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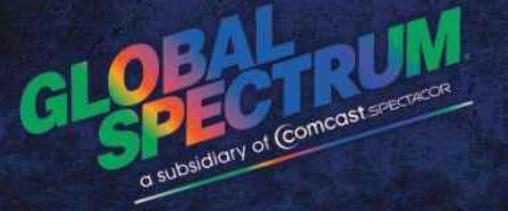




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CARLY SIMON ASCAP Founders Award

Golden Note Award

Award Songw

Songwriter of the Year Globa

Global Impact Award

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

Black & Yellow

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

Blow

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

Born This Way

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

DJ Got Us Fallin' In Love

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

Down On Me WRITERS: SO Cent. Keith I:

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

Good Life

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

Grenade

Velvet Hammer Music

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

Hey Soul Sister

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

How To Love

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

I Wanna Go

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

I'm On One

Look At Me Now

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

More

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

Moves Like Jagger

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

No Hands

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

On The Floor

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

Only Girl (In the World)

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

Someone Like You

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

Stereo Hearts

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

Super Bass

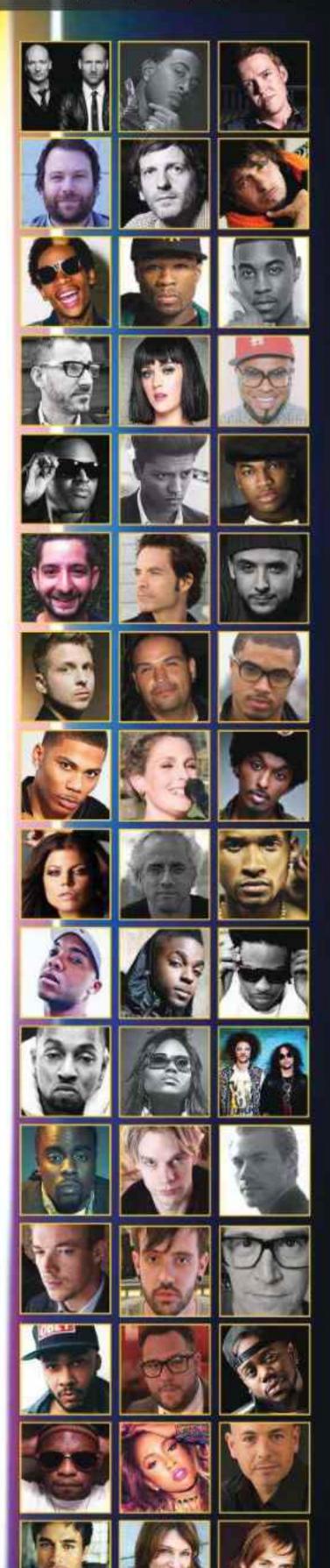
WRITERS: Jeremy "JMIKE" Coleman, Roahn "First Born" Hylton PUBLISHERS: Artist Publishing Group West, EMI Music Publishing, FB Da Mastermind Music Publishing, JMikeMusic, Warner/Chappell Music, Inc.

Teenage Dream

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

Till The World Ends

WRITERS: Lukasz "Dr. Luke" Gottwald, Alexander Erik Kronlund (STIM), Max Martin (STIM) PUBLISHERS: Kasz Money Publishing, Kobalt



Dynamite

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

The Edge Of Glory

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

E.T.

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

F**k You

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

F**kin' Perfect

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

Firework

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

Give Me Everything

WRITER: Ne-Yo PUBLISHERS: Pen In the Ground Publishing, Universal Music Publishing Group WRITER: Noah "40" Shebib PUBLISHER: Roncesvalles Music Publishing

Just A Dream

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

Just Can't Get Enough

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

Just The Way You Are

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

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

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

The Lazy Song

WRITERS: K'NAAN, Philip Lawrence, Ari Levine, Bruno Mars PUBLISHERS: Art for Art's Sake, BMG Chrysalis,

Mars Force Music, Music Famamanem LP, Roc Nation Music, Sony/ATV Tunes LLC, Thou Art the Hunger, Toy Plane Music, Warner/Chappell Music, Inc.

Lighters

WRITERS: Battleroy, Philip Lawrence, Ari Levine, Bruno Mars, Luis Resto

PUBLISHERS: Art for Art's Sake, BMG Chrysalis, EMI Music Publishing, Justin Combs Publishing, Mars Force Music, Music Famamanem LP, Que Chevere Music, Roc Music 4 Life Publishing, Roc Nation Music, Thou Art the Hunger, Toy Plane Music, Warner/Chappell Music, Inc. EMI Music Publishing, Slide That Music

Party Rock Anthem

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

Raise Your Glass

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

Rhythm Of Love

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

Rocketeer

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

S&M

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

Secrets

WRITER: Ryan Tedder PUBLISHERS: Midnite Miracle Music, Sony/ATV Tunes LLC, Velvet Hammer Music

Sexy And I Know It

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

The Show Goes On

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

Tonight

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

Tonight Tonight

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

We Found Love

WRITER: Calvin Harris PUBLISHER: EMI Music Publishing

We R Who We R

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

What's My Name? Feat. Drake

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

Without You

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

Yeah 3X

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

You Make Me Feel WRITER: Steve Mac (PRS) PUBLISHER: Songs of Peer Ltd.

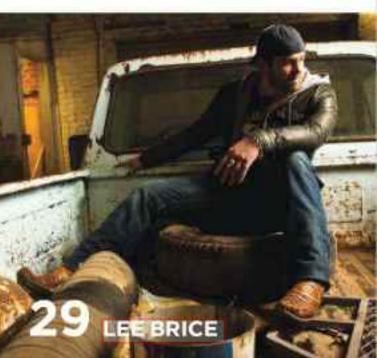


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ON THE COVER: Dick Clark on "American Bandstand," 1958 ABC Photo Archives/Getty Images

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COUNTRY SUMMIT

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

Online **BBMA FINALISTS** ANNOUNCED

Adele, Rihanna and Lil Wayne are among the top finalists for the Billboard Music Awards May 20 at Las Vegas' MGM Grand Arena, broadcast at 8 p.m. ET on ABC. For more, go to Billboard.com/bbma.

COACHELLA

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

_____1929 ______Dick Clark _____2012

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

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

As an afternoon DJ on WFIL, Dick Clark guesthosted for Horn from time to time, but he was still surprised when he arrived at work on July 9, 1956, and the GM of WFIL-TV was waiting for him. He told Dick that starting that afternoon, he was the new permanent host of "Bandstand." Horn was having legal troubles thanks to a DUI and morals charges and was removed from his hosting duties. Dick immediately faced a crisis. The kids who danced on the show were unhappy with the change. They knew Horn and they didn't know Clark. They created protest signs and marched on the station, refusing to enter the studio. Dick knew he couldn't do "Bandstand" without the kids who danced on the show, so he went outside to address them. "I'm Dick Clark," he told His childho them. "I've got the job as the new host of dream was 'Bandstand.' I know how you felt about Bob broadcasting but there's nothing anybody can do about it. I know he was your friend. I hope you don't dislike me because I was chosen to replace him." The kids were absolutely silent. So Dick continued: "I've got to get to work now. If you want to come in now, please do." No one moved. Dick went back into the studio alone.

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

Dick was in New York—New York state—so he flew to Manhattan and begged Fetter for the network shot. Ultimately, ABC agreed to a four-week trial. With its new name, "American Bandstand," the first network show on Aug. 5, 1957, featured Jerry Lee Lewis, Billy Williams and the Chordettes. Three weeks later, Buddy Holly & the Crickets sang "That'll Be the Day" on the show. Dick interviewed Holly, asking him, "What 7 became a weekly series, airing every Saturday. That freed up Dick to create a touring rock'n'roll show, known as the "Caravan of Stars." With top 40 artists Bobby Rydell, Jimmy Clanton, Brian Hyland, the Dovells and Dale & Grace, the bus pulled into Dallas the morning of Nov. 22, 1963. "We watched President Kennedy's motorcade drive by and turn on to Elm Street," Dick told me. "We applauded JFK and his wife Jackie and then went back to our hotel. We were going to work late, so I took a nap. That's why I didn't discover until a couple of hours later that the president has been shot."

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

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

Dick was, by his own admission, ambitious. He thought "Bandstand" belonged on the ABC network and pitched the idea to New York-based programming director Ted Fetter. don't you like about your work?" Holly said the only thing he disliked was flying.

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

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

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

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

"American Bandstand" survived the payola scandals but couldn't overcome network decisions. On Aug. 30, 1963, the Monday-Friday show had its final daily broadcast and on Sept. know these stories well because I knew Dick Clark well for more than three decades. We first worked closely together in 1978 when I was a publicist at NBC in Burbank, Calif., and he had a variety series, "Dick Clark's Live Wednesday." It was a ratings failure and our working relationship ended suddenly, and not on the best note. I never expected to see or work with Dick again, but six years later I was sitting with him in a radio studio once a week as he recorded scripts I'd been hired to write for a countdown show based on the Adult Contemporary chart. I was a member of the family again, but I didn't realize what the ride ahead would be like.

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

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

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





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

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

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

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

Dick quickly became friends with one of his neighbors, Berry Gordy. In the spring of '64, Dick called the Motown founder to book his artist Brenda Holloway for the "Caravan of Stars." Gordy told Dick he could have Holloway if he also booked one of the label's lesser-known groups, a trio that hadn't yet scored a hit. Dick agreed to book the Supremes. While they were on the road, Motown released "Where Did Our Love Go," and before the "Caravan" wrapped up, the single was No. 1 on the Billboard Hot 100. Diana Ross, Mary Wilson and Florence Ballard started the tour as the opening act and ended it on top of the bill.

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

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

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

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

Not long after, I had finished a book I'd been working on, "The Billboard Book of Number One Hits," and given Dick a copy. I had an idea—the book should be a TV special. I walked into Dick's office, sat opposite his desk and told him so. He immediately replied, "How fast do you want it to happen?" I said, "Fast!" He picked up the phone and called the president of the company. He told him, "Make a deal with Fred Bronson. We're going to turn his book into a special." The entire transaction took about three minutes.

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

In 1987, ABC told Dick they wanted to cut the one-hour "Bandstand" to 30 minutes. Dick pulled the show off the network, retitled it "The New American Bandstand" and put it in syndication. It didn't work. Stations aired it at all different times of the day and ratings plummeted. So Dick made a deal with the USA Network and "American Bandstand" moved to cable. Facing his 60th birthday, Dick made the difficult decision to step down as host of the show he had fronted since 1956. Taped outdoors at Universal Studios, the cable version of "Bandstand" didn't live up to the standard Dick held for the show, and so, in 1989, it was the end of the DICK CLARK 1929-2012



road for the long-lived American institution.

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

In 1996, Dick made a deal with Harper Collins to write a book about "American Bandstand." He asked me to write it with him. We spent the summer doing one-hour interview sessions in his office. I'd arrive with my tape recorder and tell him the topic of the day-like, the '50s, or civil rights, or the disco era. It's one of my favorite summers, sitting with him at the large conference table in his office, doing hours and hours of interviews, because he decided for the first time to open up about a lot of topics he had never discussed before. He always wanted to remain neutral about certain things because he wanted everyone to like him, but at this point in his life, he said, he decided, what the hell, why not? Shortly after that summer, I was sitting in Dick's office for-well, I don't remember for what. But what I do recall is that his telephone wasn't working. He was trying to make a call and finally got so frustrated he picked up the phone and threw it across the room, smashing it to pieces. It was obviously time to leave. A few minutes later I bumped into him as he was coming out of Larry Klein's office. He looked sheepish, and he apologized for getting so mad. I told him it was no big deal and I hoped he got a new phone soon. We both laughed. In 1998, I helped Billboard arrange for Dick to host our annual radio awards at a conference in Phoenix. Casey Kasem had hosted the year before and received a surprise lifetime achievement award. Billboard wanted to give Dick the same award. But I knew from working with him that you never surprise Dick Clark. As the executive producer of hundreds of TV shows, he always expected to know exactly what was happening. I had to tell Dick about the lifetime achievement award, and though he wasn't much into awards in general and really wasn't looking for recognition, he agreed and promised he would act surprised. I never told anyone at Billboard that he knew about the award in advance-until now. True to his word, at the conference, Dick acted completely astonished.

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

He missed doing "New Year's Rockin' Eve" that year. Regis Philbin filled in, but the following year Ryan Seacrest was brought in for the first time to join Dick as host. Just before the production staff was to relocate to New York on

Let's Do the Twist

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

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

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

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

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

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



On Nov. 30, 2004, I stopped in to see Dick in his office and wish him a happy birthday. He was on the floor, trying Dec. 26, I was asked to work on the show as a writer. Barry Adelman had been writing the show by himself for years, but he and Larry Klein realized that they would need one writer to be with Dick during the live broadcast and one writer to be with Ryan.

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

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

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

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

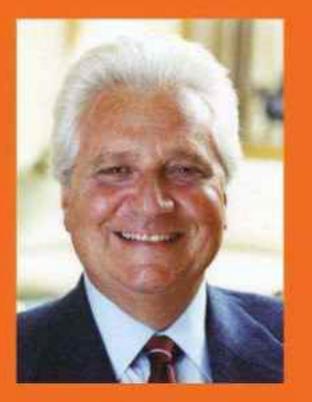
CHUBBY CHECKER instructs DICK CLARK on how to do his signature dance, the Twist.

last name should be Checker, like Domino."

