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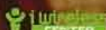
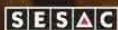
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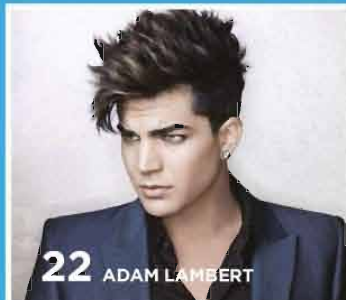
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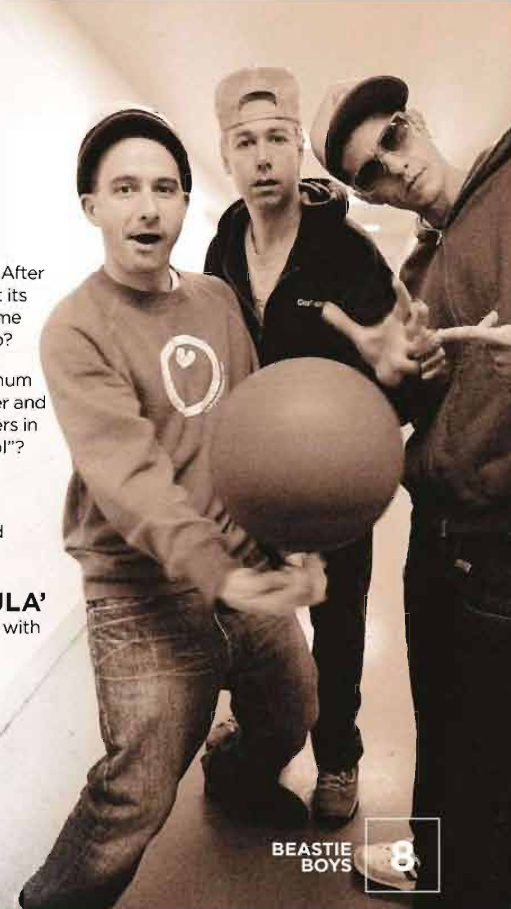
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BEASTIE BOYS

360 DEGREES OF BILLBOARD

HOME FRONT

Online BILLBOARD AWARDS

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

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

40 UNDER 40
Billboard's 40 Under 40 report will recognize executives who are driving our business forward. Readers may submit nominations through May 25 at billboard.biz/40under40.

Events COUNTRY SUMMIT

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



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Walking The Talk

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

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

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

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

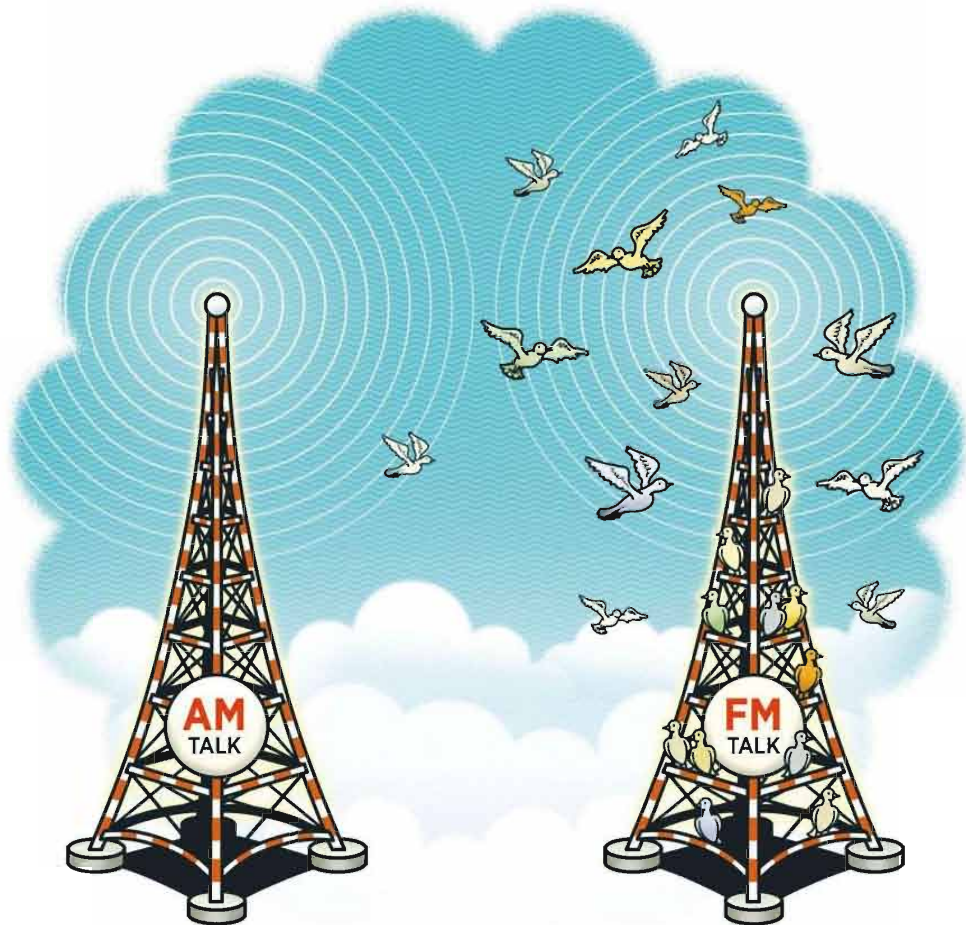
Initially an AM-only sta-

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

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

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

ESPN VP of integrated media research Glenn Enoch



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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

"In many markets, too

● ● ● ● ●

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

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

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

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

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

The End Of AM?

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

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

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

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

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



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

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

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

Showing Its Age

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

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

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

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

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

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

The format is also facing a fundamental shift in audience

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

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

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

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

In the long run, if programmers like Wynter remain involved, the format will continue to break new artists of its own. "I think about it every week when I look at my new music category," he says. "I could simply grab five songs from [the mainstream R&T chart], but I believe it's important these artists have an avenue to expose their music." —MS

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

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

>>>FRENCHKISS' FIRST DISTRIB DEALS

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

>>>FACEBOOK ANNOUNCES NEW APP CENTER

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

Reporting by *Jem Aswad, Ray Waddell and Billboard staff.*

Adam Yauch

| 1964–2012 |



ADAM YAUCH in 2006.

BY GAIL MITCHELL

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

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

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

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

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

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

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

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

After enjoying underground success with their first hip-hop



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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

—MIKE D

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

A Life In Music

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



Licensed to Ill (Def Jam/UME)

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



Paul's Boutique (Capitol)

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



Check Your Head (Grand Royal/Capitol)

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



Ill Communication (Grand Royal/Capitol)

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



Hello Nasty (Grand Royal/Capitol)

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



To the 5 Boroughs (Grand Royal/Capitol)

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



The Mix-Up (Brooklyn Dust/Capitol)

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



Hot Sauce Committee Part Two (Brooklyn Dust/Capitol)

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



BEASTIE BOYS in Los Angeles in 1985.

From stoplight **TO SPOTLIGHT.**

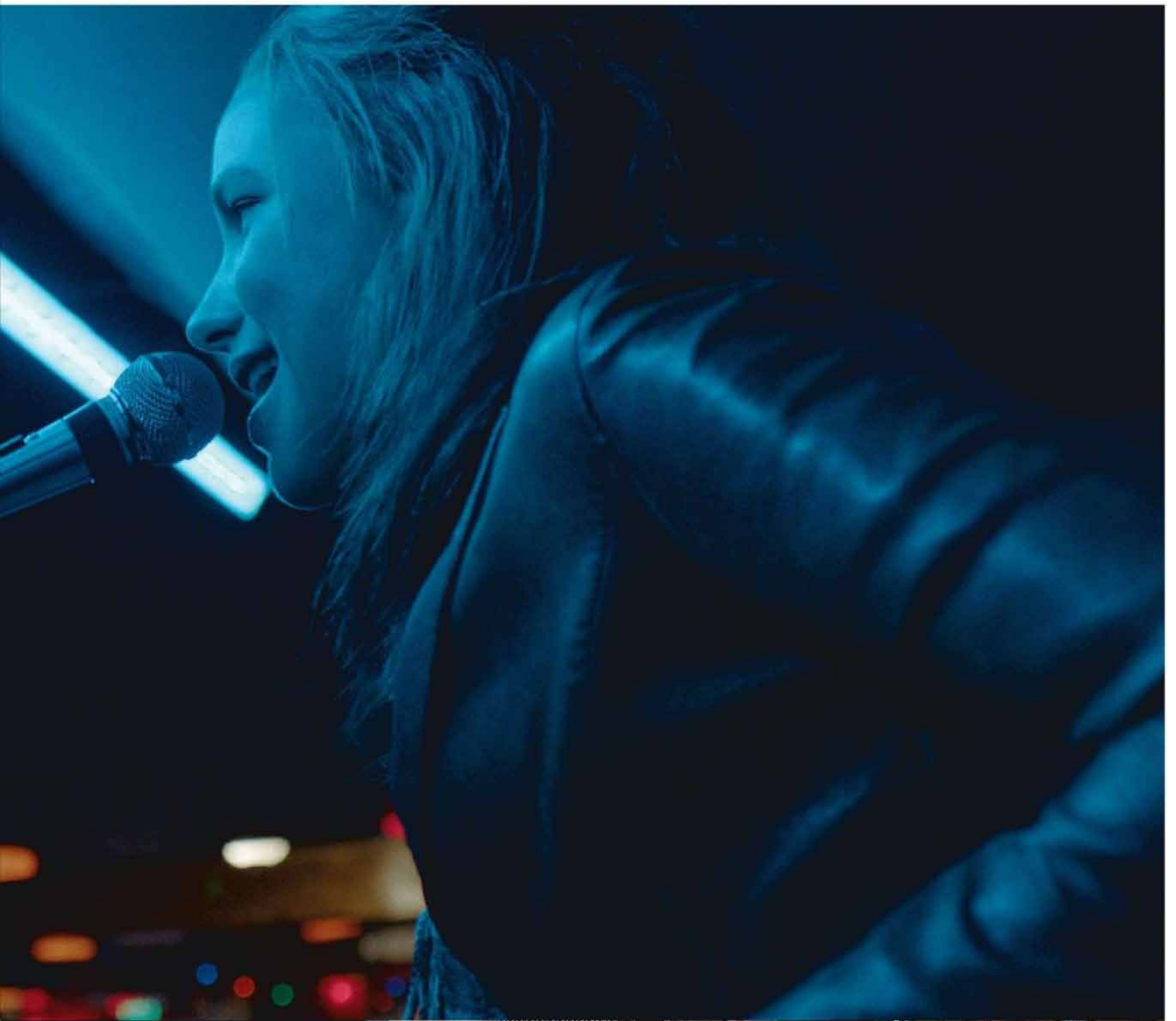
For years, Chevy has been ingrained in the music industry, always keeping an eye out for the next great artist. Last year we found it in Chelsea Williams. Discovered performing at the Santa Monica Pier, she was soon cast in a Chevy commercial. Next thing you know, she's on TV, touring and dropping a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

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

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



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



Buying Power

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

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

"Men in Black" "is a multimillion-dollar franchise," he said at the Billboard Latin Music Conference in Miami last month. "But even big movies need Latinos, and we are a very big part of their

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

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



Latin Notas
LEILA COBO

passing niche on the sideline."

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

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

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

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

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

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

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

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

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

Hispanic Vs. Total Market Income Growth

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

SOURCES: NIELSEN, U.S. CENSUS

Feel The 'Love'

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

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

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

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

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

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

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

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

also includes soap operas and reality programming.

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

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

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

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

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

—Justino Aguila

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



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

EN BREVE

LAMC CONFAB RETURNS IN JULY

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

KAISER KICKS OFF MEDICAL/MUSIC SITE

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

MARIO LOPEZ LAUNCHES RADIO SHOW

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

	GROSS/ Ticket Price(s)	ARTIST(S) Venue, Date	Attendance Capacity	Promoter
1	\$12,512,600 (12,489,785 rears) \$491.98/\$36.40	ROGER WATERS Estádio do Morumbi, São Paulo, April 1, 3	99,869 107,821 two shows	T4F-Time For Fun
2	\$3,942,250 \$300/\$59	MANÁ Staples Center, Los Angeles, April 18-19, 25	41,079 three sellouts	Goldenvoice/AEG Live
3	\$2,086,549 \$250/\$50	MICHAEL JACKSON THE IMMORTAL WORLD TOUR BY CIRQUE DU SOLEIL 1st Mariner Arena, Baltimore, May 5-6	17,819 21,526 two shows	Cirque du Soleil
4	\$1,683,612 \$63	RED HOT CHILI PEPPERS, SLEIGH BELLS Prudential Center, Newark, N.J., May 4-5	27,304 two sellouts	Metropolitan Talent Presents
5	\$1,571,574 \$250/\$50	MICHAEL JACKSON THE IMMORTAL WORLD TOUR BY CIRQUE DU SOLEIL XL Center, Hartford, Conn., May 2-3	14,030 20,770 two shows	Cirque du Soleil
6	\$1,247,740 (\$780.459) \$31.06/\$25.98	THE X FACTOR LIVE O2 Arena, London, March 31-April 1	38,560 39,800 three shows	3A Entertainment
7	\$1,129,460 (1,124,217 rears) \$478.54/\$79.76	BOB DYLAN Credicard Hall, São Paulo, April 21-22	6,845 7,706 two shows	T4F-Time For Fun
8	\$916,672 (1,172,412 rears) \$212.28/\$47.77	DEMI LOVATO Credicard Hall, São Paulo, April 20, 30	12,916 15,224 two shows	T4F-Time For Fun
9	\$824,600 \$62/\$42	RED HOT CHILI PEPPERS, SLEIGH BELLS TD Garden, Boston, May 7	13,330 sellout	Frank Productions, MassConcerts
10	\$769,160 (\$480.233) \$53.05/\$26.03	THE X FACTOR LIVE Motorpoint Arena, Cardiff, Wales, April 3-6	16,400 16,800 four shows	3A Entertainment
11	\$747,978 \$165.81217 \$104.50/\$82.50	JERRY SEINFELD The Colosseum at Caesars Palace, Las Vegas, April 27-28	5,919 6,312 two shows	Caesars Palace
12	\$719,848 \$973.0/\$37.50	TOM PETTY & THE HEARTBREAKERS, REGINA SPEKTOR Frank Erwin Center, Austin, May 5	10,445 10,989	Live Nation
13	\$640,316 (\$404.258) \$60.98/\$29.30	PAUL WELLER, BAXTER DRURY Roundhouse, London, March 18-22	13,500 five sellouts	3A Entertainment
14	\$588,242 (\$327.275) \$120.12/\$106.05	KYLIE MINOGUE HMV Hammersmith Apollo, London, April 5	5,055 sellout	3A Entertainment
15	\$586,652 11,030 (\$50 rears) \$271.43/\$130.28	BOB DYLAN Ginásio Nilson Nelson, Brasília, Brazil, April 17	6,447 9,543	T4F-Time For Fun
16	\$563,408 (\$320.078 Canadian) \$366.41/\$20.19	BRYAN ADAMS John Labatt Centre, London, Ontario, May 5	8,571 8,819	Live Nation
17	\$508,117 (\$514.482 rears) \$195.92/\$74.61	BOB DYLAN Pepsi On Stage, Porto Alegre, Brazil, April 24	6,324 6,363	T4F-Time For Fun
18	\$498,296 (\$327.730 rears) \$241.39/\$96.47	DEMI LOVATO Citibank Hall, Rio de Janeiro, April 19	7,571 7,687	T4F-Time For Fun
19	\$492,748 \$42.50/\$34.75	ERIC CHURCH, BRANTLEY GILBERT, BLACKBERRY SMOKE Bridgestone Arena, Nashville, May 5	14,017 sellout	Frank Productions, NS2
20	\$451,162 (\$283.950) \$316.4/\$25.82	THE X FACTOR LIVE Brighton Centre, Brighton, England, March 27-29	9,600 9,900 three shows	3A Entertainment
21	\$418,716 1750 (\$10 rears) \$446.33/\$195.27	LUIS MIGUEL Citibank Hall, Rio de Janeiro, March 11	1,905 2,359	T4F-Time For Fun
22	\$416,766 (\$770.0 rears) \$128.63/\$96.47	BOB DYLAN Chevrolet Hall, Belo Horizonte, Brazil, April 19	5,350 5,350	T4F-Time For Fun
23	\$413,754 (\$394.440 Australian) \$73.54	SYSTEM OF A DOWN, DILLINGER ESCAPE PLAN Rod Laver Arena, Melbourne, Australia, Feb. 29	5,492 6,069	Soundwave Touring
24	\$411,754 (\$286.660 rears) \$293.84/\$50.96	MORRISSEY, KRISTEEN YOUNG Fundição Progresso, Rio de Janeiro, March 9	4,838 sellout	Evenpro/Water Brother/XYZ Live
25	\$410,876 (\$256.650) \$120.07/\$60.03	KYLIE MINOGUE Academy, Manchester, England, April 1-2	4,000 two sellouts	3A Entertainment
26	\$407,762 \$49.77/\$25	BLAKE SHELTON, JUSTIN MOORE, DIA FRAMPTON Rimrock Auto Arena at MetraPark, Billings, Mont., March 23	6,221 sellout	Police Productions
27	\$408,660 (\$259.790) \$47.38/\$23.69	OLLY MURS Scottish Exhibition & Conference Centre, Glasgow, Scotland, Feb. 25	8,826 sellout	3A Entertainment, Live Nation
28	\$401,067 (\$379.988 Australian) \$83.40	JESSIE J, RUBY ROSE Hordern Pavilion, Sydney, March 8	5,206 5,206	Future Tours
29	\$399,204 \$40.50/\$35.50/ \$47.921	ZAC BROWN BAND, NIC COWAN, LEVI LOWREY Chesapeake Energy Arena, Oklahoma City, Okla., April 26	7,872 9,500	Jam Productions, Outback Concerts, PM Group
30	\$398,278 \$49.75/\$36.75	MIRANDA LAMBERT, CHRIS YOUNG, JERROD NIEMANN Target Center, Minneapolis, April 20	7,916 8,919	Police Productions
31	\$396,625 (\$156.130 pesos) \$49.31	INNA Auditorio Nacional, Mexico City, March 18	8,044 8,520	Mas Volumen
32	\$396,328 (\$21.056 rears) \$24.34/\$49.47	GIYPSY KINGS Credicard Hall, São Paulo, March 28	3,670 3,808	T4F-Time For Fun
33	\$394,455 (\$295.742) \$34.29	ATZE SCHRÖDER O2 World, Hamburg, March 31	11,503 11,750	River Concerts
34	\$390,951 \$89.50/\$59.50	ROMEO SANTOS Patriot Center, FairFax, Va., March 9	6,106 sellout	AEG Live
35	\$389,789 \$81/\$50	JERRY SEINFELD, CHUCK MARTIN Broward Center, Fort Lauderdale, Fla., March 31	5,264 two sellouts	JS Touring, In-house

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

Keeping Shows Safe

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

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

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

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

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

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

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

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

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

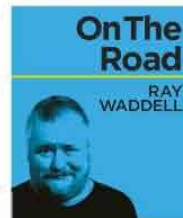
"For severe weather cases, they can give you, at minimum, 30-minute notice, and 30 minutes is enough to clear any field and get people to shelter," Digby says. "With two hours, certainly you can do the right thing."

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

"We're having discussions so anyone who has to make the critical decision as to whether to delay or pull the plug on a show can do

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

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



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Power Ballad

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

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

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

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

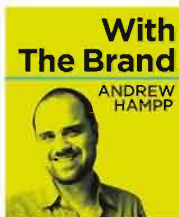
The song's genesis sparked from a visit that Duracell executives made to the Olympics training center in Colorado Springs, Colo., to see how athletes utilize batteries and music. The company dubbed its initiative "Rely on Copper to Go for the Gold," and found Duracell products used in everything from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

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

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

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

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



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

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

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

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

HOME FRONT

360 DEGREES OF BILLBOARD

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

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

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

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

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

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

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



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

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

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

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

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

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

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

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Swan Songs

Some TV season-finale synchs give newcomers exposure, while others go with superstars

Cliffhangers and surprise endings are staples of TV season finales. But what about the music? "Glee" is again turning to rock and pop's big names for its May shows, while a couple of long-running dramatic series departing the networks, "Grey's Anatomy" and "House," are staying on track with their usual array of quirky music choices.

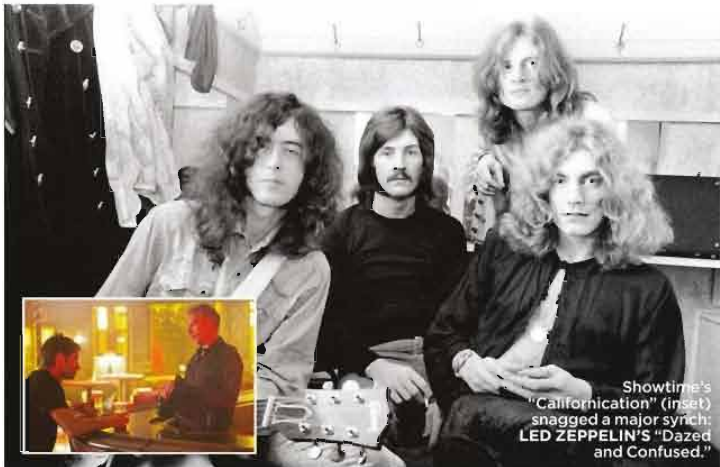
Hospital workers on ABC's "Grey's Anatomy" and the NBC Universal-produced "House" airing on Fox will hang up their lab coats this season, ending two of the most consistent shows for song placements. In its heyday, "Grey's Anatomy" helped promote music from the Fray and Brandi Carlile, though more recently it's provided a nice payday for younger acts including Brit musician Birdy and Iceland's Of Monsters and Men, both featured in the first episode of the current sweeps period.

The absence of "House" and "Grey's Anatomy" next season may create a void for singer/songwriters whose music isn't heard outside of adult-oriented, hourlong TV dramas. Will "The Good Wife" pick up the slack?

"We used songs that weren't used on other shows—melancholy, uplifting material," "House" co-music supervisor Gary Calamar says while finishing work on his final two episodes, matching tunes to scenes and sending them to producers for input. "Budget isn't a factor—the rates don't change—but the finales are always a big priority on the production side. They work hard to find what they need, creatively speaking."

Calamar, whose work with colleague Lynn Grossman placed key tracks near the episode's conclusion, often puts an extended play high in the sound mix. Though major artists were frequently featured in the series—James Taylor covered the classic "Games People Play" for one finale and Peter Gabriel's version of Arcade Fire's "My Body is a Cage" appeared in another episode—the key slots have mostly gone to much younger singer-songwriters. Kathleen Edwards and the Wellspring benefited from placements this season, while Josh Ritter and A.A. Bondy landed songs the previous year.

The use of music in "House" isn't revolutionary, but the show did provide a weekly network slot for synch licensing. While the sheer number of songs used on "House" and "Glee" is vastly



Showtime's "Californication" (inset) snagged a major synch: LED ZEPPELIN'S "Dazed and Confused."

different, each show has sparked interest in lesser-known acts.

The third season of "Glee" provided sales boosts for Gotye, fun. and Givers. May episodes will feature songs from superstar acts—the Who, Bruce Springsteen, Green Day, Beyoncé and Madonna—but the show will also get behind an unknown independent act, Nashville's So Manys.

The So Manys' song "Not the End" was released on iTunes in late April with little fanfare, but all that will change May 22 when a huge Sony-ATV/"Glee" promotion kicks in as part of Columbia's *Glee: The Music: The Graduation Album*.

"Glee" music supervisor PJ Bloom says, "We always go big in the season opener and end the season with some of the biggest names. I'm most excited about the chance to work again with an indie act and a song we all fell in love with."

For anyone who tracks the business of synch licenses, this season's end heard two major mind-blowers in the clearance department: Led Zeppelin's "Dazed and Confused" and Jeff Beck's instrumental version of Lennon & McCartney's "A Day in the Life" on Showtime's "Californication."

Executive producer Tom Kapinos expressed interest in guitarist Beck's version of the Beatles classic a couple of seasons ago, which prompted a wild goose chase by music supervisor Nora Felder. The track was part of an out-of-print George Martin project called *In My Life* that featured various artists covering Beatles songs, and Felder found a copy on eBay.

Rounds of calls and emails to various U.S. and U.K. labels proved fruitless, but, eventually, someone suggested contacting Chrysalis Publishing. After four months of research, Chrysalis discovered it owned the actual master. Kapinos suggested they use the track in this season's finale. "It felt like kismet," Felder says. "No other song was going to work as well."

"Dazed and Confused," however, was Felder's own suggestion after she read the script. When the opening scene set in a bar was shot, the tune worked even better. Unfortunately, Zeppelin clearances are among the most difficult to secure.

"We sent footage and detailed scene descriptions—I felt like I was writing a term paper for an English class," Felder says. "As I got closer and closer to the mix we were trying other songs, but they weren't doing it. Two days before the final mix, we got the OK. Hands down, it was the hardest clearance in the show's history."

Sound + Vision

PHIL GALLO



FOR THE RECORD

- In the May 5 issue, a story on Broadway's "Evita" revival misstated Ricky Martin's role. He portrays a character named Che who is a personification of Eva Peron's conscience and not Argentine revolutionary Che Guevara.
- In the May 5 issue, a story on Coca-Cola and PepsiCo misstated the involvement of DJs Skrillex, Diplo and A-Trak in Pepsi's campaign for the rerelease of Michael Jackson's *Bad*. The artists mentioned have been in discussion, but aren't confirmed to be involved with the project.

» SO YOU THINK
YOU CAN



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

DANCE?

BY KERRI MASON

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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



KASKADE performing at the 2012 Coachella festival.

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

1. ELECTRIC DAISY CARNIVAL NEW YORK

East Rutherford, N.J., MetLife Stadium, May 18-20

Promoters: Insomniac Events, Pacha New York

Headliners: Armin van Buuren, Avicii, Afrojack, Pendulum, Steve Angello, Nero

Daily capacity: 30,000

2. MOVEMENT ELECTRONIC

Detroit, Hart Plaza, May 26-28

Promoter: Paxahau Event Productions

Headliners: Public Enemy, Major Lazer, SBTRKT, Claude VonStroke, Dillon Francis, Josh Wink, Maya Jane Coles, Zeds Dead

Daily capacity: 40,000

3. ELECTRIC DAISY CARNIVAL LAS VEGAS

Las Vegas Motor Speedway, June 8-10

Promoter: Insomniac Events

Headliners: Tiësto, David Guetta, Will.i.am, Kaskade, Afrojack, Alesso, Laidback Luke, Steve Angello, Steve Aoki

Daily capacity: 100,000

4. SPRING AWAKENING

Chicago, Soldier Field, June 16-17

Promoter: React Presents

Headliners: Skrillex, Afrojack, Benny Benassi, Moby, Flux Pavilion, Carl Cox

Daily capacity: N/A

5. CAMP BISCO

Mariaville Lake, N.Y., Indian Lookout Country Club, July 12-14

Promoter: MCP Presents

Headliners: Disco Biscuits, Skrillex, Bassnectar, A-Trak, Simian Mobile Disco, Porter Robinson, Dada Life, Mord Fustang

Daily capacity: 25,000

LET THE BEAT BUILD (AND BUILD, AND BUILD)

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

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

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

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

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

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

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

How are you driving that?

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

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

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

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

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

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

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

Do you think any of these new fans know that?

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



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

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

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

LEFT: MARIKOVENPHOTO.COM; RIGHT: COURTESY OF BEATPORT

6. IDENTITY

Various locations, July 19-Aug. 19
Promoter: Live Nation
Headliners: Eric Prydz, Wolfgang Gartner, Nero, Excision
Daily capacity: 20,000

7. HARD SUMMER FEST

Los Angeles Historic Park, Aug. 3-4
Promoter: Hard Events
Headliners: Skrillex, Bloc Party, Boys Noize, Mliike Snow, Nero, Chromeo
Daily capacity: 30,000

8. ELECTRIC ZOO

Randall's Island, N.Y., Aug. 31-Sept. 2
Promoter: Made Event
Headliners: David Guetta, Pretty Lights, Skrillex, Luciano, Axwell, Above & Beyond, Wolfgang Gartner, Tiësto, Knife Party, Bloody Beetroots
Daily capacity: 40,000

9. COUNTERPOINT

Fairburn, Ga., Chattahoochee Hills Farm, Sept. 27-29
Promoters: C3, MCP
Headliners: Skrillex, M83, Bassnectar, Steve Angello, Laidback Luke, Zeds Dead, A-Trak, Feed Me, Zed, R3hab, M Machine
Daily capacity: N/A

10. PARADISO FESTIVAL, SEATTLE

Seattle, Gorge Amphitheater, June 23
Promoter: USC Events
Headliners: Avicii, Afrojack, Above & Beyond, Knife Party, Excision
Daily capacity: 25,000 —KM

Additional reporting by Lauren Lipsay.



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

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

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

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

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

How important is the exclusive model to Beatport?

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

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

To what do you attribute EDM's recent surge?

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

EVERYBODY MOVE, NOBODY GETS HURT?

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

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

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

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

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

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

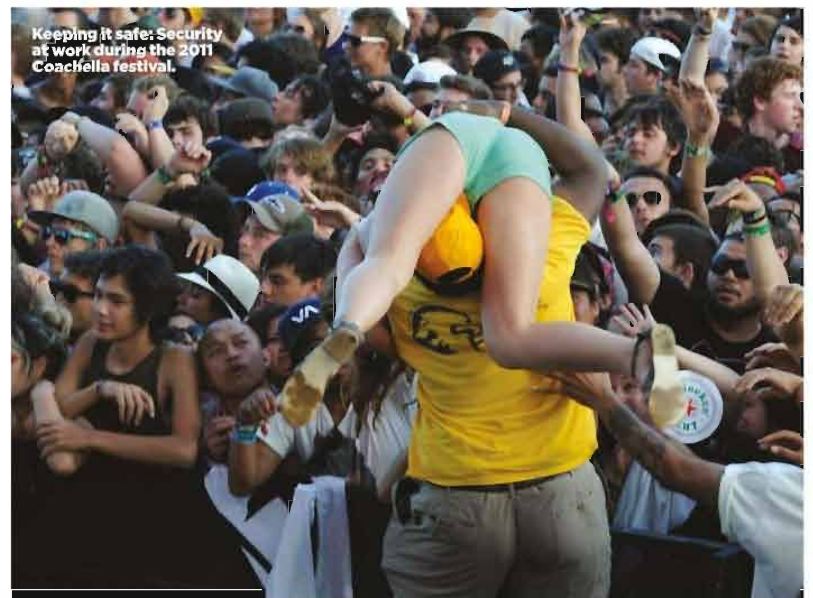
While EDM has some specific safety concerns, Bindra notes that festival safety should be universal: "We'd like to see all festivals, from electronic music to country, focus on the safety of their patrons as priority No. 1." For McPherson, there are four elements on which promoters of any large-scale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

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

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

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

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



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

JEFF KRAVITZ/FILMMAGIC.COM

THE BIG THREE

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

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

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



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



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



DAVE RENE, 35
A&R Representative, Interscope

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

THE IDOL (RE)MAKE

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

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

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

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

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

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

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

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

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

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

times in one song.'"

