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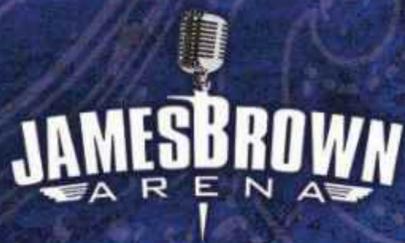
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**TRENT REZTOR**  
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**MAX MARTIN**  
Songwriter of the Year



**PETER DINKLAGE**  
Global Impact Award



Publishers of the Year

## "JUST THE WAY YOU ARE" Song of the Year

WRITERS:  
Khari "Needlz" Cain, Cassius D. Kalb,  
Philip Lawrence, Ari Levine, Bruno Mars

PUBLISHERS:  
Art for Art's Sake, BMG Chrysalis,  
Dry Rain Entertainment, Mars Force Music,  
Music Famamanem LP, Roc Nation Music,  
Thou Art the Hunger, Toy Plane Music,  
Universal Music Publishing Group,  
Upper Dec, Warner/Chappell Music, Inc.

## Congratulations to Our 2012 Honorees

### Animal

WRITER: Tim Pagnotta  
PUBLISHERS: CYP One Publishing, Pagzilla Music

### Black & Yellow

WRITERS: Mikkel Eriksen, Tor Hermansen,  
Wiz Khalifa  
PUBLISHERS: EMI Music Publishing, PGH Sound,  
Warner/Chappell Music, Inc.

### Blow

WRITERS: Klas F Ahlund (STIM), Lukasz "Dr. Luke"  
Gottwald, KoOoLkOjAk, Max Martin (STIM)  
PUBLISHERS: Kasz Money Publishing, Kobalt  
Music Publishing America, Inc., Kojaktrax,  
Prescription Songs LLC, Universal Music  
Publishing Group

### Born This Way

WRITERS: Paul "DJ White Shadow" Blair,  
Jeppe Bream Laursen  
PUBLISHERS: Maxwell and Carter Publishing,  
LLC, Sony/ATV Tunes LLC, Universal Music  
Publishing Group

### DJ Got Us Fallin' In Love

WRITER: Max Martin (STIM)  
PUBLISHER: Kobalt Music Publishing  
America, Inc.

### Down On Me

WRITERS: 50 Cent, Keith James, Jeremih  
PUBLISHERS: 50 Cent Music, Ohaji Publishing,  
Sony/ATV Tunes LLC, Truth Faction, Universal  
Music Publishing Group

### Dynamite

WRITERS: Taio Cruz (PRS), Lukasz "Dr. Luke"  
Gottwald, Max Martin (STIM)  
PUBLISHERS: EMI Music Publishing, Kasz Money  
Publishing, Kobalt Music Publishing  
America, Inc.

### The Edge Of Glory

WRITER: Paul "DJ White Shadow" Blair  
PUBLISHERS: Maxwell and Carter Publishing,  
LLC, Universal Music Publishing Group

### E.T.

WRITERS: Joshua "Ammo" Coleman, Lukasz "Dr.  
Luke" Gottwald, Max Martin (STIM), Katy Perry  
PUBLISHERS: Each Note Counts, Kasz Money  
Publishing, Kobalt Music Publishing America,  
Inc., Prescription Songs LLC, Warner/Chappell  
Music, Inc., When I'm Rich You'll Be My Bitch

### F\*\*k You

WRITERS: Brody Brown, Philip Lawrence,  
Ari Levine, Bruno Mars  
PUBLISHERS: Art for Art's Sake, BMG  
Chrysalis, Late 80's Music, Mars Force Music,  
Music Famamanem LP, Roc Nation Music,  
Thou Art the Hunger, Toy Plane Music,  
Warner/Chappell Music, Inc.

### F\*\*kin' Perfect

WRITER: Max Martin (STIM)  
PUBLISHER: Kobalt Music Publishing  
America, Inc.

### Firework

WRITERS: Mikkel Eriksen, Tor Hermansen,  
Katy Perry, Sandy Wilhelm  
PUBLISHERS: EMI Music Publishing, Ultra Tunes,  
Warner/Chappell Music, Inc., When I'm Rich  
You'll Be My Bitch

### Give Me Everything

WRITER: Ne-Yo  
PUBLISHERS: Pen In the Ground Publishing,  
Universal Music Publishing Group

### Good Life

WRITERS: Eddie Fisher, Brent Kutzle,  
Ryan Tedder  
PUBLISHERS: Acornman Music, LJF Publishing  
Co., Midnite Miracle Music, Sony/ATV Tunes LLC,  
Velvet Hammer Music

### Grenade

WRITERS: Brody Brown, Philip Lawrence,  
Ari Levine, Bruno Mars  
PUBLISHERS: Art for Art's Sake, BMG  
Chrysalis, Late 80's Music, Mars Force Music,  
Music Famamanem LP, Roc Nation Music,  
Thou Art the Hunger, Toy Plane Music,  
Warner/Chappell Music, Inc.

### Hey Soul Sister

WRITER: Pat Monahan  
PUBLISHERS: Blue Lamp Music,  
EMI Music Publishing

### How To Love

WRITER: Mack Maine  
PUBLISHERS: Beamer Boy Publishing, Bling Bling  
Music Publishing, Universal Music Publishing  
Group

### I Wanna Go

WRITERS: Savan Kotecha, Max Martin (STIM)  
PUBLISHERS: EMI Music Publishing, Kobalt Music  
Publishing America, Inc., Mr. Kanani Songs Inc.

### I'm On One

WRITER: Noah "40" Shebib  
PUBLISHER: Roncesvalles Music Publishing

### Just A Dream

WRITERS: Nelly, Frank Romano  
PUBLISHERS: EMI Music Publishing, Jackie Frost  
Music Inc., Jesse Jaye Music, Reach Global Inc.

### Just Can't Get Enough

WRITERS: Joshua "Prince Yashua" Alvarez,  
Thomas Brown, Fergie, Julie Frost,  
Jabbar Stevens  
PUBLISHERS: Darkchild Songs, EMI Music  
Publishing, Headphone Junkie Publishing,  
Kid Ego, Native Boy Music, Totally Famous Music,  
Tuneclique Music Publishing

### Just The Way You Are

WRITERS: Khari "Needlz" Cain, Cassius D. Kalb,  
Philip Lawrence, Ari Levine, Bruno Mars  
PUBLISHERS: Art for Art's Sake, BMG Chrysalis,  
Dry Rain Entertainment, Mars Force Music,  
Music Famamanem LP, Roc Nation Music, Thou  
Art the Hunger, Toy Plane Music, Universal Music  
Publishing Group, Upper Dec, Warner/Chappell  
Music, Inc.

### Last Friday Night (T.G.I.F.)

WRITERS: Lukasz "Dr. Luke" Gottwald,  
Max Martin (STIM), Katy Perry  
PUBLISHERS: Kasz Money Publishing, Kobalt Music  
Publishing America, Inc., Prescription Songs  
LLC, Warner/Chappell Music, Inc.,  
When I'm Rich You'll Be My Bitch

### The Lazy Song

WRITERS: K'NAAN, Philip Lawrence, Ari Levine,  
Bruno Mars, Luis Resto  
PUBLISHERS: Art for Art's Sake, BMG Chrysalis,  
Mars Force Music, Music Famamanem LP, Roc  
Nation Music, Sony/ATV Tunes LLC, Thou Art  
the Hunger, Toy Plane Music, Warner/Chappell  
Music, Inc.

### Lighters

WRITERS: Battleroy, Philip Lawrence, Ari Levine,  
Bruno Mars, Luis Resto  
PUBLISHERS: Art for Art's Sake, BMG Chrysalis,  
EMI Music Publishing, Justin Combs Publishing,  
Mars Force Music, Music Famamanem LP, Que  
Chevere Music, Roc Music 4 Life Publishing, Roc  
Nation Music, Thou Art the Hunger, Toy Plane  
Music, Warner/Chappell Music, Inc.

### Look At Me Now

WRITERS: Jean-Baptiste Kouame II, Wesley Pentz  
PUBLISHERS: BMG Chrysalis, I Like Turtles Music,  
The Bad Bad Guys

### More

WRITERS: Charles A. Hinshaw, Usher Raymond IV  
PUBLISHERS: Charles A. Hinshaw Publishing,  
EMI Music Publishing, UR-IV Music

### Moves Like Jagger

WRITER: Shellback (STIM)  
PUBLISHER: Kobalt Music Publishing  
America, Inc.

### No Hands

WRITERS: Christopher "Drumma Boy" Gholson,  
Jeffrey "Roscoe Dash" Lee Johnson Jr.,  
Juaquin "Waka Flocka Flame" Malphurs, Wale  
PUBLISHERS: Dead Stock Music, Juaquinmal-  
phurspublishing, Lines in Music Publishing  
LLC, Roscoe Dash Publishing, Warner/Chappell  
Music, Inc., Young Drumma

### On The Floor

WRITERS: Gonzalo Hermosa Gonzales (GEMA),  
Ulises Hermosa (GEMA)  
PUBLISHERS: EMI Music Publishing, Ultra Tunes

### Only Girl (In the World)

WRITERS: Mikkel Eriksen, Tor Hermansen,  
Cristyle Johnson  
PUBLISHERS: C Style Ink Music Publishing,  
EMI Music Publishing, Slide That Music

### Party Rock Anthem

WRITERS: Skyler "Sky Blu" Gordy, Stefan  
"Redfoo" Gordy, David (Goonrock) Listenbee,  
Peter H. Schroeder III,  
PUBLISHER: Party Rock

### Raise Your Glass

WRITER: Max Martin (STIM)  
PUBLISHER: Kobalt Music Publishing  
America, Inc.

### Rhythm Of Love

WRITER: Tim Lopez  
PUBLISHERS: Songs for Whitney Publishing,  
Warner/Chappell Music, Inc.

### Rocketeer

WRITERS: DJ Coquia, KevNish, Philip Lawrence,  
Bruno Mars, Jeremy "Jermbeats" Reeves  
PUBLISHERS: BMG Chrysalis, Far East Movement  
Publishing, HunnyPot For Life, La Coquia Nostra,  
Mars Force Music, Music Famamanem LP,  
Products Of The Street, Roc Nation Music,  
SumpHu, Thou Art the Hunger, Warner/Chappell  
Music, Inc.

### S&M

WRITERS: Mikkel Eriksen, Tor Hermansen  
PUBLISHER: EMI Music Publishing

### Secrets

WRITER: Ryan Tedder  
PUBLISHERS: Midnite Miracle Music,  
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### Sexy And I Know It

WRITERS: Erin Beck, Stefan "Redfoo" Gordy,  
David (Goonrock) Listenbee, Kenny "Audiobot"  
Oliver, George Robertson  
PUBLISHERS: Chebra Music, Hi Mom I Did It  
Music, Party Rock, Yeah Baby Music

### The Show Goes On

WRITERS: Isaac Brock, Dustin W. Brower, Dann  
Gallucci, Daniel "Kane Beatz" Johnson, Eric Judy  
PUBLISHERS: Artist Publishing Group West,  
Best Dressed Chicken in Town, Jimmy Rollins  
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Tschudi Music, Ugly Casanova, Warner/Chappell  
Music, Inc.

### Someone Like You

WRITER: Dan Wilson  
PUBLISHERS: BMG Chrysalis, Sugar Lake Music

### Stereo Hearts

WRITERS: Brandon Lowry, Disashi Lumumba-Ka-  
songo, Travie McCoy, Matt McGinley, ROBOPOP  
PUBLISHERS: 4daytheorymusic, BMG Chrysalis,  
EAR Entertainment Ltd., EMI Music Publishing,  
Epileptic Caesar Music, High Deaf Music

### Super Bass

WRITERS: Jeremy "JMIKE" Coleman,  
Roahn "First Born" Hylton  
PUBLISHERS: Artist Publishing Group West, EMI  
Music Publishing, FB Da Mastermind Music Pub-  
lishing, JMikeMusic, Warner/Chappell Music, Inc.

### Teenage Dream

WRITERS: Lukasz "Dr. Luke" Gottwald,  
Max Martin (STIM), Katy Perry  
PUBLISHERS: Kasz Money Publishing, Kobalt Mus-  
ic Publishing America, Inc., Prescription Songs  
LLC, Warner/Chappell Music, Inc.,  
When I'm Rich You'll Be My Bitch

### Till The World Ends

WRITERS: Lukasz "Dr. Luke" Gottwald,  
Alexander Erik Kronlund (STIM), Max Martin (STIM)  
PUBLISHERS: Kasz Money Publishing, Kobalt  
Music Publishing America, Inc.,  
Warner/Chappell Music, Inc.

### Tonight

WRITERS: Christopher "Ludacris" Bridges,  
DJ Frank E, Enrique Iglesias  
PUBLISHERS: Artist Publishing Group West,  
EIP Music, J Franks Publishing, Ludacris  
Worldwide Publishing, Sony/ATV Tunes LLC,  
Warner/Chappell Music, Inc.

### Tonight Tonight

WRITERS: Emanuel Kiriakou, Lindy Robbins  
PUBLISHERS: Hey Kiddo Music, Roditis  
Music, Inc.

### We Found Love

WRITER: Calvin Harris  
PUBLISHER: EMI Music Publishing

### We R Who We R

WRITERS: Joshua "Ammo" Coleman, Lukasz  
"Dr. Luke" Gottwald, Jacob Kasher Hindlin  
PUBLISHERS: Each Note Counts, J Kasher  
Publishing, Kasz Money Publishing, Kevinthecity  
Publishing, Prescription Songs LLC, Sony/ATV  
Tunes LLC

### What's My Name? Feat. Drake

WRITERS: Mikkel Eriksen, Tor Hermansen  
PUBLISHER: EMI Music Publishing

### Without You

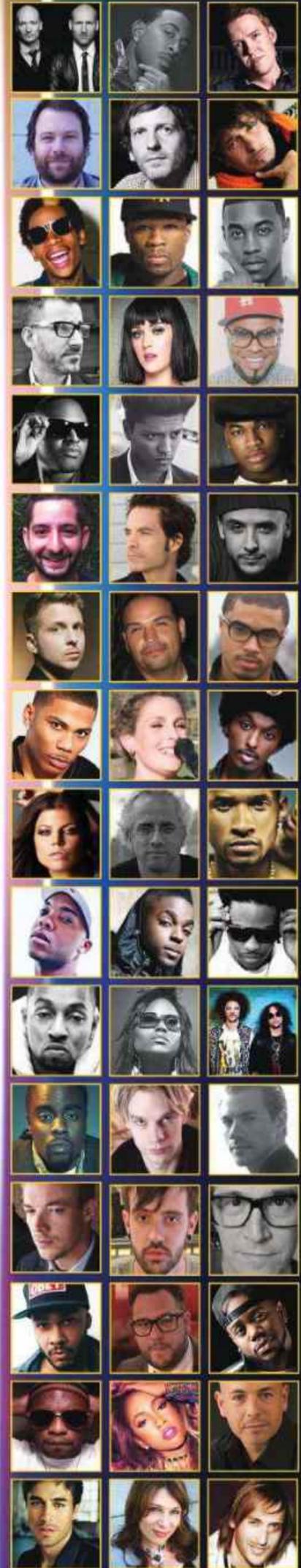
WRITERS: Taio Cruz (PRS), David Guetta (SACEM),  
Usher Raymond IV, Frederic Riesterer (SACEM)  
PUBLISHERS: EMI Music Publishing,  
Shapiro Bernstein & Co., Inc., UR-IV Music

### Yeah 3X

WRITERS: DJ Frank E, Calvin Harris,  
Amber "Sevyn" Streeter  
PUBLISHERS: Am Bee Street Publishing, Artist  
Publishing Group West, EMI Music Publishing,  
J Franks Publishing, Warner/Chappell Music, Inc.

### You Make Me Feel

WRITER: Steve Mac (PRS)  
PUBLISHER: Songs of Peer Ltd.



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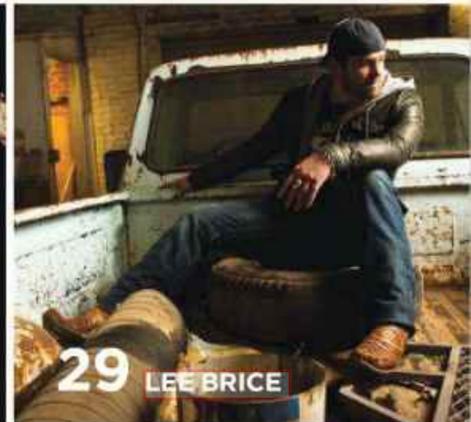
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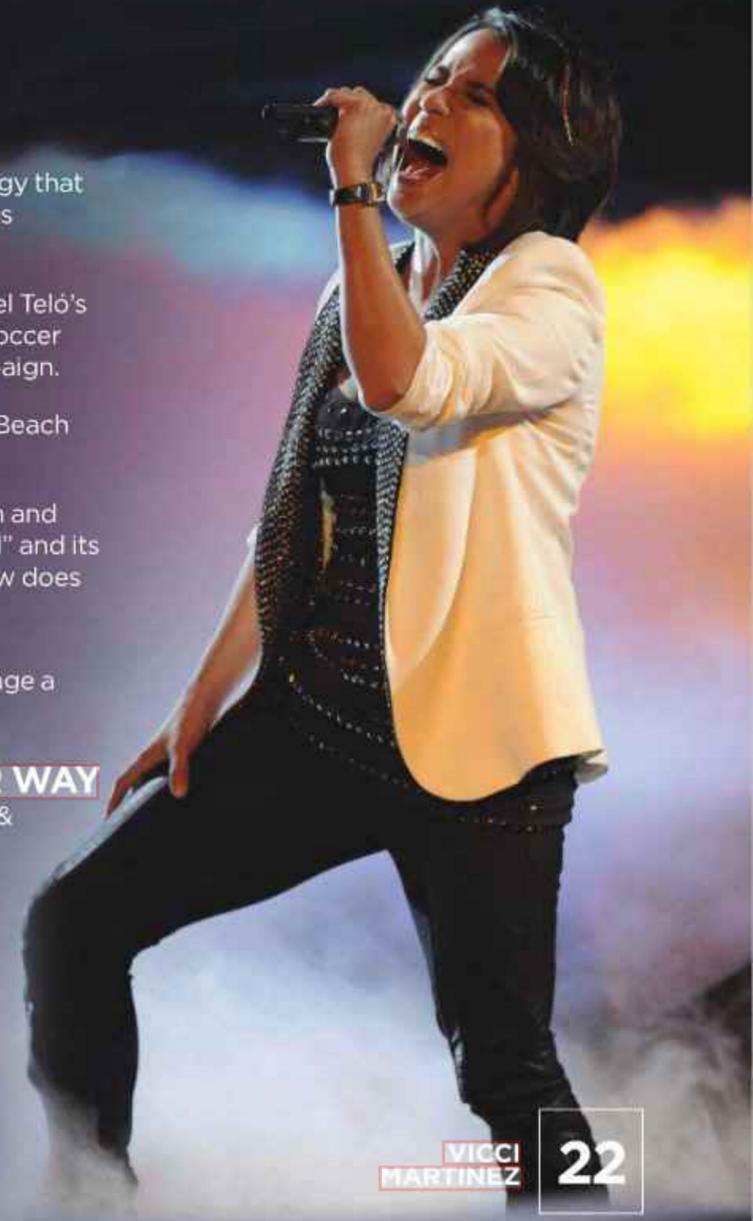
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ON THE COVER: Dick Clark on "American Bandstand," 1958  
ABC Photo Archives/Getty Images



VICCI MARTINEZ 22

360 DEGREES OF BILLBOARD

## HOME FRONT

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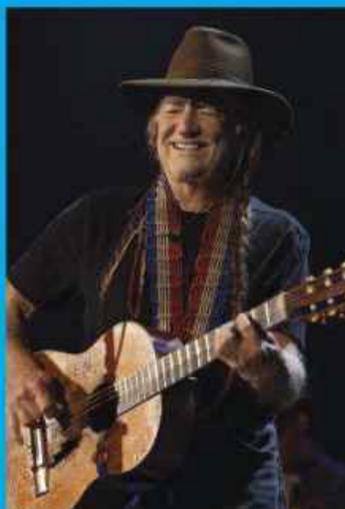
**COUNTRY SUMMIT**  
The Billboard/Country Music Assn. Country Music Summit takes place June 4-5 in Nashville featuring a Q&A with **Willie Nelson** and an artist development case study with Luke Bryan. More details at [countrymusicsummit.com](http://countrymusicsummit.com).

### Online

**BBMA FINALISTS ANNOUNCED**  
Adele, Rihanna and Lil Wayne are among the top finalists for the Billboard Music Awards May 20 at Las Vegas' MGM Grand Arena, broadcast at 8 p.m. ET on ABC. For more, go to [Billboard.com/bbma](http://Billboard.com/bbma).

### COACHELLA

Also on [Billboard.com](http://Billboard.com), check out our full coverage and special photo galleries of the two-weekend extravaganza at the Coachella Valley Music and Arts Festival in Indio, Calif.



MARTINEZ: LEWIS/JACOBS/NBC/GETTY IMAGES; TELÓ: FERNANDO HIRO; BEACH HOUSE: LIZ ELYN/TZ; BRICE: ERIC WELCH; NELSON: RICK OLIVIER

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# 1929

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# Dick Clark

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# 2012

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*Dick Clark Productions writer and former Billboard columnist Fred Bronson remembers the "Bandstand" leader and his profound impact on the music business*

**I**n 1952, "Bob Horn's Bandstand" debuted as a local afternoon series on WFIL Philadelphia. Based on Horn's radio show, the series featured what passed for music videos in the early '50s and, eventually, local kids dancing to the current top 40 hits of the day.

As an afternoon DJ on WFIL, Dick Clark guest-hosted for Horn from time to time, but he was still surprised when he arrived at work on July 9, 1956, and the GM of WFIL-TV was waiting for him. He told Dick that starting that afternoon, he was the new permanent host of "Bandstand." Horn was having legal troubles thanks to a DUI and morals charges and was removed from his hosting duties.

Dick immediately faced a crisis. The kids who danced on the show were unhappy with the change. They knew Horn and they didn't know Clark. They created protest signs and marched on the station, refusing to enter the studio. Dick knew he couldn't do "Bandstand" without the kids who danced on the show, so he went outside to address them. "I'm Dick Clark," he told them. "I've got the job as the new host of 'Bandstand.' I know how you felt about Bob but there's nothing anybody can do about it. I know he was your friend. I hope you don't dislike me because I was chosen to replace him." The kids were absolutely silent. So Dick continued: "I've got to get to work now. If you want to come in now, please do." No one moved. Dick went back into the studio alone.

With two minutes until the live broadcast, the producer told Dick that the kids had come into the studio. The show went on.

Dick didn't know that much about rock'n'roll when he took over "Bandstand." He had been playing artists like Perry Como and Rosemary Clooney on his radio show. But he was a quick study, and after a crash course he found he loved the new music. Between his own squeaky-clean image and the clean-cut look of the kids on the show (boys had to wear jackets and ties; girls couldn't wear tight sweaters or have low necklines), he knew he was conferring a new respectability on rock music, and that parents were watching along with their kids.

Dick was, by his own admission, ambitious. He thought "Bandstand" belonged on the ABC network and pitched the idea to New York-based programming director Ted Fetter.

While visiting his parents in upstate New York, he received a letter back from Fetter that said in so many words, "Don't call us, we'll call you." Fetter signed off with a polite note: "If you are ever in New York, why don't you drop in and say hello."

Dick was in New York—New York state—so he flew to Manhattan and begged Fetter for the network shot. Ultimately, ABC agreed to a four-week trial. With its new name, "American Bandstand," the first network show on Aug. 5, 1957, featured Jerry Lee Lewis, Billy Williams and the Chordettes. Three weeks later, Buddy Holly & the Crickets sang "That'll Be the Day" on the show. Dick interviewed Holly, asking him, "What

don't you like about your work?" Holly said the only thing he disliked was flying.

A couple of years later, "Bandstand" almost came to an end. A congressional subcommittee was investigating payola in the music industry and Dick was ordered to testify. But first, he was called into the office of ABC-Paramount president Leonard Goldenson. Dick respected the executive and considered him a close friend. After a moment for pleasantries, Goldenson asked him, "Have you ever taken payola?" Dick answered truthfully: No. He was, though, part-owner of two record labels and had started music publishing companies,

among other business interests. These endeavors weren't illegal but Goldenson issued an ultimatum: Dick had 24 hours to make a decision about giving up all of his other interests, or abandoning all of his duties at the network.

Working in broadcasting had been Dick's dream since he was a child. He thought keeping his labels and music publishing interests was the more profitable way to go, but that wasn't where his heart was. "I was ready to give up everything else to stay with ABC and 'American Bandstand,'" Dick said later.

Months went by before Dick was called to testify before the eight congressmen on the subcommittee. Ultimately, the committee didn't issue any charges against Dick. But he remained convinced that while religious leaders who spoke out against rock'n'roll were sincere in their beliefs, "the politicians didn't really care about payola or saving America from rock music. They were driven by politics and the desire to get re-elected."

"American Bandstand" survived the payola scandals but couldn't overcome network decisions. On Aug. 30, 1963, the Monday-Friday show had its final daily broadcast and on Sept.

7 became a weekly series, airing every Saturday. That freed up Dick to create a touring rock'n'roll show, known as the "Caravan of Stars." With top 40 artists Bobby Rydell, Jimmy Clanton, Brian Hyland, the Dovells and Dale & Grace, the bus pulled into Dallas the morning of Nov. 22, 1963. "We watched President Kennedy's motorcade drive by and turn on to Elm Street," Dick told me. "We applauded JFK and his wife Jackie and then went back to our hotel. We were going to work late, so I took a nap. That's why I didn't discover until a couple of hours later that the president has been shot."

**I** know these stories well because I knew Dick Clark well for more than three decades. We first worked closely together in 1978 when I was a publicist at NBC in Burbank, Calif., and he had a variety series, "Dick Clark's Live Wednesday." It was a ratings failure and our working relationship ended suddenly, and not on the best note. I never expected to see or work with Dick again, but six years later I was sitting with him in a radio studio once a week as he recorded scripts I'd been hired to write for a countdown show based on the Adult Contemporary chart. I was a member of the family again, but I didn't realize what the ride ahead would be like.

Through the coming years, I would have the chance to work with Dick on a wide range of projects, from a Sunday-newspaper comic strip called "Dick Clark's Rock, Roll and Remember" to a book called "Dick Clark's American Bandstand" about the 37-year history of the legendary TV series, which we co-authored.

Everyone who worked at Dick Clark Productions learned a lot from Dick. At the top of the list was respect for artists and talent. That's how Dick treated people and you did the same. There were things you didn't do—you never wore shorts to the office, you never chewed gum (after hosting a show sponsored by Beechnut gum in the '50s where everyone in the audience was chewing gum during the show, Dick never wanted to be around the stuff again), you never microwaved food in the office (Dick didn't like the food smells wafting through the building, though years later he did agree to a small microwave on the third floor), and you never got lost while driving Dick somewhere (as one production assistant did when he had to drive Dick from Burbank to Knott's Berry Farm for the Academy of Country Music Awards).

I'm grateful that when people ask me what Dick Clark was really like, I can tell them honestly that he was a regular, down-to-earth guy who loved his work and was extremely



His childhood dream was broadcasting.



Standing among a throng of teenage dancers on the set of "American Bandstand" in December 1958.

loyal to people and did a lot of wonderful things for folks that you never heard about.

In the fall of 1963, Dick's friends at Philadelphia-based Swan Records sent over a new single for the "Rate-a-Record" segment. When Dick showed a photo of the artists, the "Bandstand" kids laughed at their long hair. And when he played the Beatles' "She Loves You," it got a low average rating of 73. "The irony is that if Swan had just sold 50,000 copies of 'She Loves You,' they could have kept the Beatles signed to the label," Dick remembered. Years later, Dick asked label head Bernie Binnick why he didn't buy 50,000 copies himself, just to hold on to the Beatles. Binnick replied, "You played it and it bombed. Who was to know they were going to be the biggest group of all time?"

During this same time period, Dick knew that he had to relocate to either New York or Los Angeles if he was going to expand his production company and create new series for the networks and produce motion pictures. He chose the West Coast, which required moving "American Bandstand" to Hollywood. On Feb. 8, 1964, the show originated from Southern California for the first time, with Los Angeles-based guest artists Jackie DeShannon and Dick & Dee Dee.

Dick quickly became friends with one of his neighbors, Berry Gordy. In the spring of '64, Dick called the Motown founder to book his artist Brenda Holloway for the "Caravan of Stars." Gordy told Dick he could have Holloway if he also booked one of the label's lesser-known groups, a trio that hadn't yet scored a hit. Dick agreed to book the Supremes. While they were on the road, Motown released "Where Did Our Love Go," and before the "Caravan" wrapped up, the

single was No. 1 on the Billboard Hot 100. Diana Ross, Mary Wilson and Florence Ballard started the tour as the opening act and ended it on top of the bill.

"American Bandstand" flourished through the rest of the decade, and into the '70s and '80s. He gave artists like the Doors, Madonna, Prince and so many others their network TV debuts. And he created so much more music TV, from the afternoon on-location series "Where the Action Is" in the '60s to the American Music Awards and "New Year's Rockin' Eve" in the '70s. There were also non-music shows like "\$10,000 Pyramid," "Bloopers and Practical Jokes" and the paranormal "Beyond Belief."

I came to Dick Clark Productions in 1984 to work on a radio show, and was soon moved into TV production, beginning with working as a researcher on a TV special marking the 33 1/3rd anniversary of "American Bandstand."

One day, Dick's producer Larry Klein came into my office and said, sternly, "You better say yes!" I had no idea what he was talking about, but I said, "Yes!" Yes to what? Yes to my first TV writing assignment for the company. I was to go to Philadelphia with the two of them and write Dick's three-hour live commentary for ABC's coverage of Live Aid.

That's where they wanted to start me? On a history-making three-hour live show? I had already said yes, so I was (thankfully) committed. Dick and I spent the evening in a small press box high atop JFK Stadium with a man holding cue cards and a camera crew. And somehow it all worked, was highly successful, and Dick had very kind words for me at the afterparty.

Not long after, I had finished a book I'd been working on, "The Billboard Book of Number One Hits," and given Dick a copy. I had an idea—the book should be a TV special. I walked

into Dick's office, sat opposite his desk and told him so. He immediately replied, "How fast do you want it to happen?" I said, "Fast!" He picked up the phone and called the president of the company. He told him, "Make a deal with Fred Bronson. We're going to turn his book into a special." The entire transaction took about three minutes.

In May 1986, we taped "America Picks the Number One Songs" for ABC at the Wilvern Theater in Los Angeles. Barbara Mandrell was the host, joined by co-hosts Frankie Avalon, Tony Orlando and Dick himself. As the writer and co-producer, I distributed 100 tickets to family and friends, who were seated all over the theater. When Dick came out to warm up the crowd and mentioned that the special was based on my book, there was thunderous applause from all directions. I knew I was in trouble. Sure enough, Dick cornered me backstage. "That better not happen during the taping!" he said. So I quickly ran around the theater, warning all 100 of my guests not to applaud when my name was mentioned.

In 1987, ABC told Dick they wanted to cut the one-hour "Bandstand" to 30 minutes. Dick pulled the show off the network, retitled it "The New American Bandstand" and put it in syndication. It didn't work. Stations aired it at all different times of the day and ratings plummeted. So Dick made a deal with the USA Network and "American Bandstand" moved to cable. Facing his 60th birthday, Dick made the difficult decision to step down as host of the show he had fronted since 1956. Taped outdoors at Universal Studios, the cable version of "Bandstand" didn't live up to the standard Dick held for the show, and so, in 1989, it was the end of the



Working the phones in preparation for a New Year's Day airing of "American Bandstand" in 1958.

road for the long-lived American institution.

Dick kept the name alive by opening a chain of restaurants known as the American Bandstand Bar & Grill and dreamed of bringing the show back to TV. In 2004, Simon Fuller met with Dick about reviving "Bandstand" as a national dance contest. It didn't happen, but the idea led to Fuller and Nigel Lythgoe creating "So You Think You Can Dance" and partnering with Dick Clark Productions on the series.

In 1996, Dick made a deal with Harper Collins to write a book about "American Bandstand." He asked me to write it with him. We spent the summer doing one-hour interview sessions in his office. I'd arrive with my tape recorder and tell him the topic of the day—like, the '50s, or civil rights, or the disco era. It's one of my favorite summers, sitting with him at the large conference table in his office, doing hours and hours of interviews, because he decided for the first time to open up about a lot of topics he had never discussed before. He always wanted to remain neutral about certain things because he wanted everyone to like him, but at this point in his life, he said, he decided, what the hell, why not?

Shortly after that summer, I was sitting in Dick's office for—well, I don't remember for what. But what I do recall is that his telephone wasn't working. He was trying to make a call and finally got so frustrated he picked up the phone and threw it across the room, smashing it to pieces. It was obviously time to leave. A few minutes later I bumped into him as he was coming out of Larry Klein's office. He looked sheepish, and he apologized for getting so mad. I told him it was no big deal and I hoped he got a new phone soon. We both laughed.

In 1998, I helped Billboard arrange for Dick to host our annual radio awards at a conference in Phoenix. Casey Kasem had hosted the year before and received a surprise lifetime achievement award. Billboard wanted to give Dick the same award. But I knew from working with him that you never surprise Dick Clark. As the executive producer of hundreds of TV shows, he always expected to know exactly what was happening. I had to tell Dick about the lifetime achievement award, and though he wasn't much into awards in general and really wasn't looking for recognition, he agreed and promised he would act surprised. I never told anyone at Billboard that he knew about the award in advance—until now. True to his word, at the conference, Dick acted completely astonished.

On Nov. 30, 2004, I stopped in to see Dick in his office and wish him a happy birthday. He was on the floor, trying

to find something he had dropped. But he stood up to thank me. I was leaving that night on a red-eye to Orlando, Fla., and I told him I would see him when I returned. While I was in Florida, I heard the news that Dick had suffered a stroke. It would be months before I would see him again.

He missed doing "New Year's Rockin' Eve" that year. Regis Philbin filled in, but the following year Ryan Seacrest was brought in for the first time to join Dick as host. Just before the production staff was to relocate to New York on Dec. 26, I was asked to work on the show as a writer. Barry Adelman had been writing the show by himself for years, but he and Larry Klein realized that they would need one writer to be with Dick during the live broadcast and one writer to be with Ryan.

I've been on the writing staff for this show ever since. And three years ago I was invited to join Dick and a small group of production staff for dinner after the broadcast. Dick, his wife Kari and Larry have had a tradition of going for burgers at P.J. Clarke's after wrapping up "New Year's Rockin' Eve." Now there are about 12 of us who show up and we have dinner around 2 or 3 in the morning on Jan. 1. Dick disapproves of anyone not ordering a burger, but I don't eat meat so I always get the fish and chips. Dick never noticed until this year—I guess I was sitting a little closer to him. When my order arrived, he looked at my plate and made a huge frown. But I know fish and chips is one of his favorites—we've had it at Duke's in Malibu, Calif.—so I reminded him of that and the frown turned into a big smile.

I didn't know at the time that this would be my last New Year Eve's dinner with Dick. I saw him one more time a month later, when he and Kari and their assistant Amy took me out for a birthday lunch. There was a lot of laughter that day, a lot of reminiscing and a lot of fun in the Malibu sun.

What I thought would happen is that Dick would continue to appear on "New Year's Rockin' Eve" until he decided not to, but he wouldn't tell us in advance. I expected that one year, in that moment when Ryan comes inside from Times Square and spends some moments with Dick, that Dick would say, "Well, Ryan, this is my last 'New Year's Rockin' Eve.' I'm officially retiring." On the other hand, I never expected to hear Dick say that he was retiring.

Dick's legacy will always be his loving guardianship of rock'n'roll. If he hadn't stood up to Congress, we might all be listening only to classical music instead of rock'n'roll today. Thanks to Dick, rock'n'roll has a great beat and is easy to dance to. And so it will always be. ■■■

## Let's Do the Twist

How Dick Clark Helped Create the Hot 100's All-Time Top Song

By Gary Trust

**“W**e danced to the music that Dick Clark played,” Chubby Checker says. “The king of the disc jockeys has died and, because of him, we will never be the same.”

In 2008, Billboard named Checker's iconic smash "The Twist" the No. 1 song of the Billboard Hot 100's first 50 years. The song remains the only title to have logged two separate runs to No. 1, reigning the week of Sept. 24, 1960, and again the weeks of Jan. 13 and 20, 1962, after the song—and its revolutionary dance—experienced a second wave of pop culture fanfare.

Checker might never have recorded the song, however, had it not been for Clark. The original version by the song's writer, Hank Ballard, won praise on "American Bandstand," but, when Ballard was unavailable to perform it on the show, Clark suggested that Checker cover it to expose it further to "Bandstand" viewers.

How did Checker get such a career-making nod? "I had worked with Clark on a recording session of 'Jingle Bells,' singing the song through impressions of other acts of the time," Checker recalls.

Clark is, in fact, even not-so-indirectly responsible for Checker's famed recording name. "Clark's wife was in the studio when I was recording that holiday project," Checker remembers. "I'd had the nickname 'Chubby' since I was 11 years old, and I was doing a Fats Domino impression. Mrs. Clark said, 'His name is Chubby, like Fats? Well, then, his



CHUBBY CHECKER instructs DICK CLARK on how to do his signature dance, the Twist.

last name should be Checker, like Domino."

Checker says that the reach of "Bandstand" and the dance that "The Twist" inspired combined to change music forever. "Before 'The Twist,' you danced in rhythm with the song. With 'The Twist,' suddenly you're dancing apart from the beat, and not with your girl. Now, you see a girl across the floor that you've never seen before, you're nodding your head, you're seeing her dance . . . By the time the song is over . . . whew," Checker says, chuckling at the song's impact on not only the development of early rock'n'roll and dance, but perhaps also relationships between the sexes ever since.

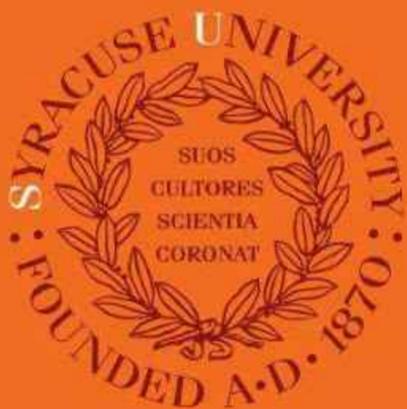
"'Bandstand' was around before 'The Twist,'" Checker says, "but it was Clark's suggestion for me to record the song that caused an explosion for both the show and my career.

"Just think," Checker adds, "the No. 1 song of all time . . . all because of Dick Clark and 'American Bandstand.'" ■■■



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Gracie Castaneda | left  
Alexander Costlov | center  
Rob Dekker | right



Matthew Deutchman | left  
Dan DiPasquale | right



Benjamin Friedman | left  
Aaron Gittelman | center  
Jonathan Grafman | right



Shelley Halman | left  
Alejandro Head | center



Marcellus Jiles | left  
Jennifer Litman | center  
Jenna Loachman | right



Matthew Maizna | center  
Harry Roberts | right



Matt Robin | left  
Lewis Rojstein | center



Rebecca Ruoff | left  
Lucas Sacks | center  
Melanie Sirsoma | right



David Staller | left  
Drew Taggart | center  
Max Weinberg | right



Sam Wilson | left  
Olivia Zarro | right



**BANDIER PROGRAM**

# A Life On The Bandstand

*A look back at the life and business of America's oldest teenager* by Phil Gallo



**NOV. 30, 1929**  
Richard Wagstaff Clark is born in Bronxville, N.Y. His father was a salesman and, later, the manager of a radio station in Utica, N.Y.

**1952**  
Having graduated from Syracuse University, Clark moves to Philadelphia to work for WFIL radio and TV.

**AUG. 5, 1957**  
ABC takes "Bandstand" national, renaming it "American Bandstand." Jerry Lee Lewis performs "Whole Lotta Shaking Going On." The show is 90 minutes long until Oct. 2, 1961, when it's shortened to an hour.

**1947**  
Works as an office boy and then as an announcer at the station his father managed, WRUN.

**JULY 9, 1956**  
Clark replaces Bob Horn as full-time host of a local afternoon record-hop TV show, "Bandstand."

**1957**  
Clark founds his own production company, Dick Clark Productions.

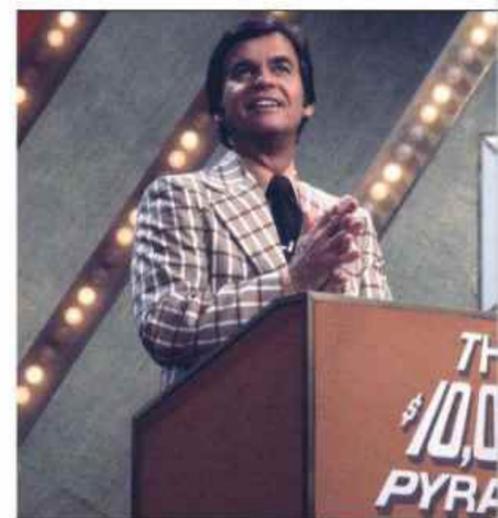
**1984**  
Clark co-hosts NBC's "TV's Bloopers and Practical Jokes" with Ed McMahon. The role gives him the distinction of being a show host on all three networks.



**1973**  
After CBS picks up the contract to air the Grammy Awards (which ABC aired in 1971 and 1972), ABC asks Clark to create the American Music Awards. Produced by Dick Clark Productions, the AMAs debut Feb. 19, 1974, with Michael Jackson and Donny Osmond as co-hosts.

**1987**  
Dick Clark Productions, which also had a restaurant chain in addition to TV and film properties, goes public.

**1979**  
Clark serves as executive producer of TV movie "Elvis," the first biopic about Elvis Presley. That year, the Academy of Country Music joins forces with Dick Clark Productions to produce its awards show. Clark and Al Schwartz produced, moving it to from ABC to NBC and then to CBS, where it remains today.



**SEPT. 5, 1987**  
After 30 years, ABC stops running "American Bandstand." No network series targeting the youth market had a longer run.

**APRIL 8, 1989**  
"American Bandstand" moves to the USA cable network with David Hirsch replacing Clark as host. It lasts only six months.



**1993**  
Clark is inducted into the Rock and Roll Hall of Fame as a non-performer. He's pictured here with his wife, Kari.

**DEC. 8, 2004**  
Clark is hospitalized for a stroke. Due to his recovery, he doesn't host "New Year's Rockin' Eve" for the first time in decades. After his health improves, Clark becomes an advocate and fund-raiser for a state-of-the-art neuroscience program at the hospital where he was treated, the Providence Saint Joseph Medical Center in Burbank, Calif.

**DICK CLARK**  
1929-2012



**FEB. 15, 1958**  
ABC airs "The Dick Clark Saturday Night Beechnut Show," which runs until Sept. 10, 1960.



**JUNE 28, 1965**  
Clark begins a three-year, 113-episode run of "Where the Action Is," a weekly music show filmed around the country with Paul Revere & the Raiders as hosts. Otis Redding makes 10 appearances on the show; other guests include the Turtles, Roy Head, Peter & Gordon, the Four Tops, Tina Turner and the Mamas & the Papas.



**APRIL 1960**  
Clark testifies for two days at the congressional payola hearings. Based on the advice of ABC's lawyers, he would divest himself of his ownership stakes in 33 different record labels, distributors and manufacturers based in the Philadelphia area, plus his songwriter credit on 150 copyrights.



**FEB. 8, 1964**  
"American Bandstand" moves to its new home in Los Angeles. A week later, Clark devotes nearly all of the show's second L.A. episode to the Beatles, who made their U.S. debut on "The Ed Sullivan Show" on Feb. 9. Yet another sign of Clark's keen sense of teen trends.



**DEC. 31, 1972**  
"Dick Clark's New Year's Rockin' Eve" debuts. Produced and later hosted by Clark, the show's first two telecasts were filmed aboard the Queen Mary in Long Beach, Calif. The first one featured Three Dog Night and Blood, Sweat & Tears. The show becomes an annual event.

**MARCH 6, 1968**  
"Psych Out," the first film produced by Clark, is released in theaters. Among the musical acts featured in the movie: Jimi Hendrix, the Seeds and the Strawberry Alarm Clock. Clark makes two more exploitation films, "The Savage Seven" and "Killers Three," before the end of the decade.



**MARCH 26, 1973**  
CBS hires Clark to host "The \$10,000 Pyramid" game show. Filmed in New York, it also ran on ABC and in syndication. Clark left after a year when CBS canceled it and ABC picked it up. He returned in January 1981 to host the syndicated "\$50,000 Pyramid" and remained as host when it moved to L.A. and the CBS daytime lineup in September 1982.

**OCT. 1, 1968**  
Clark launches "It's Happening," another musical variety show that lasts two seasons.



**JUNE 19, 2007**  
A group led by Washington Redskins owner Daniel Snyder buys Dick Clark Productions for \$175 million.

**DEC. 31, 2011**  
Clark makes his final appearance on "New Year's Rockin' Eve" in New York's Times Square.

**APRIL 18, 2012**  
Clark dies of a heart attack at Providence Saint Joseph Medical Center.

# So Long, Dick Clark

*Remembering American music's ultimate showman*

"I go back to 1958 with Dick and the daytime local show. I had a record that was kind of horrible, but he interviewed me for half an hour, asking why I wanted to be in the music business. I told him my father was sick, I had two brothers and I just wanted to make money for my family. So he put me on the show and it changed my life and my family's life. It gave me a chance to live the good life like I am now.

"What I remember mainly about him was that he had great business acumen. He was always in the business of the show but in a good way. He was very adept at what was going on in the music business and other businesses. You could always give him a call and ask him what he thought. He always gave good advice.

"He's a man who put the face on the music. You would hear all these records, but he showed you all the people making the records, and God bless him. He was an icon. That word is used loosely but not with him. It's about what he gave and how he felt about people. He'll always be special to me. He's one of the guys who you think is never going to leave."  
—Fabian

"Dick Clark will be remembered as a national treasure and an icon. His memory is being eulogized by many today because he was many things to many people. To me, Mr. Clark was a friend. He supported our band right from our first single, 'Runaway,' in 1984.

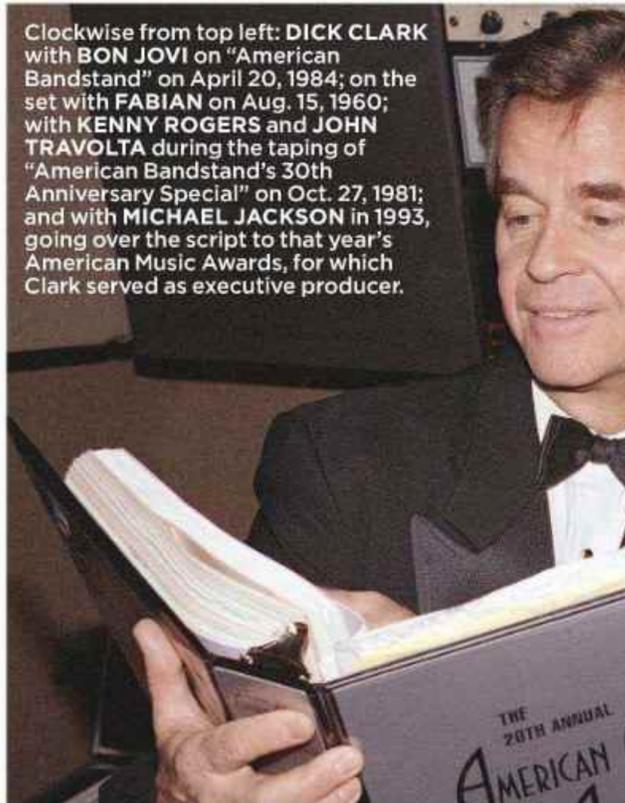
"I will never forget driving to the set of 'American Bandstand' and performing that song on that Saturday morning. I was young and just getting started; being interviewed by the Dick Clark made me feel very special that day. That was the first of many memorable 'career' moments for us that he was a part of.

"From the American Music Awards to the Golden Globes to the MTV awards, when he, as producer of the show, allowed Richie Sambora and me the opportunity to perform two songs acoustically. He was loyal, truthful and insightful. He was and will remain one of the greats."  
—Jon Bon Jovi

"Dick Clark gave me my first chance to perform on national TV. It was 1966 and I did 'Cherry Cherry' on 'American Bandstand,' which was the holy grail of television shows for any rock 'n' roll artist at that time. I also owe my first-ever real, multi-city tour to Dick... 32 cities in 28 days on his 'Where the Action Is' tour. It marked the beginning of my performing career and I'll always appreciate the opportunities that he gave me. Dick was very warm and genuine in his appreciation of the music and musicians he presented. He was a true legend and will be greatly missed."  
—Neil Diamond

"He was a groundbreaking tastemaker who took the radio format and transformed it to television. He managed to stay young and current throughout the long arc of his career. As a kid I would rush home every day to watch 'American Bandstand.' His show became the predecessor for all the [music] shows, even ones like 'Dancing With the Stars.' Here I was a kid who, while I was growing up, watched this iconic figure and to get a call from him still filled me with a lot of irony. Even through when I was chairman at Sony, it was still an honor to work with a genius and icon like Dick Clark, who built a television empire."  
—Tommy Mottola,  
former chairman/CEO of Sony Music

"I used to come home from elementary school to watch 'American Bandstand.' It had all the new songs, all the new dances, and it had the happiest guy in the world presenting them to you. I had no idea that later in my career I would know Dick Clark on a professional level. I ran into him some years ago, and he said to me, 'Hey, Coop, if you had your own radio show, what



Clockwise from top left: DICK CLARK with BON JOVI on "American Bandstand" on April 20, 1984; on the set with FABIAN on Aug. 15, 1960; with KENNY ROGERS and JOHN TRAVOLTA during the taping of "American Bandstand's 30th Anniversary Special" on Oct. 27, 1981; and with MICHAEL JACKSON in 1993, going over the script to that year's American Music Awards, for which Clark served as executive producer.

would it be like?' I told him it would be more like the free-form FM stations of the '60s, where the DJs actually played what they liked and demographics didn't play a role. He said, 'Alice, why don't you do it then?' Just like that, my radio show 'Nights With Alice Cooper' was born. It's been nine years later and I'm still on the air... Nobody loved rock 'n' roll more than Dick Clark."  
—Alice Cooper

"'Bandstand' is a huge part of the evolution of music on television, [and] the precursor to [MTV's "Total Request Live"] without a doubt. We had discussions about what was right and what was wrong about it for modern TV. Dick Clark, Ed Sullivan—those guys marrying music and television was a precursor to MTV. In some ways, music videos themselves are a bit of an overcompensation for 'American Bandstand.' That show came to rise in the singles era and then had to live through the album era. MTV comes in when artists want more control over their story lines and imagery and to tell the story themselves, as opposed to being in a small studio that everyone else came into.

"Dick actually produced a lot of the early Video Music Awards. [In 1989 when] Andrew 'Dice' Clay went rogue on us—I think

Dick loved being around the chaotic environment of live music and musicians. He was always that calm voice in the sea of chaos. And you need a couple of those or you don't get television made. Our DNA was to break all the rules of television. But it was good to have someone around who at least knew the rules of television. Dick knew... he needed to keep us on track just because sometimes we didn't know where the track was. And he always did."  
—Van Toffler,  
president, MTV Networks Music and Logo Group

"He started out as a disc jockey and became a mogul in the most expansive use of the term. He was a terrific guy, and beyond his show he was instrumental in setting up tours at a time when there wasn't a touring industry. That all got developed 10 years later. At the time, he was the only guy that had a show on a network, so he had tremendous sales power... There was no one else out there with a show that could generate the kind of exposure that his show delivered.

"He always affected a strong personal relationship with acts. He had his ear to the ground, and he also had a hell of a group of people who worked with him toward finding acts. He wouldn't



enough for a personality like himself to just host different shows. He wanted to create the shows, he wanted to write the shows, he wanted to produce the shows, and he wanted to own the shows. That model was revolutionary, and it's a model that's being followed today by the likes of Simon Cowell and Ryan Seacrest.

"He would come out to the Academy of Country Music Awards just as a fan, just to watch. He had no direct involvement, but he had put the show together with the academy. He wanted to remain an integral part of the relationship, and he would come out with his wife and they would take in the show. And for 'New Year's Rockin' Eve,' he was very hands-on involved. He would make calls to artists and request them to be on the show, he would write his own copy on-air, he was involved in all the traffic, the rundown and what we were featuring on the show. Up until his last few days, his 40th anniversary, he was actually producing the shows. He wasn't just an on-air talent.

"He's so associated with pop music, but Dick had no pride or prejudice when it came to music. He wanted to spotlight the best hits and what everybody was following... He was a music fan, he liked to say. He wasn't just the maestro: He was a fan."

—Mark Shaprio, CEO, Dick Clark Productions

"Dick Clark deserves very much to be recognized for all the good things he accomplished. I admired him for his endurance but believe me, he did not invent rock'n'roll. In

ary doubled, but I respected that you chose to picket.' We became friends that very day... He was such a gem. There are a lot of artists today who wouldn't have long careers if it wasn't for him."

—legendary DJ Jerry "the Geator With the Heater" Blavat

"Before I could drive I saw ['Bandstand'] from Philadelphia. There was Jackie Wilson sliding down a slide and jumping toward the camera, almost into our house. His dynamic energy and his hit were right there—in my face—on a black-and-white television screen. Later, Dick Clark and his incredible team presented many of my clients on his shows from 'American Bandstand' to 'Where the Action Is' and other annual specials and charity fund-raising events. He had a winning personality in person as well as on television. An incredible man who drove music forward and forever leaving an incredible mark on our music industry."

—Alex Hodges, CEO, Nederlander Concerts

"More than anyone else of his time, Dick understood the convergence of television and music as parallel popular cultural experiences. His understanding of what television was as a medium was matched by his innate sense of how music could be packaged within the TV screen, whether it was 'American Bandstand,' the new year's shows or the various awards shows that he produced.

"We had a very healthy competition [the Grammy Awards and the American Music Awards], and there was no more spirited in battle than Dick. He was competitive. He wanted to win, and there were years when the AMAs outrated the Grammys and vice versa. His sense of competition energized us, and in the long run made both shows better and more competitive. He was definitely a mentor to me, and [what] he accomplished in his lifetime was singular."

—Ken Ehrlich, longtime producer of the Grammy Awards

"Dick Clark pioneered pop rock music on TV. Without DC there never could have been MTV."

—Michael Cohl, promoter

"I'm one of the lucky people who can say that I knew Dick Clark personally. Dick produced almost every awards show I was on during the '80s, and he constantly encouraged me toward success. He will be missed by everyone, especially by those who knew him well."

—Kenny Rogers

"Recording Academy Trustees Award recipient Dick Clark was an entertainment icon, bringing music into the homes of millions of Americans over his nearly 60-year career. His shows 'American Bandstand' and 'New Year's Rockin' Eve' blazed new trails in pop music and became pivotal celebrations of music on television, spotlighting both established and emerging artists. Our deepest heartfelt sympathies go out to his family, friends, fans and all who have enjoyed his great contributions to music and entertainment. He will be terribly missed, and his legacy will live on forever."

—Neil Portnow, president/CEO, the Recording Academy

"He was an American institution, a real gentleman and the ears of young Americans enjoying milkshakes, fries and bobby sox."

—Aretha Franklin

"Dick Clark was one of the world's greatest showmen and one of pop music's most influential ambassadors. He made music history many times over. 'Bandstand' brought black entertainers and their music into living rooms across America for the first time, and in Atlanta in 1958, he put on one of the first racially integrated pop music concerts while the National Guard looked on. Michael and Dick had a very special relationship, and we think of him fondly and with gratitude."

—John Branca and John McClain, co-executors of the Michael Jackson estate

Reporting by Ed Christman, Phil Gallo, Gail Mitchell, Glenn Peoples, Mitchell Peters, Gary Trust and Ray Waddell.



take on regional acts but he was aware of them, and once they started to spread and began hitting the Billboard charts, he would put them on his show. He would take acts as they were about to become established and make them much more popular."

—John Sippel, former GM of Monument Records and head of publicity for Mercury Records; longtime Billboard reporter

"We lost a giant. I remember meeting with Dick early on and telling him we wanted to break into all kinds of new formats—reality television, non-scripted, more game shows and competitions and documentaries—and Dick encouraged that. When he first started Dick Clark Productions, there was no stone left unturned. He would personally pitch various concepts to all the networks, broadcast and cable alike. His feeling was he didn't want to specialize in one thing in particular. Yes, it was built on music, but he wanted to branch out and produce all forms of television programming, and we really followed that recipe.

"He took television beyond traditional show business. He was a shrewd businessman that realized early on that it wasn't

the beginning, if he played 'Sh-Boom,' he would go for the version by the Crew-Cuts instead of the one by the Chords."

—Seymour Stein, co-founder, Sire Records; Warner Bros. VP

"[When WFIL Philadelphia DJ] Bob Horn lost the show because he was arrested for drunk driving, Tony Mammarella became the interim host, with the plan that when the heat died down Horn would come back. But three weeks later I was told Dick Clark was coming in. At the time, he had done some commercials locally, but we kids wanted Bob Horn. He was our guy. So I led a picket against Dick Clark outside the studio. Show management called me in and said I could still have my job on the show and they were going to double my salary, but I said, 'No, we want Bob Horn back,' so I went back out to lead the pickets. So eventually I get arrested for the pickets... 16 years old and no longer associated with the show.

"[Dick] said he wanted to talk to me, and he told me that he knew that if tomorrow he loses 'American Bandstand,' the record labels will go right on to the next guy. Yet, Dick told me, 'You could have been a teenage star with your sal-

CLARK AND BOB JOVI: CLARK AND FABIAN: ABC PHOTO ARCHIVES/GETTY IMAGES; CLARK, ROGERS AND TRAVOLTA: ABC PHOTO ARCHIVES/AP IMAGES; CLARK AND JACKSON: AP IMAGES



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THE LATEST NEWS FROM **.biz**

The Band drummer **LEVON HELM** performing in Hamburg in May 1971.



### LEVON HELM DEAD AT 71

Levon Helm—drummer, singer, actor and founding member of the Band, whose Southern tenor was heard on the group's classic songs "Up on Cripple Creek" and "The Night They Drove Old Dixie Down"—died April 19 after a long battle with throat cancer. He was 71. "He passed away peacefully at 1:30 this afternoon surrounded by his friends and bandmates," Helm's guitarist Larry Campbell told Rolling Stone. "All his friends were there, and it seemed like Levon was waiting for them. Ten minutes after they left we sat there and he just faded away. He did it with dignity."

### SONY-LED ACQUISITION OF EMI MUSIC PUBLISHING APPROVED BY EC

Despite vigorous protests from independent label groups, Warner Music Group and digerati organizations, the Sony Corp. of America-led consortium's acquisition of EMI Music Publishing sailed through the European regulatory process, gaining approval with only minor concessions. Last month, Sony/ATV offered to sell publishing assets worth \$20 million in royalties in an attempt to get the European Commission to approve the transaction without having to face second-stage scrutiny. Sony's gambit worked: On April 19 the EC officially approved its \$2.2 billion acquisition of EMI Music. Sources say that the U.S. Federal Trade Commission will also soon approve the transaction.

### MADONNA'S 2012 TOUR ON TRACK TO BE AMONG TOP 10 OF ALL TIME: LIVE NATION'S FOGEL

Reports that Madonna's forthcoming tour, and by extension her multirights deal with Live Nation, are underperforming are "baseless," says tour producer Arthur Fogel, chairman of Live Nation Global Touring. He claims that more than 1.4 million tickets have been sold for 76 shows in North America and

Europe, banking about \$214 million for an average of \$2.7 million per show. "This tour is completely on track to end up in the top 10 tours of all time, especially considering we haven't put South America or Australia on sale," Fogel says. "When this tour is said and done, combined with [2008-09's] Sticky and Sweet tour, you're talking \$750 million in gross ticket sales. That sounds pretty impressive to me."

### ZACH HOROWITZ APPOINTED CHAIRMAN/CEO OF UMPG

Zach Horowitz will be moving from his position as president/COO at Universal Music Group to become the new chairman/CEO of Universal Music Publishing Group, UMG chairman/CEO Lucian Grainge announced April 18. UMPG owns more than 40 companies worldwide, including Universal Publishing Production Music, the world's biggest music licensing library.

### 2012 BILLBOARD MUSIC AWARDS FINALISTS ANNOUNCED; BIEBER, LMFAO, UNDERWOOD, THE WANTED TO PERFORM

Adele, LMFAO, Rihanna, Lady Gaga and Lil Wayne lead the finalists for the 2012 Billboard Music Awards, which will air live from the MGM Grand Arena in Las Vegas on May 20. Justin Bieber, Carrie Underwood, LMFAO and the Wanted are the first performers announced for show, which will air at 8 p.m. ET on ABC. Adele leads as a finalist with nominations in 18 award categories, while LMFAO has 17, Rihanna has 13 and Lady Gaga and Lil Wayne both have 10.

Reporting by Jem Aswad, Ed Christman, Shirley Halperin, Dan Rys and Marc Schneider.

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**ALANIS MORISSETTE** during the taping of the new DirecTV show "Guitar Center Sessions."

# Screen Schemes

Growing field of live-music TV shows marked by 3-D, streaming offerings

In the back of the Guitar Center in Hollywood is a room reserved for rare and valuable guitars, with more than 60 Fenders and Gibsons hanging on a rustic, barn-like wooden wall. For six days in March, the room became the stage set for a DirecTV series called "Guitar Center Sessions," in which **Alanis Morissette**, **Slash**, **Colbie Caillat** and others performed to an audience of mostly camera operators and a few guests.

In the parking lot, a remote studio is cramped with equipment people taking turns trying on 3-D glasses as they watch Morissette performing new songs and classics from her landmark album *Jagged Little Pill*. As each song ends, there isn't any applause, a rarity on TV shows featuring live music.

Contrast "Guitar Center Sessions" with "Austin City Limits," now in its second season filming in a new concert venue studio that can accommodate up to 1,000 people. Then there are the live shows shot at various venues for "Front Row Center," a PBS series premiering this month. And for another PBS music show, "Artists Den," creator/executive producer **Mark Lieberman** hopes to use an actual Mississippi cotton farm as a backdrop.

Exotic, colorful locations have now become one of the distinguishing elements in the growing field of televised concert series. Backstage, however, these series are also navigating other unseen hurdles in their bids to remain relevant—shooting in 3-D, streaming live concerts while they're also being filmed for future use and guessing which artists filmed in the spring will still be relevant in the fall.

"In the fall, labels are looking for more exposure through television

# UPFRONT

and Grammy season," says "Austin City Limits" executive producer **Terry Lickona**, who hopes his 2012-13 lineup of shows will include a **Woody Guthrie** centennial celebration. "But we have to change up the traditional mode. I hope to start streaming some of our tapings. Fans can see it in its raw form, and then, after it's been edited, [hear it] in surround sound months later."

Lickona has the luxury of filming at a studio located just steps from his production office. In addition, he can also take advantage of Texas tour stops and South by Southwest. (Both **Alabama Shakes** and **the Shins** taped shows during this year's festival.) By comparison, Guitar Center director of music and entertainment marketing **Dustin Hinz** has a window of just four days each March and late summer to record seven or more tapings. Lieberman has a list of more than 200 potential nontraditional U.S. concert sites he can book for "Artists Den" once an act is available in a particular city, such as **Adele** in Los Angeles or **Amos Lee** and **Calexico** in Tucson, Ariz.

"Front Row Center," meanwhile, is starting its public TV run by using shows left over from "Soundstage," plus a freshly shot documentary-style program using performances from the upcoming **Beach Boys** tour. Executive producer **Don Maggi** will rely on New York venues where "Soundstage" had been shot and using the same production equipment, which means up to 10 cameras, high-definition video and even 3-D in some cases. As a new series, "Front Row Center" is open to whatever ideas may arise from potential sponsors.

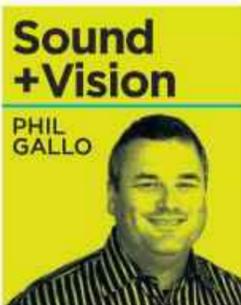
"We're adding a lot of different pieces that 'Soundstage' did not

have—marketing pieces, interview segments for the Web, working with sponsors on streaming," says Maggi, who says noncommercial WNET New York is helping to line up stations to schedule the show. "This is a building block year, and you need the sponsors to pay the bills."

Guitar Center doesn't have that issue. Its show doesn't have any business model beyond providing 3-D content for DirecTV, which was seeking a format when they partnered three years ago. On average, Hinz says, the premiere week of each show is watched by anywhere from 500,000 to 1 million people. Each episode is

aired 24 times in 2-D and 36 times in 3-D during the course of a year. When Morissette shot her show, the day began with a photo shoot for the cover of Guitar Center's Buyer's Guide. Her forthcoming album will also be sold at the chain's stores. "With Alanis, we tried to leverage all of our assets," Hinz says. "We offer tools for artists to get their products out."

