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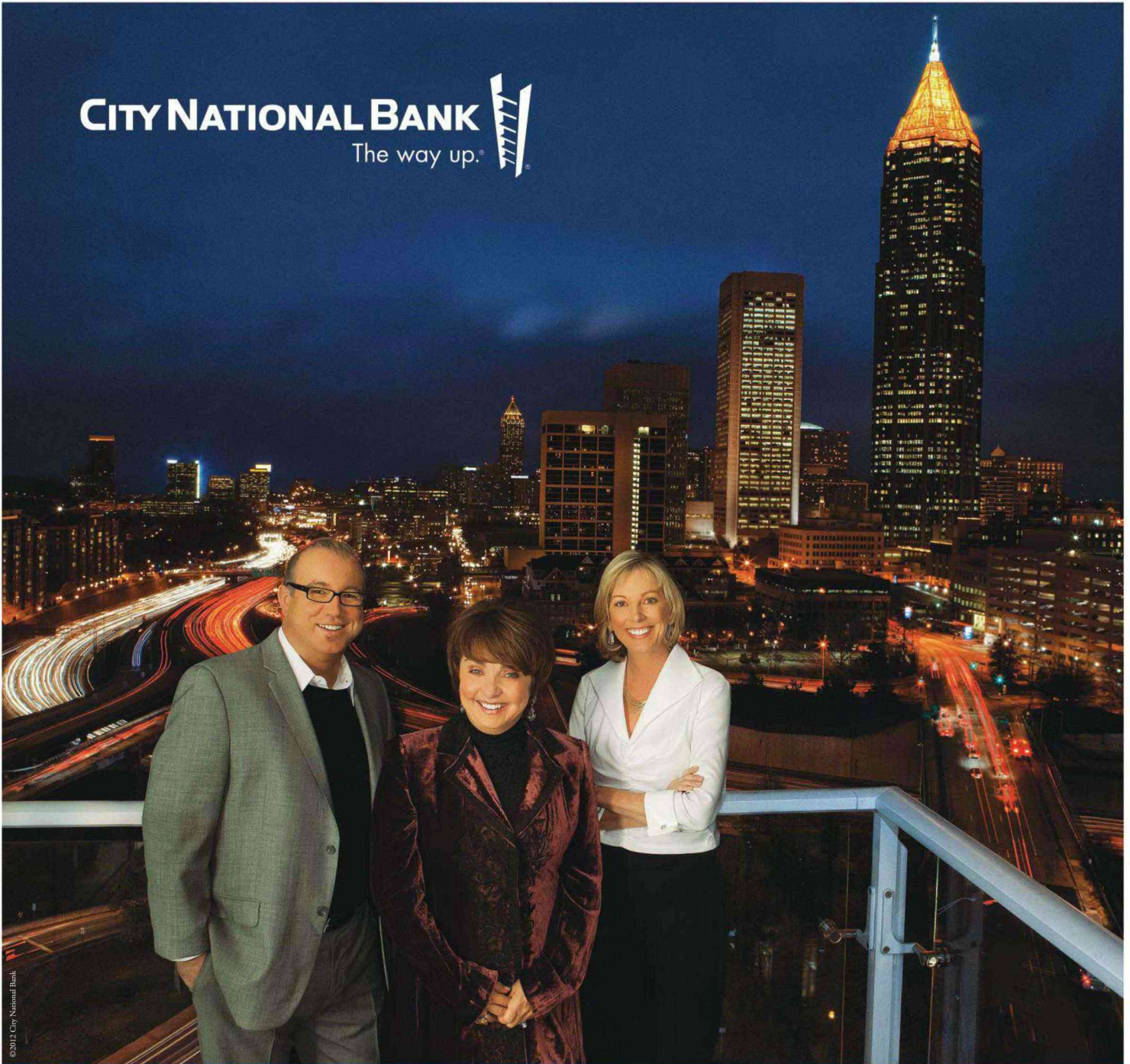
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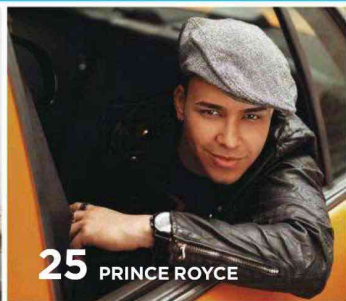
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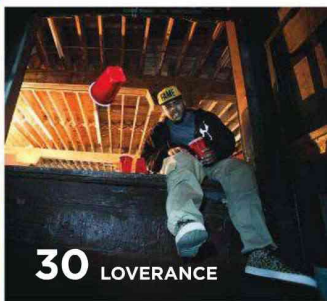
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TRAIN 22

360 DEGREES OF BILLBOARD **HOME FRONT**



Online

THE 615
This week in *Billboard.com's* 615 column, watch **Dolly Parton** riff on her new live album released through Cracker Barrel, the Whitney Houston-related legacy of her tune "I Will Always Love You" and more.

READY FOR BATTLE

Visit Billboard.com/battle on April 10 as the six finalists in our annual Battle of the Bands competition are unveiled. These groups will roadtrip to Las Vegas in May to compete for an appearance at the 2012 Billboard Music Awards.

Events

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

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PASSING MUSTER
Sony, UMG prep for scrutiny in EMI buys



SWITCHING SIDES
DJ Juan Magán sings, scores Latin chart hit



SIMPLIFICATION
Digital startups for licensing, publicity



LIFE AFTER DEATH
Capitol Latin's Lopes on Selena's legacy



STILL MELLOW
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UP FRONT

RETAIL BY ED CHRISTMAN

Rising Up

Album sales rose (slightly) in Q1, on the strength of Adele's '21,' \$5 CDs and EDM, as UMG again reigns as top distributor

While Universal Music Group calculates its market share pending regulatory approval for the company's acquisition of EMI Recorded Music, Sony Music Entertainment almost walked off as the top U.S. distributor for the first quarter.

It all came down to one single week and a nail-biting finish. Had it not been for the double-threat releases of Madonna's *MDNA* and Lionel Richie's *Tuskegee* albums, which combined sold more than a half-million copies in the quarter's last week, UMG would've ceded first place to Sony as the country's top distributor, and its own second-place standing would then have helped buttress its acquisition argument for the regulatory agencies.

However, in its final week, UMG came out on top for the quarter, culminating in a year-to-date market share of 30.1% vs. Sony's 29.2%, according to Nielsen SoundScan's measurements for sales of both physical albums and track equivalent albums (TEA), where 10 track downloads equal one album.

During most of the past month, Sony had been riding high on Adele's two albums and the new Bruce Springsteen title, making it the

year-to-date U.S. leader in albums plus TEA, according to SoundScan.

Adele's *21*, staking a claim for the best-selling album for the second year in a row, is already multiplatinum with nearly 2.7 million scans so far this year in the United States, marking a grand total of 8.5 million units sold since its release. She also has the No. 5 overall album, *19*, with sales of 369,000 units.

Other top sellers include Whitney Houston's *Whitney: The Greatest Hits*, at 694,000 units, followed by *Now 41* at 573,000 and Drake's *Take Care*, with 405,000.

21 is also the top digital album with 673,000 units sold. Overall digital album sales are up 17.1%, zooming to 29.4 million units from the 25.1 million the format garnered by the end of 2011's first quarter.

Digital track sales are up less than half the amount of the albums' percentage, rising just 6.5% to 361.3 million units from last year's 339.1 million. So far, three songs have notched sales of 2 million: fun.'s "We Are Young" (featuring Janelle Monáe) at 2.8 million units, followed by Kelly Clarkson's "Stronger (What Doesn't Kill You)" at 2.4 million and Adele's

"Set Fire to the Rain" at 2 million.

For the second year in a row, album sales without TEA are up, albeit slightly. Most of the year, album sales have been up anywhere from 2.4% to 6.6%, but in the last two weeks double-digit declines have left the configuration with a slim 0.01% year-to-date increase to 77.84 million at the end of the first quarter vs. 77.83 million in first-quarter 2011.

Meanwhile, album sales with TEA are up 2% to 114 million units compared with 111.7 million units at the end of last year's first quarter.

If album sales minus TEA are counted, Sony was the industry leader in the configuration during the first quarter with a 30.6% share, with UMG at 29.2%. It's only when track sales converted to TEA kick in that UMG retains the top spot in the rankings. UMG's track share is 31.9% vs. Sony's 26%.

Industry executives attribute the past year's positive sales trend to more aggressive catalog marketing programs at iTunes and Amazon, as well as a brisk \$5 CD business at Walmart, which added a \$5 bin at the end of January 2011. That move was followed later in the year by Best Buy and, now, Target has a campaign with a slightly

higher price point. Collectively, the three brick-and-mortar merchants' low pricing programs are affecting the overall U.S. business.

With the \$5 CD bin now a fixture in many Walmart stores for at least a year, it'll be more difficult for the industry to match catalog sales and CD sales going forward. Up to now, the \$5 CD has also been credited with slowing the decline of the format, with sales falling annually by about 20% for every year from 2007 to 2011. Last year, however, that percentage decline dropped to 5.7%.

In fact, CD sales began falling as the category neared the end of the quarter. CD sales suffered precipitous double-digit drops in the last two weeks, causing the format to decrease 8.6% by the end of the period.

Sales queen:
ADELE

TOP-SELLING ALBUMS OF FIRST-QUARTER 2012

To the surprise of no one, Adele's *21* was by far the best seller of the first quarter, according to Nielsen SoundScan. With 2.7 million sold, *21* shifted more copies than Nos. 2-6 combined. Of the top 10, only four were released this year. The eldest title is Whitney Houston's 2000 release *Whitney: The Greatest Hits*, while Adele's 2008 release *19* is the second-oldest.

RANK	ARTIST	TITLE	LABEL	UNITS
1	ADELE	21	XL/Columbia/Sony Music	2,667,000
2	WHITNEY HOUSTON	Whitney: The Greatest Hits	Arista/Sony Music	694,000
3	VARIOUS ARTISTS	Now 41	Universal/EMI/Sony Music/Capitol	573,000
4	DRAKE	Take Care	Young Money/Cash Money/Universal Republic	405,000
5	ADELE	19	XL/Columbia/Sony Music	369,000
6	MADONNA	MDNA	Live Nation/Interscope/GA	359,000
7	VAN HALEN	A Different Kind of Truth	Interscope/GA	339,000
8	LADY ANTEBELLUM	Own the Night	Capitol Nashville	329,000
9	BRUCE SPRINGSTEEN	Wrecking Ball	Columbia/Sony Music	320,000
10	COLDPLAY	Mylo Xyloto	Capitol	317,000

Adele's *21* is the biggest-selling album of any first quarter since 50 Cent's *The Massacre* shifted 2.8 million copies in the first three months of 2005. The twist is that 50's album came out in early 2005, unlike *21*, which arrived more than a year ago.

Only three albums have sold more than 500,000 copies this year: Adele's *21* (2.7 million), Whitney Houston's *Whitney: The Greatest Hits* (694,000) and the *Now 41* compilation (573,000). And it's clear there would've been only two half-million sellers without Houston's unfortunate death. A year ago at this point, only two albums had passed a half-million: 27 (942,000) and Mumford & Sons' *Sigh No More* (611,000).



Defining Moment

Majors, indies debate the meaning of 'market share'

Retail Track

ED CHRISTMAN



In the June 30, 2007, Retail Track column, I asked the rhetorical question: "What constitutes an indie label?" My rhetorical answer: "That depends on whom you ask. And it can change, depending on why or when you ask."

Today, with all the media scrutiny about how Universal Music Group (UMG) is defining its market share in the wake of its agreement to buy EMI Recorded Music, it seemed like a relevant question and answer once again.

Since label executives like to pick the numbers that'll show them in the best light, there are a number of ways to calculate market share (Billboard, July 18, 2011). With the EMI sale, the U.S. Federal Trade Commission and the European Commission's competition officials are asking questions about market share and which company has what percentage. So let's see how these answers are changing—or remaining the same, as the case may be.

For most of the last decade, UMG has referred to itself as the leading major, with a market share defined by distribution of about 30% (see pie chart A), and the rest of the industry generally agreed. But now that regulatory agencies are scrutinizing the numbers, UMG is making the case that its market share should include only the labels and albums it owns or controls, not those that it simply distributes. In the United States, using that definition, Retail Track calculates that figure to be 22.8%, making UMG the second-largest music company, behind Sony Music Entertainment with 23.1% (see pie chart C).

Up until now, the American Assn. of Independent Music (A2IM) has argued to Billboard and Nielsen SoundScan that market share should be calculated by who owns or controls an indie label or its masters. Under its definition, indies' U.S. album market share combined with track equivalent albums (TEA) would be 31.3%, making them collectively larger than individual majors like Sony or UMG.

But now that the indie sector is opposing UMG's acquisition of EMI Recorded Music, do you think they're citing the market share percentage they previously pushed to establish? Shrewdly enough, they're not, and instead are touting distributor share. Indeed, both UMG and the indies have switched their respective stances.

Initially, A2IM president **Rich Bengloff** made his plea on market share because indies were getting short-changed by new digital service providers giving huge advances and favorable revenue splits to the majors, based on their interpretations of market share, which tended to be those in pie chart A.

When the majors got their advances, they often didn't share it with the smaller labels they distribute, much to the indies' chagrin. When Amazon and Google were first negotiating with indie labels to get their masters, both tried to give them a smaller split than the majors.

A2IM is a trade organization that can't negotiate with digital service providers. Merlin is the group that represents indie labels

in such negotiations. Merlin has managed to reach much better terms for indies, but not what the collective indie market share might warrant.

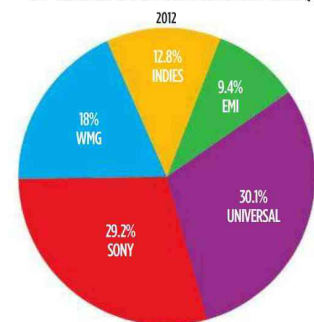
MARKET SHARE THREE WAYS

Below are three definitions of market share, with pie chart A representing how Billboard has been counting market share in order to keep an apples-to-apples comparison, since Universal Music Group conceals Fontana and INgrooves' market share in its numbers, while the other majors that have indie distribution arms let Nielsen SoundScan report their market share.

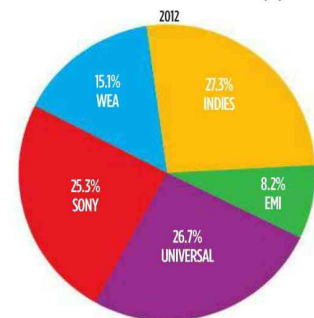
Pie chart B represents how Billboard used to track market share prior to the founding of Fontana in 2004, when indie market share was more clearly delineated in SoundScan. In order to present this data, Retail Track estimated INgrooves and Fontana's market share.

Pie chart C is based on Retail Track's estimates using SoundScan's label market share report. This market-share definition is the one championed by A2IM.

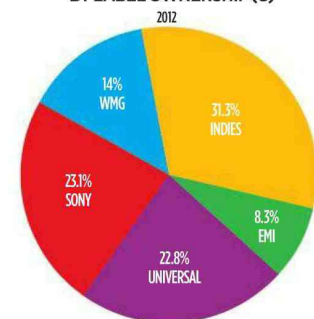
BY MAJOR-OWNED DISTRIBUTORS (A)



BY MAJOR DISTRIBUTORS (B)



BY LABEL OWNERSHIP (C)



SOURCE: NIELSEN SOUNDSCAN

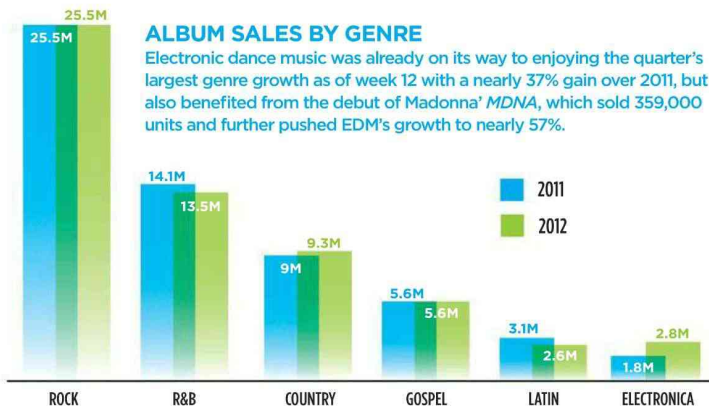
Looking at sales by store type, digital download stores led the list, followed by non-traditional CD merchants like Amazon, Starbucks and venue sales. Collectively, those merchants are up 4.1% to notch sales of 8.1 million units, compared with their 7.8 million units at the end of first-quarter 2011.

For the first time in five years, mass merchants may finish with positive album growth if that retail sector performs the rest of the year as it did in the first quarter. During that period, mass-merchant album sales were up 0.7% to 22.8 million units from the 22.6 million it had at the end of first-quarter 2011. Last year the sector suffered a 3.8% decline, compared with sales drops during the previous four years that annually ranged between

14.4% and 19.9%.

In terms of genre sales, electronica posted the largest gain, growing by 56.6% to reach 2.8 million units compared with the 1.8 million the category had sold at the end of 2011's first quarter. Country posted a small gain, growing 3.2% to 9.3 million units from 9 million in last year's corresponding period.

Meanwhile, rock fell just 0.1%, selling 25.46 million units compared with previous sales of 25.48 million; gospel decreased by 0.7% to 5.64 million units from 5.68 million; and R&B declined 3.6% to 13.5 million units from 14.1 million. The biggest loser was Latin, decreasing 17.3% to 2.6 million units from 3.1 million.



ALBUM SALES BY GENRE

Electronic dance music was already on its way to enjoying the quarter's largest genre growth as of week 12 with a nearly 37% gain over 2011, but also benefited from the debut of Madonna's *MDNA*, which sold 359,000 units and further pushed EDM's growth to nearly 57%.

LABELS BY ED CHRISTMAN

EMI Sale: Next Steps (And Potential Pitfalls)

How Sony and Universal are handling regulators for their respective EMI acquisitions

The Sony Corp. of America-led consortium that agreed to acquire EMI Music Publishing is taking a different approach to governmental regulatory scrutiny than Universal Music Group (UMG), which is acquiring EMI's recorded-music operations.

The Sony consortium has tried a pre-emptive maneuver and offered a compromise by putting assets up for sale in Europe where the combination of EMI and Sony/ATV are the most heavily weighted.

As a result of the Sony offer, the European Commission (EC) is postponing its decision whether to go to a second phase from April 2 to April 19.

By making the pre-emptive move, Sony and its partners—the estate of Michael Jackson, Mubadala Development, Jynwel Capital, Blackstone Group's GSO Capital Partners and David Geffen—hope to win immediate approval of its \$2.2 billion acquisition without having to deal with a second phase.

UMG has also announced that it will sell assets. But instead of positioning the sale as a potential sop to regulators, the company says the main impetus behind its sale is to help finance its purchase of EMI's recorded-music operations. So far, it has hired Bank of America and Merrill Lynch to sell off Universal Music Publishing Group (UMPG) assets, including a portion of its classical music catalog, its Brentwood Benson Christian catalog and its Koch catalog of German music.

While acknowledging the asset sale certainly won't hurt it with regulators, it didn't try to pre-emptively appease them, instead preferring to wait and see what happens. This way, Universal hopes to do no more than what the EC requires to get approval. Because buying EMI's recorded-music operations for \$1.9 billion will make UMG so much more dominant than the combined market share of Sony/ATV and EMI Music Publishing, it likely means the UMG deal would've entered a second phase no matter what pre-emptive asset dispositions it offered. In fact, that's exactly what happened on March 23, when the EC announced it would begin the longer, deeper second-phase process.

While these deals are undergoing regulatory checks in the United States and Europe, executives familiar with the process say the European procedure will be far more intense than the domestic scrutiny. Stateside, the Federal Trade Commission is only interested in what impact the acquisition will have on consumers. Overseas, the EC not only looks out for consumers but also wants to measure how such a deal might impact competitors, artists and songwriters.

Once regulators have analyzed the acquisition, they can approve it, reject it or offer remedies allowing them to approve it. Such remedies can either be in the form of asset disposition or by imposing behavior modifications upon the buyers. In the United States, that generally takes the form of a consent decree.

While the industry has witnessed a number of major deals in the past 15 years, including PolyGram's merger with UMG, the merger of Sony and BMG, the sale of Warner Music Group (WMG) (twice) and the sale of BMG's publishing operation to Universal, all were ultimately allowed—even if

Sony and BMG had to sweat a little and UMPG had to sell off a few catalogs.

In times gone by, conventional wisdom would suggest both deals would likely be approved in the United States, while in Europe, the EC might make Universal sell off some assets before giving its approval. Those who say the deals will be approved note that the Sony-BMG merger didn't have any impact on consumer pricing, but there are two new wild cards in the EMI deals.

First, when the Sony-BMG deal was done, the digital music industry was still in its infancy, but now it's a more robust marketplace, requiring greater scrutiny by regulators than past deals. Second, European indie organization Impala—

which gave Sony and BMG conniptions during their merger—has a number of allies to help it stop the EMI acquisitions. Besides the American Assn. of Independent Music and the International Federation of Musicians, WMG is working to throw a wrench into the proceedings. In the past, other majors have opposed every announced deal involving a competitor, generally behind the scenes. This is the first time a competitor has publicly stated it would do everything in its power to stop such a union, as WMG board member Edgar Bronfman Jr. said at a conference.

Beyond those constituencies, Public Knowledge and Media Access Project have already announced that they oppose the acquisition. Both organiza-

tions are among what some refer to as "copyleft" entities that promoted American Censorship Day on Jan. 18, which stopped the SOPA/Protect IP act.

For now, the regulatory process soldiers on, and WMG will be doing everything it can to ensure the deal is blocked, so that it can have a chance to buy EMI's recording assets; or so that UMG has to at least sell off some, again so WMG can benefit by acquiring them.

Of course, Universal would face an even more unpleasant penalty if regulators turn down the deal. Since it took on regulatory risk, that means it would have to sell EMI. If that sale brings in less than what it has agreed to pay, UMG would be on the hook for that loss.



Still making music: EMI's recent successes include ROBERT GLASPER, EMELI SANDÉ and CHIDDY BANG (from left).

Business As Usual

EMI's uncertain future isn't keeping it from signing acts and starting new initiatives

While the press focuses on whether regulatory agencies will approve the EMI acquisitions, the company itself is taking care of business, signing artists and songwriters while also launching new digital and marketing initiatives.

Since Universal Music Group bid for EMI's recorded-music operations and EMI Music Publishing agreed to be sold off to a consortium led by Sony Corp. of America, EMI has been a whirlwind of activity. It signed 22 artists across all its labels; its publishing company secured deals with Luke Laird and Rebecca Ferguson and formed a joint venture with Plan B called Temperamental Music; and contracts were extended with writers P!nk, Kanye West and Drake.

On the executive front, EMI promoted Don Was to president of its

Blue Note label and brought in Live Nation executive Ron Pence to head up its brand partnership division. In addition, EMI launched OpenEMI, a digital initiative with the Echo Nest to provide thousands of songs and other music-related content for app developers. And EMI Music just launched EMI Dance Network, a global A&R and marketing arm.

As for the pending acquisitions, other than to acknowledge that EMI provides plenty of information for the regulators reviewing the deals, EMI Group CEO Roger Faxon declines to speak on the topic. But, even with the company's sale hanging over its head, he insists EMI's mission remains the same.

"We look at the business through the artists and songwriters that we represent and we

are aggressive in helping them achieve their goals," Faxon says. "That transcends whatever combinations that these business transactions foretell."

Sources within EMI say the company's investments in marketing platforms and infrastructure have picked up pace since it's no longer hobbled by constraints placed on it initially by Terra Firma and then Citigroup. Also, since the staff has been through turmoil since 2006 when the company was first put up for sale, this time around most consider an uncertain future to be business as usual.

Competing music companies may try to take competitive advantage of the pending sale, but EMI Music Publishing president of North American creative Jon Platt says that whenever that tactic is used, he tells his staff: "Just

remember we are the No. 1 music publishing company in the world. [Competitors] can talk all day but the facts are the facts."

Faxon adds that because artists and songwriters continue to sign with EMI and have success, it demonstrates that staffers are focused on their jobs, not corporate transactions.

"If you look at the charts and number of artists breaking around the world, it is impressive," he says, citing such recent successes as Emeli Sandé, Chiddy Bang, Robert Glasper, Luke Bryan, David Guetta and Katy Perry.

Certainly, Universal Music Group is happy with any signing activity going on at EMI. "Good," one UMG corporate insider says. "Keep going [on] making the company more valuable and a better deal for us." —EC

☘ March 17, 2012: No Luck Needed! ☘



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From DJ Booth To Center Stage

Juan Magán adds singing to his *résumé* and hits No. 1

Few Spanish acts have made it to the top of Billboard's Hot Latin Songs chart. And even fewer DJs—from anywhere in the world—have accomplished that feat.

Enter **Juan Magán**, the Spanish producer, DJ and remixer who—in his latest incarnation as a DJ/singer—not only entered Hot Latin Songs for the first time but reached No. 1 with “Bailando por el Mundo” (Dancing Around the World). The track, a mix of electronica and Latin dance beats featuring **Pitbull** and Dominican rapper **El Cata**, hit the top spot on the March 31 chart. It's now No. 6.

Magán's success was less surprising in Spain, where the

33-year-old artist has had a series of hits and there has long been a culture of dance and electronica music. In the United States, however, it's a result of not only the quality of the song but also the evolution of the listener. While

European and American audiences gravitated to the sounds of DJs including **David Guetta** and **Tiësto**, Latin fans are only now following the trend. The shift has been more evident with the launch of several electronica festivals, including Puerto Rico's MEF Fest, and with the preponderance of dance tracks and remixes on Billboard's Latin charts.

“Trends like electro Latino, in which Juan is a pioneer, move very quickly through so-

cial media and video channels,” says **David Lopez Cenderos**, A&R manager for Ediciones Musicales Clipper's, Magán's publishing house. “New technologies have certainly made a difference. Certainly, it would've been harder to push this via traditional media.”

Indeed, Magán was in Miami recently for his first U.S. promotion trip, where he performed on prime-time TV shows including “Don Francisco Presenta” and “Nuestra Belleza Latina”—not exactly hotbeds of electronica.

There's a good reason why he's able to reach those TV audiences: Magán not only sings and mixes. He sings, too.

“I do electro Latino,” Magán says. “It's electronic music with vocals in Spanish. Any track that I play in my sets has vocals sung in Spanish.”

Already well-known as a remixer who has worked with

DJ spins a hit: **JUAN MAGÁN**

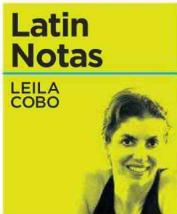


Nelly Furtado and **Juanes** and has several solo hits of his own, Magán gained broader recognition last year with “Bailando por Ahi,” which, after hitting No. 1 on iTunes in Spain, began to receive rotation on mainstream radio. The track crossed the Atlantic when Magán, who's signed to Sony, remixed it with Pitbull and El Cata and renamed it “Bailando por el Mundo.”

The two guest artists, both with current records on the charts (El Cata was also featured in **Shakira's** “Loca”), helped drive the track far higher than it might've gone as a solo effort.

Capitalizing on the momentum, Sony released an album of remixes and hits on March 26 titled *Bailando por el Mundo*. In Spain, a new album, *The King of Dance*, is due May 1, and will include new singles featuring guests like **Taboo** from the **Black Eyed Peas** and **Fuego**. “Having the mic has made the difference,” says Magán, who divides his shows between a DJ set at the sound system booth and a stint on-stage as a singer. “People want to see the artist.”

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Latin Notas

LEILA COBO

A Nueva Era

Regional Mexican label Del Records forms second imprint

The founders of regional Mexican label Del Records, boasting a roster with some of the newest faces in the genre, have launched a second label to expand the business they started only three years ago.

In an exclusive interview with Billboard, label president Luis Del Villar says launching Nueva Era Music is a way of “creating our own competition before anyone else does so.” The second imprint will both sign new talent and take on some artists from Del.

Downey, Calif.-based Del has achieved success in a short time by finding unsigned singer/songwriters with strong social media followings on platforms like YouTube, Twitter and Facebook. The label features about a dozen acts, including Nena Guzman, Jorge Santa Cruz, Regulo Caro and Gerardo Ortiz, its most successful artist.

Ortiz, who was discovered online, has released four albums on Del with distribution through Sony Latin Music. They have sold a combined 227,000 copies, according to Nielsen SoundScan, and *Entre Dios y El Diablo* finished 2011 at No. 12 on Billboard's year-end list of the best-selling Latin albums (60,000).

Nueva Era Music, whose name incorporates Spanish and English to symbolize today's bicultural, bilingual generation, will debut this summer with an album by Los Angeles singer Martin Castillo, formerly of corridos band Los Dos Grandes de la Sierra. After leaving the act in 2009, he started attracting his own fans by posting videos on YouTube and performing in Mexico. Views of his self-made clips have gone from a few thousand for each song to more than 100,000 for his narcocorrido-themed compositions.

It was Castillo's online success and live draw (he recently played a sellout show at Los Angeles' Gibson Amphitheatre) that moved Del Villar to launch the new label. Castillo's album, *Agua Porque Hay Les Vamos* (Watch Out Because Here We Come), arrives June 14. “The idea of launching Nueva Era Music is to mirror Del Records,” Del Villar says. “We believe Martin Castillo is perfect to lead the new label.”

Del, like many of the artists in regional Mexican, has attracted con-

trovery. The label's acts often sing popular narcocorridos—ballads that chronicle Mexico's drug wars and the traffickers behind the conflicts—and Ortiz was involved in an ambush last year in which his vehicle was shot at and his driver and business manager were killed (Billboard, March 31).

Del Villar says narcocorridos aren't a problem for the label, even though the music is banned in several parts of Mexico. Still, Ortiz hasn't returned there to perform since the incident, but he intends to again tour in Mexico and focus on more romantic tunes.

Castillo is currently playing private functions in Mexico, he says, to avoid trouble with authorities who ban narcocorridos. “If these types of songs are popular and people are asking for them, why not?” he says. “I'm committed to my fans.”

Del Villar echoes his artist. “We want to continue making the kind of music that people want to hear,” he says. “The new label will help us move forward.” —Justino Águila



Leading the way: **MARTIN CASTILLO**

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EN BREVE

MARKETING AWARDS HONOR INNOVATIVE USE OF MUSIC

The Billboard Latin Music Marketing Awards will take place April 24 as part of Billboard's Latin Music Conference & Awards, presented by State Farm. An editorial board chose three finalists in four categories—print, online/social, tour sponsorship and TV—taking into consideration the integration of artists, music and branding in the campaign. The winners will be voted on by a panel of industry judges. The 2012 finalists feature music from a broad range of acts, including Chino & Nacho, Camila, Enrique Iglesias, Don Omar, Pitbull and Paulina Rubio, and a variety of brands like AT&T, Dr Pepper, 5 Gum and Coca-Cola. The marketing awards will close the Marketing Exchange, an afternoon of panels dedicated to music, branding, marketing and sponsorships. For more details and to register, go to billboardlatinconference.com.

SBS' ALARCON FETED AT CANCER GALA

Spanish Broadcasting System president/CEO Raul Alarcon Jr. will be honored for his support of the American Cancer Society at the organization's annual gala on April 21 at the InterContinental Miami. Alarcon joined SBS in 1983 as an account executive, and by 1985 he was named president/director. In 1994 he became CEO, responsible for strategic planning and operational matters including financing at the company's 21 Spanish-language radio stations in the United States.

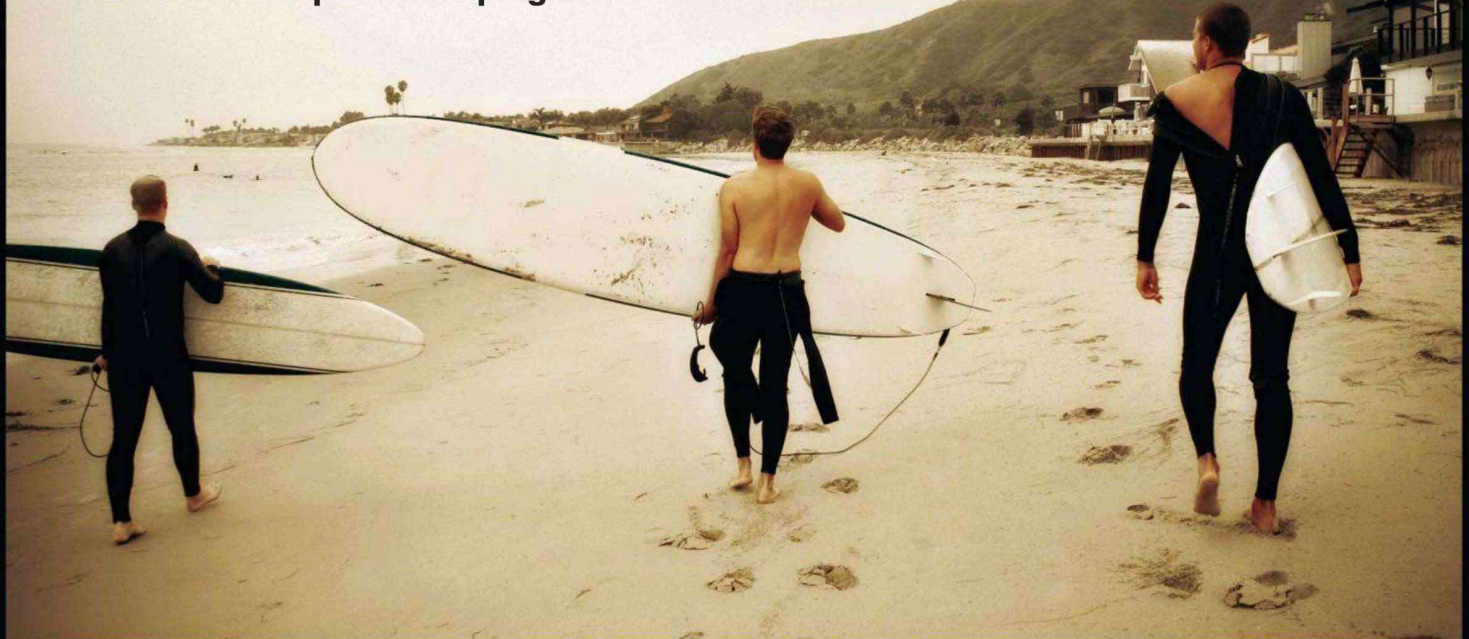
PITBULL ON 'BLACK' TRACK

Pitbull, who recently received the BMI President's Award in Las Vegas at the performing rights organization's Latin Awards in Las Vegas, will soon be heard on the big screen with his new song for the third installment of the “Men in Black” movies. “Back in Time” was co-written and recorded by the RCA Records/Polo Grounds Music/Mr. 305 rapper, and is available as a digital single. The film will be released nationwide on May 25.

—Justino Águila

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A Better Back Room

Two startups seek to improve on licensing music—and promoting it

MusicSynk and StoryAmp are startups trying to smooth out clunky processes in the digital music business.

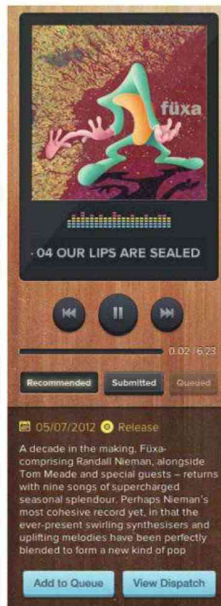
The industry is filled with flashy, consumer-oriented music products, like the mass-appeal Spotify library and the fun sharing/discovery site This Is My Jam. But some of the most innovative offerings are those seeking to improve back-room processes so music industry insiders can work more efficiently.

John Pisciotta, head of commercial licensing at Nashville-based Ripcord Publishing, founded MusicSynk in 2010 after seeing his company's licensing needs overlooked in the marketplace. The site is now invitation-only and will be open invitation in the second quarter.

MusicSynk modernizes an old, paper-driven process by giving users on both sides of the licensing transaction a negotiation platform. "We're replacing 40-plus steps of faxes, unreturned phone calls, researching who owns what and who wrote the songs," Pisciotta says. "We're accelerating the [business by] replacing a completely broken, fractured process."

Music libraries like Pump Audio and Music Dealers have changed licensing by giving music supervisors an affordable, easy solution to quickly meet their needs. But they're not for everyone, according to Michael Closter, president of publisher Reach Music.

MusicSynk generates revenue from both a one-time setup fee



Solution-oriented: StoryAmp's RadioPlayer (far left) and home page (above), developed by **DMITRI VIETZE** (near left); far left: MusicSynk's **JOHN PISCIOTTA**.

for new publishers and a multi-access model based on previous years' synch income. Fees range from 10% to 20% of each license generated on the system—it starts high and then decreases the more that a client uses the platform. In comparison, Pump Audio takes 65% of any license fee or royalty generated by music in its catalog.

In addition to such a hefty commission, other services like Pump Audio generally don't consult with writers or inform them of a song's use, Closter says. They also retitle some submitted works and as-

sume the rights to related performance royalties.

"Pump Audio is probably recommended if you're an independent artist or self-published writer and you're fine with giving up this control and the large commissions [in exchange] for the opportunity for exposure," says Closter, whose company administers copyrights of acts like Public Enemy and Jack Johnson.

Meanwhile, StoryAmp aims to do for publicity what TuneCore did for digital distribution: democratize a segment of the business that used to be off-limits for most artists. StoryAmp gives acts easy access to journalists and offers a tool for simplifying what can be a time-consuming process. Journalists may also benefit from using StoryAmp because it gives them more relevant and organized information.

Dmitri Vietze knows about publicity, having launched Bloomington, Ill.-based Rock Paper Scissors in 1999 with a focus on global music. But he noticed problems in PR that needed fixing. While digital distribution allowed new services to offer the long-tail type of model through access to extensive music catalogs, the methods by which publicists usually communicated and organized their work flow were still mostly outdated.

Publicity hasn't been completely stagnant in the digi-

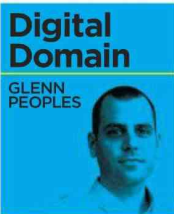
tal age. Services including PR Newswire allow companies to push out press releases to numerous media outlets. However, StoryAmp is unique in that it directly targets people like producers, directors and journalists and opens up PR to artists who couldn't otherwise afford it.

Vietze began working on StoryAmp with startup incubator Sproutbox in Bloomington. Basic work began in January 2011, and the service quietly launched last November. By streamlining emails and press releases into a more organized fashion, publicists distribute messages more effectively through StoryAmp, while journalists can compile multiple messages into a single digest format and keep their own notes about projects.

StoryAmp may not be optimal for everyone, and big marketing budgets often fall for a personal level of outreach that the platform can't match. However, that personal touch only covers the upper echelon of artists, Vietze says, and not the estimated 80% of acts that don't have access to those types of relationships or highly paid PR contacts.

"To get the attention of journalists, you stand out with your music and story," Vietze says. "You don't stand out with your email format."

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Digital Domain
GLENN PEOPLES

LASER-LIKE SONICS

Soundlazer is a parametric speaker that uses ultrasonic carrier waves to transmit audio in a highly focused beam of sound. As a result, only a person standing directly in front of the speaker will hear the transmitted sound. The small speaker comes with an adjustable stand that makes it easy to connect a portable music device and point the device in any direction. Each kit comes with the Soundlazer speaker, an audio cable and a power supply.

Interested parties must pledge at least \$175 at Soundlazer's page on Kickstarter.com by May 19. After that date, check Soundlazer.com for availability.

—GP



BITS AND BRIEFS

NARM CONFAB OPENS APP ALLEY TO STARTUPS

NARM and DigitalMusic.org are offering startups an affordable way to display products at NARM's Music Biz 2012 convention May 7-10 in Los Angeles. App Alley will allow developers to present product demonstrations and meet music industry professionals for free with a \$199 conference registration. The one-day event (May 9) will also offer premium packages for \$1,500 or \$2,500 that feature extra seating, a plasma TV for displaying products and Music Biz passes.

EVENTBRITE EXPANDS GLOBALLY

Online ticketing service Eventbrite has expanded internationally with localized versions covering Spain, France and French Canada. The company's first non-English sites give it a presence in eight countries. Founded in 2006 and based in San Francisco, Eventbrite offers a simple, DIY ticketing

solution used by everyone from concert promoters to beer festivals. To date, Eventbrite has issued 50 million tickets and 20% of its business comes from outside the United States. The privately held company's investors include Tiger Global, Sequoia Capital, DAG Ventures and Tenaya Capital.

ANDROID TOPS SMARTPHONE STATS

Smartphones have finally reached a tipping point. Nearly half (49.7%) of U.S. mobile subscribers owned a smartphone in February, up from 36% a year earlier, according to Nielsen. Android is the platform of choice for 48% of smartphone owners, with Apple's iPhone coming in second (32.1%) and BlackBerry third (11.6%). But Apple is hot—while Android's share of smartphones acquired in the last three months is the same as its overall share, Apple's share of recent purchases was 43%. BlackBerry's share was only 5%.

RINGTONES™				APR 14 2012	Billboard
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ORIGINAL ARTIST	COMPILED BY
1	1	28	#1 SEXY AND I KNOW IT	TIFFAFI	nielsen MobileScan
2	2	7	WE ARE YOUNG	FUN. FEATURING JANELLE MONAE	
3	3	13	STRONGER (WHAT DOESN'T KILL YOU)	KELLY CLARKSON	
4	4	19	YOUNG, WILD & FREE	SNOOP DOGG & WIZ KHALIFA FEATURING BRUNO MARS	
5	6	37	GOD GAVE ME YOU	BLAKE SHELTON	
6	5	23	RED SOLO CUP	TOBY KEITH	
7	28	2	THE MOTTO	DRAKE FEATURING LIL WAYNE	
8	10	14	RACK CITY	TYGA	
9	18	3	DRUNK ON YOU	LUKE BRYAN	
10	9	53	DIRT ROAD ANTHEM	JASON ALDEAN	

DRAKE FEAT. LIL WAYNE THE MOTTO				Drake's 17th top 10 ringtone (second most in the chart's history) is this week's greatest point gainer and position mover (28-7, up 15.4%). "The Motto" features Lil Wayne, who, incidentally, leads all artists for most top 10s with 25.
11	14	7	SOMEbody THAT I USED TO KNOW	GOTYE FEATURING KIMBRA
12	13	4	BIRTHDAY CAKE	RIHANNA
13	7	46	ROLLING IN THE DEEP	ADELE
14	8	16	SET FIRE TO THE RAIN	ADELE
15	12	25	I DON'T WANT THIS NIGHT TO END	LUKE BRYAN
16	16	4	SPRINGSTEEN	ERIC CHURCH
17	11	16	MR. WRONG	MARY J. BLIGE FEATURING DRAKE
18	17	5	SOMETHIN' 'BOUT A TRUCK	KIP MOORE
19	20	5	CLIMAX	USHER
20	15	27	SOMEONE LIKE YOU	ADELE

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



6 QUESTIONS

with **SERGIO LOPES**
by **LEILA COBO**



When veteran digital music executive Sergio Lopes took over as senior VP of Capitol Latin in the United States and regional marketing for Latin America last year, he found one remarkably stable asset: the catalog of late Tejano superstar Selena Quintanilla.

Though Selena was murdered in March 1995, her albums are still selling steadily, most recently moving around 100,000 units annually, according to Nielsen SoundScan. Generating a half-dozen No. 1s on Billboard's Top Latin Albums chart through the years—more than any other woman—an amazing four out of the six best-selling titles have been compilations.

With Selena selling more than 10 million albums in the United States and scoring seven No. 1s on the Hot Latin Songs chart, Lopes hopes to sustain her sales activity and asked himself what could be done differently to keep mining her enormous appeal. The answer:

Use new technology to revive Selena's classic music for a series of new duets with contemporary superstars.

The resulting album, *Enamorado de Ti*, is one of the most musically (and technically) ambitious projects in recent Latin pop memory. Ten vocal tracks were stripped down from older Selena songs, then remastered and rearranged. The album's near-dozen rerecordings include five studio-created duets with such singers as Selena Gomez, Don Omar and Juan Magán. It was released April 3.

Billboard spoke with Lopes to learn more about the album.

1 This is an album primarily built upon Selena's voice. How did the idea originally come about?

After listening to all the albums I realized how good she sounded. Sure, there was the persona and her charisma, but all I kept thinking about was her voice. Contractually, her albums belong to

Capitol, but morally, strategically and logistically I wanted to be on good terms with the family, so I went to [her hometown of] Corpus Christi [Texas] to pay my respects. "I want to do something different, not just another compilation," I told them. "I want permission to extract her voice."

2 Why extract her voice instead of simply laying a new collaborator's vocals over the basic tracks?

I wanted to create an album that delivered a whole new experience of listening to her as never before. When Selena originally recorded, she was into this fusion of cumbia electronica with all these bass and drum sounds, and so her voice is in the middle of a lot of things. I could have produced a whole new album in the studio with a keyboard player and samplers. It would have been nice, but my overriding principle was [that] she's the most iconic Latin artist ever,

a legend, and she's not here to defend herself. I wanted to do the maximum that I could and put together an album everyone would respect.

3 Could you give us some details about the production?

First I hired Moogie Canazio, one of the best voice engineers around, and then we brought on Carlos Perez [of design firm Elastic People] for the aesthetic. I took them both to Corpus Christi so they could understand just what Selena represents. When you're at the Selena Museum there, it's impossible not to get touched watching these 8- and 9-year-old children crying in front of a Selena clothing display. My responsibility was to capture that emotion in the air and put it on an album. In the end, we used 46 musicians, six producers, four executive producers and 11 studios.

4 How do you promote an album by a dead artist?

It's not promoting an album by a dead artist, it's promoting an album with Selena. The first amazing thing is the emergence of the Internet, which barely existed when she was alive. We recently launched a Facebook page for her and in two months we had 800,000 followers. People still want to communicate with

her. Most of the online comments are, "Selena vive!" She's our Elvis. There's a lot of pride.

5 What else do you have planned?

For one thing, we're editing new duet artists into Selena's older videoclips, so you'll feel the guest artist was alive 18 years ago and singing with her. We're also releasing this album as the first part of a trilogy—we plan a second volume entirely in Spanish, and a third volume in English, with one coming out by the end of 2012 and the other probably released the following year.

6 What about the album cover artwork?

When I met with Selena's family, I told them that we'd like to present her as a young lady, as if she was alive today, but we didn't want to use a picture that everyone had already seen. They pointed to this shut door leading into her office, which had been more or less closed off for the past 17 years. We [found] plenty of interesting things, including the picture which became this album's front cover. But that's not all we found—there's a lot more Selena material that will be shown in the future.



CONGRATULATIONS to DONOVAN and LAURA NYRO
on their inductions into the Rock And Roll Hall Of Fame.