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

LAMBERT

By Mitchell Peters

TEAM LAMBERT

ALBUM TITLE *Trespassing*

LABEL RCA Records/
19 Recordings

RELEASE DATE May 15

MANAGEMENT Direct
Management Group

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

Smeezingtons, Robert Marvin, Josh

Crosby, Ammo, Rune Westberg,

Robert Marvin, busbee, J. Bonilla

A&R Rami Hancock, RCA Records

PUBLISHING

Kobalt Music Group

BOOKING AGENT Jeff

Frasco, Creative Artists Agency

UPCOMING TV "Good

Morning America" (May 14),

"American Idol" (May 17)

ATTORNEY Don Passman, Gang,
Tyre, Ramer and Brown

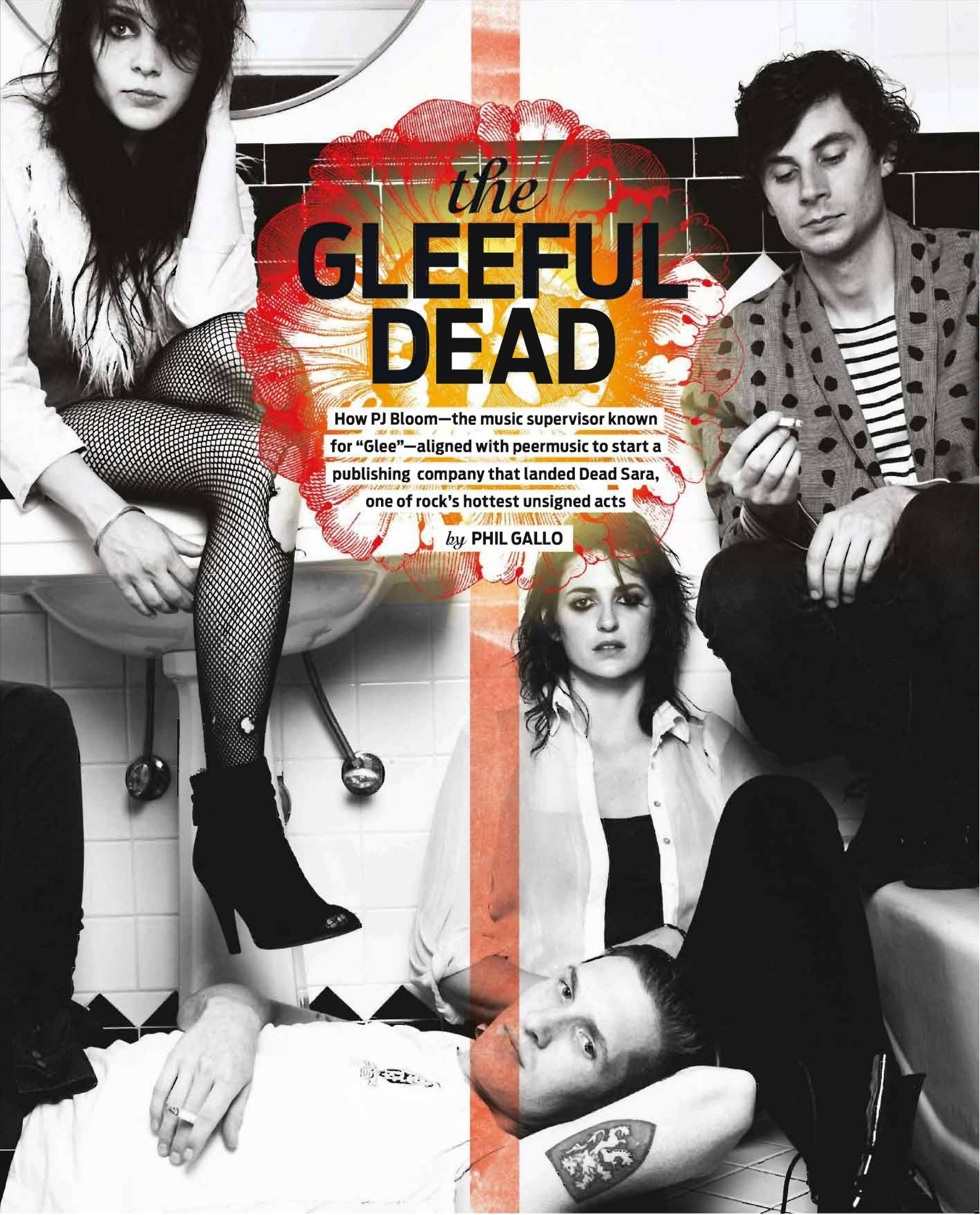
PUBLICITY Jamie Abzug,

RCA Records

SITES AdamOfficial.com,

Facebook.com/adamlambert

TWEETS @adamlambert



the
**GLEEFUL
DEAD**

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

by PHIL GALLO

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

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

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

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

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

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

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

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

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

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

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

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

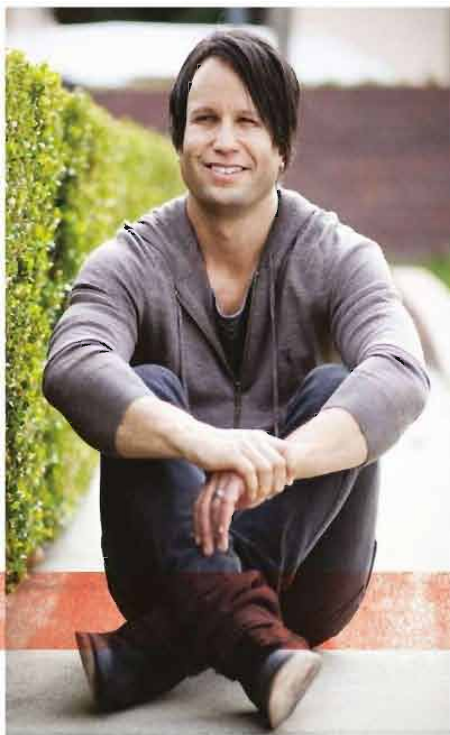
Kling and Bloom began talking in February 2011 about creating the joint venture through the SESAC arm of peer. Bloom, whose previous publishing partnerships hadn't borne fruit, said he would wait until he found an act worth signing before setting up the Blank Magnetic/peermusic company. How he came to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

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

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

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

—PJ BLOOM



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

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

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

Then the courtship began.

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

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

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

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

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

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

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

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

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

SPECIAL
FEATURE

Romeo Santos' *Secret 'Formula'*



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

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

BY ANTONIO MEJÍAS-RENTAS



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

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

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CONTINUES**



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



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

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

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

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



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

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

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

rity guard for Aventura.

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

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

tos'—personal manager.

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

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

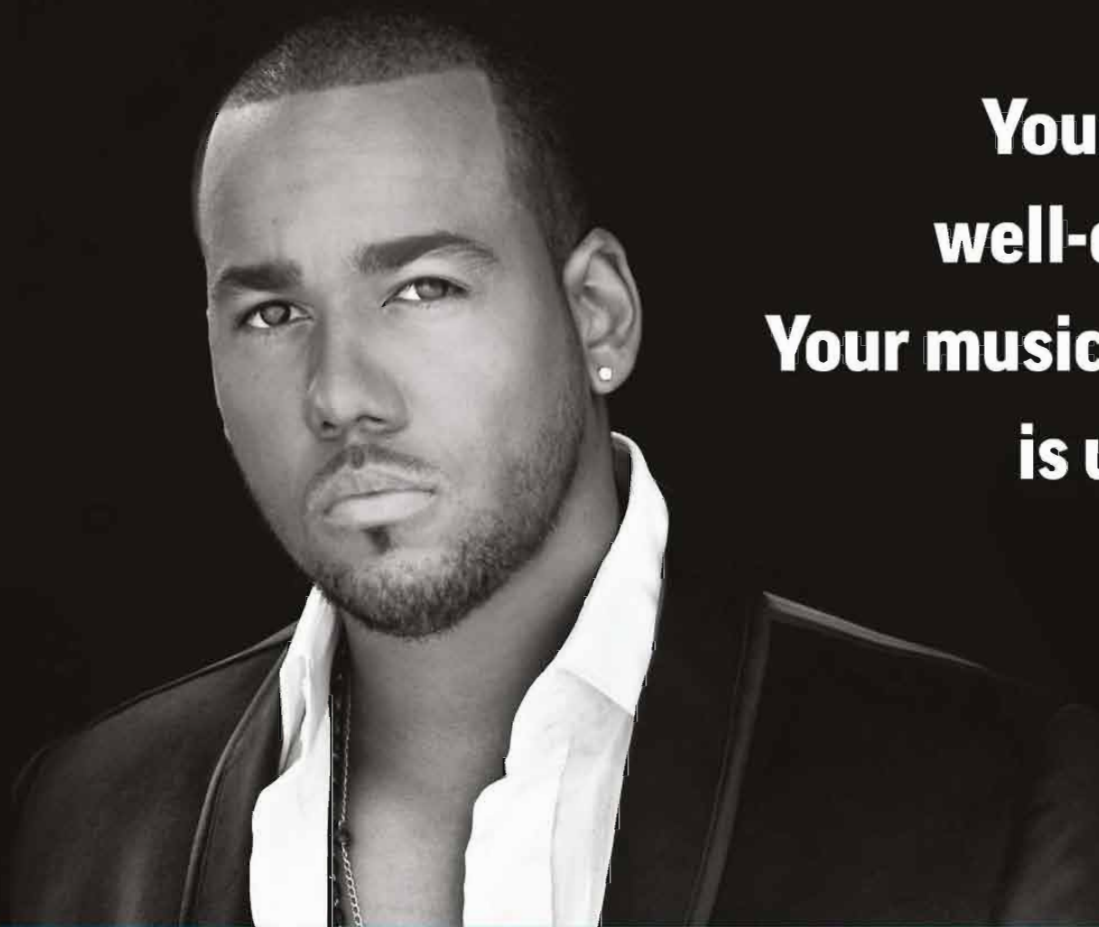
at 180 degrees and ended up selling 360."

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

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

continued on >>p32

Congratulations, Romeo



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

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 **ASCAP**



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

**SPECIAL
FEATURE**

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

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

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

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

him from the beginning.

Marines, who is still Santos' personal manager, remains impressed with the artist's work ethic. "He's just as determined as he was 10 years ago when I met him," he says. "When you have an artist who works as hard as Romeo does, it makes you want to work [just] as hard."

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

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

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

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

TEAM SANTOS

ALBUM

Formula Vol. 1

LABEL

Sony U.S. Latin

MANAGEMENT

Johnny Marines (@johnnymarines)

TOUR MANAGEMENT

Shirley Rodriguez, Amelfis Diaz

PUBLISHING

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

AGENT/MANAGEMENT CONSULTANT, MUSIC

Angelo Medina, Angelo Medina Enterprises

BOOKING, FILM

Ariel Emanuel, William Morris Endeavor

ATTORNEY

Paul Schindler, Greenberg Traurig

PUBLICITY

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

UPCOMING PROJECT

Untitled ABC comedy show produced by Overbrook Entertainment

SITES

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

TWEETS

@RomeoSantosPage

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

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

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

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

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

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

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

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

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

RIGHT: GUSTAVO CABALLERO/GETTY IMAGES; LEFT: PAUL DENNIN/WIREIMAGE.COM

ROMEO SANTOS

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March 9 Fairfax • Patriot Center
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March 15 Houston • Toyota Center
March 16 Dallas • Verizon Theatre at Grand Prairie
March 20 San Jose • HP Pavilion at San Jose
March 21 Los Angeles • STAPLES Center
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With *AVENTURA*, ROMEO SANTOS (second from right) gained a loyal audience that's now embracing him as a solo artist.



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

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

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

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

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

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

How did you discover your love of music?

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

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

Were you listening to bachata as a young man?

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

How did you develop your distinct singing style?

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

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

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

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

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

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

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

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

continued on >>p38

Romeo Santos

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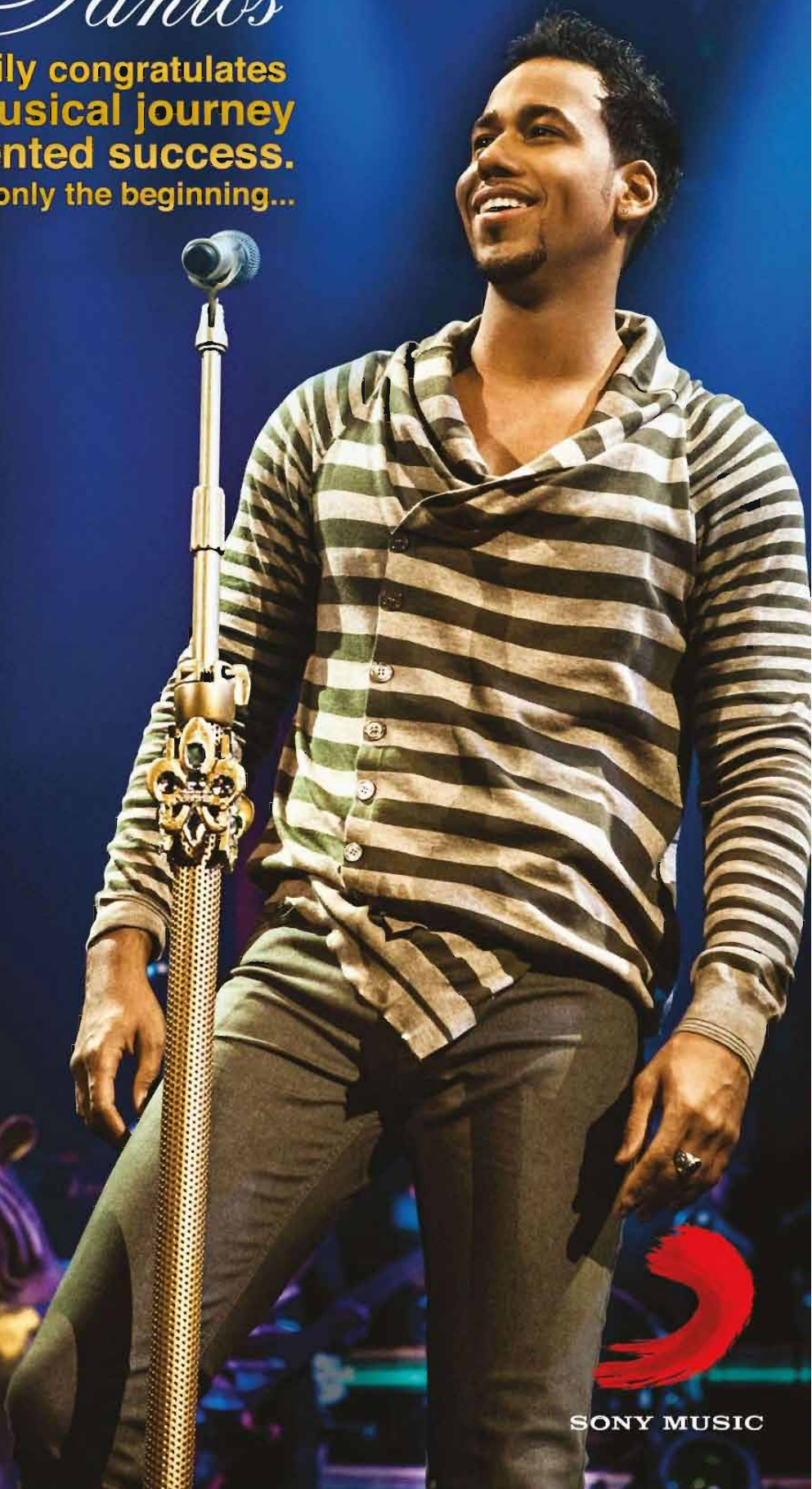


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Leo Santos

15 de diciembre en el Estadio Olímpico!

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

You're an accomplished songwriter, winner of both Billboard and ASCAP honors. What's your process like?
The process changes, depending on the moment. I believe in the moment—I cannot write a song if I'm not

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

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

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

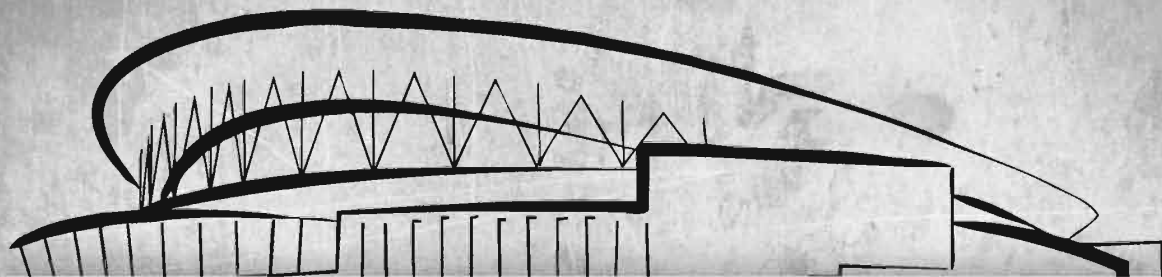
AVENTURA TOP BOXSCORES

	GROSS/ Ticket Price(s)	Venue, Date	Attendance Capacity	Promoter
1	\$5,693,412 \$125/\$160/ \$79.50/\$59.50	MADISON SQUARE GARDEN, NEW YORK Jan. 20-21, Feb. 1-2, 2010	72,000 four sellouts	Latin Events
2	\$4,508,858 \$60/\$25	COLISEO DE PUERTO RICO, HATO REY, PUERTO RICO Dec. 4-7, 10, 2008	76,034 77,242 five shows	Stein Dueño Entertainment
3	\$2,370,544 \$119.50/\$116/ \$49.50/\$46	STAPLES CENTER, LOS ANGELES Dec. 15-16, 2009	27,374 two sellouts	Goldenvoice/AEG Live, SBS Entertainment
4	\$1,833,098 \$125/\$25	COLISEO DE PUERTO RICO, HATO REY, PUERTO RICO Dec. 3-5, 2010	26,948 28,258 three shows	Publivent
5	\$1,194,745 \$125/\$50	ALLSTATE ARENA, ROSEMONT, ILL. Nov. 20, 2009	14,758 sellout	Cardenas Marketing Network, Viva Entertainment
6	\$1,126,820 \$110/\$95/\$75/ \$45	MADISON SQUARE GARDEN, NEW YORK Sept. 1, 2007	16,452 18,657	Latino Music
7	\$1,047,610 \$155/\$50	ALLSTATE ARENA, ROSEMONT, ILL. June 16, 2010	13,254 sellout	Cardenas Marketing Network, Viva Entertainment
8	\$1,033,260 (\$399,769 Bonus) \$25.50	AUDITORIO NACIONAL, MEXICO CITY June 2-3, 6, 2010	28,782 29,049 three shows	Westwood Entertainment
9	\$911,093 \$119.50/\$46.50	HONDA CENTER, ANAHEIM, CALIF. June 23, 2010	12,415 sellout	Goldenvoice/AEG Live
10	\$754,525 \$105/\$65	MARK ETESS ARENA, ATLANTIC CITY, N.J. Nov. 27, 29, 2009	8,907 9,776 two shows	Cardenas Marketing Network

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

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

SPECIAL
FEATURE



ROMEO
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Romeo Santos

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

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

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

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

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

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

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

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

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

ROMEO SANTOS TOP HITS

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

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

your home, in February.

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

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

And the rest of the tour dates?

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

SPECIAL FEATURE

*Congratulations
Romeo Santos*



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Romeo Santos

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

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

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

Your solo debut has an interesting title.

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

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

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

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

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

Do you see yourself as an actor?

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



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

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

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

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

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

SUZANNE DECHLO/THE NEW YORK TIMES/REDAK

you always hit
the right note

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for all of your accomplishments and your
record-breaking career. You are unstoppable!

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Santos' Live Tour Thrives

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

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

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

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

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

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

Rebeca León became aware of San-

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



SPECIAL
FEATURE

TAYLOR HILL/GETTY IMAGES

Romeo Santos

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SPECIAL
FEATURE

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

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

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

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

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

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

León says she'll never forget a

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

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

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

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

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

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

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



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

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MUSIC

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

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

Still, a song title on the band's third album, *Rize of the Fenix*, out May 15 on Columbia, proclaims "Rock Is Dead."

"That title was just so strong, very ballsy. It felt like an erect penis of a title," Black says. "We just thought, 'Is it really dead?' Well, no, but it's very, very ill." Gass chimes in: "It has pneumonia."

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

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

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

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



ROCK BY EMILY ZEMLER

TENACIOUS TAMED

Raucous rock duo Tenacious D cleans up its act for radio

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

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

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

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

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

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

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

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

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

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

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

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

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

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

—*María Sherman*

MUSIC

DANCE BY JILL MENZE

READY TO 'POP'

Rye Rye takes her party beats beyond Baltimore with debut album

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

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

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

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

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

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

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

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

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

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

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

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



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



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

RAP BY STEVEN J. HOROWITZ

Killer 'Toon

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

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

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

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

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

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

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

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

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

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

RYE RYE: MEENIG; KILLER MIKE: MICHAEL SCHRELLING

ROCK BY CHRISTA TITUS

Bombs Away

Teenage girl group Cherri Bomb seeks runaway success

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

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

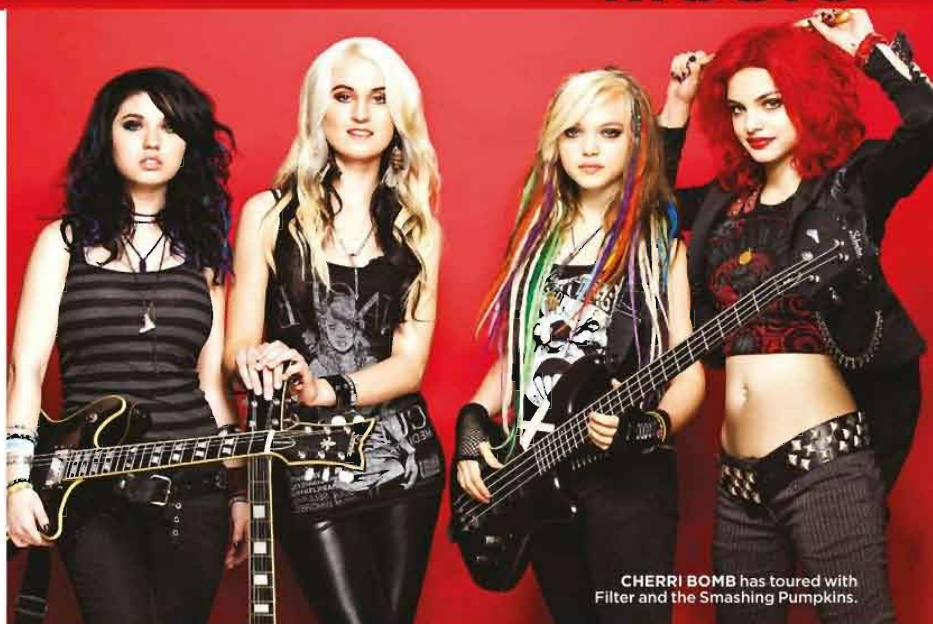
Julia Pierce (vocals, guitar), Miranda Miller (guitar, keyboards) and rhythm section siblings Rena and Nia Lovelis (bass and drums, respectively) craft punchy, driving tunes that reflect varied influences from My Chemical Romance to Paramore. Cherri Bomb formed after Pierce, at the ripe age of 10, posted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

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

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

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

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



CHERRI BOMB has toured with Filter and the Smashing Pumpkins.

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

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

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

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

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

6 QUESTIONS

with HIT-BOY
by GAIL MITCHELL

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

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

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

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

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

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



2 Why has “Paris” resonated so strongly?

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

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

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

4 What key influences have shaped your work?

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

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

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

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

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

ALBUMS

AMERICANA

SARA WATKINS

Sun Midnight Sun

Producer: Blake Mills
Nonesuch Records

Release Date: May 8

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



PUBLIC IMAGE LTD.

This Is PiL

Producer: Public Image Ltd.

PiL Official/Cargo U.K. Distribution

Release Date: May 29

Of punk rock’s first generation, none had a greater

effect on the sprawl that fell into the post-punk camp than John Lydon and his revolving membership band Public Image Ltd. PiL toyed with dub, free-form industrial, krautrock and whatnot before settling on uniquely knotty dance pop. On PiL’s first album in 20 years, wholly self-funded, Lydon reunites with two of his ’80s bandmates—guitarist Lu Edmonds and drummer Bruce Smith, and new bassist Scott Firth—to create an album full of the singer’s trademark rants and a broader musical palette than found on previous efforts.



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

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

OPERA

DAMON ALBARN

Dr. Dee

Producer: Damon Albarn
Virgin

Release Date: May 8

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

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

POP

KEANE

Strangeland

Producer: Dan Grech-Marguerat
Cherrytree/Interscope

Release Date: May 8

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

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

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

ROCK

SILVERSUN PICKUPS

Neck of the Woods

Producer: Jackknife Lee
Dangerbird Records

Release Date: May 8

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



SANTANA

Shape Shifter

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

Release Date: May 15

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



ORIGINAL BROADWAY CAST RECORDING

Newsies the Musical

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

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

REVIEWS

SINGLES



THE GASLIGHT ANTHEM

45 (3:25)

Producer: Brendan O'Brien
Writer: The Gaslight Anthem
Publishers: Little Eden Music/EMI April Music (ASCAP)

Mercury

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

HIP-HOP

2 CHAINZ FEATURING DRAKE

No Lie (4:01)

Producer: Mike Will Made It
Writers: T. Epps, A. D. Graham, M. Williams
Publishers: various
Def Jam Recordings

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

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

ing vicious rhymes. 2 Chainz' voice is silent on the track for about a minute and 40 seconds as Drake struts into focus, and while the Canadian superstar gamely handles his assignment, the listener misses Chainz' urgency until he returns, possessed, for the third verse. Wordplay isn't the MC's strong suit, but it doesn't need to be—his career renaissance can be chalked up as much to his acceptance of his own firecracker energy as his smart selection of beats. Nolie: 2 Chainz probably has another hit on his hands.—JL

ALTERNATIVE

METRIC

Youth Without Youth (4:17)

Producer: James Shaw
Writers: E. Haines, J. Shaw
Publisher: BMG-Chrysalis (SOCAN-ASCAP)

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

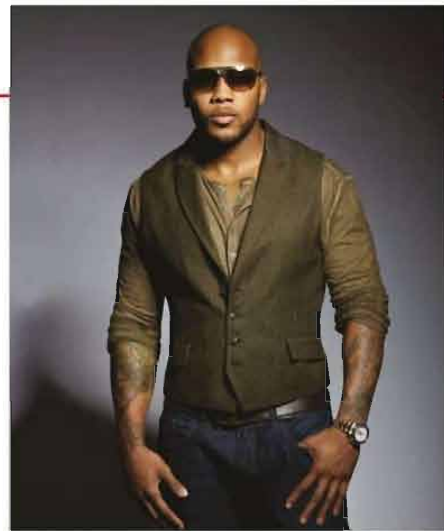


FLO RIDA

Whistle (3:46)

Producers: DJ Frank E, David Glass
Writers: various
Publishers: various
Poe Boy/Atlantic

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



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

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

DANCE

FLUX PAVILION FEATURING EXAMPLE

Daydreamer (3:32)

Producer: Joshua Steele
Writers: J. Steele, E. J. Gleave
Publishers: Maximum Boost Publishing/Sony-ATV
Big Beat/Atlantic Flux Pavilion (aka DJ/producer Joshua Steele) makes

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



NELLY FURTADO

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

Producer: Rodney "Darkchild" Jerkins
Writers: N. Furtado, R. Jerkins
Publishers: Nelstar Publishing/Sony-ATV (BMI)

Interscope/Mosley Music Group

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



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

LEGEND & CREDITS

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

POP BY STEVEN J. HOROWITZ

Did You See That?

