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360 DEGREES OF BILLBOARD

## HOME FRONT

**Online**  
**BILLBOARD AWARDS**  
Watch the 2012 Billboard Music Awards live at 8 p.m. ET on May 20 on ABC. Visit [Billboard.com/BBMA](http://Billboard.com/BBMA) for video streamed live from the red carpet and backstage beginning at 6:30 p.m. ET, plus winners, photos and full coverage.

**WINNER CROWNED**  
Visit [Billboard.com/battle](http://Billboard.com/battle) to watch as we crown the winner of Billboard and Chevrolet's Battle of the Bands on May 18 in Las Vegas, and to watch the victors get ready to appear on the Billboard Music Awards.

**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](http://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](http://countrymusicsummit.com).



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# UP FRONT

**LABELS** BY ANDREW HAMPP

## Green On Red Bull

Electronica act Awolnation goes platinum, thanks to the energy-drink label's patience and patronage

Awolnation quietly achieved in April what only a handful of rock acts (fun., Gotye, Train) can accomplish these days—a platinum-selling single. How did the Los Angeles-based electronica act pull it off? “Sail,” a song that peaked at No. 82 on the Billboard Hot 100, reached the increasingly difficult career peak through an aggressive touring schedule along with the enthusiastic support of Red Bull Records, an independent label with the financial backing of a major beverage company.

For Awolnation founder/lead singer Aaron Bruno, signing to Red Bull Records offered a reprieve of sorts from the major-label hassles he suffered with his earlier bands, Home Town Hero (Maverick, 2000-04) and Under the Influence of Giants (Island, 2006-08). Perhaps due to those previous experiences, the two groups weren't mentioned in the early, mysterious press materials promoting Awolnation's 2011 album, *Megalithic Symphony*.

Red Bull executives “were the only people punk rock enough to believe in this crazy project,” Bruno says on a cigarette break between sound checks for Awolnation's recent headlining show at New York's Webster Hall. “I didn't want to sign another record deal. I'd failed two times before. I fucking owed so much money, built up credit card debt, and I didn't want to make the same mistakes again. At this time in my career it was time for me to do my thing, and they let me produce the whole project on my own. It was complete artistic freedom.”

Awolnation's record is the first U.S. release by Red Bull Records, founded in July 2007 by former Universal Music A&R director Greg Hammer. Initially envisioned by Red Bull co-founder Dietrich Mateschitz as a splashy, mainstream label that could compete with the majors, Hammer ultimately launched Red Bull Records as a leaner company focusing on artist development—more of a boutique indie that happened to be backed by a multibillion-dollar brand.

Thanks to touring support early on, Awolnation was able to fill small to midsize venues in markets like Portland, Ore., and Austin in 2010, eventually using its aggressive tour schedule as other bands might rely on radio airplay. Since 2010, the band has played about 260 gigs—earning Awolnation a nomination for the American Assn. of Independent Music's 2012 Road Warrior of the Year award, along with fellow tour titans Dawes and Taylor Swift.

Though Hammer insists Red Bull Records is ultimately “not in the business of selling cans,” the label shares a similar marketing approach to its parent company. “The brand does a lot of sampling, and that's our goal as well,” he says. “We want to put the music in a position where it's going to get listened to again and given the right shot.”

Given that Red Bull Records is part of a growing entertainment empire operating under the Red Bull Media House banner, some synergies do exist. Red Bull has five branded studios around the world—Los

Awolnation's AARON BRUNO says Red Bull Records was the only label “punk rock enough” to believe in the band.



Angeles, Amsterdam, South America, London and New Zealand—that host free recording sessions for both label and non-label artists. Red Bull TV, an online hub for action sports programming and hundreds of company-sponsored athletes, also provides broadcast coverage of the Red Bull Signature Series on NBC.

Red Bull Records artists including Heaven's Basement have provided soundtrack tunes for such sports programs as

“Crushed Ice.” There's also the Red Bulletin, a monthly sports and entertainment magazine included as a Sunday insert in many of the country's largest newspapers, which features Red Bull Records acts as well as other artists appealing to energy-drink consumers.

How do all these efforts help sell more Red Bull? Mateschitz told Businessweek last year that

Red Bull Media House had yet to produce meaningful revenue for the company, but it provided important exposure for marketing purposes.

“The total editorial media value plus the media assets created around the teams are superior to pure advertising expenditures,” he said. Indeed, placing the Red Bull brand in front of its

continued on >>p8

### >>> SPOTIFY RAISING FUNDS AT \$4B VALUATION

Spotify is raising money at a \$4 billion valuation, according to a story in the New York Times. Goldman Sachs is set to invest \$100 million in a round that could fetch as much as \$220 million. A \$4 billion valuation would put Spotify in the upper echelon of music companies worth even more than Warner Music Group, EMI Music Publishing, Pandora and Live Nation.

### >>> CLEAR CHANNEL BUYS WFNX BOSTON

Phoenix Media-Communications Group has sold one of the last independently owned and operated major-market radio frequencies, 101.7 FM in Boston (currently known as WFNX), to Clear Channel Media and Entertainment. The 29-year-old station was one of the first U.S. outlets to program the alternative format. Early reports say the company will change the format, though nothing official has come from Clear Channel.

### >>> FOOL'S GOLD STARTS SUBSCRIPTION SERVICE

Brooklyn-based independent label Fool's Gold announced it is launching a premium digital subscription service called the Goldmine. The service will give access to new Fool's Gold music as high-quality 320 MP3/WAV downloads as well as extras, including back-catalog selections, exclusive content, merch discounts and priority access to events. The new service is powered by Drip.fm, which the Ghostly International label created.

Reporting by Andy Gensler, Glenn Peoples and Mike Stern.

# BMI® 2012 POP AWARDS



**BENNY BLANCO**  
Songwriter of the Year



**PITBULL**  
Songwriter of the Year



**ESTER DEAN**  
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Song of the Year  
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**CLUB CAN'T HANDLE ME**  
Kasia Livingston  
Giorgio Tuinfort  
Art In The Fodder Music  
Dad's Dreamer  
Sony/ATV Songs LLC

**DJ GOT US FALLIN' IN LOVE**  
Savann Kotecha  
Armando "Pitbull" Perez  
Johan "Shellback" Schuster (STIM)  
EMI-Blackwood Music, Inc.  
Oh Suki Music, Inc.  
Pitbull's Legacy  
Songs of Kobalt Music Publishing

**DYNAMITE (2nd Award)**  
Benjamin "Benny Blanco" Levin  
Bonnie McKee  
Bonnie McKee Music  
CYP Two Publishing  
Matza Ball Music  
Where Da Kasz At?

**EDGE OF GLORY**  
Fernando Garibay  
Lady Gaga  
Garibay Music Publishing  
House of Gaga Publishing, Inc.  
Sony/ATV Songs LLC  
Warner-Tamerlane Publishing Corp.

**FIREWORK**  
Ester Dean  
Dat Damn Dean Music  
peermusic III, Ltd.

**FOR THE FIRST TIME**  
Daniel O Donoghue (PRS/IMRO)  
Mark Sheehan (PRS/IMRO)  
Universal Music-Z Songs

**FORGET YOU**  
Cee Lo Green  
BMG Chrysalis  
God Given Music

**GIVE ME EVERYTHING**  
Afrojack (BUMA)  
Armando "Pitbull" Perez  
Sony/ATV Songs LLC  
Tenor Music

**GOOD LIFE**  
Noel Zancanella  
Songs of Patriot Games

**GRENADE**  
Claudia Kelly  
Andrew Wyatt  
Downtown DMP Songs  
Studio Beast Music  
Warner-Tamerlane Publishing Corp.

**HEY BABY (DROP IT TO THE FLOOR)**  
Armando "Pitbull" Perez  
T-Pain  
Sandy Vee  
Nappypub Music  
Pitbull's Legacy  
Ultra Empire Music  
Universal Music-Z Songs

**I LIKE IT**  
Armando "Pitbull" Perez  
RedOne  
Pitbull's Legacy  
Songs of RedOne  
Sony/ATV Songs LLC

**JAR OF HEARTS**  
Christina Perri  
Miss Perri Lane Publishing

**JUST A DREAM**  
David Ryan Harris  
Jim Jonsin  
EMI-Blackwood Music, Inc.  
Jimipub Music  
Peace Pourage Music

**JUST CAN'T GET ENOUGH**  
apl.de.ap  
Rodney Jerkins  
Stephen Shadowen  
Taboo  
will.i.am

**LAST FRIDAY NIGHT (T.G.I.F.)**  
Bonnie McKee  
Bonnie McKee Music  
CYP Two Publishing  
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**KEEP YOUR HEAD UP**  
Andy Grammer  
S-Curve Songs Worldwide

**LIKE A G6**  
Jae "J-Splif" Choung  
James "Prohgress" Roh  
Fmnyordial Publishing  
Hunnypot Happenings

**MARRY ME**  
David Katz  
EMI-Blackwood Music, Inc.  
Reptilian Music

**MAYBE**  
Emma Anzai (APRA)  
Mart Frederiksen  
Shimon Moore (APRA)  
Sienna Sienna Songs  
Songs of Kobalt Music Publishing

**MINE**  
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Taylor Swift Music

**NEVER GONNA LEAVE THIS BED**  
Jesse Carmichael  
Adam Levine  
Mickey Madden  
February Twenty-Second Music  
Universal Music-Careers

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B.o.B  
Ham Squad Music  
Songs of Universal, Inc.

**OMG**  
will.i.am  
BMG Sapphire Songs  
i.am.composing llc

**ON THE FLOOR**  
Bilal "The Chef" Hajji  
Kinda Hamid (STIM)  
Achrif "AJ Junior" Jannusi  
Armando "Pitbull" Perez  
RedOne  
Geraldo "Teddy Sky" Sandell (STIM)  
2101 Songs  
Pitbull's Legacy  
Songs of RedOne  
Sony/ATV Songs LLC

**ONLY GIRL (IN THE WORLD)**  
Sandy Vee  
Ultra Empire Music

**PERFECT**  
Pink  
Johan "Shellback" Schuster (STIM)  
EMI-Blackwood Music, Inc.  
Pink Inside Publishing  
Songs of Kobalt Music Publishing

**PLEASE DON'T GO**  
Benjamin "Benny Blanco" Levin  
Matza Ball Music  
Where Da Kasz At?

**PUMPED UP KICKS**  
Mark Foster  
Smims Coffee and Tea Music  
Publishing

**RAISE YOUR GLASS**  
Pink  
Johan "Shellback" Schuster (STIM)  
EMI-Blackwood Music, Inc.  
Pink Inside Publishing  
Songs of Kobalt Music Publishing

**ROCKETEER**  
Jae "J-Splif" Choung  
James "Prohgress" Roh  
Ray Romulus  
Jonathan Yip  
Fmnyordial Publishing  
Hunnypot Happenings  
Music For Milo  
Please Enjoy The Music  
Sony/ATV Songs LLC  
Warner-Tamerlane Publishing Corp.

**ROLLING IN THE DEEP**  
Adele (PRS)  
Paul Epworth  
EMI-Blackwood Music, Inc.  
Universal-Songs of PolyGram International, Inc.

**RUDE BOY**  
Ester Dean  
Makeba Riddick  
Rihanna  
Rob Swire (PRS)  
Annarhi Music LLC  
BMG Chrysalis  
Dat Damn Dean Music  
EMI-Blackwood Music, Inc.  
Janice Combs Music  
peermusic III, Ltd  
Yoga Flames Publishing

**S&M**  
Ester Dean  
Sandy Vee  
Dat Damn Dean Music  
peermusic III, Ltd.  
Ultra Empire Music

**SEPTEMBER**  
Chris Daughtry  
Josh Steely  
Steelysongs  
Surface Pretty Deep Ugly Music  
Universal Music-Careers

**SING**  
Frank Iero  
Ray Toro  
Gerard Way  
Mikey Way  
Better Living Industries

**SUPER BASS**  
Ester Dean  
Daniel "Kane Beatz" Johnson  
Nicki Minaj  
Artist 101 Publishing Group  
Dat Damn Dean Music  
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**TEENAGE DREAM**  
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Bonnie McKee Music  
CYP Two Publishing  
Matza Ball Music  
Where Da Kasz At?

**TILL THE WORLD ENDS**  
Ke\$ha  
Dynamite Cop Music  
Where Da Kasz At?

**TONIGHT (I'M LOVIN' YOU)**  
Lauren Christy  
Lauren Christy Songs  
Universal Music-Careers

**TONIGHT TONIGHT**  
Evan Bogart  
Ryan Keith Follese  
Nash Overstreet  
Here's Lookin' At You Kidd Music  
Magic Midas  
Nash O Music  
Scarlet Moon Music, Inc.  
Sleep When I'm Rich Music  
Sony/ATV Songs LLC

**WAITING FOR THE END**  
Chester Bennington  
Rob Bourdon  
Brad Delson  
Dave Farrell  
Joe Hahn  
Mike Shinoda  
Big Bad Mr. Hahn Music  
Chesterchaz Publishing  
Kenji Kobayashi Music  
Nondisclosure Agreement Music  
Pancakey Cakes Music  
Rob Bourdon Music  
Universal Music-Z Songs

**WE R WHO WE R**  
Ke\$ha  
Benjamin "Benny Blanco" Levin  
Dynamite Cop Music  
Matza Ball Music  
Where Da Kasz At?

**WHAT THE HELL**  
Johan "Shellback" Schuster (STIM)  
Songs of Kobalt Music Publishing

**WHAT'S MY NAME?**  
Ester Dean  
Drake (SOCAN)  
Dat Damn Dean Music  
EMI-Blackwood Music, Inc.  
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**YEAH 3X**  
Chris Brown  
Kevin McCall, Jr.  
Culture Beyond Ur Experience Publishing  
Kmacnificent  
Songs of Universal, Inc.



Awolnation received a platinum plaque while at KROQ Los Angeles' Weenie Roast in May. From left: Red Bull Records senior VP JOE GUZIK, KROQ music director LISA WORDEN, band manager BERKO PEARCE, frontman AARON BRUNO, CBS Radio VP of programming KEVIN WEATHERLY, Red Bull Records GM DAVID BURRIER and founder GREG HAMMER.

from >>p6 target consumer hasn't hurt sales: In 2011, the company sold 4.6 billion cans of Red Bull worldwide, an 11.4% increase over 2010, netting more than \$5 billion in revenue.

Beyond its parent company's corporate goals, Red Bull Records otherwise functions as a pretty scrappy 5-year-old startup. The U.K. success of Scottish act Twin Atlantic (with sophomore album *Free* peaking at No. 12 on the U.K. albums chart last year) prompted the opening of a London label office, and bumped up the staff from eight employees to a projected 17 by year's end.

The roster is even leaner. After two recent artist departures, the label counts just three acts. A couple of new signings are expected by year's end. "I don't ever want us to become a company that has too many artists," Hammer says. "We're not trying to beat the system or jam a bunch of stuff out there and say, 'This doesn't work so let's try this.' We will always try to keep a manageable roster."

Hammer developed his knack for artist development under mentors Doug Morris and Daniel Glass at Universal Records. Glass, who went on to break acts like Phoenix and Mumford & Sons on his own Glassnote Records, speaks

highly of Hammer's "exquisite taste" and keen understanding of the modern music ecosystem in breaking Awolnation.

"He's showed the power of alternative radio, with that band touring constantly and a concentrated radio push that can still sell records and break bands," Glass says. "They have a very good trajectory, and a lot of patience, and I give Greg a lot of credit for that. He knows how to stay in that lane."

Of course, having the words "Red Bull" in one's label name doesn't quite open all the same doors as indie label Fueled by Ramen, which recently triumphed over Red Bull in signing Ohio rock act Twenty One Pilots. But Hammer hopes the quiet platinum sales of "Sail" (and the song's forthcoming synch in a national ad campaign) will help shift perceptions.

"When we first started, we just weren't the first call for managers or attorneys because we hadn't broken anything," he says. "We've at least broken through that initial phase and shown how we do things with Awol. Talk is cheap—you can say you're going to do all of these things, but that's all horse shit until you prove it." ■■■

## FOUR LESSONS FROM RED BULL AND AWOLNATION

### 1. TOURING IS THE NEW RADIO

Alt-rock radio is getting smaller—in 2011, only 53 stations reported to Nielsen BDS' rock radio airplay survey, down from 70 in 2006. So to find fans for Awolnation, Red Bull Records hit the road and made radio partners work harder. With the help of promotions firm CO5, Awolnation was able to turn word-of-mouth from early radio play into increased touring clout at venues including Portland, Ore.'s Crystal Ballroom, ballooning from 300-capacity crowds to 1,500. To date, Awolnation has played around 260 shows in its 18-month-plus album cycle, selling 1.2 million singles of "Sail" and 204,000 copies

of album *Megalithic Symphony* in the process.

### 2. BE PATIENT

Awolnation's debut was released in February 2011, and continues to post weekly sales gains nearly a year-and-a-half later. Crush Management founder Jonathan Daniel, who manages acts Fall Out Boy, Train and Gym Class Heroes, commends the slow-and-steady approach. "They're very artist-friendly," he says. "It seems like they're not under the gun to sell product right away."

### 3. DON'T FEAR A NICHE REPUTATION

Red Bull and CO5 deliberately steered clear of pop radio with "Sail" and, as a result, took a full nine months

to crack the top five on Billboard's Alternative chart. "We see this as a long-term growth as opposed to getting everything you possibly can at mainstream," Awolnation manager Berko Pearce says.

### 4. LEARN YOUR MARKETS

A relentless touring cycle helped Awolnation increase its attendance exponentially during repeat appearances in certain cities. "It's important to get into tertiary and secondary markets and play there, even though they may not have a radio station," Pearce says. "The last time we played Richmond, Va., we sold 84 tickets. Six months later, it was 1,600." —AH

## 6 QUESTIONS

with KEVIN LILES  
by ANDREW HAMPP

A 20-year-plus veteran of the music industry, Kevin Liles began his career as an artist/songwriter who co-wrote what eventually became Milli Vanilli's "Girl You Know It's True." More important, Liles helped shape the current "360" model of record-label deals during his tenures at Island Def Jam and Warner Bros. Since going solo and founding KWL Management in 2009, Liles has shepherded the careers of rising artists Trey Songz, Big Sean and Estelle as well as established acts like Nelly and D'Angelo.

Looking to extend his clients' reach, Liles recently partnered with PR firm MWW Group to form MWW Entertainment. Together, the companies will work to make splashy PR events out of their mutual relationships in music and brand development. On the music front, KWL artists Songz, D'Angelo, Nelly, Chrisette Michele, Raheem DeVaughn and Young Jeezy are all prepping new albums for release in the next six months. Billboard caught up with Liles in his office on Manhattan's Park Avenue South to learn more about his upcoming projects.



he'll have a new single in June. We're calling his sound "chocolate rock."

**4 You've been a big proponent of artists using media and brand relationships to expand their presence and revenue streams. How is this furthered by the recent creation of MWW Entertainment?**

Clients need to be supervised in brand connections and partnerships. What better opportunity than to take these brands that MWW plays in and the artists I play in and create services that speak to the best thing each of us can do?

**1 In March, you held a listening session for Trey Songz' upcoming sophomore album even though it won't be released until August. Why the long lead time?**

We think of the introduction of a new product like any business—you need to come to your partners six months out. We wanted our partners at Viacom, Clear Channel, Emmis, Radio One, anybody involved in a push or pull, to know our point of view.

**2 What's the latest with Nelly? He partnered with ESPN on a song called "The Champ" earlier this year, but we haven't heard much from him since.**

He's at a Garth Brooks or a Tim McGraw or Taylor Swift level these days. Nelly has one of the widest points of view out there—from [his debut album] *Country Grammar* and his view of the world from traveling to singing in St. Tropez and St. Louis.

**3 Another client, D'Angelo, hasn't had new music since 2000. Who is he working with on this next record?**

[laughs] Himself. He'll be doing a lot of the fall festivals in Europe and a big tour in the States in August and September. Hopefully,

**5 You recently introduced a program called the Make It Happen Challenge. What inspired that?**

Part of being successful is having responsibility. On my birthday I wanted to give back and, after helping with Barack Obama's [2008 presidential] campaign, I thought, "What else can I do?" By taking this Make It Happen assessment, you find your true motivation. It'll help you map your results to challenges that enter to who you are. We're partnering with different radio stations and CareerMotivations.com to get the word out. Our goal is to get to 1 million assessments by September.

**6 You've been out of the label business for three years now. Would you ever go back?**

I always tell people, "I'll work for you if you can afford my salary [laughs], but we can be partners." I'm working very hard to change the middle of the business, creating transparency and trust. We now work in product management, sponsorships, licensing, sports, PR. I took a company private and public with Warner Music Group. I've worked in gaming and in poetry. I'll put my credentials up against anybody. ■■■



OBITUARY BY GAIL MITCHELL

# Donna Summer

## 1948-2012



She was crowned the “Queen of Disco” after her first hit, 1976’s erotic “Love to Love You Baby.” However, Donna Summer was more than just a disco singer.

Her five Grammy Awards include wins not only in dance but in the R&B, rock and inspirational categories. And nearly 40 years after her sexy moans and groans first catapulted her—onto the international stage, Summer remains an indelible influence on today’s exploding dance scene.

“‘I Feel Love’ [a top 10 Summer hit in 1977] is the template for contemporary electronic music,” says Michael Paoletta, executive producer at music house Comma and Billboard’s former dance music editor. “People can say what they want about disco music as a whole. But Summer is truly one of the influential figures of that era. Her music is still bright, still covered and still getting remixed to this day.”

Songwriter/producer Evan Bogart, whose dad Neil signed a fledgling Summer to his Casablanca Records in 1975, adds, “I don’t know how anyone can dismiss her as just a disco singer. Summer will always be known as the mother of disco music, but she’s also the mother of contemporary dance music. David Guetta and other hot DJ/producers have referenced ‘I Feel Love’ as a key factor for their being the producers they are today. Summer’s influence is everywhere.”

Summer, who continued to chart hits into the ‘80s, ‘90s, ‘00s and ‘10s, died May 17 in Florida at the age of 63. Reportedly working on music for a new album at the time, the singer/songwriter succumbed following a long battle with cancer.

In a statement, friend and fellow disco queen Gloria Gaynor noted, “She and I . . . were both known as the ‘Queen of Disco,’ but Donna always referred to me as the ‘First Lady of Disco.’ She forever changed the way America danced and enjoyed themselves. She may have had her ‘Last Dance’ here on earth, but ‘Heaven Knows’ it is dancing with joy for her arrival.”

A host of musical peers and friends also shared their thoughts about Summer and her legacy on Twitter. Barbra Streisand, who teamed with Summer on the No. 1 1979 hit “No More Tears (Enough Is Enough),” noted, “I loved doing the duet with her. She had an amazing voice and was so talented.” Producer Quincy Jones said, “[Her] voice was the heartbeat and soundtrack of a

decade,” while DJ A-Trak tweeted, “Our culture is so indebted to her.” Mary J. Blige added, “You were truly a game changer!!!”

The game-changing Summer was born LaDonna Gaines on Dec. 31, 1948, in Boston’s Dorchester neighborhood, one of seven siblings. She released her first single, a cover of “Sally Go ‘Round the Roses,” in 1971 under the name Donna Gaines. She had switched her last name to Summer by the time she joined forces with producers Giorgio Moroder and Pete Bellotte, who guided the mezzo-soprano to her first pop hit as well as several more chart smashes. The breathy, sexualized “Love to Love You Baby” was released stateside on Neil Bogart’s Casablanca Records. Issued as both a 17-minute club scorcher—helping to usher in the popular 12-inch single format—and the more radio-friendly 4:57 version, “Love” elicited airplay refusals by some radio stations. But ultimately the single shot to No. 2 on the Billboard Hot 100, spending two weeks in that position.

“Casablanca launched on the heels of Donna Summer,” Evan Bogart says. “She was family: My mom managed her, and then she and my dad took this incredible ride together. She is an important part of the Casablanca story.”

Thus began Summer’s long-running love affair with the Billboard charts. The singer earned 32 hit singles on the Hot 100 in her lifetime, with 14 of those reaching the top 10. She claimed a top 40 hit every year from 1976 to 1984. And, between 1976 and the end of 1982, she posted more top 10 hits—12—than any other act. Her biggest singles include her four No. 1s: “MacArthur Park,” “Hot Stuff,” “Bad Girls” and “No More Tears (Enough Is Enough).”

During her Casablanca tenure, Summer also co-starred in the 1978 film “Thank God It’s Friday.” A song from the movie, “Last Dance,” peaked at No. 3 on the Hot 100 and later netted Summer her first Grammy in 1979 for best R&B female vocal performance. She segued to Geffen Records in 1980, scoring the No. 10 hit “Love Is in Control (Finger on the Trigger)” in 1982. Subsequent hits include 1983’s “She Works Hard for the Money” and the Stock/Aitken/Waterman-produced 1989 song “This Time I Know It’s for Real.”

While her profile on the Hot 100 waned through the past few decades, Summer remained a force on Billboard’s Dance Club Songs chart throughout her career. She notched 14 No. 1s on the chart, including three from her last studio album, 2008’s *Crayons*: “I’m a Fire,” “Stamp Your Feet” and “Fame (The Game).” Summer also placed three consecutive No. 1 albums on the Billboard 200 between 1978 and 1980 with *Live and More*, *Bad Girls* and *On the Radio—Greatest Hits Volumes I & II*. *Crayons* peaked at No. 17 on the albums tally.

Summer co-wrote several of her biggest songs, including “Love to Love You Baby,” “Bad Girls,” “Heaven Knows” and “She Works Hard for the Money.” And that’s a part of her legacy that Evan Bogart feels many people overlook.

“I don’t think people know how incredible a songwriter she was,” he says. “I had the pleasure of writing with her on *Crayons*. It was one thing to have known this legend since I was a kid. It was another to sit with her one-on-one and write—it was magical. That’s why she was on my show, ‘Platinum Hit.’ Her energy, her engagement with the contestants . . . she was witty and sharp.”

Summer made her last TV appearance as a guest judge on the Bravo singer/songwriter reality competition series last June. In addition to five Grammys, she won six American Music Awards and became the first African-American woman to be nominated for an MTV Video Music Award for “She Works Hard for the Money.”

Summer is survived by her husband, Brooklyn Dreams member Bruce Sudano; three daughters; and four grandchildren.

Additional reporting by Billboard staff.



## Donald ‘Duck’ Dunn

### 1941-2012

Bassist/songwriter Donald “Duck” Dunn was a member of the Rock and Roll Hall of Fame band Booker T. & the MG’s and the Blues Brothers, as well as a studio musician for the legendary Stax studios. Born in Memphis and nicknamed “Duck” by his father after the Donald Duck cartoon, Dunn played with countless musicians including Otis Redding, Wilson Pickett, Jerry Lee Lewis and, later in Los Angeles, Rod Stewart, Neil Young, Eric Clapton and others. He received a lifetime achievement Grammy Award in 2007 for his work with Booker T. & the MG’s. He died in his sleep on May 13 while in Tokyo for a series of shows. He was 70. —*Billboard staff and the Associated Press*



## Chuck Brown

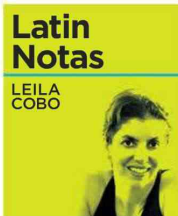
### 1936-2012

As the leader of Chuck Brown & the Soul Searchers, Brown was widely known as the “Godfather of Go-Go” in reference to the percussion-driven brand of funk Brown and the Soul Searchers pioneered in Washington, D.C., in the 1970s that inspired multiple D.C. go-go bands, including Rare Essence, Experience Unlimited, Little Benny & the Masters and Trouble Funk. Perhaps best-known for his biggest hit, “Bustin’ Loose Part 1”—which spent four weeks at No. 1 on Billboard’s Hot R&B/Hip-Hop Songs chart in 1979 and was later sampled by rapper Nelly for his 2002 Billboard Hot 100 smash “Hot in Herre”—the gravelly voiced bandleader died from complications from sepsis on May 16. He was 75. —*Andy Genzler*

# Pick A Card

Debit and gift cards branded with Latin music stars aim for untapped market

Slain Tejano singer **Selena** will appear on a Visa debit card, arguably marking the first time a Latin music act has branded such a card, and underscoring the marketing opportunities presented by Latin consumers in the United States. News of the Selena card coincides with the upcoming one-year anniversary of the **Roberto Carlos** Emoções (Emotions) MasterCard in Brazil, issued through a subsidiary of Citigroup Brazil, as well as a new gift card bearing the artist's name from the same company (see story, page 25).



While the Selena item is a prepaid card, geared toward consumers without bank accounts or access to credit, the Emoções product is a bona-fide credit card. Indeed, demand was so

overwhelming for the Carlos item—nearly 250,000 customers signed up in the first year—that the similarly branded gift card is expected to sell 1 million units during the next five years.

The staggering results are credited—pun intended—to a careful selection of artists.

“It doesn’t get any bigger than Selena,” says **Eric Fierro**, COO of Global Prepaid Solutions Design, which negotiated the three-year debit card deal with the late artist’s family. “The prepaid market is very large and we needed to partner with someone who could get our product out in a positive light.”

Selena, who was killed at the height of her career, never had much controversy around her, and her family has worked hard

to preserve her girl-next-door image. Such positive affiliation is important for a product that goes beyond a single use.

“We don’t want customers to buy it for memorabilia,” Fierro says. “We want them to continue using it.”

Unlike the controversial **Kim Kardashian** card, which was lambasted for its high prices and multiple fees, the Selena card is less expensive (\$4.95 to buy the card and \$4.95 for monthly maintenance), can be used in multiple ways and offers cash-back programs with different retailers.

As for Carlos, also known as “O Rei” (the King), he remains Brazil’s most famous and best-selling act. His 50-year anniversary as a recording artist prompted manager **Dody Sirena** to approach the Citibank subsidiary, Credicard, with a three-year proposal. Credicard CEO **Leonel Andrade** asked for a decade-long deal, and also signed on as a spon-



Recent card deals include Latin artists like **SELENA** and **ROBERTO CARLOS**.

sor of Carlos’ Brazilian tours and his annual fan cruise.

“When we launched the card, we thought it was for the middle and lower-middle class,” Andrade says. “But there was interest from everyone. There is no rejection of Roberto Carlos.” There were, however, fans who didn’t have access to credit. As a result, the company created the gift card, which will launch in June with a market-

ing and distribution campaign estimated at \$5 million.

Andrade doesn’t plan to sign other acts to similar deals. “There is no one comparable with Roberto Carlos, at least in Brazil,” he says. “I have worked in consumer banking for 27 years, and this deal is a cornerstone in my career.”

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# EN BREVE

**LATIN ACADEMY TWEAKS CATEGORIES**  
The Latin Recording Academy is expanding the rock and tropical fields and restructuring pop for the Latin Grammy Awards. In addition, four general categories—record, album and song of the year, and best new artist—will feature 10 nominees each. Three pop categories (female, male and duo or group pop vocal album) are now combined into two: best contemporary pop vocal album and best traditional pop vocal album. In rock, best pop/rock album has been added, while tropical adds best tropical fusion album. The alternative field will consider Portuguese-language recordings, and best native Brazilian roots album is renamed best Brazilian roots album. Also, academy members can now submit product for consideration online.

**LOPEZ/IGLESIAS TOUR ADDS DATES**  
Jennifer Lopez, Enrique Iglesias and Wisin & Yandel are touring together this summer and due to demand dates have been added to the highly anticipated outing. New dates include second nights in Los Angeles; Anaheim, Calif.; Newark, N.J.; Toronto; and Montreal, while new cities added include Minneapolis and Uncasville, Conn. The tour is promoted by AEG Live and sponsored by State Farm, with VIP packages being offered that include pre-show parties, autographed memorabilia and exclusive merchandise.

**SALSA CONGRESS GOES GLOBAL**  
The 14th annual International Salsa Congress, scheduled for May 24-27 in Los Angeles at the Westin Bonaventure, will visit a slate of countries following its Los Angeles launch, including Canada, Puerto Rico, Italy, Germany, China, Nicaragua and Peru. The event, founded and produced by Albert Torres, features musical showcases, and this year’s schedule includes Puerto Rico’s El Gran Combo, Venezuela’s Oscar D’León and Nicaragua’s Luis Enrique, in addition to dancers, DJs and groups from around the world.  
—Justino Águila

# Anything But ‘Normal’

Regional Mexican artist Espinoza Paz dabbles in film and TV while writing hits

Espinoza Paz is a major name in regional Mexican music, and he can trace his career achievements back to a small baptism ceremony in the late 1990s.

Born in a small town north of Sinaloa, Mexico, his early dreams included buying a home or a ranch, getting married and having children. He never seriously considered the music business until he at-

tended a baptism at the age of 16 and performed in front of an appreciative audience.

“I wasn’t a [professional] singer, but I saw people watching me closely,” Paz recalls. “That night, I went home telling myself that I was going to be an artist.”

Today, almost two decades after his epiphany, the 30-year-old Paz has become a popular singer/songwriter

with an ever-growing catalog of music. His songs have been performed by artists from Jenni Rivera to Chuy Lizarraga, while his own videos have received more than 100 million views on YouTube.

His achievements include scoring four top 10 hits on Billboard’s Hot Latin Songs chart, including “Lo Intentamos,” which went to No. 1. His most recent single, “Un Hombre Normal” (A Normal Man), is also climbing the chart, where it is No. 5 this week. A similarly titled album debuted and peaked at No. 2 in March on the Top Latin Albums tally, and has sold 22,000 units, according to Nielsen SoundScan.

For Paz, creating romantic ballads is his first priority, even though he has recently branched out into TV and movies. Last year, he signed on to be a coach on Mexico’s version of “The Voice,” along with Mexican celebrities Lucero and Aleks Syntek and Spain’s Alejandro Sanz.

Earlier this month, Paz had a cameo in director Patricia Riggen’s quirky comedy “Girl in Progress,” starring Eva Mendes, Matthew Modine and Mexican comic Eugenio Derbez.

The film, about a young single mother (Mendes) raising her rebellious teen daughter, also features several Paz songs on its soundtrack, including “Mis Amistades” (My Friendships) and “Asi O Mas” (Like This or More). When Riggen met Paz, she fell for both his charm and his music.

“Espinoza has a very female audience,” Riggen says, “and this movie speaks to young women of all ages, so he’s perfect.”

While Paz’s TV and film work were a good learning experience, the projects also had an unexpected side benefit—they encouraged him to use Twitter, and he now has more than 1.3 million fol-

lowers since originally opening his account less than a year ago.

The crooner and his team agree that his focus needs to stay on making music, however. “He’s a composer,” says Martin Fabian, his manager for the past six years. “Being on TV allowed more people to get to know him, but we’re about music and radio right now, even though we’re still getting calls for him to do more film and TV.”

Fabian, who owns Mexico City-based Nueva Generación Music Group, says he’d like to see Paz expand into Central and South America as part of a two-year career planning arc.

Riggen, whose film “La Misma Luna” (The Same Moon) was a hit at the 2007 Sundance Film Festival, says that the singer/songwriter’s own rise through the Latin music world would make a compelling movie.

“I’d really like to do a film about Espinoza Paz’s life,” Riggen says. “He has an amazing story.”

—Justino Águila



ESPINOZA PAZ (left) shares screen time with **EVA MENDES** and **EUGENIO DERBEZ** in “Girl in Progress.”