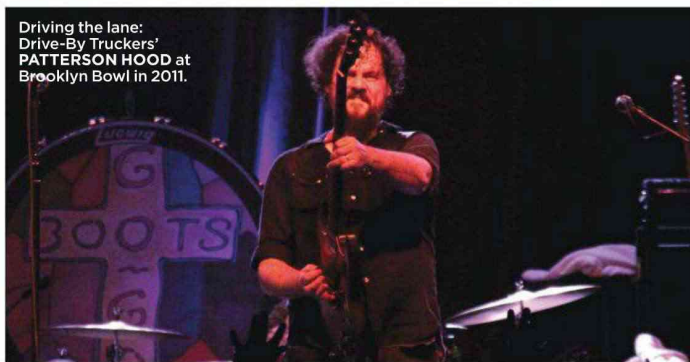
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Right Up Their Alley

Brooklyn Bowl's must-play status built on appeal to bands and fans alike (and the fried chicken)



Driving the lane: Drive-By Truckers' PATTERSON HOOD at Brooklyn Bowl in 2011.

In perhaps the world's most competitive market for small venues, the kegging center and music hall known as Brooklyn Bowl has quickly become a must-play location in the New York area since opening shortly after the July 4 weekend of 2009. Mixing a diverse range of artists with a cool fan experience, the Bowl rapidly made its mark through creative concepts, unique presentations, great food, aggressive social networking and adaptability in everything from cutting deals to short-notice bookings. The 600-capacity Bowl marked its 1,000th day of operation on April 2, and plans to expand the venue's brand will be announced soon.

Peter Shapiro, a partner in the Bowl with Charley Ryan, owned Lower Manhattan club Wetlands in the 1990s, a popular room that ended up a casualty of 9/11. With a background combining technology, film and music, Shapiro wanted to open a new venue in the area, but was well aware that he faced fierce competition from a wealth of established rooms. While scouting for potential locations, he discovered a 23,000-square-foot barn-style building in Brooklyn's Williamsburg section with 35-foot ceilings that could trace its history to the 1880s as a former ironworks foundry.

Shapiro had no idea the building would strike a chord with both local music fans and international artists. Acts that have played the venue include Adele, Kanye West, Bruno Mars, Bob Weir, Yeah Yeah Yeahs, the Gaslight Anthem, LCD SoundSystem, John Legend, Snoop Dogg, Dr. John, Warren Haynes and Derek Trucks, along with multiple gigs from Soulive (40 shows in its "Bowlive" residencies), Umphrey's McGee, Funky Meters and Galactic.

The place is, above all, a true player's venue. "Musicians who have very high standards for sound quality and the live performance environment often walk in a bit skeptical, but then end up performing onstage with their bowling shoes and wanting to come back to perform at the room again," Shapiro says. "It's been great to see bands that don't fuck around—Dinosaur Jr., Yo La Tengo, real audiophile kind of stuff—thrive."

Add Patterson Hood of Drive-By Truckers to that list. "In addition to shows we've played

there—including a last-minute addition to a tour last summer, which became one of my favorite shows of the year—I've seen some great things there," Hood says. "Big Boi and Deer Tick playing a Nirvana covers set both stand out. The room has a great vibe, surprisingly good sound, good sightlines and great food."

Ah, the food. At Brooklyn Bowl, eats are handled by Blue Ribbon, the eclectic fine-dining restaurant chain that Shapiro and others claim has the best fried chicken in New York. Zagat has ranked the Bowl tops among music venue food in the city for the past two years. "The deviled-egg-with-an-oyster-on-top thing really stands out," Hood says.

One major factor leading to the venue's success is the Bowl's ability to turn a spontaneous booking into an on-sale event and then the actual play, all within a matter of days. "Because we're a bowling alley and a restaurant, we're open and fully staffed seven days a week," Shapiro says. "Citizen Cope calls Tuesday, we can announce Wednesday, then go on sale Thursday for a show on Friday."

Brooklyn Bowl's adept use of social networking often comes into play in such scenarios, especially given the venue's modest marketing budget. "The retweet that is most pronounced and effective is when it's a last-minute thing," Shapiro says. "Brooklyn Bowl buys no advertising. We spend our money developing social media—Twitter, Facebook, Instagram, Foursquare, plus email mailing lists."

Ticket prices, generally ranging between \$10 and \$15, are notably lower than a similar show in Manhattan because the Bowl gets plenty of walkups and, with revenue coming in from diners, beverage service and bowling rentals, the venue doesn't live or die by its bar numbers. "I want to make the admission price around \$10 or \$15 so the walkup guy who doesn't even know who's playing will say, 'I'm in,'" Shapiro says.

Less than a week out, Shapiro still wasn't sure who would play the milestone 1,000th day. But he figured something would turn up. And, hey, there's always the bowling.

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ROB CHAPMAN

BOXSCORE Concert Grosses

	GROSS/ Ticket Price(s)	ARTIST(S) Venue, Date	Attendance Capacity	Promoter
1	\$4,151,650 (\$3,307,696 Australian) \$147.68/\$116.17	TAYLOR SWIFT, HOT CHELLE RAE Rod Laver Arena, Melbourne, Australia, March 12-14	33,793 three sellouts	Michael Coppel Presents
2	\$3,646,620 (\$3,502,289 Canadian) \$252.39/\$50.48	MICHAEL JACKSON THE IMMORTAL WORLD TOUR BY CIRQUE DU SOLEIL Bell Centre, Montreal, March 20-22	28,504 38,415 three shows	Cirque du Soleil, Evenko
3	\$3,420,360 (\$3,223,350 Australian) \$148.45/\$116.62	TAYLOR SWIFT, HOT CHELLE RAE Allphones Arena, Sydney, March 9-10	27,900 two sellouts	Michael Coppel Presents
4	\$2,888,560 (\$1,550,737 New Zealand) \$113.81/\$89.40	TAYLOR SWIFT, HOT CHELLE RAE Vector Arena, Auckland, New Zealand, March 16-18	32,585 three sellouts	Michael Coppel Presents
5	\$2,416,030 (\$2,258,502 Australian) \$149.66/\$117.57	TAYLOR SWIFT, HOT CHELLE RAE Brisbane Entertainment Centre, Brisbane, Australia, March 6-7	19,870 two sellouts	Michael Coppel Presents
6	\$2,004,210 (\$1,860,142 Australian) \$188.55/\$64.65	MARDI GRAS PARTY: KYLIE MINOGUE, SNEAKY SOUND SYSTEM, RU PAUL Hordern Pavilion, Sydney, March 3	14,719 sellout	Sydney Gay & Lesbian Mardi Gras
7	\$1,878,530 (\$1,745,427 Australian) \$153.58/\$121.30	TAYLOR SWIFT, HOT CHELLE RAE Burswood Dome, Perth, Australia, March 2	15,142 sellout	Michael Coppel Presents
8	\$1,719,960 (\$1,719,755 Canadian) \$250.03/\$50.01	MICHAEL JACKSON THE IMMORTAL WORLD TOUR BY CIRQUE DU SOLEIL Colisée Pepsi, Quebec City, March 24-25	14,090 18,238 two shows	Cirque du Soleil, Evenko
9	\$1,513,320 (\$958,298) \$51.32/\$25.66	THE X FACTOR LIVE Manchester Arena, Manchester, England, Feb. 25-26	32,562 33,600 three shows	3A Entertainment
10	\$1,374,480 (\$869,352) \$52.17/\$27.67	OLLY MURS O2 Arena, London, Feb. 4-5	26,344 two sellouts	3A Entertainment, Live Nation
11	\$1,237,318 \$137/\$32	ELTON JOHN Amway Center, Orlando, Fla., March 10	14,049 sellout	Live Nation
12	\$1,113,812 \$79.50/\$69.50	GEORGE STRAIT, MARTINA MCBRIDE Sprint Center, Kansas City, Mo., March 4	16,192 sellout	The Messina Group/AEG Live
13	\$1,110,620 (\$1,059,440 Australian) \$134.47/\$86.82	JOHN FOGERTY, THE SHEEPDOGS Rod Laver Arena, Melbourne, Australia, March 27	8,664 9,119	Chugg Entertainment
14	\$1,075,370 (\$1,002,392 Australian) \$150.09/\$117.90	TAYLOR SWIFT, HOT CHELLE RAE Adelaide Entertainment Centre, Adelaide, Australia, March 4	8,589 sellout	Michael Coppel Presents
15	\$1,007,800 \$79.50/\$69.50	GEORGE STRAIT, MARTINA MCBRIDE Wells Fargo Arena, Des Moines, Iowa, Feb. 24	15,026 sellout	The Messina Group/AEG Live
16	\$950,995 \$135/\$35	ELTON JOHN Ford Center, Evansville, Ind., March 20	10,088 sellout	Frank Productions, NS2
17	\$931,800 \$175/\$125/\$95/\$55	JUAN LUIS GUERRA & 440 American Airlines Arena, Miami, March 17	10,914 sellout	Cardenas Marketing Network
18	\$914,794 (\$864,326 Australian) \$144.81/\$88.52	DURAN DURAN Rod Laver Arena, Melbourne, Australia, March 19	7,949 8,699	Dainty Group
19	\$908,802 (\$576,805) \$51.70/\$25.60	THE X FACTOR LIVE Scottish Exhibition & Conference Centre, Glasgow, Scotland, March 17-18	19,100 20,220 three shows	3A Entertainment
20	\$874,722 (\$549,853) \$51.70/\$25.85	THE X FACTOR LIVE Wembley Arena, London, March 3-4	18,200 19,340 two shows	3A Entertainment
21	\$851,455 (\$537,470) \$51.49/\$25.74	THE X FACTOR LIVE LG Arena, Birmingham, England, March 24-25	17,640 two sellouts	3A Entertainment
22	\$840,278 \$53.75/\$29	JASON ALDEAN, LUKE BRYAN, LAUREN ALAINA Izod Center, East Rutherford, N.J., March 24	18,599 sellout	Live Nation
23	\$798,710 \$79.50/\$69.50	GEORGE STRAIT, MARTINA MCBRIDE Intrust Bank Arena, Wichita, Kan., Feb. 16	12,726 13,500	The Messina Group/AEG Live
24	\$781,582 \$149.50/\$10	ROMEO SANTOS Staples Center, Los Angeles, March 21	11,701 sellout	Goldenvoice/AEG Live
25	\$766,430 \$51.25/\$26.50	JASON ALDEAN, LUKE BRYAN Sprint Center, Kansas City, Mo., March 17	17,650 sellout	Live Nation
26	\$751,504 \$79.50/\$59.50/\$39.50	GEORGE STRAIT, MARTINA MCBRIDE Scottrade Center, St. Louis, Feb. 17	13,630 14,500	The Messina Group/AEG Live
27	\$687,274 \$59/\$54/\$49/\$39	THE BLACK KEYS, ARCTIC MONKEYS United Center, Chicago, March 19	14,386 sellout	Jam Productions
28	\$679,693 (\$429,750) \$47.45/\$23.72	OLLY MURS Manchester Arena, Manchester, England, Feb. 18	14,520 sellout	3A Entertainment, Live Nation
29	\$644,996 \$135/\$35	ELTON JOHN Alliant Energy Center, Madison, Wis., March 22	8,674 sellout	Frank Productions
30	\$638,635 \$135/\$35	ELTON JOHN Wings Stadium, Kalamazoo, Mich., March 21	6,220 sellout	Frank Productions
31	\$637,939 \$69.50/\$25	LADY ANTEBELLUM, DARIUS RUCKER, THOMPSON SQUARE Staples Center, Los Angeles, March 27	14,063 two sellouts	Goldenvoice/AEG Live
32	\$631,262 \$52.25/\$27.50	JASON ALDEAN, LUKE BRYAN, LAUREN ALAINA John Paul Jones Arena, Charlottesville, Va., March 23	13,416 sellout	Live Nation
33	\$620,830 \$175/\$115/\$105/\$70	JUAN LUIS GUERRA & 440 Radio City Music Hall, New York, March 10	5,948 sellout	Cardenas Marketing Network
34	\$615,827 \$52.75/\$28	JASON ALDEAN, LUKE BRYAN Intrust Bank Arena, Wichita, Kan., March 16	13,882 sellout	Live Nation
35	\$600,555 (\$569,365 Australian) \$168.66/\$105.37	DURAN DURAN Brisbane Entertainment Centre, Brisbane, Australia, March 17	4,573 4,819	Dainty Group

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Season Of The Synch

New Rock Hall inductee Donovan looks to expand his music's licensing reach

Hans Fjellestad's documentary "Sunset Strip," which had its world premiere at South by Southwest (SXSW), covers a century of the famed Hollywood boulevard. Parts of nearly 50 songs are in the film, which closes with an animated sequence set to Donovan's "The Trip," the B-side to the Scottish folk rocker's No. 1 hit "Sunshine Superman." "All those lights were twinkling on Sunset," Donovan sings, "I saw a sign in the sky/It said, Trip a trip, I trip, trip," before the lyrics go on to reference **Federico Fellini**, **Bob Dylan**, **Merlin** and the metaphysical world. Nearly 50 years after "The Trip" was recorded, Donovan recalls that the song reflected the actual events of the day. "It was my experience completely," he says. "1966, April probably. I played the Trip [nightclub] in May and wrote the song. It's a direct chronicle of the times."

It's no surprise that the hippie-era recording would make it into the documentary. His son, **Donovan Leitch**, produced the movie with former **Guns N' Roses** drummer **Matt Sorum** and several others, but it's also part of an open-minded attitude that Donovan has had for decades with regard to licensing his songs. Back when there weren't any popular artists handing their songs to Madison Avenue, Donovan's 1967 track "Wear Your Love Like Heaven" sank into the public consciousness as the TV spot for Love Cosmetics' products in the early '70s.

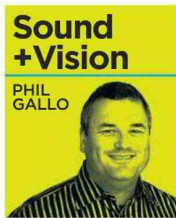
The trend continues, and details are being worked out for "Goo Goo Barabajagal (Love Is Hot)" to become the theme for Ford's new ads spotlighting its Taurus. In the last year, more than two dozen of Donovan's songs have been licensed for films, TV shows and commercials.

"Communication about products is not new," Donovan says, comparing ads to 19th-century posters. "Three weeks don't go by without somebody calling for some use of a song. There's a set of them—five or six songs—[that receive the most requests]. For me it's very attractive [artistically], whether it's an instrumental, a well-known song or not."

Donovan evolved from a student of folk, blues and jazz to become a flower power guru during the '60s, melding multiple genres to create a unique strain of psychedelia that landed him in the company of Dylan and the Beatles. Twenty-one years after he first became eligible, he'll finally be inducted into the Rock and Roll



A licensing pioneer since the '70s: **DONOVAN**



Sound + Vision

PHIL GALLO

Hall of Fame on April 14. Three days later, Sony Legacy will issue the double-CD compilation *The Essential Donovan*.

An older crowd likely associates Donovan with the folk rock movement and the dozen singles that landed on the top 40 charts between 1965 and 1969. For other, younger listeners, exposure to Donovan's oeuvre has been mostly through recent commercials: "Mellow Yellow" was in Coca-Cola's 2011 ad for its Mello Yello citrus drink, Toyota used "There Is a Mountain" for the RAV4, GE and PlayStation 3 tapped "Catch the Wind," Microsoft set a Windows Phone 7 ad to "Season of the Witch," and General Mills introduced Fruity Cheerios to the strains of "Happiness Runs."

Years ago, he recalls, "the Wall Street journal phoned and asked, 'Are you selling out?' I replied, 'No, I'm selling in.' I explained how many top directors got their start in advertising, and that commercials are seen more often than pop videos. [Advertising] has been a 'school' for directors like **Ridley Scott** because the money is there to do amazing things in short form.

"The peak was 'Catch the Wind' used on the GE commercial," he says. "It's an ecological ad, which is the best outcome possible for a song. What are they advertising? Catching the wind. 'Season of the Witch' for the Microsoft phone might seem strange, but there's something groovy about the song. It settles people."

Peermusic, which publishes Donovan's songs, has actively put the singer in front of music supervisors in recent months. He appeared at a BMI/Billboard brunch at SXSW, has performed in the offices of music supervisors and also did a show at BMI's annual Snow Ball at the Sundance Film Festival in January.

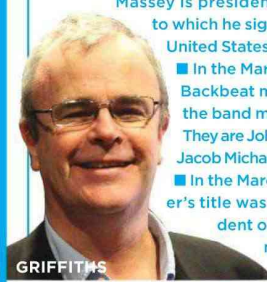
Usage of "Goo Goo Barabajagal (Love Is Hot)," which peaked at No. 36 on the Billboard Hot 100 in September 1969, is another step toward getting more of his catalog licensed for visual media. "We're hoping people want to dig even deeper," peermusic VP of A&R and film/TV **Sam Kling** says. "We're working hard at extending the knowledge base."

FOR THE RECORD

■ In the March 31 issue, a picture accompanying a story on boy bands misidentified **Modest! Management** co-founder **Richard Griffiths**. The correct photo is below. The story also should have mentioned the airdate of **One Direction's** appearance on "iCarly" (April 7) and the group's full management team: **Richard Griffiths**, **Harry Magee**, **Will Bloomfield**, **Nicola Carson** and **Lisa Wolfe**. Also, **David Massey** is president of **Mercury Records**, to which he signed the **Wanted** for the **United States**.

■ In the March 31 issue, a caption in **Backbeat** misspelled the names of the band members in **U.S. Royalty**. They are **John Thornley**, **Luke Adams**, **Jacob Michael** and **Paul Thornley**.

■ In the March 24 issue, **Shane Carter's** title was misstated. He is president of **Sony Music Entertainment Canada**.



GRIFFITHS



THE GOLDEN CHILD

Thirteen years ago, Goldenvoice took a bath when Paul Tollett turned an empty field in Southern California into the site of a five-stage music festival that nearly drove the concert promotion firm out of business. Today, the Coachella Valley Music and Arts Festival is the highest-grossing music festival in the world, a hot ticket for bands and fans alike. This year Goldenvoice president and Coachella driving force Tollett added a second weekend to the show. It sold out in less than three hours. Then and now, Coachella is Tollett's baby. A look at the music man with the Midas touch.

THINK ONE OF THE secret weapons for Coachella is the California grass," says Paul Tollett, president of Goldenvoice and godfather of Coachella. "We have some of the nicest grass."

Um, meaning what, exactly?

"Because it's the desert and there's sand, the water drains, so the grass is never wet," he says. "A lot of festivals you go to, you sit down on the grass, you get a wet butt. This is not that way. You can sit out on the grass and it's lush and green, but dry."

Oh, OK. Of course.

Killer grass aside, most who know Tollett would agree: Nine years in, the ascension of the Coachella Valley Music and Arts Festival at the Empire Polo Club in Indio, Calif., to the highest-grossing music festival in the world (among those reporting to Billboard Boxscore) isn't the result of a brilliant master plan, but rather Tollett's willingness to take risks and his uncanny instincts when it comes to talent buying.

"All those people that we consider great musical entrepreneurs, they did things for a reason that satisfied them

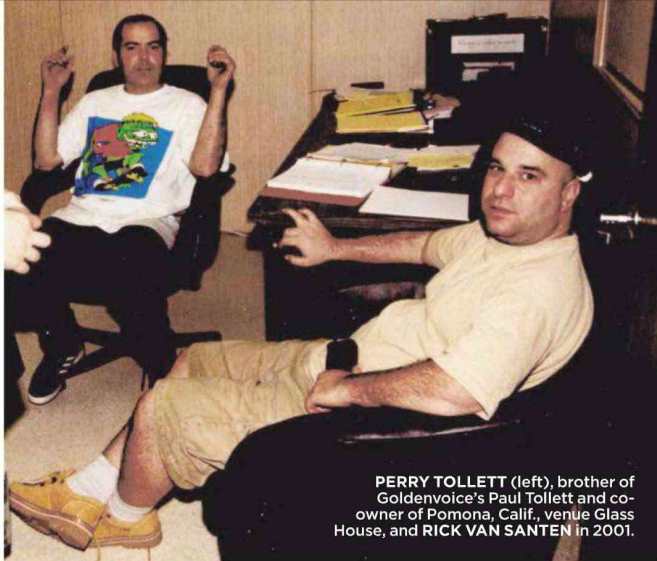


creatively, and they happened to strike on to something at the same time, and became very successful doing it," says Rebel Waltz manager Jim Guerinot (No Doubt, Nine Inch Nails), who has known Tollett since the early '80s when they were both up-and-comers at Goldenvoice. "Clearly that's what's going on for Paul right now. I don't think he said, 'I'm going to execute this plan, the Bain Capital version of how to do festivals. I'm going to grow it and we'll make all this money.' I know that's not what it was, because I know what it looked like after the first year when he was in tears.

"He saw an opening to do something really cool with music acts in an incredible venue that would be a real pleasing experience," Guerinot continues. "He struck a chord and it's working."

Is it ever. After taking a nearly fatal financial beating in its first year (1999), Coachella found its legs in its third edition (2002) and has since become a globally elite event, leading the charge of a robust U.S. festival business that raked in \$25 million in ticket sales in 2011. Since hooking up with AEG Live in 2001 and expanding to three days in 2007, Coachella has grossed \$92 million and moved nearly 1 million one-day passes, according to Boxscore. Although not all festivals report their box-office data, among those that do, Coachella ranked first in the world in 2011, capturing the top festival honor at the Billboard Touring Awards last November with a gross of \$25 million. (Oxegen in London was second at \$21 million, and Lollapalooza in Chicago third at \$20 million.)

Though multi-act music festivals have long been a mainstay of the summer live music scene in Europe and have existed statewide for decades (founded in 1970, New Orleans' JazzFest, also co-produced by AEG Live, is considered the granddaddy of the modern music fest), it wasn't until recently that they became a mainstay of the U.S. summer music scene.



PERRY TOLLETT (left), brother of Goldenvoice's Paul Tollett and co-owner of Pomona, Calif., venue Glass House, and **RICK VAN SANTEN** in 2001.

And it's Coachella's success that has spurred a huge growth spurt in both the number of U.S. festivals and the quality of their conception and presentation.

In addition to Coachella, this year will see the return of such marquee events as Bonnaroo (June 7-10 in Manchester, Tenn.; 2011 revenue estimated at more than \$20 million), the resurrected Lollapalooza (Aug. 3-5 at Chicago's Grant Park; \$20 million) and the Austin City Limits Music Festival (Oct. 12-14 at Austin's Zilker Park; \$15.4 million) all launched in the wake of Coachella, as well as newer entrants ranging from Outside Lands in San Francisco to the Hangout Festival in Gulf Shores, Ala., and many others on local, regional and national levels.

But it is Coachella that tops them all, in terms of gross and attendance—and, arguably, cultural significance. Coachella, which ignites the summer festival season, has become the must-see festival of the year for rock fans of all stripes, a platform for career-defining performances and a hot ticket for fans and bands alike. (Agents have been known to be fired if they can't get an act on the bill.)

This year, Coachella doubled down with two festivals featuring identical lineups on back-to-back sold-out weekends (April 13-15 and 20-22), a slate that will make Coachella the highest-grossing and most-attended festival in the world in 2012. The following weekend Goldenvoice will stage the sixth Stagecoach Country Music Festival, also a sellout (see story, page 21).

Though Coachella is Tollett's baby, he's quick to share the credit for the fest's success. "Thomas Edison said it: 'Vision without execution is hallucination,' and that's so true at a festival," he says. "You can sit around all day and come up with crazy ideas, but the staff, [Goldenvoice executives] Skip Paige and Bill Fold, the three of us sit around each day, every day, and talk about this festival. And if one of the three of us comes up with an idea, what's

GOLDENVOICE TIMELINE



NOVEMBER 1982
While still in high school, Paul Tollett promotes his first show, by local ska band the Targets at a club in Pomona, Calif., with his brother, Perry.

1991
After being busted for distributing marijuana, Tovar sells Goldenvoice to Tollett and fellow talent buyer Rick Van Santen, who become co-presidents.

1995
The Tollett brothers convert a former Thrifty drug store to open up the 800-capacity Glass House rock club in Pomona, which they still own and operate.



APRIL 2002
Back to a two-day format, Coachella features Oasis and a reunited Siouxsie & the Banshees. The event shows continued improvement in both finances and operation, and finally appears to be one that could last for the long haul.

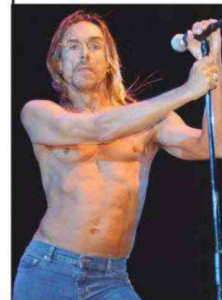
FEBRUARY 1986
Tollett goes to work for Gary Tovar and Goldenvoice, passing out concert fliers. While at Goldenvoice, Tollett works with Kevin Lyman and manager Jim Guerinot, among others.

NOVEMBER 1993
When Pearl Jam passes on playing Los Angeles as part of its infamous nontraditional venue tour, Goldenvoice books the band at the Empire Polo Club in Indio, Calif., putting the Coachella Valley on the live music map.

OCTOBER 1999
The Coachella Valley Music and Arts Festival debuts with a bill that includes Rage Against the Machine, Beck, and the Chemical Brothers. An artistic triumph, the fest takes a financial beating and finishes about \$800,000 in the red. The loss casts serious doubt on the future of the festival, and Goldenvoice.

APRIL 2001
Anschutz Entertainment Group acquires Goldenvoice in the early stages of building live music division AEG Live. Coachella returns as a one-day festival with a reunited Jane's Addiction headlining the main stage, starting a trend of reunited bands playing the event. The fest loses money, but industry insiders remain committed.

APRIL 2003
Coachella headliners are Red Hot Chili Peppers, Beastie Boys and the reunited Iggy & the Stooges.



good about it is the team can execute it.”

Still, those on the outside know it all traces back to Tollett. “Paul is doing an exceptionally good job of keeping his hand on the quality control, and that’s really the mark of somebody you can respect,” says Marc Geiger, head of contemporary music at William Morris Endeavor (WME) and an early believer in Coachella. “They get big and they don’t let that slip. They care.”

At a time when the live music business has become increasingly corporate and independent spirits are hard to find, Anschutz Entertainment Group (AEG) president/CEO Tim Leiweke calls Tollett and Goldenvoice a “breath of fresh air” for the company. “Not just to the music division,” he says, “but to the company as a whole, because they brought a very strong entrepreneurial spirit, a sense of branding and a devotion to the music industry, the artists and the fans that the whole company’s picked up on. They do a better job of building a loyalty and trust than any brand I’ve ever seen.”

Tollett began promoting punk and ska concerts in 1982 while still in high school in Pomona, Calif., with his brother Perry (the pair still own the 800-capacity Glass House there) and continued staging shows as a chemical engineering student at Cal Poly Pomona. In early 1986, Tollett started working handing out fliers for Goldenvoice, a Southern California punk/alternative rock promoter founded by Gary Tovar in 1981, eventually working his way up to talent buyer.

Tovar was sentenced to federal prison for marijuana trafficking in 1991, and Tollett and fellow Goldenvoice talent buyer Rick Van Santen, who died of complications related to the flu in 2003, bought the company. Goldenvoice was the premier promoter of post-punk indie rock in Southern California, “and years later, that turns out

to be a good scene to have gone into,” Tollett says in typically understated fashion.

When Pearl Jam embarked on its infamous nontraditional venue tour of 1993 in an attempt to work without Ticketmaster service fees, Goldenvoice pitched the band’s agent Don Muller on Palm Springs as a Southern California play outside of Los Angeles. In the search for a suitable venue, Tollett and Van Santen ventured out past Palm Springs and discovered the Empire Polo Club in Indio and fell in love with the site. Pearl Jam played there for 25,000 people on “pretty much just a stage in the middle of a field,” Tollett recalls. “It was historic, and it was beautiful, not only because the site was so nice, but it was super low-budget. That was our plan and the band’s plan.”

Most important, Goldenvoice saw how the site could work for music. And, following a trip to the Glastonbury Festival in the United Kingdom in 1997, Tollett and Van Santen were inspired to launch a similar event in the United States at the Polo Club. Tollett says, “Glaston-



Goldenvoice's SKIP PAIGE (left) and RICK VAN SANTEN in 2003.

DECEMBER 2003
Van Santen dies from complications relating to the flu.



APRIL 2006
Madonna makes a memorable appearance at Coachella, but it's Daft Punk's epic performance that has lasting impact, serving as an important catalyst for the electronic dance music movement to follow in the United States.



APRIL 2008
With headliners Prince, Roger Waters and Jack Johnson, Coachella '08 was memorable on many levels, not the least of which was the inflatable pig from Waters' production that escaped its tethers and floated off into the California desert skies, prompting global media coverage and a \$10,000 reward.

APRIL 2011
The festival enjoys its quickest sellout to date with Kanye West, Kings of Leon, Mumford & Sons and Arcade Fire. It grosses a record \$25 million, tops in the world, according to Boxscore. A month later, Goldenvoice announces that the 2012 event would be staged on two consecutive weekends with identical lineups. Stagecoach sells out for the first time and posts a gross of nearly \$10 million.

APRIL 2004
Coachella's watershed year. The bill features Radiohead, the Cure, a reunited Pixies and Kraftwerk, and sells out in advance for the first time.



MAY 2007
Tollett learns all he can about country music and, with the help of TMG/AEG Live's Louis Messina, Steve Moore (then of AEG Live Nashville) and William Morris Endeavor agent Steve Hauser, launches the country-music themed Stagecoach Festival, featuring acts like George Strait.



APRIL 2010
Jay-Z (with Beyoncé), Muse and LCD Soundsystem are among the performers. Coachella grosses \$21.7 million from three days of capacity crowds, according to Billboard Boxscore. Following the event, Goldenvoice signs its first long-term lease with the owners of the site.



JANUARY 2012
After selling 68,000 tickets during a May 2011 presale without announcing a single band, Coachella announces a lineup that includes the Black Keys, Radiohead, Dr. Dre and Bon Iver. The festival sells out both weekends in two hours and 45 minutes.

bury really did it for us.”

Funded “by thin air,” Coachella launched in October 1999, with Rage Against the Machine, Tool, Beck and the Chemical Brothers supported by “very small stuff, a lot of electronic, some of the stuff even playing this year, like Amon Tobin,” Tollett says. “We were pretty adventurous back then.”

Coachella came out of the gate with five stages, same as now. It shot for the moon . . . and got its ass kicked. “The first year was great artistically,” Tollett says. “[But] we lost maybe \$800,000, close to a million dollars, and we didn’t have it.”

Years of equity in good will helped ease the red ink. “We ended up owing L.A. Weekly, the L.A. Times, KROQ and a few bands money,” Tollett says. “They were like, ‘We know you guys will get to it. We trust that you’ll fix this.’ We tried to warn them:

‘We’re not so sure.’ This seemed very drastic to us.”

The survival of Goldenvoice itself—not just Coachella—was on the line. But WME’s Geiger, then at the helm of pioneering Internet direct-to-fan business ArtistDirect, came to the rescue with a \$500,000 sponsorship deal that associated the ArtistDirect brand with Coachella for three years. “Without Marc, Coachella wouldn’t exist. Goldenvoice wouldn’t exist,” Tollett says.

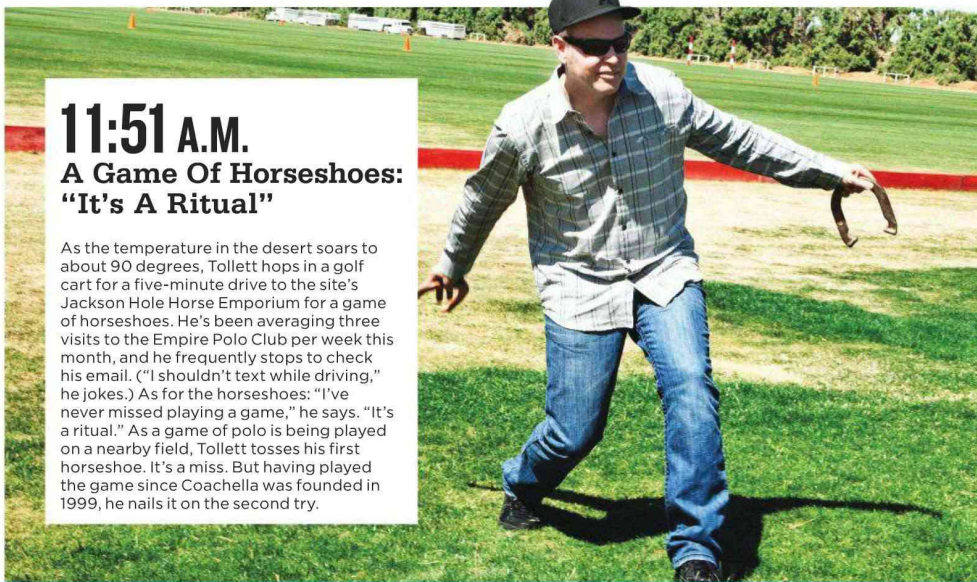
Beck and Rage Against the Machine gave Goldenvoice fee reductions and deferred payments, and Tollett and Van Santen found out who their friends were: pretty much everyone that mattered. “We didn’t even think we would do the festival again,” Tollett says. “But we had a lot of friends who really stood up for us at the time, and that’s how we got through. We were still broke, we were still down a lot of money, and we just kept promoting.”

EMPIRE OF THE SUN *A day in the life of Goldenvoice’s Paul Tollett in the run-up to Coachella*



10:50 A.M. Land Meeting With AEG Executives

Tollett begins the day at about 6 a.m. with a two-hour-plus drive from his home in Orange County to the Empire Polo Club in Indio, Calif., where he meets with the site’s owners about pending land-purchase issues. Hours later, in the VIP area near the site of Coachella’s main stage, Tollett charges his BlackBerry for an 11:15 a.m. conference call with AEG president/CEO Tim Leiweke and AEG Live president/CEO Randy Phillips. During the meeting, Leiweke and Phillips give Tollett approval to purchase 280 acres of land around the festival site. Tollett has been trying to acquire the acreage for seven years because it will help “put in some infrastructure so we don’t have to keep coming back and doing the same things each year.”



11:51 A.M. A Game Of Horseshoes: “It’s A Ritual”

As the temperature in the desert soars to about 90 degrees, Tollett hops in a golf cart for a five-minute drive to the site’s Jackson Hole Horse Emporium for a game of horseshoes. He’s been averaging three visits to the Empire Polo Club per week this month, and he frequently stops to check his email. (“I shouldn’t text while driving,” he jokes.) As for the horseshoes: “I’ve never missed playing a game,” he says. “It’s a ritual.” As a game of polo is being played on a nearby field, Tollett tosses his first horseshoe. It’s a miss. But having played the game since Coachella was founded in 1999, he nails it on the second try.



12:08 P.M. Lunch With Goldenvoice’s Skip Paige

Near the horseshoes sits the Cantina restaurant, where Tollett is greeted by Goldenvoice executive Skip Paige (right), who works with the promotion company’s Bill Fold on the day-to-day operations of staging Coachella and Stagecoach each year. During the hour-long lunch, the promoters—who attended

college together at Cal Poly Pomona—discuss the ongoing improvements at the Empire Polo Club, including the installation of a four-mile iron fence around the grounds, future plans to pave some dirt roads, new landscaping efforts and new underground piping that will be utilized in the coming years.

BY MITCHELL PETERS

BRING ON AEG

» **DESPITE ITS STELLAR** reputation in Southern California concert promotion, Goldenvoice was left out in the cold when SFX bought up more than a dozen concert promotion companies in the '90s. "No one ever thought of Goldenvoice as anything because we didn't own anything. So when the SFX rollups were happening, people looked at us as meaningless, and we believed them," Tollett says. "We weren't thinking of it as this huge business. We were thinking of it as, 'We like promoting shows, we like Southern California punk rock and alternative. This is fun.'"

Still, an influx of cash would have been nice. "When we started doing arena-level stuff in the early to mid-'90s, the bands grew faster than our company grew, and we ran out of money," Tollett says. "This happens to a lot of companies. All of a sudden, bands you're best

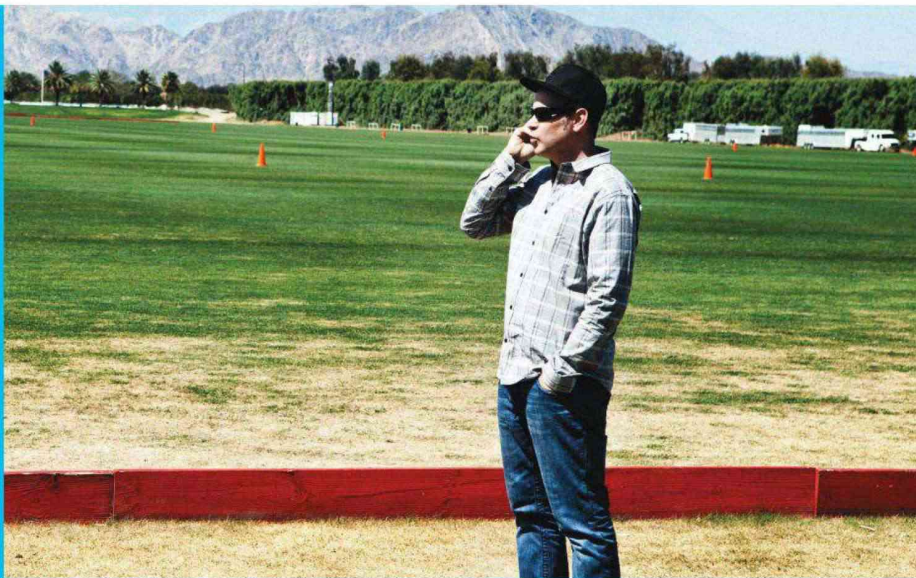
friends with, you can't really do their shows. You just can't afford their deposits. And you can't blame [the bands]. These bands need to do their thing; they've been working hard. You can't just prop a promoter up."

In April 2001, that call did come when sports and entertainment firm AEG was building its live entertainment division, which became AEG Live, to provide content for its arenas, including Los Angeles' Staples Center. AEG started with John Meglen and Paul Gongaware, co-presidents of Concerts West, who then called on the Goldenvoice guys.

Tollett admits they didn't know too much about AEG outside of its sports interests. "Rick was a big L.A. Kings fan, so he voted yes before anything," Tollett says. "We kept Coachella separate, but to the credit of John [Meglen] and Paul [Gongaware], they said, 'We heard what you lost on that show. We think you should do it again.'"

1:34 P.M. A Special Call, More Emails, Housekeeping

After lunch, Tollett places a special call to the mother of Rick Van Santen, his former business partner who died in 2003 from complications of the flu. Today (March 22) would've marked Van Santen's 50th birthday. With one eye glued to the BlackBerry (he rarely makes calls, but receives up to 300 emails per day from artist reps), Tollett takes another tour of the Empire Polo Club in the golf cart, checking on the some 25 field workers in various areas of the grounds. In the months leading into Coachella, Tollett splits his days between working from AEG Live's Los Angeles office and the polo grounds. On April 1, about two weeks before the festival's opening weekend, he moved into a rental home near the field where he'll live during Coachella and Stagecoach. Paige, who lives in Burbank, has already purchased a home in Indio.



3:50 P.M. It's All About The Festival Site

Halfway through the day, Tollett retires to the Tack Room Tavern, a pub located at the Empire Polo Club, to focus on about 100 emails that desperately need his attention. The emails range from breaking news that Insomniac Events CEO Pasquale Rotella and two former Los Angeles Coliseum executives were allegedly involved in an embezzlement scheme to inquiries from booking agents and managers about scheduling Coachella

soundchecks. At around 4 p.m., Goldenvoice executive Bill Fold (left) and company assistant Gopi Sangha (right) arrive from Fold's home in Riverside to discuss stage logistics and other "bigger picture" ideas for Coachella and Stagecoach. Fold, who runs both festivals' day-to-day operations, says he prefers spending most workdays at the Empire Polo Club because "the office has nothing to do" with the actual staging of the two events.



5:03 P.M. Hanging With The Empire Polo Club Owners

As evening approaches, Tollett returns to the Tack Room Tavern with Alex Haagen IV (right), whose family owns and operates the Empire Polo Club. Just minutes before sitting down, Haagen gave Tollett a tour of the nearby 500-capacity Date Shed music venue, which is located on the grounds. The two reminisce about Goldenvoice's first performance at the field—a 1993 Pearl Jam concert that attracted 25,000 people. Haagen's father arrives with the club's attorney Rob Scapa, and Tollett speaks with them briefly about Goldenvoice's recent land acquisition. In a couple of hours Tollett will return to his hotel room in Cathedral City to knock out some more emails and work on Coachella's hourly lineup. But first, another desert ritual: dinner at Round Table Pizza, where he jokingly scoffs at the \$20.99 "Pizza-Palooza" meal deal. "The C3 guys have invaded Indio," he says with a laugh.

TEAM GOLDENVOICE

So after sitting 2000 out, Goldenvoice made another run at Coachella in 2001. "We lost some money, but it was really great, and we've kept going ever since, and gotten better and healthier every year," Tollett says.

That same year, Goldenvoice sold half of its stake in Coachella to AEG, and Tollett says the AEG association has given the Goldenvoice team the confidence to think long term. "They stay out of my way, but in a nice way," Tollett says of AEG. "I'm thankful when they bought it. They let us run it the way we want to run it. They could have definitely changed it. They could have changed the name, they could have done myriad things. But they've kept it the way it is."

For his part, AEG's Leiweke is impressed by the way the Goldenvoice team knows its customers and its brands. "I thought the whole thing was refreshing and different from everything else we were learning about the music industry," he says. "Here were really pure, innocent—in positive and negative ways—and passionate guys that loved the independence and the brand that Coachella represented. They needed what we had, not just money, but systems and things to help them with trying to make sense of Coachella long term."

Tollett says, "In 2004, when Radiohead and the Cure headlined, that was our big turning point."

TALENT BUYING THE GOLDENVOICE WAY

» **UNLIKE OTHER MAJOR FESTIVALS** that often have a team of a half-dozen talent buyers, Tollett personally books every act at Coachella, with Goldenvoice's Stacy Vee organizing the offers. "I do the calling of the agents," he says. "I like it, because it keeps me sharp in new music and I always have to keep researching. I do turn over a lot of rocks."

Tollett is quick to point out he doesn't book in a vacuum. "I sit next to Donna Busch, who books the El Rey and the Fonda Theatre [in Los Angeles] and other places, and I do the marketing for the Glass House in Pomona," he says. "If you get a band early on when they're drawing 300 people and you see them and understand what they are, I can catch up with them later. It's not like you're starting from scratch."

Tollett has other promoter friends he turns to for input, like FYF Festival producer Sean Carlson. He also enjoys a symbiotic relationship with agents who deliver. "I go back to them and say, 'OK, you turned me on to this small act before that turned out to be Amy Winehouse. I'm coming back to you again.' You go back to Kirk Sommer [WME] and Tom Windish [the Windish Agency] and Carole Kinzel [Creative Artists Agency (CAA)] and Paul Morris [AM Only] and Dave Kaplan [the Agency Group]—these people that have delivered small bands that turn out to be headliners, like the Black Keys are this year."

I learned a long time ago to just
look at Paul and say yes.

—TIM LEIWEKE, AEG

Coachella doesn't commit a certain high percentage of the budget to headliners. "I just try to pick the overall number and color within the lines," Tollett says. "If I'm not finding the strongest headliners, some years that just means I have to do stronger on the middle. I can't make any mistakes on the middle."

WME agent Sommer says the middle is where Tollett excels. "He'll really vet through his options and work his way around the grid and make sure he has all the ingredients for his big cake," Sommer says. "It's like a spectacular layer cake with an explosion of different flavors and textures and surprises. This year he's got Black Keys and Radiohead, and then he'll mix it up with something that's maybe been scarce over the years like Snoop [Dogg] and [Dr.] Dre. But it's the other layers of the cake that he really nails, and those are the integral parts that hold the thing together."

Sommer says Tollett books at some point the overwhelming majority of the most important acts that have either graduated to the next level "or are embarking on that adventure."

Paul Tollett says executives at the concert promotion firm don't have titles per se, but rather job descriptions. Here are those descriptions, in his words.

Skip Paige: Pretty much runs Goldenvoice and Coachella/Stagcoach.

Stacy Vee: Works with me on talent buying.

Donna Busch: Books our clubs and gives me tips on talent.

Bonnie Marquez: Handles credentials and announcements—our equivalent of marketing, since we don't do paid advertising.

Bill Fold: Day-to-day operations for Coachella/Stagcoach.

Kevan Wilkins: Production manager

Sites: GOLDENVOICE.COM, COACHELLA.COM, STAGCOACHFESTIVAL.COM

Tweets: @GOLDENVOICE, @COACHELLA, @STAGCOACH

TALENT BUYERS

Rafael Eboli: Latin across the United States

Elliott Lefko: Canada

David Lefkowitz: San Francisco clubs, theaters (@david_lefkowitz)

Rebeca Leon: Latin tours

Rick Mueller: Arenas, tours

Brian Murphy: Arenas, stadiums

Lesley Olenik: Club Nokia, Fox Theatre, Pomona

Susan Rosenbluth: Nokia Theatre, Staples Center

Paul Tollett: Festivals

The artist development path is obvious. The Black Keys have played Coachella five times, starting at the secondary Gobi tent. The Killers headlined in 2009, but started in a tent before their first album came out.

CAA agent Kinzel, who was given her own "Carolechella" poster by Tollett after her acts Radiohead and the Cure headlined in 2004, says Coachella, like other festivals, has become an invaluable artist development tool.

"A lot of artists who started playing there when they were just developing have gone on to be headline artists," she says. "Paul has always been very conscious of keeping it about the music and trying to keep it very pure artistically and something both he and the artists can be proud to be part of."

A critical element Tollett strives for is scarcity. "It's hard to find headliners that haven't played a million festivals, and part of it means sometimes you have to headline someone that isn't as big as you might hope," he says. "There are two questions: Can they deliver on ticket sales, and can they deliver in terms of the crowd viewing them as a legitimate headliner for your specific event? I weigh both."

Sometimes you have to create your own scarcity by finding bands that have been out of the market

or don't even exist anymore. Tollett calls them "re-unite-ments," and Coachella has become known for them,

starting with Jane's Addiction in 2001 and including

Rage Against the Machine, Nine Inch Nails, Bauhaus, Daft Punk and the Pixies.

"I don't set out to do that—chase bands down and put them back together," Tollett says. "If an agent already has the band, that's better for me—it's easier. But sometimes you run out of headliners, so you have to reach back into the bag and dig deeper."

For bands, particularly those that have been out of the marketplace for a while, Coachella has proved to be the ultimate platform from which to launch. Guerinot says Coachella was the "linchpin" when Trent Reznor put Nine Inch Nails back together after a six-year hiatus in 2005. "That was our anchor: We're going to launch off Coachella worldwide," he says. "If you're a headliner at Coachella, it creates a certain level of prestige and clarity for who you are."

Tollett understands the pressure agents are under to get their acts on the bill. Last year he visited agents across the country in their offices because "every year there's some bands that fire their agent because they didn't get on

Coachella," he says. "They wrongfully blame their agent for not having the power or whatever. I visited all these agents in person and told them, 'You tell your bands I came to your office. I respect you. I have a complete open mind. I want to book something you have if it's a good artist.' If I decide not to book a particular band, it's because I can't fit that band on the lineup this year. It's not a reflection on the agent. That was my way of trying to be fair and open to all these agents."

Agents have even used the "if I don't get my band on Coachella they'll fire me" pitch, Tollett says, which at first created a lot of pressure. "Now what I tell the agents is, 'Let the band fire you. There's other bands. If someone's going to fire you over one show, you don't want to hang out with that band. You're a great agent. I've booked a lot of stuff from you. It's not your fault.'"