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

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

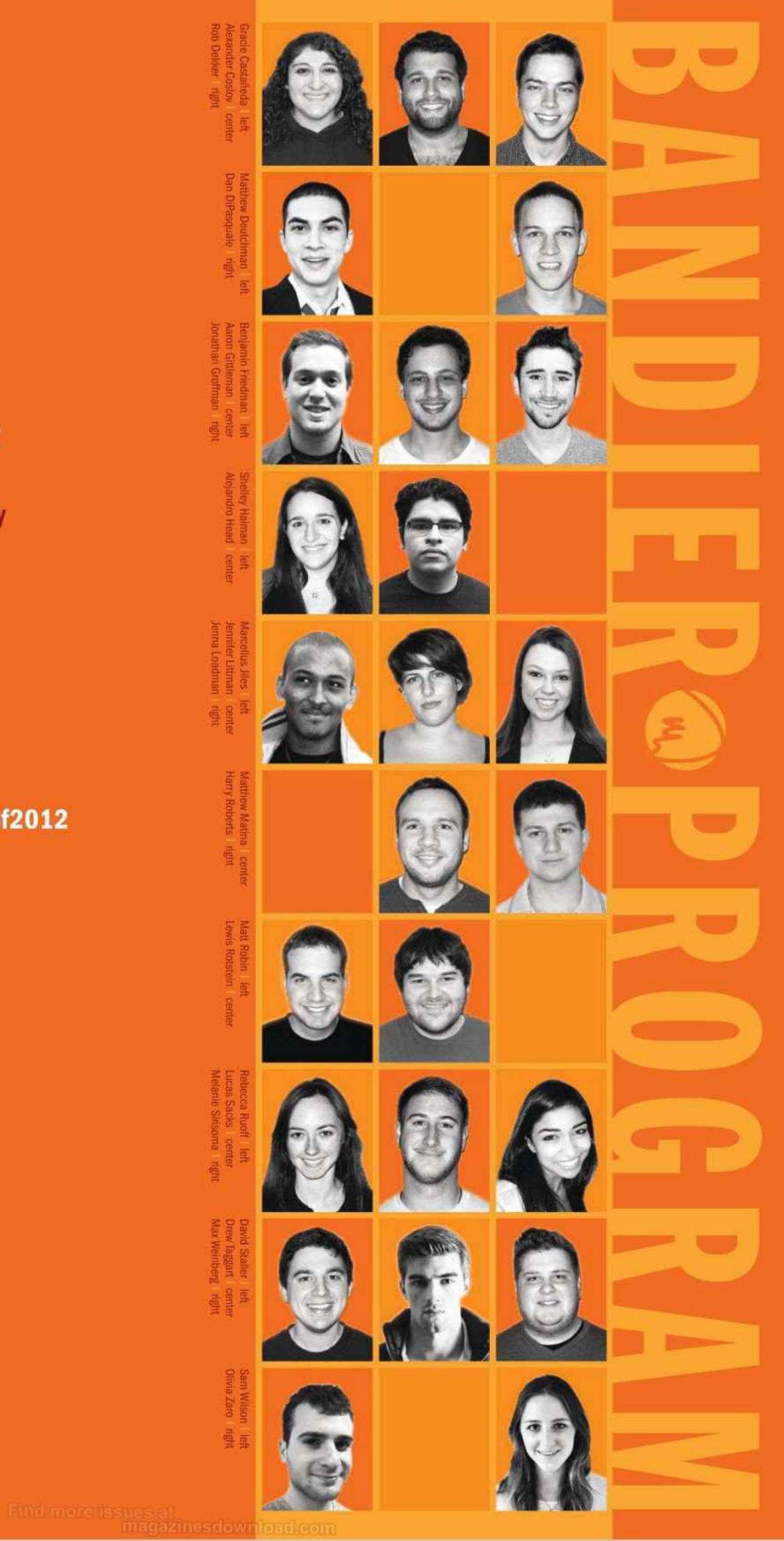
"Just think," Checker adds, "the No. 1 song of all time . . . all because of Dick Clark and 'American Bandstand.'"



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ALifeOn TheBandstand

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



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

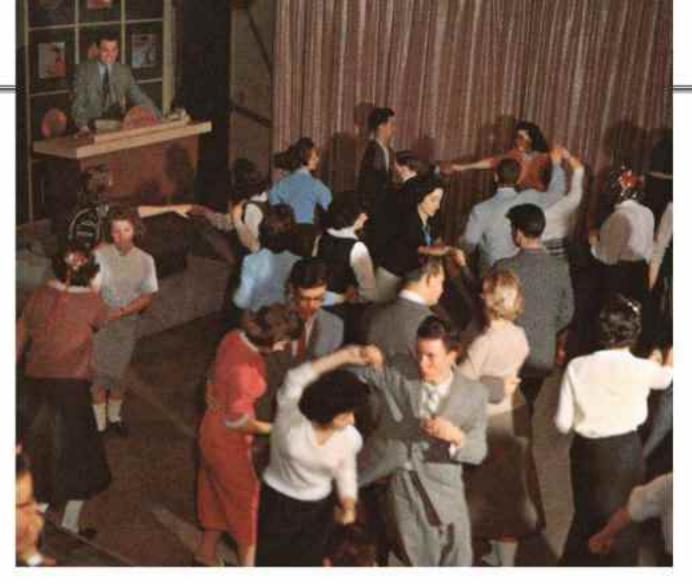


1947

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

1952

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



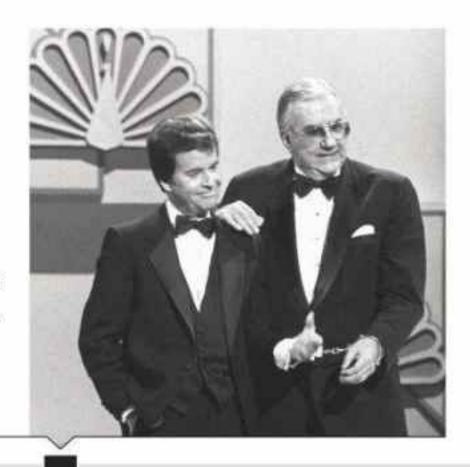
AUG. 5, 1957

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

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

show, "Bandstand."

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





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

1984

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

1987

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

1979

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

SEPT. 5, 1987

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

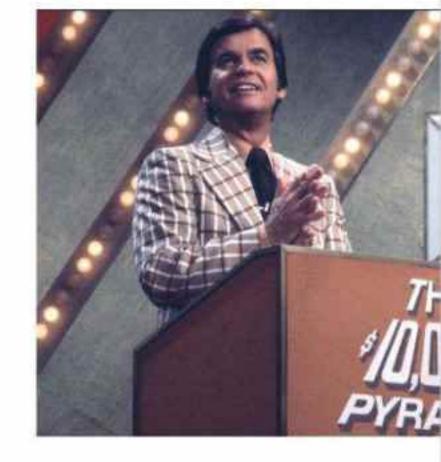
APRIL 8, 1989

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



1993

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



DEC. 8, 2004

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



FEB. 15, 1958

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

SEPT. 7, 1963

"American Bandstand" switches to a once-a-week series on Saturday afternoons. Neil Sedaka performs "The Dreamer" and the Jaynetts perform "Sally Go 'Round the Roses."

DICK CLARK

1929-2012



JUNE 28, 1965

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



APRIL 1960

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

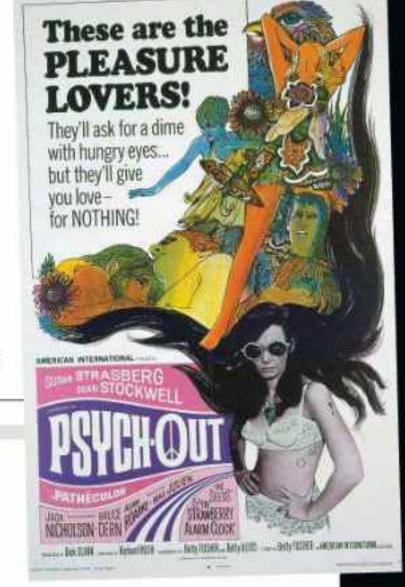


FEB. 8, 1964

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

DEC. 31, 1972 "Dick Clark's New Year's Rockin' Eve" debuts. Produced and later hosted by Clark, the show's first





two telecasts were filmed aboard the **Queen Mary in Long** Beach, Calif. The first one featured Three Dog Night and Blood, Sweat & Tears. The show becomes an annual event.



JUNE 19, 2007

Redskins owner Daniel

Snyder buys Dick Clark

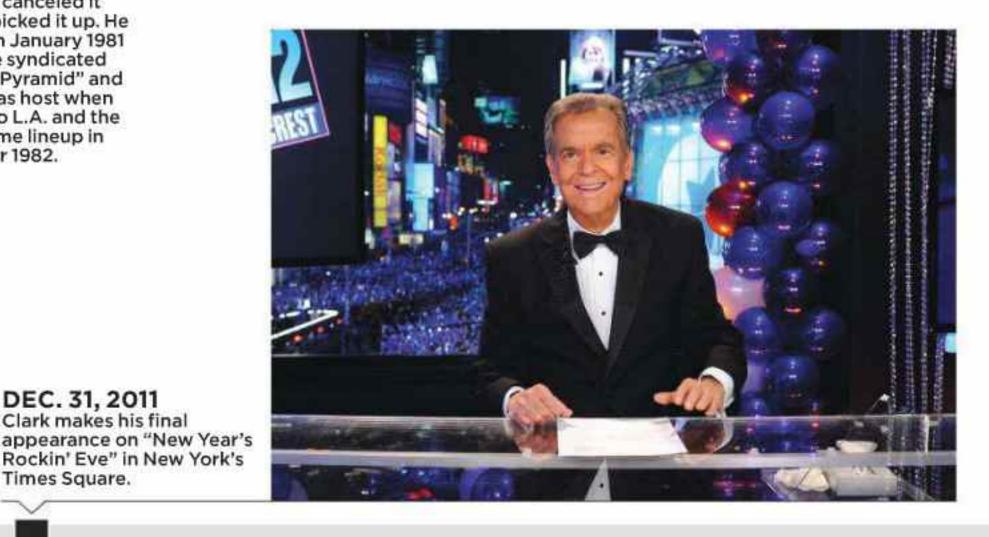
A group led by Washington

Productions for \$175 million.

MARCH 26, 1973

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

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



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

CLARK AS A BABY. "WHERE THE ACTION IS," "PSYCH OUT": PHOTOPEST, "AMERICAN BANDSTAND": MICHAEL OCHS ARCHIVES/GETTY IMAGES: "THE DICK CLARK BEECHNUT SHOW," CLARK BEATLES: ABC PHOTO ARCHIVES/GETTY IMAGES: CLARK PAYOLA HEARING: BETTMANN/CORBIS/AP IMAGES; JACKSON AND OSMOND: FRANK EDWARDS/FOTOS INTERNATIONAL/GETTY IMAGES: THREE DOG NIGHT: FRED A. SABINE/NBCU PHOTO BANK/GETTY IMAGES; "THE SID.000 PYRAMID": CBS/PHOTOFEST; DICK AND KARI CLARK: KEVORK DJANSEZIAN/AP IMAGES: CLARK: DA MAE ASTUTE/ABC

DEC. 31, 2011

Times Square.