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	GROSS/ Ticket Price(s)	ARTIST(S) Venue, Date	Attendance Capacity	Promoter
1	\$18,339,701 (146,538/1000 yen) \$312.75/\$112.59	LADY GAGA, ZEDD Saitama Super Arena, Saitama, Japan, May 10, 12-13	96,550 three sellouts	Live Nation Global Touring, Creativeman
2	\$7,893,195 (\$6,255.20 Hong Kong) \$203.56/\$61.84	LADY GAGA, ZEDD AsiaWorld-Arena, Hong Kong, May 2-3, 5, 7	51,613 four sellouts	Live Nation Global Touring, Live Nation Asia
3	\$3,084,172 (3,502,231/400 won) \$116.24/\$33.90	LADY GAGA, ZEDD Olympic Stadium, Seoul, April 27	51,684 sellout	Live Nation Global Touring, Live Nation Korea
4	\$2,866,340 \$145.99/\$95.99/ \$85.99/\$45.99	THE ALLMAN BROTHERS BAND Beacon Theatre, New York, March 9-10, 13-14, 16-17, 20-21, 24-25	27,943 10 sellouts	Live Nation
5	\$975,649 (\$926.73 Australian) \$205.42/\$131.68	LENNY KRAVITZ, THE CRANBERRIES, WOLFMOTHER Sydney Entertainment Centre, Sydney, March 21	7,318 7,529	McManus Entertainment
6	\$933,947 (\$921.854 Canadian) \$60.28/\$40.02	RED HOT CHILI PEPPERS, SLEIGH BELLS Bell Centre, Montreal, May 2	15,493 16,375	Evenko, Live Nation
7	\$791,722 (\$755.237 Australian) \$167.63/\$104.73	DURAN DURAN Sydney Entertainment Centre, Sydney, March 27	6,571 7,027	Dainty Group
8	\$786,733 (\$753.77 Australian) \$155.12/\$103.06	JOHN FOGERTY Sydney Entertainment Centre, Sydney, April 3	6,177 6,444	Chugg Entertainment
9	\$731,757 \$200/\$50	MICHAEL JACKSON THE IMMORTAL WORLD TOUR BY CIRQUE DU SOLEIL Hampton Coliseum, Hampton, Va., May 8-9	7,289 10,832 two shows	Cirque du Soleil
10	\$630,828 \$49.50	THE BLACK KEYS, ARCTIC MONKEYS Oracle Arena, Oakland, Calif., May 4	12,744 sellout	Another Planet Entertainment
11	\$573,571 \$85/\$29.50	NICKELBACK, BUSH, SEETHER, MY DARKEST DAYS Van Andel Arena, Grand Rapids, Mich., April 12	8,363 sellout	Live Nation
12	\$492,788 \$125.50/\$95.50/ \$71.50/\$45.50	MIKE EPPS The Theater at Madison Square Garden, New York, March 3	7,154 9,178 two shows	Marquee Concerts, North American Entertainment Group
13	\$459,691 (\$442.892 Australian) \$207.48/\$114.07	SEAL Sydney Entertainment Centre, Sydney, April 19	4,294 4,832	Dainty Group
14	\$434,275 \$49.50/\$39.50	THE BLACK KEYS, ARCTIC MONKEYS Power Balance Pavilion, Sacramento, Calif., May 5	9,170 sellout	Another Planet Entertainment
15	\$408,922 \$49.75/\$25.75	MIRANDA LAMBERT, CHRIS YOUNG, JERROD NIEMANN Sprint Center, Kansas City, Mo., May 11	8,554 sellout	Police Productions
16	\$389,420 \$49.75/\$39.75	BLAKE SHELTON, JUSTIN MOORE, DIA FRAMPTON HP Pavilion, San Jose, Calif., March 16	7,737 sellout	Police Productions
17	\$388,581 \$88/\$39.50	RAMMSTEIN Philips Arena, Atlanta, April 23	5,534 10,060	Live Nation
18	\$386,105 \$69.50/\$23	SUGARLAND, LAUREN ALAINA, CANAAN SMITH KFC Yum! Center, Louisville, Ky., April 14	7,543 9,114	The Messina Group/AEG Live
19	\$380,617 \$59.50/\$29.50	SUGARLAND, LAUREN ALAINA, CANAAN SMITH Huntington Center, Toledo, Ohio, April 5	7,256 sellout	The Messina Group/AEG Live
20	\$380,280 \$250/\$50	MICHAEL JACKSON THE IMMORTAL WORLD TOUR BY CIRQUE DU SOLEIL Bi-Lo Center, Greenville, S.C., May 11	4,215 7,465	Cirque du Soleil
21	\$376,417 \$49.75/\$25.75	MIRANDA LAMBERT, CHRIS YOUNG, JERROD NIEMANN CenturyLink Center, Omaha, Neb., May 10	7,805 sellout	Police Productions
22	\$371,240 \$72.50/\$52.50/ \$42.50	LADY ANTEBELLUM, THOMPSON SQUARE Mid-America Center, Council Bluffs, Iowa, March 10	7,204 sellout	AEG Live
23	\$370,248 \$49.75/\$25.75	MIRANDA LAMBERT, CHRIS YOUNG, JERROD NIEMANN Charleston Civic Center, Charleston, W.Va., March 25	8,032 sellout	Police Productions
24	\$364,172 \$60.50/\$41	ZAC BROWN BAND, NIC COWAN Big Sandy Superstore Arena, Huntington, W.Va., March 24	6,421 sellout	Outback Concerts, Jam Productions
25	\$361,343 (\$62,335 reais) \$163.67/\$38.19	THIAGUINHO, IVETE SANGALO, GILBERTO GIL Credicard Hall, São Paulo, April 5-7	6,898 7,560 three shows	T4F-Time For Fun
26	\$360,161 (\$230,095) \$50.87/\$25.44	THE X FACTOR LIVE Aberdeen Exhibition & Conference Centre, Aberdeen, Scotland, March 13-14	7,765 8,100 two shows	3A Entertainment
27	\$360,000 \$45	BON IVER, ALL TINY CREATURES Bill Graham Civic Auditorium, San Francisco, April 19	8,000 sellout	Another Planet Entertainment
28	\$359,520 \$42.50/\$34.75	ERIC CHURCH, BRANTLEY GILBERT, BLACKBERRY SMOKE CenturyLink Center, Bossier City, La., April 13	9,969 sellout	Frank Productions, NS2
29	\$359,048 (\$267,330) \$151.04	SNOW PATROL, RAMS' POCKET RADIO Lotto Arena, Antwerp, Belgium, Feb. 29	7,307 7,347	Live Nation
30	\$358,278 \$79.50/\$39.50	KELLY CLARKSON, MATT NATHANSON Nokia Theatre L.A. Live, Los Angeles, April 3	7,000 sellout	Goldenvoice/AEG Live
31	\$357,912 (\$268,598) \$479.97/\$39.98	DEICHKIND O2 World, Hamburg, March 29	9,641 12,694	Karsten Jahnke Konzertdirektion
32	\$357,115 \$55	JEFF DUNHAM Nokia Theatre L.A. Live, Los Angeles, March 31	6,493 sellout	Tate Entertainment Group, AEG Live, Icon Concerts
33	\$356,270 \$175/\$70	RADIOHEAD, OTHER LIVES Santa Barbara Bowl, Santa Barbara, Calif., April 12	4,969 sellout	Niederlander
34	\$355,373 (\$224,610) \$47.47/\$23.73	OLLY MURS Aberdeen Exhibition & Conference Centre, Aberdeen, Scotland, Feb. 22, 26	8,020 8,100 two shows	3A Entertainment, Live Nation
35	\$353,613 \$83/\$51.50/\$41/ \$30.50	CASTING CROWNS, MATTHEW WEST, ROYAL TAILOR, LINDSAY McCAUL Consol Energy Center, Pittsburgh, March 31	13,172 sellout	Generation Exodus

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## Social Seating

TicketMob takes on the majors using new tools and incentives

The Internet lowered barriers to entry for upstart ticketing companies, while cloud computing and social networking lowered those boundaries even further. But funding, neat Web-based tools and creative ideas aren't enough to guarantee success. The bottom line: A ticketing company has to sell seats and get fans in the door. Everything else means nothing.

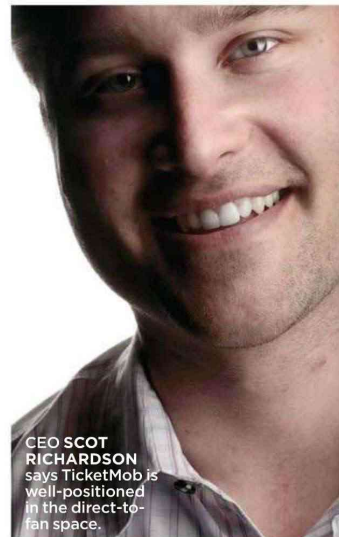
Los Angeles-based TicketMob is getting the job done using an innovative platform that reaches the fractured concert-going audience through ticketing verticals—communities—built around specific genres, including traditional music (TuneStub), comedy (LaughStub) and dance music (ElectroStub). This unique approach helped the company sell 3.5 million tickets since its 2010 launch and it currently moves 300,000 tickets per month. Obviously, entrenched ticketing companies can sell 300,000 tickets in less than an hour, but TicketMob is a startup without the infrastructure or overhead of a major.

TicketMob's portfolio of white-label/branded ticketing, custom websites, feature-rich dashboards, social media marketing, analytics and merchandise bundling tools may not seem unique. Several ticketing platforms already offer these features. But TicketMob's focus on its communities through strategic use of social marketing is driving growth: Gross ticket sales are up 170%, and year-over-year new-client acquisition exceeded 160%. The company now provides ticketing for more than 300 venues, 50 artists and several promoters.

The verticals set the stage for growth as the company targets new genres. CEO Scott Richardson, a former comedy promoter, saw a need for specific ticketing tools in live comedy and expanded from there. "It's not a one-size-fits-all world anymore," he says. "We're going to continue to break things off into more and more niches."

Barriers to entry can be financial, particularly at the arena level with upfront fees that can price a company like TicketMob out of the competition. But large venues unaffiliated with Live Nation or AEG and their respective ticketing operations now face a "very tough decision," Richardson says. "They have to decide if they want to take the money, and then deal with a competitor handling their customer data and tickets, or go with an independent company that probably can't afford an upfront payment but [where] customer data is secure. We believe they'll sell more tickets on a platform like ours . . . but it's tough at the arena level, because they're used to multimillion-dollar upfront payments."

TicketMob's social tools are highly innovative, offering promoters and venues the ability to reward discounts or other perks to fans who spread the word about shows through social media. For example, fans who bought tickets about 1% of the time increased to 22.8% after they got a \$1 discount for posting information on Facebook or Twitter. Another social tool allows ticket-buying



CEO SCOT RICHARDSON says TicketMob is well-positioned in the direct-to-fan space.

fans to hold seats nearby for 24 hours in order to spread the word, encouraging friends to also buy tickets so they can all sit together.

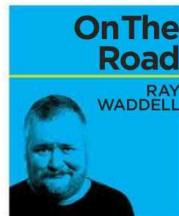
"We live in a world of influencers online—you need to connect with these people and build a relationship," Richardson says. "Music is about experience, and part of the experience is, 'Are my friends going to be there?' One person buys a ticket, then five, then 10, and suddenly it's the place to be. That's the kind of event promoters are always trying to achieve."

As more artists become involved in direct-to-fan opportunities and fans seek out these options, Richardson believes TicketMob is well-positioned.

"We believe in the future of artist ticketing," he says. "The artist is starting to have a direct relationship with fans, unlike any other time in history. We see that as a huge area for growth, especially in genres like electronic music. Rules aren't as defined as they are in some old spaces, where Ticketmaster controls most of the inventory and artist allotments are capped at 8%. With nightclubs or nontraditional spaces such as a beach or a warehouse, it's unlimited what the artist can do."

A Deadmau5 show with 10,000 tickets that sold out in about 90 minutes is TicketMob's biggest on-sale to date, but technological advances make much bigger volume possible. Cloud computing has changed the computer power needed for moving big numbers, Richardson says.

"It used to be you needed your own server center to handle that kind of volume, and cloud computing has opened that up," he says. "We get to focus on creating social tools that will help sell more tickets, and we don't have to spend years trying to build the infrastructure to handle the volume."



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## Too Personal?

As online services offer more customized music, privacy concerns arise

If music services ever deliver truly personalized offerings, they'll need to dig much deeper into their customers' online histories and habits, a move that will surely stoke privacy concerns but would also result in far better listening experiences for users.

Internet radio leader Pandora has set the current standard, accumulating billions of data points from listeners who personally click a "thumbs up" or "thumbs down" button to hear or reject songs played on an individual radio station. Smart idea, right?

But Pandora's buttons registering likes and dislikes are rather blunt instruments that understand relatively little about users.

The service doesn't know just how much a listener likes (or dislikes) a particular song or artist, what they're talking about with friends or what concerts they attend.

Google could create such "smart" music services because it already knows so much about its customers—which lyrics and artists are being examined on its search engine, what music is mentioned in Gmail messages, what videos are viewed on YouTube and what concert events are listed on its calendar. In addition, it also knows what links, songs and videos are shared on its Google+ social network.

Taken together, Google's various platforms give the company an ability to tap into users' musical tastes that's unmatched by other systems. As a result, the company could cre-



ate much better recommendations at its Google Play music store—but it would take a lot of work, and the current system doesn't seem to gather such personal information. Nevertheless, should Google offer an online radio service like Pandora, it could take information it already owns to provide more personalized playlists.

This type of hyper-personalization should be the goal of music recommendation, but it won't be easy to manage—not with all the expected social and political roadblocks.

Privacy issues and product integration policies, updated March 1, could limit what Google offers music fans. Enabling "a better, more intuitive user experience across Google for signed-in users," the new policies mean that a person who frequently

searches for a celebrity chef could easily recommend the chef's YouTube videos or cookbooks when logged into other Google properties.

Critics have already attacked the new policy. A letter to Google signed by 36 members

of the National Assn. of Attorneys General expressed concern that the update "appears to invade consumer privacy by automatically sharing personal information consumers input into one Google product with all Google products." In other words, consumers may want their search results kept separate from their Gmail activity.

Consumers may not want Google to know their personal music preferences. A 2012 Pew Internet study found that 65% of Americans surveyed think it's wrong for search engines to collect information for use in future search result rankings. The same study found that 68% of people don't like targeted advertising that tracks online behavior.

But Google already relies heavily on personalization, and the ability to offer highly targeted marketing is the cornerstone to its extremely profitable AdSense business.

"Ad targeting in Gmail is fully automated, and no humans read your email in order to target advertisements or related information," the company states in its Gmail help section. Other email services, the post notes, also use "automated scanning" to provide spam filtering and spell-check functions.

It's the hot dog dilemma: They taste great, as long as you don't know the ingredients. Likewise, people would probably like personalized music services without liking how they got so personalized. U.S. Internet users give search engines—dominated by Google—high marks, in spite of general privacy fears. More than 80% of

people surveyed by Pew Internet in February use Google as their primary search engine, up from 47% in 2004. People are generally happy with their search engines of choice: Only 4% of those surveyed said that the quality of information deliv-

ered in search results has declined over time.

But Google isn't the only player in the personalized music wars. All music services improve with any additional information shared by users, and that applies to social networks as well as search engines. Facebook's Open Graph protocol, for example, provides a wealth of information about its users' music interests, anticipated concerts, tickets purchased and musical choices of friends. Such concert listing services as Songkick and Bandsintown also provide additional information that can be compiled for later use.

Eventually, people will become more accepting of Internet companies using private and personal information. Whether that will be good or bad for personal liberties is up for debate, but it will no doubt be ideal for discovering new music. ...

### Digital Domain

GLENN PEOPLES



## BITS AND BRIEFS

### RDIO UPDATES PLATFORM

Music subscription service Rdio now offers an updated platform for PC and Mac users. The update was previously available only to paying subscribers, and not users of its free and ad-free service. The new Rdio puts more information—music, playlists and the user's network of Rdio friends—into a single view and offers additional album artwork. Browsing is improved because of the added ability to scroll through pages and releases, along with the new ability to add entire albums to playlists.

### APP USERS' BUYING PATTERNS

New research says revenue from mobile apps is concentrated in a very small group. About two-thirds of app users have purchased at least one app for their mobile devices, according to ABI Research. Just 3% of app users account for 20% of app spending, while the

bottom 70% spend either nothing or very little. The median amount of spending by app buyers is \$7.50 per month, with the biggest moneymakers found to be utility apps for business purposes—the most expensive apps by far—and iOS games monetized through in-app purchases.

### TWITTER POSTING TIMES ARE KEY

What time a tweet appears on Twitter affects how many people view the message, according to link-shortening service Bit.ly. The company found that posting in the early afternoon (roughly 1 p.m.-3 p.m.) Monday through Thursday results in the best chance of getting clicks on the link in the tweet. Bit.ly doesn't recommend posting after 8 p.m. or after 3 p.m. on a Friday. Similarly, Facebook posts get the best click rates between 1 p.m. and 4 p.m., while posts between 8 p.m. and 8 a.m. get little attention.

RINGTONES™				MAY 26 2012 Billboard	
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ORIGINAL ARTIST	
1	1	13	#1 SOMBODYTHAT I USED TO KNOW	DJ KAY SLOTT & JAY-Z FEATURING KIMBRIA	
2	2	13	WE ARE YOUNG	FUN. FEATURING JANELLE MONAIE	
3	4	9	DRUNK ON YOU	LUKE BRYAN	
4	3	34	SEXY AND I KNOW IT	LMFAO	
5	5	19	STRONGER (WHAT DOESN'T KILL YOU)	KELLY CLARKSON	
6	6	11	CLIMAX	USHER	
7	9	7	CALL ME MAYBE	CARLY RAE JEPSEN	
8	7	8	THE MOTTO	DRAKE FEATURING LIL WAYNE	
9	10	10	SPRINGSTEEN	ERIC CHURCH	
10	14	43	GOD GAVE ME YOU	BLAKE SHELTON	
11	8	11	SOMETHIN' 'BOUT A TRUCK	KIP MOORE	
12	12	29	RED SOLO CUP	TOBY KEITH	
13	11	25	YOUNG, WILD & FREE	SNOOP DOGG & WIZ KHALIFA FEATURING BRUNO MARS	
14	13	8	WHAT MAKES YOU BEAUTIFUL	ONE DIRECTION	
15	17	59	DIRT ROAD ANTHEM	JASON ALDEAN	
16	15	6	BOYFRIEND	JUSTIN BIEBER	
17	16	10	BIRTHDAY CAKE	RIHANNA	
18	18	3	PAYPHONE	MARDON 5 FEATURING WIZ KHALIFA	
19	21	7	WILD ONES	FLO RIDA FEATURING SIA	
20	22	10	FADED	TYGA FEATURING LIL WAYNE	

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



### IN THE LOOP

The old world meets the new with Kaleidolop by Critter & Guitari. The handheld device—resembling a foot pedal for a guitar—samples and manipulates sounds, with original audio input through a built-in microphone or a quarter-inch input, and saved as 16-bit WAV files on a removable SD card. Sounds can also be uploaded off the SD card for further manipulation on a computer.

The device costs \$299, comes in either blue or yellow and can be ordered at CritterandGuitari.com. —GP







# THE DISCOVERY CHANNELS

Steps toward improving music discovery (and sales) on TV—a special white paper developed by Billboard and NARM *By Glenn Peoples • Illustration by Selçuk Demirel*

**M**USIC DISCOVERY ON TV SEEMS so straightforward on paper: A viewer hears a song of interest and seamlessly taps into a wealth of information, then purchases the song or adds it to a playlist on a subscription service.

But the reality of getting from discovery to engagement or purchase is far more difficult. To connect listeners with music they desire, all stakeholders need to be linked—not just hardware and software developers and music service providers, but also music supervisors, production teams, distributors and licensing services.

Moving from the point of discovery to engagement requires timely and accurate metadata to be provided to the distributor or broadcaster. Or an integrated service must identify an individual song's digital fingerprint by matching it against a cloud-based database and returning a host of information.

A simple purchasing solution must be provided to hardware makers and software developers that allows a consumer to purchase an MP3 on any given mobile device. Numerous details must work perfectly for a person to identify a song and quickly add it to a playlist on a subscription service for future listening.

The good news is discovery on TV presents great potential. Consumers are showing a desire to seek out music on TV. Such music-focused programs as "American Idol" and the Grammy Awards are popular vehicles for discovery. Scripted shows, from "Grey's Anatomy" to "Mad Men," offer immediate connections to songs viewers wouldn't have otherwise heard, as do advertising synchs.

But the technical pieces required for seamless discovery are still being put in place, and communication among all stakeholders is vital. This white paper is intended to highlight some of the key players, describe the potential gains, identify the significant pain points and suggest solutions. It was undertaken as a joint project among Billboard, NARM'S DigitalMusic.org division and TAG Strategic. The content is based on a session at the National Assn. of Recording Merchandisers (NARM) conference, Music Biz 2012, titled "Music & TV: Enabling Discovery for the Connected Consumer" that was organized by DigitalMusic.org and TAG Strategic.

## THE OPPORTUNITY

How big is the opportunity in music discovery on TV? Here are some numbers, statistics and trends that tell the story.

**Immediacy is king.** Coincident, a developer of software for video engagement on digital platforms, found that viewers are eight times as likely to buy music at the moment of discovery than at some later time. The company experimented with placement and timing of song purchase options to gauge viewers' reactions. Coincident found that people were most likely to purchase a song when the opportunity presented itself on a screen overlay rather than choose to purchase using a buy button. "This underlines the growing understanding that contextual opportunities to engage that are synced to specific points in a video are much more likely to result in a favorable action," the company concluded in a white paper.

**Digital music is growing fast.** Discovery can be tied into consumers' love of buying and streaming digital music. U.S. consumers bought 1.2 billion digital tracks and 103.1 million albums in 2011, according to Nielsen SoundScan. Internet radio is going mainstream—Pandora has 150 million registered users and 51 million active users. Subscription services have millions of users and are growing fast.

**Discovery has moved from physical retail to digital sources.** Consumers rely more on TV for discovery compared with the days when brick-and-mortar stores were more plentiful and important. Only 8% of consumers

## Key Points Inside This White Paper

- Viewers are eight times more likely to buy music at the moment of discovery than at a later time.
- Music discovery has moved from brick-and-mortar stores to digital media.
- Discovery can be as basic as text on a TV screen while still being effective.
- The second screen has enormous, untapped potential to offer immersive music experiences related to TV viewing.
- Connecting music discovery on TV with music purchases and subscription services will improve monetization and engagement.
- Stakeholders all along the value chain—metadata, hardware, applications, download stores and subscription services—must work cooperatively.

surveyed for an NPD Group/NARM study in 2011 cited traditional retail sales as a top five discovery source, and only 13% of physical shoppers cited brick-and-mortar retail.

**TV is a vital tool for reaching moderate consumers.** The NPD/NARM study found that TV is particularly valuable for targeting the mainstream consumer, women and brick-and-mortar shoppers. In aggregate, TV shows and TV music channels—not including advertisements or infomercials—are influential in discovery for 49% of consumers. That's second only to AM/FM radio (60%).

**Consumers are interested in cloud-based discovery.** The NPD Group/NARM study found that simple, cloud-based discovery

interests most consumers surveyed. The hypothetical service was described as being connected to either a digital jukebox in a public place or an interactive touch-screen at a concert venue. Swiping a mobile device in front of these appliances would provide the consumer with artist information and allow for easy purchase of digital downloads or merchandise. Eleven percent of respondents said they were extremely interested in such a service, 15% were very interested and 36% somewhat interested. Only 39% said they were not very or not at all interested in such a service. Cloud-based discovery services received an extremely or very interested rating from the most avid music fans (52%).

**New artists will benefit from improved discovery and monetization.** Much discovery relates to previously unknown artists. NPD and NARM found that 42% of songs that caught listeners' ears were from unfamiliar artists compared with 25% from favorite artists, 28% from known and liked artists and 5% from familiar artists. The more committed consumers tend to research and buy music they hear and like, but more casual consumers wait to buy—but usually end up buying nothing. Thus, new artists are more likely to lose out on the opportunity to get an immediate purchase or begin a new relationship with the listener.

## THE CURRENT STATE OF DISCOVERY AND MONETIZATION

When today's TV viewers opt to identify a song, applications retrieve information from a cloud-based database to provide the consumer with basic song information, buy links and possibly access to related YouTube videos and song lyrics. But most of the discovery is taking place in ways that don't integrate the many platforms a single viewer may engage with on a regular basis. A viewer's cable TV doesn't communicate with his Pandora, iTunes or Rhapsody account and doesn't synchronize with a smartphone or tablet app for an engaging second-screen experience.

Much of today's music discovery is relatively old-fashioned—and quite effective. Music video tags on the screen, for example, provide

real-time song identification in MTV's original programming. The feedback from the audience has been good because viewers don't feel the ID tags take away from the story, MTV executive VP of music and talent Amy Doyle says, noting, "Our audience is used to multimedia tasking."

MTV uses its online and TV properties to aid discovery, Doyle adds. Not only does MTV offer song ID tags on its shows, it offers on-demand access on MTV.com for a deeper dive to take advantage of awareness gained from editorial or music video. "Then it's up to them where they want to go across the MTV screens to find out more about that artist and interact more,"

Doyle says. In addition to MTV.com, MTV offers two mobile apps to aid discovery: MTV PUSH, which highlights up-and-coming artists, and Music Meter, an app that measures Internet activity and ranks artists according to "hotness."

Editorial aids discovery at MTV, too. The PUSH program spotlights new artists and exposes them across properties. Some acts have seen a big impact. Mac Miller's *Blue Slide Park* album debuted at No. 1 on the Billboard 200 with sales of 144,000 units (according to SoundScan) after being a PUSH artist.

**Song lyrics are among the most-searched items on the Web.** A fairly low-tech but effective way of finding a song is to search for it in Google or another search engine. Many websites are devoted entirely to song lyrics, thus making it possible to locate a song heard on TV by searching for fragments of lyrics. Such question-and-answer websites as Quora are also helpful: A person asks about a song in a particular commercial and others can leave the answer.

**More than 200 million people around the world use audio identification app Shazam to identify songs using their mobile device.** Apps like Shazam and SoundHound offer a popular way to discover and purchase music. Shazam is now working with TV producers and advertisers to offer richer second-screen experiences. For example, Pepsi's Super Bowl ad offered a second-screen experience with a full song and video in addition to social features.

Shazam also enriched Madonna's Super Bowl halftime performance by providing app

users with a set list, a live blog and a free remix of Madonna's single "Give Me All Your Lovin'." The USA Network drama "Covert Affairs" uses Shazam to give viewers additional content. The Shazam logo—a capital "S"—appears in the lower corner of the screen during the show as a call to action. Through Shazam, USA has given viewers playlists of music from the show and behind-the-scenes videos with the cast.

Both Shazam and SoundHound provide links to buy identified tracks at either iTunes (on iOS apps) or Amazon MP3 (on Android apps). Not every query results in a purchase, but the purchases add up when an app has a large install base. In September 2011, Shazam CEO Andrew Fisher told news site PaidContent that the service was getting 4 million song identifications per day that resulted in a song purchase between 8% and 10% of the time. In all, he said, Shazam users purchased \$100 million of digital music per year through the app.

**There are two technological approaches to platforms and billing: vertical and horizontal.** A vertically constructed company like Apple has everything integrated in its devices with Apple billing for Apple consumers. Google and Amazon are increasingly vertical, too. This approach can also be seen in Sony's Music Unlimited and Video Unlimited services that allow a single account to be accessed on Sony hardware—DVD and Blu-ray players, PlayStation 3—as well as Web and Android mobile devices.

The horizontal approach may present the most opportunity because it currently has the most friction. "It's a bit of madness for us," says Vickie Nauman, president of North America for 7digital, which provides white-label solutions for MP3 purchases and streaming across a variety of platforms. Nauman says the biggest hurdles are "all of the other things" that are required to link discovery and monetization: account linking, management of the transaction, ensuring the money is collected and that everyone gets paid. "The complexity and herding of cats means we take on a lot of that complexity."

Discovery on connected TVs is in its early stages. "We haven't reached our iTunes App Store moment with the TV," Rhapsody VP of product Jon Maples says. "It's really fractured."

**Metadata is a key ingredient in discovery on connected TVs.** Rovi, owner of All Music Guide and Muze, has a team that enters artist and other song data as well as album reviews into a database. The company has created application programming interfaces on top of data so consumer electronics manufacturers and app developers can access its data, Rovi solutions architecture director Michael Papish says. If the client has an ID (e.g., UPC, Rovi ID), it summons the cloud and accesses the data it wants. Clients can send snippets of audio and Rovi will do a real-time search. "Discovering actual music fits into the overall strategy of interactive TV," Papish says.

Another way of identifying content that airs on TV is through an automated content recognition service like the one provided by Audible Magic. The service uses digital fingerprinting technology to identify audio within any particular frame that matches the sample against its registry. Being able to identify audio at any given point in a TV program creates the opportunity for time-based applications for personalization, socialization, engagement and interactive advertising. Myspace owner Specific Media is working with Audible Magic and Panasonic to integrate a Myspace app into the TV that recognizes a song playing in a program and connects the viewer to that particular artist's Myspace page. "It's version 0.1 right now, but people are trying to connect the dots," Audible Magic VP of marketing and customer support Jay Friedman says.

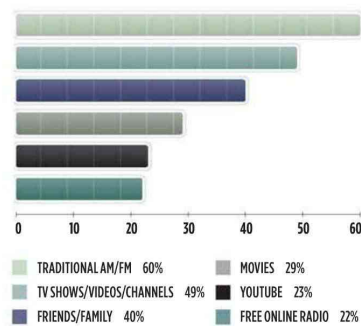
But "smart" TVs, or connected TVs, are only as smart as the data and technology provided to them. "These smart devices are really dumb devices," Friedman says. "They don't know what's playing. You have all these apps, but that singular interface you have in the living room, all these devices connect to that TV set, but that TV set knows nothing about what's actually playing."

**Companies have spent years learning from their experiences with different platforms.** Rhapsody's TiVo integration was an early combination with a connected device that taught the company a lot about the technology and execution, Maples says. User engagement has been fair but the market isn't mature enough to make an impact. Without widespread adoption of the platform, a one-off integration can be "incredibly costly," Maples says.

Companies that develop second-screen applications will find a TV audience well attuned to multitasking while watching. Such app de-

## Hey, I Like That! How Today

### The top six ways to discover music



velopers as TV.Plus, Miso and Yap.tv create TV companion apps that provide contextual, real-time information on the shows people are watching. Twitter and Facebook have become popular platforms for TV shows, especially music awards shows. The Grammys in February generated 13 million comments on the two leading social networks, up 2,280% from the 2011 Grammys, according to social activity tracker Bluefin Labs. The Academy of Country Music's telecast on April 1 generated 676,000 social media comments, up 331% from the prior year, according to Bluefin.

Tracking song plays has both business-to-business and business-to-consumer implications. TuneSat offers a proprietary identification service in 13 countries that constantly monitors live broadcast feeds, executive VP/COO Chris Woods says. The service can even identify music buried under layers of other audio. Rights owners who want to ensure they're getting paid for performances use the service. Woods says case studies show that up to 80% of music broadcast on TV is never reported to performing rights organizations because submitting cue sheets is a manual process. "It's literally impossible for production people to report this with a high degree of accuracy. It falls through the cracks."

TuneSat also enables consumer-facing products by bridging multiple platforms. "We are monitoring for the use of nearly 20 million song titles on hundreds of TV channels in 14 countries in real time," Woods says. "We license this data and enable app developers, broadcasters and content distributors such as cable and satellite companies to integrate instant music identification into their products and offerings."

### PAIN POINTS

A number of significant pain points inhibit music discovery and the intercompany processes that facilitate discovery and monetization.

**Remote control mechanisms are problematic.** Connected TVs often have a controller that's archaic and multi-buttoned that doesn't do much other than control the TV and channels. A remote provides limited ability for onscreen navigation and search. Moreover, some consumers may not want additional content like artist biographies on their screen during a program.

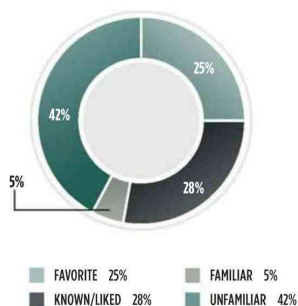
## The Road To Discovery ... And Sales



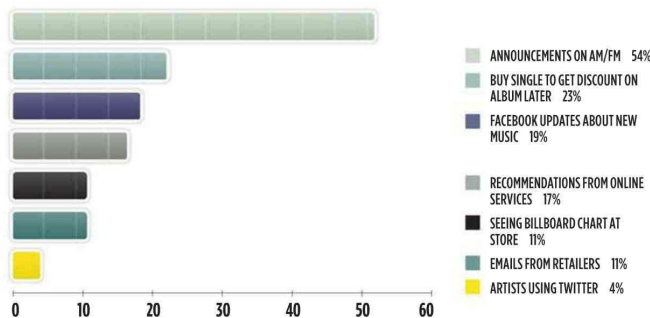


# 's Consumer Discovers Music

When a person heard a song he or she liked enough to listen to again, the artist was . . .



Discovery requires information for conversion. Question: What would make you shop more often for new music?



Source: NPD Group/NARM Research Report on Consumers and Music Discovery, November 2011

**Cue sheets are holding up innovation.** Cue sheets, the list of music featured in programs, are often finished after the date of broadcast. Daryl Berg, executive director of music at TV production and distribution company Shine America, says music departments are often understaffed and producers need incentives to complete them on time.

**Discovering independent and unknown artists takes even more work.** According to the NPD Group/NARM study, 42% of motivated discovery involved unfamiliar artists while the remainder—58%—involved artists the listener already knows or likes. It stands to reason that lesser-known artists would benefit from improved discovery tools than more established acts.

## HOW TO MOVE FORWARD

Getting to the future of music discovery on TV will require teamwork on the part of all companies in the value chain, from the providers of metadata to the services that stream, sell and store digital music. Here are the best places to start, according to the experts.

**Focus on connecting consumers to music at the moment of discovery.** Consumers need to hear it, be exposed to it and know what it is easily. Once they do, they need an easy way to access the music through their product/service of choice, be it iTunes, Amazon, 7digital, Spotify, Rhapsody, Amazon MP3 or another store or service. "All of those steps are the problem that needs to be solved," 7digital's Nauman says.

**Integrate discovery with mobile apps.** Second-screen viewing circumvents the limitations that networks have with displaying additional information (e.g., artist name, song title) on-screen while a song is playing. Networks often need to reserve the bottom third of the screen to promote other network programming.

**Shorten the distance between discovery and purchase.** NPD/NARM research has found just 15% of consumers purchased a music download upon discovering a new artist or new release and just 11% streamed the song from a music website. The most com-

mon post-discovery action was passive—29% of consumers said they waited to hear the song on the radio. But there is proof consumers take action upon discovery—23% said they went to an online video site like YouTube, 22% looked for the artist using a search engine and 15% went to the artist's website. It's important not to miss a chance to convert interest into a purchase, Lakeshore Entertainment senior VP of music and soundtracks Brian McNelis says. McNelis says he requires his team to limit a consumer purchase to two clicks.

**Incentivize producers to complete cue sheets well before the time of broadcast.** Producers are short-staffed and don't always have the resources to complete cue sheets, Shine America's Berg says. Enticements could be direct monetary incentives through sales, although that's problematic because digital music revenue can be split only so many ways. The incentive could take the form of promotion received from the network or featured artists in advance of broadcast, by letting fans know what songs will be included in a program, for example. Or the label and artist could buy into the video and create a revenue stream for the producer, says Eric Hanson, a former manager at Microsoft who worked with the video-on-demand service available on Xbox, Zune and Windows Phone. This is only a stopgap solution, however. Improving the delivery of manually created, labor-intensive cue sheets lacks the potential of automated digital services that can replicate the process.

**Find technological solutions to cue sheet problems.** For example, Soundmouse is a Web-based service that aims to "provide efficiencies to significantly reduce the headache and costs in terms of time and resources needed to manage, report and distribute cue sheets," according to its website. Soundmouse helps producers enter cue sheets more efficiently and gives broadcasters a standardized format for improved reporting and analysis. But, again, addressing problems with manually created cue sheets is more of a stopgap solution than long-term progress.

**Producers can bake interactivity into the creative process.** The next phase in discovery

is to create an interactive experience that ties the program to the second screen during the creative process rather than after postproduction, Audible Magic's Friedman says. In other words, the producers would start to contemplate interactive features and what content could be added to the second screen when producing the show. Examples of second-screen content are information and e-commerce opportunities of featured products, cast biographies, historical information of the setting and coverage of the artist and songwriter behind the program's music synchs. This approach would solve the problem of cue sheets being unavailable by the time a program is broadcast.

**The cost of discovery could be built into the service.** On average, consumers favor discovery models for which the cost is included in the music or merchandise (30%), according to NPD/NARM research. They are less interested in a one-time annual fee (20%), watching advertisements in return for the service (20%) and a small per-use fee (19%). Having the fee included in a monthly phone bill was the least desired payment method (9%). Committed music fans are the most open to including the fee in a monthly mobile bill or one-time annual fees. However, they're far less interested in the per-use fee, indicating an expectation of high usage for which such fees would be cost-prohibitive.

**Integrate subscription services with discovery.** Windows Phone, for example, has a Shazam feature that connects to the Zune subscription service, Hanson says. "That's where the magic happens." TV viewing app Miso connects viewers to a currently playing track on Spotify. As an increasing number of music fans use on-demand subscription services as a home base for cataloging and listening, it's logical to connect the moments of discovery to the preferred mode of listening. Subscription services can enable repeat listening to the songs identified with apps like Shazam and SoundHound. Songs identified by these apps could be turned into playlists. Subscription services can build playlists of recommended songs and artists based on identifications. App developers will need to work with subscription services to enable these functions. ●●●

## 'Catch Them In Two Clicks': Opportunities For The Future

Think two, three or five years ahead and consider the ways that devices, applications and services will work together to deliver a more information-filled discovery experience to TV viewers. Here are some things to watch for in the coming years. **1. EASE OF USE WILL** dictate the success of discovery and monetization strategies. "For the foreseeable future there will be many different user experiences," 7digital president of North America Vicki Nauman says. "Some people want to buy something immediately, and some people want to bookmark and add it to their Last.fm playlist or Spotify playlist. There will continue to be a lot of different options. We're seeing across all [options] it's ease of use that's the driving factor that makes a difference in whether something will be successful."

**2. COMPANIES NEED TO** address many different demographics and types of consumers. "The challenge before is not either/or, it's to build all these new models and superserve the consumer," Lakeshore Entertainment senior VP of music and soundtracks Brian McNelis says. But serving each group of consumers will take flexibility. "The top 10% of most committed music fans are also probably the biggest pirates," McNelis says. "If we're not going to get them back, if the most committed consumers are already gone, we better figure out how to get the rest of them. That's why making a tighter weave on the Net so we can catch them in one or two clicks [is so important]."

**3. DON'T FORGET ABOUT ALBUMS.** The Internet is a medium for singles. But people don't fall in love with artists just because of singles, Shine America executive director of music Daryl Berg says. "You fall in love because of a song and their next song and their next song that you have a 45- or 50-minute experience with. If we keep feeding people on a song-by-song basis . . . we're not going to build artists."

**4. TOMORROW'S TVs WILL PROVIDE** new opportunities. Sets with next-generation "4K" resolution debuted at the Consumer Electronics Show in January. Contemplating where to display information on a 3-D plane is interesting, Audible Magic VP of marketing and customer support Jay Friedman says. "You can really enhance the experience. You can overlay information in front of the plane in a way that's less distracting than [typical] overlay."

**5. PLATFORMS AND DEVICES** will be connected to deliver a better experience. Music services already have millions of songs. Now it's up to developers to connect music collections with discovery moments. "What would be really great is that your TV or device learns more about what you like, and starts recommending," TAG Strategic managing partner Ted Cohen says. "How do you get me to the music I like quickly? But more importantly, how do you get me to that music that I'm totally unfamiliar with and make a connection?" —GP

# THE PUBLISHERS QUARTERLY

## EMI's Good Feeling

On the verge of new ownership, EMI Music tops publisher ranks thanks to Rihanna, Bruno Mars, Flo Rida

**EMI Music Publishing** has a two-year streak as the No. 1 publisher on Billboard's Top 100 Radio Airplay Songs chart. Garnering a 21.8% share for the first quarter ending March 31, EMI again attained the top ranking for the eighth consecutive quarter. During this year's first quarter, EMI had a share in 45 of the top 100 airplay songs, including **Rihanna's** "We Found Love" (featuring **Calvin Harris**), **Bruno Mars'** "It Will Rain" and **Flo Rida's** "Good Feeling."

Ironically, EMI's reward for its outstanding performance could be its pending new ownership. A consortium of investors led by Sony Corp. of America is awaiting word on whether the Federal Trade Commission will approve its \$2.2 billion bid to buy EMI's publishing arm.

Universal Music Publishing Group ranked second in the first quarter, finishing with a 15.6% share. UMPG had interests in 37 songs that made the top 100 airplay chart for the quarter including the No. 1 hit, **Adele's** "Set Fire to the Rain," **David Guetta's** "Turn Me On" (featuring **Nicki Minaj**), **Kelly Clarkson's** "Stronger (What Doesn't Kill You)" and "It Will Rain."

Kobalt continues to come on strong, attaining the No. 3 ranking for the fourth consecutive quarter, with a 14.1% share. Its top songs for the first quarter include **Katy Perry's** "The One That Got Away," **Jessie J's** "Domino" and "Good Feeling."