Is there any other agenda at work in Guitar Center's new TV production schedule? With its walls displaying five dozen guitars of all shapes and sizes, projecting a virtual wall of guitar sound, Hinz adds that he has another hope—to "inspire people to play music." ♦♦♦



**Sound + Vision**  
**PHIL GALLO**

## TV GUIDE Four live-music shows and their booking strategies

	'AUSTIN CITY LIMITS'	'GUITAR CENTER SESSIONS'	'FRONT ROW CENTER'	'ARTISTS DEN'
<b>NETWORK</b>	PBS	DirecTV	American Public Television	PBS
<b>BOOKER</b>	Terry Lickona, executive producer	Dustin Hinz, Guitar Center director of music and entertainment marketing	Don Maggi, executive producer	Mark Lieberman, creator/executive producer
<b>LOCATION</b>	Austin	Los Angeles	New York	Based in New York, the shows are filmed in multiple cities.
<b>SEASON</b>	38th (13 episodes); still booking six to 10 acts.	Third (16-20 episodes per year); currently booking seven shoots for August and September.	First (10 episodes); booking second season in May for filming in fall.	Fifth (10 episodes); taping in May, June and early July.
<b>PREMIERE</b>	Sept. 29 with Radiohead	May 19 with Slash, featuring Myles Kennedy and the Conspirators	April with the Secret Sisters (featuring Elvis Costello), T Bone Burnett and Jakob Dylan	Early 2013
<b>UPCOMING SHOWS</b>	Alabama Shakes, the Shins, the Civil Wars	Alanis Morissette, Switchfoot, Colbie Caillat	Beach Boys, Ben Harper, O.A.R.	Announcement expected in May
<b>BOOKING STRATEGY</b>	Lickona says, "I look for originality—the way an artist or band expresses themselves in the songwriting, singing, musicianship and performance. That's the key to me. It's certainly not record sales or TV Q ratings."	"Compelling stories from compelling artists," Hinz says. "We want to create programming that inspires people to play music."	"We tend to be more of an established artist show," says Maggi, who intends to create shows similar to those he made at "Soundstage." "It's about giving over 50 minutes of uninterrupted performance time."	"The whole spirit of the show is to pair music with landmark spaces where it would be rare to hear a concert," says Lieberman, whose greatest successes were Kid Rock at Graceland in Memphis and Adele playing at the Santa Monica Bay Woman's Club in California.

—PG



# THE BIG DON DATA

**With a digital strategy that includes his own online radio station, Don Omar has expanded his empire into the future**

BY LEILA COBO

**I**N LATE 2011, AS HE LAID THE GROUNDWORK for his new album and as his hits blazed through radio, Don Omar decided to release a new single, almost on a whim.

The track was titled “Dutty Love” and it featured a young artist, Natti Natasha, newly signed to Don Omar’s record label, Orfanato Music Group. Unlike Don Omar’s most recent hits—the chart-topping “Danza Kuduro” and “Taboo,” both uptempo, insistent dance numbers—“Dutty Love” was mellow and sweet, a romantic track set over a lilting Caribbean beat.

“Dutty Love” was released digitally, through Don Omar’s websites and on YouTube, where it steadily gained traction, registering more than 40 million views to date, even though there still isn’t an official video, only the music playing over still images. It eventually got picked up by Colombian radio, prompting Don

Omar’s team to also send it to stations in the United States, where it entered Billboard’s Hot Latin Songs chart at No. 48 on Dec. 31, then rose steadily, hitting No. 5 on Feb. 25 and peaking at No. 1 on April 7. The track also delivered in sales, climbing to No. 2 on Latin Digital Songs and moving 31,000 copies in the United States, according to Nielsen SoundScan.

Crucially, the tale of “Dutty Love” isn’t one of a quick radio hit but of an ongoing, online strategy that’s been behind Don Omar’s streak of hits, beginning with the indefatigable “Danza Kuduro,” which spent 15 weeks atop the Hot Latin Songs chart and was the top-selling Latin digital track of 2011 (and of 2012 so far), and “Taboo,” the No. 10 top-selling Latin digital track of the year.

Now, as Don Omar prepares for the May 1 release of his new album, *MTO2 (Meet the Orphans 2)*, on Machete/Universal Music Latin Entertainment (UMLE), it’s still all about online, even as the radio hits keep coming.

"On the Internet, I've found a world where I can do everything that's on my mind," says Don Omar (real name William Omar Landrón), speaking on the phone from his New York offices, as he roamed his Web properties on the iPad he always has with him. "The projects come out of my head and I have an excellent team that makes them work. People today stopped being practical and became cybernetic. Being practical doesn't work anymore."

Few Latin acts have embraced the digital world at all levels as successfully as Don Omar, the Puerto Rican star

promoting concerts and events; he runs the OrfanatoMusic.com site to promote himself and his artists; and last December, he launched an online radio station, RedlinkRadio.com, which plays music by a broad range of acts from various labels, including Universal, Sony and his own.

But Don Omar's fascination with everything online pre-dates these ventures and goes back to *iDon*, the album he released in 2009 whose musical concept and marketing were conceived for the digital era, beginning with the single "Diva Virtual."

to take shape. By the time he launched Orfanato Music Group in late 2009 and started to work on *Don Omar Presents: Meet the Orphans*—an album that featured solo tracks and collaborations with his own artists and others—he was using the Internet as his main promotional tool. Among the tracks on the album was first single "Danza Kuduro," a remake of an original track by Portuguese-French singer/songwriter Lucenzo, who also appears on the song. The new version exploded online, notching more than 11 million YouTube views of the sleek video in a little more than a month. To date, the clip has racked 334 million views, making it one of the top 10 most-viewed videos on YouTube.

The impact of "Danza Kuduro" on the charts is even more notable. While the Latin Digital Songs chart had been dominated by crossover acts like Shakira, Pitbull and Enrique Iglesias—who appealed to English- and Spanish-speaking buyers—"Danza Kuduro" reversed the trend. It has sold 691,000 U.S. copies, according to SoundScan, and 2.2 million worldwide, according to Universal. In doing so, it showed that consumers were willing to purchase Spanish-language tracks, provided the song and the marketing were there.

"Quincy Jones says this industry is all about the song, the song and the song," Don Omar says. "I've had great moments, but I have to accept that 'Danza Kuduro' has been an excellent moment, perhaps the best in my career."

"Danza Kuduro" was a multipronged threat. A danceable reggaetón track with international flair, it was promoted through a carefully orchestrated campaign where it premiered simultaneously on Vevo the same day it was made available for sale on iTunes worldwide. In addition, Don Omar promoted it heavily online. He personally oversees all of his online activity, which includes constant goal-focused updates to his Facebook followers. (A typical day might include pushing out links to a live chat, a video, a song download and an album download.) Finally, the track was featured on the soundtrack to 2011 film "Fast Five," the fifth installment in the "Fast & Furious" franchise, and was used in the movie for more than seven minutes.

## "On the Internet, I've found a world where I can do everything that's on my mind."

DON OMAR

who rose to prominence as a reggaetón act but who is now firmly entrenched in mainstream Latin pop music.

Although Don Omar's online following is remarkable (more than 10 million likes on Facebook and nearly 801,000 Twitter followers), the difference lies in his online business model, which is effective and lucrative, to the degree that it has become the core of his operations.

Don Omar is signed to a recording deal with Machete, the urban imprint of UMLE, but he also has eight artists signed to his Orfanato Music Group, launched in 2010. He owns an online company, Fans & Company (fanscompany.com), through which he sells merchandise and tickets, as well as

"Yes, there are other [Latin] acts that are active and aware of social sites, but he's the only one I've heard publicly taking a stance and saying, 'This is my first step in promotion,'" Don Omar's manager Adam Torres says. "He made a conscious decision to do that with the *iDon* project and he was really preaching this before everybody jumped onboard."

Ironically, *iDon* wasn't a major commercial success; it has sold 74,000 copies in the United States, according to SoundScan, compared with the 388,000 sold of 2003's *The Last Don* and 2006's *King of Kings*, which moved more than half a million copies.

But it was with *iDon* that Don Omar's online strategy began

DON OMAR  
performing at New  
York's Beacon Theatre  
on Dec. 1, 2011.

### TEAM DON OMAR

**ALBUM TITLE:** *MFO2*

**RELEASE DATE:** May 1

**LABEL:** Machete/Universal Music  
Latin Entertainment

**MANAGEMENT:** Adam Torres Management

**PUBLISHING:** Crown P, administered by EMI  
Music Publishing/BMI

**STUDIO:** Orfanato Music Group Studios,  
Garfield, N.J.

**UPCOMING TV:** Billboard Latin Music Awards  
(April 26); tour dates include Colombia (May 5)  
and Los Angeles (May 27)

**BOOKING AGENT:** Juan Toro,  
Relentless Agency

**FILM AGENT:** Christy Haubegger,  
Creative Artists Agency

**ATTORNEY:** Scott A. Felcher, Felcher & Freifeld

**PROMOTION:** Summa Entertainment

**SITES:** OrfanatoMusic.com, FansCompany.com,  
Facebook.com/donomar

**TWEETS:** @orphandon





**DON OMAR** (right) with **TEGO CALDERÓN** in the 2011 film "Fast Five."

"I can't disregard the synergies between a soundtrack and a hit movie," Torres says. "It's incredibly important and massively useful. We combine that together with a hit song and it really winds up assisting in this digital world."

While the film may have been a major push, what Don Omar did afterward is what really opens the door to other possibilities. When he played more than 100 North American cities as part of the *Meet the Orphans* "under play" tour—hitting clubs with 1,000-2,000 capacities instead of major venues—he used online promotion to establish more direct contact with his fans. At every tour stop Fans & Company gave 100 fans in each market the opportunity to buy a "fan pack" that included CDs, a T-shirt, poster and the chance to snap a picture with Don Omar.

According to Torres, it "was absolutely critical, because you're going right to that consumer and handing them what they want. It's very effective to create that buzz and touch the people at that level first. We wanted to create demand for that larger tour and to have more direct interaction with the fan base."

"We played 52 shows in the first six months," Don Omar says. "The fact that Fans & Company allowed me to meet 5,200 fans personally, get their information, generate a profit and establish a brand—that's a success."

If one visits Fans & Company today, one encounters, first and foremost, promotion for *MTO2*, which will feature solo tracks—including "Hasta Que Salga el Sol," a new single that was originally penned as a campaign for Mexican beer company Sol, and "Zumba," written for the exercise company of the same name (see story, right)—as well as collaborations like "Dutty Love" and "Ella No Sigue Modas," featuring DJ Juan Magán.

In addition to the world tour that will support the album, Universal Music Latino/Machete GM Luis Estrada says the label will push the album via a spot campaign on Univision television, street advertising—including ads on the New York subway system—and online advertising, which is increasingly important.

Even Don Omar's radio promotion is Web-centered, says Gabriel Buitrago, president of promotion company Summa Entertainment, which is working the music to stations. "We start teasing, for example, that the next single is dropping May 1, and we'll tease with snippets, e-blasts, countdowns and promotions in cities he's playing at."

Then, on "D-Day" (May 1), the official single is sent simultaneously to programmers, mixers and DJs. But as it happens, awareness for the new single, "Hasta Que Salga el Sol," is so heightened already that several stations already have the track in rotation.

Much of that awareness comes directly from Don Omar's sites. Fans & Company, which is visited monthly by 217,000 people, according to the artist, centers on promotions and

merchandise and features fan contests for a broad range of events—from the Billboard Latin Music Awards to VIP seats for a May 27 show at the Nokia Theatre in Los Angeles. It also features a nonprofit component with Walk a Mile in My Shoes, a program that auctions shoes worn by Don Omar to raise money to be distributed to "shoeless children around the globe," according to the charity's website.

Parallel to Fans & Company is OrfanatoMusic.com, which is devoted solely to artist information, music and videos and links to Fans & Company for promotions and sales.

The final touch, Don Omar says, was Redlink Radio, "so people could not only read about new artists, but also listen to them." The station launched Dec. 23 and has been visited by 500,000 fans in the ensuing four months, according to Don Omar.

All told, he says, the potential lies in the ability to literally directly reach millions of consumers at the same time. Joining all his online properties together, Don Omar says, makes no sense because in the end, "they all have a different purpose." After all, his global, online station alone has more listeners and potential than many top-rated Latin music stations in the United States.

"When I can show with hard numbers that my project really works and can be the best promotional vehicle for any product or company, I'm going to really be a millionaire," he says with a laugh.

**NATTI NATASHA**, an artist on Don Omar's Orfanato Music Group label, appears on his single "Dutty Love."



## The Big Synch: Don Omar Meets 'Mad Men'

In marketing a wide range of products online linked to his name, Don Omar is not alone—the intersection of commerce and music is one increasingly mined by Latin acts, particularly those in the urban realm. Visit the site of Puerto Rican star Daddy Yankee (DaddyYankee.com) and you'll find an even more sophisticated and extensive line of products, from Daddy Yankee signature edition Azad watches and Prestige headphones, which retail for \$149 online, to his cologne and women's perfume. Daddy Yankee also sells ad space on his site, capitalizing on the traffic he generates.



Zumba founder **BETO PEREZ**

Don Omar has now added an additional layer: His new album, *MTO2*, includes tracks penned specifically for commercial campaigns, much like Pitbull did with "Give Me Everything" (which touts Kodak and was used in a Kodak commercial) and "Vida 23" (written for a Dr Pepper campaign). *MTO2* features the upcoming singles "Hasta Que Salga el Sol," commissioned by Mexican beer company Sol, and "Zumba," penned for the aerobic dance company.

"Hasta Que Salga el Sol" officially hits radio on May 1 but was originally used in the first quarter as part of a campaign tied to the Veracruz Carnival, which Sol sponsors. Despite the popularity of the track, which generated more than 7.5 million views on YouTube, it hasn't been available for sale until now, with the release of the album.

A more comprehensive campaign is being built around "Zumba," since the company's exercise program is built on dance moves that match perfectly with Don Omar's music. Zumba already has a broad music platform where it sends songs to its thousands of instructors in more than 120 countries through its Zumba Instructor Network.

"They act like DJs," Zumba PR director Allison Robbins says. "The idea is that Beto [Perez]—the creator of Zumba—creates special choreography for that song. We send that video out via our forums—online, social networking, things like that. The instructors get it, play it in their classes and it reaches 12 million Zumba consumers. It's like our own radio network."

Pitbull and Wyclef Jean have both created songs for Zumba. In this case, Robbins says, Don Omar wrote the song and owns the rights (his publishing is signed with EMI) and Zumba licenses the track from Universal, which owns the master. Zumba, in turn, will promote the song through its digital networks, including a Facebook page with more than 4 million likes and e-blasts sent to 2 million-plus Zumba subscribers. It will also produce a music video for the song, featuring Don Omar and Perez, who'll choreograph the track.

"Music is the core of our brand," Robbins says. "So it behooves us to work with artists. By doing this partnership not only are we showing the music industry how we can make a mark but we're also bringing really fun, new music to our instructors." —LC



The spectacular rise of **MICHEL TELÓ'S** "Ai Se Eu Te Pego" is just the latest example of the power of soccer tie-ins to kick-start a global music marketing campaign

STORY BY JUDY CANTOR-NAVAS ♦ ILLUSTRATION BY DANIEL HERTZBERG



**MICHEL TELÓ HAS BEEN A POPULAR SINGER** in his native Brazil for years. The former frontman of Grupo Tradição, Teló broke out as a solo act after leaving the band in 2008, gaining a following at radio in his home country for his brand of rootsy pop. Then, suddenly, he scored a huge international hit.

Since its release last fall, Teló's breezy come-on "Ai Se Eu Te Pego" (Oh If I Catch You) has become a "Macarena"-like phenomenon pushed to the front of the world stage by international soccer stars who have taken to performing the song's simple suggestive dance in post-goal celebrations. Videos of players like Cristiano Ronaldo of Real Madrid and Neymar of Brazilian club Santos

acting out the dance, set to the song, have captivated YouTube audiences and racked up millions of views. The official video of the song, meanwhile, has registered nearly 300 million views. Today, the clip for "Ai Se Eu Te Pego" is among the 15 most-viewed videos in YouTube's history. The official video for Shakira's 2010 FIFA World Cup South Africa theme "Waka Waka (This Time for Africa)" is YouTube's third-most-watched clip.

Riding this wave, "Ai Se Eu Te Pego" has reached No. 1 on iTunes in 23 countries, according to Teló's label, Som Livre, and broken records in Germany, where earlier this month it became the first single to sell more than 600,000 downloads, according to chart compiler Media Control.

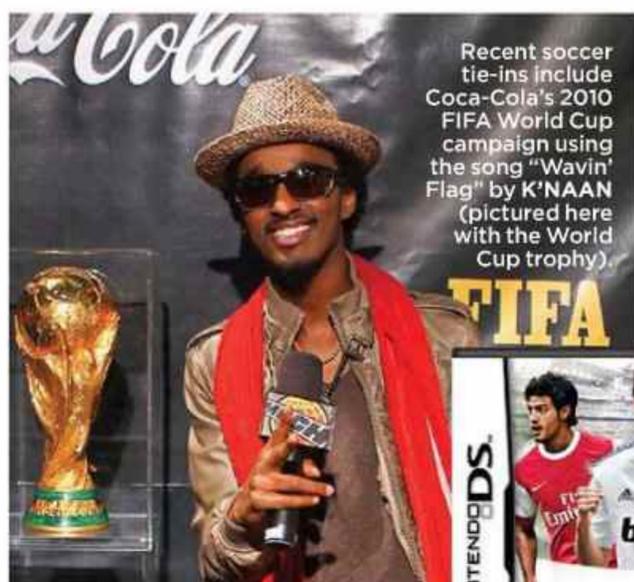
It recently became the first Portuguese song to hit No. 1 on Billboard's Hot Latin Songs chart, where it reigns for a third consecutive week. The song has sold 2.3 million downloads, according to Som Livre, with 87,000 of those in the United States, according to Nielsen SoundScan. Teló has recorded English and Spanish versions of the song, and Pitbull recorded a remix for Sony U.S. Latin.

"I was lucky because lots of players liked my music," Teló, 31, writes in an email just weeks before he's scheduled to appear at the Billboard Latin Music Awards (April 26). "I think they like it because it is uplifting and the lyrics talk about cool themes, like nights out and flirting. It is perfect music to celebrate the triumph."

A self-described soccer addict, Teló now counts some of the best Brazilian players including Neymar and Marcelo Vieira, who plays for Real Madrid, as friends. "Ai Se Eu Te Pego" is a spectacular example of how soccer can, in the age of social media, take music to a global audience.

"There is a collective emotional consciousness around football that is phenomenal," says producer Sol Guy, manager of A&M/Octone Records artist K'naan, whose "Wavin' Flag" was met with a massive response after Coca-Cola chose it for its 2010 FIFA World Cup South Africa campaign.

Recorded in almost 30 multilingual versions by K'naan together with international artists in collaboration with the brand, "Wavin' Flag" went to No. 1 in 18 countries, topped Billboard's European songs chart and, in various versions, sold 750,000 downloads in the United States, according



Recent soccer tie-ins include Coca-Cola's 2010 FIFA World Cup campaign using the song "Wavin' Flag" by K'NAAN (pictured here with the World Cup trophy).



NINTENDO DS

FIFA SOCCER 11



Brazilian soccer star NEYMAR is among the athletes whose goal-celebrating dances to Michel Teló's song have gone viral. Inset: Videogames like "FIFA 11" provide labels with crucial exposure.

to SoundScan. The Somalia-born MC and singer/songwriter toured 83 countries on the Coke-sponsored World Cup trophy tour in 2010. "It was a massive artist development move," Guy says.

"The fact that people really adopted that song and made it about personal celebration and made it a football chant in the stadiums was a really amazing thing," says Joe Belliotti, director of global entertainment marketing for Coca-Cola.

Gypsy-punk band Gogol Bordello's song "Let's Get Crazy" is Coke's latest soccer anthem. The track, with an ideal stadium-frenzy chorus of "Let's get, let's get, let's get crazy," is featured in a new spot tied to the 2012 Euro Cup tournament.

"Even though millions of Americans do follow soccer, the rest of the nation has no clue just how huge—and we're talking lifestyle huge—soccer is around the world," Electronic Arts worldwide executive of music Steve Schnur says. EA's "FIFA 12," the latest installment of its FIFA Soccer franchise, recently became the biggest game launch in the history of sports videogames when it sold more than 10 million units worldwide in the first four months of its release last September, 3.7 million of those in the first week, according to EA.

The game's soundtrack includes songs by 39 acts ranging from TV on the Radio, the Strokes and Foster the People to Australian indie band All Mankind, Swedish electro outfit Little Dragon and Chile's DJ Raff, continuing the franchise's long history of pushing music around the world. K'naan was first included on the soundtrack in 2005.

"These soundtracks take the globalization of new music and new artists to a whole new level," says Schnur, who calls the FIFA franchise "the premier showcase for international artists in the world today."

For Tomas Cookman, president of Los Angeles-based Nacional Records, home to DJ Raff, the soundtracks are key for getting music by emerging acts to an otherwise unimaginably diverse audience. As an example, Cookman cites a "FIFA 11" clip of "Sampleme" by Barcelona electronic duo the Pinker Tones, which has 232,000 views, compared with 2,100 views for the song's official video.

"It is absolutely incredible how many singles we've sold through having our songs on FIFA games," says Cookman, whose Latin alternative artists are a fixture of the franchise. "It helps give the album a new life."

Cookman first experienced the game-changing power of soccer in the '80s, when fans in Buenos Aires adopted "Yo No Me Sentaría En Tu Mesa" by Los Fabulosos Cadillacs, whom he managed at the time, as a stadium chant. Another song by the band, "Matador," remains one of the most popular Spanish-language soccer anthems. That exposure brought the group's career to a new level. But it was nothing like what can happen today, thanks to YouTube.

"In the past the songs never got out of the environment of the match," says Marcelo Soares, president of Som Livre, the recording arm of Brazil's powerful Globo media conglomerate. The label is distributed by Sony U.S. Latin in the United States. "What's going on now is that the players are singing and dancing to songs. The soccer players tend to know the songs because they are friends with the artists, and that connection between players and musicians is very strong."

last year's Mexican Soccer League final.

"3Ball MTY's music has a lot to do with the soccer," Universal Music Latin Entertainment president Victor Gonzalez says. "Sales normally experience good results when we tie songs with sports. We expect to have more of that with 3Ball MTY."

The song (featuring El Bebeto and America Sierra) rose to No. 1 on Billboard's Hot Latin Songs chart on March 10 and this week sits at No. 3, just two notches below "Ai Se Eu Te Pego."

"We're going after both passion points," PepsiCo senior director of cultural branding Javier Farfan says. He describes the company's U.S. Hispanic strategy as "football and music."

With the 2014 FIFA World Cup Brazil approaching, the rush to create the next great soccer song has begun. And with the 2016 Summer Olympics in Rio de Janeiro, the world can expect a wave of Brazilian music to hit like no other time since the bossa nova invasion of the 1960s.

"When you look at how you use music with the World Cup or the Olympics, inspiration comes from the host market, so Brazil is a very exciting opportunity," Coke's Belliotti says.

"Pretty much every artist, every label is looking for an opportunity to have the theme songs or be the main featured artist for the [2014 World Cup] opening ceremony," Som Livre's Soares adds.

Advertising and marketing agency WPP has already prepared to exploit sports marketing opportunities in Brazil by teaming with famed Brazilian player Ronaldo, who is now retired. Together, they've created 9ine, a company (named for Ronaldo's jersey number) with the mission to help brands "exploit the great marketing opportunities surrounding sports in Brazil." 9ine also has a management arm, working with both soccer players and musical artists.

Despite his own success, Teló cautions that not just any song can get play from the beautiful game. "I recommend to people to never force a situation," he says when asked for the secret to achieving success like his.

K'naan's manager Guy agrees. "It's music first," he says. "We had a great tune and a great campaign, and we had success. If we didn't have a great song as successful as it was it could have been just as detrimental [to K'naan's career]."

Guy predicts that the lasting impact of K'naan's turn as "the World Cup guy" is to be seen when his new album *Country, God, or the Girl* arrives May 1 on A&M/Octone. The album features Will.i.am, Nelly Furtado, Keith Richards and Bono. "The true success of the [Coke] campaign will be revealed in the next 18 months as we prepare to release this new record around the world."

Meanwhile, the lasting impact of "Ai Se Eu Te Pego" on Teló's career remains to be seen. The 2014 World Cup could help keep him in the spotlight as the song is being kicked around as a possible theme—an idea that has been getting a lot of support from YouTube fans—but Teló isn't so sure. "That song will be [too] old to be the hit of the next World Cup," he says.



The video for MICHEL TELÓ'S "Ai Se Eu Te Pego" is among the most-viewed clips on YouTube.

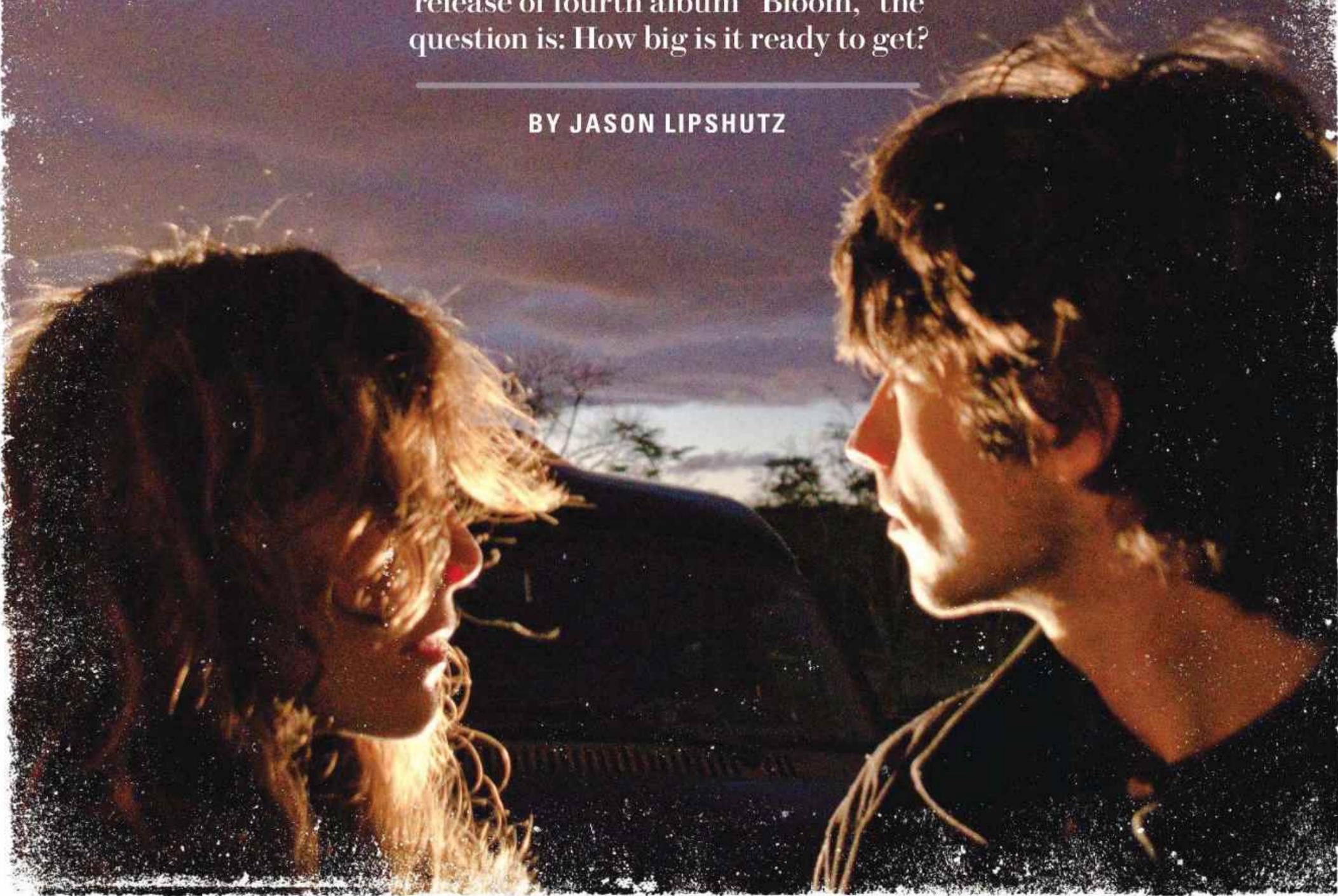
# CERTIFIED ORGANIC

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Dream pop duo **Beach House** has grown over six years into one of indie rock's most reliable acts. But with the release of fourth album "Bloom," the question is: How big is it ready to get?

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BY JASON LIPSHUTZ



**B**EACH HOUSE'S VICTORIA Legrand and Alex Scally relax on a couch in the lounge of the Tribeca Hotel in New York, sipping cocktails and reminiscing about their misadventures as teenage record store geeks. Scally describes how he and his buddies would head to the Sound Garden record store on Thames Street in Baltimore, wasting hours flipping through \$1 used CDs. Legrand actually had to commute to her geek shrine, taking a train from just west of Philadelphia to tiny Repo Records in Bryn Mawr, Pa.

"Kids these days," Legrand says with a smile, "they find things on the Internet. They don't get that joy of falling over something by accident... something that the too-cool-for-school kid at the record store would be like, 'You gotta check that out!'"

They don't act like it, but Legrand, 30, and Scally, 29, are those cool kids—eloquent, attractive, impeccably dressed and intensely passionate about their craft. Their dream pop—which has worked the neat trick of getting more dreamy and more pop the last six years—has been championed fiercely from the start by in-the-know indie cognoscenti. The pair recorded Beach House's 2006 self-titled debut for barely \$1,000, with Legrand on vocals and organ and Scally on guitar and keys, but the blogosphere adopted the effort and helped it move 24,000 copies through tiny Washington, D.C.-based imprint Carpark Records, according to Nielsen SoundScan.

The duo's growth has been steady—49,000 units of second album *Devotion* (2008), followed by 137,000 of its third (and first for Sub Pop), *Teen Dream* (2010), according to SoundScan. The hushed, reverb-heavy tracks of *Bloom* (out May 15 on Sub Pop) are the group's most polished to date, and 2012 could prove to be its breakout year. *Bloom* will be available at major retailers and heard by live audiences of up to 5,000 when Beach House begins a yearlong stint of on-and-off touring.

But any growth will be organic, and on the duo's own terms. Beach House has dismissed multiple licensing opportunities and spends more time designing glow-in-the-dark vinyl releases than worrying about writing a crossover single. Asked if he wants the band to become the next Arcade Fire or Bon Iver—indie heroes who've landed on the mainstream radar—Scally doesn't hesitate to think it over: "Absolutely not."

"What's special is the way that they've operated on never trying to sell themselves out too much," says manager Jason Foster, who's worked with the duo since 2009. "A lot of fans really hold onto that—like this is their band—and we're very careful not to ruin that relationship with them."

Beach House had already been writing *Teen Dream* before inking a deal with Sub Pop in September 2009, so the release of its most accessible album wasn't exactly precipitated by the move to a bigger platform, but certainly the music was there to take advantage of it. The album cycle included Beach House's first TV spots on "Late Night With Jimmy Fallon" and "Conan"; a live session for Daytrotter; and nearly 18 months on the road, with stops at Coachella, Sasquatch! and Austin City Limits, as well as an opening slot on Vampire Weekend's fall 2010 tour. "We saw more facility," Legrand says of the Sub Pop deal. "We don't want anyone telling us what to do, and Sub Pop is totally fine with that."

Legrand and Scally conceptualized *Bloom* on tour before recording with *Teen Dream* producer Chris Coady at Sonic Ranch Studios in Tornillo, Texas, and mixing at New York's Electric Lady Studios. Bursting with dew-dappled guitar patterns and crisp, haunting vocals, *Bloom* was created in about nine weeks. The process utilized Sub Pop's resources to create Beach House's most expansive-sounding effort yet.

"It's not like they have a million-dollar budget or anything like that—it's just making the small improvements that make such a world of differences," Sub Pop A&R representative Susan Busch says. "Those first two records were made on such a huge dream that they weren't able to break through onto that next level of recording. It's truly a matter of tens of thousands of dollars, and it makes so much of a difference."

On March 7, Beach House previewed *Bloom* by unveiling its

## TEAM BEACH HOUSE

**ALBUM TITLE** *Bloom*  
**LABEL** Sub Pop  
**RELEASE DATE** May 15  
**MANAGEMENT** Jason Foster, We Are Free  
**PRODUCER** Chris Coady  
**STUDIOS** Sonic Ranch Studios, Tornillo, Texas; Electric Lady Studios, New York  
**PUBLISHING** Chrysalis Music  
**PUBLICITY** Frank Nieto, Sub Pop  
**BOOKING** Trey Many, Billions Corp.  
**ATTORNEY** Paul Sommerstein  
**SITE** BeachHouseBaltimore.com  
**TWEETS** @BeacchHousse

first single, the sprawling "Myth." The song has since sold 5,000 downloads, according to SoundScan. The duo's best-selling track remains the *Teen Dream* standout "10 Mile Stereo," which was featured in a 2010 TV ad for Guinness and has sold 40,000 downloads. The ad, a cinematic clip in which dark, rolling clouds parallel Guinness' dark beer, remains one of Beach House's few synchs, and Legrand says of the commercial, "We were adamant about it staying within a certain artistic territory."

Beach House isn't opposed to licensing, but the duo and its team are more concerned with maintaining the band's brand than finding brand partnerships. Months before *Bloom*'s release, for instance, Sub Pop was approached by Starbucks about giving the album in-store counter space, much like recent full-lengths by labelmates Fleet Foxes and the Shins. Fleet Foxes' *Helplessness Blues* (2011) debuted at No. 4 on the Billboard 200 and has sold 317,000 copies, according to SoundScan, while the Shins' *Winning the Night Away* (2007) bowed at No. 2 and has sold 627,000.

But Busch says the duo didn't feel fully comfortable with the opportunity, and the early conversations never progressed into an

actual offer or deal. As successful as the Guinness ad was, Foster says there are a handful of potential TV synchs that went nowhere.

The marketing effort behind *Bloom* will instead return Beach House to the late-night circuit, with its debut performance on "Late Show With David Letterman" scheduled for May 16, and a concerted effort to make "Myth" stick at triple A and college radio. The band also ramped up its social media presence by refreshing its official Tumblr, increasing its tweeting and sharing new tracks like "Myth" and past live videos with its 233,000 Facebook fans.

Yet the heart of Beach House's record promotion has always been its live show. At the start of the *Teen Dream* trek, the group headlined midsize, 1,000-capacity clubs and supported Vampire Weekend at venues like Hollywood Bowl and New York's Radio City Music Hall. When the duo wrapped its *Teen Dream* tour in early 2011, the band had more than doubled the size of those rooms in major markets like New York, Chicago and Los Angeles, selling out shows of 2,000-2,400 capacity. Meanwhile, *Teen Dream* kept selling, adding 32,000 more copies in 2011 to its 101,000 total in 2010, according to SoundScan.

"*Teen Dream* had really long legs, and from everybody's perspective we left a lot on the table," says longtime booking agent Trey Many of Billions Corp. For the *Bloom* tour, which kicks off May 4 in Charlottesville, Va., Many says that Beach House will headline venues with 2,500-4,000 capacities and play festivals like Primavera and Pitchfork. On July 23, the act will perform at New York's Central Park Summerstage, which has a capacity of 5,000 people and will be its biggest headlining show to date.

*Bloom* will be available at big-box stores like Target, Best Buy and Barnes & Noble, but Legrand and Scally are more excited about supplying unique material for the sort of indie record stores they grew up visiting. For Record Store Day (April 21), the duo will issue a limited-edition 7-inch single, "Lazuli," as a blue vinyl, with a B-side, "Equal Mind," that will not appear on *Bloom*. Upon its release, the album will be available in two limited vinyl editions—one white, one glow-in-the-dark. (*Teen Dream* has sold 21,000 vinyl copies, according to SoundScan.) Legrand and Scally design these limited vinyl copies, as well as all of their album artwork, themselves.

And if Beach House doesn't become the next indie crossover sensation despite the rave reviews and growing crowds, Legrand and Scally are fine with letting their craft continue to engulf their lives. When asked about their hobbies outside of the band, Legrand and Scally look at each other and struggle to name a single non-music activity. "It kind of takes over your life 100%," Scally says. "On our first record, I remember having \$1,000 in my bank account, and I felt like I was rich. We realized that people liked [our music] and if we took this seriously, this could be our lives." ♦♦♦

## FREE + LOVE An indie outfit and a management firm unite

Beach House's fourth album is just one of a handful of upcoming releases handled by We Are Free, an indie-rock-leaning management boutique based in Brooklyn that has doubled its roster in the past six months. Started by Jason Foster as an independent record label in 2007—its first full-length release was Yeasayer's 2007 debut, *All Hour Cymbals*, which has sold 54,000 copies, according to Nielsen SoundScan—We Are Free segued into a full-time management company and brought in acts like Beach House and Lower Dens.

In December, We Are Free merged with New York-based record label/management company Lovepump United and now manages former Lovepump bands Dirty Projectors, Health and Wild Nothing, all of whom have

new projects this year. Foster and former Lovepump head Jake Friedman, who have been working together on indie releases for four years, now work in tandem as co-owners and managers of We Are Free. "We had a lot of the same ideas, and really good bands, and [it] felt solid to combine them and build a company together," Foster says.

Electro-pop act Purity Ring was the first artist Foster and Friedman signed together. Since joining We Are Free in December, Purity Ring has inked a deal with 4AD and Last Gang and will open for Dirty Projectors on their North American tour in July. Along with Beach House's *Bloom*, Dirty Projectors' *Swing Lo Magellan* (due July 10 on Domino) is one of the year's most anticipated indie releases.

Still, Friedman says that We Are Free is focused on more than albums and touring cycles. Health, an unsigned Los Angeles-based noise-rock collective, was recently tapped to compose the soundtrack and full score to Rockstar Games' "Max Payne 3," the blockbuster shooter videogame due May 15. According to Friedman, the band canceled touring opportunities and holed up for six months to create all of the game's music.

"If Health were on a traditional record deal, sort of locked in, this videogame project just wouldn't have been possible in the same ways," Friedman says. "When we work with our bands, we're not just having a long vision but also have a little bit of fun and figure out what keeps this exciting." —JL

# PRIME-TIME

Deemed fresh and new, "The Voice" gains in its oldies. But which is poised to create stars? And

**I**N THE MIDDLE OF APRIL, Vicci Martinez and James Durbin visited the sets of the shows that introduced them to America last year. Martinez, third-place finisher on NBC's "The Voice," hung out backstage on the Warner Bros. lot, chatting with this year's contestants and executives of the show and the label that signed her, Universal Republic. The next night, she performed a private showcase at West Hollywood's Key Club, playing songs from her self-titled album that arrives April 24.

Durbin, looking bulked up and sporting a fresh white dye-job, performed his single on the April 12 "American Idol" elimination show, then high-tailed it to the Sunset Strip, where he kicked off his North American tour with an appearance at the Viper Room.

In their own way, the two scenes indicate how acts evolve after they've planted themselves in America's hearts and minds through the wide exposure of "American Idol," "The Voice" and "The X Factor." As the landscape for singing competitions shows no signs of abating—this summer, Kelly Clarkson, Lionel Richie, Robin Thicke and Jennifer Nettles star in an ABC entry, "Duets"—the programs themselves are at a crossroads.

"Idol" is coming off its most fruitful year yet in terms of producing artists who get signed to record contracts, while "The Voice," in its second season, has captivated the target demographic of 18- to 49-year-olds like no other show. "The X Factor" didn't hit the ratings mark predicted by series creator/judge Simon Cowell, but it still had the highest advertising rate of any new fall series in 2011, an average of \$321,000 for a 30-second spot, according to Ad Age. The program is about to find out if it can truly create stars as it begins to roll out singles from its finalists.

Last year, 19 Entertainment signed a record number of "Idol" contestants to management contracts—seven—after nine years of signing two per season. "It was the level of talent," says Josh Klemme, GM of 19 Entertainment's music division, "but it was also because we saw opportunities to go into specific genres with them... I think that exists just as much this year."

While "American Idol" dominates Wednesday and Thursday nights in total viewers—16.8 million and 15.8 million, respectively, for April 11 and 12—"The Voice" has a far higher percentage of viewers in the 18-49 demographic, according to Nielsen. Its April 9 performance show attracted 5.1 million viewers in the demo, half of its total viewership. The demographic viewership for the April 11 "Idol" "top seven" show was 6.5 million; the average age of an "Idol" viewer is now 48, according to Nielsen, up from 34 in the show's first season.

TV ratings are all fine and good, but the music industry needs these shows to generate stars. Last week, Epic Records began to launch the career of "X Factor" fourth-place finisher Marcus Canty with the release of his first single, "Won't Make a Fool Out of You." The track is exclusive to the "Think Like a Man" movie soundtrack.

"We're definitely introducing him through this platform," Epic Records president of A&R Tricky Stewart says of the soundtrack. "I felt it was very important for him to know that we do not look at him as an 'X Factor' artist, but that we see him as an important recording artist to our company. He has a great R&B voice and what we're doing is giving him R&B songs with crossover appeal."

Stewart says Canty's album is expected to wrap by the end of April and be released before the start of the second season of "The X Factor." "Marcus and [third-place finisher] Chris Rene will be on the same timeline," Stewart says.

As alive as Internet chatter is about the supposed decline of "American Idol"—the finger-pointing includes a lack of current



VICCI MARTINEZ



"X Factor" contestants CHRIS RENE (left) and MARCUS CANTY (right) flank judge ANTONIO "L.A." REID.



"American Idol" contestant JAMES DURBIN (center) and band members BLAKE BUNZEL, JEFF FABB, TYLER MOLINARO and DYLAN ROSE (from left)



STEFANO LANGONE

song selections, moldy "theme nights" and overly nice comments from judges Steven Tyler, Jennifer Lopez and Randy Jackson—when it comes to album sales, the show has no competition.

Season 10 "Idol" champ Scotty McCreery made his first post-win return to "Idol" on March 29 to sing "Water Tower Town" the day the single was released to radio. It debuts this week at No. 54 on Billboard's Hot Country Songs chart (previous hits "I Love You This Big" and "The Trouble With Girls" reached Nos. 15 and 17, respectively) and sold 27,000 copies in the 11 days after the "Idol" performance. His album *Clear As Day* crossed the 1 million sales mark the week ending April 8, according to Nielsen SoundScan, a feat not achieved by any "Idol" contestant since season-seven champ David Cook. McCreery, who recorded the season 11 "goodbye song" "Please Remember Me," has been touring with Brad Paisley since mid-January.

The "Idol" top 12 puts in a grueling tour—nearly 50 dates—recording during the few breaks on the road. This year's "Idol" tour will be announced April 25, and is expected to be in line with last year's 45-city arena tour (24 sellouts, according to Billboard Boxscore). The "Voice" singers had it far easier—six amphithe-

ater shows—and whatever plans there may have been for an "X Factor" tour collapsed before any announcement was made.

McCreery's debut album came out less than a month after that tour ended; fewer than 75 days passed between the end of the "Idol" tour and the release of Durbin's album on Nov. 21. Durbin looked for the best ways to connect directly with fans, which meant nonstop roadwork after the "Idol" tour and partnerships with the WWE and the NFL.

Durbin's song "Stand Up" was used in NFL stadiums and he performed the song in videos sporting different teams' jerseys; he performed the song in front of Atlanta Falcons fans, a San Francisco 49ers crowd and on "Monday Night Football." Durbin and the song appeared in a WWE anti-bullying public service announcement, and he joined wrestlers in appearances at schools.

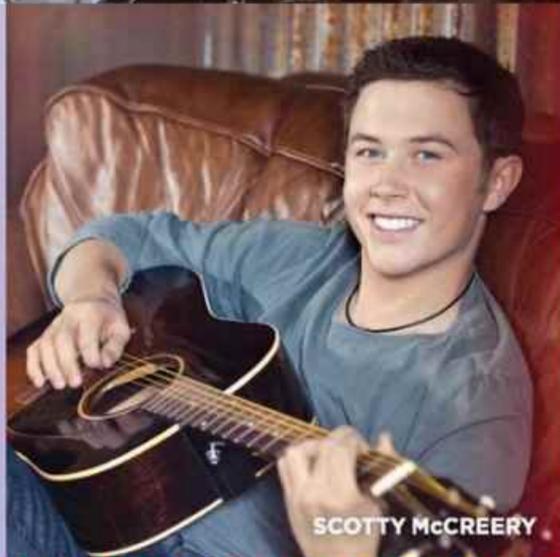
"A lot of this process is finding out where the rock fans live, finding out what interests them," Klemme says. "Radio can provide huge opportunities, but you can't focus on radio and the Internet. We're developing a persona [for Durbin] that connects because it's real."

Durbin has sold twice as many albums as the "Voice" season-one winner and runner-up—Javier Colon and Dia Frampton, re-

# PLAYLISTS

STORY BY PHIL GALLO

demographic ratings on "American Idol" and how does "The X Factor" play into the competition?



launch of singles from the coaches and contemporary acts younger than many of the contestants. The Wanted, Maroon 5 and Justin Bieber appeared on the April 16 and 17 shows; Gym Class Heroes and Jessie J did so a week earlier. Last year, "Voice" performances were crucial for the Maroon 5/Aguilera smash "Moves Like Jagger" and Shelton's *Red River Blue*; his "Drink on It" becomes his sixth straight single to top the Hot Country Songs chart. "If 'The Voice' is a vehicle to expose more people to my records, then I want to do this for another 100 years," he joked after the April 17 show.

"The Voice" has certainly become an impressive springboard for the judges. Cee Lo Green landed a British reality show late last year and a duet with Madonna at the Super Bowl halftime show. Shelton has boosted his sales. And Aguilera has shined up her profile since her *Bionic* album yielded disappointing results in 2010. Meanwhile, the career revival "Idol" provided for Lopez and Tyler appears to be faltering. Lopez and ex-husband Marc Anthony's Latin America talent search "Q'Viva! The Chosen" fizzled on Fox, which dropped the show from its prime-time lineup.

Tyler will get more a sense of the effect of TV on his career when Aerosmith delivers a new album for Columbia, expected to be released before the fourth quarter.

The barometric reading everyone will be looking for, however, will arrive in the fall, provided Britney Spears decides to join Cowell and Antonio "L.A." Reid as a judge on "The X Factor." She has reportedly been offered \$15 million to take over for the displaced Paula Abdul and Nicole Scherzinger. On April 17, Cowell told TMZ, "She would be a fascinating person to sit next to" and hinted that a deal may be made by the end of the month.

All of that good news for stars doesn't necessarily trickle down to the show's winners and runners-up. Label and management executives, who requested anonymity, say there are too many seasons worth of singers who have landed in the final four or five and they are all clamoring for media attention. "There's [nothing] special about them unless they won," one label executive says.

Even in instances when a show has booked the biggest of the big from "Idol"—Kelly Clarkson and Carrie Underwood—"there is stigma about having too many people with 'Idol' credentials," says an individual who has worked closely with TV show contestants. "Awards show bookers are only interested in the top, top talent . . . And the only way to be that top, top talent is to have a guns-blazing, mind-blowing song that changes the rules. [Bookers] respond to hits."

The song Durbin performed on "Idol" was "Higher Than Heaven," which proceeded to sell 5,000 downloads a week after its sales were next to nil. His album *Memories of a Beautiful Disaster* had crossed the 100,000 sales mark the week he returned to "Idol," and on this week's Billboard 200, it re-enters at No. 72 on sales of 6,000 copies, according to SoundScan.

Durbin's spot on "Idol" was, of course, far more visible than Martinez's Key Club show, but both had a similar purpose: They were "thank yous." Martinez covered Dolly Parton's "Jolene," a song she had done on "The Voice," dedicating it to the executive who encouraged her "to not compromise." As for Durbin, he made the most of his chat time with Ryan Seacrest, hitting all the upcoming highlights—his tour kicked off that night; he would play Stubb's in Austin and appear on bills with Evanescence and Buckcherry.

"We give the same advice to everyone once they come off the show," Klemme says. "Own where you came from, but chart your own path. Never deny that you came up from 'Idol'—that will always be a part of you. Know you're creating your own winding path away from the TV show."

spectively—combined. Why? One theory is the comparative lack of exposure provided by the show. "X Factor" season-one winner Melanie Amaro had 16 solo performances, and McCreery had 15 solo spots. Colon sang solo four times on "The Voice" and whoever wins this year will appear—at the most—six times alone onstage.

To some degree, that owes to the shows' pedigrees. In its first season "American Idol" used the subtitle "The Search for a Superstar." The show's creator, Simon Fuller, has a background in A&R and music publishing. "The X Factor" followed the "Idol" path under the tutelage of Cowell, an A&R vet himself who led the U.K. show's U.S. entry and has successfully exported two "X Factor" champions to America: Leona Lewis and boy band One Direction.

In contrast, Dutch TV mogul John de Mol created "The Voice of Holland" and then sold the format to NBC in the States. Rather than A&R, his background is in attention-generating TV: "Big Brother" and "Deal or No Deal" are two of his other global properties.

Essentially, one is looking for ratings and the others hope to create musical stars. With fewer constraints and rules, "The Voice" has attracted a greater number of professionals whose careers haven't progressed to the major leagues, as well singers who try out on a

lark. The first season was all veteran performers; this year, such Chris Mann represents the experience level of several contestants.

"I've done this for 11 years," says Mann, who sees himself occupying a popera/AC space alongside Josh Groban and Michael Bublé. "I had a pop deal on Sony and I got dropped. I've clawed my way back, I've toured. And I feel lucky that this is happening now, at 29. I don't think I would have been able to do it at 25, in terms of knowing who I want to be as an artist. I just want to take advantage of the platform."

A member of Christina Aguilera's team, Mann made it through to her final two. Shelton, whose final two last year were waifish female singers, has a 180 degree turn this year—full-voiced, experienced singers with nary a country bone in their bodies.

"The crazy thing is that it's hard to see [recording ability] in somebody until it happens," Shelton said after his team was reduced to Erin Willett and Jermaine Paul on April 17. "They'll probably go and make records at this point. What's the odds of either one having a hit? I don't know. Hell, the odds were stacked against me and I did it, so I would say they've got a shot."

What "The Voice" has done well is provide a platform for the

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The summer tour bus season booked "faster than ever," says John Aiken, VP of leasing for Senators Coach, whose bus lounge is shown at left. Below, the front lounge of a Pioneer Coach bus.

# MAGIC BUS

COACH COMPANY BOOKINGS PRESAGE A BUSY TOURING YEAR  
BY RAY WADDELL

If the level of activity at the entertainment coach companies is any barometer—and it most certainly is—then the touring business is teed up for a busy summer and fall. After the industry pulled its horns in somewhat during the latter part of 2010 and early 2011, last year's touring rebound will be followed by an increased level of touring in the early part of the year and through the summer. Touring remains the most consistent revenue producer for most acts, and this summer fleets of tour buses will be taking those acts and their crews to the people.

"Touring is what it's all about now," says John Aiken, VP of leasing for Senators Coach ([senatorscoach.com](http://senatorscoach.com)), in business since 1978. He says that the summer booked faster than ever, and the grid for the fall is filling up fast. Still, he notes, Senators isn't looking to add more stock to its fleet of 80 buses.

"We're really not trying to expand. We're just trying to improve," Aiken says. "We're doing a good job of selling off the old and adding new."

Hemphill Brothers Coach ([hemphillbrothers.com](http://hemphillbrothers.com)) had an increase in business for the first two months of the year, "and we had a good 2011," president/CEO Trent Hemphill says. "I don't know if it's the overall industry or where we are in the marketplace, but we've definitely seen an uptick. And the summer is really, really busy."

So was the early spring for Nitetrain Coach

([nitetraincoach.com](http://nitetraincoach.com)), which, according to president Jennifer George, had about 75% of its 87-coach fleet out in March.

"We have a good balance of rock'n'roll and country, short-term and long-term tours," George says.

Pioneer Coach ([pioneercoach.com](http://pioneercoach.com)), celebrating its 10th anniversary in 2012, enjoyed a "solid" 2011, and is up so far this year, according to president Doug Rountree. "Each year has gotten a little better for us," he says. "I'd like to think that's because we've been around a little longer and, hopefully, we get better at what we do."

Like many other businesses in these tough economic times, the entertainment coach business remains highly competitive in terms of pricing. With little differential there, one key factor is service. A single bus may rack up 100,000 miles in a year—that's plenty of opportunity for something to go wrong.

"If they've been on the road very long, most bands know that things do happen," Hemphill says, but adds that a fast, proactive response can turn a negative

into a positive. "You never want to break down or have a bus problem, but we've had comments like, 'Hey, you guys got on it quick, it was pretty impressive,' so no real harm done."

"Rates are always competitive," Rountree says, so companies have to find other selling points. For Pioneer, that's by "providing the best service, drivers and equipment we can. And when something does happen on the road—because



it will—we have the backup and infrastructure to make sure we can move on it. The other guys are going to respond well, too, but your response can be what separates you."

Most drivers are adept at handling many problems, but sometimes the response means finding a replacement coach, which isn't easy during the height of the touring season. Even so, most of the top coach companies are ready to help, despite the fact that they compete.

"We have relationships all over the country, so if there's a bus out there to be had, we can get it," Rountree says. "Sometimes it just falls in place. Other times we just get the band moved on to the venue and figure it out. Bottom line is, we deal with it."

Hemphill, which operates more than 100 coaches, has expanded for 2012 as well as rotating some of the stock for newer models. But keeping all late-model coaches could out-price some tours that may be looking to cut costs by going with an older bus, particularly if they know that the bus has been well-maintained. "Not just mechanically but cosmetically," Hemphill says.

For example, newer Prevost coaches, the majority of the tour stock out there, have smaller Xenon headlights as opposed to the big, square headlights of just a few years ago. And they also come with wider tires in the front.

Hemphill Bros. retrofitted all older stock with the newer style headlights and tires. The client may want the brand-new bus and the crew may get a less expensive 5-year-old vehicle, "but when you see that tour fleet going down the road, they'll

all look the same," Hemphill says. "We'll tell them what they're getting and they're usually pleasantly surprised when they see the quality of the earlier stuff."

Pioneer owns and operates about 30 coaches and expands by about 10% every year, including two to three buses on line to be built and added to the fleet this year. Almost the entire fleet was built out in-house by Pioneer Coach Interiors.

"If something does go wrong on the road," Rountree says, "we have the parts. Everything we're running was built by us, and we know everything about it."

Nitetrain has been in business since 1986, and George says it has quadrupled its fleet in the eight years since she's been at the company. Nitetrain, too, converts shells in-house, as do Hemphill and Senators.

The year 2010 was a tough one for many tours, and activity dropped off in the fall of that year and the early part of 2011.

"Some bands may have recalculated their touring schedules [and] kind of learned, 'We can't all hit the markets at the exact same time,'" Hemphill says. "In 2011 it was more spread out, and in 2012 so far maybe some of the uptick we saw in the first quarter was some bands were touring [earlier], and it will continue to spread out. There are only so many venues and so many tour dollars out there for any one specific time of year."

Coach companies can control their own destinies in many regards, but they're still at the mercy of which acts are touring, when and, ultimately, how well they do in regard to the overall health of the business.

"I study everything constantly, down to asking drivers when they come back how well-attended the shows are, trying to get a feel for what's going on out there," Rountree says. "From everything I'm seeing and hearing, it's looking good."

Overall, the touring business "looks very good to me," Aiken says. "We're doing business like we've never done, big tour after big tour. It's never felt this strong."

**"IN MY MIND, THE ULTIMATE END-ALL, BE-ALL ULTRA-SUCCESSFUL MUSIC CAREER MEANT ONE THING: A BUS. NOT MULTIPLE BUSES, NOT LASERS, HUGE LED VIDEO WALLS, TRACTOR TRAILERS, ETC. A BUS. SIMPLY PUT, MY DREAM WAS TO TRAVEL OUR COUNTRY ON A BUS WITH A BAND AND PLAY SOME SONGS PEOPLE KNEW AND LOVED."**

**—FROM "DIARY OF A PLAYER" (HOWARD BOOKS), BY BRAD PAISLEY AND DAVID WILD**

# STAGING SAFETY

## EVENT SAFETY ALLIANCE EMERGES FROM 2011'S DEADLY SUMMER TOUR SEASON

BY KEN TUCKER

**T**he tragic concert events of 2011—particularly, but not limited to, the deaths of seven concert-goers last August when stage rigging collapsed during a wind storm at the Indiana State Fair—still weighs on the minds of those on the front lines of the touring industry.

Apart from the Indiana State Fair incident, which occurred during a Sugarland concert and also injured dozens of others, the past year was marred by a run of mishaps: At the Ottawa Bluesfest in July, the main stage collapsed during a performance by Cheap Trick and three people were hospitalized. Before a show by the Flaming Lips in August in Tulsa, Okla., the band's lighting gear toppled. More seriously, a fierce storm that struck Belgium's Pukkelpop music festival in August killed five when three stage tents collapsed.

And just last month, bleachers collapsed during an Avicii concert in Stockholm, injuring some 20 fans.

The somber string of events has prompted a renewed focus on safety by touring professionals.

Steve Lopez is tour manager for Widespread Panic, but also works with various festivals including Bonnaroo. "Last year was a freak of nature," he says. "It wasn't normal." Still, the events of 2011 affected Lopez. He says the Sugarland tragedy was on his mind when Widespread Panic played four nights in Mexico recently and he realized the stage was located on the beach.

"The biggest concern me and my production manager had was, 'Is it going to be safe?'" Lopez recalls. "There's constant wind coming off the ocean. We looked over it thor-



The stage collapse at the Indiana State Fair in August has renewed focus on safety at outdoor events.

oughly, including what emergency backup plans we had if the wind started blowing too hard."

The Indiana incident has made "everyone aware that this could happen at any time," Lopez adds. "In years past there's always been some sort of a plan, but we haven't thoroughly

gone over it and made sure everybody's on the same page. Since it happened last year, I've made sure that myself, the production manager and my entire crew is aware of it now."

For Jim Digby, production manager for Linkin Park, the conversations that eventually lead to the formation of the new Event

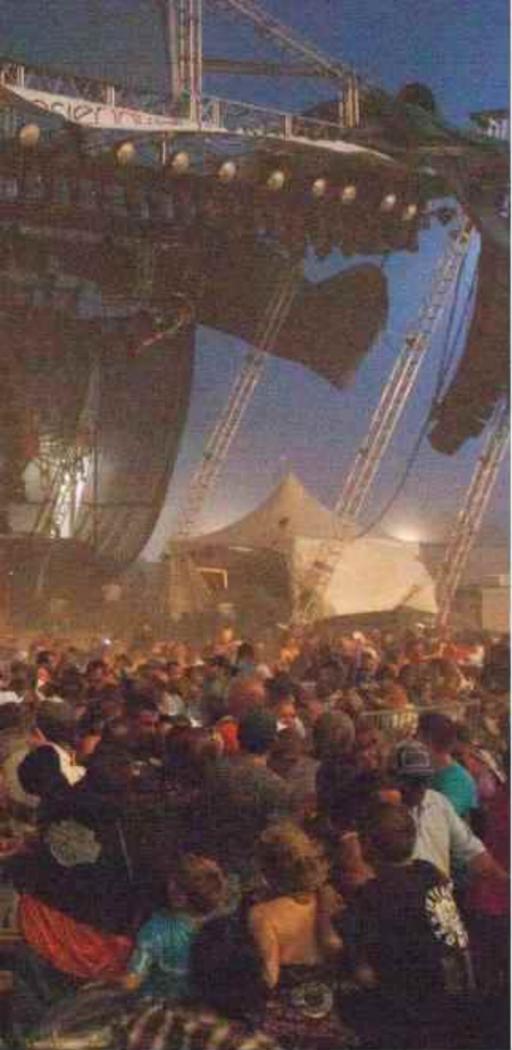
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Safety Alliance (ESA) may have started in the wake of the Indiana accident, but the seed of the idea was planted some 30 years ago. While working as a young man at the opening of Pulsations nightclub outside Philadelphia in 1983, Digby witnessed the death of a patron in a special effects mishap, just "eight feet away" from where he stood. "That has been inside my soul for all of these years," he says.

So when seven people died at the Indiana State Fair, Digby and other industry experts began discussing how they could inform the industry on how to prevent such deaths. "It went from two people to four and then eight, and now there's a pretty sizable group in this discussion," Digby says. "We're all working to minimize the chance of death at entertainment events."

"What we're trying to do with this alliance is create a repository of information," says Charlie Hernandez, tour director for Sting and production director for Farm Aid. "Getting that information out there is key."

The ESA has created a website (event-safetyalliance.org) that contains news, resources and other information pertinent for industry professionals involved in event production, including promoters and buyers. The group has also assembled a series of documents including a detailed preparation checklist for events.

"A lot of people are getting into the entertainment business without the 20 or 30 years of experience Charlie and I have," Digby says. "The people that are producing the show and the vendors that they're hiring must follow certain criteria regarding their staging, their lighting, their video."

"There's no additional cost to be safe at the end of the day," Digby adds. "It's the cheaper of the two options. You can't put a price tag on a catastrophic event or loss of life."

"People have to take responsibility for the equipment, the people who put up the gear, et cetera," Hernandez says, citing guidelines set by the American National

Standards Institute as an example, "and have it engineered properly so that we're able to put up a show, however big it is. It has to be done safely and efficiently."

But the real key to the ESA is communication.

"If there's an unfortunate mishap, you need to have a plan and have communicated that plan on the day [of the event] with all of the parties in control of the event. Then when the time comes and you've got to make a decision to take action, that decision gets made hastily and everything gets done," Digby says. "You're already on the same page."

My Morning Jacket tour manager Eric Mayers says that the biggest thing that's come out of last year's tragedies is the ESA's formation.

"I took their verbiage and sent it to My Morning Jacket's booking agent and said, 'We want to have this inserted into our contract language,'" Mayers says. "It basically sets a chain of command and standards to make sure that it's understood that if the band is feeling, or the band's management, or in my case, the tour manager, is thinking, 'It's unsafe based on this criteria,' that the band can make a decision that's not clouded by a financial risk or financial issue."

Since Mayers also produces festivals,

**"THERE'S NO  
ADDITIONAL COST TO  
BE SAFE. YOU CAN'T PUT  
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OR LOSS OF LIFE."**

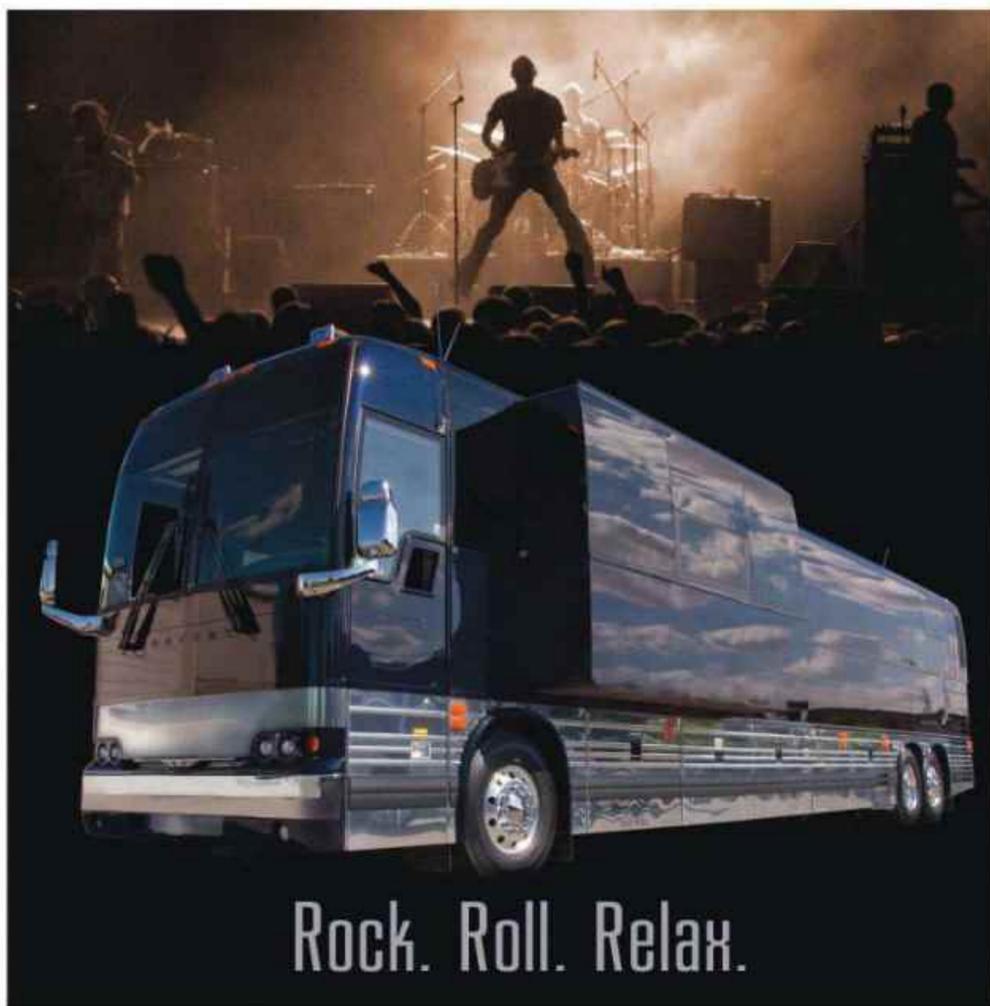
**—JIM DIGBY,  
EVENT SAFETY  
ALLIANCE**

he's inserting the clause into his contract and insurance forms with various vendors that are providing stages and equipment.