Clark makes his final

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

So Long, Dick Clark Remembering American music's ultimate showman

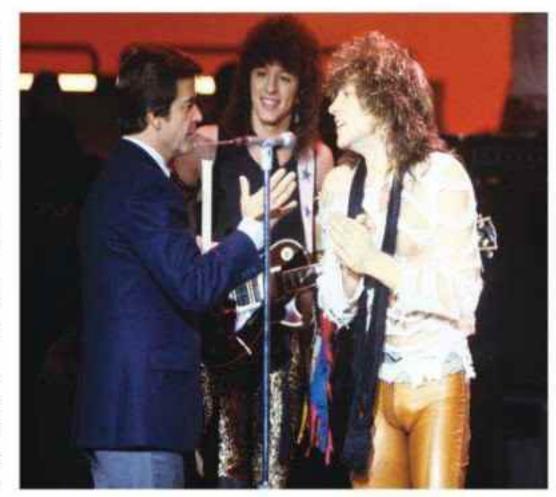
"I go back to 1958 with Dick and the daytime local show. I had a record that was kind of horrible, but he interviewed me for half an hour, asking why I wanted to be in the music business. I told him my father was sick, I had two brothers and I just wanted to make money for my family. So he put me on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

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

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

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

"I will never forget driving to the set of 'American Bandstand' and performing that song on that Saturday morning. I was young and just getting started; being interviewed by the Dick Clark made me feel very special that day. That was the first of many memorable 'career' moments for us that he was a part of. "From the American Music Awards to the Golden Globes to the MTV awards, when he, as producer of the show, allowed Richie Sambora and me the opportunity to perform two songs acoustically. He was loyal, truthful and insightful. He was and will remain one of the greats." -Jon Bon Jovi

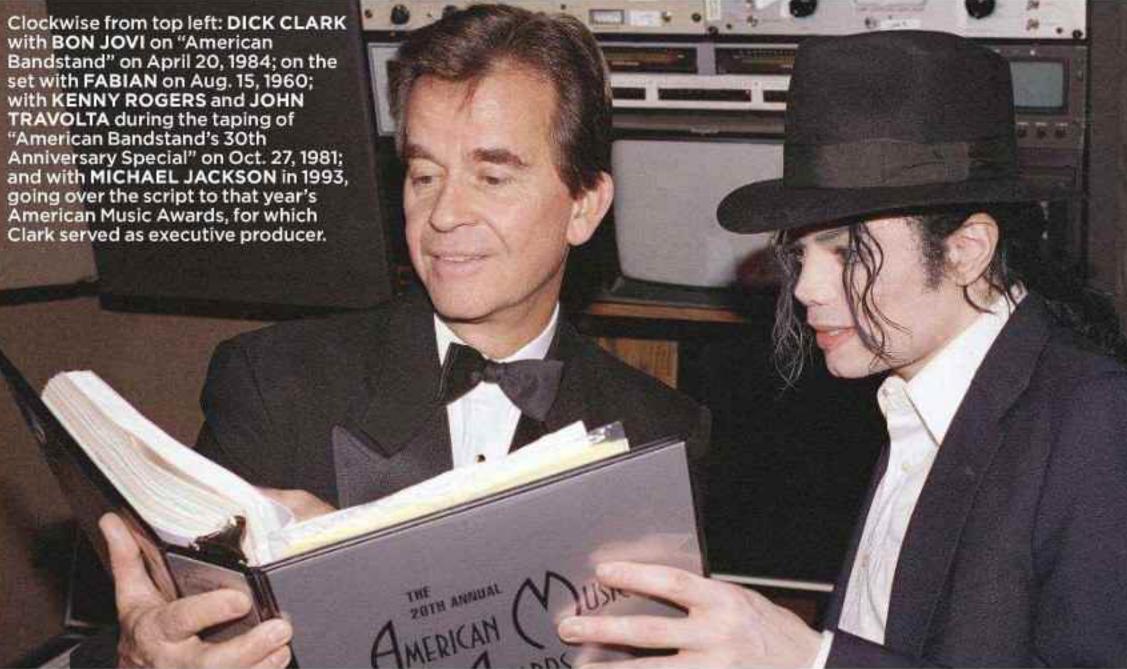


DICK CLARK

1929-2012



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



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

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

former chairman/CEO of Sony Music

"I used to come home from elementary school to watch 'American Bandstand.' It had all the new songs, all the new dances, and it had the happiest guy in the world presenting them to you. I had no idea that later in my career I would know Dick Clark on a professional level. I ran into him some years ago, and he said to me, 'Hey, Coop, if you had your own radio show, what would it be like?' I told him it would be more like the free-form FM stations of the '60s, where the DJs actually played what they liked and demographics didn't play a role. He said, 'Alice, why don't you do it then?' Just like that, my radio show 'Nights With Alice Cooper' was born. It's been nine years later and I'm still on the air . . . Nobody loved rock'n'roll more than Dick Clark." -Alice Cooper

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

"Dick actually produced a lot of the early Video Music Awards. [In 1989 when] Andrew 'Dice' Clay went rogue on us-1 think Dick loved being around the chaotic environment of live music and musicians. He was always that calm voice in the sea of chaos. And you need a couple of those or you don't get television made. Our DNA was to break all the rules of television. But it was good to have someone around who at least knew the rules of television. Dick knew . . . he needed to keep us on track just because sometimes we didn't know where the track was. And he always did." -Van Toffler,

president, MTV Networks Music and Logo Group

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

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



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

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

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

-Mark Shaprio, CEO, Dick Clark Productions

"Dick Clark deserves very much to be recognized for all the good things he accomplished. I admired him for his endurance but believe me, he did not invent rock'n'roll. In ary doubled, but I respected that you chose to picket.' We became friends that very day . . . He was such a gem. There are a lot of artists today who wouldn't have long careers if it wasn't for him." —legendary DJ Jerry "the Geator With the Heater" Blavat

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

-Alex Hodges, CEO, Nederlander Concerts

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

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

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



-Michael Cohl, promoter

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

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

president/CEO, the Recording Academy

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

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

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

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

take on regional acts but he was aware of them, and once they started to spread and began hitting the Billboard charts, he would put them on his show. He would take acts as they were about to become established and make them much more popular." —John Sippel, former GM of Monument Records and head of publicity for Mercury Records; longtime Billboard reporter

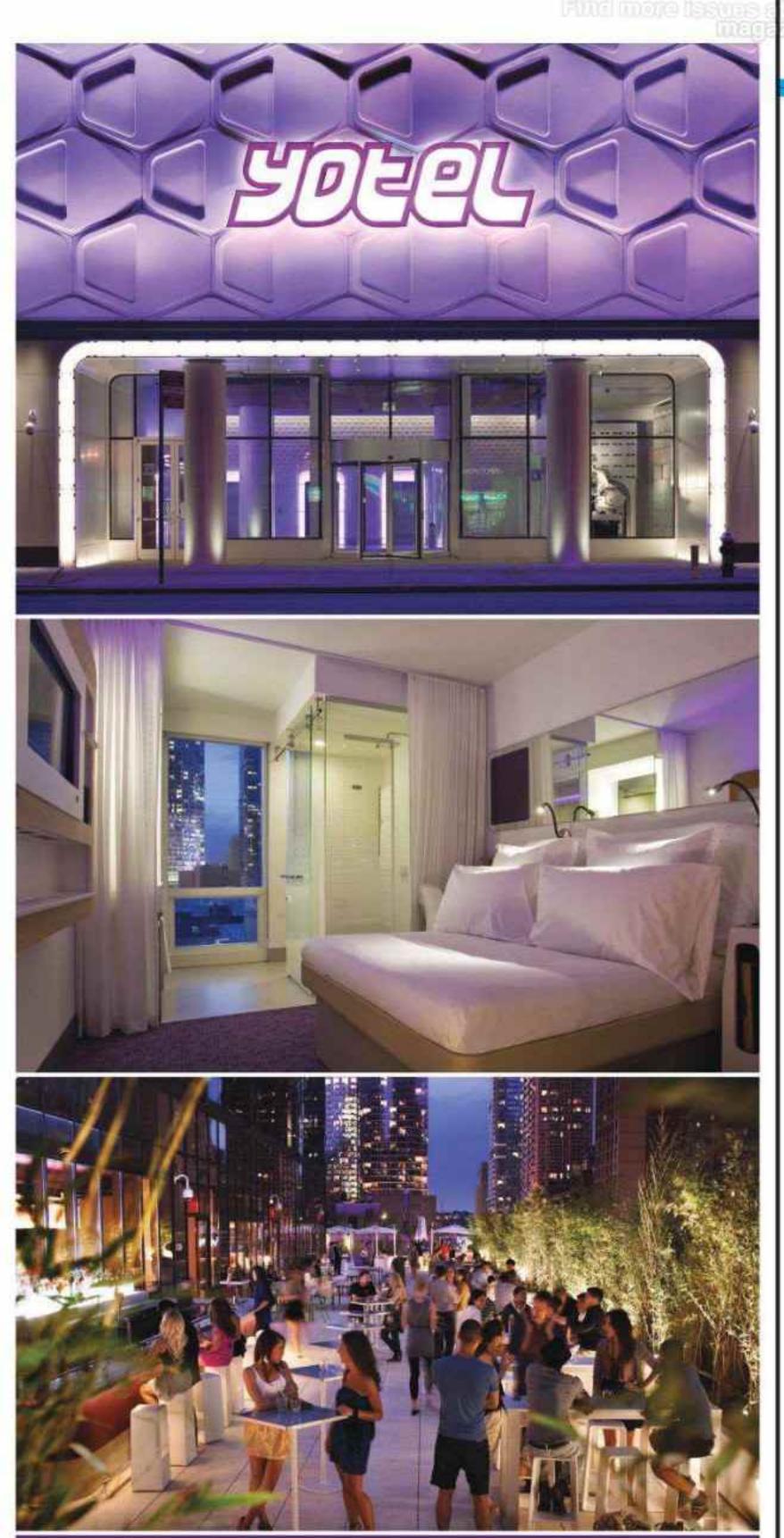
"We lost a giant. I remember meeting with Dick early on and telling him we wanted to break into all kinds of new formats—reality television, non-scripted, more game shows and competitions and documentaries—and Dick encouraged that. When he first started Dick Clark Productions, there was no stone left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

"He took television beyond traditional show business. He was a shrewd businessman that realized early on that it wasn't the beginning, if he played 'Sh-Boom,' he would go for the version by the Crew-Cuts instead of the one by the Chords." —Seymour Stein, co-founder, Sire Records;

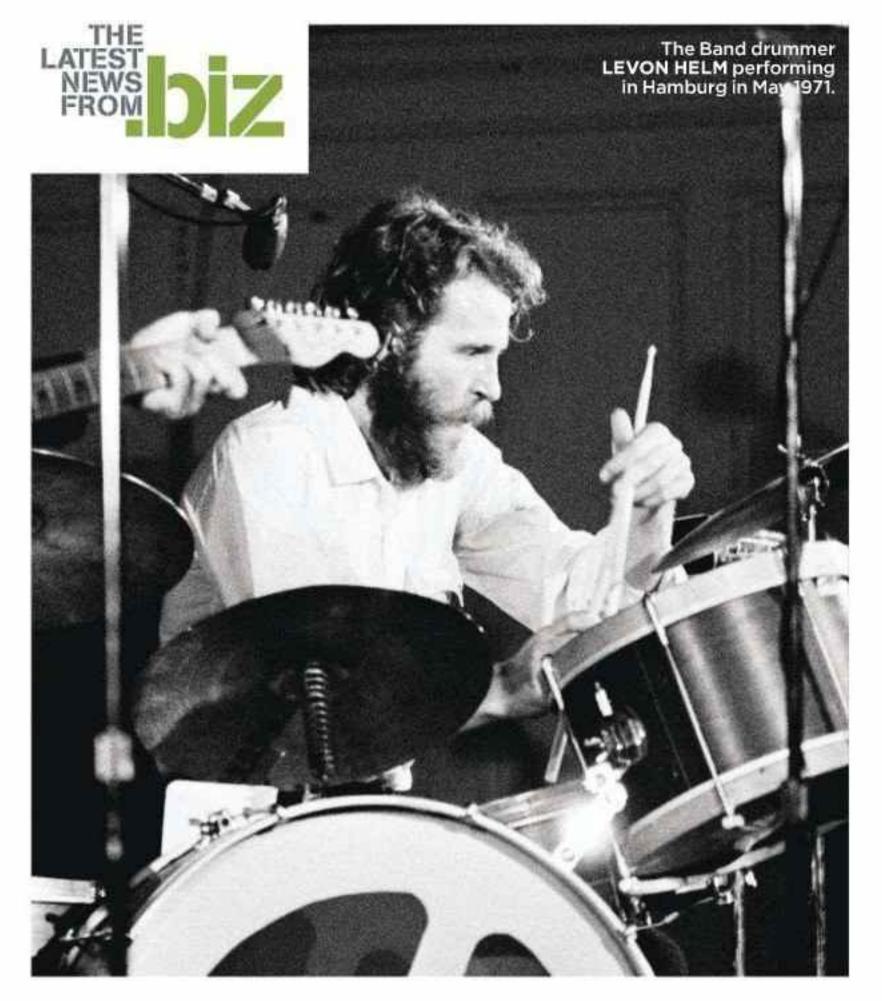
Warner Bros. VP

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

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



UPFRONT



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LEVON HELM DEAD AT 71

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

SONY-LED ACQUISITION OF EMI MUSIC PUBLISHING APPROVED BY EC

Despite vigorous protests from independent label groups, Warner Music Group and digerati organizations, the Sony Corp. of America-led consortium's acquisition of EM1 Music Publishing sailed through the European regulatory process, gaining approval with only minor concessions. Last month, Sony/ ATV offered to sell publishing assets worth \$20 million in royalties in an attempt to get the European Commission to approve the transaction without having to face second-stage scrutiny. Sony's gambit worked: On April 19 the EC officially approved its \$2.2 billion acquisition of EMI Music. Sources say that the U.S. Federal Trade Commission will also soon approve the transaction.

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

Reports that Madonna's forthcoming tour, and by extension her multirights deal with Live Nation, are underperforming are "baseless," says tour producer Arthur Fogel, chairman of Live Nation Global Touring. He claims that more than 1.4 million tickets have been sold for 76 shows in North America and Europe, banking about \$214 million for an average of \$2.7 million per show. "This tour is completely on track to end up in the top 10 tours of all time, especially considering we haven't put South America or Australia on sale," Fogel says. "When this tour is said and done, combined with [2008-09's] Sticky and Sweet tour, you're talking \$750 million in gross ticket sales. That sounds pretty impressive to me."

ZACH HOROWITZ APPOINTED CHAIRMAN/CEO OF UMPG

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

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

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

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





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Screen Schemes

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

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

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

Contrast "Guitar Center Sessions" with "Austin City Limits," now in its second season filming in a new concert venue studio that can accommodate up to 1,000 people. Then there are the live shows shot at various venues for "Front Row Center," a PBS series premier-

ing this month. And for another PBS music show, "Artists Den," creator/executive producer Mark Lieberman hopes to use an actual Mississippi cotton farm as a backdrop.