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

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

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

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

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

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

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

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

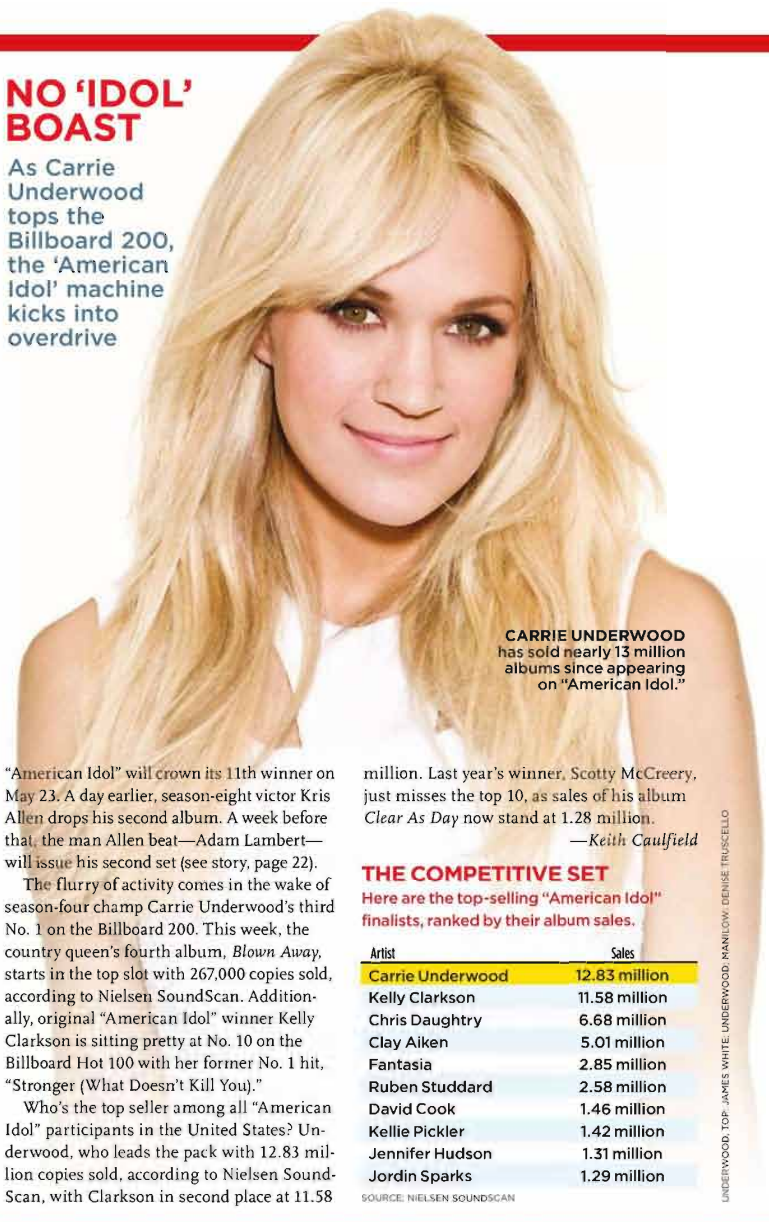
To capitalize on the growing demand for music videos online, Vevo GM Fred Santarpia says the company plans to launch a new program this summer called "Verified," to serve as what he calls a "platinum record equivalent" honoring any clip that exceeds 100 million views. Though some speculate that programmed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

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

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

NO 'IDOL' BOAST

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



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

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

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

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

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

—Keith Caulfield

THE COMPETITIVE SET

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

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

SOURCE: NIELSEN SOUNDSCAN

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



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

BUBBLING UNDER

>>> LLOYD 'BACK' FOR THE FIRST TIME

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

>>> CALLAGHAN CALLS ON MULLINS

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

>>> A RICH MAN: GIBSON GAINS

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

>>> LABELLE RINGS UP DEBUT HIT

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

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

POP BY RICHARD SMIRKE

Shining Bright

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

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

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

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

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

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

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

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

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

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

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



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

DIAMANDIS: CASPAR BALSLEV

THE MAGIC CONTINUES

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

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

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

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

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

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

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

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

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

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

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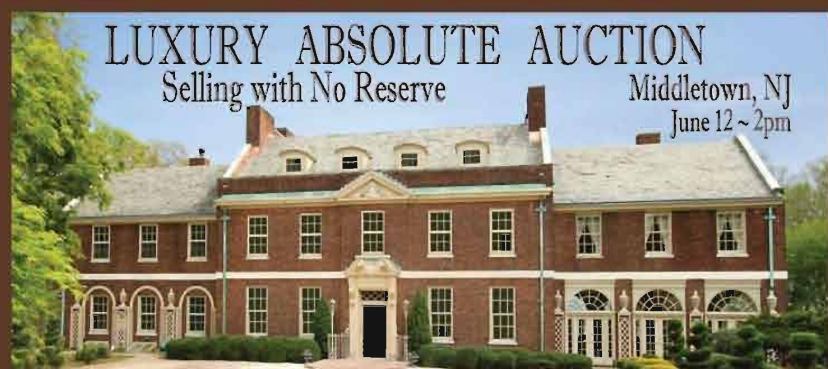
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THE HOT BOX

A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS



'SMASH' STARTS

>> It's not often that a TV soundtrack that isn't "Glee"-related or from Disney or Nickelodeon hits No. 1 on the Soundtracks chart. But this week, NBC's "Smash" debuts atop the list with 78,000, according to Nielsen SoundScan. The last non-"Glee"/Disney track soundtrack to hit No. 1 on Oct. 17, 2009, when Comedy Central's *Metabolism* soundtrack debuted at No. 1.

HARRISON'S NO. 1

>> George Harrison appears on the charts thanks to the release of the Martin Scorsese-directed documentary "George Harrison: Living in the Material World." The film shows '90s on *Playa Vista* and his soundtrack box set at No. 20 on the Billboard 200.



'WALK' ON

>> Jimmy Fallon previews his upcoming *How Far Plans Off* album (June 12) with the debut of "Walk of Shame" (featuring Dave Matthews) at No. 2 on Comedy Digital Songs (12,000 downloads). *How* will include vinyl hits from the "Late Night" box.

CHART BEAT

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

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

Billboard

CHARTS

Underwood's Country Crown; Beastie Bounce

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

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

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

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

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

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

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

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

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

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

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

Over The Counter

KEITH CAULFIELD



REMEMBERING MCA:

The first rap album to hit No. 1 on the Billboard 200 has returned to the

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



spent seven straight weeks there.

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

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

Market Watch A Weekly National Music Sales Report

Weekly Unit Sales

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

*Digital album sales are also counted within album sales.

Weekly Album Sales (Million Units)



Year-To-Date

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

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

DIGITAL TRACKS SALES

'11	462.4 million
'12	495.4 million

SALES BY ALBUM FORMAT

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

For week ending May 6, 2012. Figures are rounded. Compiled from a national sample of retail store and rack sales reports collected and provided by

nielsen
SoundScan

YEAR-TO-DATE SALES BY ALBUM CATEGORY

Current	57,124,000	52,145,000	-8.7%
Catalog	50,982,000	54,590,000	7.1%
Deep Catalog	39,818,000	43,738,000	9.8%

CURRENT ALBUM SALES

'11	57.1 million
'12	52.1 million

CATALOG ALBUM SALES

'11	51.0 million
'12	54.6 million

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

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	PEAK POSITION	CERT.
1	HOT SHOT DEBUT	1	#1 CARRIE UNDERWOOD	Blown Away	1	3
2	NEW	1	NORAH JONES	...Little Broken Hearts	2	1
3	NEW	1	VARIOUS ARTISTS	NOW 42	3	1
4	2	3	ADELE	21	1	1
5	NEW	1	B.O.B	Strange Clouds	5	1
6	3	1	LIONEL RICHIE	Tuskegee	1	1
7	1	-	JACK WHITE	Blunderbuss	1	1
8	4	5	ONE DIRECTION	Up All Night	1	1
9	NEW	1	SOUNDTRACK	Smash	9	1
10	NEW	1	MARILYN MANSON	Born Villain	10	1
11	NEW	1	SOUNDTRACK	Avengers: Assemble	11	1
12	9	7	GOTYE	Making Mirrors	7	1
13	12	10	GREATEST LUKE BRYAN	Tailgates & Tanlines	2	1
14	5	-	LEE BRICE	Hard 2 Love	5	1
15	10	2	JASON MRAZ	Love Is A Four Letter Word	2	1
16	6	-	KIP MOORE	Up All Night	6	1
17	8	6	NICKI MINAJ	Pink Friday: Roman Reloaded	1	1
18	RE-ENTRY	74	BEASTIE BOYS	Licensed To Ill	3	1
19	20	18	ERIC CHURCH	Chief	1	1
20	NEW	1	GEORGE HARRISON	Early Takes: Volume 1 (Soundtrack)	20	1
21	NEW	1	SANTIGOLD	Master Of My Make Believe	21	1
22	11	4	TRAIN	California 37	4	1
23	29	24	JASON ALDEAN	My Kinda Party	2	1
24	14	9	BONNIE RAITT	Slipstream	5	1
25	19	13	RASCAL FLATTS	Changed	3	1
26	13	16	THE BLACK KEYS	El Camino	2	1
27	17	11	ALABAMA SHAKES	Boys & Girls	8	1
28	22	21	SOUNDTRACK	Think Like A Man	21	1
29	30	28	ADELE	19	2	1
30	27	26	VARIOUS ARTISTS	NOW 41	3	1
31	38	30	RIHANNA	Talk That Talk	3	1
32	7	-	THE WANTED	The Wanted	7	1
33	32	20	DRAKE	Take Care	1	1
34	18	3	FUTURE	Pluto	8	1
35	NEW	1	RUFUS WAINWRIGHT	Out Of The Game	35	1
36	33	22	SHINEDOWN	Amaryllis	4	1
37	31	23	FUN.	Some Nights	3	1
38	43	38	LADY ANTEBELLUM	Own The Night	1	1
39	NEW	1	DON OMAR	Don Omar Presents MOT2: New Generation	39	1
40	34	27	OF MONSTERS AND MEN	My Head Is An Animal	6	1
41	28	35	WHITNEY HOUSTON	Whitney: The Greatest Hits	3	2
42	26	15	MONICA	New Life	4	1
43	21	45	BLAKE SHELTON	Red River Blue	1	1
44	41	75	LAURA STORY	Blessings	41	1
45	25	19	SOUNDTRACK	The Hunger Games: Songs From District 12 And Beyond	1	1
46	42	39	KELLY CLARKSON	Stronger	2	1
47	51	44	BRANTLEY GILBERT	Halfway To Heaven	4	1
48	39	37	SOUNDTRACK	Shake It Up: Live 2 Dance: Music From The Disney Channel Series	13	1
49	65	70	COLDPLAY	Mylo Xyloto	1	1
50	NEW	1	VARIOUS ARTISTS	Every Mother Counts: 2012	50	1

3 The latest *Now* set starts with 95,000, the first time the main series of *Now* albums has dipped below 100,000 in a debut week since *Now 36* (89,000; No. 4) the week of Nov. 27, 2010.



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

18 Fun Fact: With 9 million sold in the United States, according to the RIAA, it's the best-selling rap album released in the 1990s.

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



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

51	RE-ENTRY	13	BEASTIE BOYS	Solid Gold Hits	42	1
52	57	50	NICKELBACK	Here And Now	2	1
53	35	31	BRUCE SPRINGSTEEN	Wrecking Ball	1	1
54	46	36	KATY PERRY	Teenage Dream	2	1
55	48	62	FLORENCE + THE MACHINE	Ceremonials	6	1
56	RE-ENTRY	16	BEASTIE BOYS	Paul's Boutique	2	14
57	49	43	SKRILLEX	Bangarang (EP)	14	1
58	50	41	MARVIN SAPP	I Win	9	1
59	54	48	TYGA	Careless World: Rise Of The Last King	4	1
60	53	46	LMFAO	Sorry For Party Rocking	5	1
61	50	58	THE BAND PERRY	The Band Perry	4	1
62	59	55	MIRANDA LAMBERT	Four The Record	3	1
63	58	52	MUMFORD & SONS	Sigh No More	2	1
64	16	-	TIESTO	Club Life: Volume Two: Miami	18	1
65	45	34	MADONNA	MDNA	1	1
66	68	49	THE CIVIL WARS	Barton Hollow	10	1
67	61	40	HALESTORM	The Strange Case Of...	1	1
68	67	61	YOUNG JEEZY	TM:103: Hustlerz Ambition	3	1
69	44	33	THE SHINS	Port Of Morrow	3	1
70	78	73	SCOTTY MCCREERY	Clear As Day	1	1
71	NEW	1	HURT	Cruz	71	1
72	55	56	THE BLACK KEYS	Brothers	3	1
73	63	47	PRINCE ROYCE	Phase II	16	1
74	69	66	SKRILLEX	Scary Monsters And Nice Sprites (EP)	48	1
75	36	32	CHRIS BOTTI	Impressions	32	1
76	NEW	1	PENNYWISE	All Or Nothing	76	1
77	24	-	BARRY MANLOW WITH THE ROYAL PHILHARMONIC CONCERT ORCHESTRA	Live In London	24	1
78	77	72	ZAC BROWN BAND	You Get What You Give	1	1
79	23	65	MAROON 5	Hands All Over	2	1
80	75	67	BRUNO MARS	Doo-Wops & Hooligans	3	1
81	91	98	PITBULL	Planet Pit	7	1
82	98	85	THE LUMINEERS	The Lumineers	45	1
83	15	-	JOSH ABBOTT BAND	Small Town Family Dream	15	1
84	66	53	LANA DEL REY	Born To Die	2	1
85	82	81	LIL WAYNE	Tha Carter IV	2	1
86	97	64	VAN HALEN	A Different Kind Of Truth	2	1
87	79	80	TOBY KEITH	Clancy's Tavern	5	1
88	85	63	LIONEL RICHIE	The Best Of Lionel Richie: 20th Century Masters The Millennium Collection	63	1
89	139	173	THE FRAY	Scars & Stories	4	1
90	89	88	TIM MCGRAW	Emotional Traffic	2	1
91	NEW	1	RED HOT CHILI PEPPERS	Rock & Roll Hall Of Fame Covers (EP)	91	1
92	87	86	TAYLOR SWIFT	Speak Now	1	1
93	47	165	BOB MARLEY AND THE WALLERS	Legend: The Best Of Bob Marley And The Wallers	26	1
94	92	91	FIVE FINGER DEATH PUNCH	American Capitalist	3	1
95	99	51	NEWSBOYS	God's Not Dead	51	1
96	81	77	KIDZ BOP KIDS	Kidz Bop 21	2	1
97	62	17	NEON TREES	Picture Show	17	1
98	95	90	FOSTER THE PEOPLE	Torches	8	1
99	37	-	DEUCE	Nine Lives	37	1
100	64	25	SWV	I Missed Us	25	1

THE BILLBOARD 200 ARTIST INDEX

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RODNEY YATKINS	138	DEKES BENTLEY	125	BOY II MEN	75	ERIC CHURCH	19	THE CIVIL WARS	65	FUN.	37	HALESTORM	67	JAY Z	311	THE WANTED	7	MIRANDA LAMBERT	62	THE PHILHARMONIC CONCERT ORCHESTRA	77
AVOLUNATION	140	BEYONCÉ	120	LEAVE BRICE	14	ALEX CLARE	140	LANA DEL REY	84	HALESTORM	67	THE SHINS	44	DR. JOHN	122	THE WANTED	7	MIRANDA LAMBERT	62	THE PHILHARMONIC CONCERT ORCHESTRA	77
		JUSTIN BIEBER	166	ZAC BROWN BAND	78	KELLY CLARKSON	46	DEUCE	99	HALESTORM	67	THE SHINS	44	THE SHINS	44	THE WANTED	7	MIRANDA LAMBERT	62	THE PHILHARMONIC CONCERT ORCHESTRA	77

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
101	80	105	CASTING CROWNS	Come To The Well	2	2
102	125	133	VARIOUS ARTISTS	WOW Gospel 2012	30	30
103	107	142	CREEDENCE CLEARWATER REVIVAL FEAT. JOHN FOGERTY	Chronicle The 20 Greatest Hits	3	67
104	129	172	TAYLOR SWIFT	Fearless	3	1
105	52	12	JACK JOHNSON	Jack Johnson & Friends: Best Of Kokua Festival	12	12
106	NEW	1	VARIOUS ARTISTS	NOW That's What I Call Classic Rock Hits	106	106
107	RE-ENTRY	19	BEASTIE BOYS	Hot Sauce Committee Part Two	2	2
108	101	54	FLORENCE + THE MACHINE	Lungs	14	14
109	RE-ENTRY	63	BEASTIE BOYS	Ill Communication	3	1
110	84	100	BEYONCÉ	I Am...Sasha Fierce	4	1
111	94	99	JAY-Z	Watch The Throne	1	1
112	RE-ENTRY	168	NORAH JONES	Come Away With Me	10	1
113	198	178	PAUCE SETTER	GAVIN DEGRAW Sweetener	8	8
114	86	59	MELANIE LYONS	The MF Life	7	7
115	71	14	THOUSAND FOOT KRUTCH	The End Is Where We Begin	14	14
116	127	163	HUNTER HAYES	Hunter Hayes	18	18
117	114	127	JOURNEY	Journey's Greatest Hits	10	10
118	56	2	CAROLE KING	The Legendary Demos	56	56
119	74	68	ESPERANZA SPALDING	Radio Music Society	10	10
120	NEW	1	MICHAEL KIWANUKA	Home Again	120	120
121	104	106	ZAC BROWN BAND	The Foundation	2	9
122	93	57	DR. JOHN	Locked Down	2	9
123	NEW	1	FATHER JOHN MISTY	Fear Fun	123	123
124	RE-ENTRY	38	BEASTIE BOYS	Check Your Head	2	10
125	123	170	DIERKS BENTLEY	Home	7	7
126	118	97	MARY J. BLIGE	My Life II...The Journey Continues (Act I)	5	5
127	108	117	SOUNDTRACK	The Fresh Beat Band: Music From The Hit TV Show	21	21
128	100	103	EMINEM	Recovery	3	1
129	83	42	COUNTING CROWS	Underwater Sunshine (Or What We Did On Our Summer Vacation)	11	11
130	76	135	VARIOUS ARTISTS	2012 Grammy Nominees	130	130
131	133	149	LADY ANTEBELLUM	Need You Now	3	1
132	NEW	1	VARIOUS ARTISTS	Trankazos de Verano	132	132
133	110	136	VARIOUS ARTISTS	WOW Hits 2012	35	35
134	112	124	DAVID GUETTA	Nothing But The Beat	5	5
135	122	111	J. COLE	Cole World: The Sideline Story	1	1
136	103	99	TRAMPLED BY THURLES	Stars And Satellites	32	32
137	157	185	BOB SEGER & THE SILVER BULLET BAND	Ultimate Hits: Rock And Roll Never Forgets	19	19
138	RE-ENTRY	16	RODNEY ATKINS	Take A Back Road	8	8
139	175	155	CARRIE UNDERWOOD	Some Hearts	2	2
140	138	93	AVOLNATION	Megalithic Symphony	93	93
141	RE-ENTRY	18	BEASTIE BOYS	Beastie Boys Anthology: The Sounds Of Science	2	19
142	113	128	ELI YOUNG BAND	Life At Best	6	6
143	142	138	JAKE OWEN	Barefoot Blue Jean Night	2	2
144	128	140	LYNYRD SKYNYRD	The Best Of Lynyrd Skynyrd: 20th Century Masters The Millennium Collection	2	60
145	NEW	1	GRATEFUL DEAD	Dave's Picks: Volume 2: Dillon Stadium, Hartford, CT-7/31/74	145	145
146	RE-ENTRY	9	ALEX CLARE	The Lateness Of The Hour	82	82
147	116	148	THE TEMPTATIONS	Best Of The Temptations-The 60's: 20th Century Masters The Millennium Collection	73	73
148	111	78	WILSON PHILLIPS	Dedicated	29	29
149	RE-ENTRY	7	SOUNDTRACK	Joyful Noise	12	12
150	121	147	NEIL DIAMOND	The Very Best Of Neil Diamond: The Studio Recordings	45	45

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



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



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

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

178
She performed two songs on the May 1 edition of "Dancing With the Stars," thus prompting the out of the blue 200% gain. With 3,000 sold, it returns to No. 1 on Classical Crossover Albums for the first time since Nov. 5, 2011.

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
151	131	143	PISTOL ANNIES	Hell On Heels	5	5
152	119	134	WIZ KHALIFA	Rolling Papers	2	2
153	RE-ENTRY	23	ROMEO SANTOS	Formula: Vol. 1	9	9
154	106	96	SOUNDTRACK	The Muppets	38	38
155	102	71	TRIP LEE	The Good Life	4	4
156	109	116	WHITNEY HOUSTON	The Bodyguard	1	1
157	124	150	DAUGHTRY	Break The Spell	8	8
158	NEW	1	SOUNDTRACK	The Avengers (Score)	106	106
159	146	146	ETTA JAMES	The Best Of Etta James: 20th Century Masters The Millennium Collection	32	32
160	163	20	ANTHONY HAMILTON	Back To Love	12	12
161	143	168	ERIC CLAPTON	The Best Of Eric Clapton: 20th Century Masters The Millennium Collection	86	86
162	145	155	LADY GAGA	Born This Way	2	1
163	174	157	GUNS N' ROSES	Greatest Hits	5	3
164	136	137	ALAN JACKSON	Precious Memories	4	4
165	140	166	BOYZ II MEN	The Best Of Boyz II Men: 20th Century Masters The Millennium Collection	78	78
166	186	189	JUSTIN BIEBER	My World 2.0	1	1
167	NEW	1	LOWER DENS	Nootropics	167	167
168	154	158	BLAKE SHELTON	Loaded: The Best Of Blake Shelton	18	18
169	148	108	TYRESE	Open Invitation	9	9
170	144	167	WHITNEY HOUSTON	Whitney Houston	1	1
171	180	191	WHITNEY HOUSTON	I Look To You	1	1
172	188	181	BARRY WHITE	The Best Of Barry White: 20th Century Masters The Millennium Collection	78	78
173	165	189	EMINEM	Curtain Call: The Hits	2	1
174	164	192	ELLIE GOULDING	Lights	76	76
175	RE-ENTRY	46	RED HOT CHILI PEPPERS	Greatest Hits	18	18
176	RE-ENTRY	75	CARRIE UNDERWOOD	Play On	1	1
177	141	141	EMINEM	The Marshall Mathers LP	1	1
178	RE-ENTRY	31	JACKIE EVANCHO	Dream With Me	2	2
179	RE-ENTRY	28	CHILDISH GAMBINO	Camp	11	11
180	NEW	1	VICCI MARTINEZ	Come Along (EP)	180	180
181	192	110	FIVE FINGER DEATH PUNCH	War Is The Answer	7	7
182	105	79	LIONEL RICHIE	The Definitive Collection	19	19
183	147	160	BON IVER	Bon Iver	19	19
184	150	161	THREE DOG NIGHT	The Best Of Three Dog Night: 20th Century Masters The Millennium Collection	109	109
185	156	159	WALE	Ambition 2	2	2
186	NEW	1	POINT OF GRACE	A Thousand Little Things	186	186
187	166	196	AEROSMITH	The Best Of Aerosmith: 20th Century Masters The Millennium Collection	67	67
188	RE-ENTRY	128	PINK FLOYD	The Wall	1	1
189	149	156	TONY BENNETT	Duets II	1	1
190	RE-ENTRY	16	WILLIAM MCDOWELL	Arise: The Live Worship Experience	63	63
191	196	85	WHITNEY HOUSTON	My Love Is Your Love	13	13
192	RE-ENTRY	34	CHRIS YOUNG	Neon	4	4
193	179	149	NICKELBACK	Dark Horse	2	2
194	152	154	SOUNDTRACK	The Twilight Saga: Breaking Dawn: Part 1	4	4
195	195	26	KORN	The Path Of Totality	19	19
196	RE-ENTRY	27	RED HOT CHILI PEPPERS	I'm With You	2	2
197	189	29	WILLIE NELSON	Super Hits	2	98
198	RE-ENTRY	6	JAMIE GRACE	One Song At A Time	84	84
199	172	76	LUKE BRYAN	Doin' My Thing	6	6
200	RE-ENTRY	18	MANDISA	What If We Were Real	66	66

VICCI MARTINEZ	180	WIZ KHALIFA	152
SCOTTY MCCREERY	70	WIZ KHALIFA	152
WILLIAM MCDOWELL	190	NEEDS TREES	97
TIM MCGRAW	50	HEBSBOYS	95
NICKI MINAJ	17	PENNYWISE	76
MONICA	42	KATY PERRY	54
KIP MURPHY	16	PIRK FLOYD	158
JASON MRAZ	15	PISTOL ANNIES	151
MUMFORD & SONS	63	PITBULL	81
		POINT OF GRACE	186
		PRINCE ROYCE	73
		ONE DIRECTION	8
JAKE OWEN	143	RODNEY ATKINS	8
BOB SEGER & THE SILVER BULLET BAND	19	BLAKE SHELTON	137
BLAKE SHELTON	18	SHREEDOWN	36
THE SHINS	69	THE SHINS	69
SKRILLEX	57	SKRILLEX	57
ESPERANZA SPALDING	11	ESPERANZA SPALDING	11
BRUCE SPRINGSTEEN	53	BRUCE SPRINGSTEEN	53
LAURA STORV	44	LAURA STORV	44
TAYLOR SWIFT	32	TAYLOR SWIFT	32
THE HUNGER GAMES: SONGS FROM DISTRICT 12 AND BEYOND	100	THE HUNGER GAMES: SONGS FROM DISTRICT 12 AND BEYOND	100
JOYFUL NOISE	45	JOYFUL NOISE	45
THE MUPPETS	38	THE MUPPETS	38
SHAKE IT UP LIVE! DANCE MUSIC FROM THE DISNEY CHANNEL SERIES	48	SHAKE IT UP LIVE! DANCE MUSIC FROM THE DISNEY CHANNEL SERIES	48
SMASH	28	SMASH	28
THINK LIKE A MAN	28	THINK LIKE A MAN	28
THE TWILIGHT SAGA: BREAKING DAWN: PART I	136	THE TWILIGHT SAGA: BREAKING DAWN: PART I	136
TYGA	184	TYGA	184
TYRESE	169	TYRESE	169
VARIOUS ARTISTS: 2012 GRAMMY NOMINEES	130	VARIOUS ARTISTS: 2012 GRAMMY NOMINEES	130
WOW GOSPEL 2012	102	WOW GOSPEL 2012	102
WOW HITS 2012	133	WOW HITS 2012	133
EVERY MOTHER COUNTS	50	EVERY MOTHER COUNTS	50
NOV 41	30	NOV 41	30
NOW 42	30	NOW 42	30
NOW 43	30	NOW 43	30
NOW 44	30	NOW 44	30
NOW 45	30	NOW 45	30
NOW 46	30	NOW 46	30
NOW 47	30	NOW 47	30
NOW 48	30	NOW 48	30
NOW 49	30	NOW 49	30
NOW 50	30	NOW 50	30
NOW THAT'S WHAT I CALL CLASSIC ROCK HITS	106	NOW THAT'S WHAT I CALL CLASSIC ROCK HITS	106
TRANKAZOS DE VERANO	148	TRANKAZOS DE VERANO	148
CHRIS YOUNG	192	CHRIS YOUNG	192
YOUNG JEEZY	68	YOUNG JEEZY	68
RUFUS WAINWRIGHT	35	RUFUS WAINWRIGHT	35
WALE	185	WALE	185
THE WANTED	32	THE WANTED	32
BARRY WHITE	172	BARRY WHITE	172
JACK WHITE	7	JACK WHITE	7
WILSON PHILLIPS	148	WILSON PHILLIPS	148

UNCHARTED™		NEXT BIG SOUND™	
DATA PROVIDED BY MUSIC			
THIS WEEK	LAST WEEK	ARTIST	ARTIST
WEEKS ON CHART	WEEKS ON CHART	MUSIC PAGE	MUSIC PAGE
1	69	#1 DJ B3LND WWW.MYSPACE.COM/DJBLNDZY	#1 DJ B3LND WWW.MYSPACE.COM/DJBLNDZY
2	68	TRAPHIK WWW.MYSPACE.COM/TRAPHIK	TRAPHIK WWW.MYSPACE.COM/TRAPHIK
3	64	SUNGH A JUNG WWW.MYSPACE.COM/JUNGSUNGH A	SUNGH A JUNG WWW.MYSPACE.COM/JUNGSUNGH A
4	64	TYLER WARD WWW.MYSPACE.COM/TYLERWARD	TYLER WARD WWW.MYSPACE.COM/TYLERWARD
5	68	NOISIA WWW.MYSPACE.COM/NOISIA	NOISIA WWW.MYSPACE.COM/NOISIA
6	67	DAVE DAYS WWW.MYSPACE.COM/DAVEDAYS	DAVE DAYS WWW.MYSPACE.COM/DAVEDAYS
7	59	PRETTY LIGHTS WWW.MYSPACE.COM/PRETTYLIGHTS	PRETTY LIGHTS WWW.MYSPACE.COM/PRETTYLIGHTS
8	65	PORTA WWW.MYSPACE.COM/PORTA1	PORTA WWW.MYSPACE.COM/PORTA1
9	28	UMEK WWW.MYSPACE.COM/UMEK	UMEK WWW.MYSPACE.COM/UMEK
10	13	PITTY WWW.MYSPACE.COM/BANDPITTY	PITTY WWW.MYSPACE.COM/BANDPITTY
11	9	MADDI JANE WWW.MYSPACE.COM/MADDIJANEMUSIC	MADDI JANE WWW.MYSPACE.COM/MADDIJANEMUSIC
12	32	STAR SLINGER WWW.MYSPACE.COM/STARSLINGERMUSIC	STAR SLINGER WWW.MYSPACE.COM/STARSLINGERMUSIC
13	23	GRAMATIK WWW.MYSPACE.COM/GRAMATIK	GRAMATIK WWW.MYSPACE.COM/GRAMATIK
14	19	THE BLOODY BEETROOTS - DEATH CREW 77 WWW.MYSPACE.COM/THEBLOODYBEETROOTS	THE BLOODY BEETROOTS - DEATH CREW 77 WWW.MYSPACE.COM/THEBLOODYBEETROOTS
15	28	AEROPLANE WWW.MYSPACE.COM/AEROPLANEMUSICLOVE	AEROPLANE WWW.MYSPACE.COM/AEROPLANEMUSICLOVE
16	11	MAXIMUM BALLOON WWW.MYSPACE.COM/MAXIMUMBALLOON	MAXIMUM BALLOON WWW.MYSPACE.COM/MAXIMUMBALLOON
17	14	MAREK HEMMANN WWW.MYSPACE.COM/MAREKHEMANN	MAREK HEMMANN WWW.MYSPACE.COM/MAREKHEMANN
18	18	YUNA WWW.MYSPACE.COM/YUNA	YUNA WWW.MYSPACE.COM/YUNA
19	NEW	JACK BEATS WWW.MYSPACE.COM/JACKBEATS	JACK BEATS WWW.MYSPACE.COM/JACKBEATS
20	RE-ENTRY	JAKWOB WWW.MYSPACE.COM/JAKWOB	JAKWOB WWW.MYSPACE.COM/JAKWOB
21	NEW	NIKI AND THE DOVE WWW.MYSPACE.COM/NIKIANDTHEDOVE	NIKI AND THE DOVE WWW.MYSPACE.COM/NIKIANDTHEDOVE
22	17	METRONOMY WWW.MYSPACE.COM/METRONOMY	METRONOMY WWW.MYSPACE.COM/METRONOMY
23	15	ANATHEMA WWW.MYSPACE.COM/ANATHEMA	ANATHEMA WWW.MYSPACE.COM/ANATHEMA
24	16	YANNI TIERSEN WWW.MYSPACE.COM/YANNITIERSENINPROGRESS	YANNI TIERSEN WWW.MYSPACE.COM/YANNITIERSENINPROGRESS
25	20	SONATA ARCTICA WWW.MYSPACE.COM/SONATAARCTICA	SONATA ARCTICA WWW.MYSPACE.COM/SONATAARCTICA
26	24	NICOLAS JAAR WWW.MYSPACE.COM/NICOLASJAAR	NICOLAS JAAR WWW.MYSPACE.COM/NICOLASJAAR
27	21	JAI PAUL WWW.MYSPACE.COM/JAIPAULMUSIC	JAI PAUL WWW.MYSPACE.COM/JAIPAULMUSIC
28	29	JOTA QUEST WWW.MYSPACE.COM/JOTAQUEST	JOTA QUEST WWW.MYSPACE.COM/JOTAQUEST
29	NEW	GTRONIC WWW.MYSPACE.COM/GTRONIC	GTRONIC WWW.MYSPACE.COM/GTRONIC
30	31	SUPERMAN IS DEAD WWW.MYSPACE.COM/SUPERMANISDEAD	SUPERMAN IS DEAD WWW.MYSPACE.COM/SUPERMANISDEAD
31	NEW	MOONSPELL WWW.MYSPACE.COM/MOONSPELL	MOONSPELL WWW.MYSPACE.COM/MOONSPELL
32	33	C2C WWW.MYSPACE.COM/C2CJS	C2C WWW.MYSPACE.COM/C2CJS
33	48	JORDAN JANSEN WWW.MYSPACE.COM/JORDANJANSEN	JORDAN JANSEN WWW.MYSPACE.COM/JORDANJANSEN
34	26	HADOUKEN! WWW.MYSPACE.COM/HADOUKEN	HADOUKEN! WWW.MYSPACE.COM/HADOUKEN
35	38	BORGORE WWW.MYSPACE.COM/BORGORE	BORGORE WWW.MYSPACE.COM/BORGORE
36	27	FOALS WWW.MYSPACE.COM/FOALS	FOALS WWW.MYSPACE.COM/FOALS
37	35	BONDAN PRAKOSO & FADEZBLACK WWW.MYSPACE.COM/BONDANFADEZBLACK	BONDAN PRAKOSO & FADEZBLACK WWW.MYSPACE.COM/BONDANFADEZBLACK
38	34	POETS OF THE FALL WWW.MYSPACE.COM/POETSOFTHEFALL	POETS OF THE FALL WWW.MYSPACE.COM/POETSOFTHEFALL
39	30	MILES KANE WWW.MYSPACE.COM/MILESKANEMUSIC	MILES KANE WWW.MYSPACE.COM/MILESKANEMUSIC
40	36	PURITY RING WWW.MYSPACE.COM/PURITYRING	PURITY RING WWW.MYSPACE.COM/PURITYRING
41	42	FELGUK WWW.MYSPACE.COM/FELGUK	FELGUK WWW.MYSPACE.COM/FELGUK
42	25	GOD IS AN ASTRONAUT WWW.MYSPACE.COM/GODISANASTRONAUT	GOD IS AN ASTRONAUT WWW.MYSPACE.COM/GODISANASTRONAUT
43	RE-ENTRY	CAPITAL INICIAL WWW.MYSPACE.COM/CAPITALINICIAL	CAPITAL INICIAL WWW.MYSPACE.COM/CAPITALINICIAL
44	22	DIRTYLOUD WWW.MYSPACE.COM/DIRTYLOUDMUSIC	DIRTYLOUD WWW.MYSPACE.COM/DIRTYLOUDMUSIC
45	RE-ENTRY	MAC LETHAL WWW.MYSPACE.COM/MACLETHAL	MAC LETHAL WWW.MYSPACE.COM/MACLETHAL
46	NEW	BRIAN JONESTOWN MASSACRE WWW.MYSPACE.COM/BRIANJONESTOWNMASSACRE	BRIAN JONESTOWN MASSACRE WWW.MYSPACE.COM/BRIANJONESTOWNMASSACRE
47	23	GIRL TALK WWW.MYSPACE.COM/GIRLTALK	GIRL TALK WWW.MYSPACE.COM/GIRLTALK
48	50	MEY TAL COHEN WWW.MYSPACE.COM/MEYTALCOHEN	MEY TAL COHEN WWW.MYSPACE.COM/MEYTALCOHEN
49	46	GARETH EMERY WWW.MYSPACE.COM/GARETHEMERY	GARETH EMERY WWW.MYSPACE.COM/GARETHEMERY
50	NEW	MASERATI WWW.MYSPACE.COM/MASERATIROCK	MASERATI WWW.MYSPACE.COM/MASERATIROCK