"It's prompted me to start my ordering and bidding and contracting for these events even earlier just to make sure there's time to get the various iterations of the drawings completed and to get everybody whose going to sign off on everything to sign off on everything," he says.

Among the festivals he works with is Wakarusa in Ozark, Ark. "It's in a region of the country where weather can pop up very quickly," he says. "The operations side of that festival has taken an extremely proactive approach with their communications on site and their overall education of how they monitor weather so that they can make decisions. They've all attended National Weather Service classes. A lot of folks at the larger festivals are going to have this uniform education so that things are streamlined from event to event."

"We're not creating standards—that's not our place. Our place is to suggest best practices," Digby says of the ESA. "We're just scratching the surface. The dialogue is ongoing."



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# Fueling Around

Tours strategize to cope with spikes at the pump

Everyone is griping about fuel prices these days, and the touring business is affected by it more than most, as touring is, at its heart, a transportation industry.

But it's not just the tours. Most tours for the first part of the year were booked and routed before the latest spike in gas prices, and Senators Coach VP of leasing **John Aiken** says, "It's hard to judge how much impact [the spike] would have had, had it come before the season was booked."

For tour managers constantly eyeing ways to cut costs, high fuel prices can be a budget buster. "Every year as fuel prices fluctuate, the concern over trucking and busing expenses grows," says **Eric Mayers**, tour manager for My Morning Jacket and producer of several festivals. "To compensate for that, I estimate high on quotes and budgets, and work in fuel rebates, so that if prices drop, the tour is covered and only paying on actuals. An option to save some money on the road is minimizing vehicles, and if you are in a position to do so, you are in luck. I tend to be maxed out in my semi trailers as it is, so cutting back is not an option."

Ultimately, there's nothing the touring business can do about fuel prices—except try to use less gas. "When we're cutting deals with buses, it's not a topic, other than people just bitching about it in general," Aiken says. "It's just the way it is, and you move forward. Either you can afford to tour or you can't."

The easy answer is to task agents with routing more efficiently. The problem is, they're already doing that and have strived to do so for years.

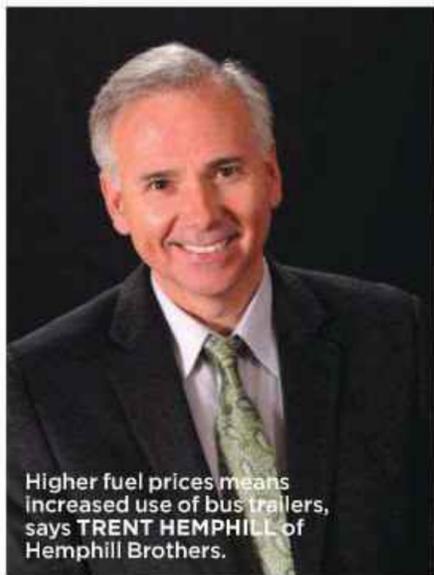
"We just know our part of it, so we're always pointing the finger at the agents and promoters and saying, 'Those guys are insane. Look at how they booked this,'" Aiken says. "But we don't know what they had to deal with. They must get pushback from management about how much it costs to get across the country for a show, so I'm sure it's a major consideration for them."

Veterans like Hemphill Brothers Coach president/CEO **Trent Hemphill** have witnessed many such fuel price cycles during the past 30-plus years and how tour planners react to them.

"What tends to happen is maybe a bus gets dropped from the tour or more trailers get added in as it goes along," he says. "There seems to be as strong a demand as there's ever been for trailers, and I would say that's probably fuel-related."

In response to the trailer uptick, coach companies are buying their own trailers.

"When that trailer is attached to the bus, it really becomes a part of the bus, so if anything happens to it in terms of liability, it's our responsibility as the bus com-



Higher fuel prices means increased use of bus trailers, says **TRENT HEMPHILL** of Hemphill Brothers.

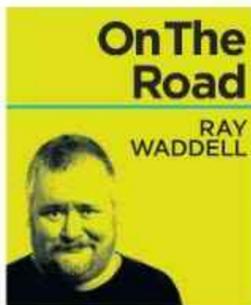
pany," Hemphill says. "So if we're going to be responsible, I would tend to want it to be our trailer, because it's been vetted by our company, the wiring is correct, the weight displacement in the axles has been ordered specifically for band gear."

Increased trailer usage is here to stay, according to Pioneer Coach president **Doug Rountree**. "Obviously, if they could take two buses and two trailers and another truck, then they should probably eliminate that truck," he says, adding that 95% of the trailers Pioneer leases are company-owned. "We had to buy them. We didn't have a choice, really."

Rountree has seen bands do other things to counteract fuel prices, including renting an older, less expensive coach or running the generator less and using bus air instead of the generator-powered roof air overnight. "That saves fuel, because that generator burns about

a gallon an hour," Rountree says. "The tour manager might say, 'Once everybody goes to bed, let's turn the generator off and just run the bus air.'"

Increasingly, more festivals are offering shore power which, in a tightly budgeted tour, could give such events a competitive edge over those that don't have that capability. Nitetrain Coach president **Jennifer George** has seen, particularly among baby bands and small tours, that "they really do make an effort to try to get shore power at venues instead of sitting with the generator running in an effort to save fuel, where they might not have thought of that before. We also have artists that are scaling back by getting a bus that has a shower and getting less hotel rooms for the band and crew. They have to cut somewhere, I guess, to compensate for budgetary strains when they don't expect the fuel to be so high."



**On The Road**  
RAY WADDELL

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## BOXSCORE Concert Grosses

	GROSS/ Ticket Price(s)	ARTIST(S) Venue, Date	Attendance Capacity	Promoter
1	\$3,524,874 \$98/\$68	<b>BRUCE SPRINGSTEEN &amp; THE E STREET BAND</b> Madison Square Garden, New York, April 6, 9	38,828 two sellouts	MSG Entertainment
2	\$2,363,651 \$250/\$50	<b>MICHAEL JACKSON THE IMMORTAL WORLD TOUR BY CIRQUE DU SOLEIL</b> Wells Fargo Center, Philadelphia, April 10-11	19,174 23,732 two shows	Cirque du Soleil
3	\$1,565,518 \$95/\$59.50/ \$39.50	<b>BRUCE SPRINGSTEEN &amp; THE E STREET BAND</b> Quicken Loans Arena, Cleveland, April 17	18,624 sellout	Live Nation
4	\$1,508,680 \$98/\$68/\$36	<b>BRUCE SPRINGSTEEN &amp; THE E STREET BAND</b> First Niagara Center, Buffalo, N.Y., April 13	18,344 sellout	Live Nation
5	\$1,401,386 \$98/\$68/\$38	<b>BRUCE SPRINGSTEEN &amp; THE E STREET BAND</b> Times Union Center, Albany, N.Y., April 16	14,962 sellout	Live Nation
6	\$1,301,898 \$250/\$50	<b>MICHAEL JACKSON THE IMMORTAL WORLD TOUR BY CIRQUE DU SOLEIL</b> Petersen Events Center, Pittsburgh, April 13-15	15,645 19,821 three shows	Cirque du Soleil
7	\$1,272,044 \$92/\$59/\$32	<b>BRUCE SPRINGSTEEN &amp; THE E STREET BAND</b> Palace of Auburn Hills, Auburn Hills, Mich., April 12	15,607 sellout	Live Nation
8	\$738,026 (9,349,017 pesos) \$43.42/\$22.10	<b>ARCTIC MONKEYS, LA VIDA BOHEME</b> Palacio de los Deportes, Mexico City, March 28	19,951 21,567	OCESA-CIE
9	\$718,817 (9,159,736 pesos) \$155.38/\$23.54	<b>ENRIQUE IGLESIAS</b> Palacio de los Deportes, Mexico City, March 29	10,511 14,498	OCESA-CIE
10	\$661,688 \$55.50/\$35.50	<b>RED HOT CHILI PEPPERS, SANTIGOLD</b> FedExForum, Memphis, April 12	13,021 sellout	Beaver Productions
11	\$643,473 \$79.50/\$59.50/ \$49.50/\$38	<b>LADY ANTEBELLUM, DARIUS RUCKER, THOMPSON SQUARE</b> HP Pavilion, San Jose, Calif., March 23	11,933 sellout	Another Planet Entertainment
12	\$640,965 \$63.50/\$43.50	<b>RED HOT CHILI PEPPERS, SANTIGOLD</b> Arena at Gwinnett Center, Duluth, Ga., April 10	10,482 sellout	Frank Productions
13	\$621,987 \$62.25/\$42.25	<b>RED HOT CHILI PEPPERS</b> Tampa Bay Times Forum, Tampa, Fla., March 29	10,643 11,409	Frank Productions, C3 Presents
14	\$616,434 \$52/\$37	<b>THE BLACK KEYS, ARCTIC MONKEYS</b> Verizon Center, Washington, D.C., March 9	12,625 sellout	I.M.P.
15	\$606,636 (1,087,340 reais) \$189.69/\$55.79	<b>MORRISSEY, KRISTEEN YOUNG</b> Espaço das Américas, São Paulo, March 11	7,646 sellout	Evenpro/Water Brother/XYZ Live
16	\$604,084 \$79.50/\$59.50/ \$39.50	<b>LADY ANTEBELLUM, DARIUS RUCKER, THOMPSON SQUARE</b> Power Balance Pavilion, Sacramento, Calif., March 29	11,672 sellout	Another Planet Entertainment
17	\$592,410 \$69.50/\$25	<b>LADY ANTEBELLUM, DARIUS RUCKER, THOMPSON SQUARE</b> Sprint Center, Kansas City, Mo., April 6	13,307 sellout	AEG Live
18	\$588,284 (£371,640) \$47.49/\$23.74	<b>OLLY MURS</b> LG Arena, Birmingham, England, Feb. 10	12,588 sellout	3A Entertainment, Live Nation
19	\$584,450 (£388,315) \$51.57/\$25.79	<b>THE X FACTOR LIVE</b> Echo Arena, Liverpool, England, Feb. 27-28	12,242 13,600 two shows	3A Entertainment
20	\$580,179 (£366,330) \$51.47/\$25.74	<b>THE X FACTOR LIVE</b> Metro Radio Arena, Newcastle, England, March 19-20	11,936 12,100 two shows	3A Entertainment
21	\$578,575 \$49.75/\$25.75	<b>MIRANDA LAMBERT, CHRIS YOUNG, JERROD NIEMANN</b> KFC Yum! Center, Louisville, Ky., March 24	13,100 sellout	Police Productions
22	\$578,217 \$79.50/\$25	<b>LADY ANTEBELLUM, DARIUS RUCKER, THOMPSON SQUARE</b> Save Mart Center, Fresno, Calif., March 28	11,364 sellout	Goldenvoice/AEG Live
23	\$575,005 (\$34,774 Australian) \$284.25/\$92.37	<b>CELTIC THUNDER, SARAH MCKENZIE</b> Hisense Arena, Melbourne, Australia, Feb. 18	4,808 5,503	Nine Live
24	\$566,509 (£358,850) \$47.36/\$23.68	<b>OLLY MURS</b> Wembley Arena, London, Feb. 11	11,145 sellout	3A Entertainment, Live Nation
25	\$562,368 \$45.50	<b>JEFF DUNHAM</b> Tacoma Dome, Tacoma, Wash., March 24	12,948 sellout	Icon Concerts
26	\$560,065 (£352,950) \$51.57/\$25.79	<b>THE X FACTOR LIVE</b> Motorpoint Arena, Sheffield, England, March 21-22	11,639 12,400 two shows	3A Entertainment
27	\$541,493 \$59.50/\$49.50/ \$35	<b>LADY ANTEBELLUM, DARIUS RUCKER, THOMPSON SQUARE</b> Bryce Jordan Center, University Park, Pa., Feb. 4	11,642 sellout	Larry Magid Presents
28	\$540,709 \$67.50/\$47.50/ \$40.50/\$25	<b>LADY ANTEBELLUM, DARIUS RUCKER, THOMPSON SQUARE</b> Wells Fargo Arena, Des Moines, Iowa, Jan. 28	12,105 sellout	AEG Live
29	\$521,826 (£331,320) \$47.25/\$23.62	<b>OLLY MURS</b> Motorpoint Arena, Sheffield, England, Feb. 12	11,196 sellout	3A Entertainment, Live Nation
30	\$519,168 (6,576,812 pesos) \$142.10/\$23.68	<b>ENRIQUE IGLESIAS</b> Auditorio Telmex, Guadalajara, Mexico, March 28	7,063 8,144	OCESA-CIE
31	\$476,998 \$50.25/\$25.50	<b>JASON ALDEAN, LUKE BRYAN, LAUREN ALAINA</b> Ervin J. Nutter Center, Dayton, Ohio, March 22	10,663 sellout	Live Nation
32	\$474,685 \$49.75/\$25	<b>BLAKE SHELTON, JUSTIN MOORE, DIA FRAMPTON</b> Power Balance Pavilion, Sacramento, Calif., March 15	10,319 sellout	Police Productions
33	\$468,897 (\$44,126 Australian) \$97.89	<b>NEW ORDER, THE NAKED AND FAMOUS</b> Hordern Pavilion, Sydney, March 7	5,203 5,265	Future Tours
34	\$468,647 \$275/\$29.75	<b>ELTON JOHN</b> Plaza Figall, Panama City, Panama, Feb. 4	2,990 3,500	Evenpro/Water Brother
35	\$463,644 \$75/\$50	<b>KEVIN HART</b> Hard Rock Live, Orlando, Fla., Feb. 22-23	7,325 7,412 four shows	AEG Live



**TRUCKING ALONG**  
Kip Moore cruises into new release



**CATCHING HOLD**  
Death Grips land major-label deal



**A HERO'S WELCOME**  
Chris Cornell talks reunion, "Avengers"



**LOW-END THEORY**  
Bassnectar builds touring base, bows big



**AGAINST ALL ODDS**  
2Pac "hologram" shocks Coachella fest

30

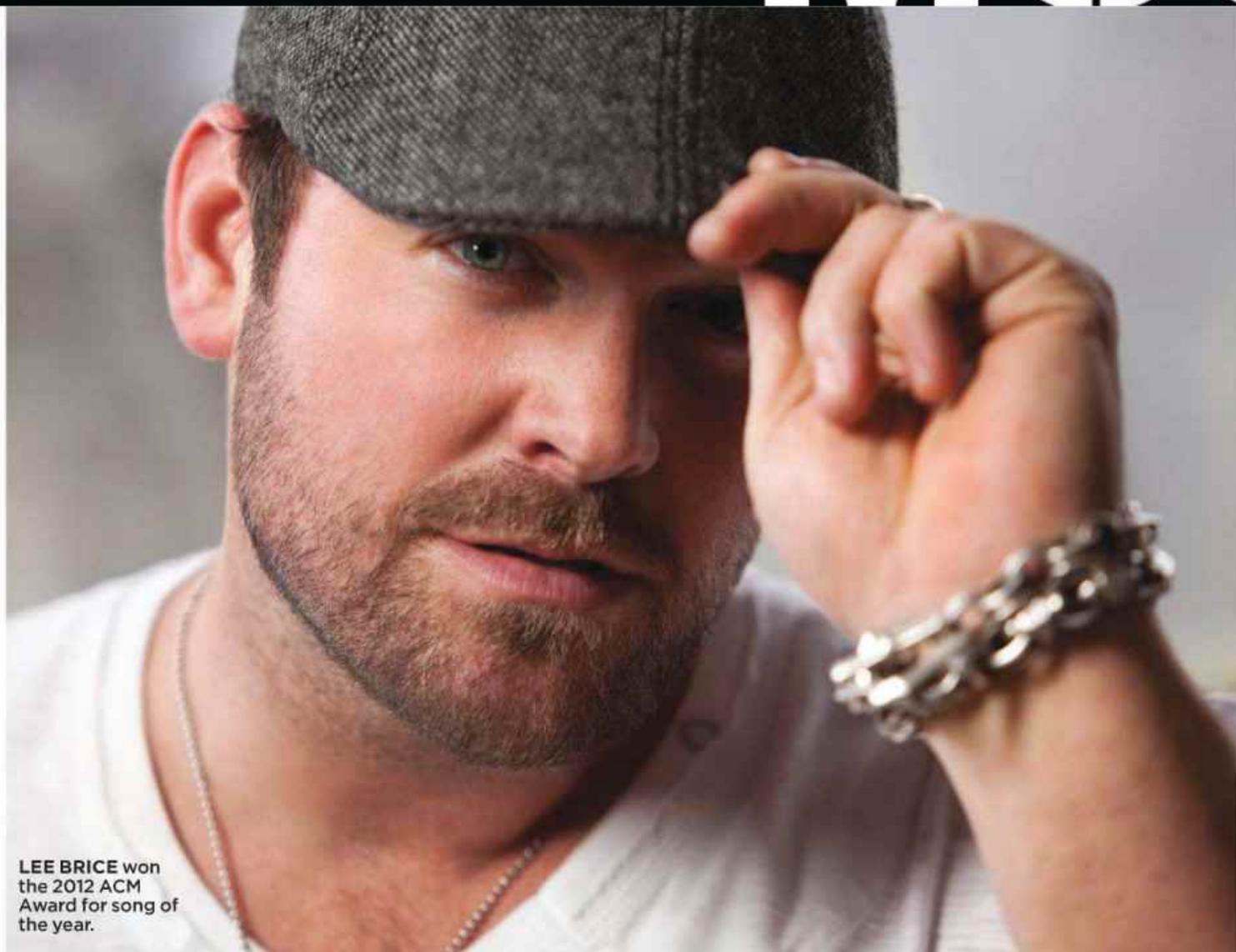
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# MUSIC



LEE BRICE won the 2012 ACM Award for song of the year.

**COUNTRY** BY DEBORAH EVANS PRICE

## THE BRICE IS RIGHT

Country artist follows up record-setting single and ACM Award win with sophomore album

Lee Brice is on a roll. During the past few weeks, the singer/songwriter collected the Academy of Country Music's song of the year trophy for co-writing the Eli Young Band hit "Crazy Girl" and topped Billboard's Hot Country Songs chart with his single "A Woman Like You." Such momentum bodes well for the April 24 release of his sophomore album, *Hard 2 Love*.

"I had new things I wanted to try musically and a bunch of stuff to say about who I am and where I am in my life," Brice says of his new Curb Records release. "My goal was just to make an honest record."

Prior to finding success as a recording artist, the South Carolina native first scored as a songwriter, penning tunes for Jason Aldean, Tim McGraw and Garth Brooks, among others. Brooks recorded "More Than a Memory," which Brice co-wrote with Billy Montana and Kyle Jacobs, and it became the first single in Billboard's history to debut at No. 1 on Hot Country Songs.

Brice started as a singer in 2007 with "She Ain't Right," which peaked at No. 29 on the chart, but it was his fourth single, "Love Like Crazy," that became his breakthrough hit. The song peaked at No. 3 in 2010 but it took 46 weeks to

reach the top 10, marking the slowest climb in the history of the country singles chart. Overall, it remained on the tally for more than a year—at 56 weeks, it's the longest a country song has ever spent on the list. Brice's *Love Like Crazy* album peaked at No. 3 on Top Country Albums, and its title track topped Billboard's year-end chart as the most-played country song of 2010. Brice again earned that honor in 2011 when "Crazy Girl" topped the year-end tally.

Brice says it took more than five years to complete his debut album. "I learned patience. I had to have a lot of patience to make a record over five

years, so I took [what] I learned and applied it to making this," he says. "Another thing I learned is that less is more. I wanted to simplify... There isn't a lot of junk going on everywhere."

Brice says "A Woman Like You" jumped out as an obvious choice for the first single. "We demoed it, and I fell in love with it," he says. "The label did too. I felt like it was, without a doubt, a smash hit; my best shot at getting a big ol' No. 1—my first No. 1 hit."

Brice heard the song's potential to appeal to both men and women. "It helps guys get to say stuff they don't get to say in real life," he says. "It's everything that every girl wants to hear and everything every guy wants to say."

The next single from the album is the title track. Though written by Ben Glover, Billy Montana and John Ozier, Brice believes the song "sums up who I am." Indeed, the album has a more personal feel than his previous release, and Brice cites "See About a Girl" and "One More Day" as among the tracks that reflect his life today.

"I'm at a place where I know what I want out of life and what makes me happy—it's my family," he says of his fiancée, Sara Reeveley, and their 3-year-old son, Takoda. "It changes your life and it changes what you do, how you act and where you go. It changes what your priorities are, and it changed my priorities for my music. Instead of being out partying and rocking all the time, I spent so many hours really thinking about this record, really digging into the songs, the sequence and the production, and it shows. Some people are worried about following up their first album, but this one is better than the first."

"*Hard 2 Love* is the most complete album I've heard in some time," Curb Records VP of marketing Jeff Tuerff says. "I've always said that when you see Lee Brice perform, you don't just hear it, you feel it. He has found a way to translate this right into the *Hard 2 Love* album."

Brice will promote *Hard 2 Love* with a slate of TV appearances on such shows as "The Tonight Show With Jay Leno," "Today," "The Late Late Show With Craig Ferguson," "Huckabee," "Fox & Friends," "The Sean Hannity Show" and "CMT Live." A variety of online features, listening parties and e-blasts will occur across outlets like Clear Channel, AOL, Taste of Country, MSN, GAC and CMT.

*Hard 2 Love* will also gain exposure on the NASCAR circuit, as Brice's name and album title will be painted on the No. 13 Camping World Truck Series truck driven by Johnny Sauter, and through Brice's endorsement deal with Bud Light.

One Love: Grammy Award-winning reggae musician **Ziggy Marley** will keep his act rolling as he continues to promote his latest album, *Wild and Free (Tuff Gong Worldwide)*. Before he hits the **St. Lucia Jazz Festival** on May 11, **Bob Marley's** eldest son will stop at **Tipitina's** in New Orleans on May 3. He'll follow with four shows in Florida: **Vinoy Park** in St. Petersburg (May 5), **Sunrise Theatre** in Fort Pierce (May 6), **Hard Rock Live** in Orlando (May 8) and the **Filmore Miami Beach** (May 9) ... Only the lonely: **Marina & the Diamonds** are bringing the **Lonely Hearts Club** tour to the United States. Booked by **Marty Diamond** at **Paradigm**, the act will headline its own tour as well as support **Coldplay** (with **Rita Ora**) for several of their international shows. The U.S. tour hits the **Fonda Theatre** in Hollywood (July 10), followed by the **Filmore** in San Francisco (July 11) and the **Aladdin Theater** in Portland, Ore. (July 13) ... No pain, no gain: Recently signed to **Anti-Records**, multifaceted singer/songwriter **Kelly Hogan** will release her first studio album in 11 years, *I Like to Keep Myself in Pain*, on June 5. In celebration of the project, Hogan will hit the road for six shows, kicking off at **Millennium Park** in Chicago on May 28, followed by stops at the **Duck Room at Blueberry Hill** in St. Louis (June 7), **S.P.A.C.E.** in Evanston, Ill. (June 8), **Fitzgerald's** in Berwyn, Ill. (June 9), **North Carolina Museum of Art** in Raleigh (July 14, with featured guest **Neko Case**) and **Mr. Small's Theatre** in Milvale, Pa. (July 16) ... Stillness on the move: Following the release of "Gun Has No Trigger," the lead single from **Dirty Projectors' *Swing Lo Magellan*** (Domino, July 10), the indie band announced a string of summer dates including Milwaukee's **Pabst Theatre** on July 14, Minneapolis' **First Avenue** (July 15) and St. Louis' **Pageant** (July 17), as well as appearances at Brooklyn's **Prospect Park** (July 10) and Chicago's **Pitchfork Festival** (July 13). Break out the shades. —*Lauren Savage*

# MUSIC

INDIE BY JUSTIN JACOBS

## Yuna's Western Ways

From Malaysian folkie to English-speaking trip-hopper

All over the world, speaking English is considered a useful skill. But not for Yuna, a Malaysian singer who found her English-language skills were virtually useless as she became a top artist in her home country.

Born Yunalis Zarai in Alor Setar, Malaysia, the singer/songwriter wrote her first English song at 19 after viewing a YouTube clip of a Feist show. Performing while she attended law school, Yuna wrote mostly in English, but her Malay material proved more successful—her biggest hit, "Dan Sebenarnya," racked up millions of hits on YouTube and won a Malaysian people's choice award for best song.

"In my final year of law school, everything became real," she recalls. "Malaysian TV shows wanted me to perform big concerts. So, after graduating, I decided to go for it. I didn't think I'd be a good lawyer anyway."

While her profile skyrocketed in Malaysia in 2010, however, her English-language songs were falling on deaf ears. Though English is the second language of Malaysia, only a niche market exists for local English music. "We already have music from America," she says. "But I had at least 30 songs in English, and I didn't know what to do with them."

The solution was clear: Yuna had to travel to America.

Two years after she arrived stateside, Yuna's self-titled debut of breezy, trip-hop pop will be released April 24 on Fader Label, distributed by RED and with tracks produced by Pharrell Williams.

How did a Malaysian folk singer meet up with Williams?



Malaysian artist YUNA worked with Pharrell Williams on her debut album.

It started with an email. Ben Willis of management firm Indie-Pop contacted Yuna in 2009 to set up a meeting after seeing her clips online. "It was so weird," Yuna says. "I'm this kid from Malaysia, and this guy was introducing himself to me with these long emails, asking to bring me to L.A."

Yuna waited for six months before writing back. In the meantime, Willis had decided to fly to Asia and meet Yuna himself. As a result of the meeting, Yuna was compelled to fly to Los Angeles. After shopping for a label, Yuna signed with the Fader imprint in early 2011 and quickly released her *Decorate* EP.

"We bring a lot to our campaigns, so anything on the label gets really scrutinized," label co-founder Rob Stone says. Fader Label's roster is small but noteworthy, including such taste-making records as Matt & Kim's *Grand* and Neon Indian's *Psychic Chasms*. The label can afford to be picky. Under the umbrella of promotion powerhouse Cornerstone, Fader Label and its sister company Fader magazine all work in unison to promote its musical releases.

While Yuna was recording her full-length album in 2011, Fader contacted Williams and asked that he spend some studio time with Yuna. Scheduled for just two days, the duo worked together for nearly a week, creating some of the album's best tracks, including the Sade-like first single, "Live Your Life."

Performing in a traditional Muslim hijab head covering, Yuna presents a global twist on the recent crop of rising female superstars, and her new music is a sonic boost from the beautiful but bare-bones "Dan Sebenarnya." "Music has to change," she says. "I don't want to stay the same forever. I can't."

COUNTRY BY DEBORAH EVANS PRICE

## "Somethin'" Gets Rolling

Hit song drives newcomer Kip Moore's debut

Years of relentless touring and building a solid fan base are paying off for newcomer Kip Moore as the singer/songwriter's single "Somethin' Bout a Truck" cruises to No. 11 on Billboard's Hot Country Songs chart, paving the way for the April 24 release of his MCA Nashville debut, *Up All Night*.

"Somethin' Bout a Truck" is approaching gold status, having sold more than 485,000 units, and ranks at No. 9 on the Country Digital Songs tally.

"I can't hardly wrap my head around it," Moore says of the single's success. "You get so used to things not going your way that when they finally do, you think someone is playing a joke on you."

The Tifton, Ga., native spent time in Hawaii, soaking up the

sun, surfing and writing songs before moving to Nashville in 2004. "I toured my butt off for the last three years," Moore says. "I've been playing clubs and got a really cool underground swell of a following."

Music Row executives noticed that following, and Universal Music Group Nashville (UMGN) senior director of A&R Joe Fisher introduced him to songwriter/producer Brett James (Carrie Underwood's "Jesus, Take the Wheel," Kenny Chesney's "When the Sun Goes Down"), who produced *Up All Night*. "Brett allows artists to be themselves," Moore says. "He never tried to put me in a box."

Moore wrote or co-wrote all 11 tracks on *Up All Night*, and his songs have been recorded by Thompson Square, James Wesley and Jake Owen, among others. "Years of studying the great records and the way they said things and the way they did things rubbed off on me a lot," he says, citing Bruce

Springsteen, Willie Nelson and Bob Seger as influences. "I approached the record and the way I write from such a conversational, honest way. I think that made the album feel very real and that's why a lot of people are liking it."

"Early on we saw a quick reaction to the single, and we're almost at 6 million views with the video alone," UMGN VP of marketing Tom Lord says. "The melody is so hooky and even the verses have melody. It hooks you and builds to an explosive chorus that is easy to listen to on the radio ... and the subject matter speaks to the country core."

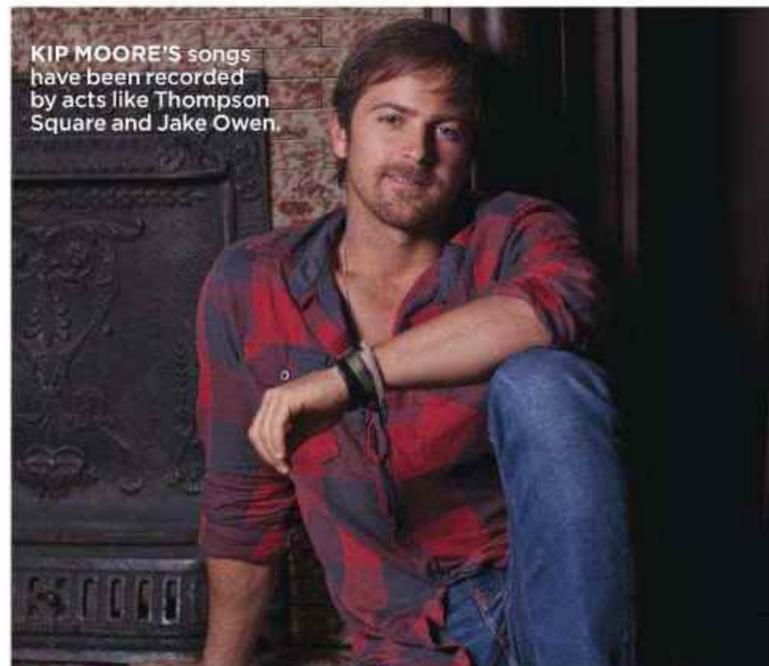
Moore is Vevo's "Detected" developing artist for the month of April. Lord says *Up All Night* will be promoted through radio, TV and online advertising. During street week, Moore is partnering with radio for free club shows in key markets, working with WUBE Cincinnati (April 23), WSOC Charlotte, N.C. (April 24) and WUBL Atlanta (April 25)

before going back on tour with Billy Currington and David Nail. According to Lord, a CD release show will be held at Knoxville, Tenn.'s Tin Roof as a post-party after a Currington show.

*Up All Night* will gain additional exposure through a partnership with Red Bull Energy Drink. "We're working on co-branded positioning at Walmart through May," Lord

says. "Red Bull distributors are going to position Kip's record with their Red Bull displays in key markets."

Despite his current momentum, Moore is cautiously optimistic. "I'm nervous about street week because I'm afraid of losing this as a career," he says. "I'm hoping the fans are going to love it because I can't imagine doing anything else."



KIP MOORE'S songs have been recorded by acts like Thompson Square and Jake Owen.

RAP BY STEVEN J. HOROWITZ

# Death Grips Grabs Epic Deal

Major label has big plans for experimental rap group

**W**hen noise-rap trio Death Grips informally met with Epic Records executives Antonio "L.A." Reid, Christopher "Tricky" Stewart and Angelica Cob-Baehler in October 2011, it didn't expect to leave the meeting signed to the label.

The Sacramento, Calif., band, which consists of rapper Stefan Burnett (aka MC Ride), producer Andy Morin (aka Flatlander) and drummer Zach Hill, had amassed a loyal following through viral videos and riotous performances since forming in December 2010. Its first recording, "Full Moon (Death Classic)"—a stilted breed of electro, metal and hardcore rap—served as a raucous appetizer for a free mixtape titled *Exmilitary*, which was greeted with critical fanfare upon its debut in April 2011.

But it was the group's unsettling, low-budget video for the song "Guillotine" that caught Cob-Baehler's attention. In October, after a courtship by several labels following the mixtape release, Death Grips ventured to Sony's Los Angeles headquarters. There, MC Ride tagged the company's bathroom with graffiti before the meeting, demonstrating a sense of rebellion that sold executives on the threesome. What's unusual is how the group responded to Epic's pitch, especially given its anti-establishment attitude.

The deal was ironed out in less than five hours. The label convinced the group that it was on the same page, promising not to compromise its ar-



DEATH GRIPS mix metal and electro with hip-hop.

tistic integrity or assume its publishing rights.

"We were kind of taking things with a grain of salt," Hill says. "That's generally what we do with anybody on the outside that's coming into the inside. But it became very apparent that these people really understood what we were doing and to not mess with it. They generally believed in this

as something that was different."

"It's a unique signing to Epic, in the sense that the music isn't easily digestible at first," says Cob-Baehler, the executive VP of marketing at Epic who is heading the A&R effort for Death Grips' upcoming debut, *The Money Store*. "But if there ever was a time to get fearless about signing,

it's now. If you want to break the mold in any way, you have to go into uncharted territory. The fact that people keep saying this is such a unique or unexpected signing confirms that it was a great one."

Immediate plans include releasing *The Money Store* through independent retail on Record Store Day (April 21) and its follow-up *No Love* in the fall. Certain that fans will flock to Death Grips through word-of-mouth ("This band cannot be explained—it has to be experienced," Cob-Baehler says), the group has partnered with BitTorrent to release a music video for "I've Seen Footage" through the controversial downloading service. In addition to performing at this year's Coachella festival, the band is already fielding offers to play gigs in 2013.

So far, the pairing of the Sony label and the aggressive hip-hop band has been mutually rewarding. "We saw eye to eye in a sense of saying, 'Let's just do this. Let's not get caught up in record sales or money—let's just do this because we love music and we want to shake things up,'" Cob-Baehler says.

As for the group's perspective, Hill says, "We're in control. It's obvious that people have picked up on it as far as who's running Death Grips, and that's how it's always going to be. [Epic] is here to help us with what we say we need help with. And that's how it's going down." ■■■

## 6 QUESTIONS

with CHRIS CORNELL

by PHIL GALLO

Soundgarden was working on its first album of new material since reuniting in 2010 when the band received a call in March seeking a contribution to the soundtrack of Marvel's "The Avengers." Lead singer Chris Cornell watched footage from the action film, tapped guitarist Kim Thayil's knowledge of the comic book characters and came up with "Live to Rise." The first new recording from Soundgarden in nearly 15 years, "Live to Rise" is the lead single from the Marvel Music/Hollywood Records release *Avengers Assemble*. Cornell spoke to Billboard about Soundgarden's reunion, songwriting and balancing band and solo careers.

**1** Since you didn't get to watch the completed "Avengers" film, what was your approach to writing "Live to Rise"?

It had to connect with the story, so I first thought, "What is the theme of the film? Unimaginable horrors show up, and everybody has to get over their differences and conquer them." That could act as a metaphor for a million different things, so I kept the lyrics simple.

**2** A Kim Thayil riff opens the song and then your voice comes in, so it's easy to identify this as a Soundgarden song. But how much of it is in line with—or different from—the rest of the material you've recorded?

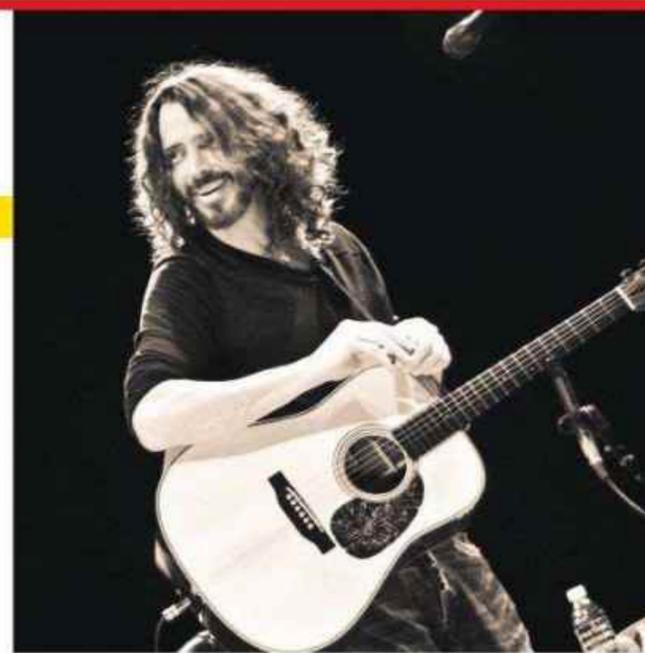
It's probably the most straightforward song [of the bunch]. It's typical of us. I don't think that if you looked at Soundgarden historically that you could pick one song and say, "That sums up what they're about." We've done so many things, and this new album is very much that—an exploration, pushing the bound-

aries of what we are but, at the same time, doing service to the musical identity of the band.

**3** Plenty of acts reunite and work as a touring entity without returning to the studio. How was working together different from the '80s or '90s?

There's a little less anxiety overall. We've all been writing and recording since we've been apart, so everybody has more experience in the studio, which leads to us being able to get what we want easily without a struggle. Getting the kinds of sounds we wanted and sounding like the band we are [live] on tape was always our biggest problem. We don't seem to have that anymore.

**4** With that ease in working together, were there any overriding concerns when it came to record?



It's a big risk. When we split up, we were kind of at the top of our game, and we made nothing but great music. We didn't succumb to any of the pitfalls—losing band members and continuing to make records or tour, or just function because we could function, just to make money. It's a great time for Soundgarden to put out an album that is album-oriented. That's kind of gone away. I feel like a new generation of rock fans might not know how cool it is to get lost in a musical world by one artist.

**5** You were doing solo acoustic shows in 2010, at the same time Soundgarden was reuniting. And you've continued to do solo shows, even with the band back together. Why?

It ended up being a happy accident. Doing acoustic solo shows was something I'd been working on since Audioslave broke up. In those shows, I was first doing two or three songs in the middle of the set, and I wound up doing maybe seven acoustic

songs. I did an acoustic show in Stockholm [in 2006] that was all-acoustic when I was on a promotional tour, and it was just fun. I decided I wanted to explore that. As Soundgarden started to reassemble, it became apparent to me how complementary these two worlds were. As a songwriter and as a member of a band, it's just not confusing—they're so different from each other. It wasn't planned, but it's a really great place to be.

**6** Between Soundgarden's breakup and reunion, several of your songs took on iconic status. Did you sense a change in fans' attitude toward what they expected from you as a concert act?

We noticed some of the songs that were not necessarily our most popular live songs or singles had kind of become hits in their own right. "Fourth of July" is one of them. "The Day I Tried to Live." What was a surprise to me was we could play songs from [earlier releases like] *Louder Than Love* or *Ultramega OK* or even the *Sub Pop EP*. I've got to imagine 80% of the crowd has never heard these songs, yet nobody is getting mad at us. ■■■

# ALBUMS

R&B

## SWV

### I Missed Us

**Producers:** various  
Mass Appeal Entertainment/  
eOne Music

**Release Date:** April 17

Before Destiny's Child, one of the '90s girl groups to reckon with was SWV. These Sisters With Voices—Coko, Lelee and Taj—came out swinging in 1992. Their three platinum albums produced a string of top 10 R&B hits, including "I'm So Into You," "Weak" (No. 1 R&B and pop) and "Right Here" re-mixed with Michael Jackson's "Human Nature." The ladies are back, sounding as fine as ever. They submitted proof of that last summer on a remix of Chris Brown's "She Ain't You." This 13-track set cements their case. SWV traverses familiar turf: romance, love and heartbreak. But the journey is coupled with fresh takes on their signature mix of R&B/hip-hop with gospel undertones, thanks to production by Lamb (Beyoncé), Bryan-Michael-Cox (Mariah Carey) and others. Head-bobbin' opener "Co-Sign" is already top 10 at adult R&B radio. Co-signing the strength of "I Missed Us" are tracks like "Everything I Love," "The Best Years" and "Time to Go."



## NORAH JONES

### Little Broken Hearts

**Producer:** Danger Mouse  
Blue Note Records

**Release Date:** May 1

Round two of Norah Jones' romantic breakup saga finds the neo-folk-country-jazz singer falling under the spell of producer Danger Mouse's dreamy, atmospheric electronics. There's no mistaking her lyrical intention—this is Jones reclaiming her life, pardoning the ex for dubious behavior and asserting herself as newly independent. Her stake-in-the-ground position is expressed in a come-hither, sultry voice that occasionally veers toward the girlish that Danger Mouse treats with varying levels of reverb. On the song "She's 22," with its bare-bones accompaniment of strummed guitar and echoey pings, Jones sounds like she's been captured halfway through a bottle of wine while seated on the floor, determined to pose questions that may be better left unanswered. Danger Mouse's work creates a definite sense of place. But as *Little Broken Hearts* progresses, the material connects more with the self-contained singer/songwriter Jones became on her first post-breakup disc, *The Fall*, in 2009. The six-and-a-half-minute album closer "All a Dream" places Jones in a "Twin Peaks"-like setting she has never visited. Likewise, the mid-'60s-inspired "4 Broken Hearts" is new territory for her as well—vocal powerhouse cozying up to sweeping instrumental backing—that could work in presenting a new Norah.—PG



But "Do Ya," which samples Rufus/Chaka Khan's "Do You Love What You Feel," tries too hard. However, SWV's fearless cover of Patti LaBelle's "If Only You Knew" underscores one thing: These sisters are still a force to be reckoned with.—GM

ROCK

## DRY THE RIVER

### Shallow Bed

**Producer:** Peter Dinklage  
RCA Records

**Release Date:** April 17

Finalists for the BBC's buzz-building Sound of 2012 prize, these East London lads make a foot-stomping folk-rock racket that splits what little difference there is between Arcade Fire and Mumford & Sons—think energetically strummed acoustic guitars, crescendo-rich choruses and lots of serious words about history and religion. Dry the River traveled to Connecticut to record its debut album, *Shallow Bed*, with Peter Dinklage, the prominent indie-rock producer who's also helmed records by Interpol and the National. One can hear his touch of grandeur in the way "New Ceremony" chugs along dramatically or in the cymbal-rattling climax of "Demons." But the band actually sounds best (and most distinctive) in relatively stripped-down tunes like "Weights & Measures" and "Shaker Hymns," where it recalls the viral-video performance of "Bible Belt" that first gained Dry the River some above-ground traction.—MW

ELECTRONIC

## DATSIK

### Vitamin D

**Producer:** Troy Beetz  
Dim Mak Records

**Release Date:** April 10

Contrary to what the mainstream music world might believe, Skrillex isn't the only DJ/producer making hard-hitting, American-style dub-step. Artists like Excision,

Kill the Noise, Flux Pavilion and Datsik also specialize in those raucous, nauseous whiplashes of sub-bass. With his flat-brimmed baseball cap and penchant for growly MC drops, Datsik shows the heaviest hip-hop influence, like a B-boy gone to the dark side. *Vitamin D*, his full-tilt debut full-length for Steve Aoki's Dim Mak,

overreaches at worst: The overly chaotic "Don't Feel Right" matches a sample of Shakedown house favorite "At Night" with a synth theme that sounds like '90s gangsta rap gone 8-bit. But at best, it treads new ground. The track "Evolution," a collaboration with psy-trance outfit Infected Mushroom and Korn singer Jonathan Davis, is a peek at a post-genre future, where nu-metal heroes rock out with seizures of synth instead of guitar and electronic dance music crowds can pump devil horns in place of fists.—KM

NEW & NOTEWORTHY

## WORLD PARTY

### Arkeology

**Producer:** Karl Wallinger  
Seaview Records

**Release Date:** April 10

Emerging in a Britpop world prior to the arrival of Oasis, Karl Wallinger created a magical British rock world steeped in the Beatles' "White Album," *Muswell Hillbillies*-era Kinks and the Rolling Stones in their least bluesy moments. It all sounded original, a point driven home by *Arkeology*: 70 unreleased tracks, some live, most from the studio and more of them finished than in the demo stage. The bulk of the songs come from World Party's artistic peak in the early '90s. The collection, housed in an "any year" diary, features two 2011 recordings (the Lennon-esque "I Hope It All Works Out for You" and the shoulda-been-a-hit-in-'94 "Photograph"); covers of Sly Stone, Bob Dylan and the Beatles; excursions into Prince-influenced funk; and live versions of the band's best-known songs, "Ship of Fools" and "Put the Message in the Box." The set is important for Wallinger completists, as well as a strong introduction to his talents—a man whose career has been derailed by mismanaged labels, the death of a manager, bandmate departures and, in 2000, a brain aneurysm that put his career on hold for six years.—PG



## JASON MRAZ

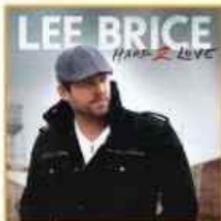
### Love Is a Four Letter Word

**Producer:** Joe Chiccarelli  
Atlantic Records

**Release Date:** April 17

At the start of his fourth studio set,

*Love Is a Four Letter Word*, Jason Mraz lets us know: "When I'm calm I feel good/When I feel good I sing." Rest assured, the San Diego troubadour is—with only a couple of exceptions—feeling pretty fine on a feel-good album that matches its emotions with some of Mraz's most fully fleshed-out and melodically ambitious compositions yet. Grooves are at the heart of these dozen songs, with brass filling out such tracks as Luc Reynaud's "The Freedom Song" and the particularly buoyant bop of "Everything Is Sound," a reggae lope driving the mantra-like "5/6." Elsewhere, lush strings cushion the soaring soul-pop of "Who's Thinking About You Now?" Mraz channels a bit of Stevie Wonder into the jazz-tinged "Be Honest" (with Inara George on backing vocals). And quite a few of the songs—including the single "I Won't Give Up," "93 Million Miles," "Frank D. Fixer" and "In Your Hands"—sound ripe for country cover versions. With romantic angst at a minimum, Mraz's message essentially is don't worry, be happy. Any listener would be well-advised to oblige.—GG



## LEE BRICE

### Hard 2 Love

**Producers:** various  
Curb Records

**Release Date:** April 24

During the past couple of years,

thanks to hits like "Love Like Crazy" and his songwriting successes—like his recent Academy of Country Music Awards song of the year "Crazy Girl"—Lee Brice has carved out quite a successful career. With his second album for Curb Records, *Hard 2 Love*, he manages to capture more of the sound of his highly respected live show. There's a richness in his voice that comes across well in power ballads like "Seven Days a Thousand Times," "That Way Again" and the hit-to-be "That's When You Know It's Over," which could be the biggest song he's been associated with yet. Brice also knows how to let loose, which he does on "Parking Lot Party" and party-crowd anthem "Beer." But he's at his best on the ballads, especially the moving "I Drive Your Truck," about losing one's father and how the relationship continues. Suffice to say, Brice is gearing up for many more trips to the top with music this good.—CD

# REVIEWS

## SINGLES



### JENNIFER LOPEZ FEATURING PITBULL

**Dance Again (3:57)**

**Producers:** RedOne, Al Burna

**Writers:** various

**Publishers:** various

*Epic Records*

"Dance Again" is the aptly titled sequel to "On the Floor," Jennifer Lopez's 2011 comeback single featuring Pitbull, who also shows up here for a pair of guest raps. The song follows the tried-and-true dance-pop formula of "Floor," once again courtesy of producer RedOne, with a simple chorus ("I wanna dance/And love/And dance/Again") that recalls the singer's 1999 hit, "Waiting for Tonight." With co-writing help from fellow Latin-pop star Enrique Iglesias, "Dance Again" falls shy of surpassing its predecessor as a high-quality anthem—mostly because "On the Floor" made memorable use of the melody from Kaoma's "Lambada." But its accessible, ready-for-summer sound should have no trouble lodging the song on rhythmic radio playlists. If nothing else, the track's steamy music video, featuring Lopez's 25-year-old boyfriend Casper Smart, has already given the song a fair amount of online chatter.—*AH*

### HIP-HOP

### DJ KHALED FEATURING CHRIS BROWN, RICK ROSS, NICKI MINAJ & LIL WAYNE

**Take It to the Head (4:24)**

**Producers:** The Runners, DJ

*Khaled*

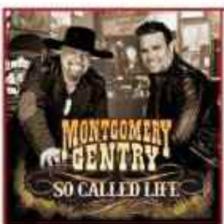
**Writers:** various

**Publishers:** various

*We the Best/Young Money/  
Cash Money/Universal  
Republic*

DJ Khaled has long been the most efficient curator in main-

stream hip-hop—he collects multiple superstar artists for each song, releases universally appealing singles and then repeats the process, all the while correctly proclaiming, "We the best!" But "I'm on One," his 2011 single with Lil Wayne, Rick Ross and Drake, represented a sea change for Khaled's sound, its slinky Arabian beat and introspective tone creeping up



### MONTGOMERY GENTRY

**So Called Life (2:57)**

**Producer:** Michael Knox

**Writers:** S. P. McGraw,  
B. Wallace

**Publishers:** Seananigan  
(ASCAP), Roots Three  
Music/Purple Cape Music/  
ole (BMI)

*Average Joe's Entertainment*

The latest single from Eddie Montgomery and Troy Gentry is a high-octane number brimming with the edge and attitude country fans have come to expect from the rowdy Kentucky duo. Following up their recent hit "Where I Come From," Montgomery Gentry dedicates this fiery anthem to anyone who has ever had to reconcile their dreams with the reality



of their "so-called life." The pair has always done a fine job of representing the hardworking common man, and while the taut production on "So Called Life" crackles with loud guitars and the duo's in-your-face vocal attack, the relatable lyrics ensure the song's success. "So Called Life" is from *Rebels on the Run*, MG's debut album on Average Joe's Entertainment, and making the move to an indie label with muscle suits these two renegades.—*DEP*

### DANCE

### DEV & ENRIQUE IGLESIAS

**Naked (3:56)**

**Producer:** Niles

*Hollowell-Dhar*

**Writers:** N. Hollowell-Dhar,  
D. Singer-Vine, D. Dailles,  
E. Iglesias

**Publishers:** Sony/ATV Songs  
(BMI), Indie Pop Music,  
EIP Music, Sony/ATV Tunes  
(ASCAP)

*Indie-Pop/Universal Republic*

This odd coupling of electro-pop speak-singer Dev and the Spanish inquisition him-



### SILVERGUN PICKUPS

**Bloody Mary (Nerve  
Endings) (5:11)**

**Producer:** Jacknife Lee

**Writers:** Silversun Pickups

**Publishers:** Silversun

*Pickups Music (ASCAP)/*

*Boredom Mending*

*Music (BMI)*

*Dangerbird*

Ever since their 2006 debut, *Carnavas*, critics have pegged Los Angeles rock quartet Silversun Pickups as a gang of Smashing Pumpkins knockoffs, partially because of frontman Brian Aubert's high, Billy Corgan-esque vocals. The Pumpkins' shadow still lingers over new single "Bloody Mary (Nerve Endings)," with Aubert conjuring a dark melody over a wall of luxurious reverb and pummeling percussion. In the past, the influence can be a nostalgic distraction, but "Bloody Mary" is Silversun Pickups at their transportive finest. "If we can stay here long enough," Aubert sings, "We can play with Bloody Mary/Say her name into the dark, activate our nerve endings." The lyrics might read like a goth-rock teenage wasteland, but the band casts a rousing, hypnotic spell.—*RR*



self, Enrique Iglesias, strongly favors its most suave member. "Naked" is the third single from Dev's debut album, *The Night the Sun Came Up*, and is produced by Niles Hollowell-Dhar of the Cataracs; the team behind her breakthrough hit with Far\*East

Movement, "Like a G6." But the Latin-flavored club theme sounds just like Iglesias' canon of similarly lusty bumpers, including "Tonight (I'm Lovin' You)" and "Bailamos." Adrift in the unfamiliarly melodic territory, Dev's performance is muted and almost shy, as if she's been asked to sing someone else's song. In the current frenzy of electronic dance music, a little electro-rap breakdown might have helped Iglesias more than staying faithful to the Latin-pop formula.—*KM*

### POP

### MAROON 5 FEATURING WIZ KHALIFA

**Payphone (3:51)**

**Producers:** Shellback,

*Benny Blanco*

**Writers:** various

**Publishers:** various

*A&M/Octone*

"Payphone" confirms what

2011 smash "Moves Like Jagger" hinted at: Maroon 5 is now the Adam Levine show. Though all members get billing, the first single off Maroon 5's forthcoming album, *Overexposed*, marks another step in Levine's journey toward solo stardom. Debuted on NBC's "The Voice" (April 16), the track shelves Maroon 5's familiar funk guitar licks for a more streamlined pop beat, courtesy of co-producers Shellback and Benny Blanco. Lyrically, Levine is still in misery ("I'm at a payphone trying to call home, all of my change I spent on you"), though rapper Wiz Khalifa drops by to offer a much-needed pick-me-up. The pop/R&B fling is far from a classic Maroon 5 cut, yet it serves as a testament to the band's continued rebranding and a reminder of how much the airwaves have changed since "This Love" hit in 2004.—*CP*

## LEGEND & CREDITS

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

**CONTRIBUTORS:** Chuck Dauphin, Phil Gallo, Gary Graff, Andrew Hampp, Jason Lipshutz, Kerri Mason, Gail Mitchell, Chris Payne, Deborah Evans Price, Ryan Reed, Mikael Wood

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

# MUSIC HAPPENING NOW



BASSNECTAR'S *Vava Voom* sells 13,000 copies, a new high.

EDM BY JASON LIPSHUTZ

## Let The Bass Build

Already a force on the road, Bassnectar cracks the top 40 on the Billboard 200 with new release

Less than a week after being announced as one of the headliners of the dance stage at this year's Lollapalooza, Bassnectar's latest full-length, *Vava Voom*, debuts at No. 34 on the Billboard 200, selling 13,000 copies, according to Nielsen SoundScan. The chart and sales numbers are both career highs for the California DJ/producer (real name: Lorin Ashton), who has been hypnotizing electronic dance music fans for more than a decade but has only recently begun working with household names like Lupe Fiasco. The chart-topping Atlantic Records rapper joined Bassnectar on *Vava Voom*'s title track, which has sold 9,000 downloads, according to SoundScan.

Yet Bassnectar's recent strides can be chalked up less to the success of his single and more to his personally branded performances, including his "Bass Center" regional headlining events that began in October 2010 and "Bass Island," a festival that invaded New York's Governors Island last August. Fiasco performed at the Bass Island fest last year, and the MC connected with Bassnectar through text messages and tweets before the pair decided to team up for a single.

Helping Bassnectar (@bassnectar) maximize his live opportunities is Charlie Walker, who co-founded concert promotion giant C3 Presents and became the producer's manager three years ago. Out of nine headlining shows reported to Billboard Boxscore in 2011, Bassnectar sold out eight of them and grossed \$1.1 million. And with Walker in his corner, Bassnectar has already booked slots at Electric Daisy Carnival in May, Camp Bisco in July and Lollapalooza—which C3 produces—in August.

"He's not a poppy radio star," says Walker, whose goal was to "continue building that live

following by really working in clubs that, historically, live bands worked in." During the past two years, Bassnectar has brought his dubstep-tinged electronica and intense strobe-light showcase to large clubs like 9:30 Club in Washington, D.C., and New York's Terminal 5, and he performed two sold-out shows at Boston's House of Blues earlier this month.

The 34-year-old producer—who notes that he was "obsessed" with death metal in the early '90s before turning his attentions to the rave circuit—says releasing records through his own label, Amorphous Music, has helped him stay focused on perfecting his live show. Amorphous, which has been Bassnectar's home since 2001 and receives distribution through INgrooves Fontana, hasn't built up its roster due to the producer's tireless touring schedule. But the personalized label has allowed him to release material in whatever format he wants, be it a full-length, mixtape or free single online, critics and sales be damned.

"Because our touring numbers were so monstrous last year, I just realized that I could put out a CD and every noteworthy publication in the world could ignore it," Bassnectar says. "But we're still going to have 3,000 kids show up on a Monday night in Kentucky with my logo tattooed on their fuckin' necks."

Walker says that his team is "looking for a new home" for a possible sequel to last year's Bass Island festival, while the next two Bass Center events will be held in Philadelphia (April 20) and Seattle (May 12). Following his summer festival appearances, Bassnectar expects to spend at least eight to 10 weeks on the road before the end of the year. "We're designing the fall routing right now," he says, "which is looking insane." ●●●

●●●●●  
**"I could put out a CD and every publication could ignore it. But we're still going to have 3,000 kids show up with my logo tattooed on their necks."**

—BASSNECTAR

## SOMETHING TO TALK ABOUT

Bonnie Raitt hits big with first indie release

Bonnie Raitt makes an eye-popping debut at No. 6 on the Billboard 200 with *Slipstream*, selling 64,000 copies, according to Nielsen SoundScan. It's the veteran singer/songwriter's highest-charting album and best sales week in nearly two decades.

The nine-time Grammy Award winner hasn't been in the top 10 since 1994, when *Longing in Their Hearts* spent seven weeks in the region, peaking at No. 1 on April 16. The album also posted her last largest sales frame. Its first five weeks on the tally all cleared more than 66,000. (It debuted at No. 2 with 148,000, then reached No. 1 in its second week with 146,000.)

*Slipstream*, her 19th album and first studio set since 2005, was released on Raitt's own Redwing Records and distributed by RED. It's her first



New album *Slipstream* is BONNIE RAITT'S 19th release.

indie set after a career with Warner Bros. and then Capitol Records.

The album was carried by Starbucks, while the set's "Right Down the Line" was offered as a free download in the iTunes store during release week. Nontraditional sales accounted for 13% of *Slipstream*'s first week, while downloads contributed 38%.

Raitt first arrived on the Billboard 200 nearly 40 years ago, when *Give It Up* bowed on the Oct. 21, 1972, tally. She notched her first top 10 album with 1989's Grammy winner for album of the year, *Nick of Time*. —Keith Caulfield

## TOP RAITTED

The veteran singer has had a long career on the Billboard 200. She broke through in earnest with 1989 album *Nick of Time*, which won three Grammy Awards, including album of the year.

Debut Date	Title	Peak Position (Weeks At No. 1)
Oct. 21, 1972	"Give It Up"	138
Oct. 27, 1973	"Takin My Time"	87
Nov. 2, 1974	"Streetlights"	80
Oct. 11, 1975	"Home Plate"	43
April 23, 1977	"Sweet Forgiveness"	25
Oct. 13, 1979	"The Glow"	30
March 6, 1982	"Green Light"	38
Aug. 30, 1986	"Nine Lives"	115
April 15, 1989	"Nick of Time"	1 (3)
July 28, 1990	"The Bonnie Raitt Collection"	61
July 13, 1991	"Luck of the Draw"	2
April 9, 1994	"Longing in Their Hearts"	1
Nov. 25, 1995	"Road Tested"	44
April 25, 1998	"Fundamental"	17
April 27, 2002	"Silver Lining"	13
Oct. 18, 2003	"The Best of Bonnie Raitt 1989-2003"	47
Oct. 1, 2005	"Souls Alike"	19
April 30, 2011	"Opus Collection: Something to Talk About"	82
April 28, 2012	"Slipstream"	6*

\* AS OF APRIL 28

A new EP from ED SHEERAN features collaborations with rapper Yelawolf.



BASSNECTAR: MEL D. COLE/VILLAGESLUIK.COM; RAITT: MARINA CHAVEZ

**TOURING** BY GLENN PEOPLES

# Tupac: Resurrection

'Live' performance by late rapper draws raves—and questions

Whether the so-called "hologram" of Tupac Shakur seen onstage at the recent Coachella Valley Music and Arts Festival represents the future of live entertainment, the impressive digital re-creation of the late rapper was the dominant music topic in the United States until Dick Clark died just three days later (see story, [page 6](#)).

The first of two performances by Dr. Dre and Snoop Dogg at Coachella featured a 2-D reproduction—not an actual hologram—of Tupac created by Digital Domain Media Group. The image was projected onto a screen for the songs "Hail Mary" and "2 of Amerikaz Most Wanted," effectively putting Tupac onstage with the other performers. The following week's performances with Dre and Snoop were also expected to feature the virtual Tupac.

Dr. Dre's production company paid around \$100,000 to Shakur's estate for rights to use his name and likeness, according to a source close to the artists. Because the performance was on a Sunday night (April 15)—the final day of Nielsen SoundScan's reporting week—there hasn't yet been any measurable impact on track or album sales. That may well change when SoundScan tracks sales related to post-Coachella online buzz. Various YouTube videos of the performance have already achieved more than 1 million views, while views of Tupac's Wikipedia page increased 597% and streams of his videos on Vevo rose 28%, according to Next Big Sound. (These are week-on-week comparisons that include only the three days following the Coachella performance.) The hologram was also a trending topic on Twitter.

The performance immediately sent waves through the ad industry about broader potential for the technology. Emmanuel Seuge, head of worldwide music and entertainment marketing for Coca-Cola, noted that the hologram was mentioned in an ad agency presentation on April 17 less than 48 hours after the event. "[Dre and Snoop] created an experience that

went beyond just a live event," Seuge says. "They created an experience that was talked about and shareable. I was even more inspired by the experience on top of the live event. We as marketers always need to think about what gets people to click on a button and share with friends. This commanded everyone's attention."

The ability to virtually place a deceased artist onstage creates all sorts of possibilities for fans, artist estates and concert promoters. Artists from Michael Jackson to Jim Morrison were mentioned as possible major draws following the Coachella show. Dr. Dre told TMZ that he's thinking about taking the digital Tupac on tour, and would like to see several other artists—including Jimi Hendrix and Marvin Gaye—brought back to "life" onstage.

If the image of a deceased artist does go on tour,

there won't be much precedent for fees paid to their estates. There have been some similar gimmicks in the past—Natalie Cole sang with a film clip of her late father Nat "King" Cole during her 1992 *Unforgettable* concert, and Barbra Streisand used a clip of a young Marlon Brando during one of her shows.

Still, "it's very unique," says Donald Passman, an entertainment attorney for Los Angeles firm Gang, Tyre, Ramer & Brown and author of "All You Need to Know About the Music Business." If it were he that arranged the Tupac deal, Passman is certain of one thing: He would want "a good-sized fee" because the hologram is an essential element of the show. ●●●

*Additional reporting by Andrew Hampp, Gail Mitchell and Mitchell Peters.*



SNOOP DOGG (left) and a "hologram" of TUPAC SHAKUR perform at the Coachella festival in Indio, Calif., on April 15.

SNOOP DOGG & TUPAC: CHRISTOPHER POLK/GETTY IMAGES FOR COACHELLA

**FOLK** BY GARY TRUST

## 'A' OK

British singer/songwriter Ed Sheeran's global hit 'The A Team' charts in the U.S. at last

"'The A Team' came from an experience I had when I did a gig at a homeless shelter," 21-year-old British singer/songwriter Ed Sheeran says of his breakout single, released by Elektra/Atlantic in the United States (and by Asylum in the United Kingdom). "I was 18 at the time and kind of quite naive. So, I was a bit taken aback by some of the stories that I heard.

"I got home that night and wrote a lot of the lyrics," he continues. "I wanted to write it so it sounded kind of upbeat, so you wouldn't really know what it's about, because it's quite a dark subject."

More specifically, Sheeran says the subject is hard drug use (and not a reference to the '80s TV show of the same name). "A drug like crack cocaine is called a 'class A' drug. That's in the same category as heroin. Instead of making it clear and just saying what [a person's] problem [with addiction] was, I'd say, 'She's in the 'class A' team.' It was

kind of my way of covering it up, making it a bit more subtle."

In the tradition of folk/rock hits like Suzanne Vega's "Luka" (about child abuse) or Tracy Chapman's "Fast Car" (alcoholism) that shade heavy topics under a melodic canopy, "The A Team" has gotten fans singing along to its sunny sound. Last summer, the track soared to No. 3 on the Official Charts Co.'s U.K. singles chart. It has since reached the top 10 in Australia, Germany, Ireland, Japan, Luxembourg, New Zealand and Norway.

This week, Sheeran's worldwide hit makes its first appearance on a U.S. Billboard chart, debuting at No. 30 on the Triple A radio airplay tally. Chart reporter KTCZ (Cities 97) Minneapolis leads all panelists with 143 plays through April 18, according to Nielsen BDS. Among all monitored stations, adult top 40 KLLC (Alice @97.3) San Francisco leads with 345 plays, having been the first to

spin it stateside on Jan. 27.

Honored at this year's BRIT Awards as British breakthrough act and British solo male artist, Sheeran returns to his No. 17 peak on the Folk Albums chart with EP *The A-Team*. As he continues his first North American tour with Snow Patrol, the five-song collection sets up the June 12 U.S. arrival of his debut full-length, *+*. The Asylum/Warner set was No. 1 on the U.K. chart for three weeks last year.

Before then, Sheeran will throw fans a curve: the *Slumdon Bridge* EP (due April 24 on Elektra) with Shady/Interscope rapper Yelawolf, whom he's long admired. "I reached out, he said yes," Sheeran says. "We had 10 hours in a studio together and made four songs, which I love. The EP is a good fusion of both worlds." ●●●

*For exclusive video content with Ed Sheeran, go to [Billboard.com/chartbeat](#).*

## >>> KATZMAN'S 'GLEE'-FUL FAN

When New York-born singer/songwriter Theo Katzman swung through Los Angeles for his Hotel Cafe show on April 7, he shared the bill with an unannounced guest: "Glee" star Darren Criss. Following Katzman's set, Criss took the stage, saying, "Hi, I'm Darren Criss and I wish I was Theo Katzman." (The two also share a manager in Ricky Rollins.) The pair's mutual fondness has helped draw attention to Katzman's self-released *Romance Without Finance*, which has sold 1,000 copies, according to Nielsen SoundScan.