UPFRONT

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

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

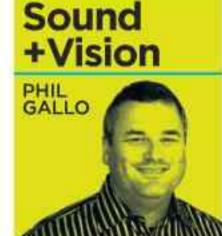
"Front Row Center," meanwhile, is starting its public TV run by using shows left over from "Soundstage," plus a freshly shot documentary-style program using performances from the upcoming Beach Boys tour. Executive producer Don Maggi will rely on New York venues where "Soundstage" had been shot and using the same production equipment, which means up to 10 cameras, high-definition video and even 3-D in some cases. As a new series, "Front Row Center" is open to whatever ideas may arise from potential sponsors. "We're adding a lot of different pieces that 'Soundstage' did not

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

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

aired 24 times in 2-D and 36 times in 3-D during the course of a year.

When Morissette shot her show, the day began with a photo shoot for the cover of Guitar Center's Buyer's Guide. Her forthcoming



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

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

album will also be sold at the chain's stores. "With Alanis, we tried to leverage all of our assets," Hinz says. "We offer tools for artists to get their products out."

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

TV GUIDE Four live-music shows and their booking strategies

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





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

BY LEILA COBO

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

The track was titled "Dutty Love" and it featured a young artist, Natti Natasha, newly signed to Don Omar's record label, Orfanato Music Group. Unlike

Don Omar's most recent hits—the chart-topping "Danza Kuduro" and "Taboo," both uptempo, insistent dance numbers—"Dutty Love" was mellow and sweet, a romantic track set over a lilting Caribbean beat.

"Dutty Love" was released digitally, through Don Omar's websites and on YouTube, where it steadily gained traction, registering more than 40 million views to date, even though there still isn't an official video, only the music playing over still images. It eventually got picked up by Colombian radio, prompting Don Omar's team to also send it to stations in the United States, where it entered Billboard's Hot Latin Songs chart at No. 48 on Dec. 31, then rose steadily, hitting No. 5 on Feb. 25 and peaking at No. 1 on April 7. The track also delivered in sales, climbing to No. 2 on Latin Digital Songs and moving 31,000 copies in the United States, according to Nielsen SoundScan.

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

Now, as Don Omar prepares for the May 1 release of his new album, MTO2 (Meet the Orphans 2), on Machete/Universal Music Latin Entertainment (UMLE), it's still all about online, even as the radio hits keep coming. "On the Internet, I've found a world where I can do everything that's on my mind," says Don Omar (real name William Omar Landrón), speaking on the phone from his New York offices, as he roamed his Web properties on the iPad he always has with him. "The projects come out of my head and I have an excellent team that makes them work. People today stopped being practical and became cybernetic. Being practical doesn't work anymore."

Few Latin acts have embraced the digital world at all levels as successfully as Don Omar, the Puerto Rican star promoting concerts and events; he runs the OrfanatoMusic. com site to promote himself and his artists; and last December, he launched an online radio station, RedlinkRadio.com, which plays music by a broad range of acts from various labels, including Universal, Sony and his own.

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

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

- DON OMAR

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

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

Don Omar is signed to a recording deal with Machete, the urban imprint of UMLE, but he also has eight artists signed to his Orfanato Music Group, launched in 2010. He owns an online company, Fans & Company (fanscompany.com), through which he sells merchandise and tickets, as well as "Yes, there are other [Latin] acts that are active and aware of social sites, but he's the only one I've heard publicly taking a stance and saying, 'This is my first step in promotion,'" Don Omar's manager Adam Torres says. "He made a conscious decision to do that with the *iDon* project and he was really preaching this before everybody jumped onboard."

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

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

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

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

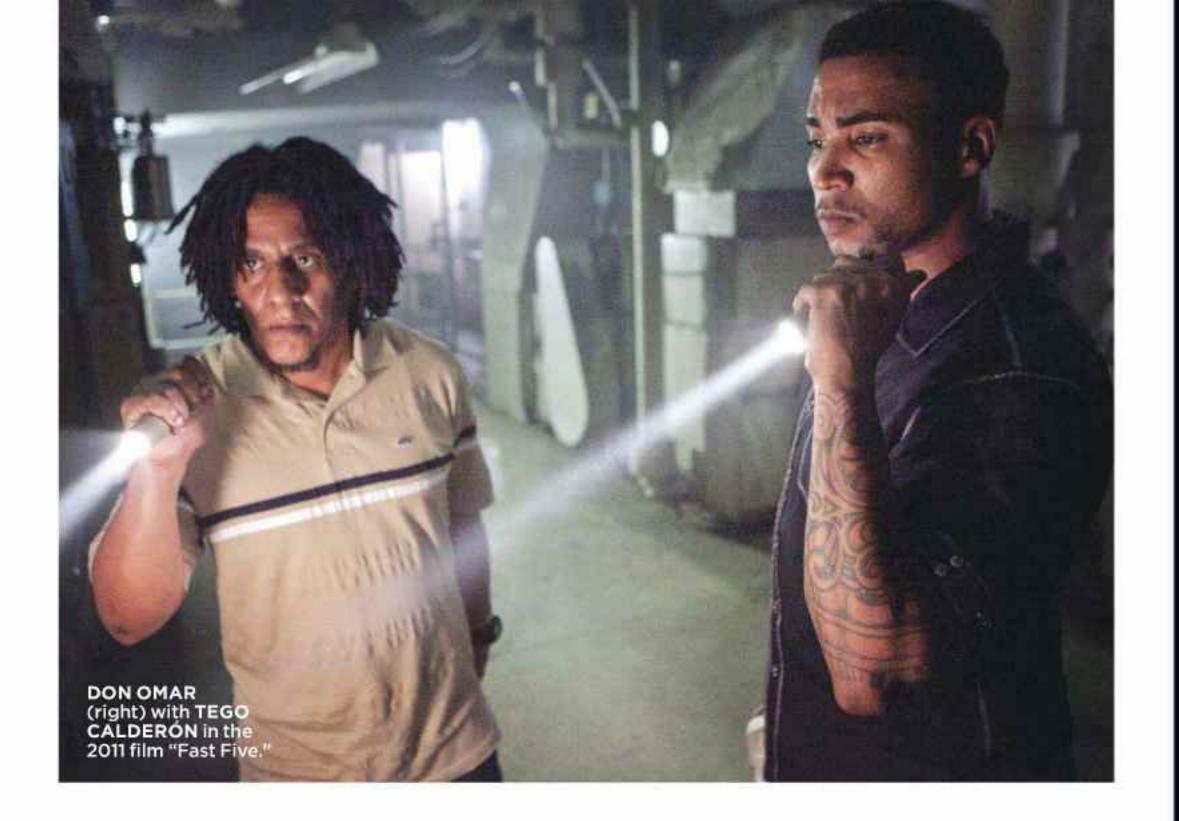
"Quincy Jones says this industry is all about the song, the song and the song," Don Omar says. "I've had great moments, but I have to accept that 'Danza Kuduro' has been an excellent moment, perhaps the best in my career."

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

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

TEAM DON OMAR

CALBUM TITLE: MTO2 **RELEASE DATE: May 1** LABEL: Machete/Universal Music Latin Entertainment MANAGEMENT: Adam Torres Management PUBLISHING: Crown P, administered by EMI Music Publishing/BMI **STUDIO:** Orfanato Music Group Studios, Garfield, N.J. **UPCOMING TV: Billboard Latin Music Awards** (April 26); tour dates include Colombia (May 5) and Los Angeles (May 27) BOOKING AGENT: Juan Toro, **Relentless Agency** FILM AGENT: Christy Haubegger, Creative Artists Agency ATTORNEY: Scott A. Felcher, Felcher & Freifeld **PROMOTION:** Summa Entertainment SITES: OrfanatoMusic.com, FansCompany.com, Facebook.com/donomar TWEETS: @orphandon



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

While the film may have been a major push, what Don Omar did afterward is what really opens the door to other possibilities. When he played more than 100 North American cities as part of the *Meet the Orphans* "under play" tour—hitting clubs with 1,000-2,000 capacities instead of major venues—he used online promotion to establish more direct contact with his fans. At every tour stop Fans & Company gave 100 fans in each market the opportunity to buy a "fan pack" that included CDs, a T-shirt, poster merchandise and features fan contests for a broad range of events—from the Billboard Latin Music Awards to VIP seats for a May 27 show at the Nokia Theatre in Los Angeles. It also features a nonprofit component with Walk a Mile in My Shoes, a program that auctions shoes worn by Don Omar to raise money to be distributed to "shoeless children around the globe," according to the charity's website.

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

The final touch, Don Omar says, was Redlink Radio, "so people could not only read about new artists, but also listen to them." The station launched Dec. 23 and has been visited by 500,000 fans in the ensuing four months, according to Don Omar. All told, he says, the potential lies in the ability to literally directly reach millions of consumers at the same time. Joining all his online properties together, Don Omar says, makes no sense because in the end, "they all have a different purpose." After all, his global, online station alone has more listeners and potential than many top-rated Latin music stations in the United States. "When I can show with hard numbers that my project really works and can be the best promotional vehicle for any product or company, I'm going to really be a millionaire," he says with a laugh.

The Big Synch: Don Omar Meets 'Mad Men'

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

n marketing a wide



Zumba founder BETO PEREZ

on his site, capitalizing on the traffic he generates.

Don Omar has now added an additional layer: His new album, MTO2, includes tracks penned specifically for commercial campaigns, much like Pitbull did with "Give Me Everything" (which touts Kodak and was used in a Kodak commercial) and "Vida 23" (written for a Dr Pepper campaign). MTO2 features the upcoming singles "Hasta Que Salga el Sol," commissioned by Mexican beer company Sol, and "Zumba," penned for the aerobic dance company. "Hasta Que Salga el Sol" officially hits radio on May 1 but was originally used in the first quarter as part of a campaign tied to the Veracruz Carnival, which Sol sponsors. Despite the popularity of the track, which generated more than 7.5 million views on YouTube, it hasn't been available for sale until now, with the release of the album.

and the chance to snap a picture with Don Omar.

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

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

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

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

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

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

Much of that awareness comes directly from Don Omar's sites. Fans & Company, which is visited monthly by 217,000 people, according to the artist, centers on promotions and NATTI NATASHA, an artist on Don Omar's Orfanato Music Group label, appears on his single "Dutty Love." A more comprehensive campaign is being built around "Zumba," since the company's exercise program is built on dance moves that match perfectly with Don Omar's music. Zumba already has a broad music platform where it sends songs to its thousands of instructors in more than 120 countries through its Zumba Instructor Network.

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

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

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

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

STORY BY JUDY CANTOR-NAVAS ILLUSTRATION BY DANIEL HERTZBERG



MICHEL TELÓ HAS BEEN A POPULAR SINGER in his native Brazil for years. The former frontman of Grupo Tradição, Teló broke out as a solo act after leaving the band in 2008, gaining a following at radio in his home country for his brand of rootsy pop. Then, suddenly, he scored a huge international hit. Since its release last fall, Teló's breezy come-on "Ai Se Eu Te Pego" (Oh If I Catch You) has become a "Macarena"-like phenomenon pushed to the front of the world stage by international soccer stars who have taken to performing the song's simple suggestive dance in post-goal celebrations. Videos of players like Cristiano Ronaldo of Real Madrid and Neymar of Brazilian club Santos

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

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

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

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

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

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

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



to SoundScan. The Somalia-born MC and singer/songwriter toured 83 countries on the Coke-sponsored World Cup trophy tour

in 2010. "It was a massive artist development move," Guy says. "The fact that people really adopted that song and made it about

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

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

"Even though millions of Americans do follow soccer, the rest of the nation has no clue just how huge—and we're talking lifestyle huge—soccer is around the world," Electronic Arts worldwide executive of music Steve Schnur says. EA's "FIFA 12," the latest installment of its FIFA Soccer franchise, recently became the biggest game launch in the history of sports videogames when it sold more than 10 million units worldwide in the first four months of its release last September, 3.7 million of those in the first week, according to EA. The game's soundtrack includes songs by 39 acts ranging from TV on the Radio, the Strokes and Foster the People to Australian indie band All Mankind, Swedish electro outfit Little Dragon and Chile's DJ Raff, continuing the franchise's long history of pushing music around the world. K'naan was first included on the soundtrack in 2005. Brazilian soccer star NEYMAR is among the athletes whose goalcelebrating dances to Michel Telo's song have gone viral. Inset: Videogames like "FIFA 11" provide labels with crucial exposure.

The promotional power created by the coupling of football and music stars has been taken to the extreme by Shakira, who, following her World Cup victory with "Waka Waka (This Time for Africa)" (peaking at No. 38 on the Billboard Hot 100 and selling 1.4 million U.S. downloads, according to SoundScan), her boyfriend Gerard Pique and other FC Barcelona players onstage at a concert after the team's European Championship win last summer, raising her profile in Europe through association with the champions. last year's Mexican Soccer League final.

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

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

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

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

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

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

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

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

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

Guy predicts that the lasting impact of K'naan's turn as "the World Cup guy" is to be seen when his new album *Country, God, or the Girl* arrives May 1 on A&M/Octone. The album features Will.i.am, Nelly Furtado, Keith Richards and Bono. "The true success of the [Coke] campaign will be revealed in the next 18 months as we prepare to release this new record around the world." Meanwhile, the lasting impact of "Ai Se Eu Te Pego" on Teló's career remains to be seen. The 2014 World Cup could help keep him in the spotlight as the song is being kicked around as a possible theme—an idea that has been getting a lot of support from You'Tube fans—but Teló isn't so sure. "That song will be [too] old to be the hit of the next World Cup," he says.