SOCIAL 50™		NEXT BIG SOUND™	
DATA PROVIDED BY MUSIC			
THIS WEEK	LAST WEEK	ARTIST	ARTIST
WEEKS ON CHART	WEEKS ON CHART	IMPRINT/LABEL	IMPRINT/LABEL
1	76	#1 JUSTIN BIEBER SCHOOLBOY/RAYMOND BRAUN/ISLAND/JMG	#1 JUSTIN BIEBER SCHOOLBOY/RAYMOND BRAUN/ISLAND/JMG
2	66	ADELE XL/COLUMBIA	ADELE XL/COLUMBIA
3	57	RIHANNA SRP/DEF JAM/DJMG	RIHANNA SRP/DEF JAM/DJMG
4	44	SKRILLEX BIG BEAT/OWSLA/ATLANTIC	SKRILLEX BIG BEAT/OWSLA/ATLANTIC
5	26	ONE DIRECTION SYCO/COLUMBIA	ONE DIRECTION SYCO/COLUMBIA
6	15	SHAKIRA SONY MUSIC LATIN/ERIC	SHAKIRA SONY MUSIC LATIN/ERIC
7	9	NICKI MINAJ YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	NICKI MINAJ YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
8	76	KATY PERRY CAPITOL	KATY PERRY CAPITOL
9	63	LMFAO PARTY ROCK/WILLI AM/CHERRYTREE/INTERSCOPE	LMFAO PARTY ROCK/WILLI AM/CHERRYTREE/INTERSCOPE
10	62	JENNIFER LOPEZ ISLAND/JMG	JENNIFER LOPEZ ISLAND/JMG
11	76	DAVID GUETTA WHAT A MUSIC/CASTRALWORKS/CAPITOL	DAVID GUETTA WHAT A MUSIC/CASTRALWORKS/CAPITOL
12	10	LINKIN PARK MACHETE SHOP/WARNER BROS.	LINKIN PARK MACHETE SHOP/WARNER BROS.
13	65	BRUNO MARS ELEKTRA	BRUNO MARS ELEKTRA
14	74	PITBULL MR. 305/FAMOUS ARTIST/ROLD GROUND/SONY MUSIC LATIN/RCA	PITBULL MR. 305/FAMOUS ARTIST/ROLD GROUND/SONY MUSIC LATIN/RCA
15	13	LADY GAGA STREAMLINE/KONIVIVE/INTERSCOPE	LADY GAGA STREAMLINE/KONIVIVE/INTERSCOPE
16	76	TAYLOR SWIFT BIG MACHINE	TAYLOR SWIFT BIG MACHINE
17	22	CHRIS BROWN RCA	CHRIS BROWN RCA
18	19	EMINEM WEBS/DIVINE/AT/ERNA/INTERSCOPE	EMINEM WEBS/DIVINE/AT/ERNA/INTERSCOPE
19	27	BOYCE AVENUE 3 PEACE	BOYCE AVENUE 3 PEACE
20	23	CIMORELLI UNIVERSAL REPUBLIC	CIMORELLI UNIVERSAL REPUBLIC
21	14	SNOOP DOGG DOGGYSTYLE/PRIORITY/CAPITOL	SNOOP DOGG DOGGYSTYLE/PRIORITY/CAPITOL
22	9	MICHEL TELO PANTANAL/RGE/SONY MUSIC LATIN	MICHEL TELO PANTANAL/RGE/SONY MUSIC LATIN
23	16	WALK OFF THE EARTH SLIPDISK/COLOMBIA	WALK OFF THE EARTH SLIPDISK/COLOMBIA
24	17	LIL WAYNE CASH MONEY/UNIVERSAL REPUBLIC	LIL WAYNE CASH MONEY/UNIVERSAL REPUBLIC
25	73	WIZ KHALIFA ROSTUM/ATLANTIC	WIZ KHALIFA ROSTUM/ATLANTIC
26	35	AVRIL LAVIGNE EPIC	AVRIL LAVIGNE EPIC
27	31	BIGBANG YG	BIGBANG YG
28	34	BRITNEY SPEARS RCA	BRITNEY SPEARS RCA
29	30	COLDPLAY CAPITOL	COLDPLAY CAPITOL
30	28	MICHAEL JACKSON A&M/EPIC	MICHAEL JACKSON A&M/EPIC
31	29	THE BLACK EYED PEAS INTERSCOPE	THE BLACK EYED PEAS INTERSCOPE
32	24	DRAKE YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	DRAKE YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
33	24	YOUR FAVORITE MARTIAN YOUR FAVORITE MARTIAN	YOUR FAVORITE MARTIAN YOUR FAVORITE MARTIAN
34	33	SELENA GOMEZ HOLLYWOOD	SELENA GOMEZ HOLLYWOOD
35	48	DON OMAR DREAMWORKS/RECYCLEMULE	DON OMAR DREAMWORKS/RECYCLEMULE
36	36	BEYONCÉ PARKWOOD/COLUMBIA	BEYONCÉ PARKWOOD/COLUMBIA
37	49	MATTYB UNSIGNÉD	MATTYB UNSIGNÉD
38	32	50 CENT SHADY/AFTERMATH/INTERSCOPE	50 CENT SHADY/AFTERMATH/INTERSCOPE
39	63	CHRISTINA GRIMMIE UNSIGNÉD	CHRISTINA GRIMMIE UNSIGNÉD
40	46	JUSTIN TIMBERLAKE RCA	JUSTIN TIMBERLAKE RCA
41	43	LINDESEY STIRLING UNSIGNÉD	LINDESEY STIRLING UNSIGNÉD
42	37	USHER RCA	USHER RCA
43	40	GREEN DAY REPRISE/WARNER BROS.	GREEN DAY REPRISE/WARNER BROS.
44	RE-ENTRY	SUNGH A JUNG UNSIGNÉD	SUNGH A JUNG UNSIGNÉD
45	45	FLO RIDA POE BOY/ATLANTIC	FLO RIDA POE BOY/ATLANTIC
46	16	MARCO 5 ARM&MAGNETIC	MARCO 5 ARM&MAGNETIC
47	44	MADONNA LIVE NATION/INTERSCOPE	MADONNA LIVE NATION/INTERSCOPE
48	38	DEMI LOVATO HOLLYWOOD	DEMI LOVATO HOLLYWOOD
49	42	THE PIANO GUYS THE PIANO GUYS	THE PIANO GUYS THE PIANO GUYS
50	47	PINK RCA	PINK RCA

Shakira rises 15-6 on the Social 50 chart after the debut of her video for "Addicted to You" (May 1), which racked more than 5 million views on YouTube during the charting week. It contributed to a 90% increase in overall plays from the previous week.



ON-DEMAND SONGS™		nielsen	
DATA COMPILED BY BOS			
THIS WEEK	LAST WEEK	TITLE	TITLE
WEEKS ON CHART	WEEKS ON CHART	ARTIST/IMPRINT/LABEL	ARTIST/IMPRINT/LABEL
1	9	#1 SOMEBODY THAT I USED TO KNOW Rihanna feat. Calvin Harris SRP/DEF JAM/DJMG	#1 SOMEBODY THAT I USED TO KNOW Rihanna feat. Calvin Harris SRP/DEF JAM/DJMG
2	9	WE ARE YOUNG FUN. FEAT. JANELLE MONAE FUELED BY RAMEN/RRP	WE ARE YOUNG FUN. FEAT. JANELLE MONAE FUELED BY RAMEN/RRP
3	9	CALL ME MAYBE CARLY RAE JEPSEN 50K/UNIVERSAL	CALL ME MAYBE CARLY RAE JEPSEN 50K/UNIVERSAL
4	13	PAYPHONE MARDON 5 FEAT. WIZ KHALIFA ARM&MAGNETIC/INTERSCOPE	PAYPHONE MARDON 5 FEAT. WIZ KHALIFA ARM&MAGNETIC/INTERSCOPE
5	4	WHAT MAKES YOU BEAUTIFUL ONE DIRECTION SYCO/COLUMBIA	WHAT MAKES YOU BEAUTIFUL ONE DIRECTION SYCO/COLUMBIA
6	5	BOYFRIEND JUSTIN BIEBER SCHOOLBOY/RAYMOND BRAUN/ISLAND/JMG	BOYFRIEND JUSTIN BIEBER SCHOOLBOY/RAYMOND BRAUN/ISLAND/JMG
7	6	STARSHIPS NICKI MINAJ YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	STARSHIPS NICKI MINAJ YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
8	7	GLAD YOU CAME THE WANTED GLOBAL TALENT/MERCURY/DJMG	GLAD YOU CAME THE WANTED GLOBAL TALENT/MERCURY/DJMG
9	8	WILD ONES FLO RIDA FEAT. SIA POE BOY/ATLANTIC	WILD ONES FLO RIDA FEAT. SIA POE BOY/ATLANTIC
10	9	FEEL SO CLOSE CALVIN HARRIS ULTRA	FEEL SO CLOSE CALVIN HARRIS ULTRA
11	10	TAKE CARE DRAKE FEAT. RIHANNA YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	TAKE CARE DRAKE FEAT. RIHANNA YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
12	15	THE MOTTO DRAKE FEAT. LIL WAYNE YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	THE MOTTO DRAKE FEAT. LIL WAYNE YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
13	12	DRIVE BY TRAIN COLUMBIA	DRIVE BY TRAIN COLUMBIA
14	11	SOME NIGHTS FUN. FEUED BY RAMEN/RRP	SOME NIGHTS FUN. FEUED BY RAMEN/RRP
15	14	RACK CITY TYGA YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	RACK CITY TYGA YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
16	16	STRONGER (WHAT DOESN'T KILL YOU) KELLY CLARKSON 19/RCA	STRONGER (WHAT DOESN'T KILL YOU) KELLY CLARKSON 19/RCA
17	17	WE FOUND LOVE RIHANNA FEAT. CALVIN HARRIS SRP/DEF JAM/DJMG	WE FOUND LOVE RIHANNA FEAT. CALVIN HARRIS SRP/DEF JAM/DJMG
18	37	SO GOOD B.O.B feat. Bruno Mars & Tyga MUSIC/UNIVERSAL	SO GOOD B.O.B feat. Bruno Mars & Tyga MUSIC/UNIVERSAL
19	18	YOUNG, WILD & FREE SNOOP DOGG & WIZ KHALIFA FEAT. BRUNO MARS FOSTRUM/DOGGYSTYLE/ATLANTIC	YOUNG, WILD & FREE SNOOP DOGG & WIZ KHALIFA FEAT. BRUNO MARS FOSTRUM/DOGGYSTYLE/ATLANTIC
20	25	CLIMAX USHER RCA	CLIMAX USHER RCA
21	20	MIDNIGHT CITY M83, M&M/ATLANTIC	MIDNIGHT CITY M83, M&M/ATLANTIC
22	24	FADED TYGA FEAT. LIL WAYNE YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	FADED TYGA FEAT. LIL WAYNE YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
23	29	HYFR (HELL YEAH F*****G RIGHT) DRAKE FEAT. LIL WAYNE YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	HYFR (HELL YEAH F*****G RIGHT) DRAKE FEAT. LIL WAYNE YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
24	19	NIT*AS IN PARIS JAY Z, KANYE WEST, ROC-A-FELLA, DR. DRE, NATION OF JEAM/DJMG	NIT*AS IN PARIS JAY Z, KANYE WEST, ROC-A-FELLA, DR. DRE, NATION OF JEAM/DJMG
25	23	PUMPED UP KICKS FOSTER THE PEOPLE STARTIME INT/COLUMBIA	PUMPED UP KICKS FOSTER THE PEOPLE STARTIME INT/COLUMBIA
26	22	TURN ME ON DAVID GUETTA FEAT. NICKI MINAJ WHAT A MUSIC/CASTRALWORKS/CAPITOL	TURN ME ON DAVID GUETTA FEAT. NICKI MINAJ WHAT A MUSIC/CASTRALWORKS/CAPITOL
27	21	SAFE & SOUND TAYLOR SWIFT FEAT. THE CIVIL WARS LINGUA/GUSTO BIG MACHINE/UNIVERSAL REPUBLIC	SAFE & SOUND TAYLOR SWIFT FEAT. THE CIVIL WARS LINGUA/GUSTO BIG MACHINE/UNIVERSAL REPUBLIC
28	30	PARADISE COLOPLAY CAPITOL	PARADISE COLOPLAY CAPITOL
29	38	LIGHTS ELITE GO/INDIE CHERRYTREE/INTERSCOPE	LIGHTS ELITE GO/INDIE CHERRYTREE/INTERSCOPE
30	43	MERCY KANYE WEST, BIG SEAN, PUSHA T, CHAMBLÉ & B.O.B. ROCK-A-RELLA/DEF JAM/DJMG	MERCY KANYE WEST, BIG SEAN, PUSHA T, CHAMBLÉ & B.O.B. ROCK-A-RELLA/DEF JAM/DJMG
31	27	I WON'T GIVE UP JASON MRAZ ATLANTIC/RRP	I WON'T GIVE UP JASON MRAZ ATLANTIC/RRP
32	33	BANGARANG SKRILLEX FEAT. SIRAH BIG BEAT/OWSLA/ATLANTIC/RRP	BANGARANG SKRILLEX FEAT. SIRAH BIG BEAT/OWSLA/ATLANTIC/RRP
33	29	ASS BACK HOME SYN CLASS HEROES FEAT. NEON SWITCH (CERTIFICATE/DEF JAM/RRP)	ASS BACK HOME SYN CLASS HEROES FEAT. NEON SWITCH (CERTIFICATE/DEF JAM/RRP)
34	34	LEVELS AVIOL LEVELS/VERA/ATON/EMPIRE/INTERSCOPE	LEVELS AVIOL LEVELS/VERA/ATON/EMPIRE/INTERSCOPE
35	26	PART OF ME KATY PERRY CAPITOL	PART OF ME KATY PERRY CAPITOL
36	32	SCARY MONSTERS AND NICE SPRITES SKRILLEX BIG BEAT/ATLANTIC/RRP	SCARY MONSTERS AND NICE SPRITES SKRILLEX BIG BEAT/ATLANTIC/RRP
37	44	EYES OPEN TAYLOR SWIFT LINGUA/GUSTO BIG MACHINE/UNIVERSAL REPUBLIC	EYES OPEN TAYLOR SWIFT LINGUA/GUSTO BIG MACHINE/UNIVERSAL REPUBLIC
38	31	ROLLING IN THE DEEP ADELE XL/COLUMBIA	ROLLING IN THE DEEP ADELE XL/COLUMBIA
39	36	MAKE ME PROUD DRAKE FEAT. NICKI MINAJ YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	MAKE ME PROUD DRAKE FEAT. NICKI MINAJ YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
40	47	SHAKE IT OUT FLORENCE + THE MACHINE UNIVERSAL REPUBLIC	SHAKE IT OUT FLORENCE + THE MACHINE UNIVERSAL REPUBLIC
41	40	GOOD FEELING FLO RIDA POE BOY/ATLANTIC	GOOD FEELING FLO RIDA POE BOY/ATLANTIC
42	35	HEADLINES DRAKE YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	HEADLINES DRAKE YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
43	39	EYES WIDE OPEN GOTYE SAMPLES 'T' SECOND STAIRFAIRX/UNIVERSAL REPUBLIC	EYES WIDE OPEN GOTYE SAMPLES 'T' SECOND STAIRFAIRX/UNIVERSAL REPUBLIC
44	41	SEXY AND I KNOW IT LMFAO PARTY ROCK/WILLI AM/CHERRYTREE/INTERSCOPE	SEXY AND I KNOW IT LMFAO PARTY ROCK/WILLI AM/CHERRYTREE/INTERSCOPE
45	42	ONE THING ONE DIRECTION SYCO/COLUMBIA	ONE THING ONE DIRECTION SYCO/COLUMBIA
46	NEW	GOOD GIRL CARRIE UNDERWOOD 19/RCA NASHVILLE	GOOD GIRL CARRIE UNDERWOOD 19/RCA NASHVILLE
47	46	BEEZ IN THE TRAP NICKI MINAJ FEAT. J. CHAMBLÉ YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	BEEZ IN THE TRAP NICKI MINAJ FEAT. J. CHAMBLÉ YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
48	RE-ENTRY	LITTLE TALKS OF MONSTERS AND MEN SKRILLEX, EMILY LAEKJANAS UNIVERSAL REPUBLIC	LITTLE TALKS OF MONSTERS AND MEN SKRILLEX, EMILY LAEKJANAS UNIVERSAL REPUBLIC
49	48	PARTY ROCK ANTHEM LMFAO FEAT. LAUREN BENNETT & GONZALES PART ROCK/WILLI AM/CHERRYTREE/INTERSCOPE	PARTY ROCK ANTHEM LMFAO FEAT. LAUREN BENNETT & GONZALES PART ROCK/WILLI AM/CHERRYTREE/INTERSCOPE
50	45	DANCE (ASS) BIG SEAN FEAT. NICKI MINAJ G.O.O.D./DEF JAM/DJMG	DANCE (ASS) BIG SEAN FEAT. NICKI MINAJ G.O.O.D./DEF JAM/DJMG

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



YOUTUBE		YouTube	
The most popular songs on YouTube.			
THIS WEEK	LAST WEEK	TITLE	TITLE
WEEKS ON CHART	WEEKS ON CHART	ARTIST/IMPRINT/LABEL	ARTIST/IMPRINT/LABEL
1	21	#1 INTERNATIONAL LOVE Rihanna feat. Chris Brown & T-Pain RCA	#1 INTERNATIONAL LOVE Rihanna feat. Chris Brown & T-Pain RCA
2	38	ROLLING IN THE DEEP ADELE XL/COLUMBIA	ROLLING IN THE DEEP ADELE XL/COLUMBIA
3	5	BOYFRIEND JUSTIN BIEBER SCHOOLBOY/RAYMOND BRAUN/ISLAND/JMG	BOYFRIEND JUSTIN BIEBER SCHOOLBOY/RAYMOND BRAUN/ISLAND/JMG
4	3	DRIVE BY TRAIN COLUMBIA	DRIVE BY TRAIN COLUMBIA
5	4	PART OF ME KATY PERRY CAPITOL	PART OF ME KATY PERRY CAPITOL
6	6	CALL ME MAYBE CARLY RAE JEPSEN 50K/UNIVERSAL	CALL ME MAYBE CARLY RAE JEPSEN 50K/UNIVERSAL
7	4	SOMEBODY THAT I USED TO KNOW WALK OFF THE EARTH/ATLANTIC	SOMEBODY THAT I USED TO KNOW WALK OFF THE EARTH/ATLANTIC
8	17	WHISTLE FLO RIDA POE BOY/ATLANTIC	WHISTLE FLO RIDA POE BOY/ATLANTIC
9	25	WE FOUND LOVE RIHANNA FEAT. CALVIN HARRIS SRP/DEF JAM/DJMG	WE FOUND LOVE RIHANNA FEAT. CALVIN HARRIS SRP/DEF JAM/DJMG

HOT 100 AIRPLAY™			
THIS WEEK	LAST WEEK	TITLE	ARTIST / IMPRINT / PROMOTION LABEL
1	1	1	WE ARE YOUNG
2	3	13	SOMEBODY THAT I USED TO KNOW
3	2	15	GLAD YOU CAME
4	5	12	WILD ONES
5	7	12	STARSHIPS
6	4	17	STRONGER (WHAT DOESN'T KILL YOU)
7	6	12	PART OF ME
8	8	8	RUMOUR HAS IT
9	11	8	WHAT MAKES YOU BEAUTIFUL
10	9	20	TAKE CARE
11	19	3	PAYPHONE
12	10	22	THE MOTTO
13	15	14	DRIVE BY
14	12	24	SET FIRE TO THE RAIN
15	14	6	BOYFRIEND
16	13	12	FEEL SO CLOSE
17	18	11	BIRTHDAY CAKE
18	25	6	CALL ME MAYBE
19	16	10	CLIMAX
20	17	20	TURN ME ON
21	22	12	DRANK IN MY CUP
22	24	13	OVER YOU
23	28	11	FLY OVER STATES
24	23	10	WE FOUNDED LOVE
25	21	20	ASS BACK HOME

HOT DIGITAL SONGS™			
THIS WEEK	LAST WEEK	TITLE	ARTIST / IMPRINT / PROMOTION LABEL
1	1	1	SOMEBODY THAT I USED TO KNOW
2	2	3	PAYPHONE
3	3	11	CALL ME MAYBE
4	4	19	WE ARE YOUNG
5	5	6	BOYFRIEND
6	7	12	WHAT MAKES YOU BEAUTIFUL
7	9	12	STARSHIPS
8	—	1	BOTH OF US
9	8	16	WILD ONES
10	10	16	GLAD YOU CAME
11	11	16	DRIVE BY
12	12	11	FEEL SO CLOSE
13	17	9	SPRINGSTEEN
14	6	2	WORK HARD, PLAY HARD
15	19	5	DANCE AGAIN
16	14	7	EYES OPEN
17	16	20	STRONGER (WHAT DOESN'T KILL YOU)
18	18	10	DRUNK ON YOU
19	15	12	PART OF ME
20	—	1	IT'S A MAN'S, MAN'S, MAN'S WORLD
21	29	4	BACK IN TIME
22	—	1	BLOWN AWAY
23	—	1	SHAKE IT OUT
24	21	5	MERCY
25	26	8	BROKENHEARTED

ROCK™			
THIS WEEK	LAST WEEK	TITLE	ARTIST / IMPRINT / PROMOTION LABEL
1	1	22	SOMEBODY THAT I USED TO KNOW
2	2	23	WE ARE YOUNG
3	3	17	DRIVE BY
4	—	1	IT'S A MAN'S, MAN'S, MAN'S WORLD
5	4	53	RUMOUR HAS IT
6	5	18	I WON'T GIVE UP
7	9	34	PARADISE
8	—	1	SKINNY LOVE
9	7	25	SET FIRE TO THE RAIN
10	8	12	EVERYBODY TALKS
11	22	30	SHAKE IT OUT
12	6	3	BETTER THAN I USED TO BE
13	10	55	ROLLING IN THE DEEP
14	12	37	SOMEONE LIKE YOU
15	13	68	PUMPED UP KICKS

R&B/HIP-HOP™			
THIS WEEK	LAST WEEK	TITLE	ARTIST / IMPRINT / PROMOTION LABEL
1	1	1	BOTH OF US
2	1	2	WORK HARD, PLAY HARD
3	4	5	MERCY
4	6	25	THE MOTTO
5	2	11	SO GOOD
6	5	25	TAKE CARE
7	8	12	BIRTHDAY CAKE
8	7	11	CLIMAX
9	3	2	WHISTLE
10	11	17	FADED
11	9	30	YOUNG, WILD & FREE
12	14	5	BEEZ IN THE TRAP
13	12	24	ROCK CITY
14	16	13	DRANK IN MY CUP
15	13	3	TONIGHT (BEST YOU EVER HAD)

COMEDY™			
THIS WEEK	LAST WEEK	TITLE	ARTIST / IMPRINT / PROMOTION LABEL
1	1	73	I JUST HAD SEX
2	2	122	I'M ON A BOAT
3	—	1	WALK OF SHAME
4	3	7	BROMANCE
5	5	53	JACK SPARROW
6	6	122	LIKE A BOSS
7	4	4	I CAN SWING MY SWORD
8	7	49	NICE GUYS
9	8	8	RATCHET GIRL ANTHEM
10	9	51	THREW IT ON THE GROUND
11	10	120	WHITE & NERDY
12	11	25	THE LEGEND OF ZELDA RAP
13	12	122	J**Z IN MY PANTS
14	15	55	MOTHERLOVER
15	15	67	THE CREEP

COUNTRY™			
THIS WEEK	LAST WEEK	TITLE	ARTIST / IMPRINT / PROMOTION LABEL
1	1	12	SPRINGSTEEN
2	1	7	EYES OPEN
3	3	14	DRUNK ON YOU
4	—	1	BLOWN AWAY
5	5	19	SOMETHIN' 'BOUT A TRUCK
6	6	12	FLY OVER STATES
7	4	11	GOOD GIRL
8	11	6	WANTED
9	8	17	OVER YOU
10	9	5	FEEL LIKE A ROCK STAR
11	7	24	PAYPHONE
12	10	11	EVEN IF IT BREAKS YOUR HEART
13	—	1	GOOD IN GODDBYE
14	15	20	SAFE & SOUND
15	16	15	DRINK ON IT

LATIN™			
THIS WEEK	LAST WEEK	TITLE	ARTIST / IMPRINT / PROMOTION LABEL
1	1	90	DANZA KUDDURO
2	2	6	AI SE EU TE PEGO
3	—	1	HASTA QUE SALGA EL SOL
4	4	8	DUTTY LOVE
5	3	122	I KNOW YOU WANT ME (CALLE OCHO)
6	16	4	FOLLOW THE LEADER
7	5	104	WAKA WAKA (THIS TIME FOR AFRICA)
8	8	122	HIPS DON'T LIE
9	6	26	INTENTUALO
10	40	7	ADDICTED TO YOU
11	7	79	BON, BON
12	14	12	LOBA
13	12	27	BAILANDO POR EL MUNDO
14	9	36	PROMISE
15	11	87	THE ANTHEM

CLASSICAL™			
THIS WEEK	LAST WEEK	TITLE	ARTIST / IMPRINT / PROMOTION LABEL
1	1	1	AVE MARIA
2	1	122	YOU RAISE ME UP
3	2	122	TIME TO SAY GOODBYE
4	4	13	BETHOVEN'S 5 SECRETS
5	5	113	THE PRAYER
6	3	2	BOURNE VIVALDI
7	8	122	MOONLIGHT SONATA
8	—	1	VIVA LA VIDA
9	—	1	BRIDGE OVER TROUBLED WATER
10	6	120	DEBUSSY: CLAIR DE LUNE
11	—	46	ORFF: O FORTUNA
12	—	1	PACHELBEL: CANON AND GIGUE IN MAJOR
13	7	17	PEPONI (PARADISE)
14	10	112	TO WHERE YOU ARE
15	—	1	THE POWER OF LOVE