## >>> SISTER ACT: FIRST AID KIT

The trend of gaining attention by posting covers on YouTube stretches to Swedish folk. In 2008, sister duo First Aid Kit uploaded its version of Fleet Foxes' "Tiger Mountain Peasant." Since, the pair has performed with Fleet Foxes in concert and its "Peasant" clip has surpassed 3 million views. Sisters Johanna and Klara Soderberg grab Greatest Gainer honors on the Folk Albums chart with second studio set *The Lion's Roar* (Jagadamba/Wichita) at No. 12. It has sold 29,000 since its January release. The act recently appeared on "Conan" (April 16) and is booked at Coachella (April 22).

## >>> EADY COMES IN LOUD AND CLEAR

Driven by heavy club/dancehall touring on Texas' red dirt circuit, singer/songwriter Jason Eady enters Top Country Albums at No. 40 and Heatseekers Albums at No. 9 (2,000) with *AM Country Heaven*. The debut is fueled in part by airplay on red dirt-formatted stations including KFWR Fort Worth and KNBT New Braunfels, Texas. Released on indie Underground Sound and strikingly traditional in style, *AM Country Heaven* marks Eady's fourth studio set.

## >>> RAP THRILLED THE RADIO STAR

St. Louis native Stuey Rock, alter-ego of the Atlanta radio personality once dubbed J-Nicks, is continuing his career transition with his forthcoming fifth mixtape. After appearing on Lil' Scrappy's No. 46-peaking Hot R&B/Hip-Hop Songs hit "Bad (That's Her)" in 2010, Rock's own "Leanin' (Fresherr Den U)" is approaching the survey. KNDA Corpus Christi, Texas, leads all chart reporters with 367 plays through April 18, according to Nielsen BDS.

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

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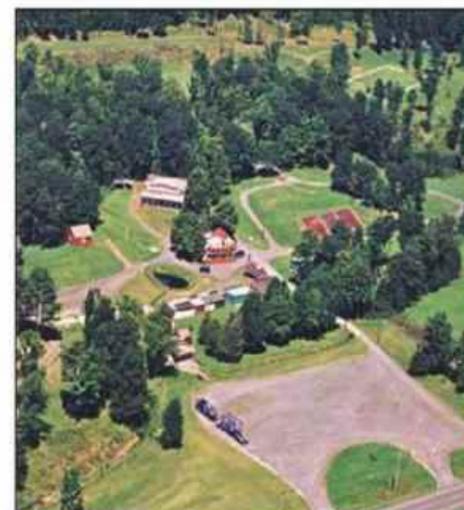
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# CHARTS

## THE HOT BOX

A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS



### HOT SHOT 'AGAIN'

>>With her "Dance Again" debuting at No. 22 on Dance Club Songs, Jennifer Lopez notches the highest debut on the list since her own "Hold It, Don't Drop It" bowed at No. 22 on Sept. 22, 2007. The last song to debut higher? Madonna's "Nothing Really Matters" on Feb. 13, 1999 (No. 21).

### TURTLES POWER

>>Bluegrass act Trampled by Turtles claims its second No. 1 on Bluegrass Albums as *Stars and Satellites* debuts with 13,000 sold, according to Nielsen SoundScan. It's the best sales week for the act, which never previously sold more than 2,000 in a week. *Stars* also grants the band its first entry on the Billboard 200 (No. 32).



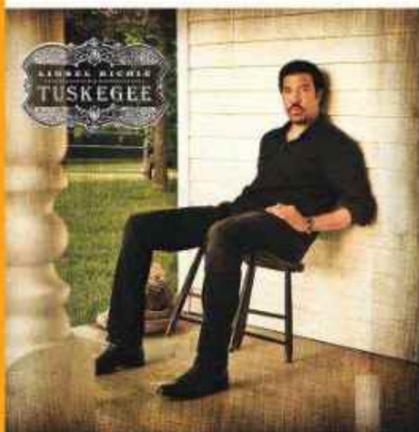
### 'AMERICAN' MADE

>>Rapper Hoodie Allen's debut EP, *All American*, bows at No. 10 on the Billboard 200 (28,000). The former Google employee (born Steven Markowitz) released "You Are Not a Robot" in the summer of 2010, followed by mixtapes *Pop Rally* and *Leap Year*.

## Lionel Richie's 'Tuskegee' Nets Vet Third No. 1

Lionel Richie's *Tuskegee* album rises to No. 1 on the Billboard 200 in its third week on the list, selling 129,000 copies, according to Nielsen SoundScan (up 35%). The set jumps three slots this week, easily overtaking Adele's *21* (holding at No. 2 with 92,000; down 40%).

*Tuskegee* is the R&B/pop icon's third No. 1 album, and his first since 1986's *Dancing on the Ceiling* spent two weeks



in the penthouse. Though it seemed, at least late last week, that Adele's *21* was going to come out on top, Richie's sales surged during the weekend, thanks to the CBS special "ACM Presents: Lionel Richie & Friends in Concert" that aired April 13.

The all-star special earned 7.7 million viewers, according to Nielsen, and was the most-watched show of the night. The program was taped at the MGM Grand Garden Arena in Las Vegas on

April 2, the day after the Academy of Country Music Awards aired live from the same venue. The ACM traditionally records a special the day after its awards show, ensuring that plenty of talent is on hand for the taping. "Richie & Friends" follows 2011's "Girls' Night Out: Superstar Women of Country," 2010's "Brooks & Dunn—The Last Rodeo" and 2009's "George Strait: ACM Artist of the Decade All-Star Concert."

It's unusual for albums to climb up the chart and reach No. 1; they usually debut in that position. *Tuskegee* bowed at No. 2 on the Billboard 200 three weeks ago with 199,000—Richie's best sales week since SoundScan began tracking sales in 1991. He was lodged behind fellow debut *MDNA* by Madonna, which topped the list that week with 359,000. Last week, *Tuskegee* fell 2-4 with 95,000 (down 52%).

The last album to rise to No. 1 was Michael Bublé's *Christmas*, which debuted at No. 3 on the Nov. 12, 2011, tally and then hit the top in its fifth week (Dec. 10). Before that, the last to take the slow route to No. 1 was Nicki Minaj's *Pink Friday* on Feb. 19, 2011. It hit the top in its 11th week on the list, after debuting at No. 2 on Dec. 11, 2010.

Speaking of Minaj, her *Pink Friday: Roman Reloaded* falls 1-3 this week with an unsurprising 68% decline (81,000). It's one of three top 10 arrivals from last week that drop by the usual 60% (and more) in

their second frame. Rascal Flatts' *Changed* descends 3-9 with 41,000 (down 68%), and Marvin Sapp's *I Win* collapses 9-23 with 15,000 (down 66%).

While those aren't quite *MDNA*-sized drops (Over the Counter, April 21), they are on par with the falls that most front-loaded, big-named albums see on a regular basis.

### Over The Counter



**HERE'S THE 'NEWSIES':** The original Broadway cast recording of Disney's "Newsies" makes headlines at No. 74 on the Billboard 200 and No. 1 on Cast Albums with 6,000 copies sold. Presently, it's a digital-exclusive set until the physical version arrives May 15. "Newsies" marks the highest-charting cast album on the Billboard 200 since "The Book of Mormon" reached the top 10 on June 25, 2011. "Mormon" re-entered the tally at No. 3 on June 25, 2011, with 61,000 sold (up 2,116%) following the show's nine Tony Award wins. It's the highest-charting Broadway cast album—and first top 10—since 1969, when "Hair" spent 13 straight weeks at No. 1.

**WHICH DIRECTION?** Your eyes aren't deceiving you. There are two different groups named **One Direction** on the Billboard charts this week.

While the U.K. pop quintet is at No. 5 on the Billboard 200 with *Up All Night* (66,000; down 28%), a California rock band with the same name enters Heatseekers Albums at No. 48 with *The Light* (1,000; up 9%).

The latter album was released in the United States in August 2011 and has notched almost weekly sales growth since February. The set's cumulative sales now stand at 6,000 copies.

The name confusion might be helping the lesser-known band generate sales. (It at least confused this writer months ago, well before the British One Direction hit U.S. shores.)

According to the California-based group's Facebook page, it has been "drawn into a legal dispute" with the U.K. boy band over the use of its name. As the U.S. act has been "using the name since November 2009" (a year before the British One Direction formed on "The X Factor"), its members are claiming they have first rights to the name. In a recent interview with Australia's Herald Sun, British boy band members Harry Styles and Zayn Malik said they're "not changing their name," but added they have "no idea" what's going on with the dispute.

## CHART BEAT

>>As *Tuskegee* rises 2-1 on the Billboard 200, Lionel Richie ends a 25-year, six-month and three-week gap between No. 1s dating to Oct. 4, 1986, when *Dancing on the Ceiling* spent its second of two frames on top. While Richie's more than quarter-century chart-topping hiatus is lengthy (to wit: Adele, the artist at No. 2 this week, wasn't yet born when Richie had last reigned), it's not a record. Ray Charles spanned 42 years and five months between Billboard 200 No. 1s. After *Modern Sounds in Country and Western Music* led for 14 weeks in 1962, the late legend's name didn't appear atop the list until the year following his death when *Genius Loves Company* ruled the week of March 5, 2005.

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

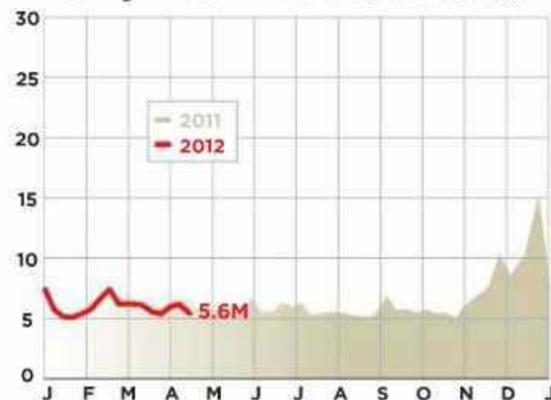
## Market Watch A Weekly National Music Sales Report

### Weekly Unit Sales

	ALBUMS	DIGITAL ALBUMS*	DIGITAL TRACKS
This Week	5,609,000	2,280,000	26,213,000
Last Week	6,391,000	2,229,000	29,121,000
Change	-12.2%	2.3%	-10.0%
This Week Last Year	6,317,000	1,961,000	24,061,000
Change	-11.2%	16.3%	8.9%

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

### Weekly Album Sales (Million Units)



### Year-To-Date

	2011	2012	CHANGE
<b>OVERALL UNIT SALES</b>			
Albums	90,016,000	89,836,000	-0.2%
Digital Tracks	386,345,000	416,655,000	7.8%
Store Singles	830,000	820,000	-1.2%
<b>Total</b>	<b>477,191,000</b>	<b>507,311,000</b>	<b>6.3%</b>
Albums w/TEA*	128,650,500	131,501,500	2.2%

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

### ALBUM SALES



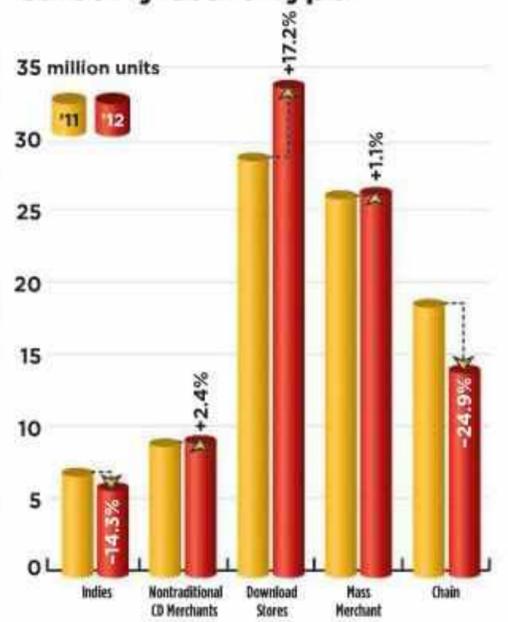
### SALES BY ALBUM FORMAT

	2011	2012	CHANGE
CD	60,002,000	54,753,000	-8.7%
Digital	28,928,000	33,904,000	17.2%
Vinyl	1,068,000	1,159,000	8.5%
Other	19,000	20,000	5.3%

For week ending April 15, 2012. Figures are rounded. Compiled from a national sample of retail store and rack sales reports collected and provided by

nielsen SoundScan

### Year-To-Date Album Sales By Store Type





THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
101	102	118	ZAC BROWN BAND	The Foundation	2	9
102	RE-ENTRY	45	PINK FLOYD	Wish You Were Here	5	1
103	72	86	NEWSBOYS	God's Not Dead	63	
104	66	117	CASTING CROWNS	Come To The Well	2	
105	NEW	1	UPON A BURNING BODY	Red, White, Green.	105	
106	78	66	WHITNEY HOUSTON	The Bodyguard	1	
107	81	107	DIERKS BENTLEY	Home	7	
108	108	53	DAVID GUETTA	Nothing But The Beat	5	
109	70	35	J.J. HAIRSTON & YOUTHFUL PRAISE	After This	35	
110	RE-ENTRY	307	CAROLE KING	Tapestry	110	
111	42	54	SOUNDTRACK	The Fresh Beat Band: Music From The Hit TV Show	21	
112	103	149	ELI YOUNG BAND	Life At Best	6	
113	91	95	VARIOUS ARTISTS	2012 Grammy Nominees	4	
114	113	119	VARIOUS ARTISTS	WOW Gospel 2012	30	
115	126	134	LYNYRD SKYNYRD	The Best Of Lynyrd Skynyrd: 20th Century Masters The Millennium Collection	2	60
116	NEW	1	SOUNDTRACK	Journey	116	
117	69	115	DAUGHTRY	Break The Spell	8	
118	107	93	JAKE OWEN	Barefoot Blue Jean Night	6	
119	109	144	THE FRAY	Scars & Stories	4	
120	127	110	WIZ KHALIFA	Rolling Papers	2	
121	114	106	PASSION	Passion: White Flag	5	
122	89	79	WHITNEY HOUSTON	I Look To You	1	
123	111	98	SOUNDTRACK	The Twilight Saga: Breaking Dawn: Part 1	4	
124	162	150	BOB MARLEY AND THE WAILERS	Legend: The Best Of Bob Marley And The Wailers	26	
125	99	88	WHITNEY HOUSTON	Whitney Houston	1	
126	57	8	THE USED	Vulnerable	8	
127	141	98	DR. DRE	Dr. Dre - 2001	2	
128	115	196	RASCAL FLATTS	Greatest Hits Volume 1	6	
129	149	129	AWOLNATION	Megalithic Symphony	99	
130	139	122	WALE	Ambition	2	
131	83	37	DIGGY	Unexpected Arrival	13	
132	143	113	CREEDEnce CLEARWATER REVIVAL FEAT. JOHN FOGERTY	Chronicle The 20 Greatest Hits	67	
133	68	2	THE LACS	190 Proof	68	
134	125	103	PISTOL ANNIES	Hell On Heels	5	
135	128	138	LADY ANTEBELLUM	Need You Now	1	
136	124	111	SOUNDTRACK	Footloose (2011)	14	
137	112	85	50 CENT	Get Rich Or Die Tryin'	1	
138	116	2	SMOKIE NORFUL	Once In A Lifetime	116	
139	164	145	ETTA JAMES	The Best Of Etta James: 20th Century Masters The Millennium Collection	32	
140	155	73	SOUNDTRACK	Titanic	1	
141	97	136	TAYLOR SWIFT	Fearless	1	
142	87	16	GAVIN DEGRAW	Sweeter	8	
143	55	2	JETHRO TULL'S IAN ANDERSON	TAAB2: Thick As A Brick 2	55	
144	77	41	BRITT NICOLE	Gold	41	
145	163	148	THE TEMPTATIONS	Best Of The Temptations-The 60's: 20th Century Masters The Millennium Collection	73	
146	98	132	VARIOUS ARTISTS	WOW Hits 2012	35	
147	117	99	BLAKE SHELTON	Loaded: The Best Of Blake Shelton	18	
148	106	94	TONY BENNETT	Duets II	1	
149	174	147	FOO FIGHTERS	Wasting Light	1	
150	92	60	PAUL MCCARTNEY	Kisses On The Bottom	5	

**102**  
Offered for \$3.99 in the Amazon MP3 store, the set nets an overall 177% sales jump and a 483% download gain. The total Nielsen SoundScan era (1991-present) sales for all versions of the album now stand at 3.4 million.



**110**  
The artist has been making the rounds, promoting her new autobiography "A Natural Woman," helping spark the classic album's 113% rise. She appeared on NPR's "Morning Edition," NBC's "Today" (both on April 10), CBS' "This Morning" (11) and CNN's "Piers Morgan" (13).

**116**  
It's the second-highest charting videogame soundtrack ever, second only to the No. 107 peak of 2007's *Guitar Hero III: Legends of Rock—Companion Pack*. Game soundtracks rarely dent the big chart, though four different "Halo" efforts have reached the list.



**190**  
Publicity surrounding the May 1 release of her *Little Broken Hearts* album helps stir sales for her mega-selling *Come Away With Me* (up 107%).

**193**  
Perhaps frontman Axl Rose's decision not to attend the band's induction to the Rock and Roll Hall of Fame on April 14, along with the ceremony itself, helped goose sales of their classic debut album. It's up by 76%.

151	RE-ENTRY	42	CHRISTINA PERRI	lovestrong.	4	
152	157	133	WHITNEY HOUSTON	My Love Is Your Love	4	13
153	RE-ENTRY	18	CHEVELLE	Hats Off To The Bull	20	
154	152	158	ERIC CLAPTON	The Best Of Eric Clapton: 20th Century Masters The Millennium Collection	66	
155	84	102	NICKI MINAJ	Pink Friday	1	
156	110	126	VARIOUS ARTISTS	NOW 40	3	
157	145	10	FRED HAMMOND	God, Love & Romance	8	
158	159	176	EMINEM	The Marshall Mathers LP	1	
159	150	142	DEADMAU5	4X4=12	47	
160	148	157	AEROSMITH	The Best Of Aerosmith: 20th Century Masters The Millennium Collection	67	
161	74	140	ANTHONY HAMILTON	Back To Love	12	
162	RE-ENTRY	147	FLEETWOOD MAC	Rumours	11	
163	147	175	JUSTIN MOORE	Outlaws Like Me	5	
164	168	165	BOYZ II MEN	The Best Of Boyz II Men: 20th Century Masters The Millennium Collection	70	
165	RE-ENTRY	11	ELLIE GOULDING	Lights	76	
166	161	130	LADY GAGA	Born This Way	2	1
167	RE-ENTRY	48	MOTLEY CRUE	Greatest Hits	94	
168	129	78	CASEY JAMES	Casey James	23	
169	RE-ENTRY	802	PINK FLOYD	Dark Side Of The Moon	12	
170	200	18	NEIL DIAMOND	The Very Best Of Neil Diamond: The Studio Recordings	45	
171	166	171	THREE DOG NIGHT	The Best Of Three Dog Night: 20th Century Masters The Millennium Collection	109	
172	RE-ENTRY	233	GUNS N' ROSES	Greatest Hits	3	
173	165	161	BOB SEGER & THE SILVER BULLET BAND	Ultimate Hits: Rock And Roll Never Forgets	19	
174	186	127	TYRESE	Open Invitation	9	
175	120	137	SKILLET	Awake	2	
176	RE-ENTRY	103	PHIL COLLINS	...Hits	18	
177	175	162	KORN	The Path Of Totality	10	
178	169	181	EMINEM	Curtain Call: The Hits	1	
179	NEW	1	JEFF LOOMIS	Plains Of Oblivion	179	
180	NEW	1	DESPERATION BAND	Center Of It All	180	
181	RE-ENTRY	110	EVANESCENCE	Fallen	3	
182	86	167	JUSTIN BIEBER	My World 2.0	1	
183	140	29	MY DARKEST DAYS	Sick And Twisted Affair	29	
184	167	108	SUBLIME	Sublime	13	
185	118	97	VARIOUS ARTISTS	47th Academy Of Country Music Awards: 2012 Nominee Spotlight	97	
186	RE-ENTRY	41	PRINCE ROYCE	Prince Royce	77	
187	RE-ENTRY	119	JOHN MAYER	Continuum	2	
188	177	24	EVANESCENCE	Evanescence	1	
189	172	173	BARRY WHITE	The Best Of Barry White: 20th Century Masters The Millennium Collection	78	
190	RE-ENTRY	157	NORAH JONES	Come Away With Me	1	
191	RE-ENTRY	3	MGK	Half Naked & Almost Famous (EP)	46	
192	154	104	AMY WINEHOUSE	Lioness: Hidden Treasures	5	
193	RE-ENTRY	149	GUNS N' ROSES	Appetite For Destruction	1	
194	RE-ENTRY	105	SOUNDTRACK	O Brother, Where Art Thou?	1	
195	100	15	THE MARS VOLTA	Noctourniquet	15	
196	79	52	TOBYMAC	Dubbed & Freq'd: A Remix Project	52	
197	146	260	TAYLOR SWIFT	Taylor Swift	5	
198	188	125	ANDREW BIRD	Break It Yourself	10	
199	RE-ENTRY	18	CHILDISH GAMBINO	Camp	11	
200	63	2	HIGH ON FIRE	De Vermis Mysteriis	63	

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M	N	ORIGINAL CAST	P	R	S	T	U	V	W
MADONNA . . . . .18	SCOTTY MCCREERY . . . . .65	NEWSIES . . . . .103	PRINCE ROYCE . . . . .16, 186	BOB SEGER & THE SILVER BULLET BAND . . . . .173	FOOTLOOSE (2011) . . . . .136	O BROTHER, WHERE ART THOU? . . . . .194	UPON A BURNING BODY . . . . .105	WALE . . . . .130	
MARANATHAI PRAISE BAND . . . . .76	TIM MCGRAW . . . . .80	NICKELBACK . . . . .44	BONNIE RAITT . . . . .6	BLAKE SHELTON . . . . .147	THE FRESH BEAT BAND: MUSIC FROM THE HIT TV SHOW . . . . .111	PROJECT X . . . . .90	THE USED . . . . .126	M. WARD . . . . .131	
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BRUNO MARS . . . . .53	MONICA . . . . .4	PASSION . . . . .121	RIHANNA . . . . .40	SKRILLEX . . . . .42, 66	THINK LIKE A MAN . . . . .33	TOBYMAC . . . . .196	NOW 40 . . . . .156	AMY WINEHOUSE . . . . .192	
JOHN MAYER . . . . .187	JUSTIN MOORE . . . . .163	CHRISTINA PERRI . . . . .151	VARIOUS ARTISTS . . . . .35	ESPERANZA SPALDING . . . . .59	TITANIC . . . . .140	TRAMPLED BY TURTLES . . . . .31	WOW GOSPEL 2012 . . . . .114	WIZ KHALIFA . . . . .120	
PAUL MCCARTNEY . . . . .150	MOTLEY CRUE . . . . .167	KATY PERRY . . . . .41	BLAKE SHELTON . . . . .18	BRUCE SPRINGSTEEN . . . . .31	TYGA . . . . .43	TYRESE . . . . .174	WOW HITS 2012 . . . . .146	YOUNG JEEZY . . . . .55	
	MARVIN SAPP . . . . .23	PAUL MCCARTNEY . . . . .5	THE TEMPTATIONS . . . . .73	SUBLIME . . . . .184					
	THE MARS VOLTA . . . . .15		VARIOUS ARTISTS . . . . .35	TAYLOR SWIFT . . . . .75, 141, 197					
	JOHN MAYER . . . . .187		BLAKE SHELTON . . . . .18						
	PAUL MCCARTNEY . . . . .150		TONY BENNETT . . . . .1						
			FOO FIGHTERS . . . . .1						
			PAUL MCCARTNEY . . . . .5						

# APR 28 2012 SOCIAL/STREAMING Billboard

▶ UNCHARTED™				NEXT BIG SOUND
DATA PROVIDED BY				music
THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	ARTIST
			IMPRINT/LABEL	IMPRINT/LABEL
1	3	65	#1 TRAPHIK	#1 JUSTIN BIEBER
			WWW.MYSPACE.COM/TRAPHIK	SCHOOLBOY/RAYMOND BRAUN/ISLAND/UMG
2	4	61	SUNGHAI JUNG	ONE DIRECTION
			WWW.MYSPACE.COM/JUNGSUNGHAI	SYCO
3	2	66	DJ BL3ND	RIHANNA
			WWW.MYSPACE.COM/BLENDIZZY	SRP/DEF JAM/UMG
4	6	61	TYLER WARD	ADELE
			WWW.MYSPACE.COM/TYLERWARD	XL/COLUMBIA
5	7	65	NOISIA	LMFAO
			WWW.MYSPACE.COM/DENOISIA	PARTY ROCK/WILL.I.AM/CHERRYTREE/INTERSCOPE
6	5	62	MADDI JANE	KATY PERRY
			WWW.MYSPACE.COM/MADDIANEMUSIC	CAPITOL
7	9	25	UMEK	SKRILLEX
			WWW.MYSPACE.COM/DJUMK	BIG BEAT/MAUISTRAP/ATLANTIC
8	10	56	PRETTY LIGHTS	NICKI MINAJ
			WWW.MYSPACE.COM/PRETTYLIGHTS	YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
9	13	62	PORTA	LADY GAGA
			WWW.MYSPACE.COM/PORTA1	STREAMLINE/KONLIVE/INTERSCOPE
10	34	7	CAROLINE COSTA	TAYLOR SWIFT
			WWW.MYSPACE.COM/CAROLINECOSTA	BIG MACHINE
11	11	50	PITTY	DAVID GUETTA
			WWW.MYSPACE.COM/BANDAPITTY	WHAT A MUSIC/ASTRALWERKS/CAPITOL
12	8	20	GRAMATIK	SELENA GOMEZ
			WWW.MYSPACE.COM/GRAMATIK	HOLLYWOOD
13	18	54	METRONOMY	JENNIFER LOPEZ
			WWW.MYSPACE.COM/METRONOMY	ISLAND/UMG
14	25	33	ORELSAN	PITBULL
			WWW.MYSPACE.COM/ORELSAN	MR. 305/FAMOUS ARTIST/POLO GROUNDS/UMG/SONY MUSIC LATIN/RCA
15	16	33	YANN TIENSEN	BOYCE AVENUE
			WWW.MYSPACE.COM/YANNTIENSENINPROGRESS	J PEACE
16	14	30	STAR SLINGER	BRITNEY SPEARS
			WWW.MYSPACE.COM/STARSLINGERMUSIC	JIVE/RCA
17	20	2	ENJAMBRE	CIMORELLI
			WWW.MYSPACE.COM/ENJAMBRE	UNSIGNÉ
18	21	55	MAREK HEMMANN	BRUNO MARS
			WWW.MYSPACE.COM/MAREKHEMMANN	ELEKTRA
19	22	4	ANATHEMA	CHRIS BROWN
			WWW.MYSPACE.COM/WEAREANATHEMA	JIVE/RCA
20	40	64	DAVE DAYS	SHAKIRA
			WWW.MYSPACE.COM/DAVEDAYS	SONY MUSIC LATIN/EPIC
21	33	26	MEY TAL COHEN	WALK OFF THE EARTH
			WWW.MYSPACE.COM/DEWATERPRIEST	SLAPDASH
22	19	8	YUNA	BIGBANG
			WWW.MYSPACE.COM/YUNA	YG
23	1	4	JAI PAUL	DRAKE
			WWW.MYSPACE.COM/JAIPAULMUSIC	YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
24	44	26	DATSIK	YOUR FAVORITE MARTIAN
			WWW.MYSPACE.COM/DJDATSIK	YOUR FAVORITE MARTIAN
25	46	64	ALYSSA BERNAL	EMINEM
			WWW.MYSPACE.COM/ALYSSABERNAL	WEB/SHADY/AFTERMATH/INTERSCOPE
26	27	39	JOTA QUEST	LINDESEY STIRLING
			WWW.MYSPACE.COM/JOTAQUEST	UNSIGNÉ
27	38	2	FOALS	CHRISTINA GRIMMIE
			WWW.MYSPACE.COM/FOALS	UNSIGNÉ
28	RE-ENTRY		JOSEPH VINCENT	LINKIN PARK
			WWW.MYSPACE.COM/JOSEPHVINCENTMUSIC	MACHINE SHOP/WARRNER BROS.
29	29	43	GOD IS AN ASTRONAUT	SNOOP DOGG
			WWW.MYSPACE.COM/GODISANASTRONAUT	DOGGYSTYLE/PRIORITY/CAPITOL
30	39	12	DEVLIN	DEMI LOVATO
			WWW.MYSPACE.COM/OFFICIALDEVLIN	HOLLYWOOD
31	RE-ENTRY		AJ RAFAEL	LIL WAYNE
			WWW.MYSPACE.COM/AJRAFAEL	CASH MONEY/UNIVERSAL REPUBLIC
32	42	46	BONDAN PRAKOSO & FADE2BLACK	WIZ KHALIFA
			WWW.MYSPACE.COM/BONDANFADE2BLACK	ROSTRUM/ATLANTIC
33	RE-ENTRY		SPARTAQUE	JUSTIN TIMBERLAKE
			WWW.MYSPACE.COM/SPARTAQUE	JIVE/RCA
34	RE-ENTRY		JORDAN JANSEN	MADONNA
			WWW.MYSPACE.COM/JORDANJANSEN	LIVE NATION/INTERSCOPE
35	RE-ENTRY		LIL CRAZED THE K.I.D	JESSIE J
			WWW.MYSPACE.COM/LILCRAZED	LAVA/UNIVERSAL REPUBLIC
36	RE-ENTRY		GABE BONDOC	ODD FUTURE
			WWW.MYSPACE.COM/IMGABE	ODD FUTURE
37	RE-ENTRY		THE KNOCKS	MATTYB
			WWW.MYSPACE.COM/ITSTHEKNOCKS	UNSIGNÉ
38	NEW		BEAR IN HEAVEN	COLDPLAY
			WWW.MYSPACE.COM/BEARINHEAVEN	CAPITOL
39	48	2	PERFUME GENIUS	MICHEL TELO
			WWW.MYSPACE.COM/KEWLMAGIK	PANTANNA/UMG/SONY MUSIC LATIN
40	RE-ENTRY		HADOUKENI	AVRIL LAVIGNE
			WWW.MYSPACE.COM/HADOUKENI	RCA
41	35	2	SONATA ARCTICA	SUNGHAI JUNG
			WWW.MYSPACE.COM/SONATAARCTICA	UNSIGNÉ
42	24	14	GARETH EMERY	THE BLACK EYED PEAS
			WWW.MYSPACE.COM/GARETHEMERY	INTERSCOPE
43	RE-ENTRY		EMANCIPATOR	THE PIANO GUYS
			WWW.MYSPACE.COM/EMANCIPATOR	THE PIANO GUYS
44	RE-ENTRY		DJ SKEET SKEET	TIESTO
			WWW.MYSPACE.COM/DJSKEETSKEET	MUSICAL FREEDOM
45	RE-ENTRY		BEFORE YOU EXIT	MICHAEL JACKSON
			WWW.MYSPACE.COM/BEFOREYOUEXIT	MJ/J/EPIC
46	RE-ENTRY		MODESTEP	BEYONCÉ
			WWW.MYSPACE.COM/MODESTEP	PARKWOOD/COLUMBIA
47	43	6	DON TETTO	GOTYE
			WWW.MYSPACE.COM/DONTETTO	SAMPLES 'N' SECONDS/FAIRFAX/UNIVERSAL REPUBLIC
48	23	48	NICOLAS JAAR	DON OMAR
			WWW.MYSPACE.COM/NICOLASJAAR	ORFANATO/MACHETE
49	NEW		GREAT LAKE SWIMMERS	PINK
			WWW.MYSPACE.COM/GREATLAKESWIMMERS	LAFACE/RCA
50	28	8	C2C	50 CENT
			WWW.MYSPACE.COM/C2C0JS	SHADY/AFTERMATH/INTERSCOPE

▶ SOCIAL 50™				NEXT BIG SOUND
DATA PROVIDED BY				music
THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	ARTIST
			IMPRINT/LABEL	IMPRINT/LABEL
1	1	73	#1 JUSTIN BIEBER	#1 SOMEBODY THAT I USED TO KNOW
			SCHOOLBOY/RAYMOND BRAUN/ISLAND/UMG	GOTYE FEAT. EMMA SAMPLER 'N' SECONDS/FAIRFAX/UNIVERSAL REPUBLIC
2	4	23	ONE DIRECTION	WE ARE YOUNG
			SYCO	FUN. FEAT. JANELLE MONAE FUELED BY RAMEN/RRP
3	3	73	RIHANNA	CALL ME MAYBE
			SRP/DEF JAM/UMG	CARLY RAE JEPPEN 604/UNIVERSAL
4	8	83	ADELE	WHAT MAKES YOU BEAUTIFUL
			XL/COLUMBIA	ONE DIRECTION SYCO/COLUMBIA
5	2	50	LMFAO	STARSHIPS
			PARTY ROCK/WILL.I.AM/CHERRYTREE/INTERSCOPE	NICKI MINAJ YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
6	5	73	KATY PERRY	GLAD YOU CAME
			CAPITOL	THE WANTED GLOBAL TALENT/MERCURY/UMG
7	10	41	SKRILLEX	WILD ONES
			BIG BEAT/MAUISTRAP/ATLANTIC	FLO RIDA FEAT. SIA POE BOY/ATLANTIC
8	7	73	NICKI MINAJ	TAKE CARE
			YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	DRAKE FEAT. RIHANNA YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
9	6	73	LADY GAGA	FEEL SO CLOSE
			STREAMLINE/KONLIVE/INTERSCOPE	CALVIN HARRIS ULTRA
10	9	73	TAYLOR SWIFT	BOYFRIEND
			BIG MACHINE	JUSTIN BIEBER SCHOOLBOY/RAYMOND BRAUN/ISLAND/UMG
11	13	73	DAVID GUETTA	RACK CITY
			WHAT A MUSIC/ASTRALWERKS/CAPITOL	TYGA YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
12	18	73	SELENA GOMEZ	SOME NIGHTS
			HOLLYWOOD	FUN. FUELED BY RAMEN/RRP
13	11	59	JENNIFER LOPEZ	STRONGER (WHAT DOESN'T KILL YOU)
			ISLAND/UMG	KELLY CLARKSON 19/RCA
14	15	71	PITBULL	NI**AS IN PARIS
			MR. 305/FAMOUS ARTIST/POLO GROUNDS/UMG/SONY MUSIC LATIN/RCA	JAY Z KANYE WEST ROC-A-FELLA/ROC NATION/DEF JAM/UMG
15	21	47	BOYCE AVENUE	BOYCE AVENUE
			J PEACE	J PEACE
16	12	70	BRITNEY SPEARS	DRIVE BY
			JIVE/RCA	TRAIN COLUMBIA
17	23	23	CIMORELLI	YOUNG, WILD & FREE
			UNSIGNÉ	SNOOP DOGG & WIZ KHALIFA FEAT. BRUNO MARS ROSTRUM/ATLANTIC
18	22	62	BRUNO MARS	THE MOTTO
			ELEKTRA	DRAKE FEAT. LIL WAYNE YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
19	16	71	CHRIS BROWN	TURN ME ON
			JIVE/RCA	DAVID GUETTA FEAT. NICKI MINAJ WHAT A MUSIC/ASTRALWERKS/CAPITOL
20	19	73	SHAKIRA	SAFE & SOUND
			SONY MUSIC LATIN/EPIC	TAYLOR SWIFT FEAT. THE CIVIL WARS LUNGSIGATE/BIG MACHINE/UNIVERSAL REPUBLIC
21	30	13	WALK OFF THE EARTH	PUMPED UP KICKS
			SLAPDASH	FOSTER THE PEOPLE STARTIME/COLUMBIA
22	24	2	BIGBANG	MIDNIGHT CITY
			YG	M83. M83/WIDE/CAPITOL
23	26	71	DRAKE	PARADISE
			YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	COLDPLAY CAPITOL
24	41	3	YOUR FAVORITE MARTIAN	PART OF ME
			YOUR FAVORITE MARTIAN	KATY PERRY CAPITOL
25	20	73	EMINEM	HYFR (HELL YEAH F****G RIGHT)
			WEB/SHADY/AFTERMATH/INTERSCOPE	DRAKE FEAT. LIL WAYNE YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
26	29	2	LINDESEY STIRLING	ASS BACK HOME
			UNSIGNÉ	GYM CLASS HEROES FEAT. NEON HITCH DECA/DANCE/FUELED BY RAMEN/RRP
27	25	60	CHRISTINA GRIMMIE	CLIMAX
			UNSIGNÉ	LISHER RCA
28	32	73	LINKIN PARK	ROLLING IN THE DEEP
			MACHINE SHOP/WARRNER BROS.	ADELE XL/COLUMBIA
29	33	68	SNOOP DOGG	HEADLINES
			DOGGYSTYLE/PRIORITY/CAPITOL	DRAKE YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
30	14	65	DEMI LOVATO	MAKE ME PROUD
			HOLLYWOOD	DRAKE FEAT. NICKI MINAJ YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
31	28	72	LIL WAYNE	SCARY MONSTERS AND NICE SPRITES
			CASH MONEY/UNIVERSAL REPUBLIC	SKRILLEX BIG BEAT/ATLANTIC/RRP
32	36	70	WIZ KHALIFA	FADED
			ROSTRUM/ATLANTIC	TYGA FEAT. LIL WAYNE YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
33	27	54	JUSTIN TIMBERLAKE	LEVELS
			JIVE/RCA	AVICII LEVELS/VERATONE/AT&T EMPIRE/INTERSCOPE
34	47	13	MADONNA	SEXY AND I KNOW IT
			LIVE NATION/INTERSCOPE	LMFAO PARTY ROCK/WILL.I.AM/CHERRYTREE/INTERSCOPE
35	43	17	JESSIE J	BANGARANG
			LAVA/UNIVERSAL REPUBLIC	SKRILLEX FEAT. SIRAH BIG BEAT/DW/SLA/ATLANTIC/RRP
36	38	5	ODD FUTURE	DANCE (A\$)
			ODD FUTURE	BIG SEAN FEAT. NICKI MINAJ G.O.O.D./DEF JAM/UMG
37	RE-ENTRY		MATTYB	GOOD FEELING
			UNSIGNÉ	FLO RIDA POE BOY/ATLANTIC
38	37	69	COLDPLAY	LIGHTS
			CAPITOL	ELLIE GOULDING CHERRYTREE/INTERSCOPE
39	34	6	MICHEL TELO	INTERNATIONAL LOVE
			PANTANNA/UMG/SONY MUSIC LATIN	PITBULL FEAT. CHRIS BROWN MR. 305/POLO GROUNDS/UMG/RCA
40	44	72	AVRIL LAVIGNE	PARTY ROCK ANTHEM
			RCA	LMFAO FEAT. LAUREN BERRY & GORAN KRASNOVIC PARTY ROCK/WILL.I.AM/CHERRYTREE/INTERSCOPE
41	40	4	SUNGHAI JUNG	SHAKE IT OUT
			UNSIGNÉ	FLORENCE + THE MACHINE UNIVERSAL REPUBLIC
42	48	72	THE BLACK EYED PEAS	IT WILL RAIN
			INTERSCOPE	BRUNO MARS SUMMIT/CHOP SHOP/ELEKTRA/ATLANTIC
43	45	3	THE PIANO GUYS	TURN UP THE MUSIC
			THE PIANO GUYS	CHRIS BROWN RCA
44	RE-ENTRY		TIESTO	SO GOOD
			MUSICAL FREEDOM	B.O.B REBEL/ROCK/GRAND HUSTLE/ATLANTIC
45	49	71	MICHAEL JACKSON	EYES WIDE OPEN
			MJ/J/EPIC	GOTYE SAMPLES 'N' SECONDS/FAIRFAX/UNIVERSAL REPUBLIC
46	17	72	BEYONCÉ	ONE THING
			PARKWOOD/COLUMBIA	ONE DIRECTION SYCO/COLUMBIA
47	46	4	GOTYE	SAIL
			SAMPLES 'N' SECONDS/FAIRFAX/UNIVERSAL REPUBLIC	AWOLNATION RED BULL
48	42	71	DON OMAR	BEEZ IN THE TRAP
			ORFANATO/MACHETE	NICKI MINAJ FEAT. 2 CHANZ YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
49	RE-ENTRY		PINK	MOVES LIKE JAGGER
			LAFACE/RCA	MARCOON 5 FEAT. CHRISTINA AGUILERA A&M/UCTONE/INTERSCOPE
50	50	68	50 CENT	LITTLE TALKS
			SHADY/AFTERMATH/INTERSCOPE	OF MONSTERS AND MEN SKRILLEX/DEF JAM/JARAS 1/UNIVERSAL REPUBLIC

▶ ON-DEMAND SONGS				nielsen
DATA COMPILED BY BDS				The Official On-Demand Songs Chart of NABM Digital Music Div.
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST
			ARTIST	IMPRINT/LABEL
1	2	6	#1 SOMEBODY THAT I USED TO KNOW	GOTYE FEAT. EMMA SAMPLER 'N' SECONDS/FAIRFAX/UNIVERSAL REPUBLIC
2	1	6	WE ARE YOUNG	FUN. FEAT. JANELLE MONAE FUELED BY RAMEN/RRP
3	3	6	CALL ME MAYBE	CARLY RAE JEPPEN 604/UNIVERSAL
4	7	5	WHAT MAKES YOU BEAUTIFUL	ONE DIRECTION SYCO/COLUMBIA
5	4	6	STARSHIPS	NICKI MINAJ YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
6	5	6	GLAD YOU CAME	THE WANTED GLOBAL TALENT/MERCURY/UMG
7	6	6	WILD ONES	FLO RIDA FEAT. SIA POE BOY/ATLANTIC
8	9	6	TAKE CARE	DRAKE FEAT. RIHANNA YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
9	10	6	FEEL SO CLOSE	CALVIN HARRIS ULTRA
10	35	2	BOYFRIEND	JUSTIN BIEBER SCHOOLBOY/RAYMOND BRAUN/ISLAND/UMG
11	8	6	RACK CITY	TYGA YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
12	11	6	SOME NIGHTS	FUN. FUELED BY RAMEN/RRP
13	13	6	STRONGER (WHAT DOESN'T KILL YOU)	KELLY CLARKSON 19/RCA
14	12	6	NI**AS IN PARIS	JAY Z KANYE WEST ROC-A-FELLA/ROC NATION/DEF JAM/UMG
15	14	6	BOYCE AVENUE	J PEACE
16	21	5	DRIVE BY	TRAIN COLUMBIA
17	15	6	YOUNG, WILD & FREE	SNOOP DOGG & WIZ KHALIFA FEAT. BRUNO MARS ROSTRUM/ATLANTIC
18	22	3	THE MOTTO	DRAKE FEAT. LIL WAYNE YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
19	16	6	TURN ME ON	DAVID GUETTA FEAT. NICKI MINAJ WHAT A MUSIC/ASTRALWERKS/CAPITOL

HEATSEEKERS ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	CERT.
1	HOT SHOT DEBUT	1 WK	#1 UPON A BURNING BODY SUMERIAN 301 (11.98)	Red, White, Green.	
2	NEW		JEFF LOOMIS CENTURY MEDIA 8867 (15.98)	Plains Of Oblivion	
3	NEW		MUNICIPAL WASTE NUCLEAR BLAST 2764 (15.98)	The Fatal Feast	
4	NEW		SCARS ON 45 GHOP/ATLANTIC 530079/AG (11.98)	Scars On 45	
5	NEW		ATTALOSS ROCK RIDGE 61360 (7.98)	Attaloss (EP)	
6	NEW		KISHI BASHI JOYFUL NOISE 82* (10.98)	151a	
7	NEW		MANAFEST MANIFEST/BEC 30353/EMI CMG (13.98)	Fighter	
8	NEW		THE TOURE-RAICHEL COLLECTIVE CUMBANCHA 22 (16.98)	Tel Aviv Session	
9	NEW		JASON EADY UNDERGROUND SOUND 2843 (14.98)	AM Country Heaven	
10	NEW		SUCRE RED VELVET 001 (9.98)	A Minor Bird	
11	12	59	VOLBEAT VERTIGO 015113/UNIVERSAL REPUBLIC (13.98)	Beyond Hell/Above Heaven	
12	NEW		SOVEREIGN GRACE MUSIC SOVEREIGN GRACE MUSIC 42900021 EX (16.98)	From Age To Age	
13	8	2	ANITA WILSON EMI GOSPEL 42861/EMI CMG (10.98)	Worship Soul	
14	NEW		DATSIK DIM MAK DIGITAL EX/DOWN TOWN (9.98)	Vitamin D	
15	23	7	GREATEST GAINER IMAGINE DRAGONS KIDINAKORNER/INTERSCOPE 019620/IGA (7.98)	Continued Silence (EP)	
16	NEW		DEAD SARA PUCKET KID 001 (9.98)	Dead Sara	
17	18	15	KIMBRA WARNER BROS. 530311 EX (4.98)	Settle Down (EP)	
18	NEW		KLAYPEX KLAYPEX DIGITAL EX (9.98)	Ready To Go	
19	14	30	GROUPLOVE CANVASBACK/ATLANTIC 527696*/AG (13.98)	Never Trust A Happy Song	
20	NEW		BIG K.R.I.T. CINEMATIC/DEF JAM DIGITAL EX/NOJMG (4.98)	4eva Na Day (Road Less Traveled Edition) (EP)	
21	17	5	DELTA SPIRIT ROUNDER 618131*/CONCORD (14.98)	Delta Spirit	
22	15	7	CAROLINA CHOCOLATE DROPS NONE/SUCH 529809/WARNER BROS. (15.98)	Leaving Eden	
23	NEW		PELICAN SOUTHERN LORD 155 (8.98)	Ataraxia/Taraxis (EP)	
24	NEW		AMADOU & MARIAM BECAUSE/NONE/SUCH 530402/WARNER BROS. (15.98)	Folila	
25	21	42	ANDY GRAMMER S-CURVE 151602 (9.98)	Andy Grammer	



The act notches its third entry on the list with its self-titled debut (2,000), following a pair of charting EPs in 2011.



Fast turnover on Heatseekers is normal, but this week takes the cake. The entire top 10 comprises debuts for the first time in the chart's nearly 21-year history. The chart launched Oct. 26, 1991.

25

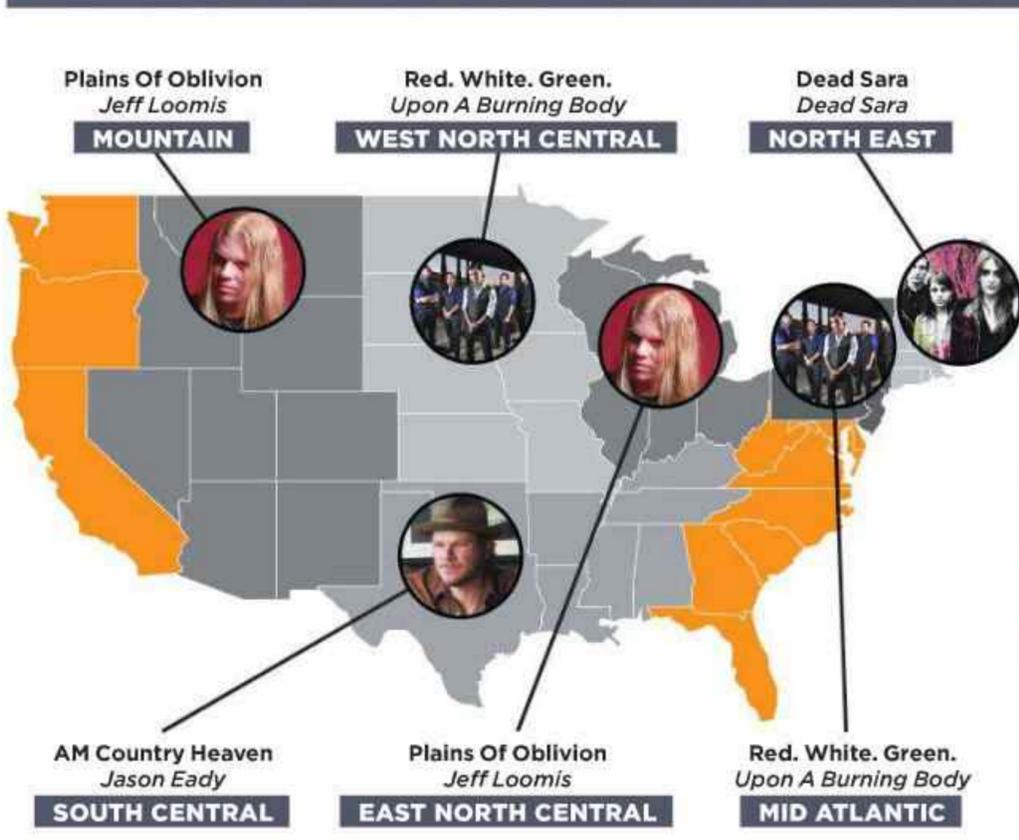
His second Billboard Hot 100 hit, "Fine by Me," rises 87-84 this week in its second week on the chart. He previously hit No. 53 with 2011's "Keep Your Head Up."

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	CERT.
26	4	3	CHROMATICS ITALIANS DO IT BETTER 038 EX (4.98)	Kill For Love	
27	32	27	REDLIGHT KING HOLLYWOOD 013273 (10.98)	Something For The Pain	
28	NEW		THE SAFETY FIRE INSIDE OUT 70572 (15.98)	Grind The Ocean	
29	10	2	BEAR IN HEAVEN DEAD OCEANS 064* (14.98)	I Love You, It's Cool	
30	13	2	KJ-52 UPROK/BEC 07200/EMI CMG (13.98)	Dangerous	
31	20	34	KENDRICK LAMAR TOP DAWG DIGITAL EX (7.98)	Section.80	
32	11	2	PAUL VAN DYK VANDIT 2050* (13.98)	Evolution	
33	29	26	NERO MTA/MERCURY/CHERRYTREE/INTERSCOPE 016371/IGA (9.98 1637102)	Welcome Reality	
34	16	2	GREAT LAKE SWIMMERS NETTWERK 30944* (12.98)	New Wild Everywhere	
35	37	10	BAND OF SKULLS ELECTRIC BLUES/PSYCOLLECTIVE 715*/VAGRANT (11.98)	Sweet Sour	
36	28	29	THE LACS BACKROAD 224/AVERAGE JOE'S (13.98)	Country Boy's Paradise	
37	19	3	MAKE ME FAMOUS SUMERIAN 110 (11.98)	It's Now Or Never	
38	24	3	RAY WYLIE HUBBARD BORDELLO 12003 (12.98)	The Grifter's Hymnal	
39	31	3	CIVIL TWILIGHT WIND-UP 13288* (9.98)	Holy Weather	
40	41	4	CARDENALES DE NUEVO LEON ASU/DISA 018667/UMLE (11.98)	30 Aniversario	
41	46	4	ED SHEERAN ELEKTRA DIGITAL EX (5.98)	The A Team (EP)	
42	NEW		BLACK DICE RIBBON 010* (13.98)	Mr. Impossible	
43	7	2	LOTUS PLAZA KRANKY 166* (14.98)	Spooky Action At A Distance	
44	22	3	GOD FORBID VICTORY 660 (13.98)	Equilibrium	
45	6	2	MORGAN PAGE NETTWERK 30297 (12.98)	In The Air	
46	49	5	JESSE & JOY WARNER LATINA 529227 (13.98)	Con Quien Se Queda El Perro?	
47	26	3	INCOGNITO SHANACHIE 5195 (18.98)	Surreal	
48	NEW		ONE DIRECTION ONE DIRECTION 5826 EX (9.98)	The Light	
49	40	5	PETER WHITE HEADS UP 32905/CONCORD (18.98)	Here We Go	
50	RE-ENTRY		KNIFE PARTY EARSTORM DIGITAL EX (2.98)	100% No Modern Talking (EP)	

HEATSEEKERS SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT/PROMOTION LABEL
1	1	14	#1 SOMETHIN' 'BOUT A TRUCK KIP MOORE MCA NASHVILLE		
2	2	11	UP!	LOVRANCE FEATURING IAMSU & SKIPPER OR 50 CENT	STUDD LIFE/INTERSCOPE
3	3	37	LIGHTS	ELLIE GOULDING	CHERRYTREE/INTERSCOPE
4	4	10	AYY LADIES	TRAVIS PORTER FEATURING TYGA	PORTER HOUSE/RCA
5	5	16	YOU DON'T KNOW HER LIKE I DO	BRANTLEY GILBERT	VALDORY
6	7	18	MIDNIGHT CITY	M83	MUTE/CAPITOL
7	9	5	TOO CLOSE	ALEX CLARE	UNIVERSAL REPUBLIC
8	6	15	BANGARANG	SKRILLEX FEATURING SIRAH	BIG BEAT/DWLSA/ATLANTIC/RRP
9	8	12	MAGIC	FUTURE FEATURING T.I.	FREEBANDZ/A-VEPIC
10	13	4	LITTLE TALKS	OF MONSTERS AND MEN	SKRILLEX EHF/LAEX/JARAS 1A/UNIVERSAL REPUBLIC
11	20	2	CASHIN OUT	CASHOUT	BASES LOADED/EPIC
12	11	6	ANOTHER ROUND	FAT JOE FEATURING CHRIS BROWN	TERROR SQUAD
13	12	6	FINE BY ME	ANDY GRAMMER	S-CURVE
14	10	33	SCARY MONSTERS AND NICE SPRITES	SKRILLEX	BIG BEAT/ATLANTIC/RRP
15	NEW		ROXANNE	JULIET SIMMS	UNIVERSAL REPUBLIC
16	14	3	(KISSED YOU) GOOD NIGHT	GLORIANA	EMBLEM/WARNER BROS. NASHVILLE/WMN
17	16	2	IS ANYBODY OUT THERE?	K'NAAN FEATURING NELLY FURTADO	ASMO/OCTONE/INTERSCOPE
18	17	7	WE RUN THE NIGHT	HAVANA BROWN FEATURING PITBULL	UNIVERSAL REPUBLIC
19	15	4	AI SE EU TE PEGO	MICHEL TELO	PANTANAL/RBE/SONY MUSIC
20	18	5	TTYLXOX	BELLA THORNE	WALT DISNEY
21	24	11	INTENTALO	3BALLMITY FEATURING EL BEBETO Y AMERICA SIERRA	FONOVISA/UMLE
22	NEW		WHY YA WANNA	JANA KRAMER	ELEKTRA NASHVILLE/WMN
23	23	34	CINEMA	BENNY BENASSI FEATURING GARY GO	ULTRA
24	RE-ENTRY		TONGUE TIED	GROUPLOVE	CANVASBACK/ATLANTIC
25	25	10	COUGH SYRUP	YOUNG THE GIANT	ROADRUNNER/RRP

REGIONAL HEATSEEKERS #1 ALBUMS



- SOUTH ATLANTIC**
- Attaloss  
Attaloss (EP)
  - Upon A Burning Body  
Red, White, Green.
  - Municipal Waste  
The Fatal Feast
  - Scars On 45  
Scars On 45
  - Sovereign Grace Music  
From Age To Age.
  - Incognito  
Surreal
  - Kishi Bashi  
151a
  - Big K.R.I.T.  
4eva Na Day (Road Less Traveled Edition) (EP)
  - Jeff Loomis  
Plains Of Oblivion
  - Charm City Devils  
Sins

- PACIFIC**
- Scars On 45  
Scars On 45
  - Upon A Burning Body  
Red, White, Green.
  - The Toure-Rachel Collective  
Tel Aviv Session
  - Municipal Waste  
The Fatal Feast
  - Carolina Chocolate Drops  
Leaving Eden
  - Curtis Salgado  
Soul Shot
  - Kimbra  
Settle Down (EP)
  - Grouplove  
Never Trust A Happy Song
  - Anuhea  
For Love
  - Datsik  
Vitamin D

**NEW ON THE CHARTS**

**Skye Stevens, "Takes All Night"**  
Pop singer Skye Stevens makes his Billboard chart debut with the uptempo track "Takes All Night" at No. 50 on Dance Club Songs. The tune's video, which echoes hits from Usher and Chris Brown, has already notched almost 1 million views on YouTube.