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

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

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

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

"In the past the songs never got out of the environment of the match," says Marcelo Soares, president of Som Livre, the recording arm of Brazil's powerful Globo media conglomerate. The label is distributed by Sony U.S. Latin in the United States. "What's going on now is that the players are singing and dancing to songs. The soccer players tend to know the songs because they are friends with the artists, and that connection between players and musicians is very strong." "I have no doubt people will start trying to get players to pro-

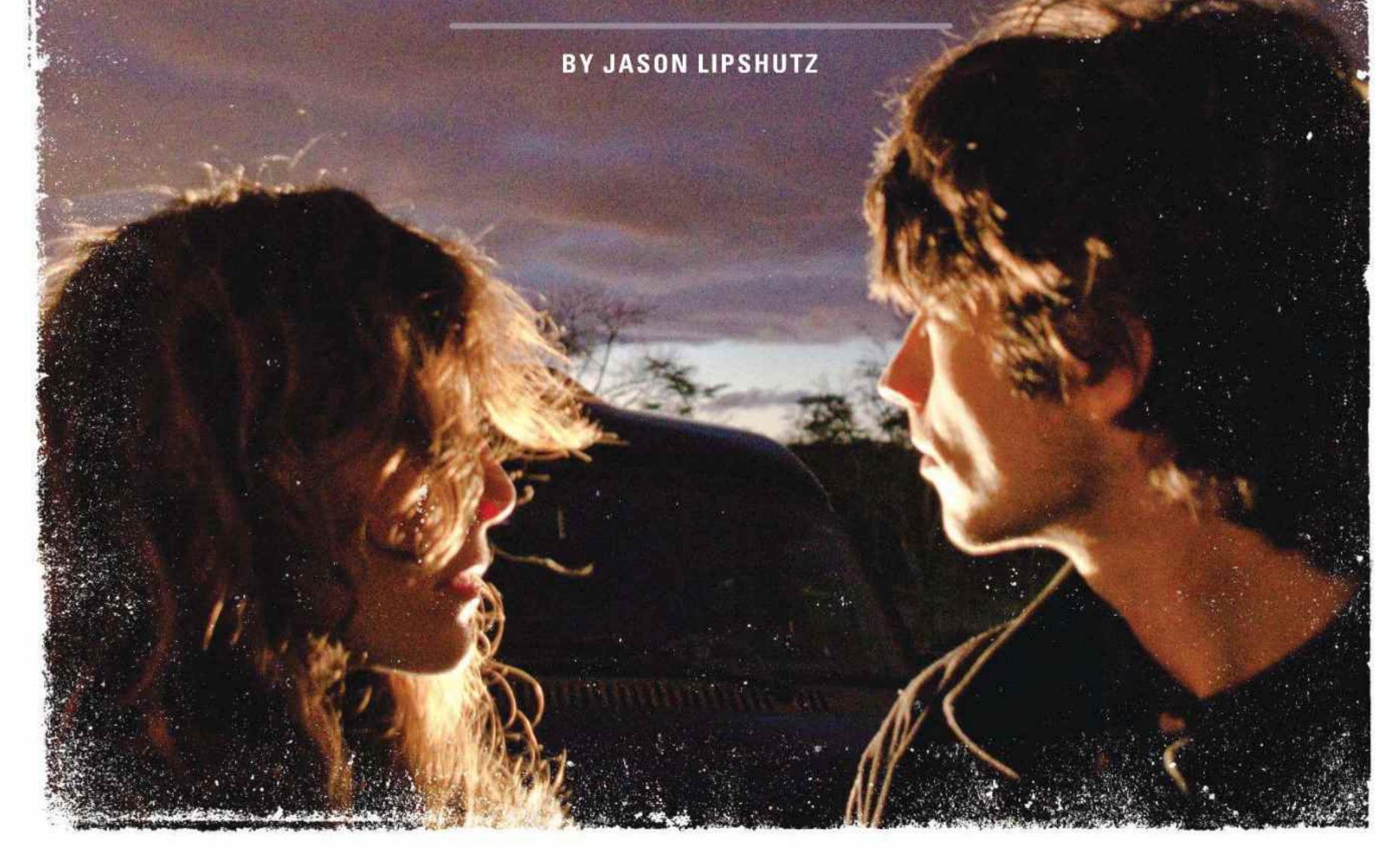
mote their songs," says Soares, who says the "Ai Se Eu Te Pego" phenomenon surprised the label. "But I don't think it can work from a marketing plan. These things are self-generated. In this scenario today, the artists themselves, and the managers, have more leverage than their labels."

Recent Pepsi campaigns have focused on aligning the stars of soccer and music. A current billboard and radio campaign in Los Angeles features three-time FIFA world player of the year Lionel Messi and 3Ball MTY, the regional Mexican DJ outfit whose first single, "Inténtalo," was also used as the main halftime song for



CENTRE OF THE OF

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





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

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

They don't act like it, but Legrand, 30, and Scally, 29, are those cool kids-eloquent, attrac-

tive, impeccably dressed and intensely passionate about their craft. Their dream pop—which has worked the neat trick of getting more dreamy and more pop the last six years—has been championed fiercely from the start by in-the-know indie cognoscenti. The pair recorded Beach House's 2006 self-titled debut for barely \$1,000, with Legrand on vocals and organ and Scally on guitar and keys, but the blogosphere adopted the effort and helped it move 24,000 copies through tiny Washington, D.C.-based imprint Carpark Records, according to Nielsen SoundScan.

The duo's growth has been steady-49,000 units of second album Devotion (2008), followed by 137,000 of its third (and first for Sub Pop), Teen Dream (2010), according to SoundScan. The hushed, reverb-heavy tracks of Bloom (out May 15 on Sub Pop) are the group's most polished to date, and 2012 could prove to be its breakout year. Bloom will be available at major retailers and heard by live audiences of up to 5,000 when Beach House begins a yearlong stint of on-and-off touring. But any growth will be organic, and on the duo's own terms. Beach House has dismissed multiple licensing opportunities and spends more time designing glow-in-the-dark vinyl releases than worrying about writing a crossover single. Asked if he wants the band to become the next Arcade Fire or Bon Iver-indie heroes who've landed on the mainstream radar-Scally doesn't hesitate to think it over: "Absolutely not." "What's special is the way that they've operated on never trying to sell themselves out too much," says manager Jason Foster, who's worked with the duo since 2009. "A lot of fans really hold onto that-like this is their band-and we're very careful not to ruin that relationship with them." Beach House had already been writing Teen Dream before inking a deal with Sub Pop in September 2009, so the release of its most accessible album wasn't exactly precipitated by the move to a bigger platform, but certainly the music was there to take advantage of it. The album cycle included Beach House's first TV spots on "Late Night With Jimmy Fallon" and "Conan"; a live session for Daytrotter; and nearly 18 months on the road, with stops at Coachella, Sasquatch! and Austin City Limits, as well as an opening slot on Vampire Weekend's fall 2010 tour. "We saw more facility," Legrand says of the Sub Pop deal. "We don't want anyone telling us what to do, and Sub Pop is totally fine with that." Legrand and Scally conceptualized Bloom on tour before recording with Teen Dream producer Chris Coady at Sonic Ranch Studios in Tornillo, Texas, and mixing at New York's Electric Lady Studios. Bursting with dew-dappled guitar patterns and crisp, haunting vocals, Bloom was created in about nine weeks. The process utilized Sub Pop's resources to create Beach House's most expansive-sounding effort yet. "It's not like they have a million-dollar budget or anything like that-it's just making the small improvements that make such a world of differences," Sub Pop A&R representative Susan Busch says. "Those first two records were made on such a huge dream that they weren't able to break through onto that next level of recording. It's truly a matter of tens of thousands of dollars, and it makes so much of a difference."

TEAM BEACH HOUSE

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

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

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

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

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

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

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

On March 7, Beach House previewed Bloom by unveiling its

가 안 없는 그 병 가슴 사람, 명이 독일 것, 그 같아요~ 그 가슴을 만들어 가슴을 걸려서 만들어 앉는 것을 가 없다. 감사가 있어?

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

But Busch says the duo didn't feel fully comfortable with the opportunity, and the early conversations never progressed into an according to SoundScan.) Legrand and Scally design these limited vinyl copies, as well as all of their album artwork, themselves.

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

FREE - LOVE An indie outfit and a management firm unite

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

with New York-based record label/ management company Lovepump United and now manages former Lovepump bands Dirty Projectors, Health and Wild Nothing, all of whom have new projects this year. Foster and former Lovepump head Jake Friedman, who have been working together on indie releases for four years, now work in tandem as co-owners and managers of We Are Free. "We had a lot of the same ideas, and really good bands, and [it] felt solid to combine them and build a company together," Foster says.

Electro-pop act Purity Ring was the first artist Foster and Friedman signed together. Since joining We Are Free in December, Purity Ring has inked a deal with 4AD and Last Gang and will open for Dirty Projectors on their North American tour in July. Along with Beach House's *Bloom*, Dirty Projectors' *Swing Lo Magellan* (due July 10 on Domino) is one of the year's most anticipated indie releases. Still, Friedman says that We Are Free is focused on more than albums and touring cycles. Health, an unsigned Los Angeles-based noise-rock collective, was recently tapped to compose the soundtrack and full score to Rockstar Games' "Max Payne 3," the blockbuster shooter videogame due May 15. According to Friedman, the band canceled touring opportunities and holed up for six months to create all of the game's music.

"If Health were on a traditional record deal, sort of locked in, this videogame project just wouldn't have been possible in the same ways," Friedman says. "When we work with our bands, we're not just having a long vision but also have a little bit of fun and figure out what keeps this exciting." -JL N THE MIDDLE OF APRIL, Vicci Martinez and James Durbin visited the sets of the shows that introduced them to America last year. Martinez, third-place finisher on NBC's "The Voice," hung out backstage on the Warner Bros. lot, chatting with this year's contestants and executives of the show and the label that signed her, Universal Republic. The next night, she performed a private showcase at West Hollywood's Key Club, playing songs from her self-titled album that arrives April 24.

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

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

"Idol" is coming off its most fruitful year yet in terms of producing artists who get signed to record contracts, while "The Voice," in its second season, has captivated the target demographic of 18- to 49-year-olds like no other show. "The X Factor" didn't hit the ratings mark predicted by series creator/judge Simon Cowell, but it still had the highest advertising rate of any new fall series in 2011, an average of \$321,000 for a 30-second spot, according to Ad Age. The program is about to find out if it can truly create stars as it begins to roll out singles from its finalists. Last year, 19 Entertainment signed a record number of "Idol" contestants to management contracts-seven-after nine years of signing two per season. "It was the level of talent," says Josh Klemme, GM of 19 Entertainment's music division, "but it was also because we saw opportunities to go into specific genres with them . . . I think that exists just as much this year." While "American Idol" dominates Wednesday and Thursday nights in total viewers-16.8 million and 15.8 million, respectively, for April 11 and 12-"The Voice" has a far higher percentage of viewers in the 18-49 demographic, according to Nielsen. Its April 9 performance show attracted 5.1 million viewers in the demo, half of its total viewership. The demographic viewership for the April 11 "Idol" "top seven" show was 6.5 million; the average age of an "Idol" viewer is now 48, according to Nielsen, up from 34 in the show's first season. TV ratings are all fine and good, but the music industry needs these shows to generate stars. Last week, Epic Records began to launch the career of "X Factor" fourth-place finisher Marcus Canty with the release of his first single, "Won't Make a Fool Out of You." The track is exclusive to the "Think Like a Man" movie soundtrack. "We're definitely introducing him through this platform," Epic Records president of A&R Tricky Stewart says of the soundtrack. "I felt it was very important for him to know that we do not look at him as an 'X Factor' artist, but that we see him as an important recording artist to our company. He has a great R&B voice and what we're doing is giving him R&B songs with crossover appeal." Stewart says Canty's album is expected to wrap by the end of April and be released before the start of the second season of "The X Factor." "Marcus and [third-place finisher] Chris Rene will be on the same timeline," Stewart says.

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



As alive as Internet chatter is about the supposed decline of "American Idol"—the finger-pointing includes a lack of current song selections, moldy "theme nights" and overly nice comments from judges Steven Tyler, Jennifer Lopez and Randy Jackson when it comes to album sales, the show has no competition.

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

The "Idol" top 12 puts in a grueling tour—nearly 50 dates recording during the few breaks on the road. This year's "Idol" tour will be announced April 25, and is expected to be in line with last year's 45-city arena tour (24 sellouts, according to Billboard Boxscore). The "Voice" singers had it far easier—six amphitheater shows—and whatever plans there may have been for an "X Factor" tour collapsed before any announcement was made.

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

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

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

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

STORY BY PHIL GALLO

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



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

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

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

The barometric reading everyone will be looking for, how-

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

CANTY: RAY MICKSHAW/FOX: DURBIN: CAF BLOSAR: LANGONE: MIGUEL STARCEVICH SOUTHAM: RENE: EPIC RECORDS

REID AND (

RENE

DURBIN AND BAND: HARPER SMITH, McCI

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

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

Essentially, one is looking for ratings and the others hope to create musical stars. With fewer constraints and rules, "The Voice" has attracted a greater number of professionals whose careers haven't progressed to the major leagues, as well singers who try out on a lark. The first season was all veteran performers; this year, such Chris Mann represents the experience level of several contestants.