UNEVEN LEGS

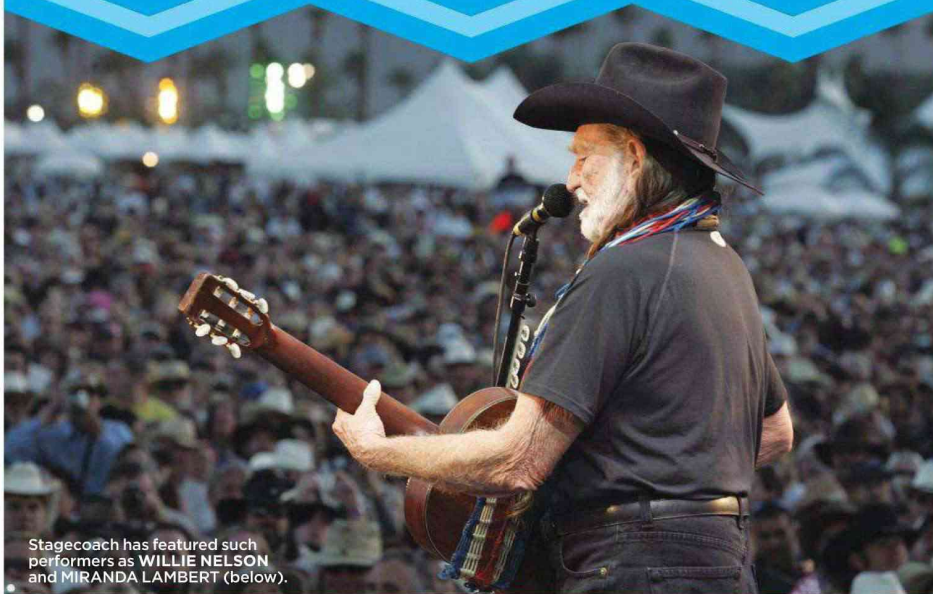
» **THE THREE LEGS** of the festival revenue stool are sponsorships, concessions and ticket sales, and Tollett says Coachella, like most festivals, is heavily weighted toward the lattermost. Like Bonnaroo in Manchester, Tenn., Coachella isn't known for being heavy-handed with sponsorships, leaving millions of dollars in potential sponsorships on the table. "Our feeling is when you're watching the band, there should be nothing between you and the band, and that even goes for the Coachella name," he says. "It's just you and the artist; a kind of a sacred moment."

When sponsors are involved, they've got to bring value to the event. "When you've got 400 acres and you can go into an air-conditioned tent and get your cellphone charged and there's a company involved that's charging your phone, people are like, 'OK, that's fine, we're cool with that.' We just want to make sure that anything we do there is not near a performance area and just has a good feeling."

Coachella has maintained the same ticket price—\$269—since 2007 through the presale this year. After announcing the full lineup for the 2012 event, Goldenvoice raised the ticket price to \$285. Though Tollett knows he could sell out at \$100 more per ticket, he's not interested in pursuing that path. "Festivals and music in general are one of the few businesses where you can't operate on supply and demand, because you want people in a good mood when they get there," he says. "You don't want the person when they get there to feel like they overpaid."

In terms of concessions, there's a strong local presence, with vendors from the Coachella Valley and Los Angeles areas and longtime favorites like the Spicy Pie Guy. "We have T-shirts, but we don't have a lot of T-shirts. It's a small part of what we do," Tollett says. Coachella doesn't charge for parking. "When you're selling that many tickets, why even bother with that other stuff?"

And Tollett doesn't strive to be a brand that consumers think about all year—just in January when the lineup is an-



Stagecoach has featured such performers as WILLIE NELSON and MIRANDA LAMBERT (below).

OPEN COUNTRY

Goldenvoice's Stagecoach Festival charges into its fifth year

WHEN PAUL TOLLETT AND the late Rick Van Santen launched the Coachella Valley Music and Arts Festival in 1999, they may not have had the best financial plan in place, but at least they were working in a genre of music they loved and knew well: rock.

That wasn't the case when Tollett and Goldenvoice launched the Stagecoach Country Music Festival in 2007. In fact, Tollett will be the first to admit that he didn't know anything about country when he decided to stage the festival on the same site as Coachella: the Empire Polo Club in Indio, Calif. He just knew that the audience was there. "A lot of the people who live [in the area] respected Coachella, but they just didn't like the music," Tollett says. "They like country music."

So Tollett set out to learn the genre, taking 90 days to eat, sleep and breathe all things country. He listened to country stations on satellite radio, read "The Country Music Encyclopedia" and even watched the DVD collection of the long-defunct Nashville variety show "Hee Haw." "It was awesome," Tollett says. "After 90 days, I was kind of hooked."

Tollett then got in touch with veteran country promoters and fellow AEG affiliates Louis Messina, president of TMG/AEG Live, and Steve Moore, now CEO of the Country Music Assn. He also met with Nashville booking agents, including William Morris Endeavor's Steve Hauser and Creative Artists Agency's Rod Essig.

Though Tollett was pretty much a stranger to Nashville, Hauser, who has a background in festival production, says Tollett's reputation preceded him. "He explained to us that it took nine years to get Coachella to where it was," Hauser says. "Paul was 100% committed to not only spend the money, but commit to three to five years from the begin-

ning, which you don't hear that often."

Since the first year, booking for Stagecoach has been inspired. The festival began as a two-day event with a bill that included heavyweight headliners George Strait and Kenny Chesney, but also touched on country's fringes with bookings like the Flatlanders, Drive-By Truckers, Junior Brown and Old '97s. The trend continued into this year, with mainstream commercial country acts blended with those well outside the mainstream, including Steve Martin's Steep Canyon Rangers and Chris Isaak alongside Miranda Lambert, Brad Paisley, Jason Aldean and Blake Shelton.



"That first couple of years [Stagecoach] struggled—it wasn't making any money—but on the third year they continued to pay the artists and didn't cut back on the strategy," Hauser says. "Then the fourth year it kicked in."

Last year Stagecoach raised capacity and sold out, and this year the festival went to three days and sold out even faster.

"It's amazing there's a country festival on the West Coast that does 165,000 people over three days," Hauser says. "Paul has totally immersed himself [in country], but so has [Goldenvoice executives] Casey Vee, Skip Paige and the team around him. They understand what they're doing now, and took the time over the last six years to learn it. There's not one act on my roster that doesn't ask to get on Stagecoach." —RW



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nounced and the show goes on sale, and through May when the presale for the next year happens. "When we announce in late January, there's about 90 days between that and the show, and I love that time, because everyone's talking about Coachella," he says. "Then you're at the show and you have a great time, and we feel like then it's fine to forget about it for nine months, and think about it again in January."

TWO WEEKENDS? WHAT?

» **AFTER LAST YEAR'S SELLOUT**, when Tollett estimates demand doubled available tickets, he shocked the live music industry by announcing that Coachella would be staged on two consecutive weekends in 2012 with identical lineups, unprecedented in the festival world.

Tollett says he ran it by Paige and Fold first, then took the concept to Leiweke and AEG Live president/CEO Randy Phillips. "I learned a long time ago to just look at Paul and say yes," Leiweke says. "If it had been anybody else, I would have thrown them out of my office. He's religious toward that brand, so when Paul comes in and says, 'Do X,' no matter how crazy X may seem, you do X."

"Last year we sold out really quickly, and there were about 80,000 people we guessed who have gone in years past, wanted to go and didn't get to," Tollett says. "We thought if we did another weekend and had different artists, there's people who wouldn't go to both cause they couldn't afford it, and if you went one weekend and your other favorite bands are on the other, that's kind of a bummer. The two-weekend concept is, if you go to one, you don't have to go to the other. You're not missing out on anything."

"This isn't about making more money," Leiweke says. "This was never about doubling the profits. We have taken a large chunk of the new revenue from the second weekend and put it back into the fan experience, the site, the delivery of the experience and some technology."

The team had committed to going two weekends before it called the first band, and when it did start calling, the reaction was generally positive, if puzzled. "At first there was a little head scratching: 'Two weekends? What are we going to do in between? Are you sure you want to do that?' There were some questions. I still have some questions. If the vibe isn't great this year, I won't do it again."

Although he had "fantasies" of saving money on talent by buying in bulk, that didn't come to bear. "But that's OK," Tollett says. "We basically paid each band double."

If he doesn't do it again, it won't be because Tollett overestimated demand. The festival moved 68,000 tickets without even announcing the lineup, and when Coachella went on sale with the lineup announced, the festival sold out in two hours and 45 minutes.

WME's Geiger says he felt Tollett had correctly gauged demand, but adds that even if it didn't blow out, going to two weekends was a "brilliant" marketing move. "That means that Coachella's the most talked-about festival in the world. Paul wins, even if it didn't sell out," he says. "Then it blew out, followed by Stagecoach blowing out. You've got three sellout weekends back to back to back. I called him and said, 'Are you the mayor of Indio yet?'"

WME's Sommer says every band is "kind of doing their own thing" in the week between shows. "I was almost certain [Goldenvoice] would roll out some other kind of smaller multi-act bills in the Bay Area, Phoenix or Las Vegas," he says, "and I'd be shocked if we didn't see that next year."

Tollett "holds the line pretty hard" on radius clauses, Sommer says. "You have to play within his sandbox," he says, adding that he understands the thought behind it. "The one thing that has helped the festival to stay special is, he really wants those special moments to happen in the desert."

Whether Coachella remains a two-weekend event or not, Tollett "single-handedly made every other festival buyer jealous," Geiger says. "And rightly so. He took risks."

In the future, Tollett says he'd like to see Coachella develop new and interesting projects, but don't look for the brand to expand into other markets outside of the Coachella Valley. "Generally, I don't want to use the Coachella name for other events, but I'm open-minded," he says, adding, "In 13 years, nothing has intrigued us yet."

As for his own future, Tollett says, "I just want my 50-year pin, then I'm out."





To get to the massive hit “Hey, Soul Sister,” Train fired its team and started over. It worked, and now the question is: What’s next? The answer involves ESPN, Rachael Ray, wine and chocolate.

BY EMILY ZEMLER

In 2009, the members of Train thought the band might have run out of road. Its third album, *For Me, It's You*, released by Columbia in 2006, had failed to live up to expectations. Its breakout, multiplatinum debut, *Drops of Jupiter*, was eight years in the rearview, and the success of the San Francisco act's 2003 follow-up, *My Private Nation*, was quickly fading from sight. Despite sneaking into the top 10 of the Billboard 200 in its first week (at No. 10), *For Me, It's You* didn't deliver a Hot 100 hit—a huge blow for a band with a track record for smash singles and the hardware to show for it.

In the wake of the stalled release, singer Pat Monahan says the band was left wondering if its next album would be its last. But rather than junking the whole operation, Train decided to strip down, reboot and give the group one last go. Step one: a corporate-like housecleaning that included massive layoffs, “business-wise and onstage,” as Monahan puts it, leaving just the original trio—Monahan, guitarist Jimmy Stafford and drummer Scott Underwood onboard.

As it turned out, the move worked. Armed with some demos that would later become the band's 2009 comeback album, *Save Me San Francisco*—which yielded the hit single “Hey, Soul Sister,” the second-best-selling digital song of 2010 (4.3 million copies, according to Nielsen SoundScan)—the band rebuilt its crew. The most important new hire: Train brought Crush Management onboard, a company that was having success with acts like Gym Class Heroes and Cobra Starship. Monahan credits Crush—and specifically band manager Jonathan Daniel—with reviving Train's fan base.

“What are the chances that Train, the band that disappeared for however long from people's lives, could come back and have a song that outsells everything else in 2010?” Monahan asks while sitting in his hotel room in New York, where the band is prepping for its appearance on “Late Show With David Letterman.” “Who would have ever made that gamble? Anybody? No.”

But Daniel and Crush not only made the gamble, they won the hand. *Save Me San Francisco* peaked at No. 17 on the Billboard 200; has sold 954,000 copies, according to SoundScan; and spawned three top 40 singles and four adult top 40/triple A hits—including “Hey, Soul Sister,” a five-times-platinum track that won the 2010 Grammy Award for best pop performance by a duo or group with vocals and peaked at No. 3 on the Billboard Hot 100. The success of the album sent Train on the road right up until the end of 2011—32 months total, counting a three-month tour preceding the album's release. Finally, the group headed into the studio to record its sixth album, *California 37*.

“My dad always said, ‘If you have something important you want done, give it to the busiest person,’” Monahan says. “And it makes sense, because if you're busy and you're in the heat of the moment that you're meant to be in, then just keep throwing things into the whirlwind and they'll get resolved. A lot of times when you have downtime, you tend to overthink things. Like, ‘Let's listen to the radio, what do we want to do?’ Instead of, ‘We are part of the radio, let's just do what we do.’ That's a way better way to go about it.”

Engine, Engine Number . . .

A look at some eye-catching digits derived from Train's career.

3

Number of Grammy Awards the band has collected in its 18-year career. Two at the 2001 ceremony, for best rock song and best instrumental arrangement accompanying vocalists for "Drops of Jupiter (Tell Me)" (arranged by Paul Buckmaster), and one in 2010, for best pop performance by a duo or group with vocals for "Hey, Soul Sister."

5.9 Million

Number of downloads sold of the band's 2010 smash "Hey, Soul Sister," making it the 11th-best-selling digital song, according to Nielsen SoundScan.

—Jeff Benjamin

Trainspotting: TRAIN performing during halftime at the 2012 Discover Orange Bowl in January. Below: MARTINA MCBRIDE and PAT MONAHAN duet at the Academy of Country Music Awards on April 1.



Almost all of *California 37*, due April 17 on Columbia, was penned while Train trekked around the world in support of *Save Me San Francisco*. On days off, Monahan would fly to New York to work on new music, often collaborating with Norwegian songwriting/production duo Espionage—Espen Lind and Amund Bjørklund—who had helped write "Hey, Soul Sister." After touring wrapped in Asia last November, Train's members spent a few days at home for Thanksgiving, then flew to Los Angeles to record with producer Butch Walker at his Venice, Calif., studio. And though one would expect plenty of pressure to follow up the popularity of the previous album, Monahan says there wasn't any sense of anxiety.

"In the past we've lied and said, 'No, it wasn't

much pressure,'" he says. "Or at least we tried to make light of the pressure. And in hindsight, maybe we were telling the truth. But when you look back at it, there was a lot of pressure—mostly our own pressure. What I realized was, we longed for success so badly because we didn't enjoy the process. When you don't enjoy the process of something, the only reward is success—monetary or radio or fame or whatever. So when we were working on this record there was really no pressure, because we're loving our time together."

The band's business team, Daniel says, was likewise unconcerned about Train's ability to deliver another batch of potential singles. "Writing a hit song is one thing, but writing a song that's a hit for years, like 'Drops of Jupiter' or 'Soul Sister,' is really rare," Daniel says. "And doing

it multiple times is really, really rare." So both the label and management are focused on using the momentum from *Save Me San Francisco* to propel the new album forward.

The quick release of the album was intentional. "We wanted to turn it around relatively quickly, without compromising the music," Daniel says, "to capitalize on the success of the last album." The label promoted the album's first single, "Drive By," to radio in mid-January. That single, which was followed by a music video on Feb. 15, has already gone gold, according to the RIAA—weeks before *California 37*'s release.

Propelled by buoyant acoustic riffs and a hook-laden melody that combines Monahan's sing-talk vocal croon with soaring choruses, "Drive By" is of a pop-rock style similar to "Hey, Soul Sister." For radio programmers, the number was an immediate yes.

"I began playing Train in the very beginning, starting with 'Meet Virginia,' and everything since then was a no-brainer for the format," says Charese Fruge, PD for CBS Radio stations KEGY San Diego and Las Vegas' KMXB and KKTE. "Drive By" had "an instant hook. Train is core for the audience, so it rose to power [rotation] quickly on KMXB and it's still there. The songs are melodic, sexy, sarcastic and incorporate pop culture, which makes it so relatable to the fans. Not to mention they nail everything live."

Columbia had spent five months promoting "Hey, Soul Sister" before it took off, aided in part by a placement on "CSI: New York," Daniel recalls. But this time out, coming off an album that's approaching platinum and that spawned four airplay hits, convincing fans and radio programmers to reboard the Train is a lot easier. "People remember they like Train now," Daniel says. "Sometimes when a band

has been around for a long time, you've got to remind them."

Since "CSI: New York" was instrumental in the popularity of "Hey, Soul Sister," the label and band are even more prepared to use TV to promote the new album—and they're doing it earlier this time, and with more tracks.

Columbia Records Creative Agency senior director Brian Nolan fostered a partnership between Train and ESPN, which is using album cut "This'll Be My Year" during its "MLB Opening Night" spots. The band will also spend a week as the house band on "The Rachael Ray Show," performing two tracks per day for five days, and the group recently appeared on the CW's "90210," where it performed "Drive By" and "Hey, Soul Sister."

In addition, Train will launch a third line of wine under its wine label, which consists of a petite sirah called Drops of Jupiter and chardonnay Calling All Angels. The new line, a cabernet named California 37, will debut around the same time as the album. Later, when Train heads out on its U.S. summer tour in July, fans will be able to taste the band's upcoming partnership with Bay Area chocolatier Ghirardelli, which will involve three types of branded Train chocolate.

"There was a day, when we started making records, when partnering with a brand other than yourself was taboo," Monahan says. "It turned you from cool to fool really quick. [But now] if you can attach it to something that's decent, it's an amazing opportunity."

But mainly, if you're only just now getting "Hey, Soul Sister" unstuck from your head, 2012 will only bring more Train singles to take its place. More than one, if the band has its way.

"If we were going to be able to do five or six singles from an album," Monahan says, "this is the one." ●●●

Team Train

Album Title:
California 37

Label:
Columbia

Producers:
Butch Walker,
Espionage

Studios:
Ruby Red (Los Angeles), Integrated Studios (New York), Tiny Telephone and Hyde Street (San Francisco)

Booking:
Scott Clayton,
Creative Artists
Agency

Notable Appearances:
House band on "The Rachael Ray Show" (April 16-20), "Today" (April 19), "The Tonight Show With Jay Leno" (April 23), "The Talk" (April 24), "The View" (May 22)

Sites:
Trainline.com, Facebook.com/train, Train.tumblr.com

Tweets:
@train



REBIRTH
Monica returns with
"New Life"

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IN SYNCH
Two years later,
Scars on 45 arrive

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ROLL TIDE
Alabama Shakes
ready to rock its debut

27



'LOVE' BUZZ
Don Omar reconnects
with new hit

30



BIEBER BUCKS
As "Boyfriend" soars,
who cashes in?

31

MUSIC

LATIN BY LEILA COBO

ROYCE ROLLS

On his follow-up to 2011's top-selling Latin album, Prince Royce starts to move beyond bachata

Prince Royce—aka Geoffrey Royce Rojas—is 22 going on 23, but his smooth baby face makes him look younger, giving him a naive appearance that belies the savvy with which he conducts himself. At Miami's Hit Factory recording studios, fresh from performing at the Vina del Mar festival in Chile, he lounges in a swivel chair, wearing one of his trademark Fedora hats, Bermuda shorts and a polo shirt, looking very much in control.

Now, all eyes are on the soulful singer, as he prepares the release of his sophomore set, *Phase II*, due April 10 on Top Stop, with distribution by Atlantic. It's the follow-up to his self-titled debut—the top-selling Latin album of 2011 with 186,000 copies, according to Nielsen SoundScan. It has now sold 300,000.

Top Stop, an indie Latin label founded by producer Sergio George and businessman George Elias, released Royce's debut in the fall of 2010. In slightly more than a year, Royce won best new artist at the 2011 Billboard Latin Music Awards; signed a joint-venture deal with Atlantic, which will release his English-language album later this year; signed with William Morris Endeavor and toured with Enrique Iglesias and Pitbull; and, most recently, signed a management deal with David Sonenberg of DAS Communications, whose acts have included the Black Eyed Peas and Meat Loaf.

His remarkable early success has now been joined to a solid infrastructure anchored in both the Latin and mainstream worlds. Can *Phase II* build on his accomplishments?

Despite its English name, the album features mostly Spanish-language bachata tracks, laced with tropical beats and R&B vocals. First single "Las Cosas Pequeñas" has already reached No. 1 on Billboard's Hot Latin Songs chart. Though George wrote most of the album's music, Royce wrote the majority of the lyrics—including "Dulce," a tale of a pregnant teen that he recorded in bachata and acoustic versions, the latter featuring pianist Arthur Hanlon.

The album also features "My Time," an uptempo bilingual song that Red Sox first baseman Adrian Gonzalez asked Royce to record, and which is used as the ballplayer's theme when he walks to the plate. "It feels good to know that not only 15-year-old girls are into my music," Royce says. "Even athletes are into it."

Born and raised in the Bronx to Dominican parents, Royce grew up shuttling between New York and the Dominican Republic, familiarized with the island's traditional bachata. By the time he was 14 and began dabbling in music, Aventura—also from the Bronx—was a rising star, and Royce began to see the possibilities of recording in that style. He started to record demos and sing in

Sales royalty: PRINCE ROYCE

COUNT HIM IN

Prince Royce
by the numbers

271,598

Number of Twitter followers
(@planetroyce).

8

Number of singles he's
notched on Billboard's charts,
including newest single
"Incondicional" as well as
two features in 2011 with
Daddy Yankee and Maná.

3

Number of No. 1s he's racked
up on Hot Latin Songs, two
as a lead artist ("Corazón Sin
Cara" in 2011 and "Los Cosas
Pequeñas" earlier this year)
and one as a featured artist
on Maná's 2011 single "El
Verdadero Amor Perdona."

contests, and was eventually signed by manager/producer Andres Hidalgo, who had also worked with bachata duo Xtreme. Hidalgo had shopped Royce around with little luck when George, seeking new talent, visited a bachata chat room called LaFragancia.com.

"His name kept coming up," says George, who signed Royce not only because of his voice, but "because he had a lot of girls and he was cool. I also figured it wouldn't cost much, and I had nothing to lose."

Like Aventura, Royce appeals to a bilingual, acculturated Latino audience. But unlike Aventura, which developed during an entire decade, he broke almost immediately with his second single, a bilingual cover of Ben E. King's "Stand by Me."

This time around, "Las Cosas Pequeñas" is a sweet, poppy, catchy bachata. But if one listens to *Phase II* in its entirety, the album is more adventuresome. It kicks off with an introductory poem chanted over Afro-Cuban drums, courtesy of performance artist La Bruja, then segues into "Incondicional," a track that begins with strumming guitars and Mexican trumpets.

The eclecticism of Royce's music points to his possibilities beyond bachata, much as has been the case with Aventura frontman Romeo Santos, who last year launched a solo career and is currently on his first solo arena tour.

Last year, Atlantic signed Royce for his English-language recordings in partnership with Top Stop, with plans to release a first album by the fourth quarter. "His voice stood out," says Atlantic executive VP of A&R Mike Caren, who found Royce on Myspace. The clincher, he says, was meeting George, who believes crossing over is only possible when an artist already has a solid Latin fan base.

"As much as I love multigenres and merging things together, it's very important for every artist to understand their core," Caren says. While Royce's core may be Latin, the fact that his fans extend beyond it was evident on last year's Iglesias/Pitbull tour, on which he was an opening act.

Now, Royce is readying a tour of his own. He will play dates in Latin America from May through August, and launch a U.S. tour in September playing mostly 2,500- to 5,000-seat theaters. During release week, he'll make appearances at FYE locations in the Bronx (April 10), Chicago (April 11) and Fullerton, Calif. (April 13).

Asked if he feels responsible for expanding Royce's touring market, Iglesias replies, "No . . . He was hot. He was selling like crazy. People love him, the audience loves him. I would see it every night. I would see the crowd react, and every single person in the arena loved Prince Royce."

O Canada: Toronto songwriter/producer **Sandro Perri** will embark on his first U.S. tour after the release of his 12-inch remix single, "Impossible Spaces (Constellation)" on **DFA Records**—beginning on the East Coast and culminating at the **Primavera Festival** in Barcelona. The dates were booked by the **Windish Agency**. **Domino Records'** **Patrick Watson** will also cross the pond, embarking on a month-long European tour before concluding at the **Vogue Theatre** in Vancouver. U.K. indie darling **the Duke Spirit** will hit North America in support of **Jane's Addiction** this month, kicking off at the **Lila Cockrell Theatre** in San Antonio... Cross-country: Mississippi's **Bass Drum of Death** is gearing up for a North American tour this summer, swinging by Los Angeles' **Echo** and Austin's **Mohawk**... In the Big Apple: '60s baroque-pop legend **the Left Banke** will play **B.B. King Blues Club & Grill** later this month, followed by two Maryland dates at Rockville's **Parilla Performing Arts Center** and Annapolis' **Rams Head on Stage**, booked by **TCI Artists**... Power up: London metal band **DragonForce** are days away from embarking on a short U.K./North American tour in support of its fifth studio album, **The Power Within**, out April 17 on **Roadrunner Records**. The band plays an album release show at Birmingham, England's **HMV Institute** on April 18... From dancefloor to stadium: Electronic artist **SBTRKT** is gearing up for a summer festival tour, hitting **Evolution Fest** in Newcastle, England, and the **Hideout Festival** in Croatia, then concluding at England's **Reading Festival** in August. **Araabmuzik** will also hit Europe later this year, beginning with a gig at **A38** in Budapest on May 31... Let'er rip: New Jersey punks **Screaming Females** are set to tour the United States this month and next in support of their long-awaited fifth full-length, **Ugly** (Don Giovanni). The band will hit all-ages spots including **Jinx Art Space** in Bellingham, Wash., and **Pilam** in Philadelphia. DIY or die!

—Maria Sherman

MUSIC

R&B BY KEITH MURPHY

MISS THANG
GROWS UPMonica gets a
fresh start on RCA

"I always wanted to have that 'Waiting to Exhale' moment," veteran R&B songstress Monica says. Specifically, she's referring to the giddy experience of blowing up a car on the set of the video for her current single, "It All Belongs to Me." The Rico Love-produced song—a delicately sneering duet with longtime contemporary Brandy, which finds the pair uniting to kick out a philandering man—would've been right at home playing during the credits of the 1995 romantic film.

The event track is a reunion for the former rivals, who earned record-breaking global acclaim in 1998 with their Grammy Award-winning No. 1 collaboration, "The Boy Is Mine." But despite the jilted-lover's revenge fantasy, Monica insists that her latest album, *New Life*, is fueled by a less high-drama inspiration.

"Love happened," Monica says of *New Life*'s optimistic theme, a reference to her recent marriage to NBA player Shannon Brown. "I was comfortable with spending time by myself and just enjoying my two sons. I assumed it would be that way for a long time. But I pretty much allowed God's will to be done and not try to con-

trol everything for a change. And that's when I met my husband. This album represents some of the best things that have happened to me in my life."

Monica Denise Brown's seventh studio project, due April 10, represents her first RCA Music Group release, following the 2011 disbandment of longtime label home Arista. The Georgia native with the big church-baptized pipes first appeared as a sassy 13-year-old "it" girl on her 1995 debut, *Miss Thang* (No. 7 on Billboard's Top R&B/Hip-Hop Albums chart). That platinum work, according to Nielsen SoundScan (1.5 million copies), kicked off a 15-year run on the charts.

"When you grow up singing songs like 'God Is a Good God' and 'Going Up Yonder' you have to have some real power behind your voice," Monica says of her longevity. "There are no gimmicks."

Indeed, *New Life*—executive-produced by Monica's first cousin Polow Da Don (Fergie, Rihanna, Keri Hilson)—is heavy on the heartfelt vocals and bare-boned testimonies. The set features a headlining roster of collaborators that includes Brandy, Wale, Missy Elliott and Jermaine Dupri. But it's the underground promotional single "Anything (To Find You)," a soulful cut that features Rick Ross over a



Celebrating a new life: MONICA

sample of the Notorious B.I.G.'s menacing "Who Shot Ya," that Monica says comes closest to her *Miss Thang* days—a period when her fresh-faced career was guided by future music mogul Dallas Austin.

"The '90s is where I learned how to drop my vocals over hip-hop beats," she recalls. "My very first single, 'Just One of Those Days,' a song produced by Dallas, was done over LL Cool J's 'Backseat of My Jeep.'"

RCA Records senior VP of urban marketing Carolyn Williams says that in addition to a heavy online presence (which already includes fan-aimed contests on

Twitter and Facebook), Monica will hit various media platforms to promote the album. "She is going to be on ABC's 'Good Morning America' and 'Live With Kelly,' and there will be an AOL Sessions."

Monica hopes to tour later this year with Brandy, a tentative joint effort that she says should've happened 14 years ago. "Neither one of us has been out there on the road for a good while," Monica says. "Doing the promotional work for 'It All Belongs to Me' has been fun and uplifting, to work with another woman that's been through similar things that I have... There's still a lot to be done." ●●●

OBITUARY BY TOM ROLAND

Earl Scruggs 1924-2012

The bluegrass banjo
player brought
a progressive,
'high-tech primitive'
sound to the genre

Banjo legend Earl Scruggs, 88, died March 28 in Nashville. The last original architect of bluegrass' classic sound, which coalesced when he and guitarist Lester Flatt joined Bill Monroe's Blue Grass Boys, Scruggs helped deliver a fast-paced derivative of mountain music that *Esquire* magazine dubbed "folk music in overdrive."

A key element in the "overdrive" portion of bluegrass' equation, Scruggs perfected the three-finger roll, a playing technique in which he used the thumb, index finger and middle finger of his right hand to create a shower of sound that was simultaneously simple and complex. His playing emphasized melodic arcs shadowed by fast-paced arpeggios—easy for a listener to grasp, but mind-blowing for any musician who tried to follow in his footsteps.

The sound was "high-tech primitive," current banjo icon Béla Fleck said dur-

ing Scruggs' April 1 memorial service at the Ryman Auditorium in Nashville. "It's got that mathematical perfection with an ancient soul of humanity embedded in it. What an incredible combination."

Born Jan. 6, 1924, in Shelby, N.C., Scruggs picked up his three-finger approach from other regional musicians, introducing it to a wider audience when he replaced David "Stringbean" Akeman in the Blue Grass Boys. In December 1945, the band's new lineup featuring Flatt and Scruggs gave its

first public performance at the Ryman during a Grand Ole Opry broadcast. During his three-year run with Monroe, Scruggs played on a smattering of classics, most notably the original version of "Blue Moon of Kentucky."

In 1948, he and Flatt left to form their own band, in which his playing became even more pronounced. In a 1951 recording of "Earl's Breakdown," Scruggs first experimented with a peg that allowed him to bend notes during a performance, a technique that remains a significant part of banjo artistry to this day. During the next two decades, Flatt & Scruggs spread bluegrass to a much wider audience than ever before, particularly when they recorded "The Ballad of Jed Clampett" as the theme to the CBS TV sitcom "The Beverly Hillbillies."

Feeling hemmed in creatively, Scruggs split with Flatt in 1969, forming the Earl Scruggs Revue, which mixed bluegrass with other musical forms and inspired numerous acts like New Grass Revival—featuring Fleck on banjo—in ensuing years.

Further demonstrating his progressive mind-set, Scruggs was among the first guest artists to appear on the Nitty Gritty Dirt Band's 1972 album *Will the Circle Be*

Unbroken. Scruggs provided an "imprint of credibility [to] a young band of hippies from California," group member John McEuen said, enabling the act to assemble such country and bluegrass figures as Mother Maybelle Carter, Doc Watson, Roy Acuff and Jimmy Martin on the landmark album that introduced acoustic folk music to a younger audience.

Scruggs is a member of both the Country Music Hall of Fame and the Bluegrass Hall of Fame. He also received the Academy of Country Music's Pioneer Award, a National Medal of Arts and a star on the Hollywood Walk of Fame, while the banjo has enjoyed a revival of mainstream popularity during the past decade.

Scruggs was most recently saluted in the introduction to a Rascal Flatts performance of "Banjo" during the ACM Awards on April 1, with Steve Martin strapping on the five-string instrument. Ilya Toshinsky, who plays on the recorded version of the song, was like many others inspired to pick up the instrument after hearing Scruggs play, only he first heard Scruggs on a recording in his native Soviet Union during the 1980s.

"There are a lot of guys who took after Earl and furthered his style," Toshinsky says. "But there's something about the way he did it as the true original that can never be duplicated." ●●●

POP BY JON BLISTEIN

Synched Up At Long Last

Scars on 45 sat on its debut for two years. But now interest from TV is helping push the British band into the mainstream

"I suppose that it's the end of an era for us," Scars on 45 frontman Danny Bemrose says just weeks before his band's self-titled debut arrives April 10 on Atlantic's Chop Shop imprint.

For the better part of the past three years, the Bradford, England-based quintet has worked tirelessly, hitting strides, then stagnating; watching deals fall through, then scoring crucial breaks. The album itself is more than 2 years old, according to Bemrose, having been recorded by the band in 2010 in the basement of an old church that a friend was converting into an apartment building. That it's being released at all is a testament to the group's relentlessness, love of the music and some undeniably catchy tunes.

"It's a stamp of approval," Bemrose says of the record's release. "I don't want to say it proves that we were right, but it certainly gives us a pat on the back and a 'well done for sticking with it.'"

Like many young bands in England, Scars on 45—which also includes bassist Stuart Nichols, keyboardist David "Nova" Novakowski, drummer Chris Durling and vocalist Aimee Driver—started gigging around London, but with little luck. Bemrose recalls one record deal falling through the day of Nichols' wedding in November 2008. A few months later the bassist, expecting his first child, announced he could give only nine more months to see if the band could make something happen. Nothing did, and soon Bemrose was on the phone with Novakowski talking about calling it quits.

"And literally, and I mean literally, as soon as I hung up the phone, I got an email from Steve [Nice], our manager, who said, 'I just got 'Beauty's Running Wild' on 'CSI: New York.' It's \$10,000,'" Bemrose says of the Scars on 45 song, then just a demo available on the band's Myspace page.

The "CSI" episode aired March 11, 2009, and

with the money from the synch, the band bought a computer, a microphone and recording software; returned to its Bradford rehearsal space; and set to work making the record.

That same week, Nice, who runs Nice Management & Consulting, played some of the band's demos for Chop Shop head Alexandra Patsavas, who was struck by songs like "Give Me Something" and "Heart on Fire."

"The songwriting was so strong," says Patsavas, whose Chop Shop has supervised soundtracks for everything from the "Twilight" saga to "Mad Men" before expanding to a full-blown imprint. Struck by the musicianship and catchiness of the tracks, Patsavas signed Scars in November 2009. "The songs seemed incredibly cinematic, well-sung, well-crafted—just great."

Indeed, the dramatic builds, stunning harmonies and heart-on-sleeve honesty that mark many Scars on 45 tracks have found a home on several shows, including "Grey's Anatomy" and "One Tree Hill." And the songs can stand alone, too—"Give Me Something," the band's biggest hit to date, cracked the top five on Billboard's triple A radio chart last July.

The success of the synchs has helped propel the band into the spotlight, and Patsavas hints that more are on the way. In the meantime, Scars on 45 has been making its mark live, opening for the Fray and tackling its first headlining U.S. tour playing small and midsize venues earlier this year. On March 2, the group made its TV performance debut on "The Tonight Show With Jay Leno."

The slog may have been long, but it's finally paying off. Still, Bemrose says, "If all this went away tomorrow, I guarantee that the five of us will be in that rehearsal room six nights a week, exactly back where we were three years ago. There's no two ways about it." ■■■

On the rise: ALABAMA SHAKES



ROCK BY EMILY ZEMLER

Instant Classic

Alabama Shakes' blend of blog love and old-fashioned club crawl led to one of the season's most anticipated debut

Last July, Justin Gage, founder of music blog Aquarium Drunkard, posted a track by a then-unknown Athens, Ga., band called Alabama Shakes. Within a few hours of the post, which featured a slow-growing and soul-baring number called "You Ain't Alone," the inbox of the band's singer/guitarist Brittany Howard began to fill up with inquiries from managers, labels and publishing companies.

"They felt like we came out of nowhere, which was kind of true because we didn't have an Internet presence whatsoever," Howard says. "We were just playing shows the old-fashioned way. That's how it started. There were a lot of offers right off the bat, and I didn't understand what to do."

With the help of Gage, who says he can't take credit for the band's propulsive entry into the music scene ("I would never be so bold," he says. "I share what I like and am fortunate to have a large readership"), as well as Drive-By Truckers frontman Patterson Hood, Alabama Shakes began navigating the waters of an industry hungry to snatch up a piece of them. Hood connected the group—which also includes guitarist Heath Fogg, bassist Zac Cockrell, drummer Steve Johnson and keyboardist Ben Tanner—with his band's managers, Kevin Morris and Christine Stauder at Red Light Management. It wasn't until the CMJ Music Marathon last October, though, that things really began to accelerate.

"I didn't understand at the time how important CMJ was," Howard says. "I just walked in there and we did our thing and that was it. I wasn't nervous. I didn't understand that the room was filled with industry people."

Numerous labels began vying for the group, which had spent most of 2011 self-recording its debut album, *Boys & Girls*, which will now come out April 10 on ATO Records. Starting in January 2011, Alabama Shakes had traveled to Nashville studio the Bomb Shelter every few months to lay

down new tracks, paying for sessions themselves. They also helmed the project on their own with the help of a studio engineer, mostly because, as Howard puts it, they "didn't know what a producer was." The so-called EP the group released last September was actually what Howard considers a demo, containing four tracks that were always meant for the final album.

"We didn't want to release an EP," she says. "But we didn't have anything to give people."

A final recording session was held in November, this time paid for by ATO. After whittling down the list of labels, the band ultimately selected ATO because the label was willing to market the band in a way that felt natural.

"We wanted to make sure it was going to get the attention it deserved," Howard says, "but we also didn't want it to be pushed in anyone's face."

ATO marketing director Jon Salter is fully onboard with this plan. The label has balanced opportunities like a synch in a Zales commercial and "a patient and elongated plan" to push single "Hold On" to triple A and noncommercial radio with organic, word-of-mouth buzz. And a largely sold-out U.S./U.K. tour begins this month.

"We have a career artist here," Salter says. "So it's important to try and take it slow... When the band signed to ATO, the momentum was already under way and very thrilling. The songs and live shows were insanely reactive. So our marketing plan was essentially customized around optimizing and building on this natural velocity."

In the end, though, it's about the music, which combines R&B soul sounds with metal and old-school rock'n'roll.

"I see them as an alternative rock'n'roll band, where their music can transcend into different genres and demographics," Salter says. "Like so many legendary bands, they're taking from their favorite records and musical influences and reinterpreting in their own style." ■■■

ALABAMA SHAKES: AUTUMN DE WILDE



Long time coming:
SCARS ON 45

ALBUMS

ELECTRONIC

FELIX CARTAL

Different Faces

Producer: Felix Cartal
Dim Mak Records

Release Date: March 27

Underground electronic music aficionados used to think that the genre's dominantly instrumental format was the element holding it back from mainstream acceptance. But that was before and Skrillex got fields full of partiers to sing along to synths instead of words. While about half of the tracks on Vancouver DJ/producer Felix Cartal's sophomore album, *Different Faces*, feature some sort of vocal, he's an electronic instrumentalist at heart, slinging sounds and beats in devious patterns that toy with adrenaline like stop-and-go traffic. The track "Domo" takes less than two minutes to get to its syncopated, techno-pinion drop, but resolves into a sweeter synth swell rather than going for the jugular. Elsewhere, "30,000 LFO's" does indeed pay tribute to low-frequency oscillation and the 808 squelch of acid house in a vintage sort of cacophony. Perhaps



NEON TREES

Picture Show

Producer: Justin Meldal-Johnsen
Mercury Records

Release Date: April 17

Fans of this Utah synth-rock outfit's ultra-catchy 2010 hit "Animal" will find much to appreciate about Neon Trees' sophomore album, *Picture Show*, which leads with a half-dozen hook bombs right in a row, including the insistent "Everybody Talks" and the crisply propulsive "Teenage Sounds." The latter's title gets at the jumpy new wave vibe of *Picture Show*. As the band did on its debut, Neon Trees expertly maps the territory separating the Killers, the Strokes and Franz Ferdinand here. Things soften



a bit during the album's second half: The lumpy "Trust," for instance, wears out its welcome long before the jam section that carries it beyond the six-minute mark, while "Hooray for Hollywood" sports an ill-advised spoken-word passage that recalls Madonna's "Vogue." Still, Neon Trees flex some impressive songcraft here. *Picture Show* should end up as one of the year's most tuneful rock releases.—*MW*

"Tonight" (featuring the Sounds' Maja Ivarsson) is the best case study: Starting as a bit of jaunty indie pop a la La Roux, it picks up some measured, cement-headed synths halfway through, in an alternate melody to the vocal. Easy payoffs are de rigueur in popular dance music these days, but Cartal doesn't take any wide roads. He seems to relish the obstacle course.—*KM*

ROCK

SHINEDOWN

Amaryllis

Producer: Rob Cavallo
Atlantic Records

Release Date: March 27

"I need a shot again, that sweet adrenaline," Shine-down frontman Brent Smith sings right at the top of the band's new album, and the rest of *Amaryllis* sounds like it was designed to quench just such a thirst. Produced by hard-rock hitmaker Rob Cavallo (who also helmed 2008's platinum-certified *The Sound of Madness*), *Amaryllis* is the Florida band's tightest, most action-oriented effort yet. It wisely emphasizes Shinedown's muscular groove ("Enemies") and sharp hook sense ("I'm Not Alright") over the post-grunge dramatics that bogged down early records like *Leave a Whisper*. Which isn't to say that the album lacks for gentler moments: "Through the Ghost" and the title track both mine a strummy folk-pop vein similar to Goo Goo Dolls' "Iris," while "Bully" inveighs against the meatheads who might be presumed to populate Shinedown's fan base. (In a neat twist, Smith saves his frilliest glam-metal backing vocals for that tune.) But even the quieter cuts feel ready to blow.—*MW*

THE MARS VOLTA

Noctourniquet

Producer: Omar Rodriguez-Lopez
Warner Bros. Records

Release Date: March 26

Going into a new Mars Volta album, you know that it's probably going to sound completely different from its predecessor. So following the act's so-called "pop" 2009 album, *Octahedron*, and its longest break between releases, the group—

stalwarts Omar Rodriguez-Lopez, Cedric Bixler-Zavala and their latest batch of musical companions—shifts plenty of gears on its sixth studio album, *Noctourniquet*. But the band stays true to the adventurous, prog-esque spirit that is the Mars Volta's stock in trade. Blending the directness of *Octahedron* with all sorts of whacked-out musicality and plenty of synthesizers, the act delivers one cascad-

ing ride after another, ranging from the raging mess of the suite-like "In Abstentia" to the swirling dynamics of "Dyslexicon." Other stand-outs include the punky pummel of "Molochwalker" and the unapologetic prettiness of "Trinkets Pale of Moon." Elsewhere, such pieces as the title track and "Zed and Two Naughts" lay rich melodies atop busy percussive patterns—and revel in the sonic conflict.—*GG*

POP

MIIKE SNOW

Happy to You

Producers: Christian Karlsson, Pontus Winnberg
Downtown Records

Release Date: March 26

You could say Miike Snow is kind of like Garbage. Both bands are the product of superstar producer(s)-meets-charismatic front-person. In Garbage's case, it's producer Butch Vig and singer Shirley Manson. And for Miike Snow, it's producers Christian Karlsson and Pontus Winnberg (aka pop geniuses Bloodshy & Avant) and singer/songwriter Andrew Wyatt. But where Garbage thrived on synthetic grooves and grunge-pop artifice, Miike Snow—despite a producers' pedigree that includes Britney Spears' "Toxic"—might wear flannel for warmth, not style. On its sophomore effort, *Happy to You*, the multinational band (Karlsson and Winnberg are Swedish; Wyatt is American) takes up residence in that place where the natural and digital worlds intersect. Check the crackling-fire snare roll and creeping-vine flute synths of "Bavarian #1 (Say You Will)," the algae-topped grand-piano vamp of "Paddling Out" (made more charming by Wyatt's overpronunciation of "out") and Wyatt warbling about hillsides and sunsets to some very Orbital-ian synths on "Black Tin Box." File this under nü disco, indie pop or melodic Swedish magic. Whatever you call it, *Happy to You* travels between styles and forms without losing its accessible charm.—*KM*



HALESTORM

The Strange Case Of...

Producer: Howard Benson
Atlantic Records

Release Date: April 10

Halestorm's newest album is full of chugging riffs, wailing solos, drums that kick like a boot to the gut and never-out-of-style soft/loud dynamics that lead to massive choruses. Undeniably students of all things rock and metal, especially that of the '80s hair variety, Halestorm is at its best when allowing these influences to run free on tracks like the whiskey-soaked "American Boys" and the skull-punishing opener, "Love Bites (So Do I)." The tracks showcase frontwoman Lizzy Hale cooing one second before unleashing an ear-splitting scream the next. Beneath the rock-solid riffage is a frail core: The song "I Miss the Misery" earns its brutal pain-for-pleasure lyrics with some indelible hooks. Unfortunately, though, the ballads "Beautiful With You" and "Break In" can't muster up the right amount of poignancy and tact to save the tracks from becoming pure schmaltz. While much of *The Strange Case Of...* is fraught with insecurities and anxieties, Halestorm ultimately attempts to overcome it all through, well, good ol' rock'n'roll. The band doesn't always nail it ("Rock Show"), but the arms-around-your-buddy closer "Here's to Us" hits it on the head.—*JPB*



IAN ANDERSON

Thick As a Brick 2

Producer: Ian Anderson
Capitol/EMI

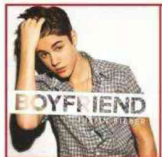
Release Date: April 3

Jethro Tull's audaciously ambitious

1972 concept album, *Thick As a Brick*, made prog-rock history. For the album's 40th anniversary, frontman Ian Anderson—sans Tull—has crafted a sequel that's just as ambitious as its predecessor. Like the original, *Thick As a Brick 2* comprises one continuous, album-length suite with a linear lyrical narrative but multiple shifts in feel. Wisely, Anderson eschewed overt musical modernization in favor of a style that's more in keeping with the folk/rock/classical amalgam of Tull's '72 prog milestone. Anderson's melodic motifs are consistently compelling, and his trademark sardonic wit remains sharp as he examines the possible paths taken by Gerald Bostock (the fictional child around whom the original album's concept revolved), who would now be 48 years old. Trying to follow in the footsteps of such a classic-rock staple could easily have been disastrous, but Anderson triumphs against the odds. Even without his Tull mates, he convincingly picks up where he left off four decades earlier, proving that there are still vital sonic statements to be made within the old-school prog-rock realm.—*JA*

REVIEWS

SINGLES



JUSTIN BIEBER

Boyfriend (2:52)

Producers: Mike Posner, MdL

Writers: M. Posner, J. Bieber, M. Levy, M. Musto

Publishers: various

RBMG/Island Def Jam

Justin Bieber sounds all grown up on his first non-holiday single since 2011's "Never Say Never," delivering some low-register raps that make his pip-squeaked vocals on "Baby" seem like they were recorded a decade ago. Lyrically, however, he's still got some growing up to do. "Swag, swag, swag on you/Chillin' by the fire while we eatin' fondue," he raps in the opening verse, prompting the question: Has "swag" officially jumped the shark? Elsewhere, he promises his prospective paramour, "I could be your Buzz Lightyear/Fly across the globe," and "I'ma make you shine bright/Like you layin' in the snow—brrr!" Despite the handful of lame couplets aside, "Boyfriend" is at least sonically polished enough to belong on a radio playlist with the Usher and Justin Timberlake songs that brought Bieber YouTube fame just three short years ago. In fact, the club-ready beat and guitar-plucked chorus recall Timberlake's most pivotal transition single, 'N Sync's "Girlfriend." While "Boyfriend" exists almost exclusively to give 12-year-old girls heart palpitations at the mere thought of being Bieber's fondue partner, the song is a promising sign of what could be a prosperous adult career for the 18-year-old.—AH

HIP-HOP

BIG K.R.I.T.