AIRPLAY MONITORED BY  
nielsen  
BDS

SALES DATA COMPILED BY  
nielsen  
SoundScan

# HOT 100

SALES DATA COMPILED BY  
nielsen  
SoundScan

Billboard®

# DIGITAL SONGS

APR 28 2012

HOT 100 AIRPLAY™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST / IMPRINT/PROMOTION LABEL
1	1	8	<b>#1</b> WE ARE YOUNG FUN. FEAT. JANELLE MONAE FUELED BY RAMEN/RRP
2	3	12	GLAD YOU CAME THE WANTED GLOBAL TALENT/MERCURY/IDJMG
3	2	14	STRONGER (WHAT DOESN'T KILL YOU) KELLY CLARKSON 19/RCA
4	4	9	PART OF ME KATY PERRY CAPITOL
5	5	17	TAKE CARE DRAKE FEAT. RIHANNA YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
6	9	9	WILD ONES FLO RIDA FEAT. SIA POE BOY/ATLANTIC
7	6	21	SET FIRE TO THE RAIN ADELE XL/COLUMBIA
8	12	10	SOMEBODY THAT I USED TO KNOW GOTYE FEAT. KIMBRA SAMPLES 'N' SECONDS/FAIRFAX/UNIVERSAL REPUBLIC
9	7	17	TURN ME ON DAVID GUETTA FEAT. NICKI MINAJ WHAT A MUSIC/ATRAV/VERKS/CAPITOL
10	13	9	STARSHIPS NICKI MINAJ YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
11	11	19	THE MOTTO DRAKE FEAT. LL WAYNE YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
12	10	30	WE FOUND LOVE RIHANNA FEAT. CALVIN HARRIS SRP/DEF JAM/IDJMG
13	18	5	RUMOUR HAS IT ADELE XL/COLUMBIA
14	8	17	ASS BACK HOME GYM CLASS HERDES FEAT. NEON HITCH DECA/DANCE/FUELED BY RAMEN/RRP
15	16	3	BOYFRIEND JUSTIN BIEBER SCHOOLBOY/RAYMOND BRAUN/ISLAND/IDJMG
16	15	9	FEEL SO CLOSE CALVIN HARRIS ULTRA
17	21	11	DRIVE BY TRAIN COLUMBIA
18	14	26	GOOD FEELING FLO RIDA POE BOY/ATLANTIC
19	17	22	DOMINO JESSIE J LAVA/UNIVERSAL REPUBLIC
20	22	7	CLIMAX USHER RCA
21	23	8	BIRTHDAY CAKE RIHANNA FEAT. CHRIS BROWN SRP/DEF JAM/IDJMG
22	26	5	WHAT MAKES YOU BEAUTIFUL ONE DIRECTION SYCO/COLUMBIA
23	25	12	DRINK ON IT BLAKE SHELTON WARNER BROS. NASHVILLE/WMN
24	20	21	INTERNATIONAL LOVE PITBULL FEAT. CHRIS BROWN MR. 305/POLO GROUNDS/J/RCA
25	19	20	YOUNG, WILD & FREE SNOOP DOGG & WIZ KHALIFA FEAT. BRUNO MARS ROSTRUM/ATLANTIC/RRP

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST / IMPRINT/PROMOTION LABEL
26	24	10	A WOMAN LIKE YOU LEE BRICE CURB
27	27	39	MOVES LIKE JAGGER MADONN 5 FEAT. CHRISTINA AGUILERA A&M/DOTME/INTERSCOPE
28	34	9	DRANK IN MY CUP KIRKO BANGZ LMG/UNAUTHORIZED/WARNER BROS.
29	29	13	DANCIN' AWAY WITH MY HEART LADY ANTEBELLUM CAPITOL NASHVILLE
30	33	10	BANJO RASCAL FLATTS BIG MACHINE
31	32	10	OVER YOU MIRANDA LAMBERT RCA NASHVILLE
32	31	8	UP! LOVERANCE STUDD LIFE/INTERSCOPE
33	36	6	SO GOOD B.O.B REBELROCK/GRAND HUSTLE/ATLANTIC
34	39	8	FLY OVER STATES JASON MRAZ ATLANTIC/RRP
35	28	27	IT WILL RAIN BRUNO MARS SUMMIT/CHOP SHOP/ELEKTRA/ATLANTIC
36	43	7	GOOD GIRL CARRIE UNDERWOOD 19/ARISTA NASHVILLE
37	30	15	ALONE WITH YOU JAKE OWEN RCA NASHVILLE
38	37	17	RACK CITY TYGA YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
39	40	51	PARTY ROCK ANTHEM LMFAO PARTY ROCK/WILL.I.AM/CHERRYTREE/INTERSCOPE
40	35	10	TURN UP THE MUSIC CHRIS BROWN RCA
41	53	3	EYES OPEN TAYLOR SWIFT LIONSGATE/BIG MACHINE/UNIVERSAL REPUBLIC
42	38	31	SEXY AND I KNOW IT LMFAO PARTY ROCK/WILL.I.AM/CHERRYTREE/INTERSCOPE
43	46	8	NO HURRY ZAC BROWN BAND SOUTHERN GROUND/ATLANTIC/BIGGER PICTURE
44	57	3	CALL ME MAYBE CARLY RAE JEPSEN 604/SCHOOLBOY/INTERSCOPE
45	50	5	LEAVE YOU ALONE YOUNG JEEZY FEAT. ME-YO CTE/DEF JAM/IDJMG
46	45	10	BETTER THAN I USED TO BE TIM MCGRAW CURB
47	49	6	ANOTHER ROUND FAT JOE FEAT. CHRIS BROWN TERROR SQUAD
48	42	12	TALK THAT TALK RIHANNA FEAT. JAY-Z SRP/DEF JAM/IDJMG
49	51	7	SOMETHIN' 'BOUT A TRUCK KIP MOORE MCA NASHVILLE
50	41	16	STRIP CHRIS BROWN FEAT. KEVIN MCCALL RCA

HOT DIGITAL SONGS™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST / IMPRINT / PROMOTION LABEL
1	2	14	<b>#1</b> SOMEBODY THAT I USED TO KNOW GOTYE FEAT. KIMBRA SAMPLES 'N' SECONDS/FAIRFAX/UNIVERSAL REPUBLIC
2	1	16	WE ARE YOUNG FUN. FEAT. JANELLE MONAE FUELED BY RAMEN/RRP
3	4	9	WHAT MAKES YOU BEAUTIFUL ONE DIRECTION SYCO/COLUMBIA
4	3	3	BOYFRIEND JUSTIN BIEBER SCHOOLBOY/RAYMOND BRAUN/ISLAND/IDJMG
5	6	8	CALL ME MAYBE CARLY RAE JEPSEN 604/SCHOOLBOY/INTERSCOPE
6	5	9	STARSHIPS NICKI MINAJ YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
7	8	13	WILD ONES FLO RIDA FEAT. SIA POE BOY/ATLANTIC
8	7	13	GLAD YOU CAME THE WANTED GLOBAL TALENT/MERCURY/IDJMG
9	15	2	MERCY KANYE WEST, BIG SEAN, PUSHA T, 2 CHAMZ & G.O.O.D./DEF JAM/IDJMG
10	—	1	SOMEBODY THAT I USED TO KNOW GLEE CAST 20TH CENTURY FOX TV/COLUMBIA
11	10	17	STRONGER (WHAT DOESN'T KILL YOU) KELLY CLARKSON 19/RCA
12	11	13	DRIVE BY TRAIN COLUMBIA
13	13	8	FEEL SO CLOSE CALVIN HARRIS ULTRA
14	12	8	SO GOOD B.O.B REBELROCK/GRAND HUSTLE/ATLANTIC
15	9	9	PART OF ME KATY PERRY CAPITOL
16	20	4	EYES OPEN TAYLOR SWIFT LIONSGATE/BIG MACHINE/UNIVERSAL REPUBLIC
17	17	7	DRUNK ON YOU LUKE BRYAN CAPITOL NASHVILLE
18	16	6	SPRINGSTEEN ERIC CHURCH EMI NASHVILLE
19	14	2	DANCE AGAIN JENNIFER LOPEZ FEAT. PITBULL EPIC
20	21	22	THE MOTTO DRAKE FEAT. LL WAYNE YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
21	18	27	YOUNG, WILD & FREE SNOOP DOGG & WIZ KHALIFA FEAT. BRUNO MARS ROSTRUM/ATLANTIC/RRP
22	23	22	TAKE CARE DRAKE FEAT. RIHANNA YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
23	31	12	RUMOUR HAS IT ADELE XL/COLUMBIA
24	27	5	BROKENHEARTED KARMIN EPIC
25	24	20	RACK CITY TYGA YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST / IMPRINT / PROMOTION LABEL
26	25	8	GOOD GIRL CARRIE UNDERWOOD 19/ARISTA NASHVILLE
27	29	33	SEXY AND I KNOW IT LMFAO PARTY ROCK/WILL.I.AM/CHERRYTREE/INTERSCOPE
28	30	15	ASS BACK HOME GYM CLASS HERDES FEAT. NEON HITCH DECA/DANCE/FUELED BY RAMEN/RRP
29	22	20	TURN ME ON DAVID GUETTA FEAT. NICKI MINAJ WHAT A MUSIC/ATRAV/VERKS/CAPITOL
30	26	36	SET FIRE TO THE RAIN ADELE XL/COLUMBIA
31	38	8	BIRTHDAY CAKE RIHANNA SRP/DEF JAM/IDJMG
32	45	15	I WON'T GIVE UP JASON MRAZ ATLANTIC/RRP
33	37	14	A WOMAN LIKE YOU LEE BRICE CURB
34	44	7	CLIMAX USHER RCA
35	35	7	FLY OVER STATES JASON ALDEAN BROKEN BOW
36	52	3	ONE THING ONE DIRECTION SYCO/COLUMBIA
37	51	11	LIGHTS ELLIE GOULDING CHERRYTREE/INTERSCOPE
38	32	11	OVER YOU MIRANDA LAMBERT RCA NASHVILLE
39	34	9	TURN UP THE MUSIC CHRIS BROWN RCA
40	47	11	FADED TYGA FEAT. LL WAYNE YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
41	40	26	A THOUSAND YEARS CHRISTINA PERRI SUMMIT/CHOP SHOP/ATLANTIC/RRP
42	43	8	SOMETHIN' 'BOUT A TRUCK KIP MOORE MCA NASHVILLE
43	33	14	SAFE & SOUND TAYLOR SWIFT FEAT. THE CIVIL WARS LIONSGATE/BIG MACHINE/UNIVERSAL REPUBLIC
44	49	26	DOMINO JESSIE J LAVA/UNIVERSAL REPUBLIC
45	41	55	PARTY ROCK ANTHEM LMFAO FEAT. LAUREN BERNET & GONDOUR RPT/ROX/WILL.I.AM/CHERRYTREE/INTERSCOPE
46	42	5	EVERYBODY TALKS NEON TREES MERCURY/IDJMG
47	57	5	TOO CARE ALEX CLARE UNIVERSAL REPUBLIC
48	—	1	ROXANNE JULIET SIMMS UNIVERSAL REPUBLIC
49	19	2	FEEL LIKE A ROCK STAR KENNY CHESNEY & TIM MCGRAW BNA
50	39	21	INTERNATIONAL LOVE PITBULL FEAT. CHRIS BROWN MR. 305/POLO GROUNDS/J/RCA

ROCK™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST / IMPRINT/PROMOTION LABEL
1	2	19	<b>#1</b> SOMEBODY THAT I USED TO KNOW GOTYE FEAT. KIMBRA SAMPLES 'N' SECONDS/FAIRFAX/UNIVERSAL REPUBLIC
2	1	20	WE ARE YOUNG FUN. FEAT. JANELLE MONAE FUELED BY RAMEN/RRP
3	3	14	DRIVE BY TRAIN COLUMBIA
4	5	50	RUMOUR HAS IT ADELE XL/COLUMBIA
5	4	22	SET FIRE TO THE RAIN ADELE XL/COLUMBIA
6	7	15	I WON'T GIVE UP JASON MRAZ ATLANTIC/RRP
7	6	9	EVERYBODY TALKS NEON TREES MERCURY/IDJMG
8	—	1	ROXANNE JULIET SIMMS UNIVERSAL REPUBLIC
9	8	31	PARADISE COLDPLAY CAPITOL
10	9	52	ROLLING IN THE DEEP ADELE XL/COLUMBIA
11	10	34	SOMEONE LIKE YOU ADELE XL/COLUMBIA
12	12	65	PUMPED UP KICKS FOSTER THE PEOPLE STARTIME/COLUMBIA
13	21	14	SOMEBODY THAT I USED TO KNOW WALK OFF THE EARTH SLAPDASH/COLUMBIA
14	14	8	SOME NIGHTS FUN. FUELED BY RAMEN/RRP
15	17	27	SHAKE IT OUT FLORENCE + THE MACHINE UNIVERSAL REPUBLIC

R&B/HIP-HOP™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST / IMPRINT/PROMOTION LABEL
1	2	2	<b>#1</b> MERCY KANYE WEST, BIG SEAN, PUSHA T, 2 CHAMZ & G.O.O.D./DEF JAM/IDJMG
2	1	8	SO GOOD B.O.B REBELROCK/GRAND HUSTLE/ATLANTIC
3	4	22	THE MOTTO DRAKE FEAT. LL WAYNE YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
4	3	27	YOUNG, WILD & FREE SNOOP DOGG & WIZ KHALIFA FEAT. BRUNO MARS ROSTRUM/ATLANTIC
5	5	22	TAKE CARE DRAKE FEAT. RIHANNA YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
6	6	21	RACK CITY TYGA YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
7	9	9	BIRTHDAY CAKE RIHANNA SRP/DEF JAM/IDJMG
8	10	8	CLIMAX USHER RCA
9	11	14	FADED TYGA FEAT. LL WAYNE YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
10	15	2	BEEZ IN THE TRAP NICKI MINAJ FEAT. 2 CHAMZ YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
11	18	10	DRANK IN MY CUP KIRKO BANGZ LMG/UNAUTHORIZED/WARNER BROS.
12	13	16	TALK THAT TALK RIHANNA FEAT. JAY-Z SRP/DEF JAM/IDJMG
13	14	36	NI**AS IN PARIS JAY Z, KANYE WEST, R. KELLY, A-FELLA, R.O.C. NATION/DEF JAM/IDJMG
14	7	2	RIGHT BY MY SIDE NICKI MINAJ FEAT. CHRIS BROWN YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
15	8	2	TAKE IT TO THE HEAD DJ KHALIFA FEAT. THE BOSTON YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC

CHRISTIAN™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST / IMPRINT/LABEL
1	1	17	<b>#1</b> GOD'S NOT DEAD (LIKE A LION) NEWSBOYS IN POP
2	2	119	YOU FOUND ME THE FRAY EPIC
3	—	1	ONE SIXTEEN TRIP LEE FEAT. KB & ANDY MINEO REACH
4	3	15	WHERE I BELONG BUILDING 429 ESSENTIAL/PLG
5	5	15	SHIPS IN THE NIGHT MAT KEARNEY AWARE/UNIVERSAL REPUBLIC
6	4	119	HOW TO SAVE A LIFE THE FRAY EPIC
7	9	119	I CAN ONLY IMAGINE MERCYME FAIR TRADE
8	—	1	THE ANGELS CAME DOWN KEVIN COSTNER & MODERN WEST KEVIN'S MUSIC
9	6	119	MONSTER SKILLET ARDENT/FAIR TRADE
10	13	11	ALL THIS TIME BRITT NICOLE SPARROW/EMI CMG
11	15	8	LIVE LIKE THAT SIDEWALK PROPHETS FERVENT/WORD-CURB
12	16	110	OUR GOD CHRIS TOMLIN SIX/STEPS/SPARROW/EMI CMG
13	12	119	HERO SKILLET ARDENT/FAIR TRADE
14	11	11	OVERCOME JEREMY CAMP BEC/TOOTH & NAIL
15	7	63	GLORIOUS DAY (LIVING HE LOVED ME) CASTING CROWNS BEACH STREET/REUNION/PLG

COUNTRY™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST / IMPRINT/PROMOTION LABEL
1	4	4	<b>#1</b> EYES OPEN TAYLOR SWIFT LIONSGATE/BIG MACHINE/UNIVERSAL REPUBLIC
2	2	11	DRUNK ON YOU LUKE BRYAN CAPITOL NASHVILLE
3	1	9	SPRINGSTEEN ERIC CHURCH EMI NASHVILLE
4	5	8	GOOD GIRL CARRIE UNDERWOOD 19/ARISTA NASHVILLE
5	9	21	A WOMAN LIKE YOU LEE BRICE CURB
6	8	9	FLY OVER STATES JASON ALDEAN BROKEN BOW
7	6	14	OVER YOU MIRANDA LAMBERT RCA
8	10	16	SOMETHIN' 'BOUT A TRUCK KIP MOORE MCA NASHVILLE
9	7	17	SAFE & SOUND TAYLOR SWIFT FEAT. THE CIVIL WARS LIONSGATE/UNIVERSAL REPUBLIC/BIG MACHINE
10	3	2	FEEL LIKE A ROCK STAR KENNY CHESNEY & TIM MCGRAW BNA
11	11	12	DRINK ON IT BLAKE SHELTON WARNER BROS./WMN
12	15	9	BANJO RASCAL FLATTS BIG MACHINE
13	17	8	EVEN IF IT BREAKS YOUR HEART ELI YOUNG BAND REPUBLIC NASHVILLE
14	13	15	DANCIN' AWAY WITH MY HEART LADY ANTEBELLUM CAPITOL NASHVILLE
15	12	25	RED SOLO CUP TOBY KEITH SHOW DOG-UNIVERSAL

LATIN™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST / IMPRINT/PROMOTION LABEL
1	1	87	<b>#1</b> DANZA KUDURO DON OMAR & LICENZO YANIS/OPRANATO MACHETE/UMLE
2	2	3	AI SE EU TE PEGO MICHEL TELLO PANTANNA/RGE/SONY MUSIC
3	—	1	FOLLOW THE LEADER WISIN & YANDEL FEAT. JENNIFER LOPEZ MACHETE/UMLE
4	3	119	I KNOW YOU WANT ME (CALLE OCHO) PITBULL ULTRA
5	4	101	WAKA WAKA (THIS TIME FOR AFRICA) SHAKIRA FEAT. FRESHLYGROUND EPIC/SONY MUSIC LATIN
6	5	5	DUTTY LOVE DON OMAR FEAT. NATTY NATASHA OPRANATO/MACHETE/UMLE
7	6	119	HIPS DON'T LIE SHAKIRA FEAT. WYCLEF JEAN EPIC/SONY MUSIC LATIN
8	8	33	PROMISE ROMEO SANTOS FEAT. USHER SONY MUSIC LATIN
9	9	23	INTENTALO 3BALLETTY FEAT. EL BEBETO Y AMERICA SIERRA FONOVIS/UMLE
10	7	76	BON, BON PITBULL MR. 305/FAMOUS ARTIST/SONY MUSIC LATIN
11	10	24	BAILANDO POR EL MUNDO JUAN MAGAN FEAT. PITBULL & EL CATA SONY MUSIC LATIN
12	12	15	CORRE! JESSE & JOY WARNER LATINA
13	11	84	THE ANTHEM PITBULL FEAT. LIL JON FAMOUS ARTIST/TVT
14	13	119	HEROE ENRIQUE IGLESIAS INTERSCOPE/UMLE
15	14	28	LOVUMBIA (PRESTIGE) DADDY YANKEE EL CARTEL

WORLD™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST / IMPRINT/LABEL
1	2	18	<b>#1</b> AI SE EUTE PEGO MICHEL TELLO PANTANNA/RGE/SONY MUSIC LATIN
2	1	119	SOMewhere OVER THE RAINBOW ISRAEL 'IZ' KAMAKAWWO'OLE BIG BOY/MOUNTAIN APPLE
3	—	18	SANTA MARIA (DEL BUEN AYRE) GOTAN PROJECT CASABLANCA/UNIVERSAL/UMRG
4	3	3	ZOU BISOU, BISOU JESSICA PARE LIONSGATE
5	4	7	FANTASTIC BABY BIGBANG YG
6	5	56	WHAT A WONDERFUL WORLD ISRAEL 'IZ' KAMAKAWWO'OLE BIG BOY/MOUNTAIN APPLE
7	—	1	ALONE SISTAR STARSHIP/LDEN ENTERTAINMENT
8	12	102	HAWAIIAN ROLLER COASTER RIDE KAMEHAMEHA SCHOOLS CHILDREN'S CHORUS WALT DISNEY
9	6	4	SHERLOCK (CLUE + NOTE) SHINEE S.M.
10	17	19	JUBILEE KEITH MEDLEY KEITH MEDLEY
11	11	117	LA VIE EN ROSE EDITH PIAF EMI CLASSICS/BLUE NOTE
12	14	93	HE MELE NO LILO KAMEHAMEHA SCHOOLS CHILDREN'S CHORUS WALT DISNEY
13	8	7	BAD BOY BIGBANG YG
14	—	1	TWO MOONS EXO-K S.M.
15	—	1	ANGEL 

MAINSTREAM TOP 40			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	2	7	<b>#1</b> WE ARE YOUNG FUN, FEAT. JANELLE MONAË (FUELED BY RAMEN/RRP)
2	1	14	GLAD YOU CAME THE WANTED (GLOBAL TALENT/MERCURY/IDJMG)
3	4	9	PART OF ME KATY PERRY (CAPITOL)
4	3	14	STRONGER (WHAT DOESN'T KILL YOU) KELLY CLARKSON (19/RCA)
5	7	9	<b>GREATEST GAINER</b> WILD ONES FLO RIDA FEAT. SIA (POE BOY/ATLANTIC)
6	5	18	TURN ME ON DAVID GUETTA FEAT. NICKI MINAJ (WHAT A MUSIC/ASTRALWERKS/CAPITOL)
7	6	20	ASS BACK HOME OYN CLASS HEROES FEAT. NEON HITCH (DECAVANCE/FUELED BY RAMEN/RRP)
8	9	9	FEEL SO CLOSE CALVIN HARRIS (ULTRA)
9	12	7	WHAT MAKES YOU BEAUTIFUL ONE DIRECTION (SYCO/COLUMBIA)
10	8	13	TAKE CARE DRAKE FEAT. RIHANNA (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)
11	11	9	STARSHIPS NICKI MINAJ (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)
12	13	3	BOYFRIEND JUSTIN BIEBER (SCHOOLBOY/RAYMOND BRAUN/ISLAND/IDJMG)
13	16	6	RUMOUR HAS IT ADELE (XL/COLUMBIA)
14	17	6	SOMEBODY THAT I USED TO KNOW GOTYE FEAT. KIMBRA (SAMPLES 'N' SECONDS/FARFAX/UNIVERSAL REPUBLIC)
15	10	20	SET FIRE TO THE RAIN ADELE (XL/COLUMBIA)
16	19	8	BROKENHEARTED KARMIN (EPIC)
17	18	12	DRIVE BY TRAIN (COLUMBIA)
18	22	5	CALL ME MAYBE CARLY RAE JEPSEN (604/SCHOOLBOY/INTERSCOPE)
19	21	6	SO GOOD B.O.B. (REBEL ROCK/GRAND HUSTLE/ATLANTIC)
20	24	3	EYES OPEN TAYLOR SWIFT (LONSGATE/BIG MACHINE/UNIVERSAL REPUBLIC)
21	25	3	DANCE AGAIN JENNIFER LOPEZ FEAT. PITBULL (EPIC)
22	20	18	YOUNG, WILD & FREE SNOP DOGG & MIZ MIA FEAT. BRUNO MARS (POSTRUM DOGSHOT/ATLANTIC/RRP)
23	23	10	TURN UP THE MUSIC CHRIS BROWN (RCA)
24	27	6	LIGHTS ELLIE GOULDING (CHERRYTREE/INTERSCOPE)
25	33	2	BACK IN TIME PITBULL (MR. 305/P/O/D GROUND/RCA)
26	29	7	THE MOTTO DRAKE FEAT. LL WAYNE (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)
27	30	6	IS ANYBODY OUT THERE K'NAAN FEAT. NELLY FURTADO (A&M/OCTONE/INTERSCOPE)
28	32	5	GIVE YOUR HEART A BREAK DEMI LOVATO (HOLLYWOOD)
29	31	7	WE RUN THE NIGHT HAVANA BROWN FEAT. PITBULL (UNIVERSAL REPUBLIC)
30	35	4	YOUNG HOMIE CHRIS RENE (SYCO/EPIC)
31	34	4	F U BETTA NEON HITCH (REPRISE/WARNER BROS.)
32	26	7	TALK THAT TALK RIHANNA FEAT. JAY-Z (SRP/DEF JAM/IDJMG)
33	28	12	A THOUSAND YEARS CHRISTINA PERRI (SUMMIT/CHOP SHOP/ATLANTIC/RRP)
34	39	2	HONESTLY HOT CHELLE RAE (RCA)
35	36	2	F***ING BEST SONG EVER WALLPAPER (THE BOARDWALK/EPIC)
36	38	2	CLIMAX USHER (RCA)
37	NEW		TITANIUM DAVID GUETTA FEAT. SIA (WHAT A MUSIC/ASTRALWERKS/CAPITOL)
38	NEW		GIRL GONE WILD MADONNA (LIVE NATION/INTERSCOPE)
39	37	9	NAKED DEV & ENRIQUE IGLESIAS (INDIE-POP/UNIVERSAL REPUBLIC)
40	NEW		SHE DOESN'T MIND SEAN PAUL (VP/ATLANTIC)

Fun. rises 2-1 on Mainstream Top 40 with its first entry, "We Are Young," featuring Janelle Monáe. As it leads the Alternative chart for a second week, the song is the first to top both tallies since Kings of Leon's "Use Somebody" in 2009. Before that, no song had led both lists since Green Day's "Boulevard of Broken Dreams" in 2005.

At No. 38 on Mainstream Top 40, Madonna takes a bow with "Girl Gone Wild," the second single from her former Billboard 200 No. 1 album *M.D.N.A.* Lead single "Give Me All Your Lovin'," featuring Nicki Minaj and M.I.A., reached No. 24 on the chart in February. Upon the entrance of "Wild," the Queen of Pop has sent two singles from the same album onto the ranking for the first time since the title cut from *Music* and follow-up "Don't Tell Me" reached Nos. 2 and 4, respectively, in 2000-01.



ADULT CONTEMPORARY			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	16	<b>#1</b> SET FIRE TO THE RAIN ADELE (XL/COLUMBIA)
2	2	30	BRIGHTER THAN THE SUN COLBIE CAILLAT (UNIVERSAL REPUBLIC)
3	5	42	GOOD LIFE ONEREPUBLIC (MOSLEY/INTERSCOPE)
4	3	35	JUST A KISS LADY ANTEBELLUM (CAPITOL NASHVILLE/CAPITOL)
5	4	32	MR. KNOW IT ALL KELLY CLARKSON (19/RCA)
6	6	34	SOMEONE LIKE YOU ADELE (XL/COLUMBIA)
7	8	11	STRONGER (WHAT DOESN'T KILL YOU) KELLY CLARKSON (19/RCA)
8	7	16	THE ONE THAT GOT AWAY KATY PERRY (CAPITOL)
9	10	19	NOT OVER YOU GAVIN DEGRAW (J/RCA)
10	9	36	MOVES LIKE JAGGER MADONNA FEAT. CHRISTINA AGUILERA (A&M/OCTONE/INTERSCOPE)
11	11	16	IT WILL RAIN BRUNO MARS (SUMMIT/CHOP SHOP/ELEKTRA/ATLANTIC)
12	12	14	A THOUSAND YEARS CHRISTINA PERRI (SUMMIT/CHOP SHOP/ATLANTIC/RRP)
13	13	16	WITHOUT YOU DAVID GUETTA FEAT. USHER (WHAT A MUSIC/ASTRALWERKS/CAPITOL)
14	15	10	DRIVE BY TRAIN (COLUMBIA)
15	14	25	LET'S STAY TOGETHER SEAL (REPRISE/WARNER BROS.)
16	16	16	CRAWLING BACK TO YOU DAUGHTRY (19/RCA)
17	17	8	DOMINO JESSIE J (LAVA/UNIVERSAL REPUBLIC)
18	18	12	WE FOUND LOVE RIHANNA FEAT. CALVIN HARRIS (SRP/DEF JAM/IDJMG)
19	19	7	<b>GREATEST GAINER</b> ENDLESS LOVE LONELI NICHIE FEAT. SHANIA TWAIN (MERCURY NAID/MLI)
20	20	5	RUMOUR HAS IT ADELE (XL/COLUMBIA)
21	22	3	I WON'T GIVE UP JASON MRAZ (ATLANTIC/RRP)
22	24	3	EYES OPEN TAYLOR SWIFT (LONSGATE/BIG MACHINE/UNIVERSAL REPUBLIC)
23	25	5	PART OF ME KATY PERRY (CAPITOL)
24	23	8	3 WORDS ELLIOTT YAMIN (PURPOSE/EONE)
25	26	11	HONESTY WHITNEY WOLANIN (TOPNOTCH)

ADULT TOP 40			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	15	<b>#1</b> STRONGER (WHAT DOESN'T KILL YOU) KELLY CLARKSON (19/RCA)
2	2	14	DRIVE BY TRAIN (COLUMBIA)
3	5	7	<b>66</b> WE ARE YOUNG FUN, FEAT. JANELLE MONAË (FUELED BY RAMEN/RRP)
4	4	9	PART OF ME KATY PERRY (CAPITOL)
5	7	8	RUMOUR HAS IT ADELE (XL/COLUMBIA)
6	3	22	SET FIRE TO THE RAIN ADELE (XL/COLUMBIA)
7	9	11	SOMEBODY THAT I USED TO KNOW GOTYE FEAT. KIMBRA (SAMPLES 'N' SECONDS/FARFAX/UNIVERSAL REPUBLIC)
8	6	18	DOMINO JESSIE J (LAVA/UNIVERSAL REPUBLIC)
9	8	23	A THOUSAND YEARS CHRISTINA PERRI (SUMMIT/CHOP SHOP/ATLANTIC/RRP)
10	11	13	I WON'T GIVE UP JASON MRAZ (ATLANTIC/RRP)
11	15	8	GLAD YOU CAME THE WANTED (GLOBAL TALENT/MERCURY/IDJMG)
12	14	20	FINE BY ME ANDY GRAMMER (5-CURVE)
13	13	24	WE FOUND LOVE RIHANNA FEAT. CALVIN HARRIS (SRP/DEF JAM/IDJMG)
14	18	3	EYES OPEN TAYLOR SWIFT (LONSGATE/BIG MACHINE/UNIVERSAL REPUBLIC)
15	17	7	SHADOW DAYS JOHN MAYER (COLUMBIA)
16	16	12	LULLABY NICKELBACK (ROADRUNNER/RRP)
17	20	14	RUN MATT HATHANSON FEAT. SUGARLAND (ACROBAT/VANGUARD/CAPITOL)
18	19	12	BETTER THAN I KNOW MYSELF ADAM LAMBERT (19/RCA)
19	21	21	GOOD FEELING FLO RIDA (POE BOY/ATLANTIC)
20	22	14	TONIGHT IS THE NIGHT OUTSIGHT (WARNER BROS.)
21	23	18	LOVE YOU LIKE A LOVE SONG SELENA GOMEZ & THE SCENE (HOLLYWOOD)
22	24	9	IF YOU EVER COME BACK THE SCRIPT (PHONOGENIC/EPIC)
23	25	10	WATCHING YOU WATCH HIM ERIC HUTCHINSON (LET'S BREAK RECORDS/WARNER BROS.)
24	30	3	WHAT MAKES YOU BEAUTIFUL ONE DIRECTION (SYCO/COLUMBIA)
25	26	11	SHIPS IN THE NIGHT MAT KEARNEY (AWARE/UNIVERSAL REPUBLIC)

ROCK SONGS			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	2	19	<b>#1</b> <b>66</b> WE ARE YOUNG FUN, FEAT. JANELLE MONAË (FUELED BY RAMEN/RRP)
2	1	19	SOMEBODY THAT I USED TO KNOW GOTYE FEAT. KIMBRA (SAMPLES 'N' SECONDS/FARFAX/UNIVERSAL REPUBLIC)
3	3	15	BULLY SHINEDOWN (ATLANTIC)
4	4	11	GOLD ON THE CEILING THE BLACK KEYS (NONESUCH/WARNER BROS.)
5	5	28	THESE DAYS FOO FIGHTERS (ROSWELL/RCA)
6	6	25	LONELY BOY THE BLACK KEYS (NONESUCH/WARNER BROS.)
7	7	18	TONGUE TIED GROUPLOVE (CANVASSACK/ATLANTIC)
8	20	11	I LIKE IT FOXY SHAZAM (J.R.S./CAPITOL)
9	16	26	DON'T STOP (COLOR ON THE WALLS) FOSTER THE PEOPLE (STARTIME/COLUMBIA)
10	10	20	MIDNIGHT CITY M83, (M83/MUTE/CAPITOL)
11	22	2	LIVE TO RISE SOUNDGARDEN (HOLLYWOOD)
12	8	14	NO RESOLUTION SEETHER (WIND-UP)
13	15	10	LOOK AROUND RED HOT CHILI PEPPERS (WARNER BROS.)
14	9	29	FACE TO THE FLOOR CHEVELLE (EPIC)
15	17	16	EVERYBODY TALKS NEON TREES (MERCURY/IDJMG)
16	21	15	LITTLE TALKS OF MONSTERS AND MEN (30RMIL EHF LAEKJAWAS 1/UNIVERSAL REPUBLIC)
17	14	31	PARADISE COLDPLAY (CAPITOL)
18	12	26	BULLET IN MY HAND REDLIGHT KING (HOLLYWOOD)
19	11	21	SATELLITE RISE AGAINST (DGC/INTERSCOPE)
20	29	7	HATS OFF TO THE BULL CHEVELLE (EPIC)
21	28	9	THIS MEANS WAR NICKELBACK (ROADRUNNER/RRP)
22	34	6	IT'S TIME IMAGINE DRAGONS (KIDINAKORNER/INTERSCOPE)
23	24	11	LOVE BITES (SO DO I) HALESTORM (ATLANTIC)
24	25	14	SIMPLE SONG THE SHINS (AURAL APOTHECARY/COLUMBIA)
25	26	12	CHARLIE BROWN COLDPLAY (CAPITOL)
26	23	20	NOT YOUR FAULT AWOLNATION (RED BULL)
27	33	12	BABY COME HOME BUSH (ZUMA ROCK/EONE)
28	30	7	YOU'RE A LIE SLASH FEAT. MYLES KENNEDY & THE CONSPIRATORS (DK HAVN/CAPITOL)
29	RE-ENTRY		THIS TIME IT'S DIFFERENT EVANS BLUE (SOUNDS+SIGHTS)
30	38	3	BLOODY MARY (NERVE ENDINGS) SILVERSN PICKUPS (DANGEROUS)
31	35	9	HURRICANE THEORY OF A DEADMAN (604/ROADRUNNER/RRP)
32	27	18	EYES WIDE OPEN STAINED (FLIP/ATLANTIC)
33	32	13	IN MY BLOOD BLACK STONE CHERRY (IN DE GOOT/ROADRUNNER/RRP)
34	HOT SHOT DEBUT		LEVITATE HOLLYWOOD UNDEAD (A&M/OCTONE/INTERSCOPE)
35	36	4	SPREAD TOO THIN THE DIRTY HEADS (FIVE SEVEN)
36	31	17	THE WAITING ONE ALL THAT REMAINS (PROSTHETIC/RAZOR & TIE)
37	39	11	BOSS'S DAUGHTER POP EVIL (EONE)
38	40	8	SHE'S THE WOMAN VAN HALEN (INTERSCOPE)
39	41	4	BLOOD FOR POPPIES GARBAGE (STUN/VOLUME)
40	44	3	BRIDGE BURNING FOO FIGHTERS (ROSWELL/RCA)
41	46	2	STILL COUNTING VOLBEAT (MASCOT/VERTIGO/UNIVERSAL REPUBLIC)
42	NEW		I COME ALIVE THE USED (ANGER/HOPELESS)
43	NEW		ROCKY MOUNTAIN WAY GODSMACK (UNIVERSAL REPUBLIC)
44	37	11	LOVE INTERRUPTION JACK WHITE (THIRD MAN/COLUMBIA)
45	NEW		LET THE SPARKS FLY THOUSAND FOOT KRITCH (TFK)
46	43	7	SHADOW DAYS JOHN MAYER (COLUMBIA)
47	48	6	FIRE ESCAPE CIVIL TWILIGHT (WIND-UP)
48	42	7	RACE YOU TO THE BOTTOM NEW MEDICINE (PHOTO FINISH/ATLANTIC)
49	45	14	DRIVE BY TRAIN (COLUMBIA)
50	49	4	AFTERLIFE SWITCHFOOT (LOWERCASE PEOPLE/ATLANTIC)

Red Hot Chili Peppers notch their record-setting 24th Alternative top 10, as "Look Around" lifts 13-8. With the advance, the group passes U2 (23) for the most top 10s dating to the chart's 1988 launch. A record 12, or half, of the Red Hot Chili Peppers' top 10s have hit No. 1.



ALTERNATIVE			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	20	<b>#1</b> WE ARE YOUNG FUN, FEAT. JANELLE MONAË (FUELED BY RAMEN/RRP)
2	2	19	SOMEBODY THAT I USED TO KNOW GOTYE FEAT. KIMBRA (SAMPLES 'N' SECONDS/FARFAX/UNIVERSAL REPUBLIC)
3	4	19	TONGUE TIED GROUPLOVE (CANVASSACK/ATLANTIC)
4	3	12	GOLD ON THE CEILING THE BLACK KEYS (NONESUCH/WARNER BROS.)
5	5	19	MIDNIGHT CITY M83, (M83/MUTE/CAPITOL)
6	6	17	LITTLE TALKS OF MONSTERS AND MEN (30RMIL EHF LAEKJAWAS 1/UNIVERSAL REPUBLIC)
7	7	18	EVERYBODY TALKS NEON TREES (MERCURY/IDJMG)
8	13	10	LOOK AROUND RED HOT CHILI PEPPERS (WARNER BROS.)
9	11	29	THESE DAYS FOO FIGHTERS (ROSWELL/RCA)
10	9	25	LONELY BOY THE BLACK KEYS (NONESUCH/WARNER BROS.)
11	8	27	NOT YOUR FAULT AWOLNATION (RED BULL)
12	10	22	DON'T STOP (COLOR ON THE WALLS) FOSTER THE PEOPLE (STARTIME/COLUMBIA)
13	19	3	BLOODY MARY (NERVE ENDINGS) SILVERSN PICKUPS (DANGEROUS)
14	14	14	SIMPLE SONG THE SHINS (AURAL APOTHECARY/COLUMBIA)
15	15	13	CHARLIE BROWN COLDPLAY (CAPITOL)
16	17	8	IT'S TIME IMAGINE DRAGONS (KIDINAKORNER/INTERSCOPE)
17	16	15	BULLY SHINEDOWN (ATLANTIC)
18	18	12	BABY COME HOME BUSH (ZUMA ROCK/EONE)
19	28	2	<b>GREATEST GAINER</b> LIVE TO RISE SOUNDGARDEN (HOLLYWOOD)
20	23	3	SPREAD TOO THIN THE DIRTY HEADS (FIVE SEVEN)
21	21	11	I LIKE IT FOXY SHAZAM (J.R.S./CAPITOL)
22	24	3	BLOOD FOR POPPIES GARBAGE (STUN/VOLUME)
23	22	10	FIRE ESCAPE CIVIL TWILIGHT (WIND-UP)
24	25	6	ANNA SUN WALK THE MOON (RCA)
25	20	11	LOVE INTERRUPTION JACK WHITE (THIRD MAN/COLUMBIA)

TRIPLE A			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	18	<b>#1</b> SOMEBODY THAT I USED TO KNOW GOTYE FEAT. KIMBRA (SAMPLES 'N' SECONDS/FARFAX/UNIVERSAL REPUBLIC)
2	2	10	WE ARE YOUNG FUN, FEAT. JANELLE MONAË (FUELED BY RAMEN/RRP)
3	3	14	SIMPLE SONG THE SHINS (AURAL APOTHECARY/COLUMBIA)
4	4	7	SHADOW DAYS JOHN MAYER (COLUMBIA)
5	10	11	GOLD ON THE CEILING THE BLACK KEYS (NONESUCH/WARNER BROS.)
6	7	7	HAPPY PILLS NORAH JONES (BLUE NOTE/CAPITOL)
7	6	13	LITTLE TALKS OF MONSTERS AND MEN (30RMIL EHF LAEKJAWAS 1/UNIVERSAL REPUBLIC)
8	9	11	HOLD ON ALABAMA SHAKES (ATO/RED)
9	5	14	CHARLIE BROWN COLDPLAY (CAPITOL)
10	8	14	DRIVE BY TRAIN (COLUMBIA)
11	12	14	WATCHING YOU WATCH HIM ERIC HUTCHINSON (LET'S BREAK RECORDS/WARNER BROS.)
12	11	26	SHAKE IT OUT FLORENCE + THE MACHINE (UNIVERSAL REPUBLIC)
13	16	4	IT'S TIME IMAGINE DRAGONS (KIDINAKORNER/INTERSCOPE)
14	13	29	THE WALK MAYER HAWTHORNE (UNIVERSAL REPUBLIC)
15	15	13	CHAINS OF LOVE RYAN ADAMS (PAX AM/CAPITOL)
16	14	10	LOVE INTERRUPTION JACK WHITE (THIRD MAN/COLUMBIA)
17	17	12	RIGHT DOWN THE LINE BONNIE RAITT (REDWING/RED)
18	18	4	SILENCED BY THE NIGHT KEANE (CHERRYTREE/INTERSCOPE)
19	19	6	UNTITLED (LOVE SONG) COUNTING CROWS (COLLECTIVE SOUNDS/TYRANNOSAURUS)
20	26	2	HO HEY THE LUMINEERS (DUALTONE)
21	NEW		<b>66</b> NEVER GO BACK SINCE PITTER & THE NOCTURNALS (RAGGED COMPANY/HOLLYWOOD)
22	20	8	CALIFORNIA DELTA SPIRIT (ROUNDER/CMG)
23	22	10	SHIPS IN THE NIGHT MAT KEARNEY (AWARE/UNIVERSAL REPUBLIC)
24	24	4	THIS ISN'T EVERYTHING YOU ARE SNOW PATROL (POLYDOR/FICTION/ISLAND/IDJMG)
25	21	8	I WON'T GIVE UP JASON MRAZ (ATLANTIC/RRP)

**HOT COUNTRY SONGS™**

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION
1	2	17	<b>#1</b> DRINK ON IT <small>S. HENDRICKS (C. GRAVITT, C. DESTEFANO, J. CLAWSON)</small>	Blake Shelton <small>WARNER BROS./AMN</small>	●	1
2	1	28	A WOMAN LIKE YOU <small>J. STONE, L. BRICE (J. BULFORD, P. BARTON, J. STONE)</small>	Lee Brice <small>CURB</small>	●	1
3	4	19	DANCIN' AWAY WITH MY HEART <small>P. WORLEY, L. ANTEBELLUM (D. HAYWOOD, C. KELLEY, H. SCOTT, J. KEAR)</small>	Lady Antebellum <small>CAPITOL NASHVILLE</small>	●	3
4	5	17	OVER YOU <small>F. LIDDELL, C. ANLAY, G. WOFF (M. LAMBERT, B. SHELTON)</small>	Miranda Lambert <small>RCA</small>	●	4
5	6	14	BANJO <small>D. HUFF, RASCAL FLATTS (M. MARTIN, W. MOBLEY, N. THRASHER)</small>	Rascal Flatts <small>BIG MACHINE</small>	●	5
6	7	16	<b>GREATEST GAINER</b> FLY OVER STATES <small>M. KNOX (M. DULANEY, N. THRASHER)</small>	Jason Aldean <small>BROKEN BOW</small>	●	6
7	3	1	ALONE WITH YOU <small>J. MOUL, R. CLAWSON (C. GRAVITT, L. THARDING, S. MCANALLY)</small>	Jake Owen <small>RCA</small>	●	1
8	8	10	GOOD GIRL <small>M. BRIGHT (C. UNDERWOOD, C. DESTEFANO, A. GORLEY)</small>	Carrie Underwood <small>ARISTA NASHVILLE</small>	●	8
9	11	13	NO HURRY <small>K. STEGALL, Z. BROWN (Z. BROWN, W. DURRETTE, J. DITTO)</small>	Zac Brown Band <small>SOUTHERN GROUND/ATLANTIC/BIGGER PICTURE</small>	●	9
10	10	20	BETTER THAN I USED TO BE <small>B. GALLIMORE, T. MCGRAW (B. SIMPSON, A. GORLEY)</small>	Tim McGraw <small>CURB</small>	●	10
11	12	20	SOMETHIN' 'BOUT A TRUCK <small>B. JAMES (K. MOORE, D. COUCH)</small>	Kip Moore <small>MCA NASHVILLE</small>	●	11
12	14	11	SPRINGSTEEN <small>J. JOYCE (E. CHURCH, R. TYNDALL, J. HYDE)</small>	Eric Church <small>EMI NASHVILLE</small>	●	12
13	13	2	FEEL LIKE A ROCK STAR <small>B. CANNON, K. CHESNEY (C. TOMPKINS, R. CLAWSON)</small>	Kenny Chesney & Tim McGraw <small>BNA</small>	●	13
14	15	20	YOU DON'T KNOW HER LIKE I DO <small>D. HUFF (B. GILBERT, J. MCCORMICK)</small>	Brantley Gilbert <small>VALDORY</small>	●	14
15	16	10	DRUNK ON YOU <small>J. STEVENS (R. CLAWSON, C. TOMPKINS, J. KEAR)</small>	Luke Bryan <small>CAPITOL NASHVILLE</small>	●	15
16	17	30	THIS OLE BOY <small>P. O'DONNELL (B. HAYS, J. D. DAVIDSON, R. AKINS)</small>	Craig Morgan <small>BLACK RIVER</small>	●	16
17	18	33	GOT MY COUNTRY ON <small>K. STEGALL (K. ARCHER, J. WEAVER, D. MYRICK)</small>	Chris Cagle <small>BIGGER PICTURE</small>	●	17
18	19	18	EVEN IF IT BREAKS YOUR HEART <small>M. WRUCKE, M. HUGG, E. PASLAY</small>	Eli Young Band <small>REPUBLIC NASHVILLE</small>	●	18
19	20	16	TIME IS LOVE <small>F. ROGERS (T. SHAPIRO, T. MARTIN, M. NESLER)</small>	Josh Turner <small>MCA NASHVILLE</small>	●	19
20	23	6	BEERS AGO <small>T. KEITH (T. KEITH, B. PINSON)</small>	Toby Keith <small>SHOW DOG/UNIVERSAL</small>	●	20
21	22	26	(KISSED YOU) GOOD NIGHT <small>M. SERLETIC (T. GOSSIN, J. KEAR)</small>	Gloriana <small>EMBLEM/WARNER BROS./AVAR</small>	●	21
22	21	35	LET'S DON'T CALL IT A NIGHT <small>C. LINDSEY (C. JAMES, B. LONG, T. MCBRIDE)</small>	Casey James <small>19/BNA</small>	●	21
23	26	6	POSTCARD FROM PARIS <small>N. CHAPMAN (K. PERRY, R. PERRY, R. PERRY, K. DIOGGIARDI, J. COHEN)</small>	The Band Perry <small>REPUBLIC NASHVILLE</small>	●	23
24	25	17	WHY YA WANNA <small>S. HENDRICKS (C. GRAVITT, C. DESTEFANO, A. GORLEY)</small>	Jana Kramer <small>ELEKTRA NASHVILLE/AMN</small>	●	24
25	24	24	HE'S MINE <small>T. HEWITT, R. ATKINS (C. BEATHARD, P. O'DONNELL, T. JAMES)</small>	Rodney Atkins <small>CURB</small>	●	23



The group scores its 10th top 10, while looking to extend its active No. 1 streak to eight singles. The fifth hit from *You Get What You Give* (No. 12 on Top Country Albums) follows chart leaders "As She's Walking Away," "Colder Weather," "Knee Deep" and "Keep Me in Mind."



From the *Act of Valor*: The Album soundtrack, the song opens as the Hot Shot Debut. Urban will donate royalties from the track—released by Relativity Music and worked to country stations by his label Capitol Nashville—to the Navy SEAL Foundation.

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION
26	28	27	COWBOYS AND ANGELS <small>B. BEAVERS (D. LYNCH, J. LEO, T. MCNOLIS)</small>	Dustin Lynch <small>BROKEN BOW</small>	●	26
27	27	25	HOME SWEET HOME <small>D. MYRICK, N. HOFFMAN (D. MYRICK, N. HOFFMAN, K. MARIE, D. HORNE)</small>	THE FARM <small>ALL IN/ELEKTRA NASHVILLE/NEW REVOLUTION</small>	●	25
28	29	26	WANNA MAKE YOU LOVE ME <small>J. STROUD (J. COLLINS, B. PINSON)</small>	Andy Gibson <small>DMP/R&amp;J</small>	●	27
29	30	22	ANGEL EYES <small>J. LEO (J. COPLAND, E. GUNDERSON, E. PASLAY)</small>	Love And Theft <small>RCA</small>	●	29
30	33	11	SOMETHING TO DO WITH MY HANDS <small>J. JOYCE (T. THOMAS RHETT, L. T. MILLER, C. STAPLETON)</small>	Thomas Rhett <small>VALDORY</small>	●	30
31	31	14	SO YOU DON'T HAVE TO LOVE ME ANYMORE <small>K. STEGALL (A. WRIGHT, J. KNOX)</small>	Alan Jackson <small>ARISTA NASHVILLE</small>	●	31
32	32	15	LET THE COWBOY ROCK <small>R. DUNN (R. DUNN, D. DAVIDSON)</small>	Ronnie Dunn <small>ARISTA NASHVILLE</small>	●	32
33	34	12	GLASS <small>N. V. (R. COPPERMAN, J. NITE)</small>	Thompson Square <small>STONEY CREEK</small>	●	33
34	35	15	COMIN' AROUND <small>P. O'DONNELL (J. THOMPSON, R. CLAWSON, K. MARVEL)</small>	Josh Thompson <small>RCA</small>	●	34
35	36	9	LOVIN' YOU IS FUN <small>C. CHAMBERLAIN (J. BEAVERS, B. DIPERDI)</small>	Easton Corbin <small>MERCURY</small>	●	35
36	37	8	NEW TO THIS TOWN <small>K. BROOKS, J. DEMARCUS (K. BROOKS, M. GREEN, T. MCBRIDE)</small>	Kix Brooks Featuring Joe Walsh <small>ARISTA NASHVILLE</small>	●	36
37	45	5	5-1-5-0 <small>B. BEAVERS, L. WOOTEN (J. BEAVERS, B. BEAVERS, D. BENTLEY)</small>	Dierks Bentley <small>CAPITOL NASHVILLE</small>	●	37
38	38	10	MR. KNOW IT ALL <small>D. HUFF (B. SEALS, C. DEAN, B. JAMES, D. JONES)</small>	Kelly Clarkson <small>19/RCA</small>	●	38
39	42	8	WANTED <small>D. HUFF (J. HAYES (T. VERGES, J. HAYES)</small>	Hunter Hayes <small>ATLANTIC/AMN</small>	●	39
40	43	5	NEON <small>J. STROUD (S. MCANALLY, J. OSBORNE, T. ROSEN)</small>	Chris Young <small>RCA</small>	●	40
41	40	19	WHEN I GET IT <small>K. STEGALL (C. CAMPBELL, J. P. MATTHEWS, J. MCCORMICK)</small>	Craig Campbell <small>BIGGER PICTURE</small>	●	38
42	41	12	DON'T MISS YOUR LIFE <small>P. VASSAR (P. VASSAR, C. BLACK)</small>	Phil Vassar <small>RODEOWAVE</small>	●	40
43	44	5	TIL MY LAST DAY <small>J. STOVER (B. D. MAHER, J. MOORE, J. S. STOVER)</small>	Justin Moore <small>VALDORY</small>	●	43
44	46	7	GOODBYES MADE YOU MINE <small>D. COOK, M. WRIGHT, R. COPPERMAN (J. THOMPSON, R. COPPERMAN, J. NITE)</small>	JT Hodges <small>SHOW DOG/UNIVERSAL</small>	●	43
45	50	5	SHININ' ON ME <small>J. L. NIEMANN, D. BRAINARD (J. L. NIEMANN, L. BRICER, HATCH, L. MILLER)</small>	Jerrold Niemann <small>SEA GAYLE/ARISTA NASHVILLE</small>	●	45
46	48	6	THE SOUND OF A MILLION DREAMS <small>C. ANLAY (F. LIDDELL (S. CARUSO, P. VASSAR)</small>	David Nail <small>MCA NASHVILLE</small>	●	45
47	<b>HOT SHOT DEBUT</b>	1	FOR YOU <small>D. HUFF (K. URBAN (M. POWELL, K. URBAN)</small>	Keith Urban <small>CAPITOL NASHVILLE</small>	●	47
48	47	5	MARRY ME <small>M. MCBRIDE, B. GALLIMORE (P. MONAHAN)</small>	Martina McBride Featuring Pat Monahan Of Train <small>REPUBLIC NASHVILLE</small>	●	47
49	49	12	TOUCH <small>E. HERBST (R. FOSTER, J. ABBOTT, J. CLEMENT)</small>	Josh Abbott Band <small>PDT</small>	●	47
50	59	2	TOO GOOD TO BE TRUE <small>D. HUFF (B. SAMPSON, J. LINDSEY, T. VERGES)</small>	Edens Edge <small>BIG MACHINE</small>	●	50

**TOP COUNTRY ALBUMS™**

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	1	3	<b>#1</b> LIONEL RICHIE <small>MERCURY 016000/UMGN (15.98) Ⓢ</small>	Tuskegee	●	1
2	1	2	RASCAL FLATTS <small>BIG MACHINE RFD200A (13.98)</small>	Changed	●	1
3	3	36	LUKE BRYAN <small>CAPITOL NASHVILLE 70412 (16.98)</small>	Tailgates & Tanlines	●	1
4	5	36	ERIC CHURCH <small>EMI NASHVILLE 94266* (16.98)</small>	Chief	●	1
5	6	4	JASON ALDEAN <small>BROKEN BOW 7697 (18.98)</small>	My Kinda Party	●	2
6	8	24	MIRANDA LAMBERT <small>RCA 90589/SMN (11.98) Ⓢ</small>	Four The Record	●	1
7	4	31	LADY ANTEBELLUM <small>CAPITOL NASHVILLE 94431 (18.98)</small>	Own The Night	●	1
8	10	7	BLAKE SHELTON <small>WARNER BROS. 527370/WMN (18.98)</small>	Red River Blue	●	1
9	12	9	BRANTLEY GILBERT <small>VALDORY 80010 (14.98)</small>	Halfway To Heaven	●	2
10	9	10	THE BAND PERRY <small>REPUBLIC NASHVILLE 014839/UNIVERSAL REPUBLIC (10.98)</small>	The Band Perry	●	2
11	7	3	SCOTTY MCCREERY <small>19/MERCURY NASHVILLE 016022/IGA/UMGN (13.98)</small>	Clear As Day	●	1
12	15	14	ZAC BROWN BAND <small>SOUTHERN GROUND/ROAR/BIGGER PICTURE/ATLANTIC 524722/AG (18.98) Ⓢ</small>	You Get What You Give	●	1
13	11	12	TAYLOR SWIFT <small>BIG MACHINE TS0300A (18.98) Ⓢ</small>	Speak Now	●	1
14	14	11	TOBY KEITH <small>SHOW DOG/UNIVERSAL 015502 (9.98)</small>	Clancy's Tavern	●	1
15	13	13	TIM MCGRAW <small>CURB 79320 (13.98)</small>	Emotional Traffic	●	1
16	17	10	DIERKS BENTLEY <small>CAPITOL NASHVILLE 94714 (16.98)</small>	Home	●	1
17	18	22	ELI YOUNG BAND <small>REPUBLIC NASHVILLE 015856/UNIVERSAL REPUBLIC (10.98)</small>	Life At Best	●	3
18	19	16	JAKE OWEN <small>RCA 89547/SMN (10.98)</small>	Barefoot Blue Jean Night	●	1
19	16	2	THE LACS <small>BACKROAD 238/AVERAGE JOE'S (15.98)</small>	190 Proof	●	15
20	23	19	PISTOL ANNIES <small>RCA 94916/SMN (11.98)</small>	Hell On Heels	●	1
21	22	21	SOUNDTRACK <small>ATLANTIC 528888/WMN (18.98)</small>	Footloose (2011)	●	4
22	20	18	BLAKE SHELTON <small>REPRISE 525092/WMN (18.98)</small>	Loaded: The Best Of Blake Shelton	●	4
23	25	27	JUSTIN MOORE <small>VALDORY JMO200A (10.98)</small>	Outlaws Like Me	●	1
24	24	15	CASEY JAMES <small>19/BNA 89538/SMN (9.98)</small>	Casey James	●	2
25	21	17	VARIOUS ARTISTS <small>47th Academy Of Country Music Awards 2012 Nominee Spotlight ZINEPAK 025022 EX (8.98)</small>		●	17

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
26	26	24	HUNTER HAYES <small>ATLANTIC 528890/WMN (18.98)</small>	Hunter Hayes	●	7
27	30	26	RODNEY ATKINS <small>CURB 79255 (18.98)</small>	Take A Back Road	●	3
28	28	32	LUKE BRYAN <small>CAPITOL NASHVILLE DIGITAL EX (3.98)</small>	Spring Break 4... Sontan City (EP)	●	2
29	27	25	CHRIS YOUNG <small>RCA 85497/SMN (10.98)</small>	Neon	●	2
30	33	31	JOSH TURNER <small>MCA NASHVILLE 015348/UME (7.98)</small>	Icon: Josh Turner	●	20
31	31	34	TIM MCGRAW <small>CURB 79205 (18.98)</small>	Number One Hits	●	6
32	36	31	GEORGE STRAIT <small>MCA NASHVILLE 016007/UME (7.98)</small>	Icon: George Strait	●	14
33	32	28	BRAD PAISLEY <small>ARISTA NASHVILLE 83274/SMN (11.98)</small>	This Is Country Music	●	1
34	40	38	BILLY CURRINGTON <small>MERCURY 015290/UME (7.98)</small>	Icon: Billy Currington	●	22
35	29	30	LAUREN ALAINA <small>19/MERCURY NASHVILLE 016025/IGA/UMGN (13.98)</small>	Wildflower	●	2
36	35	36	RASCAL FLATTS <small>BIG MACHINE RFD100A (13.98)</small>	Nothing Like This	●	1
37	34	29	VARIOUS ARTISTS <small>UNIVERSAL/SONY MUSIC/EMI 95799/CAPITOL (18.98)</small>	NOW That's What I Call Country: Volume 4	●	13
38	39	35	CRAIG MORGAN <small>BLACK RIVER 2012 (13.98)</small>	This Ole Boy	●	5
39	38	23	HANK WILLIAMS JR. <small>CURB 79350 EX (14.98)</small>	Best Of: All My Rowdy Friends	●	23
40	<b>HOT SHOT DEBUT</b>	1	JASON EADY <small>UNDERGROUND SOUND 2843 (14.98)</small>	AM Country Heaven	●	40
41	43	37	THOMPSON SQUARE <small>STONEY CREEK 7677 (13.98)</small>	Thompson Square	●	3
42	37	41	LYLE LOVETT <small>CURB/LOST HIGHWAY 016386/UMGN (13.98)</small>	Release Me	●	9
43	48	43	GARY ALLAN <small>MCA NASHVILLE 014671/UME (7.98)</small>	Icon: Gary Allan	●	29
44	49	45	ALAN JACKSON <small>ARISTA NASHVILLE 79681/SMN (11.98)</small>	34 Number Ones	●	7
45	44	44	VARIOUS ARTISTS <small>UNIVERSAL/SONY MUSIC 015731/UME (18.98)</small>	NOW That's What I Call Country: Volume 4	●	3
46	45	52	KELLIE PICKLER <small>19/BNA 91507/SMN (11.98)</small>	100 Proof	●	2
47	51	40	SHOOTER JENNINGS <small>BLACK COUNTRY ROCK 2409/VEONE (13.98)</small>	Family Man	●	10
48	56	44	SOUNDTRACK <small>RCA 72911/SMN (11.98)</small>	Country Strong	●	2
49	42	49	TAYLOR SWIFT <small>BIG MACHINE TS0340A (24.98 CD/DVD) Ⓢ</small>	Speak Now: World Tour Live CD + DVD	●	2
50	50	53	MARTINA MCBRIDE <small>REPUBLIC NASHVILLE 016011/UNIVERSAL REPUBLIC (13.98)</small>	Eleven	●	4

**BLUEGRASS ALBUMS™**

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.
1	<b>NEW</b>	1	<b>#1</b> TRAMPLED BY TURTLES <small>BANJODAD 007/THIRTY TIGERS</small>	Stars And Satellites	●
2	1	7	CAROLINA CHOCOLATE DROPS <small>NONESUCH 528889/WARNER BROS.</small>	Leaving Eden	●
3	2	9	PUNCH BROTHERS <small>NONESUCH 529777/WARNER BROS.</small>	Who's Feeling Young Now?	●
4	3	54	ALISON KRAUSS & UNION STATION <small>ROUNDER 610665*/CONCORD</small>	Paper Airplane	●
5	4	14	DAILEY & VINCENT <small>ROUNDER 610912 EX/CRACKER BARREL</small>	The Gospel Side Of Dailey & Vincent	●
6	2	2	STEEP CANYON RANGERS <small>ROUNDER 610640/CONCORD</small>	Nobody Knows You	●
7	5	25	YO-YO MA/S. DUNCAN/E. MEYER/C. THILE <small>SONY CLASSICAL 84118/SONY MASTERWORKS</small>	The Goat Rodeo Sessions	●
8	6	57	STEVE MARTIN AND THE STEEP CANYON RANGERS <small>40 SHARE/ROUNDER 610660*/CONCORD</small>	Rare Bird Alert	●
9	12	3	DOYLE LAWSON & QUICKSILVER <small>SSK/MOUNTAIN HOME 1303/CROSSROADS</small>	Sing Me A Song About Jesus	●
10	8	9	SLEEPY MAN BANJO BOYS <small>SLEEPY MAN BANJO BOYS 6019 EX</small>	America's Music	●

**BETWEEN THE BULLETS**

## 'DRINK' UP (TO NO. 1)

On the 11th anniversary of his first chart appearance in April 2001, Blake Shelton logs his 11th No. 1 on the Hot Country Songs tally with "Drink on It." It also marks his sixth consecutive leader, giving the Oklahoman sole possession of second place among all artists with active No. 1 streaks. Zac Brown Band tops that tally with seven consecutive chart-toppers, while Chris Young moves to third place with five straight No. 1s. "Drink on It" is the third straight leader from Shelton's *Red River Blue* album, preceded by "God Gave Me You" and "Honey Bee." —Wade Jessen

## TOP R&B/HIP-HOP ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST	IMPRINT/PROMOTION LABEL	CERT.
1	1	2	<b>#1</b> <b>NICKI MINAJ</b>	NICKI MINAJ	YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	
2	NEW	1	<b>MONICA</b>	MONICA	NEW LIFE RCA 95377	
3	NEW	1	<b>HOODIE ALLEN</b>	HOODIE ALLEN	ALL AMERICAN HOODIE ALLEN DIGITAL EX	
4	2	22	<b>DRAKE</b>	TAKE CARE	YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	
5	NEW	1	<b>SOUNDTRACK</b>	THINK LIKE A MAN	EPIC 93953/SONY MUSIC	
6	3	21	<b>RIHANNA</b>	TALK THAT TALK	SRP/DEF JAM 0163131/DJMG	
7	4	8	<b>TYGA</b>	CARELESS	YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	
8	5	4	<b>MELANIE FIONA</b>	THE MF LIFE	SRC 016021/UNIVERSAL REPUBLIC	
9	6	17	<b>YOUNG JEEZY</b>	THE 103 HUSTLERZ AMBITION	CTE/DEF JAM 0137381/DJMG	
10	7	34	<b>LIL WAYNE</b>	THA CARTER IV	YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	
11	9	36	<b>JAY Z</b>	KANYE WEST	WATCH THE THROME	RCA-A-FELLA/ROC NATION/DEF JAM 0154310/DJMG
12	8	4	<b>ODD FUTURE</b>	THE OF TAPE VOL. 2	ODD FUTURE 95478	
13	12	42	<b>BEYONCE</b>	4	PARKWOOD/COLUMBIA 90824/SONY MUSIC	
14	19	7	<b>GREATEST GAINER</b>	PROJECT X	WATERTOWER DIGITAL EX	
15	11	43	<b>PITBULL</b>	PLANET PIT	MR. 305/POLO GROUNDS/J 69060/RCA	
16	16	29	<b>J. COLE</b>	COLE WORLD	ROC NATION/COLUMBIA 57820/SONY MUSIC	
17	15	21	<b>MARY J. BLIGE</b>	MY LIFE	ILL MARIACHI/GEFFEN 016257/IGA	
18	17	55	<b>WIZ KHALIFA</b>	ROLLING PAPERS	ROSTRUM/ATLANTIC 527099/AG	
19	20	24	<b>WALE</b>	AMBITION	MAYBACH 528687/WARNER BROS.	
20	13	4	<b>DIGGY</b>	UNEXPECTED ARRIVAL	ATLANTIC 527789/AG	
21	14	73	<b>NICKI MINAJ</b>	PINK FRIDAY	YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	
22	10	18	<b>ANTHONY HAMILTON</b>	BACK TO LOVE	MISTER'S MUSIC 99136/RCA	
23	25	24	<b>TYRESE</b>	OPEN INVITATION	VOLTRON RECORDZ 83562	
24	40	4	<b>PACE SETTER</b>	MGK	REP M&B & UNITE M&B 0730140/2012/EPIC 3024 0364	
25	21	19	<b>AMY WINEHOUSE</b>	LIONESS	HIDDEN TREASURES UNIVERSAL REPUBLIC 016354*	
26	38	22	<b>CHILDISH GAMBINO</b>	CAMP GLASSHOUSE	0121*	
27	26	7	<b>ESTELLE</b>	ALL OF ME	HOME SCHOOL/ATLANTIC 521146/AG	
28	30	23	<b>MAC MILLER</b>	BLUE SLIDE	PARK ROSTRUM 218	
29	27	74	<b>RIHANNA</b>	LOUD	SRP/DEF JAM 0149271/DJMG	
30	NEW	1	<b>ELLIOTT YAMIN</b>	LET'S GET TO WHAT'S REAL	PURPOSE 2201/EDNE	
31	32	7	<b>ROBERT GLASPER EXPERIMENT</b>	BLACK RADIO	BLUE NOTE 88233*	
32	34	44	<b>BAD MEETS EVIL</b>	HELL THE SEQUEL	SHADY/INTERSCOPE 015729/IGA	
33	31	56	<b>CHRIS BROWN</b>	F.A.M.E.	JIVE 96067/RCA	
34	37	88	<b>KEM</b>	INTIMACY: ALBUM III	UNIVERSAL REPUBLIC 014468	
35	23	3	<b>E-40</b>	THE BLOCK BROCHURE: 2	HEAVY ON THE GRIND 33	
36	22	30	<b>MINDLESS BEHAVIOR</b>	#1 GIRL	STREAMLINE/CONJUNCTION/INTERSCOPE 015696/IGA	
37	33	56	<b>KIRK FRANKLIN</b>	HELLO FEAR	FO YO SOUL/VERITY 77917/RCA	
38	43	49	<b>TYLER, THE CREATOR</b>	GOBLIN XL	529*	
39	24	3	<b>E-40</b>	THE BLOCK BROCHURE: 1	HEAVY ON THE GRIND 32	
40	28	3	<b>E-40</b>	THE BLOCK BROCHURE: 3	HEAVY ON THE GRIND 34	
41	18	2	<b>OBIE TRICE</b>	BOTTOMS UP	BLACK MARKET 001	
42	44	21	<b>YELAWOLF</b>	RADIOACTIVE	GHEE-O-VISION/SHADY/GEFFEN/INTERSCOPE 016174/IGA	
43	41	18	<b>SNOOP DOGG &amp; WIZ KHALIFA</b>	MAC + DEVI	GO TO HIGH SCHOOL/ROSTRUM/ATLANTIC 528046/AG	
44	39	12	<b>SEAL</b>	SOUL 2	REPRISE 528694/WARNER BROS.	
45	35	3	<b>E-40</b>	THE BLOCK BROCHURE: 1, 2 & 3	HEAVY ON THE GRIND 35	
46	47	44	<b>LEDISI</b>	PIECES OF ME	VERVE FORECAST 015557/IG	
47	42	21	<b>MICHAEL JACKSON</b>	IMMORTAL	MLJ/EPIC 91258/SONY MUSIC	
48	45	19	<b>ROBIN THICKE</b>	LOVE AFTER WAR	STAR TRAK/GEFFEN 016290/IGA	
49	49	74	<b>KANYE WEST</b>	MY BEAUTIFUL DARK...	FANTASY	RCA-A-FELLA/DEF JAM 014857/DJMG
50	50	13	<b>KC AND THE SUNSHINE BAND</b>	FLAREBACK	WITH KC AND THE SUNSHINE BAND	RRHO FLAREBACK 5201/R-RO

## MAINSTREAM R&B/HIP-HOP

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST	IMPRINT/PROMOTION LABEL
1	1	8	<b>#1</b> <b>CLIMAX</b>	USHER	RCA
2	2	8	<b>BIRTHDAY CAKE</b>	RIHANNA	FEAT. CHRIS BROWN SRP/DEF JAM/DJMG
3	6	10	<b>UPI!</b>	LOVERANCE	FEAT. JAMSI & SKIPPER OR 50 CENT STUDIO LIFE/INTERSCOPE
4	7	27	<b>DRANK IN MY CUP</b>	KIRKO BANGZ	LMG/UNAUTHORIZED/WARNER BROS.
5	5	19	<b>THE MOTTO</b>	DRAKE	FEAT. LIL WAYNE YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
6	4	19	<b>STRIP</b>	CHRIS BROWN	FEAT. KEVIN K-MAC MCCALL RCA
7	3	14	<b>LOVE ON TOP</b>	BEYONCE	PARKWOOD/COLUMBIA
8	9	12	<b>AYY LADIES</b>	TRAVIS PORTER	FEAT. TYGA PORTER HOUSE/RCA
9	10	12	<b>ANOTHER ROUND</b>	FAT JOE	FEAT. CHRIS BROWN TERROR SQUAD
10	13	9	<b>CASHIN OUT</b>	CASHOUT	BASES LOADED/EPIC
11	12	7	<b>LEAVE YOU ALONE</b>	YOUNG JEEZY	FEAT. NE-YO CTE/DEF JAM/DJMG
12	8	14	<b>SEX AIN'T BETTER THAN LOVE</b>	THEY SONGZ	SONSBOOK/ATLANTIC
13	14	10	<b>SABOTAGE</b>	WALE	FEAT. LLOYD MAYBACH/WARNER BROS.
14	11	13	<b>MAGIC</b>	FUTURE	FEAT. T.I. FREEBANDZ/A-1/EPIC
15	16	18	<b>RACK CITY</b>	TYGA	FEAT. YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
16	17	10	<b>NOBODY'S PERFECT</b>	J. COLE	FEAT. MISSY ELLIOTT ROC NATION/COLUMBIA
17	21	6	<b>REFILL</b>	ELLE	WARNER MBK/RCA
18	26	3	<b>GREATEST GAINER</b>	HEART ATTACK	THEY SONGZ SONSBOOK/ATLANTIC
19	22	3	<b>RIGHT BY MY SIDE</b>	NICKI MINAJ	FEAT. CHRIS BROWN YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
20	25	3	<b>SAME DAMN TIME</b>	FUTURE	FREEBANDZ/A-1/EPIC
21	23	9	<b>THINK LIKE A MAN</b>	JENNIFER HUDSON & NE-YO	FEAT. RICK ROSS EPIC
22	29	4	<b>FADED</b>	TYGA	FEAT. LIL WAYNE YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
23	19	9	<b>IT ALL BELONGS TO ME</b>	MONICA & BRANDY	RCA
24	20	20	<b>I DO</b>	YOUNG JEEZY	FEAT. JAY-Z & ANDRE 3000 CTE/DEF JAM/DJMG
25	24	8	<b>WILD BOY</b>	MGK	FEAT. WAKA FLOCKA FLAME EST 19XX/BAD BOY/INTERSCOPE
26	27	4	<b>NO CHURCH IN THE WILD</b>	JAY Z	KANYE WEST FEAT. FRANK OCEAN RCA-A-FELLA/ROC NATION/DEF JAM/DJMG
27	37	2	<b>TAKE IT TO THE HEAD</b>	DJ KHALED	WE THE BEST/YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
28	30	15	<b>TAKE CARE</b>	DRAKE	FEAT. RIHANNA YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
29	35	4	<b>I DONT REALLY CARE</b>	WAKA FLOCKA FLAME	FEAT. THEY SONGZ MIZAY/WARNER BROS.
30	34	13	<b>STAY</b>	TYRESE	VOLTRON RECORDZ/CAPITOL
31	31	7	<b>ROC</b>	THE DREAM	RADIO KILLA/DEF JAM/DJMG
32	36	4	<b>GUCCI THIS (GUCCI THAT)</b>	DMG GIRLZ	PRETTY HUSTLE/GRAND HUSTLE/INTERSCOPE
33	33	18	<b>TALK HAVE IT</b>	JAY Z	KANYE WEST RCA-A-FELLA/ROC NATION/DEF JAM/DJMG
34	28	13	<b>TALK THAT TALK</b>	RIHANNA	FEAT. JAY-Z SRP/DEF JAM/DJMG
35	32	7	<b>TONIGHT (BEST YOU EVER HAD)</b>	JOHN LEGEND	FEAT. LUDACRIS EPIC
36	38	11	<b>SUPAFREAK</b>	YOUNG JEEZY	FEAT. 2 CHAINZ CTE/DEF JAM/DJMG
37	NEW	1	<b>STAY SCHEMIN'</b>	RICK ROSS	FEAT. DRAKE & FRENCH MONTANA M&B/CASH/DEF JAM/DJMG
38	39	2	<b>THINKIN BOUT YOU</b>	FRANK OCEAN	ODD FUTURE/REDZ/NE/DJMG
39	NEW	1	<b>MERCY</b>	KANYE WEST, BIG SEAN, PUSHA T, 2 CHAINZ	G.O.O.D./DEF JAM/DJMG
40	NEW	1	<b>BEEZ IN THE TRAP</b>	NICKI MINAJ	FEAT. 2 CHAINZ YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC

## RHYTHMIC

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST	IMPRINT/PROMOTION LABEL	
1	1	17	<b>#1</b> <b>TAKE CARE</b>	DRAKE	FEAT. RIHANNA YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	
2	2	22	<b>THE MOTTO</b>	DRAKE	FEAT. LIL WAYNE YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	
3	4	15	<b>TALK THAT TALK</b>	RIHANNA	FEAT. JAY-Z SRP/DEF JAM/DJMG	
4	3	24	<b>YOUNG, WILD &amp; FREE</b>	SNOOP DOGG & WIZ KHALIFA	FEAT. BRINDI MARS ROSTRUM/DOGGSTYLE/ATLANTIC	
5	5	20	<b>RACK CITY</b>	TYGA	YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	
6	9	8	<b>GREATEST GAINER</b>	WILD ONES	FLO RIDA	FEAT. SIA POE BOY/ATLANTIC
7	8	10	<b>DRANK IN MY CUP</b>	KIRKO BANGZ	LMG/UNAUTHORIZED/WARNER BROS.	
8	6	19	<b>TURN ME ON</b>	DAVID GUETTA	FEAT. NICKI MINAJ/WHAT A MUSIC/A&R/WORKS/CAPITOL	
9	10	7	<b>BIRTHDAY CAKE</b>	RIHANNA	FEAT. CHRIS BROWN SRP/DEF JAM/DJMG	
10	11	7	<b>CLIMAX</b>	USHER	RCA	
11	13	9	<b>STARSHIPS</b>	NICKI MINAJ	YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	
12	15	3	<b>BOYFRIEND</b>	JUSTIN BIEBER	SCHODOLBY/RAYMOND BRAUN/SLAND/DJMG	
13	7	10	<b>TURN UP THE MUSIC</b>	CHRIS BROWN	RCA	
14	14	14	<b>UPI!</b>	LOVERANCE	FEAT. JAMSI & SKIPPER OR 50 CENT STUDIO LIFE/INTERSCOPE	
15	12	20	<b>CAN'T GET ENOUGH</b>	J. COLE	FEAT. TREY SONGZ ROC NATION/COLUMBIA	
16	17	6	<b>SO GOOD</b>	B.O.B	REBELROCK/GRAND HUSTLE/ATLANTIC	
17	16	14	<b>ASS BACK HOME</b>	GYM CLASS HEROES	FEAT. NEON HITZ/DECA/DANCE/RELEBY BY RAMEN/ATLANTIC	
18	18	7	<b>GLAD YOU CAME</b>	THE WANTED	GLOBAL TALENT/MERCURY/DJMG	
19	21	4	<b>LEAVE YOU ALONE</b>	YOUNG JEEZY	FEAT. NE-YO CTE/DEF JAM/DJMG	
20	19	7	<b>FEEL SO CLOSE</b>	CALVIN HARRIS	ULTRA	
21	25	3	<b>RIGHT BY MY SIDE</b>	NICKI MINAJ	FEAT. CHRIS BROWN YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	
22	23	8	<b>PART OF ME</b>	KATY PERRY	CAPITOL	
23	24	5	<b>FADED</b>	TYGA	FEAT. LIL WAYNE YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	
24	20	19	<b>STRIP</b>	CHRIS BROWN	FEAT. KEVIN K-MAC MCCALL RCA	
25	22	10	<b>ANOTHER ROUND</b>	FAT JOE	FEAT. CHRIS BROWN TERROR SQUAD	
26	28	6	<b>AYY LADIES</b>	TRAVIS PORTER	FEAT. TYGA PORTER HOUSE/RCA	
27	32	2	<b>WE ARE YOUNG</b>	FUN.	FEAT. JANELLE MONAE FUELED BY RAMEN/RRP	
28	30	11	<b>VANS ON</b>	T. MILLS	COLUMBIA	
29	27	9	<b>SHE DOESN'T MIND</b>	SEAN PAUL	VP/ATLANTIC	
30	26	7	<b>MAGIC</b>	FUTURE	FEAT. T.I. FREEBANDZ/A-1/EPIC	
31	NEW	1	<b>BACK IN TIME</b>	PITBULL	MR. 305/POLO GROUNDS/RCA	
32	29	13	<b>SET FIRE TO THE RAIN</b>	ADELE	XL/COLUMBIA	
33	NEW	1	<b>DANCE AGAIN</b>	JENNIFER LOPEZ	FEAT. PITBULL EPIC	
34	35	5	<b>STRONGER (WHAT DOESN'T KILL YOU)</b>	KELLY CLARKSON	19/RCA	
35	36	3	<b>TURN ALL THE LIGHTS ON</b>	T-PAIN	FEAT. NE-YO NAPPY BOY/KONVICT/RCA	
36	38	2	<b>FUNCTION</b>	E-40	WITH YG, JAMSI & PROBLEM HEAVY ON THE GRIND	
37	34	11	<b>LOVE ON TOP</b>	BEYONCE	PARKWOOD/COLUMBIA	
38	40	2	<b>CREW LOVE</b>	DRAKE	FEAT. THE WEEKEND YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	
39	NEW	1	<b>TAKE IT TO THE HEAD</b>	DJ KHALED	WE THE BEST/YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	
40	NEW	1	<b>TIME OF YOUR LIFE</b>	KID INK	THA ALUMNI GROUP	

## ADULT R&B

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST	IMPRINT/PROMOTION LABEL
1	1	22	<b>#1</b> <b>THANK YOU</b>	ESTELLE	HOME SCHOOL/ATLANTIC
2	2	27	<b>LOVE ON TOP</b>	BEYONCE	PARKWOOD/COLUMBIA
3	4	10	<b>SHARE MY LOVE</b>	R. KELLY	RCA
4	3	29	<b>REAL LOVE</b>	ERIC BENET	JORDAN HOUSE/CAPITOL
5	7	15	<b>YOU'RE ON MY MIND</b>	KEM	UNIVERSAL REPUBLIC
6	6	27	<b>LOVE AFTER WAR</b>	ROBIN THICKE	STAR TRAK/GEFFEN/INTERSCOPE
7	5	27	<b>WOO</b>	ANTHONY HAMILTON	MISTER'S MUSIC/RCA
8	9	7	<b>BLESSED</b>	JILL SCOTT	BLUES BABE/WARNER BROS.
9	11	19	<b>66</b> <b>MR. WRONG</b>	MARY J. BLIGE	FEAT. DRAKE MARIACHI/GEFFEN/INTERSCOPE
10	8	12	<b>NEXT BREATH</b>	TANK	MGAME/SONG DYNASTY/ATLANTIC
11	10	14	<b>CO-SIGN</b>	SW MASS	APPEAL/EDNE
12	12	10	<b>IT ALL BELONGS TO ME</b>	MONICA & BRANDY	RCA
13	17	6	<b>BEAUTIFUL SURPRISE</b>	TAMIA	PLUS 1
14	15	11	<b>BRAVO</b>	LEDISI	VERVE FORECAST/VERVE
15	22	3	<b>CLIMAX</b>	USHER	RCA
16	13	10	<b>NOTHING ON YOU</b>	TYRESE	VOLTRON RECORDZ/CAPITOL
17	14	14	<b>JUNE 28TH (I'M SINGLE)</b>	RUBEN STUDDARD	SHANACHIE
18	20	5	<b>GO GET IT</b>	MARY MARY	MY BLOCK/COLUMBIA
19	18	4	<b>TONIGHT (BEST YOU EVER HAD)</b>	JOHN LEGEND	FEAT. LUDACRIS EPIC
20	16	8	<b>THINK LIKE A MAN</b>	JENNIFER HUDSON & NE-YO	FEAT. RICK ROSS EPIC
21	21	13	<b>WILL YOU BE THERE</b>	K'JON	SHANACHIE
22	23	6	<b>PRAY FOR ME</b>	ANTHONY HAMILTON	MISTER'S MUSIC/RCA
23	19	7	<b>IT WOULD BE YOU</b>	JOHNNY GILL	J. SKILLZ/NOTIFI
24	27	6	<b>NAME ON IT</b>	URBAN MYSTIC	SOBE
25	25	9	<b>KNEW IT ALL ALONG</b>	KEITH SWEAT	FEAT. JOHNNY GILL & GERAL

**HOT R&B/HIP-HOP SONGS™**

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	PEAK POSITION
1	1	9	<b>#1</b> <b>CLIMAX</b> DIPLO (U.RAYMOND, IV.W.PENTZ, A.RECHTSHAID, J.NAJERA, S.FENTON)	Usher RCA	1
2	3	4	<b>BIRTHDAY CAKE</b> DA INTERNZ (T.NASH, R.FENTY, M.PALACIOS, E.CLARK)	Rihanna Featuring Chris Brown SRP/DEF JAM/DJMG	2
3	1	33	<b>LOVE ON TOP</b> B.KNOWLES, S.TAYLOR (B.KNOWLES, T.NASH, S.TAYLOR)	Beyonce PARKWOOD/COLUMBIA	1
4	4	24	<b>THE MOTTO</b> T-MINUS (A.GRAHAM, D.CARTER, T.WILLIAMS, A.RAY)	Drake Featuring Lil Wayne YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	1
5	5	7	<b>UPI!</b> R.OLIVER, I.AMSUI (R.OLIVER, S.WILLIAMS, P.COX)	LoveRance Featuring IamSu & Skipper or 50 Cent STUDIO LIFE/INTERSCOPE	5
6	7	35	<b>DRANK IN MY CUP</b> SOUND M.O.B. (K.RANDLE, B.TILLMAN, R.GONZALEZ)	Kirko Bangz IMG/UNAUTHORIZED/WARNER BROS.	6
7	6	25	<b>STRIP</b> THA BUSINESS (C.M.BROWN, K.MCCALL, A.STREETER, J.L.BEAL, C.WHITACRE, J.HENDERSON)	Chris Brown Featuring Kevin K-MAC McCall RCA	3
8	8	11	<b>ANOTHER ROUND</b> YOUNG LADD, COOL & DRE (D.LAUSTRY, J.CARTES, NAC.M.BROWN, J.BRICK, J.OSEPH, A.CYONS, J.PERRY, B.PICKENS, M.VENZANO)	Fat Joe Featuring Chris Brown TERROR SOULAD	8
9	12	17	<b>GREATEST GAINER/AIRPLAY</b> <b>AYY LADIES</b> M.ROBERTS (D.WOODS, J.DUNCAN, L.MATTOX, M.STEVENS)	Travis Porter Featuring Tyga PORTER HOUSE/RCA	9
10	11	14	<b>LEAVE YOU ALONE</b> WARREN G (J.W.JENKINS, W.GRIFFIN, S.C.SMITH, L.LISTON, S.MITH)	Young Jeezy Featuring Ne-Yo CTE/DEF JAM/DJMG	10
11	14	25	<b>CASHIN OUT</b> DJ SPINZ (J.M.H.GIBSON)	Ca\$HOut BASES LOADED/EPIC	11
12	9	17	<b>SEX AIN'T BETTER THAN LOVE</b> T.TAYLOR, E.HUDSON (T.NEVERSON, T.TAYLOR, E.HUDSON, E.LEWIS, N.MCOWELL, E.MILES, A.CLIFFTON)	Trey Songz SONGBOOK/ATLANTIC	6
13	10	6	<b>LOTUS FLOWER BOMB</b> J.HOWARD (D.AKINTIMEHIN, E.HOWARD, M.J.PIMENTEL, S.J.DEW, W.JOHNSON)	Wale Featuring Miguel MAYBACH/WARNER BROS.	1
14	20	11	<b>SHARE MY LOVE</b> R.KELLY (R.S.KELLY)	R. Kelly RCA	14
15	13	10	<b>MAGIC</b> K.E. ON THE TRACK (N.WILBURN, K.M.ERONDU)	Future Featuring T.I. FREEBANDZ/A-1/EPIC	10
16	18	12	<b>SABOTAGE</b> CLOUD EATER (D.AKINTIMEHIN, A.N.KRAMER, F.FRIEDMAN, C.DARREL HUNTS, J.DEW, L.H.POLITE, JR.)	Wale Featuring Lloyd MAYBACH/WARNER BROS.	16
17	15	16	<b>THANK YOU</b> J.DUPLESSIS, A.ALTINO, A.DUNKLEY (J.DUPLESSIS, A.THAMA, A.ALTINO, A.DUNKLEY, D.FEEDYARDS, T.RICHARDSON)	Estelle HOME SCHOOL/ATLANTIC	15
18	16	15	<b>4 AM</b> RICO LOVE, E.HOOD, E2 (RICO LOVE, E.HOOD, E.GUDY II)	Melanie Fiona SRC/UNIVERSAL REPUBLIC	8
19	25	4	<b>HEART ATTACK</b> BENNY BLANCO, RICO LOVE (B.LEVIN, RICO LOVE, T.NEVERSON)	Trey Songz SONGBOOK/ATLANTIC	19
20	17	13	<b>RACK CITY</b> DJ MUSTARD (M.STEVENS)	Tyga YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	5
21	19	17	<b>MR. WRONG</b> JIM JONAS, RICO LOVE (J.G.SCHIFFER, RICO LOVE, D.MORRIS, K.GARIBAY, L.HUFF, C.GILBERT, A.GRAHAM)	Mary J. Blige Featuring Drake MAYBACH/WARNER BROS.	10
22	31	10	<b>SAME DAMN TIME</b> SONNY DIGITAL (S.C.UNVAEZUOKE, N.WILBURN)	Future FREEBANDZ/A-1/EPIC	22
23	22	24	<b>STAY</b> B.HODGE (T.GIBSON, J.SMITH, A.SLEDGE, C.LACY, B.HODGE)	Tyrese VOLTRON RECORDS/CAPITOL	11
24	24	4	<b>RIGHT BY MY SIDE</b> PODDAK FLIPPY (D.MARAJ, A.WANSEL, J.FELDER, DEAN J.ROBERTS, R.RODSON)	Nicki Minaj Featuring Chris Brown YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	24
25	21	22	<b>NI**AS IN PARIS</b> HT-BOXX, WEST, M.DEAN (K.D.WESTS, C.CARTER, C.HOLLIS, M.DEAN, W.A.DONALDSON)	Jay Z Kanye West RCA-FELAROC/NATION/DEF JAM/DJMG	2
26	27	12	<b>NOBODY'S PERFECT</b> J.L.COLE (J.L.COLE, C.MAYFIELD)	J. Cole Featuring Missy Elliott RCA NATION/COLUMBIA	26
27	26	22	<b>TAKE CARE</b> J.BONNY, G.BIBB, A.GRAHAM, S.BEBBA, P.ALMAN, J.S.MITH, MACKLEY, CRYSTAL, B.LOCKWOOD, S.BUTLER, J.WEBER, BENTON	Drake Featuring Rihanna YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	26
28	35	9	<b>FADED</b> D.BLACKSHER (M.STEVENS, D.CARTER, D.BLACKSHER)	Tyga Featuring Lil Wayne YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	28
29	23	18	<b>MAKE ME PROUD</b> T-MINUS (A.GRAHAM, T.WILLIAMS, N.SEETHARAM, D.T.MARAJ)	Drake Featuring Nicki Minaj YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	1
30	32	21	<b>CREW LOVE</b> C.MONTAGNESE, THE WEEKND, N.SHERB (A.GRAHAM, S.BEBBA, P.ALMAN, A.TESAVE, C.MONTAGNESE)	Drake Featuring The Weeknd YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	30
31	28	15	<b>YOU'RE ON MY MIND</b> KEM, R.RIDGOUT (K.OVENS)	Kem UNIVERSAL REPUBLIC	27
32	38	11	<b>NO CHURCH IN THE WILD</b> D.VINCE, K.WEST, N.DAN (K.WESTS, C.CARTER, M.LARK, M.DEN, F.OCEN, T.NASH, S.VINCE, T.MANZON, J.BROWN, J.RAD)	Jay Z Kanye West Featuring Frank Ocean RCA-FELAROC/NATION/DEF JAM/DJMG	31
33	49	2	<b>MERCY</b> LIFTED (K.O.WESTS, T.AFT, S.ANDERSON, T.THORNTON, T.EPPS, J.THOMAS, D.BEAGLE, W.RILEY, WILLIAMS)	Kanye West, Big Sean, Pusha T, 2 Chainz G.O.O.D./DEF JAM/DJMG	33
34	33	12	<b>THINK LIKE A MAN</b> HARMONY A.K.A. H-MONEY (H.D.SAMUELS, C.HARRELL, S.C.SMITH, A.S.LAMBERT, E.BELLINGER, W.L.ROBERTS III)	Jennifer Hudson & Ne-Yo Featuring Rick Ross EPIC	33
35	29	28	<b>LOVE AFTER WAR</b> THICKE, PRO J (R.THICKE, MAX)	Robin Thicke STAR TRAK/GEFFEN/INTERSCOPE	14
36	43	4	<b>BLESSED</b> DRE, VIDAL (J.SCOTT, A.HARRIS, V.DAVIS)	Jill Scott BLUES BABE/WARNER BROS.	36
37	48	5	<b>TAKE IT TO THE HEAD</b> DJ Khaled Featuring Chris Brown, Rick Ross, Nicki Minaj & Lil Wayne	THE REMIXES (K.HAZEL, N.MAHMED, C.COOPER, J.ROBERTS, C.MARROW, D.CARTER, A.AMP, J.JACKSON, A.DAVIDSON, J.DAVIDSON)	37
38	45	8	<b>REFILL</b> POP.D, CAMPER (E.VARNER, A.WANSEL, D.CAMPER)	Elle Varner MBK/RCA	38
39	44	11	<b>TONIGHT (BEST YOU EVER HAD)</b> PHATBOIZ (J.LEGEND, M.J.PIMENTEL, A.ARTHUR, C.REILLY, K.JUSTICE, C.BRIDGES)	John Legend Featuring Ludacris EPIC	39
40	36	28	<b>REAL LOVE</b> E.BENET, G.NASH, JR. (E.BENET, G.NASH, JR.)	Eric Benet JORDAN HOUSE/CAPITOL	32
41	47	52	<b>FOOL FOR YOU</b> J.SPLASH (M.KAHANE, T.D.CALLAWAY, M.HALLIM)	Cee Lo Green Featuring Melanie Fiona or Phillip Bailey RADICULTURE/ELEKTRA/ATLANTIC	13
42	30	19	<b>I DO</b> M-16 (J.W.JENKINS, J.BANKS, S.C.CARTER, A.BENJAMIN, L.WILLIAMS, M.BENNETT)	Young Jeezy Featuring Jay-Z & Andre 3000 CTE/DEF JAM/DJMG	4
43	39	27	<b>CAN'T GET ENOUGH</b> B.KIDD (J.COLE, K.DUYATE, S.OUMAH)	J. Cole Featuring Trey Songz RCA NATION/COLUMBIA	7
44	41	38	<b>DANCE (ASS)</b> DA INTERNZ (S.ANDERSON, M.PALACIOS, E.CLARK, K.BURRELL, R.JAMES, A.MILLER, D.TMARAJ)	Big Sean Featuring Nicki Minaj G.O.O.D./DEF JAM/DJMG	3
45	51	18	<b>SUPAFREAK</b> D.RICH (J.W.JENKINS, D.RICH, T.EPPS, J.A.JOHNSON, A.H.MILLER)	Young Jeezy Featuring 2 Chainz CTE/DEF JAM/DJMG	39
46	40	42	<b>PARTY</b> B.KNOWLES, K.WEST, J.BHASKER (K.O.WEST, J.BHASKER, B.KNOWLES, A.BENJAMIN, D.MILLS, D.DAVIS, R.WALTERS)	Beyonce Featuring Andre 3000 PARKWOOD/COLUMBIA	2
47	57	4	<b>BEEZ IN THE TRAP</b> KE-NOE (D.TMARAJ, M.JORDAN, T.EPPS)	Nicki Minaj Featuring 2 Chainz YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	47
48	52	13	<b>CO-SIGN</b> LAMB (C.LAMB, T.OSBORNE)	SWV MASS APPEAL/EDNE	48
49	53	14	<b>STAY SCHEMIN</b> THE BEAT BULLIES (A.GRAHAM, W.L.ROBERTS III, K.HARBOUCH)	Rick Ross Featuring Drake & French Montana MAYBACH/SUP-N-SUDE/DEF JAM/DJMG	49
50	34	23	<b>IT ALL BELONGS TO ME</b> RICO LOVE, EARL AND E (RICO LOVE, E.HOOD, E.GUDY II)	Monica & Brandy RCA	23
51	54	12	<b>NEXT BREATH</b> NOT LISTED (NOT LISTED)	Tank MOGAM/SONG DYNASTY/ATLANTIC	46
52	55	20	<b>WILD BOY</b> J.MINES, D.LANGFORD (C.BAKER, J.MALPHURS)	MKG Featuring Waka Flocka Flame EST18XX/BAD BOY/INTERSCOPE	49
53	62	3	<b>SWEET LOVE</b> POLOW DA DON, J.L.PERRY (C.M.BROWN, J.JONES, J.L.PERRY, G.G.CURTIS SR., C.MAKRS, T.DOYLE JR.)	Chris Brown RCA	53
54	56	5	<b>I DONT REALLY CARE</b> SKYY STYLEZ, T.TAYLOR (J.MALPHURS, T.NEVERSON, A.CRASK, T.TAYLOR, A.SMITH)	Waka Flocka Flame Featuring Trey Songz MIZAY/WARNER BROS.	54
55	60	4	<b>BEAUTIFUL SURPRISE</b> S.REMI (T.HILL, C.KELLY, S.REMI)	Tamia PLUS 1	55



The chart's Greatest Gainer/Airplay is the trio's first top 10. Since 2010, the group has charted five songs, with "Make It Rain" marking its previous highest-peaking entry (No. 15). Assistant Tyga notches his third top 10.



While the song sinks a spot, the film soundtrack to open in the top five was "Notorious," which began at No. 1 in January 2009.



The third charted track from Chris Brown's fifth studio album, *Fortune*, arrives as the set's highest debut. "Strip" (which reached No. 3) and "Sweet Love" (up 62-53 this week) each started out at No. 90. *Fortune* is due May 4.

Newly signed to Aftermath/Interscope, the Compton, Calif., rapper and underground favorite during his years with Top Dawg Entertainment nabs his first charted song. In true Aftermath fashion, the track is assisted by Dr. Dre.

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	PEAK POSITION
56	58	59	<b>PRAY FOR ME</b> BABYFACE, A.DIXON (A.HAMILTON, BABYFACE, A.DIXON, J.OUE)	Anthony Hamilton MISTER'S MUSIC/RCA	56
57	59	12	<b>ROC</b> T.NASH (T.NASH, C.A.STEWART)	The-Dream RADIO KILLA/DEF JAM/DJMG	55
58	65	10	<b>RIOT</b> DJ SPINZ (T.EPPS)	2 Chainz/DJ Drama 2 CHAINZ	58
59	64	8	<b>GUCCI THIS (GUCCI THAT)</b> YOUNG FRYER, N.DORRIS (TWINFREY, J.COONEY, S.OLOMAN, S.HARRIS, T.COTTLE, L.MILES)	OMG Girlz PRETTY HUSTLE/GRAND HUSTLE/INTERSCOPE	59
60	66	74	<b>THINKIN BOUT YOU</b> F.OCEAN, S.TAYLOR (F.OCEAN, S.TAYLOR)	Frank Ocean G.O.O.D./DEF JAM/DJMG	60
61	71	—	<b>LOVE THIS LIFE</b> L.EDWARDS, C.BROWN, L.DOPSON (C.J.HARRIS, JR., L.EDWARDS, C.BROWN, L.DOPSON)	T.I. GRAND HUSTLE/ATLANTIC	61
62	61	6	<b>GO GET IT</b> W.CAMPBELL (T.ATKINS, CAMPBELL, E.ATKINS, CAMPBELL, W.CAMPBELL)	Mary Mary MY BLOCK/COLUMBIA	61
63	70	82	<b>BAG OF MONEY</b> Wale Featuring Rick Ross, Meek Mill, & T-Pain	BEAT BILLIONAIRE (D.AKINTIMEHIN, R.WILLIAMS, W.L.ROBERTS III, T.PAIN, S.COOKE)	63
64	78	95	<b>BOYFRIEND</b> M.POSNER, MDL (M.POSNER, J.BIEBER, M.LEVY, M.MUSTO)	Justin Bieber SCHOOLBOY/RAYMOND BRAUN/ISLAND/DJMG	64
65	84	100	<b>WHY</b> E.HUDSON (M.J.BLIGE, D.L.YOUNG, E.HUDSON)	Mary J. Blige Featuring Rick Ross MAYBACH/WARNER BROS.	65
66	72	60	<b>BRavo</b> JON JUN TRAXX (C.KELLY, J.WEBB JR.)	Ledisi VERVE FORECAST/VERVE	59
67	74	72	<b>DANCE FOR YOU</b> B.KNOWLES, T.NASH, C.A.STEWART (T.NASH, C.A.STEWART, B.KNOWLES)	Beyonce PARKWOOD/COLUMBIA	67
68	67	10	<b>SQUARES OUT YOUR CIRCLE</b> ENSAINE WAYNE (R.HILL, JR., N.WILBURN, F.MILES)	Rocko Featuring Future A-1	67
69	68	69	<b>WE IN THIS BITCH!!!</b> KANE BEATZ (NOT LISTED)	DJ Drama Featuring Young Jeezy, T.I., Ludacris, Future APHILLIATES/EDNE	68
70	63	62	<b>NOTHING ON YOU</b> NOT LISTED (NOT LISTED)	Tyrese VOLTRON RECORDS/CAPITOL	62
71	75	78	<b>FUNCTION</b> TRENDS (E.T.STEVENS, K.JACKSON, S.WILLIAMS, J.L.MARTIN, M.SIMMS)	E-40 With YG, IAMSUI & Problem HEAVY ON THE GRIND	71
72	69	—	<b>WAY TOO COLD</b> NOT LISTED (NOT LISTED)	Kanye West Featuring DJ Khaled G.O.O.D./DEF JAM/DJMG	69
73	87	12	<b>DON'T CHANGE</b> R.A.JONES, C.DOSS (C.DOSS, R.A.JONES)	Conya Doss CONYADOSS/SONGS	72
74	HOT SHOT DEBUT	1	<b>TILL I DIE</b> BANJA (C.M.BROWN, F.N.HILLS, M.A.RAICA, S.ANDERSON, C.J.THOMAZ)	Chris Brown Featuring Big Sean & Wiz Khalifa RCA	74
75	73	64	<b>JUNE 28TH (I'M SINGLE)</b> E.WILLIAMS, H.LILLY, JR. (R.STUDDARD, H.LILLY, JR., E.WILLIAMS)	Ruben Studdard SHANACHIE	61
76	79	85	<b>WON'T MAKE A FOOL OUT OF YOU</b> SOUNDZ, C.A.STEWART (C.A.STEWART, K.COBY, J.AUSTIN)	Marcus Canty SYCO/EPIC	76
77	82	94	<b>I GOT DAT SACK</b> NOT LISTED (NOT LISTED)	DJ Cortez/DJ Ransom Dollars/Yo Gotti GREEN LIGHT	77
78	77	79	<b>LIGHTS DOWN LOW</b> BEI MAEJOR (B.GREEN, J.MALPHURS)	Bei Maejor Featuring Waka Flocka Flame RCA	77
79	86	86	<b>MADE LOVE LATELY</b> J.BEANZ (J.BEANZ, D.S.BUTLER)	DAY26 ATLANTIC	79
80	88	83	<b>WILL YOU BE THERE</b> K'JON, L.PAUL (K.JOHNSON)	K'Jon SHANACHIE	80
81	94	88	<b>TURN UP THE MUSIC</b> THE UNDERDOGS, FUEGO (C.M.BROWN, H.J.MASON, JR., D.E.THOMAS, A.PALMER, M.JIMINEZ, T.COLES)	Chris Brown RCA	81
82	83	89	<b>IT WOULD BE YOU</b> P.HAYES, T.TAYLOR (P.HAYES, T.TAYLOR)	Johnny Gill J SKILLZ/NOTIFI	82
83	95	—	<b>SNAP BACKS &amp; TATTOOS</b> YUNG BERG, ARCH THE BOSS (L.COOPER, N.GRAHAM, C.WARD, A.REDMAN)	Driicky Graham NU WORLD ERA/EDNE	83
84	RE-ENTRY	7	<b>NOTHING'S REAL BUT LOVE</b> EG (R.FERGUSON, F.WHITE)	Rebecca Ferguson SYCO/COLUMBIA	68
85	96	—	<b>I WANT YOU</b> KADIS & SEAN (L.J.BOYD, G.SPRIGGS, S.MARSHALL, F.N.HILLS, B.BEAL, N.ATWEH)	Luke James DEF JAM/DJMG	85
86	76	66	<b>I JUST WANNA</b> D.R.U.G.S. (C.J.JACKSON, JR., M.BERNARD, D.NORMAN, H.W.CASEY, R.FINCH)	50 Cent Featuring Tony Yayo SHADY/AFTERMATH/INTERSCOPE	60
87	NEW	1	<b>KNEW IT ALL ALONG</b> A.DURHAM, K.SWEAT (K.SWEAT, A.DURHAM)	Keith Sweat Featuring Johnny Gill & Gerald Levert THE SWEAT HOTEL/EDNE	87
88	RE-ENTRY	6	<b>MY TESTIMONY</b> A.W.LINDSEY (M.L.SAPPA, W.LINDSEY)	Marvin Sapp VERITY/RCA	23
89	97	81	<b>SLIGHT WORK</b> DIPLO (U.RAYMOND, IV.W.PENTZ, S.ANDERSON)	Wale Featuring Big Sean MAYBACH/WARNER BROS.	71
90	NEW	1	<b>THE RECIPE</b> NOT LISTED (NOT LISTED)	Kendrick Lamar Featuring Dr. Dre AFTERMATH/INTERSCOPE	90
91	80	67	<b>HEAD SNAPPIN</b> MR. C, CRUMP (W.PERRY, JR.)	Mr. C The Slide Man CASPER SLIDE/DEH TYME	67
92	89	—	<b>TROUBLE</b> L.VEGAS, P.VEGAS, P.TAWINAT (L.VEGAS, P.VEGAS, P.TAWINAT)	Tha Native BIG RED ONE	89
93	RE-ENTRY	8	<b>AH YEAH</b> Robert Glasper Experiment Featuring Musiq Soulchild & Christette Michele	R.GLASPER, B.M.COX (T.JOHNSON, C.M.PAYNE, R.GLASPER, D.H.HODGES)	86
94	93	87	<b>SHOW YOU HOW</b> K.DEAN, J.OUE (J.OUE)	O Parker NEWFAM/MALACO	87
95	100	—	<b>SO GOOD</b> R.B.TEDDER, N.ZANCANELLA (R.B.TEDDER, N.ZANCANELLA, B.KUTZLE, B.R.SIMMONS, JR.)	B.o.B REBELROCK/GRAND HUSTLE/ATLANTIC	95
96	NEW	1	<b>ALL TIED UP</b> THICKE, PRO J (R.THICKE, L.COXX, R.L.DANIELS)	Robin Thicke STAR TRAK/GEFFEN/INTERSCOPE	96
97	98	—	<b>OLD THING BACK</b> R.TAYLOR (V.MULLER)	Rantz Davis RANTZ DAVIS	97
98	RE-ENTRY	3	<b>TURN ME ON</b> D.GUETTA, E.TUINFORT (E.DEAN, D.GUETTA, E.TUINFORT)	David Guetta Featuring Nicki Minaj WHAT A MUSIC/ASTRALWERKS/CAPITOL	92
99	92	75	<b>ROMAN RELOADED</b> R.WEBBER (D.T.MARAJ, D.CARTER, R.LAMARRE, S.SAMUELS)	Nicki Minaj Featuring Lil Wayne YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	57
100	RE-ENTRY	4	<b>I FEEL GOOD</b> F.HAMMOND (F.HAMMOND, C.RODGERS, P.FEASTER, L.MILLER)	Fred Hammond F HAMMOND/VERITY/RCA	99

## BETWEEN THE BULLETS

# 'CLIMAX' REACHES PEAK

Usher gets his third No. 1 on Hot R&B/Hip-Hop Songs as "Climax" steps 2-1. This is his first single from seventh studio album *Looking for Myself*, due June 12. "Climax" extends Usher's lead for the most No. 1s on this chart during the Nielsen SoundScan era (December 1992-present). Among all acts in that span, Drake, R. Kelly and Jay-Z are tied for second with nine leaders. Usher also extends his lead as the artist with the most weeks at No. 1 since the chart began using Nielsen data, with 58 weeks at the top. Alicia Keys is in second, with 54.

—Karinah Santiago

CHRISTIAN SONGS™			
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE
1	1	32	<b>#1</b> WHERE I BELONG BUILDING 429 ESSENTIAL/PLG
2	2	23	OVERCOME JEREMY CAMP BEC/TOOTH & NAIL
3	5	9	<b>GREATEST GAINER</b> THE HURT & THE HEALER MERCYME FAIR TRADE
4	8	43	MY HOPE IS IN YOU AARON SHUST CENTRICITY
5	7	15	ALL THIS TIME BRITT NICOLE SPARROW/EMI CMG
6	4	16	GOD'S NOT DEAD (LIKE A LION) NEWSBOYS INPOP
7	3	16	WHEN THE STARS BURN DOWN (BLESSING AND HONOR) PHILLIPS, CRAIG & DEAN FAIR TRADE
8	6	23	LEARNING TO BE THE LIGHT NEWWORLDSON PLATINUM POP
9	11	23	YOU LEAD JAMIE GRACE GOTEE
10	9	16	WHAT A SAVIOR LAURA STORY FAIR TRADE
11	12	13	LIVE LIKE THAT SIDEWALK PROPHETS FERVENT/WORD-CURB
12	13	8	WHITE FLAG PASSION FEAT. CHRIS TOMLIN SIXSTEPS/SPARROW/EMI CMG
13	14	40	STRONG ENOUGH TO SAVE TENTH AVENUE NORTH REUNION/PLG
14	10	16	CARRY ME TO THE CROSS KUTLESS BEC/TOOTH & NAIL
15	15	9	HE SAID GROUP 1 CREW FEAT. CHRIS AUGUST FERVENT/WORD-CURB
16	17	15	FREE DARA MACLEAN FERVENT/WORD-CURB
17	16	13	LONG WAY HOME STEVEN CURTIS CHAPMAN SPARROW/EMI CMG
18	18	4	10,000 REASONS (BLESS THE LORD) MATT REDMAN SIXSTEPS/SPARROW/EMI CMG
19	21	21	I TURN TO YOU SELAH CURB
20	23	7	JESUS, FRIEND OF SINNERS CASTING CROWNS BEACH STREET/REUNION/PLG
21	22	20	OUR GOD'S ALIVE ANDY CHERRY ESSENTIAL/PLG
22	20	14	ALL FOR YOU MIKESCHAIR CURB
23	25	6	I CHOOSE JESUS MORIAN PETERS REUNION/PLG
24	27	8	RISE UP MATT MAHER ESSENTIAL/PLG
25	26	14	THE SAME GOD NEWSONG HIM
26	19	19	ALIVE NATALIE GRANT CURB
27	37	14	GOOD MORNING MANDISA FEAT. TOBYMAC SPARROW/EMI CMG
28	29	8	AFTERLIFE SWITCHFOOT LOWERCASE PEOPLE/CREDENTIAL/EMI CMG
29	30	3	MOUNTAINTOP THE CITY HARMONIC KINGSWAY/INTEGRITY
30	34	3	MORE THAN AMAZING LINCOLN BREWSTER INTEGRITY
31	32	3	RISEN TODAY AARON SHUST CENTRICITY
32	29	12	EVER LIFTING CHRISTY NOCKELS SIXSTEPS/SPARROW/EMI CMG
33	33	10	SHIPS IN THE NIGHT MAT KEARNEY INPOP
34	38	8	ON MY OWN ASHES REMAIN FAIR TRADE
35	36	5	KEEP MY HEART ALIVE SANCTUS REAL SPARROW/EMI CMG
36	24	5	SECOND CHANCE REND COLLECTIVE EXPERIMENT KINGSWAY/INTEGRITY
37	46	4	OUTTA MY MIND ANTHEM LIGHTS REUNION/PLG
38	41	18	ONE DAY TOO LATE SKILLET ARDENT/FAIR TRADE
39	39	16	LET ME FEEL YOU SHINE DAVID CROWDER*BAND SIXSTEPS/SPARROW/EMI CMG
40	42	13	HEARTBEAT THE FRAY EPIC
41	44	5	IF I EVER NEEDED GRACE JIMMY NEEDHAM INPOP
42	50	2	ANGEL BY YOUR SIDE FRANCESCA BATTISTELLI FERVENT/WORD-CURB
43	40	11	THE RESCUE ADAM CAPPA BEC/TOOTH & NAIL
44	<b>HOT SHOT DEBUT</b>		<b>DANGEROUS</b> KJ-52 BEC/TOOTH & NAIL
45	49	4	NEVER LET YOU GO MANIFEST BEC/TOOTH & NAIL
46	47	2	BACKGROUND LEICRAE FEAT. C-LITE REACH
47	31	7	THIS IS THE DAY PHIL WICKHAM FAIR TRADE
48	<b>NEW</b>		<b>LETTING GO</b> STEPHANIE SMITH GOTEE
49	<b>NEW</b>		<b>AFTER ALL (HOLY)</b> DAVID CROWDER*BAND SIXSTEPS/SPARROW/EMI CMG
50	<b>NEW</b>		<b>HE WEEPS</b> FIREFLIGHT ESSENTIAL/PLG

CHRISTIAN ALBUMS™			
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE
1	<b>HOT SHOT DEBUT</b>		<b>#1</b> TRIP LEE THE GOOD LIFE REACH 8205/INFINITY
2	<b>NEW</b>		<b>DEMON HUNTER</b> TRUE DEFANCE SOLID STATE 0486/EMI CMG
3	6	11	MARANATHA! PRAISE BAND TOP 25 PRAISE SONGS 2012 EDITION MARANATHA! 2071/EMI CMG
4	3	21	NEWSBOYS GOD'S NOT DEAD INPOP 1592/EMI CMG
5	1	26	CASTING CROWNS COME TO THE WELL BEACH STREET/REUNION 10162/PLG
6	8	5	PASSION PASSION: WHITE FLAG SIXSTEPS/SPARROW 6367/EMI CMG
7	4	3	BRITT NICOLE GOLD SPARROW 7057/EMI CMG
8	7	29	VARIOUS ARTISTS WOW HITS 2012 WORD-CURB/PROVIDENT-INTEGRITY 8585/EMI CMG
9	9	139	SKILLET AWAKE ARDENT/FAIR TRADE/ATLANTIC 2554/PLG
10	<b>NEW</b>		<b>DESPERATION BAND</b> CENTER OF IT ALL INTEGRITY 5070 EXP/PLG
11	5	3	TOBYMAC DUBBED & FREED: A REMIX PROJECT FOREFRONT 83332/EMI CMG
12	10	22	CHRIS TOMLIN NEW GREAT & OUR GOD: THE ESSENTIAL COLLECTION SIXSTEPS/SPARROW/EMI CMG
13	11	30	JAMIE GRACE ONE SONG AT A TIME GOTEE/COLUMBIA 70021/PLG
14	2	2	CHRISTY NOCKELS INTO THE GLORIOUS SIXSTEPS/SPARROW 7075/EMI CMG
15	13	12	KARI JOBE WHERE I FIND YOU SPARROW 3128/EMI CMG
16	<b>NEW</b>		<b>MANIFEST</b> FIGHTER MANIFEST/BEC 0353/EMI CMG
17	15	78	THIRD DAY MOVE ESSENTIAL 10921/PLG
18	24	37	MAT KEARNEY YOUNG LOVE INPOP 1608/EMI CMG
19	19	3	SIDEWALK PROPHETS LIVE LIKE THAT FERVENT 888390/WORD-CURB
20	14	54	MANDISA WHAT IF WE WERE REAL SPARROW 7963/EMI CMG
21	22	74	CHRIS TOMLIN AND IF OUR GOD IS FOR US... SIXSTEPS/SPARROW 2444/EMI CMG
22	16	3	GUY PENROD HYMNS SERVANT/GAITHER 6142/EMI CMG
23	20	7	KUTLESS BELIEVER BEC 0854/EMI CMG
24	17	53	LAURA STORY BLESSINGS FAIR TRADE 4873/PLG
25	<b>NEW</b>		<b>SOVEREIGN GRACE MUSIC</b> FROM AGE TO AGE SOVEREIGN GRACE MUSIC 4280021 EX
26	12	34	BUILDING 429 LISTEN TO THE SOUND ESSENTIAL 10932/PLG
27	27	5	PHILLIPS, CRAIG & DEAN BREATHE IN FAIR TRADE 6019/PLG
28	26	5	JEREMY CAMP I STILL BELIEVE: THE NUMBER ONES COLLECTION BEC 1541/EMI CMG
29	25	55	FRANCESCA BATTISTELLI HUNDRED MORE YEARS FERVENT 880286/WORD-CURB
30	32	14	DAVID CROWDER*BAND GIVE US REST OR... SIXSTEPS/SPARROW 7854/EMI CMG
31	41	20	JESUS CULTURE AWAKENING: LIVE FROM CHICAGO JESUS CULTURE/REACH 0586/EMI CMG
32	34	30	SWITCHFOOT VICE VERSAS LOWERCASE PEOPLE/CREDENTIAL 6727/EMI CMG
33	35	6	FIREFLIGHT NOW ESSENTIAL 10933/PLG
34	37	30	NEEDTOBREATHE THE RECKONING ATLANTIC 528053/WORD-CURB
35	28	2	KJ-52 DANGEROUS UPROK/BEAC 7200/EMI CMG
36	18	12	FOR KING & COUNTRY GRAVE FERVENT/WORD-CURB 387997/WARNER-CURB
37	50	39	PASSION BAND PASSION: HERE FOR YOU SIXSTEPS/SPARROW 7179/EMI CMG
38	33	126	CASTING CROWNS UNTIL THE WHOLE WORLD HEARS BEACH STREET/REUNION 10135/PLG
39	29	28	VARIOUS ARTISTS MUSIC INSPIRED BY THE STORY PRESENT: INTEGRITY/WORD-CURB 8250/EMI CMG
40	36	9	HILLSONG UNITED LIVE IN MIAMI HILLSONG/SPARROW 6235/EMI CMG
41	31	19	ROYAL TAILOR BLACK & WHITE ESSENTIAL 10926/PLG
42	48	6	FLAME THE 6TH CLEAR SIGHT 8228
43	<b>RE-ENTRY</b>		<b>RED</b> UNTIL WE HAVE FACES ESSENTIAL 10916/PLG
44	<b>RE-ENTRY</b>		<b>DAILEY &amp; VINCENT</b> THE GOSPEL SIDE OF DAILEY & VINCENT HOLLISTER 61810 EX/CRACKER BAKERY
45	43	13	MICHAEL W. SMITH DECADES OF WORSHIP REUNION 10168/PLG
46	<b>RE-ENTRY</b>		<b>NICOLE C. MULLEN</b> CAPTIVATED MARANATHA! 2051/EMI CMG
47	45	18	MATT REDMAN 10,000 REASONS SIXSTEPS/SPARROW 7853/EMI CMG
48	21	14	SOUNDTRACK JOYFUL NOISE WATERTOWER 38273/EMI CMG
49	38	23	STEVEN CURTIS CHAPMAN RE-CREATION SPARROW 6726/EMI CMG
50	39	2	SOUNDTRACK OCTOBER BABY PROVIDENT FILMS/SONY PICTURES DIGITAL EX/SONY MUSIC

CHRISTIAN AC SONGS™			
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE
1	1	30	<b>#1</b> WHERE I BELONG BUILDING 429 ESSENTIAL/PLG
2	2	18	OVERCOME JEREMY CAMP BEC/TOOTH & NAIL
3	3	16	YOU LEAD JAMIE GRACE GOTEE
4	4	41	MY HOPE IS IN YOU AARON SHUST CENTRICITY
5	8	14	ALL THIS TIME BRITT NICOLE SPARROW/EMI CMG
6	6	13	GOD'S NOT DEAD (LIKE A LION) NEWSBOYS INPOP
7	5	23	LEARNING TO BE THE LIGHT NEWWORLDSON PLATINUM POP
8	7	15	WHEN THE STARS BURN DOWN (BLESSING AND HONOR) PHILLIPS, CRAIG & DEAN FAIR TRADE
9	11	8	<b>GREATEST GAINER</b> THE HURT & THE HEALER MERCYME FAIR TRADE
10	9	12	LIVE LIKE THAT SIDEWALK PROPHETS FERVENT/WORD-CURB
11	10	14	WHAT A SAVIOR LAURA STORY FAIR TRADE
12	12	13	CARRY ME TO THE CROSS KUTLESS BEC/TOOTH & NAIL
13	16	7	WHITE FLAG PASSION FEAT. CHRIS TOMLIN SIXSTEPS/SPARROW/EMI CMG
14	13	50	STRONG ENOUGH MATTHEW WEST SPARROW/EMI CMG
15	15	37	STRONG ENOUGH TO SAVE TENTH AVENUE NORTH REUNION/PLG
16	18	6	HE SAID GROUP 1 CREW FEAT. CHRIS AUGUST FERVENT/WORD-CURB
17	17	11	FREE DARA MACLEAN FERVENT/WORD-CURB
18	20	14	I TURN TO YOU SELAH CURB
19	19	8	LONG WAY HOME STEVEN CURTIS CHAPMAN SPARROW/EMI CMG
20	21	6	JESUS, FRIEND OF SINNERS CASTING CROWNS BEACH STREET/REUNION/PLG
21	22	14	THE SAME GOD NEWSONG HIM
22	23	10	ALL FOR YOU MIKESCHAIR CURB
23	30	2	10,000 REASONS (BLESS THE LORD) MATT REDMAN SIXSTEPS/SPARROW/EMI CMG
24	25	3	RISE UP MATT MAHER ESSENTIAL/PLG
25	24	3	RISEN TODAY AARON SHUST CENTRICITY

CHRISTIAN CHR™			
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE
1	1	14	<b>#1</b> ALL THIS TIME BRITT NICOLE SPARROW/EMI CMG
2	2	14	FREE DARA MACLEAN FERVENT/WORD-CURB
3	3	22	GOD'S NOT DEAD (LIKE A LION) NEWSBOYS INPOP
4	4	8	AFTERLIFE SWITCHFOOT LOWERCASE PEOPLE/CREDENTIAL/EMI CMG
5	6	12	ALL FOR YOU MIKESCHAIR CURB
6	5	11	SHIPS IN THE NIGHT MAT KEARNEY INPOP
7	8	6	HE SAID GROUP 1 CREW FEAT. CHRIS AUGUST FERVENT/WORD-CURB
8	9	8	WHERE I BELONG BUILDING 429 ESSENTIAL/PLG
9	11	10	ON MY OWN ASHES REMAIN FAIR TRADE
10	7	14	WE WON'T GIVE UP THE AFTERS FAIR TRADE
11	10	14	CARRY ME TO THE CROSS KUTLESS BEC/TOOTH & NAIL
12	17	6	<b>GREATEST GAINER</b> LIVE LIKE THAT SIDEWALK PROPHETS FERVENT/WORD-CURB
13	14	8	OUTTA MY MIND ANTHEM LIGHTS REUNION/PLG
14	12	23	ONE DAY TOO LATE SKILLET ARDENT/FAIR TRADE
15	13	20	LOVE COME TO LIFE BIG DADDY WEAVE FERVENT/WORD-CURB
16	15	5	NEW YEARS DAY ABANDON FOREFRONT/EMI CMG
17	18	16	MY HOPE IS IN YOU AARON SHUST CENTRICITY
18	19	10	MY NEXT BREATH HAWK NELSON BEC/TOOTH & NAIL
19	16	9	OVERCOME JEREMY CAMP BEC/TOOTH & NAIL
20	20	4	THE HURT & THE HEALER MERCYME FAIR TRADE
21	21	4	LOVE IS ALL JEKOB SAVE THE CITY
22	29	2	SHADOWS SAMSTATE SPARROW/EMI CMG
23	23	13	THE RESCUE ADAM CAPPA BEC/TOOTH & NAIL
24	30	2	DANGEROUS KJ-52 BEC/TOOTH & NAIL
25	24	16	STAY CLOSE FIREFLIGHT ESSENTIAL/PLG

GOSPEL ALBUMS™			
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE
1	<b>HOT SHOT DEBUT</b>		<b>#1</b> TRIP LEE THE GOOD LIFE REACH 8205/INFINITY
2	1	3	MARVIN SAPP I WIN VERITY 97017/RCA
3	2	3	J.J. HAIRSTON & YOUTHFUL PRAISE AFTER THIS EVIDENCE GOSPEL/LIGHT 7246/EONE
4	3	12	VARIOUS ARTISTS WOW GOSPEL 2012 WORD-CURB/EMI CMG/VERITY 97014/RCA
5	4	2	SMOKIE NORFUL DANCE IN A LIFETIME TREMYLES/EMI GOSPEL 94434/EMI CMG
6	5	11	FRED HAMMOND GOD, LOVE & ROMANCE F HAMMOND/VERITY 80800/RCA
7	10	23	WILLIAM MCDOWELL AHE: THE LIVE WORSHIP EXPERIENCE DELIVERY ROOM/LIGHT 2522/EONE
8	6	13	JAMES FORTUNE & FIYA IDENTITY FIYA WORLD/LIGHT 7265/EONE
9	12	34	ISAAC CARREE UNCOMMON ME SOVEREIGN AGENCY 002
10	8	56	KIRK FRANKLIN HELLO FEAR FO YO SOUL/VERITY 77917/RCA
11	7	32	LE'ANDRIA JOHNSON THE EVOLUTION OF... BETTER THAN MUSIC WORLD GOSPEL/SHAMUSIC WORLD
12	9	12	MARANATHA! GOSPEL TOP 25 GOSPEL SONGS 2012 MARANATHA! 72087/EMI CMG
13	13	9	LE'ANDRIA JOHNSON THE EVOLUTION OF... BETTER THAN MUSIC WORLD GOSPEL/SHAMUSIC WORLD
14	15	29	JESSICA REEDY FROM THE HEART LIGHT 7239/EONE
15	14	2	ANITA WILSON WORSHIP SOUL EMI GOSPEL 82661/EMI CMG
16	17	29	ANDRAE CROUCH THE JOURNEY RIVERPHO 002
17	<b>NEW</b>		<b>FOREVER JONES</b> MUSICAL REVIVAL EMI GOSPEL 18199/EMI CMG
18	16	64	MARVIN SAPP PLAYLIST VERITY/LEGACY 67460/SONY MUSIC
19	21	56	<b>GREATEST GAINER</b> MARY MARY SOMETHING BIG BY BLACK COLUMBIA 6228/SONY MUSIC
20	20	6	ISRAEL & NEW BREED 18 DECADES: 2002-2012 INTEGRITY/COLUMBIA 65860/SONY MUSIC
21	19	6	FLAME THE 6TH CLEAR SIGHT 8228
22	22	21	GENITA PUGH MY PURPOSE ETERNITY 0003
23	11	14	SOUNDTRACK JOYFUL NOISE WATERTOWER 38273
24	23	63	VARIOUS ARTISTS WOW GOSPEL 2011: THE HEART OF THE GOSPEL ARTISTS AND SONG WRITERS CREW/EMI CMG/VERITY 97014/RCA
25	18	6	ANDREA HELMS MOVING FORWARD (EP) BET/MUSIC WORLD GOSPEL 5010/MUSIC WORLD

GOSPEL SONGS™			
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE
1	4	27	<b>#1</b> GG LET THE CHURCH SAY AMEN ANDRAE CROUCH FEAT. MARVIN WINANS RIVERPHO
2	1	23	I FEEL GOOD FRED HAMMOND F HAMMOND/VERITY/RCA
3	3	36	I WON'T GO BACK WILLIAM MCDOWELL DELIVERY ROOM/LIGHT/EONE
4	2	17	MY TESTIMONY MARVIN SAPP VERITY/RCA
5	5	35	STILL ABLE JAMES FORTUNE & FIYA FIYA WORLD/LIGHT/EONE
6	6	36	ONE MORE TIME ZACARDI CORTEZ FEAT. JOHN P. KEE BLACKSMOKE/WORLWIDE
7	8	21	AFTER THIS YOUTHFUL PRAISE FEAT. J.J. HAIRSTON EVIDENCE GOSPEL/LIGHT/EONE
8	7	30	PUT IT ON THE ALTAR JESSICA REEDY LIGHT/EONE
9	9	49	I NEED YOUR GLORY EARNEST PUGH EPM/BLACKSMOKE/WORLWIDE
10	11	11	AWESOME PASTOR CHARLES JENKINS & FELLOWSHIP CHICAGO INSPIRED PEOPLE
11	10	14	GOOD & BAD J MOSS PAJAM/VERITY/RCA
12	14	33	A GOD LIKE YOU KIRK FRANKLIN FO YO SOUL/VERITY/RCA
13	13	48	I HEAR THE SOUND (OF VICTORY) MAURETTE BROWN CLARK AIR GOSPEL/MALACO
14	12	15	SHIFTING THE ATMOSPHERE JASON NELSON VERITY/RCA
15	15	7	GO GET IT MARY MARY MY BLOCK/COLUMBIA
16	16	14	ALL IS WELL TROY SNEED EMTRO GOSPEL
17	17	6	GREAT AND MIGHTY BYRON CAGE GOSPEL CENTRICITY/RCA
18	19	7	SPEECHLESS ANITA WILSON EMI GOSPEL
19	18	12	HE BROUGHT ME DORINDA CLARK-COLE LIGHT/EONE
20	20	6	I'M AT PEACE VICKI YOHE SHANACHEE
21	22	3	ONCE IN A LIFETIME SMOKIE NORFUL TREMYLES/EMI GOSPEL
22	21	8	HE KEEPS HIS PROMISE ANGELA SPIVEY INNOVATIVE
23			

**DANCE CLUB SONGS™**

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST	IMP/PRINT/PROMOTION LABEL
1	4	8	<b>#1</b> NEVER FORGET	DAVE AUDE FEAT. LENA KATINA	AUDACIOUS
2	5	7	WILD ONE TWO	JACK BACK FEAT. DAVID GUETTA, NICKY ROMERO & SIA	BIG BEAT/ATLANTIC
3	1	6	GIRL GONE WILD	MADONNA LIVE	NATION/INTERSCOPE
4	6	6	PART OF ME	KATY PERRY	CAPITOL
5	9	5	STARSHIPS	NICKI MINAJ YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	
6	2	10	NAKED	DEV & ENRIQUE IGLESIAS	INDIE-POP/UNIVERSAL REPUBLIC
7	13	5	SOMEBODY THAT I USED TO KNOW	GOTYE FEAT. KIMBRA SAMPLES TV SECONDS/FAIRFAX/UNIVERSAL REPUBLIC	
8	3	9	RESPECT	MELANIE AMARO	SYCO/EPIC
9	11	6	BROKENHEARTED	KARMIN	EPIC
10	15	13	GLAD YOU CAME	THE WANTED	GLOBAL TALENT/MERCURY/DJ/MG
11	12	8	FAMOUS	AUDIO PLAYGROUND	CANWEST MUSIC/WORKS
12	8	12	DOMINO	JESSIE J	LAVA/UNIVERSAL REPUBLIC
13	7	9	LOVE ON TOP	BEYONCE	PARKWOOD/COLUMBIA
14	16	7	NEVER GIVE UP	PHIL B FEAT. DEBBY HOLIDAY	LADY LUNCH BEATS
15	17	7	BODY ON MINE	EVA BIG	H/TOMMY BOY
16	22	20	TITANIUM	DAVID GUETTA FEAT. SIA	WHAT A MUSIC/A&S/RA&A/CAPITOL
17	23	4	BOOM BOOM	RYE RYE N.E.E.T.	INTERSCOPE
18	18	11	SHE GETS DOWN ON HER KNEES	ONO MIND	TRAIN/TWISTED
19	21	7	LET'S GET NAUGHTY	JESSIE AND THE TOY BOYS	PROSPECT PARK
20	19	7	TURN UP THE MUSIC	CHRIS BROWN	RCA
21	14	9	CHANGED THE WAY YOU KISS ME	EXAMPLE	MERCURY/DJ/MG
22	<b>HOT SHOT DEBUT</b>		<b>DANCE AGAIN</b>	JENNIFER LOPEZ FEAT. PITBULL	EPIC
23	30	6	THE ONLY ONE	AMANDA CAMP	
24	28	4	HEAT OF THE NIGHT	PAULINA RUBIO	UNIVERSAL MUSIC LATIN
25	24	5	CAN'T STOP ME	AFROJACK & SHERMANOLOGY	ROBBINS

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST	IMP/PRINT/PROMOTION LABEL	
26	39	2	<b>POWER PICK</b> GREYHOUND	SWEDISH HOUSE MAFIA	ASTRALWERKS/CAPITOL	
27	32	3	KISS ME!	NOELIA FEAT. BABY BOY	PINK STAR/PCM	
28	37	3	MIDNIGHT CITY	M83	MUTE/CAPITOL	
29	10	9	GIVE ME ALL YOUR LUVIN'	MADONNA FEAT. NICKI MINAJ & M.I.A. LIVE	NATION/INTERSCOPE	
30	49	2	DON'T STOP (COLOR ON THE WALLS)	FOSTER THE PEOPLE	STARTIME/COLUMBIA	
31	42	3	TROUBLEMAKER	TAIO CRUZ	MERCURY/DJ/MG	
32	<b>NEW</b>		ZERO GRAVITY	KERLI	ISLAND/DJ/MG	
33	47	2	I'M NOT LEAVING	THE CRYSTAL METHOD	FEAT. MARTHA REEVES	ATQ/RED
34	<b>NEW</b>		WHAT MAKES YOU BEAUTIFUL	ONE DIRECTION	SYCO/COLUMBIA	
35	33	9	RAISE YOUR HANDS	C.R.O.D. FEAT. JASON WALKER	ROSEMINA	
36	20	11	R.E.S.P.E.C.T.	R.I.P. & BARBARA TUCKER	FEAT. LIL JON	TOMMY BOY
37	44	3	CHANGIN'	CHRIS COX & DJ TOMMY ROGERS	FEAT. PEYTON BIG	H/TOMMY BOY
38	43	4	GO OFF	SAHARA DAVENPORT	GOMINATION	
39	35	8	WILD ONES	FLO RIDA	FEAT. SIA	POE BOY/ATLANTIC
40	34	7	SORRY FOR PARTY ROCKING	LMFAO	PARTY ROCK/WILLIAMS/CHERRYTREE/INTERSCOPE	
41	25	13	BE YOUR FREAK	KENNY DOPE	FEAT. JOSH MILAN	DOPE WAX/KAY-DEE
42	46	11	FEEL SO CLOSE	CALVIN HARRIS	ULTRA	
43	26	11	INTERNATIONAL LOVE	PITBULL	FEAT. CHRIS BROWN	MR. 305/POLO GROUNDS/JRCA
44	29	10	INSOMNIA	I Z I Z		
45	40	4	EYES IN THE DARK	GRAPH GONZALES	CITRUS/SONIC STEREO/PHONIC	
46	<b>NEW</b>		SUN BURNS DOWN	JIN	AKANISHI WARNER BROS.	
47	<b>NEW</b>		DJ LOVE SONG	SHYRA SANCHEZ	SUPER SHY	
48	36	9	POP IT	JASON DOTTLEY	JDJ	
49	31	10	DON'T THROW IT AWAY	DOMINATORZ & BASSMONKEYS	FEAT. AMANDA WILSON	SEA TO SUN
50	<b>NEW</b>		TAKES ALL NIGHT	SKYE STEVENS	ROCK SOCIETY	

**DANCE/ELECTRONIC ALBUMS™**

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE	IMP/PRINT/PROMOTION LABEL
1	1	3	<b>#1</b> MADONNA	MONA LIVE	NATION/INTERSCOPE 016650*/RGA
2	<b>NEW</b>		BASSNECTAR	VAVA VOOM	AMORPHOUS 012*
3	3	16	SKRILLEX	BANGARANG (EP)	BIG BEAT/DJ/SIA/ATLANTIC 528521*/AG
4	2	43	LMFAO	SORRY FOR PARTY ROCKING	PARTY ROCK/WILLIAMS/CHERRYTREE/INTERSCOPE 016610*/AG
5	4	69	SKRILLEX	SCARY MONSTERS AND NICE SPITES (EP)	BIG BEAT/ATLANTIC 528019*/AG
6	6	33	DAVID GUETTA	NOTHING BUT THE BEAT	WHAT A MUSIC/A&S/RA&A/CAPITOL
7	7	71	DEADMAU5	4X4=12	MAJESTIC 2519*/ULTRA
8	8	48	LADY GAGA	BORN THIS WAY	STREAMLINE/KONIVIVE/INTERSCOPE 015373*/RGA
9	9	19	KORN	THE PATH OF TOTALITY	ROADRUNNER 017728
10	5	3	TOBYMAC	DOBBS & FROD: A REMIX PROJECT	FOREPRINT 033325EMI/CMG
11	10	26	M83	HURRY UP, WE'RE DREAMING	M83 9510*/MUTE
12	<b>NEW</b>		DATSIK	VITAMIN D	DIAM DIGITAL EX/DOWNTOWN
13	<b>NEW</b>		KLAYPEX	READY TO GO	KLAYPEX DIGITAL EX
14	16	33	KC AND THE SUNSHINE BAND	FLASHBACK WITH KC AND THE SUNSHINE BAND	HYRO FLASHBACK 52021/RHM
15	17	71	VARIOUS ARTISTS	UKF DUBSTEP 2010	UKF DIGITAL EX
16	14	8	GRIMES	VISIONS	4AD 3208*
17	11	3	CHROMATICS	KILL FOR LOVE	ITALIANS DO IT BETTER 038 EX
18	19	21	VARIOUS ARTISTS	UKF DUBSTEP 2011	UKF DIGITAL EX
19	18	71	DAFT PUNK	TRON: LEGACY (SOUNDTRACK)	WALT DISNEY 005872*
20	<b>RE-ENTRY</b>		BASSNECTAR	DIVERGENT SPECTRUM	AMORPHOUS 011
21	13	2	PAUL VAN DYK	EVOLUTION	VANDIT 2050*
22	20	24	NERO	WELCOME	REALITY/ATM/CHERRYTREE/INTERSCOPE 018717*/RGA
23	21	10	VARIOUS ARTISTS	ULTRA DANCE 13	ULTRA 3118
24	24	12	VARIOUS ARTISTS	35 TOP HITS: WORKOUT MIXES	POWER MUSIC DIGITAL EX
25	<b>NEW</b>		BLACK DICE	MR. IMPOSSIBLE	RIBBON 016*

**DANCE/MIX SHOW AIRPLAY™**

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST	IMP/PRINT/PROMOTION LABEL	
1	2	24	<b>#1</b> GLAD YOU CAME	THE WANTED	GLOBAL TALENT/MERCURY/DJ/MG	
2	1	28	FEEL SO CLOSE	CALVIN HARRIS	ULTRA	
3	3	18	TURN ME ON	DAVID GUETTA FEAT. NICKI MINAJ	WHAT A MUSIC/A&S/RA&A/CAPITOL	
4	5	6	TITANIUM	DAVID GUETTA FEAT. SIA	WHAT A MUSIC/A&S/RA&A/CAPITOL	
5	4	7	PART OF ME	KATY PERRY	CAPITOL	
6	9	4	WE ARE YOUNG	FUN. FEAT. JANELLE MONAE	FUELED BY RAMEN/RRP	
7	16	4	SOMEBODY THAT I USED TO KNOW	GOTYE FEAT. KIMBRA SAMPLES TV SECONDS/FAIRFAX/UNIVERSAL REPUBLIC		
8	6	10	WILD ONES	FLO RIDA	FEAT. SIA	POE BOY/ATLANTIC
9	7	8	CAN'T STOP ME	AFROJACK & SHERMANOLOGY	ROBBINS	
10	8	8	STARSHIPS	NICKI MINAJ YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC		
11	12	10	TAKE CARE	DRAKE	FEAT. KIMBRA YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	
12	11	9	STRONGER (WHAT DOESN'T KILL YOU)	KELLY CLARKSON	19/RCA	
13	10	15	INTERNATIONAL LOVE	PITBULL	FEAT. CHRIS BROWN	MR. 305/POLO GROUNDS/JRCA
14	13	29	LEVELS	AVICHI	LEVELS/VERATONE/AT&T/EMPIRE/INTERSCOPE	
15	22	2	GIRL GONE WILD	MADONNA LIVE	NATION/INTERSCOPE	
16	15	11	ASS BACK HOME	GYM CLASS HEROES	FEAT. NEON HITCH	DECAVANCE/FUELED BY RAMEN/RRP
17	14	8	TURN UP THE MUSIC	CHRIS BROWN	RCA	
18	18	5	CHANGED THE WAY YOU KISS ME	EXAMPLE	FEAT. LUDACRIS	MERCURY/DJ/MG
19	24	2	BROKENHEARTED	KARMIN	EPIC	
20	<b>NEW</b>		WHAT MAKES YOU BEAUTIFUL	ONE DIRECTION	SYCO/COLUMBIA	
21	25	2	BOYFRIEND	JUSTIN BIEBER	SCHOOLBOY/RAYMOND BROWN/ISLAND/DJ/MG	
22	20	11	CRY (JUST A LITTLE)	BINGO PLAYERS	HYSTERIA/SPINNING	
23	21	10	ANTIDOTE	SWEDISH HOUSE MAFIA VS KNIFE PARTY	ASTRALWERKS/CAPITOL	
24	<b>NEW</b>		F U BETTA	NEON HITCH	REPRISE/WARNER BROS.	
25	17	16	SET FIRE TO THE RAIN	ADELE	XL/COLUMBIA	

