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Carrie Underwood

PLAYS ON

Country's reigning queen reveals her plans for
world domination and the secret to her new album
(it involves margaritas)

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PLUS

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PITBULL
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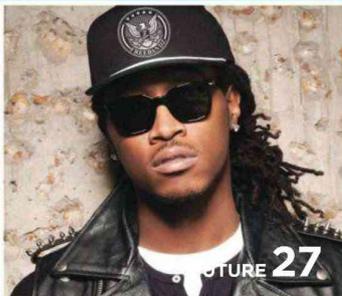
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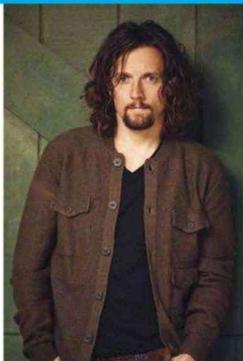
LATIN CONFERENCE
The Billboard Latin Music Conference & Awards, set for April 23-26 at the JW Marriott Marquis in Miami, will feature Superstar Q&As with Jenni Rivera and Pitbull. For more details, go to billboardlatinconference.com.

Online

THE FINALISTS ARE...
Visit Billboard.com/bbma on April 19 as we unveil the finalists for the 2012 Billboard Music Awards, which will take place May 20 at Las Vegas' MGM Grand and broadcast live at 8 p.m. ET on ABC.

JASON MRAZ

Also on Billboard.com: Watch a Track by Track with **Jason Mraz** about his new album, *Love Is a Four Letter Word*. Also, dive into our expanded, photo-laden coverage of the Coachella music festival.



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BOTTOMS UP
Liquor deals the new toast of artist branding



LASSOING CROWDS
Regional Mexican's successful rodeo tours



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Sweetlife fest reflects food biz's philosophy



MICROSOFT REBOOT
Alex Clare's career turnaround



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Busch on battling copyright infringement

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>>> WHALLEY, UNIVERSAL PARTNER

Universal Republic Records has signed a deal with former Warner Bros. Records chairman/CEO Tom Whalley's Seven Four Entertainment. "Tom is a fearless, creative executive, respected industry-wide for his A&R instincts," Island Def Jam Music Group chairman/CEO Barry Weiss says. Whalley began his career at Warner, and also held positions at Capitol and Interscope.

>>> PANDORA CLAIMS LARGE SHARE OF COLLECTIONS

Pandora accounted for 38.6% of SoundExchange's collections for digital performance royalties in 2012, according to Billboard calculations. Claiming such a large share has implications for the upcoming royalty rate negotiation, says Angus MacDonal, general counsel at Internet radio company Live365. "With Pandora's ever-growing listening hours and royalty payments, SoundExchange and the labels need a healthy Pandora as much as Pandora needs a reasonable pureplay-like rate for the next royalty term [2016-20]. This is especially true if Sirius XM continues to sign up more direct license deals, thereby bypassing SoundExchange."

>>> SONY TO LAY OFF 10,000

Faced with mounting losses, Sony Corp. says it'll slash 10,000 jobs, or about 6% of its global work force, and try to turn around its money-losing TV business in the next two years. Sony also more than doubled its annual net loss projection for the fiscal year through this past March to ¥520 billion (\$6.4 billion).

Reporting by *Jem Aswad, Glenn Peoples and the Associated Press.*

UP FRONT

PUBLISHING BY ED CHRISTMAN

Royalty Rates Reached

Labels, publishers, digital companies all sign off on new motion

The mechanical royalty settlement struck between music industry trade associations—and paid to copyright-holders whenever a song is distributed on a single, album or ringtone—paves the way for digital entrepreneurs to open new avenues to sell music.

Established in the form of a motion signed by the National Assn. of Music Publishers, the RIAA, the Digital Media Assn., wireless group CTIA and other interested parties, the new settlement creates royalty formulas across five new digital categories.

RIAA executive VP/general counsel Steve Marks, who represented the major labels in the negotiations, says the deal assures with some certainty that a music startup can reliably estimate its long-term costs for paying royalties. The settlement is important, he adds, because prior to the 1990s only one type of mechanical royalty for physical product was required, but the advent of digital delivery now means at least three different rates need to be negotiated to cover physical, downloaded and streaming music distribution. This deal adds five categories for a total of eight.

The new settlement, submitted to the Copyright Royalty Board, is expected to pass easily. All parties involved at the beginning of the CRB process have either signed off on the pact or said they wouldn't oppose it, according to several executives involved in the negotiations. When the entire package is finally approved, it'll set rates for five years, from 2013 through 2017.

As part of the deal, the CRB is expected to maintain the mechanical rate structure set forth from prior proceedings concluded in 2008. Those rates include a 9.1 cent song rate for CDs and downloads and 24 cents for ringtones, and the same formulas, with some minor changes, used to determine rates for subscription and free interactive-streaming services. Those formulas set the publishing royalty rate at 10.5% of revenue.

During the negotiations, music publishers notched a higher starting percentage rate of revenue in four of the five new categories, with two of them beginning with 12% of revenue and two others starting at 11.35%.

Despite those changes, the 2008 formulas for interactive streaming services and those for the new categories are actually all-in publishing royalty rates. The U.S. collection societies negotiate performance licenses and royalties with digital service providers. Afterward, whatever formula yields the highest all-in royalty for publishers is chosen. Once that figure is determined, the performance royalty is subtracted from the all-in total. Whatever amount is left becomes the mechanical royalty.

Here's a look at how the new categories will determine royalties:

For paid "locker services" like the new program offered by Apple's iTunes Match, publishers will get a mechanical rate of 12% of revenue or 20.65% of total content cost or 17 cents per subscriber per month, whichever figure is greater.



For digital stores providing free "cloud storage" for their download purchases, publishers will get 12% of revenue or 22% of the total cost of content.

For a "mixed bundle," which includes combinations like cell-phone subscription rates packaged with a music service, publishers get 11.35% of revenue or 21% of total content cost.

The fourth category, called a "limited interactive service," is used when a subscription service offers limited amounts of music to, say, one genre or playlist that the user can access at a lower price. Should that category be implemented, publishers will get 10.5% of revenue or 21% of total

cost or 18 cents per subscriber.

The fifth category, simply called a "music bundle," such as a CD album that comes with a download card, publishers will get 11.35% of revenue or 21% of total content cost.

Everyone is unhappy about some minor part of the settlement, which means that it's probably a fair compromise, according to one participant. During the last negotiations, major labels contested the determinations appealing the 24 cent mechanical royalty ringtone rate. With the most recent talks, how-

ever, settling its problems ahead of time means that the industry potentially saved itself millions in legal fees.

The use of a total content cost in the above formulas will allow music publishers to potentially partake in whatever upside occurs when music labels negotiate in a free market how much they charge to supply their music to digital music service providers, according to National Music Publishers' Assn. president/CEO David Israelite. "If [the labels] get a better deal, we get a better deal," Israelite says. ...

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BRANDING BY ANDREW HAMPP AND GAIL MITCHELL

This Drink's On Me

For artists and liquor companies, equity stakes are the new endorsement deals

Cee Lo Green has rejected many requests to partner with liquor companies during his career, but a recent meeting with Ty Ku, maker of premium Japanese sake, soju and liqueur, poured out an offer he couldn't refuse—the opportunity to become an equity owner of the brand in addition to becoming its main spokesman in a multimillion-dollar ad campaign.

Under the deal, Cee Lo will obtain a significant stake in the emerging New York-based brand as it looks to expand the sake category in the United States. Cee Lo will also be the face of an upcoming branding campaign that will double as a promotion for his Las Vegas revue, "Loberace," which debuts in August. The partnership was finalized by Brand Synergy Group, a division of Cee Lo's publishing company Primary Wave.

"A lot of the spirits want to capitalize off your fame and pay you to advance their brand," Cee Lo's manager Michael "Blue" Williams says. "This was a chance to allow Cee Lo to be as different as he could be, partner with a different type of spirit and have a piece of ownership."

Such deals have become almost de rigueur on the pop and R&B/hip-hop circuit, as artists including Sean "Diddy" Combs (Ciroc), Ludacris (Conjure cognac), Pharrell Williams (Qream liqueur), Pitbull (Voli vodka) and Justin Timberlake (901 tequila) invest in emerging liquor brands or create their own products in exchange for a share of back-end sales.

The results can be incredibly lucrative for both parties. Since the Combs partnership formed in 2007, Ciroc has risen in the ultra-premium vodka category, recently overtaking longtime competitor Belvedere. In 2011, Ciroc rose to the No. 2 slot in the category with sales of more than 30,000 cases in food and drug stores (Belvedere slipped to No. 3; both trail Grey Goose), according to Symphony IRI, whose figures exclude liquor stores and on-premise sales in bars and restaurants. Across all categories, the brand sold 1.1 million 9-liter cases in 2011 alone, with year-over-year growth of 38%, according to Adam Rogers, senior analyst at Beverage Information Group. On the artist front, Combs' long-term deal as a 50% owner and brand manager of Diageo's Ciroc is believed to have produced more than \$100 million in revenue for the rap mogul, according to a statement released by Ciroc parent Diageo.

Equity deals can also make smaller liquor brands major players in their respective categories, and perhaps even ripe for acquisition by a Diageo, Moët Hennessy or a Beam Global. "The home run is on the sale of the company," says Ryan Schinman, CEO of entertainment branding agency Platinum Rye. "The goal is to do between 100,000 and 500,000 cases, depending on price point, getting you closer to an exit strategy. The big boys take notice of anybody doing 100,000."

Percentages of ownership vary wildly, and occasionally involve cash upfront, as it does in the Cee Lo deal and a handful of others. Although Combs' deal with Ciroc was a true 50% shared ownership, artists are often investing closer to between 5% and

10% to mitigate risk. Brand Synergy Group CEO Jeff Straughn characterized Cee Lo's investment only as "significant" and "enough to make him want to be involved with the product every day."

But for every Combs/Ciroc deal, there's a Jermaine Dupri/3 Vodka pairing, which dissolved shortly after Scooter Braun left Dupri's So So Def Recordings as marketing manager. Or Lil Jon's Little Jonathan Winery, which folded last year. Even some of the more high-profile new artist-backed brands are only seeing sales as strong as their promotion. Williams' Qream, for example, was promoted primarily through a handful of tasting events in major markets and limited in advertising in publications like the Fader, the magazine owned by Qream's agency of record, Cornerstone. The brand, which launched in mid-2011, sold fewer than 200 cases by the end of the year, according to Symphony IRI, compared with Voli, which sold about 300 cases on the strength of Pitbull's recent involvement.

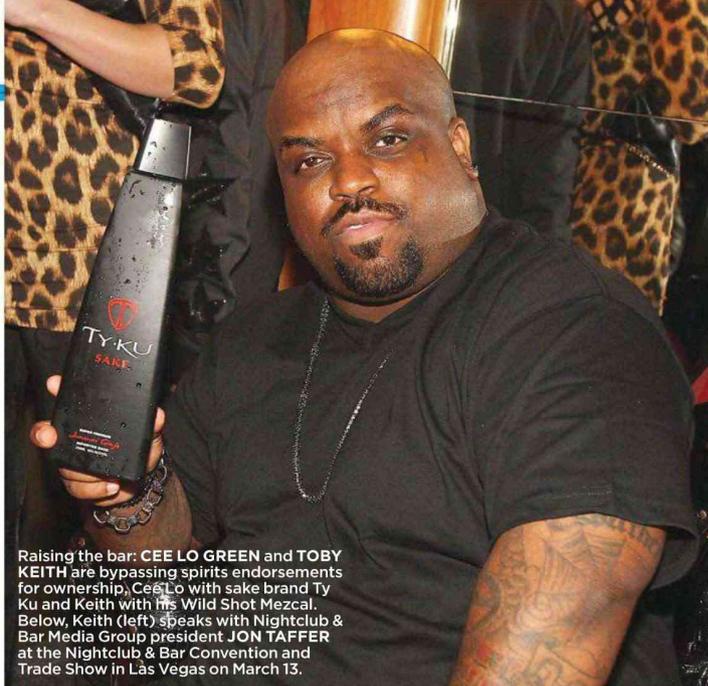
Timberlake's 901 Tequila, meanwhile, was promoted through a low-key ad campaign from the Martin Agency that featured actors pitching the product on-camera and only Timberlake's voice-over. 901 Tequila didn't sell enough cases at food and drug stores in 2011 for Symphony IRI to measure but achieved 70% growth in what Beverage Information Group's Rogers calls "control states," or the 19 states that control 30% of the U.S. market. Ty Ku, meanwhile, saw sales of 40,000 9-liter cases across its various products in 2011, according to Rogers.

Though the equity trend has gained traction in R&B and hip-hop, country and Latin artists are starting to find success with their own liquor deals. Toby Keith released a new mezcal brand called Wild Shot that sold 10,000 cases in its first six months of release in 2011, according to Keith's manager TK Kimbrell. And Enrique Iglesias recently announced his own ownership stake in Atlantico Rum, which is the official rum sponsor of Billboard's Latin Music Conference & Awards later this month.

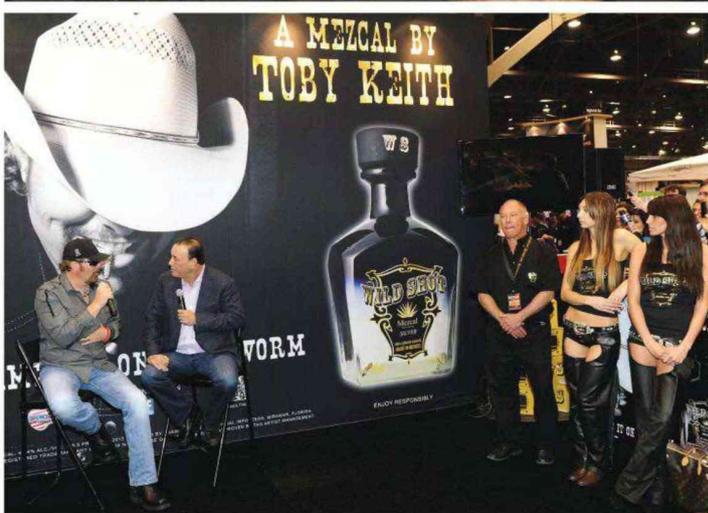
"Enrique's involvement allowed us to expand nationally much quicker," says Brandon Lieb, co-founder of Atlantico, which launched in eight European countries and eight American states. He says the liquor will be sold in more than 45 states by June 1, and adds that—as opposed to the spokesman model—equity ownership/investment ensures that everyone's "key for success is the same." But, he cautions, "There needs to be the right fit, a lifestyle component that makes sense and a knowledge/passion for the business."

Voli president Adam Kamenstein said Pitbull's involvement helped accelerate the brand's distribution from four states in 2010 to 45 in 2011. Thus, the brand doesn't have any immediate plans to spend money on a splashy TV campaign.

"The cost-benefit analysis on those is not something that we think makes sense for us, at least at this point," Kamenstein says. "We can extend our marketing dollars more effectively through other avenues."



Raising the bar: CEE LO GREEN and TOBY KEITH are bypassing spirits endorsements for ownership. Cee Lo with sake brand Ty Ku and Keith with his Wild Shot Mezcal. Below, Keith (left) speaks with Nightclub & Bar Media Group president JON TAFFER at the Nightclub & Bar Convention and Trade Show in Las Vegas on March 13.



Equity, On The Rocks

Looking to invest in a new product? Here are five branding execs to have on speed dial

Jesse Itzler, entrepreneur/co-founder, Marquis Jet. A key player in connecting Pitbull with Voli low-calorie vodka, Itzler (@100mman) has also paired the rapper with another new venture, Sheets, the energy strips with the punny ad campaign. ("I take a Sheet right onstage.")

Ryan Schinman, CEO, Platinum Rye. As the world's largest talent buyer in sports, entertainment and music for brands and corporations, Platinum Rye is the first call many brands make when they want to book A-list talent for a new product, ad campaign or event.

Anna MacDonald, director of liqueurs marketing, Diageo. Looking to be part of a portfolio of brands that already includes Ciroc vodka, Bushmills whiskey and Captain Morgan rum? Talk to Anna MacDonald, who oversees the company's liqueurs portfolio, which includes Pharrell Williams' Qream as well as Baileys and Romana sambuca.

Cory Isaacson, co-founder, Walton Isaacson. The entertainment branding guru behind Avion, the fictional tequila in HBO's "Entourage" that became a physical product in 2010, Isaacson (@waltonisaacson) says he's received more equity requests from artists in the past six months than ever before.

Jeff Straughn, founder/CEO, Brand Synergy Group. Cee Lo Green's right-hand branding man, Straughn (@brandsynergygrp) also played a key role in pairing Rihanna with Nivea for a global brand ambassador program in 2011 and had a hand in booking Jay-Z as a creative director of Anheuser-Busch's Budweiser Select in 2006.

—AH



elton john

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march 7

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march 9

BANK ATLANTIC CENTER
fort lauderdale fl **SOLD OUT**
ATTENDANCE | GROSS
16,286 | \$1,412,934.00

march 10

AMWAY CENTER
orlando fl **SOLD OUT**
ATTENDANCE | GROSS
15,044 | \$1,237,318.00

march 13

GERMAIN ARENA
fort myers fl **SOLD OUT**
ATTENDANCE | GROSS
7,992 | \$879,083.00
NEW RECORD GROSS

march 15

ROANOKE CIVIC CENTER
roanoke va **SOLD OUT**
ATTENDANCE | GROSS
10,000 | \$826,218.00
NEW RECORD GROSS

march 16

PNC ARENA (Formerly RBC Center)
raleigh nc **SOLD OUT**
ATTENDANCE | GROSS
16,485 | \$1,299,807.00

march 17

RICHMOND COLISEUM
richmond va **SOLD OUT**
ATTENDANCE | GROSS
12,013 | \$966,541.00

Mexican Rodeo

Regional Mexican tours look to expand their reach with big-name double bills, equestrian events

Anti-immigration laws and record numbers of deportations have made a slight dent in the traditional regional Mexican touring circuit of dances, or bailes, at venues ranging from clubs to fairgrounds. Nevertheless, an increasing number of high-profile regional Mexican tours are being priced much higher, receiving corporate sponsorships and performing well in markets previously unknown as hotbeds for such tours.

One example is the Hacienda Historia (Making History) tour, billed as a concert, equestrian show and jaripeo (Mexican rodeo) featuring **Joan Sebastian**, **Pepe Aguilar** and—in an unusual demographic mix—young Mexican pop singer **Yuridia**, who also sings mariachi.

Details of the tour, pro-

duced and promoted by Viva Entertainment with Cardenas Marketing Network and Texas-based promotion company Latino Events headed by **Lázaro Megret**, will be announced at an April 18 press conference.

Already, however, the tour boasts an impressive lineup—

Sebastian and Aguilar have never toured together so extensively—as well as an ambitious concept and schedule.

Sebastian, one of the most revered singer/songwriters in Mexican music, is also an equestrian who often tours with thoroughbred horses, singing as he rides. He will close the show, which kicks off with a jaripeo. Yuridia is the opening musical act, followed by Aguilar, who will sing with his mariachi and pop bands.

The tour will play dates



Pairing up on the road: **JOAN SEBASTIAN** (left) and **PEPE AGUILAR**



mostly in Texas, California and the Southwest, but will also stop in Washington, D.C.; New York's metro area (New Jersey's Izod Center); and Miami's AmericanAirlines Arena. "Miami has a big Mexican colony but also a big Colombian colony, which has a major equestrian tradition," Viva CEO **Ivan Fernandez** says. "If you go to a traditional American rodeo, a big chunk of the audience is Latin."

The jaripeo/music pairing isn't odd. Pepe's father, **Antonio Aguilar**—arguably the king of the genre—rode and sang at New York's Madison Square Garden two decades ago. But major U.S. jaripeo tours had dwindled until 2007, when Live Nation and promoter Alvarez & Garner launched Jaripeo de

Oro, a double-bill featuring Sebastian and Aguilar. It then became a franchise that continued with Sebastian and other acts until 2010, when it played more than a dozen cities.

Haciendo Historia, which starts June 23 in Washington, D.C., clearly riffs on the Jaripeo de Oro concept, and Viva's Fernandez calls it a "family event." The tour travels with a dozen bulls and five show horses, and average ticket prices run \$90-\$100. Sponsors, now an integral part of major Mexican music tours, will be announced in the coming weeks.

Fernandez is starting to promote nine dates on the upcoming farewell tour for "King of Ranchera Music" **Vicente Fernández**, which will visit 20-plus markets and is being

produced by Hauser Entertainment. Viva is also handling several dates for newcomer **3BallMTY** and will soon announce a double-bill featuring **Jenni Rivera** and **Espinoza Paz**. It will play about 20 dates between Feb. 8 and March 17, 2013.

The Rivera/Paz tour is almost a year away—unheard of advance notice for a regional Mexican tour. The reason, Viva marketing chief **Robert Armand** says, is that the company is looking to corporate America to promote its future lineup of such shows. "We are turning into a national touring company," he adds, "projecting very far [on the calendar]." ♦♦♦

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

EN BREVE

BILLBOARD LATIN MUSIC CONFERENCE HOSTS DIY PANEL

The Billboard Latin Music Conference & Awards will include a DIY panel on April 25 featuring successful independent artists and executives. The speakers include Intocable frontman **Ricky Muñoz**, promotion company In-Motion owner **Alberto Del Castillo** and Venetian Marketing Group founder and president/CEO **Jeff Young**. The conference boasts three days of discussions, receptions and events, including the **Billboard Bash**, an awards preshow celebration featuring finalists for the **Billboard Latin Music Awards**, presented by State Farm. The awards show will air live on Telemundo from Miami's BankUnited Center at 8 p.m. on April 26.

ANTHONY, LOPEZ REUNITE FOR LIVE 'IQ/VIVA!' EVENT

Marc Anthony, Jennifer Lopez and Jamie King will head to Las Vegas on May 26 to present "iQ/Viva! The Chosen Live." Based on the TV talent contest they created, which aired recently in 21 countries on networks including Fox and Univision in the United States, the live version at the Mandalay Bay Events Center will feature Latin singers and dancers who were picked by producers for a chance to be on the final broadcast. Tickets to the event, which was co-created and co-executive-produced by Simon Fuller's XIX Entertainment, are available at Ticketmaster.com.

CHINO & NACHO, FORD PARTNER ON MUSIC VIDEO, CAR AD

Venezuelan duo **Chino & Nacho** and Ford Motor have paired for a deal under which Ford's Fiesta vehicle appears in the video for the act's first bilingual single, "Bebe Bonita." In turn, a 30-second TV ad featuring footage from the clip will be part of a multipatform campaign for the Fiesta. Universal Music Latin Entertainment and ad agency Zubi tapped Latin digital media company NGL to produce the spot. The campaign also includes a Web series spotlighting the making of the video and the duo's career.

—Justino Águila

THE BILLBOARD IQ&A?

Javier González had been writing songs in regional Mexican for only six years when he received his first songwriting honors at the BMI Latin Awards in Las Vegas on March 30.

At 25, González is already a well-known composer in the genre, thanks in part to YouTube. Born in Los Angeles and raised in Mexico, he began making music as a teenager, rewriting the lyrics to songs he heard on the radio and dedicating them to his friends. When he turned 19, he began writing corridos, or narrative songs, that he would post online.

"Being in the same room with songwriters like Horacio Palencia, Mario Quintero and Pitbull was a major honor," González says. "I'm a huge fan of their work and [when I received my awards] it made

me really proud to see my work recognized, too."

González, whose industry nickname "El Tamarindo" comes from the area in

Sinaloa where he was raised, won for "Pistear, Pistear, Pistear," a song recorded last year by **Chuy Lizarraga y Su Banda Tierra Sinaloense** that peaked at No. 33 on Billboard's Hot Latin Songs chart, and Gerardo Ortiz's "El Trokero Lokochon," which reached No. 19.

In an interview with Billboard, González discusses how YouTube helped launch his career and the difference between controversial narco-corridos and his own songs.



Has YouTube really been that influential on your success?

It's the most important thing. That's what launched my career. If I record a demo with a singer and put it on YouTube, Facebook and Twitter, people will give you instant feedback and it helps artists and their teams decide whether or not to take the song.

How can social media affect a song's release?

I wrote the song "Vengo a Reclamarte" [I've Come to Reclaim You] that's now on Regulo Caro's album, *Amor en Tiempos de Guerra*. I originally placed it on YouTube just to test the waters. A month later, it had about 25,000 hits and eventually reached more than 100,000. Now it's going to be one of Regulo's upcoming singles. We're shooting the video this month.

Some in regional Mexican music have said that the genre is still considered a minor factor in the business. Do you agree?

If more artists worked to-

gether, the genre would be far more successful. Pitbull collaborates with everyone and he's doing very well. However, while I would like to see more artists collaborating in regional Mexican music, labels don't necessarily work that way.

You write corridos, and lately those that sing about drug-trafficking and violence have stirred controversy. While your songs aren't as graphic, are there limitations to what you'll write about?

There's a lot of criticism about corridos which chronicle the narco scene, but the scene is a reality. When I make music, I write about lighter themes that deal with more of the partying aspects of the culture. I don't write about specific drug cartels, drug lords or severed heads. Some corridos cover stories with historical meaning that just have good music behind them. That's what I try to write about.

—Justino Águila

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	GROSS/ Ticket Price(s)	ARTIST(S) Venue, Date	Attendance Capacity	Promoter
1	\$5,950,540 (10,841,760 reais) \$274.43/\$98.79	ROGER WATERS Estádio Beira-Rio, Porto Alegre, Brazil, March 25	42,436 46,671	T4F-Time For Fun
2	\$4,839,180 (8,829,130 reais) \$328.86/\$98.66	ROGER WATERS Estádio Olímpico João Havelange, Rio de Janeiro, March 29	43,046 53,213	T4F-Time For Fun
3	\$3,794,245 \$250/\$50	MICHAEL JACKSON THE IMMORTAL WORLD TOUR BY CIRQUE DU SOLEIL Madison Square Garden, New York, April 3-5	29,007 33,081	Cirque du Soleil
4	\$3,663,374 \$98/\$68	BRUCE SPRINGSTEEN & THE E STREET BAND Izod Center, East Rutherford, N.J., April 3-4	38,068 two sellouts	New Jersey Sports and Exposition Authority
5	\$3,647,374 \$98/\$68	BRUCE SPRINGSTEEN & THE E STREET BAND Wells Fargo Center, Philadelphia, March 28-29	38,034 two sellouts	Electric Factory Concerts
6	\$2,662,658 \$250/\$50	MICHAEL JACKSON THE IMMORTAL WORLD TOUR BY CIRQUE DU SOLEIL Prudential Center, Newark, N.J., March 30-April 1	24,452 32,709	Cirque du Soleil
7	\$2,225,000 \$125/\$100	MASQUERADE MOTEL MIAMI: SWEDISH HOUSE MAFIA Grand Central Park, Miami, March 23-24	18,000 two sellouts	C3 Presents, Swedish House Mafía
8	\$2,089,435 \$150/\$55	ENCUENTRO: JUAN LUIS GUERRA, ROBI DRACO ROSA, RUBÉN BLADES Coliseo de Puerto Rico, Hato Rey, Puerto Rico, March 30-31	24,947 two sellouts	Angelo Medina Group
9	\$1,994,300 (6,583,777 bolivares) \$82.60/\$95.19	ELTON JOHN Estadio Fútbol Universidad Simón Bolívar, Caracas, Venezuela, Feb. 5	4,793 5,700	Evenpro/Water Brother
10	\$1,823,742 \$250/\$50	MICHAEL JACKSON THE IMMORTAL WORLD TOUR BY CIRQUE DU SOLEIL Nassau Coliseum, Uniondale, N.Y., April 7-8	16,935 22,470	Cirque du Soleil
11	\$1,775,154 \$250/\$50	MICHAEL JACKSON THE IMMORTAL WORLD TOUR BY CIRQUE DU SOLEIL Target Center, Minneapolis, March 27-28	16,204 20,098	Cirque du Soleil
12	\$1,692,142 \$98/\$68	BRUCE SPRINGSTEEN & THE E STREET BAND Verizon Center, Washington, D.C., April 1	17,999 sellout	Live Nation
13	\$1,642,890 (€1,252,452) \$72.80/\$38.70	UDO LINDBERGER O2 World, Hamburg, March 12-13	26,897 27,412	KPS Concertbüro
14	\$1,620,950 (2,870,326 reais) \$481.50/\$101.97	LUIS MIGUEL Credicard Hall, São Paulo, March 8-9	7,624 7,748	two shows T4F-Time For Fun
15	\$1,609,234 \$165/\$11.25	MANÁ Estadio Olímpico Atahualpa, Quito, Ecuador, Feb. 24	35,122 sellout	Evenpro/Water Brother
16	\$1,577,847 \$98/\$65	BRUCE SPRINGSTEEN & THE E STREET BAND TD Garden, Boston, March 26	16,779 sellout	Live Nation
17	\$1,517,519 \$250/\$165/\$99/ \$49	ROD STEWART The Colosseum at Caesars Palace, Las Vegas, April 4, 6-7	11,651 12,397	three shows Concerts West/AEG Live
18	\$1,467,734 \$250/\$165/\$99/ \$49	ROD STEWART The Colosseum at Caesars Palace, Las Vegas, March 28, 31, April 1	11,285 12,391	three shows Concerts West/AEG Live
19	\$1,463,180 \$98/\$68/\$47	BRUCE SPRINGSTEEN & THE E STREET BAND Tampa Bay Times Forum, Tampa, Fla., March 23	16,615 18,987	Live Nation
20	\$1,382,345 \$95/\$65/\$35	BRUCE SPRINGSTEEN & THE E STREET BAND Phillips Arena, Atlanta, March 18	14,959 17,700	Live Nation
21	\$1,282,356 \$135/\$21	RICARDO ARJONA Madison Square Garden, New York, Feb. 26	13,556 sellout	AEG Live
22	\$1,266,520 (2,231,220 reais) \$272.47/\$56.76	SUMMER SOUL FESTIVAL: BRUNO MARS, FLORENCE & THE MACHINE & OTHERS Arena Anhembi, São Paulo, Jan. 24	15,118 18,700	Evenpro/Water Brother/XYZ Live
23	\$1,190,810 (3,222,915 bolivares) \$581.12/\$66.94	LUIS MIGUEL Parque Musical Evenpro, Valencia, Venezuela, March 17	4,118 7,700	Evenpro/Water Brother
24	\$1,169,147 \$98/\$68/\$35	BRUCE SPRINGSTEEN & THE E STREET BAND Greensboro Coliseum, Greensboro, N.C., March 19	12,919 15,400	AEG Live
25	\$1,105,060 (€695,957) \$36.52	THE BLACK KEYS, BAND OF SKULLS Alexandra Palace, London, Feb. 9-11	30,259 three sellouts	Metropolis Music
26	\$1,069,262 \$250/\$165/\$99/ \$49	ROD STEWART The Colosseum at Caesars Palace, Las Vegas, March 24-25	8,010 8,375	two shows one sellout Concerts West/AEG Live
27	\$1,068,300 (549,740,000 colon) \$136.03/\$33.04	ELTON JOHN Estadio Ricardo Saprissa Aymá, San José, Costa Rica, Feb. 3	12,363 14,000	Evenpro/Water Brother
28	\$941,397 (€711,229) \$145.60/\$59.56	UDO JÜRGENS O2 World, Hamburg, Feb. 11	10,264 12,002	Funke Media
29	\$913,083 \$165/\$13.50	MANÁ Estadio Modelo Alberto Spencer, Guayaquil, Ecuador, Feb. 27	17,244 23,700	Evenpro/Water Brother
30	\$862,433 (1,513,381 reais) \$319.13/\$51.29	SUMMER SOUL FESTIVAL: BRUNO MARS, FLORENCE & THE MACHINE & OTHERS HSBC Arena, Rio de Janeiro, Jan. 25	9,598 11,900	Evenpro/Water Brother/XYZ Live
31	\$825,006 \$75/\$50	POP 2012: BENNY BENASSI, FEDDE LE GRAND, DASH BERLIN & OTHERS Oracle Arena, Oakland, Calif., March 31	12,344 14,583	Skills DJ Workshop
32	\$803,398 \$63.25/\$43.25	RED HOT CHILI PEPPERS BankAtlantic Center, Sunrise, Fla., April 2	13,432 sellout	Frank Productions, C3 Presents
33	\$794,990 (2,232,905 nuevos soles) \$157.20/\$44.91	MORRISSEY, KRISTEEN YOUNG Jockey Club, Lima, Peru, March 14	8,465 10,000	Evenpro/Water Brother
34	\$676,675 \$61.50/\$41.50	RED HOT CHILI PEPPERS Amway Center, Orlando, Fla., March 31	12,066 sellout	Frank Productions, C3 Presents
35	\$658,283 (1,134,090 reais) \$220.57/\$63.85	SELENA GOMEZ & THE SCENE HSBC Arena, Rio de Janeiro, Feb. 4	6,330 sellout	Evenpro/Water Brother/XYZ Live

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Having a ball: The 2011 Sweetlife fest drew 15,000 and was headlined by the Strokes.

Living The Sweetlife

Eco-conscious restaurant chain Sweetgreen eyes growth through branded music festival

Big branded festivals are rare in the United States—besides the financial challenges in producing quality live events, there's also a delicate balance juggling a commercial brand promotion with a rock band's pure emotion. Virgin Mobile pulled it off successfully with its Freefest at Merriweather Post Pavilion in Columbia, Md., thanks in part to its partner, veteran concert promoter Seth Hurwitz of I.M.P. Now, using the same venue and promoter, a far smaller company with a very different mission is hoping that music will help it evolve from a local restaurant chain to become a nationwide lifestyle brand.

Now in its third year, the Sweetlife Food & Music Festival, set for April 28 at the Merriweather Post Pavilion, is the brainchild of Georgetown graduates Jonathan Neman, Nicolas Jammet and Nathaniel Ru, who run the salad/frozen yogurt chain known as Sweetgreen. The main stage features Avicci, Kid Cudi, the Shins, Explosions in the Sky, Fitz & the Tantrums, fun, and A\$AP Rocky, while the second stage hosts Delta Spirit, Twin Shadow, Zola Jesus, the Knocks, RAC, U.S. Royalty, Yuna, Haim, LP, Ben Browning and Bluebrain. General admission is \$75, VIP passes are \$125, and a sellout crowd is expected.

The trio opened its first sustainable-conscious restaurant under the Sweetgreen banner in 2007, but always harbored dreams of doing something much bigger. "When we started our business, it wasn't just about what we did, but why we do it," Neman says. "We didn't want to just serve food—we wanted to show people that they can be healthy and still have fun. For us, that path leads straight to music, which is really our passion."

The idea to bring music into the mix began to blossom when Sweetgreen's second location in Washington, D.C.'s DuPont Circle neighborhood opened to lackluster sales. Seeking to promote the place, the three owners, all amateur DJs in their 20s, started blasting beats from the parking lot on weekends. "It changed the way people thought about our restaurant," Neman says. "It felt like a sort of movement."

That original idea grew into a block party featuring local bands and then became a "mini-festival" in 2010, gaining more legitimacy when electronic indie band Hot Chip stopped by while in town playing a show at the 9:30 Club, which Hurwitz owns and operates. Establishing an in-

formal relationship with the respected promoter, the restaurant owners started to think about expansion on a more ambitious scale.

"I grew up in California going to Coachella," Neman says. "That feeling of being at a festival—that energy, the music, the whole experience—is nothing like a concert."

The owners made the leap to the I.M.P.-operated Merriweather Post Pavilion last year. They booked their dream band, the Strokes, as the headliner and attendance topped the 15,000 mark. In the process, Neman feels that Sweetgreen transformed from a casual eatery into something more significant.

"We always wanted to be a lifestyle brand, but it was just a mind-set," he says. "This was actually putting our money where our mouths were. We weren't just a restaurant anymore."

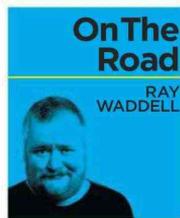
This year, the team decided to include more stages and different foods. "We wanted to expand so that it wasn't just a music festival—it became a food and music event," Neman says. "We spent a lot of time curating the food elements, bringing in 35 incredible restaurants and chefs with similar philosophies about providing honest, high-quality food."

The festival breaks even financially, and a "sizable chunk" is donated to different charities.

(This year's recipient is the DC Central Kitchen.) "One day, we'd like the festival to be a business unto itself," Neman says. "But right now, we're happy to be a fun event that tells our story to the world and provides a nice treat for customers. If we break even but give our charitable partners some money and also showcase local companies and bands, that's a huge win for us."

The Sweetgreen team also has bigger plans for the future. The partners are looking at expanding from 11 fast-casual locations in Washington, D.C.; Maryland; Virginia; and Pennsylvania to several other markets across the country—and conceivably launching more Sweetlife fests.

"Eventually we'd like Sweetlife to be the mother brand to a number of different companies with the same philosophy and mission," Neman says. "We chose music as our vehicle, because connecting through music is so powerful, it cannot be denied."



On The Road
RAY WADDELL

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UPFRONT

His Name Is Earls

UMPG executive is hiring in Nashville as office grows

Publishers Place

ED CHRISTMAN



When **Kent Earls** became executive VP/GM of Universal Music Publishing Group's Nashville operation in January, he knew he wasn't taking over the publisher with the biggest staff, the largest songwriter roster or the most hits on the country charts. But there was one thing he knew for sure: UMPG Nashville has some of the best writers in town.

"We have a very strong writing core between songwriters **Luke Laird**, **Rivers Rutherford**, **Troy Verges**, **Lori McKenna** and **Nathan Chapman**," says Earls, who replaces UMPG Nashville president **Pat Higdon** as head of the Nashville office.

Laird has co-written hits with **Carrie Underwood**, **Blake Shelton**, **Sara Evans** and **Eric Church**. Rutherford was co-winner of the 2006 ASCAP country songwriter of the year award. Verges was named BMI's 2002 country songwriter of the year. McKenna's songs have been recorded by Underwood, **Tim McGraw**, **Alison Krauss**, **Keith Urban** and **Lee Ann Rimes**. Chapman is **Taylor Swift's** producer, who won two Grammy Awards for her *Fearless* album in 2010.

Earls, who has worked at the company since 1997 and most recently served as senior VP of creative, feels that the other songwriters, artists and producers on the roster are nothing to sneeze at either. UMPG boasts established major acts like **Urban** and **Darius Rucker**, as well as developing artists like **Hunter Hayes** and growing talents including **Jake Owen**.

FOR THE RECORD

■ In the April 14 issue, an infographic misstated the dollar amounts that contributors and business partners earned from digital sales of Justin Bieber's "Boyfriend" single during its first week of release. (In that issue, "Boyfriend" debuted at No. 2 on the Billboard Hot 100 and sold 521,000 units, according to Nielsen SoundScan—the fourth-best sales week in history for a digital single.) The royalty percentages were miscalculated based on wholesale cost of the single instead of its suggested list price. The latter would've produced greater—and ultimately correct—artist and producer royalty figures. The correct numbers follow:

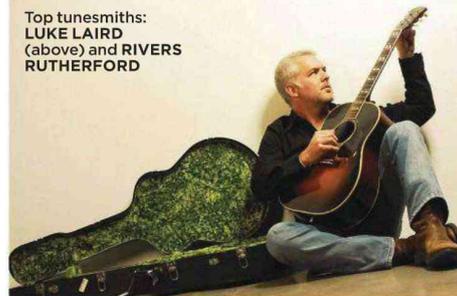
- Total revenue: \$672,090
- Island Def Jam: \$287,070.97
- iTunes: \$203,190
- Justin Bieber: \$116,423.97
- Mike Posner (producer/co-writer): \$24,109.28
- Mason Levy (producer/co-writer): \$21,442.41
- Publishers (Universal Music Publishing Group, Sony/ATV, Warner/Chappell): \$11,852.76
- Matthew Musto (co-writer): \$8,000.61

■ In the April 14 issue, a story on the Coachella festival misstated the year of Pearl Jam's 1995 "nontraditional venue" tour. Also, the 2012 Coachella will be the 12th edition of the event. A related story on the Stagecoach festival misspelled the name of Goldenvoice executive **Stacy Vee**.

■ In the April 14 issue, a story on EMI misstated **Luke Laird's** publisher. He's signed to Universal Music Publishing Group Nashville.



Top tunesmiths: **LUKE LAIRD** (above) and **RIVERS RUTHERFORD**



Beyond the roster, Earls notes that his staff—10 employees equally split between creative and administration—is a "very strong song-plugging team." He adds, "We are able to take songs and get them recorded by Tim McGraw and **Jason Aldean** because of our great core writers."

He says the office is "a little smaller than some of the majors," but Earls is determined to grow the operation. Currently, he's looking to add two creative staffers. But he's not just talking about increasing overhead. He's looking to build out his songwriter rosters, song portfolio and revenue, which would improve the company's net publisher's share (NPS).

As with all publishers, he understands that The Song is the key to success.

"The way we look at it, when The Song walks into the building, that's where it begins," Earls says. UMPG Nashville isn't just waiting for these songs to walk in the door, either. The office is set up with nine songwriter rooms on the second floor. "We have a really comfortable office," Earls says. "It feels like a home. The writers like being here." Indeed, the place is so popular that the parking lot is often full, loaded with double-parked cars, he says. "We want writers here as often as possible. This is where the magic happens."

After the writing itself is completed, the staff reviews songs, plans demo sessions and selects which songs fit into their overall plans for the next six months to a year. "Album cycles are not taking longer here in Nashville, so you have to believe in a song and want to plug for a long time," Earls says. "A lot of people are just excited about the brand-new song that walks in that day, and they forget about songs written two or three months ago."

UMPG Nashville takes a much longer view for working a song and also is aggressive about looking its back catalog, which includes material by **Billy Currington**, **Bob McDill**, **Dickey Lee**, **Marty Stuart**, **Shania Twain** and **Mel Tillis**.

"The No. 1 way in Nashville to have a hit song is to find it in the catalog and pitch it," Earls says. "We know that if you want to drive NPS, find a catalog hit. All of our creative execs learn as much of the old catalog as they can," he says. But Earls also will rely on new songwriter signings to build the company, which is why he's adding two more creative staffers.

With parent UMPG giving its Nashville office the support and resources it needs to grow the company, Earls says his team is becoming very aggressive. "We see a real opportunity to grow this division," he says. "We are not even close to hitting the ceiling yet."

'Close' Call

A synch in a Microsoft ad rejuvenates U.K. artist Alex Clare's career

About a month ago, U.K. singer/songwriter **Alex Clare** felt his music career had stalled. His debut album, *The Lateness of the Hour*, quickly went nowhere in his home country, despite top-of-the-line production from **Diplo** and **Switch**. Due to personal commitments, he also had to turn down a supporting slot on **Adele's** fall tour, which promised massive exposure. As a result of these and other factors, Island Records U.K. dropped Clare from its roster after signing him only a year earlier, causing him to take up work as a "slumlord" with an East London realtor friend simply to survive, he says.

"Obviously, record deals are a finite bit of money, and I found out I needed to make ends meet," Clare says on the phone from his Southeast London home. "I kept getting emails from Island saying, 'We want to use your song for an advert,' so I said, 'Yes, of course,' even though I was thinking nothing would come of it."

Cut to the week of March 5, when suddenly Clare's song "Too Close" was getting the widespread notice it had never received in the United Kingdom, courtesy of a campaign for Microsoft's Internet Explorer 9. The browser's mul-

timillion-dollar media outlay made a big impact in its first week, when dramatic 60-second ads using the dubstep power ballad started airing during prime-time TV and in theaters before major films like "The Hunger Games."

Suddenly, TV viewers and moviegoers began Shazam-ing the song on their smartphones and searching for it on YouTube and iTunes. Apple took the rare, unsolicited move of buying keywords on Bing and Google to further connect the dots for the new song's fans. A month later, "Too Close" debuted at No. 68 on the Billboard Hot 100, with sales totaling more than 100,000 downloads in its first four weeks, according to Nielsen SoundScan.

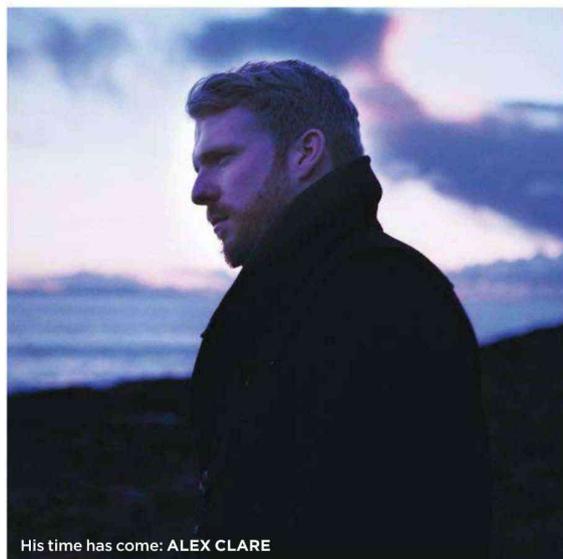
The song's instant popularity prompted Universal Republic to sign Clare to a U.S. distribution deal. The label rush-released his album to iTunes on March 24 and, with sales of 4,000 units, it debuted at No. 2 on the Heatseekers tally and entered the Billboard 200 at No. 123. The album's physical version arrives April 24.

Clare's rapid ascent even shocked Universal Republic co-president/COO **Avery Lipman**, who helped negotiate the distribution pact. "I fell out of my

chair," Lipman says about when he saw the first iTunes numbers for "Too Close." "I literally called my guy and said, 'I think there's a mistake, an error in your system. This very obscure Alex Clare single just sold 6,000 records yesterday.' And he said, 'I hate to tell you: It's correct.' It was pretty obvious and clear that this campaign was magical."

Commercial synchs have always been pivotal for breaking new and emerging artists, but the advent of new song-recognition apps and paid search has made it easier for them to cut through the clutter and rise on the charts. Need further evidence? Look at the two top-selling songs so far in 2012—**fun.'s** "We Are Young" and **Kelly Clarkson's** "Stronger (What Doesn't Kill You)," both featured in ad campaigns for Chevrolet and Toyota, respectively. Synchs are now bringing meaningful millions to the overall music industry—an estimated \$342 million globally in 2011, according to IFPI's annual "Recording Industry in Numbers" report, which began tracking synch revenue for the first time this year.

Oddly enough, the selection of "Too Close" for the Microsoft campaign wasn't vetted through the typical process using an ad agency, a third-party music supervisor or even a focus group. Instead, it was personally chosen by In-



His time has come: ALEX CLARE

ternet Explorer GM **Ryan Gavin** and campaign creative director **Keith Rivers**, a Seattle-based filmmaker who has shot commercials for Chevrolet, Pepsi and Walmart, among others.

"We were sitting in the studio listening to a bunch of different tracks and literally on Day One we found this song that captured the emotive elements of the spot," Gavin says. "It was one of those 'Bam!' moments. We loved it and never turned back."

The newfound attention motivated Clare to get back in the studio

and start work on a new EP with engineer **James Greenwood**, a synth artist who has accompanied such bands as **Death in Vegas**. He may even pitch the new music to Island, his old label in the United Kingdom—obviously, he harbors no ill will about his inauspicious beginnings.

"They're very good at developing acts [but] they just kind of hit a wall," Clare says. Still, he's not exactly seeking someone to thank for his synch success: "I've got a big debt of gratitude to Microsoft." ●●●

HOME FRONT

360 DEGREES OF BILLBOARD

JOE LEVY NAMED BILLBOARD EDITOR; SARAH MALOY JOINS BILLBOARD.COM

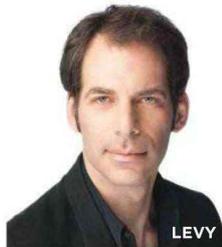
Joe Levy has been named editor of Billboard, where he will oversee the editorial operations of the weekly print publication. Levy will be based in New York and report to Billboard editorial director Bill Werde.

"I couldn't be more excited to bring Joe Levy to Billboard," Werde says. "Joe is one of the best editors working today when it comes to music and broader entertainment. He has an encyclopedic knowledge of pop culture, a brilliant mind for incisive commentary and a deft hand with a story. As we work to ensure Billboard offers the best coverage across all of our platforms, this is a giant step for the magazine."

Levy most recently served as

chief content officer at Maxim, where he oversaw the editorial strategy and brand direction of the men's magazine. A long-time music journalist, Levy was previously the editor in chief of Blender and, prior to that, executive editor of Rolling Stone. Prior to Rolling Stone, he was a senior editor at Details and an editor at the Village Voice and Spin. Levy has taught as an adjunct professor at New York University's Clive Davis Institute of Recorded Music and has contributed to the essay collection "Cassette From My Ex: Stories and Soundtracks of Lost Loves."

Sarah Maloy joins the Billboard staff as Billboard.com's editorial assistant. Based in New York and reporting to Billboard.com managing editor Jessica Letkemann, Maloy's duties center on news and feature report-



LEVY



MALOY

ing, Web production and social media support for the site.

The Akron, Ohio, native, who holds a B.A. in journalism with a computer sciences specialization from Ohio University, first worked with Billboard as an editorial intern before freelancing for Billboard.biz and Billboard.com.

WILLIE NELSON, LUKE BRYAN JOIN BILLBOARD COUNTRY SUMMIT

Country legend Willie Nelson will participate in a rare Q&A at the Billboard Country Summit, produced in association with the Country Music Assn.

Nelson will be interviewed by Billboard's Ray Waddell, executive director of content and programming for touring and live entertainment, on the second day of the summit, set for June 4-5 at the Cannery Ballroom in Nashville as the unofficial kickoff of the CMA Music Festival.

On the summit's first day, rising country star Luke Bryan will take part in the "Artist Development Case Study" panel, an in-depth discussion with key players about the artist's career. Bryan's team, including manager Kerri Edwards at Red Light Management and agent Jay Williams

of William Morris Endeavor, will break down the strategic moves that have taken Bryan to headlining status and what comes next.

The third annual Country Music Summit will explore multiple segments of the business, including radio, touring, publishing and digital technologies. Previous keynote guests and panelists have included Carrie Underwood, Kenny Chesney, Tim McGraw and Martina McBride. Additional panelists will be announced in the coming weeks. For more details, go to countrymusicsummit.com.

DON OMAR TO SPEAK AT BILLBOARD'S LATIN CONFERENCE

Puerto Rican star Don Omar, who leads the list of finalists for the Billboard Latin Music Awards, is the latest addition to the roster of Q&A subjects who'll speak at the Billboard Latin Music Conference, presented by State Farm and taking place April 23-26 at the JW Marriott Marquis in Miami.

The conference culminates with the awards, which will air live on Telemundo on April 26 from the BankUnited Center.

Don Omar will discuss the creation and promotion of his chart-topping hits that have also yielded extraordinary digital sales, as well as his partnerships, including a new deal with exercise company Zumba.