I Got This (3:24)

Producer: Big K.R.I.T.

Writers: J. Scott, W. Hutch

Publisher: Sippi Land Publishing (BMI), Jobete Music, OPC Music Publishing (ASCAP)
Def Jam

Beyond the boards, Big K.R.I.T. continues to astound. His self-produced new track,

"I Got This"—which may appear on his long-awaited Def Jam debut, *Live From the Underground*—starts with the jittery click of a guitar pick against strings, but with the bend of a bass note it morphs into a classic Southern rap symphony, complete with relentless high-hat ticks, rat-

ting snares and the stickiest synth line this side of G-funk. K.R.I.T. sounds as nimble as ever on the mic by showcasing the versatility of his Southern drawl: The MC can let his voice glide before instantly throwing his flow into high gear and piling syllables on top of each other. The overall subject matter of "I Got This" isn't groundbreaking or even insightful, but K.R.I.T.'s skill is so impressive that by the time he's whispering "I got this here" during the bridge, it's hard not to believe him.—JPB

POP

ALPHABEAT

Vacation (2:55)

Producer: Alphabeat

Writer: A. SG Nielsen

Publisher: Good Songs Publishing

Copenhagen Records

Is there room in commercial pop music for PG-rated, stakes-free tracks like "Vacation"? Danish collective Alphabeat has never shied away from impossibly upbeat singles—2006 overseas hit "Fascination" is a giddy jolt that hasn't lost its luster, and 2009's "The Spell" is vivid but immaculately written. "Vacation," which previews a new album set for a late-summer release, offers well-worn sensory pleasures, with



TENACIOUS D

Rize of the Fenix (5:53)

Producer: John

Kimbrough

Writers: J. Black, K. Gass

Publishers: Time for My Breakfast Music/Buttflap Music (ASCAP), Gridiron Greats Music (BMI)
Columbia

They may not be much for spelling, but Jack Black and Kyle Gass are certainly literate, as evidenced by the clever title track of their third Tenacious D album. With ebb-and-flow dynamics that reference the classic-rock stylings of the Who and the more metallic bombast of Rush and Triumph, "Rize of the Fenix" alternately laments the duo's fate in the wake of the "Pick of Destiny" film bomb ("What will we do about all the fans that have the D tattoo?") and voices a celebratory resolve to "rise again," just like the phoenix (or fenix, take your pick). The tune alternates between acoustic melodicism and galloping hard-rock anthemics, with Black and Gass engaging in fast-paced musical dialogue that makes the D's "issues" sound as weighty as the affordable health care debate. Mostly, "Rize of the Fenix" makes it clear that the D isn't done or dead, and that the duo will live to rock another day, meriting cheers as well as laughs along the way.—GG



glitzy guitar riffs and soothing percussion propping up an ode to a relaxing holiday. "Destination? I don't care/We can go anywhere!" the band members sing in perfect harmony at one point, shrugging off their worries as the sunny synthesizer plinks snake around their voices. "Vacation" doesn't carry the breathless joy of a song

like "Fascination"—perhaps due to its mundane chorus, or maybe because Alphabeat has been providing that expected burst of energy for years. Yet the band remains a premier pop act in Europe, and even if "Vacation" doesn't dazzle, another Alphabeat single certainly could do so before 2012 comes to a close.—JL

ROCK

GARBAGE

Blood for Poppies (3:41)

Producer: not listed

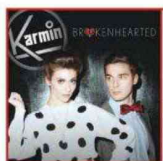
Writer: not listed

Publisher: not listed

Stunvolume

For the lead single from its first album in seven years, Garbage picked a song that captures what first made the group stand out amid the swarm of '90s alt-rock acts, with crunchy guitar riffs and moody electronic

details tempered by soaring singalong choruses. Garbage veered slightly toward electronic pop last decade with songs like "Cherry Lips (Go Baby Go)," but if "Blood for Poppies" is any indication, the band's forthcoming album, *Not Your Kind of People*, won't do the same. Musically, the single has the teeth of early hits like "Only Happy When It Rains," but lyrically, "Blood for Poppies" is far less dark and mysterious. When vocalist Shirley Manson sings "Don't know why they're calling on the radio/They know I'm here, just out of sight" in the chorus, she's speaking directly to Garbage die-hards, expressing some frustration with their impatience while still heralding her band's return. For a frontwoman whose brazen nature defined her, it's a quiet way to declare, "We're back!"—JM



KARMIN

Brokenhearted (3:49)

Producers: Circuit, Emily

Wright

Writers: various

Publishers: various

Epic

Karmin has made a career out of covering some of the most popular songs on the Billboard charts, and on the duo's second original single, the pair try once again to craft its own undeniable hit. With "Brokenhearted," it's almost there. The chorus, pinched with guitar licks that Katy Perry or Jessie J would die to sing over, is as catchy as they come. But vocalist Amy Heidemann sounds a little lost on the verses, her voice



getting washed out by the heavily processed pop production from Circuit and Emily Wright. Heidemann's penchant for jumping between earnest singing and playful rapping makes the vocalist difficult to keep up with, especially when the arrangement doesn't alternate between the two styles. Karmin gets close to its breakout look with "Brokenhearted," but the group needs some polishing before it releases a smash.—JB

LEGEND & CREDITS

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The Don Dada: DON OMAR

LATIN BY LEILA COBO

IN HIS ZONE

Don Omar lands another hit atop the Latin charts, keeps connecting at social

Don Omar is having one of those moments where everything seems to be going his way. The Puerto Rican artist and actor had two No. 1s on Billboard's Hot Latin Songs chart in 2011—"Taboo" and the indefatigable "Danza Kuduro." Last week, he returned to the top spot with his new single, "Dutty Love," featuring Natty Natasha, an artist signed to his own label, Orfanato Music Group. Don Omar is signed to Universal Music Latin Entertainment (UMLE).

Although "Dutty Love" was forced out of the penthouse this week to No. 3 on the chart by Michel Teló and Juan Magán, the track, which sits at No. 3 on Billboard's Latin Digital Songs chart, clearly isn't going anywhere.

"Clear Channel tells me it's their No. 1 record in research [on their Latin stations]," says Gabriel Buitrago, president of Summa Entertainment, which is handling Don Omar's radio promotion. "This was a different style for Don Omar and it was refreshing," he adds, noting that "Dutty" is romantic and mellow, as opposed to the uptempo, danceable "Danza" and "Taboo."

In a twist, Omar's manager Adam Torres says the popularity of "Dutty Love" began in Colombia, where fans started listening to the song after Don Omar posted it on his website, OrfanatoMusic.com, without video. "Someone picked it up and it just started growing in Colombia," Torres says. "It was just an infectious, catchy song. Once it became a huge hit in Colombia, we started focusing here in the U.S. and Puerto Rico."

The track built naturally on radio, entering

Hot Latin Songs at No. 48 on Dec. 31, 2011, then rising steadily. It hit No. 5 on Feb. 25, and has remained in the top 10 ever since, peaking at No. 1 on April 7. The rise of "Dutty Love," which still doesn't have a video, also propelled Don Omar onto Billboard's social chart, where he rose 47-22 on April 7 before dropping to No. 31 this week.

Whether up or down, however, Don Omar is one of few acts who, while he only sings in Spanish, maintains a steady presence on the social chart, where he's reached the top 10 multiple times thanks to "Danza," which has remained at No. 1 on Latin Digital Songs for 35 weeks. Don Omar will release his fifth studio album, *MO2, New Generation*, May 1 on UMLE. *MO2* (which stands for *Meet the Orphans 2*) is a sequel of sorts to his last album, *Meet the Orphans*, which has sold 108,000, according to Nielsen SoundScan.

Don Omar also recently announced that he'll return with a feature part in the next chapter of film franchise "The Fast & the Furious," set to begin filming this summer. (He previously appeared in the series' fourth and fifth installments.) Since touring Europe earlier this year, he's played more than 20 U.S. club shows, penned a song for Mexico's Sol beer and is set to announce a new alliance with dance/exercise company Zumba. ●●●

Don Omar will sit for a Q&A at the Billboard Latin Music Conference to discuss the marketing behind his hits and business ventures. For more details, go to billboardlatinconference.com.

COVER SET SOARS

Sarah Darling's version of 'Blackbird' shines light on compilation album for a cause

Sarah Darling's cover of the Beatles' "Blackbird" is taking flight, thanks to support from Sirius Satellite Radio and video play on CMT.

Culled from *'Let Us In' Nashville—A Tribute to Linda McCartney*, the multi-artist compilation, which benefits the Women and Cancer Fund, was released by Reviver Music, a Livingston, N.J.-based label founded in 2009 and distributed by Sony's RED. Reviver was originally established for "the singular goal of delivering a social action agenda through the music of Sir Paul McCartney," according to its website, ReviverMusic.com. Linda McCartney was diagnosed with breast cancer in 1995 and died in 1998.

"It was such a great surprise because it was an organic thing," Darling says of the song's success. "Sometimes those are the best when you're not expecting something to take off."

According to Reviver Music CEO David Ross, "Blackbird" is an "emphasis" track from *'Let Us In' Nashville*. Released in November 2011 with Paul McCartney's blessing, the album features Nashville artists performing



McCartney songs, including Ricky Skaggs' take on "Listen to What the Man Said," Steel Magnolia's "Maybe I'm Amazed" and Phil Vassar's "Lady Madonna."

When Ross began putting together *'Let Us In' Nashville*, Darling, signed to Black River Entertainment, was the first artist he approached. "I begged for that one," Darling says of recording "Blackbird" with producer Dann Huff, who is also helping her Black River album, due later this year. "That is my favorite Beatles song. When you start playing guitar, that's the song you teach yourself how to play. I love that song and what it's about."

Last November *'Let Us In' Nashville* artists gathered at Nashville's Ryman Auditorium for a benefit concert that will be released on DVD later this year.

According to Ross, Reviver plans to release future *'Let Us In'* albums from artists in various genres. The next will be an Americana album slated for release in September featuring Steve Earle, Ollabelle, Jim Lauderdale and others. —Deborah Evans Price

HIP-HOP BY ERIKA RAMIREZ

TAKING OFF

LoveRance single flies again with help from 50 Cent

"UPI," the debut single from 24-year-old rapper LoveRance, first floated into the upper reaches of Billboard's Hot R&B/Hip-Hop Songs chart as an independent release last June. Propelled by a grass-roots marketing campaign—the Bay Area native born Rance Oliver posted the song on Facebook and "walked around just giving out tapes with just that song," he says—and with fellow unknowns Skipper and the song's producer JamSu! onboard, "UPI" entered the chart at No. 96 before drifting as high as No. 70 during its initial 19-week run. By Oct. 29, "UPI" had dropped back to No. 95, then fell off the chart.

But on Feb. 4 "UPI" returned to Hot R&B/Hip-Hop Songs where, buoyed by a new 50 Cent verse and backed by Interscope, which signed LoveRance in September, the track has found new life. This week the raunchy anthem rises 9-7 and continues to build.

The song's success has been a victory not just for LoveRance but also Interscope executive VP

of A&R Larry Jackson. "It's been a mission of mine to find a song from my hometown, San Francisco, that I can nurture and help chart into success," says Jackson, who first heard the track on KMEL music director Big Von broke the record after the station's DJ Amen passed it along.)

On Sept. 30, Jackson met with LoveRance and Interscope Geffen A&M chairman Jimmy Iovine and, according to those involved, LoveRance signed his deal with Interscope the same day. "Jimmy and I loved the song and loved everything he played for us," Jackson says. "We decided at that point, that day, to sign him."

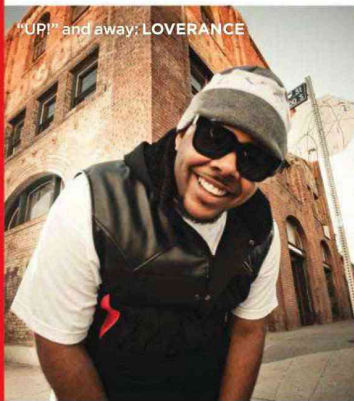
Once the ink dried, Jackson contacted 50 Cent about a potential collaboration. "[In] early November, I asked 50 Cent if he had heard his record," Jackson recalls. "He said, 'Yeah, I know that record. I almost signed him [after] Von brought it to me.' I said, 'I'm working with them; they're from my hood. I think you should hop on the record.' He said yes and a week later he had the verse finished."

Interscope went to radio with "UPI" featuring 50 Cent. Two months later, the song was back on the charts.

With his name on the rise, LoveRance is readying his mixtape, *Happy Fuckin' Birthday*, which he plans to release later this month. As for his next single? He plans to let fans' feedback on Facebook and Twitter drive that.

"I'm going to let them tell me what they like after they listen to the mixtape," says LoveRance (@loverance). "I want to give them what they want." ●●●

Additional reporting by Karinah Santiago.



"UPI" and away: LOVERANCE

BIEBER BUCKS

As Justin Bieber's single "Boyfriend" clocks the fourth-best-selling digital sales frame of all time with 521,000 units sold—making it the fastest-selling digital track since Bruno Mars' "Grenade" in 2011—the question is: Who gets the money, and how much?

Billboard's calculations are based on the \$1.29 list price, and assumes that Universal Music Group charges 90 cents wholesale for each unit downloaded. iTunes collects the remaining 39 cents per unit sold, giving the retailer \$203,190 for 521,000 sold. Island Def Jam collects its \$327,709 after all of the songwriters, producers and publishers are paid.

MASON LEVY (Producer/Co-Writer) \$17,378.61

\$8,000.61 from mechanical royalties: We're assuming Bieber has a 25% stake in the song and Posner a 30% stake, leaving the remaining co-writers with 22.5% each. At 521,000 units, that's a mechanical royalty payout of \$10,667.48, less \$2,666.87 to his co-publisher, Warner/Chappell.
\$9,378 from producer's points: Assuming the same share as Posner.

PUBLISHERS (Universal Music Publishing Group, Sony/ ATV, Warner/Chappell) \$11,852.76

MATTHEW MUSTO (Co-Writer) \$8,000.61

\$8,000.61 from mechanical royalties: Out of a total \$10,667.48, Musto gets the songwriter share and the co-publisher share of \$8,000.61, and his publisher, UMPG, gets \$2,666.87.

ITUNES \$203,190

ISLAND DEF JAM \$327,709

JUSTIN BIEBER \$83,913.57

\$75,024 from sales: assumes a superstar royalty level of 20%, from which producers' points are deducted, leaving 16%. That's 521,000 units times 14.4 cents, or \$75,024.
\$8,889.57 from mechanical royalties: We've assumed a full statutory rate of 9.1 cents per copy, so the total mechanical payout for 521,000 units will be \$47,411. Bieber is entitled to both a songwriter's share (and industry sources say that he does indeed contribute to the songwriting process) as well as a publisher's share. Songwriting splits are usually closely guarded secrets, but we've assumed a healthy 25% share for Bieber, given that he's the reason the track will sell so strongly. Sources say all four songwriters have co-publishing with a major publisher (for Bieber, it's Universal Music Publishing Group), and we've assumed a typical 50/50 co-publishing split. Bieber's mechanical royalty comes to \$11,852.75. Of that, Bieber gets the songwriter share of \$5,926.38 and the co-publishing share of \$2,963.19 for a total of \$8,889.57, while his publisher gets \$2,963.19.

MIKE POSNER (Producer/Co-Writer) \$20,045.48

\$10,667.48 from mechanical royalties: Sources say that Posner had a bigger hand in the song, so we figure him for a 30% split of the mechanical royalty payment, which is \$14,223.30, less 25% of his share—\$3,555.83—to his co-publisher, Sony/ATV.
\$9,378 from producer's points: Posner shares production credit with Mason Levy. We're assuming a 50/50 split of the 4% producer's share, or 2% of Def Jam's gross revenue (\$468,900, after iTunes' take), which equals \$9,378.

**TOTAL
\$672,090**

'BOYFRIEND' MAKES STRONG FIRST IMPRESSION

Justin Bieber's "Boyfriend" launches with the fourth-best digital sales frame since Nielsen SoundScan began tracking download sales. The track opens at No. 1 on Hot Digital Songs with 521,000 sold. While it's the fourth-highest total, it's the second-best mark not aided by Christmas-week sales activity, when figures annually spike amid frenzied holiday shopping. Only Flo Rida's "Right Round" sold more (636,000; Feb. 28, 2009) in a week not influenced by yuletide consumer behavior.

Considering its impressive start, "Boyfriend" could continue to sell strongly, as, of the previous seven titles that account for the top 10 digital sales frames (see graph, right), all have sold at least 3.6 million downloads. The Black Eyed Peas' "Boom Boom Pow," which opened with 465,000 the week of April 18, 2009, is the top seller in digital sales since its release. It ranks as the sixth-best-selling download in SoundScan history.

—Gary Trust

A look at the top 10 weekly download sums since Nielsen SoundScan began tracking digital sales.

Highest Weekly Sales	Title	Artist	Chart Date
636,000	"Right Round"	Flo Rida	Feb. 28, 2009
610,000	"TiK ToK"	Ke\$ha	Jan. 9, 2010
559,000	"Grenade"	Bruno Mars	Jan. 8, 2011
521,000	"Boyfriend"	Justin Bieber	April 14, 2012
509,000	"Born This Way"	Lady Gaga	March 5, 2011
509,000	"Firework"	Katy Perry	Jan. 8, 2011
467,000	"Low"	Flo Rida featuring T-Pain	Jan. 12, 2008
465,000	"Boom Boom Pow"	The Black Eyed Peas	April 18, 2009
460,000	"Right Round"	Flo Rida	March 7, 2009
448,000	"Born This Way"	Lady Gaga	Feb. 26, 2011

BUBBLING UNDER

>>> LUMINEERS LOOMING AT TRIPLE A
The Lumineers are closing in on their first Billboard chart appearance, as "Ho Hey" (Dualtone) is bubbling under Triple A. The stomp-and-clap folk-rock track is receiving early format support from KBCO in Denver, where the trio is based. The threesome—Wesley Schultz, Jeremiah Fraites and Neyla Pekarek—could also make its maiden chart visit next week with its self-titled debut album, released April 3. "Ho Hey" is available as a free iTunes download as part of the retailer's Indie Spotlight feature.

>>> THE NEXT BIEBER?
Sixteen-year-old pop singer Austin Mahone has nearly 600,000 followers on Twitter (@austinmahone) and 70 million views on his YouTube channel. But if you haven't heard of him yet, it's likely because you aren't a teenage girl with eyes for YouTube-born Justin Bieber-esque singers. Mahone's first commercial single, the self-released "11:11," has sold 44,000 downloads, according to Nielsen SoundScan, since arriving Feb. 14. He's also spent 11 weeks on the Social 50 chart, climbing as high as No. 25 on the Jan. 28 list.

>>> FUTURE LONE STAR STARS

The Josh Abbott Band keeps on making noise beyond the regional borders of Texas' Red Dirt music scene, as "Touch" draws 1.1 million impressions on Hot Country Songs, where it hits No. 48 in its 10th week. The song previews the band's third album, *Small Town Family Dream*, due April 24 on Abbott's own Pretty Damn Tough imprint. The group rose to No. 44 on the tally last summer with "Oh, Tonight," which features newly signed Universal Music Group Nashville singer Kacey Musgraves.

>>> GRAHAM'S 'TATTOOS' DRAWS CHART INK

North Carolina native Driicky Graham, whose name may seem like a parody of the ubiquitous Aubrey "Drake" Graham (he even has a song titled "Deadlines" . . . coincidence?), continues to approach Hot R&B/Hip-Hop Songs: His debut single, "Snap Backs & Tattoos" (eOne), has been drawing attention virally and on music TV networks. The 20-year-old rapper's song jumps 14-6 on the survey's Bubbling Under chart, fueled in part by airplay at WQHT New York and WGCI Chicago, two of rap's more prominent radio homes.

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

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THE HOT BOX

A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS



Zou Bisou Bisou

WE BOUGHT A 'ZOU'

>>After actress Jessica Pare covered the slinky French oldie "Zou Bisou, Bisou" on the season opener of AMC's "Mad Men" (March 25), her own version debuts at No. 1 on World Digital Songs with 11,000 sold, according to Nielsen SoundScan. Lionsgate released the 2:18-long French-language track on March 26.

DJ PAULY D DEBUTS

>>MTV personality DJ Pauly D of "Jersey Shore" nets his second hit on the Dance/Electronic Digital Songs chart as "Night of My Life" (featuring Dash) debuts at No. 15 with 18,000 downloads sold. The track is also the theme to his new MTV show "The Pauly D Project" and is his first chart hit with 50 Cent's G-Note Records.



LANG'S 'IDOL' LOVE

>>Jonny Lang's "Still Rainin'" debuts at No. 1 on Blues Digital Songs (6,000; up 11,690%) after Phillip Phillips (above) performed a cover of it on "American Idol" last week. (Theme: "songs from your idols.") Lang also bullets 19-5 with "Lie to Me," re-enters with "Red Light" at No. 12 and debuts at No. 15 with "Give Me Up Again."

CHART BEAT

>>Beyoncé collects her 18th No. 1 on Dance Club Songs, as "Love on Top" jumps 4-1. She's now just one No. 1 away from tying Janet Jackson for the second-most leaders in the chart's 35-year history. Only Madonna has more (41). Speaking of the Material Girl...

>>Despite boasting a combined five No. 1 albums on the Billboard 200 in the '80s, Madonna and Lionel Richie had never ranked in the survey's top two concurrently until this week (see chart, page 34). The superstar veterans hadn't charted in the top five together since the week of Oct. 4, 1986, when Richie's *Dancing on the Ceiling* ranked at No. 1 and Madonna's *True Blue* placed at No. 5.

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

PHILLIPS: MICHAEL BECKER/FOX

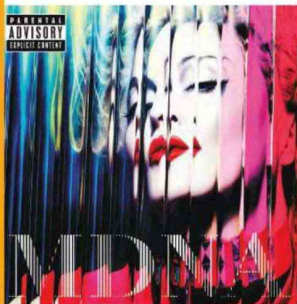
Billboard

CHARTS

Madonna, Lionel Richie Debut At Nos. 1 & 2

Madonna scores her eighth No. 1 on the Billboard 200 with the debut of her album *MDNA*, while Lionel Richie's all-star country collaborations set *Tuskegee* bows in the runner-up slot—his highest-charting album since 1986.

MDNA sold 359,000 copies, according to Nielsen SoundScan, and is her fifth straight studio album to debut at No. 1. It follows 2008's *Hard Candy*, which moved 280,000 in its first week. *MDNA*'s opener is her best sales week since 2000's *Music* shifted 420,000 when it debuted at No. 1.



Madonna remains in second place among women with the most No. 1 albums. She now needs only one more to tie Barbra Streisand, the leader among women with nine chart-toppers.

Lady M has now released No. 1 albums in the '80s, '00s and '10s. She

missed scoring a No. 1 in the '90s, instead notching five No. 2 releases with *I'm Breathless*, *The Immaculate Collection*, *Erotica*, the "Evita" soundtrack and *Ray of Light*.

MDNA's sales were aided by a successful album sales promotion involving Madonna's upcoming world tour. U.S. customers who bought a concert ticket had the option of receiving the album as part of their purchase. The only sales that count toward an album's chart position are those where ticket buyers opted to receive *MDNA*.

This sort of ticket/album promotion has been used in the recent past by such acts as Bon Jovi and Tom Petty. The latter's *Mojo* album debuted at No. 2 on July 3, 2010, with 125,000—thanks to a fair number of customers who got the album through a ticket purchase. (It also was Petty's best sales week since Christmas of 1994.) The same goes for Bon Jovi's 2007 No. 1 album, *Lost Highway*.

Sources suggest that *MDNA* may have sold around 180,000 copies through the ticket/album offer—a handsome figure indeed. Certainly, based on Madonna's previous debut sales weeks (she hasn't had a studio set start with less than 240,000 since 1994), *MDNA* would've been No. 1 even

without the ticket/album promotion.

Meanwhile, Richie's *Tuskegee* starts with 199,000—his best sales frame since SoundScan began tracking sales in 1991. His previous largest week in that span of time was when 2006's *Coming Home* started with 75,000 at No. 6. Richie last charted higher on the Billboard 200 in 1986, when *Dancing on the Ceiling* spent two weeks at No. 1.

Like other veteran acts before him, Richie opted to reach consumers in a creative way. First, for *Tuskegee*, he covered his own material, but with a twist. That's not far removed from a traditional covers set, which is usually the way a heritage artist reconnects with fans (e.g., Tony Bennett's *Duets* and *Duets II*, Rod Stewart's *Songbook* series). Richie also brought in A-list collaborators to sing with him (as did Bennett, as well as Santana for *Supernatural*) and crossed over to country (like Jewel and Darius Rucker have done before him). And he isn't just covering old tunes—he's covering his own familiar hits, but with a country slant. (While Richie has dabbled in country before, he has gone to great lengths to say he's not "gone country." But to the average person, one could argue this is a stylistic transition,

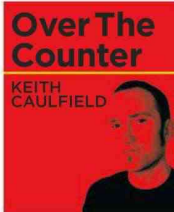
albeit a natural one.)

Richie also was the focus of an hour-long concert special on HSN on March 16. Sales generated from the shopping channel broadcast amounted to about 20,000 sold, according to the artist's label, Universal Music Nashville.

A traditional studio album from Richie would've likely never sold as well as *Tuskegee*, which targets multiple demographics. Case in point: In one week, *Tuskegee* moved more than twice what his last studio album did in total—2009's *Just Go* has sold 95,000.

In terms of release-week promotion, Madonna was off the radar, instead focusing on rehearsals for her upcoming world tour. Since headlining the Super Bowl halftime show on Feb. 5, her only significant media appearances have been a live Facebook chat with Jimmy Fallon on March 24 and a brief drop-in at Miami's Ultra Music Festival the same night.

Richie, however, worked the TV circuit hard during the past week. He was the focus of multiple CMT specials and was interviewed on NBC's "Weekend Today" (March 25), and made appearances on "The Voice" (March 26, the album's release date), "Today," "Late Show With David Letterman" and CNN's "Piers Morgan" (all on March 27). Then, on April 1, he performed on CBS' telecast of the Academy of Country Music Awards.



Over The Counter

Market Watch A Weekly National Music Sales Report

Weekly Unit Sales

	ALBUMS	DIGITAL ALBUMS*	DIGITAL TRACKS
This Week	6,160,000	2,331,000	26,676,000
Last Week	5,462,000	2,108,000	25,623,000
Change	12.8%	10.6%	4.1%
This Week Last Year	6,633,000	2,217,000	24,522,000
Change	-7.1%	5.1%	8.8%

*Digital album sales are also counted within album sales.

Weekly Album Sales (Million Units)



Year-To-Date

	2011	2012	CHANGE
OVERALL UNIT SALES			
Albums	77,828,000	77,836,000	0.0%
Digital Tracks	339,116,000	361,320,000	6.5%
Store Singles	707,000	703,000	-0.6%
Total	417,651,000	439,859,000	5.3%
Albums w/TEA*	111,739,600	113,968,000	2.0%

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

ALBUM SALES



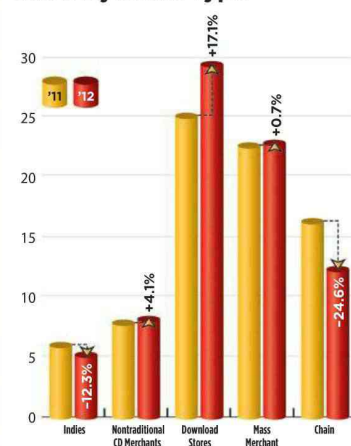
SALES BY ALBUM FORMAT

CD	51,863,000	47,416,000	-8.6%
Digital	25,110,000	29,395,000	17.1%
Vinyl	838,000	1,008,000	20.3%
Other	17,000	18,000	5.9%

For week ending April 1, 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
1	1	1	MADONNA LIVE NATION/INTERSCOPE 016658/IGA (13.98)	MDNA		1
2	NEW	1	LIONEL RICHIE MERCURY NASHVILLE 016000/UMGN (15.98) ⊕	Tuskegee		2
3	2	58	ADELE XL/COLUMBIA 44699*/SONY MUSIC (11.98)	21	1	1
4	NEW	1	SHINEDOWN ATLANTIC 528523*/AG (18.98)	Amaryllis		4
5	1	2	SOUNDTRACK The Hunger Games: Songs From District 12 And Beyond LIONSGATE 016384/UNIVERSAL REPUBLIC (13.98)			2
6	4	1	ONE DIRECTION SYCO/COLUMBIA 92491*/SONY MUSIC (11.98)	Up All Night		1
7	31	94	GREATEST GAINER KATY PERRY CAPITOL 84601* (18.98)	Teenage Dream	2	1
8	NEW	1	THE USED ANGER 749*/HOPELESS (13.98)	Vulnerable		8
9	6	4	BRUCE SPRINGSTEEN COLUMBIA 94254*/SONY MUSIC (11.98)	Wrecking Ball		1
10	8	8	VARIOUS ARTISTS UNIVERSAL/EMI/SONY MUSIC 09758/CAPITOL (18.98)	NOW 41		3
11	16	14	LUKE BRYAN CAPITOL NASHVILLE 70412 (18.98)	Tailgates & Tanlines		2
12	9	6	WHITNEY HOUSTON ARISTA 14626/SONY MUSIC (16.98)	Whitney: The Greatest Hits	3	2
13	12	9	GOTYE SAMPLES 'N' SECONDS/FAIRFAX 016440*/UNIVERSAL REPUBLIC (13.98)	Making Mirrors		9
14	3	2	THE SHINS SIRIUS/DEF JAM 016313/IDJMG (13.98)	Port Of Morrow		3
15	NEW	1	THE MARS VOLTA RODRIGUEZ LOPEZ PRODUCTIONS 530380/WARNER BROS. (13.98)	Noctourniquet		15
16	11	10	FUN. FUELED BY RAMEN 528048* (11.98)	Some Nights		3
17	NEW	1	MESHUGGAH NUCLEAR BLAST 2388* (16.98) ⊕	Koloss		17
18	NEW	1	THE ALL-AMERICAN REJECTS DGC/INTERSCOPE 016655/IGA (15.98)	Kids In The Street		18
19	17	2	SOUNDTRACK Shake It Up: Live 2 Dance: Music From The Disney Channel Series WALT DISNEY 013857 (13.98)			17
20	15	11	ADELE XL/COLUMBIA 44699*/SONY MUSIC (12.98)	19	2	4
21	67	62	PACE SETTER SCOTTY MCCREERY 19/MERCURY NASHVILLE 016022/IGA/UMGN (13.98)	Clear As Day		1
22	7	2	MELANIE FIONA SRC 016021/UNIVERSAL REPUBLIC (10.98)	The MF Life		7
23	25	21	JASON ALDEAN BROKEN BOW 7697 (18.98)	My Kinda Party	2	2
24	18	7	DRAKE YOUNG MONEY/CASH MONEY 016135*/UNIVERSAL REPUBLIC (17.98)	Take Care		1
25	14	13	RIHANNA SRP/DEF JAM 016313/IDJMG (13.98)	Talk That Talk		3
26	19	16	KELLY CLARKSON 19 59501/RCA (11.98)	Stronger		2
27	28	28	ERIC CHURCH EMI NASHVILLE 94266* (16.98)	Chief		1
28	27	25	LADY ANTEBELLUM CAPITOL NASHVILLE 94431 (18.98)	Own The Night		1
29	NEW	1	MY DARKEST DAYS MVM/MERCURY 016576/IDJMG (10.98)	Sick And Twisted Affair		29
30	10	2	ESPERANZA SPALDING MONTUNO/HEADS UP 33174/CORCORD (13.98) ⊕	Radio Music Society		10
31	22	19	THE BLACK KEYS MUSIC THEATRES 52989*/WARNER BROS. (18.98)	El Camino		2
32	21	23	LMFAO PARTY ROCK/WILL I AM/CHERRYTREE/INTERSCOPE 015678/IGA (9.98)	Sorry For Party Rocking		5
33	20	12	TYGA YOUNG MONEY/CASH MONEY 016727/UNIVERSAL REPUBLIC (17.98)	Careless World: Rise Of The Last King		4
34	42	37	MUMFORD & SONS GENTLEMEN OF THE ROAD 0109*/GLASSNOTE (12.98) ⊕	Sigh No More	2	2
35	NEW	1	J.J. HAIRSTON & YOUTHFUL PRAISE EVIDENCE GOSPEL/LIGHT 7246/EONE (13.98)	After This		35
36	5	2	ODD FUTURE ODD FUTURE 95478 (14.98)	The OF Tape Vol. 2		5
37	13	2	DIGGY ATLANTIC 527788/AG (11.98)	Unexpected Arrival		13
38	47	55	THE CIVIL WARS SENSIBILITY 017* (11.98)	Barton Hollow		10
39	32	27	SKRILLEX BIG BEAT/OWSLA/ATLANTIC 528521/AG (5.98)	Bangarang (EP)		14
40	NEW	1	SOUNDTRACK The Hunger Games: Original Motion Picture Score LIONSGATE 016579/UNIVERSAL REPUBLIC (13.98)			40
41	NEW	1	BRITT NICOLE SPARRROW 87857/EMI CMG (9.98)	Gold		41
42	35	26	MARANATHAI PRAISE BAND MUSIC THEATRES 72071/EMI CMG (12.98)	Top 25 Praise Songs 2012 Edition		26
43	30	24	YOUNG JEEZY CITE/DEF JAM 013738/IDJMG (13.98) ⊕	TM:103: Hustlerz Ambition		3
44	NEW	1	E-40 HEAVY ON THE GRIND 35 (40.98)	The Block Brochure: Welcome To The Soil 1, 2 & 3		44
45	57	58	BLAKE SHELTON WARNER BROS. NASHVILLE 52730/WMN (18.98)	Red River Blue		1
46	48	38	KIDZ BOP KIDS RAZOR & TIE 89271 (18.98)	Kidz Bop 21		2
47	55	51	MIRANDA LAMBERT RCA NASHVILLE 90589/SMN (11.98) ⊕	Four The Record		3
48	26	32	LANA DEL REY POLYDOR/INTERSCOPE 016425/IGA (11.98)	Born To Die		2
49	40	36	NICKELBACK ROADRUNNER 817709* (18.98)	Here And Now		2
50	33	23	COLDPLAY CAPITOL 87553* (18.98)	Mylo Xyloto		1

6 The album slides by only 16% in its third week on the chart—impressive, considering how most sets tumble hard. Its erosion was eased by the act's performance on Nickelodeon's Kids' Choice Awards on March 31.



7 The deluxe reissue of her album, dubbed *Teenage Dream: The Complete Confection*, spurs the set to its highest rank since Feb. 5, 2011, and its best sales (33,000; up 190% since Christmas).

17 With 18,000 sold, this marks the metal band's best sales week and highest-charting album. Its previous high came in 2008 with *Obzen's* No. 59 debut with 71,000.



21 The 2011 "American Idol" winner returned to the Fox TV show's stage on March 29 to sing his new single "Water Tower Town." His album is up by 172% while "Town" debuts on Country Digital Songs at No. 32 (15,000; up 3,519%).

64 Formerly on Arista Nashville, the album was reissued last week under the artist's new label EMI Nashville and bounds back onto the list with 7,000 sold (up from basically nothing the previous frame). Jackson performed on "The Tonight Show" on March 30 while GAC will re-air a "Precious Memories" special on April 7 and 8.

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
51	45	50	BRANTLEY GILBERT VALORY 860100 (14.98)	Halfway To Heaven		4
52	NEW	1	TOBYMAC FOREFRONT 83332/EMI CMG (10.98)	Dubbed & Freq'd: A Remix Project		52
53	39	28	DAVID GUETTA WHAT A MUSIC/ATLANTIC/WEA 78830/CAPITOL (18.98)	Nothing But The Beat		5
54	54	74	SOUNDTRACK The Fresh Beat Band: Music From The Hit TV Show NICKELODEON/LEGACY 95784/SONY MUSIC (9.98)			21
55	53	41	THE BAND PERRY REPUBLIC NASHVILLE 014839/UNIVERSAL REPUBLIC (10.98)	The Band Perry		4
56	34	54	FLORENCE + THE MACHINE UNIVERSAL REPUBLIC 016297* (13.98)	Ceremonials		6
57	49	39	BRUNO MARS ELEKTRA 525393* (10.98) ⊕	Doo-Wops & Hooligans		3
58	NEW	1	E-40 HEAVY ON THE GRIND 33 (15.98)	The Block Brochure: Welcome To The Soil 2		58
59	NEW	1	E-40 HEAVY ON THE GRIND 32 (15.98)	The Block Brochure: Welcome To The Soil 1		59
60	85	63	PAUL MCCARTNEY MPL/HEAR 33369*/CONCORD (14.98)	Kisses On The Bottom		5
61	NEW	1	DEV INDIE-POP DIGITAL EX/UNIVERSAL REPUBLIC (7.98)	The Night The Sun Came Up		61
62	NEW	1	JUSTIN TOWNES EARLE Nothing's Gonna Change The Way You Feel About Me Now BLOODSHOT 193* (15.98)			62
63	38	77	MAROON 5 ASIM/OCTONE 015984/IGA (15.98)	Hands All Over		2
64	RE-ENTRY	1	ALAN JACKSON ACB 00322/EMI NASHVILLE (16.98)	Precious Memories		4
65	52	30	LIL WAYNE YOUNG MONEY/CASH MONEY 015548*/UNIVERSAL REPUBLIC (13.98)	Tha Carter IV	2	1
66	41	20	WHITNEY HOUSTON ARISTA 18699/SONY MUSIC (10.98)	The Bodyguard		1
67	NEW	1	EDNITA NAZARIO SONY MUSIC LATIN 89147 (11.98)	Desnuda		67
68	65	66	TOBY KEITH SHOW DOG-UNIVERSAL 015592 (9.98)	Clancy's Tavern		5
69	36	46	JAY Z KANYE WEST ROC-A-FELLA/ROC NATION/DEF JAM 015426/IDJMG (13.98)	Watch The Throne		1
70	63	67	TYLOR SWIFT BIG MACHINE 130300A (18.98) ⊕	Speak Now	3	1
71	NEW	1	E-40 HEAVY ON THE GRIND 34 (15.98)	The Block Brochure: Welcome To The Soil 3		71
72	43	56	FOSTER THE PEOPLE STARTIME/COLUMBIA 74457*/SONY MUSIC (9.98)	Torch		8
73	50	35	VAN HALEN INTERSCOPE 016477*/IGA (13.98) ⊕	A Different Kind Of Truth		2
74	68	65	TIM MCGRAW CURB 79320 (13.98)	Emotional Traffic		2
75	58	57	SKRILLEX BIG BEAT/ATLANTIC 526918/AG (5.98)	Scary Monsters And Nice Sprites (EP)		49
76	64	81	ZAC BROWN BAND SOUTHERN GROUNDS/BIGGER PICTURE/ATLANTIC 524722/AG (18.98) ⊕	You Get What You Give		1
77	NEW	1	OVERKILL EONE 2152* (15.98)	The Electric Age		77
78	23	2	CASEY JAMES 19/BNA 89538/SMN (9.98)	Casey James		23
79	44	17	WHITNEY HOUSTON ARISTA 10033/RCA (11.98)	I Look To You		1
80	NEW	1	IRON MAIDEN UME 01658 (19.98)	En Vivo!: Live At Estadio Nacional, Santiago		80
81	NEW	1	FLYING COLORS MUSIC THEATRES 7353*/MASCOT (14.98)	Flying Colors		81
82	72	68	FIVE FINGER DEATH PUNCH PROSPECT PARK 50104 (15.98)	American Capitalist		3
83	NEW	1	SIDEWALK PROPHETS FERVENT 868390/WARNER-CURB (13.98)	Live Like That		83
84	29	18	SOUNDTRACK WATERTOWER DIGITAL EX (9.98)	Project X		12
85	NEW	1	GUY PENROD SERVANT/GATHER 48142/EMI CMG (13.98)	Hymns		85
86	76	99	NEWSBOYS ZINEBAK 71892/EMI CMG (11.98)	God's Not Dead		63
87	61	47	MARY J. BLIGE MATRIMACH/DIFFEN 016575/IGA (13.98)	My Life II...The Journey Continues (Act 1)		5
88	59	29	WHITNEY HOUSTON ARISTA/LEGACY 58903/SONY MUSIC (15.98 CD/DVD) ⊕	Whitney Houston		1
89	73	82	PITBULL MR. 305/POLO GROUNDS/J 89060/RCA (11.98)	Planet Pit		7
90	NEW	1	VARIOUS ARTISTS The Bach Guide: Haydn Symphonies: A Big Bach Guide Set VANGUARD CLASSICS DIGITAL EX (9.98)			90
91	66	60	BEYONCE PARKWOOD/COLUMBIA 90824/SONY MUSIC (13.98)	4		1
92	NEW	1	MAYDAY STRAWG 850/RBC (15.98)	Take Me To Your Leader		92
93	103	116	JAKE OWEN RCA NASHVILLE 89547/SMN (10.98)	Barefoot Blue Jean Night		6
94	56	34	TONY BENNETT RPM/COLUMBIA 86253/SONY MUSIC (13.98) ⊕	Duets II		1
95	90	42	VARIOUS ARTISTS GRAMMY 016393/UNIVERSAL REPUBLIC (13.98)	2012 Grammy Nominees		4
96	80	2	BILLY JOEL COLUMBIA/LEGACY/STARBUCKS 92107 EX/SONY MUSIC (12.98)	Opus Collection		80
97	140	2	VARIOUS ARTISTS 47th Academy Of Country Music Awards: 2012 Nominee Spotlight ZINEBAK 705202 EX (8.98)			97
98	79	80	SOUNDTRACK SUMMIT/CHOP SHOP/ATLANTIC 528555/AG (18.98)	The Twilight Saga: Breaking Dawn: Part 1		4
99	153	163	BLAKE SHELTON REPRISE (NASHVILLE) 525092/WMN (18.98)	Loaded: The Best Of Blake Shelton		18
100	RE-ENTRY	57	LIONEL RICHIE MOTOWN/UTV 068140/UME (18.98)	The Definitive Collection		19

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THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
101	78	84	J. COLE ROCKAWAY/COLUMBIA 57920/SONY MUSIC (11.99)	Cole World: The Sideline Story	1	1
102	71	75	NICKI MINAJ YOUNG MONEY/CASH MONEY 015021*/UNIVERSAL REPUBLIC (13.99)	Pink Friday	1	1
103	113	147	PISTOL ANNIES RCA NASHVILLE 549103/SMN (11.99)	Hell On Heels	5	5
104	75	95	AMY WINEHOUSE UNIVERSAL REPUBLIC 010384* (13.99)	Lioness: Hidden Treasures	5	5
105	77	93	THE BLACK KEYS NONESUCH 520286*/WARNER BROS. (15.99)	Brothers	3	3
106	51	5	PASSION SIX STEPS/SPARROW 46387/EMI CMG (9.99)	Passion: White Flag	5	5
107	86	86	DIERKS BENTLEY CAPITOL NASHVILLE 94714 (15.99)	Home	7	7
108	112	136	LIONEL RICHIE The Best Of Lionel Richie: 20th Century Masters The Millennium Collection MOTOWN/CHRONICLES 007759/UMG (9.99)		71	71
109	123	150	JOURNEY COLUMBIALLEGACY 85889/SONY MUSIC (13.99)	Journey's Greatest Hits	10	10
110	94	110	WIZ KHALIFA ROSTRUM/ATLANTIC 527099/AG (13.99)	Rolling Papers	2	2
111	70	49	SOUNDTRACK ATLANTIC NASHVILLE 528689/WMN (18.99)	Footloose (2011)	14	14
112	104	12	SOUNDTRACK WALT DISNEY 008509 (13.99)	The Muppets	38	38
113	115	133	CREDENCE CLEARWATER REVIVAL FEAT. JOHN FOGERTY FANTASY 2*/CONCORD (17.99/21.99)	Chronicle The 20 Greatest Hits	3	67
114	RE-ENTRY	2	MIKE SNOW SONY MUSIC 016389*/UNIVERSAL REPUBLIC (11.99)	Happy To You	43	43
115	81	72	DAUGHTRY 19 81813/RCA (11.99)	Break The Spell	8	8
116	NEW	1	STICK TO YOUR GUNS SUMERIAN 211 (11.99)	Diamond	116	116
117	83	98	CASTING CROWNS BEACH STREET/REUNION 10182/SONY MUSIC (11.99)	Come To The Well	2	2
118	105	119	ZAC BROWN BAND ROAR/BIGGER PICTURE/HOME GROWN/ATLANTIC 516831/AG (13.99)	The Foundation	9	9
119	99	102	VARIOUS ARTISTS WORD/CURB/EMI/INTEGRITY 97014/RCA (13.99)	WOW Gospel 2012	30	30
120	NEW	1	CLAY AIKEN DECCA 010558 (10.99)	Steadfast	120	120
121	92	64	EMINEM WEB/SHADY/AFTERMATH/INTEERSCOPE 014411*/IGA (13.99)	Recovery	3	1
122	84	96	WALE MAYBACH 528687/WARNER BROS. (18.99)	Ambition	2	2
123	NEW	1	ALEX CLARE UNIVERSAL REPUBLIC DIGITAL EX (7.99)	The Lateness Of The Hour	123	123
124	NEW	1	CIVIL TWILIGHT WIND-UP 13288* (9.99)	Holy Weather	124	124
125	69	31	ANDREW BIRD INPOP 71811/EMI CMG (10.99)	Break It Yourself	10	10
126	82	104	VARIOUS ARTISTS UNIVERSAL/EMI/SONY MUSIC 95756/CAPITOL (18.99)	NOW 40	3	3
127	88	101	TYRESE VOLTORN RECORDS 93562 (15.99)	Open Invitation	9	9
128	NEW	1	JIMMY NEEDHAM INPOP 71811/EMI CMG (10.99)	Clear The Stage	128	128
129	107	129	AWOLNATION RED BULL 1086 (9.99)	Megalithic Symphony	99	99
130	87	131	LADY GAGA STYREALINE/CONLIVE/INTEERSCOPE 015373*/IGA (13.99)	Born This Way	2	1
131	46	-	MGK EST/AT/BAD BOY/INTEERSCOPE DIGITAL EX/IGA (4.99)	Half Naked & Almost Famous (EP)	46	46
132	117	139	VARIOUS ARTISTS WORD/CURB/PROVIDENT-INTEGRITY 48085/EMI CMG (17.99)	WOW Hits 2012	35	35
133	95	69	WHITNEY HOUSTON ARISTA 47861/SONY MUSIC (6.99)	My Love Is Your Love	4	13
134	108	126	LYNYRD SKYNYRD The Best Of Lynyrd Skynyrd: 20th Century Masters The Millennium Collection MCA 111941/UMG (9.99)		2	6
135	172	125	MERCYME FAIR TRADE/COLUMBIA 67708/SONY MUSIC (13.99)	The Generous Mr. Lovewell	3	30
136	97	145	TAYLOR SWIFT RSD/UMG 6290 (18.99)	Fearless	6	1
137	114	121	SKILLNET ARDENT/FAIR TRADE/ATLANTIC 519927/AG (13.99)	Awake	2	2
138	124	122	LADY ANTEBELLUM CAPITOL NASHVILLE 97702 (18.99)	Need You Now	3	1
139	91	85	IL VOLO Il Volo ...Takes Flight: Live From The Detroit Opera House OPERA HOUSE/GATICA/RENTOR/GEFFEN 016553/IGA (13.99)		85	85
140	100	111	ANTHONY HAMILTON MISTER S MUSIC 99136/RCA (11.99)	Back To Love	12	12
141	89	89	ESTELLE HOME SCHOOL/ATLANTIC 521146/AG (11.99)	All Of Me	28	28
142	126	144	DEADMAU5 MINISTRY 551*/ULTRA (15.99)	4X4=12	47	47
143	116	123	FLORENCE + THE MACHINE UNIVERSAL REPUBLIC 013170* (13.99)	Lungs	14	14
144	96	97	THE FRAY EPIC 57802*/SONY MUSIC (11.99)	Scars & Stories	30	30
145	NEW	1	DAWN RICHARD OUR DAWN DIGITAL EX (5.99)	Armor On	145	145
146	118	113	ETTA JAMES The Best Of Etta James: 20th Century Masters The Millennium Collection MCA 111953/UMG (9.99)		32	32
147	93	114	FOO FIGHTERS RSD/UMG 6290*/RCA (11.99)	Wasting Light	1	1
148	126	137	THE TEMPTATIONS The Best Of The Temptations-The 60's: 20th Century Masters The Millennium Collection MOTOWN 53352/UMG (9.99)		73	73
149	181	196	ELI YOUNG BAND REPUBLIC NASHVILLE 015856/UNIVERSAL REPUBLIC (10.99)	Life At Best	6	6
150	122	146	BOB MARLEY AND THE WAILERS TUFF GONG/ISLAND 548904*/UMG (13.99)	Legend: The Best Of Bob Marley And The Wailers	26	26



114 After iTunes nabbed an exclusive early release on the deluxe version of the set (March 13), which granted it a No. 43 debut (9,000), it fell off the chart. It returns after its wide release, selling 4,000 (up 94%).