Warner/Chappell Music moved ahead one notch in the rankings to No. 4 on the strength of its market share jumping to 12%

from 10.4% in the prior quarter. For first-quarter 2012, Warner/Chappell had a share in 40 of the top 100 radio songs, including **Pitbull's** "International Love" (featuring **Chris Brown**), "It Will Rain," "The One That Got Away" and "Domino."

Sony/ATV fell to fifth place with 10.8%, even though its market share is better than the 10.6% posted in the prior quarter when it ranked fourth. In the first quarter, its top songs included Guetta's "Without You" (featuring **Usher**) and "Turn Me On," and "Stronger (What Doesn't Kill You)."

BMG ranked sixth with 8.1%, the highest market share it's posted since breaking into the top 10 publishers ranking during second-quarter 2010. For the most recent quarter, its top songs included "Young, Wild & Free," by **Snoop Dogg** and **Wiz Khalifa** and featuring Mars; "It Will Rain"; "Set Fire to the Rain"; and "Stronger (What Doesn't Kill You)."

Words & Music Copyright Administration, absent from the prior quarter's rankings, came roaring back with a 1.7% share and an interest in seven songs in the top 100, including **Dierks Bentley's** "Home," **George Strait's** "Love's Gonna Make It Alright" and **Lady Antebellum's** "Dancing Away With My Heart."

Peermusic ranked No. 8 for the second quarter in a row, with a 1.4% share, down slightly

from 1.5% in the prior quarter and below 2.6% in first-quarter 2011. For this year's first quarter, its top songs included **the Wanted's** "Glad You Came" and **Cobra Starship's** "You Make Me Feel . . ." (featuring **Sabi**).

SMIMS Coffee and Tea Music, owned by **Foster the People** frontman **Mark Foster**, ranked No. 9 with a 1.2% share, down from the prior quarter when it had 2.2% and ranked sixth. This time out, SMIMS had two songs among the top 100, both by Foster the People: "Pumped Up Kicks" and "Don't Stop (Color on the Walls)."

Downtown Music Publishing makes its first appearance in the rankings since fourth-quarter 2011 by snaring a 1.1% share from four of the top 100 airplay songs, including **Selena Gomez's** "Love You Like a Love Song" and **Perry's** "Part of Me."

Sony/ATV continues its dominance of the top 10 country music publishers, which began in fourth-quarter 2010. Since then, it has been each quarter's top-ranked publisher on the Top 100 Country Airplay Songs chart. This year's share, 16.9%, is the firm's best since the country rankings were established in first-quarter 2010.

Also a repeat winner, **Calvin Harris** claims the quarter's top songwriter honor on the strength of his solo writing credit on Rihanna's "We Found Love." ■■■

### Publishers Place

ED CHRISTMAN



### TOP 10 PUBLISHERS AIRPLAY CHART

RANK	PUBLISHER	MARKET SHARE
1	EMI MUSIC PUBLISHING	21.8%
2	UNIVERSAL MUSIC PUBLISHING	15.6%
3	KOBALT MUSIC GROUP	14.1%
4	WARNER/CHAPPELL MUSIC	12.0%
5	SONY/ATV MUSIC PUBLISHING	10.8%
6	BMG CHRYSALIS	8.1%
7	WORDS AND MUSIC COPYRIGHT ADMINISTRATION	1.7%
8	PEERMUSIC	1.4%
9	SMIMS COFFEE AND TEA MUSIC	1.2%
10	DOWNTOWN MUSIC PUBLISHING	1.1%

Percentage calculations based upon the overall top 100 detecting songs from 1,531 U.S. radio stations electronically monitored by Nielsen BDS 24 hours a day, seven days per week during the period of Jan. 1-March 31, 2012. Publisher information for musical works has been identified by the Harry Fox Agency. A "publisher" is defined as an administrator, copyright owner and/or controlling party.

### TOP 10 SONGWRITERS AIRPLAY CHART

RANK	SONGWRITER
1	CALVIN HARRIS
2	LUKASZ "DR. LUKE" GOTTWALD
3	MARTIN KARL "MAX MARTIN" SANDBERG
4	RYAN B. "ALIAS" TEDDER
5	ESTER DEAN
6	MARK FOSTER
7	MICHAEL "TYGA" STEVENSON
8	KATY PERRY
9	BENJAMIN "BENNY BLANCO" LEVIN
10	ADELE ADKINS

Ranking based on the number of aggregated plays each songwriter had among the overall top 100 detecting songs from 1,531 U.S. radio stations electronically monitored by Nielsen BDS 24 hours a day, seven days per week during the period of Jan. 1-March 31, 2012. Unlike the accompanying publisher airplay charts, this ranking doesn't take into account the publishing splits among songwriters for a given song, but rather divides credits equally among each listed songwriter.



BRUNO MARS appears on two of the top 20 radio songs of the first quarter.

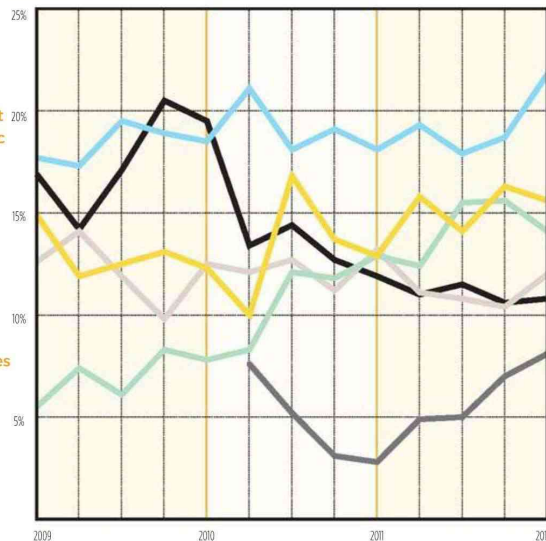


Ninth-ranked publisher SMIMS Coffee and Tea Music is owned by Foster the People's MARK FOSTER.

### QUARTER BY QUARTER

While Kobalt continues to upset the Big Four music publishers' apple cart by crashing their party in the rankings, now BMG Chrysalis is gaining ground too. But despite the upstarts, and strides in market share, EMI still rules the roost.

■ SONY/ATV MUSIC PUBLISHING  
■ UNIVERSAL MUSIC PUBLISHING  
■ EMI MUSIC PUBLISHING  
■ WARNER/CHAPPELL MUSIC  
■ KOBALT MUSIC GROUP  
■ BMG



## TOP 20 AIRPLAY SONGS

RANK	ARTIST	LABEL
1	"SET FIRE TO THE RAIN" ADELE	XL/COLUMBIA
2	"WE FOUND LOVE" RIHANNA FEATURING GALVIN HARRIS	SRP/DEF JAM/DJMG
3	"IT WILL RAIN" BRUNO MARS	SUMMIT/CHOP SHOP/ELEKTRA/ATLANTIC
4	"GOOD FEELING" FLO RIDA	POE BOY/ATLANTIC
5	"THE ONE THAT GOT AWAY" KATY PERRY	CAPTOL
6	"TURN ME ON" DAVID GUETTA FEATURING NICKI MINAJ	ASTRALWERKS/CAPTOL
7	"STRONGER (WHAT DOESN'T KILL YOU)" KELLY CLARKSON	S719/RCA
8	"DOMINO" JESSIE J	LAVA/UNIVERSAL REPUBLIC
9	"INTERNATIONAL LOVE" PITBULL FEATURING CHRIS BROWN	MR. 305/POLO GROUNDS/J/RCA
10	"SEXY AND I KNOW IT" LMFAO	PARTY ROCK/WILL.I.AM/CHERRYTREE/INTERSCOPE
11	"NOT OVER YOU" GAVIN DeGRAW	J/RCA
12	"YOUNG, WILD & FREE" SNOOP DOGG & WIZ KHALIFA FEAT. BRUNO MARS	ROSTRUM/ATLANTIC/RRP
13	"WITHOUT YOU" DAVID GUETTA FEATURING USHER	WHAT A MUSIC/ASTRALWERKS/CAPTOL
14	"MOVES LIKE JAGGER" MAROON 5 FEATURING CHRISTINA AGUILERA	A&M/OCTONE/INTERSCOPE
15	"NI**AS IN PARIS" JAY-Z & KANYE WEST	ROC-A-FELLA/ROC NATION/DEF JAM/DJMG
16	"ASS BACK HOME" GYM CLASS HEROES FEATURING NEON HITCH	DECAYDANCE/FUELED BY RAMEN/ATLANTIC/RRP
17	"TAKE CARE" DRAKE FEATURING RIHANNA	YMCMB/UNIVERSAL REPUBLIC
18	"WORK OUT" J. COLE	ROC NATION
19	"THE MOTTO" DRAKE FEATURING LIL WAYNE	YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
20	"STEREO HEARTS" GYM CLASS HEROES FEATURING ADAM LEVINE	DECAYDANCE/FUELED BY RAMEN/RRP

Ranking based on the number of aggregated plays each song had among 1,531 U.S. radio stations electronically monitored by Nielsen BDS 24 hours a day, seven days per week during the period of Jan. 1-March 31, 2012.

## TOP 10 COUNTRY PUBLISHERS AIRPLAY CHART

RANK	PUBLISHER	MARKET SHARE
1	SONY/ATV MUSIC PUBLISHING	16.9%
2	EMI MUSIC PUBLISHING GROUP	14.1%
3	WARNER/CHAPPELL MUSIC	14.0%
4	BMG CHRYSALIS	9.2%
5	WORDS & MUSIC COPYRIGHT ADMINISTRATION	7.7%
6	UNIVERSAL MUSIC PUBLISHING GROUP	6.7%
7	BIG LOUD BUCKS ADMINISTRATION	3.0%
8	RAZOR & TIE MUSIC PUBLISHING	2.4%
9	WIEMERHOUND MUSIC	2.1%
9	BLACKSTONE ENTERTAINMENT	2.1%

Percentage calculations based upon the overall top 100 detecting songs from 220 U.S. country radio stations electronically monitored by Nielsen BDS 24 hours a day, seven days per week during the period of Jan. 1-March 31, 2012. Publisher information for musical works has been identified by the Harry Fox Agency. A "publisher" is defined as an administrator, copyright owner and/or controlling party.

# THE GO-TO GUY

**OneRepublic frontman RYAN TEDDER—hitmaker for Adele, Beyoncé and Leona Lewis—laughs if you offer him a writing fee**

**BY MITCHELL PETERS**

**A**CCORDING TO RYAN TEDDER, there are two approaches to songwriting and producing: seasonal and evergreen. Seasonal means mastering the hot sound of the moment. “In a couple years you have a slew of songs and are the biggest things in the world,” Tedder says. “Then you burn out. Three years later, you’re hustling trying to sell one track.”

Harder to master is the evergreen style of the producers Tedder sees as models: Max Martin, Rick Rubin and T Bone Burnett. “It’s super rare to stand a decade and have successful singles as a writer/producer,” says Tedder, who in addition to fronting the pop-minded rock band OneRepublic has written and produced hits for Leona Lewis (“Bleeding Love”), Beyoncé (“Halo”) and Adele (“Rumor Has It”). “I didn’t want to end up on ‘! True Hollywood Story,’ where I went from all this success to 15 years from now skipping out on rent on a single-bedroom condo in Atlanta.”

Small chance of that. Tedder, who won an album of the year Grammy Award in February for co-writing two tracks on Adele’s *21*, has worked to broaden his reach across the musical spectrum. In the five years since his career took flight with the release of OneRepublic’s debut album, *Dreaming Out Loud*, Tedder has worked with Kelly Clarkson, Jennifer Lopez, Carrie Underwood, Maroon 5, Lady Antebellum, Tiësto, Cobra Starship, B.o.B, Chris Cornell, Paul Oakenfold and many more.

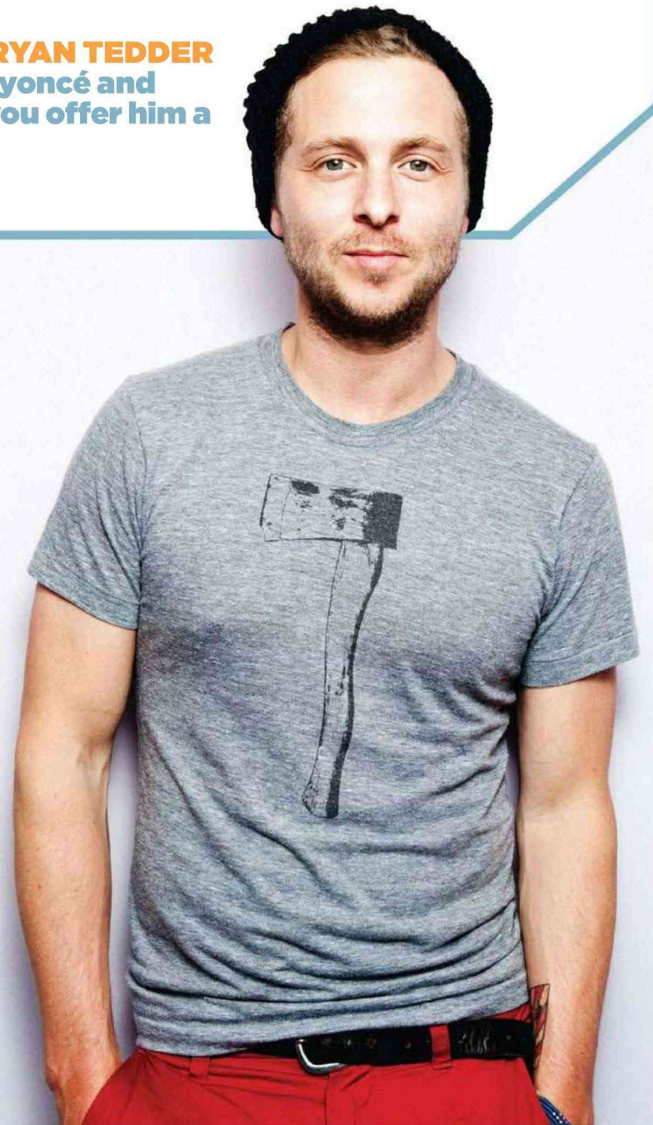
Amid that, in 2009, Tedder launched Patriot Records and Patriot Games Publishing, a joint venture with Kobalt Music Publishing. Patriot Records’ artist roster includes Nikki Flores and My Name Is Kay; Patriot Games Publishing comprises writer/producers Noel Zancanella, Inflo and Brent Kutzle (who also plays bass and cello in OneRepublic).

“I invest so much time in these writers, explaining whatever methodology I have,” he says. “I probably get more of a thrill seeing one of my writers go off without me and have a hit than have one with me.”

In an interview with *Billboard*, Tedder discusses OneRepublic’s upcoming third album, balancing his role as a frontman and go-to songwriter/producer for other artists, the growing revenue opportunities in publishing and whether he’d ever consider going solo.

## What’s the status of the new OneRepublic album?

We have what I call “starts.” To me, a start is a melody and a verse/chorus. Sometimes it’s only 30 or 60 seconds long. We have 30 some-odd starts. We’ll probably do 10 more and narrow it down to about 10 or 12 songs for the album. The real focus has been shifting the sound and trying to identify something that feels natural and a progression. I feel OneRepublic really has a shot with this next album to cross into a much bigger world. We want to put our first single out by this summer. We’re trying not to rush it.



## Is it difficult deciding which songs to use for OneRepublic and which to pitch to other artists?

That was never an issue with the first two albums. I never would’ve sung “Halo” or “Bleeding Love.” Only recently has there been a couple of songs I wrote and pitched to labels and had people jump on them. My manager said, “What the hell are you doing? You have to keep this song for you.” Sometimes it takes my band members, management or [Interscope Geffen A&M chairman] Jimmy Iovine to threaten to throw me out of the building if I give away a song. So lately I’ve been hoarding as many things as possible for OneRepublic. There’s a very good chance I would pitch things that don’t make this album to other artists.

## You’ve written and produced for a wide variety of acts. How do you decide which artists to work with?

It’s a combination of people approaching me and me approaching them. Once I start touring with OneRepublic, my options get more limited with time. So at that point I’m picking people who I love. With Adele, I was in the middle of touring on [second album] *Waking Up*. I blocked off a week and said, “I have to work with Adele.” Our management was like, “She’s good, but what’s the big deal?” I

thought she was the best singer in the world, so I wanted to halt everything to make sure there was time to work with her.

## Has the recent explosion of electronic dance music in America influenced your writing and producing?

If you’re not paying attention to EDM right now and you’re trying to be relevant in pop music, then you’re probably a little behind. From a writer/producer standpoint, I’m totally paying attention to where music is at and EDM. From OneRepublic’s standpoint, I’m kind of paying attention to it, but the only way it’s influencing the band is in terms of the tempo. We’re going to have way more tempo on our third album. If 90% of the world wants to stand out in fields and go crazy to EDM, then why not pay attention to it?

## Can you shed some light on how you set your writing/production fees?

After my first handful of successful songs, I was called to work with somebody. They asked what my fee was. I asked them what they meant. They said, “Your writing fee.” I answered, “Do you mean my producing fee? If you take the song, then I’ll produce it, and of course I have a production fee.” They said, “No, no, no—your writing fee.” I just started laughing and told them I wasn’t going to charge them for writing a song. I guess there’s a network of writers that charges for being in a room and writing a song, whether or not a label takes the song. I’ve never done that, to my knowledge.

## Have you noticed any new revenue opportunities for songwriters in recent years?

The new frontier is licensing and synchs. You look at the breakdown of a song and you’re like, “Whoa, 30% or 40% of what I made on this came from licensing. How did that happen?” I’ve just started seeing that in the last two or three years. For new writers, that is something they should focus on. When you’re pursuing a publishing deal, don’t think you have to sign that deal and then immediately go write Usher’s next single. The quickest way to recoup a publishing deal is to sit yourself down at the TV and film department of your publisher and say, “Hey, I want to recoup this deal and make some money. What TV shows and films are coming up?” I know a couple of bands whose entire living has come from

a handful of well-placed licenses.

## Are you eyeing a solo career at some point?

I don’t think so. I am not opposed to doing a side project, like Death Cab for Cutie, where it’s completely different from my own band. [Death Cab spinoff] The Postal Service is the guidebook of how to do a side project properly. I’d love doing that at some point—write a handful of songs that have nothing to do with my band, then bring in some other artists who are friends to sing on each one, maybe a four- or five-song EP. I have a couple names—I already bought Web domains and trademarks just in case I decide to do it. But I’m not a solo artist. The handful of features I do to—like the new Gym Class Heroes song [“The Fighter”] and Sebastian Ingrosso & Alesso [“Calling (Lose My Mind)”]—are as close as I’ll get to doing a solo project.

## How about film scoring?

I would love to do that. God willing, OneRepublic can keep doing what it’s doing until we decide to stop. But when I picture the next 20 years, I see myself with some gray hairs sitting there watching the dailies of a film and trying to figure out what kind of music to write to it.

# W/C Now The Hottest MC

Veteran publisher Warner/Chappell undergoes urban renewal

BY GAIL MITCHELL AND ED CHRISTMAN

**W**ARNER/CHAPPELL MUSIC'S renewed thrust into R&B and hip-hop is gaining momentum. During most of 2012's first four months, its songwriters had a share in five of the strongest tracks on Billboard's Hot R&B/Hip-Hop Songs chart: Wale's "Lotus Flower Bomb," Beyoncé's "Love on Top," Drake's "Make Me Proud" and "The Motto," and Jay-Z & Kanye West's "Ni\*\*as in Paris."

Warner/Chappell Music chairman/CEO Cameron Strang sees this chart attack as a payoff to the company's investment in the genres. "To accomplish this success takes a commitment to growth, a heightened level of service and focus," he says. "Once that starts to happen, it attracts other writers and producers as word-of-mouth spreads, which is why we are starting to see great results."

Strang says Warner Music Group's new ownership—Len Blavatnik's Access Industries acquired the company in 2011 and installed Steve Cooper as CEO—has helped the publishing company. But there already was a strong foundation, VP of urban A&R Juan Madrid says, including a stable of such R&B/hip-hop and pop heavyweights as T.I., Lil Wayne, Timbaland, the-Dream, Dr. Dre and Bryan-Michael Cox. "We inherited this roster of great talent," Madrid says, "but we also wanted to continue to freshen things, keeping an eye on the youth movement driving R&B/hip-hop and pop."

One of the first deals he struck after coming to Warner/Chappell was signing Toronto producer T-Minus who, at the time, only had one record, Ludacris' "How Low." Since then, 24-year-old T-Minus (born Tyler Williams) has worked on several of hip-hop's biggest songs, including DJ Khaled's "I'm on One" and Drake's last three singles: "Make Me Proud," "HYFR (Hell Yeah, Fuckin' Right)" and "The Motto."

Other urban signings include Virginian Lex Luger, who has worked with West, Jay-Z and Young Jeezy, and in 2011 was

named BMI's producer of the year; Young Chop, an 18-year-old Chicago producer whose credits include hot unsigned rapper Chief Keef; Toronto musician Arthur McArthur, who has credits for tracks on Tyga's latest album, *Careless World: Rise of the Last King*; and DJ Spinz, who produced current top 10 R&B/hip-hop hit "Cashin Out" by Epic newcomer Ca\$h Out. Also on Warner/Chappell's roster: Wiz Khalifa, Rico Love, Trey Songz, Waka Flocka Flame and the Runners production team.

Warner/Chappell's R&B/hip-hop team has also signed several female writers and producers, including EMI Capitol recording artist Priscilla Renea (her credits include co-writing Rihanna's "California King Bed" and collaborations with such songwriters and producers as Rodney Jerkins, Toby Gad and Dr. Luke) and Ebony West, who under the pseudonym Runway Star produced "Teach Me How to Dougie" for rap group Cali Swag District.

In partnership with Dr. Dre, Warner/Chappell signed the producer's protégé, Kendrick Lamar, a West Coast rapper from Compton, Calif., whose *Section.80* was one of iTunes' biggest hip-hop releases last year. Another recent signing is Rick Ross, whose Maybach Music joint venture goes through Warner Bros., and through him signed Meek Mill.

"Everybody we're signing is young, under 23 years old," Madrid says. "We're looking for people with aspirations to be the best, people who want to evolve, push the envelope and stretch the limits of what he or she is capable of, someone not afraid to fail and who is also looking for a partner. We want someone motivated. Every time you sign a producer, you think of what could be."

One thing that helps Warner/Chappell A&R executives ex-



Warner/Chappell's recent signings include KENDRICK LAMAR.

ecute more effectively is a streamlined signing process. "The speed from identifying talent to signing has been reduced dramatically," Strang says. "Previously, we had a structure that required two or three levels of approval and was more centralized." Now the company can make quicker decisions, without waiting for consent from New York.

# Shedding The Cocoon

BMG Chrysalis streamlines after three big buys

BY ED CHRISTMAN

**A**FTER THREE TRANSFORMATIVE acquisitions, BMG Chrysalis America is taking an approach largely dependent on organic growth.

"We won't have any more transformative deals, but there are still small and midsize catalogs out there," says Laurent Hubert, who oversees BMG Rights Management's North American operation, known in North America and the United Kingdom as BMG Chrysalis.

Hubert, who held a key position in BMG Music Publishing (which was sold to Universal Music Group in 2006), has been with the company since its relaunch as BMG Rights Management in the fall of 2008. During that time, Hubert, whose title is COO of North America, has been involved in several catalog acquisitions: Crosstown Songs, Cherry Lane Music Publishing, Stage Three Music, Evergreen Copyrights and Bug Music.

"Our growth isn't just about acquisition: We are probably the fastest organically growing publishing company right now," Hubert says. With large acquisition possibilities drying up, organic growth will become even more prominent.

Consequently, BMG has recently signed Bruno Mars, Bo-

hannon, Daniel Bensi, Rodney Crowell, Ashlyne Huff and Steven Lee Olsen. In addition, the company just inked a worldwide administration deal with Turner Broadcasting that covers more than 100 channels in 200-plus countries (including Cartoon Network, TNT, TBS and CNN) and has also renewed Chrysalis' exclusive administration deal with Pokémon that it established in 1998.

All told, the company now owns more than 700,000 copyrights, with U.S. offices in New York, Los Angeles and Nashville, and an international presence in seven European markets (the United Kingdom, Scandinavia, France, Germany, Benelux [Belgium, the Netherlands and Luxembourg], Spain and Italy).

During the first quarter, BMG snared an 8.1% share of the top 100 U.S. radio airplay songs, its highest market share since first breaking into the rankings in 2010's second quarter.

Since most of BMG's asset acquiring has been in the United States, Hubert has been rationalizing the company's U.S. structure. As for keeping and shedding employees, BMG says it chose a "best of breed" approach, leaving the company with 120 employees stateside. "We tried to do it as openly

and objectively as we could," Hubert says. "We didn't take a my-way-or-the-highway approach."

In addition to publishing, BMG continues to buy masters, Hubert says. In fact, when BMG merged its recorded-music operation with Sony Music, it deliberately withheld several hundred masters from that deal, which served as the initial assets in the creation of BMG Rights Management.

As part of the company's growth strategy, BMG has launched a master rights business with established artists. Distributed by RED, that enterprise will issue its first U.S. album—a collection of demos and other unreleased tunes by the late Joey Ramone titled "... ya know?"—on May 22.

"We want to sign bands that have not been served properly, and that can sell from 50,000 to 200,000 units or more," Hubert says.

The company plans to issue six albums this year and possibly a dozen more in 2013, but Hubert expects that its masters' release schedule will increase dramatically in the next five years.

Most marketing for each record will be outsourced to independent companies and, as a result, each project may have a different team.

"We are doing what we call '180 degree' deals, in which we try to sign both the master and publishing rights," Hubert says. Instead of a cash advance and a small royalty, the model gives the artist the possibility of dramatically increased revenue as well as ownership of the masters, which BMG leases for 10 or 15 years.

The model is based on the rights owner and company agreeing on a budget and a plan to be executed in full partnership with the majority of the proceeds going to the artist. "Under this model, both parties are aligned, so both will be more cost-conscious," Hubert says. "It creates an interesting dynamic."



BMG's LAURENT HUBERT



CARLY RAE JEPSEN



THE WANTED

# THE NEW WAVE OF

# TOP 40

What's new? At top 40, the artists. For the past seven weeks, rookie acts have ruled half the Billboard Hot 100's top 10

BY GARY TRUST



FUN.



GOTYE

# T

**OP 40 RADIO'S TRADEMARK** is playing new music. But, what happens when not only the music is new, but many of the artists providing it are new, too? ♦ For the past seven weeks, half of the Billboard Hot 100's top 10 has been the domain of lead pop acts enjoying a trip to the chart's top tier in their first visit to the survey. This week, Gotye logs a fifth week at No. 1 with "Somebody That I Used to Know" (featuring fellow newbie Kimbra). The group of successful

first-timers also includes fun. ("We Are Young," featuring Janelle Monáe) at No. 3, Carly Rae Jepsen ("Call Me Maybe") at No. 4, the Wanted ("Glad You Came") at No. 7 and One Direction ("What Makes You Beautiful") at No. 8.

Conversely, three months ago the Hot 100 boasted no new lead acts in the top 10. Six and nine months ago, respectively, one new act each inhabited the region. A year ago this week? None. No top 10, in fact, had held as many as five acts scoring a hit on a first try during the past five years until this current run.

While pop radio's mission is exposing new songs, often the artists serving up the hits have built a history—and, thus, a valuable level of familiarity—with listeners. Three months ago, the likes of veterans Kelly Clarkson (10 career Hot 100 top 10s), Rihanna (21) and Madonna (a record 38) ranked in the Hot 100's top 10, along with seven other lead acts who'd previously visited the survey.

As a new wave of top 40 acts infuse the Hot 100's upper reaches, such an invasion affects the strategies of both radio stations and record labels. Programmers risk overexposing listeners to an abundance of acts devoid of any past connection with them, while labels likewise need to educate radio gatekeepers on their latest find more so than with an established act.

So what accounts for the rise of new artists suddenly dominating the top 10? According to WHTZ New York PD Sharon Dastur, in a digital world, it's harder than ever for a new act to even remain that unfamiliar for long.

"Social media have really helped many of these newer artists explode quicker than they would've before, because it's another way for friends to discuss and share their favorite music," she says. "Any kind of additional exposure that the audience gets to these songs, whether it's from a viral video, a song being covered on 'Glee,' or parodied on 'Saturday Night Live,' only helps radio."

All five new lead acts in the Hot 100's top 10, in fact, have ascended with aid outside of pop radio. Gotye and fun.'s tracks have each topped Billboard's Alternative airplay chart and been covered by the cast of Fox's "Glee." While the TV troupe remade "Somebody That I Used to Know" only last month, it was instrumental in fueling the rise of fun.'s "We Are Young" when its cover version appeared on the series' Dec. 6, 2011, episode before fun.'s original had debuted on the Hot 100. After fun.'s version of "Young" received added exposure in a Chevy Sonic ad that aired Feb. 5 on Fox during the Super Bowl, the song rocketed 41-3 on its way to a six-week Hot 100 reign.

Jepsen's single was a hit in her native Canada, topping the Billboard Canadian Hot 100 for four weeks, while a viral video of fellow Canadian Justin Bieber singing the song with Selena Gomez and Ashley Tisdale has garnered more than 38 million YouTube views. Bieber also offered his endorsement of "Call Me Maybe" to his legion of Twitter followers (currently at 21 million).

One Direction, meanwhile, gained a following after appearing on the seventh season of the U.K. version of "The X Factor." When the Wanted broke in the United States at the same time, buzz of two high-profile boy bands helped listeners put names to the groups' 10 not-quite-so-new-after-all faces.

Clear Channel Media and Entertainment senior VP of programming Jon Zellner agrees that such far-reaching platforms have helped enhance the familiarity of new acts. "Fun. and the Wanted were also both featured in Clear Channel's Artist Integration Program," he adds. On-air elements of the chain's initiative include 30-second artist profiles that run nationally. Digitally, station websites run special content packages, including links to featured acts' releases on iTunes. "The campaigns provide the opportunity for artists, labels and the

music industry to maximize exposure for new singles or albums, ultimately strengthening artist development and sales," Zellner says.

Beyond such finely planned synching and promotional strategies, simple timing has also benefited the rising rookie class of 2012. With recent top 40 cornerstone acts like Katy Perry and Lady Gaga currently between studio albums, the door was opened for new acts at the format. "That breathes opportunities for breaking new artists," KXXM San Antonio OM/PD Chase Murphy says. Plus, just because an established artist takes a break doesn't mean that a label can, too. "Labels always need to break new artists to stay in business," Murphy says.

And, while Gotye has brought a sonic variety to pop radio (a xylophone, after all, provides part of his hit's hook), audiences might not always realize that they're even hearing a new artist. "I feel like some recent hits by new acts could easily be from established artists," WPST Philadelphia PD Dave McKay says. "From its sound, Jessie J's 'Domino' [which became her first Hot 100 top 10 in February] could be by Katy Perry." The track was written by Max Martin and Dr. Luke, authors of several of Perry's smashes. And it probably hasn't hurt Jepsen's fortunes any that "Call Me Maybe" has a bright, pulsating pop sound that fits comfortably alongside any of the women who've dominated top 40 recently.

Ultimately, labels believe that whether an act is new or not, promoting any song has its challenges. Thankfully, says Joel Klaiman, Universal Republic executive VP of promotion and artist development, pop radio programmers zero in on a song's hit potential more than its background.

A record, that is, trumps an artist's track record.

"In most cases, it is more difficult to promote a new act as opposed to working an already established act. At the same time, if an established act has set the bar high, everything is compared to their last effort," Klaiman says. "I've learned that no matter what level of artist, you can never take anything for granted."

Klaiman credits an openmindedness on the part of radio in the label's promotion of Gotye. "Synchs, TV appearances and viral growth certainly help make songs familiar, but they don't always deliver a hit. More often than not, we don't get synchs or TV appearances until we've already done the heavy lifting at radio."

"When we began promoting Gotye, his song had a great video, but only 7 million views. With airplay, those views grew. When we hit about 90 million in [all-format] weekly audience, we had 'Glee' and a 'Saturday Night Live' appearance [on April 14] to help push it over the edge." This week, "Somebody That I Used to Know" ranks at No. 2 on Hot 100 Airplay with 132 million in audience, according to Nielsen BDS.

"Gotye is the perfect storm of a magical song, viral buzz and great TV synchs," Klaiman says.

Roadrunner Records senior VP of promotion Mike Easterlin echoes that the label's multifaceted approach to promoting fun. helped alleviate unfamiliarity of "We Are Young" at top 40. "Radio has done a good job of picking up the vibe online and all around to help be a large part of the story," he says. "For the song to go to No. 1 in digital sales after the spot featuring it ran during the Super Bowl caught everyone's attention at radio."

At seven weeks and counting, new acts continue to lock up half the Hot 100's top 10. According to Klaiman, such an uncommon infiltration can't be mere coincidence. "It's a great time in music. Songs from Gotye, fun., Jepsen, the Wanted and One Direction happen to be some of the best pop songs of the last few years," he says. "It proves that there's always a huge appetite for new music and new artists." ♦♦♦

## FROM NEW TO NEXT

Five rookie acts to watch



### Alex Clare, "Too Close"

The British artist rises 75-63 on the Billboard Hot 100 with "Too Close." The electro-pop song, which has received a

boost from its placement in a Microsoft Internet Explorer 9 commercial, debuts on Alternative at No. 40 and has sold 409,000 downloads, according to Nielsen SoundScan.



### Grouplove, "Tongue Tied"

The song lifts 38-37 on Mainstream Top 40 and 4-3 on Alternative, a new peak in its 23rd week on the latter list. The track

spent three weeks on the Hot 100 in December (reaching No. 69) following its usage in an Apple iPod Touch TV campaign. More small-screen exposure followed when the "Glee" cast covered the song on the Fox series' May 15 episode.



### Rita Ora, "How We Do (Party)"

The recent Roc Nation/Columbia signee is enjoying her first appearance on Mainstream Top 40,

where "How We Do (Party)" pushes 31-30. The British-raised singer, whose forthcoming debut album includes contributions from Drake, Kanye West and Will.i.am, is set to open for Coldplay on 11 tour dates beginning this month.



### Cher Lloyd, "Want U Back"

U.K. reality TV show "The X Factor" has already given us Leona Lewis and, more recently, One Direction. Now, the 18-year-old

Lloyd, who finished fourth in the 2011 season of the talent competition (behind One Direction, which placed third), is bubbling under Mainstream top 40 with "Want U Back." The song's video has racked more than 3 million YouTube views since its May 1 posting.



### Chris Rene, "Young Homie"

The singer endeared himself to viewers of the U.S. version of "The X Factor" last year, due partly to his back story of

battling drug and alcohol addiction. Mentored by Antonio "L.A." Reid, Rene finished third in the competition. His debut Syco/Epic single, "Young Homie," climbs 28-27 on Mainstream Top 40.

—GT

Roberto,  
Obrigado por tantas emoções!

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# AN ENDURING MASTER OF ROMANTIC POP, ROBERTO CARLOS, AT 71, IS SET FOR A NEW U.S. TOUR

BY LEILA COBO

**B**

razil is a world of music unto itself; a world of samba, bossa nova, sertanejo and the successor to bossa nova known as MPB (música popular Brasileira).

And then, there's Roberto Carlos. A genre all by himself.

Brazilians call him "the King," a nickname so entrenched the press doesn't

bother to spell out his name anymore. "O Rei," the headlines read, and there's no further explanation or description needed.

"He is the king of romantic song," Sony Music Brazil president Alexandre Schiavo says. "There may be people who aren't fans, but even those will, at some point in their lives, go to a Roberto Carlos concert. It's like visiting Paris and not going to the Eiffel Tower."

At 71 years old, with a recording career that spans 52 years and more than 500 compositions, Carlos' music has in some way touched the lives of every person who grew up in Latin America in the '60s, '70s and '80s. That's because beyond his sheer fame, Carlos is a rarity: A Brazilian artist who's had a parallel career in Spanish, and whose fame beyond the confines of Brazil and throughout the Spanish-speaking world rivals his stardom at home.

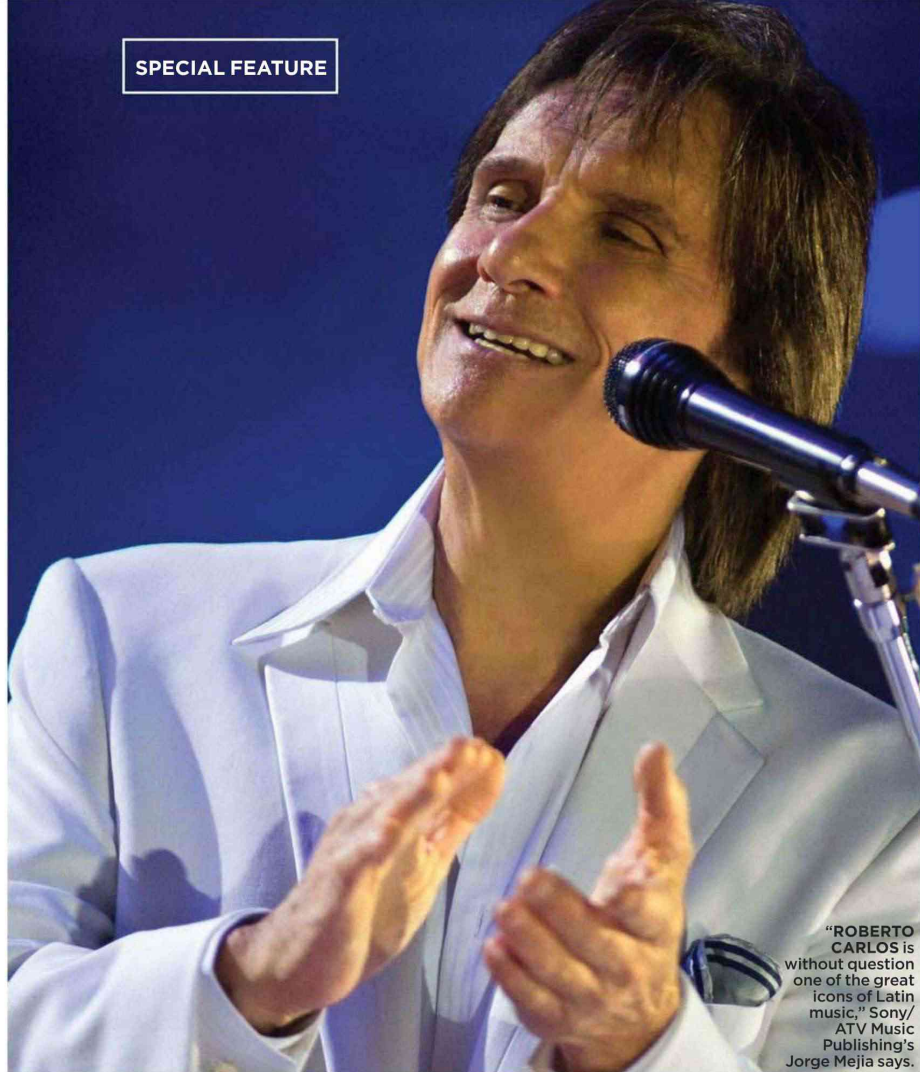
"One hundred-twenty million albums. It is quickly read, so read it again: 120 million albums. Sold. By Roberto Carlos," says Jorge Mejia, senior VP of Latin America and U.S. Latin for Sony/ATV Music Publishing, home to Carlos' songs.