**TRADITIONAL JAZZ ALBUMS™**

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE	IMP/PRINT/PROMOTION LABEL
1	2	31	<b>#1</b> TONY BENNETT	DUETS II	RPM/COLUMBIA 86252/SONY MUSIC
2	1	11	PAUL MCCARTNEY	KISSES ON THE BOTTOM	MPL/HEAR 33389*/CONCORD
3	3	7	ROBERT GLASPER EXPERIMENT	BLACK RADIO	BLUE NOTE 88333*
4	4	22	GIVE ME ALL YOUR LUVIN'	SINATRA: BEST OF THE BEST	REPRISE 78764/CAPITOL
5	5	18	SOUNDTRACK	MIDNIGHT IN PARIS	MADISON GATE 63482 EX
6	<b>NEW</b>		KENNY GARRETT	SEEDS FROM THE UNDERGROUND	MACK AVENUE 1064
7	8	21	LANDAU EUGENE MURPHY, JR.	THAT'S LIFE	SYCO/COLUMBIA 99178/SONY MUSIC
8	<b>NEW</b>		TONY BENNETT	ISN'T IT ROMANTIC?	CONCORD 33463
9	9	6	WES MONTGOMERY	ECHOES OF INDIANA AVENUE	RESONANCE 2011*
10	11	4	BRAD MEHLDAU TRIO	ODE	NONESUCH 529689/WARNER BROS.
11	10	64	FRANK SINATRA	DEAN MARTIN & SAMMY DAVIS JR. THE VERY BEST OF THE RAT PACK	FRANK SINATRA REPRISE 8204/WARNER BROS.
12	6	9	GREGORY PORTER	BE GOOD	MOTEMA 75
13	13	5	VIJAY IYER TRIO	ACCELERANDO	ACT + VISION 0524
14	15	3	B. HART/E. IVERSON/MA. TURNER/B. STREET	ALL OUR REASONS	ECM 016579/DECCA
15	7	24	PINK MARTINI	RETROSPECTIVE	HEINZ 11

**CONTEMPORARY JAZZ ALBUMS™**

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE	IMP/PRINT/PROMOTION LABEL
1	1	5	<b>#1</b> ESPERANZA SPALDING	NADIA MUSIC SOCIETY	MOUNTAINHEADS UP 33174/CONCORD
2	2	3	INCOGNITO	SURREAL	SHANACHIE 5195
3	3	5	PETER WHITE	HERE WE GO	HEADS UP 32909/CONCORD
4	<b>NEW</b>		KAT EDMONSON	WAY DOWN LOW	SPINNERETTE 1202
5	<b>NEW</b>		BOB BALDWIN	BETCHA BY GOLLY WOW: THE SONGS OF THOM BELL	PEAK 287/ZONE
6	7	31	TROMBONE SHORTY	FOR TRUE	VERVE FORECAST 015586*/VJ
7	6	11	NAJEE	THE SMOOTH SIDE OF SOUL	SHANACHIE 5193
8	9	55	BONEY JAMES	CONTACT	VERVE FORECAST 015375*/VJ
9	4	8	GALACTIC	ROMANVALE ELECTRICOS	GALACTIC/FUNK/ANTI- 07102*/EPITAPH
10	<b>NEW</b>		VARIOUS ARTISTS	SMOOTH AND SEXY: SMOOTH JAZZ FOR LOVERS	SHANACHIE 5194
11	5	48	BELA FLECK & THE FLECKTONES	ROCK ET > SCIE NCE	EONE 2133
12	10	23	MAYSA	MOTIONS OF LOVE	SHANACHIE 5191
13	<b>NEW</b>		DARREN RAHN	SPEECHLESS	TRIPPIN' 'N' RHYTHM 54
14	8	6	PAUL BROWN	THE FUNKY JOINT	WOODWARD AVENUE 20201
15	11	9	KIRK WHALUM	ROMANCE	LANGUAGE RENDEZVOUS 5148/MACK AVENUE

**SMOOTH JAZZ SONGS™**

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST	IMP/PRINT/PROMOTION LABEL	
1	3	7	<b>#1</b> HERE WE GO	PETER WHITE	CONCORD/CMG	
2	2	14	BIG BROTHER	JEFF LORBER	FUSION HEADS UP/CMG	
3	1	11	OLIVER'S TWIST	CHRIS STANDING	ULTIMATE VIBE	
4	6	10	THE FUNKY JOINT	PAUL BROWN	WOODWARD AVENUE	
5	7	8	MAGNETIC	DARREN RAHN	TRIPPIN' 'N' RHYTHM	
6	4	14	ROADTRIP	MICHAEL LINGTON	FEAT. LEE RITENOUR	TRIPPIN' 'N' RHYTHM
7	5	14	PERFECT NITES	NAJEE	SHANACHIE	
8	8	16	HORIZON	PAUL TAYLOR	FEAT. STEVE OLIVER	PEAK/EONE
9	9	11	THE CONNECTION	NICK COLIONNE	TRIPPIN' 'N' RHYTHM	
10	10	8	UPTOWN HUSTLE	DOWN TO THE BONE	TRIPPIN' 'N' RHYTHM	
11	13	11	GET HERE	ERIC MANENTHAL	PEAK/EONE	
12	19	3	DEJA BLUE	CINDY BRADLEY	TRIPPIN' 'N' RHYTHM	
13	11	12	SHAKIN' THE HOUSE	ROB TARDIK	GUITARDIK	
14	12	16	CRY	BONEY JAMES	VERVE FORECAST/VERVE	
15	18	3	ROSELAND	ACOUSTIC ALCHEMY	HEADS UP/CMG	

**TRADITIONAL CLASSICAL ALBUMS™**

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE	IMP/PRINT/PROMOTION LABEL
1	2	14	<b>#1</b> MORMON TABERNACLE CHOIR	MUSIC OF REVEREND MORMON TABERNACLE CHOIR	ISBIN
2	<b>NEW</b>		YUJA WANG	FANTASIA	DG 016606/DECCA CLASSICS
3	1	2	ERIC WHITACRE	WATER NIGHT	DECCA 016636/DECCA CLASSICS
4	3	9	ANNE AKIKO MEYERS/ENGLISH CHAMBER ORCH.	AIR: THE BACH ALBUM	EONE 7785
5	4	6	VARIOUS ARTISTS	LIFESCAPES: LISTENER FAVORITES	LIFESCAPES 30100 EX/MOOD MEDIA
6	6	16	SOUNDTRACK	DOWNTON ABBEY	CARNIVAL/MASTERPIECE 016260/DECCA
7	11	12	SHARON ISBIN	GUITAR PASSIONS	SONY CLASSICAL 04279/SONY MASTERWORKS
8	<b>NEW</b>		THEATRE OF VOICES WITH C. BOWERS-BROADBENT/NYUD QUARTET	ARVO PART: CREATOR	SPIRITUS HARMONIA MN/NDI 807553
9	8	14	JOSHUA BELL/JEREMY DENK	FRENCH IMPRESSIONS	SONY CLASSICAL 80226/SONY MASTERWORKS
10	9	12	Z. BAILEY/J. MARKL/INDIANAPOLIS SYMPHONY ORCH.	DVORAK: CELLO CONCERTO	TELARC 32827/CONCORD
11	12	61	ERIC WHITACRE	LIGHT & GOLD	DECCA 014850/DECCA CLASSICS
12	15	7	PHOENIX CHORALE (BRUFFY)	NORTHERN LIGHTS	CHANDOS 5100
13	14	10	SIMONE DINNERSTEIN	SOMETHING ALMOST BEING SAID	SONY CLASSICAL 80193/SONY MASTERWORKS
14	10	10	BRUCKNER ORCHESTER LINZ	GLASS: SYMPHONY NO. 8	ORANGE

HOT LATIN SONGS™			
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE ARTIST (IMPRINT/PROMOTION LABEL)
1	1	7	#1 AI SE EU TE PEGO MICHEL TELO PANTANNA/RGE/SONY MUSIC LATIN
2	13	12	GG FUJISTE TU ARJONA FEAT. GABY MORENO METAMORFOSIS
3	2	28	INTENTALO 3BALLMITY FEAT. EL BEBETO Y AMERICA SIERRA FONOVISA/UMLE
4	4	19	BAILANDO POR EL MUNDO JUAN MAGAN FEAT. PITBULL & EL CATA SONY MUSIC LATIN
5	5	19	LLAMADA DE MI EX LA ARROLLADORA BANDA EL LIMON DE RENE CAMACHO DISA/UMLE
6	3	15	DUTTY LOVE DON OMAR FEAT. NATTY NATASHA ORFANATO/MACHETE/UMLE
7	5	12	AMOR CONFUSO GERARDO ORTIZ DEJ/SONY MUSIC LATIN
8	7	13	LAS COSAS PEQUENAS PRINCE ROYCE TOP STOP
9	8	12	CORRE! JESSE & JOY FEAT. LA REPUBLICA WARNER LATINA
10	11	26	LOVUMBA (PRESTIGE) DADDY YANKEE EL CARTEL
11	14	12	INTERNATIONAL LOVE PITBULL FEAT. CHRIS BROWN MR. 305/POLD GROUNDS/ARCA
12	12	11	EL MEJOR PERFUME LA ORIGINAL BANDA EL LIMON DE SALVADOR LIZARRAGA FONOVISA/UMLE
13	9	10	SI TE DIGO LA VERDAD GOCCHO NEW ERA/VENEMUSIC
14	18	10	UN HOMBRE NORMAL ESPINOZA PAZ VIDEO MAX/DISA/UMLE
15	17	13	TU YA ERES COSA DEL PASADO FIDEL RUEDA DISA/UMLE
16	15	29	EL VERDADERO AMOR PERDONA MANA FEAT. PRINCE ROYCE WARNER LATINA
17	25	9	MARCHATE JULION ALVAREZ Y SU NORTEÑO BANDA DISA/UMLE
18	10	12	MI SANTA ROMEO SANTOS FEAT. TOMATTO SONY MUSIC LATIN
19	19	8	MUJER DE TODOS MUJER DE NADIE CALIBRE 50 DISA/UMLE
20	20	5	LA SENAL JUANES UNIVERSAL MUSIC LATIN/UMLE
21	22	13	EL VESTIDO BLANCO VICENTE FERNANDEZ SONY MUSIC LATIN
22	23	7	PARA EL PEOR AMANTE EDNITA NAZARIO SONY MUSIC LATIN
23	21	9	ME VOY DE LA CASA TITO "EL BAMBINO" SIENTE
24	28	10	YA ME CANSE LARRY HERNANDEZ FONOVISA/UMLE
25	29	6	SENTIMIENTOS ENCONTRADOS EL TRONO DE MEXICO FONOVISA/UMLE
26	42	4	LO QUE PIENSO DE TI BANDA CARNAVAL DISA/UMLE
27	30	6	CREO EN TI REIK SONY MUSIC LATIN
28	27	5	PARA TI SOLITA BANDA LOS RECODITOS DISA/UMLE
29	33	3	FEEL SO CLOSE CALVIN HARRIS ULTRA
30	41	3	BEBE BONITA CHINO & NACHO FEAT. JAY SEAN MACHETE/UMLE
31	44	5	AMOR PROHIBIDO SELENA CON SAMO CAPITOL LATIN
32	74	7	DE QUE ME SIRVE LA VIDA CAMILA SONY MUSIC LATIN
33	31	8	CLARIDAD LUIS FONSI UNIVERSAL MUSIC LATIN/UMLE
34	36	5	YOUNG, WILD & FREE SNOP DOGA & WEZ WULFA FEAT. BRUNO MARS ROSTRUM DOGS/STYLIGHTS/ANDPOP
35	38	4	MI OLVIDO BANDA SINALDENSE MS DE SERGIO LIZARRAGA DISA/UMLE
36	32	11	ESTOY SALADO CHUY LIZARRAGA Y SU BANDA TIERRA SINALDENSE DISA/UMLE
37	34	15	GOOD FEELING FLO RIDA POE BOY/ATLANTIC
38	40	16	CAMINAR CONTIGO LUCERO Y JOAN SEBASTIAN F.A.S./SKALONA
39	35	18	AMOR COMPARTIDO LOS TUCANES DE TIJUANA FONOVISA/UMLE
40	37	14	CRAZY PEOPLE SENSATO, PITBULL, SAK NOEL FAMOUS ARTISTS/MR. 305
41	39	5	MI REINA DEL DOLOR MANA WARNER LATINA
42	26	14	SET FIRE TO THE RAIN ADELE XL/COLUMBIA
43	45	2	STARSHIPS NICKI MINAJ YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
44	RE-ENTRY		TU LO SABES BIEN BLACK GUAYABA GUAYABABLACK
45	HOT SHOT DEBUT		ADDICTED TO YOU SHAKIRA EPIC/SONY MUSIC LATIN
46	43	3	KISS ME! NOELIA FEAT. BABY BOY PINK STAR/PCM
47	50	11	TE DIJERON PLAN B PINA
48	NEW		ESTILO ITALIANO JESUS OJEDA Y SUS PARIENTES SOL MUSICAL
49	RE-ENTRY		TAKE CARE DRAKE FEAT. RIHANNA YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
50	48	4	MI AMOR GRUPO TROJDK

Ricardo Arjona nabs the Greatest Gainer/Airplay token on Hot Latin Songs as "Fuiste Tu," from his 2011 album *Independiente*, shoots 13-2. The song also reaches new heights at Tropical Airplay, providing Arjona with his second straight No. 1 on the list following "El Amor" last October.



TOP LATIN ALBUMS™			
THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST TITLE (IMPRINT/DISTRIBUTING LABEL)
1	HOT SHOT DEBUT		#1 PRINCE ROYCE PHASE II TOP STOP 530077/AG
2	4	23	ROMEO SANTOS FORMULA VOL. 1 SONY MUSIC LATIN 82046
3	1	2	SELENA ENAMORADA DE TI CAPITOL LATIN 00076
4	NEW		VARIOUS ARTISTS 2012 BILLBOARD AWARDS FINALISTS SONY MUSIC LATIN 95810 EX
5	3	2	LOS INQUIETOS DEL NORTE LA GRITERA EAGLE MUSIC 34
6	6	4	EL TRONO DE MEXICO LO MEJOR DE EL TRONO DE MEXICO FONOVISA 016614/UMLE
7	8	19	3BALLMITY INTENTALO FONOVISA 354663/UMLE
8	13	53	MANA DRAMA Y LUZ WARNER LATINA 528530
9	15	28	GG ARJONA INDEPENDIENTE METAMORFOSIS 520111/WARNER LATINA
10	9	8	ESPINOZA PAZ UN HOMBRE NORMAL VIDEO MAX/DISA 016594/UMLE
11	10	11	VARIOUS ARTISTS LAS BANDAS ROMANTICAS DE AMERICA 2012 DISA 016382/UMLE
12	7	6	LOS TEMERARIOS 30 ANIVERSARIO DISA 016641/UMLE
13	2	3	EDNITA NAZARIO DESNUDA SONY MUSIC LATIN 89147
14	12	32	GERARDO ORTIZ ENTRE DIOS Y EL DIABLO DEL 91 251/SONY MUSIC LATIN
15	11	4	EL PELON DEL MIKROPHONE & DJ MORPHIUS LOS REYES DEL TRIBAL M&G SOUND 8951
16	14	12	LA ARROLLADORA BANDA EL LIMON DE RENE CAMACHO IRREVERSIBLE... 2012 DISA 016451/UMLE
17	17	4	CARDENALES DE NUEVO LEON 30 ANIVERSARIO ASL/DISA 016670/UMLE
18	16	4	FIDEL RUEDA SINALDENSE HASTA LAS CACHAS DISA 016590/UMLE
19	23	9	JESSE & JOY CON QUIEN SE QUEDA EL PERRO? WARNER LATINA 528227
20	18	3	BANDA LOS RECODITOS PARA TI SOLITA DISA 016640/UMLE
21	19	110	CAMILA DE JARTE DE AMAR SONY MUSIC LATIN 52881
22	27	73	DON OMAR MEET THE ORPHANS THE KING IS BACK ORFANATO/MACHETE 01865/UMLE
23	22	7	CALIBRE 50 EL BUEN EJEMPLO DISA 016554/UMLE
24	26	12	ALEJANDRO FERNANDEZ CANCIONES DE AMOR: LOVE SONGS SONY MUSIC LATIN 91151
25	21	6	GRUPO BRYNDIS 20 ANIVERSARIO DISA 016624/UMLE
26	24	14	RAMON AYALA Y SUS BRAVOS DEL NORTE LEYENDA NORTEA: 30 GRANDES EXITOS FREDDIE 3090
27	28	65	LOS BUKIS 35 ANIVERSARIO FONOVISA 354600/UMLE
28	25	4	INDUSTRIA DEL AMOR 20 ANIVERSARIO FONOVISA 016646/UMLE
29	20	7	JUAN LUIS GUERRA 440 COLECCION CRISTIANA CAPITOL LATIN 29676
30	29	21	JENNI RIVERA JOYAS PRESTADAS: BANDA FONOVISA 354656/UMLE
31	30	78	SHAKIRA SALE EL SOL EPIC 77423/SONY MUSIC LATIN
32	32	23	VARIOUS ARTISTS CORRIDOS #1 2011 DISA 721894 EX/UMLE
33	31	11	LOS TUCANES DE TIJUANA 365 DIAS FONOVISA 016401/UMLE
34	46	64	VARIOUS ARTISTS LAS BANDAS ROMANTICAS DE AMERICA DISA 721827/UMLE
35	35	34	BRONCO 25 ANIVERSARIO FONOVISA 354610/UMLE
36	43	12	RICARDO ARJONA CANCIONES DE AMOR SONY MUSIC LATIN 83381
37	33	12	MARCO ANTONIO SOLIS LA HISTORIA CONTINUA... PARTE IV FONOVISA 016475/UMLE
38	44	10	ROCIO DURCAL CANCIONES DE AMOR SONY MUSIC LATIN 91150
39	36	4	LOS TITANES DE DURANGO LOS ALCAPONES DISA 016665/UMLE
40	39	11	YURIDIA PARA MI SONY MUSIC LATIN 92057
41	49	34	LOS YONIC'S 35 ANIVERSARIO FONOVISA 354653/UMLE
42	62	53	JOAN SEBASTIAN EL POETA DEL PUEBLO MUSART 443/BALBOA
43	37	21	VICENTE FERNANDEZ OTRA VEZ SONY MUSIC LATIN 88642
44	41	3	VARIOUS ARTISTS INVASION GRUPERA PLATINO 8046
45	34	45	IL VOLO IL VOLO EN ESPANOL PERI BLUES GATICA/RENTON DEFFEN 91516/UMLE
46	40	3	VARIOUS ARTISTS TOP LATINO: TRIBAL REMIX SONY MUSIC LATIN 91456
47	42	47	AVENTURA 14 + 14 PREMIUM LATIN 00211/SONY MUSIC LATIN
48	45	22	VARIOUS ARTISTS RADIO EXOTOS: 2011 DISA 721866/UMLE
49	RE-ENTRY		LOS TRIBALEROS UN SUCCESS TRIBAL PLATINO 8043
50	RE-ENTRY		SHAKIRA EN VIVO DESDE PARIS SONY MUSIC LATIN 98030

The 2012 Billboard Latin Music Awards Finalists set debuts at No. 4 on Top Latin Albums with 2,000 sold, according to Nielsen SoundScan. The album showcases many of the top contenders on the show that'll air on Telemundo at 8 p.m. on April 26 including Wisin & Yandel (pictured).



REGIONAL MEXICAN AIRPLAY™			
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE ARTIST (IMPRINT/PROMOTION LABEL)
1	2	19	#1 LLAMADA DE MI EX LA ARROLLADORA BANDA EL LIMON DE RENE CAMACHO DISA/UMLE
2	1	13	AMOR CONFUSO GERARDO ORTIZ DEJ/SONY MUSIC LATIN
3	3	13	EL MEJOR PERFUME LA ORIGINAL BANDA EL LIMON DE SALVADOR LIZARRAGA FONOVISA/UMLE
4	5	33	INTENTALO 3BALLMITY FEAT. EL BEBETO Y AMERICA SIERRA FONOVISA/UMLE
5	4	18	TU YA ERES COSA DEL PASADO FIDEL RUEDA DISA/UMLE
6	6	13	UN HOMBRE NORMAL ESPINOZA PAZ VIDEO MAX/DISA/UMLE
7	10	14	GG MARCHATE JULION ALVAREZ Y SU NORTEÑO BANDA DISA/UMLE
8	7	12	MUJER DE TODOS MUJER DE NADIE CALIBRE 50 DISA/UMLE
9	9	13	EL VESTIDO BLANCO VICENTE FERNANDEZ SONY MUSIC LATIN
10	12	37	400 MIL VEINTE ANOS TERRA CALI VICTORIA/VENEMUSIC
11	8	28	TE QUIERO A MORIR BANDA EL RECODO DE CRUZ LIZARRAGA FONOVISA/UMLE
12	14	18	YA ME CANSE LARRY HERNANDEZ FONOVISA/UMLE
13	15	10	SENTIMIENTOS ENCONTRADOS EL TRONO DE MEXICO FONOVISA/UMLE
14	20	11	LO QUE PIENSO DE TI BANDA CARNAVAL DISA/UMLE
15	11	8	PARA TI SOLITA BANDA LOS RECODITOS DISA/UMLE
16	18	17	MI OLVIDO BANDA SINALDENSE MS DE SERGIO LIZARRAGA DISA/UMLE
17	16	19	ESTOY SALADO CHUY LIZARRAGA Y SU BANDA TIERRA SINALDENSE DISA/UMLE
18	19	20	CAMINAR CONTIGO LUCERO Y JOAN SEBASTIAN F.A.S./SKALONA
19	21	11	ESTILO ITALIANO JESUS OJEDA Y SUS PARIENTES SOL MUSICAL
20	25	8	LA GRITERA LOS INQUIETOS DEL NORTE EAGLE

TROPICAL AIRPLAY™			
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE ARTIST (IMPRINT/PROMOTION LABEL)
1	NEW		#1 FUJISTE TU RICARDO ARJONA FEAT. GABY MORENO METAMORFOSIS
2	2	13	LAS COSAS PEQUENAS PRINCE ROYCE TOP STOP
3	4	11	ME SOBRAN LAS PALABRAS ZACARIAS FERREIRA MAYIMBA
4	9	18	BAILANDO POR EL MUNDO JUAN MAGAN FEAT. PITBULL & EL CATA SONY MUSIC LATIN
5	3	11	ME VOY DE LA CASA TITO "EL BAMBINO" SIENTE
6	5	12	SOLO CON UN BESO JERRY RIVERA PLATINO M&G/DIES/VENEMUSIC
7	7	13	DUTTY LOVE DON OMAR FEAT. NATTY NATASHA ORFANATO/MACHETE/UMLE
8	6	6	POR ELLA J.MARTIN (EL MOVIMIENTO)
9	21	4	CORRE! JESSE & JOY FEAT. LA REPUBLICA WARNER LATINA
10	13	13	TE DIJERON PLAN B PINA
11	8	5	MI AMOR GRUPO TROJDK
12	14	6	AI SE EU TE PEGO MICHEL TELO PANTANNA/RGE/SONY MUSIC
13	10	4	TU VENENO HECTOR ACOSTA D.A.M./VENEMUSIC
14	NEW		AMOR A DISTANCIA FRANK REYES TWO WAY
15	16	13	MI SANTA ROMEO SANTOS FEAT. TOMATTO SONY MUSIC LATIN
16	18	3	LA BANDA N'KLABE NULIFE/SONY MUSIC LATIN
17	11	10	EL RETO LUIS ENRIQUE TOP STOP
18	19	7	PERDON WILLY GARCIA FUENTES
19	12	9	SI YO FUERA EL MAFFIO FEAT. JOEY MONTANA SPANGLISH GLOBAL
20	17	6	LA SENAL JUANES UNIVERSAL MUSIC LATIN/UMLE

## BETWEEN THE BULLETS PRINCE IS KING OF CHARTS AGAIN



Prince Royce's sophomore set, *Phase II*, bows at No. 1 on Top Latin Albums with 23,000 sold, according to Nielsen SoundScan—the best sales week for a Latin album since Romeo Santos' *Formula: Vol. 1* moved 28,000 in its second frame (Dec. 3, 2011). *Phase II* follows Royce's self-titled 2010 debut, which spent five weeks at No. 1 and was the top-selling Latin set of 2011. It has sold 303,000 total. Royce is a multiple finalist for the Billboard Latin Music Awards, which air April 26 on Telemundo. —Karinah Santiago

HOT LATIN SONGS: 15 stations (65 Latin rhythm) are electronically monitored 24-hour a day, 7 days a week. TOP LATIN ALBUMS: 15 stations (65 Latin rhythm) are electronically monitored 24-hour a day, 7 days a week. AIRPLAY MONITORED BY: Nielsen BDS. SALES DATA COMPILED BY: Nielsen SoundScan. © 2012 Prometheus Global Media, LLC and Nielsen SoundScan, Inc. All rights reserved.

EURO		DIGITAL SONGS	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL)	APRIL 28, 2012
1	1	CALL ME MAYBE CARLY RAE JEPSEN 604/SCHOOLBOY	
2	2	SOMEBODY THAT I USED TO KNOW GOTYE FT. KIMBRA SAMPLES 'N' SECONDS/ISLAND	
3	NEW	WE ARE YOUNG FUN. FT. JANELLE MONAE FUELED BY RAMEN	
4	4	STARSHIPS NICKI MINAJ YOUNG MONEY/CASH MONEY	
5	3	SHE DOESN'T MIND SEAN PAUL VP	
6	13	BOYFRIEND JUSTIN BIEBER SCHOOLBOY/RAYMOND BRAUN	
7	5	WILD ONES FLO RIDA FT. SIA POE BOY	
8	NEW	CLIMAX USHER RCA	
9	9	AI SE EU TE PEGO MICHEL TELO OH MY GOD/PANTANAL/RGE,POSTER/VIDEOSO	
10	7	PART OF ME KATY PERRY CAPITOL	

JAPAN		BILLBOARD JAPAN HOT 100	
THIS WEEK	LAST WEEK	(HANSHIN/SOUNDSCAN JAPAN/PLANTECH)	APRIL 28, 2012
1	7	SPRING OF LIFE PERFUME UNIVERSAL	
2	NEW	LADY DIAMOND SEXY ZONE PONY CANYON	
3	NEW	RENAI HUNTER MORNING MUSUME UP-FRONT	
4	12	STARSHIPS NICKI MINAJ UNIVERSAL	
5	1	GO FOR IT BABY "KIKU NO SANMYAKU" B'Z VERMILLION	
6	15	CANARIA NICKIE COLUMBIA	
7	6	SHIAWASE NO LAST DANCE KEISUKE KUWATA VICTOR	
8	RE	KAKATO DE AI WO UCHINARASE ASIAN KUNG-FU GENERATION KU'ON	
9	21	HARU UTA IKIMONDOKARI EPIC	
10	9	HEAVEN EMELI SANDE EMI	

GERMANY		ALBUMS	
THIS WEEK	LAST WEEK	(MEDIA CONTROL)	APRIL 28, 2012
1	1	LICHTER DER STADT UNHEILIG INTERSTAR/FANSATION	
2	2	HIMMEL AUF SILBERMOND BACK 2 BACK	
3	6	21 ADELE XL	
4	3	MTV UNPLUGGED: LIVE AUS DEM HOTEL ATLANTIC UDO LINDBERG MTV	
5	4	DANKE FURS ZUHOREN LIEDERSAMMLUNG 1998-2012 XAVIER NAIDOO NAIDOO	
6	NEW	STALINGRAD ACCEPT NUCLEAR BLAST	
7	5	BIS ANS ENDE DER WELT SANTIANO WE LOVE MUSIC/KOCH	
8	7	BEFEHL VON GANZ UNTEN DEICHKIND UNIVERSAL	
9	6	IVY IVY QUAINDO UNIVERSAL	
10	9	SECRET SYMPHONY KATIE MELUA DRAMATICO	

UNITED KINGDOM		ALBUMS	
THIS WEEK	LAST WEEK	(THE OFFICIAL UK CHART CO.)	APRIL 28, 2012
1	3	21 ADELE XL	
2	1	PINK FRIDAY: ROMAN RELOADED NICKI MINAJ YOUNG MONEY/CASH MONEY/UNIVERSAL, REPUBLIC	
3	NEW	BOYS & GIRLS ALABAMA SHAKES ROUGH TRADE	
4	8	WHO YOU ARE JESSIE J LAVA/ISLAND	
5	5	OUR VERSION OF EVENTS EMELI SANDE VIRGIN	
6	RE	BORN TO DIE LANA DEL REY POLYDOR	
7	6	NOTHING BUT THE BEAT DAVID GUETTA WHAT A MUSIC/VIRGIN	
8	4	MOSHI MONSTERS: MUSIC ROX VARIOUS ARTISTS MOSHI MONSTERS MUSIC	
9	2	ELECTRONIC EARTH LABRINTH SYCO	
10	10	+ ED SHEERAN ASYLUM	

FRANCE		DIGITAL SONGS	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL)	APRIL 28, 2012
1	1	SOMEBODY THAT I USED TO KNOW GOTYE FT. KIMBRA SAMPLES 'N' SECONDS/ISLAND	
2	2	AI SE EU TE PEGO MICHEL TELO PANTANAL/RGE	
3	3	AVANT QU'ELLE PARTE SEXION D'ASSAUT WATI B	
4	4	I FOLLOW RIVERS LYKKE LI LL RECORDINGS	
5	5	MY NAME IS STAIN SHAKA PONK GUESS WHAT 1	
6	6	STARSHIPS NICKI MINAJ YOUNG MONEY/CASH MONEY	
7	7	LE SENS DE LA VIE TAL WARNER	
8	8	VIDEO GAMES LANA DEL REY STRANGER	
9	NEW	LA TERRE EST RONDE O'REILAN 7TH MAGNITUDE/SEME BUREAU	
10	NEW	WHERE HAVE YOU BEEN RIHANNA SRP	

CANADA		ALBUMS	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN)	APRIL 28, 2012
1	3	21 ADELE XL	
2	2	UP ALL NIGHT ONE DIRECTION SYCO/COLUMBIA	
3	5	TUSKEGEE LIONEL RICHIE MERCURY NASHVILLE	
4	1	PINK FRIDAY: ROMAN RELOADED NICKI MINAJ YOUNG MONEY/CASH MONEY/UNIVERSAL, REPUBLIC	
5	7	MY HEAD IS AN ANIMAL OF MONSTERS AND MEN DORIAN BIRCH/ATLANTIC	
6	4	STAR ACADEMIE 2012 VARIOUS ARTISTS PRODUCTIONS J	
7	11	FIRE IT UP JOHNNY REID JOHNNY MAC	
8	16	MAKING MIRRORS GOTYE SAMPLES 'N' SECONDS/FAIRFAX/UNIVERSAL, REPUBLIC	
9	8	LISA LEBLANC LISA LEBLANC BONGSOUND	
10	6	MDNA MADONNA LIVE NATION/INTERSCOPE	

KOREA		BILLBOARD KOREA K-POP HOT 100	
THIS WEEK	LAST WEEK	(BILLBOARD KOREA)	APRIL 28, 2012
1	NEW	ALONE SISTAR STARSHIP ENTERTAINMENT	
2	1	CHERRY BLOSSOM ENDING BUSKER BUSKER CJ E&M	
3	15	VOLUME UP 4MINUTE CUBE ENTERTAINMENT	
4	26	THE DAY BEFORE NELL WOOLIM ENTERTAINMENT	
5	5	YEOSU NIGHT SEA BUSKER BUSKER CJ E&M	
6	6	FIRST LOVE BUSKER BUSKER CJ E&M	
7	4	LOVE IS ALL THE SAME YANGPA & DAVICHI & HANNA CORECON/TENTS MEDIA	
8	3	MISSING YOU LIKE CRAZY TAE YEON DRM MEDIA & K.J.H PRODUCTION	
9	7	FANTASTIC BABY BIGBANG YG ENTERTAINMENT	
10	2	THE PERSON THAT LOVED YOU NUH GAK ACUBE ENTERTAINMENT	

AUSTRALIA		ALBUMS	
THIS WEEK	LAST WEEK	(ARIA)	APRIL 28, 2012
1	1	UP ALL NIGHT ONE DIRECTION SYCO	
2	NEW	NO PLANS COLD CHISEL COLD CHISEL	
3	4	21 ADELE XL	
4	3	DRINKING FROM THE SUN HILLTOP HOODS GOLDEN ERA	
5	6	BANGARANG (EP) SKRILLEX BIG BEAT/OWSLA/ATLANTIC	
6	5	PINK FRIDAY: ROMAN RELOADED NICKI MINAJ YOUNG MONEY/CASH MONEY/UNIVERSAL, REPUBLIC	
7	7	ULTIMATE HITS: ROCK AND ROLL NEVER FORGETS BOB SEGER & THE SILVER BULLET BAND HIDEOUT/CAPITOL	
8	2	TUSKEGEE LIONEL RICHIE MERCURY NASHVILLE	
9	8	+ ED SHEERAN ASYLUM	
10	11	THE ULTIMATE COLLECTION CREEDENCE CLEARWATER REVIVAL FANTASY	

NETHERLANDS		DIGITAL SONGS	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL)	APRIL 28, 2012
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 TELO CNR	
4	4	I FOLLOW RIVERS LYKKE LI LL RECORDINGS	
5	6	I WON'T GIVE UP JASON MRAZ ATLANTIC	
6	5	PEOPLE HELP THE PEOPLE BIRDY JASMINE VAN DEN BOGAERDE	
7	8	NEXT TO ME EMELI SANDE VIRGIN	
8	RE	DRIVE BY TRAIN COLUMBIA	
9	7	BAGAGEDRAGER GERS PARDOEL FT. SEF TOP NOTCH	
10	NEW	NEW AGE MARLON ROUDETTE MATTER FIXED	

ITALY		DIGITAL SONGS	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL)	APRIL 28, 2012
1	1	SOMEBODY THAT I USED TO KNOW GOTYE FT. KIMBRA SAMPLES 'N' SECONDS/ISLAND	
2	2	WE ARE YOUNG FUN. FT. JANELLE MONAE FUELED BY RAMEN	
3	3	TACATA' ROMANO & SAPIENZA FT. RODRIGUEZ DANCE AND LOVE	
4	RE	MI HAI GUARDATO PER CASO MARCO CARTA ATLANTIC	
5	5	DRIVE BY TRAIN COLUMBIA	
6	4	LA NOTTE ARISA WARNER	
7	6	TITANIUM DAVID GUETTA FT. SIA WHAT A MUSIC	
8	7	AI SE EU TE PEGO MICHEL TELO ROSTER	
9	10	GIRL GONE WILD MADONNA LIVE NATION	
10	9	TI DEDICO TUTTO BIAGIO ANTONACCI IRIS	

BRAZIL		ALBUMS	
THIS WEEK	LAST WEEK	(IAPBD/NIELSEN)	APRIL 1, 2012
1	NEW	MDNA MADONNA LIVE NATION/INTERSCOPE	
2	2	21 ADELE XL/COLUMBIA	
3	3	PAULA FERNANDES AO VIVO PAULA FERNANDES UNIVERSAL	
4	NEW	ACUSTICO NA OPERA DE ARAME FERNANDO & SOROCABA SOM LIVRE	
5	4	NA BALADA MICHEL TELO SOM LIVRE	
6	7	SAMBO VARIOUS ARTISTS RADAR	
7	RE	80 SUCESSOS DOS ANOS 80 VARIOUS ARTISTS RADAR	
8	NEW	O QUINTAL DO PAGODINHO VARIOUS ARTISTS UNIVERSAL	
9	5	REBELDES 2011 REBELDES EMI	
10	8	EXTRAORDINARIO AMOR DE DEUS ALINE BARROS MK	

SPAIN		DIGITAL SONGS	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL)	APRIL 28, 2012
1	1	YO TE ESPERARE CALI & EL DANDEE UNIVERSAL	
2	3	TE HE ECHADO DE MENOS PABLO ALBORAN TRIMECA	
3	4	RAYOS DE SOL JOSE DE RICO FT. HENRY MENDEZ ROSTER	
4	2	AI SE EU TE PEGO MICHEL TELO PANTANAL	
5	NEW	DANCE AGAIN JENNIFER LOPEZ FT. PITBULL EPIC	
6	9	MARCO MELENDI & PABLO MOTOS WARNER	
7	7	NO SIGUE MODAS JUAN MAGAN SONY MUSIC	
8	RE	OTONO, OCTUBRE MANUEL CARRASCO UNIVERSAL	
9	5	WE FOUND LOVE RIHANNA FT. CALVIN HARRIS SRP	
10	6	SEXY AND I KNOW IT LMFAO PARTY ROCK/WILL.I.AM/CHERRYTREE	

SWITZERLAND		DIGITAL SONGS	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL)	APRIL 28, 2012
1	2	SINGLE LADIES REMADY & MANU-L FT. J-SON GLOBAL	
2	1	HEART SKIPS A BEAT OLLY MURS FT. RIZZLE KICKS SYCO	
3	4	SOMEBODY THAT I USED TO KNOW GOTYE FT. KIMBRA SAMPLES 'N' SECONDS/ISLAND	
4	3	AI SE EU TE PEGO MICHEL TELO PANTANAL/RGE,POSTER/VIDEOSO	
5	NEW	BREATHING JASON DERULO BELUGA HEIGHTS	
6	5	2012 (IF THE WORLD WOULD END) MIKE CANDYS FT. EVELYN & PATRICK MILLER WORK/MUSIC/GRP	
7	6	MA CHERIE DJ ANTOINE FT. THE BEAT SHAKERS GLOBAL	
8	NEW	WE ARE YOUNG FUN. FT. JANELLE MONAE FUELED BY RAMEN	
9	8	DRIVE BY TRAIN COLUMBIA	
10	RE	SHE DOESN'T MIND SEAN PAUL VP	

BELGIUM		DIGITAL SONGS	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL)	APRIL 28, 2012
1	1	I FOLLOW RIVERS TRIGGERFINGER EXCELSIOR	
2	7	JEALOUS GUY ROBERTO BELLAROSA 8BALL	
3	4	CALL ME MAYBE CARLY RAE JEPSEN 604/SCHOOLBOY	
4	2	AI SE EU TE PEGO MICHEL TELO CNR	
5	3	PEOPLE HELP THE PEOPLE BIRDY JASMINE VAN DEN BOGAERDE	
6	5	BAGAGEDRAGER GERS PARDOEL FT. SEF TOP NOTCH	
7	6	NEXT TO ME EMELI SANDE VIRGIN	
8	10	SOMEBODY THAT I USED TO KNOW GOTYE FT. KIMBRA SAMPLES 'N' SECONDS/ISLAND	
9	8	INNOCENCE '12 JESSY FT. ABIE FLINSTONE MOSTIKO	
10	NEW	MOMENTUM DIMITRI VEGAS, LIKE MIKE & REGI MOSTIKO	

SWEDEN		DIGITAL SONGS	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL)	APRIL 28, 2012
1	2	SOMEBODY THAT I USED TO KNOW GOTYE FT. KIMBRA SAMPLES 'N' SECONDS/ISLAND	
2	1	EUPHORIA LOREEN WARNER	
3	4	AI SE EU TE PEGO MICHEL TELO CNR	
4	6	SOME DIE YOUNG LALAH PANTANAL	
5	NEW	DRIVE BY TRAIN COLUMBIA	
6	5	999 KENT UNIVERSAL	
7	NEW	WE ARE YOUNG FUN. FT. JANELLE MONAE FUELED BY RAMEN	
8	7	FLICKAN OCH KRAKAN TIMBUKTU TV4	
9	10	DANCE AGAIN JENNIFER LOPEZ FT. PITBULL EPIC	
10	RE	AMAZING DANNY SAUCEDO ARTISTHUSET	

MEXICO		AIRPLAY	
THIS WEEK	LAST WEEK	(NIELSEN BDS)	APRIL 28, 2012
1	1	WE FOUND LOVE RIHANNA FEAT. CALVIN HARRIS SRP/DEF JAM	
2	3	SET FIRE TO THE RAIN ADELE XL	
3	5	UN HOMBRE NORMAL ESPINOZA PAZ VIDEO/AMX/DISA	
4	6	CREO EN TI REIK SONY MUSIC	
5	4	SI TU TE VAS YAHIR WARNER	
6	2	DE QUE ME SIRVE LA VIDA CAMILA SONY MUSIC	
7	9	FUISTE TU ARJONA FEAT. GABY MORENO METAMORFOSIS	
8	7	GOOD FEELING FLO RIDA POE BOY/ATLANTIC	
9	8	WHAT MAKES YOU BEAUTIFUL ONE DIRECTION SYCO/COLUMBIA	
10	12	RIVAL ROMEO SANTOS FEAT. MARIO DOMM SONY MUSIC	

IRELAND		DIGITAL SONGS	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL)	APRIL 28, 2012
1	1	CALL ME MAYBE CARLY RAE JEPSEN 604/SCHOOLBOY	
2	2	WE ARE YOUNG FUN. FT. JANELLE MONAE FUELED BY RAMEN	
3	3	STARSHIPS NICKI MINAJ YOUNG MONEY/CASH MONEY	
4	5	SOMEBODY THAT I USED TO KNOW GOTYE FT. KIMBRA SAMPLES 'N' SECONDS/ISLAND	
5	4	TITANIUM DAVID GUETTA FT. SIA WHAT A MUSIC	
6	6	WILD ONES FLO RIDA FT. SIA POE BOY	
7	NEW	SO GOOD B.O.B REBELROCK/GRAND HUSTLE	
8	7	NEXT TO ME EMELI SANDE VIRGIN	
9	NEW	212 AZEALIA BANKS FT. LAZY JAY POLYDOR	
10	8	PART OF ME KATY PERRY CAPITOL	

NEW ZEALAND		DIGITAL SONGS	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL)	APRIL 28, 2012
1	1	CALL ME MAYBE CARLY RAE JEPSEN 604/SCHOOLBOY	
2	3	WE ARE YOUNG FUN. FT. JANELLE MONAE FUELED BY RAMEN	
3	2	STARSHIPS NICKI MINAJ YOUNG MONEY/CASH MONEY	
4	4	YOUNG HOMIE CHRIS REHE SYCO	
5	5	WE RUN THE NIGHT HAVANA BROWN ISLAND	
6	6	BOYFRIEND JUSTIN BIEBER SCHOOLBOY/RAYMOND BRAUN	
7	10	PART OF ME KATY PERRY CAPITOL	
8	7	EYES OPEN TAYLOR SWIFT LIONS/ATLANTIC	
9	RE	DRIVE BY TRAIN COLUMBIA	
10	8	WANT U BACK CHER LLOYD SYCO	

PORTUGAL		DIGITAL SONGS	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL)	APRIL 28, 2012
1	1	PERDONAME PABLO ALBORAN CON CARMINHO TRIMECA	
2	2	SEXTA-FEIRA (EMPREGO BOM JA) BOSS AC MANADACHUVA PRODUcoes	
3	10	SOLAMENTE TU PABLO ALBORAN TRIMECA	
4	6	SOMEBODY THAT I USED TO KNOW GOTYE FT. KIMBRA SAMPLES 'N' SECONDS/ELEVEN	
5	NEW	WE ARE YOUNG FUN. FT. JANELLE MONAE FUELED BY RAMEN	
6	4	OS MARIDOS DAS OUTRAS MIGUEL ARAUJO MUSICAS DO MUNDO	
7	NEW	STRONGER (WHAT DOESN'T KILL YOU) KELLY CLARKSON 19	
8	3	SAIL AWOLNATION RED BULL	
9	5	TITANIUM DAVID GUETTA FT. SIA WHAT A MUSIC	
10	7	SOMEONE LIKE YOU ADELE XL	

GREECE		ALBUMS	
THIS WEEK	LAST WEEK	(CYTA-IFPI)	APRIL 28, 2012
1	10	APENANTI NATASSA THEODORIDOU SONY MUSIC	



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# EXECUTIVE TURNTABLE

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

**RECORD COMPANIES:** Music industry veterans **Michael Caplan** and **Vic Steffens** launch New Haven, Conn.-based label **Elm City Records**. Caplan spent 25 years as an A&R executive at **Sony Music**, and Steffens has worked as a producer/engineer for more than 30 years. Elm City's first signing is heavy metal act **Adrenaline Mob**.

**Relativity Music Group** promotes **Bob Bowen** to executive VP/head of music and **Jason Markey** to senior VP of music and soundtracks. Bowen was senior VP of music, and Markey was VP of music and soundtracks.



CAPLAN STEFFENS BOWEN SHAPIRO

**TOURING:** **Global Spectrum** names **Maria Rainsdon** GM of the **Clovis (N.M.) Civic Center**. She was OM.

**DIGITAL:** **Pandora** appoints **Rena Shapiro** director of political advertising sales. She was director of politics, issue advocacy and public affairs at **AOL**.

**Myxer** names **Derek J. Rudd** regional VP of East Coast sales and **Sandy Wetzel** regional VP of West Coast sales. Rudd was VP of sales for the East Coast at **M.E.N.**, and Wetzel was director of West Coast sales at **USA Today Media Group**.

**RELATED FIELDS:** **BE Music & Entertainment** names **Don Donahue** VP of live events and program development. He was president of **Rocketown Records**.

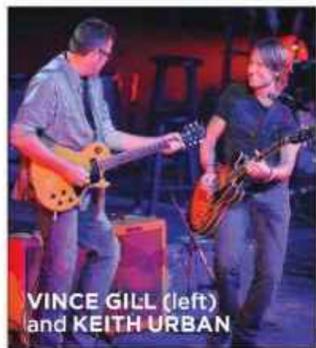
The nonprofit **BMI Foundation** elects **Deirdre Chadwick** to its board of directors. She is director of classical music administration at **BMI**.

—Edited by Mitchell Peters

# GOODWORKS

## COUNTRY HALL OF FAME BENEFIT NETS \$465K

Since the inaugural We're All for the Hall benefit concert in 2009, organizers **Vince Gill** and **Keith Urban** have asked fellow country music stars to give up one night each year to help raise money for Nashville's **Country Music Hall of Fame and Museum**. In those three years, the event has raised approximately \$1.5 million.



VINCE GILL (left) and KEITH URBAN

"It's crucial for us," museum director **Kyle Young** says. "It really helps us do what we do."

The third annual benefit, held April 10 at the **Bridgestone Arena** in Nashville, collected \$465,000 for the hall of fame. Anchored by Gill and Urban on guitar, the sold-out concert featured performances by Alabama, Merle Haggard, Don Williams, Rascal Flatts, Lady Antebellum, the Band Perry and others.

The benefit is by far the hall of fame's most successful annual fund-raiser, Young says. The money raised from the concert will go toward a variety of initiatives, such as operating expenses, "and allows us to do school programs, family programs, exhibitions and things like that," he says. "This is all geared toward our operating budget."

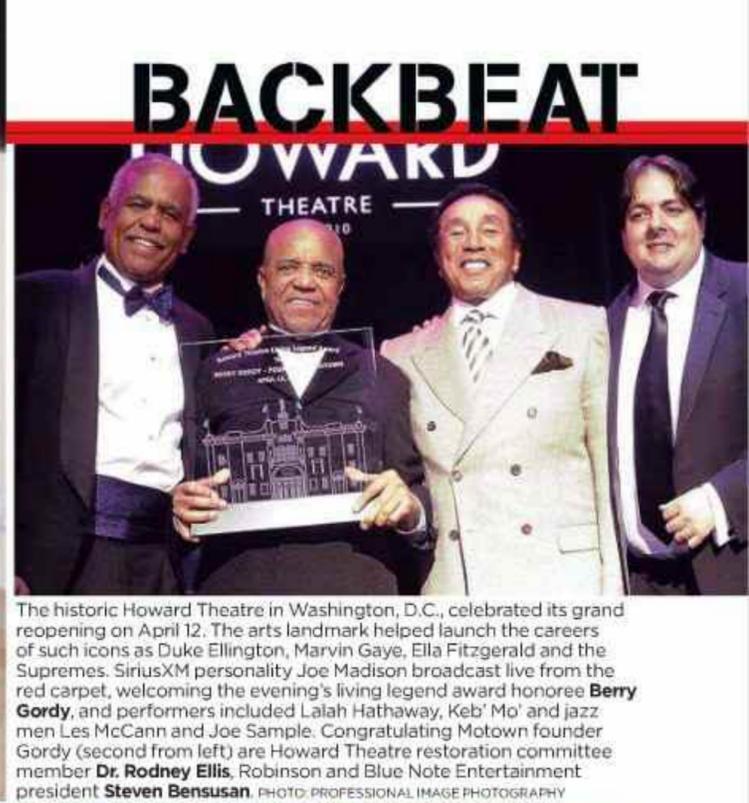
Young also notes that the buzz around this year's We're All for the Hall helped increase attendance at the museum and hall of fame, which recently opened an exhibit about the **Bakersfield Sound**.

"We had our sixth-best week ever during the week of the Keith and Vince show," Young says. "For Keith and Vince to decide that they want to support annually what we do here validates what we do."

—Mitchell Peters



For the third year, the **Belve Music Lounge** set up shop during the **Coachella** festival at a private estate in **La Quinta, Calif.** (April 13-14). Invitees were treated to a variety of **Belvedere Vodka** cocktails and gifting suites sponsored by **SOL Republic**, **Reebok** and **Motel Rocks**. Among the musical guests chilling out at the lounge were **Paul Oakenfold**, **Skeet Skeet**, **Kat Graham**, **Rye Rye** and **Skylar Grey**, relaxing here with **Belvedere Vodka** senior brand manager **Tony Fair**. PHOTO: DON J. KANG PHOTOGRAPHY



The historic **Howard Theatre** in **Washington, D.C.**, celebrated its grand reopening on April 12. The arts landmark helped launch the careers of such icons as **Duke Ellington**, **Marvin Gaye**, **Ella Fitzgerald** and the **Supremes**. **SiriusXM** personality **Joe Madison** broadcast live from the red carpet, welcoming the evening's living legend award honoree **Berry Gordy**, and performers included **Lalah Hathaway**, **Keb' Mo'** and jazz men **Les McCann** and **Joe Sample**. Congratulating **Motown** founder Gordy (second from left) are **Howard Theatre** restoration committee member **Dr. Rodney Ellis**, **Robinson** and **Blue Note Entertainment** president **Steven Bensusan**. PHOTO: PROFESSIONAL IMAGE PHOTOGRAPHY



**Alabama Shakes'** wildfire success story adds a new chapter. After debuting at No. 16 last week as an **iTunes** exclusive, the group's **Boys & Girls** rises to No. 8 on the **Billboard 200**. This in the wake of several hot **Big Apple** gigs last week, including one at **Webster Hall** that was live-streamed for **MTV Hive's "Live in NYC"** series. Savoring the moment are (back row, from left) **Red Light Management's Christine Stauder**; **Alabama Shakes' Brittany Howard**, **Heath Fogg**, **Ben Tanner** and **Zac Cockrell**; and **Red Light's Kevin Morris**; in the front, from left: **MTV** director of music and talent **Lisa Lauricella**, the band's **Steve Johnson**, **Billboard.biz** editor **Jem Aswad** and **MTV Hive** director of content **Jessica Robertson**. PHOTO: ANDREA RADULESCU



**Jessie J**, **Ellie Goulding** and **Oh Land** headlined the third annual **Elle Women in Music** bash at **Hollywood's Avalon** (April 11). Among the industry heavyweights rocking to the music—and donning 3-D glasses for **Oh Land's** show—were songwriter **Diane Warren**, **Warner Bros. Records** co-president/CEO **Todd Moscovitz**, **Island Def Jam** VP of A&R **Karen Kwak** and **Creative Artists Agency** managing partner/head of music **Rob Light**. Following her performance, a cat-suited **Jessie J** (center) received a plaque from **Lava Records** president/CEO **Jason Flom** (right) for worldwide sales of more than 12 million for her album **Who You Are**. PHOTO: WIREIMAGE

**.biz** Additional photos online this week at [billboard.biz](http://billboard.biz).

To submit your photos for consideration, please send images to [backbeat@billboard.com](mailto:backbeat@billboard.com).



The fourth annual Revolver Golden Gods Awards (April 11), presented by Epiphone, brought out a wild assortment of rock legends and fans—as evidenced by this backstage shot at Los Angeles' Club Nokia at L.A. Live. Mugging for the camera are (from left) **Slash**, **Marilyn Manson**, **Johnny Depp** and **Alice Cooper**. Slash, who took home the Riff Lord award, kicks off his headlining U.S. tour on May 3 in Baltimore. His second solo album, *Apocalyptic Love* (Dik Hay International/EMI), arrives May 22. PHOTO: ROBERT KNIGHT

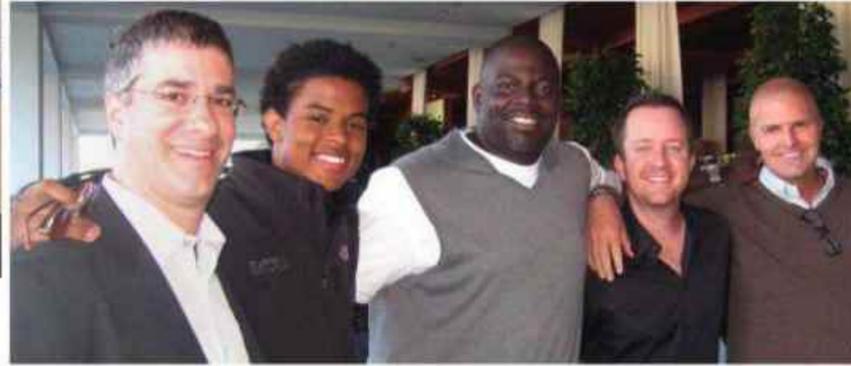


Prior to its Sony Masterworks album, *Dedicated*, debuting at No. 29 on the Billboard 200, Wilson Phillips hit the promotional circuit. Among the stops on the trio's itinerary: AOL's "In House" session (April 4). Accompanying the group's **Carnie Wilson**, **Chynna Phillips** and **Wendy Wilson** (front row, from left) were (back row, from left) the label's director of digital marketing **Elissa Peimer**, senior director of marketing and PR **Angela Barkan** and manager of marketing and PR **Larissa Slezak**. PHOTO: GINO DEPINTO/AOL MUSIC



Songwriter/producer **Harvey Mason Jr.**, whose credits include Whitney Houston, Chris Brown, Beyoncé, Mary J. Blige, Justin Timberlake and Jordin Sparks, has signed with SESAC. Inking the new partnership are SESAC VP of writer/publisher relations, West Coast operations **James Leach** (left) and Mason. PHOTO: TEAL MOSS

After recently wrapping its sold-out U.K. tour, Black Stone Cherry received commemorative plaques from Live Nation after its London Forum show on March 28. From left are Black Stone Cherry's **John Fred Young**, Live Nation promoter **Steve Homer**, Black Stone Cherry's **Ben Wells**, Live Nation representative **Simon Balme**, Black Stone Cherry's **Chris Robertson**, X-Ray Touring's **Adam Saunders** and Black Stone Cherry's **Jon Lawhon**. PHOTO: JOE MILLER



Teen singer/actor **Trevor Jackson** (SyFy's "Eureka," Broadway's "The Lion King") is rather busy these days. He stars in two upcoming films: "A Beautiful Soul" (May 4) and Disney's "Let It Shine" (June 15), the latter positioned as the new urban "High School Musical." In addition, the 15-year-old has signed a talent management agreement with Primary Violator. Standing tall after a recent lunch meeting at Los Angeles' SLS Hotel are (from left) Primary Wave Music founder/CEO **Larry Mestel**, Jackson, music manager/Primary Violator president **Michael "Blue" Williams**, Primary Wave TV head **Andrew Jameson** and manager/Primary Wave Music partner **Tom Maffei**.



Bringing a different meaning to the phrase "having a ball," Far East Movement recently dropped by a bowling party hosted by top 40 KHHM Sacramento, Calif. Between rolling strikes, the group chatted about its latest single, "Live My Life," featuring Justin Bieber. From left are Far East Movement's **DJ Virman** and **Prohgress**, KHHM director of programming **Pattie Moreno** and the group's **Kev Nish** and **J-Splif**. PHOTO: NICOLE SBRANTI



**Yarel Ramos** (center), host of mun2's "Reventon With Yarel," was among the participants at the fifth annual National Generation Latino Consortium Conference in New York (April 2). Ramos participated as moderator of a panel featuring Latin pop icon **Lisa Lisa** (left) and Zubi Advertising COO **Joe Zubi**. The conference focuses on educating and informing the business and entertainment community about the burgeoning Latino market. PHOTO: CEL GARAY

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# Program Guide

 **State Farm**  
PRESENTS **Billboard**  
**LATIN MUSIC**  
CONFERENCE & AWARDS



# ASCAP Congratulates our 2012 Billboard Latin Music Award Nominees



Maná



Romeo Santos



Enrique Iglesias



Alejandra Guzmán



Aventura



Natalia Jiménez



Gloria Trevi



Camila



Reik



El Gran Combo de Puerto Rico



N'Klabe



Nuevo Voces



Daddy Yankee



Tito "El Bambino"



Alexis & Fido



RKM & Ken-Y





While **MARC ANTHONY** receives the Hall of Fame honor at the Billboard Latin Music Awards, key finalists include **MANA** (above) and **ENRIQUE IGLESIAS** (right).



# Your Music, Your Deal, Your Way

THE 23RD ANNUAL BILLBOARD LATIN MUSIC CONFERENCE & AWARDS, PRESENTED BY STATE FARM, RECOGNIZE THE REVOLUTION IN LATIN MUSIC

**W**elcome to the 23rd annual Billboard Latin Music Conference, presented by State Farm.

The last year has seen a revolution in Latin music as artists, labels, brands and social media reinvent the way music is created, made, marketed, promoted and consumed. Recognizing that it's no longer business as usual, our slogan for the 2012 edition of Latin music's largest, most influential event says it all: "Your Music, Your Deal, Your Way."

Our celebration moves to the JW Marriott Marquis, located in the heart of Miami, minutes away from record labels, adver-

tising agencies, arenas, theaters and, of course, the BankUnited Center, host venue of the Billboard Latin Music Awards, presented by State Farm, which will air live on Telemundo on April 26.

This year's conference, whose sponsors include Pepsi, 5 Gum, Sprint, Eventus Marketing, Ron Atlantico, Live Nation, BMI, ASCAP, SESAC Latina, Nu Life Entertainment and Senzari, continues our tradition of hosting intimate, exclusive Q&As with the leading Latin artists, including Pitbull, Jenni Rivera and Don Omar, as well as star panelists like Gerardo Ortiz.

Our Marketing Exchange, hosted by mun2 and Telemundo, returns after its

successful launch last year with a more expansive schedule that includes panels, case studies and sessions with key executives.

It will be followed by the second Billboard Music Marketing Awards, also hosted by mun2 and Telemundo, honoring campaigns in print, TV, online and touring. Read on about the music, discussions and celebration, culminating with the Billboard Latin Music Awards.

¡Bienvenidos, y... a celebrar!  
billboardlatinconference.com, #BBLatin

—Leila Cobo, executive director of content and programming for Latin music and entertainment

## A BUSINESS TRANSFORMED

CONFERENCE AGENDA REFLECTS A GENRE'S DIVERSITY AND CHANGES

BY LEILA COBO

The last 12 months have seen a transformation in Latin music, from tentative and often timid to exciting and assertive. During that time, a broad range of music has dominated Billboard's Latin charts, and that diversity, coupled with the rise of new business models, is at the crux of this year's Billboard Latin Music Conference, presented by State Farm.

The conference is the only event where A-list Latin artists converge to discuss the business and craft of music-making.

This year Billboard has a few of the very best, including superstars Pitbull and Jenni Rivera, who will both sit for separate, exclusive Q&A sessions to discuss their creative process and how they've positioned themselves not just as artists but as brands.

Also sitting for an exclusive Q&A is Billboard Latin Music Awards leading finalist Don Omar, who'll discuss the strategy behind a series of chart-topping hits as well as the launch of his new label.

This year's regional Mexican panel will focus on new trends and sounds, featuring two of the hottest acts today: 3BallMTY and Gerardo Ortiz. And BMI's "How I Wrote That Song" panel, a longtime conference highlight, will feature Chino & Nacho, Horacio Palencia, Gocho and Benny Camacho.

Music is Billboard's business, and the Latin Music Conference starts and ends on that note, beginning Monday night with the "Más y Más" showcase, sponsored by SAM Broadcaster in collaboration with Musical Rhythmas Promotions.

The conference's first day begins with the "Leadership" panel, featuring executives from different sectors of the industry, including Universal Music Latin Entertainment president Víctor González, Sony Music Latin managing director Nir Seroussi, Nacional Records president Tomas Cookman and Cardenas Marketing Network CEO Henry Cardenas. It will be followed by sessions with Univision Radio president José Valle, Pandora CEO Joe Kennedy and the SBS Entertainment executive team, led by senior VP Lucas Piña, among other panels. The afternoon will bring the second Marketing Exchange, hosted by mun2 and Telemundo, featuring speakers from Walmart, Live Nation, Target, Verizon Wireless, AT&T and Pepsi as well as agencies like Global Hue, Republica, Fleishmann Hillard and CMN, as well as UMLE executive VP of brand partnerships and digital Gustavo Lopez. Sessions will include special presentations by Live Nation's Latin team on its programming and marketing strategies, Anheuser-Busch on its partnership with Pitbull and Walmart on its "Acceso Total" program.

The evening ends with the Billboard Latin Music Marketing Awards, hosted by Telemundo and mun2.

Day two is singularly artist-driven but also includes a DIY panel featuring Intocable lead singer Ricky Muñoz and industry executives who have a proven track record of success with independent projects.

A Selena listening session will demonstrate how the legendary singer's vocals were reworked for her new duets album. And the conference's inaugural DJ panel will feature Juan Magán and Alex Sensation.

The day ends with ASCAP's acoustic showcase, with performances by Kuuk, Noel Schajris, Nahuel, Río Roma and Lorena Gomez featuring Andrés Saavedra.

And of course, Billboard will pay the ultimate salutes to the top artists, labels, publishers, producers and songwriters in Latin music at the Billboard Bash and the Billboard Latin Music Awards, presented by State Farm. The show airs live on Telemundo on April 26 from the BankUnited Center at the University of Miami.

# The Contenders

SALES, AIRPLAY, TOURING AND SOCIAL MEDIA DRIVE BILLBOARD LATIN MUSIC AWARDS

BY JUSTINO ÁGUILA

**F**inalists for this year's Billboard Latin Music Awards, presented by State Farm, have all had a major impact throughout the Latin music industry, displaying unique qualities and strengths in a variety of Latin genres.

While these artists have achieved critical acclaim with their music, their award eligibility arises from multiple points of impact with their audiences: album and concert ticket sales, radio airplay and effective use of social networking platforms to expand their reach.

The contenders have earned top spots on the album sales charts, airplay charts and Billboard Boxscore tallies. From Latin pop, urban, tropical and regional Mexican to the Latin digital album of the year and through social media, these acts have shown their staying power in a constantly changing music business.

The Billboard Latin Music Awards continue to recognize talent in various categories, including the return of the award for social artist of the year.

Contenders for that honor include Don Omar, Pitbull, Shakira and Enrique Iglesias. Highlighting the music's impact on social media and digital sales, this year's artist and song categories combine airplay data and digital download sales.

The Billboard Latin Music Awards honor the most popular albums, songs and performers in Latin music, as determined by the actual sales and radio airplay data that inform Billboard's weekly charts during a one-year period from the issue dated Feb. 5, 2011, through the Jan. 28, 2012, issue.

Finalists, and the eventual winners, reflect performance of new recordings on Billboard's album and track sales charts, including Top Latin Albums and Latin Digital Songs, and radio charts, including Hot Latin Songs.

Title-based categories are mostly confined to those songs or albums that didn't appear on the respective charts prior to the Nov. 12, 2010, issue and exclude titles that were finalists in the prior-year's Billboard Latin Music Awards. However, titles that have reached or maintained their peak position on the respective charts during the awards eligibility period are eligible for inclusion regardless of chart debut date or prior finalist appearance.