123 The album's "Too Close" is featured in a commercial for Microsoft's Internet Explorer, which began airing in early March. The set starts with 4,000 and bows at No. 2 on Heatseekers Albums.

163 This new album contains bonus instrumental tracks that were originally found on the deluxe versions of the set's initial release last year. It debuts with 3,000 and enters Dance/Electronic Albums at No. 12.

179 The star was one of the many performers on the CBS broadcast of the Academy of Country Music Awards (April 1) that set an immediate impact from the show (up 57%). Expect a bigger gain next issue after a full week has passed.

180 & 194 Pretend to be surprised as any act with the word "celtic" in its name takes a nose dive in the first full sales week after St. Patrick's Day. Thundr's down 78% at No. 180, while Woman falls 70% at No. 194.

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
151	NEW	1	MAKE ME FAMOUS SUMERIAN 110 (11.99)	It's Now Or Never	1	151
152	RE-ENTRY	71	KENNY CHESNEY BNA 65555/SMN (11.99)	Greatest Hits II	3	3
153	NEW	1	HANK WILLIAMS JR. CURB 79299 SX (14.99)	Best Of: All My Rowdy Friends	1	153
154	NEW	1	JOAN OSBORNE WOMANLY HPS 28883/SAGUARO ROAD (13.99)	Bring It On Home	1	154
155	NEW	1	RUSKO MAD DECENT 156*/DOWNTOWN (14.99)	Songs	1	155
156	NEW	1	GOD FORD VICTORY 660 (13.99)	Equilibrium	1	156
157	162	179	AEROSMITH The Best Of Aerosmith: 20th Century Masters The Millennium Collection GEPFFEN 001101/UMG (9.99)		67	67
158	139	158	ERIC CLAPTON The Best Of Eric Clapton: 20th Century Masters The Millennium Collection CHRONICLES/UMG 002759/UMG (9.99)		66	66
159	138	171	FIVE FINGER DEATH PUNCH PROSPECT PARK 50100* (13.99)	War Is The Answer	1	159
160	98	112	ROBERT GLASPER EXPERIMENT BLUE NOTE 88333* (17.99)	Black Radio	15	15
161	127	138	BOB SEGER & THE SILVER BULLET BAND HIDEOUT 46151/CAPITOL (19.99)	Ultimate Hits: Rock And Roll Never Forgets	19	19
162	NEW	1	KORN ROADRUNNER 617728 (18.99)	The Path Of Totality	1	162
163	125	117	DAVID GUETTA WHAT A MUSIC/ASTRALWERKS DIGITAL EX/CAPITOL (7.99)	Nothing But The Beat: The Electronic Album	1	163
164	110	115	ROMEO SANTOS SONY MUSIC LATIN 82346 (11.99)	Formula: Vol. 1	9	9
165	130	148	BOYZ II MEN The Best Of Boyz II Men: 20th Century Masters The Millennium Collection MOTOWN/CHRONICLES 001098/UMG (9.99)		70	70
166	NEW	1	PAUL WELLER YEP ROC 2259* (15.99)	Sonik Kicks	1	166
167	182	175	JUSTIN BIEBER SCHOOLBOY/RAYMOND BRAUN/ISLAND 014063/IDJMG (10.99)	My World 2.0	1	167
168	141	73	LUKE BRYAN CAPITOL NASHVILLE 65633 (18.99)	Doin' My Thing	6	6
169	RE-ENTRY	8	HUNTER HAYES ATLANTIC NASHVILLE 528990/WMN (18.99)	Hunter Hayes	18	18
170	RE-ENTRY	32	CHRIS YOUNG RCA NASHVILLE 85497/SMN (10.99)	Neon	4	4
171	133	155	THREE DOG NIGHT The Best Of Three Dog Night: 20th Century Masters The Millennium Collection MCA 112073/UMG (9.99)		109	109
172	173	-	RODNEY ATKINS CURB 79255 (18.99)	Take A Back Road	8	8
173	131	153	BARRY WHITE The Best Of Barry White: 20th Century Masters The Millennium Collection ISLAND/CHRONICLES/IDJMG 00884/UMG (9.99)		78	78
174	143	176	JOHNNY CASH/WILLIE NELSON AMERICAN/COLUMBIA/SONY MUSIC CMG 84990/SONY MUSIC (6.99)	VH1 Storytellers	1	56
175	155	166	JUSTIN MOORE VALOR RECORDS (10.99)	Outlaws Like Me	5	5
176	142	169	EMINEM WEB/AFTERMATH/INTEERSCOPE 490629*/UMG (13.99)	The Marshall Mathers LP	1	1
177	RE-ENTRY	16	MADONNA WARNER BROS. 289404* (18.99)	Celebration	7	7
178	157	159	THE MONKEES RHINO FLASHBACK 528089 EX/RHINO (5.99)	Flashback With The Monkees	128	128
179	RE-ENTRY	114	MIRANDA LAMBERT COLUMBIA NASHVILLE 46554/SMN (12.99)	Revolution	8	8
180	24	71	CELTIC THUNDER CELTIC THUNDER 016471/DECCA (16.99)	Voyage	24	24
181	150	142	EMINEM WEB/AFTERMATH/INTEERSCOPE 005811*/IGA (13.99/8.99)	Curtain Call: The Hits	2	1
182	156	192	OF MONSTERS AND MEN UNIVERSAL REPUBLIC DIGITAL EX (4.99)	Into The Woods (EP)	108	108
183	121	76	WHITNEY HOUSTON ARISTA 54181/SONY MUSIC (6.99)	I'm Your Baby Tonight	4	3
184	RE-ENTRY	40	BRAD PAISLEY ARISTA NASHVILLE 83274/SMN (11.99)	This Is Country Music	2	2
185	111	79	WHITNEY HOUSTON ARISTA 47863/SONY MUSIC (8.99)	Just Whitney...	9	9
186	74	48	THE CHIEFTAINS BLU AROUND/SONY MUSIC 3245 CONCORD (13.99)	Voice Of Ages	17	17
187	101	109	VARIOUS ARTISTS UNIVERSAL/SONY MUSIC/EMI 95759/CAPITOL (18.99)	NOW That's What I Call Country Ballads	58	58
188	106	164	YOUNG THE GIANT ROADRUNNER 617806* (13.99)	Young The Giant	42	42
189	RE-ENTRY	22	LAUREN ALAINA 19/MERCURY NASHVILLE 018025/IGA/UMGN (13.99)	Wildflower	5	5
190	102	61	WHITNEY HOUSTON Triple Feature: I'm Your Baby Tonight/My Love Is Your Love/Just Whitney SONY MUSIC CMG 75919/SONY MUSIC (11.99)		21	21
191	RE-ENTRY	11	MATT NATHANSON ACROBAT/VANGUARD 79905*/WELK (12.99)	Modern Love	17	17
192	109	-	MAC MILLER RO313/UMG (13.99)	Blue Slide Park	1	1
193	NEW	1	MINISTRY 13TH PLANET/SOULFOOD 3999/AFM (16.99)	Relapse	193	193
194	37	92	CELTIC WOMAN MAHANNATH 79660 (18.99)	Believe	13	13
195	NEW	1	DJ PREMIER/BUMPY KNUCKLES WORKS OF MATT 00077*/GRACIE (13.99)	Kolexxion	195	195
196	RE-ENTRY	128	RASCAL FLATTS LYRIC STREET 002764 (13.99)	Greatest Hits Volume 1	6	6
197	160	160	CHEVELLE EPIC 52102/SONY MUSIC (11.99)	Hats Off To The Bull	20	20
198	190	161	SELENA GOMEZ & THE SCENE HOLLYWOOD 013517 (13.99)	When The Sun Goes Down	3	3
199	154	120	BIG TIME RUSH NICKELDEON/COLUMBIA 99082/SONY MUSIC (11.99)	Elevate (Soundtrack)	12	12
200	171	170	JACKSON 5 The Best Of Jackson 5: 20th Century Masters The Millennium Collection MOTOWN 007718/UMG (9.99)		114	114

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UNCHARTED™		NEXT BIG SOUND™	
DATA PROVIDED BY MYSOUND		DATA PROVIDED BY MYSOUND	
THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST
1	1	64	#1 DJ BL3ND WWW.MYSOUND.COM/BLENDZIZY
2	2	63	TRAPHIK WWW.MYSOUND.COM/TRAPHIK
3	3	59	SUNGH JUNG WWW.MYSOUND.COM/SUNGHJUNG
4	8	60	MADDI JANE WWW.MYSOUND.COM/MADDIJANEMUSIC
5	6	59	TYLER WARD WWW.MYSOUND.COM/TYLERWARD
6	7	54	PRETTY LIGHTS WWW.MYSOUND.COM/PRETTYLIGHTS
7	RE-ENTRY		MAREK HEMMANN WWW.MYSOUND.COM/MAREKHEMMANN
8	28	13	PURITY RING WWW.MYSOUND.COM/PURITYRING
9	RE-ENTRY		JAI PAUL WWW.MYSOUND.COM/JAIPAULMUSIC
10	9	60	PORTA WWW.MYSOUND.COM/PORTA1
11	16	46	NICOLAS JAAR WWW.MYSOUND.COM/NICOLASJAAR
12	24	3	DJ SKEET SKEET WWW.MYSOUND.COM/DJSKEETSKEET
13	26	7	DIRTYLOUD WWW.MYSOUND.COM/DIRTYLOUDMUSIC
14	21	17	MAX COOPER WWW.MYSOUND.COM/MAXCOOPERMAX
15	14	18	GRAMATIK WWW.MYSOUND.COM/GRAMATIK
16	10	23	UMEK WWW.MYSOUND.COM/DJUMEK
17	25	3	KRADDY WWW.MYSOUND.COM/KRADDY
18	13	6	C2C WWW.MYSOUND.COM/C2CJS
19	17	28	MORF FUSTANG WWW.MYSOUND.COM/MORFFUSTANG
20	11	48	PITTY WWW.MYSOUND.COM/BANDAPITTY
21	40	62	DAVE DAYS WWW.MYSOUND.COM/DAVEDAYS
22	20	12	GARETH EMERY WWW.MYSOUND.COM/GARETHEMERY
23	23	13	LAZY RICH WWW.MYSOUND.COM/DJLAZYRICH
24	22	6	YUNA WWW.MYSOUND.COM/YUNA
25	34	62	ALYSSA BERNAL WWW.MYSOUND.COM/ALYSSABERNAL
26	4	63	NOISIA WWW.MYSOUND.COM/DENOISIA
27	18	28	STAR SLINGER WWW.MYSOUND.COM/STARSLINGERMUSIC
28	46	24	MEYTALE COHEN WWW.MYSOUND.COM/DEWATERPRIEST
29	12	9	SHLOHMO WWW.MYSOUND.COM/SHLOMOSHUN
30	19	41	AEROPLANE WWW.MYSOUND.COM/AEROPLANEMUSICLOVE
31	RE-ENTRY		JOSEPH VINCENT WWW.MYSOUND.COM/JOSEPHVINCENTMUSIC
32	27	24	DATSIK WWW.MYSOUND.COM/DJDATSIK
33	31	31	FELGUK WWW.MYSOUND.COM/FELGUK
34	15	26	TOKIMONSTA WWW.MYSOUND.COM/TOKIBEATS
35	37	31	ORELSAN WWW.MYSOUND.COM/ORELSAN
36	36	37	GOLD PANDA WWW.MYSOUND.COM/GOLDPANDA
37	39	52	METRONOMY WWW.MYSOUND.COM/METRONOMY
38	44	9	SUPER MASH BROS. WWW.MYSOUND.COM/SPRIMSHBROS
39	35	11	GABE BONDOC WWW.MYSOUND.COM/IMGABE
40	RE-ENTRY		DON TETTO WWW.MYSOUND.COM/DONTETTO
41	RE-ENTRY		LIL CRAZED THE K.I.D WWW.MYSOUND.COM/LILCRAZED
42	5	37	JOTA QUEST WWW.MYSOUND.COM/JOTAQUEST
43	RE-ENTRY		BAG RAIDERS WWW.MYSOUND.COM/BAGRAIDERS
44	41	24	ONRA WWW.MYSOUND.COM/ONRA
45	38	4	DOWNLINK WWW.MYSOUND.COM/DOWNLINKDUB
46	29	55	THE BLOODY BETROOTS - DEATH CREW 77 WWW.MYSOUND.COM/THEBLOODYBETROOTS
47	45	28	COM TRUISE WWW.MYSOUND.COM/IAMCOMTRUISE
48	33	50	GIRL TALK WWW.MYSOUND.COM/GIRLTALK
49	RE-ENTRY		YANN TIERSSEN WWW.MYSOUND.COM/YANNTIERSSENINPROGRESS
50	RE-ENTRY		THE BOOMZERS WWW.MYSOUND.COM/DASHPROJECT

Jai Paul debuts on **Uncharted** at No. 9 after releasing his second track, "Jasmine." He began receiving attention after his first release, "BTSU (Edit)," in 2011, and both tracks have been heavily blogged about after earning Pitchfork's "Best New Music" stamp.



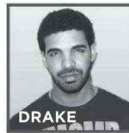
SOCIAL 50™		NEXT BIG SOUND™	
DATA PROVIDED BY MYSOUND		DATA PROVIDED BY MYSOUND	
THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST
1	4	71	#1 JUSTIN BIEBER SCHOLBOY/RAMOND BRAUN/ISLAND/IDJMG
2	5	48	LMFAO LARRY ROCK/WILLIAM/CHERRYTREE/INTERSCOPE
3	1	71	RIHANNA SRP/DEF JAM/IDJMG
4	8	71	KATY PERRY CAPITOL
5	2	61	ADELE XL/COLUMBIA
6	20	21	ONE DIRECTION SYCO
7	3	71	LADY GAGA STREAMLINE/CONLIVE/INTERSCOPE
8	27	39	SKRILLEX BIG BEAT/MAISTRAP/ATLANTIC
9	11	71	TAYLOR SWIFT BIG MACHINE
10	7	71	NICKI MINAJ YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
11	12	69	CHRIS BROWN JIVE/RCA
12	14	71	DAVID GUETTA WHAT A MUSIC/CASTRALWERKS/CAPITOL
13	9	68	BRITNEY SPEARS JIVE/RCA
14	37	11	MADONNA LIVE NATION/INTERSCOPE
15	13	71	SHAKIRA SONY MUSIC LATIN/EPIC
16	16	71	EMINEM WEB/SHADY/AFTERMATH/INTERSCOPE
17	23	71	SELENA GOMEZ HOLLYWOOD
18	6	69	PITBULL MR. 305/FARFAR/ARTIST/POLO GROUND/S/SONY MUSIC LATIN/RCA
19	10	70	LIL WAYNE CASH MONEY/UNIVERSAL REPUBLIC
20	25	57	JENNIFER LOPEZ ISLAND/IDJMG
21	15	60	BRUNO MARS ELEKTRA
22	RE-ENTRY		MATTYB UNSIGNED
23	18	52	JUSTIN TIMBERLAKE JIVE/RCA
24	21	71	LINKIN PARK MACHINE SHOP/WARNER BROS.
25	17	69	DRAKE YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
26	24	66	SNOOP DOGG DOGSY/STYLE/PRIORITY/CAPITOL
27	45	68	WIZ KHALIFA ROSTRUM/ATLANTIC
28	RE-ENTRY		WALK OFF THE EARTH SLAPDASH
29	RE-ENTRY		BOYCE AVENUE 3 PEACE
30	33	15	JESSIE J LAVA/UNIVERSAL REPUBLIC
31	22	69	RON OMAR ORFANATO/MACHETE
32	26	67	COLDPLAY CAPITOL
33	RE-ENTRY		MICHEL TELO PANTANAL/RGE/SONY MUSIC LATIN
34	NEW		THE PIANO GUYS THE PIANO GUYS
35	RE-ENTRY		DEMI LOVATO HOLLYWOOD
36	RE-ENTRY		ODD FUTURE ODD FUTURE
37	RE-ENTRY		SUNGH JUNG UNSIGNED
38	RE-ENTRY		CIMORELLI UNSIGNED
39	NEW		YOUR FAVORITE MARTIAN YOUR FAVORITE MARTIAN
40	RE-ENTRY		TIESTO MUSICAL FREEDOM
41	19	70	AVRIL LAVIGNE RCA
42	29	69	MICHAEL JACKSON MJI/EPIC
43	31	70	THE BLACK EYED PEAS INTERSCOPE
44	RE-ENTRY		RED HOT CHILI PEPPERS WARNER BROS.
45	RE-ENTRY		FLO RIDA POE BOY/ATLANTIC
46	28	66	50 CENT SHADY/AFTERMATH/INTERSCOPE
47	39	39	PINK LAFACE/RCA
48	38	66	ENRIQUE IGLESIAS UNIVERSAL MUSIC LATIN/UNIVERSAL REPUBLIC
49	35	70	BEYONCE PARKWOOD/COLUMBIA
50	46	2	GOTYE SAMPLES 'N' SECONDS/FAIRFAX/UNIVERSAL REPUBLIC

Justin Bieber returns to No. 1 on the **Social 50** thanks to buzz about his new "Boyfriend" single. He earned an overall 680% gain in YouTube views during the week, thanks to 15 million views of the song and another 5 million for teasers of its upcoming video.



ON-DEMAND SONGS™		nielsen	
DATA COMPILED BY BDS		The Official On-Demand Songs Chart of NARIN Digital/Music Org	
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE
1	1	4	#1 WE ARE YOUNG FUN. FUELED BY RAMEN/RRP
2	2	4	SOMEBODY THAT I USED TO KNOW GOTYE FEAT. KIMBRA CAMPBELL 'N' SECONDS/FAIRFAX/UNIVERSAL REPUBLIC
3	5	4	CALL ME MAYBE CARLY RAE JEPSEN 604/UNIVERSAL
4	3	4	GLAD YOU CAME THE WANTED GLOBAL TALENT/MERCURY/IDJMG
5	6	4	STARSHIPS NICKI MINAJ/ YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
6	4	4	RACK CITY TYGA YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
7	8	4	WILD ONES FLO RIDA FEATURING SIA POE BOY/ATLANTIC
8	7	4	TAKE CARE DRAKE FEAT. RIHANNA YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
9	12	4	SOME NIGHTS FUN. FUELED BY RAMEN/RRP
10	9	4	NI**AS IN PARIS JAY Z KANYE WEST ROC-A-FELLA/RDC NATION/DEF JAM/IDJMG
11	15	3	WHAT MAKES YOU BEAUTIFUL ONE DIRECTION SYCO/COLUMBIA
12	10	4	WE FOUND LOVE RIHANNA FEAT. CALVIN HARRIS SRP/DEF JAM/IDJMG
13	16	4	FEEL SO CLOSE CALVIN HARRIS/SONY
14	11	4	STRONGER (WHAT DOESN'T KILL YOU) KELLY CLARKSON 19/RCA
15	13	4	YOUNG, WILD & FREE SNOOP DOGG & WIZ KHALIFA FEAT. BRUNO MARS ROSTRUM/DOGSY/STYLE/ATLANTIC
16	22	4	PART OF ME KATY PERRY CAPITOL
17	14	4	PUMPED UP KICKS FOSTER THE PEOPLE STARTIME/COLUMBIA
18	28	2	SAFE & SOUND TRINER SWIFT FEAT. DR. MARKS LONGSIGHT/BIG MACHINE/UNIVERSAL REPUBLIC
19	18	4	MIDNIGHT CITY M83. MUSHMUTE/CAPITOL
20	17	4	ROLLING IN THE DEEP ADELE XL/COLUMBIA
21	19	4	PARADISE COLDPLAY CAPITOL
22	21	4	TURN ME ON DAVID GUETTA FEAT. NICKI MINAJ WHAT A MUSIC/CASTRALWERKS/CAPITOL
23	20	4	HEADLINES DRAKE YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
24	23	4	ASS BACK HOME ONE CLASH FEAT. BENJ MINIH DECARIBAN/DEF JAM/IDJMG
25	NEW		THE MOTTO DRAKE FEAT. LIL WAYNE YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
26	31	3	DRIVE BY TRAIN COLUMBIA
27	24	4	SCARY MONSTERS AND NICE SPRITES SKRILLEX BIG BEAT/ATLANTIC/RRP
28	27	4	DANCE (ASS) BIG SEAN FEAT. NICKI MINAJ G.O.D./DEF JAM/IDJMG
29	25	4	MAKE ME PROUD DRAKE FEAT. NICKI MINAJ YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
30	30	4	LEVELS AVICHI LEVIN/EVERETT/ATOM EMPIRE/INTERSCOPE
31	26	4	SEXY AND I KNOW IT LMFAO PART Y ROCK/WILLIAM/CHERRYTREE/INTERSCOPE
32	29	4	GOOD FEELING FLO RIDA POE BOY/ATLANTIC
33	34	4	HYFR (HELL YEAH F*****G RIGHT) DRAKE FEAT. LIL WAYNE YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
34	36	4	BANGARANG SKRILLEX FEAT. SIRAH BIG BEAT/DOWSLA/ATLANTIC/RRP
35	33	4	INTERNATIONAL LOVE PITBULL FEAT. CHRIS BROWN MR. 305/POLO GROUND/S/SONY
36	35	4	PARTY ROCK ANTHEM LMFAO FEAT. LARSEN BENNETT & GOODKID PART Y ROCK/WILLIAM/CHERRYTREE/INTERSCOPE
37	32	4	IT WILL RAIN BRUNO MARS SUMMIT/CHOP SHOP/ELEKTRA/ATLANTIC
38	37	4	FADED TYGA FEAT. LIL WAYNE YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
39	NEW		CLIMAX USHER RCA
40	39	4	LIGHTS ELLIE GOULDING CHERRYTREE/INTERSCOPE
41	42	3	TURN UP THE MUSIC CHRIS BROWN RCA
42	38	4	MOVES LIKE JAGGER MARDON'S FEAT. CHRISTINA AGUILERA 1&M/OCTONE/INTERSCOPE
43	44	3	CARRY ON FUN. FUELED BY RAMEN/RRP
44	48	4	SAIL AWOLNATION RED BULL
45	46	4	MIRROR LIL WAYNE FEAT. BRUNO MARS YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
46	40	4	YOU DA ONE RIHANNA SRP/DEF JAM/IDJMG
47	NEW		DRANK IN MY CUP KIRKO BANGZ 1MG/UNAUTHORIZED/WARNER BROS.
48	45	4	MARVINS ROOM DRAKE YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
49	41	4	WORK OUT J. COLE ROC NATION/COLUMBIA
50	47	4	NOT OVER YOU GAVIN DEGRAW J/RCA

"The Motto" by Drake featuring Lil Wayne debuts on **On-Demand Songs** at No. 25, becoming Drake's seventh title to appear on the chart during its four-week existence, the most among all acts. Lil Wayne and Nicki Minaj have each placed five titles on the list.



YOUTUBE		YouTube	
The most popular songs on YouTube.			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE
1	2	10	#1 SOMEBODY THAT I USED TO KNOW GOTYE FEAT. KIMBRA CAMPBELL 'N' SECONDS/FAIRFAX/UNIVERSAL REPUBLIC
2	1	10	AI SE EU TE PEGO MICHEL TELO
3	1	3	PART OF ME KATY PERRY CAPITOL
4	3	34	SOMEONE LIKE YOU ADELE XL/COLUMBIA
5	4	33	ROLLING IN THE DEEP ADELE XL/COLUMBIA
6	5	16	INTERNATIONAL LOVE PITBULL FEAT. CHRIS BROWN MR. 305/POLO GROUND/S/SONY
7	6	31	SET FIRE TO THE RAIN ADELE XL/COLUMBIA
8	7	6	SORRY FOR PARTY ROCKING LMFAO PART Y ROCK/WILLIAM/CHERRYTREE/INTERSCOPE
9	8	4	WE ARE YOUNG FUN. FUELED BY RAMEN/RRP
10	9	6	WHAT MAKES YOU BEAUTIFUL ONE DIRECTION SYCO/COLUMBIA
11	11	7	SHE DOESN'T MIND SEAN PAUL VP/ATLANTIC
12	12	34	PARTY ROCK ANTHEM LMFAO PART Y ROCK/WILLIAM/CHERRYTREE/INTERSCOPE
13	13	9	TURN ME ON DAVID GUETTA FEAT. NICKI MINAJ WHAT A MUSIC/CASTRALWERKS/CAPITOL
14	10	21	THE ONE THAT GOT AWAY KATY PERRY CAPITOL
15	14	28	SEXY AND I KNOW IT LMFAO PART Y ROCK/WILLIAM/CHERRYTREE/INTERSCOPE

YAHOO! SONGS™		MUSIC	
The week's most-streamed songs on Yahoo! Music.			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE
1	1	2	#1 GLAD YOU CAME THE WANTED GLOBAL TALENT/MERCURY/IDJMG
2	2	3	DOMINO JESSIE J/LAVA/UNIVERSAL REPUBLIC
3	6	18	SET FIRE TO THE RAIN ADELE XL/COLUMBIA
4	3	4	ASS BACK HOME ONE CLASH FEAT. BENJ MINIH DECARIBAN/DEF JAM/IDJMG
5	5	16	GOOD FEELING FLO RIDA POE BOY/ATLANTIC
6	4	18	IT WILL RAIN BRUNO MARS SUMMIT/CHOP SHOP/ELEKTRA/ATLANTIC
7	7	3	INTERNATIONAL LOVE PITBULL FEAT. CHRIS BROWN MR. 305/POLO GROUND/S/SONY
8	8	25	WE FOUND LOVE RIHANNA FEAT. CALVIN HARRIS SRP/DEF JAM/IDJMG
9	10	2	PART OF ME KATY PERRY CAPITOL
10	9	22	SEXY AND I KNOW IT LMFAO PART Y ROCK/WILLIAM/CHERRYTREE/INTERSCOPE
11	14	12	NOT OVER YOU GAVIN DEGRAW J/RCA
12	11	9	YOU DA ONE RIHANNA SRP/DEF JAM/IDJMG
13	12	2	STARSHIPS NICKI MINAJ/ YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
14	15	32	MOVES LIKE JAGGER MARDON'S FEAT. CHRISTINA AGUILERA 1&M/OCTONE/INTERSCOPE
15	13	2	TURN ME ON DAVID GUETTA FEAT. NICKI MINAJ WHAT A MUSIC/CASTRALWERKS/CAPITOL

NEXT BIG SOUND™		NEXT BIG SOUND™	
ARTIST			
1	ARTIST	1	TANLINES
2	ARTIST	2	MONIQUE KESSOUS
3	ARTIST	3	SOLEY
4	ARTIST	4	DR SID
5	ARTIST	5	BLACK COFFEE
6	ARTIST	6	ALONE AT LAST
7	ARTIST	7	GENEVA LANE
8	ARTIST	8	TEEN ANGELS
9	ARTIST	9	EDDY LOVER
10	ARTIST	10	EMMALYN ESTRADA
11	ARTIST	11	ST. LUCIA
12	ARTIST	12	JAPANROIDS
13	ARTIST	13	WEIRD DREAMS
14	ARTIST	14	THE LUMINEERS
15	ARTIST	15	YPPAH

UNCHARTED: A listing of the top new and developing artists who have yet to appear on a major Billboard chart, regardless of country of origin. Rankings are based on a formula incorporating streaming plays, page views and fan activity according to Mysound, as well as sources tracked by online aggregator Next Big Sound, including YouTube, Facebook, Twitter, Last.fm, iLike and Wikipedia, among others. In order to appear on Uncharted, acts must be registered Mysound Music artists and have not appeared on any other Billboard chart (more than 80 overall). SOCIAL 50: A ranking of the most active artists on the world's leading social networking sites. Artists' popularity is determined by a formula blending their weekly additions of friends/fans/followers along with other page views and weekly song plays. See Charts Legend on billboard.biz for rules and explanations. All charts as of 5:00 p.m. EST on April 13, 2012. Promotional Global Reads, LLC and Nielsen SoundScan, Inc. All rights reserved.

HEATSEEKERS ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	CERT.
1	HOT SHOT DEBUT	1	STICK TO YOUR GUNS SUMERIAN 211 (11.98)	Diamond	
2	NEW	1	ALEX CLARE UNIVERSAL REPUBLIC DIGITAL EX (7.98)	The Lateness Of The Hour	
3	NEW	1	CIVIL TWILIGHT WIND-UP 12298* (9.98)	Holy Weather	
4	NEW	1	DAWN RICHARD OUR DAWN DIGITAL EX (5.98)	Armor On	
5	NEW	1	MAKE ME FAMOUS SUMERIAN 110 (11.98)	It's Now Or Never	
6	NEW	1	RUSKO MAD DECENT 158*/DOWNTOWN (14.98)	Songs	
7	NEW	1	GOD FORBID VICTORY 660 (13.98)	Equilibrium	
8	NEW	1	PAUL WELLER YEP RUC 2255* (15.98)	Sonik Kicks	
9	1	15	OF MONSTERS AND MEN UNIVERSAL REPUBLIC DIGITAL EX (4.98)	Into The Woods (EP)	
10	NEW	1	DJ PREMIER/BUMPY KNUCKLES WORKS OF MART 00027*/GADJIE (13.98)	Kolexxxion	
11	3	54	THE HEAD AND THE HEART SUB POP 915* (10.98)	The Head And The Heart	
12	NEW	1	SONS OF BILL GRAY FOX 482930*/THIRTY TIGERS (12.98)	Sirens	
13	NEW	1	GATEWAY NEXT GATEWAY CREATE/IN-CITE 70083/EMI CMG (7.98)	Look Up	
14	NEW	1	3 INCHES OF BLOOD CENTURY MEDIA 8866* (15.98)	Long Live Heavy Metal	
15	NEW	1	RAY WYLIE HUBBARD ROBLOU 12903 (12.98)	The Grifter's Hymnal	
16	8	57	VOLBEAT VERTIGO 015113/UNIVERSAL REPUBLIC (13.98)	Beyond Hell/Above Heaven	
17	NEW	1	JAY BRANNAN NETTWERK 30939 (12.98)	Rob Me Blind	
18	NEW	1	O.S.I. METAL BLADE 15051* (13.98)	Fire Make Thunder	
19	5	5	CAROLINA CHOCOLATE DROPS NONESUCH 529809/WARNER BROS. (15.98)	Leaving Eden	
20	NEW	1	CHROMATICS ITALIAN DATA 11 BETTER FOR US (4.98)	Kill For Love	
21	34	24	GREATEST HERO GAINER MTA/MERCURY/CHERRYTREE/INTERSCOPE 016371/IGA (9.98 1637102)	Welcome Reality	
22	RE-ENTRY	1	BOMBAY BICYCLE CLUB ISLAND/MMM/ARM/OCTONE 016399/IGA (11.98)	A Different Kind Of Fix	
23	6	28	GROUPOVE CANVASBACK/ATLANTIC 527696*/AG (13.98)	Never Trust A Happy Song	
24	NEW	1	JANUS REALID 1217/ILS (14.98)	Nox Aeris	
25	7	3	DELTA SPIRIT ROUNDER 619131*/CONCORD (14.98)	Delta Spirit	



The rock band's current single, "Fire Escape," rises 46-44 on Rock Songs (1.1 million in audience, up 8%), while the act's album takes a bow with 4,000 units sold.



The singer/songwriter nets his second entry on Heatseekers as his latest album debuts with 2,000. He tours Europe through May and begins a U.S. trek on July 18 in Boston.

Jumping 91% in overall sales (with a 114% lift in downloads), the set jumps back into the top 30.

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	CERT.
26	RE-ENTRY	2	BEVERLY MCCLELLAN JUNK DRAWER 40456 (14.98)	Fear Nothing	
27	2	2	TANLINES TRUE PANTHER SOUNDS 066* (14.98)	Mixed Emotions	
28	NEW	1	INCOGNITO SHANACHEE 5195 (18.98)	Surreal	
29	NEW	1	BEFORE THEIR EYES WAVEGIGS 023595 (4.98)	Redemption	
30	16	13	KIMBRA WARNER BROS. 530311 EX (4.98)	Settle Down (EP)	
31	RE-ENTRY	1	ANNE AKIKO MEYERS/ENGLISH CHAMBER ORCHESTRA (MERCURIO) ROCKET SCIENCE VENTURES 071 (14.98)	Air: The Bach Album	
32	NEW	1	R.M.G. REFLECTION 77 (12.98)	Welcome To The Family	
33	NEW	1	THE VEER UNION ROCKET SCIENCE VENTURES 071 (14.98)	Divide The Blackened Sky	
34	20	8	BAND OF SKULLS ELECTRIC BLUES/PSYCOLLECTIVE 715*/VAGRANT (11.98)	Sweet Sour	
35	NEW	1	THEESATISFACTION SUB POP 967* (13.98)	awE naturalE	
36	25	40	ANDY GRAMMER S-CURVE 151602 (9.98)	Andy Grammer	
37	23	25	REDLIGHT KING HOLLYWOOD 013273 (10.98)	Something For The Pain	
38	4	2	DANIEL ROSSEN WARP 332* (9.98)	Silent Hour / Golden Mile (EP)	
39	32	5	IMAGINE DRAGONS KID/INDAKORNER/INTERSCOPE 016620/IGA (7.98)	Continued Silence (EP)	
40	19	2	CARDENALES DE NUEVO LEON ASU/DISA 016693/UMLE (11.98)	30 Aniversario	
41	RE-ENTRY	1	WE ARE THE IN CROWD HOPELESS 738 (13.98)	Best Intentions	
42	NEW	1	ITHE MIGHTY EQUAL VISION 210 EX (7.98)	Karma Never Sleeps (EP)	
43	9	2	LOST IN THE TREES ANTI- 87168*/EPITAPH (15.98)	A Church That Fits Our Needs	
44	NEW	1	ADESTRIA ARTERY 8332/RAZOR & TIE (11.98)	Chapters	
45	NEW	1	SUSAN JUSTICE NITE RECORDS NYC 73096/CAPITOL (12.98)	Eat Dirt	
46	21	4	THE MEN SACRED BONES 071* (14.98)	Open Your Heart	
47	10	3	PETER WHITE HEADS UP 32955/CONCORD (18.98)	Here We Go	
48	46	27	THE LACS BACKROAD 224/AVERAGE JOE'S (13.98)	Country Boy's Paradise	
49	NEW	1	JULIA HOLTER RVNG INTL. 014* (14.98)	Ekstasis	
50	24	3	JESSE & JOY WARNER LATINA 529277 (13.98)	Con Quien Se Queda El Perro?	

HEATSEEKERS SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT/PROMOTION LABEL
1	2	15	DRANK IN MY CUP KIRKO BANGZ LMJ/UNAUTHORIZED/WARNER BROS.		
2	3	12	SOMETHIN' 'BOUT A TRUCK KIP MOORE MCA NASHVILLE		
3	4	9	LOVERANCE FEATURING IAMSU & SKIPPER OR 50 CENT STUDD LIFE/INTERSCOPE		
4	5	8	AYY LADIES TRAVIS PORTER FEATURING TYGA PORTER HOUSE/RCA		
5	6	35	LIGHTS ELLIE GOULDING CHERRYTREE/INTERSCOPE		
6	8	20	LEVELS AVICI LEVELS/VERATONE/ATOM EMPIRE/INTERSCOPE		
7	9	10	MAGIC FUTURE FEATURING T.I. FREEBANDZ/A-1E/IPC		
8	12	14	YOU DON'T KNOW HER LIKE I DO BRANTLEY GALT/GALORY		
9	10	16	MIDNIGHT CITY M83. MISS/MUTE/CAPITOL		
10	11	13	BANGARANG SKRILLEX FEATURING SIRAH BIG BEAT/DWLSA/ATLANTIC/RRP		
11	14	31	SCARY MONSTERS AND NICE SPRITES SKRILLEX BIG BEAT/ATLANTIC/RRP		
12	13	16	DO IT LIKE YOU DIGGY FEATURING JEREMIH ATLANTIC		
13	17	5	WE RUN THE NIGHT HAVANA BROWN FEATURING PITBULL UNIVERSAL REPUBLIC		
14	25	2	AISE EU TE PEGO MICHEL TELO PANTANNA/RIGE/SONY MUSIC		
15	7	3	TOO CLOSE ALEX CLARE UNIVERSAL REPUBLIC		
16	18	4	ANOTHER ROUND FAT JOE FEATURING CHRIS BROWN TERROR SQUAD		
17	NEW	1	(KISSED YOU) GOOD NIGHT GLORIANA EMBLEM/WARNER BROS. NASHVILLE/WMN		
18	RE-ENTRY	1	RUN MATT NATHANSON FEAT. SUGARLAND ACROBAT/WANGUARD/MERCURY NASHVILLE/CAPITOL		
19	RE-ENTRY	1	FINE BY ME ANDY GRAMMER S-CURVE		
20	20	9	INTENTALO 3BALLMITY FEATURING EL BEBETO Y AMERICA SIERRA FONOVISA/UMLE		
21	16	3	TTYLXOX BELLA THORNE WALT DISNEY		
22	21	8	COUGH SYRUP YOUNG THE GIANT ROADRUNNER/RRP		
23	24	32	CINEMA BENNY BENASSI FEATURING GARY 6D ULTRA		
24	22	15	WILD BOY MGK FEATURING WAKA FLOCKA FLAME EST19XX/BAD BOY/INTERSCOPE		
25	RE-ENTRY	1	LITTLE TALKS OF MONSTERS AND MEN RECORD RECORDS		

REGIONAL HEATSEEKERS #1 ALBUMS



NEW ON THE CHARTS

Susan Justice, "Eat Dirt"
The singer/songwriter's debut album (No. 45 on Heatseekers Albums) was co-written with Toby Gad, who helped pen such hits as Beyonce's "If I Were a Boy" and Fergie's "Big Girls Don't Cry." It bows with 1,000 sold, according to Nielsen SoundScan.