"It is a staggering number by any measure," Mejia adds. "It is why Roberto is without question one of the greatest icons of Latin music, one of the greatest songwriters of any genre, and the artist that I grew up singing, that my mother grew up singing, that my whole family grew up singing, that all of Latin America—Spanish and Portuguese speakers alike—grew up singing."

Brazil Assn. of Record Producers president Paulo Rosa says, "He is the solo act who has sold the most CDs in Brazil. He's entrenched in the memory of Brazilians of all ages. His audience comprises all generations, so his artistic prism is immense. And in sheer market terms he's one of the most important—if not *the* most important—artists in Brazil."

Despite his enviable longevity, Carlos is far from a nostalgia act. On the contrary, his success hinges not on his capacity for reinvention—Carlos' international, romantic pop sound remains relatively unchanged—but in his capacity to innovate within the marketplace.

"He's always been ahead of his time," says longtime manager Dody Sirena of DC Set Promoções, who since the mid-'90s has



"ROBERTO CARLOS is without question one of the great icons of Latin music," Sony/ATV Music Publishing's Jorge Mejia says.

# HAIL BRAZIL'S MUSIC KING

negotiated lucrative sponsorship deals for Carlos, long before such partnerships were the norm, including one with Nestlé that continues to this day. Sirena also helped negotiate Carlos' new record deal in 1994, when he created his own Amigo Records label, which gives Sony oversight of distribution and marketing while Carlos retains ownership of his masters. With Sirena, Carlos also launched *Emoções Em Alto Mar* in 2005, an annual Carlos-themed luxury cruise.

Now, Sirena is at the helm of Carlos' current international tour, booked by Jorge Pinos of JEP Entertainment Group. His most extensive outing in years, it includes 10 U.S. dates beginning June 2 at American Airlines Arena in Miami.

Sirena has also just finished negotiating a new sponsorship deal with credit card company Credicard, which last year launched a Carlos "Emoções" card featuring his picture. In less than a year, nearly 250,000 subscribers have enrolled in the program (see story, page 10).

"Roberto has managed to maintain an aura about his image," Schiavo says. "He doesn't do much press, nor does he lead a very public life. He takes very good care of his image."

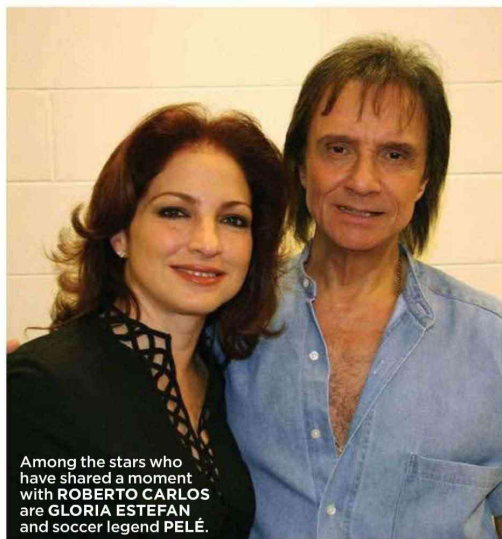
Born in the small town of Cachoeiro de Itapemirim to a seamstress mother and a watchmaker father, Carlos began singing at 9 years old on local radio shows, developing a following thanks to a weekly radio hour in which he sang anything he pleased. When he was 17, the family moved to Rio de Janeiro, where he took a job in a local nightclub and sang rock'n'roll on local TV shows.

Carlos landed a recording deal in 1959 with Polydor and then switched to Columbia in 1960.

By the early '60s, aided by the TV show "Jovem Guarda" (Young Guard) and subsequent musical movement of the same name, Carlos became a teen idol and began writing with his childhood friend and former bandmate Erasmo Carlos, still his main writing partner today. Spurred on by appearances on TV and in film and a win at Italy's San Remo Festival, Carlos established himself as a star and began recording in Spanish. He also began releasing an album per year in Brazil, selling 1 million-plus copies every time, according to Sony.

To mark Carlos' 50 years in the recording business, Sony released two CD/DVD sets of covers of his hits: *Elas Cantam Roberto*, featuring 20 top female Brazilian singers arrived in 2010, followed in 2011 by *Emoções Sertanejas*, with 18 top Brazilian country music singers/duos. The year 2010 ended with Carlos' Christmas TV special, a tradition for 38 years, which aired live from Copacabana Beach, where he sang for more than 1 million people. The 2011 Christmas special was Carlos' live performance in Jerusalem, which Sony also released as a CD/DVD in April, a departure from Carlos' tradition of releasing albums every December.

Now, as Carlos winds down his international tour, he's preparing to return to the studio and finish his first album of new material in a de-



Among the stars who have shared a moment with **ROBERTO CARLOS** are **GLORIA ESTEFAN** and soccer legend **PELÉ**.



cade, as well as his first Spanish-language release since 1994.

"He's like a wine that improves with age, and he sings beautifully, with amazing elegance," Schiavo says. "We have our ritual: He'll call us at the end of the year, we go to the studio, drink a good bottle of wine and listen to the songs."

In a suite at Mexico City's Nikko Hotel, Carlos is dressed in pressed jeans, loafers, blue sweater and jacket. Neat and immaculate, his visual image matches his reputation for perfectionism. He sizes up the room before deciding on a high bench, where he sits with a certain trepidation. Carlos doesn't like to give interviews, and seldom does. But it's the eve of the first of his three sold-out shows at Mexico City's Auditorio Nacional (capacity 10,000), and in the spirit of his international tour, he has made an exception for Billboard.

During the course of the next hour, Carlos' guardedness gives way to laughter, and by the end of the evening, he affords a warm hug and a "gracias querida" ("thank you, dear"). A conversation with O Rei.

**You began singing on a children's radio show when you were only 9. What did you sing?**  
The first song I performed in public was in Spanish. It was called "Amor y Mas Amor" and it had been recorded by Fernando Borel. I very

much liked to sing in Spanish and embellish the songs, even when I wasn't sure what they meant. I heard them on the radio and I learned them.

**When you moved to Rio, you sang every evening at a nightclub. Would you say that experience defined your style?**

Not really, because I sang all kinds of repertoire. I sang in English. I used to love "There Will Never Be Another You" by Chet Baker. What defined my style was my next album, which I recorded with [Columbia]. Back then I used to sing what we called "ye-ye-ye" music, the rock'n'roll of the time. Music by the Beatles. I recorded some cov-

ers but I also dared to write my first song, which I didn't record. And then I wrote a second one, and that, I did record. It was called "Susie."

And that defined my style. I wrote music for a young audience, with very romantic lyrics.

**You eventually began writing with your childhood friend, Erasmo Carlos, with whom you'd been in a band together and with whom you still write after all these years. How does the process work?**

The inspiration comes from anywhere and in any shape. I can walk into a room and it hits me. That's the moment of inspiration. Then comes the moment of perspiration. Everything that came so naturally, you have to develop into an entire song. I usually start with just a moment—it could be one line, or more—and I develop that. I call Erasmo, and we keep on working.

**You sang in Spanish as a child. But what made you record in Spanish as an adult?**

The idea came from Alberto Caldeiro, the A&R director of CBS Argentina, and Evandro Ribeiro, the A&R director of CBS Brazil at the time. They decided to launch me in the Hispanic market through Argentina. And that's how I recorded in Spanish. I believe the first song was "Cacharrito."

I was so happy, so excited at the opportunity. "My God, I come from Cachoeiro and now I'm going to record in another language?" It was a marvelous, unique opportunity in my life.

**Among all those hits, what song marks a before and after in your career?**

I'd say "Detalles." I had always recorded in Brazil and was eager to experiment and record in the U.S. with great arrangers there. Ribeiro again gave me the opportunity to record an entire album there, and I worked with several arrangers. Jimmy Wisner did "Detalles" and that was key in my career. The arrangement for "Detalles," although very simple, truly elevated the song.

**What's the story behind the song?**

The story is based on a relationship I had before I was married. It's a situation I created, not one that I lived. But I like to say that even if I didn't live the story, I believe in it because it stems from something I would have done or would have liked to do. The songs I do need to have my truth, what I truly believe. I take a long time writing a song because I try to find the exact way to say exactly what I think. An important factor in my career is, I think like the masses. I like the things they like. And when I write a song I'm pleased with, that's

what they like. I don't do things because I think they'll have good results, but because I really like what I've done.

**You have myriad businesses around your music. How involved are you in their day-to-day activities?**

I watch my career very closely, very carefully. Everything in my career is discussed with me. The ideas may come from others, like Dody, and I'm well-surrounded. And I listen a lot. I listen to everybody's opinion. I believe when many people think together, the results are better.

**As you do with your compositions.**

Yes, with my friend [Erasmo Carlos]. Sometimes I'll be writing and I'll call Carmaña, my longtime secretary, who knows nothing about music, but who's very honest about what she likes and what she doesn't like. I'll play a song for her, and she'll say, "That's so pretty." And other times, she'll question a word. And she's not a poet or a composer. But her opinion to me is the opinion of my audience. I always like to ask for opinions and share with my own.

**How has technology changed what you do?**

We all benefit, but as far as digital recording, I like to record my vocals in analog. Or with a type of digital technology that has the same frequency responses as the analog recording. The analog tape has more warmth, particularly when it comes to romantic music. Of course, I use our digital resources, but some of the instruments, like the acoustic guitar, I also prefer to record in analog.

**I have so many favorite songs of yours, but my No. 1 may be "Amigo." Tell me about that song.**

I wrote that song for Erasmo Carlos, my friend, my writing buddy. We'd begun to write a melody and we parted ways for the day because we couldn't find anything else to do with that song. And I started writing lyrics about our friendship; about what Erasmo means to me, the fact that he's like a brother, the brother I chose. I said nothing to him and I went to the States and recorded the song. And when I returned I played it for him. He was in tears. I said, "This is my homage to you."

**Did it surprise you that such a personal song could have such universal appeal?**

Yes, but that song says everything I'd like to tell my friend, my brother. And every human being has a friend, after all.

## TEAM CARLOS

### ALBUM

*Roberto Carlos Em Jerusalem 2012* (CD/DVD)

### RELEASE DATE

April 1

### LABEL

Sony Music

### MANAGER

Dody Sirena, DC Set Promoções

### PUBLISHING

Sony/ATV

### AGENT

Jorge Pinos,  
JEP Entertainment Group

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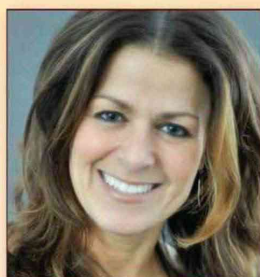
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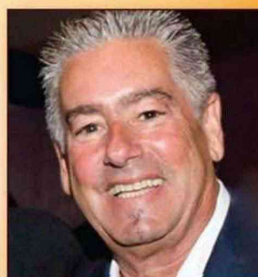
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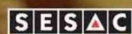
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# MUSIC

LATIN BY LEILA COBO

## JUANES UNPLUGS

Colombian artist goes back to basics for his concert return

Artists record "MTV Unplugged" specials to mark milestones, take a break between albums or get a top-notch live set under their belt. For Colombian star Juanes, he did it to revisit his roots as a rocker.

"I'm returning to my center in my attitude, my approach to music, everything," says the singer/songwriter/guitarist during a coffee break at his home studio in Miami. "This 'Unplugged' is so wonderful because it gives me a space to organize myself and not feel any pressure at all."

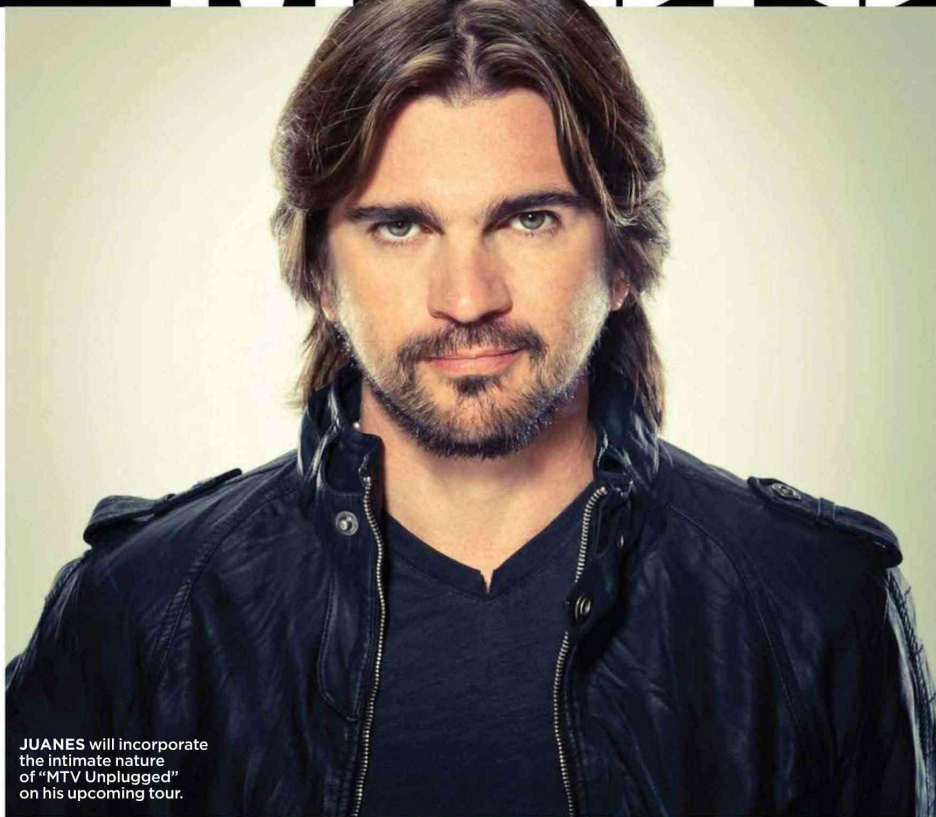
Juanes' "MTV Unplugged," taped in February at Miami's New World Center and produced by MTV Tr3s, airs May 28 on the bilingual U.S.-based channel and on MTV Latin America, MTV Spain and VH1 Brasil. The corresponding CD and DVD, out May 29 on Universal Music Latino/Universal Music Latin Entertainment, features 11 rereadings on Juanes' hits plus three new compositions, all of them collaborations with other songwriters, as well as duets with Spanish troubadour Joaquín Sabina and Brazilian Paula Fernandes. The set is being marketed in the United States with the most aggressive TV and promotional schedule ever for Juanes during his 12-year tenure on his label.

The album's driving forces are the hits, often reworked in surprising ways and produced by Dominican star Juan Luis Guerra. The mix of past and present material marks "a bridge between the old and the new," says Juanes' manager Rebeca León, also VP of Latin talent for event promoter AEG/Goldenove. "It's a greatest-hits album, remade by maestro Guerra and reminding everyone of the catalog of music. It's like a rebirth."

"All Juanes albums are important and are highly anticipated," says Jesus Lopez, chairman of Universal Music Latin America/Iberian Peninsula. "But an 'MTV Unplugged' after such a successful career is a very smart way to offer fans a completely different concept of Juanes' songs, both in audio and video."

In the 12 years since *Fijate Bien*, his solo debut following a long stint in Colombia with rock band Ekymosis, Juanes (real name: Juan Esteban Aristizabal) has had a remarkable run. In addition to selling nearly 2 million albums in the United States, according to Nielsen SoundScan, and scoring nine No. 1s on Billboard's Hot Latin Songs chart, he has toured arenas around the world. He's also amassed a vast social media fan base—boasting more than 5 million Twitter followers (@juanes) and 9 million social media fans overall.

But Juanes' last album, 2010's *P.A.R.C.E.*, was a commercial dis-



JUANES will incorporate the intimate nature of "MTV Unplugged" on his upcoming tour.

appointment. Last summer, the artist broke ties with longtime manager Fernan Martínez, canceled several Latin American tour dates and announced he was taking a hiatus from touring and recording.

Juanes used his time off to think and to write. When MTV approached him to do "Unplugged," he accepted and regrouped, signing up for management with León and Randy Phillips at AEG, with whom he'd toured for years. He then approached longtime friend Guerra to produce the intimate album.

Key to determining his future path will be his approach to public performance, with Juanes slated to play an array of live shows in the weeks leading up to the *MTV Unplugged* release and afterward. The concerts include performances at the MTV Tr3s and Univision Radio upfront presentations in New York, his third appearance on "The Tonight Show With Jay Leno" and private shows for Univision Radio, Mega and Superestrella, in addition to playing Univision's H20 festival in Dallas.

"What Juanes likes best is playing live, and that's how he's defining this album," Universal Music Latino GM Luis Estrada says. "He's playing small, intimate concerts—very much in the spirit of 'Unplugged'—like he's never done before, in key markets like New York, Los Angeles, Houston and Puerto Rico. This is our

most intensive promotional tour ever for Juanes."

It's also Universal's most intensive TV campaign for the artist, conceived to complement a product that's eminently visual.

Juanes' "MTV Unplugged" will benefit from a six-week campaign on Univision, a two-week campaign on Telemundo and six weeks on MTV Tr3s, plus local advertising in New York announcing the private shows.

At radio, first single "La Señal" has already hit No. 1 on Hot Latin Songs, supported in part by an app that allows fans to send tweets to stations worldwide requesting the song. The second single will be a reworked Juanes hit, "Me Enamora," that will also herald his *MTV Unplugged* shows and two evenings with the Hollywood Bowl Orchestra in August in which he'll perform his own material.

The tour kicks off Aug. 29 in Mexico and travels through Latin America before returning stateside in 2013. In a twist for an artist who has long played arenas, he'll play smaller theaters to reflect the "Unplugged" concept.

"It has to be like that," Juanes says. "These places allow you to perceive each and every element and truly enjoy the format. My career is going to be different from what it was: the attitude, the timing and, most importantly, to be inside the music." ◆◆◆

A little piece of heaven: **Marissa Nadler** takes her ethereal sound on the road to promote upcoming album *The Sister*, due May 29 on her label **Box of Cedar**, with a six-show run that begins June 1 at **Arts at the Armory** in Somerville, Mass. Other dates include **Café Nine** in New Haven, Conn., on June 2; **Johnny Brenda's** in Philadelphia (June 13); **DC9** in Washington, D.C. (June 14); **Union Hall** in Brooklyn (June 15); and a final show at **Joe's Pub** in New York (June 16) ... Tell me no lies: After several dates in Europe, dance punk trio **Liams** will hit New York's **Webster Hall** on June 20 before heading west for stops at the **Music Box** in Los Angeles (June 22), the **Fillmore** in San Francisco (July 5) and the **Doug Fir Lounge** in Portland, Ore. (July 7) ... California dreaming: Folk duo **CocoRosie** (sisters **Bianca "Coco"** and **Sierra "Rosie" Casady**) keeps it short and sweet with a California sprint starting June 6 at the historic **Regency Ballroom** in San Francisco before continuing on to the **Rio Theatre** in Santa Cruz, Calif. (June 7), **Belly Up** in Solana Beach, Calif. (June 8) and the **Luckman Fine Arts Complex** in Los Angeles (June 9) ... Hot fun in the summertime: On June 22, indie rock band **Built to Spill** will embark on a summer-long nationwide tour kicking off at **Paradise** in Boston with stops including **Union Transfer** in Philadelphia (June 23), the **Governors Ball** music festival on New York's **Randall's Island** (June 24), the **High Sierra Music Festival** in Quincy, Calif. (July 8) and **Urban Lounge** in Salt Lake City (Aug. 24) ... Just keep swimming: After a performance at the **Bonnaroo Music and Arts Festival** in Manchester, Tenn., on June 7, **Phish** kicks off its summer tour with two shows at the **DCU Center** in Worcester, Mass. (June 7-8). The outing will wrap at **Dick's Sporting Goods Park** in Commerce City, Colo., on Sept. 2.  
—Lauren Savage

# MUSIC

**HIP-HOP** BY JASON LIPSHUTZ

## The Case For K.R.I.T.

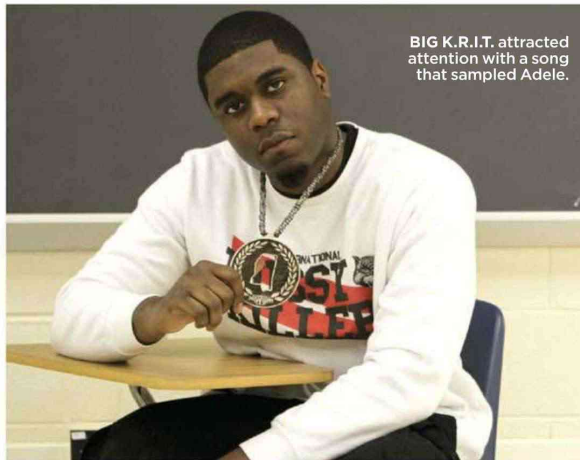
Mississippi rapper emerges from 'incubation' period with release of Def Jam debut album

Ever since Big K.R.I.T. staked his claim on Southern rap with the 2010 mixtape *K.R.I.T. Wuz Here*, hip-hop fans have anxiously awaited the Mississippi native's proper debut. Though the wait for *Live From the Underground*, due June 5, has been almost exactly two years since the rapper signed to Def Jam in June 2010, the highly anticipated album might not have come at all.

In 2009, K.R.I.T. was still Justin Scott, a high school graduate from Meridian, Miss., who obsessed over crafting beats and moved to Atlanta to pursue a career on the microphone. But K.R.I.T. wasn't too successful. Evicted from his Atlanta residence and forced to move back home, the rapper says he came extremely close to calling it quits.

"I didn't have the bread to pay my bills or really even feed myself," the 25-year-old artist says. "I felt it might be time for me to focus on something a little more secure."

Fortunately, K.R.I.T. got a call from Jonny Shipes of New York-based Cinematic Music Group in late 2009 and received an offer to work with the independent label



BIG K.R.I.T. attracted attention with a song that sampled Adele.

president for six months. In February 2010, a video for the *K.R.I.T. Wuz Here* single "Hometown Hero," which samples Adele's "Hometown Glory," was posted online. Since then, the clip has garnered 2.5 million YouTube views. In May 2010, *K.R.I.T. Wuz Here* was released three years after the rapper began work on it, and the collection of country-fried anthems and rhapsodic takes on Mississippi life was hailed by Pitchfork and Spin. A month later, the ink dried on a deal with Def Jam.

So what took *Live From the Underground* so long to materialize? According to K.R.I.T., the past two years were dedicated "to building my fan base from the ground up, to make my music as organic as possible." K.R.I.T. released two more mixtapes, *Return of 4Eva* (2011) and *4Eva Na Day* (March), which featured guest appearances by Ludacris, Bun B and fellow Mississippi hero David Banner. Because K.R.I.T. produces all of his music, the mixtapes took more than six months each to

create, but were treated like proper albums when unveiled, with videos for tracks like "Dreamin'" and "Boobie Miles."

Def Jam, meanwhile, wasn't opposed to letting K.R.I.T. "incubate," according to senior director of urban marketing Roberto Caiaffa. Between the mixtapes, the rapper toured alongside J. Cole and Freddie Gibbs and produced T.I.'s single "I'm Flexin'" (142,000 downloads sold, according to Nielsen SoundScan) last September. "A year ago, [we wanted to] come up with a strategic plan around his mixtape and his visuals, and then create a massive bridge between that and this upcoming album," Caiaffa says.

*Live From the Underground*, which was preceded by the brass single "I Got This," is a collection of bass-rattling anthems that takes full advantage of K.R.I.T.'s relatable mic persona. And with K.R.I.T. continuing to unfold his persona, it's now Def Jam's duty to get fans to buy music from an artist who has been releasing free material for years. A month of promotion kicked off with K.R.I.T.'s debut TV performance on "Late Night With Jimmy Fallon" on May 11. A North American tour begins in Detroit on July 11, and K.R.I.T. heads to Europe on Aug. 17 for select dates.

The rapper says that he's not accustomed to such extensive marketing roll-outs. But K.R.I.T. is getting used to the big machine. "It was about learning more of the business versus just being radical," he says. "When you get to see how the anticipation builds up until the point when an album comes out, it makes sense." ●●●

**POP** BY EMILY ZEMLER

## Art For Art's Sake

For Regina Spektor, music comes first, followed by marketing

"Basically it's my job to make the art, and it's their job to figure out how the hell to market it," Regina Spektor says of her relationship with major label Sire Records. "It's not the easiest thing to do, I'm well aware."

Spektor, speaking on her cell phone after finishing a three-week tour with Tom Petty & the Heartbreakers, is especially pragmatic considering the May 29 release of her new album, *What We Saw From the Cheap Seats*. The artist, who has released five albums, including 2009's *Far* (which landed at No. 3 on the Billboard 200 and has sold 265,000 copies, according to Nielsen SoundScan), has no room for marketing concepts during her creative process. Only after an album has been completed and she's handed it over to Sire does she feel it's appropriate to sell herself to an audience.

For her new album, recorded with producer Mike Elizondo (who also produced four tracks on *Far*) in Los Angeles last summer, Spektor pulled songs from her entire career. "I always have so many more songs than will ever fit on a record," the artist says, noting that the oldest track is the first single, "Don't Leave Me (Ne Me Quitte Pas)," released March 26, which may be more than 10 years old.

"It starts to naturally select itself when you're there," Spektor says of the album's song selection. "I would play a song I wanted on the record, and it wouldn't feel right. And sometimes [Mike] would play a sound and it would make me think of a song I hadn't thought about in years. It was a very natural, free-association sort of process."

Introduced with the track "All the Rowboats" on Feb. 27 through several nontraditional radio stations, the album follows Spektor's tendency to craft eclectic, diversely styled songs. "I don't really value cohesion," she says. "For somebody who has that on their high-priority list, that could be important. But I actually really value contrast and dif-



*What We Saw From the Cheap Seats* is REGINA SPEKTOR'S sixth album.

ferent moods for different types of songs on the records."

For the label this variety is actually an asset. It means Spektor's music lends itself as equally to singles as to fan-loved album cuts. It also rounds out the music with visual components—something Sire VP of marketing Mitra Darab feels is instrumental in promoting Spektor's albums. "With Regina, it's video and TV appearances that really sell her records and resonate with people," Darab says.

Spektor, who will appear on "Late Night With Jimmy Fallon," "Late Show With David Letterman," "The Colbert Report" and "Good Morning America," has begun to reach a wider audience in the past few years. The musician had two songs appear on the soundtrack to "(500) Days of Summer" in 2009, which Darab calls a key launching point.

"That was a really big thing for her," Darab says. "The [2006 album] *Begin to Hope* helped launch her, and we're at over 700,000 on that record, but '(500) Days of Summer' did so well it opened up a whole new audience for her."

This dynamic between Spektor and her label is unique—and the singer is quite cognizant of that. "I just make whatever art I'm going to make," she says. "I was only willing to sign to a major label if that would be the case. I don't think people have to just want to sign to a major label because they are a major label. You should only sign somewhere where you feel your art is understood and protected. Otherwise, what's the point?" ●●●

Choice of Weapon  
is THE CULT'S first  
album in five years.

ROCK BY MICK STINGLEY

# CULT OF PERSONALITY

'80s hitmakers look to re-engage fans with new album, 'Choice of Weapon,' and stronger social presence

Sitting comfortably in his Austin hotel room, singer Ian Astbury cuts a charming figure as he discusses the Cult's new album, *Choice of Weapon*, an hour before the group performs its third concert at South by Southwest, headlining the event-closing show for 20,000 people.

"We made a great record. It's more of a fully realized work. There is a thematic note that goes throughout," he says of the Cult's first new album in five years, due May 22 on Cooking Vinyl worldwide. "I will say one thing about the Cult. For every piece of territory that we ever got, any piece of success we ever had, we never got a break. We fought for everything. We worked for it. It was authentic. It was always about the music."

In its 20-plus-year career, the band—despite breakups, hiatuses and lineup changes—has sold approximately 12 million albums globally, according to its management. Its catalog includes 1985's *Love*, which yielded the college radio staple "She Sells Sanctuary," and 1989's top 10 *Sonic Temple*, whose single "Fire Woman" reached No. 46 on the Billboard Hot 100.

Astbury fronted the Doors of the 21st Century before the Cult re-formed in 2006 (with longtime guitarist Billy Duffy back in the fold) and released *Born Into This* on Roadrunner. From there, the band continued on its own, independently recording four songs in 2011 with Queens of the Stone Age producer Chris Goss before U.K.-based Cook-

ing Vinyl signed the Cult the same year.

It almost seems like disbanding and reuniting is the Cult's business model. Cooking Vinyl Group managing director Martin Goldschmidt believes in the band's mystique. "The business that's really healthy is for fan-based artists, and the Cult has a very strong fan base," he says. "We're trying to run a campaign that sets them on fire and recaptures their former glory. The first and most important part of that is a brilliant record. . . . We [felt] that the Cult had it in them, and having heard it, I think we were right."

Co-produced by Bob Rock (who helmed *Sonic Temple*) and Goss, *Choice of Weapon* is a chilling hard-rock album filled with punk swagger and

metallic power that holds up to past releases while marking the maturity of the band. The marketing campaign (which is rolling out in 40 countries) is designed to show that the Cult is in touch with a new generation.

"The Cult is one of those few artists that have been able to live comfortably in a number of different musical realms," says Missi Callazzo, head of Megaforce Records, which is handling the project's North American marketing and promotion for Cooking Vinyl. "There's so many more marketing opportunities and things that you can do with them."

To that end, partnerships were formed with iTunes and other digital retailers, and the band has created four physical packages for older fans who can be harder to reach online. The releases include a 14-track CD and a double-vinyl LP with custom dust sleeves and a download card.

Sneak Attack Media is running the online marketing campaign for the Cult, a first for the band. "Our job is to connect the dots between what people know about the band and what people need to know," Sneak Attack president Marni Wandner says.

Astbury echoes Wandner. "We're engaging," he says. "Last year, our social networks were in disarray. That's why we brought in Sneak Attack. They came in and cleaned [them] up."

The Cult got a head start on boosting its profile in February when a Budweiser Super Bowl commercial featured "She Sells Sanctuary" mashed up with Flo Rida's "Good Feeling." To further that profile, the band will perform May 18 on "Jimmy Kimmel Live!" On May 25 it starts a 20-date North American tour supported by Against Me! and the Icarus Line, and then on June 28 the Cult will begin a three-week European tour. ●●●

## 6 QUESTIONS with SLASH

by GARY GRAFF

With Guns N' Roses in the Rock and Roll Hall of Fame and Velvet Revolver comfortably in the rearview mirror, Slash is his own man these days. The top-hatted guitar hero follows 2010's all-star *Slash*—which debuted on the Billboard 200 at No. 3—with the May 22 release of *Apocalyptic Love*, a 13-song set on his own Dik Hayd International label, distributed through EMI. Produced by Eric Valentine and featuring Slash's own band, this time the guitarist's main collaborator is Alter Bridge's Myles Kennedy, who handles singing, co-writing and lyrical duties.

**1 With a new album and the Rock Hall induction, it's a pretty good year so far, no?**

It's been great since the end of the Velvet Revolver tour [in 2008], when I just started doing some other stuff. It's really the first time I've done anything where I've been focused and on my own at the same time. [laughs] I've been on my own and unfocused, and I've been unfocused and not on my own, so this is the first time I've combined those two things and managed to see what I was made of, so to speak.

**2 Let's get past the 800-pound gorilla in the room. How was the Rock Hall induction for you?**

It was a surreal experience. It was a huge negative going into it, a lot of mixed feelings. But then, actually being there and seeing some of the cool stuff that happened that night that had nothing to do with Guns N' Roses. . . . changed my whole negative outlook. When our time came, I didn't foresee all the clarity of the impact the

GNR albums had. You have your fans and you know they're really passionate, but there was something even more broad-scale about it that night. And then going up there and just playing in front of that audience. . . . I never have planned or thought there was going to be any reunion. I knew it was an impossible thing, and it wasn't something I really wanted. But now, having done that one thing, as close to a reunion as we'll ever get, there was a definite feeling of closure. When I got on the plane the next morning, I was like, "I never have to deal with that again."



**3 *Apocalyptic Love* is more of a band-type album than *Slash*. Did you anticipate that would be the case?**

We had such great chemistry from the very onset. I was really just putting together a pickup band to go and support my last record, and when I was on the road I thought, "Fuck, these guys are great." The vibe of playing together and just having that right feel translated perfectly—we had a great time. So I thought we should make a record with these guys and started writing on the road with that in mind.

**4 What are you and Myles like as a songwriting team?**

The template for our songwriting style was laid out when we did "Starlight" from [*Slash*]. I just sent him some music and he wrote some stuff, and I was [like], "OK, this is really cool." We did pretty much the same thing this time; it still had that MP3 thing going. Myles and I are always so busy and such workaholics that I have a hard time seeing us just take a month to sit around and write songs. But we'll see what happens on the next one.

**5 Isn't it nice to be in a situation where you can look forward with some certainty to a "next one"?**

Oh, yeah. We've really just scratched the surface of what the possibilities are with these guys. In and of itself, it's always a nice feeling that you didn't max out on the first go. So, yeah, I definitely want to see where this is going to head.