In addition, the conference will host a panel by SBS Entertainment, the live entertainment division of Spanish Broadcasting System, whose executives will outline their new business model and ventures, and a special presentation by Live Nation on its Latin business initiatives.

The list of confirmed panelists continues to grow with the addition of executives from YouTube, AT&T and Verizon as well as DJs like Juan Magán, Alex Sensation and Maffio, all of whom will speak at the "DJ Takes the Spotlight" panel.

For more information and to register, go to billboardlatinconference.com. ●●●

ATTORNEY,
KING & BALLOW

Richard Busch

He's helped reshape copyright in the digital era. And now he's ready to help artists reclaim rights to their music.

While working on a case against the New York Daily News, Richard Busch of Nashville law firm King & Ballow lived in the same building as the copyright administrator for Bridgeport Music. That connection led to Busch filing 487 cases of copyright infringement for sampling of Bridgeport's songs without compensation. Most were settled out of court, others have since been filed. Busch won the two cases that went to trial. The wording of the landmark 2004 appeals court decision in *Bridgeport Music v. Dimension* gave clear instructions to producers and record labels that incorporate even a brief sample in their music: "Get a license or do not sample."

Next, Bridgeport's owners connected Busch to Mark and Jeff Bass, aka F.B.T. Productions, a production team that had collaborated with Eminem. Arguing that digital downloads merited the higher royalty rate of a license, rather than the lower rate of a sale, F.B.T. sued Aftermath for underpaid royalties. The result was another landmark decision that could change how digital royalties are calculated. Few individuals have had such a great impact on the economics and law of the music business as Busch, who has been at King & Ballow since 1991.

A recent lawsuit by client "Weird Al" Yankovic seeks a share of the advances YouTube paid Sony Music Entertainment. Busch is also hoping to help artists reclaim the rights to their musical works. A provision of the 1976 Copyright Act gives artists a brief window to reclaim their works 35 years after the original transfer of copyright. To appreciate how much money is at stake in rights reversions, consider just five of the albums released in 1978: Bruce Springsteen's *Darkness on the Edge of Town*, Bob Marley & the Wailers' *Kaya*, the Cars' self-titled debut, Van Halen's self-titled debut and the Rolling Stones' *Some Girls*. Those titles alone combined to sell 227,000 albums and 913,000 digital tracks in the United States last year, according to Nielsen SoundScan, representing roughly \$3 million in annual consumer spending in addition to royalties from Internet and satellite radio and synchs in TV shows, films and advertisements.

Jan. 1, 2013, will be 35 years after the 1976 Copyright Right went into effect. "Artists are definitely getting ready," Busch warns.

What's been the impact of the F.B.T. decision?

It's been staggering. It has spawned many similar lawsuits, from individuals that I represent—which have included Peter Dinklage, Toto, "Weird Al" Yankovic, Kenny Rogers and one of the heirs of a band member of the Knack—to class actions as well.

What is unfortunate is that it's taken these lawsuits for record companies to correct the manner in which they have been accounting to and paying these artists, rather than volunteering to simply do it. It's actually taking these artists to have to file lawsuits or make claims for this to happen.

Those cases revolve around language in old contracts that predated an understanding of how music would be licensed to digital services. Could these cases have been brought by people signed after, say, 2005?

It would depend on the language of

the contract. In many cases I would think record companies have tried to correct the language to their advantage if they can. But it depends on the language of the contract and what the language says.

The F.B.T. decision had two parts to it. The first part was the determination [that] the agreements between the record company and the permanent download and masterstone companies were in fact licenses and not resale agreements. So that is precedent, and that should govern the agreements regardless of which artist you're talking about.

But then you get to the second part of the decision: Having found that these are licensed agreements, how should the artist be paid? That is something you have to look at the artist agreement to determine.

How many more lawsuits are out there? As many as artists exist in the world?

Exactly. [It's limited] only to the ex-

cept there are a finite number of people who have recording agreements. But you have to look at this on a case-by-case basis, as we have. We get contacted, if not daily, weekly by artists who are interested in making claims.

When will rights reversions and post-1978 recordings get in the public eye?

Soon. The reversion and termination time frame is really upon us now, and there's the potential for these claims to be made almost immediately. We feel pretty good that claims that would fall under the 1978 act [that] absolutely the artist has the right to terminate. It might be a little bit trickier in the 1909 act [which has a 56-year termination provision].

The Yankovic suit didn't focus on advertising, but that's part of it, right? Part of it is digital service providers and the advances they provide.

And also there's a claim that Sony

received money from YouTube and should be allocating that to "Weird Al" and other artists.

How do you think that money should be allocated?

I'd rather not comment on specific, ongoing litigation. But we do believe it is allocable and that you can tie it to artists and that they should be receiving their share of the revenue for it.

Is there anything that needs to be litigated in terms of advertising models?

Once the manner in which artists are being compensated becomes fleshed out, I think there will be complaints. Right now they're all trying to figure it out, and I'm not sure the revenue right now has made the issue something that demands litigation. But you could certainly see how it could. If it's based on market share as opposed to actual usage, I could see a lot of auditors having a field day with claims that their clients are being underpaid.

Another area that may be ripe for litigation is how the Digital Millennium Copyright Act (DMCA) is interpreted.

That's certainly ripe for litigation. If you look at it from a historical perspective, someone can be a contributory infringer without the primary infringer being adjudicated to have infringed. If you are contributing to someone that you know may be committing copyright infringement, you are held to be a contributory infringer. A vicarious infringer doesn't even have to have knowledge—[he] just has to benefit in some way from the infringement. But a contributory infringer doesn't have to—the primary infringer does not have to actually been determined to be an infringer before litigation.

So a company can be sued for helping individuals break copyright law even though the individuals have never been found guilty in court. Now many Internet service providers in the United States have partnered with the Motion Picture Assn. of America and the RIAA for a graduated-response system of copyright alerts. Would any litigation work in lieu of this system or in tandem of this system?

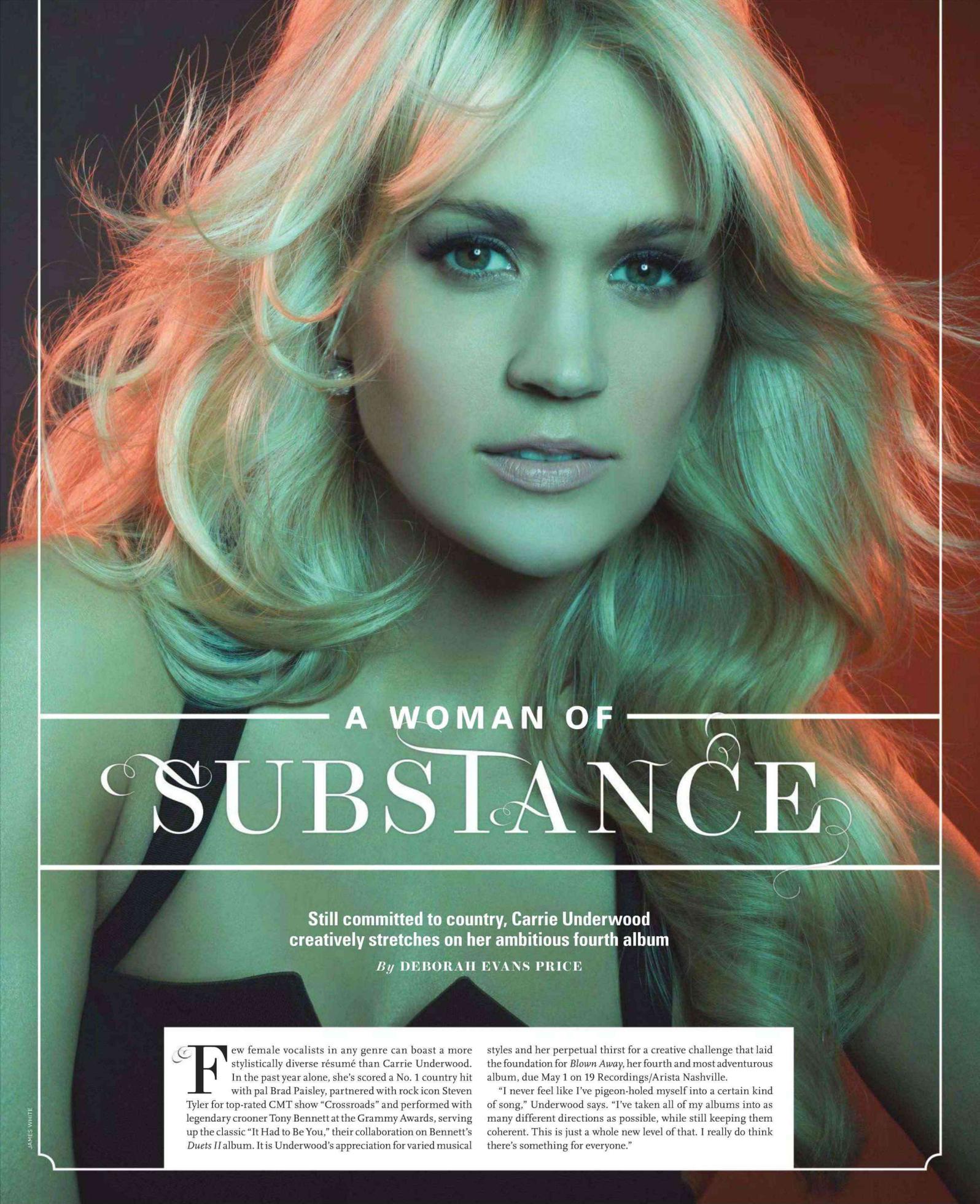
I would say in tandem. If the cable company put on notice [that someone] has been illegally downloading copyrighted material on multiple occasions and has engaged in multiple infringements, they should have a duty to act and take action. And if they ignore it and don't do anything and allow this to continue, they should, in my view, be responsible.

Why has it taken so long for some cases to come up that would look for an interpretation of the language in the DMCA?

I think the science is catching up. Now we can come as close to being definitive on detecting infringements as we ever have been. I think that as the science has caught up with the illegal activity, that has made this ripe. ●●●



The number of lawsuits out there is limited only to the extent there are a finite number of people who have recording agreements.



— A WOMAN OF —
SUBSTANCE

Still committed to country, Carrie Underwood creatively stretches on her ambitious fourth album

By DEBORAH EVANS PRICE

Few female vocalists in any genre can boast a more stylistically diverse résumé than Carrie Underwood. In the past year alone, she's scored a No. 1 country hit with pal Brad Paisley, partnered with rock icon Steven Tyler for top-rated CMT show "Crossroads" and performed with legendary crooner Tony Bennett at the Grammy Awards, serving up the classic "It Had to Be You," their collaboration on Bennett's *Duets II* album. It is Underwood's appreciation for varied musical

styles and her perpetual thirst for a creative challenge that laid the foundation for *Blown Away*, her fourth and most adventurous album, due May 1 on 19 Recordings/Arista Nashville.

"I never feel like I've pigeon-holed myself into a certain kind of song," Underwood says. "I've taken all of my albums into as many different directions as possible, while still keeping them coherent. This is just a whole new level of that. I really do think there's something for everyone."



Play on: CARRIE UNDERWOOD duets with BRAD PAISLEY at the 2011 Country Music Assn. Awards in November; below: onstage at the Academy of Country Music Awards on April 1.

Sitting in the Music Row offices of XIX Management on a Friday afternoon, Underwood looks gorgeous even in purple sweatpants and a navy blue Nashville Predators sweatshirt, a nod to the hometown hockey team where her husband, Mike Fisher, is an NHL star. Pushing back her long blond locks, she smiles warmly and confidently begins discussing her forthcoming album. The Checotah, Okla., native has clearly come a long way from the shy young woman who won the fourth season of "American Idol" in 2005.

In slightly more than six years, Underwood has accomplished more than most artists do in a lifetime. She's become a member of the Grand Ole Opry. She's earned three female vocalist awards from both the Country Music Assn. and Academy of Country Music and two ACM entertainer of the year trophies, among dozens of other accolades. She and Paisley have hosted the CMA Awards for the past four years, and she made her foray into acting with the 2011 film "Soul Surfer."

"She is authentic, exciting and ever-relevant," says Simon Fuller, creator and executive producer of "American Idol" and founder/CEO of XIX Entertainment. "I am proud to have overseen this extraordinary evolution from 'Idol' contestant to a legitimate idol in her own right."

Underwood has also become the most successful "Idol" champ, selling 12.5 million albums, according to Nielsen SoundScan. Her debut, *Some Hearts*, bowed in December 2005 and spent 27 weeks atop Billboard's Top Country Albums chart, selling 7.2 million units. *Carnival Ride*, which debuted at No. 1 in November 2007 and has sold 3.2 million, came next. Her most recent effort, *Play On*, also bowed atop the chart in November 2009 and has sold 2.1 million.

Underwood says she took longer in making her new album. "It seems like people have an album out every year and they



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are on a 'perma-tour' is what I call it. They tour permanently, all the time. I think I just made that word up," she says with a smile. "They live on tour and when they aren't on tour, they are making an album. To me, if you have no life in between albums, you have nothing to write about . . . I have to live."

"Good Girl," the lead single from *Blown Away*, is rocketing up the Hot Country Songs chart. It's No. 8 after seven weeks on the tally. "We definitely did the right thing by taking some extra time," Underwood says. "You've got to make people miss you a little bit."

Underwood's last single from *Play On*, "Mama's Song," debuted in September 2010 and peaked at No. 2 on Hot Country Songs in January 2011. But after that, even though the label wasn't working a new single, Underwood wasn't absent from country radio. "Remind Me," a duet from Paisley's *This Is Country Music*, hit No. 1 last September. "It definitely helped to keep her with a current single on the radio," Sony Music Nashville chairman/CEO Gary Overton says.

Underwood has been a strong, consistent presence on country radio since the beginning of her career, scoring 11 No. 1s from her first three albums, among them "Jesus, Take the Wheel" (No. 1 for six weeks) and "Before He Cheats" (No. 1 for five), as well as "Wasted," "So Small," "Cowboy Casanova" and "Temporary Home."

"She knows her audience," says Jeff Kapugi, PD at WUSN Chicago and VP of country programming for CBS Radio. "The lyrics to her songs touch people, and her music is fun."

Yet perusing the Hot Country Songs chart in any given week, it's obvious women are in the minority. Underwood, Taylor Swift and Miranda Lambert consistently fare well, but for most female artists, country radio is an uphill battle. Country programmers "are reacting to their research," Overton says. "I

don't know why listeners don't want to hear as many females. All you can do is find compelling music, which, obviously, Carrie has delivered."

Clay Hunnicutt, senior VP of programming at Clear Channel Media and Entertainment, considers Underwood's believability as key to her winning streak.

"She knows exactly who she is, what she's about, what her fans want and expect, and then she delivers it like very few can," he says. "She is a clear and present woman of substance. If you think about some of the greatest women in country music, past and present—Loretta [Lynn], Martina [McBride], Reba [McEntire], Taylor [Swift], Miranda [Lambert] and Carrie—they are all women of substance. It's not a story that has been created to fabricate a career. Carrie is not fake . . . She's married, lives her life like she says she does, is serious when she needs to be, and then shows her sense of humor and style when the times call for it."

Hunnicutt is a big fan of Underwood's new single. "I really love it, great energy," he says. "It shows off Carrie's voice in multiple places, while also having a good ebb and flow in the song that treats you like you're on a roller coaster. It comes out of the gate fast with a jolt, then slows a little to climb back up, then back down the other side at 100 mph."

KRTY San Jose, Calif., GM Nate Deaton notes Underwood's overall commitment to country and her willingness to embrace the format. "Carrie has kind of grown up with us. Go back and compare [first single] 'Inside Your Heaven' to 'Good Girl,'" he says. "She has always been, first and foremost, a country artist."

BOWLING FOR AIRPLAY?

Underwood is appreciative of the support radio has shown her through the years, especially since she wasn't able to participate in one early bonding ritual most new acts engage in.

"You hear about newer artists doing these radio tours, on a bus going from station to station, saying 'hi' and shaking hands. I missed out on that," says Underwood, who won "American Idol," hit the road on the "Idol" tour and quickly recorded her debut album without time for radio visits.

Through the years, though, the label has sought opportunities for Underwood to spend time with radio folks. "She's so gracious with radio," Arista Nashville VP of national promotion Lesly Tyson says. "The last time we had an album launch, she called every single reporting radio station."

When on tour, she meets programmers at the venues—or, when time permits, visits stations. In 2010, following Sony's annual riverboat cruise during Country Radio Seminar, Underwood invited country radio personnel to join her at a local bowling alley for a few games.

"That was a horrible idea," Underwood says with a laugh. "I'm competitive. If we say we're going bowling, I'm going to bowl. I was on the team with all of our Sony people. They'd be running off talking to people and I'd be like, 'Dude, where's Lesly? It's Lesly's turn to bowl and she's not bowling,' because that's my personality."

Underwood says she's become more comfortable with the socializing that's expected of an artist. "I'm better one on one than I am in a group," the 29-year-old says. "I'm not the most socially at ease person that I know, [but] I'm better than I used to be. To be honest, if I've got nothing to say, I won't say anything. I'm not a good BS'er. I'm terrible at that, and people that know me respect that."

TWISTERS, BLACK CADILLACS AND REVENGE

On *Blown Away*, working again with producer Mark Bright, who helmed each of her previous albums, Underwood delivers her most ambitious set yet. The songs run the gamut from stone-cold country to effervescent pop, and she even throws in a little calypso flavor with the breezy island vibe of "One Way Ticket," which she wrote with Josh Kear and Luke Laird.

The studio musicians that play on "One Way Ticket" are "all perfectionists," she says, but "I needed them to make some mistakes, to not be so perfect, or else the song [wasn't] going to sound genuine. So we brought in margaritas and made them all drink. We didn't make them, of course—they were more than happy to drink while they were playing. It helped. It gave everybody a looser feel."

The title track, by contrast, is a brooding, blustery anthem

of abuse that culminates in a daughter leaving her alcoholic father passed out on the couch as she locks herself in the storm cellar. "Some people called it taking shelter," Underwood sings. "She called it sweet revenge."

"I've never been so excited to hear a demo as I was that one," she says of the tune written by Kear and Chris Tompkins. "I got chills . . . We needed to find things that fit with this [song], because if I found 13 other tracks that didn't match with that one, I'd start over and keep that one."

The track "Two Black Cadillacs" is about a wife and mistress conspiring to get revenge on the man who did them wrong. With such dark tunes, does Underwood worry about how her fan base will react? "Obviously people know it's not my life," she says. "I try not to overthink it. If I had a whole album full of songs like that, it would be like, 'What is she trying to say here?'"

Otherwise, *Blown Away* puts such poignant ballads as "Forever Changed" up against feisty numbers like "Cupid's Got a Shotgun," which features Paisley on guitar. Underwood co-wrote eight of the 14 tracks, collaborating with noted Nashville tunesmiths like Laird, Hillary Lindsey and Ashley Gorley.

This is the first album Underwood has released since marrying Fisher in July 2010, but surprisingly it's not overflowing with love songs from the happily married singer. "I don't do love songs," she says. "If you look back at all of my albums, there might be one or two . . . Love is the most complicated of human emotions. Everybody writes about it, and everybody sings about it—and in my opinion, most of the time not very well. If you're going to put something out that is about the most amazing and complicated of God-given emotions, it better be dang good."

"Forever Changed," written by Lindsey, Tom Douglas and James T. Slater, might be an exception. "That is about love but in a different way, and what it says is important," says Underwood, tearing up as she describes the ballad that follows a woman from her wedding to motherhood to her senior years and a failing memory.

Will it be a future single? "I hope not. I can't sing this song every night," she says, admitting she'd get too emotional. "My mom heard it and she calls that her song now, which kind of disturbs me because I'm like, 'No, we're not there yet.' But it's that circle of life. It is a sad song, but it's not meant to be a sad song. It's about love."

Sony executives have high expectations for *Blown Away*. "There are songs that are very progressive, there are things that are traditional country, and there are a couple of flavors in there that people have not heard her do before that are a lot of fun," Overton says. "There are a couple of songs that are like movie soundtracks. You can almost make a mini-movie

TEAM UNDERWOOD

ALBUM TITLE *Blown Away*
LABEL 19 Recordings/Arista Nashville
RELEASE DATE May 1
MANAGEMENT Simon Fuller and Ann Edelblute, XIX Entertainment
PRODUCER Mark Bright
A&R Jim Catino
STUDIO Starstruck Studios, Nashville
PUBLISHING Carrie-Okie Music (BMI)
PUBLICITY Jessie Schmidt, Schmidt Relations; Allen Brown, Sony Music Nashville
BOOKING Jeff Frasco, Creative Artists Agency
ATTORNEY Ken Kraus, Loeb & Loeb
SITE CarrieUnderwoodOfficial.com
TWEETS @carrieunderwood

out of some of these songs."

Prior to the album's release, Underwood will be busy doing media rounds. Exposure for the new project will also benefit from Underwood's ongoing endorsement deals. Her face is featured in Kroger stores as part of its vitaminwater displays, and as the North American spokeswoman for Oil of Olay, she also shows up in the beauty products' TV and print ads, as well as on signage in retail outlets. "Through Carrie's team, we connected with Olay and created an integrated retail marketing campaign that will continue throughout the life of the project," Sony Music Nashville VP of sales Caryl Healey says.

Underwood will hit the road performing at fairs and festivals this summer, before embarking on her next major tour in the fall. She's anxious to perform her new music for fans.

"It's so evident, on this album especially, just how much I love music," she says. "I grew up listening to country. [It] was my core, but I listened to everything else too, and it's very evident on this album. [People will hear] all the extra influences that have been in my life musically. I had so much fun writing different kinds of stuff. You never know what you're going to get with me and I really love that. I'm proud of that." ■■■

Ain't In Checotah Anymore

Underwood's team eyes the global market

Having established herself as a headliner in the United States, Carrie Underwood is now setting her sights on international markets, and made a promotional trip to Australia last summer to lay the groundwork for a future tour.

"We did a lot of radio stuff, met a lot of people, did some TV," she says. "It was basically just to say, 'Hey, thanks for all your support so far.' There are definite plans to go back to Australia. I don't want to force anything. I'm busy enough here, but if we could open the doors a little wider and include more areas of the globe, that would be pretty awesome."

Underwood's camp has been strategic in planning her advancement. "Carrie's career has been on an upward trajectory since day one," says Jeff Frasco, Underwood's agent at Creative Artists Agency. "We have been very careful to develop the U.S., . . . not repeating markets on an album cycle . . . We are now looking toward the U.K. and Australia, where we have carefully crafted brand and retail relationships to lay

the groundwork for a tour."

Sony is gearing up for a more focused global push. "Our international marketing plan for *Blown Away* has changed from prior releases," says Paul Barnabee, senior VP of marketing at Sony Music Nashville. "Most releases from Nashville are developed here and 'pushed' into foreign markets. However, this long-awaited release is creating a 'pull' into these markets. As a result, we are experiencing great proactiveness from our territories, which allows us to collaborate with them on marketing campaigns at a higher level than ever before."

"Other positive outcomes to our intensified team effort are securing international release dates by mid-June, which is much closer to [the] U.S. street date, and greater worldwide Carrie and *Blown Away* anticipation and awareness."

Barnabee adds that first single "Good Girl" is already topping iTunes' digital sales charts in such regions as Australia, New Zealand, the United Kingdom and Canada. —DEP

SOMEBODY THAT YOU NEED TO KNOW

After a six-month build, GOTYE has the breakout hit of the moment, WITH NEARLY 4.5 million COPIES SOLD worldwide and counting

BY RICHARD SMIRKE

TEAM GOTYE

ALBUM *Making Mirrors*

LABEL Samples 'N' Seconds/Fairfax/Universal Republic (North America), Eleven: A Music Company (Australia), Vertigo/Universal (Germany, Austria, Switzerland), V2 (Belgium, the Netherlands, Luxembourg), Frequency/Universal (New Zealand), Hostess (Japan), Communion/Universal Island (United Kingdom, rest of the world)

PRODUCER Wouter De Backer

MIXER François Tétaz

SYNCH DEALS "The Voice," "Glee," "Mob Wives," "Gossip Girl," "90210," "Prime Suspect," "Ringer" (TV)

PUBLISHING Kobalt

TV APPEARANCES "Saturday Night Live" (April 14)

TOURING North America (until April 22, returning in September/October), Europe (November/December)

MANAGEMENT John Watson, Eleven Management; Danny Rogers, Lunatic Entertainment

BOOKING Tom Windish, the Windish Agency (North

America); Natasha Bent, the Agency Group (United Kingdom, Europe)

SITES Gotye.com, Myspace.com/gotye, Facebook.com/gotye, YouTube.com/gotyemusic, SoundCloud.com/gotye

PUBLICITY Gina Schulman, Press Here; Angela Burke and Jay Wilson, Universal Republic (North America); Claire Collins, Bossy (Australia); Alix Wenmouth, Wasted Youth (United Kingdom)

TWEETS @gotye

It's the hit that almost wasn't, a simple song that's become a worldwide smash but nearly disappeared before it was even finished. Gotye's "Somebody That I Used to Know" started with a spare, nylon-stringed guitar riff lifted from "Seville," an instrumental recording by the late Brazilian bossa nova guitarist Luiz Bonfá. The two notes, looped, became a conversation in the head of Wouter "Wally" De Backer, the gregarious 31-year-old Belgian-born, Australia-based artist who performs under the name Gotye (pronounced "Gauthier"). ¶ "That Luiz Bonfá sample directly prompted the first line of lyrics," Gotye recalls, a thick Australian accent burying any trace of his European roots. "The back-and-forth left me thinking about these different breakups and different relationships over the years, and the lyrics flowed from there." ¶ That eureka moment came in the fall of 2010,

although it would take Gotye another six months to find the female vocalist who gives the track its knockout punch. In fact, he says he toyed with abandoning "Somebody" at the recording stage, when his (unnamed) original choice of female vocalist pulled out. But fast forward to the present, and "Somebody That I Used to Know" (Samples 'N' Seconds/Fairfax/Universal Republic)—a rhythmic, slow-building duet in which two former lovers, portrayed by Gotye and New Zealand singer Kimbra Johnson, trade accusations ("I think of all the times you screwed me over")—is all but inescapable the world over.

In Australia—where Gotye has been a critical and commercial favorite since his 2006 sophomore album, *Like Drawing Blood*—"Somebody That I Used to Know" was released last summer and held the No. 1 chart position for eight weeks, according to the Australian Recording Industry Assn. The song, which mixes sparse, shuffling percussion; spooky tremolo sounds; and an earworm melody played on a xylophone, has since topped the charts in more than a dozen countries, including Germany, Belgium, New Zealand, the Netherlands, Denmark, Austria, Ireland and the United Kingdom, where it spent five non-consecutive weeks at No. 1 and has sold 800,000 units, according to the Official Charts Co.

In the States, "Somebody" has spent the past 14 weeks climbing the Billboard Hot 100 to reach No. 2. High-profile covers of the track on NBC's "The Voice" (April 2) and Fox's "Glee" (April 10) have helped drive U.S. sales to 2 million, according to Nielsen SoundScan.

"It's one of those magical records where you need to just step back and not mess it up," says Universal Republic co-president/COO Avery Lipman, who first became aware of Gotye when "Somebody" was released in Australia on indie label Eleven: A Music Company (distributed by Universal) and started outselling such Universal Republic acts as Jessie J and Drake.

"I was like: 'Who the hell is this guy? He's ahead of all of us,'" Lipman recalls. Spurred on by the record's simultaneous success in the Netherlands and Belgium, where it was also released independently, he dispatched executive VP of A&R Rob Stevenson to Australia with one goal: "Break glass

in case of emergency: Get this band at any cost," Lipman says.

Gotye credits the plaintive combination of his voice alongside Kimbra's, coupled with the song's "anti-pop elements," as the reason why it has connected on a global scale. "It has a very soft, understated way of building toward the payoff with the chorus," he says. "I get a sense that people lose themselves in it."

He also cites Natasha Pincus' arresting stop-time animation video as an "important entry point for a lot of people."

The clip, which shows Gotye and Kimbra's nude bodies slowly covered in paint, has been viewed 152.4 million times on YouTube, while worldwide sales (including North America) for "Somebody" total close to 4.5 million, according to Universal Republic. A now infamous cover of the track by Canadian quintet Walk Off the Earth—in which the act (which recently signed to Columbia Records) re-created the song by plucking the various parts on just one guitar—has 87.6 million YouTube views and has sold 187,000 units, according to SoundScan.

"At first we were like, 'This is so clever. This is so cool,'" Lipman says. "And then we saw in Canada [that Walk Off the Earth's cover] had passed [Gotye's original] on the iTunes charts and we were like, 'This is not so cool anymore.' It was a double-edged sword." Stevenson adds, "It came out so fast after the original I think there was a lot of consumer confusion. I don't know that Walk Off the Earth did really enough to explain to people that it wasn't their song."

The challenge now facing Universal Republic is to establish Gotye as a major recording star and more than just the naked Aussie guy who sings that breakup song. "The one danger with having such a big hit is that the song can transcend your whole identity," Lipman says, adding, "The next step for us is to really get people to focus on Gotye the artist."

To that end, Gotye's team is looking to translate colossal single track downloads into equally impressive album sales. Making its bow as a digital exclusive on Aug. 16 last year, Gotye's third studio album, *Making Mirrors*, received a domestic physical release on Jan. 31, his first U.S. release backed by a major. To date, the eclectic, sonically ambitious 12-track album,

THE 'SOMEBODY' GIRL

LET'S DO THE MATH: A VOCAL feature that lasts no longer than 60 seconds but has been seen 152.4 million times on YouTube and sold 2 million copies, according to Nielsen SoundScan. For Kimbra—the 22-year-old New Zealand singer/songwriter who plays Gotye's spurned

The EP was timed to capitalize on the growing popularity of "Somebody." "We wanted to have something out so when people started searching for Kimbra, they'd have something to buy," Darab says. "We weren't ready to put out *Vows*, because we wanted to have our own version."



lover in "Somebody That I Used to Know"—it all adds up to the perfect introduction to U.S. music fans. Kimbra's stateside debut, *Vows*, is due May 22 on Warner Bros. Records (expanding on last year's Australian release with five new songs). "It's allowed for me to be a part of an exciting time for pop music," she says of "Somebody." "Seeing such a vulnerable, reflective and non-formulaic song shoot so high on the charts has been really encouraging to see, and it creates a fantastic pathway for an artist like myself to follow."

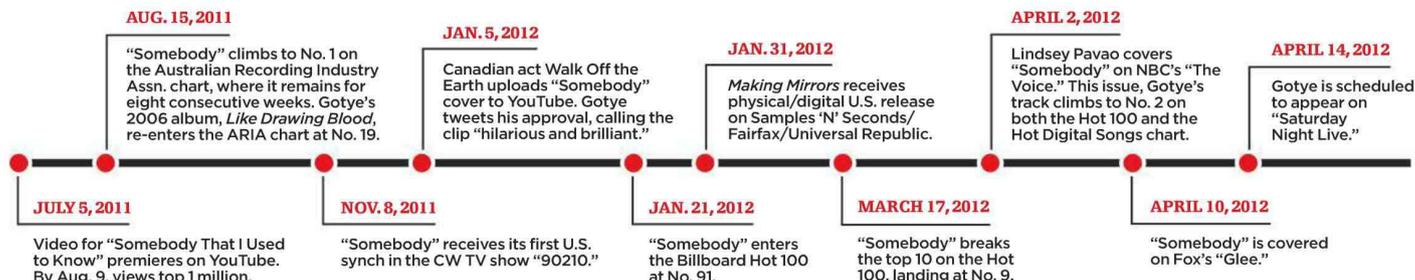
According to Warner VP of marketing Mitra Darab, the promotional setup for *Vows* began in October 2011 with the release of a four-song EP, *Settle Down*, which peaked at No. 16 on Billboard's Heatseekers Albums chart in April and has sold 18,000, according to SoundScan.

To further establish her as a solo act, Warner has been working with radio programmers and TV bookers to identify Kimbra as a featured artist on "Somebody" when the song's title is mentioned. In April, first there was her collaboration with Foster the People's Mark Foster and A-Trak on the track "Warrior" for Converse's "Three Artists, One Song" online campaign ("Warrior" is a bonus track on *Vows*), then on April 14, performing alongside Gotye on "Saturday Night Live." She'll also appear on "Jimmy Kimmel Live!" and KCRW Los Angeles' "Morning Becomes Eclectic" during the album's release week.

Kimbra is wrapping a U.S. club tour with Gotye and has performances in Australia scheduled throughout May. In June, she'll support Foster the People on its North American summer theater tour.

—Mitchell Peters

Know It All Or at least some of it. A quick look at the not-so-rapid rise of Gotye's global hit —RS



which was largely recorded at a converted studio at Gotye's parents' farm in Australia's Mornington Peninsula, has sold 244,000 units, according to SoundScan. This week it's No. 15 on the Billboard 200, having previously peaked at No. 9. A digital-only deluxe version containing additional video content hit U.S. stores on April 10.

"I guess I'm trying to find some balance between making music that I think is pop, but that is also quite unique and strange and different," Gotye says of *Making Mirrors*, which took more than two years to complete due to his meticulous approach. Gotye's dedication to his craft can be heard in the album's richly layered, beguiling mix of sounds, which includes a vintage Lowrey Cotillion organ (bought for \$100 Australian at a Salvation Army store), the Winton Musical Fence (a musical fence installation, located in Queensland, Australia) and a number of "virtualized" instruments, whereby Gotye painstakingly samples a chromaharp or mbira note by note.

His methods may be unorthodox, but Gotye's music appeals to a wide base. Beginning at triple A and alternative, "Somebody That I Used to Know" quickly crossed over to top 40 and mainstream formats. "I know people always like to say there was a domino effect," Stevenson says, "but I have never seen a domino effect go this fast."

According to Universal Republic, a follow-up single is yet to be decided, but it will likely be either "Eyes Wide Open," a stadium-sized, feel-good number reminiscent of Peter Gabriel's finest cuts, or the driving rock track "Easy Way Out." Both have already received early radio support from alternative and triple A stations, including Los Angeles outlets KYSR and KROQ, WRFF Philadelphia and KFOG San Francisco, according to Lipman. Videos for both tracks have been serviced online, but haven't drawn a similar response to "Somebody." "Eyes Wide Open" has 6.2 million YouTube views, "Easy Way Out" 1.2 million.

Nonetheless, Lipman is confident that Gotye is poised to expand on his breakthrough. He points to the artist's current sold-out U.S. tour, which includes shows that were upgraded to larger venues (San Francisco's Civic Auditorium, April 18) and added dates (Los Angeles' Nokia Theatre, April 19), as evidence of his rapidly growing fan base. The 14-date trek is booked by Tom Windish at the Windish Agency and wraps April 22 with a performance at Coachella.

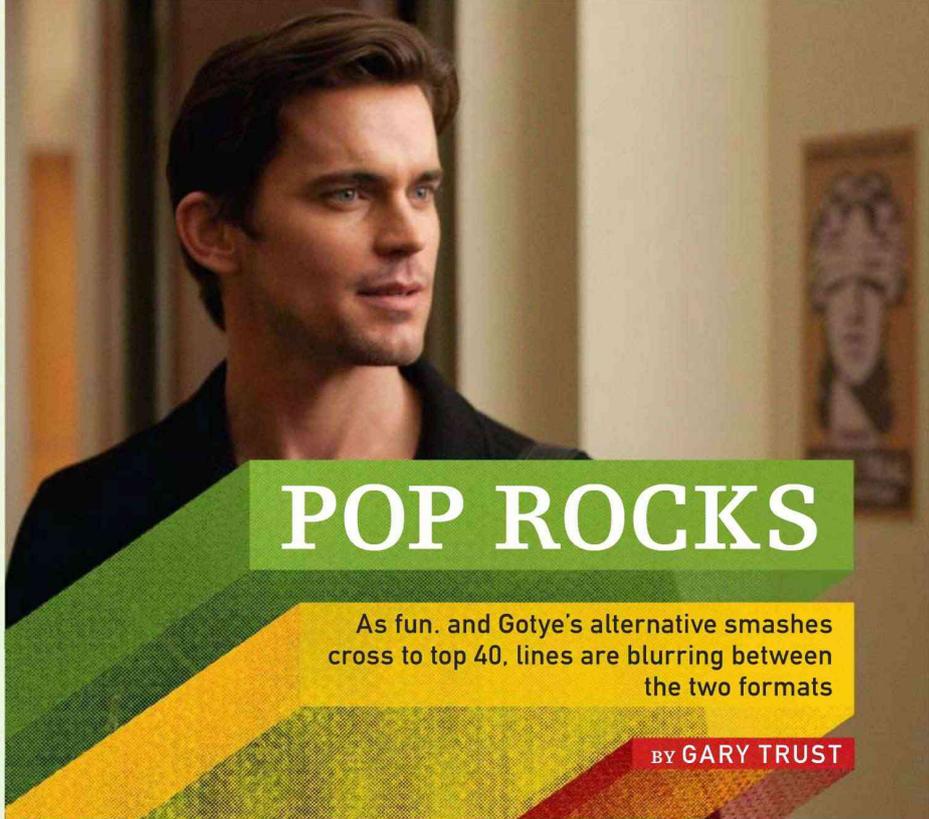
TV will also play a big part in building the artist's profile. Having made his U.S. TV debut on "Jimmy Kimmel Live!" (Feb. 1), Gotye is booked to perform April 14 on "Saturday Night Live." As-yet-unconfirmed TV appearances, radio sessions, live dates and promotion will take place throughout the year, says Lipman, who, mindful of Gotye's international success and his need to service multiple markets, is happy to create a pull, not push effect. "There are other acts that are what I call 'the strobe light artist': the promotional blast makes you dizzy," Lipman says. "That doesn't fit here. It's just a nice, natural, healthy discovery of a really amazing artist. There's no need to grind this out."

Gotye is equally relaxed about his newfound international fame. "There's every possibility that I won't have another song that is an anomaly crossover hit as this has been," says the singer, who in addition to his solo career has independently released three studio albums as a member of Melbourne, Australia-based indie-pop trio the Basics. The band is on hiatus, says Gotye, who admits to being uncertain about what direction his future will follow.

"I'm not sure how far things will roll on with this record and what that will mean for writing new material. I guess I'm just keen to go into a mode of exploring," he hesitantly says. "I wouldn't really know whether I do more stuff with the Basics or whether I even do another Gotye record until I have a chance to probably withdraw a little bit."

He continues, "More than anything, I feel that I want to prove to myself that I can do stuff that is actually more far reaching, more intelligent and maybe more strange and idiosyncratic."

"If I could quote what I think was the band Ween's intention for any record that they ever made, it was just to make an average listener go: 'What the fuck is this?' That's a real inspiration for me and something that I will explore more on upcoming recordings." ■■■



POP ROCKS

As fun. and Gotye's alternative smashes cross to top 40, lines are blurring between the two formats

BY GARY TRUST

Alternative music isn't quite so alternative lately. ♣ With fun.'s "We Are Young" and Gotye's "Somebody That I Used to Know" enjoying mainstream success, the acts find themselves squarely in the pop music universe, orbiting alongside such stars as Lady Gaga, Katy Perry and Rihanna. ♣ On Billboard's April 7 Hot Digital Songs chart, the songs ranked at Nos. 1 and 2, respectively, marking the first time since the tally's data began contributing to the Billboard Hot 100

the week of Feb. 12, 2005, that a pair of top 10 alternative hits controlled the chart's top two positions. This week, "Young" spends a sixth week atop the Hot 100, while "Somebody" rises 3-2. After "Somebody" led Billboard's Alternative airplay chart for seven weeks, "Young" takes over at the summit this week. It's the first time two Alternative No. 1s—or even top 10s—rank in the Hot 100's top two spots concurrently since the Alternative chart launched the week of Sept. 10, 1988.

As the songs have dominated alternative airwaves and racked impressive download figures—"Young" has sold 3.3 million copies and "Somebody" 2 million, according to Nielsen SoundScan—pop radio has taken notice. The songs rise 4-2 and 24-17, respectively, this week on the Mainstream Top 40 airplay chart.

For several years, dance-pop has reigned as the core sound at top 40. The movement could arguably be traced to 2005, when Kelly Clarkson set a current sonic format template with "Since U Been Gone," spurring subsequent uptempo, melodic catalogs from the likes of Ke\$ha, Perry and Pink. The same year, Rihanna arrived. Since, she has tallied the most Mainstream Top 40 chart entries (32) in the survey's nearly 20-year history.

How, then, have two midtempo, guitar-based alternative hits mingled with club-thumping odes to raising one's hands in the air?

Charese Fruge, PD of CBS Radio mainstream top 40 KEGY San Diego and alternative KXTE and adult top 40 KMXB Las Vegas, says industry consolidation has created market gatekeepers, such as herself, of both pop and alternative stations: "What helps is having programmers who work with multiple formats who see and hear the success of these records and realize that, at the end of the day, a hit is a hit," she says. "There are few songs which

pass through the filter for the potential to cross over."

Fruge adds that the rock leanings of the two songs provide a break for top 40 among the barrage of dance-pop. "Their different sounds help give a station variety so it doesn't sound like the same song over and over again."

The fun. and Gotye songs "just break all the rules," Fruge says. "Smart programmers will take the shot."

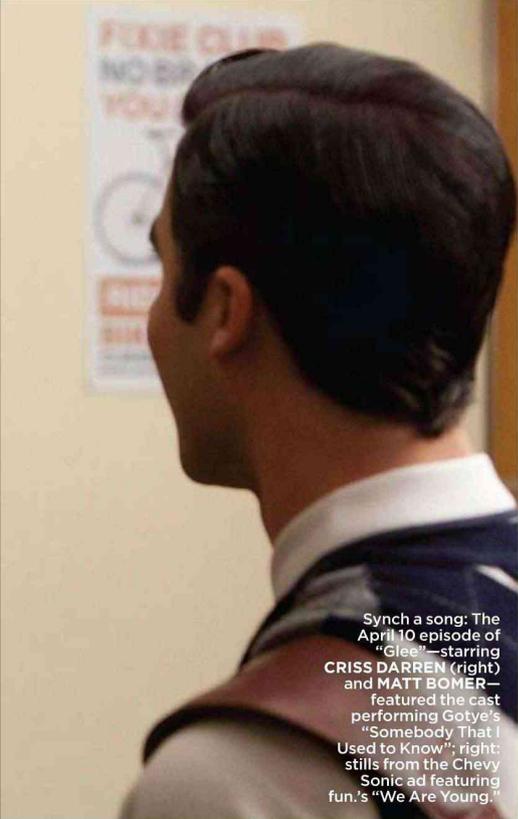
Of course, the songs' easy hooks also make them snug fits at pop radio. The warm welcome for "Young," particularly, makes sense given fun.'s pop and hip-hop influences. Lead singer Nate Ruess convinced producer Jeff Bhasker—known for producing such artists as Beyoncé (4) and Jay-Z and Kanye West (*Watch the Throne*)—to work with the group on its album *Some Nights*.

"What appealed about Jeff to me the most was his ability, specifically with Kanye, to use modern sounds in a way that still felt very classic and raw," Ruess says. "I didn't want someone to just take our sound and polish it. I wanted Jeff's level of innovation and know-how to complement what we already do, as well as usher in new ideas."

Now, radio is a fan of the collaboration, too. "Young" is a "feel-good anthem," Fruge says. "It's timeless."

Julie Pilat shares a similar perspective, as she serves as PD of Clear Channel alternative KYSR and assistant PD/music director of mainstream top 40 KIIS Los Angeles. Pilat points out that on top of fun.'s alternative success, "Young" benefited from one of the biggest mainstream synch opportunities possible: placement in an ad for the Chevrolet Sonic that aired during the Super Bowl on Feb. 5. Gotye's "Somebody," meanwhile, has been covered by numerous acts on YouTube, with Walk Off the Earth's version having sold 187,000 downloads, according to SoundScan.

"Quirky sounds stand out and can go viral quickly," Pilat says.



Synch a song: The April 10 episode of "Glee"—starring **CRISS DARREN** (right) and **MATT BOMER**—featured the cast performing Gotye's "Somebody That I Used to Know"; right: stills from the Chevy Sonic ad featuring fun.'s "We Are Young."



Both songs have also gotten the "Glee" treatment. The Fox TV troupe was extremely early in bringing "Young" to a wider audience, premiering its cover on the series' Dec. 6 episode, more than three months before the song debuted on Mainstream Top 40. Columbia Records publicity coordinator Winnie Lam notes that the song was the first broken by "Glee," which relies on proven hits almost exclusively (Billboard, March 10). The cast then covered "Somebody" on the show's April 10 episode.

Pilat says that top 40's acceptance of songs that offer a refuge from dance beats is only part of the reason that fun. and Gotye have migrated to pop airwaves. She notes that alternative music is amid a rebirth of melody and lush arrangements. "The foundation for alternative's current sound was laid over the last five years by bands like Coldplay and the Killers," she says.

Davis, PD of mainstream top 40 KDWB Minneapolis. "I knew from the first time I heard ["Somebody"] last year that it's a special song. The message and the feeling it portrays is universal. Who hasn't had a bad breakup at some point in their life?"

"Both ["Somebody" and "Young"] are also less crunchy and more accessible in their production, so that helps them fit into the pop landscape."

Looking forward, Davis muses that while fun. and Gotye have served up "special records, for sure," spicing up pop radio's menu, they may also be helping pave the way for future alternative-to-pop crossover hits.

"Top 40 programmers who may not have played these types of songs before will see their success and be more open to them," he says. "And, as record companies see the appeal of these two songs, they may be more likely to look for acts that could follow suit and/

"Alternative is experiencing a renaissance. Its acceptance at pop radio is a reflection of that."

SAYS **BILL CARROLL**, **CAPITOL RECORDS** SENIOR VP OF PROMOTION.

Indeed, the hard and heavy sounds of acts like Linkin Park, Shinedown and Staind that defined early 2000s alternative radio have receded. This week's Alternative top 10, in addition to fun. and Gotye, sports hook-heavy lighter fare from Grouplove, M83., Of Monsters and Men, Neon Trees and Foster the People—the lattermost act having crossed over to a No. 3 peak on Mainstream Top 40 last fall with "Pumped Up Kicks."

Frige concurs, noting that the fun. and Gotye tracks "are pop songs," she says. "These are mass-appeal records that aren't gender-specific. Right now, that's working."

Clearly, even pop PDs without their other foot in alternative realize the value of accepting two top-of-mind rock tracks. "Top 40 has a long history of playing the best of the best from whatever genre," says Rich

or be more likely to promote a song to pop radio that they might not have considered otherwise."

Capitol Records senior VP of promotion Bill Carroll recently experienced top 40's willingness to merge pop with rock when Coldplay's "Princess of China," featuring Rihanna, reached No. 24 on Mainstream Top 40. (Given their hit-packed histories, could there have been two better ambassadors of each genre to meet in the sounds' middle ground?)

"The alternative music that is currently breaking and crossing is simply great music," Carroll says. "Alternative is experiencing a renaissance and its acceptance at pop radio is simply a reflection of that reality."

"Assuming the market conditions are favorable," Carroll adds, "we are anxious to keep crossing records over from alternative to pop."

THE NEXT WAVE

Five alternative up-and-comers ready to go pop

GROUPLOVE

LABEL Canvasback Music/Atlantic

WHAT'S HAPPENING

Album *Never Trust a Happy Song* released last September; North American tour starts at Coachella, continues through July, including stops at Sasquatch! and Bonnaroo; big exposure for track "Tongue Tied" in iPod Touch synch.

SOUNDS LIKE A happier version of the Decemberists, with electronic twists and shout-along hooks.

MANAGEMENT Berger Management



ATLAS GENIUS

LABEL unsigned

WHAT'S HAPPENING

Australian band's debut single, "Trojans," has sold 35,000 downloads, according to Nielsen SoundScan; debut EP due this summer.

SOUNDS LIKE Bouncy indie guitar over disco bass, like a more jangly Rapture.

MANAGEMENT +1



IMAGINE DRAGONS

LABEL KidinaKorner/Interscope Records

WHAT'S HAPPENING

Interscope-backed *Continued Silence* EP arrived in February after three self-released EPs; national tour April-May; first album scheduled for September.

SOUNDS LIKE Stadium rock with catchy whistles, hand claps and dubstep touches.

MANAGEMENT Reynolds Management



WOLF GANG

LABEL Elektra

WHAT'S HAPPENING

Album *Suego Faults* released digitally in the United States in December; performing at Coachella; opening for Coldplay on its U.S. tour in June and July; synch for "Lions in Cages" in GMC Terrain ad.

SOUNDS LIKE Synth, symphonic pop, like an arena-sized MGMT.

MANAGEMENT Everybody's



ELECTRIC GUEST

LABEL Downtown Records

WHAT'S HAPPENING

Danger Mouse-produced debut album, *Mondo*, arrives April 24.

SOUNDS LIKE Vintage pop-soul with trippy touches and woozy hip-hop-influenced ballads.

MANAGEMENT Monotone



—Jeff Benjamin



DON'T BELIEVE THE HYPE?

STORY BY ED CHRISTMAN + ILLUSTRATION BY JACOB THOMAS

Sales spikes, special releases, staggering media coverage and lines out the door. Yet even as **RECORD STORE DAY** celebrates its fifth anniversary and vinyl sales soar, there are still those who think the event is little more than a whole lot of noise. Maybe they're not listening close enough

ON APRIL 21, record stores across the United States and around the world will open with long lines of people already waiting outside their doors. The occasion? The fifth annual Record Store Day. And while some industry insiders continue to question if the much-hyped event really moves the needle for the overall music industry, there's no denying that Record Store Day continues to grow.

This year, nearly 1,700 stores will participate globally, up from some 1,400 last year, accord-

ing to Michael Kurtz, Music Monitor Network executive director and a co-founder of the event. In what has become a Record Store Day tradition, hundreds of bands ranging from ABBA to the Misfits, and including such acts as Arctic Monkeys, Captain Beefheart, Coldplay, Foster the People, Genesis, Pete Townshend, the White Stripes and the Black Keys, just to name a few, will issue as many as 300 releases tied exclusively to the day, which collectively will have a wholesale value of \$6 million. This year's slate of special releases includes boxed sets from Stax and Lee Perry (the latter a set of 7-inches) as well as limited-edition vinyl releases from Phish, Gorillaz, Bruce Springsteen and many more. Iggy Pop has signed on to be the third annual Record Store Day ambassador, a position previously held by Josh Homme and Ozzy Osbourne, and he'll do an in-store appearance at his local record store, Sweat in Miami, in addition to making media appearances.

With Record Store Day one week away, its website (recordstoreday.com) lists a series of stateside events, ranging from in-store appearances to live performances from such acts as They Might Be Giants (at the Princeton Record Exchange in New Jersey), Yo La Tango (Last

ON THE RECORD — A LOOK BACK AT SOME NOTABLE MOMENTS IN THE RECENT HISTORY OF THE LP

BY JON BLISTEIN

MAY 25, 1991

Billboard begins using Nielsen SoundScan's point-of-sale data for its Billboard 200 chart.