MID ATLANTIC

- God Forbid Equilibrium
- Dawn Richard Armor On
- Paul Weller Sonik Kicks
- DJ Premier/Bumpy Knuckles Kolexxxion
- Civil Twilight Holy Weather
- Stick To Your Guns Diamond
- Anne Akiko Meyers/English Chamber Orchestra (Mercurio) Air: The Bach Album
- Alex Clare The Lateness Of The Hour
- Tanlines Mixed Emotions
- Make Me Famous It's Now Or Never

NORTH EAST

- Paul Weller Sonik Kicks
- Stick To Your Guns Diamond
- Rusko Songs
- Civil Twilight Holy Weather
- Of Monsters And Men Into The Woods (EP)
- 3 Inches Of Blood Long Live Heavy Metal
- God Forbid Equilibrium
- DJ Premier/Bumpy Knuckles Kolexxxion
- Nero Welcome Reality
- Alex Clare The Lateness Of The Hour

THE BILLBOARD HOT 100

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION
1	1	15	#1 GREATEST GAINER/AIRPLAY WE ARE YOUNG fun, Featuring Janelle Monáe IMPRINT / PROMOTION LABEL FUN. J.BHASKER (N.RUESS,A.DOST,J.ANTONOFF,J.BHASKER) © FUELED BY RAMEN/RRP	1	1	1
2	3	1	BOYFRIEND Justin Bieber M.POSNER,M.DI.M.POSNER,J.BIEBER,M.LEVYM,MUSTO © SCHOOLBOY/RAYMOND.BRAUN/ISLAND/IDJMG	2	2	2
3	4	5	SOMEBODY THAT I USED TO KNOW Gotye Featuring Kimbra Y.WEDEBAKEN (W.DEBAKER) © SAMPLES 'N' SECONDS/FAIRFAX/UNIVERSAL.REPUBLIC	3	3	3
4	3	12	GLAD YOU CAME The Wanted C.HAFFS,B.E.MCGITCHEN,W.HECTOR,E.DROMMET © GLOBAL.TALENT/MERCURY/IDJMG	3	3	3
5	2	15	STRONGER (WHAT DOESN'T KILL YOU) Kelly Clarkson K.WESTIN,L.ELFSSON,A.TAMPOSU,D.GAMSON,G.KURSTIN © RCA	5	5	5
6	5	6	STARSHIPS Nicki Minaj R.AMUREDONE,C.FALK,I.O.TAMARAJ,N.KHAYAT,C.FALK,R.YACOB,V.HECTORI © YOUNG.MONEY/CASH.MONEY/UNIVERSAL.REPUBLIC	6	6	6
7	7	13	WILD ONES Flo Rida Featuring Sia SOFY&NUS.AXWELL (TDILLARD,R.JUDRIN,P.MELKI,S.FURLER,A.XWELL,J.LUTTRELL,M.COOPER,B.MADDALI) © POE.VOYATLANTIC	7	7	7
8	8	10	PART OF ME Katy Perry DR.LUKE,MAX.MARTIN,K.PERRY,L.GOTTWALD,J.MAX.MARTIN,B.MCKEE © CAPITOL	8	8	8
9	11	19	WHAT MAKES YOU BEAUTIFUL One Direction C.FALK,R.YACOB,R.YACOB,C.FALK,S.KOITECHA © SYCO/COLUMBIA	9	9	9
10	18	23	GREATEST GAINER/AIRPLAY CALL ME MAYBE Carly Rae Jepsen J.RAMSAY,U.RAMSAY,C.R.JEPSEN,T.CROWNE © 90.SCHOOLBOY/INTERSCOPE	10	10	10
11	9	8	TAKE CARE Drake Featuring Rihanna L.SOTI,N.SHEB,I.BRASHMAN,SHEB,I.PALMANK,SHEB,I.MADYBY,C.FALK,I.O.WOOD,S.GOTT,EB.HAMNER,B.BOTVIN © YOUNG.MONEY/CASH.MONEY/UNIVERSAL.REPUBLIC	7	7	7
12	6	4	SET FIRE TO THE RAIN Adele F.T.SMITH (A.ADKINS,F.T.SMITH) © XL/COLUMBIA	3	1	3
13	10	7	TURN ME ON David Guetta Featuring Nicki Minaj D.GUETTA,G.TUINFORT (E.DEAN,D.GUETTA,G.TUINFORT) © WHAT.A.MUSIC/ASTRALVULCAN/CAPITOL	4	4	4
14	15	8	FEEL SO CLOSE Calvin Harris C.HARRIS (C.HARRIS) © ULTRA	14	14	14
15	13	15	DRIVE BY Train ESPIONAGE,WALKER (P.MONAHAN,E.LIND,A.BJORKLUND) © COLUMBIA	13	13	13
16	12	11	YOUNG, WILD & FREE Snoop Dogg & Wiz Khalifa Featuring Bruno Mars SNOOP.DOGG,WIZ.KHALIFA,BRUNO.MARS © JIVE	7	7	7
17	17	21	THE MOTTO Drake Featuring Lil Wayne T.MUNIZ,I.A.GRAHAM,D.CARTER,T.WILLIAMS,A.RAY © YOUNG.MONEY/CASH.MONEY/UNIVERSAL.REPUBLIC	15	15	15
18	14	28	WE FOUND LOVE Rihanna Featuring Calvin Harris C.HARRIS (C.HARRIS) © SP/DEF.JAM/IDJMG	3	1	3
19	16	13	ASS BACK HOME Gym Class Heroes Featuring Neon Hitch B.BLANCO,P.OBOPOP (G.MY.CLASS.HEROES,B.LEVIN,A.MALIK,D.OMELJO,D.SILBERSTEIN) © DECA/DANCE.FUELED BY RAMEN/RRP	12	12	12
20	22	14	RACK CITY Tyga DJ.MUSTARD (M.STEVENSON) © YOUNG.MONEY/CASH.MONEY/UNIVERSAL.REPUBLIC	12	12	12
21	20	17	GOOD FEELING Flo Rida D.LAKE,C.BRITT,COLLIER,GOTTWALD,H.WALTER,B.SAC,A.POURNOUR,TRBERGLING,E.JAMES,KIRKLAND,P.WOODS © LIVE.NATION/INTERSCOPE	2	3	2
22	21	16	INTERNATIONAL LOVE Pitbull Featuring Chris Brown S.OULSHOCK,BIKER (A.C.PEREZ,C.SHACK,BIKER,S.HURLEY,C.KELLY) © MR.305/POLLO.GROUNDS/JRCA	13	13	13
23	27	4	SO GOOD B.o.B R.B.TEDDER,N.ZANCANELLA (R.B.TEDDER,N.ZANCANELLA,B.KUTZ,B.E.B.SIMMONS,JR) © REBELROCK/GRAND.HUSTLE/INTERSCOPE	11	11	11
24	23	25	DOMINO Jessie J DR.LUKE,I.J.CORNISH,L.GOTTWALD,C.KELLY,MAX.MARTIN,H.WALTER © LAVA/UNIVERSAL.REPUBLIC	6	6	6
25	24	31	SEXY AND I KNOW IT LMFAO PARTY.ROCK (S.K.GORDY,K.OLIVER,G.M.ROBERTSON,D.J.LUSTENBEE,E.BECK) © PARTY.ROCK/WILL.I.AM/CHERRYTREE/INTERSCOPE	4	1	4
26	19	—	EYES OPEN Taylor Swift ESPIONAGE/BIG.MACHINE/UNIVERSAL.REPUBLIC	19	19	19
27	25	7	TURN UP THE MUSIC Chris Brown M.BRIGHT (C.UNDERWOOD,C.DESTEFANO,G.GORLEY) © RCA	10	10	10
28	26	24	IT WILL RAIN Bruno Mars THE.SMEEZINGTONS (BRUNO.MARS,PLAURENCE.A.LEVINE) © SUMMIT/CHOP.SHOP/ELECTRA/ATLANTIC	3	3	3
29	40	45	CLIMAX Usher DIPLO (L.RAYMOND,N.W.PENTZ,A.RECHTSHAID,J.NAJERA,S.FENTON) © RCA	29	29	29
30	34	39	BIRTHDAY CAKE Rihanna Featuring Chris Brown DA.INTERNZ (T.NASH,R.FENTYM,PALACIOS,E.CLARK) © SP/DEF.JAM/IDJMG	30	30	30
31	32	30	GOOD GIRL Carrie Underwood M.BRIGHT (C.UNDERWOOD,C.DESTEFANO,G.GORLEY) © 1981/STARS NASHVILLE	18	18	18
32	29	27	PARTY ROCK ANTHEM LMFAO Featuring Lauren Bennett & GoonRock PARTY.ROCK (S.K.GORDY,K.OLIVER,G.M.ROBERTSON,D.J.LUSTENBEE,P.SCHROEDER) © PARTY.ROCK/WILL.I.AM/CHERRYTREE/INTERSCOPE	5	1	5
33	52	6	BROKENHEARTED Karrin DIRTYTWE (A.HEIDEMANN,N.NOONAN,R.HEAD,H.HILL,C.KELLY,H.WALTER,E.WRIGHT) © EPIC	33	33	33
34	33	38	A WOMAN LIKE YOU Lee Brice J.STONE,L.BRICE (J.BULFORD,P.BARTON,J.STONE) © CURB	33	33	33
35	44	16	ROUMOIR HAS IT Adele R.B.TEDDER (A.ADKINS,R.B.TEDDER) © XL/COLUMBIA	35	35	35
36	31	28	MOVES LIKE JAGGER Maroon 5 Featuring Christina Aguilera SHELLBACK,B.BLANCO (A.LEVINE,B.LEVIN,A.MALIK,SHELLBACK) © A&M/OCTONE/INTERSCOPE	4	1	4
37	28	26	NI**AS IN PARIS Jay Z Kanye West HIF-GOD,WEST.M.DEAN,K.D.WESTS,C.CARTER,C.HOLLIS,M.DEAN,W.DONALDSON © ROC-A-FELLA/ROCK.NATION/DEF.JAM/IDJMG	38	38	38
38	46	53	SPRINGSTEEN Eric Church L.JACKSON (E.CHURCH,S.TYNDALL,J.HYDE) © RCA	38	38	38
39	60	68	DRUNK ON YOU Lupe Bryan J.STEVENS (I.C.LAWSON,C.TOMPKINS,J.KEAR) © CAPITOL/NASHVILLE	39	39	39
40	36	35	A THOUSAND YEARS Christina Perri D.HODGES (C.PERRI,D.HODGES) © SUMMIT/CHOP.SHOP/ATLANTIC/RRP	31	31	31
41	37	32	TALK THAT TALK Rihanna Featuring Jay-Z STARGATE (E.DEAN,M.S.ERIKSEN,T.HERMENSEN,S.CARTER,A.BESTS,C.MOMBS,C.THOMPSON,C.WALLACE) © SP/DEF.JAM/IDJMG	31	31	31
42	41	42	ALONE WITH YOU Jace Owen J.MOJ,R.CLAWSON (C.GRAVITT,J.THARDING,S.MCANALLY) © RCA/NASHVILLE	31	31	31
43	30	29	NOT OVER YOU Gavin DeGraw R.B.TEDDER,N.ZANCANELLA,SKINS (G.DEGRAW,R.B.TEDDER) © JIRCA	18	18	18
44	49	44	OVER YOU Miranda Lambert F.LIBERDI (C.ANLEY,WORF (M.LAMBERT,B.SHELTON) © RCA/NASHVILLE	45	45	45
45	47	49	DRINK ON IT Blake Shelton S.HENDRICKS (J.R.STEWART,J.ALEXANDER,R.CLAWSON) © WARNER.BROS. NASHVILLE/WAN	45	45	45
46	38	34	PARADISE Coldplay M.DRAWS,D.GREEN (R.B.BERRYMAN,J.M.BUCKLAND,W.CHAMPION,C.J.MARTIN,B.ENO) © CAPITOL	15	15	15
47	35	7	SAFE & SOUND Taylor Swift Featuring The Civil Wars T.BONE.BURNETT (T.SWIFT,J.WILLIAMS,J.PHWHITE,T.BONE.BURNETT) © LIONS.GATE/BIG.MACHINE/UNIVERSAL.REPUBLIC	15	15	15
48	39	31	SOMEONE LIKE YOU Adele D.WILSON,A.ADKINS (A.ADKINS,D.WILSON) © XL/COLUMBIA	4	1	4
49	43	33	ROLLING IN THE DEEP Adele P.FORWORTH (A.ADKINS,P.FORWORTH) © XL/COLUMBIA	6	1	6
50	56	55	FLY OVER STATES Jason Aldean M.KIND (M.DULANEY,N.THRAESHER) © BRUKEN.BK	50	50	50
51	53	52	DANCIN' AWAY WITH MY HEART Lady Antebellum P.WORLEY,LADY.ANTEBELLUM (D.HAYWOOD,K.KELLY,H.SCOTT,J.KEAR) © CAPITOL/NASHVILLE	50	50	50
52	57	58	DRANK IN MY CUP Kirko Bangz SOUND.M.O.B (K.RANDLE,B.TULLMAN,R.GONZALEZ) © LMG/UNAUTHORIZED/WARNER.BROS.	52	52	52
53	55	51	I WON'T GIVE UP Jason Mraz J.CHICARELLI (J.MRAZ,M.NATTER) © ATLANTIC/RRP	8	8	8
54	51	37	STRIP Chris Brown Featuring Kevin K-Mac McCall THE.BUSINESS (C.M.BROWN,K.MCCALL,A.STREETER,J.BEREAL,C.WHITACRE,J.HENDERSON) © RCA	37	37	37
55	45	43	TONIGHT IS THE NIGHT Outkast CLOOSK (JAS.MASURKA (R.A.CONTE,W.LDBAN-BEAN) © WARNER.BROS.	38	38	38

1 A key factor in the battle between Nos. 1 and 2 Fun.'s track remains atop the On-Demand Songs chart with 1.2 million on-demand streams. Bieber's, however, logs almost no streaming points among its Hot 100 sum due to its lack of availability on most streaming services during the chart's tracking week.

9 Like the Wanted (No. 4), fellow British boy band One Direction reaches the top 10 with its first Hot 100 visit, fueled by lifts in digital sales (199,000, up 22%) and airplay (32 million, up 21%).

10 The singer's first top 10 is yet another sign of Bieber's influence, as he has championed the song through various social media. The cut spent four weeks at No. 1 on the Billboard Canadian Hot 100 (where Bieber's "Boyfriend" debuts this week as his first No. 1).

79 The song previews "Men in Black III," due in theaters on May 25. Will Smith (who's reprising his starring role in the film) sang the trilogy's first two themes, with 1997's "Men in Black" topping Hot 100 Airplay for four weeks.

BETWEEN THE BULLETS
BIEBER'S 'BOYFRIEND' BLASTS ONTO HOT 100



Justin Bieber's "Boyfriend" soars onto the Billboard Hot 100 at No. 2, marking his highest rank on the chart (passing his No. 5-peaking "Baby" in 2010). The track opens atop the Hot Digital Songs chart—where it's his first No. 1—with 521,000 downloads sold, according to Nielsen SoundScan. Only Flo Rida's "Right Round" has debuted on Hot Digital Songs with a higher total (636,000; Feb. 28, 2009). "Boyfriend" also starts at No. 24 on Hot 100 Airplay with 40 million impressions, according to Nielsen BDS. The audience sum marks the third-best among newly released songs by male soloists in the Hot 100 Airplay chart's 21-year history. —Gary Trust

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

HOT 100 AIRPLAY™			
THIS WEEK	LAST WEEK	TITLE	ARTIST / IMPRINT / PROMOTION LABEL
1	1	#1 STRONGER (WHAT DOESN'T KILL YOU)	KELLY CLARKSON 19/RCA
2	4	#2 WE ARE YOUNG	FUN. FEAT. JANELLE MONAE FUELED BY RAMEN/RRP
3	2	SET FIRE TO THE RAIN	ADELE XL/COLUMBIA
4	6	GLAD YOU CAME	THE WANTED GLOBAL TALENT/MERCURY/DJMG
5	3	TURN ME ON	DAVID GUETTA FEAT. NICKI MINAJ WHAT A MUSIC/STRAWKERS/CAPITOL
6	8	PART OF ME	KATY PERRY CAPITOL
7	5	TAKE CARE	DRAKE FEAT. RIHANNA YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
8	7	WE FOUND LOVE	RIHANNA FEAT. CALVIN HARRIS SRP/DEF. JAM/DJMG
9	10	ASS BACK HOME	GYM CLASS HEROES FEAT. NEON Hitch RECORDS/CAJON/FUELED BY RAMEN/RRP
10	9	THE MOTTO	DRAKE FEAT. LU WAYNE YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
11	11	GOOD FEELING	FLO RIDA PDE BOY/ATLANTIC
12	12	DOMINO	JESSIE J LAVA/UNIVERSAL REPUBLIC
13	13	YOUNG, WILD & FREE	SNOOP DOGG & WIZ KHALIFA FEAT. BRUNO MARS ROSTRUM/DOGS/INTL/ATLANTIC/RRP
14	14	INTERNATIONAL LOVE	PITBULL FEAT. CHRIS BROWN MR. 305/POLO GROUNDS/JRCA
15	16	WILD ONES	FLO RIDA FEAT. SIA PDE BOY/ATLANTIC
16	20	SOMEBODY THAT I USED TO KNOW	GOTYE FEAT. KIMBRA SAMPLES 'N' SECONDS/FAIRFAX/UNIVERSAL REPUBLIC
17	17	STARSHIPS	NICKI MINAJ YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
18	18	FEEL SO CLOSE	CALVIN HARRIS ULTRA
19	15	IT WILL RAIN	BRUNO MARS SUMMIT/CHOP SHOP/ELEKTRA/ATLANTIC
20	19	MOVES LIKE JAGGER	MARSH 5 FEAT. CHRISTINA AGUILERA A&M/DC/INTERSCOPE
21	21	ALONE WITH YOU	JAKE OWEN RCA NASHVILLE
22	26	A WOMAN LIKE YOU	LEE BRICE CURB
23	27	DRIVE BY	TRAIN COLUMBIA
24	—	BOYFRIEND	JUSTIN BIEBER SCHOOLBOY/RAYMOND BRAUN/ISLAND/DJMG
25	28	DRINK ON IT	BLAKE SHELTON WARNER BROS. NASHVILLE/WMN

HOT DIGITAL SONGS™			
THIS WEEK	LAST WEEK	TITLE	ARTIST / IMPRINT / PROMOTION LABEL
1	—	#1 BOYFRIEND	JUSTIN BIEBER SCHOOLBOY/RAYMOND BRAUN/ISLAND/DJMG
2	1	WE ARE YOUNG	FUN. FEAT. JANELLE MONAE FUELED BY RAMEN/RRP
3	2	SOMEBODY THAT I USED TO KNOW	GOTYE FEAT. KIMBRA SAMPLES 'N' SECONDS/FAIRFAX/UNIVERSAL REPUBLIC
4	5	STARSHIPS	NICKI MINAJ YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
5	7	WHAT MAKES YOU BEAUTIFUL	ONE DIRECTION SYCO/COLUMBIA
6	6	WILD ONES	FLO RIDA FEAT. SIA PDE BOY/ATLANTIC
7	9	CALL ME MAYBE	CARLY RAE JEPSEN 604/SCHOOLBOY/INTERSCOPE
8	3	GLAD YOU CAME	THE WANTED GLOBAL TALENT/MERCURY/DJMG
9	8	STRONGER (WHAT DOESN'T KILL YOU)	KELLY CLARKSON 19/RCA
10	11	PART OF ME	KATY PERRY CAPITOL
11	10	DRIVE BY	TRAIN COLUMBIA
12	12	FEEL SO CLOSE	CALVIN HARRIS ULTRA
13	4	EYES OPEN	TAYLOR SWIFT LONSGATE/BIG MACHINE/UNIVERSAL REPUBLIC
14	16	SO GOOD	B.O.B REBEL/ROCK/GRAND HUSTLE/ATLANTIC
15	14	YOUNG, WILD & FREE	SNOOP DOGG & WIZ KHALIFA FEAT. BRUNO MARS ROSTRUM/DOGS/INTL/ATLANTIC/RRP
16	31	DRUNK ON YOU	LUKE BRYAN CAPITOL NASHVILLE
17	28	BROKENHEARTED	KARMIN EPIC
18	13	SAFE & SOUND	TAYLOR SWIFT FEAT. THE CIVIL WARS LONSGATE/BIG MACHINE/UNIVERSAL REPUBLIC
19	20	THE MOTTO	DRAKE FEAT. LU WAYNE YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
20	15	SET FIRE TO THE RAIN	ADELE XL/COLUMBIA
21	26	SPRINGSTEEN	ERIC CHURCH EMI NASHVILLE
22	17	TAKE CARE	DRAKE FEAT. RIHANNA YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
23	18	RACK CITY	TYGA YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
24	21	SEXY AND I KNOW IT	LMFAO PARTY ROCK/WILLIAMS/CHERRYTREE/INTERSCOPE
25	22	TURN ME ON	DAVID GUETTA FEAT. NICKI MINAJ WHAT A MUSIC/STRAWKERS/CAPITOL

ROCK™			
THIS WEEK	LAST WEEK	TITLE	ARTIST / IMPRINT / PROMOTION LABEL
1	1	#1 WE ARE YOUNG	FUN. FEAT. JANELLE MONAE FUELED BY RAMEN/RRP
2	2	SOMEBODY THAT I USED TO KNOW	GOTYE FEAT. KIMBRA SAMPLES 'N' SECONDS/FAIRFAX/UNIVERSAL REPUBLIC
3	3	DRIVE BY	TRAIN COLUMBIA
4	4	SET FIRE TO THE RAIN	ADELE XL/COLUMBIA
5	6	I WON'T GIVE UP	JASON MRAZ ATLANTIC/RRP
6	7	RUMOUR HAS IT	LADY ANTEBELLUM CAPITOL NASHVILLE
7	8	PARADISE	COLDPLAY CAPITOL
8	5	EVERYBODY TALKS	NEON TREES MERCURY/DJMG
9	10	ROLLING IN THE DEEP	ADELE XL/COLUMBIA
10	11	SEXY AND I KNOW IT	LMFAO PARTY ROCK/WILLIAMS/CHERRYTREE/INTERSCOPE
11	12	PUMPED UP KICKS	FOSTER THE PEOPLE STARTIME/COLUMBIA
12	14	SOME NIGHTS	FUN. FUELED BY RAMEN/RRP
13	—	RUN	MATT MATSONSON FEAT. SUGARLAND AC/ROSS/ATLANTIC/CAPITOL
14	13	PRINCESS OF CHINA	COLDPLAY FEAT. RIHANNA CAPITOL
15	17	SAIL	AWOLNATION RED BULL

R&B/HIP-HOP™			
THIS WEEK	LAST WEEK	TITLE	ARTIST / IMPRINT / PROMOTION LABEL
1	2	#1 SO GOOD	B.O.B REBEL/ROCK/GRAND HUSTLE/ATLANTIC
2	1	YOUNG, WILD & FREE	SNOOP DOGG & WIZ KHALIFA FEAT. BRUNO MARS ROSTRUM/ATLANTIC
3	5	THE MOTTO	DRAKE FEAT. LU WAYNE YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
4	3	TAKE CARE	DRAKE FEAT. RIHANNA YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
5	4	RACK CITY	TYGA YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
6	—	I DON'T REALLY CARE	WAKA FLOCKA FLAME FEAT. TREY SONGZ MIZZY/WARNER BROS.
7	—	HEART ATTACK	TREY SONGZ SONGBOOK/ATLANTIC
8	6	BIRTHDAY CAKE	RIHANNA SRP/DEF. JAM/DJMG
9	7	CLIMAX	USHER RCA
10	9	TALK THAT TALK	RIHANNA FEAT. JAY-Z SRP/DEF. JAM/DJMG
11	8	AYY LADIES	TRAVIS PORTER FEAT. TYGA PORTER HOUSE/RCA
12	11	FADED	TYGA FEAT. LU WAYNE YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
13	10	Ni**AS IN PARIS	JAY Z KANYE WEST ROC-A-FELLA/ROC NATION/DEF. JAM/DJMG
14	13	UP!	LOVERANCE FEAT. JAMES & SHIPPER ON 99 CENT STUDO LIFE/INTERSCOPE
15	15	DRANK IN MY CUP	KIRKO BANGZ LMG/UNAUTHORIZED/WARNER BROS.

BLUES™			
THIS WEEK	LAST WEEK	TITLE	ARTIST / IMPRINT / PROMOTION LABEL
1	—	#1 STILL RAININ'	JONNY LANG A&M/UMI
2	3	THINGS ARE CHANGIN'	GARY CLARK, JR. WARNER BROS.
3	1	AT LAST	ETTA JAMES CHESS/CAJON
4	2	BLUE ON BLACK	KENNY WARRS SHERWOOD BAND/REUNION/REPRISE/WARNER BROS.
5	19	LIE TO ME	JONNY LANG A&M/UMI
6	6	BAD TO THE BONE	GEORGE THOROGOOD AND THE DESTROYERS CAPITOL
7	5	PRIDE AND JOY	STEVE RAY VAUGHAN AND DOUBLE TROUBLE EPIC/LEGACY/SONY MUSIC
8	4	SOUL MAN	BLUES BROTHERS ATLANTIC/RHINO
9	15	NASTY LETTER	OTIS TAYLOR TELARC BLUES/TELARC/CONCORD
10	7	SHELTER ME	TAB BENNETT WITH LOUISIANA'S LEROUX TELARC BLUES/CONCORD
11	8	THE THRILL IS GONE	B.B. KING MCA/UMI
12	—	RED LIGHT	JONNY LANG A&M/UMI
13	10	BRIGHT LIGHTS	GARY CLARK, JR. WARNER BROS.
14	11	WHAT'D I SAY (PART 1)	RAY CHARLES ATLANTIC/WARNER STRATEGIC MARKETING
15	—	GIVE ME UP AGAIN	JONNY LANG A&M/UMI

COUNTRY™			
THIS WEEK	LAST WEEK	TITLE	ARTIST / IMPRINT / PROMOTION LABEL
1	1	#1 EYES OPEN	TAYLOR SWIFT LONSGATE/BIG MACHINE/UNIVERSAL REPUBLIC
2	6	DRUNK ON YOU	LUKE BRYAN CAPITOL NASHVILLE
3	2	SAFE & SOUND	TAYLOR SWIFT FEAT. THE CIVIL WARS LONSGATE/BIG MACHINE/UNIVERSAL REPUBLIC
4	4	SPRINGSTEEN	ERIC CHURCH EMI NASHVILLE
5	3	GOOD GIRL	CARRIE UNDERWOOD 19/ARISTA NASHVILLE
6	5	A WOMAN LIKE YOU	LEE BRICE CURB
7	8	OVER YOU	MIRANDA LAMBERT RCA
8	9	FLY OVER STATES	JASON ALDEAN BROKEN BOW
9	7	SOMETHIN' 'BOUT A TRUCK	KIP MOORE MCA NASHVILLE
10	11	DRINK ON IT	BLAKE SHELTON WARNER BROS./WMN
11	10	ALONE WITH YOU	JAKE OWEN RCA
12	15	DANCIN' AWAY WITH MY HEART	LADY ANTEBELLUM CAPITOL NASHVILLE
13	12	OURS	TAYLOR SWIFT BIG MACHINE
14	14	I DON'T WANT THIS NIGHT TO END	LUKE BRYAN CAPITOL NASHVILLE
15	13	RED SOLO CUP	TYKE THOTH SHOW DOG/UNIVERSAL

LATIN™			
THIS WEEK	LAST WEEK	TITLE	ARTIST / IMPRINT / PROMOTION LABEL
1	1	#1 DANZA KUDURO	DON OMAR & LUCENDO YANFON/SONO/MAGNETE/UMI
2	—	AI SE EU TE PEGO	MICHEL TELO PANTANAL/RGE/SONY MUSIC
3	2	I KNOW YOU WANT ME (SCALE OCHO)	PITBULL ULTRA
4	3	DUTTY LOVE	DON OMAR FEAT. NATASHA ORFANATO/MAGNETE/UMI
5	4	WAKA WAKA (THIS TIME FOR AFRICA)	SHAKIRA FEAT. FRESHLYGROUNDED EPIC/SONY MUSIC LATIN
6	6	PROMISE	ROMEO SANTOS FEAT. USHER SONO MUSIC LATIN
7	7	HIPS DON'T LIE	SHAKIRA FEAT. WYCLEF JEAN EPIC/SONO MUSIC LATIN
8	5	INTENTALO	3MBLANTY FEAT. EL SEBETO Y AMERICA SIERRA FONDISA/UMI
9	8	BON, BON	PITBULL ULTRA
10	12	BAILANDO POR EL MUNDO	JUAN MAGAN FEAT. PITBULL & EL CATA SONO MUSIC LATIN
11	9	CORRE!	JESSE & JOY WARNER LATINA
12	13	THE ANTHEM	PITBULL FEAT. LU JON FAMOUS ARTIST/TVT
13	14	HEROE	ENRIQUE IGLESIAS INTERSCOPE/UNIVERSAL MUSIC LATINO/UMI
14	11	LOUJUMBA (PRESTIGE)	DADDY Yankee EL CARTEL
15	15	RABIOSA	SHAKIRA EPIC/SONO MUSIC LATIN

WORLD™			
THIS WEEK	LAST WEEK	TITLE	ARTIST / IMPRINT / PROMOTION LABEL
1	—	#1 ZOU BISOU, BISOU	JESSICA PARE LONSGATE
2	1	SOMEWHERE OVER THE RAINBOW	ISRAEL 'TZ' KAMAKAWIYO'OLE BIG BOY/MOUNTAIN APPLE
3	2	AI SE EU TE PEGO	MICHEL TELO PANTANAL/RGE/SONY MUSIC LATIN
4	—	ZOU BISOU, BISOU	GILLIAN HILLS BARCLAY
5	3	FANTASTIC BABY	BIGBANG YG
6	4	SHERLOCK (CLUE + NOTE)	SHINEE S.M.
7	7	WHAT A WONDERFUL WORLD	ISRAEL 'TZ' KAMAKAWIYO'OLE BIG BOY/MOUNTAIN APPLE
8	11	LA VIE EN ROSE	EDITH PIAF EMI CLASSICS/BLUE NOTE
9	6	BLUE	BIGBANG YG
10	5	BAD BOY	BIGBANG YG
11	8	THE GIRL FROM IPANEMA	STAN GETZ AND JOAO GILBERTO VERVE/UMI
12	10	HAWAIIAN ROLLER COASTER RIDE	KAMEHAMEHA SCHOOLS CHILDREN'S CHORUS WALT DISNEY
13	18	CHAMMAK CHALLO	HAMSUKA IYER, VISHAL-SHEKHAR & AKON T-SERIES
14	—	VENUS	SHINHWAA SHINHWAA COMPANY
15	9	AI SE EU TE PEGO	NOSA NIOSA FIESTA

HOT 100 AIRPLAY: MONITORED BY AIRPLAY MONITORED BY nielsen BDS. SALES DATA COMPILED BY nielsen SoundScan. BILLBOARD: AIRPLAY MONITORED BY nielsen BDS. SALES DATA COMPILED BY nielsen SoundScan. DIGITAL SONGS: DIGITAL SONGS™. THE TOP-SELLING ORIGINAL AND REMIXED TRACKS, AS COMPILED FROM INTERNET SALES REPORTS COLLECTED AND PROVIDED BY NIELSEN SOUNDSCAN. HOT 100 AIRPLAY: MONITORED BY AIRPLAY MONITORED BY nielsen BDS. SALES DATA COMPILED BY nielsen SoundScan. BILLBOARD: AIRPLAY MONITORED BY nielsen BDS. SALES DATA COMPILED BY nielsen SoundScan. DIGITAL SONGS: DIGITAL SONGS™. THE TOP-SELLING ORIGINAL AND REMIXED TRACKS, AS COMPILED FROM INTERNET SALES REPORTS COLLECTED AND PROVIDED BY NIELSEN SOUNDSCAN.

MAINSTREAM TOP 40™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	12	#1 STRONGER (WHAT DOESN'T KILL YOU) KELLY CLARKSON (19/RCA)
2	3	12	GLAD YOU CAME THE WANTED (GLOBAL TALENT/MERCURY/DJMG)
3	2	16	TURN ME ON DAVID GUETTA FEAT. NEON HITCH (WHAT A MUSIC/ASTRALWORKS/CAPITOL)
4	7	5	WE ARE YOUNG FUN. FEAT. JANELLE MONAE (FUELED BY RAMEN/RRP)
5	5	18	ASS BACK HOME GYM CLASS HEROES FEAT. NEON HITCH (DECAVANCE/FUELED BY RAMEN/RRP)
6	6	7	PART OF ME KATY PERRY (CAPITOL)
7	4	18	SET FIRE TO THE RAIN ADELE (XL/COLUMBIA)
8	11	11	TAKE CARE DRAKE FEAT. RIHANNA (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)
9	8	28	DOMINO JESSIE J (LAVA/UNIVERSAL REPUBLIC)
10	17	7	WILD ONES FLO RIDA FEAT. SIA (POE BOY/ATLANTIC)
11	13	7	FEEL SO CLOSE CALVIN HARRIS (ULTRA)
12	9	20	INTERNATIONAL LOVE PITBULL FEAT. CHRIS BROWN (MR. 305/POLLO GROUNDS/URCA)
13	10	27	GOOD FEELING FLO RIDA (POE BOY/ATLANTIC)
14	16	7	STARSHIPS NIKI MINAJ FEAT. RYAN REID (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)
15	14	27	WE FOUND LOVE RIHANNA FEAT. CALVIN HARRIS (SRP/DEF. JAM/IDJMG)
16	18	5	WHAT MAKES YOU BEAUTIFUL ONE DIRECTION (SYCO/COLUMBIA)
17	12	16	YOUNG, WILD & FREE SHOP DOGS & WIZ KHALIFA FEAT. BRUNO MARS (RUSTIE/TOGOSYST/ATLANTIC/RRP)
18	19	8	TURN UP THE MUSIC CHRIS BROWN (RCA)
19	20	6	BROKENHEARTED KARMIN (EPIC)
20	NEW	6	NEW #6 BOYFRIEND JUSTIN BIEBER (RCA) (B3POD/BOY/DAVIDHOOD/BLAND/IDJMG)
21	21	10	DRIVE BY TRAIN (COLUMBIA)
22	23	4	RUMOUR HAS IT ADELE (XL/COLUMBIA)
23	22	4	SO GOOD B.O.B (REBELROCK/GRAND HUSTLE/ATLANTIC)
24	24	4	SOMEBODY THAT I USED TO KNOW GOTYE FEAT. KIMBRA (SAMPLES 'N' SECONDS/FARFAR/UNIVERSAL REPUBLIC)
25	29	3	CALL ME MAYBE CARLY RAE JEPSEN (604/SCHOOLBOY/INTERSCOPE)
26	26	5	TALK A TALK TALK RIHANNA FEAT. AK (SRP/DEF. JAM/IDJMG)
27	25	10	A THOUSAND YEARS CHRISTINA PERRI (SUMMIT/CHOP SHOP/ATLANTIC/RRP)
28	NEW	5	NEW EYES OPEN TAYLOR SWIFT (LONSGATE/BIG MACHINE/UNIVERSAL REPUBLIC)
29	31	5	THE MOTTO DRAKE FEAT. LI. WAYNE (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)
30	32	4	IS ANYBODY OUT THERE K'NAAN FEAT. NELLY FURTADO (A&M/OCTONE/INTERSCOPE)
31	34	4	LIGHTS ELVIS PRESLEY (CHERRYTREE/INTERSCOPE)
32	33	5	WE RUN THE NIGHT HAVANA BROWN FEAT. PITBULL (UNIVERSAL REPUBLIC)
33	30	7	NAKED DEV & ENRIQUE IGLESIAS (INDIE-POP/UNIVERSAL REPUBLIC)
34	NEW	4	NEW DANCE AGAIN JENNIFER LOPEZ FEAT. PITBULL (EPIC)
35	37	3	GIVE YOUR HEART A BREAK DEMI LOVATO (HOLLYWOOD)
36	39	2	F U BETTA NEON HITCH (WARNER BROS.)
37	28	7	BREATHING JASON DERULO (BELUGA HEIGHTS/WARNER BROS.)
38	27	13	PRINCESS OF CHINA COLDFEAT FEAT. RIHANNA (CAPITOL)
39	40	2	YOUNG HOME CHRIS RENE (SYCO/EPIC)
40	38	4	BEEKEEPER'S DAUGHTER THE ALL-AMERICAN REJECTS (DOGHOUSE/DGC/INTERSCOPE)

As it storms the **Billboard Hot 100** at No. 2 (see page 38), Justin Bieber's "Boyfriend" roars onto **Mainstream Top 40** at No. 20 with 3,961 first-week plays, according to Nielsen BDS, marking his highest debut rank and the best first-week plays sum for a song by a male artist in the latter chart's almost 20-year history.

Taylor Swift likewise logs her highest **Mainstream Top 40** bow, as "Eyes Open" starts at No. 28. The song, from the soundtrack *The Hunger Games: Songs From District 12*, begins even higher on **Adult Top 40** (No. 24), where it's the list's loftiest entrance since Dec. 13, 2008, when the Fray's "You Found Me" opened at No. 19.

Jennifer Lopez completes the **Mainstream Top 40** chart's trio of debuts, as "Dance Again," featuring Pitbull, shimmies in at No. 34. The pair teamed last year for the No. 5-peaking "On the Floor," Lopez's first top 10 on the tally since 2003.



ADULT CONTEMPORARY™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	14	#1 SET FIRE TO THE RAIN ADELE (XL/COLUMBIA)
2	2	28	BRIGHTER THAN THE SUN COLBIE CAILLAT (UNIVERSAL REPUBLIC)
3	4	40	GOOD LIFE ONE REPUBLIC (MUSLEY/INTERSCOPE)
4	3	33	JUST A KISS LADY ANTEBELLUM (CAPITOL NASHVILLE/CAPITOL)
5	5	30	MR. KNOW IT ALL KELLY CLARKSON (19/RCA)
6	6	32	SOMEONE LIKE YOU ADELE (XL/COLUMBIA)
7	7	17	NOT OVER YOU GAVIN DEGRAW (J/RC)
8	8	14	THE ONE THAT GOT AWAY KATY PERRY (CAPITOL)
9	9	9	GREATEST GAINER STRONGER (WHAT DOESN'T KILL YOU) KELLY CLARKSON (19/RCA)
10	10	34	MOVES LIKE JAGGER MAROON 5 FEAT. CHRISTINA AGUILERA (A&M/OCTONE/INTERSCOPE)
11	11	14	IT WILL RAIN BRUNO MARS (SUMMIT/CHOP SHOP/EKTRA/ATLANTIC)
12	12	14	WITHOUT YOU DAVID GUETTA FEAT. Usher (WHAT A MUSIC/ASTRALWORKS/CAPITOL)
13	14	12	A THOUSAND YEARS CHRISTINA PERRI (SUMMIT/CHOP SHOP/ATLANTIC/RRP)
14	13	23	LET'S STAY TOGETHER SEAL FEAT. BRUNO MARS (RCA)
15	15	14	CRAWLING BACK TO YOU DAUGHTRY (19/RCA)
16	16	10	WE FOUND LOVE RIHANNA FEAT. CALVIN HARRIS (SRP/DEF. JAM/IDJMG)
17	18	6	DOMINO JESSIE J (LAVA/UNIVERSAL REPUBLIC)
18	17	8	DRIVE BY TRAIN (COLUMBIA)
19	19	5	ENDLESS LOVE LIONEL RICHIE FEAT. SHANIA TWAIN (MERCURY NASHVILLE)
20	22	3	RUMOUR HAS IT ADELE (XL/COLUMBIA)
21	20	11	EASY NASCAL PLATTI FEAT. NATASHA BEECHFIELD (BIG MACHINE/UNIVERSAL REPUBLIC)
22	NEW	1	NEW I WON'T GIVE UP JASON MRAZ (ATLANTIC/RRP)
23	23	6	3 WORDS ELLIOTT YAMIN (PURPOSE/EONE)
24	24	9	HONESTY WHITNEY WOLANIN (TOPNOTCH)
25	25	3	PART OF ME KATY PERRY (CAPITOL)

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

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

Silversn Pickups arrive on **Rock Songs** at No. 39 and **Alternative** at No. 22 with "Bloody Mary (Nerve Endings)," the lead single from the group's third album, *Lead of the Woods*, due May 8. The band has scored four **Alternative** top 10s, including the 2009 No. 1 "Panic Switch."



ALTERNATIVE™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	17	#1 SOMEBODY THAT I USED TO KNOW GOTYE FEAT. KIMBRA (SAMPLES 'N' SECONDS/FARFAR/UNIVERSAL REPUBLIC)
2	2	18	WE ARE YOUNG FUN. FEATURING JANELLE MONAE (FUELED BY RAMEN/RRP)
3	3	10	GOLD ON THE CEILING THE BLACK KEYS (NONESUCH/WARNER BROS.)
4	4	17	TONGUE TIED GROUPLOVE (CANVASBACK/ATLANTIC)
5	8	17	MIDNIGHT CITY M83 (M83/MUTE/CAPITOL)
6	5	25	NOT YOUR FAULT AWOLNATION (RED BULL)
7	7	20	DON'T STOP (COLOR ON THE WALLS) FOSTER THE PEOPLE (STARTIME/COLUMBIA)
8	6	23	LONELY BOY THE BLACK KEYS (NONESUCH/WARNER BROS.)
9	10	21	SATELLITE RISE AGAINST (DGC/INTERSCOPE)
10	9	27	THESE DAYS FOO FIGHTERS (ROSWELL/RCA)
11	11	15	LITTLE TALKS OF MONSTERS AND MEN (RECORD RECORDS)
12	14	16	EVERYBODY TALKS NEON TREES (MERCURY/DJMG)
13	13	13	BULLY SHINEDOWN (ATLANTIC)
14	16	8	LOOK AROUND RED HOT CHILI PEPPERS (WARNER BROS.)
15	12	39	COUGH SYRUP YOUNG THE GIANT (ROADRUNNER/RRP)
16	15	9	LOVE INTERRUPTION JACK WHITE (THIRD MAN/COLUMBIA)
17	17	10	BABY COME HOME BUSH (ZUMA ROCK/EONE)
18	18	12	SIMPLE SONG THE SHINS (AURAL APOTHECARY/COLUMBIA)
19	19	11	CHARLIE BROWN COLDFEAT (CAPITOL)
20	20	11	IT'S TIME IMAGINE DRAGONS (KIDINDAKORNER/INTERSCOPE)
21	21	9	I LIKE IT FOXY SHAZAM (I.R.S./CAPITOL)
22	NEW	1	NEW GREATEST GAINER BLOODY MARY (NERVE ENDINGS) SILVERSN PICKUPS (DANGERSBIRD)
23	22	8	FIRE ESCAPE CIVIL TWILIGHT (WIND-UP)
24	23	10	NO RESOLUTION SEETHER (WIND-UP)
25	25	3	AFTERLIFE SWITCHFOOT (LOWERCASE PEOPLE/ATLANTIC)

TRIPLE A™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	16	#1 SOMEBODY THAT I USED TO KNOW GOTYE FEAT. KIMBRA (SAMPLES 'N' SECONDS/FARFAR/UNIVERSAL REPUBLIC)
2	4	8	GREATEST GAINER WE ARE YOUNG FUN. FEAT. JANELLE MONAE (FUELED BY RAMEN/RRP)
3	2	5	SHADOW DAYS JOHN MAYER (COLUMBIA)
4	3	12	SIMPLE SONG THE SHINS (AURAL APOTHECARY/COLUMBIA)
5	5	12	CHARLIE BROWN COLDFEAT (CAPITOL)
6	9	5	HAPPY PILLS NORAH JONES (BLUE NOTE/CAPITOL)
7	8	12	DRIVE BY TRAIN (COLUMBIA)
8	10	11	LITTLE TALKS OF MONSTERS AND MEN (RECORD RECORDS)
9	6	24	SHAKE IT OUT FLORENCE + THE MACHINE (UNIVERSAL REPUBLIC)
10	12	9	HOLD ON ALBAMA SHAKES (ATO/RED)
11	7	20	SET FIRE TO THE RAIN ADELE (XL/COLUMBIA)
12	13	9	GOLD ON THE CEILING THE BLACK KEYS (NONESUCH/WARNER BROS.)
13	14	12	WATCHING YOU WATCH HIM ERIC HUTCHINSON (LET'S BREAK RECORDS/WARNER BROS.)
14	11	27	THE WALK MATT HATHORNE (UNIVERSAL REPUBLIC)
15	16	11	CHAINS OF LOVE RYAN REID (ATLANTIC)
16	18	8	LOVE INTERRUPTION JACK WHITE (THIRD MAN/COLUMBIA)
17	20	10	RIGHT DOWN THE LINE BONNIE RAITT (REDWING/RED)
18	19	11	WE TAKE CARE OF OUR OWN BRUCE SPRINGSTEEN (COLUMBIA)
19	23	2	SILENCED BY THE NIGHT KEANE (CHERRYTREE/INTERSCOPE)
20	24	4	UNTITLED (LOVE SONG) COUNTING CROWS (COLLECTIVE SOUNDS/TYRANNOOSAURUS)
21	25	8	SHIPS IN THE NIGHT MATT KEARNEY (AWARE/UNIVERSAL REPUBLIC)
22	30	2	IT'S TIME IMAGINE DRAGONS (KIDINDAKORNER/INTERSCOPE)
23	22	6	CALIFORNIA DELTA SPIRIT (ROUNDER/CMG)
24	21	6	VIDEO GAMES LANA DEL REY (POLYDOR/STRANGER/INTERSCOPE)
25	26	6	I WON'T GIVE UP JASON MRAZ (ATLANTIC/RRP)

MAINSTREAM TOP 40, ADULT CONTEMPORARY, ADULT TOP 4

HOT COUNTRY SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION
1	1	2	#1 ALONE WITH YOU 2 WKS J.MOIR,C.LAWSON,C.GRAVITT,T.HARDING,S.MCANALLY	Jake Owen @ RCA	●	1
2	3	5	A WOMAN LIKE YOU J.STONE,L.BRICE,LJ.BULFORD,P.BARTON,J.STONE	Lee Brice @ Curb		2
3	4	6	DRINK ON IT S.HENDRICKS,LJ.STEWART,R.ALEXANDER,R.CLANSON	Blake Shelton @ WARNER BROS./WMN		3
4	5	7	DANCIN' AWAY WITH MY HEART M.PURDY,LADY ANTEBELLUM,D.HAYWOOD,C.KELLEY,S.SCOTT,J.KEAR	Lady Antebellum @ CAPITOL NASHVILLE		4
5	2	1	OURS N.CHAPMAN,T.SWIFT (T.SWIFT)	Taylor Swift @ BIG MACHINE		1
6	7	9	BANJO D.HUFF,RASCAL FLATTS (T.MARTIN,W.MOBBLEY,N.THRAHER)	Rascal Flatts @ BIG MACHINE		6
7	9	10	GREATEST GAINER OVER YOU E.LODELL,C.AINLAVG,WORF,M.LAMBERT,B.SHELTON	Miranda Lambert @ RCA		7
8	8	8	WHERE I COME FROM M.KNOX (R.CLANSON,D.DAVIDSON)	Montgomery Gentry @ AVERAGE JOE'S		8
9	12	13	FLY OVER STARS M.KNOX (R.CLANSON,T.HRASH)	Jason Aldean @ BROKEN BOW		9
10	11	6	GOOD GIRL M.BRIGHT (C.LUNDERWOOD,C.DESTEFANO,A.GORLEY)	Carrie Underwood @ ARISTA NASHVILLE		10
11	13	12	BETTER THAN I USED TO BE B.GALLIMORE,T.MCGRAW (B.SIMPSON,A.CORLE)	Tim McGraw @ Curb		11
12	14	11	NO HURRY K.STEGALL,Z.BROWN (Z.BROWN,W.DURRETT,E.J.OTTO)	Zac Brown Band @ SOUTHERN GROUND/ATLANTIC/BIGGER PICTURE		12
13	15	28	SOMETHIN' 'BOUT A TRUCK B.JAMES (K.MOORE,D.COUCH)	Kip Moore @ RCA NASHVILLE		13
14	16	9	SPRINGSTEEN J.JOYCE (E.CHURCH,R.TYDOLL,J.HYDE)	Eric Church @ EMI NASHVILLE		14
15	17	17	YOU DON'T KNOW HER LIKE I DO J.JOYCE (E.CHURCH,R.TYDOLL,J.HYDE)	Brantley Gilbert @ VALORY		15
16	21	8	AIR POWER DRUNK ON YOU J.STEVENS (R.CLANSON,C.TOMPKINS,J.KEAR)	Luke Bryan @ CAPITOL NASHVILLE		16
17	18	37	THIS OLE BOY P.DONNELL (R.HAYS/UPD.DAVIDSON,R.AKINS)	Craig Morgan @ BLACK RIVER		17
18	19	31	GET MY COUNTRY ON K.STEGALL (K.ARCHER,J.WEAVER,D.MYRICK)	Chris Cagle @ BIGGER PICTURE		18
19	20	16	AIR POWER EVEN IF IT BREAKS YOUR HEART M.WRUCKE (W.HOJEGE,PASLAY)	Eli Young Band @ REPUBLIC NASHVILLE		19
20	22	14	AIR POWER TIME IS LOVE J.FRIGERS (C.SHARPO,T.MARTIN,M.NESLER)	Josh Turner @ MCA NASHVILLE		20
21	23	22	LET'S DON'T CALL IT A NIGHT C.LUDWIG (C.JAMES,B.LONG,T.MCBRIDE)	Casey James @ BNA		21
22	24	24	(KISSED YOU) GOOD NIGHT M.SERLETIC (G.OSSIN,J.KEAR)	Gloriana @ EMBLEM/WARNER BROS./WMN		22
23	25	22	HE'S MINE T.HWITTRATKINS (C.BEATHARD,P.DONNELL,T.JAMES)	Rodney Atkins @ Curb		23
24	26	15	WHY YA WANNA S.HENDRICKS (C.GRAVITT,C.DESTEFANO,A.GORLEY)	Jana Kramer @ ELEKTRA NASHVILLE/WMN		24
25	28	24	HOME SWEET HOME D.MYRICK,N.HOFFMAN,D.MYRICK,N.HOFFMAN,K.MARIE,D.HORNE	THE FARM @ ALL IN/ELEKTRA NASHVILLE/NEV REVOLUTION		25

10 Singer matches Taylor Swift in a back-and-forth race for the most consecutive top 10 singles (15) by a woman from the start of her career (excluding holiday and album cuts). Meanwhile, "American Idol" contender Hollie Cavanaugh's March 28 performance of "Jesus, Take the Wheel" pushes Underwood's track to No. 1 on Christian Digital Songs (11,000, up 278%).



16 Third radio single from *Tailgates & Tanlines* gets Airpower stripes and sets a new peak with a 6-2 leap on Country Digital Songs (see page 39). The track sells 82,000 downloads (up 58%), according to Nielsen SoundScan.