**6 In your live shows, you obviously feel comfortable now doing both GNR and Velvet Revolver songs. Have you reclaimed those, in a way, for yourself?**

It's not really reclaiming them. It's just playing stuff I had a big part in putting together, and enjoying them for what they are. We didn't play many Guns songs with Velvet Revolver because it was its own band, so it's been nice to play whatever I want without feeling weird about overshadowing the band I'm currently in. It's been a lot of fun. ●●●

# ALBUMS

## POP

### GOSSIP

#### A Joyful Noise

**Producer:** Brian Higgins  
Columbia Records

**Release Date:** May 22

There's a certain joy that Gossip frontwoman Beth Ditto finds in the face of heartbreak. At least that's what we draw from the relish with which she delivers lyrics about breakups, betrayal and loss on the trio's fifth album, *A Joyful Noise*. (This line may be the most chilling: "I'm not in love with you/I'm just involved.") Ditto and company get down 'n dirty on gritty opener "Melody Emergency," but by second track "Perfect World" we're into the buoyant, synth-propelled dance pop that Gossip does so well. And the beat keeps going through such tracks as the '80s-leaning "Move in the Right Direction" and "Into the Wild." Working with Xenomania's Brian Higgins, the three-piece also tries on some percolating house in the song "Get Lost" and full-on funk in "Horns," while "Get a Job" is a pithy anti-slacker dress-down that draws from more current electronic dance music influences. No slack-



### JOHN MAYER

#### Born and Raised

**Producers:** John Mayer, Don Was  
Columbia Records

**Release Date:** May 22

John Mayer has explored a variety of guises throughout the course of his four previous studio albums, from angsty troubadour to pop songsmith to guitar slinger. But on his latest release, *Born and Raised*, he visits the Laurel Canyon of the early '70s. At the start of the set, Mayer even sings that he's "Looking for the sun that Neil Young hung/After the gold rush of 1971." Some of the references are fairly direct: the jammy Allmans/Dead alchemy of "Queen of California" and the single "Shadow Days," the Lindsey Buckingham borrow "Speak for Me" and the Bakersfield twang of the title track's reprise. Others capture a spirit that also extends into the soulful on "Love Is a Verb." With a crack band and guests like Chris Botti and Sara Watkins, it fits Mayer well for his most consistently satisfying release yet. Even the reflective nature of the songs find him manning up to past indiscretions ("I never meant her harm/But that doesn't mean I didn't make it hard to carry on") and looking for a peaceful, easy feeling ("I don't want a world of broken things") that he finds in the sweet-tempered "A Face to Call Home."—GG

ing from Gossip, though—*A Joyful Noise* is a job well done.—GG

## ROCK

### JOEY RAMONE

#### "... ya know?"

**Producers:** various  
BMG Rights Management

**Release Date:** May 22

This isn't exactly the late Joey Ramone's second solo album. Rather, it's a collec-

tion of tracks he started recording that were finished off under the supervision of his brother, Mickey Leigh. The result is a winningly eclectic and occasionally sentimental hodgepodge, from the riffy attack of "Rock 'n' Roll Is the Answer" (which liberally references the Easybeats' "Good Times") to the near-metallic crunch of "Cabin Fever." Elsewhere, "I Couldn't Sleep" is a rockabilly rave-up and the Phil Spector-esque "Party Line" features guitar by "Little Steven" Van Zandt. Joan Jett fortifies the song "21st Century Girl," while Marky Ramone and members of Cheap Trick, the Smithereens, the Patti Smith Group and the Dictators join a corps of previous Ramones producers in crafting a loving last word from the iconic punk singer. It appropriately ends with Joey's own take on the band's "Life's a Gas" and his admonition, "Don't be sad, 'cause I'll be there." Indeed he is.—GG

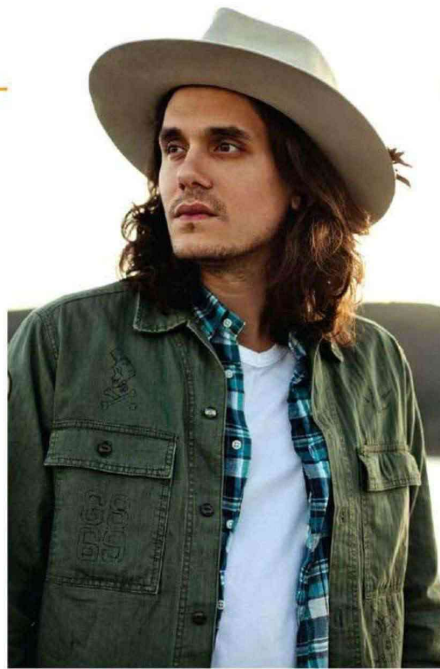
## METAL

### SHADOWS FALL

#### Fire From the Sky

**Producer:** Adam Dutkiewicz  
Razor & Tie

**Release Date:** May 15



(thrash, hardcore, death metal). The set often shifts tempos within individual songs while guitarists Jon Donais and Matt Bachand weave together intricately arranged patterns and light-speed solos over Jason Bittner's thundering double-bass-drum attack. The tracks "Lost Within" and "Walk the Edge" incorporate bits of—dare we say—radio-friendly melody, while "Blind Faith" shifts from groove rock to speed metal with the assured aggressiveness that marks the rest of the album.—GG

## POP

### RYE RYE

#### Go! Pop! Bang!

**Producers:** various  
N.E.E.T./Interscope

**Release Date:** May 15

There's no missing that Rye Rye is M.I.A.'s protégé on *Go! Pop! Bang!*, this 20-year-old Baltimore native's long-gestating debut. Like her mentor, Rye Rye loves cramming every sound she can think of into her tracks. The only thing she believes in more than multiplicity is the beat, which rarely dips below party-starting tempo here. Significant differences do exist between the two electro mavens. For one thing, Rye Rye has far less to say, as several song titles suggest: "Holla Holla," "Boom Boom," "Shake Twist Drop"—you get the idea. And though M.I.A. has dabbled increasingly in top 40 sounds in recent years, Rye Rye seems more invested in mainstream pop. "DNA" is a pounding dance number with shiny Euro-trance synths, while the Bangladesh-produced "Hotter" could easily pass for a new Nicki Minaj single. ("This is a party anthem," Rye Rye informs us helpfully in the former.) Still, it's hard not to hear *Go! Pop! Bang!* as a piece of post-"Paper Planes" product, especially when M.I.A. herself shows up in "Sunshine" and the Irving Berlin-sampling "Better Than You."—MW



### SIGUR RÓS

#### Valtari

**Producer:** Sigur Rós  
XL Recordings

**Release Date:** May 29

Given the uptempo nature of Sigur

Rós' last studio set and of frontman Jón Þór Birgisson's recent solo album, this cult-beloved Icelandic outfit might've been expected to keep things moving on *Valtari*, which marks the end of a hiatus Sigur Rós began following 2008's *Með Suð í Eyrum Við Spilum Endalaust*. In fact, the new release feels like the band's most glacial-paced since it first attracted international attention more than a decade ago. In the song "Dauðalogn" Birgisson floats his delicate falsetto vocals over the sustained undulations of a reverb-drenched backing choir, while the largely percussion-less title track stretches what sounds like the tinkle of a child's music box well beyond the eight-minute mark. The result doesn't always reward the attention for which it seems to be asking; sometimes, as in the string-equipped "Ekki Múkk," the music could easily pass for an orchestra tuning up. Still, there's no denying the impressive dimensions of the often-static sounds here. Nobody gets more excited about a single massive chord than these guys.—MW



### KIMBRA

#### Vows

**Producers:** various  
Warner Bros. Records

**Release Date:** May 22

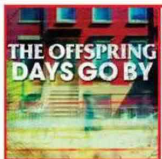
This debut by New Zealand-based

Kimbra arrived last summer in the singer's home country, but it's easy to see why Warner Bros. Records waited nearly a year to release *Vows* in the United States: The female voice featured on Gotye's "Somebody That I Used to Know," Kimbra can now be officially referred to as a Billboard Hot 100-topping artist. Fans of Gotye's worldwide hit should be advised that *Vows* (packaged here with new tracks produced by Greg Kurstin and Mike Elizondo) veers from the airy acoustic sound of "Somebody That I Used to Know." It's slicker and more vibrant, with pumped-up hip-hop beats ("Come Into My Head"), gauzy neo-soul keyboards ("Something in the Way You Are") and '80s-style electro-pop touches ("Cameo Lover," which in its chorus actually transforms into a Supremes-style girl-group romp). But like her duet partner Kimbra knows just how to maximize the earworm potential of her songs—spin the slyly grooving "Good Intent" once or twice and you may find yourself humming it the rest of the day.—MW



# REVIEWS

## SINGLES



### THE OFFSPRING

**Days Go By (4:01)**

**Producer:** Bob Rock

**Writer:** The Offspring

**Publisher:** not listed

Columbia

Whether or not you're a fan of the Offspring, you've got to give the rock group some props for its longevity. Since forming in the mid-'80s, the Offspring shouldered early Nirvana comparisons, endured a failed attempt to give away an album for free online and have had its "punk" credibility called into question more times than the band would probably like to recall. But here it is, still pounding the pavement in 2012, and "Days Go By," the lead single from the group's forthcoming studio album of the same name, is a healthy representation of how the quartet has evolved from its punk roots. Vocalist Dexter Holland is still adept at delivering well-timed alt-rock hooks, and veteran producer Bob Rock (Metallica, Bon Jovi) keeps this a tight affair. Though not as ear-tugging as its 2008 quasi-hit "Hammerhead," "Days Go By" should find a welcome home on the rock radio dial this summer.—CP

### DANCE

### RAC FEATURING PENGUIN PRISON

**Hollywood (3:16)**

**Producers:** André Allen

Anjos, Chris Glover

**Writers:** A. A. Anjos,

C. Glover

**Publishers:** André Allen

Anjos/Chrysalis Music

(ASCAP)

Green Label Sound

Production trio RAC (Remix

Artist Collective) has developed

a devoted following for

its synth-pop remixes to

indie rock songs through the years, tackling tracks by Ra Ra Riot ("Manner to Act"), Tegan & Sara ("Alligator") and the Shins ("Sleeping Lessons"), among others. But for RAC's first original song, the group's André Allen Anjos tapped Downtown dance act Penguin Prison's Chris Glover for a slinky, funk-ed-up collaboration. Released by Mountain Dew's Green

Label Sound, "Hollywood" treads familiar thematic territory—an East Coast boy is fed up with paying lip service to a snooty West Coast girl—but rides a rubbery groove that should appeal to fans of French dance-pop and, ironically, lends itself to a remix or two of its own. Here's hoping the track also gives a boost to Glover's Penguin Prison, whose overlooked self-titled debut is loaded with excellent Prince-meets-Justin Timberlake soul-dance tracks.—AH

### ALTERNATIVE

### COCOROSIE

**We Are on Fire (5:00)**

**Producer:** David Sitek

**Writers:** S. Casady,

B. Casady

**Publisher:** CocoRosie Music,

administered by Kobalt

Touch & Go

Describing a band's sound as "divisive" is cliché, but there's no better way to explain the music of CocoRosie, an experimental freak-folk/trip-hop sister duo that paints on fake mustaches, releases album covers featuring unicorn sex and utilizes a gratingly precious vocal style. In that context, the pair's slick, streamlined new single, "We Are on



### ALANIS MORISSETTE

**Guardian (4:18)**

**Producers:** Joe

Chiccarelli, Guy Sigsworth

**Writers:** A. Morissette,

G. Sigsworth

**Publisher:** not listed

Collective Sounds/Sony

RED

Alanis Morissette has come

a long way from "the mess

you left when you went away." "Guardian," the Canadian songstress' first single from new album *Havoc and Bright Lights*, is a statement of devotion and dedication, a promise to clean up the mess rather than be it. Addressing a subject who has smiled while soldiering through the pain, Morissette declares herself his "watchwoman," promising to be his "first guardian," "warrior of care" and "angel on call." Poetically, Morissette, the mother of a 17-month-old, calls that "the greatest honor of all." The musical setting is as majestic as its theme, opening with a lush wall of piano and guitar before pulling back for the verses and then charging into an anthemic, crunchy chorus, making "Guardian" as big in sonics as it is in heart.—GG



Fire," is the weirdest track the duo has ever released. "I used to have eyes the color of sky," Bianca and Sierra Casady chirp, their voices engulfed by blazing jungle beats and ethereal synthesizers, "now I can see in the middle of the

night." CocoRosie hasn't gone Gaga on us—"Fire" is a far better soundtrack for late-night loneliness than a serendipitous club grind. But producer Dave Sitek brings noir-ish focus to the act's often irritating whimsy. Refreshingly devoid of fairytale-like posturing, "Fire" suggests a promising career for these sisters outside of the fantasy realm.—RR

### HIP-HOP

### DRIICKY GRAHAM

**Snapbacks & Tattoos (3:29)**

**Producers:** Yung Berg,

Arch the Boss

**Writers:** various

**Publishers:** Nu World Era/

Draw First Publishing/

Universal Music (ASCAP)

Nu World Era/eOne

If young hip-hop heads

needed a paean this year,

it just might be Driicky

Graham's "Snapbacks & Tat-

toos." The North Carolina newcomer couples Southern rap with pop sensibilities in this spare and insistent offering. Over a rattling bassline courtesy of co-producers Yung Berg and Arch the Boss, Graham touts his youthful mission statement—fly cars and even flyer girls—while presumably sporting a well-tattooed torso and a snapback cap. "Snapbacks and tattoos/Snapbacks and tattoos/Nice whips, fly chicks/All that, 'cause cash rules," he raps over a hypnotic hook that quickly burrows itself into the listener's prefrontal cortex. Inspired by the rapper's first tattoo, the song holds up regardless of one's actual penchant for ink. Graham, meanwhile, is poised to bring a fresh, swagger-filled approach to hip-hop with a debut album, *Success by the Graham*, currently in the works.—SK



### MATISYAHU

**Sunshine (3:33)**

**Producer:** Koolhaas

**Writers:** M. Miller,

A. P. Grigg, D.P. Holmes

**Publishers:** Matthew

Miller/Catch the Ocean/

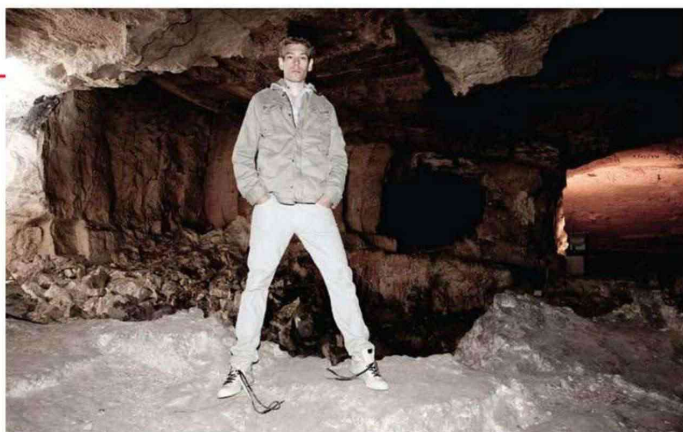
Kojaktrax/Prescription

Songs (ASCAP), DP

Holmes/Man O Lamb (BMI)

Fallen Sparks Records/Thirty Tigers/RED

Reggae rapper Matisyahu's music has always been more effective when pairing its comfortably simplistic optimism with an engaging backing track—it's the reason why "King Without a Crown" (2005) made him an artist to watch, but "One Day" (2009) failed to become a hit. Thankfully, new single "Sunshine" includes a rollicking tempo harnessed by guitar clips and interesting percussion choices, particularly



on the snappy chorus. Matisyahu has covered the song's lyrical territory before, but the single isn't meant to push boundaries as much as offer a fuzzy sonic blanket to curl up in on a dreary day. The hook slings happy platitudes, but the pre-chorus refrain, "It's time for a champion/To soothe the soul of the land/Mend the heart from the sea and the sand/Until the sun comes up again," is a knockout, and the vocalist nimbly navigates the sentiment. If the rest of upcoming album *Spark Seeker* hits this groove, Matisyahu will have another crowd-pleaser on his hands.—JL

## LEGEND & CREDITS

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

**CONTRIBUTORS:** Gary Graff, Andrew Hampp, Sowmya Krishnamurthy, Jason Lipshutz, Chris Payne, Ryan Reed, Mikael Wood

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



FREEWAY'S presence at the Budweiser Made in America festival announcement caused much speculation online.

HIP-HOP BY STEVEN J. HOROWITZ

# Unsigned Hype

Independent rapper Freeway takes the stage, generates buzz from Jay-Z announcement

On May 14, Shawn "Jay-Z" Carter held a press conference on the steps of the Philadelphia Museum of Art to announce a new two-day music festival, Budweiser Made in America, to be held Labor Day weekend (Sept. 1-2) at Philadelphia's Ben Franklin Parkway in Fairmount Park. To make the announcement, Jay-Z—who is headlining the event and curating the bill (presented by Budweiser, with proceeds benefiting the United Way)—was joined by Philly Mayor Michael Nutter, the United Way of Southern Pennsylvania president/CEO Jill Michal and Anheuser-Busch chief marketing officer Paul Chibe. Also present, at stage left, was an unexpected sight for many longtime Jay-Z fans: Philadelphia native and former Roc-a-Fella Records artist Freeway.

"I was there because I wanted to see my friend, and I wanted people to know that me and Jay are still cool," says the rapper, born Leslie Edward Pridgen, who stood silently onstage during the announcement. "If you follow me or you're familiar with what I do on the Internet, whenever anyone comes to town in Philly that I'm OK with, I usually come and support them."

Still, Freeway's presence at the press conference caught many by surprise. A street-tough rapper with an unmistakable bristly voice, he signed with Jay-Z's Roc-a-Fella Records shortly after his appearance on the song "1-900-Hustler," which was included on Jay's chart-topping 2000 LP *The Dynasty: Roc La Familia*. His Roc-a-Fella/Def Jam debut, *Philadelphia Freeway*, followed in 2003, peaking at No. 5 on the Billboard 200 with 526,000 sold to date, according to Nielsen SoundScan.

However, a follow-up was slow to arrive, and after Jay-Z announced his retirement in 2003 (and with the future of Roc-a-Fella uncertain as a result), the devout Muslim made a pilgrimage to Mecca. Sophomore effort *Free at Last* (Roc-a-Fella/Def Jam) finally arrived in 2007, the same year that Jay-Z left his tenure as Def Jam president. But with 115,000 sold and a No. 42 peak on the Billboard 200, it made little noise. By 2009,

Roc-a-Fella and Def Jam had released Freeway.

Freeway's attendance at the press conference didn't come without controversy. The rapper wasn't included in a group photo at the event, prompting media to assume that his presence wasn't actually welcome and sparking a flurry of chatter online that found Freeway the butt of many jokes. Still, he remains unfazed.

"All press is good press, and I've definitely been doing a lot of press," says Freeway, who took to Twitter (@PhillyFreezer, 88,000 followers) during the press conference to post a picture of himself with Jay-Z at the event with the note: "Stop that shit, Jay my N\*\*\*a!!" "I'm happy for the press, because the truth is, Jay knew that I was there and it was all love. There's nothing negative about that. People just turned it into what they wanted to. I actually thought it was kind of funny."

Since breaking with Roc-a-Fella, Freeway has been releasing music independently, including 2009's *Philadelphia Freeway 2* (14,000 sold) on Real Talk Entertainment and *The Stimulus Package* (32,000), which arrived on Rhymesayers Entertainment in 2010. Currently, the free agent is working with e-commerce site Karmaloop and clothing company Rocksmith to release his new mixtape *Freedom of Speech*, which features production from AK47, B. Jones, Mike Jerz and Just Blaze.

Set to arrive next month, *Freedom* precedes upcoming album *Diamond in the Rough*, which Freeway hopes to deliver by the end of the year or the top of 2013. The 35-year-old is still unsigned, but with "60%" of *Diamond* completed, he's hoping to secure a worthwhile deal to release the LP through a major label or on his own. Additionally, he's in talks to record separate full-length albums with Just Blaze and Bink!, who produced two tracks on *Free at Last*.

As for Made in America, Freeway is all for it. "I think it's huge for Philly," he says. "Everybody's already talking about it."

The festival's full lineup will be announced May 21, with tickets going on sale May 23. ●●●

## 'PARTY' ON, DUDES!

LMFAO's 'Party Rock Anthem' is just the ninth title to log at least 60 weeks on the Billboard Hot 100

LMFAO continues to party hearty on the Billboard Hot 100, as the pair's "Party Rock Anthem," featuring Lauren Bennett and GoonRock, spends its 60th week on the survey. The title is just the ninth to remain on the chart for such a length and ties the longevity mark for a song by a duo. Los del Rio's "Macarena" racked 60 weeks on the Hot 100 during two chart runs in 1995-96.

"Party" debuted on the Hot 100 at No. 78 the week of Feb. 12, 2011. It returned nine weeks later at No. 88 and has remained on the chart since. The song peaked at No. 1, holding for six frames beginning the week of July 16, 2011. Since it first ranked on Hot 100 Airplay the week of May 14, 2011, the song has registered 3.8 billion audience impressions, according to Nielsen BDS, the most of any song in that span.

The track has sold 6.8 million downloads, the third-highest sum since Nielsen SoundScan began tracking digital sales in 2003. The Black Eyed Peas' "I Gotta Feeling" leads with 7.9 million downloads, followed by Adele's "Rolling in the Deep" (7.1 million).

—Gary Trust



Far from shufflin': LMFAO

## NINE (LONGEST) LIVES

Here are the titles that have spent the most weeks on the Billboard Hot 100 in the chart's 53-year history.

Total Weeks	Title	Artist	Peak Date	Position
76	"I'm Yours"	Jason Mraz	Sept. 20, 2008	6
69	"How Do I Live"	LeAnn Rimes	Dec. 13, 1997	2
65	"Rolling in the Deep"	Adele	May 21, 2011	1 (seven weeks)
65	"You Were Meant for Me"/ "Foolish Games"	Jewel	April 19, 1997	2
64	"Before He Cheats"	Carrie Underwood	June 2, 2007	8
62	"You and Me"	Lifeshouse	Aug. 27, 2005	5
60	"Party Rock Anthem"	LMFAO featuring Lauren Bennett and GoonRock	July 16, 2011	1 (six)
60	"Need You Now"	Lady Antebellum	March 20, 2010	2
60	"Macarena"	Los del Rio	Aug. 3, 1996	1 (14)

SIGUR RÓS' new album took three years to create.



FREEWAY: GILBERT CARRASQUILLO/GETTY IMAGES; LMFAO: FOX/GETTY IMAGES; SIGUR RÓS: ILLUMINATIONS

**ROCK** BY GARY GRAFF

# Still Fly (For White Guys)

The Offspring makes noise across the rock charts as new single leads into release

California punk group the Offspring is back on the charts with its new single, "Days Go By," which rises 14-12 this week on Billboard's Alternative chart. The song is the title track and lead single for the band's ninth studio album (and sixth with Columbia) and its first in four years. It arrives June 26.

The success of the hard-rocking single, which was produced by Bob Rock and is connecting across the charts (it also rises 18-15 on Active Rock and 14-13 on Rock Songs and bows at No. 17 on Heritage Rock), has been especially sweet for the band as the song was initially not a slam-dunk to even appear on the album.

"That song literally went up and down in relation to how it was doing next to the other songs as the record went forward," frontman Dexter Holland says. "It was probably the first song we started working on and just about the last song that we finished. We really kept coming back to it over the course of the record."

The Offspring also road-tested the tune. "There are versions on YouTube where the guitar riff is different, the verse is different, the chorus is different—so it's a totally different song now, really," Holland says, adding, "It was kind of toward the end [of recording] when people started listening to it. My friends, my manager started pointing at it, saying, 'That's the one you've got to go with.'"

Formed in 1984 in Huntington

Beach, Calif., the Offspring has been a consistent chart performer since the band's breakout third album, *Smash* (Epitaph), which peaked at No. 4 on the Billboard 200 in 1994 and has sold 6.3 million copies, according to Nielsen SoundScan. The band has notched 16 top 10s on the Alternative chart since then, including three No. 1s, the most recent being "You're Gonna Go Far, Kid," the second single from previous

album *Rise and Fall, Rage and Grace* (2008). "You're Gonna Go Far, Kid" held the top slot for 11 weeks and has sold 1.6 million copies.

Considering the group's track record, Keith Cunningham of Michigan-based radio consulting firm Jacobs Media says that a big start for a new single from the Offspring, especially in front of an album release, should be expected. "The Offspring have earned

their stripes and the right to be given the benefit of the doubt, so this was an easy airplay decision," he says. "The song has a very catchy riff and Dexter's infectious vocal style, so it's like a warm blanket—it just feels familiar and good."

Still, the song's lyrics do hail from a more serious place than previous Offspring hits like "Self Esteem," "Pretty Fly (For a White Guy)" and "Original Prankster." "It's me observing that people have been going through a shitty time in the last few years, including myself," Holland says. "I just wanted to put some hope out there and say that no matter how bad it is, nobody's going to pick you up. You've got to do it yourself and there is hope and you're going to do it." ●●●



**THE OFFSPRING** has had 16 top 10s on the Alternative chart.

OFFSPRING: SAM JONES

## 'VALTARI' AND BEYOND

Icelandic group Sigur Rós debuts new album with global party event

No matter where you were on Earth on May 17, chances were pretty good that you could listen to the new Sigur Rós album at 7 p.m. local time.

Prior to the May 29 North American release of the Icelandic post-rock band's sixth studio work, *Valtari*, the group hosted a rolling, hourly event so that fans across the globe could hear the new full-length album at more than 40 indie record stores, on a dozen participating radio stations or at the band's official website. Fans were encouraged to post to Twitter and Instagram about their listening experience using a special hashtag, while each store listener entered a raffle to win a *Valtari* prize pack, courtesy of the band's label, XL Recordings.

Sigur Rós bassist Georg Holm says the marketing stunt helped ensure that *Valtari* was experienced as a whole by fans. The group's last album, 2008's *Með Suð í Eyrum Við Spilum Endalaust*, was an uptempo offering her-

alded by the rollicking single "Gobbledigook" (32,000 downloads sold, according to Nielsen SoundScan), but *Valtari* is a slower, more orchestral effort.

"It's not something where you can only listen to track three," Holm says of the set. "We've never had as much discussion about an album's track listing. We've never given it this much thought."

The music's creation was just as painstaking. According to Holm, the group started working on the album in 2009, but gave up on the new songs because they "just didn't fit together." During the three years the band took to make the eight-track album flow, singer Jón "Jónsi" Þór Birgisson released his 2010 debut solo album, *Go*, and a live film ("Inni") whose soundtrack album arrived in November.

*Valtari* was officially announced in late March—and promptly leaked online in mid-

April. To reclaim the buzz for its street date, XL VP of marketing Adam Farrell says the label wanted a "mass-media event that tied in record shops, radio and online in a compelling way." The feedback to the album's global listening party was, according to Farrell, overwhelmingly positive from all involved. "The record stores and NPR affiliates embraced it as their own thing," he says.

With the event, also known as "Valtari Hour," now just a memory, Sigur Rós will bring its new material to a handful of summer festivals, including Lollapalooza, Outside Lands and Japan's Summer Sonic, though the album's viscous flow is admittedly more conducive to hushed quarters than outdoor music events.

"We can't play all of the songs from this record because they're very quiet," Holm says. "You don't want some techno tent next door making it difficult." —Jason Lipshutz

### >>> SANDE SHOOTS FOR U.S. SUCCESS

Having topped the U.K. albums chart for two weeks in March with debut set *Our Version of Events*, Emeli Sande is making inroads on U.S. radio with her maiden stateside single, "Next to Me" (Capitol). The soulful track, which reached No. 2 on the U.K. singles chart, bullets at No. 34 in its second week on Adult R&B and is approaching the Triple A chart. "I wanted the album to have a real message of hope," she recently told Billboard.com. "I wanted to speak about unconditional love."

### >>> CREEL PREPS 'BOOK' TOUR

While two-time Tony Award nominee Gavin Creel is best-known for his roles in Broadway musicals like "Hair," he's also released three solo pop albums independently. His latest, *Get Out*, arrived in March and was co-written and produced by Ben Cullum (Jamie Cullum's older brother). Creel will soon earn wider exposure beyond the Great White Way, starring in the national touring production of nine-time Tony winner "The Book of Mormon" beginning in August.

### >>> A\$AP ROCKY KEEPS ROLLING

Harlem native A\$AP Rocky gets closer to the Hot R&B/Hip-Hop Songs chart with "Goldie" (Worldwide/Polo Grounds/RCA), the first single from his debut, *LongLiveA\$AP*, due July 4. The song has collected 52,000 plays across sites like Spotify, Rdio and MOG and has garnered 1.7 million YouTube views since its posting earlier this month. The rapper has performed alongside Drake and Kendrick Lamar on the former's Club Paradise tour this year.

### >>> RHETT WALKER BAND ARRIVES

Up 41-39 in its second week on Christian Songs, the Rhett Walker Band's "When Mercy Found Me" (Essential/PLG) previews the rookie act's debut, *Come to the River* (July 10). The son of a preacher, Walker infuses his personal redemption narrative in "Mercy" with an obvious Southern rock influence in a classic power-ballad setting. The band will gain exposure on the summer festival trail, including Rock the Universe, Ichthus and Kingdom Bound, before joining Kutless for its fall tour.

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

# MARKETPLACE

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# THE HOT BOX

A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS



## TUNING IN

>> Actress/presenter Rita Wilson's debut album, *AM/FM*, turns on the Billboard 200 at No. 62 with 7,000 sold, according to Nielsen SoundScan. Wilson, who is married to Tom Hanks, enlisted help from some heavy-hitters on this covers collection. Among her talented collaborators: Sheryl Crow and Jackson Browne.

## ROCK PARK

>> Linkin Park's "Burn It Down" fires up at No. 1 on Rock Songs (rising 2-1), giving the band its third leader on the tally. That ties Foo Fighters for the most No. 1s in the chart's three-year history.



## TOP 10 TRIBUTE

>> Arturo Sandoval's tribute to the late great Dizzy Gillespie, *Dear Diz (Every Day I Think of You)*, bows at No. 7 on Traditional Jazz Albums. It's Sandoval's first top 10 on the tally since 2003's *Trumpet Evolution* debuted and peaked at No. 6.

# CHART BEAT

>> Glenn Frey files back to the Billboard 200 for the first time since 1988, as his new jazz-influenced pop standards album, *After Hours*, bows at No. 116. Not that the Eagles co-founder's voice has been absent from the chart since then: The Eagles topped the tally with *Hell Freezes Over* in 1994 and *Long Road Out of Eden* in 2007.

>> Jennifer Lopez notches her record-tying ninth consecutive No. 1 (and 12th overall) on Dance Club Songs, as "Dance Again," featuring Pitbull, rises 3-1. Just two weeks ago, Katy Perry tallied her ninth leader in a row with "Part of Me." Among non-active streaks, Beyoncé (2009-11) and Kristine W (1994-2005) also linked nine straight Dance Club Song No. 1s.

Read Chart Beat every week at [billboard.com/chartbeat](http://billboard.com/chartbeat).

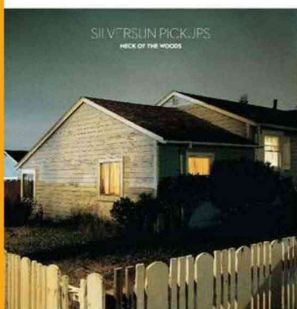
WILSON: STEVEN SEIBRING; SANDOVAL: MANNY RIARTE

Billboard

# CHARTS

## A Quiet Holiday Week; Adele's (Still) Amazing

In a rather quiet Mother's Day chart week, **Silversun Pickups** earn the Billboard 200's highest debut, coming in at a career-high No. 6 with their *Neck of the Woods* (41,000). **Carrie Underwood** reaps the benefit of a lackluster release schedule, claiming a second week atop the list with *Blown Away* (120,000; down 55%). It's the first of Underwood's three No. 1 sets to spend more than a solitary week at the top.



It's a bit unusual that few big-named albums were released this past week, considering the Mother's Day weekend (May 12-13) can be counted on for a lot of female-driven sales.

To compare, during last year's Mother's Day frame, there were eight debuts in the top 10. Among them were some obviously female-friendly artists like **Jennifer Lopez**, **Stevie Nicks** and **Sade**.

**THE UNSTOPPABLE ADELE:** The Adele train just keeps a-rollin' this week as her *21* album moves back up the Billboard 200 (4-2) with a 31% gain (101,000 sold, according to Nielsen SoundScan).

It's spending its 64th consecutive week in the chart's top 10, tying **Paula Abdul's** *Forever Your Girl* for the second-longest top 10 run among albums by women. Leading the female pack is **Alanis Morissette's** *Jagged Little Pill*, with 72 top 10 weeks. (Among all albums, the soundtrack to "The Sound of Music" has the most weeks in the top 10, with 109.)

The mega-successful *21* also surpasses 9 million in U.S. sales too, becoming only the 29th album in the SoundScan era (1991-present) to cross the 9 million mark.

An album last reached 9 million a year ago this week (May 15, 2011) when **Bob Seger & the Silver Bullet Band's** 1994 set *Greatest Hits* tip-toed past the threshold.

Certainly, *21* is performing well beyond even the most optimistic expectations. Last September, after her performance at the MTV Video Music Awards, Adele's label, Columbia, projected that *21* would sell 4.5 million by the end of 2011 and 5 million-6 million by March 2012. By the time

each benchmark rolled around, the album was about 1.5 million-2 million ahead of those forecasts.

As if you need reminding: *21* is clearly in a class all its own.

*21* certainly seems poised to reach 10 million in the coming months, even without the singer herself doing much major promotion. She'll soon be seen in a one-hour NBC prime-time special dubbed "Adele Live in London," which will air June 3. The broadcast will include highlights of the singer's 2011 "Live at the Royal Albert Hall" DVD concert and an interview with the network's **Matt Lauer**.

Meanwhile, *21's* current single, "Rumour Has It," seems to be cooling off at Mainstream Top 40 radio. It holds at No. 8 on the chart (down 236 detections, according to Nielsen BDS), after peaking last week. On the Billboard Hot 100, the song loses its bullet at No. 16—where it's been parked for the past three weeks.

On the bright side, the song's fortunes at Adult Top 40 and AC radio are still bright. On the former, it gets a backward bullet at No. 3 (down one slot) while on AC it climbs 18-17. "Rumour" is the fourth and final single from *21*. Its first three ("Rolling in the Deep," "Someone Like You," "Set Fire to the Rain") all reached the top two rungs on

Mainstream Top 40 and No. 1 on the Billboard Hot 100.

After "Rumour" completes its run, let's hope we can look forward to a new single by Christmas. The singer told NRJ Radio last month that she'll have "a new song probably coming out at the end of the year." It may not necessarily be from a new studio album though, as—rumor has it—it could be the theme to the next James Bond film, "Skyfall," which opens in U.S. theaters on Nov. 9.

**AND NEXT WEEK:** The good news: **Adam Lambert** is vying for his first No. 1 album on the Billboard 200 next week. The bad news: His *Trespassing* set may only sell 70,000-80,000 copies, industry sources predict. It could mark the smallest sum at No. 1 on the chart since June 20, 2011, when **Adele's** *21* sold 76,000 in its 12th nonconsecutive week atop the list, according to Nielsen SoundScan.

But a No. 1 album for Lambert isn't a lock. *Trespassing* may be held from the top slot next week by either **Carrie Underwood's** current champ, *Blown Away*, or *21*. Both albums could sell 65,000-75,000. Lambert's first major-label studio album, *For Your Entertainment*, debuted at No. 3 in 2009 with 198,000 in its first week. The set arrived during the Thanksgiving shopping week and was blocked from the top slot by **Susan Boyle's** *I Dreamed a Dream* (a No. 1 debut with 701,000) and **Andrea Bocelli's** *My Christmas* at No. 2 (218,000).

## Over The Counter

KEITH CAULFIELD



## Market Watch A Weekly National Music Sales Report

### Weekly Unit Sales

	ALBUMS	DIGITAL ALBUMS*	DIGITAL TRACKS
This Week	5,578,000	1,901,000	24,956,000
Last Week	5,773,000	2,173,000	25,407,000
Change	-3.4%	-12.5%	-1.8%
This Week Last Year	5,679,000	1,826,000	24,787,000
Change	-1.8%	4.1%	0.7%

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

### Weekly Album Sales (Million Units)



### Year-To-Date

	2011	2012	CHANGE
<b>OVERALL UNIT SALES</b>			
Albums	113,785,000	112,312,000	-1.3%
Digital Tracks	487,160,000	520,353,000	6.8%
Store Singles	1,028,000	1,204,000	17.1%
<b>Total</b>	<b>601,973,000</b>	<b>633,869,000</b>	<b>5.3%</b>
Albums w/TEA*	162,501,000	164,347,300	1.1%

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

### ALBUM SALES

'11	113.8 million
'12	112.3 million

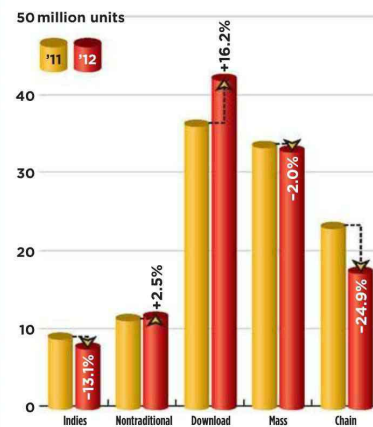
### SALES BY ALBUM FORMAT

CD	76,024,000	68,428,000	-10.0%
Digital	36,360,000	42,254,000	16.2%
Vinyl	1,377,000	1,604,000	16.5%
Other	23,000	27,000	17.4%

For week ending May 13, 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 Album Sales By Store Type



Main Billboard 200 chart table with columns for rank, artist, title, and album cover. Includes entries for Carrie Underwood, Adele, Lionel Richie, and Soundtrack.

The album has never left the top 10 since its debut nine weeks ago. The last set to match that feat was Michael Buble's Christmas, which bowed on Dec. 10.

The band's fifth album launches with 19,000 and marks its fifth set to reach the top 50. Its last release, 2010's Night Train, debuted and peaked at No. 25 off a 17,000 start.

The pop duo's first album debuts with 19,000 while its second single, "Brokenhearted," maintains its bullet at No. 15 on Mainstream Top 40 for a third week.

Steven Wilson (Porcupine Tree) and Mikael Akerfeldt (Opeth) join forces for the set, which also debuts at No. 18 on Rock Albums. Combined, the artists' respective bands have notched seven previous Billboard 200 entries.

The singer/songwriter charts his third album on the tally with a covers set (and obscure covers at that). It includes his take on Lindsay Buckingham's "Don't Let Me Down Again," while the title track is by Elvin Bishop.

THE BILLBOARD 200 ARTIST INDEX table listing artists and their chart positions.

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Main Billboard 200 chart table with columns for rank, artist, title, peak, and week on chart. Includes entries for Newsboys, Florence + The Machine, Neil Diamond, Taylor Swift, Rufus Wainwright, Lady Antebellum, Five Finger Death Punch, Chris Botti, Journey, Pitbull, Various Artists, Soundtrack, Van Halen, Zac Brown Band, The Fray, Glenn Frey, Foster the People, The Temptations, Mary J. Blige, Creedence Clearwater Revival, Skiba and The Sekrets, Dierks Bentley, Otherwise, Tony Bennett, Neon Trees, Hunter Hayes, Tiesto, Beyonce, Norah Jones, Alex Clare, Melanie Fiona, Jay Z & Kanye West, Boyz II Men, Pitbull, Whitney Houston, SWV, Gavin Degraw, Alan Jackson, Anthony Hamilton, Maroon 5, Jim Brickman, Kidz Bop Kids, Carole King, Rodney Atkins, Blake Shelton, Various Artists, Michael W. Smith, Lady Gaga, Francesca Battistelli, and Ellie Goulding.



134 The artist's first greatest-hits album (4,000) captures his years withTVT Records (2004-08) so it doesn't include his 2009 pop breakthrough "I Know You Want Me" or anything released since then.

147 Most of the bulleted Christian albums on the chart this week see big gains from \$5 discounting (and circular advertising) at Family Christian for Mother's Day. This set is up 282%, while another Smith title at No. 99 gains by 500%.

182 This year, the top three selling soundtracks are all from theatrical movies ("Hunger Games," "The Bodyguard" and "Twilight: Breaking Dawn"). That's in contrast to a year ago at this point, where only one of the top three was from a film.



187 This album from Rice (pictured) earns a 1,384% sales gain after "American Idol" finalist Phillip Phillips covered the set's "Volcano" on the May 9 edition of the Fox TV show. The song itself sold 28,000 last week (up 17,048%).

199 This, along with a handful of other pop titles, was priced at \$7.99 in the iTunes store last week. Rocket Man is up by 132% while Hall & Oates' best-of (No. 186) gains by 150%.

Continuation of Billboard 200 chart table, including entries for Bob Marley and The Wailers, Ednita Nazario, Bob Seger & The Silver Bullet Band, Soundtrack, Matthew West, Jake Owen, Beastie Boys, Thousand Foot Krutch, Korn, Lynyrd Skynyrd, Awolnation, Evanescence, Counting Crows, Eli Young Band, Daughtry, Pistol Annies, Eminem, Red Hot Chili Peppers, Amy Winehouse, Josh Turner, Aerosmith, Guns N' Roses, Lionel Richie, J. Cole, Eric Clapton, Jack Johnson, Tyrese, Carrie Underwood, Justin Bieber, Chris Young, Taylor Swift, Whitney Houston, Pink Floyd, Chris Tomlin, Nicole C. Mullen, Daryl Hall & John Oates, Damien Rice, Beastie Boys, Wiz Khalifa, Dr. John, Wale, Wilson Phillips, Barry White, Three Dog Night, Willie Nelson, Whitney Houston, Deuce, Train, Elton John, and Dr. Dre.