JAN. 4, 2007

Nielsen SoundScan re-releases annual sales figures for 2006: After selling 3.2 million units in 2004, vinyl sales continue to fall with 1.9 million sold in 2005 and 1.4 million in 2006.

JAN. 4, 2008

Nielsen SoundScan re-releases annual sales figures for 2007: Vinyl sales bottom out at 1.3 million units sold, the lowest point in the SoundScan era.



NOV. 12, 2008

After online retailer InSound beefs up vinyl sales by scoring partnerships with indie labels like Sub Pop and Matador, InSound co-founder Matt Wishnow tells Billboard, "The percentage increase over the last 12-18 months in vinyl sales has been dramatic—close to 100%."

JAN. 11, 1997

Billboard publishes Nielsen SoundScan's annual sales figures for 1996: Yearly sales for all vinyl (albums and singles) hit 4.7 million—their highest point since 1994.



SEPT. 18-22, 2007

During the inaugural "Noise in the Basement" indie music retail conference in Baltimore, Michael Kurtz, president of Music Monitor Network, a coalition of independent record stores, presents the idea for Record Store Day.

APRIL 19, 2008

The first Record Store Day features an in-store appearance by Metallica at Raptutin in San Francisco and Billy Bragg at Rough Trade East in London. Approximately 300 stores participate. Vinyl sales for the week ending April 19 clocked in at 44,000, according to SoundScan, up from 36,000 the previous week.

JAN. 5, 2009

Nielsen SoundScan releases annual sales figures for 2008: Vinyl sales top off at 2.1 million, a whopping 62% increase from the previous year.

Record Store, Santa Rosa, Calif.) and Trampled by Turtles and GWAR (Sound Garden, Baltimore). The site says that more than 200 U.K. stores are participating this year, and also has links to RSD Germany, where 130 stores are signed on; RSD Belgium, where about 35 stores are listed; and RSD Netherlands, which has 50 stores participating.

With so many bands, labels, stores and consumers involved across so many different markets, not to mention the event's anniversary, media coverage of the 2012 Record Store Day is likely to outpace that seen even last year, when the event delivered 1.3 billion impressions, according to data compiled by 'stache media, the marketing arm of distributor RED hired by the Record Store Day coalition to track such stats. Diving deeper into last year's numbers: Print media news coverage generated 227.6 million impressions, TV coverage 219.1 million and on-line news sites 211.3 million. Artist and label websites and social networks delivered an additional 193.2 million impressions.

At the store level, last year's Record Store Day (held April 16) helped push independent stores' album sales up 39% over the prior week and contributed much of the 8% increase in total album sales for the week ending April 17, 2011, according to Nielsen SoundScan. In addition, indie stores had a 697% increase in physical single sales (7-inch and 12-inch) from the prior week.

In the United States, many of the 900 participating stores experience holiday-like levels of sales. "It's like Christmas in April—the best thing that could have ever happened to the indie retail music industry," says Lauren Reskin, owner of Miami's Sweat, where Iggy Pop will make an appearance as part of the store's annual "Sweatstock," a day-long block party and music festival featuring 29 local bands to celebrate the store's seventh anniversary as well as Record Store Day.

Some even say that the economic impact goes beyond their own doors. Rand Foster, owner of Fingerprints in Long Beach, Calif., for instance, reports that the neighboring, non-record stores have great days at the cash register as well. "It also means a lot for our neighborhood," he says.

INITIALLY CONCEIVED BY Chris Brown, who is head of marketing at the 10-store Bull Moose chain in Portland, Maine, Record Store Day took its cue from Free Comic Book Day. The idea was presented at the 2007 "Noise in the Basement" convention, where it was embraced. (Other founding members include Kurtz and



Let's go shopping: Music fans at Amoeba's San Francisco location on Record Store Day 2011; inset: IGGY POP will serve as ambassador for this year's event.

Carrie Colliton, who manage the event and run Music Monitor Network, a coalition of independent stores and regional chains; Eric Levin, who co-owns Atlanta's Criminal Records and runs the Alliance of Independent Media Stores; Amy Dorfman, who handles marketing at the 29-store Brighton, Mass.-based Newbury Comics chain; Don Van Cleave, who at the time headed up the Coalition of Independent Music Stores; and Brian Poehner, then head of purchasing at now-defunct chain Value Music.)

Since introducing Record Store Day in 2008, its architects have tried to bring a pop to the concept beyond the day itself, with initiatives including "Back to Black," where the industry puts out exclusive product for indies to sell on Black Friday. Other plans, like a series of exclusives throughout the year, have been less consistent. But while it's true that Record Store Day doesn't have a long arc and only has, as Hollywood Records senior VP of sales Curt Eddy says, a "short measurable affect that barely influences the week since it falls on a Saturday"—typically the last day of the reporting week for indie stores, while most large accounts that report to Nielsen SoundScan have a week that runs through Sunday—what is measurable is the steady climb in vinyl sales year over year since the event's launch (see timeline, below).

And while Record Store Day alone can't account for the uptick in vinyl sales—industry insiders point to the year-round effort by indie stores to build the format—vinyl certainly plays a key role in the event. "The vast majority of big Record Store Day releases have been on vinyl, [and] it plays a big part in Record Store Day's success," Kurtz says, pointing to innova-

tive releases like the Black Keys 12-inch from last year that played from the inside groove out. "Artists love the sound, look and feel of vinyl, and it is revered by fans as well."

Of course, not all Record Store Day releases are limited to vinyl. In fact, last year many store owners wished labels and bands would've delivered more non-vinyl exclusives tied to the event.

"About 9% of our business between is new and used vinyl sales," says Mike Batt, owner of the three-unit, Seattle-based Silver Platters chain, which has stores that average about 10,000 square feet in size. "[Vinyl] is important to us in that it distinguishes independent record stores. That's why so much of the releases are in vinyl because we feel it's something that can't be touched by the big boxes and digital stores," he says. "But bottom line, 90% of our audio sales is in CDs. That gets lost on Record Store Day. Vinyl is important and is a tricky business that is led with the heart more than the head," he says, noting that the label sells it one-way with no returns, unlike CDs, which can be returned to labels if they don't sell.

STILL, EVEN AS the day racks up big numbers in terms of media visibility and does great business for indie stores, some question whether it's really much ado about something that only provides a one-day pop. One senior major-label executive says, "The visibility and the concept is great and it's a good pop for indie stores. But the overall industry gets a minuscule bump and

at the end of the day it's not game-changing. It really doesn't move the needle."

"If you are looking for a SoundScan lift, that will be brief, but that's the wrong way to look at it," Hollywood's Eddy says. "Nothing but good comes out of it. It's a positive statement about the power of music and besides, the day is just plain fun."

THERE ARE ABOUT 1,700 independent music stores in the United States, down from 2,000 in 2009, according to Almighty Music Marketing. Of that number, Kurtz estimates about 900 participate in Record Store Day with a range of events including in-store artist

performances and appearances by name artists and unknowns.

"We like this idea that supports the people who sell our records," says Wayne Coyne of the Flaming Lips, which will release a double-LP exclusively to indie stores for Record Store Day. The album has contributions from Ke\$ha, Nick Cave, Yoko Ono, Erykah Badu and Chris Martin, among others. Coyne says he hopes to make appearances at three stores that day.

As for the digital-physical divide, many artists see the benefits of both. Fun. member Nate Ruess, who'll do an in-store on Record Store Day for Newbury Comics, says record stores are still important to him and his band.

"We always try to find time on tour to visit the local record stores," he says. "The physical copy still means so much to me. I still like to buy vinyl because it sounds good and looks good. Record Store Day is important to get the word out that there are other ways to get music."

Regina Spektor, who participated in the inaugural Record Store Day and will issue a 7-inch single of two unreleased tracks for this year's event, even as she estimates that about half of her sales are digital, sees the two outlets servicing different needs.

"There are always people who want to go to a place because they want tangible product where there are people who will guide you about music," she says. "But there is something really awesome for young people who can't drive and get the record they want to go online and instantly tap into any art form and start living with it right away. Whatever way people want to get music, they should be able to get it, which is why I like supporting both."



MARCH 11, 2009

Jack White opens the Third Man Records shop in Nashville. Both the store and its namesake label focus heavily on vinyl.

JAN. 6, 2010

Nielsen SoundScan releases annual sales figures for 2009: Vinyl sales increase dramatically again with 2.7 million units sold.



NOV. 26, 2010

Record Store Day introduces "Back to Black Friday" by releasing a handful of exclusives on the year's busiest shopping day. SoundScan reports 88,000 units of vinyl were sold during the week.

APRIL 15, 2011

Organizers estimate more than 1 million people participate in the fourth annual Record Store Day.

JAN. 4, 2012

Sales of all vinyl increase by a staggering 74% from the previous year, clocking in at 4.1 million, according to Nielsen SoundScan.

APRIL 19, 2009

New York Mayor Michael Bloomberg issues a proclamation that declares Record Store Day an official city-wide event. By week's end total vinyl sales sit at 93,000 units, with 11 of the top 20 spots on SoundScan's physical singles chart held by Record Store Day releases.



APRIL 17, 2010

Them Crooked Vultures' Josh Homme is Record Store Day's first ambassador. Media coverage includes mentions on NPR, "Late Night With Jimmy Fallon" and even a joke on "Saturday Night Live." The week ends with 122,000 vinyl sales.

JAN. 5, 2011

Nielsen SoundScan releases annual sales figures for 2010: Even as overall album sales fall 9.5% for the year, vinyl album sales rise to 2.8 million, with sales of all vinyl increasing to 3.1 million.



NOV. 25, 2011

The second "Back to Black Friday" features special releases from the Beatles, Bob Dylan, Janis Joplin, Kings of Leon and others. The sales week ends with vinyl sales of 128,000, up from 68,000 the previous week, according to SoundScan.



HEY, MR. DJ

He's a topline writer and a chart-topping producer, with one No. 1 smash—Rihanna's "We Found Love"—already in the bag. But even as he breaks big in the States, Calvin Harris hopes to step back from the spotlight and let other superstars shine. Time to meet pop music's next big thing

by Andrew Hampp

CALVIN HARRIS may never sing lead again.

"It's a shame, in a way," the Scottish-born producer/singer/songwriter says, calling in after DJ'ing to a jam-packed crowd at Chile's Lollapalooza as his biggest solo hit to date, "Feel So Close," climbs the Billboard Hot 100. (The single rises 14-13 this week, its ninth on the chart, and has sold more than 500,000 downloads, according to Nielsen SoundScan.) "Now America seems to like the song,

and I'm getting offered things like 'Letterman' or whatever. Two years ago I would've been there in a shot, but now I don't want to do that. I don't want to be the man in the front with a microphone."

Even in today's explosive electronic dance music (EDM) scene, with cult favorites becoming superstars (David Guetta, Skrillex, Deadmau5) and emerging producers becoming arena

headliners (Avicii, Swedish House Mafia), Harris' ascent is unique.

A vocalist-cum-producer, Harris first made noise with his 2007 Columbia U.K. debut, *I Created Disco*, on which he sang lead on self-produced electro-dance cuts like "The Girls" and "Acceptable in the 80s." The cover of the album was featured as part of a multicolored 2008 iPod

nano campaign on TV and in print in the United States. The project shifted 250,000 copies in the United Kingdom, according to the Official Charts Co. That success secured him touring slots with fellow electronic acts Faithless and Groove Armada, led to studio time with artists like Kylie Minogue (“In My Arms”) and Dizzee Rascal (“Dance Wiv Me”) and, eventually, a U.S. deal with Ultra Records.

His first Ultra release, 2009’s *Ready for the Weekend*, yielded the Dance Airplay chart hits “I’m Not Alone” and the title track (Nos. 23 and 15, respectively), but didn’t quite match the same commercial success stateside as his debut—*Ready for the Weekend* has sold 16,000 copies domestically, according to Nielsen SoundScan, compared with 18,000 for *I Created Disco*. He spent the coming year handling a handful of remixes for the likes of the Ting Tings (“Great DJ”), Shakira (“She Wolf”) and Katy Perry (“Waking Up in Vegas”), touring as a solo artist and building a reputation in the EDM scene as an electro-pop production whiz.

But shortly after his *Ready for the Weekend* tour wrapped in mid-2010, Harris found himself at a crossroads—should he pursue his still-burgeoning career as a vocalist, or take his talents to other artists as a producer? “I want each track to be as good as it can possibly be, and that usually means me not singing on it,” Harris says. “I thought I’d exhausted every avenue [on the two albums] and it takes a long time to make me sound good, which is why I stopped singing live as well. I’d like to think of someone who’s better-looking, a better singer, better dancer to be the frontperson for the song.”

Mark Gillespie, a founding partner of dance-artist management company Three Six Zero Group and Harris’ manager since 2006, says, “Everything he’s ever done has always been a minute ahead of its time.”

That all changed in late 2010 when Harris accepted an offer to tour Australia with Rihanna, a deal struck between Gillespie and Roc Nation co-founder/president Jay Brown that eventually led to a formal partnership between the two companies in January 2011 (see story, below). Before heading out on the road, Brown pushed Harris to bring his “best beats,” as Harris remembers it, to his client Rihanna.

“It took me about eight months to get it together and give her something that was good enough,” Harris says, but when he did present it to her, while Rihanna was on the road wrapping her 2011 *Loud* tour, Harris was suddenly at the right place at the right time. The song was Rihanna’s smash “We Found Love,” which Harris wrote and produced. (He receives sole credit.) It appeared on Rihanna’s *Talk That Talk* and spent 10 weeks at No. 1 on the Hot 100 on its way to selling 4.2 million downloads so far (according to SoundScan) and becoming Rihanna’s biggest chart hit to date. Another Harris collaboration, “Where Have You Been,” will be *Talk That Talk*’s fifth single.

Much like “We Found Love,” “Feel So Close” showcases Harris’ skills as a topliner writer and producer—making him a one-stop shop. Ultra Records founder Patrick Moxey likens Harris’ talents to those of Pharrell Williams, whose band N*E*R*D he signed to Virgin Records in 2001.

“There are a lot of guys we work with in dance and electronic music where if you try to make their stuff pop or cross to the mainstream it just sounds wrong and contrived,” Moxey says. “But Calvin effortlessly makes records with credibility that are embraced by all kinds of people. He’s just got a natural feel of the organic sense of making feel-good, suc-

TEAM HARRIS

ALBUM TITLE TBA

LABEL Ultra

RELEASE DATE TBA

CONFIRMED GUESTS

Kelis (“Bounce”), Ne-Yo (“Let’s Go”)

MANAGEMENT Jay Brown,

Roc Nation; Mike Gillespie,

Three Six Zero Group

AGENT Alex Chaykin, William

Morris Endeavor

PUBLICITY Alexandra Greenberg,

MSO; Beth Brookfield,

Purple PR (United Kingdom)

SITES CalvinHarris.co.uk,

Facebook.com/calvinharris

TWEETS @calvinharris

cessful records.”

Riding the momentum from “We Found Love,” Ultra launched its campaign for “Feel So Close,” which had been available digitally since August 2011, on Jan. 1. The strategy was helmed by Moxey and Richard Palmese, a veteran marketing executive at RCA and Arista (now a consultant for Front Line, whose parent company Live Nation also owns Roc Nation), and centered on a major artist-integration program with Clear Channel that featured Harris talking about the song in custom spots. The spots aired on 104 mainstream and rhythmic top 40 stations from March 4-18.

“Calvin wasn’t here to do television to do ‘GMA’ or make an appearance on ‘Glee’ or something, so one of our concerns was we needed to identify the song to Calvin,” Palmese says. The campaign delivered close to 15,000 spots and 51 million on-air impressions, according to Clear Channel national programming platforms president Tom Poleman, which helped yield a major sales spike from No. 54 to No. 13 on Hot Digital Songs during the course of its two-week run.

“What’s interesting was that people started to respond not to just the song but to Calvin Harris,” Poleman says. “It was really instrumental in putting that face to the music.”

Still, after singing lead on every track of his first two albums, Harris is happy to leave the vocal duties to a growing roster of superstar guests for his upcoming third album, tentatively slated for a late summer release on Ultra. But his newfound credibility as a solo artist could also turn him into a superstar producer/DJ on par with Guetta.

“Calvin can make hits either way,” Moxey says. “It was very exciting to have a record with his voice on it, but it’s also equally exciting to hear him working with Ne-Yo or the other records he’s making for this album.”

Though Poleman thinks “Feel So Close” could climb well into the summer, videos for Harris’ upcoming single “Let’s Go,” featuring Ne-Yo (out April 30), are already logging hundreds of thousands of views on YouTube. Harris says he’s “two-thirds” complete with the new album, and hints that there are at least three more single-worthy tracks featuring “some of my ultimate pop star idols,” none of whom he would confirm.

Harris also recently collaborated with Cheryl Cole and Scissor Sisters on tracks for their respective next albums. In addition, rumored ex-flame Ke\$ha reportedly has several Harris-helmed tracks on her upcoming third LP, and Coldplay’s Chris Martin and Guy Berryman reportedly tapped him for a new single.

How Harris’ next album is distributed remains a question mark—Sony is prepping a

global push through Columbia U.K. (where Harris also has an A&R role through his Fly Eye imprint), but Ultra is expected to play a key role in the U.S. rollout.

“They get what we do,” Gillespie says of Ultra. “As far as electronic independent labels go they’re probably the best in the world.”

But one thing isn’t up for debate. Singing or not, Harris will tour the festival circuit well into the summer beginning with a high-profile slot at Coachella on April 15 and 22, and continuing with gigs at Apache Pass in Austin (April 27), Elements Music Festival in Edmonton, Alberta (April 28) and Landstreffet in Norway (May 5). He’ll also make a few stateside appearances at the VIP grand opening of Atlantic City, N.J.’s new Revel Casino (May 19), Electric Daisy New York (May 20) and WIOQ Philadelphia’s Spring Ball on May 22, and he was just announced as a featured DJ at Lollapalooza in August.

Perhaps most notably, he’s the top-billed DJ at iHeartRadio’s first Ultimate Pool Party at Miami Beach’s Fontainebleau Hotel (June 29-30), which should further boost his name recognition among pop audiences on a bill that includes Enrique Iglesias, Maroon 5 and Flo Rida. He’ll also make frequent trips in between gigs to Las Vegas, where he’s scheduled to play 30 dates throughout 2012 as part of his ongoing residencies at nightclubs XS and Surrender. Beyond that, plans for a proper headlining tour are on hold until at least the fall as Harris’ recording schedule shows no signs of letting up.

But even as Harris finds himself at the forefront of today’s pop-meets-EDM moment—with Nicki Minaj packing her new release *Pink Friday: Roman Reloaded* with several Ibiza-worthy singles from producers like RedOne, and Poleman pointing to Usher’s upcoming work with Swedish House Mafia as potentially massive—he aspires to be less David Guetta and more Norman Cook. Best-known as Fatboy Slim, Cook can still jump from projects with collaborators like David Byrne to spinning for massive crowds at electronic music festivals nearly 15 years after his “Rockefeller Skank” heyday.

“Nobody knew what he looked like, but every song kind of sounded different,” Harris says of Cook. “He made this kind of catchy dance music where there was vocals in it, it wasn’t all instrumental and still had an identity. There just wasn’t necessarily a human face that you attached to it.”

POWER CIRCLE

Last year, Three Six Zero and Roc Nation entered a partnership that produced one of 2011’s biggest hits. A look at how the relationship works today

As Calvin Harris’ career has taken off, so have the fortunes of electronic dance music management company Three Six Zero Group. Founded in 2007 by Mark Gillespie, a talent booker for dance festival firm Global Gathering, and Dean Wilson and Alan Rutherford, who were partners in 24 Management, Three Six Zero counted Harris as its first client. His early success with 2007 debut *I Created Disco* helped Three Six Zero gain stature in the United Kingdom that led to the signing of Chris Lake, Tom Neville and eventually a global signing of EMI’s Deadmau5 in 2009.

Today, the company’s growing roster encompasses 18 artists and four writer/producers (Swedish House Mafia, Fred Falke, Nero, Funkagenda) as well as pop acts Kelis and Hurts. Three Six Zero also manages labels from Harris (Fly Eye), SHM’s Sebastian Ingresso (Refune), Lake (Rising) and Michael Woods (Diffused). In July 2010, Three Six Zero inked a partnership with Roc Nation, putting the two in constant contact and giving Three Six Zero a presence in Live Nation’s Beverly Hills, Calif., offices. (Three Six Zero has a direct partnership with Roc Nation, but is not ultimately owned by Live Nation or Front Line.) “There isn’t a week that goes by that one of the principals of Roc Nation isn’t doing stuff together with us,” Gillespie says. Here’s how the partnership has evolved.

MUSICAL PAIRINGS After proving the potential of a Roc Nation/Three Six Zero pairing with Rihanna’s “We Found Love,” new Roc Nation signing Shakira recently hit the studio with Three Six Zero artist Steve Angello of SHM, while Nicole Scherzinger has recorded tracks with songwriting duo

Nexus. There’s also the just-released “Calling (Lose My Mind),” a collaboration between Ingresso and Ryan Tedder, who’s managed by Front Line’s Ron Laffitte. Gillespie also notes there’s some “interesting collaborations” on Deadmau5’s upcoming LP, though nothing he could confirm at the time. “There’s a strong affinity between the two [companies],” he says. “At the time the partnership was forged there was a large difference between what we did. Now it’s probably the strongest affinity ever.”

ARTIST MANAGEMENT Roc Nation’s artist/producer/songwriter roster experiences much cross-pollination with Three Six Zero. Mark Ronson had some shared oversight, but is now solely managed by Roc Nation’s Rich Kleiman. “Whether it’s [Roc Nation co-founder/president Jay Brown] being involved in the Swedish House Mafia side of things [or Roc Nation partner John Menelli] from Calvin’s point of view, creating partnerships takes some time to do,” Gillespie says. “But we got to know the guys really well and forged great relationships with them... They’re involved with us on a day-to-day basis almost.”

MARKETING Richard Palmese, a veteran marketing executive at RCA and Arista, now consults for Roc Nation parent company Live Nation and led the promotion of Harris’ “Feel So Close” at radio. “He’s part of what we see as an executive part of Three Six Zero,” Gillespie says of Palmese. “With the electronic market base, for it to be at the forefront right now is really exciting. So to have somebody with the experience of Richard working on the radio side of things is awesome.” —AH

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MUSIC

POP BY JASON LIPSHUTZ

TURNING THE CHARTS GREEN

Coming off a record-setting hit, Jason Mraz focuses on global issues, with a new album to help

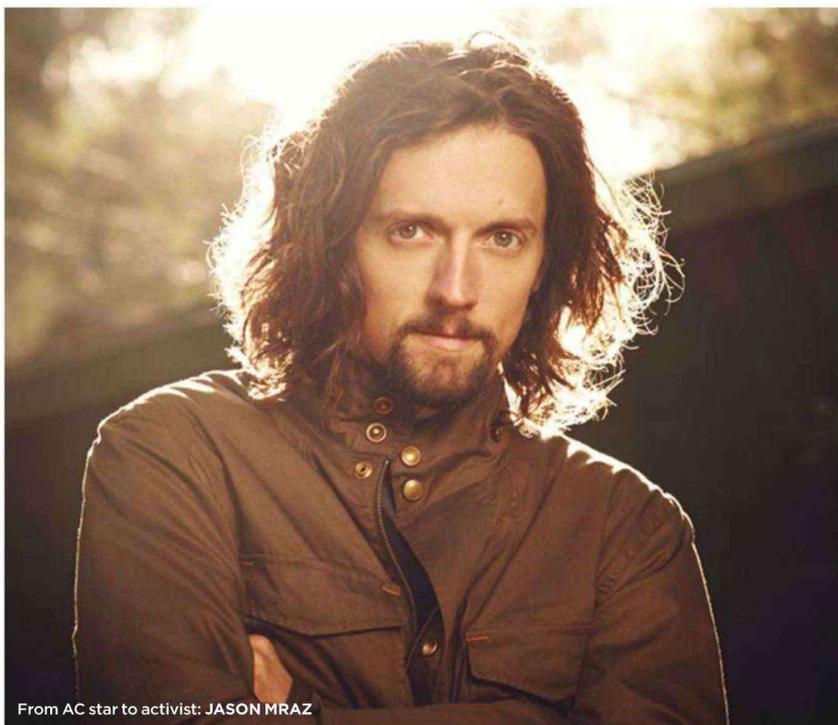
How do you follow up the longest-running Billboard Hot 100 hit ever? For Jason Mraz, the answer is try and save the world.

After "I'm Yours" lit up the Hot 100 with its easygoing ukulele licks and unapologetic optimism for a record 76 weeks ending in October 2009 (peaking at No. 6), the singer/songwriter headed to the Gulf of Mexico in the summer of 2010 to help with efforts to clean the Deepwater Horizon oil spill. Next was a trip to Ghana to fight child slavery alongside the nonprofit Free the Slaves; a year-and-a-half later, Mraz was in Antarctica, spending time with Al Gore and learning about climate change aboard the National Geographic Explorer.

In between his activist outings, Mraz wrote and recorded his fourth album, *Love Is a Four Letter Word* (out April 17 on Atlantic), with producer Joe Chiccarelli (Young the Giant, Christina Perri). First single "I Won't Give Up," a slow-burning ode to making a difference, became his second top 10 on the Hot 100. (It's No. 57 this week.) But Mraz says he's less interested in following up his biggest hit than using the power that "I'm Yours" gave him to fuel positive change.

"Thanks to 'I'm Yours,' I'm probably set for a really long time," the 34-year-old says. "The pressure I put on myself, or what I hope my 'I Won't Give Up' does, is to make a difference in people's lives . . . With 'I'm Yours,' I got to go out and set my feet on different continents, and expose myself to different cultures and causes. I wanted to see who I was, outside of music."

Mraz's upbeat pop-rock stylings have caught listeners' ears for a decade. Before "I'm Yours" went from a hastily released demo to a live favorite to the first single from 2008's *We Sing*. We



From AC star to activist: JASON MRAZ

Dance. We *Steal Things* to the ninth-biggest-selling digital song of all time (6.1 million copies sold, according to Nielsen SoundScan), his bouncy 2002 debut, "The Remedy (I Won't Worry)," peaked at No. 15 on the Hot 100, and "You and I Both" topped the Triple A chart in 2003. "I Won't Give Up" features a slower tempo and a sparse arrangement, but became a favorite when it was unveiled during Mraz's 2011 tour and inspired viral covers by YouTube stars like Christina Grimmie and Tyler

Ward before its official release.

When a studio version of "I Won't Give Up" was issued in January as a preview of *Love*, it immediately blasted onto the Hot 100 at No. 8, selling 229,000 downloads in its first week, according to SoundScan. That number has swelled to 906,000, and "I Won't Give Up" has posted top 25 slots on Adult Top 40, Triple A and Adult Contemporary—not bad for a song that, like "I'm Yours," wasn't meant to be a single.

"We were going to release an acous-

tic version of that song—it was really meant as a fan piece, just a reminder that the album was coming soon," manager Bill Silva of Bill Silva Management says. "What surprised us is how the fans reacted. We didn't pre-promote the single, we didn't go to radio with it, and this song did 229,000 units its first week in the U.S. There was clearly something resonant about the song, and . . . it immediately shifted the strategy for what the rollout of the album was going to be."

Accordingly, *Love's* release date moved up from May 8 to April 17, and Mraz performed "I Won't Give Up" on "Today" and "Late Show With David Letterman" in February. A music video was released Feb. 17, and has racked up 3.2 million YouTube views. The singer also launched the #IWONTGIVEUP Instagram contest, in which fans could submit their own artwork for the single using the popular photo app.

Like "I'm Yours," "I Won't Give Up" will remain the focus of Atlantic's marketing campaign long after the album release. In the April 14 issue, the track debuted at No. 75 on Hot 100 Airplay, up 6% with 15 million audience impressions, according to Nielsen BDS. The May 15 episode of "Glee" will include a cover of the song, and Mraz has appearances on "Ellen" and "Jimmy Kimmel Live!" scheduled for release week.

However, Atlantic Records Group chairman/COO Julie Greenwald stresses that Atlantic isn't promoting *Love Is a Four Letter Word* solely through its lead single. A four-song, digital-only EP, *Live Is a Four Letter Word*, which featured acoustic versions of *Love* tracks, arrived Feb. 28 and debuted at No. 56 on the Billboard 200.

And when Mraz brings his new material out on the road—during a world tour that starts June 8 in South Korea—he'll continue spreading a subtle environmental message by offsetting the 56-date trek's carbon footprint.

"This spring we'll plant saplings that, based on an equation, equals the amount of carbon emissions that I release into the atmosphere with all my flying and traveling with my entourage," Mraz says. "Our tour would be carbon neutral and/or go above and beyond that, and leave a trail of green in our wake." ■■■

Sleepyhead: **M83**, is on tour in support of its latest album, *Hurry Up We're Dreaming*, released on French independent label **Naïve**. The group will play venues including the **Coachella Valley Music & Arts Festival** in Indio, Calif. (April 20), the **Roseland Theater** in Portland, Ore. (April 25) and an all-ages show at **In the Venue** in Salt Lake City (April 29.) The Windish Agency booked the shows... Caught in the headlights: **Deer Tick** is on the road to promote its album *Divine Providence* (**Partisan Records**). The group will be heading to Springfield, Mass., to play the **John Boyle O'Reilly Club**, a venue named after the 19th-century Irish poet (April 19). The next day the band will play the **Stone Pony** in Asbury Park, N.J., then the **First Unitarian Church** in Philadelphia on April 22. The outing was booked by **Ground Control Touring**... Tatted up: Rapper **Kid Ink**, who has recorded music with **Roscoe Dash** and **Meek Mill**, will perform material from his mixtape *Crash Landing* at the **Rocky Point Cantina** in Tempe, Ariz. (April 20), **Soundstage** in Baltimore (May 4) and **Highline Ballroom** in New York (May 5)... Pass the Sigur: Following the announcement of new album *Valtari* (out May 28 in the United Kingdom and May 29 in the United States on **XL Records**), **Sigur Rós** is set to embark on its first tour since 2008, beginning at the **Mann** in Philadelphia later this summer... Come for the theatrics: **Escape the Fate** and **Attack Attack!** are on tour together and will play such venues as the **Senator** in Chico, Calif. (April 18), the **Regency** in San Francisco (April 19) and San Diego's legendary punk club **SOMA** (April 20)... Kids these days: Hot buzz act **Young Man** is on tour for new album *Vol. 1* on Frenchkisses Records. The group will play the **Hi-Dive** in Denver (April 25), the **Replay Lounge** in Lawrence, Kan. (April 26) and the **Luminary Center for the Arts** in St. Louis (April 27), the lattermost a multi-use venue that provides space for musicians and artist installations.

—Justin Ray & Maria Sherman



Climbing at triple A: ERIC HUTCHINSON

POP BY PHIL GALLO

Mr. Write's Work Ethic

Eric Hutchinson hones his songwriting on second Warner release

In the lead-up to the April 17 release of his second Warner Bros. album, *Moving Up Living Down*, Eric Hutchinson has already performed on "Late Show With David Letterman" and "The Tonight Show With Jay Leno," a rare perfecta for a young singer getting out advance word on an album and a tour.

On both shows he performed his new single, "Watching You Watch Him," which is climbing Billboard's Adult Top 40 and Triple A radio charts. Hutchinson is known for playing soulful pop with the occasional reggae lilt, but "Watching You Watch Him," which details the emotional dilemma of a love triangle, is more immediately rhythmic and, in the use of the acoustic guitar, calls to mind one of his idols, Paul Simon.

"There's definitely a lot of thinking," Hutchinson says about songwriting in general and the track in particular. "How do you cram a big idea into a three-and-a-half-minute song? The cool thing is it's a love song about someone who's not in love with you and she's in love with a guy who's not in love with anyone. It's a new way to look at a love triangle. I'm amazed how many people come up to me after a show and say, 'You're singing my life.' Then we hug it out."

Hailing from the Washington, D.C., suburb of Takoma Park, Md., Hutchinson self-released his debut, *That Could've Gone Better*, in 2003. The release caught the attention of Madonna's Maverick Records, which signed him, but shuttered before anything could come from the deal. Hutchinson returned to the DIY world, where he worked until 2008 when Warner picked up his 2007 independent effort and rereleased it.

That album, *Sounds Like This*, has sold 193,000 copies, according to Nielsen SoundScan, and its breakthrough single, "Rock & Roll," has sold 551,000 downloads and hit No.

15 on the Adult Top 40 airplay chart. Hutchinson spent much of the three-plus years between his major-label release and *Moving Up Living Down* touring and working on his songs.

"I look at [songwriting] as a craft," Hutchinson says while recovering at his New York apartment after flying in on the red-eye after the "Tonight Show" taping. "I work like it's a 9-5 job, go out at night, have dinner with friends, see a show. I work on the lyrics until I'm singing them. I take this seriously."

Hutchinson's songs balance autobiographical tales with fictional first-person adventures. "I don't have that interesting enough of a life to make them all about me," he says.

One new song, "The Basement," is rooted in fact—a night of drinking after a gig at the Iron Horse in Northampton, Mass., at a local bar by the same name where a DJ was spinning soul 45s. "We all went down there, got a little drunk and had such a great time that when I woke up the next morning I wrote it as an homage to that place and that night," he says. The song is one of the five on *Moving Up Living Down* that he recorded in Los Angeles with Mike Elizondo. The other five were done in London with Martin Terefe producing.

Hutchinson has no idea what the album's second single will be and he expects the audiences on his upcoming tour will help make that decision. "I'm excited that the album comes out and the tour starts on the same day," he says. The 30-show run, which begins at the Bluebird Theatre in Denver, ends May 26 in Las Vegas. Shows in New York, Los Angeles and Washington, D.C., sold out in March.

"Having my hometown show at the 9:30 Club sell out means a lot to me," Hutchinson says. "That's where I saw James Brown, Counting Crows, Ol' Dirty Bastard of the Wu Tang Clan—and everything in between." ●●●

6 QUESTIONS with PITBULL

by LEILA COBO

Pitbull is in the middle of an incredible run. Last year, his sixth studio album, *Planet Pit* (Polo Grounds/Mr. 305/Sony/J), bowed at No. 7 on the Billboard 200, marking his highest-charting album to date. It gave rise to his first No. 1 on the Billboard Hot 100, "Give Me Everything," just one of 10 Hot 100 songs he appeared on in 2011—five of them from *Planet Pit*. "Give Me Everything" has moved 4.2 million copies while the album has sold 392,000, according to Nielsen SoundScan. In February, he performed with Chris Brown and Ne-Yo during the NBA All-Star Game, and he just released the theme song ("Back in Time") to "Men in Black 3," in addition to appearing on Jennifer Lopez's "Dance Again," which bows this week at No. 27 on the Hot 100. Pitbull is also working on a new album, due this summer, whose first single "Get It Started" features Shakira. But first, on April 25, he'll sit for a Q&A at the Billboard Latin Music Conference in Miami.

of leaps and bounds. And Sheets—the energy strips—those are doing amazing numbers as well. You see them in Walgreens, CVS. And we're going to be doing deals with Mexico and Brazil. I'm learning how to integrate products into the record and the videos in a creative and smart way.

3 What can you say about the new album?

We're at the beginning stages. The title is going to be *Global Warming*. The first single is "Get It Started." I'll be able to work with some of the same producers I've been working with—Afrojack, RedOne—and a lot of it will be done in-house. [Global warming is] something people are speaking about and are passionate about. There's all this talk of going green, but it's been happening for years. Only now are people paying attention and really listening. It's the same thing with my music. We've been here for a long [time], but now, people are really listening.

4 How did "Get It Started" and "Dance Again" come about?

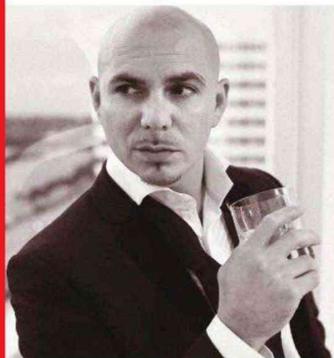
Originally, Shakira was going to be on "Give Me Everything," but then she couldn't do it at the time. And with this one, she said, "Can I take a crack at this?" She recorded in Barcelona and I recorded in the Dominican Republic. She sang the hook and she did the breakdown and she knocked it out the park. As far as J.Lo is concerned, working with her is always an honor. "On the Floor" was one of the biggest records last year and "Dance Again," as far as what she's been through, it's a big record for her. As far as the verses, I was thinking about fun things to say, things to make women feel good.

5 How did you get involved in "Men in Black 3"?

That came from [Sony/ATV Music Publishing co-president Jody Gerson]. They told me that the movie went back to 1969, so they wanted to flip an old-school record, and who doesn't know [Mickey & Sylvia's "Love Is Strange"]? As soon as I heard that one, I said, "This is it."

6 Do you always hear records that quickly, or do you weigh your options?

I make my decisions right away. If it calls to me, it does it right away. I don't second-guess myself. Have I made mistakes? Sure, I have. But I feel failure is the mother of all success. I'm not afraid of failure. ●●●



1 You have so many records that are released simultaneously. How do you not repeat yourself?

The fact that I travel the world, that I'm in so many places, always getting more information and seeing all these different things. There was a movie called "Short Circuit" with a robot called Johnny [5], and all he would say was, "More input, more input, more input." And the more I see the world, the more I want to do different things, continuously. It's ADD at its finest.

2 In addition to your vodka brand, Voli (see story, page 5), you've been adding to your business portfolio in other arenas. How's that going?

We completed a year of launching [Voli] in March, and we already sold 100,000 cases. For any startup company, that's a growth

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It's in his hands: FUTURE

RAP BY LAUREN SAVAGE

Ready For Liftoff

As the first hip-hop artist of L.A. Reid's Epic era, Atlanta rapper Future is ready to bring the hits

Though his name might suggest otherwise, Future isn't a newbie. The younger cousin of Rico Wade, co-founder of rap and production collectives Dungeon Family and Organized Noize (TLC, OutKast, Goodie Mob), Future has already released nine mixtapes and scored at least a couple of hits, including an appearance on YC's top 10 Billboard Hot 100 track from last year, "Racks." Originally expected earlier this year, Future's major-label debut, *Pluto*, arrives April 17 as the first rap release to appear on Epic since Antonio "L.A." Reid stepped in as chairman/CEO in July.

For Future, who signed to Epic last fall, joining the re-formed label under Reid felt like the perfect way to launch his career. "If you sign to a major label, you don't want to be on a big roster and be forgotten about," says the 25-year-old rapper born Navyvadius Cash. "So just having that support is key."

Of course, it doesn't hurt that Reid helped usher in a wave of Dungeon Family hits, first as founder of LaFace Records and then as president of Arista (including the bulk of OutKast's career, from its 1994 debut to the Grammy Award-winning 2004 double album *Speakerboxxx/The Love Below*). But Benny Pough, executive VP of urban music at Epic, insists that Future earned his deal by virtue of his own merit, not family ties.

"What Future exudes himself is what got him signed," Pough says. "It's great that he's a prodigy of the Dungeon Family, but Future, like all of the guys, is an independent star."

Pluto is out to prove just that. After generating enough buzz

in the latter part of 2011 to land appearances on the covers of the Fader and XXL's annual Freshmen issue thanks to "Racks" and his own Hot 100 hit, "Tony Montana," which originally appeared on his *True Story* mixtape and featured chart-topping Young Money/Cash Money rapper Drake (peaking at No. 22 after 29 weeks on the chart), Future has maintained his momentum as he's geared up for his album's release.



"If you sign to a major label, you don't want to be on a big roster and be forgotten about. Having that support is key."

—FUTURE

His most recent hit, "Magic" (featuring T.I.), is No. 10 on the Hot R&B/Hip-Hop Songs chart, with sales of 201,000 copies, according to Nielsen SoundScan. His most recent single, "Same Damn Time," continues to climb the tally. It rises 41-31 after nine weeks on the chart, selling 20,000. The album is loaded with other notable tracks and appearances including Snoop Dogg ("Homicide") and R. Kelly ("Parachute"). Future, who's known for his hypnotic, raspy voice; a heavy dose of Auto-Tune; and an ability to craft catchy

hooks, is also making noise on DJ Drama's "We in This Bitch," which features T.I., Young Jeezy and Ludacris. It's No. 69 on the Hot 100.

Future will support *Pluto* by hitting the road for a tour that begins later this spring. Meanwhile, Pough says that Epic will continue to remain focused on "keeping him branded and marketed in the streets."

As for what it all means, Future says, "*Pluto* is just [me] being creative. It's bigger than life."

ROCK BY JUSTIN JACOBS

New Horizons

Yann Tiersen expands his sonic palette for 'Skyline'

When Yann Tiersen calls from Australia to America, there's static on the phone line.

The French composer/songwriter flew Down Under to play a series of shows supporting his new album, *Skyline*, a collection of atmospheric, ethereal rock meditations. Considering his studio style, the static on the call doesn't seem too far out of place. His album, after all, consists of layers: flourishing strings mixed with harsher guitars, enigmatic vocals, shredded sound samples and fluttering synths that combine to make one big swirling audioscape. Speaking to Tiersen through a somewhat frayed connection seems just part of the package. *Skyline* is Tiersen's second

album to be released in conjunction with two labels. Mute put out the album in Europe last fall; Anti- will release it stateside on April 17. The American distribution deal with Anti- may seem long overdue: Born in Brittany, on the northwest coast of France, Tiersen has been releasing classical-influenced, beautifully nuanced violin-guitar-piano fare since the early '90s. His name first appeared in the States in 2001, when his music scored the French film "Amélie." Since then, for better or worse, Tiersen has worked to shed his initial image of film scorer.

"I was asked if my music could be used for a movie, so I said, 'Sure,'" Tiersen recalls. "I felt lucky to be part of it but, on the other hand, it's been strange for

that to be the focus of my work."

His 2010 album, *Dust Lane*, can be seen as a reaction piece to his soundtrack music: a dark, but somewhat whimsical collection of rock and French chanson-inspired songs that didn't quite connect with consumers.

By the time the Anti-/Mute distribution deal had been inked, *Dust Lane* was on the verge of being out in Europe and needed a quick U.S. release, leaving less than a month for proper promotion. Still, his live shows wowed fans. "The

record sales really didn't reflect how well he did performing live here. Between his first and last tours supporting *Dust Lane*, we saw major progression in venue sizes." Anti-marketing director Matt McGreevey says.

As a result, and though the Mute album came out in October in Europe, Anti- took its time to launch a proper domestic campaign. "We've had more time to set up *Skyline*, to target the fans we identified on the last album cycle and get this new music in their faces," McGreevey says.

"This time, they know there's a new record coming out."

By the time *Skyline* arrives, five songs and several videos will have already hit the Internet, including a morbidly humorous animated clip for the instrumental all-out rocker "Another Shore" and another for the slow-bubbling, outer-space march "Monuments."

That *Skyline* arrives less than two years after *Dust Lane* is no accident. "The energy of the road carried me back home and into the studio," Tiersen

says. The 42-year-old artist wrote the basic structures for *Skyline*'s nine tracks at his home in Ushant, an island off the coast of Brittany, with a population of less than 1,000. "It's a perfect [place] to avoid pressure when you're facing the blank page. I know almost everyone on the island," he says.

Tiersen finished *Skyline*'s tracks in San Francisco and his Parisian basement studio. The album, mixed by producer Ken Thomas (Sigur Rós, M83), completes Tiersen's musical trek away from the plaintive piano shadow of "Amélie," sometimes ironically so. Take "Exit 25 Block 20," in which Tiersen howls and screams over lush acoustic guitar and xylophone before the track explodes in twisting, twirling noise—it's Tiersen stomping all over his pretty, inoffensive musical reputation.

"I'd recorded the song in its basic form, but I wasn't happy with it. I was annoyed," he recalls. "So I started shouting and barking and making weird noises. It was a reaction, and it became the song."

Master of the atmospheric audioscape: TIERSEN (foreground)



ALBUMS

BLUEGRASS

STEEP CANYON RANGERS

Nobody Knows You

Producers: Gary Paczosa, Steep Canyon Rangers
Rouder Records

Release Date: April 10

The presence of witty banjo man Steve Martin as their frontman certainly helped the Steep Canyon Rangers secure the International Bluegrass Music Assn. entertainer of the year trophy in 2011. Without him, the Rangers step away from dexterous exhibitions to emphasize modern songwriting and instrumental interplay on their fifth album, *Nobody Knows You*. Over the steadiness of bassist Charles Humphrey III, mandolinist Mike Guggino, guitarist Woody Platt, fiddler Nicky Sanders and banjoist Graham Sharp plot out intricate exchanges that emphasize compact communication among the players, the best example being "Easy to Love." Their varied songwriting belies expectations: "Between Midnight and the Dawn," one unique illustration, blends the darkness of roots music with the brightness of a white-gospel chorus. And such songs as "Reputation" and "Rescue Me" owe more to folk and



JACK WHITE

Blunderbuss

Producer: Jack White
Third Man Records/
Columbia

Release Date: April 24

For all the albums that have borne his name in the past five years—the *Dead Weather*, the *Raconteurs*, multiple guest spots and productions—it feels like we haven't really gotten any unadulterated Jack White music since the White Stripes' swan song, *Icky Thump* (2007). One listen to his solo debut, *Blunderbuss*, shows why: He's been woodshedding, carefully developing a manifesto for a solo career that (incongruously, given his prolific output) begins with this album. *Blunderbuss* has traces of nearly every project he's worked on—even some of the 1950s bounce of the White-produced Wanda Jackson album (2011's *The Party Ain't Over*)—but it also shows sides that the self-imposed, regimented simplicity of the White Stripes didn't allow.