WEEKS ON CHART		TITLE		ARTIST (IMPRINT / PROMOTION LABEL)
THIS WEEK	LAST WEEK	WEEKS ON CHART	WEEKS ON CHART	
1	1	10	#1	WE ARE YOUNG FUN. FEAT. JANELLE MONAE (FUELED BY RAMEY/RRP)
2	3	12		WILD ONES FLO RIDA FEAT. SIA (P.D.E. BOY/ATLANTIC)
3	2	17		GLAD YOU CAME THE WANTED (GLOBAL TALENT/MERCURY/UMG)
4	7	9	#6	SOMEbody THAT I USED TO KNOW MARTINI FEAT. MAROON 5 & SIOUXS (MERCURY/UMG)
5	5	12		STARSHIPS NICKI MINA (MAGNET MUSIC/CASH MONEY/UNIVERSAL REPUBLIC)
6	6	10		WHAT MAKES YOU BEAUTIFUL ONE DIRECTION (SYCO/COLUMBIA)
7	4	12		PART OF ME KATY PERRY (CAPITOL)
8	9	9		RUMOUR HAS IT ADELE (XL/COLUMBIA)
9	8	17		STRONGER (WHAT DOESN'T KILL YOU) KELLY CLARKSON (19/RCA)
10	11	6		BOYFRIEND JUSTIN BIEBER (SCHOOLBOY/RAYWAVE BRAUN/ISLAND/IDJMG)
11	12	8		CALL ME MAYBE CARLY RAE JEPSEN (604/SCHOOLBOY/INTERSCOPE)
12	10	12		FEEL SO CLOSE CALVIN HARRIS (ULTRA)
13	17	3		PAYPHONE MAROON 5 FEAT. WIZ KHALIFA (A&M/OCTONE/INTERSCOPE)
14	14	15		DRIVE BY TRAIN (COLUMBIA)
15	15	11		BROKENHEARTED KARMIN (EPIC)
16	13	16		TAKE CARE DRAKE FEAT. BIRMINAHOV MONEY/CASH MONEY/UNIVERSAL REPUBLIC
17	18	6		DANCE AGAIN JENNIFER LOPEZ FEAT. PITBULL (EPIC)
18	21	5		BACK IN TIME PITBULL (MR. 305/POLO GROUNDS/RCA)
19	26	3		WHERE HAVE YOU BEEN RIHANNA FEAT. JAY-Z (J&B/IDJMG)
20	22	9		LIGHTS ELLIE GULLONG (CHERRYTREE/INTERSCOPE)
21	20	6		EYES OPEN TAYLOR SWIFT (LIONSGATE/SIG MACHINE/UNIVERSAL REPUBLIC)
22	19	9		SO GOOD B.O.B. (REBEL/ROCK/GRAND HUSTLE/ATLANTIC)
23	32	2		SCREAM USHER (RCA)
24	24	8		GIVE YOUR HEART A BREAK DEMI LOVATO (HOLLYWOOD)
25	28	4		TITANIUM DANIEL CAVALIERI FEAT. SIA (WHAT A MUSIC/ASTRALWORKS/CAPITOL)
26	27	10		WE RUN THE NIGHT HAYANA BROWN FEAT. PITBULL (UNIVERSAL REPUBLIC)
27	25	10		THE MOTTO DRAKE FEAT. U2 (MAYHEM (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)
28	29	7		YOUNG HOMIE CHRIS RENE (SYCO/EPIC)
29	30	7		F U BETTA NEOM HITCH (REPRISE/WARNER BROS.)
30	33	5		HONESTLY HOT CHERRY PIE (RCA)
31	39	2		HOW WE DO (PARTY) BETA ORA (RBC/NATION/COLUMBIA)
32	34	13		TURN UP THE MUSIC CHRIS BROWN (RCA)
33	35	3		EVERYBODY TALKS NEON THEES (MERCURY/IDJMG)
34	31	9		IS ANYBODY OUT THERE K'NAAN FEAT. NELLY FURTADO (A&M/OCTONE/INTERSCOPE)
35	38	2		I WON'T GIVE UP JASON MRAZ (ATLANTIC/RRP)
36	NEW			DRANK IN MY CUP KARO GANZ (M&M/UNAUTHORIZED/WARNER BROS.)
37	40	3		PARADISE COLDPLAY (CAPITOL)
38	NEW			TONGUE TIED GROUPLOVE (CARIVASBACK/ATLANTIC)
39	NEW			THE FIGHTER SYM-CASE HERES FEAT. RYAN TIGER (DISCOWANCE/FUELED BY RAMEY/RRP)
40	37	15		A THOUSAND YEARS CHRISTINA PERRI (SUMMIT/CHOP SHOP/ATLANTIC/RRP)

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

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

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



MAROON 5

WEEKS ON CHART		TITLE		ARTIST (IMPRINT / PROMOTION LABEL)
THIS WEEK	LAST WEEK	WEEKS ON CHART	WEEKS ON CHART	
1	1	19	#1	SET FIRE TO THE RAIN ADELE (XL/COLUMBIA)
2	3	14		STRONGER (WHAT DOESN'T KILL YOU) KELLY CLARKSON (19/RCA)
3	2	23		BRIGHTER THAN THE SUN COLBIE CAILLAT (UNIVERSAL REPUBLIC)
4	4	38		JUST A KISS LADY ANTEBELLUM (CAPITOL/NASHVILLE/CAPITOL)
5	5	45		GOOD LIFE ONEREPUBLIC (MOSLEY/INTERSCOPE)
6	7	19		THE ONE THAT GOT AWAY KATY PERRY (CAPITOL)
7	8	35		MR. KNOW IT ALL KELLY CLARKSON (19/RCA)
8	6	37		SOMEONE LIKE YOU ADELE (XL/COLUMBIA)
9	9	39		MOVES LIKE JAGGER MAROON 5 FEAT. CHRISTINA AGUILERA (A&M/OCTONE/INTERSCOPE)
10	10	22		NOT OVER YOU GAVIN DEGRAW (RCA)
11	11	19		IT WILL RAIN BRUNO MARS (SUMMIT/CHOP SHOP/ELEKTRA/ATLANTIC)
12	12	13	#2	GREATEST GAINER DRIVE BY TRAIN (COLUMBIA)
13	14	17		A THOUSAND YEARS CHRISTINA PERRI (SUMMIT/CHOP SHOP/ATLANTIC/RRP)
14	13	19		WITHOUT YOU DAVID GUETTA FEAT. Usher (WHAT A MUSIC/ASTRALWORKS/CAPITOL)
15	15	11		DOMINO JESSIE J (LAVA/UNIVERSAL REPUBLIC)
16	16	10		ENDLESS LOVE LIONEL RICHIE FEAT. SHANIA TWAIN (MERCURY NASHVILLE)
17	17	19		CRAWLING BACK TO YOU JENNIFER LOPEZ (19/RCA)
18	18	9		RUMOUR HAS IT ADELE (XL/COLUMBIA)
19	18	15		WE FOUND LOVE RIHANNA FEAT. CALVIN HARRIS (SP/RED J&B/IDJMG)
20	24	3		SOMEbody THAT I USED TO KNOW GUYE FEAT. KIMBRA (MAGNET MUSIC & SIOUXS/MERCURY/UMG)
21	20	6		PART OF ME KATY PERRY (CAPITOL)
22	21	8		EYES OPEN TAYLOR SWIFT (LIONSGATE/SIG MACHINE/UNIVERSAL REPUBLIC)
23	22	6		I WON'T GIVE UP JASON MRAZ (ATLANTIC/RRP)
24	23	14		HONESTLY WHITNEY PEARL (TOPNOTCH)
25	27	3		WE ARE YOUNG FUN. FEAT. JANELLE MONAE (FUELED BY RAMEY/RRP)

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

WEEKS ON CHART		TITLE		ARTIST (IMPRINT / PROMOTION LABEL)
THIS WEEK	LAST WEEK	WEEKS ON CHART	WEEKS ON CHART	
1	1	22	#1	SOMEbody THAT I USED TO KNOW MARTINI FEAT. MAROON 5 & SIOUXS (MERCURY/UMG)
2	3	3		BURN IT DOWN LINKIN PARK (WARNER BROS.)
3	4	14		GOLD ON THE CEILING THE BLACK KEYS (WONESUCH/WARNER BROS.)
4	2	22		WE ARE YOUNG FUN. FEAT. JANELLE MONAE (FUELED BY RAMEY/RRP)
5	5	5		LIVE TO RISE SOUNDGARDEN (HOLLYWOOD)
6	6	21		TONGUE TIED GROUPLOVE (CARIVASBACK/ATLANTIC)
7	7	31		THESE DAYS FOO FIGHTERS (ROSWELL/RCA)
8	9	23		MIDNIGHT CITY MIA (MCA/WHITE/CAPITOL)
9	8	16		BULLY SHINEDOWN (ATLANTIC)
10	11	18		LITTLE TALKS OF MONSTERS AND MEN (JAGGED LIP LICKERS/UNIVERSAL REPUBLIC)
11	10	13		LONELY BOY THE BLACK KEYS (WONESUCH/WARNER BROS.)
12	12	13		LOOK AROUND RED HOT CHILI PEPPERS (WARNER BROS.)
13	14	19		EVERYBODY TALKS NEON THEES (MERCURY/IDJMG)
14	31	2	#2	GREATEST GAINER DAYS GO BY DAVID GUETTA FEAT. Usher (WHAT A MUSIC/ASTRALWORKS/CAPITOL)
15	15	10		HATS OFF TO THE BULL CHEVELLE (EPIC)
16	13	17		NO RESOLUTION SEETHER (WIND-UP)
17	16	14		LOVE BITES (SO DO I) HALESTORM (ATLANTIC)
18	18	12		THIS MEANS WAR NICKELBACK (ROADRUNNER/RRP)
19	20	6		BLOODY MARY (NERVE ENDINGS) SILVERSTEIN (GUNSHIP/REPRISE)
20	17	32		FACE TO THE FLOOR CHEVELLE (EPIC)
21	19	17		SIMPLE SONG THE SHINS (LAURAL APOSTHOLIC/COLUMBIA)
22	22	9		IT'S TIME IMAGINE DRAGONS (KIDINAORNER/INTERSCOPE)
23	23	10		YOU'RE A LIE SLASH FEAT. MYLES KENNEDY & THE CONSPIRATORS (DK HAVY/CAPITOL)
24	24	12		HURRICANE THEORY OF A DEADMAN (604/ROADRUNNER/RRP)
25	27	4		ROCKY MOUNTAIN WAY GOODSMACK (UNIVERSAL REPUBLIC)
26	25	7		SPREAD TOO THIN THE DIRTY HEADS (FIVE SEVEN)
27	26	6		BRIDGE BURNING FOO FIGHTERS (ROSWELL/RCA)
28	29	14		BOSS'S DAUGHTER POP EVIL (EPIC)
29	30	5		STILL COUNTING VOLBEAT (MASCOT/VERTIGO/UNIVERSAL REPUBLIC)
30	33	7		BLOOD FOR Poppies GARBAGE (STYVO/UMG)
31	21	14		I LIKE IT FOXYS SHAZAM (I.R.S./CAPITOL)
32	26	15		CHARLIE BROWN COLDPLAY (CAPITOL)
33	37	3		HOLD ON ALABAMA SHAKES (ATO/RED)
34	39	3		HO HEY THE LUMINEERS (DUATONE)
35	41	7		AFTERLIFE SWITCHFOOT (LOWERCASE PEOPLE/ATLANTIC)
36	32	16		IN MY BLOOD BLACK STONE CHERRY (IN DE GOOD/ROADRUNNER/RRP)
37	42	3		NO LIGHT, NO LIGHT FLORENCE + THE MACHINE (UNIVERSAL REPUBLIC)
38	40	6		CRITICIZE ADELITAS WAY (VIRGIN/CAPITOL)
39	34	11		SHE'S THE WOMAN VAN HALEN (INTERSCOPE)
40	38	10		SHADOW DAYS JOHN MAYER (COLUMBIA)
41	NEW			YOUTH WITHOUT YOUTH METS (MERCURY/UMG)
42	48	2		HEADLONG FLIGHT RUSH (ATHEM/ROADRUNNER/RRP)
43	50	5		ANNA SUN WALK THE MOON (RCA)
44	47	14		LOVE INTERRUPTION JACK WHITE (THIRD MAN/COLUMBIA)
45	NEW			SIXTEEN SALTINES JACK WHITE (THIRD MAN/COLUMBIA)
46	NEW			SOME NIGHTS FUN. (FUELED BY RAMEY/RRP)
47	43	4		HOW WE END UP ALONE HURT (CAPYBEE)
48	36	15		BABY COME HOME BUSH (ZUMA/ROCK/EONE)
49	RE-ENTRY			FIRE ESCAPE CIVIL TWILIGHT (WIND-UP)
50	RE-ENTRY			HAPPY PILLS NORAH JONES (BLUE NOTE/CAPITOL)

Soundgarden scores its first No. 1 on Heritage Rock and makes a triumphant return to the top of Mainstream Rock (viewable at billboard.com/charts) with "Live to Rise." On the latter list, the song is the group's fourth leader and first since "Blow Up the Outside World" in 1996-97.

WEEKS ON CHART		TITLE		ARTIST (IMPRINT / PROMOTION LABEL)
THIS WEEK	LAST WEEK	WEEKS ON CHART	WEEKS ON CHART	
1	2	15	#1	LOVE BITES (SO DO I) HALESTORM (ATLANTIC)
2	4	5		LIVE TO RISE SOUNDGARDEN (HOLLYWOOD)
3	6	11		HATS OFF TO THE BULL CHEVELLE (EPIC)
4	5	16		HURRICANE THEORY OF A DEADMAN (604/ROADRUNNER/RRP)
5	3	18		BULLY LINKIN PARK (WARNER BROS.)
6	7	3		BURN IT DOWN LINKIN PARK (WARNER BROS.)
7	1	18		NO RESOLUTION SEETHER (WIND-UP)
8	8	14		THIS MEANS WAR NICKELBACK (ROADRUNNER/RRP)
9	10	10		YOU'RE A LIE SLASH FEAT. MYLES KENNEDY & THE CONSPIRATORS (DK HAVY/CAPITOL)
10	11	17		BOSS'S DAUGHTER POP EVIL (EPIC)
11	13	8		STILL COUNTING VOLBEAT (MASCOT/VERTIGO/UNIVERSAL REPUBLIC)
12	9	36		BULLET IN MY HAND REDLIGHT KING (HOLLYWOOD)
13	15	4		ROCKY MOUNTAIN WAY GOODSMACK (UNIVERSAL REPUBLIC)
14	12	11		LOOK AROUND RED HOT CHILI PEPPERS (WARNER BROS.)
15	17	10		CRITICIZE ADELITAS WAY (VIRGIN/CAPITOL)
16	16	6		BRIDGE BURNING FOO FIGHTERS (ROSWELL/RCA)
17	18	7		GOLD ON THE CEILING THE BLACK KEYS (WONESUCH/WARNER BROS.)
18	37	2	#2	GREATEST GAINER DAYS GO BY DAVID GUETTA FEAT. Usher (WHAT A MUSIC/ASTRALWORKS/CAPITOL)
19	14	15		I LIKE IT FOXYS SHAZAM (I.R.S./CAPITOL)
20	21	10		SORRY ART OF DYING (INTOXICATION/REPRISE/UMG)
21	19	16		HOW WE END UP ALONE HURT (CAPYBEE)
22	21	10		AMERICA DEUCE (FIVE SEVEN)
23	23	3		PISS PANTERA (RHINO/ATLANTIC)
24	20	13		DRY BONE VALLEY MASTODON (REPRISE/WARNER BROS.)
25	24	4		LOST IN FOREVER P.O.D. (HAZON & TET)

WEEKS ON CHART		TITLE		ARTIST (IMPRINT / PROMOTION LABEL)
THIS WEEK	LAST WEEK	WEEKS ON CHART	WEEKS ON CHART	
1	2	5	#1	GREATEST GAINER LIVE TO RISE SOUNDGARDEN (HOLLYWOOD)
2	1	18		BULLY LINKIN PARK (WARNER BROS.)
3	4	27		THESE DAYS FOO FIGHTERS (ROSWELL/RCA)
4	6	12		THIS MEANS WAR NICKELBACK (ROADRUNNER/RRP)
5	3	11		SHE'S THE WOMAN VAN HALEN (INTERSCOPE)
6	5	26		REMEMBER EVERYTHING FINGER DEATH PUNCH (PROSPECT PARK)
7	11	4		ROCKY MOUNTAIN WAY GOODSMACK (UNIVERSAL REPUBLIC)
8	7	9		YOU'RE A LIE SLASH FEAT. MYLES KENNEDY & THE CONSPIRATORS (DK HAVY/CAPITOL)
9	12	44		TONGUE TIED SEETHER (WIND-UP)
10	13	3		BURN IT DOWN LINKIN PARK (WARNER BROS.)
11	10	31		FACE TO THE FLOOR CHEVELLE (EPIC)
12				

HOT COUNTRY SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	IMPRINT & NUMBER / PROMOTION LABEL	CERT.	PEAK POSITION
1	3	4	#1 OVER YOU FLOODELL CAIN/LAVI WOLF (M. LAMBERT/B. SHELTON)	Miranda Lambert	MCA	●	1
2	4	6	FLY OVER STATES M. KROOK (M. DUBANEY/THRASHER)	Jason Aldean	BROKEN BOW	●	2
3	1	3	BANJO RASCAL FLATTS (MARTIN/L. W. MOBLEY/N. THRASHER)	Rascal Flatts	BIG MACHINE	●	2
4	6	7	NO HURRY K. STEGALL/B. BROWN (Z. BROWN/W. DUBRETT/J. OTTO)	Zac Brown Band	SOUTHERN GROUND/ATLANTIC	●	4
5	9	9	SOMETHIN' 'BOUT A TRUCK B. JAMES (K. MOORE/D. COUCH)	Kip Moore	MCA NASHVILLE	●	5
6	2	2	DANCIN' AWAY WITH MY HEART P. WOLFE/LADY ANTEBELLUM (D. HAYWOOD/C. KELLEYH. SCOTT/J. KEARI)	Lady Antebellum	CAPITOL NASHVILLE	●	2
7	8	8	GOOD GIRL M. BRIGHT (C. UNDERWOOD/C. DESTEFANO/A. GORLEY)	Carrie Underwood	ISLANDIA NASHVILLE	●	7
8	10	10	SPRINGSTEEN J. JOYCE (E. CHURCH/R. FANGELLI/H. WOOD)	Eric Church	EMI NASHVILLE	●	8
9	11	11	BETTER THAN I USED TO BE B. GALLAGHER/T. MCCRAW (B. SIMPSON/J. A. GURLEY)	Tim McGraw	CORB	●	9
10	7	5	A WOMAN LIKE YOU J. STONELL, BRICE (L. B. FORD/P. BARTON/L. STONIE)	Lee Brice	CORB	●	1
11	13	14	DRUNK ON YOU J. STEVENS (R. CLAWSON/C. TOMPKINS/J. KEARI)	Luke Bryan	CAPITOL NASHVILLE	●	11
12	12	12	FEEL LIKE A ROCK STAR B. CANNONIX/C. CHESNEY/C. TOMPKINS/R. CLAWSON	Kenny Chesney & Tim McGraw	BNA	●	12
13	14	13	YOU DON'T KNOW HER LIKE I DO D. HUFF (B. GILBERT/J. MCCORMICK)	Brantley Gilbert	VALORY	●	13
14	15	15	EVEN IF IT BREAKS YOUR HEART M. RUCKER (M. HERRIG/E. PASLAY)	Eli Young Band	REPUBLIC NASHVILLE	●	14
15	16	16	GOT MY COUNTRY ON K. STEGALL (C. BACHER/J. WEAVER/D. MYRICK)	Chris Cagle	BIGGER PICTURE	●	15
16	18	19	BEERS AGO T. KEITH (T. KEITH/B. PINSON)	Toby Keith	SHOW DOG-UNIVERSAL	●	16
17	17	17	THIS OLE BOY P. DONNELL (B. HAYSLIP/D. DAVIDSON/R. AKINS)	Craig Morgan	BLACK RIVER	●	16
18	18	18	TIME IS LOVE F. ROGERS (T. SHAPIRO/T. MARTIN/M. NESLER)	Josh Turner	MCA	●	18
19	20	20	(KISSED YOU) GOOD NIGHT M. SERLETIC (T. GOSSN./J. KEARI)	Gloriana	EMBLEM/WARNER BROS./WAR	●	19
20	21	21	POSTCARD FROM PARIS M. PERRY (M. PERRY/J. PERRY/A. ZIOGUARDI/J. COHEN)	The Band Perry	REPUBLIC NASHVILLE	●	20
21	22	23	WHY YA WANNA S. HENDRICKS (C. GRANITZ/ DESTEFANO/A. GORLEY)	Jana Kramer	ELEKTRA NASHVILLE/WAN	●	21
22	25	30	GREATEST 5-15-0 GAINER B. BEAVERS, L. WOOTEN (J. BEAVERS, B. BEAVERS, D. BENTLEY)	Dierks Bentley	CAPITOL NASHVILLE	●	22
23	24	24	HOME SWEET HOME D. MYRICK, N. HOFFMAN (D. MYRICK, N. HOFFMAN, K. MARIE, D. HORNE)	THE FARM	ALL IN/ELEKTRA NASHVILLE/NEW REVOLUTION	●	23
24	26	26	ANGEL EYES J. LEO (J. COPLAND/E. GUNDRON/S. E. PASLAY)	Love And Theft	PCA	●	24
25	24	25	COWBOYS AND ANGELS B. BEAVERS (D. LYNCH, J. LEO, T. NICHOLES)	Dustin Lynch	BROKEN BOW	●	24



As her album *Blown Away* explodes onto the Billboard 200 and Top Country Albums at No. 1 (see story, page 53), the set's lead single gains by 3% to 28 million audience impressions on this chart. At No. 7 on Country Digital Songs (see page 58), it's sold 775,000 downloads to date.



The third single from Church's album *Chief* returns to No. 1 on Country Digital Songs (78,000). The song, which reaches the top 20 (23-19) on the Billboard Hot 100 (see page 58), spent its first week atop the digital tally four weeks ago.

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	IMPRINT & NUMBER / PROMOTION LABEL	CERT.	PEAK POSITION
26	31	36	FOR YOU D. HUFF, K. URBAN (M. PINNELL, K. URBAN)	Keith Urban	CAPITOL NASHVILLE	●	26
27	27	27	WANNA MAKE YOU LOVE ME J. STROUD (J. COLLINS, B. PINSON)	Andy Gibson	CORB	●	27
28	28	28	GLASS M. RUCKER (COPPERMAN/J. NITE)	Thompson Square	ARISTA NASHVILLE	●	28
29	32	32	SOMETHING TO DO WITH MY HANDS J. JOYCE (T. HODGES, R. HETTLER, C. STARPLETON)	Thomas Rhett	VALORY	●	29
30	30	33	MR. KNOW IT ALL D. HUFF (B. SEALS, E. DEAN, B. JAMES, J. JONES)	Kelly Clarkson	19/PCA	●	30
31	29	29	SO YOU DON'T HAVE TO LOVE ME ANYMORE C. STEGALL (A. WRIGHT, J. KNOWLES)	Alan Jackson	ACREMI NASHVILLE	●	29
32	33	31	LET THE COWBOY ROCK R. DUNN (R. DUNN, D. DAVIDSON)	Ronnie Dunn	ARISTA NASHVILLE	●	31
33	36	38	WANTED D. HUFF, H. HAYES (T. VERGES, H. HAYES)	Hunter Hayes	MCA NASHVILLE	●	33
34	34	35	LOVIN' YOU IS FUN C. CHAMBERLAIN (J. BEAVERS, B. D. PIERO)	Easton Corbin	MERCURY	●	34
35	37	34	COMIN' AROUND P. DONNELL (J. THOMPSON/R. CLAWSON, K. MARVEL)	Josh Thompson	PCA	●	34
36	38	39	NEON J. STROUD (S. MCANALLY/J. OSBORNE/T. ROSEN)	Chris Young	PCA	●	36
37	35	37	NEW TO THIS TOWN K. BROOKS, J. DENAARUS (K. BROOKS, M. GREEN, T. MCGRIDE)	Kix Brooks Featuring Joe Walsh	ARISTA NASHVILLE	●	35
38	39	40	DON'T MISS YOUR LIFE P. VASSAR (P. VASSAR, C. BLACK)	Phil Vassar	RODEOWAVE	●	38
39	40	41	THE SOUND OF A MILLION DREAMS C. HANFORD (D. GATES, L. CARUSO, P. VASSAR)	David Nail	MCA NASHVILLE	●	39
40	42	44	SHININ' ON ME J. L. NEWMAN (D. BRAUNARD, L. NIEMANN, L. BRICE, R. HATCH, L. MILLER)	Jerrold Niemann	SEA GARDEN/ARISTA NASHVILLE	●	40
41	41	42	TIL MY LAST DAY J. STOVER (B. D. MAHER, J. MOORE, J. STOVER)	Justin Moore	VALORY	●	41
42	44	54	DRINKIN' MAN P. DONNELL, G. STRAIT (G. STRAIT, B. STRAIT, D. DILLON)	George Strait	MCA NASHVILLE	●	42
43	43	45	GOODBYES MADE YOU MINE D. COOK, M. WRIGHT, R. COPPERMAN (J. T. HODGES, R. COPPERMAN, J. NITE)	JT Hodges	SHOW DOG-UNIVERSAL	●	43
44	47	48	TOO GOOD TO BE TRUE D. HUFF (G. SIMPSON, M. LINDSEY/T. VERGES)	Edens Edge	BIG MACHINE	●	44
45	48	51	DID IT FOR THE GIRL J. LUTCH (D. GATES, L. HUTTON, R. CLAWSON)	Greg Bates	REPUBLIC NASHVILLE	●	45
46	45	47	MARRY ME M. MCBRIDE (B. GALLAGHER, P. MONAHAN)	Martina McBride Featuring Pat Monahan Of Train	REPUBLIC NASHVILLE	●	45
47	60	—	EX-OLD MAN T. BROWN, P. OVERSTREET (K. KELLY, P. OVERSTREET)	Kristen Kelly	ARISTA NASHVILLE	●	47
48	46	46	TOUCH E. HERBST (R. FOSTER, J. ABBOTT/J. CLEMENTI)	Josh Abbott Band	PED	●	46
49	51	52	WATER TOWER TOWN M. BRIGHT (C. SWINDELL, L. HUTTON, L. KIDD)	Scotty McCreery	19/INTERSCOPE/MERCURY	●	49
50	53	—	100 PROOF FLOODELL CAIN/WOOTEN (L. SATCHEL, J. L. SLATE)	Kellie Pickler	19/PCA	●	50

TOP COUNTRY ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE)	CERT.	PEAK POSITION
1	1	1	CARRIE UNDERWOOD	<i>Blown Away</i>	MCA NASHVILLE 80934/SMN (11.98)	●	1
2	1	1	LIONEL RICHIE	<i>Tuskegee</i>	MERCURY 80890/UMGN (11.98)	●	1
3	4	39	GREATEST GAINER LUCY BRYAN	<i>Tailgates & Tanlines</i>	CAPITOL NASHVILLE 70412 (11.98)	●	1
4	2	—	LEE BRICE	<i>Hard 2 Love</i>	CORB 79316 (11.98)	●	2
5	3	—	KIP MOORE	<i>Up All Night</i>	MCA NASHVILLE 016432/UMGN (10.98)	●	3
6	7	4	ERIC CHURCH	<i>Chief</i>	EMI NASHVILLE 94261 (16.98)	●	1
7	9	5	JASON ALDEAN	<i>My Kinda Party</i>	BROKEN BOW 7131 (11.98)	●	2
8	6	3	RASCAL FLATTS	<i>Changed</i>	BIG MACHINE 49202A (11.98)	●	1
9	10	6	LADY ANTEBELLUM	<i>Own The Night</i>	CAPITOL NASHVILLE 84431 (18.98)	●	1
10	8	4	BLAKE SHELTON	<i>Red River Blue</i>	WARNER BROS. 527370/WM (11.98)	●	1
11	11	7	BRANTLEY GILBERT	<i>Halfway To Heaven</i>	VALORY 850106 (14.98)	●	2
12	13	10	THE BAND PERRY	<i>Up All Night</i>	REPUBLIC NASHVILLE 80934/SMN (11.98)	●	2
13	12	9	MIRANDA LAMBERT	<i>Four The Record</i>	MCA 80988/SMN (11.98)	●	1
14	15	12	SCOTTY MCCREERY	<i>Clear As Day</i>	19/MERCURY NASHVILLE 016022/GA/UMGN (11.98)	●	1
15	14	11	ZAC BROWN BAND	<i>You Get What You Give</i>	SOUTHERN GROUND/ARISTA/ATLANTIC 524722/AG (18.98)	●	1
16	5	—	JOSH ABBOTT BAND	<i>Small Town Family Dream</i>	PJT 457492 (12.98)	●	5
17	16	13	TOBY KEITH	<i>Clancy's Tavern</i>	SHOW DOG-UNIVERSAL 015592 (9.98)	●	1
18	18	15	TIM MCCRAW	<i>Emotional Traffic</i>	CORB 79316 (11.98)	●	1
19	17	14	TAYLOR SWIFT	<i>Speak Now</i>	BIG MACHINE 113030A (18.98)	●	1
20	21	23	HUNTER HAYES	<i>Hunter Hayes</i>	ATLANTIC 52899/WANM (11.98)	●	7
21	20	12	DIERKS BENTLEY	<i>Home</i>	CAPITOL NASHVILLE 94274 (16.98)	●	1
22	27	31	PACE SETTER RODNEY ATKINS	<i>Take A Back Road</i>	CORB 79255 (11.98)	●	3
23	19	18	ELI YOUNG BAND	<i>Life At Best</i>	REPUBLIC NASHVILLE 015894/UNIVERSAL REPUBLIC (10.98)	●	3
24	23	19	JAKE OWEN	<i>Barefoot Blue Jean Night</i>	PCA 89475/SMN (10.98)	●	1
25	22	20	PISTOL ANNIES	<i>Hell On Heels</i>	PCA 94916/SMN (11.98)	●	1

BLUEGRASS ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE)	CERT.	PEAK POSITION
1	1	4	TRAMPLED BY TURTLES	<i>Stars And Satellites</i>	RAJ/UMGN 80770/PTTY 116165	●	1
2	2	11	DAILEY & VINCENT	<i>The Gospel Side Of Dailey & Vincent</i>	ROUNDER 81812/EXACT/CKEY BARREL	●	2
3	3	17	PUNCH BROTHERS	<i>Who's Feeling Young Now?</i>	MONESUCH 529177/WARNER BROS.	●	3
4	7	10	STEVE MARTIN AND THE STEEP CANYON RANGERS	<i>Rare Bird Alert</i>	10 SHARE/ROUNDER 010669/CONCORD	●	4
5	5	5	ALISON KRAUSS & UNION STATION	<i>Paper Airplane</i>	ROUNDER 010695/CONCORD	●	5
6	6	7	YO-YO MA, STUART DUNCAN, EDGAR MEYER, CHRISTIE SONY CLASSICAL	<i>84118/SONY MASTERWORKS</i>	SONY CLASSICAL 84118/SONY MASTERWORKS	●	6
7	4	11	CAROLINA CHOCOLATE DROPS	<i>Leaving Eden</i>	MONESUCH 529180/WARNER BROS.	●	7
8	9	8	STEEL CANYON RANGERS	<i>Nobody Knows You</i>	ROUNDER 010648/CONCORD	●	8
9	8	7	THE ISAKS	<i>Why Can't We</i>	GATHER 46138/EMG CMG	●	9
10	NEW	—	CARRIE HASSLER	<i>The Distance (EP)</i>	RURAL RHYTHM 1092	●	10