See Charts Legend on billboard.biz for rules and explanations. © 2012 Prometheus Global Media, LLC and Nielsen SoundScan, Inc. All rights reserved. PITBULL: TIMOTHY SACCENTI

Summary table listing various artists and their chart positions, including MARY MARY, SCOTTY MCCREARY, TIM MCGRAW, NICKI MINAJ, MONICA, KP MOORE, JASON MRAZ, NICOLE C. MULLEN, MUMFORD & SONS, DON OMAR, ONE DIRECTION, WILLIE NELSON, JAKE OWEN, KATY PERRY, PINK FLOYD, PISTOL ANNIES, OFF! OF MONSTERS AND MEN, FRINCE ROYCE, SANTSIGOLD, MARVIN SAPP, BOB SEGER & THE SILVER BULLET BAND, BLAKE SHELTON, SHINEDOWN, THE SHARPS, SILVERSLURP PICKUPS, MATT SKIBA AND THE SEKRETS, SKRILLEX, MICHAEL W. SMITH, ESPERANZA SPALDING, BRUCE SPRINGSTEEN, STORM CORROSION, LAURA STORY, TAYLOR SWIFT, JAY Z, SILENT ALBUM, THE FRESH BEAT BAND, MUSIC FROM THE HIT TV SHOW, THE HUNGER GAMES: SONGS FROM DISTRICT 12 AND BEYOND, JOYFUL NOISE, SHAKE IT UP: LIVE 2, DANCE: MUSIC FROM THE DISNEY CHANNEL SERIES, SMASH, THINK LIKE A MAN, JOSH TURNER, TURNPIKE TROUBADOURS, TANK, TICA, PAUL THORN, TYRESE, THOUSAND FOOT KRUTCH, CHRIS TOMLIN, TRAVIS, JOSH TURNER, TURNPIKE TROUBADOURS, WARIOUS ARTISTS, VARIOUS OTHER COURTESY, NOW 41, NOW 42, NOW THAT'S WHAT I CALL CLASSIC ROCK HITS, VAN HALEN, WOW HITS 2012, AMY WINEHOUSE, WIZ KHALIFA, RUFUS WAINWRIGHT, WALE, THE WANTED, MATTHEW WEST, BARRY WHITE, JACK WHITE, RITA WILSON, WILSON PHILLIPS.

UNCHARTED™		NEXT BIG SOUND™	
THIS WEEK	LAST WEEK	DATA PROVIDED BY	
WEEKS ON CHART	IN CHART	MUSIC	
1	1	70	#1 DJ BL3ND WWW.MYSPACE.COM/BLENDIZZY
2	3	65	SUNGHU JUNG WWW.MYSPACE.COM/JUNGSUNGHU
3	2	69	TRAPHIK WWW.MYSPACE.COM/TRAPHIK
4	8	66	PORTA WWW.MYSPACE.COM/PORTA1
5	16	4	MAXIMUM BALLOON WWW.MYSPACE.COM/MAXIMUMBALLOON
6	9	29	UMEK WWW.MYSPACE.COM/DJUMEK
7	4	65	TYLER WARD WWW.MYSPACE.COM/TYLERWARD
8	11	66	MADDI JANE WWW.MYSPACE.COM/MADDIJANE/MUSIC
9	5	69	NOISIA WWW.MYSPACE.COM/DENOISIA
10	10	54	PITTY WWW.MYSPACE.COM/BANDAPITTY
11	7	60	PRETTY LIGHTS WWW.MYSPACE.COM/PRETTYLIGHTS
12	39	22	MILES KANE WWW.MYSPACE.COM/MILESCANEMUSIC
13	45	8	MACE LETHAL WWW.MYSPACE.COM/MACLETHAL
14	RE-ENTRY		TOKIMONSTA WWW.MYSPACE.COM/TOKIBEATS
15	13	24	GRAMATIK WWW.MYSPACE.COM/GRAMATIK
16	17	59	MAREK HEMMANN WWW.MYSPACE.COM/MAREKHEMMANN
17	30	55	SUPERMAN IS DEAD WWW.MYSPACE.COM/SUPERMANSIDEAD
18	12	34	STAR SLINGER WWW.MYSPACE.COM/STARSLINGERMUSIC
19	15	46	AEROPLANE WWW.MYSPACE.COM/AEROPLANEMUSIC/LOVE
20	RE-ENTRY		COM TRUISE WWW.MYSPACE.COM/IAMCOMTRUISE
21	18	12	YUNA WWW.MYSPACE.COM/YUNA
22	28	43	JOTA QUEST WWW.MYSPACE.COM/JOTAQUEST
23	6	68	DAVE DAYS WWW.MYSPACE.COM/DAVEDAYS
24	RE-ENTRY		THE KNOCKS WWW.MYSPACE.COM/ITSTHEKNOCKS
25	37	49	BONDAN PRAKOSO & FADEZBLACK WWW.MYSPACE.COM/BONDANFADEZBLACK
26	21	2	NIKI AND THE DOVE WWW.MYSPACE.COM/NIKIANDTHEDOVE
27	41	34	FELGUK WWW.MYSPACE.COM/FELGUK
28	35	43	BORGORE WWW.MYSPACE.COM/BORGORE
29	RE-ENTRY		MORD FUSTANG WWW.MYSPACE.COM/MORDFUSTANG
30	32	12	C2C WWW.MYSPACE.COM/C2C/US
31	27	8	JAI PAUL WWW.MYSPACE.COM/JAIPAUL/MUSIC
32	20	4	JAKWOB WWW.MYSPACE.COM/JAKWOB
33	44	12	DIRTYLOUD WWW.MYSPACE.COM/DIRTYLOUD/MUSIC
34	33	17	JORDAN JANSEN WWW.MYSPACE.COM/JORDANJANSEN
35	40	16	PURITY RING WWW.MYSPACE.COM/PURITYRING
36	26	52	NICOLAS JAAR WWW.MYSPACE.COM/NICOLASJAAR
37	RE-ENTRY		GOLD PANDA WWW.MYSPACE.COM/GOLDPANDA
38	47	54	GIRL TALK WWW.MYSPACE.COM/GIRLTALK
39	RE-ENTRY		CLUB DOGO WWW.MYSPACE.COM/CLUBDOGO
40	14	58	THE BLOODY BEETROOTS - DEATH CREW 77 WWW.MYSPACE.COM/THEBLOODYBEETROOTS
41	RE-ENTRY		FARTO LOUD WWW.MYSPACE.COM/FARTOLOUD
42	NEW		MR. SCRUFF WWW.MYSPACE.COM/MRSCRUFF/OFFICIAL
43	NEW		BOWERBIRDS WWW.MYSPACE.COM/BOWERBIRDS
44	48	30	MEY TAL COHEN WWW.MYSPACE.COM/DEWATERPRIEST
45	RE-ENTRY		STALLEY WWW.MYSPACE.COM/MADSTALLEY
46	22	58	METRONOMY WWW.MYSPACE.COM/METRONOMY
47	RE-ENTRY		THE BOOMZERS WWW.MYSPACE.COM/DASHPROJECT
48	RE-ENTRY		ENJAMBRE WWW.MYSPACE.COM/ENJAMBRE
49	34	27	HADOUKEN! WWW.MYSPACE.COM/HADOUKEN
50	49	17	GARETH EMERY WWW.MYSPACE.COM/GARETHEMERY

Los Angeles-based electronic artist TokiMonsta re-enters *Uncharted* at No. 14 after releasing a remix of Scissors' "Eight and a Half" (25,000-plus plays on SoundCloud), while also announcing her participation in the Full Flex Express tour with Skrillex across Canada.



YouTube cover group Cimorelli breaks into the top 10 on the *Social 50*, with Rytzy 20-9. The sister act teamed with MattyB to release a cover of "Call Me Maybe," which led to a 16% jump in overall plays that generated 30,000 new Facebook and Twitter fans.



Eric Church's "Springsteen" debuts at No. 48 on the usually pop- and hip-hop-fueled *On-Demand Songs* chart (256,644 plays). Church is the first male country artist to appear on the 10-week-old chart.



SOCIAL 50™		NEXT BIG SOUND™	
THIS WEEK	LAST WEEK	DATA PROVIDED BY	
WEEKS ON CHART	IN CHART	MUSIC	
1	1	77	#1 JUSTIN BIEBER SCHOOLBOY/RAYMOND BRAUN/ISLAND/DJMG
2	2	67	ADELE XL/COLUMBIA
3	4	45	SKRILLEX BIG BEAT/OWS/ATLANTIC
4	3	77	RIHANNA SRP/DEF JAM/DJMG
5	5	27	ONE DIRECTION SYCO/COLUMBIA
6	7	77	NICKI MINAJ YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
7	8	77	KATY PERRY CAPITOL
8	10	63	JENNIFER LOPEZ ISLAND/DELM
9	20	27	CIMORELLI UNIVERSAL REPUBLIC
10	6	77	SHAKIRA SONY MUSIC LATIN/EPIC
11	9	54	LMFAO PARTY ROCK/WILLI AM/CHERRYTREE/INTERSCOPE
12	11	77	DAVID GUETTA WHAT A MUSIC/CASTRALWORKS/CAPITOL
13	12	77	LINKIN PARK MACHINE SHOP/WARNER BROS.
14	15	77	LADY GAGA STREAMLINE/KON/LIVE/INTERSCOPE
15	19	51	BOYCE AVENUE 3 PEACE
16	13	66	BRUNO MARS ELEKTRA
17	14	75	PITBULL MR. 305/FAMOUS ARTIST/POLO GROUNDS/SONY MUSIC LATIN/IRCA
18	16	77	TAYLOR SWIFT BIG MACHINE
19	33	7	YOUR FAVORITE MARTIAN YOUR FAVORITE MARTIAN
20	18	77	EMINEM WEB/SHADY/AFTEMATH/INTERSCOPE
21	17	75	CHRIS BROWN RCA
22	41	6	LINDSEY STIRLING UNSIGNED
23	25	74	WIZ KHALIFA RSTROM/ATLANTIC
24	24	76	LIL WAYNE CASH MONEY/CASH MONEY/UNIVERSAL REPUBLIC
25	23	17	WALK OF THE EARTH SLASH/DAP/COLUMBIA
26	21	72	SNOOP DOGG DOGSGTYLE/PRIORITY/CAPITOL
27	29	73	COLDPLAY CAPITOL
28	28	74	BRITNEY SPEARS RCA
29	34	77	SELENA GOMEZ HOLLYWOOD
30	26	76	AVRIL LAVIGNE EPIC
31	37	8	MATTYB UNSIGNED
32	30	75	MICHAEL JACKSON MJJ/EPIC
33	32	75	DRAKE YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
34	39	64	CHRISTINA GRIMMIE UNSIGNED
35	27	6	BIGBANG YB
36	49	6	THE PIANO GUYS THE PIANO GUYS
37	31	76	THE BLACK EYED PEAS INTERSCOPE
38	44	6	SUNGHU JUNG UNSIGNED
39	36	76	BEYONCÉ PARKWOOD/COLUMBIA
40	35	74	DON OMAR ORFANATO/MACHETE/UMLE
41	38	72	50 CENT SHADY/AFTEMATH/INTERSCOPE
42	46	17	MAROON 5 A&M/OCTONE
43	42	68	USHER RCA
44	40	58	JUSTIN TIMBERLAKE RCA
45	43	43	GREEN DAY REPRISE/WARNER BROS.
46	45	11	FLO RIDA POE BOY/ATLANTIC
47	22	10	MICHEL TELO PANTANAL/RISE /SONY MUSIC LATIN
48	RE-ENTRY		GOTYE SAMPLES 'N' SECONDS/FAIRFAX/UNIVERSAL REPUBLIC
49	RE-ENTRY		TIESTO MUSICAL FREEDOM
50	47	17	MADONNA LIVE NATION/INTERSCOPE

ON-DEMAND SONGS™		nielsen	
THIS WEEK	LAST WEEK	DATA COMPILED BY	
WEEKS ON CHART	IN CHART	BDS	
1	1	10	#1 SOMEBODY THAT I USED TO KNOW GOTYE FEAT. DONMAR SAMPLES 'N' SECONDS/FAIRFAX/UNIVERSAL REPUBLIC
2	4	3	PAYHONNE MAROON 5 FEAT. WIZ KHALIFA A&M/OCTONE/INTERSCOPE
3	2	10	WE ARE YOUNG FUN. FEATURING JANELLE MONAÉ FUELED BY RAMEN/RRP
4	3	10	CALL ME MAYBE CARLY RAE JEPSEN 604/UNIVERSAL
5	6	6	BOYFRIEND JUSTIN BIEBER SCHOOLBOY/RAYMOND BRAUN/ISLAND/DJMG
6	5	9	WHAT MAKES YOU BEAUTIFUL ONE DIRECTION SYCO/COLUMBIA
7	7	10	STARSHIPS NICKI MINAJ YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
8	8	10	GLAD YOU CAME THE WANTED GLOBAL TALENT/MERCURY/DJMG
9	9	10	WILD ONES FLO RIDA FEATURING SIA POE BOY/ATLANTIC
10	10	10	FEEL SO CLOSE CALVIN HARRIS ULTRA
11	11	10	TAKE CARE DRAKE FEAT. RIHANNA YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
12	12	7	THE MOTTO IRAMÉ FEAT. LIL WAYNE YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
13	13	9	DRIVE BY TRAVIS COLUMBIA
14	14	10	SOME NIGHTS FUN. FUELED BY RAMEN/RRP
15	15	10	RACK CITY TYGA YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
16	18	5	SO GOOD B.O.B REBEL/ROCK/GRAND HUSTLE/ATLANTIC
17	17	10	WE FOUND LOVE RIHANNA FEAT. CALVIN HARRIS SRP/DEF JAM/DJMG
18	16	10	STRONGER (WHAT DOESN'T KILL YOU) KE\$HA CLARKSON 19/RCA
19	20	7	CLIMAX USHER RCA
20	29	10	LIGHTS EJIE GOLDING CHERRYTREE/INTERSCOPE
21	22	10	FADED TYGA FEAT. LIL WAYNE YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
22	23	10	HYFR (HELL YEAW F*****G RIGHT) DRAKE FEAT. LIL WAYNE YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
23	30	3	MERCY KANIE WEST, BIG SEAN, PUSSY T, 2 CHAINZ G.O.O.D. ROC-A-FELLA/DEF JAM/DJMG
24	21	10	MIDNIGHT CITY MISERABLE
25	19	10	YOUNG, WILD & FREE SNOOP DOGG & WIZ KHALIFA FEAT. BRUNO MARS RSTROM/DOGSGTYLE/ATLANTIC
26	25	10	PUMPED UP KICKS FOSTER THE PEOPLE STARTIME INT'L/COLUMBIA
27	24	10	NI**AS IN PARIS JOY Z KANYE WEST ROC-A-FELLA/ROC NATION/DEF JAM/DJMG
28	26	10	TURN ME ON DAVID GUETTA FEAT. NICKI MINAJ WHAT A MUSIC/CASTRALWORKS/CAPITOL
29	28	10	PARADISE COLDPLAY CAPITOL
30	27	8	SAFE & SOUND TAYLOR SWIFT FEAT. THE CIVIL WARS UNDISC/BIG MACHINE/UNIVERSAL REPUBLIC
31	31	4	I WON'T GIVE UP JASON MRAZ ATLANTIC/RRP
32	32	10	BANGARANG SKRILLEX FEAT. SIRAH BIG BEAT/OWS/ATLANTIC/RRP
33	34	10	LEVELS AVICHI LEVELS/VERATONE/ATOM EMPIRE/INTERSCOPE
34	NEW		BROKENHEARTED KARMIN EPIC
35	36	10	SCARY MONSTERS AND NICE SPRITES SMILEX BIG BEAT/ATLANTIC/RRP
36	40	5	SHAKE IT OUT FLORENCE + THE MACHINE UNIVERSAL REPUBLIC
37	33	10	ASS BACK HOME GYM CLASS HEROS FEAT. NEON HITCH DECAY/DANCE/FUELED BY RAMEN/RRP
38	38	10	ROLLING IN THE DEEP ADELE XL/COLUMBIA
39	35	10	PART OF ME KATY PERRY CAPITOL
40	39	10	MAKE ME PROUD DRAKE FEAT. NICKI MINAJ YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
41	41	10	GOOD FEELING FLO RIDA POE BOY/ATLANTIC
42	37	4	EYES OPEN TAYLOR SWIFT UNDISC/ATLANTIC/UNIVERSAL REPUBLIC
43	RE-ENTRY		DRANK IN MY CUP KIRKO BANGZ LMG/UNAUTHORIZED/WARNER BROS.
44	47	5	BEEZ IN THE TRAP NICKI MINAJ FEAT. 2 CHAINZ YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
45	42	10	HEADLINES DRAKE YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
46	48	3	LITTLE TALKS OF MONSTERS AND MEN 50/50/5 THE LAGARAS 10/UNIVERSAL REPUBLIC
47	44	10	SEXY AND I KNOW IT LMFAO PARTY ROCK/WILLI AM/CHERRYTREE/INTERSCOPE
48	NEW		SPRINGSTEM ERIC CHURCH EMI NASHVILLE
49	49	10	PARTY ROCK ANTHEM LVR43 FEAT. LAUREN BENEET & GOODROCK PARTY ROCK/WILLI AM/CHERRYTREE/INTERSCOPE
50	45	5	ONE THING ONE DIRECTION SYCO/COLUMBIA

YOUTUBE		YouTube	
THIS WEEK	LAST WEEK	The most popular songs on YouTube.	
WEEKS ON CHART	IN CHART	TITLE ARTIST IMPRINT/LABEL	
1	3	6	#1 BOYFRIEND JUSTIN BIEBER SCHOOLBOY/RAYMOND BRAUN/ISLAND/DJMG
2	12	15	SOMEBODY THAT I USED TO KNOW GOTYE FEAT. DONMAR SAMPLES 'N' SECONDS/FAIRFAX/UNIVERSAL REPUBLIC
3	—	1	WHERE HAVE YOU BEEN RIHANNA SRP/DEF JAM/DJMG
4	6	7	CALL ME MAYBE CARLY RAE JEPSEN 604/SCHOOLBOY/INTERSCOPE
5	—	9	WHAT MAKES YOU BEAUTIFUL ONE DIRECTION SYCO/COLUMBIA
6	—	3	DANCE AGAIN JENNIFER LOPEZ FEAT. PITBULL EPIC
7	—	13	AI SE EU TE PEGO MICHEL TELO PANTANAL/RISE,SONY MUSIC
8	—	13	MIRROR LIL WAYNE FEAT. BRUNO MARS YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
9	14	3	STARSHIPS NICKI MINAJ YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
10	—	7	WE ARE YOUNG FUN, FEAT. JANELLE MONAÉ FUELED BY RAMEN/RRP
11	—	12	ONE THING ONE DIRECTION SYCO/COLUMBIA
12	10	40	SO SOMEONE LIKE YOU ADELE XL/COLUMBIA
13	2	39	ROLLING IN THE DEEP ADELE XL/COLUMBIA
14	—	12	TURN ME ON DAVID GUETTA FEAT. NICKI MINAJ WHAT A MUSIC/CASTRALWORKS/CAPITOL
15	—	11	WILD ONES FLO RIDA FEAT. SIA POE BOY/ATLANTIC

YAHOO! SONGS		MUSIC	
THIS WEEK	LAST WEEK	The weeks most-streamed songs on Yahoo! Music.	
WEEKS ON CHART	IN CHART	TITLE ARTIST IMPRINT/LABEL	
1	1	8	#1 GLAD YOU CAME THE WANTED GLOBAL TALENT/MERCURY/DJMG
2	2	24	SET FIRE TO THE RAIN ADELE XL/COLUMBIA
3	4	22	GOOD FEELING FLO RIDA (POE BOY/ATLANTIC)
4	3	10	ASS BACK HOME GYM CLASS HEROS FEAT. NEON HITCH DECAY/DANCE/FUELED BY RAMEN/RRP
5	5	3	EYES OPEN TAYLOR SWIFT UNDISC/ATLANTIC/UNIVERSAL REPUBLIC
6	6	4	ROUMOUR HAS IT ADELE XL/COLUMBIA
7	7	31	WE FOUND LOVE RIHANNA FEAT. CALVIN HARRIS (SRP/DEF JAM/UNIVERSAL)
8	8	9	INTERNATIONAL LOVE PITBULL FEAT. CHRIS BROWN (MR. 305/POLO GROUNDS/IRCA)
9	9	8	PART OF ME KATY PERRY (CAPITOL)
10	10	18	NOT OVER YOU GAVIN DEGRAW (RCA)
11	11	24	IT WILL RAIN BRUNO MARS (SUM/MIT/CHOP SHOP/ELEKTRA/ATLANTIC)
12	12	38	MOVES LIKE JAGGER MARRONS FEAT. CHRISTINA AGUILERA (A&M/OCTONE/INTERSCOPE)
13	13	3	CLIMAX USHER
14	15	8	TURN ME ON DAVID GUETTA FEAT. NICKI MINAJ WHAT A MUSIC/CASTRALWORKS/CAPITOL
15	14	28	SEXY AND I KNOW IT LMFAO PARTY ROCK/WILLI AM/CHERRYTREE/INTERSCOPE

NEXT BIG SOUND™		NEXT BIG SOUND™	
THIS WEEK	ARTIST		
1	JUNG MIN-A		
2	CHRIS LAKE		
3	DUSTIN LYNGH		
4	AUSTIN NIVAREL		
5	TIFFANY HOUGHTON		
6	CHET FAKER		
7	R5		
8	NATE J		
9	DOMINIQUE MAGLOIRE		
10	E-DUBBLE		
11	FAMILJEN		
12	LOVE AND DEATH		
13	MICHAEL BARIMO		
14	STYLES AND COMPLETE		
15	M54 BEATS!		

UNCHARTED: A listing of the top new and developing artists who have yet to appear on a major Billboard chart, regardless of country of origin. Rankings are based on a formula incorporating streaming alone, page views and time according to MySpace, as well as sources tracked by online aggregator Next Big Sound, including YouTube, Facebook, Twitter, Last.fm, iLike and Wikipedia, among others. In order to appear on Uncharted, acts must be registered MySpace Music, and must have not appeared on any of the other five charts. SOCIAL 50: A ranking of the most active artists on the world's leading social networking sites. Artists' popularity is determined by a formula blending their weekly additions of friends/fans/followers with their weekly page views and weekly plays. See Chart Legend on Billboard.biz for rules and explanations. All charts © 2012, Prometheus Global Media, LLC and Nielsen SoundScan, Inc. All rights reserved. TOP HITS: NIA, THE O'JENSON



HEATSEEKERS ALBUMS™

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, ARTIST, LABEL & NUMBER/DISTRIBUTING LABEL (PRICE), TITLE, CERT. Includes entries for Matt Skiba & The Sekrets, True Love Never Dies, Imagine Dragons, The Secrets To Life, and Beyond Hell/Above Heaven.

3 The album's single, "It's Time," bullets at No. 10 on Alternative while rising to a new peak of No. 21 on Rock Songs.



21 Inspired by the life of John Deere, an adviser to Queen Elizabeth I, the album was recorded with the BBC Philharmonic Orchestra. It debuts with 1,000.



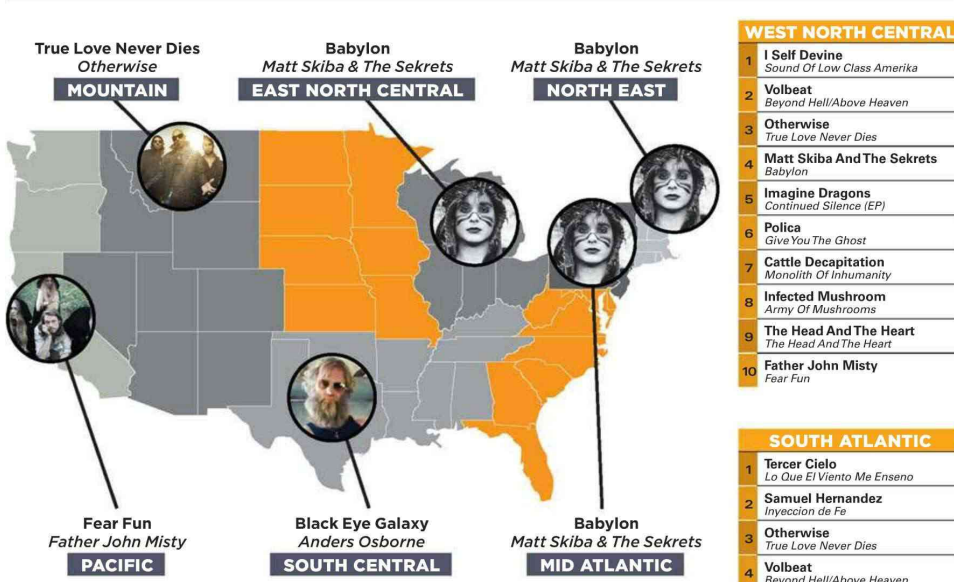
33 The rocker (and "Celebrity Apprentice" contestant) enlists a motley crew of guests for the set, including fellow "Apprentice" star Clay Aiken, Patti LaPone and Cyndi Lauper.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, ARTIST, LABEL & NUMBER/DISTRIBUTING LABEL (PRICE), TITLE, CERT. Includes entries for Tercer Cielo, Scars On 45, John 5, Formshifter, and The Sound Of Low Class America.

HEATSEEKERS SONGS™

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST, IMPRINT/PROMOTION LABEL. Includes entries for Cashin Out, 99 Problems, Ayy Ladies, We Run The Night, and You Don't Know Her Like I Do.

REGIONAL HEATSEEKERS #1 ALBUMS



WEST NORTH CENTRAL

- 1 I Self Devine Sound Of Low Class America
2 Volbeat Beyond Hell/Above Heaven
3 Otherwise True Love Never Dies
4 Matt Skiba And The Sekrets Babylon
5 Imagine Dragons Continued Silence (EP)
6 Polica Give You The Ghost
7 Cattle Decapitation Monolith Of Inhumanity
8 Infected Mushroom Army Of Mushrooms
9 The Head And The Heart True Head And The Heart
10 Father John Misty Fear Fun

SOUTH ATLANTIC

- 1 Tercer Cielo Lo Que El Viento Me Ensena
2 Samuel Hernandez Inyeccion de Fe
3 Otherwise True Love Never Dies
4 Volbeat Beyond Hell/Above Heaven
5 Matt Skiba And The Sekrets Babylon
6 Scars On 45 Scars On 45
7 At The Skylines The Secrets To Life
8 Project Trio The Random Roads Collection
9 Imagine Dragons Continued Silence (EP)
10 Animal Kingdom The Looking Away

PROGRESS REPORT

Azealia Banks, "212" The 20-year-old rapper/singer's viral video hit "212" has logged nearly 16 million views on YouTube, and now the song is primed to make its Billboard chart debut. The poppy rap cut is just bubbling under the threshold of the Dance Club Songs chart.



HEATSEEKERS ALBUMS: The best-selling albums by new or developing acts, defined as those who have never appeared on the top 100 of the Billboard 200 or the top 10 of Top R&B/Hip-Hop Albums, Top Country Albums, Top Latin Albums, Christian Albums or Gospel Albums. If a title reaches any of those levels, it and the acts' subsequent albums are then ineligible to appear on Heatseeker Albums. HEATSEEKERS SONGS: The most popular songs across all formats by new or developing acts, defined as those who have never appeared as a lead artist on the top 50 of Hot 100 Airplay prior to Dec. 5, 1999. If a title reaches that level, it and the acts' subsequent songs are then ineligible to appear on Heatseeker Songs. Titles are ranked by radio airplay audience impressions as measured by Nielsen BDS; sales data as compiled by Nielsen SoundScan and streaming activity data provided by online music sources. © 2012, Prometheus Global Media, LLC and Nielsen SoundScan, Inc. All rights reserved.

THE BILLBOARD HOT 100

Table with 10 columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, PRODUCER (SONGWRITER), Artist, IMPRINT / PROMOTION LABEL, CERT., PEAK POSITION, and RAIN. It lists 55 songs and their chart performance.

Jumping 11-10 on Hot 100 Airplay (67 million in audience, up 16% in its fourth week, the song marks the group's fastest ascent to the chart's top 10. It's the quickest climb among all acts since Katy Perry's "Last Friday Night (T.G.I.F.)" also needed only four frames to crack the top 10 in July 2011.



The band closes its third Hot 100 top 10 just two years after "Hey, Soul Sister" reached No. 3. Train tallied its first top 10, "Drops of Jupiter (Tell Me)," in 2001.

Following her performance of the song on "American Idol" on May 10 (with boyfriend Casper Smart), Lopez looks for her fourth top 10, and Pitbull his ninth, on Hot Digital Songs, where the track bounds 15-9 (104,000 downloads sold, up 39%).

The song becomes just the ninth to remain on the Hot 100 for at least 60 weeks and ties Los Del Rio's "Macarena" (1995-96) for the longest stay by a title from a duo (see page 34).



The singer's ode to his mother, Patte Mallette, sold 79,000, with all proceeds benefiting single mothers in need. The track isn't set to be included on his third studio album, Believe (June 19).

BETWEEN THE BULLETS 'THE VOICE' IS HEARD ON HOT 100



Four songs performed during the May 7 live-performance season finale of NBC's "The Voice" debut on the Billboard Hot 100. While Jermaine Paul was crowned champion (May 8), titles by third-place finisher Tony Lucca nab the two highest entries among the season's final four contestants. Lucca's "99 Problems" leads with a No. 58 bow (80,000 downloads sold, according to Nielsen SoundScan, while Paul arrives at No. 83 with "I Believe I Can Fly" (55,000). Lucca also charts at No. 68, and fourth-place finalist Chris Mann debuts at No. 85.

# HOT 100

HOT 100 AIRPLAY™												
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST / IMPRINT/PROMOTION LABEL	CERT.	THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST / IMPRINT/PROMOTION LABEL	CERT.	
1	1	12	#1	WE ARE YOUNG	FUN. FEAT. JANELLE MONAE FUELED BY RAMEN/RRP	3	26	32	11	SOMETHIN' 'BOUT A TRUCK	KIP MOORE MCA NASHVILLE	1
2	2	14	6	SOMEBODY THAT I USED TO KNOW	DRIVE BY TRAIN COLUMBIA	3	27	22	14	OVER YOU	MIRANDA LAMBERT RCA NASHVILLE	1
3	4	13	10	WILD ONES	FLO RIDA FEAT. SIA POE BOY/ATLANTIC	3	28	28	12	NO HURRY	ZAC BROWN BAND SOUTHERN GROUND/ATLANTIC/BIGGER PICTURE	3
4	3	16	13	GLAD YOU CAME	THE WANTED GLOBAL TALENT/MERCURY/DJMG	3	29	36	3	WHERE HAVE YOU BEEN	RIHANNA SRP/DEF. JAM10/JMG	3
5	5	13	13	STARSHIPS	NICKI MINAJ YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	3	30	31	11	GOOD GIRL	CARRIE UNDERWOOD 19/ARISTA NASHVILLE	3
6	6	18	13	STRONGER (WHAT DOESN'T KILL YOU)	KELLY CLARKSON 19/RCA	3	31	44	3	SCREAM	USHER RCA	3
7	9	9	13	WHAT MAKES YOU BEAUTIFUL	ONE DIRECTION SYCO/COLUMBIA	3	32	25	21	ASS BACK HOME	GYM CLASS HEROES FEAT. NEON HITOH DECA/DECA/FUELED BY RAMEN/RRP	3
8	7	13	13	PART OF ME	KATY PERRY CAPITOL	3	33	34	10	SPRINGSTEEN	ERIC CHURCH EMI NASHVILLE	3
9	8	9	13	RUMOUR HAS IT	ADELE XL/COLUMBIA	3	34	46	4	BACK IN TIME	PITBULL MR. 305/POLO GROUNDS/RCA	3
10	11	4	13	PAYPHONE	MARCOON 5 FEAT. WIZ KHALIFA A&M/OCTONE/INTERSCOPE	3	35	29	30	GOOD FEELING	FLO RIDA POE BOY/ATLANTIC	3
11	10	21	13	TAKE CARE	DRAKE FEAT. RIHANNA YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	3	36	29	14	BETTER THAN I USED TO BE	TIM MCGRAW CURB	3
12	18	7	13	CALL ME MAYBE	CARLY RAE JEPSEN 604/SCHOOLBOY/INTERSCOPE	3	37	43	7	DRUNK ON YOU	LUKE BRYAN CAPITOL NASHVILLE	3
13	13	15	13	DRIVE BY	TRAIN COLUMBIA	3	38	40	9	BROKENHEARTED	KARMIN EPIC	3
14	12	23	13	THE MOTTO	DRAKE FEAT. LL WYNNE YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	3	39	30	14	BANJO	RASCAL FLATTS BIG MACHINE	3
15	14	25	13	SET FIRE TO THE RAIN	ADELE XL/COLUMBIA	3	40	47	5	CASHIN' OUT	CASHOUT BASES LOADED/EPIC	3
16	17	12	13	BIRTHDAY CAKE	RIHANNA FEAT. CHRIS BROWN SRP/DEF. JAM10/JMG	3	41	33	7	DANCE AGAIN	JENNIFER LOPEZ FEAT. PITBULL EPIC	3
17	21	13	13	DRANK IN MY CUP	KIRKO BANGZ LM/LAUNAUTHORIZED/WARNER BROS.	3	42	42	55	PARTY ROCK ANTHEM	LMFAO PARTY ROCK/WILL I AM/CHERRYTREE/INTERSCOPE	3
18	16	13	13	FEEL SO CLOSE	CALVIN HARRIS ULTRA	3	43	39	43	MOVES LIKE JAGGER	MARCOON 5 FEAT. CHRISTINA AGUILERA A&M/OCTONE/INTERSCOPE	3
19	15	7	13	BOYFRIEND	JUSTIN BIEBER SCHOOLBOY/RAYMOND BRAUN/ISLAND/DJMG	3	44	51	11	YOU DON'T KNOW HER LIKE I DO	BRANDY GIBBY VALORY	3
20	23	12	13	FLY OVER STATES	JASON ALDEAN BROKEN BOW	3	45	49	6	FEEL LIKE A ROCK STAR	KENNY CHESNEY & TIM MCGRAW BNA	3
21	19	11	13	CLIMAX	USHER RCA	3	46	45	24	YOUNG, WILD & FREE	SNOOP DOGG & WIZ KHALIFA FEAT. BRANDI MARRIS ROSTRUM/DOGG5/DEF. JAM10/JMG	3
22	27	9	13	LEAVE YOU ALONE	YOUNG JEEZY FEAT. NE-YO CTE/DEF. JAM10/JMG	3	47	50	10	ANOTHER ROUND	FAT JOE FEAT. CHRIS BROWN TERROR SQUAD	3
23	26	12	13	UPI	LOVERANCE STUDO LIFE/INTERSCOPE	3	48	48	35	SEXY AND I KNOW IT	LMFAO PARTY ROCK/WILL I AM/CHERRYTREE/INTERSCOPE	3
24	20	21	13	TURN ME ON	DANDY DORTCH FEAT. NICKI MINAJ/WHAT A MUSICA/STRAVINSKY/CAPITOL	3	49	53	5	FADED	DAMIEN RICE RAINBOY/VECTORA/WARNER BROS.	3
25	24	34	13	WE FOUND LOVE	RIHANNA FEAT. CALVIN HARRIS SRP/DEF. JAM10/JMG	3	50	41	16	DRINK ON IT	BLAKE SHELTON WARNER BROS. NASHVILLE/WMN	3

HOT DIGITAL SONGS™												
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST / IMPRINT / PROMOTION LABEL	CERT.	THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST / IMPRINT / PROMOTION LABEL	CERT.	
1	1	18	#1	SOMEBODY THAT I USED TO KNOW	DRIVE BY TRAIN COLUMBIA	3	26	38	8	TOO CLOSE	ALEX CLARE UNIVERSAL ISLAND/UNIVERSAL REPUBLIC	3
2	2	4	4	PAYPHONE	MARCOON 5 FEAT. WIZ KHALIFA A&M/OCTONE/INTERSCOPE	3	27	16	8	EYES OPEN	TAILORED SWIFT MONSIEUR MACHINÉ/UNIVERSAL REPUBLIC	3
3	3	12	13	CALL ME MAYBE	CARLY RAE JEPSEN 604/SCHOOLBOY/INTERSCOPE	3	28	39	3	WHISTLE	FLO RIDA POE BOY/ATLANTIC	3
4	5	7	13	BOYFRIEND	JUSTIN BIEBER SCHOOLBOY/RAYMOND BRAUN/ISLAND/DJMG	3	29	19	13	PART OF ME	KATY PERRY CAPITOL	3
5	4	20	13	WE ARE YOUNG	FUN. FEAT. JANELLE MONAE FUELED BY RAMEN/RRP	3	30	30	19	I WON'T GIVE UP	JASON MRAZ ATLENTIC/RRP	3
6	7	13	13	STARSHIPS	NICKI MINAJ YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	3	31	14	3	WORK HARD, PLAY HARD	WIZ KHALIFA ROSTRUM/ATLANTIC/RRP	3
7	9	17	13	WILD ONES	FLO RIDA FEAT. SIA POE BOY/ATLANTIC	3	32	—	1	I BELIEVE I CAN FLY	JERMAINE PAUL UNIVERSAL REPUBLIC	3
8	6	13	13	WHAT MAKES YOU BEAUTIFUL	ONE DIRECTION SYCO/COLUMBIA	3	33	28	26	THE MOTTO	DRAKE FEAT. LL WYNNE YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	3
9	15	6	13	DANCE AGAIN	JENNIFER LOPEZ FEAT. PITBULL EPIC	3	34	—	1	THE PRAYER	CHRISTINA AGUILERA & CHRIS MANN UNIVERSAL REPUBLIC	3
10	10	17	13	GLAD YOU CAME	THE WANTED GLOBAL TALENT/MERCURY/DJMG	3	35	29	16	RUMOUR HAS IT	ADELE XL/COLUMBIA	3
11	—	1	13	NO LIE	2 CHAINZ FEAT. DRAKE DUFFLE BAG BOYZ/DEF. JAM10/JMG	3	36	8	2	BOTH OF US	B.O.B FEAT. TAYLOR SWIFT REBELROCK/GRAND HUSTLE/ATLANTIC	3
12	11	17	13	DRIVE BY	TRAIN COLUMBIA	3	37	46	12	GOOD GIRL	CARRIE UNDERWOOD 19/ARISTA NASHVILLE	3
13	26	3	13	WHERE HAVE YOU BEEN	RIHANNA SRP/DEF. JAM10/JMG	3	38	36	4	TITANIUM	DAVID BUECHER FEAT. SIA WHAT A MUSICA/STRAVINSKY/CAPITOL	3
14	12	12	13	FEEL SO CLOSE	CALVIN HARRIS ULTRA	3	39	31	12	SO GOOD	B.O.B REBELROCK/GRAND HUSTLE/ATLANTIC	3
15	21	5	13	BACK IN TIME	PITBULL MR. 305/POLO GROUNDS/RCA	3	40	35	12	SOMETHIN' 'BOUT A TRUCK	KIP MOORE MCA NASHVILLE	3
16	—	1	13	99 PROBLEMS	TONY LUCCA UNIVERSAL REPUBLIC	3	41	34	12	BIRTHDAY CAKE	RIHANNA SRP/DEF. JAM10/JMG	3
17	—	1	13	TURN TO YOU (MOTHER'S DAY DEDICATION)	JUSTIN BIEBER SCHOOLBOY/RAYMOND BRAUN/ISLAND/DJMG	3	42	22	2	BLOWN AWAY	CARRIE UNDERWOOD 19/ARISTA NASHVILLE	3
18	13	10	13	SPRINGSTEEN	ERIC CHURCH EMI NASHVILLE	3	43	41	15	FADED	TYGA FEAT. LL WYNNE YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	3
19	25	9	13	BROKENHEARTED	KARMIN EPIC	3	44	—	1	FREE BIRD	LUKE BRYAN CAPITOL NASHVILLE	3
20	18	11	13	DRUNK ON YOU	LUKE BRYAN CAPITOL NASHVILLE	3	45	42	11	FLY OVER STATES	JASON ALDEAN BROKEN BOW	3
21	17	21	13	STRONGER (WHAT DOESN'T KILL YOU)	KELLY CLARKSON 19/RCA	3	46	—	1	YOU RAISE ME UP	CHRIS MANN UNIVERSAL REPUBLIC	3
22	—	1	13	YESTERDAY	ADAM LEVINE & TONY LUCCA UNIVERSAL REPUBLIC	3	47	32	26	TAKE CARE	DRAKE FEAT. RIHANNA YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	3
23	24	6	13	MERCY	KANYE WEST, BIG SEAN, PUSHA T & 2 CHAINZ G.O.O.D./DEF. JAM10/JMG	3	48	37	11	CLIMAX	USHER RCA	3
24	27	15	13	LIGHTS	ELLIE GOULDING CHERRYTREE/INTERSCOPE	3	49	51	6	GIVE YOUR HEART A BREAK	DEMÏ LOVATO HOLLYWOOD	3
25	33	3	13	SCREAM	USHER RCA	3	50	40	37	SEXY AND I KNOW IT	LMFAO PARTY ROCK/WILL I AM/CHERRYTREE/INTERSCOPE	3