There are softer piano-driven songs ("Love Interruption") and at the opposite extreme, filthy guitar raunch ("Sixteen Saltines"), but also elaborate tracks reminiscent of late-'60s psychedelia, like the Small Faces or Serge Gainsbourg: "Hip (Eponymous) Poor Boy" has a complex, hopscotching melody and rhythm that's unlike anything White's ever done. And "I Guess I Should Go to Sleep" has a soaring vocal, a jazzy tempo and a violin solo. *Blunderbuss* is familiar enough to please the faithful, adventurous enough to forge a new path forward and satisfying enough to make fans realize anew just how much White has been missed.—JA

the "Heartbreaker" she sings about is likely to get his butt kicked, and that the objects of her attention in "I Found You" and "I Ain't the Same" will toe a hard line if they know what's good for them. The Shakes also show a deft touch with buoyant Muscle Shoals soul-rock—if the legendary studio was located in a garage—on such tracks as "Rise to the Sun," "You Ain't Alone," "On Your Way" and the gospel-flavored "Hold On." Although those who have witnessed the group's floor-shaking live shows might be a bit disarmed by the deliberately dense and lo-fi production of *Boys & Girls*.—GG

FOLK

M. WARD

A Wasteland Companion

Producer: M. Ward
Merge Records

Release Date: April 10

M. Ward opens his new studio album, *A Wasteland Companion*, with a lovely acoustic ditty called "Clean Slate." But a clean slate is hardly what this indie-folk heavyweight is working with here, given the boost his profile has received lately thanks to acclaimed collaborations with Zoëy Deschanel (as She & Him) and members of Bright Eyes and My Morning Jacket (as Monsters of Folk). Ward's a bigger deal now than he was when he put out his last solo record, 2009's *Hold Time*, which means we come to *A Wasteland Companion* with certain expectations. Happily, Ward meets them: In the title track he shows off the gorgeous guitar work that's earned him gigs with the likes of Norah Jones, while "Primitive Girl" and "Sweetheart"—the latter a duet with Deschanel—deliver the rollicking early-pop thrills for which he's known. (Other guests include Giant Sand frontman Howe Gelb and members of Sonic Youth and Dr. Dog.) Best of all is "Wild Goose," where Ward's various talents come together in a wozy rush of hushed harmonies, sparkling lap steel and Old Hollywood strings.—MW

ROCK

SCARS ON 45

Scars on 45

Producer: Scars on 45
Chop Shop/Atlantic

Release Date: April 10

This mild-mannered English outfit first drew state-side notice when several of its songs were featured on "CSI: New York" and "Grey's Anatomy," and on its first full-length (following a pair of 2011 EPs), *Scars on 45* sounds determined to maintain a home on TV. Strummy, harmony-glazed ditties like "Burn the House Down," "Warning Sign" and "The Way That We Are" feel custom-designed for emphasizing moments of emotional revelation, with ingratiating folk-pop melodies and lyrics about fighting in the pouring rain to hide one's tears. The band's catchiest cut remains "Heart on Fire," which also appeared on last year's "Grey's Anatomy" soundtrack; it's a welcome reminder of cuddly late-'90s/early-'00s hits by Scottish band Travis. But everything here—even the synth-speckled "Give Me Something"—hews closely to that tune's eager-to-please blueprint.—MW

ALABAMA SHAKES

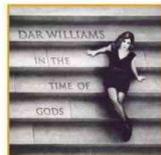
Boys & Girls

Producer: Alabama Shakes
ATO Records

Release Date: April 10

"Are you scared to wear your heart on your sleeve?" Frontwoman Brittany Howard isn't, and that gives Alabama Shakes' full-length debut, *Boys & Girls*, a great

deal of the power and passion that's made the quartet a bona fide buzz band in the past year. A nuevo Janis Joplin incarnate with a force of nature voice—check out last year's jewelry ad sensation "You Ain't Alone" and the powerhouse "Be Mine"—Howard is a romantic but no pushover. You just know



DAR WILLIAMS

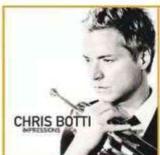
In the Time of Gods

Producer: Kevin Killen
Razor & Tie

Release Date: April 17

Dar Williams isn't the first troubadour

to employ parables from Greek mythology in her work. And like the many predecessors to her latest album, *In the Time of Gods*, that lyrical conceit falls a bit flat, at least as a thematic concept. Truth be told, Williams is a naturally fine and instinctual songwriter who doesn't need to tether herself to a specific idea, and the best songs on her first new studio set in nearly four years are also its clearest. They include the cheerleading "Write This Number Down," love song "I Have Been Around the World" and the buoyant "Summer Child." Williams and producer Kevin Killen have also crafted one of her richest musical outings, wrapping her songs in lush but affective arrangements, with a bit of twang from Larry Campbell's dobro in "You Will Ride With Me Tonight" and a pair of percussionless trio pieces ("I Will Free Myself" and "Storm King"). Williams' pal Shawn Colvin provides backing vocals on "The Light and the Sea," another of the joys on an album whose success has more to do with Williams' established merits than any weight from the hammer of the gods.—GG



CHRIS BOTTI

Impressions

Producer: Bobby Colomby
Columbia Records

Release Date: April 17

This much is guaranteed: Chris Botti's

latest album, *Impressions*, will not raise your blood pressure in the slightest. The 13-song set is a mellow and relaxed affair, built around subtle arrangements and orchestrations that show off Botti's clarinet tone and tasteful melodicism on a mixed bag of jazz and classical pieces. They include Chopin's "Prelude No. 20 in C Minor"; "Per Te (For You)," an original sung by Andrea Bocelli; and such pop standards as "Over the Rainbow" and George & Ira Gershwin's "Summertime." Mark Knopfler joins Botti for a smoky reading of "What a Wonderful World," while Vince Gill delivers a soulful version of Randy Newman's "Losing You." And Brazilian guitarist Leonardo Amuedo plays counterpoint on five tracks, including the R. Kelly-penned Michael Jackson hit "You Are Not Alone." Herbie Hancock co-wrote "Tango Suite," but it's "Contigo en la Distancia," with its building samba pattern, that comes the closest to generating any real heat among these "impressions" that stick but don't exactly burn.—GG

REVIEWS

SINGLES



KENNY CHESNEY & TIM MCGRAW

Feel Like a Rockstar (3:31)

Producers: Buddy Cannon, Kenny Chesney

Writers: C. Tompkins, R. Clawson

Publishers: various
BNA Records

When Kenny Chesney and Tim McGraw debuted their new duet at this year's Academy of Country Music Awards, there was surely a knowing eye or two cast toward the 2013 vocal event of the year prize. The first single from Chesney's upcoming *Welcome to the Fishbowl*—and the precursor to the duo's summer Brothers of the Sun tour—has "big deal" written all over it, although the project is more notable for its superstar pairing than for the song itself. At best, "Feel Like a Rock Star" is pleasantly nondescript, a catchy but anonymous tune mixing gritty guitar and country twang, as Chesney and McGraw ask, "Do you smoke, do you drink, do you yell out 'Hank'?" The pair continue by trading "Working for the Weekend"-style lyrics about drinking, chilling and partying hard. Having two eminently capable singers delivering them certainly raises the bar a bit, but listeners could get the same results from Rascal Flatts, Montgomery Gentry—or even Nickelback.—GG

ROCK

NEON TREES

Everybody Talks (2:59)

Producer: Justin

Meldal-Johnsen

Writers: T. Glenn, T. Pagnotta

Publishers: Downtown
DMP Songs (BMI), CYP
One Publishing/DLI Songs
(ASCAP)

Mercury Records
Alt-rock quartet Neon Trees scored an out-of-nowhere hit in 2010 with "Animal," a

delightfully catchy but admittedly one-note ode to unrequited love. "Everybody Talks," the group's latest single, has gained some traction after appearing in a commercial for Buick, and the song is ... a catchy but one-note tale of unrequited love, this time

focusing on the gossip that surrounds a rocky relationship. It's not that Neon Trees refuse to harness their most positive qualities—singer Tyler Glenn has an elastic voice that's perfect for some anguished warbling, and the band's standard guitar arrangements never obscure the hooks at the heart of their best tracks. The problem with "Everybody Talks" is that the song, like "Animal," never presents a clear sense of who Neon Trees are, and why their listeners should become engrossed in their stories. The best pop bands value a sense of identity over everything, and Neon Trees have yet to reach that status.—JL

ALTERNATIVE

DIRTY PROJECTORS

Gun Has No Trigger (3:24)

Producer: David Longstreth

Writer: D. Longstreth

Publisher: Domino

Publishing (BMI)

Domino Records

New York's Dirty Projectors are known for crafting brainy, beautifully complicated pop music. "Gun Has No Trigger," the first taste of the long-awaited follow-up to 2009's *Bitte Orca*, is no exception—the track begins with sweep-



TREY SONGZ

Heart Attack (3:55)

Producers: Benny Blanco, Rico Love

Writers: B. Levin, R. Love, T. Neverson

Publishers: various

Atlantic Records

On the first single off his upcoming *Chapter V* album, Trey Songz steps away from

the party and enters an 8-bit world of heartbreak. Songz digs deep on "Heart Attack," battling loneliness and exploring the emotional lows of love gone awry with lyrics like, "I never knew love would hurt this fuckin' bad/Worst pain that I ever had." The R&B-pop crooner doesn't flex his vocal muscles, instead choosing to ride the pulsing beat from co-producers Benny Blanco and Rico Love. But while Songz' vocal hook lacks the emotional impact of the lyrics, Blanco and Love's production maintains the heaviness of the subject matter. Instead of relying on massive cinematic synths, the producers create a fleeting atmosphere that evokes the song's theme of fickle love. "Heart Attack" is no "Say Aah," but the single will find a nice spot on late-night playlists, when everyone else has gone home.—RJC



ing percussion, brassy bass and delicate female harmonies before colliding full force with David Longstreth's commanding vocals. The lyricism of "Gun Has No Trigger" captures a narrative of personal melancholy, with Longstreth repeating the

song's title in each bridge with slight manipulation, spiraling from "The safety is on but the gun has no trigger" to "The crowd will yell but the gun has no trigger" to the final lyric, "You hold a gun to your head but the gun has no trigger." The track builds effortlessly and poignantly, proving that writing a successful pop tune doesn't equate to forfeiting an indie rock education.—MS

HIP-HOP

KANYE WEST FEATURING BIG SEAN, PUSHA T & 2 CHAINZ

Mercy (5:32)

Producer: Lifted

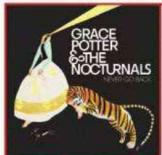
Writers: various

Publishers: various

Def Jam/IDJMG

Manufactured by producer Lifted, the beat to "Mercy"—ostensibly the first taste from the upcoming G.O.O.D. Music

collaborative album—is a hulking, multifaceted slab of dystopia. On top of rumbling bass, everything from dancehall vocal samples to calypso drums to high-hat ticks to soothing synths is put in place. The song's sonic diversity is ultimately its greatest asset, with Lifted changing up the structure and giving each rapper a new landscape to toy with. Unfortunately, not everyone makes the best of his engrossing production. Big Sean's opening verse lacks emotion and punch lines, so it's up to Pusha T to provide the track with a much-needed jolt of energy. West sounds as confident and insecure as ever, while 2 Chainz rounds things out with a biting verse that shows plenty of promise. Overall, "Mercy" is an apt launching pad for G.O.O.D., since it's just that—good, but not mind-blowing.—JB



GRACE POTTER & THE NOCTURNALS

Never Go Back (3:38)

Producers: Jim Scott,

Grace Potter

Writers: various

Publishers: various

Hollywood Records

"I'll never let you near my heart again," moans sultry-

voiced vixen Grace Potter on her band's new single. "I'm never letting you back in again." Potter, one of modern rock's most dynamic frontwomen, has been down this lyrical road plenty of times on her group's previous three albums, but rarely has she sounded this emphatic, her wounded voice exploding with raw sexuality. Even better is the spacious, psych-funk arrange-



ment: "Never Go Back" opens with a woozy bassline, dusty rhythms and funky guitar blips, culminating in a chorus that features crackling cowbell and thick distortion. Naming your fourth album *The Lion the Beast the Beat* takes some serious cojones—but if "Never Go Back" is any indication, Grace Potter & the Nocturnals are rightfully swinging for the fences.—RR

LEGEND & CREDITS

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Big debut: KENNY CHESNEY (left) and TIM MCGRAW

COUNTRY BY WADE JESSEN

Chesney, McGraw 'Rock' The Radio

Coordinated Clear Channel promotion drives duet to second-highest debut in two decades

Kenny Chesney and Tim McGraw stirred up lots of excitement at the Academy of Country Music Awards on April 1 when they delivered the world-premiere performance of their new duet, "Feel Like a Rock Star." But the song's historic No. 13 entry on Billboard's Hot Country Songs chart was no April Fools' joke—the Clear Channel-owned stations that help drive the chart guaranteed the song's success.

Chesney's BNA Records label serviced the track to stations during the awards show, and coordinated hourly spins at Clear Channel stations on April 2 pushed the song to its No. 13 spot, the second-highest debut in the 21 years since the chart adopted Nielsen BDS-based rankings. The chart panel consists of 131 stations monitored by BDS, 40 of which are Clear Channel properties, and all participated in the corporate directive for heavy play on April 2.

The only BDS-era title to open higher than "Rock Star" was Garth Brooks' No. 1 debut with "More Than a Memory" in September 2007. Although his start became legendary as a previously unthinkable label promotion feat—and put the touch of Scott Borchetta's Big Machine apparatus on textbook display—the Chesney/McGraw storm was whipped up by mind-boggling label coordination and programmers' good will toward the artists.

Clear Channel senior VP of country programming Clay Hunnicutt says the company's early push was purely due to the "event" nature of a superstar pairing on a quality song. "With two core [superstar] acts, it was clearly going to be a big event," he says. "We get those once or twice a year, and we saw the opportunity to take the moment and make it big for our programming and our listeners."

"The big keys [for Clear Channel] around this specific single were threefold," he adds. "[First],

it was the world premiere of a brand-new song off a new album that had not been heard anywhere before. Secondly, it was a song by two of the biggest stars . . . in country music. And lastly, it is just simply a very good song."

Hunnicutt stresses that no medium except for radio can bring that level of excitement and immediacy to an audience. "Those moments with two superstar acts don't happen every day. It's great to be able to champion the format in that way and really create a buzz for a moment in time. [Nothing] does that better than radio."

When the plays were all counted and the audience penetration cross-referenced with each of those plays (Hot Country Songs is ranked by total audience impressions), "Rock Star" collected more than 3,000 plays at all but five of the panel's stations and 22 million audience impressions during the tracking week (April 2-8).

"Rock Star" arrives as the highest-debuting duet between two lead artists in the chart's BDS-era history, besting the No. 31 starts of Brad Paisley and Keith Urban's "Start a Band" the week of Sept. 27, 2008, and Alan Jackson and Jimmy Buffett's "It's Five O'Clock Somewhere" (June 21, 2003). Both songs eventually reached No. 1, while the latter went on to spend eight weeks at the summit, a reign that tied the song with Lonestar's "Amazed" (1999) for the chart's longest command since 1966.

With 93,000 downloads, according to Nielsen SoundScan, "Rock Star" dents the Hot Digital Songs list at No. 19 and Country Digital Songs at No. 3. It introduces Chesney's 15th studio album, *Welcome to the Fishbowl*, due June 19. Chesney and McGraw team for their co-headlining Brothers of the Sun tour, which begins June 2 in Tampa, Fla.

Additional reporting by Gary Trust.

SAILING AGAIN

Upon the 100th anniversary of the Titanic disaster, commemorative music sales surge

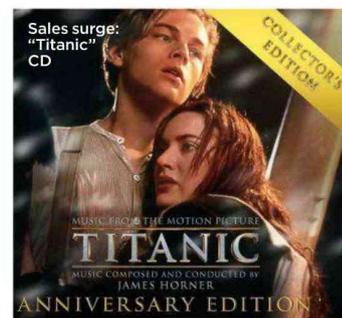
April 15 marks the 100th anniversary of the sinking of the Titanic on its fateful maiden voyage. On April 4, 20th Century Fox released a new 3-D version of James Cameron's blockbuster 1997 film "Titanic," which was the highest-grossing film until 2009, when it was eclipsed by Cameron's "Avatar," according to the Los Angeles Times.

The attention surrounding the anniversary has led to a surge in sales for Celine Dion's "My Heart Will Go On," the love theme from "Titanic" that spent two weeks atop the Billboard Hot 100 in 1998. The song registers its highest downloads sum this week since Nielsen SoundScan began tracking digital sales in 2003: 14,000, up 74%. The movie's soundtrack concurrently re-enters the Billboard 200 at No. 155 with a 53% increase to 4,000 units.

On March 26, Sony Classical released a

four-disc collector's edition of the "Titanic" soundtrack, which highlights composer James Horner's film score as well as Dion's hit. The release includes the soundtrack "Back to Titanic," which reached No. 2 on the Billboard 200 in 1998; tracks from chamber music ensemble I Salonisti, which portrayed the ship's band in the movie; and a disc of songs from the Titanic era by such artists as Duke Ellington and Guy Lombardo.

—Gary Trust

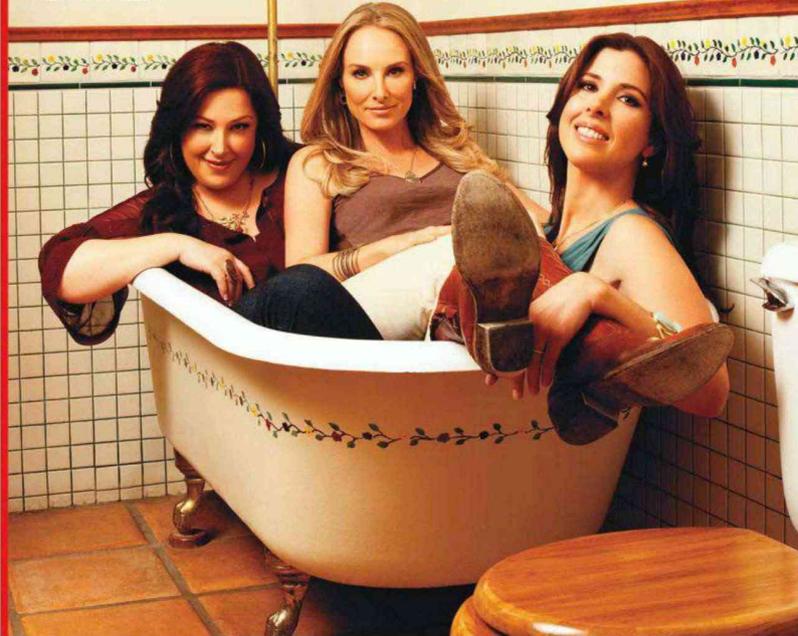


DIRECTOR'S CUTS

The "Titanic" soundtrack ranks as the second-best-selling and second-longest-reigning theatrical movie soundtrack dating to the advent of Nielsen SoundScan data in 1991. Notably, the top set in both categories in that span—the Whitney Houston-led soundtrack to "The Bodyguard"—has also experienced a resurgence this year, having sold 172,000 copies following Houston's death on Feb. 11.

Sales To Date (In Millions)	Title	Release Year
12	The Bodyguard	1992
10.2	Titanic	1997
7.8	The Lion King	1994
7.7	O Brother, Where Art Thou?	2001
6	Grease	1978
5.5	City of Angels	1998
4.9	8 Mile	2002
Weeks At No. 1 On The Billboard 200	Title	Peak Year
20	The Bodyguard	1992
16	Titanic	1998
10	The Lion King	1994
5	Waiting To Exhale	1996
4	Bad Boys II	2003
4	8 Mile	2002
4	Dangerous Minds	1995

Classic sounds: WILSON PHILLIPS



MCGRAW AND CHESNEY: DANNY CLINCH

The Perfect Touch

Pairing with Gaga, producer Zedd is on the verge of a pop breakthrough

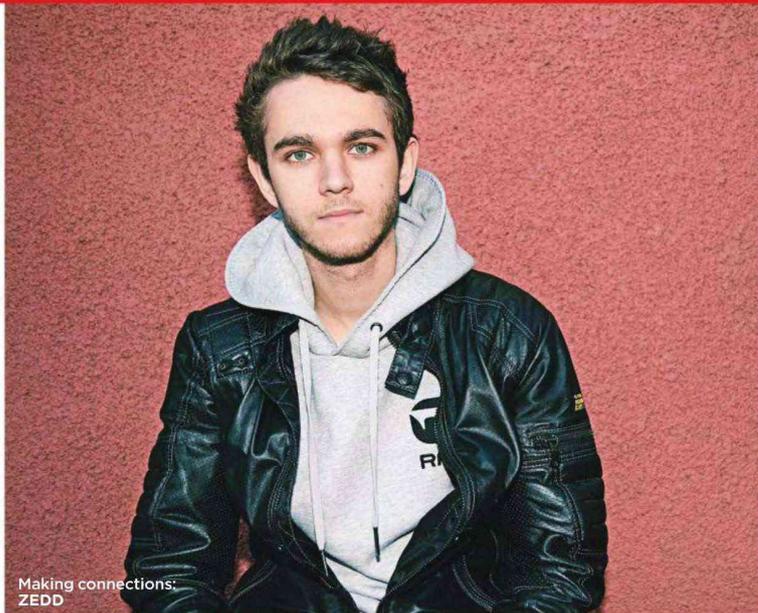
For DJ/producer Zedd (@zedd), getting into Lady Gaga's inner circle took just a touch. "I introduced them in London at a Beats event," Interscope A&R representative Dave Rene says. "I said, 'Gaga, I want you to meet Zedd.' She just reached her arm out and touched him and said, 'Let's work together.'"

It wasn't just sensory stimuli, of course. Zedd—22-year-old German native Anton Zaslavski—has in a very short time become the apple of Interscope's increasingly electronic dance music-focused eye, and not just for the usual remixes and endemic dance fodder: for pop production of the highest order.

"He's unique," Interscope Geffen A&M Records chairman Jimmy Iovine says. "With producing, you can acquire a feel along the way. Zedd already has it, at a very young age, which makes him a really exciting prospect. He knows song structure and he has the basic instincts of production. When I see that in people, I work with them."

While the Interscope team won't comment on the exact nature of Zedd's work for Gaga just yet, the two artists are in active contact. Gaga is known to be working on a follow-up to last year's chart-topping *Born This Way*, and she's tapped the young DJ to serve as direct support for her upcoming 16-date tour of Asia, which begins April 27 in Seoul's Olympic Stadium. (Zedd will also play Coachella and Lollapalooza.)

Meanwhile, Zedd is collaborating with another pop titan, songwriter/producer Max Martin, and is close to finishing what Zedd calls "a definite hit"



Making connections: ZEDD

that label bosses, including Iovine, are reportedly clamoring to secure for their biggest artists. Zedd's also working on his first artist album, which he says is modeled after the narrative quality of one of his favorites, Justice's *Cross*, and slated for release on Interscope later this year. "I don't want to put 12 singles on an album," he says. "I want to make a story, a little movie."

Less than two years ago, Zedd was home in Kaiserslautern, Germany, playing with various bands (from jazz to hardcore) and entering remix contests—two of which, hosted by dance-focused retailer DSP Beatport, he won. Those early works caught the ears of Interscope's Rene, who enlisted him for some remixes—the same path Rene took with another promising talent, Skrillex.

"Those early remixes could be original tracks easily. They're not remixes, they're from-the-ground-up reproductions," Rene says. The songs included Diddy's "Ass on the Floor," Gaga's "Marry the Night" (which Zedd completed in just 24 hours and was selected for the *Born This Way* deluxe edition) and JoJo's "The Other Chick," which Rene says never

saw release because it was too good. "It was so much better than the original it caused a giant rift in the camp, and the producers and writers wouldn't let us put it out."

Zedd's prowess for giving drama and structure to 8-bit beats also got him in the door with Skrillex. His single "Shave It" was the first release on the Grammy Award-winning sensation's independent digital label Owsla, and Skrillex's manager Tim Smith of Blood Company is currently co-managing Zedd's career with Rene.

"A lot of EDM is not bad at all when it's simple, but a lot of it is not really musical," Zedd says. "That's just what I really like to do: taking what I had at the beginning, which is classical and jazz influences, and putting it into electro."

"People start to think because they're making dance music and putting out records that they're record producers, but they're not," Rene says. "Making a dance track versus making an actual song is a whole different beast. Anton was never saying, 'I'm already that.' He said, 'That's what I want, and what I can be.'"

BASES COVERED

Wilson Phillips is back with a new album and reality TV series, 22 years after topping the Hot 100

"Wow, we've had a really great year. And [there's] another great year to come," Carnie Wilson said while beaming at the crowd of faithful Wilson Phillips fans who turned out for the group's in-store performance at Loehmann's in New York on April 5.

The trio—Wilson, her sister Wendy and Chynna Phillips—was promoting its fifth album, *Dedicated*, which enters the Billboard 200 this week at No. 29 with 16,000 copies sold, according to Nielsen SoundScan. The set sports covers of classics by the Beach Boys and the Mamas & the Papas. Brian Wilson (father of Carnie and Wendy) crafted many of the Beach Boys hits, while Phillips' parents, John and Michelle, contributed to the Mamas & the Papas songbook.

With the bow of *Dedicated*, the threesome scores its highest Billboard 200 rank since 1992, when the trio's sophomore set, *Shadows and*

Light, debuted and peaked at No. 4. The group's self-titled debut album spent 10 weeks at No. 2 in 1990 (and a hefty 125 weeks on the chart), while 2004's *California*, an album of covers of '60s and '70s hits, reached No. 35. (Holiday collection *Christmas in Harmony* rose to No. 135 in 2010.)

After making a cameo in last year's blockbuster film "Bridesmaids"—"We were the old ladies that came on at the end," Carnie Wilson jokes—the act is remaining in front of the camera, having premiered its new reality show, "Wilson Phillips: Still Holding On," on the TV Guide Network on April 8. What can viewers expect? "Three parts harmony, one part drama," according to the trio.

Also ahead for Wilson Phillips on the small screen: a PBS concert special set to premiere in June.

The first single from *Dedicated*, an inventive a cappella take on the Beach Boys' 1966 Billboard

Hot 100 No. 1 "Good Vibrations," is bubbling under the Adult Contemporary chart, with WHUD Hudson Valley, N.Y., leading all chart panelists with 13 plays during the April 2-8 tracking week.

"Since the song is a classic, doing a straight-up remake would have been a mistake," WHUD music director Tom Furci says. "The group came up with a great idea to record the song a cappella. And, because our audience already knows the song, listeners are embracing the new version."

Wilson Phillips generated three Hot 100 No. 1s in 1990-91—"Hold On," "Release Me" and "You're in Love"—still a record among groups for the most leaders from a debut album. Two decades later, as it adds to its chart résumé, the group remembers its early successes fondly.

"I have my Billboard magazine laminated plaques of our No. 1 records on the wall," Carnie says. "I walk by every day and practically want to kiss them."

For exclusive video content with Wilson Phillips, go to Billboard.com/chartbeat.

BUBBLING UNDER

>>>CHART-BOUND 'HAPPY' TWINS

Fraternal twins Megan & Liz, 19, have been YouTube stars for years, but hit the big time in 2009 when they appeared on "The Oprah Winfrey Show" and met confessed fan Taylor Swift. Since then, they've debuted on Billboard's Social 50 chart and sold 157,000 downloads (some covers, some originals), according to Nielsen SoundScan. Now, the pair is poised to bow on the Mainstream Top 40 airplay chart with "Are You Happy Now?" (Collective Sounds). For the week ending April 8, it garnered 154 detections at the format, according to Nielsen BDS.

>>>LONDON CALLING

U.K. quintet Morning Parade is paving the way toward its first Billboard chart hit, as "Headlight" (Capitol) is bubbling under the Alternative airplay tally. The song improves by 78% this week with spins on 21 format reporters. Coca-Cola, presenting partner of the London 2012 Olympic Torch Relay, announced that the group will join the lineup of performers—including U.K. boy band the Wanted—selected to lead the June 30 Special City Celebration in Birmingham, England, along the route of this summer's Olympic torch relay.

>>>LYNCH TAKES FLIGHT

Country newcomer Dustin Lynch's career took its first major turn at Nashville's storied Bluebird Cafe. The Tennessee native rented his first apartment across from the venue, and he received offers of assistance after his first performance there. Signed to indie label Broken Bow, Lynch's debut single, "Cowboys and Angels," bullets at No. 28 in its 14th week on Hot Country Songs. His debut album is expected this summer.

>>>'RECIPE' FOR SUCCESS

Kendrick Lamar has yet to chart a song on a Billboard survey, but the Compton, Calif., rap wizard, who has built support after his mixtape *Overly Dedicated* arrived in 2010, has released "The Recipe," featuring Dr. Dre. The track previews Lamar's forthcoming first album on Interscope, *Good Kid in a Mad City*. The set serves as the first under a joint venture between Top Dawg Entertainment, Kendrick's independent home, and Interscope.

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

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THE HOT BOX

A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS



DR. JOHN'S 'DOWN'

>> Dr. John scores his highest debut on the Billboard 200—and second-highest charting set—as *Locked Down* bows at No. 33 with 13,000 sold, according to Nielsen SoundScan. The set is his None-such debut and was produced by the Black Keys' Dan Auerbach. Dr. John notched his best rank with 1973's *In the Right Place* (No. 24).

'WHERE' HE GOES

>> After Katherine Jenkins and Mark Ballas danced to a rendition of Josh Groban's "To Where You Are" on "Dancing With the Stars" (April 2), Groban's recording zips to the top of Classical Digital Songs for the first time. It bounds 15-1 with an 835% sales jump (moving from 1,000 to 5,000 downloads).



DOLLY'S BIG DEBUT

>> Dolly Parton makes a grand entrance at No. 2 on Music Video Sales with "An Evening With Dolly: Live," which sells 10,000 copies in its first week. The DVD/CD package is the country icon's second set to reach the list. Her first was 2004's "Live & Well," which spent one week on the list at No. 36.

CHART BEAT

>> Madonna earns her record-extending 42nd No. 1 on Dance Club Songs with "Girl Gone Wild" (4-1). The song reigns just three weeks after "Give Me All Your Lovin'," featuring Nicki Minaj and M.I.A., reached the summit, granting Madonna her quickest span of back-to-back No. 1s on the chart. She previously linked faster consecutive leaders when "Vogue" ruled seven weeks after "Keep It Together" in 1990.

>> Also on Dance Club Songs, Martha Reeves—formerly of Martha & the Vandellas—ranks on a Billboard singles chart for the first time since 1975, as the Crystal Method's "I'm Not Leaving," on which she guests, enters at No. 47. The two acts performed the song on "Jimmy Kimmel Live!" on April 3.

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

MADONNA: MIERT AND MARCUS; DR. JOHN: LISA HOULGRAVE

Billboard

CHARTS

Minaj Is Tops While Madonna Takes Tumble

Nicki Minaj scores her second No. 1 album on the Billboard 200 as *Pink Friday: Roman Reloaded* debuts atop the list with 253,000 copies sold, according to Nielsen SoundScan. That's a slightly better-than-expected sales figure, as industry sources had suggested last week that the album was on course for a launch somewhere in the 215,000-235,000 range.

It follows her debut studio set, *Pink Friday*, which climbed to No. 1 on Feb. 19, 2011, just as her "Super Bass" single was taking off. *Pink Friday* bowed at No. 2 on Dec. 11, 2010, with 375,000 sold, according to SoundScan. (Its big debut was fueled by Christmas shopping, as the album bowed during Thanksgiving week.)

Despite its title, *Pink Friday: Roman Reloaded* isn't a reissue of the original *Pink Friday* album. It's an all-new release, led by its official first single, "Starships." The track has already sailed to No. 5 on the Billboard Hot 100.

DIVA DROPS: The album that **Nicki Minaj's** set replaces, **Madonna's** *MDNA*, falls to No. 8 with 48,000 (down 86.7%). It debuted at No. 1 last week with 359,000. Its steep drop is the largest second-week percentage decline for a No. 1-debuting album since Nielsen SoundScan began tracking sales in 1991.

The percentage dip surpasses the record set by **Lady Gaga's** *Born This Way*, when it fell 84.3% in its second week on the June 18, 2011, chart. *Born This Way* bowed during the previous frame at No. 1 with 1.1 million and then sold 174,000 in

its second week atop the chart.

Both *MDNA* and *Born This Way* wouldn't have had such steep drops had it not been for unusually enhanced first-week sales. *Born This Way's* debut was amplified by Amazon MP3's decision to offer the set at 99 cents twice on two separate days during its premiere week. *MDNA's* large fall was expected, as its debut was bolstered by sales gained from a concert ticket/album promotion as well as pre-orders from iTunes. Further, without a current hit single on Billboard's major airplay charts nor any substantial recent promotion on Madonna's part, the drop was bound to be significant.

While *MDNA* has the biggest drop for



a No. 1-debuting set in SoundScan history, it's actually the second-biggest fall for a top 10-bowing album. The largest second-week collapse for a top 10 debut was for rock compilation *The Edge* on April 10, 2010. It sold 53,000 when it bowed at No. 4 and then fell by 87.2% to 7,000 (No. 81) in its second week. The Razor & Tie collection's sizable first-week sales were generated by a direct-response TV ad campaign and preorders.

Most superstar albums that start at or near the top of the chart fall by 60%-80% in their second week. And high-debuting sets that are especially front-loaded by pre-orders, niche fan bases or unusual marketing campaigns take harder hits.

MDNA's lead single, "Give Me All Your Lovin'" (featuring Minaj and M.I.A.), peaked at No. 10 on the Billboard Hot 100 thanks to strong initial sales. However, on the Mainstream Top 40 airplay chart—the diva's home radio format—the single faltered at No. 24 and spent only five weeks on the list. The album's second single, "Girl Gone Wild," has yet to dent the Mainstream Top 40 tally.

In terms of recent promotion, Madonna has basically been off the radar, instead focusing her energy on rehearsals for her upcoming world tour.

Madonna's manager **Guy Oseary** tweeted in response to a fan's question

on April 10: "I wish we could have done TV last week but we were in rehearsals morning and night. 7 more weeks to show time."

FEEL THE HEAT (SEEKERS): Effective this week, our social activity-based Uncharted ranking (see page 36) changes

Over The Counter

KEITH CAULFIELD



its inclusion rules to allow current or former Heatseekers artists to appear among the other new and developing acts on the list. To get on the Uncharted tally, an act must not have appeared on specifically outlined Billboard charts (more than 80 overall). Heatseekers, which includes artists whose albums haven't peaked within the top 100 of the Billboard 200 or in the top 10 of certain genre charts, was one of those specified lists.

However, due to increasing sales volatility, many acts were making brief—oftentimes single-week appearances—on Heatseekers. This didn't seem to merit their exclusion from Uncharted, which is meant to spotlight up-and-coming acts still striving to become household names. The top beneficiary to this adjustment on Uncharted is **Stalley** at No. 12. The rapper's *Lincoln Way Night* spent one week on Heatseekers Albums (No. 31, November 2011) and has sold 4,000 copies, according to Nielsen SoundScan.

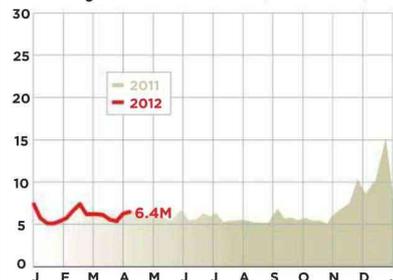
Market Watch A Weekly National Music Sales Report

Weekly Unit Sales

	ALBUMS	DIGITAL ALBUMS*	DIGITAL TRACKS
This Week	6,391,000	2,229,000	29,121,000
Last Week	6,160,000	2,331,000	26,676,000
Change	3.8%	-4.4%	9.2%
This Week Last Year	5,871,000	1,857,000	23,167,000
Change	8.9%	20.0%	25.7%

* Digital album sales are also counted within album sales.

Weekly Album Sales (Million Units)



Year-To-Date

	2011	2012	CHANGE
OVERALL UNIT SALES			
Albums	83,699,000	84,227,000	0.6%
Digital Tracks	362,283,000	390,441,000	7.8%
Store Singles	748,000	762,000	1.9%
Total	446,730,000	475,430,000	6.4%
Albums w/TEA*	119,927,300	123,271,100	2.8%

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

DIGITAL TRACKS SALES

'11	362.3 million
'12	390.4 million

SALES BY ALBUM FORMAT

CD	55,812,000	51,504,000	-7.7%
Digital	26,967,000	31,624,000	17.3%
Vinyl	903,000	1,083,000	19.9%
Other	19,000	18,000	-5.3%

For week ending April 8, 2012. Figures are rounded. Compiled from a national sample of retail store and rack sales reports collected and provided by

nielsen
SoundScan

	2011	2012	CHANGE
--	------	------	--------

YEAR-TO-DATE SALES BY ALBUM CATEGORY

Current	44,184,000	40,801,000	-7.7%
Catalog	39,515,000	43,426,000	9.9%
Deep Catalog	30,840,000	34,840,000	13.0%

CURRENT ALBUM SALES

'11	44.2 million
'12	40.8 million

CATALOG ALBUM SALES

'11	39.5 million
'12	43.4 million

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

Main Billboard 200 chart table with columns for Rank, Artist, Title, and Peak Position. Includes sidebars for 'ONE DIRECTION' and 'Stranger' with their respective album details and performance metrics.

THE BILLBOARD 200 ARTIST INDEX table listing various artists and their corresponding album titles and chart positions.

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	DEBT.	PEAK POSITION
101	RE-ENTRY	23	DEMI LOVATO HOLLYWOOD 004623 (13.98)	Unbroken	4	115
102	118	105	ZAC BROWN BAND RIGOR/BIGGER PICTURE/HOME GROWN/ATLANTIC 516931/AG (13.98)	The Foundation	2	9
103	149	181	ELI YUING BAND REPUBLIC/NASHVILLE 015856/UNIVERSAL REPUBLIC (10.98)	Life At Best	6	1
104	101	78	J. COLE ROC NATION/COLUMBIA 57920/SONY MUSIC (11.98)	Cole World: The Sideline Story	1	1
105	135	172	MERCYME FAIR TRADE/COLUMBIA 67708/SONY MUSIC (13.98)	The Generous Mr. Lovell	3	3
106	94	56	TONY BENNETT RPM/COLUMBIA 66253/SONY MUSIC (13.98) ⊕	Duets II	1	1
107	93	103	JAKE OWEN RCA NASHVILLE 89547/SMN (10.98)	Barefoot Blue Jean Night	6	6
108	53	39	DAVID GUETTA WIP/ATLANTIC/STRAHLWERKS 78830/CAPITOL (18.98)	Nothing But The Beat	5	5
109	144	96	THE FRAY EPIC 57802/SONY MUSIC (11.98)	Scars & Stories	4	4
110	126	82	VARIOUS ARTISTS UNIVERSAL/EMI/SONY MUSIC 95756/CAPITOL (18.98)	NOW 40	4	4
111	98	79	SOUNDTRACK SUMMIT/CHOP SHOP/ATLANTIC 528055/AG (18.98)	The Twilight Saga: Breaking Dawn: Part 1	3	3
112	RE-ENTRY	84	50 CENT SHADY/AFTERMATH 493544/INTERSCOPE (13.98/8.98)	Get Rich Or Die Tryin'	6	1
113	119	99	VARIOUS ARTISTS WOW-CURB/EMI CMG/VERITY 97014/RCA (13.98)	WOW Gospel 2012	30	30
114	106	51	PASSION WIP/ATLANTIC/SPARROW 46367/EMI CMG (9.98)	Passion: White Flag	5	5
115	196	-	RASCAL FLATTS LYRIC STREET 002784 (13.98)	Greatest Hits Volume 1	6	6
116	NEW	1	SMOKIE NORFLU TREMAYLES/EMI GOSPEL 94424/EMI CMG (13.98)	Once In A Lifetime	116	116
117	99	153	BLAKE SHELTON REPRISE (NASHVILLE) 525092/WMN (18.98)	Loaded: The Best Of Blake Shelton	18	18
118	97	140	VARIOUS ARTISTS ZINEPAK 025022 EX (8.98)	47th Academy Of Country Music Awards: 2012 Nominee Spotlight	7	7
119	40	-	SOUNDTRACK LIONGATE 016579/UNIVERSAL REPUBLIC (13.98)	The Hunger Games: Original Motion Picture Score	40	40
120	137	114	SKILLET ARBENT/FAIR TRADE/ATLANTIC 519927/AG (13.98)	Awake	2	2
121	RE-ENTRY	18	CHRIS TOMLIN SIXTIES/SPARROW 46364/EMI CMG (13.98)	How Great Is Our God: The Essential Collection	40	40
122	198	190	SELENA GOMEZ & THE SCENE HOLLYWOOD 013517 (13.98)	When The Sun Goes Down	3	3
123	121	91	EMINEM WEB/SHADY/AFTERMATH/INTERSCOPE 014411/IGA (13.98)	Recovery	3	1
124	111	70	SOUNDTRACK ATLANTIC NASHVILLE 528899/WMN (18.98)	Footloose (2011)	14	14
125	103	113	PISTOL ANNIES RCA NASHVILLE 89516/SMN (11.98)	Hell On Heels	5	5
126	134	108	LYNRD SKYNYRD MCA 111941/UME (9.98)	The Best Of Lynrd Skynyrd: 20th Century Masters The Millennium Collection	2	60
127	110	94	WIZ KHALIFA ROSTRUM/ATLANTIC 527099/AG (13.98) ⊕	Rolling Papers	2	2
128	138	124	LADY ANTEBELLUM CAPITOL NASHVILLE 97702 (18.98)	Need You Now	3	1
129	78	23	CASEY JAMES 19/BNA 89538/SMN (9.98)	Casey James	23	23
130	NEW	1	OBIE TRICE BLACK MARKET 901 (12.98)	Bottoms Up	130	130
131	17	-	MESHUGAH NUCLEAR BLAST 2388 (16.98) ⊕	Koloss	17	17
132	123	-	ALEX CLARE UNIVERSAL REPUBLIC DIGITAL EX (7.98)	The Lateness Of The Hour	123	123
133	143	116	FLORENCE + THE MACHINE UNIVERSAL REPUBLIC 031370/ (13.98)	Lungs	14	14
134	84	29	SOUNDTRACK WATERTOWER DIGITAL EX (9.98)	Project X	12	12
135	NEW	1	SELENA CAPITOL LATIN 80976 (13.98) ⊕	Enamorada De Ti	135	135
136	RE-ENTRY	266	NIRVANA GEFFEN/WEA 015867/UME (10.98)	Nevermind	1	1
137	109	123	JOURNEY COLUMBIA/LEGACY 85889/SONY MUSIC (13.98) ⊕	Journey's Greatest Hits	10	10
138	67	-	EDNITA NAZARIO SONY MUSIC LATIN 99147 (11.98)	Desnuda	67	67
139	122	84	WALE MAYBACH 528687/WARNER BROS. (18.98)	Ambition	2	2
140	29	-	MY DARKEST DAYS MVR/MERCURY 016576/IDJMG (10.98)	Sick And Twisted Affair	29	29
141	RE-ENTRY	97	DR. DRE AFTERMATH/INTERSCOPE 490486*/UME (18.98/12.98)	Dr. Dre - 2001	2	2
142	96	80	BILLY JOEL COLUMBIA/LEGACY/STARBUCKS 92107 EX/SONY MUSIC (12.98)	Opus Collection	80	80
143	113	115	CREEDENCE CLEARWATER REVIVAL FEAT. JOHN FOGERTY FANTASY 2/CONCORD (17.98/12.98)	Chronicle The 20 Greatest Hits	67	67
144	RE-ENTRY	5	JAMIE GRACE GOTTE/COLUMBIA 70921/SONY MUSIC (8.98)	One Song At A Time	84	84
145	RE-ENTRY	9	FRED HAMMOND F HAMMOND/VERITY 80990/RCA (11.98)	God, Love & Romance	8	8
146	RE-ENTRY	259	TAYLOR SWIFT BIG MACHINE 079012 (18.98) ⊕	Taylor Swift	5	5
147	175	155	JUSTIN MOORE WALKER/IMPACT (10.98)	Outlaws Like Me	5	5
148	157	162	AEROSMITH GEFFEN 001101/UME (9.98)	The Best Of Aerosmith: 20th Century Masters The Millennium Collection	67	67
149	129	107	AWOLNATION RED BULL 1088 (9.98)	Megalithic Symphony	99	99
150	142	128	DEADMAU5 MAUSTRAP 2518*/ULTRA (15.98)	4X4=12	47	47

112 & 136
Both 50 Cent's *Get Rich Or Die Tryin'* and Nirvana's *Nevermind* are aided by \$3.99 pricing in the Amazon MP3 store. 50's album is up by 117% in overall sales while Nirvana's title jumps by 116%.



121
Due to Easter (April 8) and promotions focused around the holiday, many Christian and gospel albums saw increases in sales, like this Chris Tomlin greatest-hits package (up 75%).

146
The Academy of Country Music Awards (April 1) winner for entertainer of the year is one of many acts that see gains in the wake of the annual awards show. Her album's up by 40% while country gains dot the rest of the tally.



156
Kid-friendly titles—like tween-appealing *Midwest Behavior's* album—often see jumps due to Easter (and moms who think they would be perfect for a gift basket). The set is up by 69% and was on sale at Target for \$7.99.

161
Speaking of Lady Gaga (see story, page 33), her *Born This Way* album has sold 2.2 million so far in nearly a year of release. Her *Born This Way Ball Tour* will launch April 27 in Seoul.

151	RE-ENTRY	3	BUILDING 429 ESSENTIAL 10932/SONY MUSIC (9.98)	Listen To The Sound	115	115
152	158	139	ERIC CLAPTON The Best Of Eric Clapton: 20th Century Masters The Millennium Collection CHRONICLES/IDJMG 002759/UME (9.98)	The Millennium Collection	66	66
153	RE-ENTRY	12	SOUNDTRACK 20TH CENTURY FOX FILMS/FOX/REGENCY/ATLANTIC 527915/AG (18.98)	Alvin And The Chipmunks: Chipwrecked	36	36
154	104	75	AMY WINEHOUSE UNIVERSAL REPUBLIC 01694* (13.98)	Lioness: Hidden Treasures	5	5
155	RE-ENTRY	72	SOUNDTRACK SONY CLASSICAL 91475/SONY MASTERWORKS (13.98)	Titanic	1	1
156	RE-ENTRY	25	MINDLESS BEHAVIOR STREAMLINE/CONJUNCTION/INTERSCOPE 015996/IGA (9.98)	#1 Girl	7	7
157	133	95	WHITNEY HOUSTON ARISTA 47861/SONY MUSIC (6.98)	My Love Is Your Love	13	13
158	169	-	HUNTER HAYES ATLANTIC NASHVILLE 528890/WMN (18.98)	Hunter Hayes	18	18
159	176	142	EMINEM WEB/AFTERMATH/INTERSCOPE 490629*/UME (13.98)	The Marshall Mathers LP	1	1
160	RE-ENTRY	10	KARI JOBE SPARROW 83128/EMI CMG (13.98)	Where I Find You	10	10
161	130	87	LADY GAGA STREAMLINE/KONLIVE/INTERSCOPE 015373*/IGA (13.98)	Born This Way	2	1
162	150	122	BOB MARLEY AND THE WAILERS TUFF GONG/ISLAND 548904*/UME (13.98)	Legend: The Best Of Bob Marley And The Wailers	26	26
163	148	126	THE TEMPTATIONS BEST OF THE TEMPTATIONS—THE 60'S: 20th Century Masters The Millennium Collection MOTOWN 153362/UME (9.98)	The Millennium Collection	73	73
164	146	118	ETTA JAMES The Best Of Etta James: 20th Century Masters The Millennium Collection MCA 111935/UME (9.98)	The Millennium Collection	32	32
165	161	127	BOB SEGER & THE SILVER BULLET BAND HIDEOUT 46151/CAPITOL (19.98)	Ultimate Hits: Rock And Roll Never Forgets	19	19
166	171	133	THREE DOG NIGHT The Best Of Three Dog Night: 20th Century Masters The Millennium Collection MCA 112073/UME (9.98)	The Millennium Collection	109	109
167	RE-ENTRY	107	SUBLIME GASOLINE ALLEY/MCA 111413*/UME (13.98)	Sublime	13	13
168	165	130	BOYZ II MEN The Best Of Boyz II Men: 20th Century Masters The Millennium Collection MOTOWN/CHRONICLES 001098/UME (9.98)	The Millennium Collection	70	70
169	181	150	EMINEM ROBINSON/INTERSCOPE 005881*/IGA (13.98/8.98)	Curtain Call: The Hits	2	1
170	RE-ENTRY	67	KENNY CHESNEY BNA 57445/SMN (11.98) ⊕	Hemingway's Whiskey	1	1
171	168	141	LUKE BRYAN CAPITOL NASHVILLE 65833 (18.98)	Doin' My Thing	6	6
172	173	131	BARRY WHITE The Best Of Barry White: 20th Century Masters The Millennium Collection ISLAND/CHRONICLES/IDJMG 000884/UME (9.98)	The Millennium Collection	78	78
173	RE-ENTRY	72	BEASTIE BOYS DEF JAM 527351/UME (9.98)	Licensed To Ill	9	9
174	147	93	FOO FIGHTERS ROSWELL 84493*/RCA (11.98) ⊕	Wasting Light	1	1
175	162	125	KORN ROBINSON 817728 (18.98) ⊕	The Path Of Totality	10	10
176	58	-	E-40 HEAVY ON THE GRIND 33 (15.98)	The Block Brochure: Welcome To The Soil 2	58	58
177	RE-ENTRY	23	EVANESCENCE WIND-UP 13186 (11.98) ⊕	Evanescence	1	1
178	RE-ENTRY	18	MANDISA SPARROW 87863/EMI CMG (13.98)	What If We Were Real	66	66
179	170	-	CHRIS YOUNG RCA NASHVILLE 85497/SMN (10.98)	Neon	4	4
180	159	138	FIVE FINGER DEATH PUNCH PROSPECT PARK 60100* (13.98) ⊕	War Is The Answer	7	7
181	174	143	AMERICAN COUNTRY MUSIC AWARDS: 2012 NOMINEE SPOTLIGHT AMERICAN COLUMBIA/SONY MUSIC CMG 58490/SONY MUSIC (6.98)	VH1 Storytellers	56	56
182	59	-	E-40 HEAVY ON THE GRIND 32 (15.98)	The Block Brochure: Welcome To The Soil 1	59	59
183	178	157	THE MONKEES RHINO FLASHBACK 528089 EX/RHINO (5.98)	Flashback With The Monkees	12	12
184	NEW	1	LOS INQUIETOS DEL NORTE EAGLE MUSIC 34 (12.98)	La Gritera	184	184
185	RE-ENTRY	32	THIRD DAY ESSENTIAL 10921/SONY MUSIC (11.98)	Move	9	9
186	127	88	TYRESO VIRBON/RECORDZ 93562 (15.98)	Open Invitation	9	9
187	141	89	ESTELLE HOME SCHOOL/ATLANTIC 521146/AG (11.98)	All Of Me	28	28
188	125	69	ANDREW BIRD MOM + POP 048* (13.98)	Break It Yourself	10	10
189	NEW	1	TYLER HILTON HOOPTEE TUNES 1201 EX (14.98)	Forget The Storm	189	189
190	200	171	JACKSON 5 ZINEPAK 007718/UME (9.98)	The Best Of Jackson 5: 20th Century Masters The Millennium Collection	114	114
191	RE-ENTRY	11	JAMES FORTUNE & FIYA FIFA WORLD/LIGHT 7285/EONE (13.98)	Identity	7	7
192	RE-ENTRY	4	LUKE BRYAN CAPITOL NASHVILLE DIGITAL EX (3.98)	Spring Break 4... Sontan City (EP)	9	9
193	189	-	LAUREN ALAINA 19/MERCURY NASHVILLE 016025/IGA/UMGN (13.98)	Wildflower	5	5
194	100	-	LIONEL RICHIE MOTOWN/UTV 068140/UME (18.98)	The Definitive Collection	19	19
195	172	173	RODNEY ATKINS RUMBLE SANTOS CMB 79255 (18.98)	Take A Back Road	8	8
196	164	110	2009 SONY MUSIC LATIN 82046 (11.98) ⊕	Formula: Vol. 1	2	2
197	NEW	1	THE HIT CREW KIDS ZINEPAK 040322 EX (9.98)	Happy Easter!	197	197
198	RE-ENTRY	21	LE'ANDRIA JOHNSON BET/STRANGE FRUIT/MUSIC WORLD GOSPEL 5218/MUSIC WORLD (8.98)	The Awakening Of Le'Andria Johnson (EP)	24	24
199	RE-ENTRY	72	RIHANNA SRP/DEF JAM 014927/IDJMG (13.98) ⊕	Loud	3	3
200	RE-ENTRY	17	NEIL DIAMOND COLUMBIA/LEGACY 90360/SONY MUSIC (12.98)	The Very Best Of Neil Diamond: The Studio Recordings	45	45

BOB MARLEY AND THE WAILERS	162	THE MONKEES	183	SMOKIE NORFLU	116	PITBULL	75	SELENA	135	SOUNDTRACK	119	THE HUNGER GAMES: SONGS FROM DISTRICT 12 AND BEYOND	7	TITANIC	155	OBIE TRICE	130	VARIOUS ARTISTS	178	WALE	139	CHRIS YOUNG	178
MARION SAYS	54	MUMFORD & SONS	147	ODD Future	65	RASCAL FLATTS	3, 115	BLAKE SHELTON	36, 117	ALVIN AND THE CHIMPUNKS	153	THE MUPPETS	53	BREAKING DAWN: PART 1	111	TYRESO	186	2012 GRAMMY NOMINEES	91	WALE	139	CHRIS YOUNG	178
BARDO MARS	56	MY DARKEST DAYS	140	OF MONSTERS AND MEN	8	LIONEL RICHIE	4, 95, 194	THE SHINS	35	CHIPWRECKED	153	THE MUPPETS	53	SHAKE IT UP: BREAK IT DOWN	93	THE USED	57	47TH ACADEMY OF COUNTRY MUSIC AWARDS: 2012 NOMINEE SPOTLIGHT	118	BARBY WHITE	172	CHRIS YOUNG	178
THE MARS VOLTA	100	JAKE OWEN	107	ONE DIRECTION	5	RHIANNA	32, 199	SKILLET	120	FOOTLOOSE (2011)	124	PROJECT X	134	THE TEMPTATIONS	163	VAL HALEN	44	SONY PHILLIPS	29	WILSON PHILLIPS	29	CHRIS YOUNG	178
PULP	102	EDNITA NAZARIO	138	JAKE OWEN	107	ESPERANZA SPALDING	58	SKILLIX	40, 82	THE FRESH BEAT BAND	117	SHAKE IT UP: LIVE 2	185	THE TEMPTATIONS	163	WAL HALEN	44	AMY WINEHOUSE	154	AMY WINEHOUSE	154	CHRIS YOUNG	178
SCOTTY MCCREERY	23	NEWSBOYS	72	BRITTY NICOLE	77	BRUCE SPRINGSTEEN	19	THE FRAY	109	THE HUNGER GAMES: ORIGINAL MOTION PICTURE SCORE	119	THREE DOG NIGHT	166	THE TEMPTATIONS	163	WAL HALEN	44	WIZ KHALIFA	127	WIZ KHALIFA	127	CHRIS YOUNG	178
TIM MCGRAW	49	NICKELBACK	43	PASSION	114	BRUCE SPRINGSTEEN	19	THE FRAY	109	SHOW	42	THE TEMPTATIONS	163	THE TEMPTATIONS	163	WAL HALEN	44	WIZ KHALIFA	127	WIZ KHALIFA	127	CHRIS YOUNG	178
MERCYME	105	NICKELBACK	43	KATY PERRY	26	BRUCE SPRINGSTEEN	19	THE FRAY	109	SUBLINE	167	THE TEMPTATIONS	163	THE TEMPTATIONS	163	WAL HALEN	44	WIZ KHALIFA	127	WIZ KHALIFA	127	CHRIS YOUNG	178
THE MARS VOLTA	100	NICKELBACK	43	KATY PERRY	26	BRUCE SPRINGSTEEN	19	THE FRAY	109	THE HUNGER GAMES: ORIGINAL MOTION PICTURE SCORE													

HEATSEEKERS ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	CERT.
1	2	2	#1 ALEX CLARE UNIVERSAL REPUBLIC DIGITAL EX (7.98)	The Lateness Of The Hour	
2	HOT SHOT DEBUT		TYLER HILTON HOPTIE TUNES 1201 EX (14.98)	Forget The Storm	
3	NEW		THE DEAN'S LIST GENIE MUSIC PARTNERSHIPS DIGITAL EX (9.98)	Generation X	
4	20	2	GREATEST CHROMATICS GAINIER ITALIANS DO IT BETTER (3.98 EX (4.98)	Kill For Love	
5	NEW		ERIC WHITACRE DECCA 016636/DECCA CLASSICS (16.98)	Water Night	
6	NEW		MORGAN PAGE NETTWERK 30397 (12.98)	In The Air	
7	NEW		LOTUS PLAZA KRANKY 166* (14.98)	Spooky Action At A Distance	
8	NEW		ANITA WILSON EMI GOSPEL 82861/EMI CMS (10.98)	Worship Soul	
9	11	55	THE HEAD AND THE HEART SUB POP 915* (10.98)	The Head And The Heart	
10	NEW		BEAR IN HEAVEN DEAD OCEANS 064* (14.98)	I Love You, It's Cool	
11	NEW		PAUL VAN DYK VANDIT 2059* (13.98)	Evolution	
12	16	58	VOLBEAT VERTIGO 01513/UNIVERSAL REPUBLIC (13.98)	Beyond Hell/Above Heaven	
13	NEW		KJ-52 UPROK/BEC 07200/EMI CMS (13.98)	Dangerous	
14	23	29	GROUPOVE CANVASBACK/ATLANTIC 527686*/AG (13.98)	Never Trust A Happy Song	
15	19	6	CAROLINA CHOCOLATE DROPS NONESUCH 25889/WARNER BROS. (15.98)	Leaving Eden	
16	NEW		GREAT LAKE SWIMMERS NETTWERK 30944* (12.98)	New Wild Everywhere	
17	25	4	DELTA SPIRIT ROUNDER 619131*/CONCORD (14.98)	Delta Spirit	
18	30	14	KIMBRA WARNER BROS. 530311 EX (4.98)	Settle Down (EP)	
19	5	2	MAKE ME FAMOUS SUMERIAN 110 (11.98)	It's Now Or Never	
20	RE-ENTRY		KENDRICK LAMAR TOP GUN DIGITAL EX (2.98)	Section.80	
21	36	41	ANDY GRAMMER S-CURVE 151802 (9.98)	Andy Grammer	
22	7	2	GOD FORBID VICTORY 690 (13.98)	Equilibrium	
23	39	6	IMAGINE DRAGONS KIDIMAKORNER/INTERSCOPE 016620/IGA (7.98)	Continued Silence (EP)	
24	15	2	RAY WYLIE HUBBARD BORDELLO 12003 (12.98)	The Grifter's Hymnal	
25	1	2	STICK TO YOUR GUNS SUMERIAN 211 (11.98)	Diamond	

1
The artist earns an uncommon second-week gain as the set takes a 10% jump (selling 4,000 copies last week).

2
The third full-length album (3,000) by the singer/actor (famed for "One Tree Hill") is his third set to dent the Heatseekers chart, but first to reach the Billboard 200 (No. 190).