BETWEEN THE BULLETS
'OVER' THE TOP



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

—Wade Jensen

HOT COUNTRY SONGS: All Country albums are electronically monitored by Nielsen Broadcast Data Systems. 24 hours a day, 7 days a week. Increases recorded by sales appearing in the Top 20 on both the BDS Airplay and Audience Charts for the first time with increases in both airplay 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

WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMPRINT/PROMOTION LABEL	CERT.
1	1	1	B.O.B	#1 BIRTHDAY CAKE	DRAKE FEAT. LI WAYNE YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	
2	1	5	NICKI MINAJ	CLIMAX	USHER RCA	
3	3	4	SOUNDTRACK	THINK LIKE A MAN EPIC	RONNIE/SONY MUSIC	
4	6	24	GREATEST RHIHANNA	#1 TAKE THAT TALK THAT TALK	DRAKE FEAT. LI WAYNE YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	
5	5	25	DRAKE	TAKE CARE	YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	
6	2	3	FUTURE	PLUTO A	1-FREEDOMZ/EPIC 3837/SONY MUSIC	
7	4	4	MONICA	NEW LIFE	RCA 9537	
8	7	11	TYGA	CARELESS WORLD	YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	
9	9	20	YOUNG JEEZY	TRICKED HISTORY	AMBITION CTE/DEF JAM 013736/UMG	
10	14	46	RACE PITBULL	#1 SETTER	PLANT PT MIL 395/POLO GROUND/RCA	
11	10	37	LIL WAYNE	THE CARTER IV	YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	
12	8	3	SWV	I MISSED US	MASS APPEAL 2170/EONE	
13	11	45	BEYONCÉ	4 PARKWOOD	COLUMBIA 9824/SONY MUSIC	
14	15	39	JAY Z KANYE WEST	WATCH THE THRONES	REPUBLIC NATION/DEF JAM 116/UMG	
15	12	7	MELANIE Fiona	THE ME I WAS	SONGZ/SONGBOOK/ATLANTIC	
16	17	24	MARY J. BLIGE	MY LIFE II	MATRICH/GEFFEN 016257/GA	
17	19	32	J. COLE	COLE WORLD: ROD DODG	COLUMBIA 9520/SONY MUSIC	
18	18	58	WIZ KHALIFA	ROLLING PAPERS	ROSTRUM/ATLANTIC 52708/ABC	
19	24	21	ANTHONY HAMILTON	BACK TO LOVE	MISTER X MUSIC 39136/RCA	
20	21	27	TYRESE	OPEN INVITATION	VOLTRON RECORDS 83962	
21	26	25	CHILDISH GAMBINO	CAMP	SSM/OTD 0121	
22	22	27	WALE	AMBITION	MAYBACH 52688/WARNER BROS.	
23	20	7	ODD FUTURE	THE OF TAPE VOL. 2	ODD FUTURE 95478	
24	27	26	NICKI MINAJ	PINK FRIDAY	YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	
25	25	22	AMY WINEHOUSE	LIHNESS	HIDDEN TREASURES UNIVERSAL REPUBLIC 016384	
26	35	77	RHIHANNA	LIPUP	ROSNOW JAM 014922/UMG	
27	23	3	BOB MARLEY & THE WAILERS	MARLEY SOLID ROCK	TRUF GROUND/SOUND 016726/UMG	
28	32	47	BAD MEETS EVIL	HELL: THE SEQUEL	SHADY/INTERSCOPE 016726/UMG	
29	RE-ENTRY		JAVIER COLON	COME THROUGH FOR YOU	UNIVERSAL REPUBLIC 016253	
30	29	91	KEM	INTIMACY	ALBUM III UNIVERSAL REPUBLIC 014989	
31	36	26	MAC MILLER	BLUE SLUG	PRANK NOSTRUM 218	
32	37	59	CHRIS BROWN	EAT ME	WIZ KHALIFA 016257/UMG	
33	43	39	KIRK FRANKLIN	HELLO FEAR	FOY SQUAD/VERITY 77917/RCA	
34	34	10	SOUNDTRACK	PROJECT X	WATER TOWER DIGITAL EX	
35	31	10	ESTELLE	ALL OF ME	HOME SCHOOL/ATLANTIC 521146/AG	
36	49	22	ROBIN THICKE	LOVE AFTER WAR	STAR TRAK/GEFFEN 016290/IGA	
37	28	4	HOODIE ALLEN	ALL AMERICAN	HOODIE ALLEN DIGITAL EX	
38	46	24	YELAWOLF	BARBANTINE	THEY/SONS/SHADY/INTERSCOPE 016734/GA	
39	40	52	TYLER, THE CREATOR	GOBLIN XL 529*		
40	33	10	ROBERT GLASPER EXPERIMENT	BLACK RADIO	BLUE NOTE 88333*	
41	48	21	SNOOP DOGG & WIZ KHALIFA	MAC I DEW GO TO HIGH SCHOOL	ROSTRUM/ATLANTIC 52684	
42	39	3	LUTHER VANDROSS	HIDDEN GEMS	EPIC/LEGACY 9829/SONY MUSIC	
43	47	33	MINDLESS BEHAVIOR	THE GIB	STREETS/AMERICA/INTERSCOPE 016816/GA	
E-40	44	6	E-40	THE BLOCK	BROCHURE 2 HEAVY ON THE GRIND 33	
45	45	47	LEDISI	PIECES OF ME	VERVE FORECAST 015557/VG	
46	57	77	KANYE WEST	MY BEAUTIFUL DARK TWISTED LIPS	RCA & P&G/JAMMUSIC 016385	
47	56	46	JILL SCOTT	THE LIGHT OF THE SUN	BLESSED BABES 02951/WARNER BROS.	
48	41	7	DIGGY	UNEXPECTED	ARRIVAL/ATLANTIC 527789/AG	
49	53	16	KC AND THE SUNSHINE BAND	FLASHBACK	WERNER AND THE BROTHERS 016257/UMG	
50	54	41	MARY MARY	SOMETHING BIG	MY BLOCK/COLUMBIA 8233/SONY MUSIC	

Young Jeezy earns his fifth top 10 on Rhythmic with "Leave You Alone," featuring Ne-Yo (13-10). Jeezy's prior top 10 as a lead artist was in 2008 with the No. 8-peaking "Put On." He had last reached the top tier overall as a guest on Rihanna's "Hard" (No. 4, January 2010).



MAINSTREAM R&B/HIP-HOP

WEEK	LAST WEEK	WEEKS ON CHART	TITLE	IMPRINT/PROMOTION LABEL
1	2	11	#1 BIRTHDAY CAKE	RHIHANNA FEAT. CHRIS BROWN SRP/DEF JAM/UMG
2	1	11	CLIMAX	USHER RCA
3	3	13	UP!	LOVANCE FEAT. JAMSI & SHOPPER ON 50 CENT STUDIO LIFE/INTERSCOPE
4	4	30	DRANK IN MY CUP	KIRKO BANGZ LMG/UNAUTHORIZED/WARNER BROS.
5	6	10	LEAVE YOU ALONE	YOUNG JEEZY FEAT. NE-YO CTE/DEF JAM/UMG
6	7	12	CASHIN OUT	CASHOUT BASES LOADED/EPIC
7	5	15	AYY LADIES	TRAVIS PORTER FEAT. TYGA PORTER HOUSE/RCA
8	8	15	ANOTHER ROUND	FAT JOE FEAT. CHRIS BROWN TERROR SQUAD
9	9	22	THE MOTTO	DRAKE FEAT. LI WAYNE YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
10	10	22	STRIP	CHRIS BROWN FEAT. KEVIN K-MAC MCCALL RCA
11	12	6	HEART ATTACK	TREY SONOZ SONGBOOK/ATLANTIC
12	13	13	NOBODY'S PERFECT	J. COLE FEAT. MISSY ELLIOTT ROC NATION/COLUMBIA
13	6	7	SAME DAMN TIME	FUTURE FREEBANDZ/A-1/EPIC
14	15	9	REFILL	ELLE VANNER MBK/RCA
15	20	5	TAKE IT TO THE HEAD	LI WAYNE FEAT. THE BEST/SONGZ/SONGBOOK/ATLANTIC
16	11	17	LOVE ON TOP	BEYONCÉ PARKWOOD/COLUMBIA
17	22	4	MERCY	KANYE WEST, BIG SEAN, PUSHA T & CHAINZ G.O.D. R&A-RELEAF JAMMUSIC
18	18	6	RIGHT BY MY SIDE	NICKI MINAJ FEAT. CHRIS BROWN YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
19	21	7	FADED	TYGA FEAT. LI WAYNE YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
20	14	13	SABOTAGE	WALE FEAT. LLOYD MAYBACH/WARNER BROS.
21	16	17	SEX AIN'T BETTER THAN LOVE	TREY SONOZ SONGBOOK/ATLANTIC
22	28	4	BEEZ IN THE TRAP	NICKI MINAJ FEAT. 2 CHAINZ YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
23	27	7	I DON'T REALLY CARE	WAKA FLOKA FLAME FEAT. TREY SONOZ MAYBACH/WARNER BROS.
24	23	7	SWEET LOVE	CHRIS BROWN RCA
25	26	5	CREW LOVE	DRAKE FEAT. THE WEEKND YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
26	19	16	MAGIC	FUTURE FEAT. TI FREEBANDZ/A-1/EPIC
27	36	2	HYFR (HELL YEAH FUKIN' RIGHT)	DRAKE FEAT. LI WAYNE YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
28	33	2	LOVE THIS LIFE	TI GRAND HUSTLE/ATLANTIC
29	25	7	NO CHURCH IN THE WILD	JAY Z KANYE WEST FEAT. FRANK OCEAN R&A-RELEAF JAMMUSIC
30	37	2	WHY	MARY J. BLIGE FEAT. RICK ROSS MATRICH/GEFFEN/INTERSCOPE
31	31	5	THINKIN' BOUT YOU	FRANK OCEAN ODD FUTURE/RED ZONE/UMG
32	29	18	TAKE CARE	DRAKE FEAT. LI WAYNE YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
33	NEW		BAG OF MONEY	TYGA FEAT. RICK ROSS, WIZ KHALIFA & P-MAY MATRICH/WARNER BROS.
34	30	7	GUCCI THIS (GUCCI THAT)	OMG GIRLZ PRETTY HUSTLE/GRAND HUSTLE/INTERSCOPE
35	34	16	TALK THAT TALK	RHIHANNA FEAT. JAY-Z SRP/DEF JAM/UMG
36	32	4	STAY SCHEMIN'	RICK ROSS FEAT. DRAKE & FRENCH MONKMAN MTRICH/GEFFEN/INTERSCOPE
37	RE-ENTRY		TONIGHT (BEST YOU EVER HAD)	JOHN LEGEND FEAT. LUDACRIS EPIC
38	NEW		WON'T MAKE A FOOL OUT OF YOU	MARCUS CANEY SYNC/EPIC
39	NEW		RIOT	2 CHAINZ/OJ DRAMA & CHAINZ
40	NEW		SNAP BACKS & TATTOOS	DRICKY GRAHAM NU WORLD ERA/EONE

BETWEEN THE BULLETS
SUNNY START FOR B.O.B'S 'CLOUDS'



B.O.B's sophomore set, *Strange Clouds*, debuts at No. 1 on the Top R&B/Hip-Hop Albums chart with 76,000 sold, according to Nielsen SoundScan. The chart-topping launch mirrors the debut of his first album, *B.o.B Presents: The Adventures of Bobby Ray*, which premiered at the summit two years ago this week with a slightly higher sum (\$84,000). His debut effort spent 76 weeks on the survey and has sold 599,000 copies.

The new set includes the Dr. Luke-produced title track featuring Lil Wayne, which reached No. 43 on Hot R&B/Hip-Hop Songs, and "So Good" (No. 92 peak). The songs rose to Nos. 7 and 11 on the Billboard Hot 100 and have sold 1.2 million and 1 million downloads, respectively.

—Karinah Santiago

RHYTHMIC

WEEK	LAST WEEK	WEEKS ON CHART	TITLE	IMPRINT/PROMOTION LABEL
1	1	20	#1 TAKE CARE	DRAKE FEAT. RHIHANNA YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
2	4	11	DRANK IN MY CUP	KIRKO BANGZ LMG/UNAUTHORIZED/WARNER BROS.
3	2	13	WILD ONES	FLO RIDA FEAT. SIA POE BOY/ATLANTIC
4	3	25	THE MOTTO	DRAKE FEAT. LI WAYNE YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
5	5	10	BIRTHDAY CAKE	RHIHANNA FEAT. CHRIS BROWN SRP/DEF JAM/UMG
6	8	12	STARSHIPS	NICKI MINAJ YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
7	6	10	CLIMAX	USHER RCA
8	7	6	BOYFRIEND	JUSTIN BIEBER SCHOOLBOY/RAYMOND BRAUN/ISLAND/UMG
9	12	17	UP!	LOVANCE FEAT. JAMSI & SHOPPER ON 50 CENT STUDIO LIFE/INTERSCOPE
10	13	7	LEAVE YOU ALONE	YOUNG JEEZY FEAT. NE-YO CTE/DEF JAM/UMG
11	10	27	HEART ATTACK	TREY SONOZ SONGBOOK/ATLANTIC
12	9	27	TALK THAT TALK	RHIHANNA FEAT. JAY-Z SRP/DEF JAM/UMG
13	16	10	GLAD YOU CAME	THE WANTED GLOBAL TALENT/MERCURY/UMG
14	11	23	RACK CITY	TYGA YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
15	14	9	SO GOOD	B.B. REBELO/DK/GRAND HUSTLE/ATLANTIC
16	18	8	FADED	TYGA FEAT. LI WAYNE YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
17	17	6	RIGHT BY MY SIDE	NICKI MINAJ FEAT. CHRIS BROWN YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
18	20	5	WE ARE YOUNG	FUN FEAT. JANELLE MONAIE FUELED BY RAMEN/RRP
19	26	3	66 SOMEBODY THAT I USED TO KNOW	OTTE RILEY, KIMBERLY SAMPSON & SONOZ/S&P/UNIVERSAL REPUBLIC
20	19	10	FEEL SO CLOSE	CALVIN HARRIS ULTRA
21	23	4	BACK IN TIME	PITBULL MR. 305/POLO GROUND/RCA
22	24	9	AYY LADIES	TRAVIS PORTER FEAT. TYGA PORTER HOUSE/RCA
23	21	7	ASS BACK HOME	OWN CLASS HEROES FEAT. NEW HITCH/SCAM/WR/DEF BY RAMEN/INTERSCOPE
24	22	13	TURN UP THE MUSIC	CHRIS BROWN RCA
25	27	4	DANCE AGAIN	JENNIFER LOPEZ FEAT. PITBULL EPIC
26	31	5	FUNCTION	E-40 WITH YOUNG JAMSI & PROBLEM HEAVY ON THE GRIND
27	30	3	CASHIN OUT	CASHOUT BASES LOADED/EPIC
28	29	4	TAKE IT TO THE HEAD	LI WAYNE FEAT. THE BEST/SONGZ/SONGBOOK/ATLANTIC
29	25	11	PART OF ME	KATY PERRY CAPITOL
30	NEW		WHERE HAVE YOU BEEN	RHIHANNA SRP/DEF JAM/UMG
31	39	2	HYFR (HELL YEAH FUKIN' RIGHT)	DRAKE FEAT. LI WAYNE YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
32	NEW		WORK HARD, PLAY HARD	WIZ KHALIFA ROSTRUM/ATLANTIC
33	37	2	MERCY	KANYE WEST, BIG SEAN, PUSHA T & CHAINZ G.O.D. R&A-RELEAF JAMMUSIC
34	33	2	HEART ATTACK	TREY SONOZ SONGBOOK/ATLANTIC
35	28	13	ANOTHER ROUND	FAT JOE FEAT. CHRIS BROWN TERROR SQUAD
36	32	4	TIME OF YOUR LIFE	KID INK THE ALUMNI GROUP
37	NEW		SCREAM	USHER RCA
38	36	5	CREW LOVE	DRAKE FEAT. THE WEEKND YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
39	38	3	WHAT MAKES YOU BEAUTIFUL	EONE DIRECTION SYNC/COLUMBIA
40	34	6	TURN ALL THE LIGHTS ON	T-PAIN FEAT. NE-YO NAPPY BOY/NOVICTICA

ADULT R&B

WEEK	LAST WEEK	WEEKS ON CHART	TITLE	IMPRINT/PROMOTION LABEL
1	1	13	#1 SHARE MY LOVE	R. KELLY RCA
2	3	30	LOVE ON TOP	BEYONCÉ PARKWOOD/COLUMBIA
3	2	25	THANK YOU	ESTELLE HOME SCHOOL/ATLANTIC
4	4	18	YOU'RE ON MY MIND	KEM UNIVERSAL REPUBLIC
5	6	10	BLESSED	JILL SCOTT BLUES BABE/WARNER BROS.
6	11	15	GREATEST RHIHANNA	#1 TAKE THAT TALK THAT TALK
7	7	22	MR. WRONG	MARY J. BLIGE FEAT. DRAKE MATRICH/GEFFEN/INTERSCOPE
8	5	32	REAL LOVE	ERIC BENET JORDAN HOUSE/CAPITOL
9	10	6	CLIMAX	USHER RCA
10	13	7	TONIGHT (BEST YOU EVER HAD)	JOHN LEGEND FEAT. LUDACRIS EPIC
11	11	9	BEAUTIFUL SURPRISE	TAMIA PLUS 1
12	17	1	CO-SIGN	SWV MASS APPEAL/EONE
13	14	9	PRAY FOR ME	ANTHONY HAMILTON MISTER X MUSIC/RCA
14	18	13	NOTHING ON YOU	TYRESE VOLTRON RECORDS/CAPITOL
15	16	8	GO GET IT	MARY MARY MY BLOCK/COLUMBIA
16	15	14	BRAVO	LEDISI VERVE FORECAST/VERVE
17	17	17	JUNE 28TH (I'M SINGLE)	RUBEN STUDARD SHANACHIE
18	20	11	THINK LIKE A MAN	JENNIFER HOOKS & NE-YO FEAT. RICK ROSS EPIC
19	21	10	IT WOULD BE YOU	JOHNNY GILL J SKILLZ/NOTFI
20	22	16	WILL YOU BE THERE	KID INK WITH JAMSI & PROBLEM HEAVY ON THE GRIND
21	23	12	KNEW IT ALL ALONG	KETH SWAN FEAT. JONNY OLL & GRAND UBERT THE SWEAT HOTEL/EONE
22	25	5	ALL TIED UP	ROBIN TRICKE STAR TRAK/GEFFEN/INTERSCOPE
23	24	9	NAME ON IT	URBAN MYSTIC SOBE
24	26	6	SEX AIN'T BETTER THAN LOVE	TREY SONOZ SONGBOOK/ATLANTIC
25	19	13	IT ALL BELONGS TO ME	MONICA & BRANDY RCA

RAP SONGS

WEEK	LAST WEEK	WEEKS ON CHART	TITLE	IMPRINT/PROMOTION LABEL
1	1	25	#1 THE MOTTO	DRAKE FEAT. LI WAYNE YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
2	3	21	DRANK IN MY CUP	KIRKO BANGZ LMG/UNAUTHORIZED/WARNER BROS.
3	2	16	UP!	LOVANCE FEAT. JAMSI & SHOPPER ON 50 CENT STUDIO LIFE/INTERSCOPE
4	5	10	LEAVE YOU ALONE	YOUNG JEEZY FEAT. NE-YO CTE/DEF JAM/UMG
5	4	21	TAKE CARE	DRAKE FEAT. RHIHANNA YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
6	6	14	ANOTHER ROUND	FAT JOE FEAT. CHRIS BROWN TERROR SQUAD
7	8	13	CASHIN OUT	CASHOUT BASES LOADED/EPIC
8	7	13	AYY LADIES	TRAVIS PORTER FEAT. TYGA PORTER HOUSE/RCA
9	9	7	WILD ONES	FLO RIDA FEAT. SIA POE BOY/ATLANTIC
10	11	10	FADED	TYGA FEAT. LI WAYNE YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
11	13	1		

HOT R&B/HIP-HOP SONGS™

WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	PEAK POSITION
1	1	12	CLIMAX DIPLO (L.RAYMOND, T.W. PENTZ, J. RECHTSHAID, J. NAJERA, J. FENTON)	Usher RCA	1
2	2	12	BIRTHDAY CAKE DA INTERNS (T.NASH, R.FENTY, M.PALACIOS, E.CLARK)	Rihanna Featuring Chris Brown SRP/DEF. JAM/UMJMS	2
3	4	12	LEAVE YOU ALONE G.I.W.JENKINS, W.GRIFFIN, S.C.SMITH, L.LUSTON, S.MITHI	Young Jeezy Featuring Ne-Yo CTDEF. JAM/UMJMS	3
4	3	35	UP! O.LIVER, J.AMSUJI, R.OLIVER, S.WILLIAMS, P.COOKI	LoveRance Featuring IamSu & Skipper STUDD. LIVE/INTERSCOPE	3
5	7	38	DRANK IN MY CUP M.O.D., K.RANOLE, B.TILLMAN, R.GONZALEZ	Kirko Bangz LMDG/UNAUTHORIZED/WARNER BROS.	5
6	5	25	ANOTHER ROUND J.ADO, C.OOL, & DRE (J.AUSTIN, J.CARTEGENA, M.BROWNE, J.PROY, J.OSEPH, C.LYONS, J.PERRY, P.KOTIN, M.VALENCIA)	Fat Joe Featuring Chris Brown TRICOR. SO/AD	5
7	10	11	CASHIN OUT D.J.SPINZ (J.M.H.GIBSON)	CashOut BASES LOADED/EPIC	7
8	6	4	LOVE ON TOP B.KNOWLES, S.TAYLOR, R.B.KNOWLES, T.NASH, S.TAYLOR	Beyoncé PARKWOOD/COLUMBIA	1
9	8	6	THE MOTTO T.MINUS (A.GRAHAM, O.CARTER, T.WILLIAMS, A.BAY)	Drake Featuring Lil Wayne YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	1
10	9	20	AYY LADIES G.WOODS, H.DUNCAN, L.MATTOX, M.STEVENSONI	Travis Porter Featuring Tyga ROBERTS (I)	9
11	11	10	STRIP C.BROWN, F.BROWN, K.MCCALLA, S.STREETER, J.LBERAL, G.WHITACRE, J.HENDERSON	Chris Brown Featuring Kevin K-MAC McCall RCA	3
12	19	29	66/ AIRPLAY L.FEBI, K.WESTS, I.MPFS, A.DROVITZ, T.KHON, T.PEPPI, T.HAMAL, S.BEAG, L.W. TRIPP, W.WILLIAMS	Kanye West, Big Sean, Pusha T, 2 Chainz GOOD. ROC-A-FELLA/REPUBLIC	12
13	12	15	HEART ATTACK BENNY BLANCO, RICO LOVE (B.LEVIN, RICO LOVE, T.NEVERSON)	Trey Songz SONGBOOK/ATLANTIC	12
14	20	15	NOBODY'S PERFECT J.L.COLE (J.COLE, C.MAYFIELD)	J. Cole Featuring Missy Elliott ROC. NATION/COLUMBIA	14
15	14	18	SAME DAMN TIME SONNY DIGITAL (S.C.UNWAZDUKE, N.WILBURN)	Future FREEBANDZA/VEPIC	14
16	23	30	TAKE IT TO THE HEAD DJ Khaled Featuring Chris Brown, Rick Ross, Nicki Minaj & Lil Wayne	Drake ROBERTS (I)	16
17	13	14	SHARE MY LOVE K.RELLY (K.RELLY)	R. Kelly RCA	13
18	15	21	MR. WRONG JIM. JONSON, RICO LOVE (J.SCHPEFFER, D.MORRIS, K.GAMBELLE, A.HURF, G.SILBERT, A.GRAHAM)	Mary J. Blige Featuring Drake MATRACH/GEFFEN INTERSCOPE	10
19	31	41	BEEZ IN THE TRAP K.E.NOE (T.MARAJ, M.JORDAN, T.EPPS)	Nicki Minaj Featuring 2 Chainz YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	19
20	22	28	FADED D.BLACKSHER (M.STEVENSON, D.CARTER, D.BLACKSHER)	Tyga Featuring Lil Wayne YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	20
21	16	11	LOTUS FLOWER BOMB L.HOWARD (J.AKINTIMHIN, E.HOWARD, M.J.PIMENTEL, S.J.OEW, W.JOHNSON)	Wale Featuring Miguel MAYBACH/WARNER BROS.	1
22	32	35	REBEL POPPI (CAMPER (E.VARNER, A.WANSEL, O.CAMPER))	Elle Varner MIRK/ROCA	22
23	17	17	THANK YOU J.DUPLESSIS, A.ALDINO, J.DUNKLEY, L.DUPLESSIS, A.THAMA, A.ALDINO, A.DUNKLEVD, F.EWARDS, T.RICHARDSON	Estellé HEINE. SCHULZ/ATLANTIC	15
24	24	26	RIGHT BY MY SIDE P.PURK, F.PPZ, IZ.PPZ (F.TAMARA, A.WANSEL, V.FELDER, D.DEAN, R.ROBERTS, R.COLOSON)	Nicki Minaj Featuring Chris Brown YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	24
25	26	22	4 AM RICO LOVE, E.HOOD, E.Z (RICO LOVE, E.HOOD, E.GOUDY III)	Melanie Fiona SRC/UNIVERSAL REPUBLIC	24
26	34	33	TONIGHT (HOW YOU EVER HAD) P.HATBOZ (J.LEGEND, M.J.PIMENTEL, A.ARTHUR, C.REILLY, K.JUSTICE, C.BRIDGES)	John Legend Featuring Ludacris EPIC	26
27	25	27	CREW LOVE J.WENDEN (S.HARRIS, J.DAVIS)	Drake Featuring The Weeknd YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	25
28	35	31	BLESSED DREVIDAL (J.SCOTT, A.HARRIS, V.DAVIS)	Jill Scott BLUES BARE/WARNER BROS.	28
29	18	14	SEX AIN'T BETTER THAN LOVE TAYLOR, E.HUDSON (T.NEVERSON, TAYLOR, E.HUDSON, E.LEWIS, J.MCDEWITT, L.MILES, C.LIFTON)	Trey Songz SONGBOOK/ATLANTIC	6
30	30	23	STAY B.HODGE (T.GIBSON, J.SMITH, A.SLEDGE, C.LACY, B.HODGE)	Tyrese VOLTRON RECORDZ/CAPITOL	11
31	28	32	TAKE CARE J.SIMON, S.HARRIS, S.HARRIS, R.ALMAN, S.M.HAMLEY (DIPLO, L.RAYMOND, S.COTT, E.H.WEBER, B.DONOVAN)	Drake Featuring Rihanna YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	26
32	39	42	SWEET LOVE FOLLOW DA DONG (J.PERRY (C.M.BROWN, J.JONES, J.L.PERRY, G.CURTIS, S.R.C. MAKRS, T.OOLY, JR.))	Chris Brown RCA	32
33	21	16	SABOTAGE D.KOOL, EATER (D.MORNING, A.N.KRAMER, D.FREEDMAN, D.CAPRIEL, HUNTS, J.DEWIL, H.POUTE, JR.)	Wale Featuring Lloyd MAYBACH/WARNER BROS.	16
34	33	25	YOU'RE ON MY MIND KEM. KEM, R.HODEUT (K.DWENS)	Kern UNIVERSAL REPUBLIC	25
35	20	34	MAGIC K.E. (E.ON THE TRACK (N.WILBURN, K.M.EBONDI))	Future Featuring T.I. FREEBANDZA/VEPIC	30
36	RE-ENTRY	34	HYFR (HELL YEAH F*****G RIGHT) T.MINUS (A.GRAHAM, O.CARTER, T.WILLIAMS, A.PALMAM, S.MARIC, HILL)	Drake Featuring Lil Wayne YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	36
37	42	52	I DON'T REALLY CARE SKAYE STYLIZ, TAYLOR (J.MALPHURS, T.NEVERSON, A.CRAK, T.TAYLOR, A.SMITH)	Waka Flocka Flame Featuring Trey Songz MAYBACH/WARNER BROS.	37
38	37	34	MAKE ME PROUD J.MINUS (A.GRAHAM, T.WILLIAMS, N.SETHARAM, O.T.MARAJ)	Drake Featuring Nicki Minaj YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	1
39	43	48	NEXT BREATH (NOT LISTED)	Tank MOSGAMES/SONG DYNASTY/ATLANTIC	39
40	36	36	NII*AS IN PARIS HT.BOVY, WEST.MDEAN, K.O.WESTS, C.CARTER, HOLLIS, M.DEAN, W.DONALDSON	Jay Z Kanye West ROC-A-FELLA/ROC NATION/DEF. JAM/UMJMS	2
41	38	46	CAN'T GET ENOUGH R.KIDD (J.COLE, K.OUYATE, S.OUMAH)	J. Cole Featuring Trey Songz ROC. NATION/COLUMBIA	1
42	29	24	RACK CITY D.J.MUSTARDO (M.STEVENSONI)	Tyga YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	5
43	53	57	PRAY FOR ME B.ABYFACE, A.DIXON (A.HAMILTON, B.ABYFACE, A.DIXON, J.OUE)	Anthony Hamilton MISTERS MUSIC/ROCA	43
44	41	37	REAL LOVE BENET (E.NASH, JR. (E.BENET, G.NASH, JR.))	Eric Benet JORDAN. HOLLIS/CAPITOL	32
45	62	2	LEMMIE SEE JIM. JONSON, JIM. MORRIS (J.SCHPEFFER, D.MORRIS, N.MARZUCCA, U.SAYMOND, R.BELLINGER, K.NHITH, W.L.ROBERTS III)	Usher Featuring Rick Ross RCA	45
46	46	47	PARTY B.KNOWLES, S.TAYLOR, B.HASKER (K.O.WEST, J.BHASKER, B.KNOWLES, A.BENJAMIN, D.RAMMUS, D.DAVIS, R.WALTERS)	Beyoncé Featuring Andre 3000 PARKWOOD/COLUMBIA	2
47	51	55	LOVE THIS LIFE L.EDWARDS, S.C.BROWN, L.DOPSON (C.J.HARRIS, JR., L.EDWARDS, S.C.BROWN, L.DOPSON)	T.I. GRAND HUSTLE/ATLANTIC	4
48	50	44	I DO YOUNG JEEZY (YOUNG JEEZY, JAY-Z, A. ANDRE 3000)	Young Jeezy Featuring Jay-Z & Andre 3000 CTDEF. JAM/UMJMS	47
49	40	43	STAY SCHEMIN THE BEAT BULLIES (A.GRAHAM, W.L.ROBERTS III, K.KHARBOUCH)	Rick Ross Featuring Drake & French Montana MAYBACH/WARNER BROS.	49
50	47	50	DANCE (ASS) DA INTERNS (S.ANDERSON, M.PALACIOS, E.CLARK, K.BURRELL, JAMES, A.MILLER, O.T.MARAJ)	Big Sean Featuring Nicki Minaj GOOD. ROC-A-FELLA/REPUBLIC	3
51	49	38	THINK LIKE A MAN HARMONY A.K.A. H.MONEY (H.D.SAMUELS, C.HARRELL, S.C.SMITH, A.S.LAMBERT, E.BELLINGER, W.L.ROBERTS III)	Jennifer Hudson & Ne-Yo Featuring Rick Ross EPIC	33
52	58	60	BAG OF MONEY BEAT BILLIONAIRE (E.AKINTIMHIN, R.R.WILLIAMS, W.L.ROBERTS III, T.PAN, S.CODKE)	Wale Featuring Rick Ross, Meek Mill, & T.Pain MAYBACH/WARNER BROS.	52
53	44	39	NO CHURCH IN THE WILD JAY Z, KANYE WEST, FEATURING FUNKY OCEAN	Jay Z Kanye West Featuring Funky Ocean GOOD. ROC-A-FELLA/REPUBLIC	31
54	56	58	RIOT D.J.SPINZ (T.EPPS)	2 Chainz DUFFLE BAG BOYZ/GOOD. DEF. JAM/UMJMS	54
55	57	64	WHY MARY J. BLIGE (M.J.BLIGE, D.L.YOUNG, E.HUDSON, W.L.ROBERTS III)	Mary J. Blige Featuring Rick Ross MAYBACH/WARNER BROS.	55

36
After reaching No. 63 in a 20-week chart run as an album track, the song, now being promoted as a radio single, returns with a 35% increase to 1 million in audience. KBFB Dallas was the top contributor to the surge (up 504,000 impressions).