This year's program will be broadcast live on Telemundo from the BankUnited Center at the University of Miami at 7 p.m. on April 26. Additional coverage will be found on Billboard.biz, Billboard.com, BillboardEnEspañol.com, Tele-

mundo.com and Twitter (#BBLatin).

Here's a look at some of the top finalists in multiple categories.

## DON OMAR

Hitmaker Don Omar returns to the Billboard Latin Music Awards as the leading finalist on the strength of his songs "Danza Kuduro" and "Taboo." The Puerto Rican rapper/singer enters with 16 finalist nods in 14 categories including songs artist of the year, male; Latin pop songs artist of the year, solo; tropical songs artist of the year, solo; and social artist of the year. His album *Don Omar Presents: Meet the Orphans: The King Is Back* is a contender for Latin rhythm album of the year.

## PITBULL

A 14-time finalist in 12 categories, rapper Pitbull, whose dance anthems have earned him a global stage, is a finalist for songs artist of the year, male, and Latin pop songs artist of the year, solo, among others. His song "Give Me Everything," featuring Ne-Yo, Afrojack and Nayer, is a contender for song of the year; song of the year, vocal event; airplay song of the year; and Latin pop song of the year, while "Bon Bon" is up for digital song and Latin rhythm song of the year.

## PRINCE ROYCE

In a year where bilingual acts have recorded music often in English and Spanish, Prince Royce has reigned high on the charts. He's a finalist in 12 categories, including artist, song and album of the year. His successful year includes five top 20 hits on Hot Latin Songs, including two No. 1s: "Corazon Sin Cara" and "El Verdadero Amor Perdona." His self-titled album spent five weeks at No. 1 on Top Latin Albums.

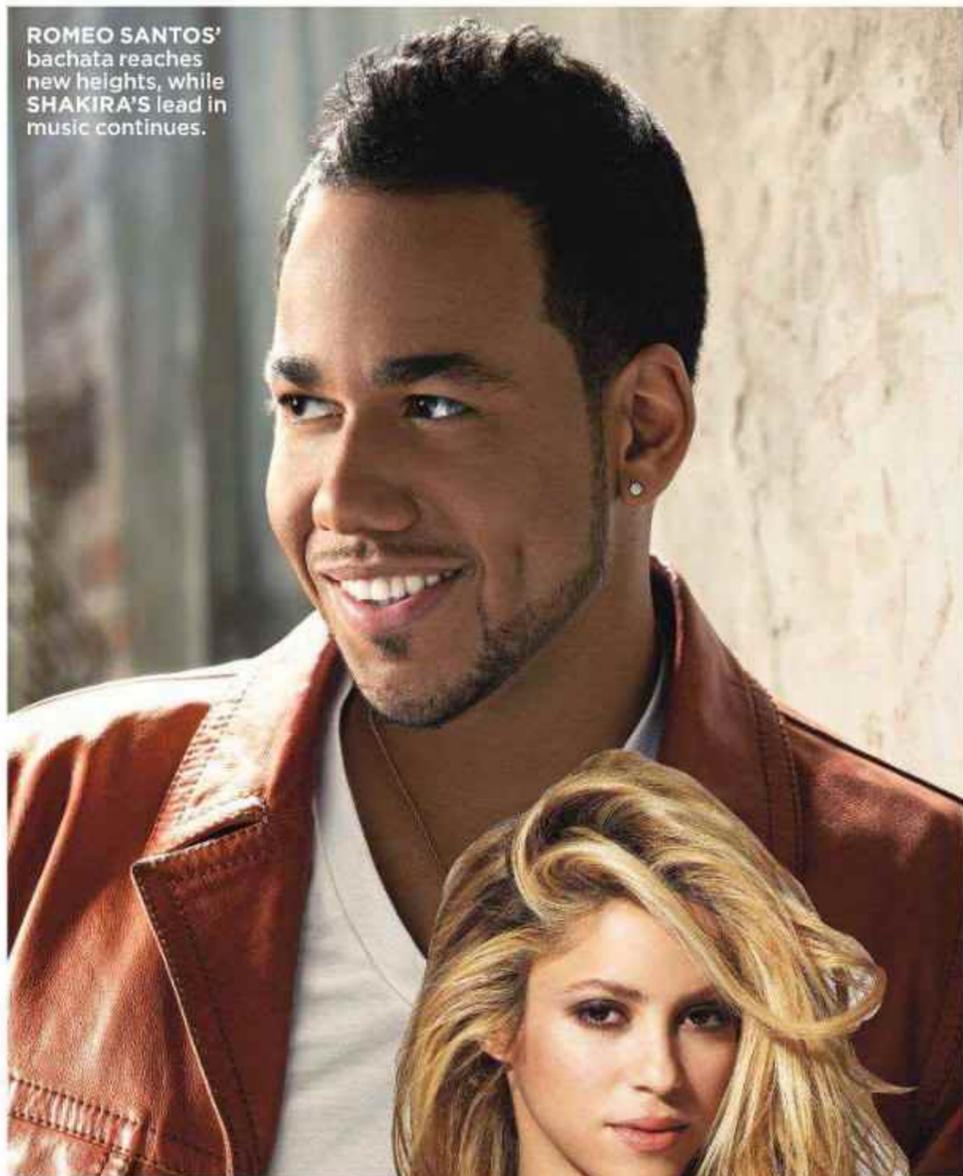
## MANÁ

A busy touring schedule based on the success of the band's album *Drama y Luz*, Maná is a finalist for album, digital album and Latin pop album of the year. The group is also up for artist and touring artist of the year, among other categories.

## ROMEO SANTOS

In his debut as a solo artist, Romeo Santos' *Formula: Vol. 1* debuted at No. 1 on Top Latin Albums. A finalist for artist of the year, among other awards, Santos is also a contender for song of the year, vocal event, following the success of "Promise," featuring Usher.

ROMEO SANTOS' bachata reaches new heights, while SHAKIRA'S lead in music continues.



## SHAKIRA

Competing against Prince Royce and Romeo Santos, Shakira stands out on her own thanks to the songs "Loca," featuring El Cata, and "Waka Waka (This Time for Africa)," which are both finalists for digital song of the year. The Colombian singer/songwriter had two top 10 hits on Hot Latin Songs last year, "Sale El Sol" (No. 10) and "Rabiosa" (No. 8). Her 2010 album *Sale El Sol* spent most of the time between January and September 2011 lodged in the top 10 of Top Latin Albums.

## WISIN & YANDEL

The Puerto Rican reggaeton duo had four top 10s on Hot Latin Songs last year. In addition to the pair's "Tu Olor" (No. 1) and "Estoy Enamorado" (No. 7), Wisin & Yandel also appeared on Enrique Iglesias' "No Me Digas Que No" (No. 1) and "Maquina del Tiempo" by Tito "El Bambino" (No. 4). The act's album, *Los Vaqueros: El Regreso*, debuted at No. 1 on Top Latin Albums. Among the categories in which W&Y

continued on >>PLM6



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from >>PLM4 are finalists: songs artist of the year, duo or group and albums artist of the year, duo or group.

#### JENNI RIVERA

"The Diva of Banda" had a successful year thanks to her top 10 album from 2010, *La Gran Señora*, which continued to chart in 2011. Then *Joyas Prestadas: Banda* (No. 2) and *Joyas Prestadas: Pop* (No. 3) appeared in late 2011. She also charted two singles: "Por Que No le Calas" (No. 46) and "La Gran Señora" (No. 44). With three nods in all, Rivera is up for albums and songs artist of the year, female.

#### ENRIQUE IGLESIAS

Enrique Iglesias returned with three top 10s on Hot Latin Songs: "No Me Digas Que No" (No. 1, featuring Wisin & Yandel), "Tonight (I'm Loving You)" (No. 10, featuring Ludacris and DJ Frank E) and "Ayer" (No. 3). His 2010 album *Euphoria* continued to perform well in 2011 and spent most of the year in the top 10, making him a finalist in categories including Latin pop album of the year.

#### LA ADICTIVA BANDA SAN JOSE DE MESILLAS

Finalist in categories including new artist of the year, regional Mexican favorite La Adictiva Banda San Jose de Mesillas had two top 10s on Hot Latin Songs: "Te Amoy Te Amo" (No. 2) and "Nada Iguales" (No. 3). Its *Nada Iguales* release reached No. 50 on Top Latin Albums.

#### CRISTIAN CASTRO

Mexican crooner Cristian Castro has achieved newfound success with the classic romantic ballads of Mexican star José José. On Top Latin Albums, he had two No. 1s during the year: *Viva El Principe*, up for album of the year, and *Mi Amigo El Principe: La Historia Continua—Viva El Principe Vol. II*.

#### GERARDO ORTIZ

A finalist for albums artist of the year, male who has also been penning music for other acts, Gerardo Ortiz had a pair of No. 1s on Top Latin Albums last year: *Morir y Existir: En Vivo* and *Entre Dios y el Diablo*.

#### JULION ALVAREZ Y SU NORTEÑO BANDA

The regional Mexican band's *Marchate y Olvidame* reached No. 15 on Top Latin Albums and the group earned two top 10s on Hot Latin Songs: "Ni Lo Intentes" (No. 2) and "Olvidame" (No. 2). The latter is a finalist for regional Mexican song of the year.

#### AVENTURA

The bachata group from the Bronx had a hit on Hot Latin Songs last year with "La Curita" (No. 42). The album *14+14* hit No. 1 on Top Latin Albums in June and is a finalist for tropical album of the year.

#### CAMILA

Mexican band Camila, whose Twitter following is approaching 1 million, had three top 40

hits on Hot Latin Songs: "Besame," "Entre Tus Alas" and "De Mi." The band's *Dejarte de Amar* (a No. 1 album in 2010) continued to chart in 2011. Among the categories in which the group is a finalist: albums artist of the year, duo or group and Latin pop songs artist of the year, duo or group.

#### CHINO Y NACHO

Finalists in three categories, the Venezuelan urban duo Chino y Nacho had two top 40 hits on Hot Latin Songs in 2011, their own "Tu Angelito" (No. 18) and El Potro Alvarez's "Bla Bla Bla" (No. 36).

#### LOS BUKIS

Los Bukis' 35 *Aniversario* album debuted and peaked at No. 5 on Top Latin Albums. On the regional Mexican albums chart the set spent nine weeks at No. 1 and marked the act's ninth No. 1 album. It's up for regional Mexican album of the year.

#### RICKY MARTIN

Ricky Martin had three hits on Hot Latin Songs last year: "Lo Mejor de Mi Vida Eres Tu" (No. 1, two weeks), "Mas" (No. 13) and "Frio" (No. 6). His *Musica + Alma + Sexo* debuted at No. 1 on Top Latin Albums (his fifth chart-topper) and spent two weeks atop the tally. He's a finalist in three categories including touring artist of the year.

#### TITO "EL BAMBINO"

Puerto Rican artist Tito "El Bambino" returned with his *Invencible* album, which debuted and peaked at No. 4 on Top Latin Albums and is a finalist for Latin rhythm album of the year. He notched four top 40 hits: "Llueve El Amor" (No. 5), "Llama Al Sol" (No. 11), "Maquina del Tiempo" (No. 4, featuring Wisin & Yandel) and "Me Toca Celebrar" (No. 34).

#### ALEXIS & FIDO

A finalist in two categories, Puerto Rican reggaeton duo Alexis & Fido had two top 30 hits on Hot Latin Songs: "Contestame el Telefono" (No. 4, featuring Flex) and "Energia" (No. 25). On Top Latin Albums, *Perre-*

*ologia* debuted and peaked at No. 10.

#### DADDY YANKEE

On Hot Latin Songs, Daddy Yankee had a No. 9 hit with "Ven Conmigo" (featuring Prince Royce). On Latin Rhythm Airplay he had three top 10s: "Rescate," "Ven Conmigo" and the No. 1 "Lovumba (Prestige)." The lattermost spent 13 weeks at No. 1. He's a finalist for Latin rhythm songs and Latin rhythm albums artist of the year, solo.

#### ESPINOZA PAZ

Regional Mexican singer Espinoza Paz is a finalist for regional Mexican songs artist of the year, solo. His successful year includes *Canciones Que Duelen*, which reached No. 1 on Top Latin Albums. Additionally, he had two top 10 songs, "El Culpable" (No. 4) and "Para No Perderte" (No. 7).

#### FIDEL RUEDA

Regional Mexican crooner Fidel Rueda charted two top 30 hits on Hot Latin Songs: "Me Encantaria" (No. 2) and "Enhorabuena" (No. 21). He's a finalist for regional Mexican song of the year ("Me Encantaria").

#### IL VOLO

A contender for new artist of the year, Italian operatic pop teen trio Il Volo—Piero Barone, Ignazio Boschetto and Gianluca Ginoble—charted on Top Latin Albums with *Il Volo: Edicion en Español*, which peaked at No. 4.

#### LA ORIGINAL BANDA EL LIMON DE SALVADOR LIZARRAGA

The award-winning regional Mexican band reached No. 23 on Top Latin Albums with *El Primer Lugar*. On Regional Mexican Albums, it went to No. 10. The group charted two hits on Hot Latin Songs: "Hasta Mi Ultimo Dia" (No. 22) and "Di Que Regresaras" (No. 3). The act received two nods, including regional Mexican songs artist of the year, duo or group.

#### LARRY HERNANDEZ

Larry Hernandez is up for regional Mexican albums and songs artist of the year, solo. On Hot

Latin Songs he reached the top 10 with "Arrastando Las Patas" and "El Ardido." His *20 Super Exitos* album hit No. 11 on Top Latin Albums and No. 3 on the regional Mexican albums chart.

#### LOS TIGRES DEL NORTE

Mexican band Los Tigres del Norte, who have been together since the 1960s, notched its 22nd No. 1 on Top Latin Albums last year with *Tr3s Presents: MTV Unplugged*, which is a finalist for regional Mexican album of the year. The group earned a top 40 hit on Hot Latin Songs with "Golpes En el Corazon" (No. 39, featuring Paulina Rubio).

#### REIK

The Mexican pop-rock band featuring Gilberto "Bibi" Marin, Julio Ramirez Eguia and Jesus Alberto Navarro Rojas notched two top 40 hits on Hot Latin Songs: "Peligro" (No. 21) and "Tu Mirada" (No. 18). On Top Latin Albums, *Peligro* debuted and peaked at No. 3. The group is a finalist for Latin pop songs and albums artist of the year, duo or group.

#### INTOCABLE

This year's lifetime achievement award winner, Intocable is now enjoying a successful career as an independent band in the Tejano and norteño genres (see story, page LM18). On Top Latin Albums, *Intocable 2011* debuted and peaked at No. 2. It charted two hits on Hot Latin Songs: "Robarte Un Beso" (No. 10) and "Prometi" (No. 3). The band is a finalist for regional Mexican albums artist of the year, duo or group.

#### LMFAO

The party rock duo is a finalist for crossover artist of the year along with Katy Perry, Rihanna and Alexandra Stan. The group charted on Hot Latin Songs with "Party Rock Anthem" (No. 6) and "Sexy and I Know It" (No. 8).

#### RIHANNA

Crossover artist of the year contender Rihanna charted three times on Hot Latin Songs with "Only Girl (In the World)" reaching No. 15, "S&M" peaking at No. 33 and "We Found Love" hitting No. 3.

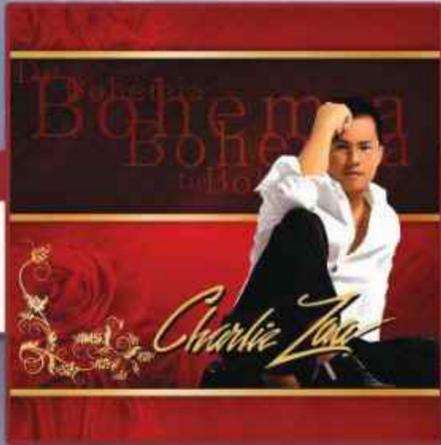


GERARDO ORTIZ (far left) and IL VOLO have both reached the top five on Billboard's Latin albums chart.

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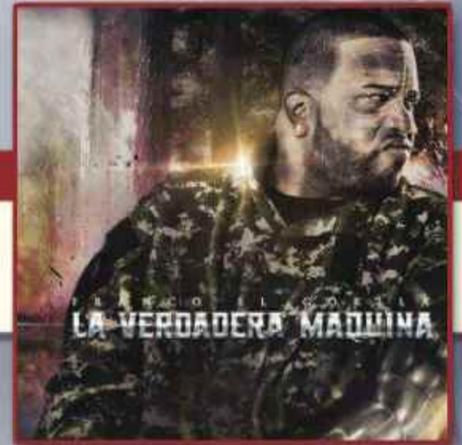
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- Latin Pop Album Label of the Year (Bullseye Music)



- El Gran Combo de Puerto Rico - Tropical Duo or Group Album
- Tropical Album Label of the Year (Popular, Inc)



- Latin Rhythm Album Imprint of the Year (WY Records)

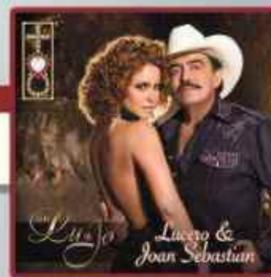


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# Consumer-Driven

## BRANDS COMPETE IN SECOND BILLBOARD LATIN MUSIC MARKETING AWARDS

BY LEILA COBO

**F**or the second year, the Billboard Latin Music Marketing Awards will recognize the growing importance of consumer brands and marketers in the promotion and marketing of Latin music at the Billboard Latin Music Conference, presented by State Farm.

Here are snapshots of this year's finalists.

### BEST PRINT CAMPAIGN

**Brand:** Dr Pepper

**Agency:** Lopez Negrete Communications

**Campaign:** Vida 23

**Artist:** Pitbull

**Labels:** Mr. 305, Polo Grounds, Sony Music

The print component of Dr Pepper's multimedia Vida 23 campaign was a key part of the overall marketing effort.

**Brand:** Western Union

**Agencies:** Moroch Partners, Bromley Communications

**Campaign:** Love in Any Language

**Artist:** Daddy Yankee

**Label:** El Cartel Records

A strong online presence and innovative contests, coupled with traditional media and direct artist contact, made this a winner for Western Union's Mother's Day promotion. The brand reported 260,000 visits to the contest platform in four weeks.

**Brand:** Grito Canalla

**Agency:** Unusual Communication

**Campaign:** Acuérdate de Este Canalla

**Artist:** Grito Canalla

**Label:** Kronborg Records

Spanish group Grito Canalla launched a clever, innovative campaign in support of its debut album that included eye-catching printed material.

### BEST ONLINE/SOCIAL CAMPAIGN

**Brand:** Coca-Cola

**Agency:** Laverde Pro

**Campaign:** Esta Noche Seremos Más

**Artist:** Chino & Nacho

**Label:** Universal Music Latin Entertainment

Venezuelan duo Chino & Nacho penned "Seremos Más" specifically for Coca-Cola's "Esta Noche Seremos Más" campaign. The track topped the charts in Argentina, Chile and Ecuador, and its online promotion was supported by personal appearances from the duo, raising brand awareness in the teen market.

**Brand:** Heineke

**Agency:** Nevarez Communications

**Campaign:** Noches Latin Grammy

**Artists:** Gocho, Alexis & Fido, Siete, DJ Candy Boy

**Labels:** various

A series of South Florida concert events leading up to the Latin Grammy Awards featured live performances by rising artists from all genres. As part of the campaign, fans could compete to win a "green carpet" experience for two at the Latin Grammys.

**Brand:** Time Warner Cable

**Agencies:** Edelman, Castells & Asociados, Creative Artists Agency

**Campaign:** El Reto Fast Five—

The Time Warner Cable Hispanic

Heritage Month Campaign

**Artist:** Don Omar

**Label:** Universal Music Latin Entertainment

Don Omar was the face of this 360 integrated marketing campaign timed around Hispanic Heritage Month. The program, promoting Time Warner Cable's Movies on Demand channel, capitalized on Omar's vast social network appeal and his appearance in the film *Fast Five*. It included a three-city concert tour sponsored by Time Warner Cable and powered by a Facebook contest.

### BEST TOUR SPONSORSHIP

**Brand:** 5 Gum

**Agency:** Cardenas Marketing Network

**Campaign:** 5 Gum/Camila's Dejarte

De Amar Tour

**Artist:** Camila

**Label:** Sony Music Latin

Camila's 10-stop tour included a series of fan-driven actions, beginning with contests at retailers in five cities that allowed fans to compete for concert tickets and exclusive tour merchandise. More than 54,000 consumers were reached through one-on-one interactions and the program yielded more than 55 million impressions.

**Brand:** MetroPCS

**Agency:** Richards Group

**Campaign:** MetroPCS and Huawei Present The Enrique Iglesias

Euphoria Tour

**Artist:** Enrique Iglesias

**Labels:** Universal Music Latin Entertainment, Republic

In an effort to target young, Hispanic fans, MetroPCS partnered with AEG Live to launch its new Huawei phone. MetroPCS customers were given exclusive online access to Enrique Iglesias and his social media content. Every Facebook and Twitter post from Iglesias featured the tag line "Sent

via my MetroPCS Huawei phone." This was MetroPCS' first national sponsorship.

**Brand:** Post Honey Bunches of Oats

**Agency:** MV42

**Campaign:** Post Honey Bunches of Oats

**Artist:** Jencarlos Canela

**Label:** Bullseye

Jencarlos Canela was the face of Post Honey's "Let's Think Positive" campaign oriented to Latinas and wrote an inspirational song that was used in a music video, behind-the-scenes footage and in-show integrations, all made available through a Facebook fan site. In addition, the brand distributed 4 million specially marked bilingual cereal boxes that featured Canela and the chance to win VIP seats at a concert in Miami.

### BEST TV CAMPAIGN

**Brand:** Target

**Agency:** Grupo Gallegos

**Campaign:** Target Fall Campaign—Latin Indie Music Breaks Through

**Artists:** Ximena Sariñana, Koko, the

Pinker Tones, the Plastics Revolution

**Labels:** various

Target turned to Latin indie music for its seven-spot fall campaign. Grupo Gallegos used music-integration platform MuuseMe.com to preselect more than 100 emerging acts, then picked four artists and songs—in English and Spanish—that aligned with Target and its campaign message.

**Brand:** AT&T

**Agency:** Bravo

**Campaign:** Paulina Rubio AT&T

BlackBerry 4G Campaign

**Artist:** Paulina Rubio

**Label:** Universal Music Latin

Entertainment

AT&T launched its new BlackBerry phone using "Me Gustas Tanto," the first single from Paulina Rubio's new album, *Brava!* The spot featured Rubio singing her track, launched in tandem with her album.

**Brand:** Dr Pepper

**Agency:** Lopez Negrete Communication

**Campaign:** Vida 23

**Artist:** Pitbull

**Labels:** Mr. 305, Polo Grounds, Sony Music

The Spanish-language TV spot for the Vida 23 campaign and its general-market adaptation were launched with Pitbull's Spanish-language album, *Armando*. The spots feature Pitbull singing "Vida 23," the song he penned for the campaign and which appears on his album.

## STELLAR LINEUP SET FOR BROADCAST

FANS VOTE ONLINE FOR PREMIO TU MUNDO AWARD WINNER

BY JUSTINO ÁGUILA



Pop star PAULINA RUBIO will perform on the awards show.

Leading Latin entertainers Marc Anthony, Don Omar, Jenni Rivera, Juanes, and Paulina Rubio, among others, are scheduled to take the stage for the Billboard Latin Music Awards, presented by State Farm, which will be broadcast live on Telemundo from the BankUnited Center at the University of Miami at 7 p.m. on April 26.

Don Omar has 16 finalist nods in 14 categories largely thanks to two popular singles, "Danza Kuduro" and "Taboo" (a collaboration with Lucenzo), which are both contenders for song of the year.

"Danza Kuduro" has received more than 300 million YouTube views and spent 15 weeks at No. 1 on Billboard's Hot Latin Songs chart and a staggering 32 weeks atop Latin Digital Songs. "Taboo" spent five weeks at No. 1 on Hot Latin Songs.

The singer/rapper/actor is also a finalist for songs artist of the year, male; Latin pop songs artist of the year, solo; tropical songs artist of the year, solo; Latin rhythm songs artist of the year, solo; Latin rhythm albums artist of the year, solo; and social artist of the year.

Hall of Fame honoree Marc Anthony and Intocable, recipient of the lifetime achievement award, will appear on the telecast as well.

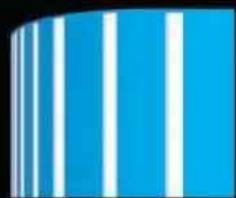
Anthony will be honored for his ongoing success in music, film and TV. His most recent involvement in the lattermost category is talent show "Q'Viva" on Univision. Intocable has recorded more than a dozen albums and is one of the most successful bands in norteno and Tejano music with such hits as "Eres Mi Droga," "Dame un Besito" and "Contra Viento y Marea."

Tony Mojena returns this year for his 13th time as producer of the Billboard Latin Music Awards, which will honor a yet-to-be-named artist with the Premio Tu Mundo. Fans will vote for their favorite finalist on Telemundo.com.

Finalists and those who are recognized for their achievements on the awards show are determined by radio and sales chart performance and social and streaming activity as chronicled in Billboard magazine and on Billboard.com and Billboard.biz during the eligibility period of Feb. 5, 2011, through Jan. 28, 2012.

# AQUI VIVÉ LA MÚSICA

**2011:** ENRIQUE IGLESIAS – 2/5 – MADISON SQUARE GARDEN • EL CONCIERTO DE LOS ENAMORADOS  
RICARDO MONTANER, MARCO ANTONIO SOLÍS – 2/12 – MADISON SQUARE GARDEN • MACHEL MONTANO – 3/25  
THE THEATER AT MSG • JUANES – 4/8 – MADISON SQUARE GARDEN • RAPHAEL – 4/10 – THE THEATER AT MSG  
ALEX SENSATION'S 10TH ANNIVERSARY CON PRINCE ROYCE, VÍCTOR MANUELLE, DADDY YANKEE – 4/13  
MADISON SQUARE GARDEN • ENRIQUE IGLESIAS – 4/11 – MADISON SQUARE GARDEN • DON OMAR – 12/1  
THE BEACON THEATRE **2012:** ROMEO – 2/11, 2/23, 2/24 – MADISON SQUARE GARDEN • RICARDO ARJONA – 2/26  
MADISON SQUARE GARDEN • JUAN LUIS GUERRA – 3/10 – RADIO CITY MUSIC HALL • FRANCO DE VITA – 3/24  
RADIO CITY MUSIC HALL • PITBULL – 4/6-7 – RADIO CITY MUSIC HALL • MANÁ – 4/10-11 – MADISON SQUARE GARDEN • Y MÁS



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# Majors, Indies Go Head To Head

HITS EARN PUBLISHERS FINALIST STATUS

BY JUSTINO ÁGUILA

**T**he major labels had a strong presence on Billboard's charts during the eligibility period for this year's Billboard Latin Music Awards, presented by State Farm, but smaller labels carved out a path of their own by creating opportunities that helped them keep a competitive edge.

The finalists are chosen based on sales and radio airplay data as reported on Billboard's charts between Feb. 5, 2011, through Jan. 28, 2012.

Finalists for the hot Latin songs airplay label of the year are Sony Music Latin, Universal Music Latino, Disa and Fonovisa. The latter three are part of the larger Universal Music Latin Entertainment (UMLE). The labels' achievements are based on their success on the pan-genre airplay-based chart, having been credited for the titles that garnered chart-topping radio play. Disa is home to Pesado, whose "El Mil Amores" peaked at No. 3 on Hot Latin Songs, and Espinoza Paz, who reached No. 7 with "Para No Perderte." Julion Alvarez y Su Norteño Banda helped paved the way for a top label ranking for Fonovisa with "Olvídame," which peaked at No. 3.

Universal Music Latino and Enrique Iglesias (featuring Wisin & Yandel) reached No. 1 for one week with "No Me Digas Que No," while Iglesias' "Ayer" reached No. 3. Other big successes on Hot Latin Songs during the year included Sony Music Latin and Ricky Martin with "Lo Mejor de Mi Vida Eres Tu" (featuring Natalia Jimenez), which was No. 1 for two weeks. Romeo Santos also had a strong year with "You," which stayed at No. 1 for seven weeks, while "Promise" (featuring Usher) was No. 1 for 10 weeks.

Finalists for top Latin albums label of the year are Sony Music Latin, UMLE, Warner Latina and Dasmí Music. Sony's Santos enters as a finalist with *Formula: Vol. 1*, Reik with *Peligro* and Vicente Fernández with *Otra Vez*, while Universal has Paulina Rubio's *Brava!* and Cristian Castro's *Mi Amigo El Príncipe: La Historia Continúa: Viva El Príncipe, Vol. II*. Warner Latina enters the competition with Maná's *Drama y Luz* and Dasmí with Intocable's *Intocable 2011*.

The contenders for Latin pop albums label of the year are Sony Music Latin, UMLE, Warner Latina and Bullseye. The

PRINCE ROYCE earns top chart status; below: ESPINOZA PAZ writes the hits.



regional Mexican airplay label of the year finalists are ASL, Disa, Fonovisa and Sony Music Latin. Up for regional Mexican albums label of the year are Dasmí, Platino, Sony Music Latin and UMLE.

In the Latin rhythm category, finalists for airplay label of the year are El Cartel, Sony Music Latin, Siente and Universal Music Latino. Contenders for Latin rhythm albums label are Platino, Sony Music Latin, Ultra and UMLE.

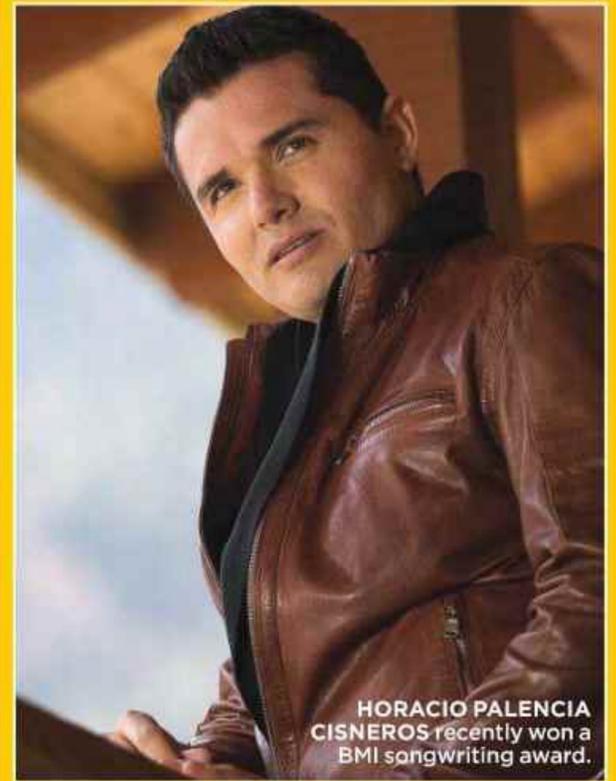
The Billboard Latin Music Awards recognize publishers as well as record companies. Finalists for publisher of the year are ARPA Musical (BMI) on the strength of Espinoza Paz's "El Culpable"; Marcha Musical (BMI), which showed its reach with Julion Alvarez y Su Norteño Banda; Sony/ATV Discos Music Publishing (BMI) for the success of Martin's "Lo Mejor de Mi Vida Eres Tu"; and Top Stop Music Publishing (BMI) for Daddy Yankee's "Ven Conmigo" and Prince Royce's "El Amor Que Perdimos." ●●●



## WORDS AND MUSIC

FOUR COMPOSERS VIE FOR TOP SONGWRITER HONOR

BY JUSTINO ÁGUILA



HORACIO PALENCIA CISNEROS recently won a BMI songwriting award.

The finalists for songwriter of the year at the Billboard Latin Music Awards, presented by State Farm, are four prolific composers from the genres of Mexican rock, regional Mexican and tropical. Each is recognized for achievements on Billboard's airplay charts during the awards' eligibility period (Feb. 5, 2011-Jan. 28, 2012).

Singer/songwriter Fher Olvera, frontman for Maná, creates the rock melodies that have kept the band's fans tuned in for more than two decades. The group is the most popular Spanish-language rock act and its eighth studio album, *Drama y Luz*, released in April 2011, debuted at No. 1 on Billboard's Top Latin Albums chart. Soon after, the band launched a major tour and sold out venues throughout the United States and Latin America.

Horacio Palencia Cisneros was recently honored for his composition "Niña de Mi Corazón" at the BMI Latin Awards, where he received the prize for song of the year in his genre. La Arrolladora Banda el Limón recorded the song, which also earned its composer honors as songwriter of the year at the 2011 Billboard Mexican Music Awards.

Espinoza Paz has received much attention for his work thanks to songs in regional Mexican that have become popular both with fans and his colleagues who choose to record them as well. Paz has reached No. 1 on Top Latin Albums with *Canciones Que Duelen*, and on Hot Latin Songs he's had two top 10s: "El Culpable" (No. 4 peak) and "Para No Perderte" (No. 7).

Prince Royce, who previously sold cellphones for a living, is now one of music's biggest names serving up hits in Latin pop and bachata. The New York-born singer/songwriter last year toured with Enrique Iglesias and Pitbull on the former's *Euphoria* tour. He's a finalist in 12 categories including songwriter of the year.

Royce's five top 20 hits on Hot Latin Songs during the eligibility period have catapulted the young crooner to a major career as a bilingual singer who dominates in English and Spanish. His two No. 1s are "Corazón Sin Cara" and "El Verdadero Amor Perdona." ●●●



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Jenni Rivera



3Ball MTY



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Emilio Estefan



Don Omar



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## MONDAY, APRIL 23

### PRE-CONFERENCE KICK OFF SHOWCASE



SAM Broadcaster In collaboration with Musical Rhythms Promotions Presents "MAS Y MAS MÚSICA" Showcase

HOSTED BY: ERICK CUESTA

#### Live Performances By:



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Frankie Nino



André Marcel

#### Spanglish Global:



Maffio



DJ Kane



Davon



Ricky Rick



Danny D. Xtreme



Dariel Xtreme

#### Tiger Music/EAM's Entertainment:



Mega Tu Dulcero



Aldo El Arquitecto

#### P.V.C. Entertainment:



Ri-Ka Swing

The Celebration continues at **CLUB EUFORIA**

Red Carpet: 10:30pm

HOSTED BY: ERICK CUESTA & JAY GARCIA

## TUESDAY, APRIL 24

### MUSIC MARKETING AWARDS & HAPPY HOUR

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## WEDNESDAY, APRIL 25

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Top composers and songwriters tell us the stories behind their biggest hits and perform them live.

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MODERATOR:

Delia Orjuela, VP, Latin Music, Writer Publisher Relations, BMI



Benny Camacho Chino Y Nacho Horacio Palencia Gocho

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Yuca Restaurant

Live Performances By:



Lorena Gómez Kuuk Rio Roma Noel Schajris

### THE BILLBOARD BASH

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Crash Guad

#### OPENING ACTS- NEW ARTIST SHOWCASE:



Grupo Trece Santaye Norka Luque Jossie Cordoba LL Radio

#### LIVE PERFORMANCES BY 2012 LATIN AWARD FINALISTS:



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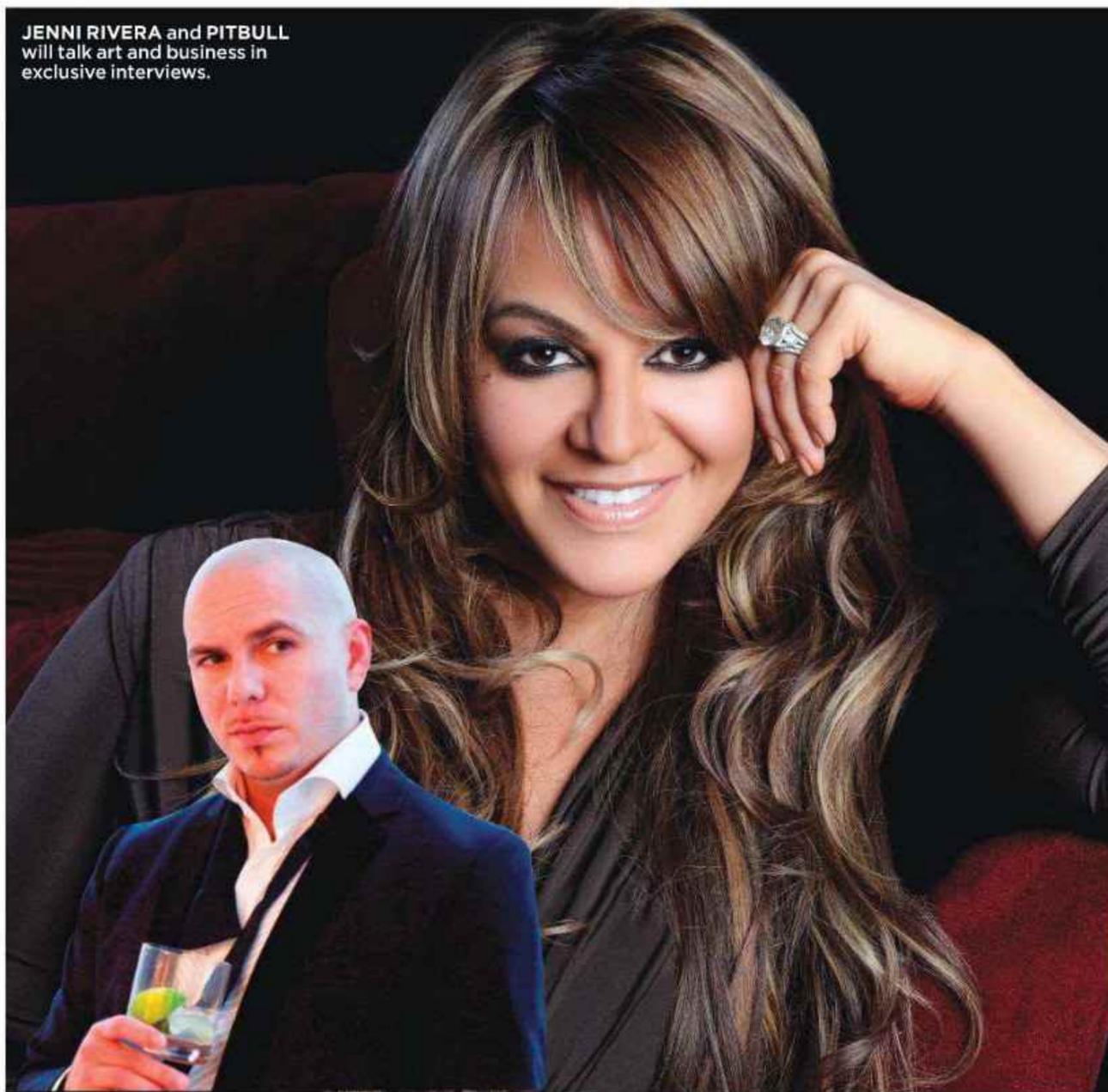
WWW.SPANGLISHGLOBAL.COM

# One On One

DIVERSE STARS SIT FOR REVEALING INTERVIEWS

BY LEILA COBO

JENNI RIVERA and PITBULL will talk art and business in exclusive interviews.



For more than a decade, the Billboard Latin Music Conference was known for hosting a single "Star Q&A," an intimate one-on-one interview with a major Latin act.

For the past three years, however—in response to an increasingly eclectic marketplace with increasingly independent artists—the conference has featured three distinct Q&A sessions with artists from different genres.

At this year's Billboard Latin Music Conference & Awards, presented by State Farm, three major Latin artists will participate in in-depth interviews, reflecting their stature in the marketplace: Pitbull, Mexican diva Jenni Rivera and urban king Don Omar.

**JENNI RIVERA**  
Session: "The Diva We Want to Know"

When: April 25, 11:30 a.m.

There may be no more multifaceted Latin female act today than Jenni Rivera. The Mexican-born, California-raised diva started her career as a singer and has evolved into a composer, producer, host of mun2 reality show "I Love Jenni" and her own radio show and entrepreneur. Rivera, one of the most charismatic women in Latin entertainment who rarely gives one-on-one interviews, will discuss her career as an innovator in the market who has positioned herself as a leading entertainment brand.

**PITBULL**

Session: "Superstar Q&A"

When: April 25, 2:30 p.m.

After two years of topping the charts in multiple formats, Pitbull will sit for the traditional conference Q&A, joining the ranks of past interviewees like Ricky Martin, Marc Anthony, Daddy Yankee, Alejandro Sanz, Juanes and Enrique Iglesias. Currently on a host of charts with several tracks—most recently "Back in Time," the theme to the forthcoming film "Men in Black III"—Pitbull will discuss his self-made rise from Miami rapper to international superstar and perhaps the most savvy hitmaker in recent memory.

**DON OMAR**

Session: "Unveiling the Strategy Behind the Hits"

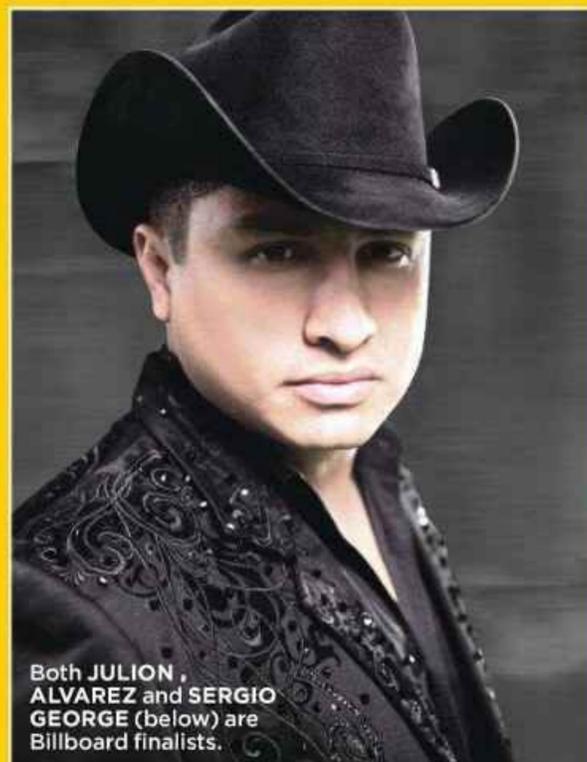
When: April 24, 1:45 p.m.

With his unique spin on uptempo urban fare, Don Omar has emerged in the past 24 months as the most successful Spanish-language act in the social and digital realm. In the past year alone, he has had three No. 1s on Billboard's Hot Latin Songs chart: "Danza Kuduro," "Taboo" and "Dutty Love." As he prepares to release a new album and launch his new label, Omar talks about a creative multimedia strategy that includes direct merchandising.

## BEHIND THE BOARD

HITMAKING PRODUCERS ON TAP FOR AWARDS

BY JUSTINO ÁGUILA



Both JULION ALVAREZ and SERGIO GEORGE (below) are Billboard finalists.

At the Billboard Latin Music Awards, presented by State Farm, four finalists are in competition for producer of the year.

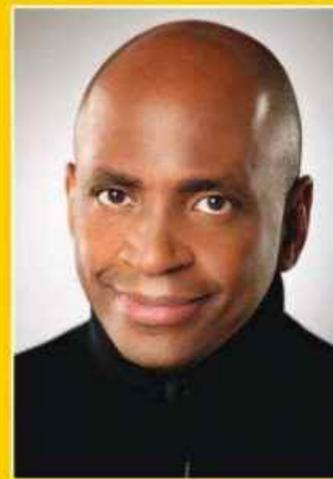
This group of established producers is determined by the U.S. radio airplay performance of their work during the eligibility period of Feb. 5, 2011, through Jan. 28, 2012.

Julion Alvarez earns his nod as producer for his band Julion Alvarez y Su Norteño Banda. The group's album, *Marchate y Olvidame*, reached No. 15 on Top Latin Albums and earned it two top 10s on Hot Latin Songs, "Ni Lo Intentes" and "Olvidame" (both peaking at No. 2).

Mexican producer Fernando Camacho Tirado returns as a finalist this year. The producer's work helped drive the chart success this past year of La Original Banda el Limón de Salvador Lizarraga. The band's *El Primer Lugar* reached No. 10 on Regional Mexican Albums and No. 23 on Top Latin Albums. On Hot Latin Songs, "Hasta Mi Último Día" peaked at No. 22 and "Di Que Regresarás" reached No. 3.

Production team A&X—Milton J. Restituyo (Alcover) and Juan A. Abreu (Xtassy)—is part of Don Omar's Orfanato Music Group and has been instrumental in producing hits like "Danza Kuduro" (featuring Lucenzo) and "Taboo" off *Don Omar Presents: Meet the Orphans: The King Is Back*.

Sergio George is an artist, entrepreneur and creator of many hits. A veteran of the music industry, the producer is



working with salsa artist Luis Enrique and has previously worked with everyone from the late Celia Cruz to Marc Anthony. As president of independent label Top Stop Music, he has overseen the development of several artists including Prince Royce, a finalist in 12 categories for this year's Billboard Latin Music Awards.



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# Latin Music's Multitalented Master

MARC ANTHONY TO RECEIVE BILLBOARD HALL OF FAME AWARD

BY LEILA COBO

**W**hen Marc Anthony was a young, up-and-coming singer with long, flowing hair, his friend Louie Vega took him to meet Héctor Lavoe, the legendary salsa singer. Lavoe, Anthony recalls, took one look at him on his living room sofa and said, in jest, "Ave Maria, what an ugly chick!"

Lavoe and Anthony's paths would cross again at a show in which both appeared. But Lavoe, who died in 1993, never got to actually see Anthony's extraordinary, full-scale live performance.

However, Anthony did get to revive Lavoe's name and legacy in the 2006 film "El Cantante," for which he not only played the part of Lavoe but also produced the movie and rerecorded the singer's legendary tracks.

"El Cantante" is but one of the many achievements that have set Anthony—real name Marco Antonio Muñoz—apart as not only the greatest salsa singer of his generation, but possibly Latin music's most multifaceted artist.

In recognition of his achievements, Anthony will receive the Hall of Fame Award at this year's Billboard Latin Music Awards.

Anthony has sold more than 12 million albums worldwide, in Spanish and Eng-

lish, according to his record company, and the crossover success of his single "I Need to Know," from his English-language, self-titled debut album, helped usher in the 1999 Latin pop explosion.

He's also an established actor who, aside from "El Cantante," has made his mark in the film "Man on Fire," Broadway show "The Capeman" and TV series "Hawthorne."

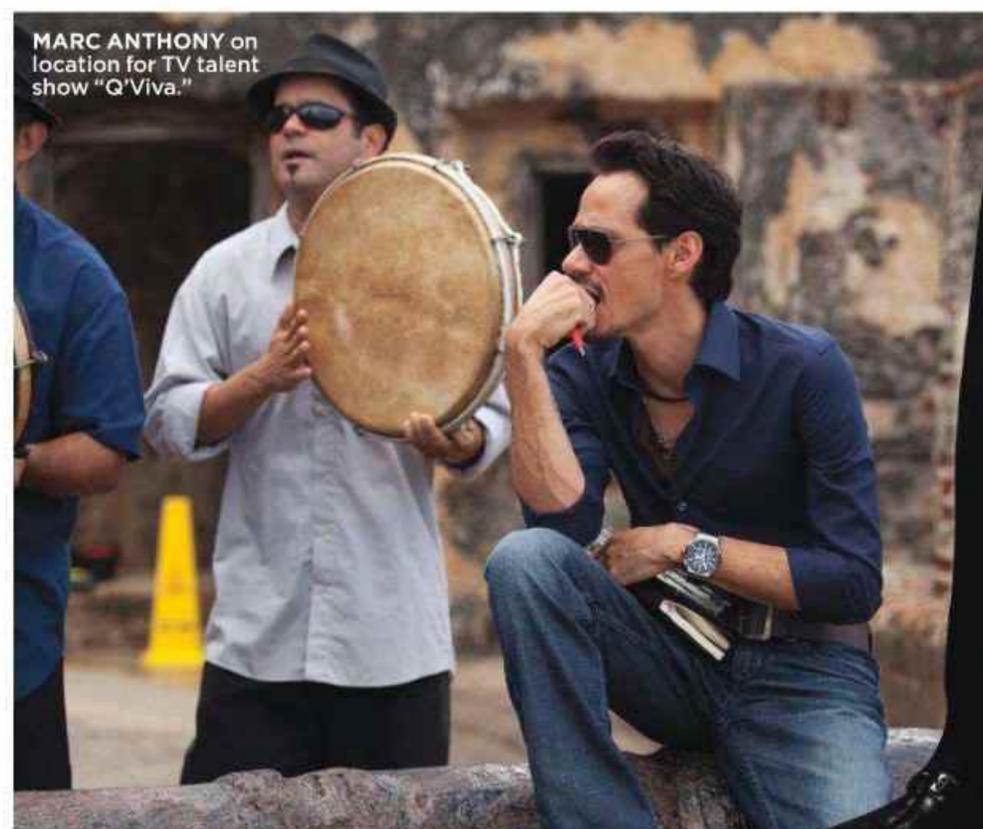
Anthony has a minority stake in the NFL's Miami Dolphins, and his clothing and accessories line is sold nationwide at Kohl's stores.

He's a philanthropist who was honored with Billboard's Spirit of Hope Award in 2010 for his humanitarian work, and he recently established the Maestro Cares Foundation, with entrepreneur Henry Cardenas, to support the housing and educational needs of orphaned and underprivileged children in developing Latin American countries.

Most recently, Anthony embarked on his most ambitious project yet: the production of TV talent show "Q'Viva"—the first program to air simultaneously on English- and Spanish-language networks in the United States. The show has recruited and showcased talent from throughout Latin America, exposing them to U.S. audiences.

The full run of the show averaged 1.8 million viewers per night, according to Nielsen, and its featured artists will now head out on an international tour.

Anthony's extraordinary accomplishments—going way beyond the realm of music—coupled with an impressive recording and touring career, have earned him the Hall of Fame honor. ●●●



MARC ANTHONY on location for TV talent show "Q'Viva."

## HOME-GROWN NORTEÑO

ENDURING ARTISTRY AND POPULARITY EARN INTOCABLE LIFETIME ACHIEVEMENT AWARD

BY LEILA COBO



INTOCABLE has notched 19 top 10s on Billboard's Hot Latin Songs chart.

Intocable's music is one of a kind: a sound with roots in Tejano polkas and norteño folk, but imbued with fusions, alternating among the sounds of rock, country and straight-ahead Latin pop.

"We're the only U.S.-born norteño group," founder Ricky Muñoz once said. "We grew up in a farming and ranching community in Texas but also grew up listening to modern rock and country groups."

The amalgamation has allowed Intocable to navigate both Tejano and norteño waters with ease and, in a departure, even veer toward pop, charting several tracks on Billboard's pop lists, the first norteño band to do so.

All told, Intocable has scored 19 top 10 hits on the Hot Latin Songs chart, including the No. 1 "Aire," which played on both pop and regional Mexican formats.

On the regional Mexican chart, the group has had 39 top 10s, including 15 No. 1s, more than any other group in history save for Conjunto Primavera. Intocable's sales history is even more impressive, with 15 top 10 releases on the Top Latin Albums chart, including five No. 1s.

Intocable's artistry and unique musical stamp—which has become a template for countless norteño and Tejano bands—in the face of a changing music industry make the band Billboard's 2012 Lifetime Achievement Award honoree.

Indeed, Intocable is a shining example of U.S.-made Latin music that has developed and prospered.

Created almost two decades ago by accordionist/vocalist Muñoz and his childhood friend, drummer René Martínez, the seven-man troupe—rounded out by Dany Sanchez (bajo sexto/vocals), Sergio Serna (percussion), Félix Salinas (bass), Johnny Lee Rosas (bajo sexto) and Juan Hernandez (group MC)—initially signed to Texas indie Freddie Records. Intocable later came to prominence under EMI, releasing a string of hits and albums that were groundbreaking for the genre.

In 2004, for example, Intocable released *Intimamente*, a live acoustic album recorded at House of Blues in Chicago, a first for a regional Mexican act at the venue. In 2005, the group released a double-CD anniversary album, *X*, that featured 11 Intocable tunes recorded by other artists. The group's next album, *Crossroads*, would feature pop and norteño versions of the single "Déjate Amar," confirming Intocable's pop appeal.

Now, Intocable is at another crossroads, having reached No. 1 on Top Latin Albums with *Intocable 2011* on its own label, Good Music.

"We're a group that's always been hands-on," Muñoz says of his band's status as an independent act. "And by the same token, we now have one commitment: Intocable. We put away all the middle people. We can dictate everything we want to do and if it feels good." ●●●

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Perfume De Gardenia (July-Aug.) • Jenni Rivera & Espinoza Paz (Feb.-Mar. 2013)

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# Latin Live!

CONFERENCE SHOWCASES SPOTLIGHT TALENT

BY JUSTINO ÁGUILA

**T**he Billboard Latin Music Conference & Awards, presented by State Farm, each year assemble the freshest and most innovative acts who perform in Miami throughout the week. Some of this year's artists are scheduled to play at the JW Marriott Marquis Miami during a pre-conference poolside event hosted by SAM Broadcaster in collaboration with Musical Rhythms Promotions, a special showcase under the banner "Mas y Mas Música," on April 23, followed by a red carpet party at Club Euphoria (90 NE 11th St.).

The showcases, held at several venues from April 23 to April 26, bring together a diverse group of artists in a variety of genres. Here's a highlight of the performances booked at press time.

**Aldo "El Arquitecto"** was born in Rio Piedras, Puerto Rico, to a family of music lovers. Although he's a fan of traditional salsa from such music greats as Héctor Lavoe to Ismael Rivera, Aldo was drawn to the urban genre. His inspirations are Vico C, Tempo and Wisin & Yandel. From the age of 14 he began writing music and would often spend time at his uncle's recording studio where he would eventually record music in the reggaetón genre. At 24, Aldo is determined to build his career, and he'll perform at the Billboard pre-conference poolside party at **6 p.m. on April 23.**

**Danny D**, also known as **Danny Mejia**, is one of urban bachata's most distinctive voices. The music he sings has a romantic groove, and in December he signed to new label SpanGlish Global. Mejia performs at the Billboard pre-conference poolside party at **6 p.m. on April 23.**

**Dariel**, who was born in the Dominican Republic, moved to the United States by the time he was 13 and assimilated to a new culture. He learned to play the piano and composed songs. By 15, he was performing in school talent shows. His newest single, "Amar Asi," brings Dominican rhythms to life alongside other tracks like "Cariño Mio," "Yo Deje de Amarte" and "Night of Strokes." Dariel performs at the Billboard pre-conference poolside party at **6 p.m. on April 23.**

**Davon**, also known as **Eddy Reyes**, was born in the Domini-

can Republic, where his passion for music began. He then moved with his father and two older brothers to New York. Mixing urban Anglo-Caribbean sounds with R&B and bachata, Reyes has collaborated with Maffio, Ricky Rick, DJ Kane and Fito Rack, among others. His new single, "La Pared," is now available. Reyes performs at the Billboard pre-conference poolside party at **6 p.m. on April 23.**

Spanish pop singer **Lorena Gomez Perez** was the winner of "American Idol" style talent competition "Operación Triunfo" and since then has released her debut on the now-defunct Sony BMG label. Born in Spain, Lorena (as she is known professionally) began performing at age 8 singing and dancing flamenco. Later, after entering several singing competitions she landed a spot on "Operación Triunfo" that exposed her to millions. In January 2007 Lorena was crowned the winner of the show that allowed her to tour. In 2010 she

entered the Eurovision Song Contest with her track "Amor Magico." Lorena (featuring Andres Castro) performs at the ASCAP Showcase at Yuka Restaurant (501 Lincoln Road in Miami Beach) at **6:30 p.m. on April 25.**

**Grupo Treo** combines Latin rhythms in a versatile range from Latin pop to house music and reggaetón. With traditional instruments like the furruco, cuatro and charrasca, the traditions of folkloric music shine through in a song like "No Puedo," which was heard while the group performed in Peru, Colombia and Portugal. "Muñeca" was the first single off the band's album, *Tres Origenes*, which the group previously performed at two Latin Grammy Award Street Parties in New York and Miami as well as on the Univision stage at the Festival de la Calle 8 in 2010. Grupo Treo performs at the Billboard Bash at the Cameo Nightclub (1445 Washington Ave. in Miami Beach) at **8:30 p.m. on April 25.**

continued on >>PLM22



Showcase performers include **DANNY D, DARIEL** and **DAVON** (from left).

## FINALISTS ON TOUR

REIK, GLORIA TREVI  
HEADLINE THIRD  
ANNUAL BILLBOARD  
EN CONCIERTO SERIES

BY LEILA COBO



Mexican pop band **REIK** performing as part of the Billboard En Concierto series.

The Billboard charts are the ultimate authority in music because they celebrate true accomplishments. The artists who grace the charts are those who garner the most radio airplay, sell the most units and have the most traction on the Internet and in social media.

For more than 20 years, the Billboard Latin Music Awards have celebrated the top acts in the marketplace during a musical extravaganza televised on Telemundo.

But in 2010, Billboard went a step further by bringing those A-list acts to the fans with the launch of Billboard En Concierto, the first concert series tied to an awards show.

Now in its third edition, this year's Billboard En Concierto featured performances by Mexican pop trio Reik and singer Gloria Trevi.

The seven-city concert series—the most extensive Billboard En Concierto to date—hit New York, Houston, Dallas, Miami, Chicago, Los Angeles and San Francisco.

Created by Billboard and Telemundo, and featuring Billboard Latin Music Awards finalists, Billboard En Concierto was again produced by event marketing firm Cardenas Marketing Network with local Telemundo stations as media partners.

The series was presented by State Farm, which as part of its support of the Billboard Latin Music Awards also sponsors music platform initiative Sonidos de Mi Vecindario. In-association sponsors were Wrigley's 5 Gum, Bud Light and Goya.

As in years past, Billboard En Concierto was designed with the fans in mind. Tickets are free, and fans can secure access to the shows by participating in promotions held by event sponsors and by tuning in to Telemundo stations.

The initial Billboard En Concierto series in 2010 featured performances by Xtreme and Jencarlos Canela, while last year's featured act was Mexican pop trio Camila.

The 2012 series began on April 3 with a performance by Reik at House of Blues in Los Angeles. The trio then played New York, Houston and Dallas. Reik is a finalist for Latin pop songs artist of the year, duo or group and Latin pop albums artist of the year, duo or group.

The second half of Billboard En Concierto featured pop star Gloria Trevi, who played shows in San Francisco and Chicago before wrapping the series in Miami on April 14. Trevi is a finalist for albums artist of the year, female.

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from >>PLM20 Mexican pop/rock band **Kuuk** gets its name from the Mayan language. Formed in 2008 by lead vocalist Diego Ortega, the group also includes Rodrigo Ortega, Emmanuel Garduño and Luis Cardoso. Before forming Kuuk, the four played with well-established artists like Juan Gabriel, Alejandra Guzman, Belinda and Camila. Kuuk performs at the ASCAP Showcase at Yuka Restaurant (501 Lincoln Road in Miami Beach) at **6:30 p.m. on April 25.**

**Kury Luna**, aka **Jose Miguel Blanco**, is a rising star. With soulful harmonies and a smooth voice, the Bronx-born Luna embraces his Dominican roots through his bachata style, and he's been writing since he was 18. Luna performs at the Billboard pre-conference poolside party at **6 p.m. on April 23.**

**Samuel Serrano**, formerly known as **Mega Sexxx**, now goes by Mega Tu Dulcero. He was born in San Juan, Puerto Rico, and by the time he was 8 had moved with his family to Orlando, Fla., briefly before returning to his birth country. Upon his return, he discovered reggaetón and has been writing music ever since. In 2010 he released the album *Nací Pa' Esto*, which showed his versatility by incorporating bachata, rock, R&B and pop, among other genres. Mega performs at the Billboard pre-conference poolside party at **6 p.m. on April 23.**

Colombia-born **Frank Nino** was raised amid the country's military, political and social unrest. It was during that time that members of his family were persecuted and friends were assassinated, he says, for their participation in the creation and development of the first educational syndicate for teachers in Colombia. After his case was taken up by Amnesty International, he was granted political asylum in Canada in 1980, and today he's one of the pioneers in a music-focused rehabilitation program. Nino performs at the Billboard pre-conference poolside party at **6 p.m. on April 23.**

Mexican-born **Horacio Palencia Cisneros**, a prolific award-winning songwriter, began his career at 16. His life changed when Banda Santa Rosa recorded two of his songs, "Ardiente Amor" and "Perdona." Additional doors opened soon after and more of his compositions gained acclaim. Last year he won song of the year at the Billboard Mexican Music Awards and was honored most recently at the BMI Latin Awards. Palencia will be on the main stage at the Billboard Bash at Cameo Nightclub (1445 Washington Ave. in Miami Beach) at **8:30 p.m. on April 25.**

**L.L. Radio** was already singing well **continued on >>PLM24**



**FRANK NINO** will perform at Billboard's pre-conference poolside party.

# Jossie Cordoba

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from >>pLM22 before he entered high school. Eventually he joined a neighborhood R&B group and became known in Central Florida music circles. He worked on his craft by entering local singing contests. His music ranges from hip-hop to R&B and bachata, among other styles. His memorable song "Yo Bailo Para Ti" is about losing someone to cancer. L.L. Radio performs at the Billboard Bash at Cameo Nightclub (1445 Washington Ave. in Miami Beach) at **8:30 p.m. on April 25.**

**Ricky Rick**, also known as **Ricardo Ruiz Perez**, was born in Monterrey, Mexico. By age 10, he was playing the guitar and in his teens performing in regional bands. By 17, he had learned to play others instruments. Ricky Rick then began a higher-profile musical career as lead singer of the Kumbia All-Starz, and late last year signed with SpanGlish Global. This year he will release the album *Ponte*. Ricky Rick performs at the Billboard pre-conference poolside party at **6 p.m. on April 23.**

**Ri-Ka Swing** is a merengue group featuring Richard "the Flaquito With Swing," son "Richito" Raul Armando "the Fantastiko" and Hector "Tito" Bonilla. Partners for more than 10 years, the trio was previously known as Karis. Ri-Ka Swing performs at the Billboard pre-conference poolside party at **6 p.m. on April 23.**

**Rio Roma** has made music that resonates with fans of romantic pop melodies. The songs are autobiographical and touch on everything from lost love to the joy of finding it again. Rio Roma performs at the ASCAP Showcase at Yuka Restaurant (501 Lincoln Road in Miami Beach) at **6:30 p.m. on April 25.**

Hailing from the Dominican Republic, singer/songwriter **Santaye** will release her first bachata-inspired project, *Corazón*. The nine-track album was produced by Dan Warner and Lee Leven, who've worked with such artists as Gloria Estefan, Alejandro Sanz and Luis Fonsi. Santaye's musical inspirations include the late Celia Cruz and Juan Luis Guerra. She earned a nomination as best female tropical artist at the Premio Lo Nuestro Awards in February. Santaye will perform at the Billboard Bash at Cameo Nightclub (1445 Washington Ave. in Miami Beach) at **8:30 p.m. on April 25.**

**Noel Schajris** has worked on five albums with Sin Bandera. But it's his solo effort *Uno No Es Uno* that has been one of his most personal projects. Schajris, who was born in Argentina but now calls Mexico home, has expanded his reach internationally and plans to continue writing and recording as a solo artist. He performs at the ASCAP Showcase at Yuka Restaurant (501 Lincoln Road in Miami Beach) at **6:30 p.m. on April 25.**



NOEL SCHAJRIS (top), RIO ROMA and RICKY RICK (far right) will give showcase performances.

Santaye

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# For The Fans

BILLBOARD BASH TURNS 10;  
OPENS DOORS WIDE AGAIN

BY LEILA COBO

**T**he Billboard Bash, the annual salute to the Billboard Latin Music Awards finalists and winners, will again be open to not only conference attendees but to more than 1,200 music fans.

The April 25 event, sponsored by Sensari, a new service that offers Internet radio with personalized recommendations and intergration with Facebook, takes place at the Cameo nightclub in the heart of South Beach. It will feature performances by salsa troupe N'Klabe and Mexican singer/songwriter Horacio Palencia Cisneros, plus a performance by Elvis Crespo, previewing his new album *Los Monsters*, which arrives next month and is his first on Venemusic.

The Bash, hosted by mun2's Crash and Guad, also will feature Spanish DJ Juan Magán, whose

hit "Bailando por el Mundo" has topped the Hot Latin Songs chart.

As is a Bash tradition, all performers are finalists, and the evening will honor not just artists, but also the labels, publishers and songwriters who create and drive the hits.

Cisneros, who was honored as songwriter of the year at the 2011 Billboard Mexican Music Awards, returns this year as a finalist in that category at the Billboard Latin Music Awards, and also as a performer as he prepares for the release of his debut album.

Salsa act N'Klabe, up for tropical albums artist of the year, duo or group, will perform its unique brand of contemporary dance music. For the second year in a row, in a nod to the spirit of music and up-and-coming artists, the Bash will include a new artists' showcase, featuring



Fans will be able to catch salsa act N'KLABE at the Billboard Bash.

Grupo Treo, Santaye, Norka Luque, Jossie Cordoba and L.L. Radio.

The Bash, a longtime tradition of the Billboard Latin Music Awards, was launched in

2003 in response to the increasing number and stature of the awards show. The Bash begins at 8:30 p.m. following red carpet arrivals at 8 p.m.

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