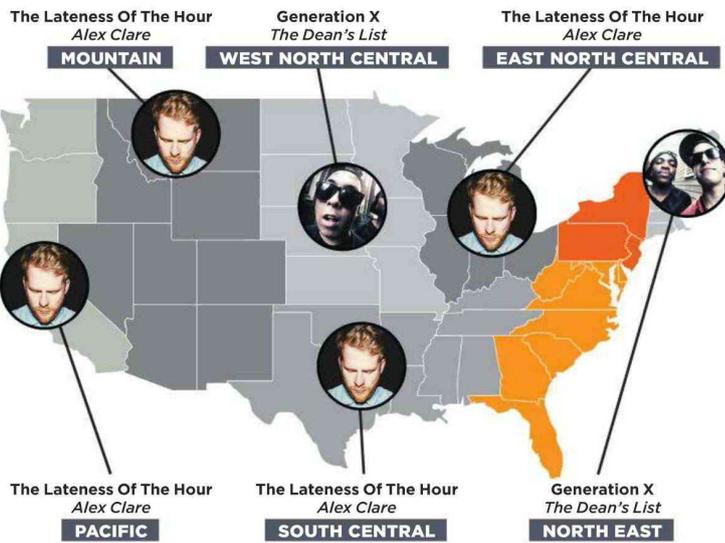
6
Dance DJ/producer nets first charting album on any Billboard list as this set arrives with 2,000. It also bows at No. 12 on Dance/Electronic Albums.

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	CERT.
26	28	2	INCOGNITO SHANACHEE 5195 (18.98)	Surreal	
27	10	2	DJ PREMIER/BUMPY KNUCKLES WORKS OF MART 00007*/GRACIE (13.98)	Kolexxcion	
28	48	28	THE LACS BACKROAD 224/AVERAGE JOE'S (13.98)	Country Boy's Paradise	
29	21	25	NERO MTA/MERCURY/CHERRYTREE/INTERSCOPE 016371/IGA (9.98 1637102)	Welcome Reality	
30	RE-ENTRY		LINDSAY MCCAUL REUNION 10157/SONY MUSIC (9.98)	If It Leads Me Back	
31	3	2	CIVIL TWILIGHT WIND-UP 13286* (9.98)	Holy Weather	
32	37	28	REDLIGHT KING HOLLYWOOD 013273 (10.98)	Something For The Pain	
33	6	2	RUSKO MAD DECENT 158*/DOWNTOWN (14.98)	Songs	
34	NEW		ZAMMUTO TEMPORARY RESIDENCE 209* (14.98)	Zammuto	
35	4	2	DAWN RICHARD OUR DAWN DIGITAL EX (5.98)	Armor On	
36	NEW		NICKI BLUHM TIM BLUHM 323 EX/REAPANDSOW (14.98)	Driftwood	
37	34	9	BAND OF SKULLS ELECTRIC BLUES/PSYCOLLECTIVE 715*/NAGRANT (11.98)	Sweet Sour	
38	14	2	3 INCHES OF BLOOD CENTURY MEDIA 8866* (15.98)	Long Live Heavy Metal	
39	NEW		WILLIS EARL BEAL XL 594* (15.98)	Acousmatic Sorcery	
40	47	4	PETER WHITE HEADS UP 22305/CONCORD (18.98)	Here We Go	
41	40	3	CARDENALES DE NUEVO LEON ASL/DISA 016667/UJLE (11.98)	30 Aniversario	
42	46	5	THE MEN SACRED BONES 071* (14.98)	Open Your Heart	
43	27	3	TANLINES TRUE PANTHER SOUNDS 066* (14.98)	Mixed Emotions	
44	RE-ENTRY		CLOUD NOTHINGS CARPARK 70070* (13.98)	Attack On Memory	
45	NEW		JENNY & TYLER HEADS UP 22305/CONCORD (18.98)	Open Your Doors	
46	RE-ENTRY		ED SHEERAN ELEKTRA DIGITAL EX (5.98)	The A Team (EP)	
47	26	4	BEVERLY MCCLELLAN JUNK DRAWER 4046 (14.98)	Fear Nothing	
48	RE-ENTRY		MOTIONLESS IN WHITE FEARLESS 30142 (12.98)	Creatures	
49	50	4	JESSE & JOY WARNER LATINA 529227 (13.98)	Con Quien Se Queda El Perro?	
50	8	2	PAUL WELLER YEP RUC 2259* (15.98)	Sonik Kicks	

HEATSEEKERS SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT/PROMOTION LABEL
1	2	13	#1 SOMETHIN' BOUT A TRUCK KIP MOORE MCA NASHVILLE		
2	3	10	UP!	LOVERANCE FEATURING IAMSU & SKIPPER OR 50 CENT	STUDIO LIFE/INTERSCOPE
3	5	36	LIGHTS	ELLIE GOULDING	CHERRYTREE/INTERSCOPE
4	4	9	AYY LADIES	TRAVIS PORTER FEATURING TYGA	PORTER HOUSE/RCA
5	8	15	YOU DON'T KNOW HER LIKE I DO	BRANTLEY GILBERT	VALORY
6	10	14	BANGARANG	SKRILLEX FEATURING SIRAH	BIG BEAT/OWSLA/ATLANTIC/RRP
7	9	17	MIDNIGHT CITY	M83	MISS/MUTE/CAPITOL
8	7	11	MAGIC	FUTURE FEATURING T.I.	FREEBANDZ/A-1/EPIC
9	15	4	TOO CLOSE	ALEX CLARE	UNIVERSAL REPUBLIC
10	11	32	SCARY MONSTERS AND NICE SPRITES	SKRILLEX	BIG BEAT/ATLANTIC/RRP
11	16	5	ANOTHER ROUND	FAT JOE FEATURING CHRIS BROWN	TERROR SQUAD
12	19	5	FINE BY ME	ANDY GRAMMER	S-CURVE
13	25	3	LITTLE TALKS	OF MONSTERS AND MEN	SKRIMSL EHF LAEKJARAS I/UNIVERSAL REPUBLIC
14	17	2	(KISSED YOU) GOOD NIGHT	GLORIANA EMBLEM	WARNER BROS. NASHVILLE/WMN
15	14	3	AI SE EU TE PEGO	MICHEL TELO	PANTANAL/RGE/SONY MUSIC
16	NEW		IS ANYBODY OUT THERE?	K'NAAN FEATURING NELLY FURTADO	ASB/OCTONE/INTERSCOPE
17	13	6	WE RUN THE NIGHT	HAVANA BROWN FEATURING PITBULL	UNIVERSAL REPUBLIC
18	21	4	TTYLXOX	BELLA THORNE	WALT DISNEY
19	12	17	DO IT LIKE YOU	DIXIEY FEATURING JEREMIH	ATLANTIC
20	NEW		CASHIN OUT	CASHOUT BASES	LOADED/EPIC
21	NEW		THE RECIPE	KENDRICK LAMAR FEATURING DR. DRE	AFTERMATH/INTERSCOPE
22	NEW		SOMEBODY THAT I USED TO KNOW	LINDSEY PAVAQ	UNIVERSAL REPUBLIC
23	23	33	CINEMA	BENNY BENASSI FEATURING GARY 6D	ULTRA
24	20	10	INTENTALO	JBALLMITY FEATURING EL BETETO Y AMERICA SIERRA	FONOVISIA/UJLE
25	22	9	COUGH SYRUP	YOUNG THE GIANT	ROADRUNNER/RRP

REGIONAL HEATSEEKERS #1 ALBUMS



PROGRESS REPORT

Tyler Farr, "Hot Mess"

The Missouri native's first hit on the Hot Country Songs chart has been percolating on the list for nine weeks, bulleting 52-51 this week. The singer was introduced to country music at 16, when he spent a summer on the road with his stepfather, who played guitar for George Jones.



MID ATLANTIC

- Lotus Plaza
The Lateness Of A Distance
- Bear In Heaven
I Love You, It's Cool
- Chromatics
Kill For Love
- Tyler Hilton
Forget The Storm
- The Dean's List
Generation X
- Alex Clare
The Lateness Of The Hour
- Lee Ranaldo
Between The Times And The Tides
- Willis Earl Beal
Acousmatic Sorcery
- Zammuto
Zammuto
- The Men
Open Your Heart

SOUTH ATLANTIC

- Alex Clare
The Lateness Of The Hour
- Incognito
Surreal
- Tyler Hilton
Forget The Storm
- Beverly McClellan
Fear Nothing
- The Dean's List
Generation X
- Paul Van Dyk
Evolution
- The Head And The Heart
The Head And The Heart
- Eric Whitacre
Water Night
- Carolina Chocolate Drops
Leaving Eden
- Anita Wilson
Worship Soul

THE BILLBOARD HOT 100

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	PEAK POSITION
1	1	16	#1 GREATEST GAINER/AIRPLAY SOMEBODY THAT I USED TO KNOW	fun. Featuring Janelle Monáe @ FUELED BY RAMEN/RRP	1
2	3	4	WE ARE YOUNG	Justin Bieber @ SHELBY/UMG	2
3	4	13	GLAD YOU CAME	The Wanted @ GLOBAL TALENT/MERCURY/UMG	3
4	9	11	GREATEST GAINER/ALBUM STREAMING WHAT MAKES YOU BEAUTIFUL	One Direction @ RCA/UMG	4
5	2	2	BOYFRIEND	Justin Bieber @ SHELBY/UMG	2
6	6	5	STARSHIPS	Nicki Minaj @ YOUNG MONEY/CASH MONEY/UNIVERSAL/REPUBLIC	5
7	7	14	WILD ONES	Flo Rida Featuring Sily @ FUELED BY RAMEN/RRP	7
8	5	2	STRONGER (WHAT DOESN'T KILL YOU)	Kelly Clarkson @ RCA	1
9	8	8	PART OF ME	Katy Perry @ CAPITOL	1
10	10	18	CALL ME MAYBE	Carly Rae Jepsen @ BM/SCHOOLBOY/INTERSCOPE	10
11	11	9	TAKE CARE	Drake Featuring Rihanna @ YOUNG MONEY/CASH MONEY/UNIVERSAL/REPUBLIC	7
12	13	10	TURN ME ON	David Guetta Featuring Nicki Minaj @ WHAT A MUSIC/STRAWLBERKS/CAPITOL	7
13	14	15	FEEL SO CLOSE	Calvin Harris @ ULTRA	13
14	15	13	DRIVE BY	Train @ COLUMBIA	13
15	12	6	SET FIRE TO THE RAIN	Adele @ XL/COLUMBIA	3
16	17	21	THE MOTTO	Drake Featuring Lil Wayne @ YOUNG MONEY/CASH MONEY/UNIVERSAL/REPUBLIC	15
17	19	17	ASS BACK HOME	Gym Class Heroes @ DECA/DIVAN/FUELED BY RAMEN/RRP	12
18	16	26	YOUNG, WILD & FREE	Snoop Dogg & Wiz Khalifa @ FUELED BY RAMEN/RRP	7
19	23	7	SO GOOD	B.o.B @ REBEL/ROCK/GRAND HUSTLE/ATLANTIC	11
20	18	14	WE FOUND LOVE	Rihanna Featuring Calvin Harris @ SPRIFD/JAM/JULY	4
21	20	22	RACK CITY	Tyga @ YOUNG MONEY/CASH MONEY/UNIVERSAL/REPUBLIC	7
22	21	20	GOOD FEELING	Flo Rida @ FUELED BY RAMEN/RRP	3
23	35	44	ROUMOR HAS IT	Adele @ XL/COLUMBIA	23
24	22	22	INTERNATIONAL LOVE	Pitbull Featuring Chris Brown @ MR. 305/POLO GROUNDS/RCA	13
25	24	26	DOMINO	Jessie J @ LA/UNIVERSAL/REPUBLIC	6
26	38	46	SPRINGSTEEN	Eric Church @ EM/NASHVILLE	26
27	HOT SHOT DEBUT	1	DANCE RAIN	Jennifer Lopez Featuring Pitbull @ J/EPIC	27
28	25	24	SEXY AND I KNOW IT	LMFAO @ PARTY ROCK/WILL.I.AM/CHERRYTREE/INTERSCOPE	4
29	26	19	EYES OPEN	Taylor Swift @ LIONS GATE/BIG MACHINE/UNIVERSAL/REPUBLIC	19
30	29	40	CLIMAX	Usher @ RCA	29
31	39	60	DRUNK ON YOU	Luke Bryan @ CAPITOL/NASHVILLE	31
32	30	34	BIRTHDAY CAKE	Rihanna Featuring Chris Brown @ SPRIFD/JAM/JULY	30
33	27	25	TURN UP THE MUSIC	Chris Brown @ RCA	10
34	31	32	GOOD GIRL	Carrie Underwood @ ISARISTA/NASHVILLE	18
35	44	49	OVER YOU	Miranda Lambert @ RCA/NASHVILLE	35
36	34	36	A WOMAN LIKE YOU	Lee Brice @ CURB	33
37	32	29	PARTY ROCK ANTHEM	LMFAO Featuring Lauren Bennett & GoonRock @ PARTY ROCK/WILL.I.AM/CHERRYTREE/INTERSCOPE	5
38	NEW	1	MERCY	Kanye West, Big Sean, Pusha T, 2 Chainz @ GOOD/DEF JAM/JULY	38
39	45	47	D.R.I.B.K.O.N.	Blake Shelton @ WARNER BROS./BLAKE/IMPACT/MGM	39
40	NEW	1	FEEL LIKE A ROCK STAR	Kenny Chesney & Tim McGraw @ BNA	40
41	33	52	BROKENHEARTED	Karmin @ EPIC	33
42	36	31	MOVES LIKE JAGGER	Maroon 5 Featuring Christina Aguilera @ A&M/OCTONE/INTERSCOPE	4
43	50	56	FLY OVER STATES	Jason Aldean @ BROKEN BOW	43
44	28	26	IT WILL BE RAIN	Bruno Mars @ SUMMIT/CHOP SHOP/ELECTRA/ATLANTIC	26
45	37	28	NI**AS IN PARIS	Jay Z Kanye West @ ROC-A-FELLA/ROCK NATION/DEF JAM/JULY	2
46	40	36	A THOUSAND YEARS	Christina Perri @ SUMMIT/CHOP SHOP/ATLANTIC/RRP	37
47	51	53	DANCIN' AWAY WITH MY HEART	Lady Antebellum @ CAPITOL/NASHVILLE	47
48	52	57	DRANK IN MY CUP	Kirko Bangz @ LMGM/UNAUTHORIZED/WARNER BROS.	48
49	41	37	TALK THAT TALK	Rihanna Featuring Jay-Z @ SPRIFD/JAM/JULY	31
50	43	30	NOT OVER YOU	Gavin DeGraw @ J/BCA	18
51	NEW	1	RIGHT BY MY SIDE	Nicki Minaj Featuring Chris Brown @ YOUNG MONEY/CASH MONEY/UNIVERSAL/REPUBLIC	51
52	42	41	ALONE WITH YOU	Jake Owen @ RCA/NASHVILLE	41
53	56	58	SOMETHIN' 'BOUT A TRUCK	Kip Moore @ MCA/NASHVILLE	53
54	59	63	BANJO	Rascal Flatts @ BIG MACHINE	54
55	57	59	UP	LoveRance Featuring IamSu & Skipper or 50 Cent @ STUDIO LIFE/INTERSCOPE	55

1
In addition to its sales success (see Between the Bullets, below), the song tops Hot 100 Airplay in its seventh week (2-1), marking the fastest coronation by a group since Destiny's Child's "Survivor" (five weeks) in 2001.



2
As fun.'s "We Are Young" and Goyte's track rank at Nos. 1 and 2, two Alternative No. 1s rank in the Hot 100's top two concurrently for the first time dating to the Alternative chart's 1998 inception.

4
The boy band benefits from its April 7 appearance on NBC's "Saturday Night Live" as its debut hit increases by 48% in downloads sold and 31% in streaming.

5
The song declines by 43% in digital sales to 295,000. Its radio support surges, however, as it bounds 24-16 (54 million, up 33%) on Hot 100 Airplay, passing 2010's "Baby" (No. 24 peak) for his best rank on the list.



27
Retaining a year after "On the Floor" soared to No. 3, the pair arrives with 118,000 downloads sold. The new collaboration's video premiered April 5 on "American Idol."



THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	PEAK POSITION
56	47	35	SAFE & SOUND	Taylor Swift Featuring The Civil Wars @ LIONS GATE/BIG MACHINE/UNIVERSAL/REPUBLIC	30
57	53	55	I WON'T GIVE UP	Jason Mraz @ ATLANTIC/RRP	12
58	61	64	FADED	Tyga Featuring Lil Wayne @ YOUNG MONEY/CASH MONEY/UNIVERSAL/REPUBLIC	52
59	54	51	STRIP	Chris Brown Featuring Kevin K-MAC McCall @ RCA	37
60	62	66	LIGHTS	Ellie Goulding @ CHERRYTREE/INTERSCOPE	60
61	55	45	TONIGHT IS THE NIGHT	Outkast @ WARNER BROS.	38
62	60	62	COOK CLASSICS/MASURKA	Travis Porter Featuring Tyga @ PORTER/HOUSE/CA	56
63	NEW	1	TAKE IT TO THE HEAD	DJ Khaled Feat. Chris Brown, Rick Ross, Nicki Minaj & Lil Wayne @ BET/HITCOUNTRY/UNIVERSAL/REPUBLIC	63
64	66	67	BETTER THAN I USED TO BE	Tim McGraw @ CURB	63
65	70	65	EVERYBODY TALKS	Neon Trees @ HOLLYWOOD	65
66	63	61	CAN'T GET ENOUGH	J. Cole Featuring Trey Songz @ ROC/NATION/COLUMBIA	52
67	73	82	EVEN IF IT BREAKS YOUR HEART	Eli Young Band @ REPUBLIC/NASHVILLE	67
68	68	70	SOME NIGHTS	fun. @ FUELED BY RAMEN/RRP	62
69	74	78	YOU DON'T KNOW HER LIKE I DO	Brantley Gilbert @ VALORY	69
70	NEW	1	GIVE YOUR HEART A BREAK	Demi Lovato @ HOLLYWOOD	70
71	72	79	N O HURRY	Zac Brown Band @ SOUTHERN GROUND/ATLANTIC/BIGGER PICTURE	71
72	76	88	LEAVE YOU ALONE	Young Jeezy Featuring Ne-Yo @ CTE/DEF JAM/JULY	72
73	77	76	BANGARANG	Skrillex Featuring Sirah @ BIG BEAT/VLS/ATLANTIC/RRP	72
74	75	75	MIDNIGHT CITY	M83. @ M3M/MUTE/CAPITOL	74
75	RE-ENTRY	2	ONE THING	One Direction @ SYCO/COLUMBIA	75
76	69	71	MAGIC	Future Featuring T.I. @ RCA/NORWOOD/ATLANTIC	76
77	71	72	WHERE I COME FROM	Montgomery Gentry @ AVERAGE/50	71
78	NEW	1	BEEZ IN THE TRAP	Nicki Minaj Featuring 2 Chainz @ YOUNG MONEY/CASH MONEY/UNIVERSAL/REPUBLIC	78
79	NEW	1	VA VA VOOM	Nicki Minaj @ YOUNG MONEY/CASH MONEY/UNIVERSAL/REPUBLIC	79
80	100	68	TOO CLOSE	Alex Clare @ GRAND SWITZERLAND	68
81	NEW	1	LOVE THIS LIFE	T.I. @ UNIVERSAL/ATLANTIC	81
82	83	86	SCARY MONSTERS AND SILENCE	Skrillex @ BIG BEAT/ATLANTIC/RRP	69
83	NEW	1	ANOTHER ROUND	Fat Joe Featuring Chris Brown @ TERROR SQUAD	83
84	86	90	MIRROR	Lil Wayne Featuring Bruno Mars @ YOUNG MONEY/CASH MONEY/UNIVERSAL/REPUBLIC	16
85	91	—	TIME IS LOVE	Josh Turner @ MCA/NASHVILLE	85
86	80	91	SEX AIN'T BETTER THAN U	Trey Songz @ SONGBEAT/ATLANTIC	80
87	NEW	1	FINE BY ME	Andy Grammer @ 3-CURVE	87
88	92	92	THIS OLE BOY	Craig Morgan @ BLACK BIRD	88
89	90	87	SORRY FOR PARTY ROCKING	LMFAO @ PARTY ROCK/WILL.I.AM/CHERRYTREE/INTERSCOPE	49
90	87	72	PRINCESS OF CHINA	Coldplay Featuring Rihanna @ CAPITOL	20
91	94	96	HYFR (HELL YEAF F***** G RIGHT)	Drake Featuring Lil Wayne @ YOUNG MONEY/CASH MONEY/UNIVERSAL/REPUBLIC	91
92	NEW	1	LITTLE TALKS	Of Monsters And Men @ SORML/EP/LA/UNIVERSAL/REPUBLIC	92
93	88	100	CREW LOVE	Drake Featuring The Weeknd @ YOUNG MONEY/CASH MONEY/UNIVERSAL/REPUBLIC	88
94	RE-ENTRY	2	BULLY	Shinedown @ ATLANTIC	94
95	98	—	GOT MY COUNTRY ON	Chris Cagle @ BIGGER PICTURE	95
96	81	81	4 AM	Melanie Fiona @ SRC/UNIVERSAL/REPUBLIC	81
97	NEW	1	(KISSED YOU) GOOD NIGHT	Gloriana @ EMBLEM/WARNER BROS. NASHVILLE/WMMV	97
98	95	—	AI SE EUTE PEGO	Michel Teló @ PANTANAL/ROSE SWIV MUSIC/LATIN	95
99	NEW	1	IS ANYBODY OUT THERE?	K'Naan Featuring Nelly Furtado @ A&M/OCTONE/INTERSCOPE	99
100	89	84	YOUNG MISS	Keith Urban @ CAPITOL/NASHVILLE	54

BETWEEN THE BULLETS
FUN.'S HOT 'YOUNG' SALES STREAK

As fun.'s "We Are Young," featuring Janelle Monáe, leads the Billboard Hot 100 for a sixth week, the song makes history as the first to log six weeks of at least 300,000 in digital sales, according to Nielsen SoundScan. With 390,000-plus, "Young" returns for a seventh frame atop Hot Digital Songs (2-1; 3 million-plus downloads sold to date). Along with Justin Bieber's bow last week with "Boyfriend" (521,000) and Goyte's "Somebody That I Used to Know," featuring Kimbra, having sold 311,000 this week, the Hot Digital Songs top two have each sold 300,000 or more for the first time in successive weeks outside of the Christmas season.

—Gary Trust

The most popular songs, according to all-format audience impressions measured by Nielsen Broadcast Data Systems and sales data compiled by Nielsen SoundScan. Greatest Gainer/Digital and Greatest Gainer/Airplay are measured, respectively, for the largest digital sales and sales increase on the chart. See www.billboard.com for rules and explanations. © 2012, Prometheus Global Media, LLC. All rights reserved.

MAINSTREAM TOP 40			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	2	13	#1 GLAD YOU CAME THE WANTED (GLOBAL TALENT/MERCURY/IDJMG)
2	4	6	GREATEST GAINER WE ARE YOUNG FUN, FEAT. JANELLE MONAE (FUELED BY RAMEN/RRP)
3	1	13	STRONGER (WHAT DOESN'T KILL YOU) KELLY CLARKSON (19/RCA)
4	6	8	PART OF ME KATY PERRY (CAPITOL)
5	3	17	TURN ME ON DAVID GUETTA FEAT. NICKI MINAJ (WHAT A MUSIC/CASTRALWORKS/CAPITOL)
6	5	19	ASS BACK HOME GYM CLASS HEROES FEAT. NEON HITCH (DECA/DANCE/FUELED BY RAMEN/RRP)
7	10	8	WILD ONES FLO RIDA FEAT. SIA (POE BOY/ATLANTIC)
8	8	12	TAKE CARE KELLY CLARKSON (19/RCA)
9	11	8	FEEL SO CLOSE CALVIN HARRIS (ULTRA)
10	7	19	SET FIRE TO THE RAIN ADELE (XL/COLUMBIA)
11	14	8	STARSHIPS NICKI MINAJ (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)
12	16	6	WHAT MAKES YOU BEAUTIFUL ONE DIRECTION (SYCO/COLUMBIA)
13	20	2	BOYFRIEND JUSTIN BIEBER (SCHOLDBOY/RAYMOND BRAUN/ISLAND/IDJMG)
14	9	29	DOMINO JESSIE J (LAVA/UNIVERSAL REPUBLIC)
15	13	28	GOOD FEELING FLO RIDA (POE BOY/ATLANTIC)
16	22	5	RUMOUR HAS IT ADELE (XL/COLUMBIA)
17	24	5	SOMEBODY THAT I USED TO KNOW GOYTE FEAT. KIMBRA (SAMPLES 'N' SECONDS/FARFAR/UNIVERSAL REPUBLIC)
18	21	11	DRIVE BY TRAIN (COLUMBIA)
19	19	7	BROKENHEARTED KARMIN (EPIC)
20	17	17	YOUNG, WILD & FREE SHOPIRIZE & MURRAY FEAT. BRAND NEW PROSTROM (DOGSY/DEAT/ANTIC/RRP)
21	23	5	SO GOOD B.O.B (REBELROCK/GRAND HUSTLE/ATLANTIC)
22	25	4	CALL ME MAYBE CARLY RAE JEPSEN (604/SCHOOLBOY/INTERSCOPE)
23	18	9	TURN UP THE MUSIC CHRIS BROWN (RCA)
24	28	2	EYES OPEN TAYLOR SWIFT (LONISGATE/BIG MACHINE/UNIVERSAL REPUBLIC)
25	34	2	DANCE AGAIN JENNIFER LOPEZ FEAT. PITBULL (EPIC)
26	26	6	TALK THAT TALK RIHANNA FEAT. JAY-Z (SRP/DEF JAM/IDJMG)
27	31	5	LIGHTS ELLIE GOULDING (CHERRYTREE/INTERSCOPE)
28	27	11	A THOUSAND YEARS CHRISTINA PERRI (SUMMIT/CHOP SHOP/ATLANTIC/RRP)
29	29	6	THE MOTTO DRAKE FEAT. LIL WAYNE (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)
30	30	5	IS ANYBODY OUT THERE K'NAAN FEAT. NELLY FURTADO (A&M/OCTONE/INTERSCOPE)
31	32	6	WE RUN THE NIGHT RIHANNA BROWN FEAT. PITBULL (UNIVERSAL REPUBLIC)
32	35	4	GIVE YOUR HEART A BREAK DEMI LOVATO (HOLLYWOOD)
33	NEW		BACK IN TIME PITBULL (MR. 305/POLO GROUNDS/RCA)
34	36	3	F U BETTA NEON HITCH (WARNER BROS.)
35	39	3	YOUNG HOMIE CHRIS RENE (SYCO/EPIC)
36	NEW		F**KING BEST SONG EVER WALKER (THE BOARDWALK/EPIC)
37	33	8	NAKED DEV & ENRIQUE IGLESIAS (INDIE-POP/UNIVERSAL REPUBLIC)
38	NEW		CLIMAX USHER (RCA)
39	NEW		HONESTLY HOT CHELLE RAE (RCA)
40	40	5	BEEKEEPER'S DAUGHTER THE ALL-AMERICAN NIGHTS (DOGHOUSE/DGC/INTERSCOPE)

U.K. vocal group The Wanted becomes the first boy band to rule Mainstream Top 40 with a maiden chart entry since Hanson spent eight weeks at No. 1 with "MMMBop" in 1997, as "Glad You Came" rises 2-1. The Wanted is the first boy band to lead the list since O-Town topped the tally for four weeks in 2001 with "All or Nothing."

Perhaps surprisingly, the two signature boy bands of the Nielsen era—Backstreet Boys and 'N Sync—each failed to reach the Mainstream Top 40 summit so quickly. Backstreet Boys needed seven chart visits to reign until "I Want It That Way" rose to No. 1 in 1999. "Show Me the Meaning of Being Lonely" returned the group to the summit in February 2000.

'N Sync also didn't reach No. 1 until its seventh chart entry, "Bye Bye Bye," spent 10 frames on top in 2000. "It's Gonna Be Me" followed with a five-week command.



ADULT CONTEMPORARY			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	15	#1 SET FIRE TO THE RAIN ADELE (XL/COLUMBIA)
2	2	29	BRIGHTER THAN THE SUN COLBIE CAILLAT (UNIVERSAL REPUBLIC)
3	4	34	JUST A KISS LADY ANTERLEUM (CAPITOL NASHVILLE/CAPITOL)
4	5	31	MR. KNOW IT ALL KELLY CLARKSON (19/RCA)
5	3	41	GOOD LIFE ONEREPUBLIC (MOSLEY/INTERSCOPE)
6	6	33	SOMEONE LIKE YOU ADELE (XL/COLUMBIA)
7	8	15	THE ONE THAT GOT AWAY KATY PERRY (CAPITOL)
8	9	10	STRONGER (WHAT DOESN'T KILL YOU) KELLY CLARKSON (19/RCA)
9	10	35	MOVES LIKE JAGGER MADONN'S FEAT. CHRISTINA AGUILERA (A&M/OCTONE/INTERSCOPE)
10	7	18	NOT OVER YOU GAVIN DEGRAW (J/RCA)
11	11	15	IT WILL RAIN BRUNO MARS (SUMMIT/CHOP SHOP/ELEKTRA/ATLANTIC)
12	13	13	A THOUSAND YEARS CHRISTINA PERRI (SUMMIT/CHOP SHOP/ATLANTIC/RRP)
13	12	15	WITHOUT YOU DAVID GUETTA FEAT. Usher (WHAT A MUSIC/CASTRALWORKS/CAPITOL)
14	14	24	LET'S STAY TOGETHER SEAL (RCA)
15	18	9	GREATEST GAINER TRAIN (COLUMBIA)
16	15	15	CRAWLING BACK TO YOU DAUGHTRY (19/RCA)
17	17	7	DOMINO JESSIE J (LAVA/UNIVERSAL REPUBLIC)
18	16	11	WE FOUND LOVE RIHANNA FEAT. CALVIN HARRIS (SRP/DEF JAM/IDJMG)
19	19	6	ENDLESS LOVE LONEL RHICIE FEAT. SHANIA TWAIN (MERCURY NASHVILLE)
20	20	4	RUMOUR HAS IT ADELE (XL/COLUMBIA)
21	21	12	EASY DANIEL PLATT FEAT. NATASHA BERNFIELD (BIG MACHINE/UNIVERSAL REPUBLIC)
22	22	2	I WON'T GIVE UP JASON MRAZ (ATLANTIC/RRP)
23	23	7	3 WORDS ELLIOTT YAMIN (PURPOSE/EONE)
24	29	2	EYES OPEN TAYLOR SWIFT (LONISGATE/BIG MACHINE/UNIVERSAL REPUBLIC)
25	25	4	PART OF ME KATY PERRY (CAPITOL)

ADULT TOP 40			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	14	#1 STRONGER (WHAT DOESN'T KILL YOU) KELLY CLARKSON (19/RCA)
2	3	13	DRIVE BY TRAIN (COLUMBIA)
3	2	21	SET FIRE TO THE RAIN ADELE (XL/COLUMBIA)
4	5	8	PART OF ME KATY PERRY (CAPITOL)
5	8	6	WE ARE YOUNG FUN, FEAT. JANELLE MONAE (FUELED BY RAMEN/RRP)
6	4	17	DOMINO JESSIE J (LAVA/UNIVERSAL REPUBLIC)
7	11	7	RUMOUR HAS IT ADELE (XL/COLUMBIA)
8	7	22	A THOUSAND YEARS CHRISTINA PERRI (SUMMIT/CHOP SHOP/ATLANTIC/RRP)
9	10	10	SOMEBODY THAT I USED TO KNOW GOYTE FEAT. KIMBRA (SAMPLES 'N' SECONDS/FARFAR/UNIVERSAL REPUBLIC)
10	6	27	IT WILL RAIN BRUNO MARS (SUMMIT/CHOP SHOP/ELEKTRA/ATLANTIC)
11	12	12	I WON'T GIVE UP JASON MRAZ (ATLANTIC/RRP)
12	9	26	PARADISE COLDFPLAY (CAPITOL)
13	13	23	WE FOUND LOVE RIHANNA FEAT. CALVIN HARRIS (SRP/DEF JAM/IDJMG)
14	14	19	FINE BY ME ANDY GRAMMER (S-CURVE)
15	16	7	GLAD YOU CAME THE WANTED (GLOBAL TALENT/MERCURY/IDJMG)
16	17	11	LULLABY NICKELBACK (ROADRUNNER/RRP)
17	18	6	SHADOW DAYS JOHN MAYER (COLUMBIA)
18	24	2	GREATEST GAINER EYES OPEN TAYLOR SWIFT (LONISGATE/BIG MACHINE/UNIVERSAL REPUBLIC)
19	19	11	BETTER THAN I KNOW MYSELF ADAM LAMBERT (19/RCA)
20	20	13	RUN MATT MANSON FEAT. SUGARLAND (ACROBAT/VANGUARD/CAPITOL)
21	22	20	GOOD FEELING FLO RIDA (POE BOY/ATLANTIC)
22	23	13	TONIGHT IS THE NIGHT OUTSIGHT (WARNER BROS.)
23	21	17	LOVE YOU LIKE A LOVE SONG SELENA GOMEZ & THE SCENE (HOLLYWOOD)
24	25	8	IF YOU EVER COME BACK THE SCRIPT (PHONOGENIC/EPIC)
25	26	9	WATCHING YOU WATCH HIM ERIC HUTCHINSON (LET'S BREAK RECORDS/WARNER BROS.)

ROCK SONGS			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	18	#1 SOMEBODY THAT I USED TO KNOW GOYTE FEAT. KIMBRA (SAMPLES 'N' SECONDS/FARFAR/UNIVERSAL REPUBLIC)
2	2	18	WE ARE YOUNG FUN, FEAT. JANELLE MONAE (FUELED BY RAMEN/RRP)
3	3	14	BULLY SHINEDOWN (ATLANTIC)
4	6	10	GOLD ON THE CEILING THE BLACK KEYS (NONESUCH/WARNER BROS.)
5	5	27	THESE DAYS FOO FIGHTERS (ROSWELL/RCA)
6	4	24	LONELY BOY THE BLACK KEYS (NONESUCH/WARNER BROS.)
7	9	17	TOUGUE TIED KATY PERRY (CAPITOL)
8	8	13	NO RESOLUTION SEETHER (WIND-UP)
9	7	28	FACE TO THE FLOOR CHEVELLE (EPIC)
10	15	19	MIDNIGHT CITY M83 (M3/MUTE/CAPITOL)
11	11	20	SATELLITE RISE AGAINST (DGC/INTERSCOPE)
12	16	25	BULLET IN MY HAND RED HOT CHILI PEPPERS (WARNER BROS.)
13	10	22	REMEMBER EVERYTHING FIVE FINGER DEATH PUNCH (PROSPECT PARK)
14	14	30	PARADISE COLDFPLAY (CAPITOL)
15	20	9	LOOK AROUND RED HOT CHILI PEPPERS (WARNER BROS.)
16	12	25	DON'T STOP (COLOR ON THE WALLS) FOSTER THE PEOPLE (STARTIME/COLUMBIA)
17	21	15	EVERYBODY TALKS NEON TREES (MERCURY/IDJMG)
18	13	37	THE SOUND OF WINTER BUSH (ZUMA ROCK/EONE)
19	19	45	WALK FOO FIGHTERS (ROSWELL/RCA)
20	18	10	I LIKE IT GOYTE FEAT. KIMBRA (SAMPLES 'N' SECONDS/FARFAR/UNIVERSAL REPUBLIC)
21	22	14	LITTLE TALKS OF MONSTERS AND MEN (RECORD RECORDS)
22	NEW		HOT SHOT DEBUT GREATEST LIVE TO RISE SOUNDGARDEN (HOLLYWOOD)
23	17	19	NOT YOUR FAULT AVOLUNTIA (RED LUX)
24	27	10	LOVE BITES (SO DO I) HALESTORM (ATLANTIC)
25	26	13	SIMPLE SONG THE SHIRT HEADS (ARTISTECARY/COLUMBIA)
26	24	11	CHARLIE BROWN COLDFPLAY (CAPITOL)
27	23	17	EYES WIDE OPEN STAINED (ELP/ATLANTIC)
28	28	8	THIS MEANS WAR NICKELBACK (ROADRUNNER/RRP)
29	25	6	HATS OFF TO THE BULL CHEVELLE (EPIC)
30	32	6	YOU'RE A LIE SLASH FEAT. MYLES KENNEDY & THE CONSPIRATORS (DK HAVO/CAPITOL)
31	30	16	THE WAITING ONE ALL THAT REMAINS (PROSTHETIC/RAZOR & TIE)
32	31	12	IN MY BLOOD BLACK STONE CHERY (IN DE GOOT/ROADRUNNER/RRP)
33	29	11	BABY COME HOME BUSH (ZUMA ROCK/EONE)
34	35	5	IT'S TIME IMAGINE DRAGONS (KIDINAKORNER/INTERSCOPE)
35	34	8	HURRICANE THEORY OF A DEADMAN (604/ROADRUNNER/RRP)
36	38	3	SPREAD TO THIN THE SHIRT HEADS (RUE SEVEN)
37	33	10	LOVE INTERRUPTION JACK WHITE (THIRD MAN/COLUMBIA)
38	39	2	BLOODY MARY (NERVE ENDINGS) SILVERSN PICKUPS (DANGERSBIRD)
39	37	10	BOSS'S DAUGHTER POP EVIL (EONE)
40	36	7	SHE'S THE WOMAN VAN HALEN (INTERSCOPE)
41	41	3	BLOOD FOR POPPIES GARBAGE (STUNVOLUME)
42	42	6	RACE YOU TO THE BOTTOM NEW MEDICINE (PHOTO FINISH/ATLANTIC)
43	40	6	SHADOW DAYS JOHN MAYER (COLUMBIA)
44	47	2	BRIDGE BURNING FOO FIGHTERS (ROSWELL/RCA)
45	43	13	DRIVE BY TRAIN (COLUMBIA)
46	NEW		NEW STILL COUNTING VOLBEAT (MASCOT/VERTIGO/UNIVERSAL REPUBLIC)
47	45	3	CRITICIZE ADELITAS WAY (VIRGIN/CAPITOL)
48	44	5	FIRE ESCAPE CIVIL TWILIGHT (WIND-UP)
49	50	3	AFTERLIFE SWITCHFOOT (LOWERCASE PEOPLE/ATLANTIC)
50	46	2	ANNA SUN WALK THE MOON (RCA)

Soundgarden storms Rock Songs at No. 22 with "Live to Rise" (3.6 million first-week audience impressions on 93 stations). The group's first studio recording in 15 years, and its first since its 2010 reunion, previews the "Avengers Assemble" soundtrack, due May 1.



ACTIVE ROCK			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	14	#1 BULLY SHINEDOWN (ATLANTIC)
2	2	14	NO RESOLUTION SEETHER (WIND-UP)
3	4	32	BULLET IN MY HAND RED HOT CHILI PEPPERS (WARNER BROS.)
4	3	23	REMEMBER EVERYTHING FIVE FINGER DEATH PUNCH (PROSPECT PARK)
5	8	11	LOVE BITES (SO DO I) HALESTORM (ATLANTIC)
6	7	11	I LIKE IT GOYTE FEAT. KIMBRA (SAMPLES 'N' SECONDS/FARFAR/UNIVERSAL REPUBLIC)
7	5	22	THE WAITING ONE ALL THAT REMAINS (PROSTHETIC/RAZOR & TIE)
8	6	20	EYES WIDE OPEN STAINED (ELP/ATLANTIC)
9	9	12	HURRICANE THEORY OF A DEADMAN (604/ROADRUNNER/RRP)
10	13	10	THIS MEANS WAR NICKELBACK (ROADRUNNER/RRP)
11	15	6	YOU'RE A LIE SLASH FEAT. MYLES KENNEDY & THE CONSPIRATORS (DK HAVO/CAPITOL)
12	10	13	BOSS'S DAUGHTER POP EVIL (EONE)
13	16	7	HATS OFF TO THE BULL CHEVELLE (EPIC)
14	12	19	IN MY BLOOD BLACK STONE CHERY (IN DE GOOT/ROADRUNNER/RRP)
15	17	7	LOOK AROUND RED HOT CHILI PEPPERS (WARNER BROS.)
16	19	24	RACE YOU TO THE BOTTOM NEW MEDICINE (PHOTO FINISH/ATLANTIC)
17	25	4	STILL COUNTING VOLBEAT (MASCOT/VERTIGO/UNIVERSAL REPUBLIC)
18	21	12	HOW WE END UP ALONE HURT (CARVED)
19	20	9	DRY BONE VALLEY MASTODON (REPRISE/WARNER BROS.)
20	23	6	CRITICIZE ADELITAS WAY (VIRGIN/CAPITOL)
21	18	18	SATELLITE RISE AGAINST (DGC/INTERSCOPE)
22	22	12	CASUAL SEX MY DARKEST DAYS (MVR/MERCURY/IDJMG)
23	31	3	GOLD ON THE CEILING THE BLACK KEYS (NONESUCH/WARNER BROS.)
24	28	6	AMERICA BRIDGE (FIVE SEVEN)
25	32	2	BRIDGE BURNING FOO FIGHTERS (ROSWELL/RCA)

HERITAGE ROCK			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	14	#1 BULLY SHINEDOWN (ATLANTIC)
2	3	23	THESE DAYS FOO FIGHTERS (ROSWELL/RCA)
3	2	22	REMEMBER EVERYTHING FIVE FINGER DEATH PUNCH (PROSPECT PARK)
4	4	27	FACE TO THE FLOOR CHEVELLE (EPIC)
5	6	16	IN MY BLOOD BLACK STONE CHERY (IN DE GOOT/ROADRUNNER/RRP)
6	8	8	THIS MEANS WAR NICKELBACK (ROADRUNNER/RRP)
7	10	40	TONIGHT SEETHER (WIND-UP)
8	5	5	YOU'RE A LIE SLASH FEAT. MYLES KENNEDY & THE CONSPIRATORS (DK HAVO/CAPITOL)
9	9	36	THE SOUND OF WINTER BUSH (ZUMA ROCK/EONE)
10	11	7	SHE'S THE WOMAN VAN HALEN (INTERSCOPE)
11	7	11	NO RESOLUTION SEETHER (WIND-UP)
12	15	29	BOTTOMS UP NICKELBACK (ROADRUNNER/RRP)
13	20	18	A WARRIOR'S CALL VOLBEAT (VERTIGO/UNIVERSAL REPUBLIC)
14	13	9	LOVE BITES (SO DO I) HALESTORM (ATLANTIC)
15	16	20	LONELY BOY THE BLACK KEYS (NONESUCH/WARNER BROS.)
16	14	9	I LIKE IT GOYTE FEAT. KIMBRA (SAMPLES 'N' SECONDS/FARFAR/UNIVERSAL REPUBLIC)
17	21	9	HURRICANE THEORY OF A DEADMAN (604/ROADRUNNER/RRP)
18	17	7	BULLET IN MY HAND RED HOT CHILI PEPPERS (WARNER BROS.)
19	19	12	EYES WIDE OPEN STAINED (ELP/ATLANTIC)
20	18	4	LOOK AROUND RED HOT CHILI PEPPERS (WARNER BROS.)
21	23	7	BOSS'S DAUGHTER POP EVIL (EONE)
22	NEW		NEW BRIDGE BURNING FOO FIGHTERS (ROSWELL/RCA)
23	22	6	HATS OFF TO THE BULL CHEVELLE (EPIC)
24	RE-ENTRY		RE-ENTRY DIFFERENT DEVIL CHICKENFOOT (LIVE SHARK/EONE)
25	NEW		NEW GREATEST LIVE TO RISE SOUNDGARDEN (HOLLYWOOD)

MAINSTREAM TOP 40, ADULT CONTEMPORARY, ADULT TOP 40, ROCK SONGS, ACTIVE ROCK, HERITAGE ROCK: 72 and 65 stations, respectively, are electronically monitored 24 hours a day, 7 days a week. WEEKS ON CHART: The number of weeks a song has been in the chart. *Promoted: A song that has been promoted to a higher position in the chart. **Re-entry: A song that has re-entered the chart after having previously been in the chart. **All rights reserved by the copyright owner. ©2012, Prometheus Global Media, LLC and Nielsen SoundScan, Inc.