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



83
The song appears on the singer's *Art Dealer* EP, *Hot 7*, the first of three EPs that he released monthly in February, March and April. This is his first charted single not from his debut album, *All I Want Is You*.



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

WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	PEAK POSITION
56	52	51	CO-SIGN LAMB (K.LAMB, T.OSBORNE)	Frank Ocean MASS APPEAL/ONE	48
57	73	100	WORK HARD, PLAY HARD STARGATE, BENNY BLANCO (C.J.THOMAS, B.LEVIN, M.S.ERIKSEN, T.E.HERMANSSEN)	Wiz Khalifa ROSTRUM/ATLANTIC	57
58	59	63	THINKIN BOU'T YOU F.OCEAN, S.TAYLOR (F.OCEAN, S.TAYLOR)	Frank Ocean GOOD FUTURE/RED ZONE/UMJMS	58
59	55	53	BEAUTIFUL SURPRISE S.BENI, T.HILL, C.KELLY, S.REMI	Tamia JIVE	53
60	60	56	GO GET IT W.CAMPBELL (T.ATKINS, CAMPBELL, ATKINS, CAMPBELL, W.CAMPBELL)	Mary Mary MY BLOCK/COLUMBIA	56
61	63	72	SNAP BACKS & TATTOOS YOUNG BERS, ARCH THE BOSS (L.COOPER, N.GRAHAM, C.WARD, A.REDMAN)	Driicky Graham NU WORLD ERA/ONE	61
62	78	82	THE RECIPE (NOT LISTED) (NOT LISTED)	Kendrick Lamar Featuring Dr. Dre AFTERMATH/INTERSCOPE	62
63	61	59	BOYFRIEND M.POSNER, M.O.L (M.POSNER, J.BIEBER, M.LEVY, M.MUSTO)	Justin Bieber SCHOOLBOY/RAYMOND BRAUN/ISLAND/UMJMS	59
64	69	68	BRAVO JON. JON, TRAXX (C.KELLY, J.WEBB, JR.)	Ledisi VERVE FORECAST/VERVE	59
65	64	66	DANCE FOR YOU B.KNOWLES, T.NASH, C.A.STEWART (T.NASH, C.A.STEWART, B.KNOWLES)	Beyoncé PARKWOOD/COLUMBIA	64
66	76	67	NOTHING ON YOU (NOT LISTED) (NOT LISTED)	Tyrese VOLTRON RECORDZ/CAPITOL	62
67	84	88	ALL TIED UP THICKE, PRO J (R.THICKE, L.COXX, R.DANIELS)	Robin Thicke STAR TRAK/GEFFEN/INTERSCOPE	67
68	NOT SHOT	DEBUT	NO LIE MIKE WILL, MADE IT (T.EPPS, A.GRAHAM, M.WILLIAMS)	2 Chainz Featuring Drake DUFFLE BAG BOYZ/GOOD. DEF. JAM/UMJMS	68
69	75	74	SQUARES OUT YOUR CIRCLE ENSAVIE, WAYNE (R.HILL, JR., M.WILBURN, F.MILES)	Rocko Featuring Future A-1	74
70	65	61	GUCCI THIS (GUCCI THAT) YOUNG FIRE, NIGRIS (YOUNG FIRE, NIGRIS, S.OLOMAN, S.HARRIS, COTTLE, MILES)	OMG Girtz PRIETY HUSTLE/GRAND HUSTLE/INTERSCOPE	59
71	66	65	ROC T.NASH (T.NASH, C.A.STEWART)	The Dream RADIO KILLA/DEF. JAM/UMJMS	55
72	70	70	TILL I DIE DANJA (M.BROWN, F.N.HILLS, M.ARAICA, S.ANDERSON, C.J.THOMAS)	Chris Brown Featuring Big Sean & Wiz Khalifa RCA	70
73	71	71	FUNCTION T.REND (E.T.STEVENS, J.JACKSON, S.WILLIAMS, J.L.MARTIN, M.SIMMS)	E-40 With YG, IAMSU! & Problem HEAVY ON THE GRIND	71
74	68	91	SLIGHT WORK DIPLO (O.AKINTIMHIN, W.PENTZ, S.ANDERSON)	Wale Featuring Big Sean MAYBACH/WARNER BROS.	91
75	74	76	JUNE 28TH (I'M SINGLE) WILLIAMS, H.LILLY, JR. (R.STUDDARD, H.LILLY, JR., W.WILLIAMS)	Ruben Studdard SHAMACHE	61
76	72	69	WON'T MAKE A FOOL OUT OF YOU SOUNDZ, C.A.STEWART (C.A.STEWART, C.DWY, J.AUSTIN)	Marcus Canty SYNERGY	69
77	77	78	I GOT DAT SACK (NOT LISTED) (NOT LISTED)	DJ Cortez/DJ Ransom Dollars/Yo Gotti GREEN LIGHT	77
78	79	79	LIGHTS DOWN LOW BEI MAE, JR. (B.GREEN, J.MALPHURS)	Bei Majeor Featuring Waka Flocka Flame RCA	79
79	82	84	IT WOULD BE YOU T.TAYLOR, P.HAYES (T.NEVERSON, T.TAYLOR, P.HAYES)	Johniny Gill J SKILLZ/REBEL	77
80	91	94	SLOW DOWN (NOT LISTED) (NOT LISTED)	The Team URBANKLIFE/RAPBAY/MDGL MEDIA GROUP	80
81	67	54	IT ALL BELONGS TO ME WILLIAMS, H.LILLY, JR. (R.STUDDARD, H.LILLY, JR., W.WILLIAMS)	Monica & Brandy RCA	23
82	NEW	1	WILD ONES SOREY, S.MASSELL, T.DILLARD, J.HORN, P.FREI, S.FURBER, A.WILLIAMS, L.LUTTRELL, M.COOPER, B.MADDAHAI	Flo Rida Featuring Sia RCA	82
83	NEW	1	ADORN MIGUEL (M.J.PIMENTEL)	Miguel BYSTORM/BLACK. OCEAN/ROCA	83
84	90	90	TWERK IT O.LASSITER (M.GREENE, M.DWUSU)	V.I.C. BIG Y	84
85	89	89	STARSHIPS RAM, REDONE, C.FALK (T.MARAJ, J.KHWATK, FALK, R.VADOU, H.WACTORI)	Nicki Minaj YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	85
86	81	81	WILL YOU BE THERE K.JON (K.JON, L.PAUL, K.JOHNSON)	K'Jon JIPRUP/SANJAC	80
87	85	80	WAY TO GO OLD WITS, RAY (M.WEST, C.HOLLIS, J.T.SMITH, M.L.WILLIAMS)	Kanye West Featuring DJ Khaled MAYBACH/WARNER BROS.	69
88	86	85	KNEW IT ALL ALONG A.DURHAM, K.SWEAT (K.SWEAT, A.DURHAM)	Keith Sweat Featuring Johnny Gill & Gerald Levert THE SWEAT HOTEL/ONE	85
89	NEW	1	NAME ON IT (NOT LISTED) (NOT LISTED)	Urban Mystic SIBE	89
90	97	88	RING RING (NOT LISTED) (NOT LISTED)	Rick Ross Featuring Future MAYBACH	88
91	NEW	1	DAUGHTERS NO I.D. (E.WILSON, S.PADAMS, G.DECARLO, D.FRASHER, P.LEKA)	Nas DEF. JAM/UMJMS	91
92	RE-ENTRY	5	I FEEL GOOD F.AMMOND, D.CRODGERS, F.FEASTER, J.WILLER	Fred Hammond F.AMMOND/VELOCITY/ROCA	92
93	87	75	MADE LOVE LATELY WITS, RAY (B.RANZ, D.S.BUTLER)	DAY26 ATLANTIC	75
94	83	73	TEEN TON CHANGE R.A.JONES, C.OSS (C.OSS, R.A.JONES)	Conya Ross CONYAD/ROSS/SONS	72
95	NEW	1	DO IT (NOT LISTED) (NOT LISTED)	Mykko Montana Featuring K-Camp M.GRAVES, K.CAMPBELL, B.TURNER	95
96	NEW	1	TELL HER AGAIN POP.DAKWUD (A.WANSEL, V.FELDER, A.SIMMS, R.R.WILLIAMS, H.WRIGHT)	Sterling Simms Featuring Meek Mill STEREOTYPE/ROCA	96
97	99	99	THIS TIME NEO I.D. (E.WILSON, J.AUSTIN, S.WYREMAN, K.RANOLD, P.J.COLE)	Melanie Fiona Featuring J. Cole SRC/UNIVERSAL REPUBLIC	97
98	80	77	WE IN THIS BITCH!!! KANE, BEATZ (NOT LISTED)	DJ Drama Featuring Young Jeezy, T.I., Ludacris, Future KANE BEATZ/INTERSCOPE	68
99	93	90	LET THE CHURCH SAY AMEN L.HANES (A.CROUCH, L.HANES)	Andrae Crouch Featuring Marvin Winans RIVERPHO	90
100	98	98	WOBBLE MR.COLLIPARK (V.OVUSU, J.WRIGHT, P.SCOTT, S.K.M.A.CRODMS, J.DUMAS)	V.I.C. YOUNG MODUL/REPRISE/WARNER BROS.	84

BETWEEN THE BULLETS
'MERCY' MAKES ITS MOVE



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

—Karinah Santiago

THIS WEEK		LAST WEEK		WEEKS ON CHART	TITLE	ARTIST	IMPRINT/PROMOTION LABEL
1	2	3	4				
1	1	35	#1	1	WHERE I BELONG	JEREMY CAMP	BEGETOOTH & NAIL
2	2	26	OVERCOME	2	OVERCOME	JEREMY CAMP	BEGETOOTH & NAIL
3	5	12	THE HURT & THE HEALER	3	THE HURT & THE HEALER	MERCYME	FAIR TRADE
4	4	19	WHEN THE STARS BURN DOWN (BLESSING AND HONOR)	4	WHEN THE STARS BURN DOWN (BLESSING AND HONOR)	PHILLIPS, CRAIG & DEAN	FAIR TRADE
5	6	19	GOD'S NOT DEAD (LIKE A LION)	5	GOD'S NOT DEAD (LIKE A LION)	NEWSBOYS	INPOP
6	7	26	LEARNING TO BE THE LIGHT	6	LEARNING TO BE THE LIGHT	NEWWORLDSON	PLATINUM POP
7	3	18	ALL THIS TIME	7	ALL THIS TIME	BRITT NICOLE	SPARROW/EMI CMG
8	11	16	LIVE LIKE THAT	8	LIVE LIKE THAT	SIDEWALK PROPHETS	FERVENT/WORD-CURB
9	8	19	CARRY ME TO THE CROSS	9	CARRY ME TO THE CROSS	KUTLESS	BEGETOOTH & NAIL
10	10	11	WHITE FLAG	10	WHITE FLAG	PASSION FEAT. CHRIS TOMLIN	SIXSTEPS/SPARROW/EMI CMG
11	9	19	WHAT A SAVIOR	11	WHAT A SAVIOR	LAURA STORY	FAIR TRADE
12	12	46	MY HOPE IS IN YOU	12	MY HOPE IS IN YOU	AARON SHUST	CENTRICITY
13	13	12	HE SAID	13	HE SAID	GROUP 1 CREW	FEAT. CHRIS AUGUST FERVENT/WORD-CURB
14	14	26	YOU LEAD	14	YOU LEAD	JAMIE GRACE	GOTTEE
15	17	7	10,000 REASONS (BLESS THE LORD)	15	10,000 REASONS (BLESS THE LORD)	MATT REDMAN	SIXSTEPS/SPARROW/EMI CMG
16	19	10	JESUS, FRIEND OF SINNERS	16	JESUS, FRIEND OF SINNERS	CASTING CROWNS	BEACH STREET/REUNION/PLG
17	16	18	FREE	17	FREE	DARA MACLEAN	FERVENT/WORD-CURB
18	18	16	LONG WAY HOME	18	LONG WAY HOME	STEVEN CURTIS CHAPMAN	SPARROW/EMI CMG
19	20	24	I TURN TO YOU	19	I TURN TO YOU	SELANU	YOUNG LOVE
20	21	17	ALL FOR YOU	20	ALL FOR YOU	MICKSHAIR	CURB
21	22	23	OUR GOD'S ALIVE	21	OUR GOD'S ALIVE	ANDY CHERY	ESSENTIAL/PLG
22	23	22	ALIVE	22	ALIVE	NATALIE GRANT	CURB
23	24	9	I CHOOSE JESUS	23	I CHOOSE JESUS	MORIAH PETERS	REUNION/PLG
24	28	5	ANGEL BY YOUR SIDE	24	ANGEL BY YOUR SIDE	FRANCISCA BATTISTELLI	FERVENT/WORD-CURB
25	26	17	GOOD MORNING	25	GOOD MORNING	MANDISA	FEAT. TOBYMAC SPARROW/EMI CMG
26	25	11	RISE UP	26	RISE UP	MATT MAHER	ESSENTIAL/PLG
27	29	17	THE SAME GOD	27	THE SAME GOD	NEWSONG	HMM
28	27	8	SECOND CHANCE	28	SECOND CHANCE	REND	COLLECTIVE EXPERIMENT KINGSWAY/INTEGRITY
29	33	6	MOUNTAINTOP	29	MOUNTAINTOP	THE CITY	HARMONIC KINGSWAY/INTEGRITY
30	31	11	AFTERLIFE	30	AFTERLIFE	SWITCHFOOT	LOWERCASE PEOPLE/CREDENTIAL/EMI CMG
31	30	6	RISEN TODAY	31	RISEN TODAY	AARON SHUST	CENTRICITY
32	32	13	SHIPS IN THE NIGHT	32	SHIPS IN THE NIGHT	MAT KEARNEY	INPOP
33	38	8	KEEP MY HEART ALIVE	33	KEEP MY HEART ALIVE	SANCTUS REAL	SPARROW/EMI CMG
34	36	11	ON MY OWN	34	ON MY OWN	ASHES	REMAIN FAIR TRADE
35	34	15	EVER LIFTING	35	EVER LIFTING	CHRIS TOMLIN	SIXSTEPS/SPARROW/EMI CMG
36	37	7	OUTTA MY MIND	36	OUTTA MY MIND	ANTHEM LIGHTS	REUNION/PLG
37	42	2	THE PROOF OF YOUR LOVE	37	THE PROOF OF YOUR LOVE	FOR KING & COUNTRY	FERVENT/WORD-CURB
38	40	10	THIS IS THE DAY	38	THIS IS THE DAY	PHIL WICKHAM	FAIR TRADE
39	43	4	BEAUTIFUL YOU	39	BEAUTIFUL YOU	TRENT MONK	TRENT MONK
40	43	4	AFTER ALL (HOLY)	40	AFTER ALL (HOLY)	DAVID CROWDER*BAND	SIXSTEPS/SPARROW/EMI CMG
41	NEW		WHEN MERCY FOUND ME	41	WHEN MERCY FOUND ME	WHETT WALKER	BAND ESSENTIAL/PLG
42	44	8	IF I EVER NEEDED GRACE	42	IF I EVER NEEDED GRACE	JIMMY NEDEHAM	INPOP
43	41	6	HEARTBEAT	43	HEARTBEAT	THE FRAY	EPIK
44	50	3	SCARS	44	SCARS	JONNY DIAZ	FAIR TRADE
45	35	6	MORE THAN AMAZING	45	MORE THAN AMAZING	LINCOLN BREWSTER	INTEGRITY
46	48	21	HOW GREAT IS OUR GOD (WORLD EDITION)	46	HOW GREAT IS OUR GOD (WORLD EDITION)	CHRIS TOMLIN	SIXSTEPS/SPARROW/EMI CMG
47	39	5	BACKGROUND	47	BACKGROUND	LEICRAE	FEAT. C-LITE BEACH
48	NEW		REST IN THE HOPE	48	REST IN THE HOPE	MARY WILLIAMS	INPOP
49	RE-ENTRY		TWENTY SEVEN MILLION	49	TWENTY SEVEN MILLION	MATT REDMAN & LZT	SIXSTEPS/SPARROW/EMI CMG
50	NEW		GOOD TO BE ALIVE	50	GOOD TO BE ALIVE	JASDIN GRAY	CENTRICITY

Jeremy Camp claims his ninth No. 1 on Christian AC Songs with "Overcome," the third single from 2010 album *We Cry Out*. Previous track "The Way" reigned for two weeks last summer. At No. 15 on Christian Digital Songs (see Billboard.biz), "Overcome" has sold 64,000 downloads.



THIS WEEK		LAST WEEK		WEEKS ON CHART	TITLE	ARTIST	IMPRINT/PROMOTION LABEL
1	2	3	4				
1	1	56	#1	1	LAURA STORY	NEWSBOYS	FAIR TRADE/REUNION/PLG
2	4	24	NEWSBOYS	2	NEWSBOYS	GOD'S NOT DEAD (INPOP)	1592/EMI CMG
3	3	29	CASTING CROWNS	3	CASTING CROWNS	COME TO THE WELL	BEACH STREET/REUNION/10136/PLG
4	2	3	THOUSAND FOOT KRUTCH	4	THOUSAND FOOT KRUTCH	THE END IS WHERE WE BEGIN	TFK 10140
5	6	32	VARIOUS ARTISTS	5	VARIOUS ARTISTS	WOW HITS 2012	WORLD-CURB/INTEGRITY/INTEGRITY 888/EMI CMG
6	48	16	SOUNDTRACK	6	SOUNDTRACK	JOYFUL NOISE	WATERTOWER 30273/EMI CMG
7	5	4	TRIP LEE	7	TRIP LEE	THE GOOD LIFE	BEACH 8205/INFINITY
8	NOT SHOT DEBUT		POINT OF GRACE	8	POINT OF GRACE	A THOUSAND LITTLE THINGS	WORD-CURB 888274
9	15	33	JAMIE GRACE	9	JAMIE GRACE	ONE SONG AT A TIME	GOTTEE/COLUMBIA 78021/PLG
10	14	57	MANDISA	10	MANDISA	WHAT IF WE WERE REAL	SPARROW/7863/EMI CMG
11	10	8	PASSION	11	PASSION	WHITE FLAG	SIXSTEPS/SPARROW/6307/EMI CMG
12	9	6	BRITT NICOLE	12	BRITT NICOLE	GOLD SPARROW	7857/EMI CMG
13	7	25	CHRIS TOMLIN	13	CHRIS TOMLIN	HOW GREAT IS OUR GOD	SIXSTEPS/SPARROW/606/EMI CMG
14	17	6	GUY PENROD	14	GUY PENROD	HYMNS SERVAANT/GATHER	6142/EMI CMG
15	16	40	MAT KEARNEY	15	MAT KEARNEY	YOUNG LOVE	INPOP 1809/EMI CMG
16	11	4	DEMON HUNTER	16	DEMON HUNTER	TRUE DEFENSE	SOLID STATE 0488/EMI CMG
17	18	4	SARA GROVES	17	SARA GROVES	INVISIBLE EMPIRES	SPONGEFAIR TRADE 5887/PLG
18	13	6	TOBYMAC	18	TOBYMAC	DUBBED & REBORN	RENDER PROJECT FORE/NOT 6330/EMI CMG
19	19	15	KARI JOBE	19	KARI JOBE	WHERE I FIND YOU	SPARROW 3128/EMI CMG
20	22	15	DAILEY & VINCENT	20	DAILEY & VINCENT	THE GOSPEL SIDE OF DAILEY & VINCENT	RENDER PROJECT FORE/NOT 6330/EMI CMG
21	26	6	MATT REDMAN	21	MATT REDMAN	10,000 REASONS	SIXSTEPS/SPARROW 7853/EMI CMG
22	30	21	CHRIS TOMLIN	22	CHRIS TOMLIN	AND IF OUR GOD IS FOR US	SIXSTEPS/SPARROW 344/EMI CMG
23	25	33	SWITCHFOOT	23	SWITCHFOOT	VICE REVERSES	LOWERCASE PEOPLE/CREDENTIAL 827/EMI CMG
24	25	37	BUILDING 429	24	BUILDING 429	LISTEN TO THE SOUND	ESSENTIAL 10932/PLG
25	27	37	CHRISTY NOCKELS	25	CHRISTY NOCKELS	INTO THE GLORIOUS	SIXSTEPS/SPARROW 7075/EMI CMG
26	28	5	PHILLIPS, CRAIG & DEAN	26	PHILLIPS, CRAIG & DEAN	BREATHE IN	FAIR TRADE 6019/PLG
27	38	8	ROYAL TAILOR	27	ROYAL TAILOR	BLACK & WHITE	ESSENTIAL 10926/PLG
28	21	22	NEED TO BREATHE	28	NEED TO BREATHE	THE RECKONING	ATLANTIC 528053/WORD-CURB
29	32	3	MORIAH PETERS	29	MORIAH PETERS	I CHOOSE JESUS	REUNION 10164/PLG
30	32	3	KUTLESS	30	KUTLESS	BELIEVER	BEC 9854/EMI CMG
31	33	10	MICHAEL W. SMITH	31	MICHAEL W. SMITH	GLORY MVS	2009/PLG
32	RE-ENTRY		SWITCHFOOT	32	SWITCHFOOT	VICE REVERSES	LOWERCASE PEOPLE/ATLANTIC 53045/EXAS
33	NEW		FIREFLIGHT	33	FIREFLIGHT	NOW	ESSENTIAL 10929/PLG
34	31	9	WAR OF AGES	34	WAR OF AGES	RETURN TO LIFE	CF 6000/EMI 1147/PLG
35	8	2	CASTING CROWNS	35	CASTING CROWNS	UNTIL THE WHOLE	BEACH STREET/REUNION 10136/PLG
36	37	129	HILLSONG UNITED	36	HILLSONG UNITED	LIVE IN MIAMI	HILLSONG/SPARROW 6235/EMI CMG
37	40	12	JESUS CULTURE	37	JESUS CULTURE	JAWHONING	LIVE FROM CHICAGO JESUS CULTURE/KINGSWAY 888/EMI CMG
38	38	23	DAVID CROWDER*BAND	38	DAVID CROWDER*BAND	GIVE US REST OR...	SIXSTEPS/SPARROW 7854/EMI CMG
39	39	17	JEREMY CAMP	39	JEREMY CAMP	I STILL BELIEVE	THE NUMBER ONES COLLECTION BEC 154/EMI CMG
40	42	8	MICHAEL W. SMITH	40	MICHAEL W. SMITH	DECADES OF WORSHIP	REUNION 10168/PLG
41	44	16	VARIOUS ARTISTS	41	VARIOUS ARTISTS	MUSIC INSPIRED BY THE 2011 PROMOTIONS	INTEGRITY/EMI CMG 888/EMI CMG
42	41	31	FRANCISCA BATTISTELLI	42	FRANCISCA BATTISTELLI	HUNDRED MORE YEARS	FERVENT/WORD-CURB
43	47	58	LINDSAY MCCAUL	43	LINDSAY MCCAUL	IF IT LEADS ME	BACK REUNION 10167/PLG
44	41	28	SOUNDTRACK	44	SOUNDTRACK	COURAGEOUS	REUNION 10167/PLG
45	34	17	JASON CRABB	45	JASON CRABB	THE SONG LIVES ON	GATHER 6119/EMI CMG
46	RE-ENTRY		VARIOUS ARTISTS	46	VARIOUS ARTISTS	WOW HITS 2012	WORLD-CURB/INTEGRITY/INTEGRITY 888/EMI CMG
47	RE-ENTRY		FOR KING & COUNTRY	47	FOR KING & COUNTRY	CRAVE	FERVENT/WORD-CURB 887987/WARNER CURB
48	RE-ENTRY		THE COLLINGSWORTH FAMILY	48	THE COLLINGSWORTH FAMILY	PART OF THE FAMILY	STOWTOWN 3103/PLG
49	RE-ENTRY		ANNE MURRAY	49	ANNE MURRAY	10 GREAT SONGS	STRAIGHTWAY 4474 EX/EMI CMG
50	50	3		50			

With Greatest Gainer honors on both charts (3,000, up 355%), the May 1 DVD release of "Joyful Noise" hurls the film's soundtrack 21-3 on Gospel Albums and 48-6 on Christian Albums. The set has sold 79,000 copies since its January release, according to Nielsen SoundScan.