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION
26	38	48	BEERS AGO T.KEITH (T.KEITH,B.PINSON)	Toby Keith @ SHOW DOG/UNIVERSAL		26
27	30	13	COWBOYS AND ANGELS B.BEAVERS (D.LYNCH,J.LEO,T.NICHOLS)	Dustin Lynch @ BROKEN BOW		27
28	27	29	WANNA MAKE YOU LOVE ME J.STROUD (J.COLLINS,B.PINSON)	Andy Gibson @ IMPRINT		27
29	35	40	POSTCARD FROM PARIS N.CHAPMAN,M.PURDY,N.PERRY,R.PERRY,K.DIODARI,J.COHEN	The Band Perry @ REPUBLIC NASHVILLE		29
30	29	28	GEORGIA PEACHES B.GALLIMORE (M.HOPE,B.DALY,P.PROCTOR)	Lauren Alaina @ 19INTERSCOPE/MERCURY		28
31	31	33	ANGEL EYES J.LEO (J.COPLAN,E.GUNDERSON,E.PASLAY)	Love And Theft @ RCA		31
32	32	31	SO YOU DON'T HAVE TO LOVE ME ANYMORE K.STEGALL (A.WRIGHT,J.KNOWLES)	Alan Jackson @ ACR/EMI NASHVILLE		31
33	36	36	SOMETHING TO DO WITH MY HANDS J.JOYCE (THOMAS RHETT,T.MILLER,C.STAPLETON)	Thomas Rhett @ VALORY		33
34	33	32	LET THE COWBOY ROCK R.DUNN (R.DUNN,D.DAVIDSON)	Ronnie Dunn @ ARISTA NASHVILLE		32
35	34	34	GLASS N.V.R.COPPERMAN,J.NITE	Thompson Square @ STONEY CREEK		34
36	37	35	COMIN' AROUND P.DONNELL (J.THOMPSON,R.CLANSON,K.MARVEL)	Josh Thompson @ RCA		35
37	39	26	UNDERDOG S.NIELSON (G.S.NIELSON,D.L.MURPHY,J.SEVER,H.TOBIN)	The Lost Trailers @ HRT/STOKES TUNES		37
38	40	42	NEW TO THIS TOWN K.BROOKS,J.DEMARCUS (K.BROOKS,M.GREEN,T.MCBRIDE)	Kix Brooks Featuring Joe Walsh @ ARISTA NASHVILLE		38
39	41	7	LOVIN' YOU IS FUN C.CHAMBERLAIN (J.BEAVERS,B.DIPIERO)	Easton Corbin @ MERCURY		39
40	43	10	DON'T MISS YOUR LIFE P.SASSAR (P.SASSAR,C.BLACK)	Phil Vassar @ BIGGER PICTURE		40
41	42	38	WHEN I GET IT K.STEGALL (C.CAMPBELL,J.PMATTHEWS,J.MCCORMICK)	Craig Campbell @ BIGGER PICTURE		38
42	44	43	WANTED D.HUFF,H.HAYES (T.VERGE,H.HAYES)	Hunter Hayes @ ATLANTIC/WMN		42
43	50	54	NEON J.STROUD (S.MCANALLY,J.OSBORNE,T.ROSEN)	Chris Young @ RCA		43
44	45	44	MR. KNOW IT ALL D.HUFF (B.SEALS,E.DEAN,B.JAMES,D.JONES)	Kelly Clarkson @ 19RCA		44
45	51	57	TIL MY LAST DAY J.STOVER (B.D.MAHER,J.MOORE,J.S.STOVER)	Justin Moore @ VALORY		45
46	46	45	THE SOUND OF A MILLION DREAMS M.CHAPEL (M.CHAPEL,M.WARNER)	David Nail @ MCA NASHVILLE		45
47	47	47	GOODBYES MADE YOU MINE D.COOK,M.WRIGHT,R.COPPERMAN (L.THODGES,R.COPPERMAN,J.NITE)	JT Hodges @ SHOW DOG/UNIVERSAL		43
48	49	50	TECH E.HERBST (R.FOSTER,J.ABBOTT,C.CLEMENT)	Josh Abbott Band @ POT		47
49	48	10	WE GOT US B.BEAVERS,L.WOOTEN (C.SMITH,T.L.JAMES,S.B.LILES)	Canaan Smith @ MERCURY		44
50	60	2	MARRY ME M.MCBRIDE,B.GALLIMORE (P.MONAHAN)	Martina McBride Featuring Pat Monahan Of Train @ REPUBLIC NASHVILLE		50

TOP COUNTRY ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	1	1	#1 LIONEL RICHIE IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE) RCA 95497/SMN (19.98)	Tuskegee	●	1
2	1	1	LUKE BRYAN CAPITOL NASHVILLE 94431 (18.98)	Tailgates & Tanlines	●	1
3	13	26	GREATEST GAINER SCOTTY MCCREERY 19/MERCURY NASHVILLE 016022/GA/UMGN (13.98)	Clear As Day	●	1
4	3	2	JASON ALDEAN BROKEN BOW 767 (18.98)	My Kinda Party	●	1
5	5	4	ERIC CHURCH EMI NASHVILLE 94256 (16.98)	Chief	●	1
6	4	3	LADY ANTEBELLUM CAPITOL NASHVILLE 94431 (18.98)	Own The Night	●	1
7	9	11	BLAKE SHELTON WARNER BROS. 52737/WMN (18.98)	Red River Blue	●	1
8	8	2	MIRANDA LAMBERT RCA 95593/SMN (11.98)	Four The Record	●	1
9	6	7	BRANTLEY GILBERT VALORY 86010 (14.98)	Halfway To Heaven	●	2
10	7	5	THE BAND PERRY REPUBLIC NASHVILLE 014833/UNIVERSAL REPUBLIC (10.98)	The Band Perry	●	2
11	12	14	TOBY KEITH SHOW DOG/UNIVERSAL 015592 (9.98)	Clancy's Tavern	●	2
12	10	15	TAYLOR SWIFT BIG MACHINE 153000A (18.98)	Speak Now	●	1
13	14	13	TIM MCGRAW Curb 78220 (13.98)	Emotional Traffic	●	1
14	11	6	ZAC BROWN BAND SOUTHERN GROUND/ROAD/BIGGER PICTURE/ATLANTIC 524722/AG (18.98)	You Get What You Give	●	1
15	2	2	CASEY JAMES 19/BNA 89538/SMN (8.98)	Casey James	●	2
16	19	31	JAKE OWEN RCA 95447/SMN (10.98)	Barefoot Blue Jean Night	●	1
17	23	2	VARIOUS ARTISTS 47th Academy Of Country Music Awards; 2012 Nominee Spotlight ZINEPARK 025022 (8.98)		●	17
18	24	7	BLAKE SHELTON REPRISE 529592/WMN (18.98)	Loaded: The Best Of Blake Shelton	●	4
19	20	32	PISTOL ANNIES RCA 94953/SMN (11.98)	Hell On Heels	●	1
20	16	17	DIKERS BENTLEY CAPITOL NASHVILLE 94714 (16.98)	Home	●	1
21	15	6	SOUNDTRACK ATLANTIC 52889/WMN (18.98)	Footloose (2011)	●	4
22	28	33	ELI YOUNG BAND REPUBLIC NASHVILLE 015856/UNIVERSAL REPUBLIC (10.98)	Life At Best	●	3
23	NEW	1	HANK WILLIAMS JR. Best Of: All My Rowdy Friends Curb 79298 EX (14.98)		●	23
24	36	31	HUNTER HAYES ATLANTIC 53800/WMN (18.98)	Hunter Hayes	●	7
25	34	35	CHRIS YOUNG RCA 95497/SMN (10.98)	Neon	●	2

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
26	27	29	RODNEY ATKINS CURB 79255 (18.98)	Take A Back Road	●	3
27	25	24	JUSTIN MOORE EMI 95759/CAPITOL (18.98)	Outlaws Like Me	●	1
28	42	39	PACE SETTER BRAD PAISLEY ARISTA NASHVILLE 83274/SMN (11.98)	This Is Country Music	●	1
29	18	18	VARIOUS ARTISTS UNIVERSAL/SONY MUSIC/EMI 95759/CAPITOL (18.98)	Now That's What I Call Country Ballads	●	13
30	30	27	LAUREN ALAINA 19/MERCURY NASHVILLE 016025/GA/UMGN (13.98)	Wildflower	●	1
31	22	26	JOSH TURNER MCA NASHVILLE 015348/UME (7.98)	Icon: Josh Turner	●	20
32	17	9	LUKE BRYAN CAPITOL NASHVILLE DIGITAL EX (3.99)	Spring Break 4... Suntan City (EP)	●	2
33	29	25	GEORGE STRAIT MCA NASHVILLE 016007/UME (7.98)	Icon: George Strait	●	14
34	32	30	TIM MCGRAW Curb 79205 (13.98)	Number One Hits	●	6
35	21	5	CRAIG MORGAN BLACK RIVER 12 (13.98)	This Ole Boy	●	5
36	37	32	RASCAL FLATTS BIG MACHINE RF0100A (13.98)	Nothing Like This	●	1
37	40	40	THOMPSON SQUARE STONEY CREEK 7677 (13.98)	Thompson Square	●	3
38	35	34	BILLY CURRINGTON MERCURY 91929/UME (7.98)	Icon: Billy Currington	●	22
39	43	33	SOUNDTRACK RELATIVITY MUSIC 7025 (15.98)	Act Of Valor: The Album	●	8
40	26	10	SHOOTER JENNINGS BLACK COUNTRY ROCK 2409/EONE (13.98)	Family Man	●	10
41	31	22	LYLE LOVETT BLU/LOST HIGHWAY 016386/UMGN (13.98)	Release Me	●	9
42	39	38	VARIOUS ARTISTS MERCURY 91929/UME (7.98)	Now That's What I Call Country: Volume 4	●	3
43	38	37	GARY ALLAN MCA NASHVILLE 014671/UME (7.98)	Icon: Gary Allan	●	29
44	41	42	SOUNDTRACK RCA 7291 (13.98)	Country Strong	●	2
45	45	46	ALAN JACKSON ARISTA NASHVILLE 76981/SMN (11.98)	34 Number Ones	●	7
46	59	64	SUGARLAND MERCURY 014759/UMGN (13.98)	The Incredible Machine	●	1
47	47	44	GEORGE STRAIT MCA NASHVILLE 015924/UMGN (13.98)	Here For A Good Time	●	1
48	55	63	MONTGOMERY GENTRY AVERAGE JOE'S 233 (14.98)	Rebels On The Run	●	9
49	46	43	TAYLOR SWIFT BIG MACHINE 153000A (24.98 CD/DVD)	Speak Now: World Tour Live CD + DVD	●	2
50	56	57	SARA EVANS RCA 95832/SMN (10.98)	Stronger	●	1

BLUEGRASS ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.
1	3	12	#1 DAILEY & VINCENT ROUNDER 619312/EX/CRACKER BARREL	The Gospel Side Of Dailey & Vincent	●
2	2	5	CAROLINA CHOCOLATE DROPS MONSIEUR 52889/WARNER BROS.	Leaving Eden	●
3	1	7	PUNCH BROTHERS NUNESICH 529777/WARNER BROS.	Who's Feeling Young Now?	●
4	4	23	YO-YO MA/S. DUNCAN/E. MEYER/C. THILE SONY CLASSICAL 84118/SONY MASTERWORKS	The Goat Rodeo Sessions	●
5	5	52	ALISON KRAUSS & UNION STATION ROUNDER 016657/CONCORD	Paper Airplane	●
6	6	55	STEVE MARTIN AND THE STEEP CANYON RANGERS 40 SHARE/ROUNDER 610660/CONCORD	Rare Bird Alert	●
7	7	22	THE ISAACS GAITHER 46138/EMI CMG	Why Can't We	●
8	11	7	SLEEPY MAN BANJO BOYS SLEEPY MAN BANJO BOYS 6018 EX	America's Music	●
9	NEW	1	STEEL CANYON RANGERS ROUNDER DIGITAL EX/CONCORD	Nobody Knows You	●
10	8	46	SARAH JAROSZ SUGAR HILL 4062/WEVK	Follow Me Down	●

BETWEEN THE BULLETS

'TUSKEGEE' SOARS

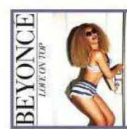
Lionel Richie appears for a second time on Top Country Albums, as duets set *Tuskegee* opens atop the chart with 199,000 copies sold, good for a No. 2 start on the Billboard 200 (see story, page 33). It's the best opening week for a country album since Taylor Swift's *Speak Now* opened with more than 1 million copies in November 2010. (However, Scotty McCreery's *Clear As Day* began with 197,000 copies last fall.) Richie's *Can't Slow Down* rose to No. 55 on Top Country Albums in 1984, driven by "Stuck on You," which peaked at No. 24 on Hot Country Songs that year.

—Wade Jessen

TOP R&B/HIP-HOP ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMPRINT/PROMOTION LABEL	CERT.
1	2	2	#1 MELANIE FONIA	LOVE ON TOP	THE MF LIFE SRC 016021/UNIVERSAL REPUBLIC	
2	5	20	DRAKE	TAKE CARE	YOUNG MONEY/CASH MONEY 016135/UNIVERSAL REPUBLIC	
3	4	19	RIHANNA	TALK THAT TALK	SRP/DEF. JAM 016313/DJ.MGM	
4	6	6	TYGA	CARESS	YOUNG MONEY/CASH MONEY 016270/UNIVERSAL REPUBLIC	
5	1	2	ODD FUTURE	THE O.T. TAPE VOL. 2	ODD FUTURE 05478	
6	3	2	DIGGY	UNEXPECTED ARRIVAL	ATLANTIC 527789/AG	
7	8	15	YOUNG JEEZY	THE 103	HUSTLER AMBITION CTE/DEF. JAM 013738/DJ.MGM	
8	NEW	NEW	E-40	THE BLOCK BROCHURE: 1, 2 & 3	HEAVY ON THE GRIND 35	
9	NEW	NEW	E-40	THE BLOCK BROCHURE: 2	HEAVY ON THE GRIND 33	
10	NEW	NEW	E-40	THE BLOCK BROCHURE: 1	HEAVY ON THE GRIND 32	
11	11	32	LIL WAYNE	THE CARTER II	YOUNG MONEY/CASH MONEY 015947/UNIVERSAL REPUBLIC	
12	9	34	JAY-Z	KANYE WEST	WATCH THE THORNE	ROC-A-FELLA/ROC. NATION/DEF. JAM 016290/DJ.MGM
13	NEW	NEW	E-40	THE BLOCK BROCHURE: 3	HEAVY ON THE GRIND 34	
14	7	5	SOUNDTRACK	PROJECT X	WATER TOWER DIGITAL EX	
15	12	19	MARY J. BLIGE	MY LIFE	L. MTRIA/RCA/GEFFEN 016257/IGA	
16	15	41	PITBULL	PLANET PIT	MR. 305/POLO GROUNDS/J 69606/RCA	
17	13	40	BEYONCÉ	4	PARKWOOD/COLUMBIA 90824/SONY MUSIC	
18	NEW	NEW	MAYDAY!	TAKE ME TO YOUR LEADER	STRANGE 050/RBC	
19	17	27	J. COLE	COLE WORLD	ROC. NATION/COLUMBIA 57920/SONY MUSIC	
20	14	71	NICKI MINAJ	PKM	FRIDAY YOUNG MONEY/CASH MONEY 016211/UNIVERSAL REPUBLIC	
21	16	17	AMY WINEHOUSE	LOVE	WARRIOR TREASURES/UNIVERSAL REPUBLIC 016394*	
22	21	53	WIZ KHALIFA	ROLLING PAPERS	ROSTRUM/ATLANTIC 527098/AG	
23	18	22	WALE	AMBIATION	MAYBACH 52868/WARNER BROS.	
24	19	22	TYRESE	OPEN INVITATION	VOLTRON RECORDZ 93562	
25	10	2	MGK	HAZ NARDZ	& ALMOST FAMOUS	EST190X/60
26	23	16	ANTHONY HAMILTON	BACK TO LOVE	MISTER S' MUSIC 99126/RCA	
27	20	5	ESTELLE	ALL OF ME	HOME SCHOOL/ATLANTIC 521146/AG	
28	NEW	NEW	DAWN RICHARD	ARMOR	ON OUR DAWN DIGITAL EX	
29	22	5	ROBERT GLASPER EXPERIMENT	BLACK RADIO	BLU NOTE 88333*	
30	25	21	MAC MILLER	MACE	SLUICE PARK ROSTRUM 218	
31	NEW	NEW	DJ PREMIER/BUMPY KNUCKLES	KOLEXKODUM	WORKS OF MARTY 000077/GRACIE	
32	29	54	CHRIS BROWN	FAME	THE MEGADON YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	
33	32	42	BAD MEETS EVIL	HELL	THE SEQUEL SHADY/INTERSCOPE 015728/IGA	
34	26	72	RIHANNA	LORD SRP/DEF. JAM 014927/DJ.MGM		
35	33	86	KEM	INTIMACY	ALBUM III UNIVERSAL REPUBLIC 014489	
36	27	20	CHILDISH GAMBINO	CAMP CLASSNESS	NOTE 0121*	
37	35	28	MINDLESS BEHAVIOR	III	GIRLSTREAM/INJUN/CTI/UNIVERSAL REPUBLIC 015986/IGA	
38	37	17	ROBIN THICKE	LOVE AFTER WAR	STAR TRAK/GEFFEN 016290/IGA	
39	34	16	SNOOP DOGG & WIZ KHALIFA	ME & U	GO TO HIGH SCHOOL ROSTRUM/ATLANTIC 527098/AG	
40	36	19	YELAWOLF	RADIOACTIVE	GHE-T-O-VISION/SHADY/ODG/INTERSCOPE 016174/IGA	
41	NEW	NEW	MACY GRAY	COVERED	429 17854/SLG	
42	42	54	KIRK FRANKLIN	HELLO FEAR	FO YO SOUL/VERITY 77917/RCA	
43	28	3	TECH N9NE	MUSTERBORN	STRANGE 067 EX	
44	30	6	CHIDDY BANG	BREAKFAST	I.R.S./VIRGIN 18396*/CAPITOL	
45	43	47	TYLER, THE CREATOR	GOBLIN XL	529*	
46	31	3	RUBEN STUDDARD	LETTERS	FROM BIRMINGHAM SHANACHIE 5797	
47	40	70	MIGUEL	ALL I WANT	IS YOU BLACK ICE/BYSTORM/MUVE 75489/RCA	
48	45	32	GAME	THE R.E.D.	ALBUM DGC 013729/IGA	
49	39	40	BIG SEAN	FINALLY FAMOUS	G.O.D.O./DEF. JAM 015421/DJ.MGM	
50	44	42	LEDISI	PIECES OF ME	VERVE FORECAST 015557/AG	

Beyoncé takes the lead among women with the most No. 1s in the nearly 19-year history of the **Mainstream R&B/Hip-Hop** chart as "Love on Top" rises 2-1 to become her eighth leader, and the third from the album 4. Bey passes Alicia Keys, who is relegated to the runner-up spot with seven No. 1s overall.



MAINSTREAM R&B/HIP-HOP

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

BETWEEN THE BULLETS

E-40'S DIZZYING DEBUTS



San Francisco Bay Area rapper E-40 debuts his 15th, 16th and 17th studio albums concurrently on the Top R&B/Hip-Hop Albums chart with the arrival of his *Block Brochure: Welcome to the Soil* albums. *Soil 1* debuts at No. 10 with 8,000 sold, according to Nielsen SoundScan, while *Soil 2* comes in at No. 9 (8,000) and *Soil 3* starts at No. 13 (7,000). The trilogy was also released in a bundle, which charts at No. 8 with 10,000 copies. Combined, the four sets sold 33,000. Though this is the first time E-40 has debuted four separate titles simultaneously, it isn't the first time he's released multiple albums at once: 10 of his now 21 chart entries have all come in the past two years. In April 2010 he debuted three *Revenue Retrievin'* sets (combined first-week sales: 29,000) and in April 2011, he arrived with three more *Revenue* titles (first-week sales: 31,000).

—Karinah Santiago

RHYTHMIC

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT/PROMOTION LABEL
1	1	15	#1 TAKE CARE	DRAKE	FEAT. RIHANNA YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
2	3	20	THE MOTTO	DRAKE	FEAT. LIL WAYNE YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
3	2	22	YOUNG, WILD & FREE	SNOOP DOGG & WIZ KHALIFA	FEAT. BRANDI MONROE/ROSTROM/ATLANTIC
4	4	17	TURN ME ON	DAVID GUETTA FEAT. NICKI MINAJ	WHAT A MUSIC/STRAVA/VEVO/CAPITOL
5	5	18	RACK CITY	TYGA	YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
6	7	13	TALK THAT TALK	RIHANNA	FEAT. JAY-Z SRP/DEF. JAM/DJ.MGM
7	6	18	CAN'T GET ENOUGH	J. COLE FEAT. TREY SONGZ	ROC. NATION/COLUMBIA
8	10	8	TURN UP THE MUSIC	CHRIS BROWN	RCA
9	11	7	STARSHIPS	NICKI MINAJ	YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
10	13	12	UP!	LOURANCE FEAT. JAMSI & SKIPPER	ROC. NATION/DEF. JAM/INTERSCOPE
11	16	8	DRANK IN MY CUP	KIRKO BANGZ	LMG/UNAUTHORIZED/WARNER BROS.
12	18	6	WILD ONES	FLO RIDA FEAT. SIA	POE BOY/ATLANTIC
13	8	24	INTERNATIONAL LOVE	PITBULL FEAT. CHRIS BROWN	MR. 305/POLO GROUNDS/JRCA
14	9	25	GOOD FEELING	RICK ROSS	FEAT. BOY/ATLANTIC
15	19	5	BIRTHDAY CAKE	RIHANNA	FEAT. CHRIS BROWN SRP/DEF. JAM/DJ.MGM
16	14	5	CLIMAX	USHER	RCA
17	17	12	ASS BACK HOME	GYM CLASS HERES FEAT. NEON HITCH/OC/DANCE/FEAT. BY RAME/ATLANTIC	
18	24	4	SO GOOD	B.O.B	REBEL/ROCK/GRAND HUSTLE/ATLANTIC
19	20	17	STRIP	CHRIS BROWN	FEAT. KEVIN K-MAC MCCALL
20	23	5	GLAD YOU CAME	THE WANTED	GLOBAL TALENT/MERCURY/DJ.MGM
21	NEW	NEW	GREATEST BOYFRIEND	DAVID GUETTA	FEAT. NICKI MINAJ/WHAT A MUSIC/STRAVA/VEVO/CAPITOL
22	21	5	FEEL SO CLOSE	CALVIN HARRIS	ULTRA
23	22	11	SET FIRE TO THE RAIN	ADELE	XL/COLUMBIA
24	25	8	ANOTHER ROUND	FAT JOE	FEAT. CHRIS BROWN
25	27	6	PART OF ME	KATY PERRY	CAPITOL
26	26	11	DO IT LIKE YOU	DIGGY FEAT. JEREMIH	ATLANTIC
27	36	2	LEAVE YOU ALONE	YOUNG JEEZY FEAT. NE-YO	CTE/DEF. JAM/DJ.MGM
28	35	3	FADED	TYGA	FEAT. LIL WAYNE YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
29	28	7	SHE DOESN'T MIND	SEAN PAUL	V/A/ATLANTIC
30	29	5	MAGIC	FUTURE	FEAT. TL FREEBANDZ/A-1/EPIC
31	31	9	VANS ON	T. MILLS	COLUMBIA
32	34	4	AYY LADIES	TRAVIS PORTER	FEAT. TYGA
33	30	8	NAKED	DEV & ENRIQUE IGLESIAS	INDIE-POP/UNIVERSAL REPUBLIC
34	32	9	LOVE ON TOP	BEYONCÉ	FEAT. LIL WAYNE/UNIVERSAL REPUBLIC
35	33	10	LOTUS FLOWER BOMB	WALE FEAT. MIGUEL	MAYBACH/WARNER BROS.
36	37	10	DOMINO	JESSIE J	LAWA/UNIVERSAL REPUBLIC
37	38	3	STRONGER (WHAT DOESN'T KILL YOU)	KELLY CLARKSON	19/RCA
38	NEW	NEW	RIGHT BY MY SIDE	NICKI MINAJ	FEAT. CHRIS BROWN YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
39	39	2	SABOTAGE	WALE FEAT. LLOYD	MAYBACH/WARNER BROS.
40	NEW	NEW	TURN ALL THE LIGHTS ON	T-PAIN	FEAT. NE-YO/NAPPY BOY/KONVICT/RCA

ADULT R&B

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT/PROMOTION LABEL
1	1	25	#1 LOVE ON TOP	BEYONCÉ	PARKWOOD/COLUMBIA
2	2	20	THANK YOU	ESTELLE	HOME SCHOOL/ATLANTIC
3	3	25	WOO	ANTHONY HAMILTON	MISTER S' MUSIC/RCA
4	6	8	SHARE MY LOVE	NICKI MINAJ	FEAT. RIHANNA YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
5	4	25	LOVE AFTER WAR	ROBIN THICKE	STAR TRAK/GEFFEN/INTERSCOPE
6	5	27	REAL LOVE	ERIC BENET	JORDAN HOUSE/CAPITOL
7	7	13	YOU'RE ON MY MIND	KEM	UNIVERSAL REPUBLIC
8	9	10	NEXT BREATH	TANK	MOGAMBA/SONG DYNASTY/ATLANTIC
9	11	5	GREATEST GAINER	JILL SCOTT	BLUES BABE/WARNER BROS.
10	13	12	CO-SIGN	SHAY	GEFFEN/ATLANTIC
11	14	8	IT ALL BELONGS TO ME	MONICA & BRANDY	RCA
12	12	17	MR. WRONG	MARY J. BLIGE	FEAT. DRAKE
13	15	22	I GOT THIS	JENNIFER HUDSON	ARISTA/RCA
14	17	9	BRAVO	LEDISI	VERVE FORECAST/VERVE
15	18	8	NOTHING ON YOU	TYRESE	VOLTRON RECORDZ/CAPITOL
16	16	12	JUNE 28TH (I'M SINGLE)	RUBEN STUDDARD	SHANACHIE
17	25	4	BEAUTIFUL SURPRISE	TAMIA	PLUS 1
18	19	11	WILL YOU BE THERE	K'JON	SHANACHIE
19	24	3	GO GET IT	MARY MARY	MY BLOCK/COLUMBIA
20	20	5	IT WOULD BE YOU	JOHNNY GILL	J. SKILLZ/NOTIFY
21	28	11	SHOW YOU HOW	D. PATRICK	NEW JAMAICA/AC
22	36	6	THINK LIKE A MAN	JENNIFER HUDSON & NE-YO	FEAT. RICK ROSS EPIC
23	32	2	TONIGHT (BEST YOU EVER HAD)	JOHN LEGEND	FEAT. LUDACRIS EPIC
24	21	7	NOTHING'S REAL BUT LOVE	REBECCA FERGUSON	SYCO/COLUMBIA
25	20	20	CRAZY (BABY)	RAHSAAN	PATTERSON ARTISTRY/MACK AVENUE

CHRISTIAN SONGS™		TITLE		ARTIST		IMP/INT/PROMOTION LABEL	
THIS WEEK	LAST WEEK	WEEKS ON CHART	#1	#1	#1	#1	#1
1	1	30	#1	WHERE I BELONG	BRITTI NICOLE	GOLD SPARROW 7857/EMI CMG	
2	2	21		OVERCOME	JEREMY CAMP BEC/TOOTH & NAIL		
3	7	14	#3	GREATEST GAINER GOD'S NOT DEAD (LIKE A LION)	NEWSBOYS IN/POP		
4	5	14		WHEN THE STARS BURN DOWN (BLESSING AND HONOR)	PHILLIPS, CRAIG & DEAN FAIR TRADE		
5	9	13		ALL THIS TIME	BRITTI NICOLE SPARROW/EMI CMG		
6	4	41		MY HOPE IS IN YOU	AARON SHUST CENTRICITY		
7	3	21		LEARNING TO BE THE LIGHT	NEWWORLDSON PLATINUM POP		
8	8	7		THE HURT & THE HEALER	MERCYME FAIR TRADE		
9	6	14		WHAT A SAVIOR	LAURA STORY FAIR TRADE		
10	12	14		CARRY ME TO THE CROSS	KUTLESS BEC/TOOTH & NAIL		
11	11	21		YOU LEAD	JAMIE GRACE GOTE		
12	13	6		WHITE FLAG	PASSION FEAT. CHRIS TOMLIN SIXTEENS/SPARROW/EMI CMG		
13	14	11		LIVE LIKE THAT	SIDEWALK PROPHETS FERVENT/WORD-CURB		
14	10	38		STRONG ENOUGH TO SAVE	TENTH AVENUE NORTH REUNION/PLG		
15	16	11		LONG WAY HOME	STEVEN CURTIS CHAPMAN SPARROW/EMI CMG		
16	17	7		HE SAID	GROUP 1 CREW FEAT. CHRIS AUGUST FERVENT/WORD-CURB		
17	18	13		FREE	DARA MACLEAN FERVENT/WORD-CURB		
18	21	19		I TURN TO YOU	SELAH CURB		
19	20	12		ALL FOR YOU	MIKESCHAIR CURB		
20	19	18		OUR GOD'S ALIVE	ALIVE CHERRY ESSENTIAL/PLG		
21	22	17		ALIVE	NATALIE GRANT CURB		
22	24	5		JESUS, FRIEND OF SINNERS	CASTING CROWNS BEACH STREET/REUNION/PLG		
23	23	4		I CHOOSE JESUS	MORAH PETERS REUNION/PLG		
24	25	2		10,000 REASONS (BLESS THE LORD)	MATT REDMAN SIXTEENS/SPARROW/EMI CMG		
25	26	12		THE SAME GOD	NEWMAN SIXTEENS/SPARROW/EMI CMG		
26	27	3		SECOND CHANCE	REND COLLECTIVE EXPERIMENT KINGSWAY/INTEGRITY		
27	34	6		RISE UP	MATT MAHER ESSENTIAL/PLG		
28	30	12		GOOD MORNING	MANDISA FEAT. TOBYMAC SPARROW/EMI CMG		
29	29	10		EVERY LIFTING	CHRISTY NOCKLES SIXTEENS/SPARROW/EMI CMG		
30	28	16		ONE DAY TOO LATE	REND COLLECTIVE EXPERIMENT KINGSWAY/INTEGRITY		
31	HOT SHOT DEBUT		#1	MOUNTAINOP	THE CITY HARMONIC KINGSWAY/INTEGRITY		
32	32	10		WE WON'T GIVE UP	THE AFTERS FAIR TRADE		
33	33	6		AFTERLIFE	SWITCHFOOT LOWERCASE PEOPLE/CREDENTIAL/EMI CMG		
34	31	14		LET ME FEEL YOU SHINE	DAVID CROWDER/BAND SIXTEENS/SPARROW/EMI CMG		
35	36	6		ON MY OWN	ASHES REMAIN FAIR TRADE		
36	35	9		STAY CLOSE	VIC MESSIAH LOWERCASE PEOPLE/CREDENTIAL/EMI CMG		
37	NEW			MORE THAN AMAZING	LINDSEY BRESTWATER INTEGRITY		
38	38	5		THIS IS THE DAY	PHIL WICKHAM FAIR TRADE		
39	45	3		KEEP MY HEART ALIVE	SANCTUS REAL SPARROW/EMI CMG		
40	40	11		HEARTBEAT	THE FRAY EPIC		
41	37	9		THE RESCUE	ADAM CAPP BEC/TOOTH & NAIL		
42	43	8		SHIPS IN THE NIGHT	MAT KEARNEY IN/POP		
43	44	3		IF I EVER NEEDED GRACE	JIMMY NEEDHAM IN/POP		
44	41	17		HOW GREAT IS OUR GOD (WORLD EDITION)	CHRIS TOMLIN SIXTEENS/SPARROW/EMI CMG		
45	46	20		MATTER OF FAITH	PETER FURLER SPARROW/EMI CMG		
46	47	2		OUTTA MY MIND	ANTHEM LIGHTS REUNION/PLG		
47	NEW			RISEN TODAY	AARON SHUST CENTRICITY		
48	49	20		EVERY TIME YOU RUN	MANAFEST FEAT. TREVOR MCNEVIN OF TKR BEC/TOOTH & NAIL		
49	48	3		TWENTY SEVEN MILLION	MATT REDMAN & LIZ SIXTEENS/SPARROW/EMI CMG		
50	50	2		NEVER LET YOU GO	MANAFEST BEC/TOOTH & NAIL		

Britti Nicole claims her second No. 1 start and biggest Nielsen SoundScan week on Christian Albums with *Gold*, which moves 10,000 copies and pings the Billboard 200 at No. 41, her career-best rank on that chart. She previously bowed atop the Christian list with *The Lost Get Found* in 2009.



CHRISTIAN ALBUMS™		TITLE		ARTIST		IMP/INT/PROMOTION LABEL	
THIS WEEK	LAST WEEK	WEEKS ON CHART	#1	#1	#1	#1	#1
1	HOT SHOT DEBUT		#1	BRITTI NICOLE	GOLD SPARROW 7857/EMI CMG		
2	1	9		MARANATHAI PRAISE BAND	TOP 25 PRAISE SONGS 2012 EDITION MARANATHAI 2071/EMI CMG		
3	NEW			TOBYMAC	DUBBED & FREED: A REMIX PROJECT FOREFRONT 8332/EMI CMG		
4	NEW			SIDEWALK PROPHETS	LIVE LIKE THAT FERVENT/888390/WORD-CURB		
5	NEW			GUY PENROD	HYMNS SERVANT/GATHER 6142/EMI CMG		
6	3	19		NEWSBOYS	GOD'S NOT DEAD IN/POP 1592/EMI CMG		
7	2	3		PASSION	PASSION: WHITE FLAG SIXTEENS/SPARROW 6367/EMI CMG		
8	4	24		CASTING CROWNS	COME TO THE WELL BEACH STREET/REUNION/10162/PLG		
9	NEW			JIMMY NEEDHAM	CLEAR THE STAGE IN/POP 1611/EMI CMG		
10	6	27		VARIOUS ARTISTS	WOW HITS 2012 WORD-CURB/PROVIDENT-INTEGRITY 8085/EMI CMG		
11	5	136		SKILLET	AWAKE ARDENT/FAIR TRADE/ATLANTIC 2554/PLG		
12	8	10		KARI JOBE	WHERE I FIND YOU SPARROW 3128/EMI CMG		
13	7	20		CHRIS TOMLIN	HOW GREAT IS OUR GOD SIXTEENS/SPARROW 634/EMI CMG		
14	NEW			GATEWAY NEXT	LOOK UP GATEWAY CREATE/IN/CHIT 0083/EMI CMG		
15	15	5		KUTLESS	BELIEVER BEC 8854/EMI CMG		
16	16	52		MANDISA	WHAT IF WE WERE REAL SPARROW 7863/EMI CMG		
17	20	28		GREATEST GAINER JAMIE GRACE	ONE SONG AT A TIME GOTE/CELEBRITY 7001/PLG		
18	12	51		LAURA STORY	BLESSINGS FAIR TRADE 4873/PLG		
19	17	12		DAILEY & VINCENT	THE GOSPEL BEAT: A REMIX PROJECT FOREFRONT 8332/EMI CMG		
20	13	10		FOR KING & COUNTRY	GRAVE FERVENT/WORD-CURB 887957/WARNER-CURB		
21	14	76		THIRD DAY	MOVE ESSENTIAL 10921/PLG		
22	9	3		PHILLIPS, CRAIG & DEAN	BREATHE IN FAIR TRADE 6019/PLG		
23	19	35		MAT KEARNEY	YOUNG LOVE IN/POP 1608*/EMI CMG		
24	26	72		CHRIS TOMLIN	AND IF OUR GOD IS FOR US... SIXTEENS/SPARROW 344/EMI CMG		
25	11	32		BUILDING 429	LISTEN TO THE SOUND ESSENTIAL 10932/PLG		
26	28	71		MATTHEW WEST	THE STORY OF YOUR LIFE SPARROW 6504/EMI CMG		
27	21	3		JEREMY CAMP	I STILL BELIEVE BEC 1547/EMI CMG		
28	18	4		FIREFLIGHT	NOW ESSENTIAL 10933/PLG		
29	22	13		NEWSONG	ONE TRUE GOD HIM/NEWSONG MINISTRIES 6209/EMI CMG		
30	NEW			BEFORE THEIR EYES	REDEMPTION IN/VOICE 02385/WORD-CURB		
31	37	28		NEEDTOBREATHE	THE RECKONING ATLANTIC 528053/WORD-CURB		
32	NEW			R.M.G.	WELCOME TO THE FAMILY REFLECTION 77024		
33	27	12		DAVID CROWDER/BAND	GIVE US REST OR... SIXTEENS/SPARROW 7854/EMI CMG		
34	32	7		HILLSONG UNITED	LIVE IN MIAMI HILLSONG/SPARROW 6235/EMI CMG		
35	24	4		FLAME	THE 6TH CLEAR SIGHT 8228		
36	38	28		SWITCHFOOT	VIC MESSIAH LOWERCASE PEOPLE/CREDENTIAL/EMI CMG		
37	46	26		VARIOUS ARTISTS	MUSIC INSPIRED BY THE STORY PROVIDENT-INTEGRITY/WORD-CURB 805/EMI CMG		
38	33	12		SOUNDTRACK	JOYFUL NOISE WATERTOWER 39273/EMI CMG		
39	31	11		MICHAEL W. SMITH	DECADES OF WORSHIP REUNION 10188/PLG		
40	42	13		DARA MACLEAN	YOU GOT MY ATTENTION FERVENT 888210/WORD-CURB		
41	34	3		IMPENDING DOOM	BAPTIZED IN FILM CONE 2148		
42	45	18		JESUS CULTURE	AMONGING LIVE FROM CROAS JESUS CULTURE/KINGSWAY 995/EMI CMG		
43	40	15		PETER FURLER	ON FIRE SPARROW 7677/EMI CMG		
44	36	124		CASTING CROWNS	UNTIL THE WHOLE WORLD HEARS BEACH STREET/REUNION 10135/PLG		
45	39	24		SOUNDTRACK	COURAGEOUS REUNION 10167/PLG		
46	RE-ENTRY			VARIOUS ARTISTS	WOW HITS 2012 WORD-CURB/PROVIDENT-INTEGRITY 8085/EMI CMG		
47	RE-ENTRY			MATT REDMAN	10,000 REASONS SIXTEENS/SPARROW 7853/EMI CMG		
48	23	3		DAVE BARNES	STORIES TO TELL RAZOR & TIE 93307/PLG		
49	RE-ENTRY			FRANCESCA BATTISTELLI	HUNDRED MORE YEARS FERVENT 888086/WORD-CURB		
50	RE-ENTRY			MORMON TABERNACLE CHOIR	GLORY: MUSIC OF REJOICING MORMON TABERNACLE CHOIR 306384		

Rising 3-1 in the tune's 34th chart week, William McDowell celebrates his second No. 1 on Gospel Songs with "I Won't Go Back," the lead radio track from *Arise: The Live Worship Experience*, which has spent six cumulative weeks at No. 1 on the Gospel Albums chart.



CHRISTIAN AC SONGS™		TITLE		ARTIST		IMP/INT/PROMOTION LABEL	
THIS WEEK	LAST WEEK	WEEKS ON CHART	#1	#1	#1	#1	#1
1	1	28	#1	WHERE I BELONG	BRITTI NICOLE	GOLD SPARROW 7857/EMI CMG	
2	3	16		OVERCOME	JEREMY CAMP BEC/TOOTH & NAIL		
3	2	39		MY HOPE IS IN YOU	AARON SHUST CENTRICITY		
4	4	14		YOU LEAD	JAMIE GRACE GOTE		
5	5	21		LEARNING TO BE THE LIGHT	NEWWORLDSON PLATINUM POP		
6	7	11		GREATEST GAINER GOD'S NOT DEAD (LIKE A LION)	NEWSBOYS IN/POP		
7	6	12		ALL THIS TIME	BRITTI NICOLE SPARROW/EMI CMG		
8	10	13		WHEN THE STARS BURN DOWN (BLESSING AND HONOR)	PHILLIPS, CRAIG & DEAN FAIR TRADE		
9	8	12		WHAT A SAVIOR	LAURA STORY FAIR TRADE		
10	12	10		LIVE LIKE THAT	SIDEWALK PROPHETS FERVENT/WORD-CURB		
11	9	25		BUSTED HEART (HOLD ON TO ME)	FOR KING & COUNTRY FERVENT/WORD-CURB		
12	15	6		THE HURT & THE HEALER	MERCYME FAIR TRADE		
13	11	35		STRONG ENOUGH TO SAVE	TENTH AVENUE NORTH REUNION/PLG		
14	13	48		STRONG ENOUGH	MATTHEW WEST SPARROW/EMI CMG		
15	16	11		CARRY ME TO THE CROSS	KUTLESS BEC/TOOTH & NAIL		
16	17	5		WHITE FLAG	PASSION FEAT. CHRIS TOMLIN SIXTEENS/SPARROW/EMI CMG		
17	18	9		FREE	DARA MACLEAN FERVENT/WORD-CURB		
18	20	7		LONG WAY HOME	STEVEN CURTIS CHAPMAN SPARROW/EMI CMG		
19	21	12		I TURN TO YOU	SELAH CURB		
20	22	4		HE SAID	GROUP 1 CREW FEAT. CHRIS AUGUST FERVENT/WORD-CURB		
21	23	12		THE SAME GOD	NEWSONG HIM		
22	25	4		JESUS, FRIEND OF SINNERS	CASTING CROWNS BEACH STREET/REUNION/PLG		
23	24	8		ALL FOR YOU	MIKESCHAIR CURB		
24	28	3		I CHOOSE JESUS	MORAH PETERS REUNION/PLG		
25	27	4		EVER LIFTING	CHRISTY NOCKLES SIXTEENS/SPARROW/EMI CMG		

CHRISTIAN CHR™		TITLE		ARTIST		IMP/INT/PROMOTION LABEL	
THIS WEEK	LAST WEEK	WEEKS ON CHART	#1	#1	#1	#1	#1
1	1	12	#1	ALL THIS TIME	BRITTI NICOLE SPARROW/EMI CMG		
2	2	20		GOD'S NOT DEAD (LIKE A LION)	NEWSBOYS IN/POP		
3	3	12		FREE	DARA MACLEAN FERVENT/WORD-CURB		
4	4	21		ONE DAY TOO LATE	SKILLET ARDENT/FAIR TRADE		
5	5	12		WE WON'T GIVE UP	THE AFTERS FAIR TRADE		
6	10	6		GREATEST GAINER AFTERLIFE	SWITCHFOOT LOWERCASE PEOPLE/CREDENTIAL/EMI CMG		
7	6	10		ALL FOR YOU	MIKESCHAIR CURB		
8	11	9		SHIPS IN THE NIGHT	MAT KEARNEY IN/POP		
9	14	4		HE SAID	GROUP 1 CREW FEATURING CHRIS AUGUST FERVENT/WORD-CURB		
10	7	12		CARRY ME TO THE CROSS	KUTLESS BEC/TOOTH & NAIL		
11	9	16		WHERE I BELONG	BUILDING 429 ESSENTIAL/PLG		
12	13	18		LOVE COME TO LIFE	BIG DADDY WEAVE FERVENT/WORD-CURB		
13	16	8		ON MY OWN	ASHES REMAIN FAIR TRADE		
14	18	6		OUTTA MY MIND	ANTHEM LIGHTS REUNION/PLG		
15	8	24		WON'T LET ME GO	ADDISON ROAD FAIR TRADE		
16	17	14		MY HOPE IS IN YOU	AARON SHUST CENTRICITY		
17	19	11		THE RESCUE	ADAM CAPP BEC/TOOTH & NAIL		
18	20	7		OVERCOME	JEREMY CAMP BEC/TOOTH & NAIL		
19	24	3		NEW YEARS DAY	ABANDON FOREFRONT/EMI CMG		
20	23	8		MY NEXT BREATH	HAWK NELSON BEC/TOOTH & NAIL		
21	21	14		STAY CLOSE	FIREFLIGHT FLICKER/PLG		
22	22	4		LIVE LIKE THAT	SIDEWALK PROPHETS FERVENT/WORD-CURB		
23	15	20		GREAT SOMEWHERE	TOBYMAC FOREFRONT/EMI CMG		
24	30	2		THE HURT & THE HEALER	MERCYME FAIR TRADE		
25	26	2		LOVE IS ALL	JEKOB SAVE THE CITY		

GOSPEL ALBUMS™		TITLE		ARTIST		IMP/INT/PROMOTION LABEL	
THIS WEEK	LAST WEEK	WEEKS ON CHART	#1	#1	#1	#1	#1
1	HOT SHOT DEBUT		#1	J.J. HAIRSTON & YOUTHFUL PRAISE	AFTER THIS EVIDENCE GOSPEL/CLIGHT 7246/EDU		
2	1	10		VARIOUS ARTISTS	WOW GOSPEL SONGS 2012 EDITION MARANATHAI 2071/EMI CMG		
3	2	9		FRED HAMMOND	GOD, LOVE & ROMANCE F HAMMOND/VERITY 8090/RCA		
4	4	11		GREATEST G			

DANCE CLUB SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMP/INT/PROMO/DISTRIB LABEL
1	4	7	#1 LOVE ON TOP	BEYONCÉ	PARKWOOD/COLUMBIA
2	8	8	NAKED	DEV & ENRIQUE IGLESIAS	INDIE-POP/UNIVERSAL REPUBLIC
3	3	7	RESPECT	MELANIE AMARO	SYCO/EPIC
4	7	4	GIRL, GONE WILD	MADONNA	LIVE NATION/INTERSCOPE
5	8	6	NEVER FORGET	DAVE AUDE FEAT. LENA KATINA	AUDACIOUS
6	9	5	WILD ONE TWO	JACK BACK FEAT. DAVID GUETTA, NICKY ROMERO & SIA	BIG BEAT/ATLANTIC
7	1	10	DOMINO	JESSIE J	LAVA/UNIVERSAL REPUBLIC
8	6	7	GIVE ME ALL YOUR LOVIN'	MADONNA FEAT. NICKI MINAJ & M.I.A.	LIVE NATION/INTERSCOPE
9	18	4	PART OF ME	KATY PERRY	CAPTOL
10	12	9	INTERNATIONAL LOVE	PITBULL FEAT. CHRIS BROWN	MR. 305/POLLO GROUNDS/URCA
11	5	9	SHE GETS DOWN ON HER KNEES	ONE DIRECTION	TRINITY TWISTED
12	13	7	CHANGED THE WAY YOU KISS ME	EXAMPLE	MERCURY/DJMG
13	16	6	FAMOUS	AUDIO PLAYGROUND	CONVEST MUSICWORKS
14	23	4	BROKENHEARTED	KARMIN	EPIC
15	26	3	STARSHIPS	NICKI MINAJ	YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
16	11	9	R.E.S.P.E.C.T.	RIP & BARBARA TUCKER FEAT. LIL JON	TOMMY BOY
17	22	5	NEVER GIVE UP	PHIL B FEAT. DEBBY HOLIDAY	LADY LUNCH BEATS
18	21	5	BODY ON MINE	EVA BIH	HITOMMY BOY
19	20	5	TURN UP THE MUSIC	CHRIS BROWN	RCA
20	33	11	GLAD YOU CAME	THE WANTED	GLOBAL TALENT/MERCURY/DJMG
21	37	3	POWER RICK	SOMEBODY THAT I USED TO KNOW	107RE/REDMUSIC/SUMMIT
22	27	5	LET'S GET NAUGHTY	JESSIE AND THE TOY BOYS	PROSPECT PARK
23	14	11	BE YOUR FREAK	KENNY DOPPE FEAT. JOSH MILAN	DOPE WAX/KAY-DEE
24	24	9	NEVER FEAR	GEORGE ACOSTA FEAT. EMMA LOCK	BLACK HOLE
25	39	18	TITANIUM	DAVID GUETTA FEAT. SIA	WHAT A MUSIC/ASTRALWERKS/CAPTOL

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMP/INT/PROMO/DISTRIB LABEL
26	17	7	RAISE YOUR HANDS	C-ROD FEAT. JASON WALKER	ROSEMI
27	10	10	F U BETTA	NEON HITCH	WARNER BROS.
28	19	8	INSOMNIA	L2 L2	
29	43	2	BOOM BOOM	RVE	MEX.I.C.T./INTERSCOPE
30	38	3	CAN'T STOP ME	AFROJACK & SHERMANOLOGY ROBBINS	
31	28	8	DON'T THROW IT AWAY	DOMINATORZ & BASSMONEYS FEAT. AMANDA WILSON	SEA TO SUN
32	40	4	THE ONLY ONE	AMANDNA CAMP	
33	30	6	WILD ONES	FLO RIDA FEAT. SIA	PDE BOY/ATLANTIC
34	36	6	SHURI SHURI (LET'S GET LOCO)	DJ DENIS FEAT. JOAN MAGAN, LIL JON & BABY BASH	BIG HITOMMY BOY
35	32	5	SORRY FOR PARTY ROCKING	LIMFAD FEAT. PARTY ROCK/WILLI AM/CHERRYTREE/INTERSCOPE	
36	29	7	POP IT	JASON DOTTLEY	JDS
37	46	2	HEAT OF THE NIGHT	PAULINA RUBIO	UNIVERSAL MUSIC LATINO
38	31	8	I'M FREE	HAYLA DAJMAN	
39	45	2	EYES IN THE DARK	GRAPH GONZALES	CITRUS/NOISEWORKS
40	41	7	GLOW IN THE DARK	CAROLINNA	GIANT PEACH
41	HOT SHOT DEBUT		KISS ME!	NOELIA FEAT. BABY BOY	PINK STAR/PCM
42	15	12	SURRENDER	PAUL OAKENFOLD FEAT. J HART	PERFECT/OZUNJUNE
43	34	12	STRONGER (WHAT DOESN'T KILL YOU)	KELLY CLARKSON	19/RCA
44	48	2	MY ROSE	DELIOUS TRILION	
45	35	15	WE RUN THE NIGHT	HAVANA BROWN FEAT. PITBULL	UNIVERSAL REPUBLIC
46	NEW		MIDNIGHT CITY	LMFAO	REDMUSIC/CAPTOL
47	NEW		CHANGIN'	CHRIS COX & DJ TOMMY ROGERS FEAT. PEYTON BIH	HITOMMY BOY
48	NEW		TROUBLEMAKER	TAIO CRUZ	MERCURY/DJMG
49	50	2	GO OFF	SAHARA DAVENPORT	GOMINATION
50	RE-ENTRY		FEEL SO CLOSE	CALVIN HARRIS	ULTRA