ROCK™												
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST / IMPRINT/PROMOTION LABEL	CERT.	THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST / IMPRINT/PROMOTION LABEL	CERT.	
1	1	23	#1	SOMEBODY THAT I USED TO KNOW	DRIVE BY TRAIN COLUMBIA	3	26	32	11	SOMETHIN' 'BOUT A TRUCK	KIP MOORE MCA NASHVILLE	1
2	2	24	6	WE ARE YOUNG	FUN. FEAT. JANELLE MONAE FUELED BY RAMEN/RRP	3	27	22	14	OVER YOU	MIRANDA LAMBERT RCA NASHVILLE	1
3	3	18	10	WILD ONES	FLO RIDA FEAT. SIA POE BOY/ATLANTIC	3	28	28	12	NO HURRY	ZAC BROWN BAND SOUTHERN GROUND/ATLANTIC/BIGGER PICTURE	3
4	—	1	13	99 PROBLEMS	TONY LUCCA UNIVERSAL REPUBLIC	3	29	36	3	WHERE HAVE YOU BEEN	RIHANNA SRP/DEF. JAM10/JMG	3
5	—	1	13	YESTERDAY	ADAM LEVINE & TONY LUCCA UNIVERSAL REPUBLIC	3	30	31	11	GOOD GIRL	CARRIE UNDERWOOD 19/ARISTA NASHVILLE	3
6	6	19	13	I WON'T GIVE UP	JASON MRAZ ATLENTIC/RRP	3	31	44	3	SCREAM	USHER RCA	3
7	5	54	13	RUMOUR HAS IT	ADELE XL/COLUMBIA	3	32	25	21	ASS BACK HOME	GYM CLASS HEROES FEAT. NEON HITOH DECA/DECA/FUELED BY RAMEN/RRP	3
8	—	1	13	FREE BIRD	LUKE BRYAN CAPITOL NASHVILLE	3	33	34	10	SPRINGSTEEN	ERIC CHURCH EMI NASHVILLE	3
9	—	1	13	EVERYBODY TALKS	JULIET SIMMS UNIVERSAL REPUBLIC	3	34	46	4	BACK IN TIME	PITBULL MR. 305/POLO GROUNDS/RCA	3
10	7	35	13	PARADISE	COLDPLAY CAPITOL	3	35	29	30	GOOD FEELING	FLO RIDA POE BOY/ATLANTIC	3
11	9	26	13	SET FIRE TO THE RAIN	ADELE XL/COLUMBIA	3	36	29	14	BETTER THAN I USED TO BE	TIM MCGRAW CURB	3
12	12	4	13	BURN IT DOWN	LINKIN PARK WARNER BROS.	3	37	43	7	DRUNK ON YOU	LUKE BRYAN CAPITOL NASHVILLE	3
13	—	1	13	VOLCANO	DAMIEN RICE RAINBOY/VECTORA/WARNER BROS.	3	38	40	9	BROKENHEARTED	KARMIN EPIC	3
14	13	56	13	ROLLING IN THE DEEP	ADELE XL/COLUMBIA	3	39	30	14	BANJO	RASCAL FLATTS BIG MACHINE	3
15	11	31	13	SHAKE IT OUT	FLORENCE & THE MACHINE UNIVERSAL REPUBLIC	3	40	47	5	CASHIN' OUT	CASHOUT BASES LOADED/EPIC	3

COUNTRY™												
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST / IMPRINT/PROMOTION LABEL	CERT.	THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST / IMPRINT/PROMOTION LABEL	CERT.	
1	1	13	#1	SPRINGSTEEN	ERIC CHURCH EMI NASHVILLE	3	26	32	11	SOMETHIN' 'BOUT A TRUCK	KIP MOORE MCA NASHVILLE	1
2	3	15	3	DRUNK ON YOU	LUKE BRYAN CAPITOL NASHVILLE	3	27	22	14	OVER YOU	MIRANDA LAMBERT RCA NASHVILLE	1
3	2	8	3	EYES OPEN	TAYLOR SWIFT MONSIEUR MACHINÉ/UNIVERSAL REPUBLIC/BIG MACHINE	3	28	28	12	NO HURRY	ZAC BROWN BAND SOUTHERN GROUND/ATLANTIC/BIGGER PICTURE	3
4	7	12	3	GOOD GIRL	CARRIE UNDERWOOD 19/ARISTA NASHVILLE	3	29	36	3	WHERE HAVE YOU BEEN	RIHANNA SRP/DEF. JAM10/JMG	3
5	5	20	3	SOMETHIN' 'BOUT A TRUCK	KIP MOORE MCA NASHVILLE	3	30	31	11	GOOD GIRL	CARRIE UNDERWOOD 19/ARISTA NASHVILLE	3
6	4	2	3	BLOWN AWAY	CARRIE UNDERWOOD 19/ARISTA NASHVILLE	3	31	44	3	SCREAM	USHER RCA	3
7	6	13	3	FLY OVER STATES	JASON ALDEAN BROKEN BOW	3	32	25	21	ASS BACK HOME	GYM CLASS HEROES FEAT. NEON HITOH DECA/DECA/FUELED BY RAMEN/RRP	3
8	8	7	3	WANTED	HUNTER HAYES ATLANTIC/WMN	3	33	34	10	SPRINGSTEEN	ERIC CHURCH EMI NASHVILLE	3
9	9	18	3	OVER YOU	MIRANDA LAMBERT RCA	3	34	46	4	BACK IN TIME	PITBULL MR. 305/POLO GROUNDS/RCA	3
10	11	25	3	A WOMAN LIKE YOU	LEE BRICE CURB	3	35	29	30	GOOD FEELING	FLO RIDA POE BOY/ATLANTIC	3
11	12	12	3	IF IT BREAKS YOUR HEART	ELI YOUNG BAND REPUBLIC NASHVILLE	3	36	29	14	BETTER THAN I USED TO BE	TIM MCGRAW CURB	3
12	32	44	3	GOD GAVE ME YOU	BLAKE SHELTON WARNER BROS. WMN	3	37	43	7	DRUNK ON YOU	LUKE BRYAN CAPITOL NASHVILLE	3
13	10	6	3	FEEL LIKE A ROCK STAR	KENNY CHESNEY & TIM MCGRAW BNA	3	38	40	9	BROKENHEARTED	KARMIN EPIC	3
14	19	12	3	(KISSED YOU) GOOD NIGHT	GLORIANA EMBLEM/WARNER BROS. W&R	3	39	30	14	BANJO	RASCAL FLATTS BIG MACHINE	3
15	16	35	3	I DON'T WANT THIS NIGHT TO END	LUKE BRYAN CAPITOL NASHVILLE	3	40	47	5	CASHIN' OUT	CASHOUT BASES LOADED/EPIC	3

R&B/HIP-HOP™												
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST / IMPRINT/PROMOTION LABEL	CERT.	THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST / IMPRINT/PROMOTION LABEL	CERT.	
1	1	1	#1	NO LIE	2 CHAINZ FEAT. DRAKE DUFFLE BAG BOYZ/DEF. JAM10/JMG	3	26	38	8	TOO CLOSE	ALEX CLARE UNIVERSAL ISLAND/UNIVERSAL REPUBLIC	3
2	3	6	3	MERCY	KANYE WEST, BIG SEAN, PUSHA T & 2 CHAINZ G.O.O.D./DEF. JAM10/JMG	3	27	16	8	EYES OPEN	TAILORED SWIFT MONSIEUR MACHINÉ/UNIVERSAL REPUBLIC	3
3	9	3	3	WHISTLE	FLO RIDA POE BOY/ATLANTIC	3	28	39	3	WHISTLE	FLO RIDA POE BOY/ATLANTIC	3
4	2	3	3	WORK HARD, PLAY HARD	WIZ KHALIFA ROSTRUM/ATLANTIC	3	29	19	13	PART OF ME	KATY PERRY CAPITOL	3
5	—	1	3	I BELIEVE I CAN FLY	JERMAINE PAUL UNIVERSAL REPUBLIC	3	30	30	19	I WON'T GIVE UP	JASON MRAZ ATLENTIC/RRP	3
6	4	26	3	THE MOTTO	DRAKE FEAT. LL WYNNE YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	3	31	14	3	WORK HARD, PLAY HARD	WIZ KHALIFA ROSTRUM/ATLANTIC/RRP	3
7	1	2	3	BOTH OF US	B.O.B FEAT. TAYLOR SWIFT REBELROCK/GRAND HUSTLE/ATLANTIC	3	32	—	1	I BELIEVE I CAN FLY	JERMAINE PAUL UNIVERSAL REPUBLIC	3
8	5	12	3	SO GOOD	B.O.B REBELROCK/GRAND HUSTLE/ATLANTIC	3	33	28	26	THE MOTTO	DRAKE FEAT. LL WYNNE YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	3
9	7	13	3	BIRTHDAY CAKE	RIHANNA SRP/DEF. JAM10/JMG	3	34	—	1	THE PRAYER	CHRISTINA AGUILERA & CHRIS MANN UNIVERSAL REPUBLIC	3
10	18	18	3	FADED	TYGA FEAT. LL WYNNE YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	3	35	29	16	RUMOUR HAS IT	ADELE XL/COLUMBIA	3
11	6	26	3	TAKE CARE	DRAKE FEAT. RIHANNA YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	3	36	8	2	BOTH OF US	B.O.B FEAT. TAYLOR SWIFT REBELROCK/GRAND HUSTLE/ATLANTIC	3
12	8	12	3	CLIMAX	USHER RCA	3	37	46	12	GOOD GIRL	CARRIE UNDERWOOD 19/ARISTA NASHVILLE	3
13	12	6	3	BEEZ IN THE TRAP	NICKI MINAJ FEAT. 2 CHAINZ YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	3	38	36	4	TITANIUM	DAVID BUECHER FEAT. SIA WHAT A MUSICA/STRAVINSKY/CAPITOL	3
14	17	7	3	CASHIN' OUT	CASHOUT BASES LOADED/EPIC	3	39	31	12	SO GOOD	B.O.B REBELROCK/GRAND HUSTLE/ATLANTIC	3
15	13	25	3	RACK CITY	TYGA YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	3	40	35	12	SOMETHIN' 'BOUT A TRUCK	KIP MOORE MCA NASHVILLE	3

LATIN™										
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST / IMPRINT/PROMOTION LABEL	CERT.	THIS WEEK	LAST WEEK			

Mainstream Top 40 chart table with columns for week, last week, and title/artist.

Adult Contemporary chart table with columns for week, last week, and title/artist.

Adult Top 40 chart table with columns for week, last week, and title/artist.

Rock Songs chart table with columns for week, last week, and title/artist.

Alternative chart table with columns for week, last week, and title/artist.

Triple A chart table with columns for week, last week, and title/artist.

Nelly Furtado makes her first visit to the Mainstream Top 40 chart as a lead artist in almost five years, as "Big Hoops (Bigger the Better)" debuts at No. 40.

Other than appearing as a guest on Flo Rida's No. 35 hit "Jump" in 2009, Furtado had not graced the chart following her run of hits from Loose until charting as a guest on K'naan's "Is Anybody Out There?"

"Hoops" previews Furtado's forthcoming fifth studio album, The Spirit Indestructible. She wrote several songs for the set with veteran R&B/hip-hop writer/producer Rodney Jerkins.



FURTADO

Billboard No. 1s are starting to pile up for Of Monsters and Men. After the Icelandic sextet's debut full-length, My Head Is an Animal, bowed at No. 1 on the April 21 Rock Albums chart, the album's "Little Talks" rises 2-1 on Triple A. The song has sold 307,000 downloads, according to Nielsen SoundScan.



MAINSTREAM TOP 40, ADULT CONTEMPORARY, ADULT TOP 40, ROCK, ALTERNATIVE, TRIPLE A: AIRPLAY MONITORED 24 HOURS A DAY, 7 DAYS A WEEK. WEEKS ON CHART: THE NUMBER OF WEEKS A RECORD HAS BEEN ON THE CHART. \*BASED ON DATA FROM AIRPLAY MONITORING STATIONS IN THE U.S. AND CANADA. \*\*BASED ON DATA FROM AIRPLAY MONITORING STATIONS IN THE U.S., CANADA, U.K. AND NEW ZEALAND. SOURCE: NIELSEN BDS.

HOT COUNTRY SONGS™

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST, CERT., PEAK POSITION. Includes songs like 'FLY OVER STATES' by Jason Aldean and 'OVER YOU' by Miranda Lambert.



Georgia native nabs his eighth top 10 with the third single from Tailgates & Tanlines (No. 3 on Top Country Albums).



Singer's second top 10 follows "Country Must Be Country Wide" which topped the Dec. 3, 2011, chart.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST, CERT., PEAK POSITION. Includes songs like 'SOMETHING TO DO WITH MY HANDS' by Thomas Rhett and 'WANNA MAKE YOU LOVE ME' by Andy Gibson.

TOP COUNTRY ALBUMS™ BLUEGRASS ALBUMS™

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, ARTIST, Title, CERT., PEAK POSITION. Includes albums like 'Blown Away' by Carrie Underwood and 'My Kinda Party' by Jason Aldean.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, ARTIST, Title, CERT., PEAK POSITION. Includes albums like 'Hell On Heels' by Pistol Annies and 'Icon' by Josh Turner.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, ARTIST, Title, CERT., PEAK POSITION. Includes albums like 'TRAMPLED BY TURTLES' by Stars and Satellites and 'DAILEY & VINCENT' by Dailey & Vincent.

BETWEEN THE BULLETS 'FLY' FLIES TO NO. 1



Jason Aldean claims his seventh leader on Hot Country Songs—his first in almost a year—as "Fly Over States" steps 2-1 on the audience-ranked chart.

TOP R&B/HIP-HOP ALBUMS

Table with columns: THIS WEEK, LAST WEEK, WKS ON CHART, TITLE, ARTIST, IMPRINT/PROMOTION LABEL, CERT. Includes entries like 'TANK' by Tank, 'Drank in My Cup' by Kirko Bangz, 'Take Care' by Drake.

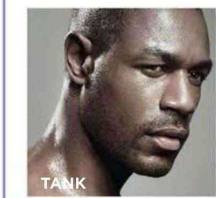
Houston native Kirko Bangz claims his first No. 1 on Rap Songs as "Drank in My Cup" rises to the top of the airplay chart (2-1) with 42.3 million listener impressions (up 3%). The song is part of Bangz' most recent mixtape, Progression 2: A Young Texas Playa.



MAINSTREAM R&B/HIP-HOP

Table with columns: THIS WEEK, LAST WEEK, WKS ON CHART, TITLE, ARTIST, IMPRINT/PROMOTION LABEL. Includes entries like 'Birthday Cake' by Rihanna, 'Take Care' by Drake, 'Drank in My Cup' by Kirko Bangz.

BETWEEN THE BULLETS TANK TAKES THIRD NO. 1 ALBUM



R&B crooner Tank's fifth studio album, This Is How I Feel, debuts at No. 1 on Top R&B/Hip-Hop Albums with 33,000 copies sold, according to Nielsen SoundScan. This is the Washington, D.C., native's third set to bow at No. 1, following the path of his 2001 debut, Force of Nature (98,000 first-week copies), and Sex, Love & Pain (103,000 in 2007). The new album's first single, "Next Breath," rises 39-27 on Hot R&B/Hip-Hop Songs, earning a 40% rise in radio audience, according to Nielsen BDS. Concurrently, the song picks up the Greatest Gainer accolade on Adult R&B at No. 4, with a 164-detection increase. Meanwhile, gospel duo Mary Mary arrives with Go Get It, a soundtrack/compilation album that includes previously released songs as well as new music inspired by the pair's We TV reality series. The set starts at No. 3 with 19,000 new, while its title track jumps 60-45 on Hot R&B/Hip-Hop Songs. —Karina Santiago

RHYTHMIC

Table with columns: THIS WEEK, LAST WEEK, WKS ON CHART, TITLE, ARTIST, IMPRINT/PROMOTION LABEL. Includes entries like 'Wild Ones' by Flo Rida, 'Drank in My Cup' by Kirko Bangz, 'Take Care' by Drake.

ADULT R&B

Table with columns: THIS WEEK, LAST WEEK, WKS ON CHART, TITLE, ARTIST, IMPRINT/PROMOTION LABEL. Includes entries like 'Thank You' by Estelle, 'Drank in My Cup' by Kirko Bangz, 'Take Care' by Drake.

RAP SONGS

Table with columns: THIS WEEK, LAST WEEK, WKS ON CHART, TITLE, ARTIST, IMPRINT/PROMOTION LABEL. Includes entries like 'Drank in My Cup' by Kirko Bangz, 'The Motto' by Drake, 'Leave You Alone' by Young Jeezy.

TOP R&B/HIP-HOP ALBUMS: See Charts' Legend for rules and explanations. 73 MAINSTREAM R&B/HIP-HOP, 70 RHYTHMIC, 64 ADULT R&B stations are monitored. RAP SONGS: See Charts' Legend for rules and explanations. 73 MAINSTREAM R&B/HIP-HOP, 70 RHYTHMIC, 64 ADULT R&B stations are monitored. AIRPLAY: Nielsen BDS. SALES DATA: Nielsen SoundScan. © 2012 Zomba Music Group, Inc. All rights reserved.



CHRISTIAN SONGS table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHIT, TITLE, ARTIST, IMPRINT/PROMOTION LABEL, CERT.

CHRISTIAN ALBUMS table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHIT, ARTIST, TITLE, IMPRINT/PROMOTION LABEL, CERT.

CHRISTIAN AC SONGS table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHIT, TITLE, ARTIST, IMPRINT/PROMOTION LABEL, CERT.

CHRISTIAN CHR table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHIT, TITLE, ARTIST, IMPRINT/PROMOTION LABEL, CERT.

GOSPEL ALBUMS table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHIT, ARTIST, TITLE, IMPRINT/PROMOTION LABEL, CERT.

GOSPEL SONGS table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHIT, TITLE, ARTIST, IMPRINT/PROMOTION LABEL, CERT.

With the Greatest Gainer nod on Christian Albums (10,000 sold; up 4,000), Mother's Day gift-buying lists Casting Crowns' 'Come to the Well' to its best sum since Christmas week when it sold 31,000. Current single 'Jesus, Friend of Sinners' also earns Greatest Gainer on Christian Songs (16-13).



Mary Mary posts its fifth straight nonseasonal top start on Gospel Albums with 'Go Get It', the soundtrack to the duo's reality show on We TV. With 19,000 sold, the set also enters Top R&B/Hip-Hop Albums at No. 3, the pair's second-best rank on that list. The title track logs a fourth week atop Gospel Digital Songs (6,000).



See Charts Legend on billboard.biz for CHRISTIAN ALBUMS and GOSPEL ALBUMS rules and explanations. CHRISTIAN AC SONGS, CHRISTIAN CHR, GOSPEL ALBUMS and GOSPEL SONGS are compiled by the RIAA. AIRPLAY MONITORED BY nelsen BDS. SALES DATA COMPILED BY nelsen SoundScan.



### DANCE CLUB SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMP/INT/PRO/MOTION/LABEL)	THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMP/INT/PRO/MOTION/LABEL)
1	3	5	<b>#1</b> DANCE AGAIN JENNIFER LOPEZ FEAT. PITBULL EPIC	26	26	12	<b>FAMOUS</b> AUDIO PLAYGROUND CANWEST MUSICWORKS
2	4	10	<b>BROKENHEARTED</b> KARMIN EPIC	27	42	2	<b>I DON'T LIKE YOU</b> EVA SIMONS INTERSCOPE
3	6	24	<b>TITANIUM</b> DAVID GUETTA FEAT. SIA WHAT A MUSIC(ASTRALWORKS/CAPITOL)	28	30	5	<b>DJ LOVE SONG</b> SHYRA SANCHEZ SUPER SHY
4	1	9	<b>SOMEBODY THAT I USED TO KNOW</b> SOME FEAT. NIKEMBA SAMPLES 'N' SECONDS(FAIRAX/UNIVERSAL REPUBLIC)	29	45	2	<b>HOW WE DO (PARTY)</b> KIA RA FEAT. NATION/COLUMBIA
5	2	9	<b>STARSHIPS</b> NICKI MINAJ YOUNG MONEY(CASH MONEY/UNIVERSAL REPUBLIC)	30	27	10	<b>THE ONLY ONE</b> AMANDA CAMP
6	11	14	<b>WHERE HAVE YOU BEEN</b> RIHANNA SRP/DEP. JAM/DJMG	31	24	6	<b>I'M NOT LEAVING</b> THE CRYSTAL METHOD FEAT. MARTHA REEVES AT/RED
7	10	6	<b>GREYHOUND</b> SWEDISH HOUSE MAFIA ASTRALWORKS/CAPITOL	32	15	10	<b>GIRL GONE WILD</b> MADONNA LIVE NATION/INTERSCOPE
8	5	17	<b>GLAD YOU CAME</b> THE WANTED GLOBAL TALENT/MERCURY/DJMG	33	38	3	<b>CAPTURE YOUR LOVE</b> LAURA LARUE & LEE DAGGER BEAUFITIQUE
9	12	5	<b>WHAT MAKES YOU BEAUTIFUL</b> ONE DIRECTION SYCO/COLUMBIA	34	28	9	<b>CAN'T STOP ME</b> AFROJACK & SHERMANOLGY ROBBINS
10	9	11	<b>WILD ONE TWO</b> JAY-Z FEAT. DAVID GUETTA, NICKY ROMERO & SIA BIG BEAT(ATLANTIC)	35	22	11	<b>BODY ON MINE</b> EVA SIMONS HITOMMY BOY
11	7	10	<b>PART OF ME</b> KATY PERRY CAPITOL	36	41	3	<b>TRUST ME</b> MATT ZARLEY DMG
12	16	4	<b>CALLING (LOSE MY MIND)</b> SEBASTIAN INGRASSO + ALESSO FEAT. RYAN TEDDER REFUNE/INTERSCOPE	37	40	3	<b>KICK OUT THE EPIC MOTHERF**KER</b> DADA LIFE ISLAND/DJMG
13	17	6	<b>DON'T STOP (COLOR ON THE WALLS)</b> FOSTER THE PEOPLE STARTIME INT'L/COLUMBIA	38	49	2	<b>LET'S GO</b> CALVIN HARRIS FEAT. NE-YO ULTRA
14	18	5	<b>ZERO GRAVITY</b> KERLI ISLAND/DJMG	39	37	7	<b>TROUBLEMAKER</b> TAJO CRUZ MERCURY/DJMG
15	8	8	<b>BOOM BOOM</b> RYE RYE N.E.E.T./INTERSCOPE	40	48	2	<b>UNZIP ME</b> GAYWELL & PEACHES 'PEACE BISQUIT
16	25	3	<b>CLIMAX</b> USHER RCA	<b>41</b>	<b>NOT SHOT DEBIT</b>		<b>CALL ME MAYBE</b> CARLY RAE JEPSEN 604/SCHOOLBOY/INTERSCOPE
17	23	4	<b>I HEART YOU</b> TONI BRAXTON INOT	42	35	5	<b>SUN BURNS DOWN</b> JIN AKANISHI WARNER BROS.
18	14	7	<b>KISS ME!</b> NOELIA FEAT. BABY BOY PINK STAR/PCM	43	<b>NEW</b>		<b>WHITE KNUCKLE RIDE</b> JAMIROQUAI EXECUTIVE MUSIC GROUP
19	21	11	<b>NEVER GIVE UP</b> PHIL B. FEAT. DEBBY HOLIDAY LADY LUNCH BEATS	44	13	12	<b>NEVER FORGET</b> DAVE AUDE FEAT. LENA KATINA AUDAUCIOUS
20	19	8	<b>HEAT OF THE NIGHT</b> PAULINA RUBIO UNIVERSAL MUSIC LATINO	45	39	7	<b>CHANGIN'</b> CHRIS COX & DJ TOMMY ROGERS FEAT. PEYTON BIG H/TOMMY BOY
21	20	7	<b>MIDNIGHT CITY</b> MRS. GREENWATER CAPITOL	46	47	15	<b>FEEL SO CLOSE</b> CALVIN HARRIS ULTRA
22	33	3	<b>POWER THE NIGHT OUT</b> <b>PICK</b> MARTIN SOLVEIG BIG BEAT(ATLANTIC)	47	<b>NEW</b>		<b>LIGHT IT UP</b> BERA GEORGIAN DREAM
23	34	2	<b>MENERGY</b> BALPH ROSARIO FEAT. SHAWN CHRISTOPHER CHA CHA	48	<b>NEW</b>		<b>LOVER WHO ROCKS YOU</b> JIPSTA & JOHN RIZZO FEAT. REINA BANDOZZLE BEATZ
24	29	5	<b>TAKES ALL NIGHT</b> SKYE STEVENS ROCK SOCIETY	49	<b>NEW</b>		<b>BEAT ON MY DRUM</b> GABRY PONTE & SOPHIA DEL CARMEN FEAT. PITBULL EXT. 8
25	31	4	<b>WE ARE YOUNG</b> FUN. FEAT. JANELLE MONAE FUELED BY RAMEN/RRP	50	43	8	<b>GO OFF</b> SAHARA DAVENPORT GOMINATION

### DANCE/ELECTRONIC ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST TITLE (IMP/INT/PRO/MOTION/DISTRIBUTING LABEL)	THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMP/INT/PRO/MOTION/LABEL)
1	1	2	<b>#1</b> SANTIGOLD 2 WEEKS MOTO DIF NINE BELEBE (LORD KINGS/COLUMBIA) 508521/AB	1	1	8	<b>#1</b> SOMEBODY THAT I USED TO KNOW SOME FEAT. NIKEMBA SAMPLES 'N' SECONDS(FAIRAX/UNIVERSAL REPUBLIC)
2	2	20	BRAD SKRILLEX (EPI) BIG BEAT(OWSLA/ATLANTIC) 529521/AG	2	2	32	<b>FEEL SO CLOSE</b> CALVIN HARRIS ULTRA
3	3	47	LMFAO (SIRI) FOR PARTY SQUAD HARRY ROZIN/MILANO/COLUMBIA 517635/CA	3	3	8	<b>WE ARE YOUNG</b> FUN. FEAT. JANELLE MONAE FUELED BY RAMEN/RRP
4	5	7	MADONNA (MCA) LIVE NATION/INTERSCOPE 016658/VA	4	5	10	<b>TITANIUM</b> DAVID GUETTA FEAT. SIA WHAT A MUSIC(ASTRALWORKS/CAPITOL)
5	6	73	SKRILLEX (SIRI) SCARY MONSTERS AND NICE SPRITES BIG BEAT(ATLANTIC) 529318/VA	5	6	12	<b>STARSHIPS</b> NICKI MINAJ YOUNG MONEY(CASH MONEY/UNIVERSAL REPUBLIC)
6	7	37	DAVID GUETTA (SIRI) NOTHING BUT THE BEAT WHAT A MUSIC(ASTRALWORKS) 78282/CAPITOL	6	8	12	<b>CAN'T STOP ME</b> AFROJACK & SHERMANOLGY ROBBINS
7	4	3	TIESTO (SIRI) CLUB LIFE: VOLUME TWO: MIAMI MUSICAL FREEDOM 004	7	4	28	<b>GLAD YOU CAME</b> THE WANTED GLOBAL TALENT/MERCURY/DJMG
8	8	52	LADY GAGA (SIRI) THE WAY SHE THINKS (KONJUNK/INTERSCOPE) 015379/VA	8	7	14	<b>WILD ONES</b> FLU RIDA FEAT. SIA F06 BOVY(ATLANTIC)
9	9	23	KORN (SIRI) THE PATH OF TOTALITY ROADRUNNER 617728	9	10	4	<b>WHERE HAVE YOU BEEN</b> RIHANNA SRP/DEP. JAM/DJMG
10	10	75	DEADMAU5 (SIRI) 4X4=12 INFUSTRAP 2518/ULTRA	10	12	4	<b>DANCE AGAIN</b> JENNIFER LOPEZ FEAT. PITBULL EPIC
11	<b>NEW</b>		ARMY OF MUSHROOMS (SIRI) MAFIA DIGITAL EX/DOWNTOWN	11	9	11	<b>PART OF ME</b> KATY PERRY CAPITOL
12	11	30	M83 (SIRI) HURRY UP, WE'RE DREAMING. M83 95107/MUTE	12	13	6	<b>BROKENHEARTED</b> KARMIN EPIC
13	12	7	TOBYMACK (SIRI) DUGGED & PREGO: A REMIX PROJECT (FOREIGNT) 83332/DEAN CMC	13	15	5	<b>WHAT MAKES YOU BEAUTIFUL</b> ONE DIRECTION SYCO/COLUMBIA
14	15	37	KC AND THE SUNSHINE BAND (SIRI) BACKING WITH A RAIN THE SUNSHINE BAND 199191/RHINO	14	17	3	<b>WILD ONE TWO</b> JAY-Z FEAT. DAVID GUETTA, NICKY ROMERO & SIA BIG BEAT(ATLANTIC)
15	16	75	DAFT PUNK (SIRI) TRON: LEGACY (SOUNDTRACK) WALT DISNEY 005872/1	15	19	4	<b>CALL ME MAYBE</b> CARLY RAE JEPSEN 604/SCHOOLBOY/INTERSCOPE
16	13	5	BASSNECTAR (SIRI) VAVA VOOM AMORPHOUS 012*	16	22	2	<b>BACK IN TIME</b> PITBULL MR. 305/POLY GROUNDS/RCA
17	17	75	VARIOUS ARTISTS (SIRI) UKF DUBSTEP 2010 UKF DIGITAL EX	17	14	13	<b>STRONGER (WHAT DOESN'T KILL YOU)</b> KELLY CLARKSON 19/RCA
18	14	12	GRIMES (SIRI) VISIONS 440 3208*	18	<b>NEW</b>		<b>LET'S GO</b> CALVIN HARRIS FEAT. NE-YO ULTRA
19	14	21	VARIOUS ARTISTS (SIRI) ULTRA DANCE 12 ULTRA 3118	19	20	14	<b>TAKE CARE</b> LIVIN' ON A PRAYER YOUNG MONEY(CASH MONEY/UNIVERSAL REPUBLIC)
20	21	25	VARIOUS ARTISTS (SIRI) UKF DUBSTEP 2011 UKF DIGITAL EX	20	18	6	<b>BOYFRIEND</b> JUSTIN BIEBER SCHOOLBOY/RAYMOND BROWN/ISLAND/DJMG
21	22	28	NERO (SIRI) WELCOME REALITY (MERCURY/CHEER TREE/INTERSCOPE) 016371/IGA	21	16	9	<b>CHANGED THE WAY YOU KISS ME</b> EXAMPLE FEAT. LUDACRIS MERCURY/DJMG
22	25	22	ASKING ALEXANDRIA (SIRI) STEPPED UP & SCRATCHED SUMERIAN 47	22	21	3	<b>BANGARANG</b> SKRILLEX FEAT. SIRAH BIG BEAT(OWSLA/ATLANTIC)RPP
23	<b>RE-ENTRY</b>		<b>KNIFE PARTY</b> 100% NO MODERN TALKING (EPI) EARSTORM DIGITAL EX	23	24	2	<b>WE RUN THE NIGHT</b> HAVANA BROWN FEAT. PITBULL UNIVERSAL REPUBLIC
24	18	35	ROBYN (SIRI) BODY TALK (KONJUNK/CHERRY TREE/INTERSCOPE) 015111/IGA	24	<b>RE-ENTRY</b>		<b>INTERNATIONAL LOVE</b> PITBULL FEAT. CHRIS BROWN MR. 305/POLY GROUNDS/RCA
25	23	16	VARIOUS ARTISTS (SIRI) 25 TOP HITS: WORKOUT MIXES POWER MUSIC DIGITAL EX	25	<b>NEW</b>		<b>SCREAM</b> USHER RCA

### DANCE/MIX SHOW AIRPLAY™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMP/INT/PRO/MOTION/LABEL)
1	1	8	<b>#1</b> SOMEBODY THAT I USED TO KNOW SOME FEAT. NIKEMBA SAMPLES 'N' SECONDS(FAIRAX/UNIVERSAL REPUBLIC)
2	2	32	<b>FEEL SO CLOSE</b> CALVIN HARRIS ULTRA
3	3	8	<b>WE ARE YOUNG</b> FUN. FEAT. JANELLE MONAE FUELED BY RAMEN/RRP
4	5	10	<b>TITANIUM</b> DAVID GUETTA FEAT. SIA WHAT A MUSIC(ASTRALWORKS/CAPITOL)
5	6	12	<b>STARSHIPS</b> NICKI MINAJ YOUNG MONEY(CASH MONEY/UNIVERSAL REPUBLIC)
6	8	12	<b>CAN'T STOP ME</b> AFROJACK & SHERMANOLGY ROBBINS
7	4	28	<b>GLAD YOU CAME</b> THE WANTED GLOBAL TALENT/MERCURY/DJMG
8	7	14	<b>WILD ONES</b> FLU RIDA FEAT. SIA F06 BOVY(ATLANTIC)
9	10	4	<b>WHERE HAVE YOU BEEN</b> RIHANNA SRP/DEP. JAM/DJMG
10	12	4	<b>DANCE AGAIN</b> JENNIFER LOPEZ FEAT. PITBULL EPIC
11	9	11	<b>PART OF ME</b> KATY PERRY CAPITOL
12	13	6	<b>BROKENHEARTED</b> KARMIN EPIC
13	15	5	<b>WHAT MAKES YOU BEAUTIFUL</b> ONE DIRECTION SYCO/COLUMBIA
14	17	3	<b>WILD ONE TWO</b> JAY-Z FEAT. DAVID GUETTA, NICKY ROMERO & SIA BIG BEAT(ATLANTIC)
15	19	4	<b>CALL ME MAYBE</b> CARLY RAE JEPSEN 604/SCHOOLBOY/INTERSCOPE
16	22	2	<b>BACK IN TIME</b> PITBULL MR. 305/POLY GROUNDS/RCA
17	14	13	<b>STRONGER (WHAT DOESN'T KILL YOU)</b> KELLY CLARKSON 19/RCA
18	<b>NEW</b>		<b>LET'S GO</b> CALVIN HARRIS FEAT. NE-YO ULTRA
19	20	14	<b>TAKE CARE</b> LIVIN' ON A PRAYER YOUNG MONEY(CASH MONEY/UNIVERSAL REPUBLIC)
20	18	6	<b>BOYFRIEND</b> JUSTIN BIEBER SCHOOLBOY/RAYMOND BROWN/ISLAND/DJMG
21	16	9	<b>CHANGED THE WAY YOU KISS ME</b> EXAMPLE FEAT. LUDACRIS MERCURY/DJMG
22	21	3	<b>BANGARANG</b> SKRILLEX FEAT. SIRAH BIG BEAT(OWSLA/ATLANTIC)RPP
23	24	2	<b>WE RUN THE NIGHT</b> HAVANA BROWN FEAT. PITBULL UNIVERSAL REPUBLIC
24	<b>RE-ENTRY</b>		<b>INTERNATIONAL LOVE</b> PITBULL FEAT. CHRIS BROWN MR. 305/POLY GROUNDS/RCA
25	<b>NEW</b>		<b>SCREAM</b> USHER RCA

### TRADITIONAL JAZZ ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST TITLE (IMP/INT/PRO/MOTION/DISTRIBUTING LABEL)	CERT.
1	1	4	<b>#1</b> CHRIS BOTTI IMPRESSIONS COLUMBIA 60352/SONY MUSIC	
2	2	35	TONY BENNETT DUETS II RPM/COLUMBIA 66233/SONY MUSIC	
3	3	15	PAUL MCCARTNEY KISSES ON THE BOTTOM MPL/HEAR 33389*/CONCORD	
4	5	11	ROBERT GLASPER EXPERIMENT BLACK RADICUS (NOTE: 86333*)	
5	4	26	FRANK SINATRA SINATRA: BEST OF THE BEST REPRISE 79764/CAPITOL	
6	6	22	VARIOUS ARTISTS MIDNIGHT IN PARIS MADISON GATE 63482 EX	
7	<b>NEW</b>		ARTURO SANDOVAL DEAR DIZ (EVERYDAY I THINK OF YOU) CONCORD JAZZ 33303/CONCORD	
8	<b>NEW</b>		VARIOUS ARTISTS JAZZ AT THE PHILHARMONIC: SEATTLE 1956 ACROBAT 3074	
9	<b>NEW</b>		TRIOSCAPES SEPARATE REALITIES METAL BLADE 15112	
10	10	25	LANDAU EUGENE MURPHY, JR. THAT'S LIFE SYCO/COLUMBIA 95178/SONY MUSIC	
11	15	68	FRANK SINATRA, DEAN MARTIN & SAMMY DAVIS JR. THE VERY BEST OF THE SAT RAOI (RAI) SAVAITA ENTERPRISES/REPRISE 3003/WARNER BROS.	
12	8	4	VARIOUS ARTISTS TRINE: SEASONS 2: MUSIC FROM THE HBO ORIGINAL SERIES (HBO) (HBO) (HBO) (HBO) (HBO) (HBO) (HBO) (HBO) (HBO) (HBO)	
13	12	5	TONY BENNETT ISN'T IT ROMANTIC! CONCORD 33463	
14	11	5	KENNY GARRETT SEEDS FROM THE UNDERGROUND MACK AVENUE 1064	
15	17	16	REBIRTH BRASS BAND THE REBIRTH OF NEW ORLEANS BASIN STREET 1202	