THIS WEEK		LAST WEEK		WEEKS ON CHART	TITLE	ARTIST	IMPRINT/PROMOTION LABEL
1	2	3	4				
1	1	21	#1	1	OVERCOME	JEREMY CAMP	BEGETOOTH & NAIL
2	1	33	WHERE I BELONG	2	WHERE I BELONG	JEREMY CAMP	BEGETOOTH & NAIL
3	3	18	WHEN THE STARS BURN DOWN (BLESSING AND HONOR)	3	WHEN THE STARS BURN DOWN (BLESSING AND HONOR)	PHILLIPS, CRAIG & DEAN	FAIR TRADE
4	7	11	GREATEST GAINER	4	GREATEST GAINER	THE HURT & THE HEALER	MERCYME FAIR TRADE
5	4	17	ALL THIS TIME	5	ALL THIS TIME	BRITT NICOLE	SPARROW/EMI CMG
6	5	16	GOD'S NOT DEAD (LIKE A LION)	6	GOD'S NOT DEAD (LIKE A LION)	NEWSBOYS	INPOP
7	8	15	LIVE LIKE THAT	7	LIVE LIKE THAT	SIDEWALK PROPHETS	FERVENT/WORD-CURB
8	9	26	LEARNING TO BE THE LIGHT	8	LEARNING TO BE THE LIGHT	NEWWORLDSON	PLATINUM POP
9	6	12	YOU LEAD	9	YOU LEAD	JAMIE GRACE	GOTTEE
10	10	19	WHITE FLAG	10	WHITE FLAG	PASSION FEAT. CHRIS TOMLIN	SIXSTEPS/SPARROW/EMI CMG
11	11	16	CARRY ME TO THE CROSS	11	CARRY ME TO THE CROSS	KUTLESS	BEGETOOTH & NAIL
12	10	44	MY HOPE IS IN YOU	12	MY HOPE IS IN YOU	AARON SHUST	CENTRICITY
13	14	9	HE SAID	13	HE SAID	GROUP 1 CREW	FEAT. CHRIS AUGUST FERVENT/WORD-CURB
14	13	17	WHAT A SAVIOR	14	WHAT A SAVIOR	LAURA STORY	FAIR TRADE
15	15	17	I TURN TO YOU	15	I TURN TO YOU	SELANU	YOUNG LOVE
16	17	9	JESUS, FRIEND OF SINNERS	16	JESUS, FRIEND OF SINNERS	CASTING CROWNS	BEACH STREET/REUNION/PLG
17	18	14	FREE	17	FREE	DARA MACLEAN	FERVENT/WORD-CURB
18	19	5	10,000 REASONS (BLESS THE LORD)	18	10,000 REASONS (BLESS THE LORD)	MATT REDMAN	SIXSTEPS/SPARROW/EMI CMG
19	18	12	LONG WAY HOME	19	LONG WAY HOME	STEVEN CURTIS CHAPMAN	SPARROW/EMI CMG
20	20	6	RISE UP	20	RISE UP	MATT MAHER	ESSENTIAL/PLG
21	21	13	ALL FOR YOU	21	ALL FOR YOU	MICKSHAIR	CURB
22	24	4	ANGEL BY YOUR SIDE	22	ANGEL BY YOUR SIDE	FRANCISCA BATTISTELLI	FERVENT/WORD-CURB
23	23	17	THE SAME GOD	23	THE SAME GOD	NEWSONG	HMM
24	32	6	RISEN TODAY	24	RISEN TODAY	AARON SHUST	CENTRICITY
25	26	9	EVER LIFTING	25	EVER LIFTING	CHRISTY NOCKELS	SIXSTEPS/SPARROW/EMI CMG

THIS WEEK		LAST WEEK		WEEKS ON CHART	TITLE	ARTIST	IMPRINT/PROMOTION LABEL
1	2	3	4				
1	1	17	#1	1	ALL THIS TIME	BRITT NICOLE	SPARROW/EMI CMG
2	4	11	WHERE I BELONG	2	WHERE I BELONG	JEREMY CAMP	BEGETOOTH & NAIL
3	2	11	AFTERLIFE	3	AFTERLIFE	SWITCHFOOT	LOWERCASE PEOPLE/CREDENTIAL/EMI CMG
4	5	14	SHIPS IN THE NIGHT	4	SHIPS IN THE NIGHT	MAT KEARNEY	INPOP
5	6	15	ALL FOR YOU	5	ALL FOR YOU	MICKSHAIR	CURB
6	7	9	HE SAID	6	HE SAID	GROUP 1 CREW	FEAT. CHRIS AUGUST FERVENT/WORD-CURB
7	3	17	FREE	7	FREE	DARA MACLEAN	FERVENT/WORD-CURB
8	5	13	ON MY OWN	8	ON MY OWN	ASHES	REMAIN FAIR TRADE
9	9</						

HOT LATIN SONGS™			
THIS WEEK	LAST WEEK	TITLE	ARTIST
1	1	#1 AI SE EU TE PEGO	MICHEL TELLO/PANTANILLO/SONY MUSIC/LATIN
2	4	#6 BAILANDO POR EL MUNDO	JUAN MANRIQUEZ/PIRELLA GÖTTSCHE LOWE/SONY MUSIC/LATIN
3	3	INTENTALO	3KALUMY/FEAT. BEBETO Y AMERICA SIERRA/FONOVISA/UMLE
4	5	DUTTY LOVE	DOMINAR/FEAT. NATTY NATASHA ORFANATO/MACHETE/UMLE
5	6	LLAMADA DE MI EX	LA ARROLDADORA BANDA EL LIMON/DERE CAMACHO/DISA/UMLE
6	7	AMOR CONFUSO	GERARDO ORTIZ/DEL/SOBY MUSIC/LATIN
7	12	UN HOMBRE NORMAL	ESPIÑOZA PAZ/VIDEO MAX/DISA/UMLE
8	10	EL MEJOR PERFUME	LA ORIGINAL BANDA EL LIMON/SAVADOR LIZARRAGA/FONOVISA/UMLE
9	11	LAS COSAS PEQUEÑAS	PRINCE ROYCE/TOP/STP
10	2	LA SENAL	JUANES/UMLE MUSIC/LATIN/UMLE
11	8	LOVUMBIA (PRESTIGE)	DADDY YAMKEE/EL CARTEL
12	16	MUJER DE TODOS MUJER DE NADIE	CALIBRE 50
13	14	MARCHATE	ESPIÑOZA PAZ/VIDEO MAX/DISA/UMLE
14	13	CORRE!	JESSE & JOY/FEAT. LA REPUBLICA/WARNER/LATINA
15	17	INTERNATIONAL LOVE	PITBULL/FEAT. CHRIS BROWN/MR. 305/POLY/GRUPO/SONY
16	9	FUISTE TU	ARJONA/FEAT. GABY MORENO/METAMORFOSIS
17	18	EL VERDADERO AMOR PERDONA	MANA/FEAT. PRINCE ROYCE/WARNER/LATINA
18	20	TU YA ERES COSA DEL PASADO	REBECA GOMEZ
19	21	FOLOW THE LEADER	WISIN Y YANDEL/FEAT. JAY-Z/MACHETE/UMLE
20	15	SI TE DIGO LA VERDAD	GOCHO/NEW ERA/UMLE
21	HOT NEW	#1 YO NO SOY UN MONSTRUO	ELVIS CRESPO/FEAT. LOS DEL PUENTE/FLASH
22	27	LA MOSCA	LOS HOROSCOPOS DE DURANGO/FEAT. CHUY LIZARRAGA/FONOVISA/UMLE
23	30	YA ME CANSE	LARRY HERNANDEZ/FONOVISA/UMLE
24	22	EL VESTIDO BLANCO	YENNER LOPEZ/FEAT. PITBULL/EPIC
25	24	LO QUE PIENSO DE TI	BANDA CARNAVAL/DISA/UMLE
26	19	MI SANTA	ROMEO SANTOS/FEAT. TOMATITO/SONY MUSIC/LATIN
27	23	SENTIMIENTOS ENCONTRADOS	EL TRONO DE MEXICO/FONOVISA/UMLE
28	31	ADDICTED TO YOU	SHAKIRA/EPIC/SONY MUSIC/LATIN
29	37	DANCE AGAIN	JENNER LOPEZ/FEAT. PITBULL/EPIC
30	26	PARA TI SOLITA	BANDA EL LIMON/DERE CAMACHO/DISA/UMLE
31	25	AMOR PROHIBIDO	SELENA/COM SONY CAPITOL/LATIN
32	NEW	INCONDICIONAL	PRINCE ROYCE/TOP/STP
33	29	MI OLVIDO	BANDA SINALOENSE MAS DE SERGIO LIZARRAGA/DISA/UMLE
34	28	STARSHIPS	NICKI MINAJ/YOUNG MONEY/CASH MONEY/UNIVERSAL/REPUBLIC
35	33	FEEL SO CLOSE	CALIBRE 50
36	39	EL PASADO ES PASADO	LA ORIGINAL BANDA SAN JOSE DE MESSILLAS/SONY MUSIC/LATIN
37	NEW	LA DIABLA	ROMEO SANTOS/SONY MUSIC/LATIN
38	NEW	HASTA QUE SALGA EL SOL	DON OMAR/ORFANATO/MACHETE/UMLE
39	35	CREO EN TI	REK/SONY MUSIC/LATIN
40	NEW	BACK IN TIME	PITBULL/MR. 305/POLY/GRUPO/SONY
41	38	EL RUIDO	OMAR/UNIVERSAL MUSIC/LATIN/UMLE
42	RE-ENTRY	LA CUMBIA TRIBALERA	EL PELON DEL MIKROPHONE & DJ MORPHIUS/M&G SOUND/REMX
43	36	MI AMOR	GRUPO TROD/JOX
44	RE-ENTRY	GLAD YOU CAME	THE WANTED/GLOBAL TALENT/AMERCURY/DJMS
45	46	STRONGER (WHAT DOESN'T KILL YOU)	KELLY CLARKSON/19/3A
46	RE-ENTRY	BEBE BONITA	FRANKIE BACHA/FEAT. JAY-SEAN/MACHETE/UMLE
47	41	WILD ONES	FLO RIDA/FEAT. SIA/DE BOY/ATLANTIC
48	32	ME VOY DE LA CASA	TITO "EL BAMBINO" SIENTE
49	NEW	DESCUIDE	GRUPO MONTEZ DE DURANGO/VIVA
50	42	MALABARES	DUELO/FONOVISA/UMLE

Elvis Crespo earns his eighth No. 1 on Tropical Airplay as "Yo No Soy Un Monstruo" jumps 19-1 with a 241% gain in audience, according to Nielsen BDS. He last hit the chart summit in 2007 with "La Foto Se Me Borro."



TOP LATIN ALBUMS™			
THIS WEEK	LAST WEEK	ARTIST	CERT.
1	1	#1 DON OMAR	1072 NEW/GENERATION ORFANATO/MACHETE/UMLE
2	1	PRINCE ROYCE	PHASE 2/SONY/UMLE
3	NEW	VARIOUS ARTISTS	TRANKAZOS DE VERANO/FONOVISA/UMLE
4	2	#6 ROMEO SANTOS	FORMULA VOL. 1/SONY MUSIC/LATIN/UMLE
5	11	EDNITA NAZARIO	DESNUDA/SONY MUSIC/LATIN/UMLE
6	3	MANA	DRAMA Y LUZ/WARNER/LATINA/UMLE
7	4	EL TRONO DE MEXICO	LOS REYES DEL TRONO DE MEXICO/FONOVISA/UMLE
8	7	ARJONA	INDEPENDIENTE/METAMORFOSIS/SONY MUSIC/LATIN/UMLE
9	9	VICENTE FERNANDEZ Y VICENTE FERNANDEZ HIJO	LOS 2 VICENTES/SONY MUSIC/LATIN/UMLE
10	8	3BALLMITY	INTENTALO/FONOVISA/UMLE
11	10	VARIOUS ARTISTS	LAS BANDAS ROMANTICAS DE AMERICA 2012/DISA/UMLE
12	10	LOS INQUETOS DEL NORTE	LA GRIETRA EAGLE MUSIC/34
13	5	VARIOUS ARTISTS	2012 ANIVERSARIO DE AMOR/SONY MUSIC/LATIN/UMLE
14	13	ESPIÑOZA PAZ	UN HOMBRE NORMAL/VIDEO MAX/DISA/UMLE
15	22	CAMILA	DEJARE DE AMAR/SONY MUSIC/LATIN/UMLE
16	14	GERARDO ORTIZ	ENTRE DIOS Y EL DIABLO DEL 91/21/SONY MUSIC/LATIN
17	12	SELENA	ENAMORADA DE TI/CAPITOL/LATIN/UMLE
18	34	TERCER CIELO	LO QUE EL VIENTO ME ENSENO/KASAVEN/UMLE
19	15	LOS TEMERARIOS	30 ANIVERSARIO/DISA/UMLE
20	19	LA ARROLDADORA BANDA EL LIMON/DERE CAMACHO	IRREVERSIBLE/2012/DISA/UMLE
21	20	CARDENALES DE NUEVO LEON	30 ANIVERSARIO/DISA/UMLE
22	7	EL PELON DEL MIKROPHONE & DJ MORPHIUS	LOS REYES DEL TRIBAL M&G SOUND/REMX
23	25	RAMON AYALAY SUS BRAVOS DEL NORTE	LEYENDA NOROCCIDENTAL/30 GRANDES EXITOS/FREDDIE/3300
24	NEW	ELVIS CRESPO	UN SUEÑO EN LA TIERRA/UNIVERSAL MUSIC/LATIN/UMLE
25	21	TIERRA CALI	UN SUEÑO EN LA TIERRA/UNIVERSAL MUSIC/LATIN/UMLE
26	28	JESSE & JOY	CON QUIEN SE QUEDA EL PERRO/WARNER/LATINA/UMLE
27	23	CALIBRE 50	EL BUEN EMPLEO/DISA/UMLE
28	29	ALEJANDRO FERNANDEZ	CANCIONES DE AMOR/LOVE SONGS/SONY MUSIC/LATIN/UMLE
29	27	JENNI RIVERA	JOYAS PRESTADAS/BANDA FONDIVISA/UMLE
30	24	LOS BUKIS	35 ANIVERSARIO/FONOVISA/UMLE
31	32	ROCIO DURCAL	AMOR ENTRE LOS EXTOS/SONY MUSIC/LATIN/UMLE
32	NEW	THE HOMETOWN BOYS	MANTENIENDO LA PROMESA/AM&X/7284
33	RE-ENTRY	FRANCO DE VITA	FRANCO DE VITA EN PRIMERA FILA/SONY MUSIC/LATIN/UMLE
34	30	EL VOLO	EL VOLO EN ESPAOL/OPERA MUSICAL/RENTON/RENTON/UMLE
35	RE-ENTRY	VARIOUS ARTISTS	2012 ANIVERSARIO DE AMOR/SONY MUSIC/LATIN/UMLE
36	RE-ENTRY	J ALVAREZ	OTRO NIVEL/DE MUSICA/NELFLOW/1201
37	38	MARCO ANTONIO SOLIS	LA HISTORIA CONTINUAL, PARTE II/FONOVISA/UMLE
38	51	VARIOUS ARTISTS	QUERIDA MADRE/2/SONY MUSIC/LATIN/UMLE
39	33	GRUPO BRYNDIS	20 ANIVERSARIO/DISA/UMLE
40	28	FIDEL RUEDA	SINALOENSE/HASTA LAS CACAHAS/DISA/UMLE
41	NEW	LA LAYENDA	77 BARRAS/SONY/UMLE
42	35	JUAN LUIS GUERRA 440	COLECCION CRISTIANA/CAPITOL/LATIN/UMLE
43	37	VARIOUS ARTISTS	CORRIDOS 41/2011/DISA/UMLE
44	41	JENNI RIVERA	JOYAS PRESTADAS/POP/FONOVISA/UMLE
45	42	VARIOUS ARTISTS	LAS BANDAS ROMANTICAS DE AMERICA/DISA/UMLE
46	65	CHAYANNE	SOLAS CON CHAYANNE/SONY MUSIC/LATIN/UMLE
47	45	CARLOS Y JOSE	BIENHEMOS ENTE AMIGOS/HUMANA/UMLE
48	70	VICTOR MANUELLE	BUSCO UN PUEBLO/SONY MUSIC/LATIN/UMLE
49	49	VARIOUS ARTISTS	TOP LATIN TRIBAL REMIX/SONY MUSIC/LATIN/UMLE
50	39	BRONCO	25 ANIVERSARIO/FONOVISA/UMLE

Shakira nabs her 27th top 10 on Latin Pop Airplay (viewable at billboard.biz/charts) with "Addicted to You" (13-10), the fifth top 10 from *Sale El Sol*, the Colombian's 2010 studio album. She extends her lead among women for the most top 10s on the survey. Ednita Nazario is second with 18.



REGIONAL MEXICAN ALBUMS™			
THIS WEEK	LAST WEEK	ARTIST	CERT.
1	NEW	#1 VARIOUS ARTISTS	TRANKAZOS DE VERANO/FONOVISA/UMLE
2	1	EL TRONO DE MEXICO	LOS REYES DEL TRONO DE MEXICO/FONOVISA/UMLE
3	4	VICENTE FERNANDEZ Y VICENTE FERNANDEZ HIJO	LOS 2 VICENTES/SONY MUSIC/LATIN/UMLE
4	3	3BALLMITY	INTENTALO/FONOVISA/UMLE
5	5	VARIOUS ARTISTS	LAS BANDAS ROMANTICAS DE AMERICA 2012/DISA/UMLE
6	2	LOS INQUETOS DEL NORTE	LA GRIETRA EAGLE MUSIC/34
7	8	ESPIÑOZA PAZ	UN HOMBRE NORMAL/VIDEO MAX/DISA/UMLE
8	7	GERARDO ORTIZ	ENTRE DIOS Y EL DIABLO DEL 91/21/SONY MUSIC/LATIN
9	8	LOS TEMERARIOS	30 ANIVERSARIO/DISA/UMLE
10	10	LA ARROLDADORA BANDA EL LIMON/DERE CAMACHO	IRREVERSIBLE/2012/DISA/UMLE
11	11	CARDENALES DE NUEVO LEON	30 ANIVERSARIO/DISA/UMLE
12	9	EL PELON DEL MIKROPHONE & DJ MORPHIUS	LOS REYES DEL TRIBAL M&G SOUND/REMX
13	15	RAMON AYALAY SUS BRAVOS DEL NORTE	LEYENDA NOROCCIDENTAL/30 GRANDES EXITOS/FREDDIE/3300
14	12	TIERRA CALI	UN SUEÑO DE AMOR/VICTORIA/VENUS/MUSIC/UMLE
15	13	CALIBRE 50	EL BUEN EMPLEO/DISA/UMLE
16	17	JENNI RIVERA	JOYAS PRESTADAS/BANDA FONDIVISA/UMLE
17	14	LOS BUKIS	35 ANIVERSARIO/FONOVISA/UMLE
18	NEW	THE HOMETOWN BOYS	MANTENIENDO LA PROMESA/AM&X/7284
19	RE-ENTRY	MARCO ANTONIO SOLIS	LA HISTORIA CONTINUAL, PARTE II/FONOVISA/UMLE
20	19	GRUPO BRYNDIS	20 ANIVERSARIO/DISA/UMLE

TROPICAL ALBUMS™			
THIS WEEK	LAST WEEK	ARTIST	CERT.
1	1	#1 PRINCE ROYCE	PHASE 2/SONY/UMLE
2	2	ROMEO SANTOS	FORMULA VOL. 1/SONY MUSIC/LATIN/UMLE
3	NEW	ELVIS CRESPO	UN SUEÑO EN LA TIERRA/UNIVERSAL MUSIC/LATIN/UMLE
4	3	JUAN LUIS GUERRA 440	COLECCION CRISTIANA/CAPITOL/LATIN/UMLE
5	5	VICTOR MANUELLE	BUSCO UN PUEBLO/SONY MUSIC/LATIN/UMLE
6	4	AVENTURA	14 + 4 PREMIUM/LATIN/UMLE
7	6	CHARLIE ZAA	DE BOHEMA/THE ENTERTAINMENT
8	7	LENNY SANTOS	AVENTURERO/SONY MUSIC/LATIN/UMLE
9	13	LUIS ENRIQUE	SONY/SONY TOP/STP/SONY MUSIC/LATIN/UMLE
10	8	VARIOUS ARTISTS	REUNION/MONTEZ/SONY MUSIC/LATIN/UMLE
11	10	GILBERTO SANTA ROSA	CANCIONES DE AMOR/LOVE SONGS/SONY MUSIC/LATIN/UMLE
12	14	EL GRAN COMBO	SALSA UN HOMBRE Y EL GRAN COMBO POPULAR/1005
13	19	WILLIE COLON Y HECTOR LAVOE	SELECCIONES FAMILIARES/SONY MUSIC/LATIN/UMLE
14	9	JOSEPH FONSECA	WITADAMONTES/EL GRAN COMBO POPULAR/SONY MUSIC/LATIN/UMLE
15	31	HENRY SANTOS	INTRODUCCION/SENTE UNIVERSAL MUSIC/LATIN/UMLE
16	17	TITE CURET	SONO SONG/TITE CURET/POPULAR/1210
17	11	OMEGA	EL BUENO DEL FLOW/PLANET/226
18	NEW	FANIA ALL-STARS	LIVE/JUNE 11, 1994/PUNTO RICO/FANIA/SONY MUSIC/LATIN/UMLE
19	12	VARIOUS ARTISTS	100 GRANDES MOMENTOS/SONY MUSIC/LATIN/UMLE
20	20	EDDIE SANTIAGO	15 EXITOS/ORO SALSERO/MACHETE/UMLE

LATIN POP ALBUMS™			
THIS WEEK	LAST WEEK	ARTIST	CERT.
1	4	#1 EDNITA NAZARIO	DESNUDA/SONY MUSIC/LATIN/UMLE
2	1	MANA	DRAMA Y LUZ/WARNER/LATINA/UMLE
3	3	ARJONA	INDEPENDIENTE/METAMORFOSIS/SONY MUSIC/LATIN/UMLE
4	2	VARIOUS ARTISTS	2012 ANIVERSARIO DE AMOR/SONY MUSIC/LATIN/UMLE
5	7	CAMILA	DEJARE DE AMAR/SONY MUSIC/LATIN/UMLE
6	5	SELENA	ENAMORADA DE TI/CAPITOL/LATIN/UMLE
7	12	TERCER CIELO	LO QUE EL VIENTO ME ENSENO/KASAVEN/UMLE
8	8	JESSE & JOY	CON QUIEN SE QUEDA EL PERRO/WARNER/LATINA/UMLE
9	8	ALEJANDRO FERNANDEZ	CANCIONES DE AMOR/LOVE SONGS/SONY MUSIC/LATIN/UMLE
10	11	ROCIO DURCAL	AMOR ENTRE LOS EXTOS/SONY MUSIC/LATIN/UMLE
11	RE-ENTRY	FRANCO DE VITA	FRANCO DE VITA EN PRIMERA FILA/SONY MUSIC/LATIN/UMLE
12	10	EL VOLO	EL VOLO EN ESPAOL/OPERA MUSICAL/RENTON/RENTON/UMLE
13	RE-ENTRY	VARIOUS ARTISTS	2012 ANIVERSARIO DE AMOR/SONY MUSIC/LATIN/UMLE
14	17	VARIOUS ARTISTS	QUERIDA MADRE/2/SONY MUSIC/LATIN/UMLE
15	13	JENNI RIVERA	JOYAS PRESTADAS/POP/FONOVISA/UMLE
16	19	CHAYANNE	SOLAS CON CHAYANNE/SONY MUSIC/LATIN/UMLE
17	16	ROCIO DURCAL	CANCIONES DE AMOR/LOVE SONGS/SONY MUSIC/LATIN/UMLE
18	15	YURIDIA	PARADIS/SONY MUSIC/LATIN/UMLE
19	6	ANTONIO OROZCO	DIEZ UNIVERSALES/SONY MUSIC/LATIN/UMLE
20	14	VARIOUS ARTISTS	CANCIONES DE AMOR/LOVE SONGS/SONY MUSIC/LATIN/UMLE

LATIN RHYTHM ALBUMS™			
THIS WEEK	LAST WEEK	ARTIST	CERT.
1	NEW	#1 DON OMAR	1072 NEW/GENERATION ORFANATO/MACHETE/UMLE
2	7	J ALVAREZ	OTRO NIVEL/DE MUSICA/NELFLOW/1201
3	3	WISIN & YANDEL	LOS YANDEL/SONY MUSIC/LATIN/UMLE
4	5	ALEXIS & FIDO	PERFECTOS/SONY MUSIC/LATIN/UMLE
5	4	TITO "EL BAMBINO"	INVENCIBLE/SIENTE/UMLE
6	8	COSCULLUELA	EL NIVEL/SONY MUSIC/LATIN/UMLE
7	8	AKWID	READY HITZ 21/LIMITED EDITION/REX
8	10	FRANCO EL GORILA	LA VERDADERA MADRID/UMLE
9	9	ANA TIJOUX	LA BABA/SONY MUSIC/LATIN/UMLE
10	14	ALEX ZURDO	MANANAS/FEAT. ALEX ZURDO/MINISTRY/4023/EX
11	17	GOCHO	MUSICA NEW ERA/SONY MUSIC/LATIN/UMLE
12	11	VARIOUS ARTISTS	LATIN URBAN KING 3/MACHETE/DISA/UMLE
13	12	NOVA Y JOY	MUCHA CALIDAD/MILLONES/8839
14	13	RKM & KEN-Y	FOREVER/SONY MUSIC/LATIN/UMLE
15	18	VARIOUS ARTISTS	SINFRANQUICIA/SONY MUSIC/LATIN/UMLE

Trankazos de Verano starts at No. 3 on Top Latin Albums—the third various-artists set to reach the top three this year. That's a hefty number, because only three such compilations reached that region of the chart between 2008 and 2011.



BETWEEN THE BULLETS

OMAR'S 'ORPHANS' FIND A HOME

The second album in Don Omar's *Meet the Orphans* series arrives at No. 1 on Top Latin Albums as *Don Omar Presents: MTO 2: New Generation* bows with 11,000 sold, according to Nielsen SoundScan. It follows his 2010 release *Don Omar Presents: Meet the Orphans: The King Is Back*, which spawned the No. 1 Hot Latin Songs hits "Danza Kuduro" and "Taboo." The new album presents some of the new acts on Omar's Orfanato label, including Natti Natasha and Syko. —Karinah Santiago

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

JAPAN		BILLBOARD JAPAN HOT 100	
THIS WEEK	LAST WEEK	(HANSHIN/SOUNDSCAN JAPAN/PLANTECH)	MAY 19, 2012
1	NEW	SOREDENO SUKI DAYO RINDO SASAHARA AVEEX J-MORE	
2	97	ODE SHAMPOO NODI/KAAGA SONY	
3	45	GEKKO KAZUYOSHI SAITO VICTOR	
4	32	PLAY BALL YUKI EPIC	
5	1	SAKASAMA NO SORA SMAP VICTOR	
6	76	TWO HEARTS DAICHI MIURA SONG GROOVE	
7	51	TAIYOU NO YAKUSOKU MASAYOSHI YAMASAKI NAYUTAWAVE	
8	13	TONIGHT TONIGHT HOT CHIELLE RAE SONY	
9	4	ORANGE GREEN NAYUTAWAVE	
10	12	PAYPHONE MAROON 5 FT. WIZ KHALIFA UNIVERSAL	

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

UNITED KINGDOM		SINGLES	
THIS WEEK	LAST WEEK	(THE OFFICIAL UK CHARTS CO.)	MAY 18, 2012
1	NEW	YOUNG TULSA ALL AROUND THE WORLD	
2	1	CALL ME MAYBE CARLY RAE JEPSEN 604/SCHOOLBOY	
3	3	WE ARE YOUNG FUN, FT. JANELLE MONAE FUELED BY RAMEN	
4	NEW	SPARKS COVER DRIVE GLOBAL TALENT	
5	6	TOO CLOSE ALEX CLARE ISLAND	
6	2	LET'S GO CALVIN HARRIS FT. NE-YO FLY EYE	
7	10	DRIVE BY TRAIN COLUMBIA	
8	5	LASERLIGHT JESSIE J FT. DAVID GUETTA LAVA	
9	9	STARSHIPS NICKI MINAJ YOUNG MONEY/CASH MONEY	
10	7	SOMEBODY THAT I USED TO KNOW GOTYE FT. KIMBRA SAMPLES 'N' SECONDS/ISLAND	

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

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

KOREA		BILLBOARD KOREA K-POP HOT 100	
THIS WEEK	LAST WEEK	(BILLBOARD KOREA)	MAY 19, 2012
1	1	ALONE SISTAR STARSHIP ENTERTAINMENT	
2	6	TWINKLE DURI'S SEVENTEEN-TS CJ E&M	
3	NEW	PAYPHONE IU LOEN ENTERTAINMENT	
4	2	CHERRY BLOSSOM ENDING BUSKER BUSKER CJ E&M	
5	16	YOU'RE THE ONE JYP THOR ENTERTAINMENT	
6	3	VOLUME UP 4MINUTE CUBE ENTERTAINMENT	
7	56	SHES' GONE OCTOBER JYP ENTERTAINMENT & AD ENT.	
8	4	SOMEONE ELSE JYP (WITH GA IN) JYP ENTERTAINMENT	
9	NEW	TORN HEART IVY CJ E&M & POLARIS ENT.	
10	NEW	VOICE BAEK YOUNG (FEAT. DAYO OF LEESANG) AS ENTERTAINMENT	

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

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

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

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

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

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

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

SWEDEN		DIGITAL SONGS	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL)	MAY 19, 2012
1	1	SOMEBODY THAT I USED TO KNOW GOTYE FT. KIMBRA SAMPLES 'N' SECONDS/ISLAND	
2	5	DANSA PAUSA PANETOS PHIZ VAGEN	
3	2	AI SE EU TE PEGO MICHEL TELO CNR	
4	4	WE ARE YOUNG FUN, FT. JANELLE MONAE FUELED BY RAMEN	
5	6	CALL ME MAYBE CARLY RAE JEPSEN 604/SCHOOLBOY	
6	3	EUPHORIA LOREN WARNER	
7	9	FLYTTA PA DEJ ALINA DEVEGERSKI JAGERS JOHANSSON ENTERPRISE	
8	7	STARSHIPS NICKI MINAJ YOUNG MONEY/CASH MONEY	
9	8	SOME DIE YOUNG LALEH WARNER	
10	10	SILHOUETTES AVICHI VERATONE	

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

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

NORWAY		DIGITAL SONGS	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL)	MAY 19, 2012
1	1	SOME DIE YOUNG LALEH WARNER	
2	2	SOMEBODY THAT I USED TO KNOW GOTYE FT. KIMBRA SAMPLES 'N' SECONDS/ISLAND	
3	3	AI SE EU TE PEGO MICHEL TELO PANTANAL	
4	4	EUPHORIA LOREN WARNER	
5	5	CALL ME MAYBE CARLY RAE JEPSEN 604/SCHOOLBOY	
6	NEW	SUNRISE ALEXANDRA JONER FT. MADCON KRYPTONITE	
7	6	AE VIL BARE DANS SIRKUS ELIASSEN SIRKUS ELIASSEN	
8	7	STARSHIPS NICKI MINAJ YOUNG MONEY/CASH MONEY	
9	8	GODMORGEN NORGE VINN T2/MASTIF	
10	10	WE ARE YOUNG FUN, FT. JANELLE MONAE FUELED BY RAMEN	

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

FINLAND		DIGITAL SONGS	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL)	MAY 19, 2012
1	2	EUPHORIA LOREN WARNER	

EXECUTIVE TURNTABLE

Send submissions to: exec@billboard.com

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

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



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

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

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

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

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

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

C.F. Martin & Co. promotes **Amani Duncan** to VP of brand marketing. She was director of promotional marketing.

—Edited by Mitchell Peters

GOODWORKS

LOST IN THE TREES TO PERFORM AT SUICIDE PREVENTION EVENT

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

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

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

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

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

—Mitchell Peters

HALLOWED GROUND

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



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

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



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

PAINT THE TOWN

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



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



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



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

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

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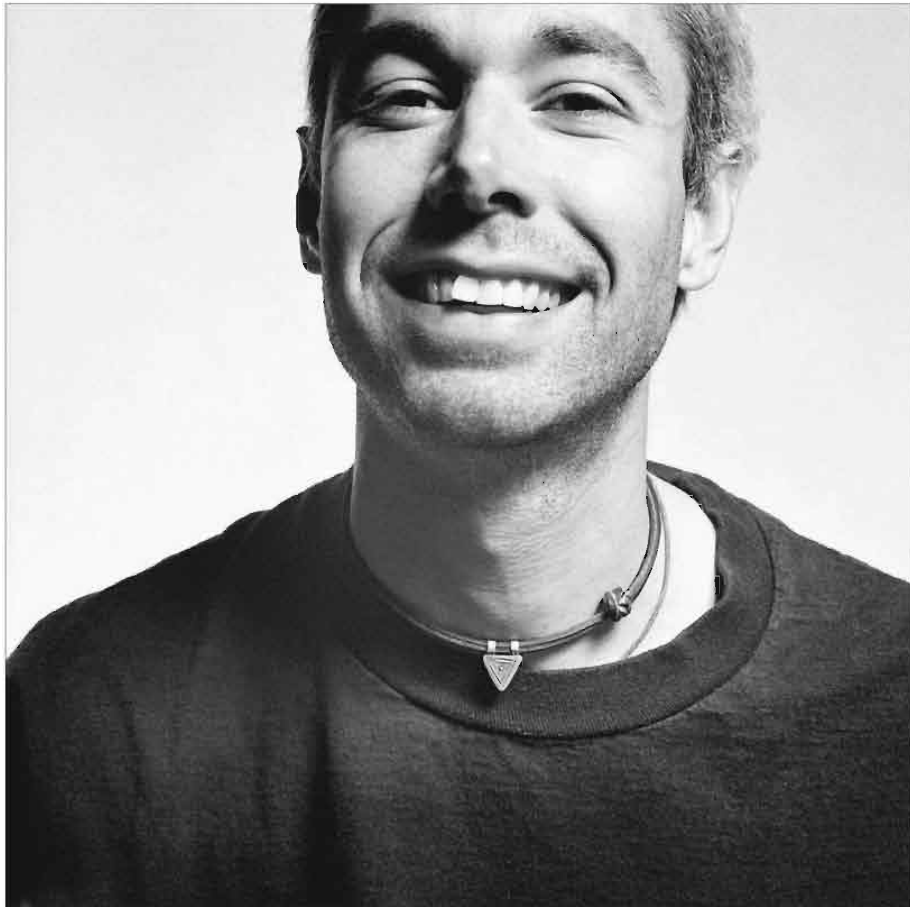


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