HOT COUNTRY SONGS™													
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION	THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION
1	2	3	4	5	6	7	8	9	10	11	12	13	14
1	1	17	#1 A WOMAN LIKE YOU (J. STONE, L. BRICE, J. BULLOCH, P. BARTON, J. STONE)	Lee Brice © Curb	1	1	26	29	35	POSTCARD FROM PARIS (N. CHAPMAN, K. PERRY, N. PERRY, R. PERRY, G. DI GUARDIA, J. COHEN)	The Band Perry © REPUBLIC NASHVILLE	26	26
2	3	4	DRINK ON IT (S. HENDRICKS, J. R. STEWART, J. ALEXANDER, R. CLAWSON)	Blake Shelton © WARNER BROS./WMN	1	2	27	28	25	HOME SWEET HOME (D. MYRICK, N. HOFFMAN, M. HOFFMAN, K. MARIE, D. HORNE)	THE FARM © ALL IN/ELEKTRA NASHVILLE/NEW REVOLUTION	25	25
3	1	28	ALONE WITH YOU (J. MOYRICK, J. HARRIS, R. BRANTLEY, J. THARDING, S. MCANALLY)	Jake Owen © RCA	●	1	28	27	30	COWBOYS AND ANGELS (B. BEAVERS, D. WOODEN, J. LEED, T. WOODS)	Dustin Lynch © GIBSON	27	27
4	4	18	DANCIN' AROUND WITH MY HEART (P. WORLEY, L. ANTEBELLUM, D. HAYWOOD, C. KELLEY, S. SCOTT, J. KEAR)	Lady Antebellum © CAPITOL NASHVILLE	●	4	29	28	27	WANNA MAKE YOU LOVE ME (J. STROUD, L. COLLINS, B. PINSON)	Andy Gibson © IMPERIAL	27	27
5	7	9	OVER YOU (L. DEDELL, C. AINLAY, G. WORF, M. LAMBERT, B. SHELTON)	Miranda Lambert © RCA	●	5	30	31	31	ANGEL EYES (J. LEO, J. COPLAN, E. GUNDERSON, E. PASLAY)	Love And Theft © RCA	30	30
6	6	7	BANJO (D. HUFFRASCAL, FLATTS, T. MARTIN, W. MAMBLE, V. THRASHER)	Rascal Flatts © BIG MACHINE	●	6	31	32	32	SO YOU DON'T HAVE TO LOVE ME ANYMORE (K. STEGALL, A. WRIGHT, J. KNOWLES)	Alan Jackson © A&M NASHVILLE	31	31
7	9	12	FLY OVER STATES (M. KNOX, M. DULANEY, N. THRASHER)	Jason Aldean © BROCKEN BOW	●	7	32	34	33	LET THE COWBOY ROCK (R. DUNN, R. DUNN, D. DAVIDSON)	Ronnie Dunn © ARISTA NASHVILLE	32	32
8	10	11	GOOD GIRL (M. BRIGHT, I. UNDERWOOD, C. DESTEFANO, A. GORLEY)	Carrie Underwood © 19/ARISTA NASHVILLE	●	8	33	33	36	SOMETHING TO DO WITH MY HANDS (J. JOYCE, T. THOMAS, R. HETT, T. MILLER, C. STARLETON)	Thomas Rhett © VALORY	33	33
9	5	2	OURS (L. ADAPMAN, T. SWIFT, T. SWIFT)	Taylor Swift © BIG MACHINE	●	1	34	35	34	GLASS (N. R. COPPERMAN, J. NITE)	Thompson Square © STONEY CREEK	34	34
10	11	13	BETTER THAN I USED TO BE (B. GALLIMORE, T. MCGRAW, R. SIMPSON, A. GORLEY)	Tim McGraw © Curb	●	10	35	36	37	COMIN' AROUND (P. DONNELL, L. THOMPSON, R. CLAWSON, K. MARVEL)	Josh Thompson © RCA	35	35
11	12	14	NO HURRY (K. STEGALL, Z. BROWN, I. Z. BROWN, V. DURRETT, J. OTTO)	Zac Brown Band © SOUTHERN GROUND/ATLANTIC/BIGGER PICTURE	●	11	36	39	41	LOVIN' YOU IS FUN (C. CHAMBERLAIN, J. BEAVERS, B. DIPERO)	Easton Corbin © MERCURY	36	36
12	13	27	SOMETHIN' 'BOUT A TRUCK (B. JAMES, K. MOORE, D. COUCH)	Kip Moore © MCA NASHVILLE	●	12	37	38	40	NEW TO THIS TOWN (K. BROOKS, J. DEMARCUS, K. BROOKS, M. GREEN, T. MCBRIDE)	Kix Brooks Featuring Joe Walsh © ARISTA NASHVILLE	37	37
13	HOT SHOT DEBUT	1	GREATEST AIR POWER FEEL LIKE A ROCK STAR (B. CANNON, K. CHESNEY, C. TOMPKINS, R. CLAWSON)	Kenny Chesney & Tim McGraw © BNA	●	13	38	44	45	MR. KNOW IT ALL (D. HUFF, B. SEALS, E. DEAN, B. JAMES, D. JONES)	Kelly Clarkson © 19/ARCA	38	38
14	14	16	SPRINGSTEEN (J. JOYCE, E. CHURCH, R. TYNDEL, J. HYDE)	Eric Church © EMI NASHVILLE	●	14	39	37	39	UNDERDOG (S. NIELSON, G. S. NIELSON, D. L. MURPHY, J. SEVER, H. TOBIN)	The Lost Trailers © HITS/STOKES TUNES	37	37
15	15	17	YOU DON'T KNOW HER LIKE I DO (D. HUFF, E. C. BERT, J. MCCORMICK)	Brantley Gilbert © VALORY	●	15	40	41	42	WHEN I GET IT (K. STEGALL, C. CAMPBELL, J. P. MATTHEWS, J. MCCORMICK)	Craig Campbell © BIGGER PICTURE	38	38
16	16	21	DRUNK ON YOU (J. STEVENS, R. CLAWSON, C. TOMPKINS, J. KEAR)	Luke Bryan © CAPITOL NASHVILLE	●	16	41	40	43	DON'T MISS YOUR LIFE (P. VASSAR, P. VASSAR, C. BLACK)	Phil Vassar © RODE/WAVE	40	40
17	17	18	THIS OLE BOY (P. DONNELL, B. HAYS, L. P. DAVIDSON, R. AKINS)	Craig Morgan © BLACK RIVER	●	17	42	42	44	WANTED (D. HUFF, H. HAYES, T. VERGES, J. HAYES)	Hunter Hayes © ATLANTIC/WMN	42	42
18	18	19	GOT MY COUNTRY ON (K. STEGALL, K. ARCHER, J. WEAVER, D. MYRICK)	Chris Cagle © BIGGER PICTURE	●	18	43	43	50	NEON (J. STROUD, S. MCANALLY, J. OSBORNE, T. ROSE)	Chris Young © RCA	43	43
19	19	20	EVEN IF IT BREAKS YOUR HEART (M. WRUCKE, N. HOGE, E. PASLAY)	Eli Young Band © REPUBLIC NASHVILLE	●	19	44	45	51	TIL MY LAST DAY (J. STOVER, B. D. MAHER, J. MOORE, J. S. STOVER)	Justin Moore © VALORY	44	44
20	20	22	TIME IS LOVE (T. GREGG, T. SHARPROT, T. MARTIN, M. NESLER)	Josh Turner © MCA NASHVILLE	●	20	45	51	56	5-1-5-0 (B. BEAVERS, L. WOODEN, J. BEAVERS, B. BEAVERS, D. BENTLEY)	Dierks Bentley © CAPITOL NASHVILLE	45	45
21	21	23	LET'S DON'T CALL IT A NIGHT (L. MURPHY, J. JAMES, B. LONG, T. MCBRIDE)	Casey James © 19/ARCA	●	21	46	47	47	GOODBYES MADE YOU MINE (D. COOK, M. WRIGHT, R. COPPERMAN, J. THODGES, R. COPPERMAN, J. NITE)	JT Hodges © SHOW DOG/UNIVERSAL	43	43
22	22	24	(KISSED YOU) GOOD NIGHT (M. SERLETIC, T. GOSSIN, J. KEAR)	Gloriana © EMBLEM/WARNER BROS./WAR	●	22	47	50	60	MARRY ME (M. MCBRIDE, B. GALLIMORE, P. MCANAHON)	Martina McBride Featuring Pat Monahan Of Train © REPUBLIC NASHVILLE	47	47
23	26	38	BEERS AGO (T. KEITH, T. B. PINSON)	Toby Keith © SHOW DOG/UNIVERSAL	●	23	48	46	46	THE SOUND OF A MILLION DREAMS (C. AINLAY, L. FLOID, S. CARUSO, P. VASSARI)	David Nail © MCA NASHVILLE	47	47
24	23	25	HE'S MINE (T. WEAVER, T. ATKINS, C. BEATHARD, P. DONNELL, T. JAMES)	Shovell Atkins © Curb	●	23	49	48	49	TOUCH (E. HERBST, R. FOSTER, J. ABBOTT, L. CLEMENT)	Josh Abbott Band © PDT	45	45
25	24	26	WHY YA WANNA (S. HENDRICKS, C. GRAYTT, C. DESTEFANO, A. GORLEY)	Jana Kramer © ELEKTRA NASHVILLE/WMN	●	24	50	53	58	SHININ' ON ME (J. NIEMANN, D. BRAINARD, J. L. NIEMAN, L. BRICE, R. HATCH, L. MILLER)	Jerrold Niemann © SEA GAYLE/ARISTA NASHVILLE	50	50



1
Singer/songwriter logs his first No. 1 in six tries with the lead single from his second album, *Hard 2 Love*, due April 24. His previous best rank was a No. 3 peak in 2010 with "Love Like Crazy," which set the all-time chart longevity record (56 weeks).



10
Chart veteran claims his 46th top 10 with the second single from *Emotional Traffic* (No. 13 on Top Country Albums), while his duet with Kenny Chesney opens at No. 13 following a performance at the Academy of Country Music Awards on April 1 (see story, page 30).

TOP COUNTRY ALBUMS™													
THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION	THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	2	3	4	5	6	7	8	9	10	11	12	13	14
1	1	1	#1 RASCAL FLATTS (BIG MACHINE/RFD200A (13.98))	Changed	1	1	26	24	36	HUNTER HAYES (ATLANTIC/52869/WMN (18.98))	Hunter Hayes	7	7
2	1	1	LIGEL RICH (MERCURY/16990/UMGN (15.98))	Tuskegee	1	1	27	25	34	CHRIS YOUNG (RCA/8545/WMN (19.98))	Neon	2	2
3	2	1	GREATEST LUKE BRYAN (CAPITOL NASHVILLE 70412 (16.98))	Tailgates & Tanlines	●	1	28	32	17	LUKE BRYAN (CAPITOL NASHVILLE DIGITAL EX (3.98))	Spring Break 4... Sontan City (EP)	2	2
4	6	4	LADY ANTEBELLUM (CAPITOL NASHVILLE 94341 (18.98))	Own The Night	●	1	29	30	30	LAUREN ALAINA (19/MERCURY NASHVILLE 0160225/IGA/UMGN (13.98))	Wildflower	2	2
5	5	5	ERIC CHURCH (EMI NASHVILLE 94266* (16.98))	Chief	●	1	30	26	27	RODNEY ATKINS (RCA 79255 (18.98))	Take A Back Road	3	3
6	4	3	JASON ALDEAN (BROCKEN BOW 7957 (18.98))	My Kinda Party	2	1	31	34	32	TIM MCGRAW (RCA 79205 (18.98))	Number One Hits	6	6
7	3	13	SCOTTY MCCREERY (MERCURY NASHVILLE 016022/IGA/UMGN (13.98))	Clear As Day	●	1	32	28	42	BRAD PAISLEY (ARISTA NASHVILLE 63274/SMN (11.98))	This Is Country Music	●	1
8	8	8	PACE SETTER MIRANDA LAMBERT (RCA 90538/SMN (11.98))	Four The Record	●	1	33	31	22	JOSH TURNER (MCA NASHVILLE 015349/UME (7.98))	Icon: Josh Turner	20	20
9	10	7	THE BAND PERRY (REPUBLIC NASHVILLE 014839/UNIVERSAL REPUBLIC (10.98))	The Band Perry	●	2	34	29	18	VARIOUS ARTISTS (UNIVERSAL/SONY MUSIC/EMI 95759/CAPITOL (18.98))	Now That's What I Call Country Ballads	13	13
10	7	9	BLAKE SHELTON (WARNER BROS. 52730/WMN (18.98))	Red River Blue	●	1	35	36	37	RASCAL FLATTS (BIG MACHINE RFD100A (13.98))	Nothing Like This	●	1
11	12	10	TAYLOR SWIFT (BIG MACHINE T59300A (18.98))	Speak Now	4	1	36	33	29	GEORGE STRAIT (MCA NASHVILLE 016007/UME (7.98))	Icon: George Strait	14	14
12	9	6	BRANTLEY GILBERT (VALORY 850100 (14.98))	Halfway To Heaven	2	2	37	41	31	LYLE LOVETT (CURB/LOST HIGHWAY 016388*/UMGN (13.98))	Release Me	9	9
13	13	14	TIM MCGRAW (CURB 79220 (13.98))	Emotional Traffic	1	1	38	23	—	HANK WILLIAMS JR. (CURB 79220 (13.98))	Best Of: All My Rowdy Friends	23	23
14	11	12	TOBY KEITH (SHOW DOG/UNIVERSAL 015592 (9.98))	Clancy's Tavern	1	1	39	35	21	CRAIG MORGAN (BLACK RIVER 102 (13.98))	This Ole Boy	5	5
15	14	11	ZAC BROWN BAND (SOUTHERN GROUND/ROAR/BIGGER PICTURE/ATLANTIC 524722/AG (18.98))	You Get What You Give	●	1	40	38	35	BILLY CURRINGTON (MERCURY 015290/UME (7.98))	Icon: Billy Currington	22	22
16	NEW	1	THE LACS (AVERAGE JOE'S 238 (15.98))	190 Proof	16	16	41	NEW	1	JOHNNY CASH (COLUMBIA/LEGACY 98538/SONY MUSIC (18.98))	The Soul Of Truth: Bootleg Vol IV	41	41
17	20	16	DIERKS BENTLEY (CAPITOL NASHVILLE 94714 (16.98))	Home	1	1	42	49	46	TAYLOR SWIFT (BIG MACHINE T59300A (24.98 CD/DVD))	Speak Now: World Tour Live CD + DVD	2	2
18	22	28	ELI YOUNG BAND (REPUBLIC NASHVILLE 015956/UNIVERSAL REPUBLIC (10.98))	Life At Best	3	3	43	37	40	THOMPSON SQUARE (STONEY CREEK 7677 (13.98))	Thompson Square	3	3
19	16	19	JAKE OWEN (RCA 85547/SMN (10.98))	Barefoot Blue Jean Night	1	1	44	42	39	VARIOUS ARTISTS (UNIVERSAL/SONY MUSIC/EMI 95751/UME (18.98))	Now That's What I Call Country: Volume 4	3	3
20	18	24	BLAKE SHELTON (REPRISE 52592/WMN (18.98))	Loaded: The Best Of Blake Shelton	●	4	45	52	44	KELLIE PICKLER (19/ARCA 91507/SMN (11.98))	100 Proof	2	2
21	17	23	VARIOUS ARTISTS (4th Academy Of Country Music Awards: 2012 Nominee Spotlight ZINEPAK 025022 EX (8.98))	2012 Country Music Awards	17	17	46	39	43	SOUNDTRACK (RELATIVITY MUSIC 20025 (15.98))	Act Of Valor: The Album	8	8
22	21	15	SOUNDTRACK (ATLANTIC 528899/WMN (18.98))	Footloose (2011)	4	4	47	50	56	SARA EVANS (RCA 49692/SMN (10.98))	Stronger	1	1
23	20	20	PISTOL ANNIES (RCA 94916/SMN (11.98))	Hell On Heels	1	1	48	43	38	GARY ALLAN (MCA NASHVILLE 014671/UME (7.98))	Icon: Gary Allan	29	29
24	15	2	CASEY JAMES (19/ARCA 85538/SMN (10.98))	Casey James	2	2	49	45	45	ALAN JACKSON (ARISTA NASHVILLE 79881/SMN (11.98))	34 Number Ones	●	7
25	27	25	JUSTIN MOORE (VALORY JMN200A (10.98))	Outlaws Like Me	1	1	50	53	50	MARTINA MCBRIDE (REPUBLIC NASHVILLE 016011/UNIVERSAL REPUBLIC (13.98))	Eleven	4	4

BETWEEN THE BULLETS

FLATTS BOWS AT NO. 1

Rascal Flatts' *Changed* debuts at No. 1 on Top Country Albums (130,000 sold, according to Nielsen SoundScan), giving the act its seventh chart-topper—the most among duos or groups in the 21-year Nielsen SoundScan era. (Brooks & Dunn is second with six.) *Changed* also bows at No. 3 on the Billboard 200, the act's eighth top 10 on that chart. Previous album *Nothing Like This* (its 2010 Big Machine debut after a career on Lyric Street) bowed atop the country list with 165,000. *Changed*'s lead single, "Banjo," bullets at No. 6 on Hot Country Songs and at No. 15 on Country Digital Songs (35,000 downloads). —Wade Jensen

TOP R&B/HIP-HOP ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMP/INT/PROMOTION LABEL	CERT.
1	1	1	#1 CLIMAX	NICKI MINAJ	PRK FRIDAY/REAL, YOUNG MONEY/CASH MONEY/UNIVERSAL/REPUBLIC	
2	2	21	THE MOTTO	DRAKE	TAKE CARE/ YOUNG MONEY/CASH MONEY/UNIVERSAL/REPUBLIC	
3	3	20	LOVE ON TOP	RIHANNA	TALK THAT TALK SRP/DEF. JAM 016313/IDJMG	
4	4	7	STRIP	TYGA	CARELESS/ WOLFE/ YOUNG MONEY/CASH MONEY/UNIVERSAL/REPUBLIC	
5	1	3	THE MOTTO	MELANIE FIONA	THE MF LIFE SRIC 016221/UNIVERSAL/REPUBLIC	
6	16	16	UP!	YOUNG JEEZY	LOVE/ANCE FEAT. JAMSI & SKIPPER ON 50 CENT STUDIOS LIFE/INTERSCOPE	
7	11	33	THE DEAN'S LIST	LIL WAYNE	THE CARTER BY YOUNG MONEY/CASH MONEY/UNIVERSAL/REPUBLIC	
8	5	3	THE MOTTO	ODD FUTURE	THE OF TAPE VOL. 2 ODD FUTURE 85478	
9	12	35	THE MOTTO	JAY Z	KANYE WEST WATCH THE Throne R/C-A-FELLAR/ROC NATION/DEF. JAM 016202/IDJMG	
10	26	17	GREATEST GAINER	ANTHONY HAMILTON	BACK TO LOVE/MASTERS MUSIC 9036/RCA	
11	16	42	THE MOTTO	PITBULL	PLANET PIT MR. 305/POLO GROUNDS/RCA	
12	17	41	THE MOTTO	BEYONCE	4 PARKWOOD/COLUMBIA 90824/SONY MUSIC	
13	6	3	THE MOTTO	DIGGY	UNEXPECTED ARRIVAL ATLANTIC 527788/AG	
14	20	72	THE MOTTO	NICKI MINAJ	PINK FRIDAY/ YOUNG MONEY/CASH MONEY/UNIVERSAL/REPUBLIC	
15	20	20	THE MOTTO	MARY J. BLIGE	MY KAHN/REPUBLIC/GEFFEN 016257/IGA	
16	19	28	THE MOTTO	J. COLE	COLE WORLD R/O.C. NATION/COLUMBIA 57820/SONY MUSIC	
17	22	54	THE MOTTO	WIZ KHALIFA	ROLLING PAPERS ROSTRUM/ATLANTIC 527099/AG	
18	NEW	NEW	THE MOTTO	OBIE TRICE	BOTTOMS UP BLACK MARKET 001	
19	14	6	THE MOTTO	SOUNDTRACK	PROJECT X WATER/TOWER DIGITAL EX	
20	23	23	THE MOTTO	WALE	AMBITION MAYBACH 52887/WARNER BROS.	
21	21	18	THE MOTTO	AMY WINEHOUSE	LISSAKES/ WOLFE/ YOUNG MONEY/CASH MONEY/UNIVERSAL/REPUBLIC 016264*	
22	37	26	GREATEST GAINER	MINDLESS BEHAVIOR	SETTER GIRL/SETTER/ATLANTIC/INTERSCOPE 015899/IGA	
23	9	2	THE MOTTO	E-40	THE BLOCK BROCHURE: 2 HEAVY ON THE GRIND 33	
24	10	2	THE MOTTO	E-40	THE BLOCK BROCHURE: 1 HEAVY ON THE GRIND 32	
25	24	23	THE MOTTO	TYRESE	OPEN INVITATION VOLTRON RECORDZ 93562	
26	27	6	THE MOTTO	ESTELLE	ALL OF ME HOME SCHOOL/ATLANTIC 521146/AG	
27	34	73	THE MOTTO	RIHANNA	LOUD SRP/DEF. JAM 014922/IDJMG	
28	13	2	THE MOTTO	E-40	THE BLOCK BROCHURE: 3 HEAVY ON THE GRIND 34	
29	NEW	NEW	THE MOTTO	THE DEAN'S LIST	GENERATION X AVENUE MUSIC PARTNERSHIPS DIGITAL EX	
30	30	22	THE MOTTO	MAC MILLER	BLUE SLIDE PARK ROSTRUM 218	
31	32	55	THE MOTTO	CHRIS BROWN	F.A.M.E. JIVE 8067/RCA	
32	29	6	THE MOTTO	ROBERT GLASPER EXPERIMENT	BLACK RAINBOW/REPUBLIC/GEFFEN 016253**	
33	42	55	THE MOTTO	KIRK FRANKLIN	HELLO FEAR/FO YO SQUAD/VERITY 77917/RCA	
34	33	43	THE MOTTO	BAD MEETS EVIL	HELL: THE SEQUEL (EP) SHADY/INTERSCOPE 015729/IGA	
35	8	2	THE MOTTO	E-40	THE BLOCK BROCHURE: 1, 2 & 3 HEAVY ON THE GRIND 35	
36	NEW	NEW	THE MOTTO	DE LA SOUL'S PLUG 1 & PLUG 2	FIRST SERVE CUCK DOWN 2280*	
37	35	87	THE MOTTO	KEM	INTIMACY ALBUM III UNIVERSAL/REPUBLIC 014469	
38	36	21	THE MOTTO	CHILISH GABINO	CAMEL GLASSNOTE 9121*	
39	51	11	THE MOTTO	SEAL	SOUL 2 REPRISSE 528894/WARNER BROS.	
40	25	3	THE MOTTO	MGK	HAZ NAMED A MONST FAMILIUS STRIX/BAD BOY/INTERSCOPE DIGITAL EX/IGA	
41	39	17	THE MOTTO	SNOOP DOGG & WIZ KHALIFA	MAC + DOG GO TO HIGH SCHOOL ROSTRUM/DOGSYSTEM/ATLANTIC 528246/AG	
42	54	20	THE MOTTO	MICHAEL JACKSON	IMMORTAL M.J./EPIC 91259/SONY MUSIC	
43	45	48	THE MOTTO	TYLER, THE CREATOR	GORILLAZ XL 529*	
44	40	20	THE MOTTO	YELAWOLF	BADWAVE/ACTIVE GHE/DEF. JAM/ATLANTIC/INTERSCOPE 016174/IGA	
45	38	18	THE MOTTO	ROBIN THICKE	LOVE AFTER WAR STAR TRAK/GEFFEN 016290/IGA	
46	47	71	THE MOTTO	MIGUEL	ALL I WANT IS YOU BLACK ICE/BYSTORM/JIVE 75487/RCA	
47	50	43	THE MOTTO	LEDISI	PIECES OF ME VERVE FORECAST 015557/VG	
48	55	46	THE MOTTO	VARIOUS ARTISTS	SELF MADE VOL. 1 MAYBACH 527800/WARNER BROS.	
49	53	73	THE MOTTO	KANYE WEST	MY BEAUTIFUL DARK TWISTED FANTASY R/C-A-FELLAR/ROC NATION/DEF. JAM 016202/IDJMG	
50	63	12	THE MOTTO	KC AND THE SUNSHINE BAND	RASHAD/BLACK AND THE SUNSHINE BAND/RINO FLASHBOYZ 33201/RINO	

Usher earns his 12th No. 1 in **Mainstream R&B/Hip-Hop**, as "Climax" inches up 4-1. The chart-topper puts him ahead of R. Kelly (11) as the artist with the most No. 1s on the radio-based tally. He ranks second among all acts, however, tied with rapper Drake. They trail Lil Wayne, who leads with 14.



MAINSTREAM R&B/HIP-HOP

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMP/INT/PROMOTION LABEL
1	4	7	#1 CLIMAX	USHER RCA	
2	5	7	BIRTHDAY CAKE	RIHANNA FEAT. CHRIS BROWN SRP/DEF. JAM/IDJMG	
3	1	13	LOVE ON TOP	BEYONCE PARKWOOD/COLUMBIA	
4	2	18	STRIP	CARRIS BROWN FEAT. KEVIN K-MAC MCCALL R/C-A	
5	3	18	THE MOTTO	DRAKE FEAT. LIL WAYNE/ YOUNG MONEY/CASH MONEY/UNIVERSAL/REPUBLIC	
6	8	9	66 UP!	LOVE/ANCE FEAT. JAMSI & SKIPPER ON 50 CENT STUDIOS LIFE/INTERSCOPE	
7	7	26	DRANK IN MY CUP	KIRKO BANGZ LMG/UNAUTHORIZED/WARNER BROS.	
8	6	13	SEX AIN'T BETTER THAN LOVE	TREY SONGZ SONGBOOK/ATLANTIC	
9	12	11	AYY LADIES	TRAVIS PORTER FEAT. TYGA PORTER HOUSE/RCA	
10	13	11	ANOTHER ROUND	FAT JOE FEAT. CHRIS BROWN TERROR SQUAD	
11	10	12	MAGIC	FUTURE FEAT. T.I. FREEBANDZ/A-1/EPIC	
12	16	6	LEAVE YOU ALONE	YOUNG JEEZY FEAT. NE-YO CTE/DEF. JAM/IDJMG	
13	18	8	CASHIN OUT	CASHOUT BASES LOADED/EPIC	
14	15	9	SABOTAGE	WALE FEAT. LLOYD MAYBACH/WARNER BROS.	
15	11	26	LOTUS FLOWER BOMB	WALE FEAT. MIGUEL MAYBACH/WARNER BROS.	
16	9	17	RACK CITY	TYGA/ YOUNG MONEY/CASH MONEY/UNIVERSAL/REPUBLIC	
17	20	9	NOBODY'S PERFECT	J. COLE FEAT. MISSY ELLIOTT ROC NATION/COLUMBIA	
18	14	20	DO IT LIKE YOU	DIGGY FEAT. JEREMIH ATLANTIC	
19	19	8	IT ALL BELONGS TO ME	MONICA & BRANDY RCA	
20	17	19	I DO	YOUNG JEEZY FEAT. JAY-Z & ANDRE 3000 CTE/DEF. JAM/IDJMG	
21	23	5	REFILL	ELITE/WARNER BROS./RCA	
22	33	2	RIGHT BY MY SIDE	NICKI MINAJ FEAT. CHRIS BROWN/ YOUNG MONEY/CASH MONEY/UNIVERSAL/REPUBLIC	
23	22	8	THINK LIKE A MAN	JENNIFER HUDSON & NE-YO FEAT. RICK ROSS EPIC	
24	24	7	WILD BOY	MGK FEAT. WAKA FLOKKA FLAME EST190X/BAD BOY/INTERSCOPE	
25	29	2	SAME DAMN TIME	FUTURE FREEBANDZ/A-1/EPIC	
26	36	2	HEART ATTACK	TREY SONGZ SONGBOOK/ATLANTIC	
27	30	3	NO CHURCH IN THE WILD	JAY Z, KANYE WEST FEAT. FRANK OSCAR/R/C-A-FELLAR, NATION/DEF. JAM/IDJMG	
28	21	12	TALK THAT TALK	RIHANNA FEAT. JAY-Z SRP/DEF. JAM/IDJMG	
29	32	3	FADED	TYGA FEAT. LIL WAYNE/ YOUNG MONEY/CASH MONEY/UNIVERSAL/REPUBLIC	
30	31	14	TAKE CARE	DRAKE FEAT. RIHANNA/ YOUNG MONEY/CASH MONEY/UNIVERSAL/REPUBLIC	
31	28	6	ROC	THE-DREAM RADIO KILLA/DEF. JAM/IDJMG	
32	25	6	TONIGHT (BEST YOU EVER HAD)	JOHN LEGEND FEAT. LUDACRIS EPIC	
33	27	17	GOTTA HAVE IT	JAY Z, KANYE WEST R/C-A-FELLAR/ROC NATION/DEF. JAM/IDJMG	
34	26	12	STAY	TYRESE VOLTRON RECORDZ/CAPITOL	
35	34	3	I DON'T REALLY CARE	WAKA FLOKKA FLAME FEAT. TREY SONGZ MIZAY/WARNER BROS.	
36	37	3	GUCCI THAT	DMG GIRLZ PRETTY HUSTLE/GRAND HUSTLE/INTERSCOPE	
37	NEW	NEW	TAKE IT TO THE HEAD	DUKED/ROCK THE BEST/YOUNG MONEY/CASH MONEY/UNIVERSAL/REPUBLIC	
38	35	10	SUPAFREAK	YOUNG JEEZY FEAT. 2 CHAINZ CTE/DEF. JAM/IDJMG	
39	NEW	NEW	THINKIN BOUT YOU	FRANK OCEAN ODD FUTURE/RED ZONE/IDJMG	
40	38	2	CREW LOVE	DRAKE FEAT. THE WEEKEND/ YOUNG MONEY/CASH MONEY/UNIVERSAL/REPUBLIC	

BETWEEN THE BULLETS

ROMAN'S REVENGE



Rap's self-proclaimed Barbie Nicki Minaj reopens her bag of tricks with the release of *Pink Friday: Roman Reloaded* debuting at No. 1 on the Top R&B/Hip-Hop Albums chart with 253,000 sold, according to Nielsen SoundScan. This is her first set to debut at No. 1, and it also tops the Billboard 200. Her debut album, *Pink Friday*, started at No. 2 on Dec. 11, 2010, although it sold more than this sophomore set (375,000). It missed the top spot due to Kanye West's *My Beautiful Dark Twisted Fantasy*, which soared 59-1 in its second week.

Roman Reloaded is a follow-up to *Pink Friday* and is interpreted by Minaj's alter-ego, a flamboyant man named Roman. The album's charted singles on Hot R&B/Hip-Hop Songs include "Stupid Hoe," "Roman Reloaded" (featuring Lil Wayne), "Right by My Side" (featuring Chris Brown) and "Beez in the Trap" (featuring T. Chai).

RHYTHMIC

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMP/INT/PROMOTION LABEL
1	1	16	#1 TAKE CARE	DRAKE FEAT. RIHANNA/ YOUNG MONEY/CASH MONEY/UNIVERSAL/REPUBLIC	
2	2	21	THE MOTTO	DRAKE FEAT. LIL WAYNE/ YOUNG MONEY/CASH MONEY/UNIVERSAL/REPUBLIC	
3	3	23	YOUNG, WILD & FREE	SNOOP DOGG & WIZ KHALIFA FEAT. BRANDI MARRIS ROSTRUM/DOGSYSTEM/ATLANTIC	
4	6	14	TALK THAT TALK	RIHANNA FEAT. JAY-Z SRP/DEF. JAM/IDJMG	
5	5	19	RACK CITY	TYGA/ YOUNG MONEY/CASH MONEY/UNIVERSAL/REPUBLIC	
6	4	18	TURN ME ON	DAVID GUETTA FEAT. NICKI MINAJ/WHAT A MUSIC/ATLANTIC/WARNER BROS.	
7	8	9	TURN UP THE MUSIC	CHRIS BROWN RCA	
8	11	9	DRANK IN MY CUP	KIRKO BANGZ LMG/UNAUTHORIZED/WARNER BROS.	
9	12	7	WILD ONES	FLO RIDA FEAT. SIA POE BOY/ATLANTIC	
10	15	6	BIRTHDAY CAKE	RIHANNA FEAT. CHRIS BROWN SRP/DEF. JAM/IDJMG	
11	16	6	CLIMAX	USHER RCA	
12	7	19	CAN'T GET ENOUGH	J. COLE FEAT. TREY SONGZ ROC NATION/COLUMBIA	
13	9	8	STARSHIPS	NICKI MINAJ/ YOUNG MONEY/CASH MONEY/UNIVERSAL/REPUBLIC	
14	10	13	UP!	LOVE/ANCE FEAT. JAMSI & SKIPPER ON 50 CENT STUDIOS LIFE/INTERSCOPE	
15	21	2	GREATEST GAINER	BOYFRIEND	JUSTIN BIEBER/300/SONY/ATLANTIC/SONY/SONY/SONY
16	17	13	ASS BACK HOME	DM CLASS HEROES FEAT. NEIN WITCH/DC/DANZON/REUBEN BY RAMEN/ATLANTIC	
17	18	5	SO GOOD	B.O.B REBEL/ROCK/GRAND HUSTLE/ATLANTIC	
18	20	6	GLAD YOU CAME	THE WANTED GLOBAL TALENT/MERCURY/IDJMG	
19	22	6	FEEL SO CLOSE	JOHNNY GILL J SKILLZ/NOTIFI	
20	19	18	STRIP	CHRIS BROWN FEAT. KEVIN K-MAC MCCALL R/C-A	
21	27	3	LEAVE YOU ALONE	YOUNG JEEZY FEAT. NE-YO CTE/DEF. JAM/IDJMG	
22	24	9	ANOTHER ROUND	FAT JOE FEAT. CHRIS BROWN TERROR SQUAD	
23	25	7	PART OF ME	KATY PERRY CAPITOL	
24	28	4	FADED	TYGA FEAT. LIL WAYNE/ YOUNG MONEY/CASH MONEY/UNIVERSAL/REPUBLIC	
25	38	2	RIGHT BY MY SIDE	NICKI MINAJ FEAT. CHRIS BROWN/ YOUNG MONEY/CASH MONEY/UNIVERSAL/REPUBLIC	
26	30	6	MAGIC	FUTURE FEAT. T.I. FREEBANDZ/A-1/EPIC	
27	29	8	SHE DOESN'T MIND	SEAN PAUL VP/ATLANTIC	
28	32	5	AYY LADIES	TRAVIS PORTER FEAT. TYGA PORTER HOUSE/RCA	
29	23	12	SET FIRE TO THE RAIN	ADELE XL/COLUMBIA	
30	31	10	VANS ON	T. MILLS COLUMBIA	
31	26	12	DO IT LIKE YOU	DIGGY FEAT. JEREMIH ATLANTIC	
32	NEW	NEW	WE ARE YOUNG	FUN. FEAT. JANELLE MONAE FUELED BY RAMEN/RRP	
33	33	9	NAKED	DEV & ENRIQUE IGLESIAS INDIE-POP/UNIVERSAL/REPUBLIC	
34	34	10	LOVE ON TOP	BEYONCE PARKWOOD/COLUMBIA	
35	37	4	STRONGER (WHAT DOESN'T KILL YOU)	KELLY CLARKSON 18/RCA	
36	40	2	TURN ALL THE LIGHTS ON	T-PAIN FEAT. NE-YO NAPPY BOY/CONVIC/RCA	
37	36	11	DOMINO	JESSE J JAWA/UNIVERSAL/REPUBLIC	
38	NEW	NEW	FUNCTION	E-40 WITH YG, JAMSI & PROBLEM HEAVY ON THE GRIND	
39	39	3	SABOTAGE	WALE FEAT. LLOYD MAYBACH/WARNER BROS.	
40	NEW	NEW	CREW LOVE	DRAKE FEAT. THE WEEKEND/ YOUNG MONEY/CASH MONEY/UNIVERSAL/REPUBLIC	

ADULT R&B

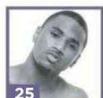
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMP/INT/PROMOTION LABEL
1	2	21	#1 THANK YOU	ESTELLE HOME SCHOOL/ATLANTIC	
2	1	26	LOVE ON TOP	BEYONCE PARKWOOD/COLUMBIA	
3	6	28	REAL LOVE	ERIC BENET JORDAN HOUSE/CAPITOL	
4	4	9	SHARE MY LOVE	R. KELLY RCA	
5	3	26	WOO	ANTHONY HAMILTON MISTER'S MUSIC/RCA	
6	5	26	LOVE AFTER WAR	ROBIN THICKE STAR TRAK/GEFFEN/INTERSCOPE	
7	7	14	YOU'RE ON MY MIND	KEM UNIVERSAL/REPUBLIC	
8	8	11	NEXT BREATH	TANK MCGAME/SONG DYNASTY/ATLANTIC	
9	9	6	BLESSED	JILL SOTO BLUES BABE/WARNER BROS.	
10	10	13	CO-SIGN	SW MARS/APPALFONE	
11	12	18	MR. WRONG	MARY J. BLIGE FEAT. DRAKE MTRIA/RICH/GEFFEN/INTERSCOPE	
12	11	9	IT ALL BELONGS TO ME	MONICA & BRANDY RCA	
13	15	9	NOTHING ON YOU	TYRESE VOLTRON RECORDZ/CAPITOL	
14	16	13	JUNE 28TH (I'M SINGLE)	RUBEN STUDDARD SHANACHIE	
15	14	10	BRAVO	LININ VERVE FORECAST/VERVE	
16	22	7	THINK LIKE A MAN	JENNIFER HUDSON & NE-YO FEAT. RICK ROSS EPIC	
17	17	5	TAMMIE SURPRISE	TAUFA PLUS 1	
18	23	3	TONIGHT (BEST YOU EVER HAD)	JOHN LEGEND FEAT. LUDACRIS EPIC	
19	20	6	IT WOULD BE YOU	JOHNNY GILL J SKILLZ/NOTIFI	
20	19	4	GO GET IT	MARY MARY MY BLOCK/COLUMBIA	
21	18	12	WILL YOU BE THERE	KRISTIN SHANACHE	
22	26	2	GREATEST GAINER	CLIMAX	

HOT R&B/HIP-HOP SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	PRODUCER (SONGWRITER)	Artist	IMPRINT/PROMOTION LABEL	WEEK POSITION
1	1	32	#1 LOVE ON TOP 7 WEEKS	IMPRINT/PROMOTION LABEL	Beyoncé	PARWOOD/COLUMBIA	1
2	3	6	CLIMAX	DIPLÓ (U. RAYMOND, IVAM, PENTZ, A. RECHTSHAID, J. NAJERA, S. FENTON)	Rihanna Featuring Chris Brown	SRP/DEF. JAM/UMG	2
3	4	8	BIRTHDAY CAKE	DR. MERKLEY (D. J. HARRIS, M. PALACIOS, E. CLARK)	Drake Featuring Lil Wayne	SRP/DEF. JAM/UMG	3
4	2	23	THE MOTTO	YOUNG MONEY, CASH MONEY, UNIVERSAL REPUBLIC	Drake Featuring Lil Wayne	SRP/DEF. JAM/UMG	4
5	7	31	UP!	OLIVER, IAMSUJI (R. OLIVER, S. WILLIAMS, P. COO)	LoveRance Featuring IamSu & Skipper or 50 Cent	STUDD LIFE/INTERSCOPE	5
6	5	24	STRIP	THE BUSINESS (C. M. BROWN, K. MCCALL, A. STREETER, J. L. BEREAL, C. WHITACRE, J. HENDERSON)	Chris Brown Featuring Kevin K-Mac McCall	THE BUSINESS	6
7	9	34	DRANK IN MY CUP	SOUND M.O.B. (K. RANDOLPH, B. TILLMAN, R. GONZALEZ)	Kirko Bangz	LMG/UNAUTHORIZED/WARNER BROS.	7
8	11	23	ANOTHER ROUND	YOUNG LADD, COOL & DRE (D. LAUSTIN, L. CARTEGENAS, C. BROWN, J. BRYCE, JOSEPH A. CYONS, J. PERRY, F. JOHNSON, M. VALENZANO)	Fat Joe Featuring Chris Brown	TEROR SQUAD	8
9	8	7	SEX AIN'T BETTER THAN LOVE	(T. NEVISON, S. TAYLOR, E. HUDSON, E. LEWIS, N. MCCOY, WELLES, A. CUFTON)	Trey Songz	SONGBOOK/ATLANTIC	9
10	6	5	LOTUS FLOWER BOMB	J. HOWARD (D. AKINTIMEHIN, E. HOWARD, M. J. PIMENTEL, S. J. DEW, W. JOHNSON)	Wale Featuring Miguel	MAYBACH/WARNER BROS.	10
11	14	20	LEAVE YOU ALONE	(A. J. WENKINS, W. GRIFFIN, S. C. SMITH, L. LISTON - SMITH)	Young Jeezy Featuring Ne-Yo	CTE/DEF. JAM/UMG	11
12	12	14	AYY LADIES	(D. WOODS, H. DUNCAN, L. MATTOX, M. STEVENSON)	Travis Porter Featuring Tyga	PORTER HOUSE/RC	12
13	10	12	MAGIC	K.E. ON THE TRACK (N. WILBURN, K. M. ERONDU)	Future Featuring T.I.	FREEBANDZA/VEPIC	13
14	25	28	CASHIN OUT	DJ SPINZ (L. M. H. GIBSON)	Ca\$Hout	BASES LOVED/EPIC	14
15	16	26	THANK YOU	J. DUPLESSIS, A. ALTING, A. DUNKLEY, J. DUPLESSIS, A. THAM, A. ALTING, A. DUNKLEY, F. FEEDWARDS, D. RICHARDSON	Esterle	HOME SCHOOL/ATLANTIC	15
16	15	11	4 AM	(RICO LOVE, E. HODD, E. Z. (RICO LOVE, E. HODD, E. GOUDY II))	Melanie Fiona	SRC/UNIVERSAL REPUBLIC	16
17	13	22	RICK CITY	(YOUNG MONEY, CASH MONEY, UNIVERSAL REPUBLIC)	Tyga	YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	17
18	20	21	SABOTAGE	(CLOUD EATER, I. OKINAKI, N. HIN, N. KRAMER, D. FREDMAN, C. DARREL, HUNTS, J. DEVIL, H. POLITE, JR.)	Wale Featuring Lloyd	MAYBACH/WARNER BROS.	18
19	17	23	MR. WRONG	(JIM, JON, RICO LOVE, G. SCHIFFER, RICO LOVE, MORRIS, K. GAMBLE, L. A. HUFF, G. ILBERT, A. GRAHAM)	Mary J. Blige Featuring Drake	MATRARCH/GEFFEN/INTERSCOPE	19
20	21	24	SHARE MY LOVE	R. KELLY (R. S. KELLY)	R. Kelly	RC	20
21	22	36	NI**AS IN PARIS	HIF-BOXX, WEST, M. DEAN, K. O. WESTS, C. CARTER, C. HOLLIS, M. DEAN, W. A. DONALDSON	Jay Z Kanye West	ROC-A-FELLA/ROC NATION/DEF. JAM/UMG	21
22	24	37	STAY	(T. GIBSON, J. SMITH, A. SLEDGE, C. LACY, B. HODGE)	Tyrese	VOLTRON RECORDS/CAPITOL	22
23	18	26	MAKE ME PROUD	(YOUNG MONEY, CASH MONEY, UNIVERSAL REPUBLIC)	Drake Featuring Nicki Minaj	YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	23
24	40	52	RIGHT BY MY SIDE	(NICKI MINAJ FEATURING CHRIS BROWN)	Nicki Minaj Featuring Chris Brown	YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	24
25	51	50	GREATEST GAINER/AIRPLAY HEART ATTACK	BENNY BLANCO, RICO LOVE (B. LEVIN, RICO LOVE, T. NEVISON)	Trey Songz	SONGBOOK/ATLANTIC	25
26	30	32	TAKE CARE	DRAKE FEATURING RIHANNA	Drake Featuring Rihanna	YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	26
27	35	31	NOBODY'S PERFECT	J. COLE (J. COLE, C. MARYFIELD)	J. Cole Featuring Missy Elliott	ROC NATION/COLUMBIA	27
28	27	34	YOU'RE ON MY MIND	KEM, R. RIDDETT, K. OWENS	Kem	UNIVERSAL REPUBLIC	28
29	29	30	LOVE AFTER WAR	THICKE, PRO J (R. THICKE, MAX)	Robin Thicke	STAR TRAK/GEFFEN/INTERSCOPE	29
30	19	19	I DO	(L. W. JENKINS, J. BANKS, S. C. CARTER, A. BENJAMIN, L. WILLIAMS, M. BENNETT)	Young Jeezy Featuring Jay-Z & Andre 3000	CTE/DEF. JAM/UMG	30
31	41	46	SAME DAMN TIME	SONNY DIGITAL (S. C. UNVAE, ZUOKE, N. WILBURN)	Future	FREEBANDZA/VEPIC	31
32	31	36	CREW LOVE	CAHO, DANESE, THE WEEKEND, A. SHEBB (A. GRAHAM, N. SHEBB, A. PALMAN, A. TESHAE, C. MONTAGNES)	Drake Featuring The Weeknd	YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	32
33	34	42	THINK LIKE A MAN	JENNIFER HUDSON & NE-YO FEATURING RICK ROSS	Jennifer Hudson & Ne-Yo Featuring Rick Ross	EPIC	33
34	23	27	IT ALL BELONGS TO ME	RICO LOVE, EARL AND E (RICO LOVE, E. HODD, E. GOUDY II)	Monica & Brandy	RC	34
35	46	48	FADED	TYGA FEATURING LIL WAYNE	Tyga Featuring Lil Wayne	YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	35
36	38	24	REAL LOVE	E. BENET, G. NASH, JR. (E. BENET, G. NASH, JR.)	Eric Benet	JORDAN HOUSE/CAPITOL	36
37	38	23	DO IT LIKE YOU	POP (D. SIMMONS, J. MAULTSBY, J. FELTON, POP, WANSEL, D. WANSEL)	Diggy Feature	ATLANTIC	37
38	33	31	NO CHURCH IN THE WILD	JAY Z KANYE WEST FEATURING FRANK OCEAN	Jay Z Kanye West Featuring Frank Ocean	ROC-A-FELLA/ROC NATION/DEF. JAM/UMG	38
39	28	26	CAN'T GET ENOUGH	J. COLE FEATURING TREY SONGZ	J. Cole Featuring Trey Songz	ROC NATION/COLUMBIA	39
40	43	41	PARTY	BEYONCÉ FEATURING ANDRE 3000	Beyoncé Featuring Andre 3000	PARWOOD/COLUMBIA	40
41	36	37	DANCE (ASS)	INTERFENZ (S. ANDERSON, M. PALACIOS, E. CLARK, K. BURRILL, R. JAMES, A. MILLER, O. T. MARAJ)	Big Sean Featuring Nicki Minaj	G.O.O.D./DEF. JAM/UMG	41
42	32	29	WOO	DIPLÓ (A. HAMILTON, BABYFACE, A. DIXON, J. JOUE, B. COLEMAN)	Anthony Hamilton	MISTERS MUSIC/RC	42
43	44	44	BLESSED	DRE VIDAL (J. SCOTT, A. HARRIS, V. DAVIS)	Jill Scott	BLUES BAE/WARNER BROS.	43
44	45	40	TONIGHT (BEST YOU EVER HAD)	JOHN LEGEND FEATURING LUDACRIS	John Legend Featuring Ludacris	EPIC	44
45	50	7	REFILL	POP (D. SIMMONS, J. MAULTSBY, J. FELTON, POP, WANSEL, D. WANSEL)	Elle Varner	MBK/RC	45
46	37	41	GOTTA HAVE IT	JAY Z KANYE WEST	Jay Z Kanye West	ROC-A-FELLA/ROC NATION/DEF. JAM/UMG	46
47	42	38	FOOL FOR YOU	CEE LO GREEN FEATURING MELANIE FIONA OR PHILIP BAILEY	Cee Lo Green Featuring Melanie Fiona or Phillip Bailey	RADIOCULTURE/ELEKTRANTIC	47
48	53	9	TAKE IT TO THE HEAD	DJ KHALED FEAT. CHRIS BROWN, RICK ROSS, NICKI MINAJ & LIL WAYNE	DJ Khaled Feat. Chris Brown, Rick Ross, Nicki Minaj & Lil Wayne	THE BEASTMONEY/CASH MONEY/UNIVERSAL REPUBLIC	48
49	HOT SHOT DEBUT	1	MERCY	KANYE WEST, BIG SEAN, PUSHA T, Z CHAINZ	Kanye West, Big Sean, Pusha T, Z Chainz	G.O.O.D./DEF. JAM/UMG	49
50	39	25	TALK THAT TALK	RIHANNA FEATURING JAY-Z	Rihanna Featuring Jay-Z	SRP/DEF. JAM/UMG	50
51	49	45	SUPA FREAK	YOUNG JEEZY FEATURING Z CHAINZ	Young Jeezy Featuring Z Chainz	CTE/DEF. JAM/UMG	51
52	48	53	CO-SIGN	LAMB (C. LAMB, T. OSBORNE)	SWV	MASS APPEAL/EONE	52
53	55	53	STAY SCHEMIN'	RICK ROSS FEATURING DRAKE & FRENCH MONTANA	Rick Ross Featuring Drake & French Montana	MAYBACH	53
54	52	54	NEXT BREATH	TANK	Tank	MOG/SONY DYNASTY/ATLANTIC	54
55	54	51	WILD BOY	MKG FEATURING WAKA FLOKA FLAME	MKG Featuring Waka Floka Flame	EST190X/ABD BOY/INTERSCOPE	55



The rapper has the biggest-moving song within the top 20 with this singalong hit, up 34% in audience, the infectious tune has a total listenership of 13 million impressions.



The crooner grabs the Greatest Gainer/Airplay award as the first official track from his forthcoming set Chapter 5 bounces 51-25. The song posts an 80% increase, closing its audience impression count at 8.3 million.

49 & 69

The rapper debuts two singles simultaneously. The higher-ranked track is from the upcoming G.O.O.D. Music compilation album while the other appears on DJ Khaled's set *Kiss the Ring*, slated to debut later in the year.



Last issue's Bubbling Under pick surfaces as a charted artist as the rapper's breakthrough single debuts with a 32% increase in audience impressions, aided by a robust 24-play bump for the week at KXHT Memphis.