### TRADITIONAL CLASSICAL ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST TITLE (IMP/INT/PRO/MOTION/DISTRIBUTING LABEL)	CERT.
1	1	18	<b>#1</b> MORMON TABERNALE CHOIR GLORY MUSIC OF READING MORAN TABERNALE CHOIR 935534	
2	3	10	VARIOUS ARTISTS LIFESPACES: CLASSICAL STRESS RELIEF LIFESPACES 3R100 EX/MOOD MEDIA	
3	2	4	THE PRIESTS THEM SINGS MY SOUL MASTERSWORKS 97181SONY MASTERSWORKS	
4	6	20	SOUNDTRACK JOHNNY ARBON CARAVALL MASTERSPECK 016280/DECCA	
5	8	18	JOSHUA BELL/JEREMY DENK FRENCH IMPRESSIONS SONNY CLASSICAL 480820/SONY MASTERSWORKS	
6	9	6	ERIC WHITACRE WATER NIGHT DECCA 016636	
7	<b>RE-ENTRY</b>		BRUCKNER ORCHESTER LINZ GLASS: SYMPHONY NO. 9 ORANGE MOUNTAIN DIGITAL EX	
8	15	47	MORMON TABERNALE CHOIR THIS IS THE CHRIST MORMON TABERNALE CHOIR 9355382	
9	5	13	ANNE AKIKO MEYERS/ENGLISH CHAMBER ORCHESTRAL AIR: THE BACH ALBUM EDNE 7785	
10	10	5	YUJIA WANG FOURTH MOVEMENT 016688/DECCA CLASSICS	
11	<b>RE-ENTRY</b>		CHICAGO SYMPHONY ORCHESTRA BRASS LIVE LSO RESOUND 901101	
12	7	14	VITTORIO GRIGOLO ARRIVEDICI/SONNY CLASSICAL 9113/SONY MASTERSWORKS	
13	4	16	ZULL BAILEY/JUN MARKL/INDIANAPOLIS SYMPHONY DVORAK: CELLO CONCERTO TELARC 32927/CONCORD	
14	11	3	AUDIOMACHINE CHRONICLES AUDIOMACHINE 74741	
15	12	14	SIMONE DINNERTEN SOMETHING ALMOST BEING SAID SONNY CLASSICAL 98933/SONY MASTERSWORKS	

### CONTEMPORARY JAZZ ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST TITLE (IMP/INT/PRO/MOTION/DISTRIBUTING LABEL)	CERT.
1	1	9	<b>#1</b> ESPERANZA SPALDING RADIO MUSIC SOCIETY MONTANA HEADS UP 13716/CONCORD	
2	3	5	KAT EDMONSON WAY DOWN LOW SPINNERETTE 1202	
3	2	35	TROMBONE SHORTY FOR TRUE VERVE FORECAST 015586/VEG	
4	4	9	PETER WHITE HERE WE GO HEADS UP 32305/CONCORD	
5	7	7	INCognito SURREAL SHANACHIE 5195	
6	<b>NEW</b>		PROJECT TRIO THE RANDOM ROADS COLLECTION TOMMY TOUCH 2039	
7	9	5	BOB BALDWIN BETCHA BY GOLLY WOW! THE SONGS OF THOM BELL PEAK 2387/EDNE	
8	8	59	BONEY JAMES CONTACT VERVE FORECAST 015375/VEG	
9	10	3	JEFF BRADSHAW BONE APPETIT (DOUBLE ISSUE) HIDDEN BEACH 00108	
10	<b>NEW</b>		RAHMI SONG BREAKIN' THE RULES (OCEAN OF SHEBA) YK 91267/HUSH	
11	5	5	VARIOUS ARTISTS SMOOTH AND SEXY: SMOOTH JAZZ FOR LOVERS SHANACHIE 5194	
12	6	3	JEFF BRADSHAW BONE APPETIT (VOL. 1 - MAIN COURSE) HIDDEN BEACH 00109	
13	11	12	GALECTIC CARNVALE ELECTRODROPS GALECTIC FUNK(ANTI)- 87187/EPITAPH	
14	13	42	KEIKO MATSUJI THE ROAD ... SHANACHIE 5188	
15	18	27	MAYSА MOTIONS OF LOVE SHANACHIE 5191	

### CLASSICAL CROSSOVER ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST TITLE (IMP/INT/PRO/MOTION/DISTRIBUTING LABEL)	CERT.
1	1	49	<b>#1</b> JACKIE EVANCHO DREAM WITH ME SYCO/COLUMBIA 87061/SONY MUSIC	
2	2	26	ANDREA BOCELLI CONCERTO: ONE NIGHT IN CENTRAL PARK SUGAR 015977/DECCA	
3	3	11	IL VOLO IL VOLO: THREE FLIGHT OPERA BELLES/GATICA/RENTON/GEFFEN 016551/IGA	
4	4	55	IL VOLO IL VOLO OPERA BELLES/GATICA/RENTON/GEFFEN 016551/IGA	
5	<b>NEW</b>		DAMON ALBARN DR DEE VIRGIN 53893/CAPITOL	
6	10	49	IL VOLO IL VOLO: EN SPANOL OPERA BELLES/GATICA/RENTON/GEFFEN 016551/IGA	
7	6	27	IL DIVO WICKED GAME SYCO/COLUMBIA 96448/SONY MUSIC	
8	8	27	JIM BRICKMAN ROMANZA: SOMERSET 96142 EX	
9	5	29	YO-YO MA/STUART DUNCAN/EDGAR MEYER/CHRIS THILE THE GREAT RUBIN SEASONS SONNY CLASSICAL 9418	

HOT LATIN SONGS

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST, IMPRINT/PROMOTION LABEL, CERT. Includes songs like 'Aí Se Eu Te Pego', 'Bailando Por el Mundo', 'Intentalo', 'Duty Love', etc.

TOP LATIN ALBUMS

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, ARTIST, TITLE, IMPRINT/PROMOTION LABEL, CERT. Includes albums like 'Don Omar', 'Prince Royce', 'Ednita Nazario', 'Romeo Santos', etc.

REGIONAL MEXICAN AIRPLAY

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST, IMPRINT/PROMOTION LABEL, CERT. Includes songs like 'Un Hombre Normal', 'Llamada de mi Ex', 'Amor Confuso', etc.

LATIN POP AIRPLAY

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST, IMPRINT/PROMOTION LABEL, CERT. Includes songs like 'Aí Se Eu Te Pego', 'Bailando Por el Mundo', 'Duty Love', etc.

TROPICAL AIRPLAY

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST, IMPRINT/PROMOTION LABEL, CERT. Includes songs like 'Solo Con Un Beso', 'Incondicional', 'Yo No Soy un Monstruo', etc.

LATIN RHYTHM AIRPLAY

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST, IMPRINT/PROMOTION LABEL, CERT. Includes songs like 'Bailando Por el Mundo', 'Duty Love', 'Lovumba (Prestige)', etc.

Wisn & Yandel are awarded the Greatest Gager tag on Hot Latin Songs as "Follow the Leader," which features Jennifer Lopez, moves up by 24% in its fourth week on the chart. The bilingual track is from forthcoming album Los Lideres (The Leaders).



Sinalense singer Espinoza Paz scoops up his second No. 1 as "Un Hombre Normal" shimmies 4-1 on the Regional Mexican Airplay chart as the tally's Greatest Gager (up 10%). "Hombre" is the title cut from Paz's latest set, which re-enters the top 10 of Top Latin Albums (14-10).



BETWEEN THE BULLETS RIVERA'S 11TH TROPICAL NO. 1



Veteran salsaero Jerry Rivera makes a smooth move with his song "Solo Con Un Beso" as it skyrockets 15-1 on the Tropical Airplay chart. The track accumulated more than 3.6 million audience impressions last week (up 188%). "Besos" is Rivera's 11th No. 1 title and second consecutive topper. He last landed at the top with "Solo Pienso En Ti," another title from his most recent album, El Amor Existe. —Karinah Santiago

EURO		
DIGITAL SONGS		
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL) MAY 26, 2012
1	4	CALL ME MAYBE CARLY RAE JEPPSEN 604/SCHOOLBOY
2	1	TOO CLOSE ALEX CLARE ISLAND
3	3	WE ARE YOUNG FUN, FT. JANELLE MONAE FUELED BY RAMEN
4	18	R.I.P. RITA ORA ROC NATION
5	5	DRIVE BY TRAIN COLUMBIA
6	6	SOMEBODY THAT I USED TO KNOW GOTYE FT. KIMBRA SAMPLES 'N SECONDS/ELEVEN/ISLAND
7	2	YOUNG TULSA ALL AROUND THE WORLD
8	7	STARSHIPS NICKI MINAJ YOUNG MONEY/CASH MONEY
9	11	WHERE HAVE YOU BEEN RHIANNA SRP
10	NEW	LIVE MY LIFE FA'AST MOVEMENT FT. JUSTIN BIEBER CHERRYTREE

JAPAN		
BILLBOARD JAPAN HOT 100		
THIS WEEK	LAST WEEK	(HANSHIN/SOUNDSCAN JAPAN/PLANTECH) MAY 26, 2012
1	42	FACE DOWN ARASHI J-STORM
2	NEW	NAGICHI NM848 YOSHIMOTO R AND C
3	NEW	OPERA SUPER JUNIOR AVE-J MORE
4	31	WSETSUSUKU/KONOYOMI/DAN HANAKUSHO/MOEN HO A/ MOMIRO CLOVER Z KING
5	8	TONIGHT TONIGHT HOT CHELLE RAE SONY
6	23	ITSUMO, ITSUMADEMO TUBE SONY
7	NEW	S SID KI/ON
8	NEW	HYAKUMANNEN NO SHIAWASE KEISUKE KIWATA VICTOR
9	3	GEKKO KAZUYOSHI SAITO VICTOR
10	4	PLAY BALL YUKI EPIC

GERMANY		
ALBUMS		
THIS WEEK	LAST WEEK	(MEDIA CONTROL) MAY 26, 2012
1	NEW	BALLAST DER REPUBLIK DIE TOTEN HOSEN JKP
2	1	AUCH DIE AERZTE HOT ACTION
3	2	LICHTER DER STADT UNHEILIG INTERSTATION/TRANSITION
4	NEW	GIB MIR MUSIK REINHARD MUE/CAPITOL
5	NEW	STRANGELAND KEANE ISLAND
6	4	MY HEAD IS AN ANIMAL OF MONSTERS AND MEN SKRIMSL EHF/LAEXJARAS 1
7	9	21 ADELE XL
8	3	...LITTLE BROKEN HEARTS NORAH JONES BLUE NOTE/CAPITOL
9	10	BIS ANS ENDE DER WELT SANTANO WE LOVE MUSIC/KOCH
10	RE	THE LATENESS OF THE HOUR ALEX CLARE ISLAND

UNITED KINGDOM		
ALBUMS		
THIS WEEK	LAST WEEK	(THE OFFICIAL UK CHART CO.) MAY 26, 2012
1	NEW	STRANGELAND KEANE ISLAND
2	8	OUR VERSION OF EVENTS EMELI SANDE VIRGIN
3	NEW	STANDING AT THE SKY'S EDGE RICHARD HAWLEY MUTE/PARLOPHONE
4	5	21 ADELE XL
5	2	BORN TO DIE LANA DEL REY POLYDOR
6	RE	HEAVEN REBECCA FERGUSON SYCO/RCA
7	6	IN CASE YOU DIDN'T KNOW OLLY MURS SYCO/EPIC
8	RE	MAKING MIRRORS GOTYE SAMPLES 'N SECONDS/ELEVEN/ISLAND
9	NEW	IN THE BELLY OF THE BRAZEN BULL THE CRIBS VICTA
10	3	BLUNDERBUSS JACK WHITE THIRD MAN

FRANCE		
DIGITAL SONGS		
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL) MAY 26, 2012
1	1	SOMEBODY THAT I USED TO KNOW GOTYE FT. KIMBRA SAMPLES 'N SECONDS/ISLAND
2	3	WHERE HAVE YOU BEEN RHIANNA SRP
3	NEW	SKINNY LOVE BRYD JASMINE VAN DEN BOGAERDE
4	2	CALL ME MAYBE CARLY RAE JEPPSEN 604/SCHOOLBOY
5	10	BALADA GUSTAVO LIMA CNR
6	NEW	POSITIF MATT HOUSTON FT. PSQUARE ON THE TRACK
7	NEW	TACATA ROMANO & SAPENZA FT. RODRIGUEZ DANCE AND LOVE
8	7	WHISTLE FLO RIDA POE BOY
9	8	STARSHIPS NICKI MINAJ YOUNG MONEY/CASH MONEY
10	6	AVANT QUELLE PARTE SEXION D'ASSAUT WATTI B

CANADA		
ALBUMS		
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN) MAY 26, 2012
1	4	21 ADELE XL
2	1	BLOWN AWAY CARRIE UNDERWOOD 19/ARISTA NASHVILLE
3	2	...LITTLE BROKEN HEARTS NORAH JONES BLUE NOTE
4	NEW	RETOUR DE NOS IDOLES: EN SPECTACLE! VARIOUS ARTISTS MUSICOR
5	5	LOVE IS A FOUR LETTER WORD JASON MRAZ ATLANTIC
6	3	BLUNDERBUSS JACK WHITE THIRD MAN/COLUMBIA
7	6	UP ALL NIGHT ONE DIRECTION SYCO/COLUMBIA
8	10	FIRE UP JOHNNY RED JOHNNY MAC
9	9	TUSKEGEE LIONEL RICHELIE MERCURY NASHVILLE
10	21	OLD IDEAS LEONARD COHEN COLUMBIA

KOREA		
BILLBOARD KOREA K-POP HOT 100		
THIS WEEK	LAST WEEK	(BILLBOARD KOREA) MAY 26, 2012
1	NEW	EVERY END OF THE DAY IU STARSHIP ENTERTAINMENT
2	10	VOICE BEX YOUNG FT. GARY OF LEESSANG W/ ENTERTAINMENT
3	2	TWINKLE GIRLS' GENERATION-TTS CJ E&M
4	1	ALONE SISTAR STARSHIP ENTERTAINMENT
5	NEW	BEAUTIFUL NIGHT ULALA SESSION JYP ENTERTAINMENT
6	4	CHERRY BLOSSOM ENDING BUSKER BUSKER CJ E&M
7	3	PEACH IU LOEN ENTERTAINMENT
8	5	YOU'RE THE ONE JYP TRIO ENTERTAINMENT
9	NEW	BAD BOY MIGHTY MOUTH FT. SOYA CJ E&M & POLARIS ENT
10	NEW	I KNOW YANGPA & LEE BO RAM & SO YEON W/ ENTERTAINMENT

AUSTRALIA		
ALBUMS		
THIS WEEK	LAST WEEK	(ARIA) MAY 26, 2012
1	2	21 ADELE XL
2	1	UP ALL NIGHT ONE DIRECTION SYCO
3	4	ED SHEERAN ASYLUM
4	NEW	BLOWN AWAY CARRIE UNDERWOOD 19/ARISTA NASHVILLE
5	RE	BORN TO DIE LANA DEL REY POLYDOR
6	9	HITS SEAL WARNER BROS.
7	7	ULTIMATE HITS: ROCK AND ROLL NEVER FORGETS BOB SEGER & THE SILVER BULLET BAND HIDEOUT/CAPITOL
8	RE	THE STORY OF MY LIFE: THE ULTIMATE COLLECTION MICHAEL CRAWFORD FANFARE
9	3	BLUNDERBUSS JACK WHITE THIRD MAN/COLUMBIA
10	RE	TUSKEGEE LIONEL RICHELIE MERCURY NASHVILLE

NETHERLANDS		
DIGITAL SONGS		
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL) MAY 26, 2012
1	1	BALADA GUSTAVO LIMA CNR
2	2	I FOLLOW RIVERS TRIGGERFINGER EXCELSIOR
3	3	CALL ME MAYBE CARLY RAE JEPPSEN 604/SCHOOLBOY
4	7	NEXT TO ME EMELI SANDE VIRGIN
5	4	I WON'T GIVE UP JASON MRAZ ATLANTIC
6	5	I FOLLOW RIVERS LYKKE LI L.L RECORDINGS
7	6	AI SE EU TE PEGO MICHEL TELO CNR
8	RE	WE ARE YOUNG FUN, FT. JANELLE MONAE FUELED BY RAMEN
9	NEW	ZEG ME DAT HET NIET ZO IS EDSILIA ROMLEY CNR
10	RE	NEW AGE MARLON ROUDETTE MATTER FIXED

ITALY		
DIGITAL SONGS		
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL) MAY 26, 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	4	PAYPHONE MARDON 5 FT. WIZ KHALIFA A&M/OCTONE
4	NEW	RESTA ANCORA UN PO ANTONIO NON HO L'ETA
5	3	DRIVE BY TRAIN COLUMBIA
6	NEW	COME SE NON FOSSE STATO MAI AM MARCO CARTA ATLANTIC
7	6	GIRL GONE WILD MADONNA LIVE NATION
8	RE	MA CHERIE DJ ANTOINE FT. THE BEAT SHAKERS GLOBAL
9	8	DANCE AGAIN JENNIFER LOPEZ FT. PITBULL EPIC
10	10	COME UN PITTORE MODA FT. JARABEDEPALO ULTRASUONI

BRAZIL		
ALBUMS		
THIS WEEK	LAST WEEK	(APB/D/NIELSEN) APRIL 29, 2012
1	NEW	QUANDO CHEGA A NOITE LUAN SANTANA SOM LIVRE
2	NEW	AO VIVO: EM JERUSALEM ROBERTO CARLOS SONY MUSIC
3	3	21 ADELE XL/COLUMBIA
4	1	PAULA FERNANDES AO VIVO PAULA FERNANDES UNIVERSAL
5	RE	20 ANOS DE SUCESSO ZEZE DI CAMARGO & LUCIANO SONY MUSIC
6	4	REBELDES: AO VIVO REBELDES CWI
7	2	NA BALADA MICHEL TELO SOM LIVRE
8	5	O QUANTO DO PADODINHO VARIOUS ARTISTS UNIVERSAL
9	6	O QUE VOCE QUER SABER DE VERDADE MARISA MONTE EMI
10	RE	EXTRAORDINARIO AMOR DE DEUS ALINE BARROS MK

SPAIN		
DIGITAL SONGS		
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL) MAY 26, 2012
1	3	SE VUELVE LOCA JUAN MAGAN SONY MUSIC
2	1	YO TE ESPERARE CALI & EL DANDE UNIVERSAL
3	2	TE HE ECHADO DE MENOS PABLO ALBORAN TRIMECA
4	10	SOMEBODY THAT I USED TO KNOW GOTYE FT. KIMBRA SAMPLES 'N SECONDS/ELEVEN
5	NEW	QUITATE EL TOP KIRO RIVERA LA PUBLISHING
6	7	RAYOS DE SOL JOSE DE RIOS FT. HENRY MENDEZ ROSTER
7	6	ME PONES TIERNO RASEL & BAUTE WARNER
8	9	BOYS WILL BE BOYS PAULINA RUBIO UNIVERSAL
9	NEW	QUE TINGUEM SORT LUIS Llach FONOMUSIC
10	NEW	STRONGER (WHAT DOESN'T KILL YOU) KELLY CLARKSON 19

SWITZERLAND		
DIGITAL SONGS		
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL) MAY 26, 2012
1	6	BALADA GUSTAVO LIMA CNR
2	4	WE ARE YOUNG FUN, FT. JANELLE MONAE FUELED BY RAMEN
3	8	CALL ME MAYBE CARLY RAE JEPPSEN 604/SCHOOLBOY
4	9	STARSHIPS NICKI MINAJ YOUNG MONEY/CASH MONEY
5	1	DON'T THINK ABOUT ME KIDA HANNI UNIVERSAL
6	2	THERE SHE GOES TWO CRUZ FT. PITBULL 4TH & BROADWAY
7	3	MA CHERIE DJ ANTOINE FT. THE BEAT SHAKERS GLOBAL
8	7	SINGLE LADIES REMEDY & MANU-L FT. J-SON GLOBAL
9	NEW	WHISTLE FLO RIDA POE BOY
10	5	DRIVE BY TRAIN COLUMBIA

BELGIUM		
DIGITAL SONGS		
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL) MAY 26, 2012
1	1	BALADA GUSTAVO LIMA CNR
2	2	HAPPINESS SAM SPARRO SPARRO
3	3	CALL ME MAYBE CARLY RAE JEPPSEN 604/SCHOOLBOY
4	7	LITTLE TALKS OF MONSTERS AND MEN SKRIMSL EHF/LAEXJARAS 1
5	8	WE ARE YOUNG FUN, FT. JANELLE MONAE FUELED BY RAMEN
6	5	PEOPLE HELP P THE PEOPLE BRYD JASMINE VAN DEN BOGAERDE
7	4	I FOLLOW RIVERS TRIGGERFINGER EXCELSIOR
8	9	DANCE AGAIN JENNIFER LOPEZ FT. PITBULL EPIC
9	10	SOMEBODY THAT I USED TO KNOW GOTYE FT. KIMBRA SAMPLES 'N SECONDS/ELEVEN
10	NEW	WHERE HAVE YOU BEEN RHIANNA SRP

SWEDEN		
DIGITAL SONGS		
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL) MAY 26, 2012
1	NEW	TURN TO YOU (MOTHERS DAY DEDICATION) JUSTIN BIEBER SCHOOLBOY/RAYMOND BRALIN
2	1	SOMEBODY THAT I USED TO KNOW GOTYE FT. KIMBRA SAMPLES 'N SECONDS/ISLAND
3	2	DANSA PAUSA PANOTZ PNTZ VAGEN
4	4	WE ARE YOUNG FUN, FT. JANELLE MONAE FUELED BY RAMEN
5	5	CALL ME MAYBE CARLY RAE JEPPSEN 604/SCHOOLBOY
6	3	AI SE EU TE PEGO MICHEL TELO CNR
7	7	FLYTTA PA DEJ LINA DEVEERSKI ANDERS JOHANNSEN ENTERPRE
8	6	EUPHORIA LOREEN WARNER
9	9	SOME DIE YOUNG LALAN WARNER
10	8	STARSHIPS NICKI MINAJ YOUNG MONEY/CASH MONEY

MEXICO		
AIRPLAY		
THIS WEEK	LAST WEEK	(NIELSEN BDS) MAY 26, 2012
1	1	LA DE LA MALA SUERTE JESSE & JOY WARNER
2	6	UN HOMBRE NORMAL ESPINOZA PAZ VIDEOMAX/DISA
3	4	WHAT MAKES YOU BEAUTIFUL ONE DIRECTION SYCO/COLUMBIA
4	2	CREO EN TI REIK SONY MUSIC
5	13	MI REINA DEL DOLOR MINKA WARNER
6	3	LLAMADA DE MI EX LA ARBOLADORA BAND EL LIMON DE RENE CAMACHO/DISA
7	10	ADDICTED TO YOU SHAKIRA EPIC
8	5	WE FOUND LOVE RHIANNA FT. CALVIN HARRIS SRP/DEF JAM
9	7	GLORIA GLORIA TREVI UNIVERSAL
10	12	EL MEJOR PERFUME LA ORIGINAL BAND EL LIMON DE SALVADOR LEONARRAGA FOUNDESA

IRELAND		
DIGITAL SONGS		
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL) MAY 26, 2012
1	4	THE ROCKY ROAD TO POLAND DAMIAN DEMPSEY, BRESSE, DANNY O'REILLY & THE DOUBLINERS SWI
2	1	WE ARE YOUNG FUN, FT. JANELLE MONAE FUELED BY RAMEN
3	3	PRIMADONNA MARINA AND THE DIAMONDS 679
4	2	CALL ME MAYBE CARLY RAE JEPPSEN 604/SCHOOLBOY
5	5	STARSHIPS NICKI MINAJ YOUNG MONEY/CASH MONEY
6	6	PAYPHONE MARDON 5 FT. WIZ KHALIFA A&M/OCTONE
7	7	YOUNG TULSA ALL AROUND THE WORLD
8	NEW	WHERE HAVE YOU BEEN RHIANNA SRP
9	10	LASERLIGHT JESSIE J FT. DAVID GUETTA LAVA
10	RE	212 AZELIA BANKS FT. LAZY JAY POLYDOR

NEW ZEALAND		
DIGITAL SONGS		
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL) MAY 26, 2012
1	1	WHISTLE FLO RIDA POE BOY
2	2	CALL ME MAYBE CARLY RAE JEPPSEN 604/SCHOOLBOY
3	3	PAYPHONE MARDON 5 FEAT. WIZ KHALIFA A&M/OCTONE
4	NEW	HOW WE DO (PARTY) RITA ORA ROC NATION
5	5	WE ARE YOUNG FUN, FT. JANELLE MONAE FUELED BY RAMEN
6	9	WHERE HAVE YOU BEEN RHIANNA SRP
7	4	BROKENHEARTED KARMIN EPIC
8	8	TURN ALL THE LIGHTS ON T-PAIN FEAT. NE-YO KOVIC/APPY BOY
9	7	TAKE CARE DRAKE FEAT. RHIANNA YOUNG MONEY/CASH MONEY
10	6	STARSHIPS NICKI MINAJ YOUNG MONEY/CASH MONEY

PORTUGAL		
DIGITAL SONGS		
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL) MAY 26, 2012
1	4	ANDA COMOIGO VER OS AVIOES OS AZEITONAS MARIA
2	1	WE ARE YOUNG FUN, FT. JANELLE MONAE FUELED BY RAMEN
3	6	EU QUERO TCHA JOAO LUCAS & MARCELO SOM LIVRE
4	2	SOMEBODY THAT I USED TO KNOW GOTYE FT. KIMBRA SAMPLES 'N SECONDS/ELEVEN
5	3	PERDONAME PABLO ALBORAN CON CARMINHO TRIMECA
6	5	SEXTA-FEIRA (EMPREGO BOM JA) BOSS AC MANADACHUVA PRODUCCOES
7	NEW	DANCA COMOIGO MICHAEL CARREIRA FT. MIY-KUL LEERIC REGI-CONCERTO
8	NEW	BURN IT DOWN LINKIN PARK WARNER BROS.
9	7	DANCE AGAIN JENNIFER LOPEZ FT. PITBULL EPIC
10	8	OS MARIDOS DAS OUTRAS MIGUEL ARAUJO MUSICAS DO MUNDO

GREECE		
ALBUMS		
THIS WEEK	LAST WEEK	(CYTA-IFPI) MAY 26, 2012
1	3	GIA POU TRAVAS ELPIDA ALXISTIS PROTPSALTALAVANTHA REBOUTSKA HEAVEN
2	4	TEENAGE DREAM KATY PERRY CAPITOL
3	6	TA TRAGODIA TIS ZOIS MOU LIVE DIMITRIS MITROPANOS MINDS
4	5	NOTHING BUT THE BEAT DAVID GUETTA WHAT A MUSIC/VIRGIN
5	NEW	NA ME THYMASAI HRISTOS HOLOS MINDS
6	10	TIS PSYCHIS MOU TA TRAGODIA DIMITRIS MITROPANOS MINDS
7	2	MDNA MADONNA LIVE NATION/INTERSCOPE
8	7	OI AGGELLO ZOUN AKOMA STIN MESOGEO LAVRENTIS MAHRASTAS MINDS
9	8	THE PRINCESS PAROV STELAR ETAGE NOIR
10	RE	I SMYRNI TOU EROTA KOTSIRAS GIANNIS / ESTOUDANTINA MINDS



# EXECUTIVE TURNTABLE

Send submissions to: [exec@billboard.com](mailto:exec@billboard.com)

**RECORD COMPANIES:** Verve Music Group appoints **Robert Smith** GM. He was senior VP of A&R at Concord Music Group.

RCA Records promotes **Adrian Moreira** to senior VP of promotion. He was senior VP of adult music.

Island Def Jam Music Group names **Lauren Schneider** VP of media and artist relations. She was senior director.

Big H Entertainment appoints **Arlinda Garrett** national director. She was CEO of Coming Attractions Promotions.

**PUBLISHING:** Ole in Nashville names **Julie Moe** media manager. She was creative manager in Los Angeles.



**TOURING:** Nederlander Concerts taps **Germaine Lathouwers** as executive assistant to CEO **Alex Hodges**. She was executive assistant for 15 years to **William Morris Endeavor** senior VP/worldwide head of music **Peter Grosslight**.

Palace Sports & Entertainment in Detroit taps **Andy Loughnane** as VP of corporate partnerships. He was the franchise lead for Washington, D.C.-based **Corporate Executive Board**.

**DIGITAL:** MSG Media names **David Clark** executive VP of integrated sales. He was GM of Fuse.

**TV/FILM:** CMT appoints **Jim Raley** director of special events. He was vocal captain at **Princess Cruises**.

**RADIO:** Cumulus Media Networks promotes **Tamiko Fletcher** to VP of network operations. She was director of new program development.

—Edited by Mitchell Peters

## GOODWORKS

### REVERB FIGHTS ILLEGAL LOGGING

"What's more directly tied to music than the instrument you play it with?" asks Adam Gardner, co-founder of environmental non-profit Reverb and frontman of rock band Guster.

That's the question Gardner asked himself after such environmental groups as the Rainforest Action Network, Sierra Club and the Natural Resources Defense Council asked him to fight proposed bills that would weaken the Lacey Act, which bans the use of illegal woods in such consumer products as guitars, violins and pianos. So in early May, Gardner traveled from his home in Portland, Maine, to Capitol Hill to testify before Congress about the horrors of illegal logging.

"There's a lot of ugliness around it, including slave labor, child labor and human trafficking, not to mention the environmental effect of slashing down the rainforest," he says. "The Lacey Act is a law that protects that right now. [Congress is] looking to really weaken this law to the point where an illegal logging fine for first offenders would be \$250—like a traffic ticket. Currently it's hundreds of thousands [of dollars]."

Prior to his trip to Washington, Gardner contacted several notable artists who signed a pledge supporting the 100-year-old Lacey Act and expressing concern over illegal logging. The list includes Dave Matthews Band, Bonnie Raitt, David Crosby, Willie Nelson, Jack Johnson, Maroon 5, Jason Mraz and Bob Weir.

"When I was asked to do this, I said I'd certainly put it in front of people but I can't predict if anyone will respond," Gardner says. "I was pleasantly surprised by the rapid and passionate response from folks."

More information about the Lacey Act, plus video of Gardner's congressional testimony on May 8, is available on [Reverb.org](http://Reverb.org).

—Mitchell Peters

## BMI POP MUSIC AWARDS

The Beverly Wilshire Hotel in Beverly Hills, Calif., provided the setting for BMI's 60th annual Pop Music Awards on May 15. **CAROLE KING**—whose 1971 *Tapestry* remains one of the best-selling albums of all time—received the BMI Icon Award for her indelible influence on generations of music makers. Flanking the honoree (center) are BMI VP/GM of writer/publisher relations, Los Angeles **BARBARA CANE** and president/CEO **DEL BRYANT**.

PHOTOS: LESTER COHEN/WIREIMAGE



**1** **LESTER DEAN** (left) and **BENNY BLANCO** shared pop songwriter of the year honors with Pitbull. Dean and co-writer Sandy Vee also clinched pop song of the year for the Katy Perry hit "Firework."

**2** **UNIVERSAL MUSIC** Publishing Group was named pop publisher of the year. On hand to accept the crystal award are (from left) UMPG senior VP/head of business and legal affairs/business development **DAVID KOKAKIS** and president of North America **EVAN LAMBERG**; BMI VP/GM of writer/publisher relations, Los Angeles **BARBARA CANE**; UMPG executive VP/head of pop and rock music **MONTI OLSON**, associate director of creative **LINDSEY LANIER**, executive VP/head of urban music **ETHIOPIA HABTEMARIAM**, creative director of urban music **JILL TSCHOGL**, VP of creative of urban music, East Coast **JESSICA RIVERA**, chairman/CEO **ZACH HOROWITZ**, executive VP/head of film and TV music **BRIAN LAMBERT**, director of creative affairs **JOE MAGGINI** and senior VP of creative **DONNA CASEINE**.



## TIMELESS STYLE

Keeping a watch on his latest business venture, **RANDY JACKSON** (left) teams with HSN senior VP **JOHN BOSCO** to showcase the “American Idol” judge’s new collection, Timepieces by Randy Jackson. Designed in partnership with Clyde Duneier, the line will formally bow July 20 exclusively through HSN and HSN.com. PHOTO: MICHAEL BUCKNER/GETTY IMAGES ENTERTAINMENT



Revered songwriters **BURT BACHARACH** and Hal David marked another career milestone on May 9: the 2012 Library of Congress Gershwin Prize for Popular Song. Prior to the first of two all-star tribute concerts (May 8-9), Librarian of Congress **JAMES H. BILLINGTON** (far left) congratulates Bacharach and **UNICE DAVID**, who accepted on behalf of her husband, who is recuperating from a stroke. PHOTO: ABBY BRACK LEWIS/LIBRARY OF CONGRESS



## SESAC POP MUSIC AWARDS

**1** MORE THAN 400 songwriters, publishers and industry professionals turned out for SESAC’s 16th annual Pop Music Awards on May 10 at New York’s Skylight Soho. From left, song of the year writer **JACOB LUTTRELL** (Enrique Iglesias’ “Tonight [I’m Lovin’ You]”), Inspiration Award honoree **BRYAN-MICHAEL COX**, **USHER** and songwriter of the year **RICO LOVE** share winning smiles. Usher made a surprise appearance to present friend/frequent collaborator Love’s award. PHOTOS: SHAWN EHLERS

**2** **MELANIE FIONA** (second from right) performed her Rico Love-written hit single, “4AM,” at the awards show. The singer/songwriter is joined by (from left) SESAC senior VP of writer/publisher relations **TREVOR GALE**, Atlanta office director of writer/publisher relations **PENIECE LEGALL** and chairman/CEO **STEPHEN SWID**.



**3** **TAKING HOME** honors as publisher of the year was EMI Foray Music. In the winner’s circle are (from left) SESAC president/COO **PAT COLLINS**, senior director of writer/publisher relations **JAMIE DOMINGUEZ** and VP of writer/publisher relations **LINDA LORENCE CRITELLI**; EMI Music Publishing creative director **SAM TAYLOR** and creative manager **KATIE DONOVAN**; EMI Music Publishing Nashville executive VP/GM **BEN VAUGHN**; EMI Music Publishing president of North America creative **JON PLATT**; SESAC senior VP of writer/publisher relations **TREVOR GALE**; and EMI Music Publishing associate creative manager **CODY VERDECAS**.

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Jimmy Webb *Chairman, Songwriters Hall of Fame*

Linda Moran *President/CEO, Songwriters Hall of Fame*

invite you to



# SONGWRITERS HALL OF FAME

## 43rd Annual Induction Ceremony & Awards Presentation

Thursday, June 14th, 2012

New York Marriott Marquis, Broadway at 45th Street, New York City

### INDUCTEES

Gordon Lightfoot • Don Schlitz

Harvey Schmidt & Tom Jones • Bob Seger • Jim Steinman

### SPECIAL AWARDS

Bette Midler *Sammy Cahn Lifetime Achievement Award*

Ne-Yo *Hal David Starlight Award*

Lance Freed *President, Rondor Music International Abe Olman Publisher Award*

Woody Guthrie *Pioneer Award*

"Stand By Me" *Towering Song*

Words & Music by Ben E. King, Jerry Leiber & Mike Stoller (Sony/ATV Music Publishing; BMI)

Ben E. King *Towering Performance*

*Executive Producer/Music Producer* Phil Ramone

Tickets begin at \$1,000 and can be purchased by calling Buckley Hall Events, 914-579-1000.

*Producer* Nancy Munoz

*Show Chairs/Associate Producers* Charlie Feldman and Karen Sherry

*Media Chair* Robbin Ahrold

*Publicity by* Rogers & Cowan

*Event Management by* Buckley Hall Events

*Invitation Design by* Aaron Tilford

Songwriters Hall of Fame's ongoing mission is to celebrate and honor the contributions of our great popular music songwriters who have written the soundtrack for our nation's history, while developing new writing talent through workshops, showcases, scholarships and digital initiatives.

[www.songhall.org](http://www.songhall.org)



# ROCK IN RIO SPEEDS UP ITS EXPANSION PLANS TO LATIN AMERICA, NORTH AMERICA AND ASIA.

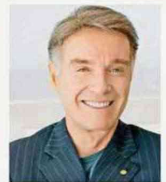
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Roberto Medina - Rock in Rio

Rock in Rio is a communication platform that gathered 5.9 million people in 10 editions and was transmitted to 200 countries on TV and on the Internet. It is as well the greatest music and entertainment festival in the world, in the Social Media Networks, with more than 4.8 million followers. The brand, created by Roberto Medina 27 years ago, is now Top of Mind in every hosting country, i.e. Brazil, Portugal and Spain.



Eike Batista - EBX

IMX is a joint-venture between IMG Worldwide and EBX Group, created to explore the sports and entertainment markets in Latin America. A company that was born with Eike Batista's, founder of EBX Group, strategic and global vision, it intends to invest more than US\$ 250 million to achieve the objective of becoming Brazilian greatest company in its segment within the next 3 years.

The partnership between the two brands will not only allow the creation of new products and projects in the entertainment business having Rock in Rio brand, but will also accelerate its expansion to Latin America, North America and Asia. The two businessmen will have equal shares in the partnership, which continues to be under the command of Roberto Medina and his team. From now on, the magic of the world's greatest music festival will go further beyond.

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**ROCK IN RIO**  
FOR A BETTER WORLD