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

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

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

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

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

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

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

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

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

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

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SPECIAL FEATURE

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

NAGICBUS

COACH COMPANY **BOOKINGS PRESAGE A BUSY TOURING YEAR BY RAY WADDELL**

f the level of activity at the entertainment coach companies is any barometer-and it most certainly is-then the touring business is teed up for a busy summer and fall. After the industry pulled its horns in somewhat during the latter part of 2010 and early 2011, last year's touring rebound

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

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

Pioneer Coach (pioneercoach.com), celewill be followed by an increased level of tour- brating its 10th anniversary in 2012, enjoyed



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

Pioneer owns and operates about 30 coaches and expands by about 10% every year, including two to three buses on line to be built and added

"IN MY MIND, THE ULTIMATE

END-ALL, BE-ALL

ULTRA-SUCCESSFUL

MUSIC CAREER MEANT

ONE THING: A BUS. NOT

MULTIPLE BUSES,

NOT LASERS, HUGE LED

VIDEO WALLS, TRACTOR

TRAILERS, ETC. A BUS.

SIMPLY PUT, MY DREAM

WAS TO TRAVELOUR

COUNTRY ON A BUS WITH

A BAND AND PLAY SOME

SONGS PEOPLE KNEW

AND LOVED."

-FROM "DIARY OF A PLAYER"

(HOWARD BOOKS), BY BRAD

PAISLEY AND DAVID WILD

ing in the early part of the year and through the summer. Touring remains the most consistent revenue producer for most acts, and this summer fleets of tour buses will be taking those acts and their crews to the people.

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

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

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

So was the early spring for Nitetrain Coach

a "solid" 2011, and is up so far this year, according to president Doug Rountree. "Each year has gotten a little better for us," he says. "I'd like to think that's because we've been around a little longer and, hopefully, we get better at what we do."

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

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

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

"Rates are always competitive," Rountree says, so companies have to find other selling points. For Pioneer, that's by "providing the best service, drivers and equipment we can. And when something does happen on the road-because it will-we have the backup and infrastructure to make sure we can move on it. The other guys are going to respond well, too, but your response can be what separates you."

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

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

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

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

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

to the fleet this year. Almost the entire fleet was built out in-house by Pioneer Coach Interiors.

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

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

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

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

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

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

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

STAGING SAFETY

EVENT SAFETY ALLIANCE EMERGES FROM 2011'S DEADLY SUMMER TOUR SEASON BY KEN TUCKER

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

Apart from the Indiana State Fair incident, which occurred during a Sugarland concert and also injured dozens of others, the past year was marred by a run of mishaps: At the Ottawa Bluesfest in July, the main stage collapsed during a performance by Cheap Trick and three people were hospitalized. Before a show by the Flaming Lips in August in Tulsa, Okla., the band's lighting gear toppled. More seriously, a fierce storm that struck Belgium's Pukkelpop music festival in August killed five when three stage tents collapsed. And just last month, bleachers collapsed during an Avicii concert in Stockholm, injuring some 20 fans.

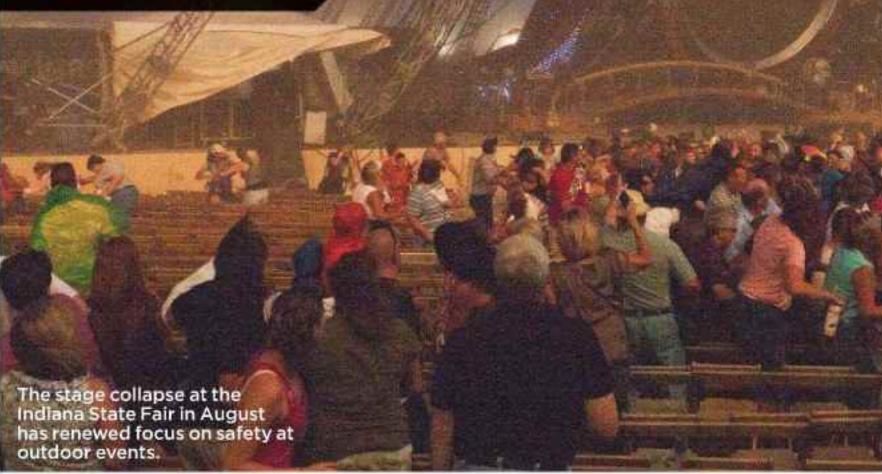
The somber string of events has prompted a renewed focus on safety by touring professionals.

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

"The biggest concern me and my production manager had was, 'Is it going to be safe?" Lopez recalls. "There's constant wind coming off the ocean. We looked over it thoroughly, including what emergency backup plans we had if the wind started blowing too hard."

The Indiana incident has made "everyone aware that this could happen at any time," Lopez adds. "In years past there's always been some sort of a plan, but we haven't thoroughly gone over it and made sure everybody's on the same page. Since it happened last year, I've made sure that myself, the production manager and my entire crew is aware of it now."

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





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

So when seven people died at the Indi-

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

But the real key to the ESA is communication.

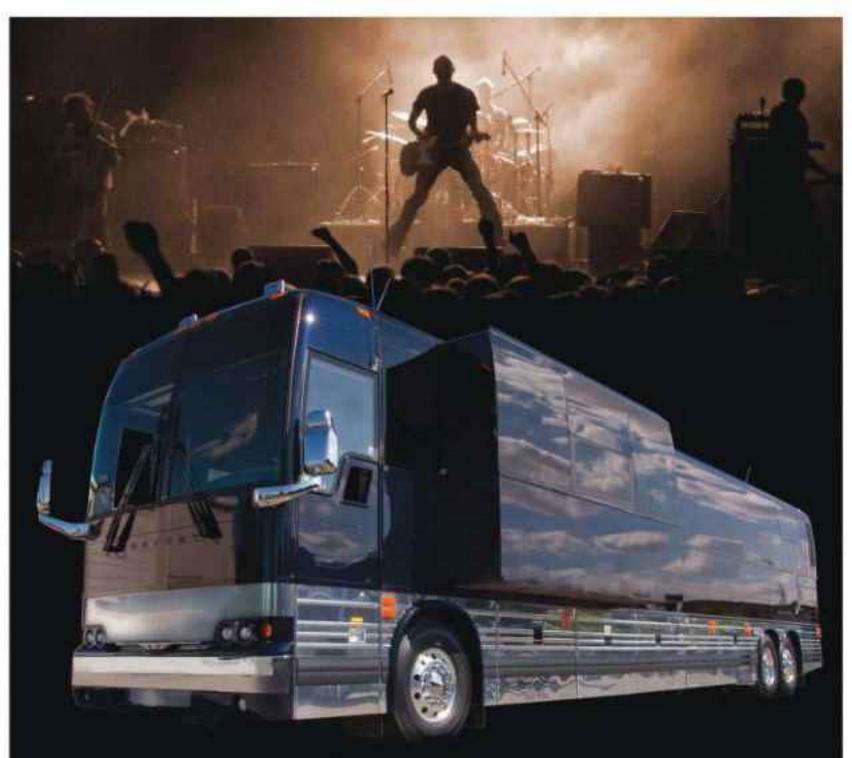
"If there's an unfortunate mishap, you need to have a plan and have communicated that plan on the day [of the event] with all of the parties in control of the event. Then when the time comes and you've got to make a decision to take action, that decision gets made hastily and everything gets done," Digby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

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

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

Since Mayers also produces festivals,

"THERE'S NO ADDITIONAL COST TO



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

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

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

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

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

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

BE SAFE. YOU CAN'T PUT A PRICE TAG ON A CATASTROPHIC EVENT OR LOSS OF LIFE."

-JIM DIGBY, EVENT SAFETY ALLIANCE

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

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

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

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

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Fueling Around

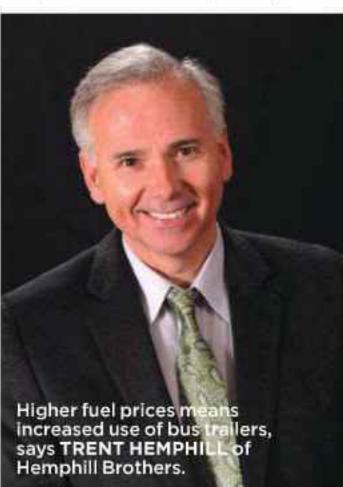
Tours strategize to cope with spikes at the pump

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

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

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

Ultimately, there's nothing the touring business can do about fuel prices—except try to use less gas. "When we're cutting deals with buses, it's not a topic, other than people just bitching about it in general," Aiken says. "It's just the way it is, and you move forward. Either you can afford to tour or you can't." The easy answer is to task agents with routing more efficiently. The problem is, they're already doing that and have strived to do so for years.



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

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

BOXSCORE concert Grosses

| | GROSS/ Ticket Price(s) | ARTIST(S) Attendance Venue, Date Capacity Promoter |
|----|--|---|
| 1 | \$3,524,874 | BRUCE SPRINGSTEEN & THE E STREET BAND Madison Square Garden. 38,828 MICC Extended months |
| 2 | \$2,363,651 \$250/\$50 | New York, April 6, 9 two sellouts Inso entertainment MICHAEL JACKSON THE IMMORTAL WORLD TOUR BY CIRQUE DU SOLEIL Wells Fargo Center, Philadelphia, 19,174 23,732 Cirque du Soleil |
| 3 | \$1,565,518 \$95/\$59.50/ | April 10-11 two shows Circles de Soleit |
| 4 | \$39.50 \$1,508,680 | April 17 Ellout |
| | \$98/\$68/\$36 \$1,401,386 | First Niagara Center, Buffalo, 18,344 sellout Live Nation BRUCE SPRINGSTEEN & THE E STREET BAND |
| 5 | \$98/\$68/\$38 | Times Union Center, Albany, N.Y., 14,962 April 16 Live Nation MICHAEL JACKSON THE IMMORTAL WORLD TOUR BY CIRQUE DU SOLEIL |
| 6 | \$1,301,898 \$250/\$50 | Petersen Events Center, Pittsburgh, April 13-15 15,645 (9,82) three shows Cirque du Soleil BRUCE SPRINGSTEEN & THE E STREET BAND |
| 7 | \$1,272,044 \$92/\$59/\$32 | Palace of Auburn Hills, Auburn 15,607 Hills, Mich., April 12 Live Nation |
| 8 | \$738,026 (9.349,017 pesos) \$43,42/\$2210 | ARCTIC MONKEYS, LA VIDA BOHEME Palacio de los Deportes, Mexico 19,951 City, March 28 OCESA-CIE |
| 9 | \$718,817 (9)59,736 pesos) \$355,38/\$23.54 | ENRIQUE IGLESIAS Palacio de los Deportes, Mexico 10,511 City, March 29 14,498 |
| 10 | \$661,688 \$55.50/\$35.50 | RED HOT CHILI PEPPERS, SANTIGOLD FedExForum, Memphis, April 12 13,021 sellout Beaver Productions |
| 11 | \$643,473 \$79.50/\$59.50/ \$49.50/\$38 | LADY ANTEBELLUM, DARIUS RUCKER, THOMPSON SQUARE |
| 12 | | RED HOT CHILI PEPPERS, SANTIGOLD |
| 13 | \$621,987 | RED HOT CHILI PEPPERS |
| 14 | \$616,434 | Tampa Bay Times Forum, Tampa, 10,643 Frank Productions, C3 Presents Fla., March 29 II.409 THE BLACK KEYS, ARCTIC MONKEYS |
| | \$52/\$37 \$606.636 | Verizon Center, Washington, 12,625 D.C., March 9 I.M.P. MORRISSEY, KRISTEEN YOUNG |
| 15 | (1,087,340 rears) \$189.69/\$55.79 \$604,084 | Espaço das Américas, São Paulo, 7,646 March 11 Evenpro/Water Brother/XYZ Live |
| 16 | \$79.50/\$59.50/ \$39.50 | Power Balance Pavilion, 11,672 Sacramento, Calif., March 29 seliout Another Planet Entertainment |
| 17 | \$592,410 \$69.50/\$25 | LADY ANTEBELLUM, DARIUS RUCKER, THOMPSON SQUARE Sprint Center, Kansas City, Mo., 13,307 April 6 AEG Live |
| 18 | \$588,284 (£377,640) \$47,49/\$23.74 | OLLY MURS LG Arena, Birmingham, England, 12,588 Feb. 10 Sellout 3A Entertainment, Live Nation |
| 19 | \$584,450 (£368,315) \$51,57/\$25,79 | THE X FACTOR LIVE Echo Arena, Liverpool, England, Feb. 27-28 12,242 13.600 two shows 3A Entertainment |
| 20 | \$580,179 (£366,330) \$51,47/\$25,74 | THE X FACTOR LIVE Metro Radio Arena, Newcastle, England, March 19-20 11,936 12:00 two shows 3A Entertainment |
| 21 | \$578,575 \$49.75/\$25.75 | MIRANDA LAMBERT, CHRIS YOUNG, JERROD NIEMANN KFC Yum! Center, Louisville, Ky., 13,100 Bolice Productions |
| 22 | \$578,217 \$79.50/\$25 | LADY ANTEBELLUM, DARIUS RUCKER, THOMPSON SQUARE |
| 23 | \$575.005 | CELTIC THUNDER, SARAH MCKENZIE |
| | \$284.25/\$92.37 \$566,509 | Hisense Arena, Melbourne, Australia, Feb. 18 4,808 5,503 Nine Live OLLY MURS |
| 24 | \$47.36/\$23.68 | Wembley Arena, London, Feb. 11 11,145 sellout 3A Entertainment, Live Nation |
| 25 | \$560,065 | Tacoma Dome, Tacoma, Wash., 12,948 March 24 Icon Concerts THE X FACTOR LIVE |
| 26 | (£352.950) \$51.57/\$25.79 | Motorpoint Arena, Sheffield, 11,639 12,400 3A Entertainment |
| 27 | \$35 | LADY ANTEBELLUM, DARIUS RUCKER, THOMPSON SQUARE Bryce Jordan Center, University 11,642 sellout Larry Magid Presents |
| 28 | \$540,709 \$67,50/\$47,50/ \$40,50/\$25 | LADY ANTEBELLUM, DARIUS RUCKER, THOMPSON SQUARE Wells Fargo Arena, Des Moines, Iowa, Jan. 28 12,105 sellout AEG Live |
| 29 | \$521,826 (£331,320) \$47,25/\$23.62 | OLLY MURS Motorpoint Arena, Sheffield, England, Feb. 12 11,196 sellout 3A Entertainment, Live Nation |
| 30 | \$519,168 (6.576,612 pesos) \$142,10/\$23,68 | ENRIQUE IGLESIAS |
| 31 | A 470 000 | JASON ALDEAN, LUKE BRYAN, LAUREN ALAINA Ervin J. Nutter Center, Dayton, 10,663 |
| 32 | A 474 COT | BLAKE SHELTON, JUSTIN MOORE, DIA FRAMPTON |
| 33 | \$468,897 | NEW ORDER, THE NAKED AND FAMOUS |
| | \$97.89 | Hordern Pavilion, Sydney, 5,203 March 7 ELTON JOHN |
| 34 | \$275/\$29.75 | Plaza Figali, Panama City, 2,990 Panama, Feb. 4 2,990 3,500 Evenpro/Water Brother KEVIN HART |
| 35 | \$463,644 \$75/\$50 | Hard Rock Live, Orlando, Fla., 7,325 7,412 Feb. 22-23 AEG Live |