DANCE/ELECTRONIC ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMP/INT/PROMO/DISTRIB LABEL
1	NEW		#1 MADONNA	MADONNA	LIVE NATION/INTERSCOPE 016650/IGA
2	1	41	LMFAO	SORRY FOR PARTY ROCKING	WILLI AM/CHERRYTREE/INTERSCOPE 01920/IGA
3	2	14	SKRILLEX	BANGANANG (EP)	DAVID GUETTA/ATLANTIC 32821/AG
4	NEW		TOBYMACK	DUBBED & FREED: A REMIX PROJECT	FOREFRONT 0333/EM1 CMG
5	3	31	DAVID GUETTA	NOTHING BUT THE BEAT	WHAT A MUSIC/ASTRALWERKS 7830/CAPTOL
6	NEW		DEV	THE NIGHT THE SUN CAME UP	INDIE-POP/DIGITAL ECHO/UNIVERSAL REPUBLIC
7	4	67	SKRILLEX	SCARY MONSTERS AND NICE SPRITES (EP)	BIG BEAT/ATLANTIC 30919/AG
8	5	46	LADY GAGA	THE HOLO	SYCO/EPIC/INTERSCOPE 015372/IGA
9	7	69	DEADMAU5	4x4=12	MAUSTRAP 2518/ULTRA
10	NEW		RUSKO	SONGS MAD	DECENT 158*/DOWNTOWN
11	6	17	KORN	THE PATH OF TOTALITY	ROADRUNNER 617728
12	NEW		DAVID GUETTA	NOTHING BUT THE BEAT	WHAT A MUSIC/ASTRALWERKS DIGITAL EX/CAPTOL
13	9	24	M83	HURRY UP, WE'RE DREAMING	M83 9510*/MUTE
14	10	6	CRIMES	VISIONS	AAA 3208*
15	NEW		CHROMATICS	KILL FOR LOVE	ITALIANS DO IT BETTER 038 EX
16	19	22	NERO	WELCOME REALITY	METACRIBBY/CHERRYTREE/INTERSCOPE 018371/IGA
17	8	2	TANLINES	MIXED EMOTIONS	TRUE PANTHER SOUNDS 086*
18	12	69	DAFT PUNK	TRON: LEGACY (SOUNDTRACK)	WALT DISNEY 005872*
19	11	69	VARIOUS ARTISTS	UKF DUBSTEP 2011 UKF DIGITAL EX	
20	14	31	KC AND THE SUNSHINE BAND	FLASHBACK	KC AND THE SUNSHINE BAND/RHINO/FLAGSHIP 3201/RHINO
21	13	8	VARIOUS ARTISTS	ULTRA DANCE 13	ULTRA 3118
22	15	19	VARIOUS ARTISTS	UKF DUBSTEP 2011 UKF DIGITAL EX	
23	18	41	SWEDISH HOUSE MAFIA	UNTIL ONE	ASTRALWERKS 09866
24	25	21	BASSNECTAR	DIVERGENT SPECTRUM	AMORPHOUS 011
25	26	23			

DANCE/MIX SHOW AIRPLAY™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMP/INT/PROMO/DISTRIB LABEL	
1	1	26	#1 FEEL SO CLOSE	CALVIN HARRIS	ULTRA	
2	2	22	GLAD YOU CAME	THE WANTED	GLOBAL TALENT/MERCURY/DJMG	
3	3	16	TURN ME ON	DAVID GUETTA FEAT. NICKI MINAJ	WHAT A MUSIC/ASTRALWERKS/CAPTOL	
4	5	13	INTERNATIONAL LOVE	PITBULL FEAT. CHRIS BROWN	MR. 305/POLLO GROUNDS/URCA	
5	4	14	SET FIRE TO THE RAIN	ADELE	XL/COLUMBIA	
6	8	8	WILD ONES	FLO RIDA FEAT. SIA	PDE BOY/ATLANTIC	
7	11	7	STRONGER (WHAT DOESN'T KILL YOU)	KELLY CLARKSON	19/RCA	
8	7	6	TURN UP THE MUSIC	CHRIS BROWN	RCA	
9	12	6	STARSHIPS	NICKI MINAJ	YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	
10	13	5	PART OF ME	KATY PERRY	CAPTOL	
11	10	6	CAN'T STOP ME	AFROJACK & SHERMANOLOGY ROBBINS		
12	9	26	WE FOUND LOVE	RIHANNA FEAT. CALVIN HARRIS	SRP/DEF. JAM/DJMG	
13	14	8	TAKE CARE	DRAKE FEAT. RIHANNA	YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	
14	15	9	ASS BACK HOME	OTM CLASS HEROES FEAT. NEON NITRO	DECADE/CANOE/FILED BY RAMEN/RBP	
15	6	27	LEVELS	AVICHI	LEVELS/VERATON/ATOM EMPIRE/INTERSCOPE	
16	18	4	TITANIUM	DAVID GUETTA FEAT. SIA	WHAT A MUSIC/ASTRALWERKS/CAPTOL	
17	17	6	TONIGHT IS THE NIGHT	OUTSIGHT	WARNER BROS.	
18	16	12	DOMINO	JESSIE J	LAVA/UNIVERSAL REPUBLIC	
19	25	2	WE ARE YOUNG	FINN FEAT. JANELLE MONAÉ	FUELED BY RAMEN/RBP	
20	22	3	CHANGED THE WAY YOU KISS ME	EXAMPLE	DATA/MINISTRY OF SOUND	
21	19	8	YOUNG, WILD & FREE	SNOOP DOGG & WIZ KALUFA FEAT. BRUNO MARS	ROSTRUM/DOGGYS/ATLANTIC	
22	20	9	CRY (JUST A LITTLE)	BINGO PLAYERS	HYSTERIA/SPINNIN'	
23	24	2	SOMEBODY THAT I USED TO KNOW	GOYTE FEAT. KIMBRA	SAMPLES 'N' SECONDS/FARFAR/UNIVERSAL REPUBLIC	
24	21	8	ANTIDOTE	SWEDISH HOUSE MAFIA	FEAT. KNIFE PARTY	ASTRALWERKS/CAPTOL
25	23	3	BELIEVE IT	SPENCER & HILL FEAT. NADIA ALI	STRICTLY RHYTHM	

TRADITIONAL JAZZ ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMP/INT/PROMO/DISTRIB LABEL
1	2	9	#1 PAUL MCCARTNEY	KISSES ON THE BOTTOM	MPL/NEAR 3289*/CONCORD
2	1	29	TONY BENNETT	DUETS II	RPAC/COLUMBIA 66233/SONY MUSIC
3	3	5	ROBERT GLASPER EXPERIMENT	BLACK RADIO	BLUE NOTE 88333*
4	4	20	FRANK SINATRA	SINATRA: BEST OF THE BEST	REPRISE 79764/CAPTOL
5	7	16	SOUNDTRACK	MIDNIGHT IN PARIS	MADISON GATE 63482 EX
6	9	4	WES MONTGOMERY	ECHOS OF INDIANA AVENUE	RESONANCE 2011*
7	8	19	LANDAU EUGENE MURPHY, JR.	THAT'S LIFE	SYCO/COLUMBIA 99178/SONY MUSIC
8	5	2	BRAD MEHLDAU TRIO	ODE	NONESUCH 529688/WARNER BROS.
9	NEW		SNARKY PUPPY	GRANDUP	ROPEADDOPE 183
10	14	22	PINK MARTINI	RECYCLED THE HENX II	
11	11	7	GREGORY PORTER	BE GOOD	MOTEMA, 75
12	12	62	FRANK SINATRA, DEAN MARTIN & SAMMY DAVIS JR.	THE VERY BEST OF THE RAT PACK	SINATRA/REPRISE 3281/WARNER BROS.
13	NEW		B. HART/E. IVERSON/M. TURNER/B. STREET	ALL OUR REASONS	DECCA 016575/DECCA
14	10	3	VIJAY IYER TRIO	ACCELERANDO	ACT + VISION 9524
15	RE-ENTRY		KEITH JARRETT	PAUL CEU	06119/DECCA

TRADITIONAL CLASSICAL ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMP/INT/PROMO/DISTRIB LABEL
1	1	7	#1 A AKINO MEYERS/ENGLISH CHAMBER ORCH.	AIR: THE BACH ALBUM	EDMÉ 7785
2	2	12	MORMON TABERNAACLE CHOR	GLORY: A MEMOIR OF READING	MORMON TABERNAACLE CHOR 506364
3	RE-ENTRY		ANDERSON + ROE	WHEN WORDS FADE	STENWAY & SONS 20066/ARKVIV MEDIA
4	4	4	VARIOUS ARTISTS	LIFESCAPES: LISTENER FAVORITES	LIFESCAPES 5800 EX/MOOD MEDIA
5	3	14	SOUNDTRACK	DOWNTON ABBEY	CAROLAN MASTER/REPRISE 016290/DECCA
6	7	12	JOSHUA BELL/JEREMY DENK	FRENCH IMPRESSIONS	SONY CLASSICAL 82026/SONY MASTERWORKS
7	RE-ENTRY		DAVID RUSSELL	THE GRANDŒUR OF BAROQUE	TELARC 33223/CONCORD
8	6	3	AUKSO ORCHESTRA	KELZSTOF	FREDERICKS/JOHNSON GREENWOOD KINGS/3 SWORDS WARNER BROS.
9	8	4	R. FLEMING/A. GILBERT/S. OZAWA	POEMS	DECCA 016543/DECCA CLASSICS
10	5	10	Z. BAILEY/J. MARKL/INDIANAPOLIS SYMPHONY ORCH.	DIWAKAR: CELLO CONCERTO	TEL ARZ 32077/CONCORD
11	RE-ENTRY		MORMON TABERNAACLE CHOR	THIS IS THE CHRIST	MORMON TABERNAACLE CHOR 95299/DECCA
12	RE-ENTRY		MILOS KARADAGIC	MEDITERRANEO	DE 015579/DECCA CLASSICS
13	RE-ENTRY		JOYCE DIDONATO/ET CHEUR L'OPERA DE LYON	DIVA DVD: OPERA ARAS	VERVÉ CLASSICS 18060/SONY CLASSICS
14	15	19	CHICAGO SYMPHONY ORCHESTRA	BRASS LIVE	CSO RECORDING 90111
15	RE-ENTRY		BRUCKNER ORCHESTER LINZ	GLASS SYMPHONY NO. 8	GRANDE MOUNTAIN DIGITAL EX

CONTEMPORARY JAZZ ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMP/INT/PROMO/DISTRIB LABEL
1	1	3	#1 ESPERANZA SPALDING	THE SMOOTH SIDE OF SOUL	SHANACHIE 5193
2	NEW		INCognito	SURREAL	SHANACHIE 5195
3	2	3	PETER WHITE	HERE WE GO	HEADS UP 32905/CONCORD
4	6	53	BONEY JAMES	CONTACT	VERVE FORECAST 015375/5
5	3	6	GALACTIC	CARNIVALE	ELECTRODYS GALACTIC/FUNKIANTH- 97182*/EPTAPH
6	NEW		TRIBAL TECH	X TONE CENTER	4071/SHRAPNEL
7	7	29	TROMBONE SHORTY	FOR TRUE	VERVE FORECAST 015586/5
8	13	46	BELA FLECK & THE FLECKTONES	ROCK-ET	SCIE-NCE EDMÉ 2133
9	11	26	GEORGE BENSON	GUITAR MAN	CONCORD JAZZ 33099*/CONCORD
10	5	9	NAJEE	THE SMOOTH SIDE OF SOUL	SHANACHIE 5193
11	8	4	PAUL BROWN	THE FUNKY JOINT	WOODWARD AVENUE 20201
12	12	21	MAYSIA	MOTIONS OF LOVE	SHANACHIE 5191
13	4	2	CHRIS STANDRING	ELECTRIC WONDERLAND	ULTIMATE VIBE 005
14	9	7	KIRK WHALUM	ROMANCE	LANGUAGE RENDEZVOUS 5148/MACK AVENUE
15	15	9	JEFF LORBER FUSION	GALAXY	HEADS UP 33173/CONCORD

CLASSICAL CROSSOVER ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMP/INT/PROMO/DISTRIB LABEL
1	1	5	#1 IL VOLO	THE NIGHT	THE CENTRAL PARK SUGAR 01977/DECCA
2	2	49	IL VOLO	THE GREAT	RODO SOUNDS SONY CLASSICAL 87061/SONY MUSIC
3	3	20	ANDREA BOCELLI	CONCERTO: ONE NIGHT IN CENTRAL PARK	SUGAR 01977/DECCA
4	4	43	JACKIE EVANCHO	DREAM WITH ME	SYCO/COLUMBIA 87061/SONY MUSIC
5	5	36	2CELLOS </		

EURO		DIGITAL SONGS		(NIELSEN SOUNDSCAN INTERNATIONAL) APRIL 14, 2012	
THIS WEEK	LAST WEEK				
1	1	SOMEbody THAT I USED TO KNOW	GOTYE FT. KIMBRA SAMPLES 'N SECONDS/ELEVEN/ISLAND		
2	2	SHE DOESN'T MIND	SEAN PAUL VP		
3	12	TURN UP THE MUSIC	CHRIS BROWN RCA		
4	4	STARSHIPS	NICKI MINAJ YOUNG MONEY/CASH MONEY		
5	3	PART OF ME	KATY PERRY CAPITOL		
6	5	WILD ONES	FLO RIDA FEAT. SIA POE BOY		
7	7	TITANIUM	DAVID GUETTA FT. SIA WHAT A MUSIC		
8	6	AI SE EU TE PEGO	MICHEL TELÓ CNR (BY GOODPANTANNA/LRGE./ROSTER/VERDOSO)		
9	9	TURN ME ON	DAVID GUETTA FT. NICKI MINAJ WHAT A MUSIC		
10	11	NEXT TO ME	EMELI SANDE VIRGIN		

JAPAN		BILLBOARD JAPAN HOT 100		(HANSHIN/SOUNDSCAN JAPAN/PLANTHEX) APRIL 14, 2012	
THIS WEEK	LAST WEEK				
1	17	IKITERU IKITEKU	MASAHARU FUKUYAMA UNIVERSAL		
2	NEW	7TH TRIGGER	OVERWORLD SONY		
3	2	GO ROUND	NAMIE AMURO AVEX-J-MORE		
4	56	AISHITETA	KATO INTI RAYMI UNIVERSAL		
5	8	GIVE ME ALL YOUR LUVIN'	MADONNA FT. NICKI MINAJ & M.I.A. UNIVERSAL		
6	4	ALL ABOUT TONIGHT	PIXIE LOTT UNIVERSAL		
7	1	SHEI HERI HERI	KIS-MY-FTZ AVEX-J-MORE		
8	16	HANG IT UP	THE TING TINGS SONY		
9	54	SPRING OF LIFE	PERFUME UNIVERSAL		
10	3	SPEED UP	KARA UNIVERSAL		

GERMANY		ALBUMS		(MEDIA CONTROL) APRIL 14, 2012	
THIS WEEK	LAST WEEK				
1	1	LICHTER DER STADT	UNHEILIG INTERSTAR/FANSATION		
2	NEW	HIMMEL AUF SILBERMOND	BACK 2 BACK		
3	2	MDNA	MADONNA LIVE NATION/INTERSCOPE		
4	NEW	EN VIVO: LIVE AT ESTADIO NACIONAL, SANTIAGO	IRON MARDEN CAPITOL		
5	6	MTV UNPLUGGED: LIVE AUS DEM HOTEL ATLANTIC	UDO LINDBERGER MTV		
6	3	BIS ANS ENDE DER WELT	SANTIANO WE LOVE MUSIC/KOCH		
7	NEW	TRAVELLING	ROXETTE/CAPITOL		
8	2	DANKE FÜR'S ZUHÖREN: LIEDERSAMMLUNG 1998-2012	XAVIER NAUDO NAUDO		
9	9	21	ADELE XL		
10	4	WRECKING BALL	BRUCE SPRINGSTEEN COLUMBIA		

UNITED KINGDOM		ALBUMS		(THE OFFICIAL UK CHART CO.) APRIL 14, 2012	
THIS WEEK	LAST WEEK				
1	NEW	MDNA	MADONNA LIVE NATION/INTERSCOPE		
2	2	NOTHING BUT THE BEAT	DAVID GUETTA WHAT A MUSIC/VIRGIN		
3	4	OUR VERSION OF EVENTS	EMELI SANDE VIRGIN		
4	5	21	ADELE XL		
5	RE	WHO YOU ARE	JESSIE J LAVA/ISLAND		
6	RE	TEENAGE DREAM	KATY PERRY CAPITOL		
7	7	MYLO XYLOTO	COLDPLAY PARLOPHONE		
8	8	+ ED SHEERAN	ASYLUM		
9	6	BORN TO DIE	LANA DEL REY POLYDOR		
10	1	SONIK KICKS	PAUL WELLER ISLAND		

FRANCE		DIGITAL SONGS		(NIELSEN SOUNDSCAN INTERNATIONAL) APRIL 14, 2012	
THIS WEEK	LAST WEEK				
1	1	SOMEbody THAT I USED TO KNOW	GOTYE FT. KIMBRA SAMPLES 'N SECONDS/ISLAND		
2	2	AI SE EU TE PEGO	MICHEL TELÓ PANTANNA/LRGE.		
3	3	AVANT QU'ELLE PARTE	SEKON DASSAUT WATI.B		
4	5	I FOLLOW RIVERS	LYKKE LI L.L. RECORDINGS		
5	9	MY NAME IS STAIN	SHAKA POK GUESS WHAT !		
6	6	VIDEO GAMES	LANA DEL REY STRANGER		
7	7	STARSHIPS	NICKI MINAJ YOUNG MONEY/CASH MONEY		
8	4	LE SENS DE LA VIE	TAL WARNER		
9	8	I KNOW	IRINA MINAJ/ROCOMPANY		
10	10	MA DIRECTION	SEKON DASSAUT WATI.B		

CANADA		ALBUMS		(NIELSEN SOUNDSCAN) APRIL 14, 2012	
THIS WEEK	LAST WEEK				
1	NEW	MDNA	MADONNA LIVE NATION/INTERSCOPE		
2	2	STAR ACADEMIE 2012	VARIOUS ARTISTS PRODUCTIONS J		
3	4	21	ADELE XL		
4	3	UP ALL NIGHT	ONE DIRECTION SYCO/COLUMBIA		
5	1	TUSKEGEE	LIONEL RICHIE MERCURY NASHVILLE		
6	6	FIRE IT UP	JOHNNY REID JOHNNY MAC		
7	NEW	AMARYLLIS	SHINEDOWN ATLANTIC		
8	5	THE HUNGER GAMES: SONGS FROM DISTRICT 12 AND BEYOND	SOUNDTRACK LIONSGATE/UNIVERSAL REPUBLIC		
9	NEW	LISA LEBLANC	LISA LEBLANC BONSOUND		
10	RE	TEENAGE DREAM	KATY PERRY CAPITOL		

KOREA		BILLBOARD KOREA K-POP HOT 100		(BILLBOARD KOREA) APRIL 14, 2012	
THIS WEEK	LAST WEEK				
1	NEW	CHERRY BLOSSOM ENDING	BUSKER BUSKER CJ E&M		
2	NEW	MISSING YOU LIKE CRAZY	TAE YOUNG (JPM MEDIA) & KJM PRODUCTION		
3	2	FANTASTIC BABY	BIGBANG YG ENTERTAINMENT		
4	NEW	FIRST LOVE	BUSKER BUSKER CJ E&M		
5	1	I WONDER IF YOU HURT LIKE ME	2AM BIG HIT ENT./JYP ENTERTAINMENT		
6	NEW	YEOSU NIGHT SEA	BUSKER BUSKER CJ E&M		
7	18	HEY YOU	CHIBULE P&G ENTERTAINMENT		
8	NEW	LONELINESS AMPLIFIER	BUSKER BUSKER CJ E&M		
9	8	IDEAL TYPE	BUSKER BUSKER CJ E&M		
10	4	HEAVEN	AILEE YMC ENTERTAINMENT		

AUSTRALIA		ALBUMS		(ARIA) APRIL 14, 2012	
THIS WEEK	LAST WEEK				
1	NEW	MDNA	MADONNA LIVE NATION/INTERSCOPE		
2	2	UP ALL NIGHT	ONE DIRECTION SYCO		
3	1	DRINKING FROM THE SUN	HILLTOP HOODS GOLDEN ERA		
4	3	21	ADELE XL		
5	5	BANGARANG (EP)	SKRILLIX BIG BEAT/OWSLA/ATLANTIC		
6	8	ULTIMATE HITS: ROCK AND ROLL NEVER FORGETS	BOB SEGER & THE SILVER BULLET BAND HIDEOUT/CAPITOL		
7	7	BORN TO DIE	LANA DEL REY POLYDOR		
8	RE	ED SHEERAN	ASYLUM		
9	6	WRECKING BALL	BRUCE SPRINGSTEEN COLUMBIA		
10	9	DOO-WOPS & HOOLIGANS	BRUNO MARS ELEKTRA		

NETHERLANDS		DIGITAL SONGS		(NIELSEN SOUNDSCAN INTERNATIONAL) APRIL 14, 2012	
THIS WEEK	LAST WEEK				
1	1	I FOLLOW RIVERS	TRIGGERFINGER EXCELSIOR		
2	6	CALL ME MAYBE	CARLY RAE JEPSEN 604/SCHOOLBOY		
3	2	AI SE EU TE PEGO	MICHEL TELÓ CNR		
4	3	I FOLLOW RIVERS	LYKKE LI L.L. RECORDINGS		
5	4	PEOPLE HELP THE PEOPLE	BIRDY JASMINE VAN DEN BOGAERDE		
6	NEW	BOYFRIEND	JUSTIN BIEBER SCHOOLBOY/RAYMOND BRAUN		
7	10	I WON'T GIVE UP	JASON MRAZ ATLANTIC		
8	5	EPIC	SANDRO SILVA & QUINTINO BIP		
9	7	BAGAGEDRAGER	GERS PARDOEL FT. SEF TOP NOTCH		
10	9	DRIVE BY	TRAIN COLUMBIA		

ITALY		DIGITAL SONGS		(NIELSEN SOUNDSCAN INTERNATIONAL) APRIL 14, 2012	
THIS WEEK	LAST WEEK				
1	1	SOMEbody THAT I USED TO KNOW	GOTYE FT. KIMBRA SAMPLES 'N SECONDS/ISLAND		
2	3	TACATA'	ROMANO & SAPORIZA FT. RODRIGUEZ DANCE AND LOVE		
3	5	WE ARE YOUNG	FUN. FT. JANELLE MONAE FUELED BY RAMEN		
4	NEW	MI HAI GUARDATO PER CASO	MARCO CARTA ATLANTIC		
5	2	LA NOTTE	ARISA WARNER		
6	4	TITANIUM	DAVID GUETTA FT. SIA WHAT A MUSIC		
7	7	GIVE ME ALL YOUR LUVIN'	MADONNA FT. NICKI MINAJ & M.I.A. LIVE NATION		
8	10	TI DEDICO TUTTO	SAIO ANTONACCI IRIS		
9	NEW	DRIVE BY	TRAIN COLUMBIA		
10	6	AI SE EU TE PEGO	MICHEL TELÓ ROSTER		

BRAZIL		ALBUMS		(AP/DI/NIELSEN) MARCH 18, 2012	
THIS WEEK	LAST WEEK				
1	RE	ACAPE MUSICAL	PADRE MARCELO ROSSI SONY MUSIC		
2	1	21	ADELE XL/COLUMBIA		
3	2	PAULA FERNANDES AO VIVO	PAULA FERNANDES UNIVERSAL		
4	4	NA BALADA	MICHEL TELÓ SOM LIVRE		
5	5	REBELDES 2011	REBELDES EMI		
6	3	FINA ESTAMPADA: INTERNACIONAL	VARIOUS ARTISTS SOM LIVRE		
7	NEW	SAMBO	VARIOUS ARTISTS RADAR		
8	RE	EXTRAORDINÁRIO AMOR DE DEUS	ALINE BARROS MK		
9	8	ENSAIO DE CORES	ANA CAROLINA SONY MUSIC		
10	10	TUDO NOVO	REGIS DANESÉ MK		

SPAIN		DIGITAL SONGS		(NIELSEN SOUNDSCAN INTERNATIONAL) APRIL 14, 2012	
THIS WEEK	LAST WEEK				
1	1	YO TE ESPERARE	CALI & EL DANIEE UNIVERSAL		
2	2	AI SE EU TE PEGO	MICHEL TELÓ PANTANNA		
3	7	TE HE ECHADO DE MENOS	PABLO ALBORAN TRIMEGA		
4	5	MARCO	MELENDI & PABLO MOTOS WARNER		
5	8	WE FOUND LOVE	RIHANNA FT. CALVIN HARRIS SRP		
6	9	MARRY THE NIGHT	LADY GAGA NOW LIVE/STREAMLINE		
7	3	INTERNATIONAL LOVE	PITRULL FT. CHRIS BROWN MR. 305/POLD GROUND/S		
8	RE	GIVE ME ALL YOUR LUVIN'	MADONNA FT. NICKI MINAJ & M.I.A. LIVE NATION		
9	6	SEXY AND I KNOW IT	LMFAO PARTY ROCK/WILL.I.A.M./CHERRYTREE		
10	RE	MARRY YOU	BRUNO MARS ELEKTRA		

SWITZERLAND		DIGITAL SONGS		(NIELSEN SOUNDSCAN INTERNATIONAL) APRIL 14, 2012	
THIS WEEK	LAST WEEK				
1	2	SINGLE LADIES	REMYD & MANU-L FT. J-SON GLOBAL		
2	3	HEART SKIPS A BEAT	OLLY MURS FT. RIZZLE KICKS SYCO		
3	1	AI SE EU TE PEGO	MICHEL TELÓ CNR		
4	4	SOMEbody THAT I USED TO KNOW	GOTYE FT. KIMBRA SAMPLES 'N SECONDS/ISLAND		
5	7	2012 (IF THE WORLD WOULD END)	MIKE CAINOYS FT. EVELYN & PATRICK MILLER SRP		
6	6	MA CHERIE	DJ ANTOINE FT. THE BEAT SHAKERS GLOBAL		
7	5	DIGIN' IN THE DIRT	STEFANIE HEINZMANN S/DSDSSWEM		
8	8	TROUBLEMAKER	TAIO CRUZ 4TH & BROADWAY		
9	10	DRIVE BY	TRAIN COLUMBIA		
10	RE	LEVELS	AVICII VERATONE		

BELGIUM		DIGITAL SONGS		(NIELSEN SOUNDSCAN INTERNATIONAL) APRIL 14, 2012	
THIS WEEK	LAST WEEK				
1	1	I FOLLOW RIVERS	TRIGGERFINGER EXCELSIOR		
2	2	AI SE EU TE PEGO	MICHEL TELÓ CNR		
3	3	PEOPLE HELP THE PEOPLE	BIRDY JASMINE VAN DEN BOGAERDE		
4	7	CALL ME MAYBE	CARLY RAE JEPSEN 604/SCHOOLBOY		
5	4	BAGAGEDRAGER	GERS PARDOEL FT. SEF TOP NOTCH		
6	8	NEXT TO ME	EMELI SANDE VIRGIN		
7	10	WILD ONES	FLO RIDA FT. SIA POE BOY		
8	NEW	INNOCENCE '12	JESSY FT. ABLE FLINSTONE MOSTIKO		
9	6	TAKE YOU HIGHER	GOODWILL & HOOK N SLIGH LA MUSIQUE FAIT LA FORCE		
10	5	AWAKE	SILKE MASTBOOMS SBALL		

SWEDEN		DIGITAL SONGS		(NIELSEN SOUNDSCAN INTERNATIONAL) APRIL 14, 2012	
THIS WEEK	LAST WEEK				
1	NEW	999	KENT UNIVERSAL		
2	NEW	BOYFRIEND	JUSTIN BIEBER SCHOOLBOY/RAYMOND BRAUN		
3	1	EUPHORIA	LOREEN WARNER		
4	NEW	PLATSEN I MITT HJARTA	MAGNUS CARLSON HAMMARBY IF FF		
5	2	SOMEbody THAT I USED TO KNOW	GOTYE FT. KIMBRA SAMPLES 'N SECONDS/ISLAND		
6	5	AI SE EU TE PEGO	MICHEL TELÓ CNR		
7	10	SOME DIE YOUNG	LALÉN WARNER		
8	4	AMAZING	DANNY SAUCEDDO ARTISTHUSSET		
9	8	FLICKAN OCH KRAKAN	TIMBUKTU TV4		
10	6	SEAN DEN FORSTE BANAN	SEAN BANAN SONY MUSIC		

MEXICO		AIRPLAY		(NIELSEN BDS) APRIL 14, 2012	
THIS WEEK	LAST WEEK				
1	3	DE QUE ME SIRVE LA VIDA	CAMILA SONY MUSIC		
2	1	WE FOUND LOVE	RIHANNA FEATURING CALVIN HARRIS SRP/DEF JAM		
3	2	LLAMADA DE MI EX	LA APROBADA BANDA EL LIMON DE RENE CAMACHO/DISA		
4	4	SI TU TE VAS	YAHIR WARNER		
5	6	UN HOMBRE NORMAL	ESPINOZA PAZ DISA		
6	5	SET FIRE TO THE RAIN	ADELE XL		
7	7	CORRE!	JESSE & JOY FEATURING LA REPUBLICA WARNER		
8	13	TENGO TU LOVE	SIEZLA LA VIDA BUENA		
9	9	CREO EN TI	REIK SONY MUSIC		
10	17	RIVAL	ROMEO SANTOS FEATURING MARIO DOMM SONY MUSIC		

IRELAND		DIGITAL SONGS		(NIELSEN SOUNDSCAN INTERNATIONAL) APRIL 14, 2012	
THIS WEEK	LAST WEEK				
1	1	CALL ME MAYBE	CARLY RAE JEPSEN 604/SCHOOLBOY		
2	4	STARSHIPS	NICKI MINAJ YOUNG MONEY/CASH MONEY		
3	NEW	WE ARE YOUNG	FUN. FT. JANELLE MONAE FUELED BY RAMEN		
4	2	SOMEbody THAT I USED TO KNOW	GOTYE FT. KIMBRA SAMPLES 'N SECONDS/ISLAND		
5	3	TITANIUM	DAVID GUETTA FT. SIA WHAT A MUSIC		
6	5	PART OF ME	KATY PERRY CAPITOL		
7					

EXECUTIVE TURNTABLE

Send submissions to: exec@billboard.com

RECORD COMPANIES: Beggars Group appoints **Risa Matsuki Lawrenson** head of radio promotions. She founded and ran independent promotions company MRP.

PUBLISHING: Sony/ATV Music Publishing names **Rob Wiesenthal** president of international. He was executive VP/CFO at Sony Corp. of America and chief strategy officer for Sony Entertainment.

Ole promotes **David Weitzman** to senior director of business development and operations. He was director of business development.

BMG Scandinavia appoints **Sanken Sandqvist** GM. He was responsible for international A&R exploitation at Warner/Chappell Scandinavia.



TOURING: Insomniac names **Simon Rust Lamb** COO. He will continue to serve as general counsel and oversee the company's day-to-day operations.

Ticketfly taps **Mike Rogers** as inside sales associate. He was a talent buyer assistant at Nederlander Concerts in Los Angeles.

Palace Sports & Entertainment in Detroit names **Steve Smith** VP of ticketing, consumer sales and service. He was VP of ticket sales and service for Major League Baseball's Minnesota Twins.

DIGITAL: KarmaloopTV taps **Shomi Patwary** as director/media producer. He was creative director at Illusive Media.

RADIO: The Radio Advertising Bureau names **Erica Farber** president/CEO, effective April 16. She was executive VP.

RELATED FIELDS: **Louis Trebino Jr.** has been elected president of the New York chapter of the Society for Information Management. He is chief information officer at the Harry Fox Agency and oversees the company's information technology and client services departments.

—Edited by Mitchell Peters

GOODWORKS

ARTIST SUPPORTS ANIMAL SHELTERS ON TOUR

In 2006, Los Angeles-based singer/songwriter Malea McGuinness began an eye-opening volunteering stint at Beverly Hills animal rescue shelter the Amanda Foundation. During her four years with the shelter, where she volunteered about 25 hours per week, McGuinness decided she'd use her music career to help raise funds and awareness for other shelters across the country.

So on her current Save a Life, Adopt a Pet tour to promote her third album, *Sweet*, produced by Jim Scott, McGuinness is visiting local animal shelters and humane societies in select cities where she performs. The idea behind the visits, she says, is to hold raffles and other fund-raising efforts with the goal of raising money to cover anything from spays and neuters to vaccinations for animals.

"When I find out where I'm going on tour, I'll look for any animal rescue places that need money," says McGuinness, who travels on tour with her dog, Jonah, a Jack Russell Terrier mix she adopted from the Amanda Foundation. "I'll remind people when I'm at shows, because a lot of people don't even realize [there are] rescues or humane societies in their cities. I also try to remind them to adopt and not buy pets."

McGuinness, who'll soon begin recording songs for her fourth album, says she'd like to run her own animal shelter someday. "But that takes a lot of money," she says, "so this is what I can do now. Working in a rescue for a long time made me familiar with how every little thing makes a difference." —Mitchell Peters

BACKBEAT



Additional photos online this week at billboard.biz.

To submit your photos for consideration, please send images to backbeat@billboard.com.

ACM AWARDS

The 47th annual Academy of Country Music Awards rolled into Las Vegas on April 1. Taylor Swift, Miranda Lambert and Lady Antebellum repeated their 2011 wins as entertainer, female vocalist and vocal group of the year (respectively), while "American Idol" champ Scotty McCreery was crowned new artist of the year. Squeezed into the busy awards weekend were several charity events—including the Darius Rucker-hosted ACM Lifting Lives Celebrity Golf Classic—and post-awards festivities.

ABOVE: Lady Antebellum celebrated its ACM win at Capitol Records Nashville's post-awards dinner at Aureole in Mandalay Bay. Displaying an appetizing array of smiles are (from left) Capitol Records Nashville senior VP of promotion **Steve Hodges**; Lady A's **Charles Kelley**, **Hillary Scott** and **Dave Haywood**; Capitol Nashville senior VP of marketing **Cindy Mabe** and COO **Tom Becci**. PHOTO: RICK DIAMOND/GETTY IMAGES

LEFT: In addition to co-hosting the awards with Reba McEntire and performing on the show, **Blake Shelton** took home his first ACM male vocalist of the year statuette. Catching up with Shelton (left) at Warner Music Nashville's post-party at MGM Convention Center are label president/CEO **John Esposito** (center) and **Hunter Hayes**, who also performed. PHOTO: COURTESY WARNER MUSIC NASHVILLE



LATIN AWARDS

Country music wasn't the only thing being celebrated in Las Vegas last weekend. BMI hosted its 19th annual Latin Music Awards on March 30 at the Encore Las Vegas. Prior to that in Los Angeles, ASCAP staged its 20th annual Latin awards ceremony at the Beverly Hilton Hotel.

ABOVE: **Pitbull** not only received the BMI President's Award, he also shared Latin songwriter of the year honors with Wisin y Yandel and Espinoza Paz. "Niña de Mi Corazón" earned Latin song of the year for songwriter Horacio Palencia and Ferca Global Publishing, while Universal Music Publishing Group gained its second consecutive Latin publisher of the year award. From left: BMI senior VP of writer/publisher relations **Phil Graham**, VP of Latin writer/publisher relations **Delia Orjuela**, Pitbull, BMI director of Latin writer/publisher relations **Joey Mercado** and president/CEO **Del Bryant**. PHOTO: LESTER COHEN/WIREIMAGE

RIGHT: Capped by **Marc Anthony** receiving the Founders Award, ASCAP's Latin Music Awards also recognized **Claudia Brant** and **Anthony "Romeo" Santos** as songwriters of the year, "Di Que Regresaras" as song of the year, Sony/ATV Discos Music Publishing as publisher of the year and Pacific Latin Copyright as independent publisher of the year. Flanking Anthony after his award presentation are ASCAP president/chairman **Paul Williams** (left) and presenter **David Beckham**. PHOTO: FRANK MICELOTTA/PICTUREGROUP





Proving it's not always just about rock'n'roll, Hard Rock Cafe International celebrated the grand reopening of its San Antonio venue (March 23) by presenting a check for \$10,000 to the Wounded Warriors Project. Ruling center stage with a performance that evening were the All-American Rejects. Helping Hard Rock Cafe International president/CEO **Hamish Dodds** (second from right) with some heavy lifting are (from left) the All-American Rejects' **Nick Wheeler** and **Tyson Ritter**, Wounded Warriors representative **Juan Arredondo**, and the band's **Chris Gaylor** and **Mike Kennerty**. PHOTO: DARREN ABATE/AP IMAGES FOR HARD ROCK CAFE



The day after appearing on Nickelodeon's 2012 Kids' Choice Awards (March 31), boy band One Direction brought its infectious pop to Los Angeles' El Rey Theatre for an exclusive showcase. Taped April 1 as part of Vevo's emerging-artist program "Lift," the performance will be available for on-demand viewing across Vevo. Pictured during a quiet pre-showcase moment are (from left) One Direction's **Louis Tomlinson**, **Niall Horan**, **Liam Payne** and **Zayn Malik**; Vevo senior VP of music programming, talent and operations **Doug McVehil**; One Direction's **Harry Styles** and manager **Will Bloomfield**. Next up on the band's whirlwind schedule is "Saturday Night Live" on April 7. PHOTO: MICHAEL KOVAC/WIREIMAGE



The Wanted, fun., K'naan and Karmin headlined iHeartRadio's Future of Music—The Class of 2012 showcase. Presented March 27 by Clear Channel at the Beverly Hilton Hotel, the live performance soiree was part of the Transformation LA 2012 conference. Singled out on the red carpet are (from left) CC Media Holdings CEO **Bob Pittman**, Clear Channel Entertainment Enterprises president **John Sykes**, radio personality/TV host/producer **Ryan Seacrest** and Clear Channel president of national programming platforms **Tom Poleman**. In addition to returning as one of the hosts for Clear Channel's second iHeartRadio Music Festival (Sept. 21-22) in Las Vegas, Seacrest has been tapped to help cover the summer Olympics for NBC. PHOTO: MARK DAVIS/GETTY IMAGES



Five songs from **Lisa Marie Presley's Storm and Grace**, her first album in five years, were played March 28 at Los Angeles recording studio the Village. Among the 40 or so people on hand were a half-dozen music supervisors and Universal Republic executives, including (from left) VP of national promotion **Trina Tombrink**, VP of marketing **Frank Arigo**, executive VP of A&T **Mark Mackay**, Presley and executive VP of marketing **Jim Roppo**. Produced by T Bone Burnett, Presley's XIX Recordings/Universal Republic debut arrives May 15. PHOTO: JEFF FASANO



Melanie Fiona is definitely on a roll. The singer/songwriter won two Grammy Awards this year, including best R&B song for "Fool for You" with Cee Lo Green. And this week Fiona claims her first No. 1 on Billboard's Top R&B/Hip-Hop Albums chart with the Title 9/SRC/Universal Republic sophomore set *The MF Life*. Flanking the singer (center) during a release party at the Darby in New York are members of Team Fiona, including (from left) Title 9 co-CEOs **Diallobe Johnson** and **Michael Michel**, Universal Republic president/CEO **Monte Lipman**, SRC founder/CEO **Steve Rifkind**, Island Def Jam/Universal Republic chairman/CEO **Barry Weiss** and Title 9 founder/co-CEO **Carmen Murray**. PHOTO: JOHNNY NUNEZ



Lionel Richie is riding high right now thanks to the first-week success of his all-star country collaborations covers album, *Tuskegee*. The set debuts at No. 2 on the Billboard 200 and No. 1 on Top Country Albums, and is the icon's highest-charting release since 1986. Propelling the momentum were myriad TV appearances including Richie's March 16 launch of the concert series "HSN Live" with (from left) In House Management day-to-day manager **Michelle Tafuya**, Richie manager **Michael Richardson** of In House, HSN Inc. CEO **Mindy Grossman**, HSN executive VP of TV/executive creative director **Andy Sheldon** and Universal Music Group Nashville VP of marketing **Tom Lord**. PHOTO: BRIAN BLANCO/HSN



Composers were front and center during the third "Behind the Music" panel staged at WonderCon 2012 in Anaheim, Calif. Moderating the session at the Anaheim Convention Center was "Pushing Daisies"/"Little Shop of Horrors" star **Ellen Greene**. Sharing insights about their work in the land of sci-fi, fantasy, action and animated TV series were (from left) In House Management day-to-day manager **Michelle Tafuya**, Richie manager **Michael Richardson** of In House, HSN Inc. CEO **Mindy Grossman**, HSN executive VP of TV/executive creative director **Andy Sheldon** and Universal Music Group Nashville VP of marketing **Tom Lord**. PHOTO: CWS/PR

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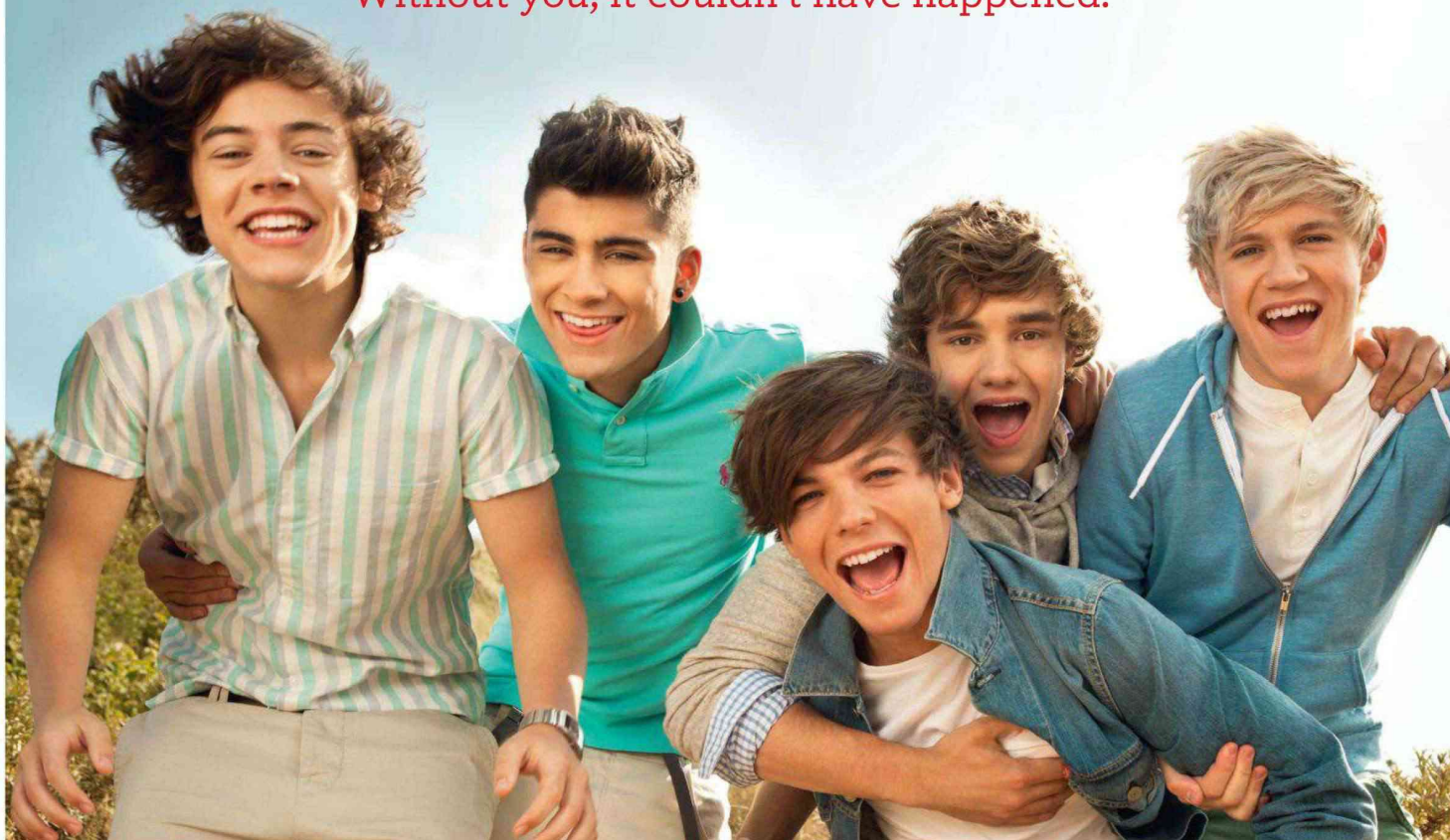
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05/24	Patriot Center, Fairfax, VA	06/05	Auditorio Nacional, Mexico City, Mexico	06/18	The Theatre At Honda Center, Anaheim, CA
05/25	Izod Center, East Rutherford, NJ	06/06	Auditorio Nacional, Mexico City, Mexico	06/25	Texa Energy Pavilion, Dallas, TX
05/26	Beacon Theatre, New York, NY	06/08	Vivint Arena, Las Vegas, CA	06/26	Cynthia Woods Mitchell Pavilion, Houston, TX
05/28	Susquehanna Bank Center, Camden, NJ	06/10	Flamingo Las Vegas, NV	06/27	The Arena At Gwinnett, Atlanta, GA
05/29	Molson Amphitheatre, Toronto, ON	06/11	Chrysalis Theatre, Phoenix, AZ	06/28	Time Warner Cable Arena, Charlotte, NC
05/31	Molson Amphitheatre, Toronto, ON	06/13	Evans Center, San Jose, CA	06/29	1-800-Ask-Gary Amphitheatre, Tampa, FL
06/01	Fox Theatre, Detroit, MI	06/14	Pepsi Center, Denver, CO	06/30	Amway Center, Orlando, FL
06/02	Allstate Arena, Chicago, IL	06/15	Gibson Amphitheatre, Los Angeles, CA	07/01	Bank Atlantic Center, Ft.Lauderdale, FL

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