLFO** presents special guest host **JUSTIN BIEBER** with a personalized LA Galaxy soccer team jersey. PHOTO:

MORA PHOTOGRAPHY



1

1 SIRIUSXM'S WILLIE'S Roadhouse channel world-premiered **WILLIE NELSON'S** new *Heroes* album. The country legend and his musician son, Lukas, also performed live and answered call-in questions during a studio visit. From left are Nelson's sister and bandmate, **BOBBIE NELSON**; Willie's Roadhouse PD **JEREMY TEPPER**; Nelson; and SiriusXM VP/GM of music programming **STEVE BLATTER**. PHOTO: RAHAY SEGEV



2

2 SCALING NEW HEIGHTS, alt-rock act Morning Parade delivered an acoustic rooftop performance at EMI in New York on May 17. Celebrating on high are (from left) EMI senior VP of promotion **BILL CARROLL**, EMI North America COO **COLIN FINKELSTEIN** and executive VP of marketing and promotion **GREG THOMPSON**; band members **BEN GIDDINGS**, **STEVE SPARROW** and **PHIL TITUS**; Astralwerks director of marketing **VERONICA SANJINES** and senior VP/GM **GLENN MENDLINGER**. PHOTO: BRYAN KEHN

HIGHER LEARNING

Boston's Berklee College of Music awarded honorary doctor of music degrees to the Eagles, **ALISON KRAUSS** and Ethiopian musician **MULATU ASTATKE** on May 12. Displaying their pomp and circumstance are (back row, from left) Eagles **JOE WALSH** and **TIMOTHY B. SCHMIT**, Berklee president **ROGER H. BROWN** and Eagles **DON HENLEY** and **GLENN FREY**. In the front are Astatke (left) and Krauss. PHOTO: PHIL FARNSWORTH



1 **CURB RECORDS** founder/chairman **MIKE CURB** (second from right) spoke recently at the Grammy Museum in Los Angeles. Cheering him from the audience were (from left) JK Promotion principal **JON KONJOYAN**; Curb's sister, **CAROLE CURB**; and RAMP (Radio and Music Pros) co-founder **STEVE RESNIK**. PHOTO: CAROL BRENNER

2 **FOLLOWING TELEMUNDO** and mun2's upfront presentation (May 15) at New York's Edison Ballroom, Telemundo Studios president **EMILIO ROMANO** (far left) joins the network's new "Levantate" co-host/actress **ADAMARI LÓPEZ** and regional Mexican artist/mun2 star of "Larrymania" **LARRY HERNANDEZ**. PHOTO: JONATHAN FICKIES/TELEMUNDO

3 **ROCK BAND** Roll the Tanks signed a worldwide deal with Universal Music Publishing Group on May 18. Hanging outside the company's Santa Monica, Calif., offices are (from left) RTT bassist **MICHAEL WAKEHAM**; UMPG executive VP/head of pop and rock music, creative **MONTI OLSON**; RTT manager **DAVIS POWERS**; UMPG director of creative affairs **JOE MAGGINI**; RTT lead singer/guitarist **DANIEL CARNEY**, drummer **JOE SIROSI** and band attorney **JEFF LEVEN**.

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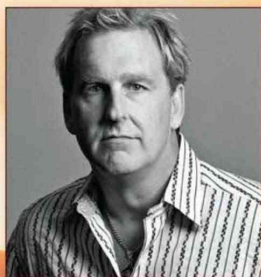
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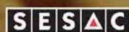
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