"We just know our part of it, so we're always pointing

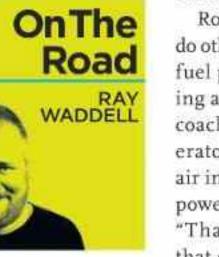
the finger at the agents and promoters and saying, 'Those guys are insane. Look at how they booked this,'" Aiken says. "But we don't know what they had to deal with. They must get pushback from management about how much it costs to get across the country for a show, so I'm sure it's a major consideration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

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

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

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

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



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

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

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

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TRUCKING ALONG Kip Moore cruises into new release

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CATCHING HOLD Death Grips land major-label deal

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

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LOW-END THEORY Bassnectar builds touring base, bows big

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AGAINST ALL ODDS 2Pac "hologram" shocks Coachella fest

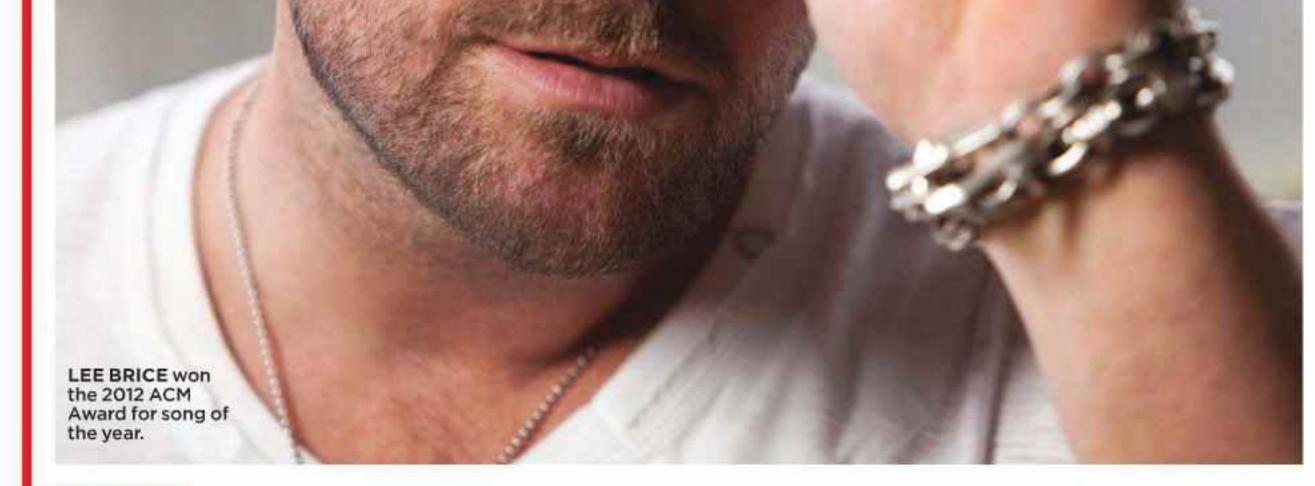
35

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

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

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

The next single from the album is the title track. Though written by Ben Glover, Billy Montana and John Ozier, Brice believes the song "sums up who I am." Indeed, the album has a more personal feel than his previous release, and Brice cites "See About a Girl" and "One More Day" as among the tracks that reflect his life today. "I'm at a place where I know what I want out of life and what makes me happy-it's my family," he says of his fiancee, Sara Reeveley, and their 3-year-old son, Takoda. "It changes your life and it changes what you do, how you act and where you go. It changes what your priorities are, and it changed my priorities for my music. Instead of being out partying and rocking all the time, I spent so many hours really thinking about this record, really digging into the songs, the sequence and the production, and it shows. Some people are worried about following up their first album, but this one is better than the first." "Hard 2 Love is the most complete album I've heard in some time," Curb Records VP of marketing Jeff Tuerff says. "I've always said that when you see Lee Brice perform, you don't just hear it, you feel it. He has found a way to translate this right into the Hard 2 Love album." Brice will promote Hard 2 Love with a slate of TV appearances on such shows as "The Tonight Show With Jay Leno," "Today," "The Late Late Show With Craig Ferguson," "Huckabee," "Fox & Friends," "The Sean Hannity Show" and "CMT Live." A variety of online features, listening parties and e-blasts will occur across outlets like Clear Channel, AOL, Taste of Country, MSN, GAC and CMT. Hard 2 Love will also gain exposure on the NASCAR circuit, as Brice's name and album title will be painted on the No. 13 Camping World Truck Series truck driven by Johnny Sauter, and through Brice's endorsement deal with Bud Light.



COUNTRY BY DEBORAH EVANS PRICE

THE BRICE IS RIGHT

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

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

"I had new things I wanted to try musically and a bunch of stuff to say about who I am and where I am in my life," Brice says of his new Curb Records release. "My goal was just to make an honest record." Prior to finding success as a recording artist, the South Carolina native first scored as a songwriter, penning tunes for Jason Aldean, Tim Mc-Graw and Garth Brooks, among others. Brooks recorded "More Than a Memory," which Brice co-wrote with Billy Montana and Kyle Jacobs, and it became the first single in Billboard's history to debut at No. 1 on Hot Country Songs.

Brice started as a singer in 2007 with "She Ain't Right," which peaked at No. 29 on the chart, but it was his fourth single, "Love Like Crazy," that became his breakthrough hit. The song peaked at No. 3 in 2010 but it took 46 weeks to reach the top 10, marking the slowest climb in the history of the country singles chart. Overall, it remained on the tally for more than a year—at 56 weeks, it's the longest a country song has ever spent on the list. Brice's *Love Like Crazy* album peaked at No. 3 on Top Country Albums, and its title track topped Billboard's year-end chart as the most-played country song of 2010. Brice again earned that honor in 2011 when "Crazy Girl" topped the year-end tally.

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

ERIC WELSH



One Love: Grammy Award-

winning reggae musician

Ziggy Marley will keep his

act rolling as he continues

Wild and Free (Tuff Gong Worldwide). Before he hits

the St. Lucia Jazz Festival

on May 11, Bob Marley's

Tipitina's in New Orleans

on May 3. He'll follow with

four shows in Florida: Vinoy

Park in St. Petersburg (May

5), Sunrise Theatre in Fort

Pierce (May 6), Hard Rock

Live in Orlando (May 8) and

the Filmore Miami Beach

(May 9)... Only the lonely:

Marina & the Diamonds are

bringing the Lonely Hearts

Club tour to the United

States. Booked by Marty

Diamond at Paradigm, the

act will headline its own tour

as well as support Coldplay

of their international shows.

The U.S. tour hits the Fonda

Theatre in Hollywood

(July 10), followed by the

Filmore in San Francisco

(July 11) and the Aladdin

Theater in Portland, Ore.

(July 13) ... No pain, no

gain: Recently signed to

(with Rita Ora) for several

eldest son will stop at

to promote his latest album,

BY JUSTIN JACOBS

INDIE

MUSIC

Yuna's Western Ways

From Malaysian folkie to English-speaking trip-hopper

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

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

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

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

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

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

How did a Malaysian folk singer meet up with Williams?

It started with an email. Ben Willis of management firm Indie-Pop contacted Yuna in 2009 to set up a meeting after seeing her clips online. "It was so weird," Yuna says. "I'm this kid from Malaysia, and this guy was introducing himself to me with these long emails, asking to bring me to L.A." Yuna waited for six months before writing back. In the meantime, Willis had decided to fly to Asia and meet Yuna himself. As a result of the meeting, Yuna was compelled to fly to Los Angeles. After shopping for a label, Yuna signed with the Fader imprint in early 2011 and quickly released

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

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

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

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

Anti-Records, multifaceted singer/songwriter Kelly Hogan will release her first studio album in 11 years, / Like to Keep Myself in Pain, on June 5. In celebration of the project, Hogan will hit the road for six shows, kicking off at Millennium Park in Chicago on May 28, followed by stops at the **Duck Room at Blueberry** Hill in St. Louis (June 7), S.P.A.C.E. in Evanston, III. (June 8), Fitzgerald's in Berwyn, Ill. (June 9), North Carolina Museum of Art in Raleigh (July 14, with featured guest Neko Case) and Mr. Small's Theatre in Milvale, Pa. (July 16) ... Stillness on the move: Following the release of "Gun Has No Trigger," the lead single from Dirty **Projectors'** Swing Lo Magellan (Domino, July 10), the indie band announced a string of summer dates including Milwaukee's Pabst Theatre on July 14, Minneapolis' First Avenue (July 15) and St. Louis' Pageant (July 17), as well appearances at Brooklyn's Prospect Park (July 10) and **Chicago's Pitchfork Festival** (July 13). Break out the shades. -Lauren Savage

COUNTRY BY DEBORAH EVANS PRICE

"Somethin" Gets Rolling

Hit song drives newcomer Kip Moore's debut

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

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

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

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

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

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

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

Springsteen, Willie Nelson and Bob Seger as influences. "1 approached the record and the way I write from such a conversational, honest way. I think that made the album feel very real and that's why a lot of people are liking it."

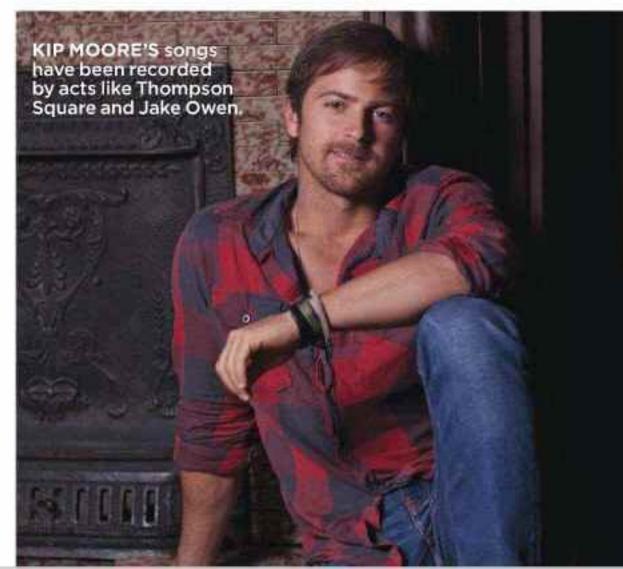
"Early on we saw a quick reaction to the single, and we're almost at 6 million views with the video alone," UMGN VP of marketing Tom Lord says. "The melody is so hooky and even the verses have melody. It hooks you and builds to an explosive chorus that is easy to listen to on the radio . . . and the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

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

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

Up All Night will gain additional exposure through a partnership with Red Bull Energy Drink. "We're working on co-branded positioning at Walmart through May," Lord says. "Red Bull distributors are going to position Kip's record with their Red Bull displays in key markets."

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



MUSIC

RAP BY STEVEN J. HOROWITZ

Death Grips Grabs Epic Deal

Major label has big plans for experimental rap group

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

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

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

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



tistic integrity or assume its publishing rights.