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	PRODUCER (SONGWRITER)	Artist	IMPRINT/PROMOTION LABEL	WEEK POSITION
56	56	57	I DON'T REALLY CARE	SKYY STYLEZ, TAYLOR (J. MALPHURS, T. NEVISON, A. CRASK, T. TAYLOR, A. SMITH)	Waka Flocka Flame Featuring Trey Songz	MIZAY/WARNER BROS.	56
57	58	81	BEEZ IN THE TRAP	KE-NOE (O. T. MARAJ, M. JORDAN, TEPPE)	Nicki Minaj Featuring 2 Chainz	YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	57
58	59	63	PRAY FOR ME	BABYFACE A. DIXON (A. HAMILTON, BABYFACE, A. DIXON, JOUE)	Anthony Hamilton	MISTERS MUSIC/RC	58
59	57	56	ROC	T. NASH (T. NASH, C. STEWART)	The-Dream	RADIO KILLA/DEF. JAM/UMG	59
60	71	71	BEAUTIFUL SURPRISE	(NOT LISTED) (NOT LISTED)	Tamia Plus 1	(NOT LISTED)	60
61	61	65	GO GET IT	W. CAMPBELL (T. ATKINS, CAMPBELL, ATKINS, CAMPBELL, W. CAMPBELL)	Mary Mary	MY BLOCK/COLUMBIA	61
62	90	—	SWEET LOVE	(NOT LISTED) (NOT LISTED)	Chris Brown	RC	62
63	62	62	NOTHING ON YOU	(NOT LISTED) (NOT LISTED)	Tyrese	VOLTRON RECORDS/CAPITOL	63
64	63	67	GUCCHI THIS (GUCCHI THAT)	YOUNG FIRE, N. MORRIS (T. W. FREY, L. CONEY, S. GOLDMAN, S. HARRIS, C. COTTELE, MILES)	OMG Girlz	PRETTY HUSTLE/GRAND HUSTLE/INTERSCOPE	64
65	68	74	PIOT	DJ SPINZ (TEPPE)	2 Chainz/DJ Drama	(NOT LISTED)	65
66	74	83	THINKIN' BOUT YOU	F. OCEAN, S. TAYLOR (F. OCEAN, S. TAYLOR)	Frank Ocean	OVO FUTURE/REDZONE/UMG	66
67	70	79	SQUARES OUT YOUR CIRCLE	ENSAYNE WAYNE (R. HILL, JR., N. WILBURN, F. MILES)	Rocko Featuring Future	(NOT LISTED)	67
68	69	72	WE IN THIS BITCH!!!	(DJ DRAMA FEATURING YOUNG JEEZY, T.I., LUDACRIS, FUTURE)	Kanye West	APHILLIATES/EONE	68
69	NEW	1	THERAFLU	(NOT LISTED) (NOT LISTED)	Kanye West Featuring DJ Khaled & DJ Pharris	G.O.O.D./DEF. JAM/UMG	69
70	82	97	BAG OF MONEY	(AKINTIMEHIN, R. WILLIAMS, W. L. ROBERTS, I. L. PAIN, S. COOKE)	Wale Featuring Rick Ross, Meek Mill, & T-Pain	MAYBACH/WARNER BROS.	70
71	NEW	1	LOVE THIS LIFE	LEWARDS, C. BROWN, L. DOPSON (C. J. HARRIS, JR., L. EDWARDS, C. BROWN, L. DOPSON)	GRAND HUSTLE/ATLANTIC	(NOT LISTED)	71
72	60	59	BRAVO	JON JON TRAXX (C. KELLY, J. WEBB JR.)	Ledisi	VERVE FORECAST/VERVE	72
73	64	61	JUNE 28TH (I'M SINGLE)	E. WILLIAMS, H. LILLY, JR. (R. STUDDARD, H. LILLY, JR., E. WILLIAMS)	Ruben Studdard	SHANACHIE	73
74	72	76	DANCE FOR YOU	B. KNOWLES, T. NASH, C. A. STEWART (T. NASH, C. A. STEWART, B. KNOWLES)	Beyoncé	PARWOOD/COLUMBIA	74
75	78	77	FUNCTION	TREND (E. T. STEVENS, K. JACKSON, S. WILLIAMS, J. L. MARTIN, M. SIMMS)	E-40 With YG, IAMSU! & Problem	(NOT LISTED)	75
76	66	60	I JUST WANNA	BEAT BILLIONAIRE (D. AKINTIMEHIN, R. WILLIAMS, W. L. ROBERTS, I. L. PAIN, S. COOKE)	50 Cent Featuring Tomyiayo	SHADY/ATLANTIC	76
77	79	85	LIGHTS DOWN LOW	BEI MAEJOR (B. GREEN, J. MALPHURS)	Bei Major Featuring Waka Flocka Flame	RC	77
78	95	—	BOYFRIEND	M. POSNER, M. D. POSNER, J. BIBBER, M. LEVY, M. MUSTO	SCHOOLBOY/RAYMOND BRAUN/INFLUENCE	(NOT LISTED)	78
79	85	96	WON'T MAKE A FOOL OUT OF YOU	SOUNDZ, C. A. STEWART (C. A. STEWART, K. COBY, J. AUSTIN)	Marcus Dumite	SYCO/EPIC	79
80	67	—	HEAD SNAPPIN'	MR. C. CRUMP (W. PERRY, JR.)	Mr. C The Slide Man	CASPER SLIDE/DEH TME	80
81	84	79	THIS TIME OF NIGHT	(NOT LISTED) (NOT LISTED)	T.I. Featuring Nelly	GRAND HUSTLE	81
82	94	—	I GOT DAT SACK	(NOT LISTED) (NOT LISTED)	DJ Cortez/DJ Ransom Dollars/Yo Gotti	(NOT LISTED)	82
83	89	92	IT WOULD BE YOU	(NOT LISTED) (NOT LISTED)	Johnny Gill	J SKILLZ/NOTIF	83
84	100	—	WHY	E. HUDSON (M. J. BLIGE, D. L. YOUNG, E. HUDSON)	Mary J. Blige Featuring Rick Ross	MATRARCH/GEFFEN/INTERSCOPE	84
85	73	66	PRETTY LIL' HEART	THICKE, PRO J (R. THICKE, D. CARTER)	Robin Thicke Featuring Lil Wayne	STAR TRAK/GEFFEN/INTERSCOPE	85
86	86	94	MADE LOVE LATELY	J. BEANZ (J. BEANZ, D. S. BUTLER)	DAY26	ATLANTIC	86
87	77	75	DON'T CHANGE	R. J. JONES, C. BOSS (R. J. JONES, R. A. JONES)	Conya Doss	CONIAD/OSSESSION	87
88	83	91	WILL YOU BE THERE	K'JON (K'JON, L. PAUL, K. JOHNSON)	K'Jon	SHANACHIE	88
89	RE-ENTRY	2	TROUBLE	L. VEGAS, P. TAWINAT (L. VEGAS, P. TAWINAT)	The Native	BIG RED ONE	89
90	76	73	6 AM	T. PAIN (T. PAIN, L. GORDON, V. DEAN, D. COOK, H. HALL, A. LEMMON, M. ROY, L. O. LOVE, E. GOUDY II, G. AUSTIN, D. DONALDSON, D. ORANGE, B. BRADON, S. BRADON)	Melanie Fiona & T-Pain	ROC NATION/COLUMBIA	90
91	80	78	HYFR (HELL YEAP *****G MIGHT)	(YOUNG MONEY, CASH MONEY, UNIVERSAL REPUBLIC)	Drake Featuring Lil Wayne	YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	91
92	75	69	ROMAN RELOADED	W. WEBBER (O. T. MARAJ, D. CARTER, R. LAMARCA, S. SAMUELS)	Nicki Minaj Featuring Lil Wayne	YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	92
93	87	—	SHOW YOU HOW	(NOT LISTED) (NOT LISTED)	Parker	NEWFAM/MALCO	93
94	88	93	TURN UP THE MUSIC	THE UNDERDOGS, FUEGO (C. M. BROWN, J. H. MASON, JR., D. E. THOMAS, A. PALMER, M. J. MINNIZ, T. COLES)	Chris Brown	RC	94
95	NEW	1	SNAP BACKS & TATTOOS	YOUNG BENG ARCH, THE BOSS (L. COOPER, N. GRAHAM, C. WARD, A. REDMAN)	Dricky Graham	NU WORLD/EONE	95
96	RE-ENTRY	5	I WANT YOU	KADIS & SEAN (L. J. BOYD, G. SPRIGGS, S. MARSHALL, F. N. HILLS, B. BEREAL, N. ATWEHI)	Luke James	DEF. JAM/UMG	96
97	81	80	SLIGHT WORK	DIPLÓ (D. AKINTIMEHIN, W. PENTZ, S. ANDERSON)	Wale Featuring Big Sean	MAYBACH/WARNER BROS.	97
98	91	84	THE WOMAN YOU LOVE	J. JORDAN (D. AKINTIMEHIN, A. ALTING, A. DUNKLEY, J. DUPLESSIS, S. MITH, E. BELLINGER, A. STEVENSON, JOSEPH, A. BUSTO)	Ashanti Featuring Busta Rhymes	WRT/SONY	98
99	NEW	1	OLD THING BACK	B. TAYLOR (B. TAYLOR)	Ranté Davis	(NOT LISTED)	99
100	NEW	1	SO GOOD	R. B. TIEDER, N. ZANCANELLA (R. B. TIEDER, N. ZANCANELLA, B. KUTZLE, E. B. SIMMONS, JR.)	B.o.B	REBEL/ROCK/GRAND HUSTLE/ATLANTIC	100

BETWEEN THE BULLETS
FAT JOE RETURNS TO TOP 10



Fat Joe nabs his fourth career top 10 on Hot R&B/Hip-Hop Songs as "Another Round" (featuring Chris Brown) rises 11-8. The track becomes the Bronx Bomber's first top 10 since "Make It Rain" hit No. 6 on Jan. 27, 2007. Five years later (and no longer part of Atlantic Records, Koch/eOne or Capitol) the Terror Squad leader's "Round" previews his still-untitled album, due later this year. Meanwhile, "Round" gives Brown his 22nd top 10 and ties him with Luther Vandross for the third-most top 10s among male singers in the Nielsen era (which began in December 1992). They trail only Usher (24) and R. Kelly (35).

—Karinah Santiago

This chart is compiled by Nielsen BDS, which monitors airplay across all radio formats. The chart is based on data from Nielsen BDS's radio monitoring stations. The chart is compiled by Nielsen BDS, which monitors airplay across all radio formats. The chart is based on data from Nielsen BDS's radio monitoring stations.

THIS WEEK		LAST WEEK		WEEKS ON CHART	TITLE	ARTIST	IMPRINT/PROMOTION LABEL	CERT.
1	2	3	4					
1	1	31	#1	7WKS	WHERE I BELONG	JEREMY CAMP	BEC/T00TH & NAIL	
2	2	22			OVERCOME	JEREMY CAMP	BEC/T00TH & NAIL	
3	4	15			WHEN THE STARS BURN DOWN (BLESSING AND HONOR)	PHILLIPS, CRAIG & DEAN	FAIR TRADE	
4	3	15			GOD'S NOT DEAD (LIKE A LION)	NEWSBOYS	INPOP	
5	8	8			THE HURT & THE HEALER	MERCYME	FAIR TRADE	
6	7	22			LEARNING TO BE THE LIGHT	NEWWORDSON	PLATINUM POP	
7	5	14			ALL THIS TIME	BRITT NICOLE	SPARROW/EMI CMG	
8	6	42			MY HOPE IS IN YOU	AARON SHUST	CENTRICITY	
9	9	15			WHAT A SAVIOR	LAURA STORY	FAIR TRADE	
10	10	15			CARRY ME TO THE CROSS	KUTLESS	BEC/T00TH & NAIL	
11	11	22			YOU LEAD	JAMIE GRACE	GOTTEE	
12	13	12			LIVE LIKE THAT	SIDEWALK PROPHETS	FERVENT/AVOARD-CURB	
13	12	7			WHITE FLAG	PASSION FEAT. CHRIS TOMLIN	SIXSTEPS/SPARROW/EMI CMG	
14	14	39			STRONG ENOUGH TO SAVE	TENTH AVENUE NORTH	REUNION/PLG	
15	16	8			HE SAID	GROUP 1 CREW	FEAT. CHRIS AUGUST	FERVENT/WORD-CURB
16	15	12			LONG WAY HOME	STEVEN CURTIS CHAPMAN	SPARROW/EMI CMG	
17	17	14			FREE	DARA MACLEAN	FERVENT/WORD-CURB	
18	24	3			GREATEST GAINER	10,000 REASONS (BLESS THE LORD)	MATT REDMAN	SIXSTEPS/SPARROW/EMI CMG
19	21	18			ALLIVE	NATALIE GRANT	CURB	
20	19	13			ALIVE FOR YOU	MIKESCHAIR	CURB	
21	18	20			I TURN TO YOU	SELAH	CURB	
22	20	19			OUR GOD'S ALIVE	ANDY CHERRY	ESSENTIAL/PLG	
23	22	6			JESUS, FRIEND OF SINNERS	CASTING CROWNS	BEACH STREET/REUNION/PLG	
24	26	4			SECOND CHANCE	RED COLLECTIVE	EXPERIMENT KINGSWAY/INTEGRITY	
25	23	5			I CHOOSE JESUS	MOHAB PETERS	REUNION/PLG	
26	25	13			THE SAME GOD	NEWSONG	HMM	
27	27	7			RISE UP	MATT MAHER	ESSENTIAL/PLG	
28	33	7			AFTERLIFE	SWITCHFOOT	LOWER/CHASE PEOPLE/CREDENTIAL/EMI CMG	
29	29	11			EVER LIFTING	CHRISTY NOCKLES	SIXSTEPS/SPARROW/EMI CMG	
30	31	2			MOUNTAIN TOP	THE CITY	INSPIRED KINGSWAY/INTEGRITY	
31	38	6			THIS IS THE DAY	RHIL WICKHAM	FAIR TRADE	
32	47	2			RISEN TODAY	AARON SHUST	CENTRICITY	
33	42	9			SHIPS IN THE NIGHT	MAT KEARNEY	INPOP	
34	37	2			MORE THAN AMAZING	LINCOLN BREWSTER	INTEGRITY	
35	32	11			WE WON'T GIVE UP	THE AFTERS	FAIR TRADE	
36	39	4			KEEP MY HEART ALIVE	SANTOS REUS	INPOP/EMI CMG	
37	28	13			GOOD MORNING	MANDISA	FEAT. TOBYMAC	SPARROW/EMI CMG
38	35	7			ON MY OWN	ASHES REMAIN	FAIR TRADE	
39	34	15			LET ME FEEL YOU SHINE	DAVID CROWDER	BAND SIXSTEPS/SPARROW/EMI CMG	
40	41	10			THE RESCUE	ADAM CAPPA	BEC/T00TH & NAIL	
41	30	17			ONE DAY TOO LATE	SKILLET	ARDENT/FAIR TRADE	
42	40	12			HEARTBEAT	THE FRAY	EPIC	
43	44	18			HOW GREAT IS OUR GOD (WORLD EDITION)	CHRIS TOMLIN	SIXSTEPS/SPARROW/EMI CMG	
44	43	4			IF I EVER NEEDED GRACE	JIMMY NEEDHAM	INPOP	
45	RE-ENTRY				WERE YOU THERE	SELAH	CURB	
46	46	3			OUTTA MY MIND	ANTHEM LIGHTS	REUNION/PLG	
47	HOT SHOT DEBUT				BACKGROUND	SCARLETT POKORNY	RED-LITE REACH	
48	RE-ENTRY				REMEDY	DISCIPLE	FAIR TRADE	
49	50	3			NEVER LET YOU GO	MANAFEST	BEC/T00TH & NAIL	
50	NEW				ANGEL BY YOUR SIDE	FRANCESCA BATTISTELLI	FERVENT/WORD-CURB	

Christy Nockles, formerly half of the duo Watermark, claims her highest rank and best Nielsen SoundScan week on Christian Albums as *Into the Glorious Ones* at No. 2 with 7,000 copies. Her debut solo album, *Life Light Up*, peaked in its debut week at No. 1 with 4,000 units three years ago.



Artist/producer Fred Hammond collects his second No. 1 on Gospel Songs with "I Feel Good," the first single from *God, Love & Romance*, which bullets at No. 5 on Gospel Albums (4,000). His first No. 1 on the radio chart was "They Wait," which topped the list for 13 weeks in 2009-10.



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THIS WEEK		LAST WEEK		WEEKS ON CHART	ARTIST	TITLE	IMPRINT/NUMBER/DISTRIBUTING LABEL	CERT.
1	2	3	4					
1	8	25	#1	13WKS	CASTING CROWNS	COME TO THE WELL	BEACH STREET/REUNION/PLG	
2	HOT SHOT DEBUT				CHRISTY NOCKLES	WIND LIKE THAT	SIXSTEPS/SPARROW/7075/EMI CMG	
3	6	20			NEWSBOYS	GOD'S NOT DEAD	INPOP 1592/EMI CMG	
4	1	2			BRITT NICOLE	GOLD SPARROW	785/EMI CMG	
5	3	2			TOBYMAC	DUBBED & FREED: A REMIX PROJECT	FOREFRONT 8332/EMI CMG	
6	2	10			MARANATHAI PRAISE BAND	TOP 25 PRAISE SONGS 2012 EDITION	MARANATHAI 201/EMI CMG	
7	10	28			VARIOUS ARTISTS	WOW HITS 2012	WORLD-CURB/PROVIDENT-INTEGRITY 8885/EMI CMG	
8	7	4			PASSION	WIND LIKE THAT	SIXSTEPS/SPARROW/6307/EMI CMG	
9	11	137			SKILLET	AWAKE	ARDENT/FAIR TRADE/ATLANTIC 2554/PLG	
10	13	21			CHRIS TOMLIN	HOW GREAT IS OUR GOD	SIXSTEPS/SPARROW/2864/EMI CMG	
11	17	29			JAMIE GRACE	ONE SONG AT A TIME	GOTTEE/COLUMBIA 70021/PLG	
12	25	33			BUILDING 429	LISTEN TO THE SOUND	ESSENTIAL 10932/PLG	
13	12	11			KARI JOBE	WINDS I THINK YOU SPARROW	3128/EMI CMG	
14	16	53			MANDISA	WHAT IF WE WERE REAL	SPARROW 7863/EMI CMG	
15	21	77			THIRD DAY	MOVE ESSENTIAL	10921/PLG	
16	5	2			GUY PENROD	HYMNS	SERVANT/GAITHER 6142/EMI CMG	
17	18	52			LAURA STORY	BLESSINGS	FAIR TRADE 4873/PLG	
18	20	11			FOR KING & COUNTRY	GRAVE FERVENT/WORD-CURB	887897/WARNER-CMG	
19	4	2			SIDEWALK PROPHETS	LIVE IN MIAMI	THE AFTERS 888390/WORD-CURB	
20	15	6			KUTLESS	BELIEVER	BEC 3854/EMI CMG	
21	38	13			SOUNDTRACK	JOYFUL NOISE	WATERTOWER 39273/EMI CMG	
22	24	73			CHRIS TOMLIN	AND IF OUR GOD IS FOR US...	SIXSTEPS/SPARROW/3444/EMI CMG	
23	NEW				MXPX	PLANS WITHIN PLANS	RICK CITY 009*	
24	23	36			MAT KEARNEY	YOUNG LOVE	INPOP 1608*/EMI CMG	
25	49	54			FRANCESCA BATTISTELLI	HUNDRED MORE YEARS	FERVENT 888886/WORD-CURB	
26	27	4			JEREMY CAMP	I STILL BELIEVE	NUMBER ONES COLLECTION	BEC 1547/EMI CMG
27	22	4			PHILLIPS, CRAIG & DEAN	BREATHE	IN FAIR TRADE 6019/PLG	
28	NEW				KJ-52	DAANGEROUS	UPROK/BEC 7200/EMI CMG	
29	37	27			VARIOUS ARTISTS	MUSIC INSPIRED BY THE STORY	PROVIDENT-INTEGRITY/WORD-CURB 8353/EMI CMG	
30	NEW				PAUL BALOCHE	SAME LOVE	ATLANTIC/COLUMBIA 5074/PLG	
31	RE-ENTRY				ROYAL TAILOR	BLACK & WHITE	ESSENTIAL 10926/PLG	
32	33	13			DAVID CROWDER+BAND	GIVE US REST...	SIXSTEPS/SPARROW/2854/EMI CMG	
33	44	125			CASTING CROWNS	UNTIL THE WORLD HEARS	BEACH STREET/REUNION/PLG	
34	36	29			SWITCHFOOT	WINDS LOWER/CHASE PEOPLE/CREDENTIAL	6721/EMI CMG	
35	28	5			FIREFLIGHT	NDW	ESSENTIAL 10933/PLG	
36	34	8			HILLSONG UNITED	LIVE IN MIAMI	HILLSONG/SPARROW 6235/EMI CMG	
37	31	29			NEEDTOBREATHE	THE RECKONING	ATLANTIC 528035/WORD-CURB	
38	RE-ENTRY				STEVEN CURTIS CHAPMAN	RE-CREATION	SPARROW 6726/EMI CMG	
39	NEW				SOUNDTRACK	OCTOBER BABY	PROVIDENT FILMS/SONY PICTURES	
40	29	14			NEWSONG	ONE TRUE GOD	HMM/NEWSONG	MINISTRIES 6209/EMI CMG
41	42	19			JESUS CULTURE	AWAKENING	LIVE FROM CHICAGO	JESUS CULTURE/KINGSWAY
42	9	2			JIMMY NEEDHAM	CLEAR THE STAGE	INPOP 1611/EMI CMG	
43	39	12			MICHAEL W. SMITH	DECADERS OF WORSHIP	REUNION 10168/PLG	
44	43	16			PETER FURLER	ON FIRE	SPARROW 7677/EMI CMG	
45	47	17			MATT REDMAN	10,000 REASONS	SIXSTEPS/SPARROW 7853/EMI CMG	
46	45	25			SOUNDTRACK	COURAGEOUS	REUNION 10167/PLG	
47	RE-ENTRY				LINDSAY MCCAUL	IF IT LEADS ME	BACK REUNION 10157/PLG	
48	35	5			FLAME	THE 8TH CLEAR SIGHT 8228		
49	50	5			MORMON TABERNAACLE CHOR	GLORY	MUSIC OF REJOICING	MORMON TABERNAACLE CHOR 568384
50	RE-ENTRY				PASSION BAND	PASSION: HERE FOR YOU	SIXSTEPS/SPARROW 7176/EMI CMG	

THIS WEEK		LAST WEEK		WEEKS ON CHART	TITLE	ARTIST	IMPRINT/PROMOTION LABEL	CERT.
1	2	3	4					
1	1	29	#1	7WKS	WHERE I BELONG	JEREMY CAMP	BEC/T00TH & NAIL	
2	2	17			OVERCOME	JEREMY CAMP	BEC/T00TH & NAIL	
3	4	15			YOU LEAD	JAMIE GRACE	GOTTEE	
4	3	40			MY HOPE IS IN YOU	AARON SHUST	CENTRICITY	
5	5	22			LEARNING TO BE THE LIGHT	NEWWORDSON	PLATINUM POP	
6	6	12			GOD'S NOT DEAD (LIKE A LION)	NEWSBOYS	INPOP	
7	8	14			GREATEST GAINER	WHEN THE STARS BURN DOWN (BLESSING AND HONOR)	PHILLIPS, CRAIG & DEAN	FAIR TRADE
8	7	13			ALL THIS TIME	BRITT NICOLE	SPARROW/EMI CMG	
9	10	11			LIVE LIKE THAT	SIDEWALK PROPHETS	FERVENT/AVOARD-CURB	
10	9	13			WHAT A SAVIOR	LAURA STORY	FAIR TRADE	
11	12	7			THE HURT & THE HEALER	MERCYME	FAIR TRADE	
12	15	12			CARRY ME TO THE CROSS	KUTLESS	BEC/T00TH & NAIL	
13	14	49			STRONG ENOUGH	MATTHEW WEST	SPARROW/EMI CMG	
14	11	26			BUSTED HEART (HOLD ON TO ME)	FOR KING & COUNTRY	FERVENT/WORD-CURB	
15	13	36			STRONG ENOUGH TO SAVE	TENTH AVENUE NORTH	REUNION/PLG	
16	16	6			WHITE FLAG	PASSION FEAT. CHRIS TOMLIN	SIXSTEPS/SPARROW/EMI CMG	
17	17	10			FREE	DARA MACLEAN	FERVENT/WORD-CURB	
18	20	5			HE SAID	GROUP 1 CREW	FEAT. CHRIS AUGUST	FERVENT/WORD-CURB
19	18	8			LONG WAY HOME	STEVEN CURTIS CHAPMAN	SPARROW/EMI CMG	
20	19	13			I TURN TO YOU	SELAH	CURB	
21	22	5			JESUS, FRIEND OF SINNERS	CASTING CROWNS	BEACH STREET/REUNION/PLG	
22	21	13			THE SAME GOD	NEWSONG	HMM	
23	23	9			ALL FOR YOU	MIKESCHAIR	CURB	
24	29	2			RISEN TODAY	AARON SHUST	CENTRICITY	
25	28	2			RISE UP	MATT MAHER	ESSENTIAL/PLG	

THIS WEEK		LAST WEEK		WEEKS ON CHART	TITLE	ARTIST	IMPRINT/PROMOTION LABEL	CERT.
1	2	3	4					
1	1	13	#1	4WKS	ALL THIS TIME	BRITT NICOLE	SPARROW/EMI CMG	
2	3	13			FREE	DARA MACLEAN	FERVENT/WORD-CURB	
3	2	21			GOD'S NOT DEAD (LIKE A LION)	NEWSBOYS	INPOP	
4	6	7			GREATEST GAINER	AFTERLIFE	SWITCHFOOT	LOWER/CHASE PEOPLE/CREDENTIAL/EMI CMG
5	8	10			SHIPS IN THE NIGHT	M		

DANCE CLUB SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMP/INT	PROMOTION/LABEL	CERT.
1	4	5	#1 GIRL GONE WILD	MADONNA	LIVE	NATION/INTERSCOPE	
2	2	9	NAKED	DEV & ENRIQUE IGLESIAS	INDIE-POP	UNIVERSAL REPUBLIC	
3	3	8	RESPECT	MELANIE AMARO	SYCO/EPIC		
4	5	7	NEVER FORGET	DAVE NAVO FEAT. LENA KATINA	AUDACIOUS		
5	6	6	WILD ONE TWO	JACK BACK FEAT. DAVID GUETTA, NICKY ROMERO & SIA	BIG BEAT/ATLANTIC		
6	9	5	PART OF ME	KATY PERRY	CAPITOL		
7	1	8	LOVE ON TOP	BEYONCÉ	PARKWOOD/COLUMBIA		
8	7	11	DOMINO	JESSIE J	LAVA/UNIVERSAL REPUBLIC		
9	15	4	STARSHIPS	NICKI MINAJ	YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC		
10	8	8	GIVE ME ALL YOUR LUVIN'	MADONNA FEAT. NICKI MINAJ & M.I.A.	LIVE	NATION/INTERSCOPE	
11	14	5	BROKENHEARTED	KARMIN	EPIC		
12	13	7	FAMOUS	AUDIO PLAYGROUND	CANWEST MUSICWORKS		
13	21	4	SOMEBODY THAT I USED TO KNOW	GOTYE FEAT. KIMBRA SAMPLES	1 ST SECOND/SIRIAX/UNIVERSAL REPUBLIC		
14	12	8	CHANGED THE WAY YOU KISS ME	EXAMPLE	MERCURY/IDJMG		
15	20	12	GLAD YOU CAME	THE WANTED	GLOBAL TALENT/MERCURY/IDJMG		
16	17	6	NEVER GIVE UP	PHIL & KEAT	DEEJAY HOLIDAY	LADY LUNCH BEATS	
17	18	6	BODY ON MINE	EVA BIG	HITOMMY	BOY	
18	11	10	SHE GETS DOWN ON HER KNEES	ONO MIND	TRAIN/TWISTED		
19	19	6	TURN UP THE MUSIC	CHRIS BROWN	RCA		
20	16	10	R.E.S.P.E.C.T.	RIP & BARBARA TUCKER	FEAT. LIL JON	TOMMY BOY	
21	22	6	LET'S GET NAUGHTY	JESSE J	FEAT. THE TOY BOYS	PROSPECT PARK	
22	25	19	TITANIUM	DAVID GUETTA FEAT. SIA	WHAT A MUSIC/CASTRALWORKS/CAPITOL		
23	29	3	POWER BOOM BOOM	PICK	RYE RYE	N.E.E.T./INTERSCOPE	
24	30	4	CAN'T STOP ME	AFROJACK & SHERMANOLGY	ROBBINS		
25	23	12	BE YOUR FREAK	KENNY DOPE	FEAT. JOSH MILAN	DOPE WAX/KAY-DEE	

DANCE/MIX SHOW AIRPLAY™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMP/INT	PROMOTION/LABEL	CERT.
26	10	10	INTERNATIONAL LOVE	PITBULL FEAT. CHRIS BROWN	MR. 305/POLO GROUNDS/JRCA		
27	27	10	NEVER FEAR	GEORGE ACOSTA	FEAT. EMMA LOCK	BLACK HOLE	
28	37	3	HEAT OF THE NIGHT	PAULINA RIBKA	UNIVERSAL MUSIC LATINO		
29	28	9	INSOMNIA	12 3			
30	32	5	THE ONLY ONE	AMANDA CAMP			
31	31	9	DON'T THROW IT AWAY	DOMINATOR & BASSMONKEYS	FEAT. AMANDA WILSON	SEA TO SUN	
32	41	2	KISS ME!	NOELIA	FEAT. BABY BOY	PINK STAR/PCM	
33	26	8	RAISE YOUR HANDS	C-ROD	FEAT. JASON WALKER	ROSEMINE	
34	35	6	SORRY FOR PARTY ROCKING	LMFAO	PARTY ROCK/WILL.M/AMERICA/TRE/INTERSCOPE		
35	33	7	WILD ONES	FLO RIDA	FEAT. SIA	POE BOY/ATLANTIC	
36	36	8	POP IT	JASON DOTTLEY	JD3		
37	46	2	MIDNIGHT CITY	M83	M83/MUTE/CAPITOL		
38	38	9	I'M FREE	HAYLA	DAUMAN		
39	NEW	DEBUT	GREYHOUND	SWEDISH HOUSE MAFIA	A&R/STRAALWORKS/CAPITOL		
40	39	3	EYES IN THE DARK	GRAPY GONZALES	CITRUS/SONIC STEREO/PHONIC		
41	34	7	SHURI SHURI (LET'S GET LOCO)	DJ BENS	FEAT. JUAN MAGAN, LIL JON & BABY DAZE	BIG HITOMMY	BOY
42	48	2	TROUBLEMAKER	TAIO CRUZ	MERCURY/IDJMG		
43	49	3	GO OFF	SAHARA	DAVENPORT GOMINATION		
44	47	2	CHANGIN'	CHRIS COX & DJ TOMMY ROGERS	FEAT. PEYTON BIG	HITOMMY BOY	
45	27	11	F U BETTA	NEON HITCH	WARNER BROS.		
46	50	10	FEEL SO CLOSE	DALVIN HARRIS	ULTRA		
47	NEW	DEBUT	I'M NOT LEAVING	THE CRYSTAL METHOD	FEAT. MARTHA REEVES	A&R/RED	
48	40	8	GLOW IN THE DARK	CARISHMA	GIANT PEACH		
49	NEW	DEBUT	FOR THE PEOPLE (COLOR ON THE WALLS)	FOSTER THE PEOPLE	STARTIME/COLUMBIA		
50	44	3	MY ROSE	DELIOUS	TRUDON		

DANCE/ELECTRONIC ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMP/INT	PROMOTION/LABEL	CERT.
1	1	2	#1 MADONNA	MADONNA	LIVE	NATION/INTERSCOPE	016658/IGA
2	2	4	LMFAO	LMFAO	100% HONKING PARTY	RCA/VIOLATOR/REPTILES/INTERSCOPE	018058/IGA
3	3	15	SKRILLEX	BANGARANG (EP)	BIG BEAT/DWLS/LAATLANTIC	50825/VIAG	
4	7	68	SKRILLEX	SCARY MONSTERS AND NICE SPRITES	BIG BEAT/ATLANTIC	52918/VIAG	
5	4	2	TOBYMAG	DUBBED & FREQ'D: A REMIX PROJECT	FOREFRONT	83322/EMI	CMG
6	5	32	DAVID GUETTA	NOTHING BUT THE BEAT	WHAT A MUSIC/CASTRALWORKS	78330/CAPITOL	
7	9	70	DEADMAU5	4X4=12	MAUSTRAP	2518*/ULTRA	
8	8	47	LADY GAGA	THE HOLOCAUST	STRENGTH/KONJUNE/INTERSCOPE	01527*/IGA	2
9	11	18	KORN	THE PATH OF TOTALITY	ROADRUNNER	617728	
10	13	25	M83	HURRY UP, WE'RE DREAMING	M83	9510*/MUTE	
11	15	2	CHROMATICS	KILL FOR LOVE	ITALIANS DO IT BETTER	038	EX
12	NEW	DEBUT	MORGAN PAGE	IN THE AIR	NETTWERK	30387	
13	NEW	DEBUT	PAUL VAN DYK	EVOLUTION	VANDIT	2505*	
14	14	7	CRIMES	VISIONS	10AD	3208*	
15	6	2	DEV	THE NIGHT THE SUN CAME UP	INDIE-POP	DIGITAL	EX/UNIVERSAL REPUBLIC
16	20	32	KC AND THE SUNSHINE BAND	FLASHBACK WITH KC AND THE SUNSHINE BAND	RHINO	FLASHBACK	52021/RHINO
17	19	70	VARIOUS ARTISTS	UKF DUBSTEP 2010	UKF	DIGITAL	EX
18	18	70	DAFT PUNK	TRON: LEGACY	WALT DISNEY	005872*	
19	22	20	VARIOUS ARTISTS	UKF DUBSTEP 2011	UKF	DIGITAL	EX
20	16	23	NERO	WELCOME REALITY	MIA/MERCURY/CHERRYTREE/INTERSCOPE	01821/IGA	
21	21	9	VARIOUS ARTISTS	ULTRA DANCE 13	ULTRA	3118	
22	10	2	RUSKO	SONGS MAD	DECENT	158*/DOWNTOWN	
23	23	42	SKRILLEX	MORE MONSTERS AND SPRITES	BIG BEAT/ATLANTIC	DIGITAL	EX/VIAG
24	RE-ENTRY	VARIOUS ARTISTS	35 TOP HITS: WORKOUT MIXES	POWER MUSIC	DIGITAL	EX	
25	17	3	TANLINES	MIXED EMOTIONS	TRUE PANTHER	SOUNDS	066*

DANCE/MIX SHOW AIRPLAY™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMP/INT	PROMOTION/LABEL	CERT.
1	1	27	#1 FEEL SO CLOSE	DALVIN HARRIS	ULTRA		
2	2	23	GLAD YOU CAME	THE WANTED	GLOBAL TALENT/MERCURY/IDJMG		
3	3	17	TURN ME ON	DAVID GUETTA FEAT. NICKI MINAJ	WHAT A MUSIC/CASTRALWORKS/CAPITOL		
4	10	6	PART OF ME	KATY PERRY	CAPITOL		
5	16	5	TITANIUM	DAVID GUETTA FEAT. SIA	WHAT A MUSIC/CASTRALWORKS/CAPITOL		
6	6	9	WILD ONES	FLO RIDA	FEAT. SIA	POE BOY/ATLANTIC	
7	11	7	CAN'T STOP ME	AFROJACK & SHERMANOLGY	ROBBINS		
8	9	7	STARSHIPS	NICKI MINAJ	YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC		
9	19	3	WE ARE YOUNG	FUN. FEAT. JANELLE MONAE	FUELED BY RAMEN/RRP		
10	4	14	INTERNATIONAL LOVE	PITBULL	FEAT. CHRIS BROWN	MR. 305/POLO GROUNDS/JRCA	
11	7	9	STRONGER (WHAT DOESN'T KILL YOU)	KELLY CLARKSON	19/RCA		
12	13	8	TAKE CARE	DRAKE	FEAT. RHIANNA	YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	
13	15	28	LEVELS	AMOR LEVELS	VERATONE/ATOM	EMPIRE/INTERSCOPE	
14	8	7	TURN UP THE MUSIC	CHRIS BROWN	RCA		
15	14	10	ASS BACK HOME	GYM CLASS HEROES	FEAT. NEON HITCH	DECA/DANCE/FUELED BY RAMEN/RRP	
16	23	3	SOMEBODY THAT I USED TO KNOW	GOTYE	FEAT. KIMBRA SAMPLES	1 ST SECOND/SIRIAX/UNIVERSAL REPUBLIC	
17	5	15	SET FIRE TO THE RAIN	ADELE	XL/COLUMBIA		
18	20	4	CHANGED THE WAY YOU KISS ME	EXAMPLE	FEAT. LUDACRIS	MERCURY/IDJMG	
19	18	13	DOMINO	JESSIE J	LAVA/UNIVERSAL REPUBLIC		
20	22	10	CRY (JUST A LITTLE)	BINGO PLAYERS	HYSTERIA/SPINNIN'		
21	24	9	ANTIDOTE	SWEDISH HOUSE MAFIA	VS KNIFE PARTY	A&R/STRAALWORKS/CAPITOL	
22	NEW	DEBUT	GIRL GONE WILD	MADONNA	LIVE	NATION/INTERSCOPE	
23	17	7	TONIGHT IS THE NIGHT	OUTSIGHT	WARNER BROS.		
24	NEW	DEBUT	BROKENHEARTED	KARMIN	EPIC		
25	NEW	DEBUT	BOYFRIEND	JUSTIN BIEBER	SCHOOLBOY/RAYMOND BRAUN/ISLAND/IDJMG		

TRADITIONAL JAZZ ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMP/INT	PROMOTION/LABEL	CERT.	
1	1	10	#1 PAUL MCCARTNEY	PAUL MCCARTNEY	KISSES ON THE BOTTOM	MPL/NEAR	3208*/CONCORD	
2	2	30	TONY BENNETT	DUETS II	RP/ARC/COLUMBIA	6623*/SONY MUSIC		
3	3	6	ROBERT GLASPER EXPERIMENT	BLACK RADIO	BIG NOTE	88333*		
4	4	21	FRANK SINATRA	SINATRA: BEST OF THE BEST	REPRISE	79764/CAPITOL		
5	5	17	SOUNDTRACK	MIDNIGHT IN PARIS	MADISON GATE	63482	EX	
6	11	8	GREGORY PORTER	BE GOOD	MOTEMA	75		
7	10	23	PINK MARTINI	RETROSPECTIVE	HEINZ	11		
8	7	20	LANDAU EUGENE MURPHY, JR.	THAT'S LIFE	SYCO/COLUMBIA	99178*/SONY MUSIC		
9	6	5	WES MONTGOMERY	ECHOES OF INDIANA	AVENUE RESONANCE	2011*		
10	12	63	FRANK SINATRA, DEAN MARTIN & SAMMY DAVIS JR.	THE BEST OF THE BEST	FRANK SINATRA/DEAN MARTIN/SAMMY DAVIS JR.	3219*/WARNER BROS.		
11	8	3	BRAD MEHLDAU TRIO	ODE	NONESUCH	52988*/WARNER BROS.		
12	16	9	STEVE TYRRELL	I'LL TAKE ROMANCE	NEW ERIGON	33274*/CONCORD		
13	14	9	VIJAY IYER TRIO	ACCELERANDO	AT VISION	9524		
14	9	2	SNARKY PUPPY	GROUNDUP	HOPEADOPE	183		
15	13	2	BILLY HART/ETERNAL VISION	MARK TURNER	BEN STREET	ALL OUR REASONS	DECA	01657*/DECCA

TRADITIONAL CLASSICAL ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMP/INT	PROMOTION/LABEL	CERT.
1	NEW	DEBUT	#1 ERIC WHITACRE	ERIC WHITACRE	WATER NIGHT	DECCA	016836/DECCA CLASSICS
2	2	13	MORMON TABERNAACLE CHOR	MORMON TABERNAACLE CHOR	MUSIC OF REJICING	MORMON TABERNAACLE CHOR	50630/4
3	1	8	ANNE AKIKO MEYERS/ENGLISH CHAMBER ORCH.	ANNE AKIKO MEYERS/ENGLISH CHAMBER ORCH.	AIR: THE BACH ALBUM	EONE	7785
4	4	5	VARIOUS ARTISTS	LIFESCAPES: STRONG BELIEF	LIFESCAPES	59100	EX/AMINO MEDIA
5	11	43	MORMON TABERNAACLE CHOR	MORMON TABERNAACLE CHOR	THIS IS THE CHRIST	MORMON TABERNAACLE CHOR	95558/2
6	5	15	SOUNDTRACK	DOWNTON ABBEY	CARNIVAL/MASTERPIECE	016290/DECCA	
7	12	35	MILOS KARADAGIC	MEDITERRANEAN	DG	015579/DECCA CLASSICS	
8	6	13	JOSHUA BELL/JEREMY DENK	FRENCH IMPRESSIONS	SONY CLASSICAL	82026*/SONY MASTERWORKS	
9	10	11	ZUILL BAILEY/JUN MARKL/INDIANAPOLIS SYMPHONY	DYORAK: ONE CONCERTO	TELARC	32927/CONCORD	
10	15	9	BRUCKNER ORCHESTER LINZ	GLASS SYMPHONY NO. 9	ORANGE MOUNTAIN	DIGITAL	EX
11	RE-ENTRY	SHARON ISBIN	GLORIOUS PASSIONS	SONY CLASSICAL	84218*/SONY MASTERWORKS		
12	RE-ENTRY	ERIC WHITACRE	LIGHT & GOLD	DECCA	014850/DECCA CLASSICS		
13	8	4	AUKSO ORCHESTRA	KRYZTOF PADEREWSKI	JORDEN GREENWOOD	NONESUCH	51023*/WARNER BROS.
14	RE-ENTRY	SIMONE DINNERSTEIN	SOMETHING ALMOST BEING SAID	SONY CLASSICAL	8493*/SONY MASTERWORKS		
15	RE-ENTRY	PHOENIX CHORALE	NORTHERN LIGHTS: CHORAL WORKS BY GLEA	QUILDA	CHANDOS	5100	

CONTEMPORARY JAZZ ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMP/INT	PROMOTION/LABEL	CERT.
1	1	4	#1 ESPERANZA SPALDING	ESPERANZA SPALDING	RADIO MUSIC SOCIETY	MONTAGE/HEAD UP	3214*/CONCORD
2	2	2	INCIGNITO	SURREAL	SHANACHIE	5195	
3	3	4	PETER WHITE	HERE WE GO	HEADS UP	32905*/CONCORD	
4	5	7	GALACTIC	CARNIVALE	ELECTROBOS	GALACTIC FUNK/ANTI-	87182*/EPITAPH
5	8	47	BELLA FLECK & THE FLECKTONES	ROCK! FEAT. SODIE	EONE	2133	
6	10	10	NAJEE	THE SMOOTH SIDE	OF SOUL	SHANACHIE	5193
7	7	30	TROMBONE SHORTY	FOR TRAVE	VERVE	FORECAST	

HOT LATIN SONGS™					
THIS WEEK	LAST WEEK	TITLE	ARTIST	IMPRINT/PROMOTION LABEL	CERT.
1	6	#1 AI SE EU TE PEGO	MICHEL TELÉ	PANTANAL/NARBE, SONY MUSIC/LATIN	
2	27	INTENCIONAL	3BALLMITY	FEAT. GARY MORENO & ANTONIO SIEPPA FONOVISA/UMLE	
3	14	DUTTY LOVE	DON OMAR	FEAT. NATTY NATASHA OFRANATO/MACHETE/UMLE	
4	18	BAILANDO POR EL MUNDO	JUAN MAGAN	FEAT. PITBULL & EL CATA SONY MUSIC/LATIN	
5	11	AMOR CONFUSO	GERARDO ORTIZ	DEL SONY MUSIC/LATIN	
6	18	LLAMADA DE MI EX	LA ARROLLADORA	BANDA EL LIMON DE RENE CAMACHO DISA/UMLE	
7	12	LAS COSAS PEQUEÑAS	PRINCE ROYCE	TOP STOP	
8	4	CORRE!	JESSE & JOY	FEAT. LA REPUBLICA WARNER/LATINA	
9	13	GG SITE DIGO LA VERDAD	GOCHO	NEVER/A&M/MUSIC	
10	11	MI SANTA	ROMEO SANTOS	FEAT. TOMATITO SONY MUSIC/LATIN	
11	16	LOVUMBA (PRESTIGE)	DADDY YANKEE	EL CARTEL	
12	11	EL MEJOR PERFUME	LA ORIGINAL	BANDA EL LIMON DE SALVADOR LIZARRAGA FONOVISA/UMLE	
13	14	FUJISTE TU	ARROLLADORA	BANDA EL LIMON DE METZANORFOSIS	
14	11	INTERNATIONAL LOVE	PITBULL	FEAT. CHRIS BROWN M.B. 355/POLO GROUND/SURCA	
15	28	EL VERDADERO AMOR PERDONA	MANIA	FEAT. PRINCE ROYCE WARNER/LATINA	
16	12	PROMISE	ROMEO SANTOS	FEAT. USHER SONY MUSIC/LATIN	
17	12	TU YA ERES COSA DEL PASADO	FIDEL RUEDA	DISA/UMLE	
18	17	UN HOMBRE NORMAL	ESPIÑOZA PAZ	DISA/UMLE	
19	19	MUJER DE TODOS MUJER DE NADIE	CAMILA	FEAT. EL AMOR SONY MUSIC/LATIN 8981	
20	21	LA SEÑAL	JUANES	UNIVERSAL MUSIC/LATIN/UMLE	
21	23	ME VOY DE LA CASA	TITO "EL BAMBINO"	SIENTE	
22	12	EL VESTIDO BLANCO	VICENTE FERNANDEZ	SONY MUSIC/LATIN	
23	31	PARA EL PEOR AMANTE	EDNITA NAZARIO	SONY MUSIC/LATIN	
24	27	DE QUE ME SIRVE LA VIDA	CAMILA	SONY MUSIC/LATIN	
25	22	MARCHATE	JULIO ANACLETO	Y UN CERTO BANDA DISA/UMLE	
26	24	SET FIRE TO THE RAIN	ADOLEX	X/COLUMBIA	
27	30	PARA TI SOLITA	BANDA LOS RECODITOS	DISA/UMLE	
28	28	YA ME CANSE	LARRY HERNANDEZ	FONOVISA/UMLE	
29	29	SENTIMIENTOS ENCONTRADOS	EL TRONO DE MEXICO	FONOVISA/UMLE	
30	36	CREO EN TI	REX SOTO	SONY MUSIC/LATIN	
31	35	CLARIDAD	LUIS FONSI	UNIVERSAL MUSIC/LATIN/UMLE	
32	32	ESTOY SALADO	CHUY LIZARRAGA	Y SU BANDA TIERRA SINALOENSE DISA/UMLE	
33	44	FEEL SO CLOSE	CALVIN HARRIS	ULTRA	
34	26	GOOD FEELING	FLO RIDA	POE BOY/ATLANTIC	
35	25	AMOR COMPARTIDO	LOS TUCANES	DE TIJUANA FONOVISA/UMLE	
36	4	YOUNG, WILD & FREE	THE MIGHTY BOSS	FEAT. JAY-Z & FREDDIE MONTEGRO/ROSTRO/GOODS/STYLANT/OTRRP	
37	33	CRAZY PEOPLE	SENSATO, PITBULL, SAKINOL	FAMOUS ARTISTAS/305	
38	39	MI OLVIDO	BANDA SINALOENSE	MIS DE SERGIO LIZARRAGA DISA/UMLE	
39	37	MI REINA DEL DOLOR	MANIA	WARNER/LATINA	
40	34	CAMINAR CONTIGO	LUCERO	Y JOAN SEBASTIAN F.A.S./SKALONA	
41	41	BEBE BONITA	CHINO MACHETE	FEAT. JAY SCAN MACHETE/UMLE	
42	45	LO QUE PIENSO DE TI	BANDA CARNAVAL	DISA/UMLE	
43	40	KISS ME!	NOELIA	FEAT. BABY BOY PINK STAR/PCM	
44	42	AMOR PROHIBIDO	SELENA	CON SAMO CAPITOL/LATIN	
45	HOT SHOT DEBUT	STARSHIPS	NICKI MINAJ	YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	
46	NEW	LEY DE NEWTON	BEATRIZ LUENGO	FEAT. JESUS NAVARRO SONY MUSIC/LATIN	
47	NEW	GLAD YOU CAME	THE MIGHTY BOSS	FEAT. TALENT/MERCURY/UMJMG	
48	46	MI AMOR	GRUPO TROD	JDK	
49	47	DUELE SER INFIEL	PEDRO CAPO	SONY MUSIC/LATIN	
50	43	TE DIJERON	PLANE PINA		

Puerto Rican musician Gocho receives his first No. 1 on Tropical Airplay with "Si Te Digo la Verdad," which surges 14-1 with the Greatest Gainer/Airplay credit. The singer also makes headlines on Hot Latin Songs as the track becomes his first top 10 on that list (13-9).



TOP LATIN ALBUMS™					
THIS WEEK	LAST WEEK	TITLE	ARTIST	IMPRINT/DISTRIBUTING LABEL	CERT.
1	HOT SHOT DEBUT	#1 SELENA	ENAMORADA	DE TI CAPITOL/LATIN 89376	
2	1	EDNITA NAZARIO	OSASUNA	SONY MUSIC/LATIN 98147	
3	NEW	LOS INQUIETOS DEL NORTE	LA GRITERA	EAGLE MUSIC/3M	
4	2	ROMEO SANTOS	FORMULA VOL. 1	SONY MUSIC/LATIN 82046	2
5	3	PRINCE ROYCE	PRINCE ROYCE	TOP STOP 30020/AG	
6	4	EL TRONO DE MEXICO	LOMELOR	DEL TRONO DE MEXICO FONOVISA/UNIVERSAL MUSIC/LATIN 91844/UMLE	
7	5	LOS TEMERARIOS	30 ANIVERSARIO	DISA 01664/UMLE	
8	6	3BALLMITY	JESSE & JOY	FONOVISA 354663/UMLE	
9	7	ESPIÑOZA PAZ	UN HOMBRE NORMAL	DISA 016594/UMLE	
10	9	VARIOUS ARTISTS	LAS BANDAS ROMANTICAS DE AMERICA 2012	DISA 016382/UMLE	
11	10	EL PELON DEL MIKROPHONE & DJ MORPHIUS	LOS REYES DEL TRIBAL	MAGS SOUND 8951	
12	10	GERARDO ORTIZ	ENTRE DIOS Y EL DIABLO	DEL 91251/SONY MUSIC/LATIN	
13	19	GG MANIA	ORAMA	Y VY VARNER/LATINA 82830	2
14	13	LA ARROLLADORA	BANDA EL LIMON DE RENE CAMACHO	IRREVERSIBLE 2012	DISA 016940/UMLE
15	11	ARJONA	INDEPENDIENTE	METAMORFOSIS S28011/WARNER/LATINA	
16	14	FIDEL RUEDA	SINALOENSE	HASTA LAS CACHAS DISA 016566/UMLE	
17	15	CARDENALES DE NUEVO LEON	30 ANIVERSARIO	ASL/DISA 016667/UMLE	
18	8	BANDA LOS RECODITOS	PARA TI SOLITA	DISA 016640/UMLE	
19	22	CAMILA	FEAT. EL AMOR	SONY MUSIC/LATIN 8981	
20	20	JUAN LUIS GUERRA 440	COLECCION CRISTIANA	CAPITOL/LATIN 29678	
21	16	GRUPO BRYNDIS	20 ANIVERSARIO	DISA 016640/UMLE	
22	17	CALIBRE 50	EL BUEN EJEMPLO	DISA 016554/UMLE	
23	17	JESSE & JOY	CON QUIEN SE OJUELA EL PERRO?	WARNER/LATINA 529227	
24	23	RAMON AYALA Y SUS BRAVOS DEL NORTE	LEYENDA	NORTE/FREDDIE 3636	
25	21	INDUSTRIA DEL AMOR	20 ANIVERSARIO	FONOVISA 354663/UMLE	
26	25	ALEJANDRO FERNANDEZ	CANCIONES DE AMOR	SONY MUSIC/LATIN 91510	
27	29	DON OMAR	MEET THE ORPHANS	THE MIGHTY BOSS OFRANATO/MACHETE 01465/UMLE	
28	26	LOS BUKIS	35 ANIVERSARIO	FONOVISA 354663/UMLE	
29	27	JENNI RIVERA	JOYAS PRESTADAS	BANDA FONOVISA 354663/UMLE	
30	31	SHAKIRA	SALER	EPIC 77433/SONY MUSIC/LATIN	
31	28	LOS TUCANES DE TIJUANA	35 DIAS	FONOVISA 016940/UMLE	
32	32	VARIOUS ARTISTS	CORRIDOS #1 2011	DISA 721684 EX/UMLE	
33	33	MARCO ANTONIO SOLIS	LA HISTORIA CONTINUA... PARTE IV	FONOVISA 016475/UMLE	
34	34	EL VOLO	EL VOLO EN ESPAÑA	OPERA BLUES GARCIA/RENTON/GEFFEN 01518/UMLE	
35	38	BRONCO	25 ANIVERSARIO	FONOVISA 354619/UMLE	
36	24	LOS TITANES DE DURANGO	LOS 40 ANIVERSARIOS	DISA 016940/UMLE	
37	37	VICENTE FERNANDEZ	EL PODER DEL NORTE	QUE DIOSITO TE PERDONA DISA 016751/UMLE	
38	NEW	YURIDIA	PARA MI	SONY MUSIC/LATIN 92057	
39	40	VARIOUS ARTISTS	TOP LATIN: TRIBAL REMIX	SONY MUSIC/LATIN 91456	
40	35	VARIOUS ARTISTS	UN HOMBRE NORMAL	PLATINO 9046	
41	46	AVENTURA	14+14 PREMIUM	LATIN 892111/SONY MUSIC/LATIN	
42	43	RICARDO ARJONA	CANCIONES DE AMOR	SONY MUSIC/LATIN 9381	
43	44	ROCIO DURCAL	CANCIONES DE AMOR	SONY MUSIC/LATIN 91150	
44	45	VARIOUS ARTISTS	RADIO EXITOS: EL DISCO DEL AÑO 2011	DISA 721666/UMLE	
45	57	VARIOUS ARTISTS	LAS BANDAS ROMANTICAS DE AMERICA 2012	DISA 721627/UMLE	
46	36	PEPE AGUILAR	HEBOSA	CELEBRACION 016933/UNIVERSAL MUSIC/LATIN 09410/UMLE	
47	56	JENNI RIVERA	JOYAS PRESTADAS	POP FONOVISA 354663/UMLE	
48	58	LOS YONIC'S	35 ANIVERSARIO	FONOVISA 354663/UMLE	
49	50	JUAN MAGAN	BAILANDO POR EL MUNDO	SONY MUSIC/LATIN 91457	
50	59	JUAN MAGAN	BAILANDO POR EL MUNDO	SONY MUSIC/LATIN 91457	

After six previous charting singles, Gerardo Ortiz celebrates his first Regional Mexican Airplay No. 1 with "Confuso." The singer scored six wins at the Billboard Mexican Music Awards last fall and is a finalist for top albums artist at the Billboard Latin Music Awards, to air April 26 on Telemundo.



REGIONAL MEXICAN ALBUMS™					
THIS WEEK	LAST WEEK	TITLE	ARTIST	IMPRINT/DISTRIBUTING LABEL	CERT.
1	NEW	#1 LOS INQUIETOS DEL NORTE	LA GRITERA	EAGLE MUSIC/3M	
2	1	EL TRONO DE MEXICO	LOMELOR	DEL TRONO DE MEXICO FONOVISA/UNIVERSAL MUSIC/LATIN 91844/UMLE	
3	2	LOS TEMERARIOS	30 ANIVERSARIO	DISA 016640/UMLE	
4	3	3BALLMITY	JESSE & JOY	FONOVISA 354663/UMLE	
5	4	ESPIÑOZA PAZ	UN HOMBRE NORMAL	DISA 016594/UMLE	
6	6	VARIOUS ARTISTS	LAS BANDAS ROMANTICAS DE AMERICA 2012	DISA 016382/UMLE	
7	8	EL PELON DEL MIKROPHONE & DJ MORPHIUS	LOS REYES DEL TRIBAL	MAGS SOUND 8951	
8	7	GERARDO ORTIZ	ENTRE DIOS Y EL DIABLO	DEL 91251/SONY MUSIC/LATIN	
9	9	LA ARROLLADORA	BANDA EL LIMON DE RENE CAMACHO	IRREVERSIBLE 2012	DISA 016940/UMLE
10	10	FIDEL RUEDA	SINALOENSE	HASTA LAS CACHAS DISA 016566/UMLE	
11	11	CARDENALES DE NUEVO LEON	30 ANIVERSARIO	ASL/DISA 016667/UMLE	
12	5	BANDA LOS RECODITOS	PARA TI SOLITA	DISA 016640/UMLE	
13	12	GRUPO BRYNDIS	20 ANIVERSARIO	DISA 016640/UMLE	
14	13	CALIBRE 50	EL BUEN EJEMPLO	DISA 016554/UMLE	
15	15	RAMON AYALA Y SUS BRAVOS DEL NORTE	LEYENDA	NORTE/30 GRANDES EXITOS/FREDDIE 3636	
16	14	INDUSTRIA DEL AMOR	20 ANIVERSARIO	FONOVISA 354663/UMLE	
17	17	LOS BUKIS	35 ANIVERSARIO	FONOVISA 354663/UMLE	
18	18	JENNI RIVERA	JOYAS PRESTADAS	BANDA FONOVISA 354663/UMLE	
19	19	LOS TUCANES DE TIJUANA	35 DIAS	FONOVISA 016940/UMLE	
20	RE-ENTRY	VARIOUS ARTISTS	CORRIDOS #1 2011	DISA 721684 EX/UMLE	

TROPICAL ALBUMS™					
THIS WEEK	LAST WEEK	TITLE	ARTIST	IMPRINT/DISTRIBUTING LABEL	CERT.
1	1	#1 ROMEO SANTOS	FORMULA VOL. 1	SONY MUSIC/LATIN 82046	2
2	2	PRINCE ROYCE	PRINCE ROYCE	TOP STOP 30020/AG	
3	3	JUAN LUIS GUERRA 440	COLECCION CRISTIANA	CAPITOL/LATIN 29678	
4	4	AVENTURA	14+14 PREMIUM	LATIN 892111/SONY MUSIC/LATIN	
5	5	VICTOR MANUELLE	BUSCO UN PUEBLO	SONY MUSIC/LATIN 89250	
6	NEW	LENNY SANTOS	AVENTURERO	SONY MUSIC/LATIN 92705	
7	6	CHARLIE ZAA	DE BORNEMIA	THE ENTITY 1099	
8	7	GILBERTO SANTA ROSA	CANCIONES DE AMOR	SONY MUSIC/LATIN 91146	
9	9	JOSEPH FONSECA	W/ADRIENNE	DEL GRAN COMBO POPULAR 1005	
10	10	LIS ENRIQUE	SONY MUSIC	TOP STOP 30020/AG/SONY MUSIC/LATIN	
11	11	EDDIE SANTIAGO	15 EXITOS	ORO SALSERO MACHETE 014866/UMLE	
12	16	HENRY SANTOS	INTRODUYENDO SIENTE	UNIVERSAL MUSIC/LATIN 659092/UMLE	
13	8	EL GRAN COMBO	SALSAS	UN HOMENAJE A EL GRAN COMBO POPULAR 1005	
14	12	OMEGA	EL DUENO DEL FLOW 2	PLANET 226	
15	18	TIETE CURET	SONO SONO	THE BURET POPULAR 1210	
16	20	HECTOR LAVOE	ANTHOLOGY	FANIA 462997125/CODIGO	
17	14	WILLIE COLON Y HECTOR LAVOE	SICILION	SONY MUSIC/LATIN 916928/UMLE	
18	13	HECTOR ACOSTA: EL TORITO	OLIGAME	A.M.VENEMUSIC/UNIVERSAL MUSIC/LATIN 054809/UMLE	
19	NEW	REY RUIZ	MIS FAVORITAS	SONY MUSIC/LATIN 89370	
20	RE-ENTRY	VARIOUS ARTISTS	EL VOLO	BACHATA 2012 PLANET 271	

LATIN POP ALBUMS™					
THIS WEEK	LAST WEEK	TITLE	ARTIST	IMPRINT/DISTRIBUTING LABEL	CERT.
1	NEW	#1 SELENA	ENAMORADA	DE TI CAPITOL/LATIN 89376	
2	1	EDNITA NAZARIO	OSASUNA	SONY MUSIC/LATIN 98147	
3	4	MANA	DRAMA	Y VY VARNER/LATINA 82830	2
4	2	ARJONA	INDEPENDIENTE	METAMORFOSIS S28011/WARNER/LATINA	
5	5	CAMILA	DE LA PARTE DE AMAR	SONY MUSIC/LATIN 8981	
6	3	JESSE & JOY	CON QUIEN SE OJUELA EL PERRO?	WARNER/LATINA 529227	
7	6	ALEJANDRO FERNANDEZ	CANCIONES DE AMOR	LOVE SONGS SONY MUSIC/LATIN 91510	
8	7	SHAKIRA	SALER	EPIC 77433/SONY MUSIC/LATIN	
9	8	EL VOLO	EL VOLO EN ESPAÑA	OPERA BLUES GARCIA/RENTON/GEFFEN 01518/UMLE	
10	9	YURIDIA	PARA MI	SONY MUSIC/LATIN 92057	
11	10	RICARDO ARJONA	CANCIONES DE AMOR	SONY MUSIC/LATIN 9381	
12	11	ROCIO DURCAL	CANCIONES DE AMOR	SONY MUSIC/LATIN 91150	
13	16	JENNI RIVERA	JOYAS PRESTADAS	POP FONOVISA 354663/UMLE	
14	15	LOS YONIC'S	35 ANIVERSARIO	FONOVISA 354663/UMLE	
15	17	JUAN MAGAN	JUAN MAGAN PRESENTS	BAILANDO POR EL MUNDO	SONY MUSIC/LATIN 91457
16	14	CHAYANNE	SOLAS CON CHAYANNE	SONY MUSIC/LATIN 89341	
17	13	ROCIO DURCAL	AMOR ETERNO	LOS EXITOS SONY MUSIC/LATIN 89848	
18	20	REIK	PELIGRO	SONY MUSIC/LATIN 89571	
19	12	FRANCO DE VITA	LA VERDAD	SONY MUSIC/LATIN 78112	
20	18	DIEGO VERDAGUER	VOLEBE	DE LO QUE VERDADERO EN LOS 70'S	DIAM 8938

LATIN RHYTHM ALBUMS™					
THIS WEEK	LAST WEEK	TITLE	ARTIST	IMPRINT/DISTRIBUTING LABEL	CERT.
1	1	#1 DON OMAR	MEET THE ORPHANS	THE MIGHTY BOSS OFRANATO/MACHETE 01465/UMLE	
2	3	WISIN & YANDEL	LOS WAQUEOS	EL REGRESO WY/MACHETE 015218/UMLE	
3					

EURO		DIGITAL SONGS		(NIELSEN SOUNDSCAN INTERNATIONAL) APRIL 21, 2012	
THIS WEEK	LAST WEEK				
1	13	CALL ME MAYBE	CARLY RAE JEPSEN 604/SCHOOLBOY		
2	1	SOMEBODY THAT I USED TO KNOW	GOTYE FT. KIMBRA SAMPLES 'N' SECONDS/ISLAND		
3	2	SHE DOESN'T MIND	SEAN PAUL VP		
4	4	STARSHIPS	NICKI MINAJ YOUNG MONEY/CASH MONEY		
5	6	WILD ONES	FLO RIDA FT. SIA PDE BOY		
6	7	TITANIUM	DAVID GUETTA FT. SIA WHAT A MUSIC		
7	5	PART OF ME	KATY PERRY CAPITOL		
8	3	TURN UP THE MUSIC	CHRIS BROWN RCA		
9	8	AI SE EU TE PEGO	MICHEL TELÓ CHY/CO/PANTANAL/RGE/ROSTER/VIDEOS		
10	10	NEXT TO ME	EMELI SANDE VIRGIN		

JAPAN		BILLBOARD JAPAN HOT 100		(HANSHIN/SOUNDSCAN JAPAN/PLANTHCE) APRIL 21, 2012	
THIS WEEK	LAST WEEK				
1	15	GO FOR IT/BABY 'KIOKU NO SANMYAKU'	B'Z VERMILLION		
2	13	CANDY CANDY	KYARY PAMYU PAMYU WARNER		
3	34	BEAT GENERATION	FARRIES SONY		
4	1	IKITERU IKITEKU	MASAHARU FUKUYAMA UNIVERSAL		
5	NEW	OPPA,OPPA	DONGHAE(SUPER JUNIOR) & EUNHYUK(SUPER JUNIOR) A&J/JAYRE		
6	NEW	SHIAWASE NO LAST DANCE	KEISUKE KUWATA VICTOR		
7	9	SPRING OF LIFE	PERFUME UNIVERSAL		
8	74	DISTANCE	MAN WITH A MISSION NIPPON CROWN		
9	31	HEAVEN	EMELI SANDE EMI		
10	8	HANG IT UP	THE TING TINGS SONY		

GERMANY		SINGLES		(MEDIA CONTROL) APRIL 21, 2012	
THIS WEEK	LAST WEEK				
1	4	AI SE EU TE PEGO	MICHEL TELÓ PANTANAL/RGE/ROSTER		
2	1	HEART SKIPS A BEAT	OLLY MURS FEAT. RIZZLE KICKS SYCO		
3	6	2012 (IF THE WORLD WOULD END)	MIKE CANDYS FEAT. CHRYN & PATRICK MILLER SRP		
4	NEW	FORGIVE FORGET	CALIGOLA MUSICA DE LA SANTA		
5	5	SHE DOESN'T MIND	SEAN PAUL VP		
6	3	TAGE WIE DIESE	DIE TOTEN HOSEN JKP		
7	2	EASY	CRO CHIMPATERO		
8	7	FRIENDS	AURA DIONE FEAT. ROCK MAFIA KOOLMUSIC		
9	8	DRIVE BY	TRAIN COLUMBIA		
10	10	WILD ONES	FLO RIDA FEAT. SIA PDE BOY		

UNITED KINGDOM		SINGLES		(THE OFFICIAL UK CHARTS CO.) APRIL 21, 2012	
THIS WEEK	LAST WEEK				
1	NEW	CALL ME MAYBE	CARLY RAE JEPSEN 604/SCHOOLBOY		
2	2	SHE DOESN'T MIND	SEAN PAUL VP		
3	5	SOMEBODY THAT I USED TO KNOW	GOTYE FEAT. KIMBRA SAMPLES 'N' SECONDS/ISLAND		
4	3	STARSHIPS	NICKI MINAJ YOUNG MONEY/CASH MONEY		
5	1	TURN UP THE MUSIC	CHRIS BROWN RCA		
6	4	PART OF ME	KATY PERRY CAPITOL		
7	8	TITANIUM	DAVID GUETTA FEAT. SIA WHAT A MUSIC		
8	7	WILD ONES	FLO RIDA FEAT. SIA PDE BOY		
9	10	NEXT TO ME	EMELI SANDE VIRGIN		
10	9	LAST TIME	LABRINTH SYCO		

FRANCE		DIGITAL SONGS		(NIELSEN SOUNDSCAN INTERNATIONAL) APRIL 21, 2012	
THIS WEEK	LAST WEEK				
1	1	SOMEBODY THAT I USED TO KNOW	GOTYE FT. KIMBRA SAMPLES 'N' SECONDS/ISLAND		
2	2	AI SE EU TE PEGO	MICHEL TELÓ PANTANAL/RGE		
3	3	AVANT QU'ELLE PARTE	SEKON DASSAUT WATI B		
4	4	I FOLLOW RIVERS	LYKKE LI LL RECORDINGS		
5	5	MY NAME IS STAIN	SHAKA PONK GUESS WHAT !		
6	7	STARSHIPS	NICKI MINAJ YOUNG MONEY/CASH MONEY		
7	8	LE SENS DE LA VIE	TAL WARNER		
8	6	VIDEO GAMES	LAMA DEL REY STRANGER		
9	9	I KNOW	IRMA VYVAJROCOMPANY		
10	NEW	WILD ONES	FLO RIDA FT. SIA PDE BOY		

CANADA		BILLBOARD CANADIAN HOT 100		(NIELSEN SOUNDSCAN/BDS) APRIL 21, 2012	
THIS WEEK	LAST WEEK				
1	3	SOMEBODY THAT I USED TO KNOW	GOTYE FT. KIMBRA SAMPLES 'N' SECONDS/FAIRFAX		
2	2	WE ARE YOUNG	FUN. FT. JANELLE MONAE FUELED BY RAMEN		
3	4	GLAD YOU CAME	THE WANTED GLOBAL TALENT/MERCURY		
4	6	STARSHIPS	NICKI MINAJ YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC		
5	5	WILD ONES	FLO RIDA FT. SIA PDE BOY/ATLANTIC		
6	1	BOYFRIEND	JUSTIN BIEBER SCHOOLBOY/RAYMOND BRAUN/ISLAND		
7	8	WHAT MAKES YOU BEAUTIFUL	ONE DIRECTION SYCO/COLUMBIA		
8	9	PART OF ME	KATY PERRY CAPITOL		
9	10	STRONGER (WHAT DOESN'T KILL YOU)	KELLY CLARKSON 19/RCA		
10	11	FEEL SO CLOSE	CALVIN HARRIS ULTRA		

KOREA		BILLBOARD KOREA K-POP HOT 100		(BILLBOARD KOREA) APRIL 21, 2012	
THIS WEEK	LAST WEEK				
1	1	CHERRY BLOSSOM ENDING	BUSKER BUSKER CJ E&M		
2	34	THE PERSON THAT LOVED YOU	HUN GAK AGUIRE ENTERTAINMENT		
3	2	MISSING YOU LIKE CRAZY	TAE YEON DRM MEDIA & KJH PRODUCTION		
4	NEW	LOVE IS ALL THE SAME	YANGPA & DAWCHI & HANNA COPECONTENTS MEDIA		
5	6	YEOSU NIGHT SEA	BUSKER BUSKER CJ E&M		
6	4	FIRST LOVE	BUSKER BUSKER CJ E&M		
7	3	FANTASTIC BABY	BIGBANG YG ENTERTAINMENT		
8	8	LONELINE AMPLIFIER	BUSKER BUSKER CJ E&M		
9	9	IDEAL TYPE	BUSKER BUSKER CJ E&M		
10	11	THE FLOWERS	BUSKER BUSKER CJ E&M		

AUSTRALIA		DIGITAL SONGS		(NIELSEN SOUNDSCAN INTERNATIONAL) APRIL 21, 2012	
THIS WEEK	LAST WEEK				
1	1	CALL ME MAYBE	CARLY RAE JEPSEN 604/SCHOOLBOY		
2	2	STARSHIPS	NICKI MINAJ YOUNG MONEY/CASH MONEY		
3	4	WE ARE YOUNG	FUN. FT. JANELLE MONAE FUELED BY RAMEN		
4	9	LEGO HOUSE	ED SHEERAN ASYLUM		
5	5	EARTHQUAKE	LABRINTH FT. TINE TEMPAH SYCO		
6	6	BANGARANG	SKRILLER FT. SIRAH BIG BEAT/DWLSLA		
7	7	IF LOOKS COULD KILL	TMOMATIC SONY MUSIC		
8	RE	PART OF ME	KATY PERRY CAPITOL		
9	8	ASS BACK HOME	GYN CLASS HERODES FT. NEON HITCH DECAYDANCE		
10	10	FIGHT FOR YOU	JASON DERULO BELUGA HEIGHTS		

NETHERLANDS		DIGITAL SONGS		(NIELSEN SOUNDSCAN INTERNATIONAL) APRIL 21, 2012	
THIS WEEK	LAST WEEK				
1	1	I FOLLOW RIVERS	TRIGGERFINGER EXCELSIOR		
2	2	CALL ME MAYBE	CARLY RAE JEPSEN 604/SCHOOLBOY		
3	3	AI SE EU TE PEGO	MICHEL TELÓ CNR		
4	4	I FOLLOW RIVERS	LYKKE LI LL RECORDINGS		
5	5	PEOPLE HELP THE PEOPLE	BIRDY JASMINE VAN DEN BOGAERDE		
6	7	I WON'T GIVE UP	JASON MRAZ ATLANTIC		
7	9	BAGAGEDRAGER	GER'S PARADEL FT. SEF TOP NOTCH		
8	NEW	NEXT TO ME	EMELI SANDE VIRGIN		
9	RE	SOMEBODY THAT I USED TO KNOW	GOTYE FT. KIMBRA SAMPLES 'N' SECONDS/ISLAND		
10	8	EPIC	SANDRO SILVA & QUINTINO BIP		

ITALY		DIGITAL SONGS		(NIELSEN SOUNDSCAN INTERNATIONAL) APRIL 21, 2012	
THIS WEEK	LAST WEEK				
1	1	SOMEBODY THAT I USED TO KNOW	GOTYE FT. KIMBRA SAMPLES 'N' SECONDS/ISLAND		
2	3	WE ARE YOUNG	FUN. FT. JANELLE MONAE FUELED BY RAMEN		
3	2	TACATA'	ROMANO & SAPIENZA FT. RODRIGUEZ DANCE AND LOVE		
4	5	LA NOTTE	ARISA WARNER		
5	1	DRIVE BY	TRAIN COLUMBIA		
6	6	TITANIUM	DAVID GUETTA FT. SIA WHAT A MUSIC		
7	10	AI SE EU TE PEGO	MICHEL TELÓ ROSTER		
8	NEW	IO CHE AMO SOLO TE	MARCO CARTA ATLANTIC		
9	8	TU DEDICHI TUTTO	BIAGIO ANTONACCI IRIS		
10	NEW	GIRL GONE WILD	MADONNA LIVE NATION		

GREECE		ALBUMS		(CYTA-FPI) APRIL 21, 2012	
THIS WEEK	LAST WEEK				
1	NEW	MDNA	MADONNA LIVE NATION/INTERSCOPE		
2	1	BORN TO DIE	LAMA DEL REY POLYDOR		
3	2	I SMYRNI TOU EROTA	KOTSIRAS GIANNIS / ESTUDIANTINA MINGS		
4	4	BEAUTIFUL THINGS	MARIO FRANGULIS SONY MUSIC		
5	5	THA IME EDO	NIKOS OKONOMOPOULOS MINGS		
6	9	EIPA STOUS FILOUS MOU...	ELEONORA ZOGANELI MINGS		
7	8	IMOUN KE EGO EKEI PAX LAX: LIVE 2011	PYX LAX MINGS		
8	NEW	DEBORAH MYERS	DEBORAH MYERS MINDS		
9	NEW	ME GEIA TO KOUREMA	GIANNIS ZOGANELI MINGS/AVLOS/MINGS		
10	3	APENANTI	NATASSA THEODORIDOU SONY MUSIC		

SPAIN		DIGITAL SONGS		(NIELSEN SOUNDSCAN INTERNATIONAL) APRIL 21, 2012	
THIS WEEK	LAST WEEK				
1	1	YO TE ESPERARE	CALI & EL DANDEE UNIVERSAL		
2	2	AI SE EU TE PEGO	MICHEL TELÓ PANTANAL		
3	3	TE HE ECHADO DE MENOS	PABLO ALBORAN TRIMECA		
4	NEW	RAYOS DE SOL	JOSE DE RICO FT. HENRY MENDEZ ROSTER		
5	5	WE FOUND LOVE	RIHANNA FT. CALVIN HARRIS SRP		
6	6	SEXY AND I KNOW IT	LIFEDRIFT ROCKWILL JAM/CHERRYTREE		
7	RE	NO SIGUE MODAS	JUAN MAGAN SONY MUSIC		
8	7	INTERNATIONAL LOVE	PITBULL FT. CHRIS BROWN MR. 305/POLO GROUNDSU		
9	4	MARCO	MELENDI & PABLO MOTOS WARNER		
10	6	MARRY THE NIGHT	LADY GAGA KONLIVE/STREAMLINE		

SWITZERLAND		DIGITAL SONGS		(NIELSEN SOUNDSCAN INTERNATIONAL) APRIL 21, 2012	
THIS WEEK	LAST WEEK				
1	2	HEART SKIPS A BEAT	OLLY MURS FT. RIZZLE KICKS SYCO		
2	1	SINGLE LADIES	MICHEL & MANU-L FT. J-SON GLOBAL		
3	3	AI SE EU TE PEGO	MICHEL TELÓ PANTANAL/RGE/ROSTER		
4	4	SOMEBODY THAT I USED TO KNOW	GOTYE FT. KIMBRA SAMPLES 'N' SECONDS/ISLAND		
5	5	2012 (IF THE WORLD WOULD END)	MIKE CANDYS FEAT. CHRYN & PATRICK MILLER SRP		
6	6	MA CHERIE	DJ ANTOINE FT. THE BEAT SHAKERS GLOBAL		
7	8	TROUBLEMAKER	TAID CRUZ 4TH & BROADWAY		
8	9	DRIVE BY	TRAIN COLUMBIA		
9	NEW	SUMMER OF LOVE	CASCADA ZOO		
10	7	DIGGIN' IN THE DIRT	STEFANIE HEINZMANN SDDS/SWEM		

BELGIUM		DIGITAL SONGS		(NIELSEN SOUNDSCAN INTERNATIONAL) APRIL 21, 2012	
THIS WEEK	LAST WEEK				
1	1	I FOLLOW RIVERS	TRIGGERFINGER EXCELSIOR		
2	2	AI SE EU TE PEGO	MICHEL TELÓ CNR		
3	3	PEOPLE HELP THE PEOPLE	BIRDY JASMINE VAN DEN BOGAERDE		
4	4	CALL ME MAYBE	CARLY RAE JEPSEN 604/SCHOOLBOY		
5	5	BAGAGEDRAGER	GER'S PARADEL FT. SEF TOP NOTCH		
6	6	NEXT TO ME	EMELI SANDE VIRGIN		
7	NEW	JEALEOUS GUY	ROBERTO BELLAROSA 8BALL		
8	8	INNOCENCE '12	JESSY FT. ABIE FLINSTONE MOSTIKO		
9	7	WILD ONES	FLO RIDA FT. SIA PDE BOY		
10	RE	SOMEBODY THAT I USED TO KNOW	GOTYE FT. KIMBRA SAMPLES 'N' SECONDS/ISLAND		

SWEDEN		DIGITAL SONGS		(NIELSEN SOUNDSCAN INTERNATIONAL) APRIL 21, 2012	
THIS WEEK	LAST WEEK				
1	3	EUPHORIA	LOREEN WARNER		
2	5	SOMEBODY THAT I USED TO KNOW	GOTYE FT. KIMBRA SAMPLES 'N' SECONDS/ISLAND		
3	NEW	CAROLUS REX	SABARON NUCLEAR BLAST		
4	6	AI SE EU TE PEGO	MICHEL TELÓ CNR		
5	1	999	KENT UNIVERSAL		
6	7	SOME DIE YOUNG	LALAN WARNER		
7	9	FLICKAN OCH KRAKAN	TIMBUKTU TV4		
8	4	PLATSEN I MITT HJARTA	MAGNUS CARLSON HAMMARBY IF FF		
9	2	BOYFRIEND	JUSTIN BIEBER SCHOOLBOY/RAYMOND BRAUN		
10	NEW	DANCE AGAIN	JENNIFER LOPEZ FT. PITBULL EPIC		

MEXICO		AIRPLAY		(NIELSEN BDS) APRIL 21, 2012	
THIS WEEK	LAST WEEK				
1	2	WE FOUND LOVE	RIHANNA FT. CALVIN HARRIS SRP/DEF JAM		
2	1	DE QUE ME SIRVE LA VIDA	CAMILA SONY MUSIC		
3	6	SET FIRE TO THE RAIN	ADELE XL		
4	4	SI TU TE VAS	YAHIR WARNER		
5	5	UN HOMBRE NORMAL	ESPINOZA DIZA SONY		
6	9	CREO EN TI	BEIK SONY MUSIC		
7	11	GOOD FEELING	FLO RIDA PDE BOY/ATLANTIC		
8	27	WHAT MAKES YOU BEAUTIFUL	ONE DIRECTION SYCO/COLUMBIA		
9	15	FUJISTE TU	ARJONA FT. GABY MORENO METAMORFOSIS		
10	16	LA DE LA MALA SUERTE	JESSE & JOY WARNER		

AUSTRIA		DIGITAL SONGS		(NIELSEN SOUNDSCAN INTERNATIONAL) APRIL 21, 2012	
THIS WEEK	LAST WEEK				
1	1	DON'T GIMME THAT	THE BOSSHOSS UNIVERSAL		
2	3	WILD ONES	FLO RIDA FT. SIA PDE BOY		
3	2	MA CHERIE	DJ ANTOINE FT. THE BEAT SHAKERS GLOBAL		
4	4	DRIVE BY			

4 AM (EMI) Foray Music, SESAC/Rico Live Is Still A Rapper...

5-1-4 (Sony/ATV) Tre Publishing Company, Inc., ASCAP/Beverly Hills...

6 AM (Nonesuch) Music, BMI/Universal Music - 2 Songs, BM/Navarro Music...

DE QUE ME SIRVE EL VIDEO (Sony/ATV) Mexico, S.A. De Warner...

DO NOT CHANGE (Corynne Cole) Songs, ASCAP/9th of Avar...

DRINK IN MY CUP (EMI) Kiri Jemarie, ASCAP/Debut...

DRINK UP (RCA) The Roots, BMI/Amarijo Sky Songs, BMI/...

DRIVE BY (Capitol) ASCAP/EMI April Music, Inc., ASCAP/Star...

DRUNK ON YOU (Big Red) BMI/Amarijo Sky Songs, BM/Big Red...

DUNN SIN INFEL (Warner-Tamela Publishing Corp., BMI)/Warner...

ENDLESS SUMMER (AB Music) Corp., ASCAP/Grandma's...

ENOY SALADO (Arca Music) LLC, BMI/J13/32

EVERYBODY TALKS (Downtown) BMJ, BMJ/OP/CP One...

EYES OPEN (Sony/ATV) Tre Publishing Company, BMI/Taylor...

FEEL LIKE A ROCK STAR (Big Loud Music), ASCAP/Apple...

FEEL SO CLOSE (EMI) April Music, Inc., ASCAP/EMI April...

FEEL THE HEAT (Under Soul Music), BMI/3rd Curve Songs, BM/...

FLY OVER STARS (Sweet Summer Music, ASCAP/BMG)

FOOL FOR YOU (LRC), ASCAP, BMI/CS, HI103/43

FOOT LOCKS (BMI) Chris Young, BMI/Good Given Music, BMI/...

FUJISUKE TU (Arca Music) ASCAP/Sony/ATV Discos Music, BMI/...

FUNCTION (LRC), ASCAP/13

FOOT LOCKS (BMI) Chris Young, BMI/Good Given Music, BMI/...

FOOT LOCKS (BMI) Chris Young, BMI/Good Given Music, BMI/...

FOOT LOCKS (BMI) Chris Young, BMI/Good Given Music, BMI/...

FOOT LOCKS (BMI) Chris Young, BMI/Good Given Music, BMI/...

FOOT LOCKS (BMI) Chris Young, BMI/Good Given Music, BMI/...

FOOT LOCKS (BMI) Chris Young, BMI/Good Given Music, BMI/...

FOOT LOCKS (BMI) Chris Young, BMI/Good Given Music, BMI/...

FOOT LOCKS (BMI) Chris Young, BMI/Good Given Music, BMI/...

FOOT LOCKS (BMI) Chris Young, BMI/Good Given Music, BMI/...

FOOT LOCKS (BMI) Chris Young, BMI/Good Given Music, BMI/...

FOOT LOCKS (BMI) Chris Young, BMI/Good Given Music, BMI/...

FOOT LOCKS (BMI) Chris Young, BMI/Good Given Music, BMI/...

FOOT LOCKS (BMI) Chris Young, BMI/Good Given Music, BMI/...

FOOT LOCKS (BMI) Chris Young, BMI/Good Given Music, BMI/...

FOOT LOCKS (BMI) Chris Young, BMI/Good Given Music, BMI/...

FOOT LOCKS (BMI) Chris Young, BMI/Good Given Music, BMI/...

FOOT LOCKS (BMI) Chris Young, BMI/Good Given Music, BMI/...

LLC, BMI/ASCAP Music, ASCAP/21 Songs, BM/Pitbull's...

DANCY AROUND WITH MY HEART (Warner-Tamela Publishing Corp., BMI)/Warner...

DE QUE ME SIRVE EL VIDEO (Sony/ATV) Mexico, S.A. De Warner...

DO NOT CHANGE (Corynne Cole) Songs, ASCAP/9th of Avar...

DRINK IN MY CUP (EMI) Kiri Jemarie, ASCAP/Debut...

DRINK UP (RCA) The Roots, BMI/Amarijo Sky Songs, BMI/...

DRIVE BY (Capitol) ASCAP/EMI April Music, Inc., ASCAP/Star...

DRUNK ON YOU (Big Red) BMI/Amarijo Sky Songs, BM/Big Red...

DUNN SIN INFEL (Warner-Tamela Publishing Corp., BMI)/Warner...

ENDLESS SUMMER (AB Music) Corp., ASCAP/Grandma's...

ENOY SALADO (Arca Music) LLC, BMI/J13/32

EVERYBODY TALKS (Downtown) BMJ, BMJ/OP/CP One...

EYES OPEN (Sony/ATV) Tre Publishing Company, BMI/Taylor...

FEEL LIKE A ROCK STAR (Big Loud Music), ASCAP/Apple...

FEEL SO CLOSE (EMI) April Music, Inc., ASCAP/EMI April...

FEEL THE HEAT (Under Soul Music), BMI/3rd Curve Songs, BM/...

FLY OVER STARS (Sweet Summer Music, ASCAP/BMG)

FOOL FOR YOU (LRC), ASCAP, BMI/CS, HI103/43

FOOT LOCKS (BMI) Chris Young, BMI/Good Given Music, BMI/...

FOOT LOCKS (BMI) Chris Young, BMI/Good Given Music, BMI/...

FOOT LOCKS (BMI) Chris Young, BMI/Good Given Music, BMI/...

FOOT LOCKS (BMI) Chris Young, BMI/Good Given Music, BMI/...

FOOT LOCKS (BMI) Chris Young, BMI/Good Given Music, BMI/...

FOOT LOCKS (BMI) Chris Young, BMI/Good Given Music, BMI/...

FOOT LOCKS (BMI) Chris Young, BMI/Good Given Music, BMI/...

FOOT LOCKS (BMI) Chris Young, BMI/Good Given Music, BMI/...

FOOT LOCKS (BMI) Chris Young, BMI/Good Given Music, BMI/...

FOOT LOCKS (BMI) Chris Young, BMI/Good Given Music, BMI/...

FOOT LOCKS (BMI) Chris Young, BMI/Good Given Music, BMI/...

FOOT LOCKS (BMI) Chris Young, BMI/Good Given Music, BMI/...

FOOT LOCKS (BMI) Chris Young, BMI/Good Given Music, BMI/...

FOOT LOCKS (BMI) Chris Young, BMI/Good Given Music, BMI/...

FOOT LOCKS (BMI) Chris Young, BMI/Good Given Music, BMI/...

FOOT LOCKS (BMI) Chris Young, BMI/Good Given Music, BMI/...

FOOT LOCKS (BMI) Chris Young, BMI/Good Given Music, BMI/...

FOOT LOCKS (BMI) Chris Young, BMI/Good Given Music, BMI/...

FOOT LOCKS (BMI) Chris Young, BMI/Good Given Music, BMI/...

FOOT LOCKS (BMI) Chris Young, BMI/Good Given Music, BMI/...

FOOT LOCKS (BMI) Chris Young, BMI/Good Given Music, BMI/...

ASCAP/Redemption/Whisper/When/Where/Young/Longs LLC...

DON'T REALLY CARE (Jasquari/publishing) ASCAP/WB Music Corp., ASCAP/Ami's Boy Music, BM/Ami's Boy...

IF THE FISH DON'T BITE (EMI) Celine Dion, BMI/Cherry Lane...

IGNITION (Mercury) Mustang Music, Inc., BMI/Write & Music...

JUST WANTED TO GO (Not Listed) BMI/82

INTERNAL VIOLENCE (EMI) Priscilla P. Lopez Publishing, BM/Universal...

INTENTIONS (EMI) Blackwood Music, Inc., BMI/Blackwood...

IS ANYBODY OUT THERE? (Emin) Weight Inc./SOCAN/Sony/ATV Music...

IT ALL BELONGS TO YOU (Rico Live) Is Still A Rapper...

IT WILL RAIN (Main Force Music), ASCAP/Bughouse...

IT WON'T GET YOU (Emin) Weight Inc./SOCAN/Sony/ATV Music...

JUNE 28TH (I/N SINGLE) (emusic) LLC, ASCAP/Undie...

KISS ME (Not Listed) HI 43

LAS CASAS PEQUEÑAS (Warner-Tamela Publishing Corp., BMI)/Warner...

LEAVE YOU ALONE (Jive) Jive Music, Inc., BMI/EMI Blackwood Music...

LET'S GO TO A NIGHT (Pending), BMI/Send Me Music, LLC, BMI/OverGreen Copyrights Acquisitions...

LET THE COWBOY ROCK (EMI) Blackwood Music, Inc., BMI/Strong Street Music...

LEVY DE NEWTON (Sony/ATV Latin Music Publishing, LLC) BM/Motivatos Muertes Publishing, BM/EMI April Music, Inc., ASCAP/EMI April...

LITTLE TALKS (Arca) Rosenkranz Hilmerston, BM/Bjnyr...

MISSIN' YOU CRAZY (BM) Butler Music, BMI/EMI April Music, Inc., ASCAP/Plabara De...

THE MOTTO (Write Live LLC) BMI/EMI Blackwood Music, Inc., BMI/Warner-Tamela Publishing Corp., BMI/Brother...

MOVES LIKE JAGGED (Sledge Music, BMI/Universal Music Publishing Group, BMI/Warner-Tamela Publishing Corp., BMI/...

MR. KNOW IT ALL (Universal Music Group), ASCAP/Universal Music Group, BMI/Universal Music Group, BMI/...

MR. WRONG (EMI) Blackwood Music, Inc., BMI/Strong Street Music, BMI/EMI Foray Music, SESAC/Rico Live Is Still A Rapper...

MIJER DE TODOS MIJER DE NADA (Andaluz Music, BMI/Duke Rock Music, BMI/SCA117)

NEON (Crazy Water Music), ASCAP/Kobalt Music Publishing America, Inc., ASCAP/Warner Bros. Music, ASCAP/...

NEVER EVER (Not Listed) RB 54

NO BURY YOUR BROTHER (Not Listed) RB 54

NOBODDY'S PERFECT (Dreamville), BMI/Songs Of Universal, Inc., BMI/Warner-Tamela Publishing Corp., BMI/...

NO CHURCH IN THE WILD (Phase Genome Pty. Publishing, BMI/EMI Blackwood Music, Inc., BMI/EMI Blackwood Music, Inc., BMI/...

NOTHING ON YOU (Not Listed) RB 63

NOT OVER YOU (DeGloria Music, BMI/Warner-Tamela Publishing Corp., BMI/EMI Blackwood Music, Inc., BMI/...

OLD THING BACK (Rantz Davis Music), BMI/RB 99

ONE WAY (When It Rains) (You'll Be My Brich), ASCAP/Battlestar America, Inc., BMI/Ami's Boy Music, BMI/...

PART OF ME (LRC) (When It Rains) (You'll Be My Brich), ASCAP/Battlestar America, Inc., BMI/Ami's Boy Music, BMI/...

PARTY ROCK ANTHEM (Party Rock Music), ASCAP/1103/37

PRAY FOR ME (Emin) Weight Inc., BMI/Write & Music, BMI/Universal Music Publishing Group, BMI/Warner-Tamela Publishing Corp., BMI/...

PRETTY LI HEART (LRC) (When It Rains) (You'll Be My Brich), ASCAP/Battlestar America, Inc., BMI/Ami's Boy Music, BMI/...

PRINCESS OF CHINA (Universal Music - MGB Songs, BMI/EMI Blackwood Music, Inc., BMI/EMI Blackwood Music, Inc., BMI/...

PROMISE (EMI) Foray Music, SESAC/Rico Live Is Still A Rapper...

RACK CITY (Irganium Music), BMI/EMI Blackwood Music, Inc., BMI/EMI Blackwood Music, Inc., BMI/...

REFILL (Elevation Music Publishing, BMI/Sony/ATV Music Publishing, LLC) BMI/Private Street Entertainment, LLC, BMI/Songs Of Universal, Inc., BMI/...

RIGHT TO BE WRONG (EMI) Blackwood Music, Inc., BMI/EMI Blackwood Music, Inc., BMI/...

ROCK CITY (Irganium Music), BMI/EMI Blackwood Music, Inc., BMI/EMI Blackwood Music, Inc., BMI/...

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ROCK CITY (Irganium Music), BMI/EMI Blackwood Music, Inc., BMI/EMI Blackwood Music, Inc., BMI/...

ROCK CITY (Irganium Music), BMI/EMI Blackwood Music, Inc., BMI/EMI Blackwood Music, Inc., BMI/...

SAME DANCE TIME (Sony Digital Music Group, BMI/Backstage/247 Publishing, LLC), BMI/Universal Music, BMI/...

SEÑORITA (Mauricio) ASCAP/EMI Blackwood Music, Inc., BMI/EMI Blackwood Music, Inc., BMI/...

SET FIRE TO THE RAIN (Universal Music Group) Of Polygram International, BMI/Chris Young, BMI/Chris Young, BMI/...

SEX AND KNOW IT (Veah Baby Music, BMI/ASCAP/Chebra Music, BMI/EMI Foray Music, SESAC/Rico Live Is Still A Rapper...

SHARE MY LOVE (Kally Publishing, Inc., BMI/Universal Music Group, BMI/EMI Blackwood Music, Inc., BMI/...

SHINNY ON ME (Writers Of Sea Gayle Music, BMI/Words & Music, BMI/Overthrow Music, BMI/EMI Foray Music, SESAC/Rico Live Is Still A Rapper...

SHOW YOU HOW I'VE BEEN (W. M. Music, SESAC/The Dean's Ltd., Inc., ASCAP/December First Publishing Group, SESAC/...

SOME NIGHTS (Not Listed) RB 54

EXECUTIVE TURNTABLE

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RECORD COMPANIES: Universal Music Group appoints **Tina Poyser** VP of business development for classical on the company's global digital business team in London and names **Laurent Hulín** VP of emerging markets in Paris. Poyser was director of consumer marketing at UMG International, and Hulín was VP of business development.

Toolpusher Records names **Anne Weaver-Price** director of national promotion. She previously handled independent promotion for such artists as Trace Adkins, Lucy Angel and Zona Jones.



TOURING: Blue Note Entertainment Group and AEG Live tap **Eric Freedman** as the exclusive in-house talent buyer for the Highline Ballroom in New York. He was a talent buyer for Live Nation in San Francisco.

Global Spectrum names **Lance Rosenberg** assistant GM of the Liacouras Center at Temple University in Philadelphia. He was an event manager at Wells Fargo Center in Philadelphia.

Palace Sports & Entertainment in Detroit names **Michael Donnay** senior director of brand networks. He was an account manager at Goodby, Silverstein & Partners.

RADIO: Cumulus Media appoints **David Crowl** regional VP. He was a regional senior VP for operations at Clear Channel Radio.

RELATED FIELDS: Diane Richey Promotions adds **Beth Brightwell** to the company's promotions department. She was co-host of morning show "Rick & Beth" at WSM-FM Nashville.
—Edited by Mitchell Peters

GOODWORKS

DEBBIE GIBSON FOUNDATION TO RAISE FUNDS FOR UNDERPRIVILEGED CHILDREN

Pop star and recent "Celebrity Apprentice" castoff Debbie Gibson couldn't conceive of an upbringing without music. So to help fulfill the musical dreams of those growing up in less fortunate situations, she founded the Gibson Girl Foundation. The organization aims to raise funds for music scholarships for underprivileged children.

"I grew up with the arts and I couldn't imagine my childhood without it," Gibson says. "So especially in these times, where there's a heaviness surrounding people's financial situations, kids should be able to make music and bring joy back into the household." Since 2008, the foundation has given out \$75,000 in scholarships.

On May 21, the foundation will hold its annual fund-raising gala at Oheka Castle in Huntington, N.Y. The benefit will be hosted by CNN's A.J. Hammer and feature performances by Gibson and fellow musicians Dee Snider and Aubrey O'Day, both of whom also participated in season five of "Celebrity Apprentice." Gibson says that comedian and fellow "Apprentice" star Lisa Lampanelli has also expressed interest in getting involved with the gala. Tickets are available for purchase at GibsonGirlFoundation.org.

Gibson will also perform at Snider's Jam for Autism on April 19 at the NYCB Theatre in Westbury, N.Y. The event will benefit the Sid Jacobson Jewish Community Center's Special Needs Center.

In addition to overseeing her foundation, Gibson has written a musical with Jimmy Van Patten called "The Flunky," which is being produced by the Malibu Stage Company and should debut by the end of the year. She has also finished writing her next album and hopes to enter the studio soon.

"I'm just waiting for all of the crazy 'Apprentice' stuff to stop so I can record," Gibson says. "[Reality TV] definitely took up a chunk of time that I'm now ready to devote to music." —Mitchell Peters

BACKBEAT



Biebermania was in full bloom at Radio Disney when Justin Bieber dropped by the station to promote his hit "Boyfriend" (No. 5 this week on the Billboard Hot 100). While in the studio, he also co-hosted the "Dot Com Top 3" show with on-air personality Candice Huckeba and recorded a special "Celebrity Take" with host Jake Whetter that aired April 9-13. In between, Bieber (center) carved out some quiet time with Radio Disney executive director of music and programming Kelly Edwards (left) and Island Def Jam VP of rhythm promotion Noah Sheer. PHOTO: RICK ROWELL/DISNEY CHANNEL



Flying high as one of the soundtrack contributors to box-office blockbuster "The Hunger Games," 15-year-old English singer/songwriter Birky is also busy promoting her self-titled 14th Floor/Atlantic debut. During a recent West Coast promotional tour that included appearances on "The Ellen DeGeneres Show" and "Conan," Birky (left) performed at Bardot in Hollywood as part of KCRW Los Angeles weekly "It's a School Night" showcase hosted by the noncommercial station's DJ Chris Douridas. Catching up with Birky post-show was Warner Bros. Records co-president/COO Livia Tortella. PHOTO: KERRI BORSUK/WARNER BROS.



Celebrating its 25th anniversary this year, a cappella gospel/jazz vocal group Take 6 returns with One, a new album on Shanachie that debuted at No. 15 on Billboard's Gospel Albums chart. While in Miami for a performance, the 10-time Grammy Award-winning act dropped by local R&B/hip-hop station WEDR. Pictured are (from left) Take 6's Christian Dentley, Mark Kibble and Alvin Chea; Virtuoso Music & Distribution president/CEO Vic McLean; and Take 6's Claude McKnight, David Thomas and Joel Kibble. PHOTO: GENE DRIES AND CHRIS PALMER



Rascal Flatts, in conjunction with AEG Live and NCM Fathom, held a one-night-only screening of the documentary "Changed" on April 5. Produced by Shaun Silva and directed by Don Lepore, the film chronicles the history—both public and personal—of the superstar country trio. Broadcast as well to more than 600 theaters nationally, the screening coincided with the release of the band's eighth studio album of the same name. The Big Machine Records set becomes the trio's seventh No. 1 on Billboard's Top Country Albums chart this week. Relaxing inside the AMC Empire 25 Theater in New York's Times Square before greeting a crowd of label executives, radio programmers, industry luminaries, family and friends are (from left) Rascal Flatts' Gary LeVox, Big Machine Label Group president/CEO Scott Borchetta and the group's Jay DeMarcus and Joe Don Rooney. PHOTO: MICHAEL LOCCISANO/GETTY IMAGES FOR BIG MACHINE RECORDS

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



A three-song set by Republic Nashville/Universal Republic's the Band Perry—including No. 1 single "If I Die Young"—capped CMT's 2012 upfront presentation on April 4. The invitation-only event at New York's Museum of Arts & Design brought out a host of top Viacom brass, including Viacom Music and Logo Group president Van Toffler and CMT president Brian Phillips. Pictured here are (from left) the Band Perry's **Neil Perry**, Viacom president/CEO **Philippe Dauman**, the band's **Kimberly Perry**, Viacom senior executive VP/COO **Thomas E. Dooley** and the band's **Reid Perry**. PHOTO: PICTUREGROUP



Epic Records recently hosted a panel session for parent company Sony Music Entertainment's Women's Initiative Network. Founded in 2009 and dedicated to promoting professional development and opportunities within the company, WIN offers a range of events from panels and networking sessions to educational classes and charity/community outreach projects. Steering the Epic panel discussion were (from left) Epic COO **Mark Shimmel**, GM/CFO **Lynn Hazan**, senior VP of sales **Julia Savoca** and senior VP of promotion **Jacqueline Saturn**. PHOTO: EPIC RECORDS



RIGHT: Indefatigable music man **Clive Davis**, chief creative officer for Sony Music, popped up on both coasts recently to salute fellow divas—and former Arista labelmates—**Aretha Franklin** and **Dionne Warwick**. His first stop was the Queen of Soul's 70th birthday party (March 24) at the Helmsley Park Lane Hotel in New York, joining such guests as BET Holdings chairman/CEO **Debra Lee** and entertainment attorney **L. Londell McMillan**. Franklin, who is reteaming with mentor **Davis** for a new album, will also be a headliner at the 2012 Essence Music Festival in New Orleans (July 6-8). PHOTO: BILL PIERCE

ABOVE: Two days later, **Davis** winged his way west to celebrate another momentous occasion with legendary composer **Burt Bacharach**: **Dionne Warwick's** 50th anniversary in music. Prior to a special performance and Q&A session at the Clive Davis Theater inside the Grammy Museum at L.A. Live, an exhibit honoring Warwick's storied career was unveiled by museum executive director **Bob Santelli** (far right), joined by (from left) **Bacharach**, **Davis**, **Warwick**, Recording Academy president/CEO **Neil Portnow** and museum associate manager of education **Nwaka Onwusa**. Next up for **Warwick**: a new album produced by **Phil Ramone**. PHOTO: R. SAPP/WIREIMAGE



New York's Tribeca Rooftop provided the perfect backdrop for Taste of Hope (March 22). The annual food and wine celebration toasts the City of Hope's many research success stories as well as the future successes that will be funded by Taste of Hope proceeds. Among the music and radio industry executives dining and dining for a good cause were (from left) newly named Front Line Management Group consultant **Richard Palmese** and his wife, **Lana Palmese**; Island Def Jam Music Group president/COO **Steve Bartels**; and Mediabase/Clear Channel executive VP of integrated music marketing and national programming platforms **Alissa Pollack**. PHOTO: STEVE PRUE



Clothing company **Express**, in tandem with **Brand Synergy Group**, put a fashionable spin on spring break this year at South Padre Island, Texas. Additional accessorizing came in the form of live performances by **Theophilus London**, **Chiddy Bang** and **Breathe Carolina**. Standing before a backdrop for **Express' fall ad campaign** are (from left) **London**, **Brand Synergy Group founder/CEO Jeff Straughn**, **Express PR manager Abby Vergote** and manager **Jordan Watson**. PHOTO: JENNIFER ERB



TuneSat COO Chris Woods (second from right) moonlighted as guest speaker at the monthly members' luncheon held by **SOURCE**, an organization of female executives in Nashville's music industry. Through its audio fingerprint technology, **TuneSat** monitors TV channels and websites worldwide, helping rights-holders collect their dollars. Among those welcoming **Woods** to the March 22 luncheon at **ASCAP** were (from left) **Eleven Eleven Music co-owner Jewell Coburn**, **Black River Music Group VP of publishing Celia Froehlig** and **Hughes-Kessler Consulting attorney/partner Laurie Hughes**. PHOTO: DENISE FUSSELL

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