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

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

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

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

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

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



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

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

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

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

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

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

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

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

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



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

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

It ended up being a happy accident. Doing acoustic solo shows was something I'd been working on since Audioslave broke up. In those shows, I was first doing two or three songs in the middle of the set, and I wound up doing maybe seven acoustic songs. I did an acoustic show in Stockholm [in 2006] that was allacoustic when I was on a promotional tour, and it was just fun. I decided I wanted to explore that. As Soundgarden started to reassemble, it became apparent to me how complementary these two worlds were. As a songwriter and as a member of a band, it's just not confusing-they're so different from each other. It wasn't planned, but it's a really great place to be.

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

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

ALBUMS

R&B

SWV

I Missed Us Producers: various

Mass Appeal Entertainment/ eOne Music

Release Date: April 17 Before Destiny's Child, one of the '90s girl groups to reckon with was SWV. These Sisters With Voices-Coko, Lelee and Tai-came out swinging in 1992. Their three platinum albums produced a string of top 10 R&B hits, including "I'm So Into You," "Weak" (No. 1 R&B and pop) and "Right Here" remixed with Michael Jackson's "Human Nature." The ladies are back, sounding as fine as ever. They submitted proof of that last summer on a remix of Chris Brown's "She Ain't You." This 13-track set cements their case. SWV traverses familiar turf: romance, love and heartbreak. But the journey is coupled with fresh takes on their signature mix of R&B/ hip-hop with gospel undertones, thanks to production by Lamb (Beyoncé), Bryan-Michael-Cox (Mariah Carey) and others. Head-bobbin' opener "Co-Sign" is already top 10 at adult R&B radio. Co-signing the strength of "I Missed Us" are tracks like "Everything | Love," "The Best Years" and "Time to Go."



NORAH JONES Little Broken Hearts Producer: Danger Mouse Blue Note Records Release Date: May 1

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



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

NEW & NOTEWORTHY

WORLD PARTY Arkeology

Producer: Karl Wallinger Seaview Records Release Date: April 10 Emerging in a Britpop world prior to the arrival of Oasis, Karl Wallinger created a

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

JASON MRAZ

Love Is a Four Letter Word Producer: Joe Chiccarelli Atlantic Records Release Date: April 17 At the start of his fourth studio set,

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

ROCK

DRY THE RIVER Shallow Bed

Producer: Peter Katis RCA Records

Release Date: April 17 Finalists for the BBC's buzzbuilding Sound of 2012 prize, these East London lads make a foot-stomping folk-rock racket that splits what little difference there is between Arcade Fire and Mumford & Sons-think energetically strummed acoustic guitars, crescendo-rich choruses and lots of serious words about history and religion. Dry the River traveled to Connecticut to record its debut album, Shallow Bed, with Peter Katis, the prominent indie-rock producer who's also helmed records by Interpol and the National. One can hear his touch of grandeur in the way "New Ceremony" chugs along dramatically or in the cymbal-rattling climax of "Demons." But the band actually sounds best (and most distinctive) in relatively stripped-down tunes like "Weights & Measures" and "Shaker Hymns," where it recalls the viral-video performance of "Bible Belt" that first gained Dry the River some above-ground traction.--MW

ELECTRONIC

DATSIK Vitamin D

Producer: Troy Beetles Dim Mak Records

Release Date: April 10 Contrary to what the mainstream music world might believe, Skrillex isn't the only DJ/producer making hardhitting, American-style dubstep. Artists like Excision,



LEE BRICE Hard 2 Love Producers: various Curb Records Release Date: April 24 During the past couple of years,

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

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

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

REVIEWS

SINGLES



JENNIFER LOPEZ FEATURING PITBULL Dance Again (3:57)

Producers: RedOne, Al Burna Writers: various Publishers: various

Epic Records

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

HIP-HOP DJ KHALED FEATURING CHRIS BROWN, RICK

stream hip-hop—he collects multiple superstar artists for each song, releases universally appealing singles and then repeats the process, all the while correctly proclaiming, "We the best!" But "I'm on One," his 2011 single with Lil Wayne, Rick Ross and Drake, represented a seachange for Khaled's sound, its slinky Arabian beat and introspective tone creeping up on listeners and extending its shelf life. "Take It to the Head," his latest all-star meetup, is gigantic in scope and loudly stellar in arrangement: Wayne, Rick Ross and Nicki Minaj provide solid verses, but ultimately their lyrics aren't as important as the luxurious collection of drums and synthesizers they slide over. Meanwhile, Chris Brown's elliptical hook is more engaging than anything he's released thus far from his upcoming Fortune album, and Khaled's opening boast-"Working all winter, shining all summer!"-seems more like a spot-on prediction as the hot months approach.-JL

DANCE DEV & ENRIQUE IGLESIAS Naked (3:56) Producer: Niles Hollowell-Dhar Writers: N. Hollowell-Dhar, D. Singer-Vine, D. Dailes,

E. Iglesias



SILVERSUN PICKUPS Bloody Mary (Nerve Endings) (5:11) Producer: Jacknife Lee Writers: Silversun Pickups Publishers: Silversun Pickups Music (ASCAP)/ Boredom Mending Music (BMI) Dangerbird



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

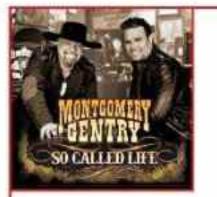
self, Enrique Iglesias, strongly Movement, "Like a G6." 2011 smash "Moves Like Jag-

ROSS, NICKI MINAJ & LIL WAYNE Take it to the Head (4:24)

Producers: The Runners, DJ Khaled Writers: various

Publishers: various We the Best/Young Money/ Cash Money/Universal Republic

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



MONTGOMERY GENTRY So Called Life (2:57) Producer: Michael Knox Writers: S. P. McGraw, B. Wallace Publishers: Seananigan (ASCAP), Roots Three Music/Purple Cape Music/ ole (BMI)

Average Joe's Entertainment

The latest single from Eddie Montgomery and Troy Gentry is a high-octane number brimming with the edge and attitude country fans have come to expect from the rowdy Kentucky duo. Following up their recent hit "Where I Come From," Montgomery Gentry dedicates this fiery anthem to anyone who has ever had to reconcile their dreams with the reality Publishers: Sony/ATV Songs (BMI), Indie Pop Music, EIP Music, Sony/ATV Tunes (ASCAP)

Indie-Pop/Universal Republic This odd coupling of electropop speak-singer Dev and the Spanish inquisition himfavors its most suave member. "Naked" is the third single from Dev's debut album, *The Night the Sun Came Up*, and is produced by Niles Hollowell-Dhar of the Cataracs, the team behind her breakthrough hit with Far*East



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

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

POP MAROON 5 FEATURING WIZ KHALIFA Payphone (3:51) Producers: Shellback, Benny Blanco Writers: various Publishers: various A&M/Octone "Payphone" confirms what

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

LEGEND & CREDITS

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

CONTRIBUTORS: Chuck Dauphin, Phil Gallo, Gary Graff, Andrew Hampp, Jason Lipshutz, Kerri Mason, Gail Mitchell, Chris Payne, Deborah Evans Price, Ryan Reed, Mikael Wood All albums commercially available in the United States are eligible. Send album review copies to Mitchell Peters at Billboard, 5700 Wilshire Blvd., Suite 500, Los Angeles, CA 90036 and singles review copies to Jason Lipshutz at Billboard, 770 Broadway, Seventh Floor, New York, NY 10003, or to the writers in the appropriate bureaus.

NUSIC HAPPENING NOW



EDM BY JASON LIPSHUTZ

Let The Bass Build

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

ess than a week after being announced as one of the headliners of the dance stage at this year's Lollapalooza, Bassnectar's latest full-length, Vava Voom, debuts at No. 34 on the Billboard 200, selling 13,000 copies, according to Nielsen SoundScan. The chart and sales numbers are both career highs for the California DJ/producer (real name: Lorin Ashton), who has been hypnotizing electronic dance music fans for more than a decade but has only recently begun working with household names like Lupe Fiasco. The chart-topping Atlantic Records rapper joined Bassnectar on Vava Voom's "I could put out title track, which has sold a CD and every 9,000 downloads, according to SoundScan. publication Yet Bassnectar's recent could ignore strides can be chalked up less to the success of his sinit. But we're gle and more to his personstill going to ally branded performances, including his "Bass Center" have 3,000 regional headlining events that began in October 2010 kids show up and "Bass Island," a festival with my logo that invaded New York's Governors Island last Autattooed on gust. Fiasco performed their necks." at the Bass Island fest last year, and the MC connected -BASSNECTAR with Bassnectar through text messages and tweets before the pair decided to team up for a single. Helping Bassnectar (@bassnectar) maximize his live opportunities is Charlie Walker, who cofounded concert promotion giant C3 Presents and became the producer's manager three years ago. Out of nine headlining shows reported to Billboard Boxscore in 2011, Bassnectar sold out eight of them and grossed \$1.1 million. And with Walker in his corner, Bassnectar has already booked slots at Electric Daisy Carnival in May, Camp Bisco in July and Lollapalooza-which C3 produces-in August.

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

SOMETHING TO **TALK ABOUT** Bonnie Raitt hits big with

first indie release

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

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

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

New album Slipstrea is BONNIE RAITT'S 19th release.

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

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

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

.

TOP RAITTED

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

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

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

BILLBOARD APRIL 28, 2012 34

The 34-year-old producer-who notes that he was "obsessed" with death metal in the early '90s before turning his attentions to the rave

> circuit-says releasing records through his own label, Amorphous Music, has helped him stay focused on perfecting his live show. Amorphous, which has been Bassnectar's home since 2001 and receives distribution through INgrooves Fontana, hasn't built up its roster due to the producer's tireless touring schedule. But the personalized label has allowed him to release material in whatever format he wants, be it a full-length, mixtape or free single online, critics and sales be damned.

"Because our touring numbers were so monstrous last year, I just realized that I could put out a CD and

every noteworthy publication in the world could ignore it," Bassnectar says. "But we're still going to have 3,000 kids show up on a Monday night in Kentucky with my logo tattooed on their fucking necks."

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

A new EP from ED SHEERAN features collaborations with



TOURING BY GLENN PEOPLES

Tupac: Resurrection

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

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

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

Dr. Dre's production company paid around \$100,000 to Shakur's estate for rights to use his name and likeness, according to a source close to the artists. Because the performance was on a Sunday night (April 15)-the final day of Nielsen SoundScan's reporting week-there hasn't yet been any measurable impact on track or album sales. That may well change when SoundScan tracks sales related to post-Coachella online buzz. Various YouTube videos of the performance have already achieved more than 1 million views, while views of Tupac's Wikipedia page increased 597% and streams of his videos on Vevo rose 28%, according to Next Big Sound. (These are week-on-week comparisons that include only the three days following the Coachella performance.) The hologram was also a trending topic on Twitter. The performance immediately sent waves through the ad industry about broader potential for the technology. Emmanuel Seuge, head of worldwide music and entertainment marketing for Coca-Cola, noted that the hologram was mentioned in an ad agency presentation on April 17 less than 48 hours after the event. "[Dre and Snoop] created an experience that

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

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

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

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

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

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



BUBBLING UNDER

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

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

>>>SISTER ACT: FIRST AID KIT

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

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

FOLK BY GARY TRUST

'A' OK

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

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

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

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

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

This week, Sheeran's worldwide hit makes its first appearance on a U.S. Billboard chart, debuting at No. 30 on the Triple A radio airplay tally. Chart reporter KTCZ (Cities 97) Minneapolis leads all panelists with 143 plays through April 18, according to Nielsen BDS. Among all monitored stations, adult top 40 KLLC (Alice @97.3) San Francisco leads with 345 plays, having been the first to spin it stateside on Jan. 27.

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

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

For exclusive video content with Ed Sheeran, go to Billboard.com/chartbeat.

>>>EADY COMES IN LOUD AND CLEAR

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

>>>RAP THRILLED THE RADIO STAR

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

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

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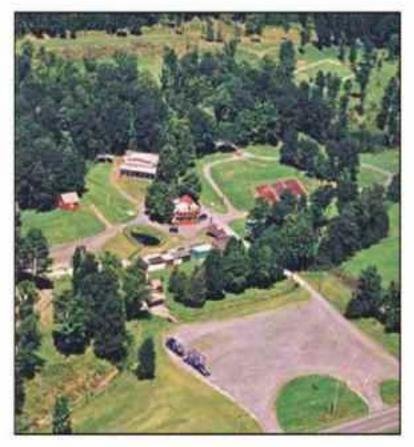
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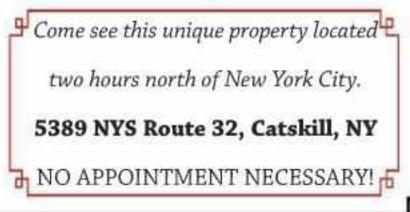
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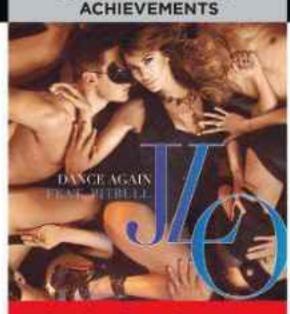
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Billooard



A WEEKLY ROUNDUP **OF NOTABLE CHART**

HE

HOT SHOT 'AGAIN'

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

TURTLES POWER

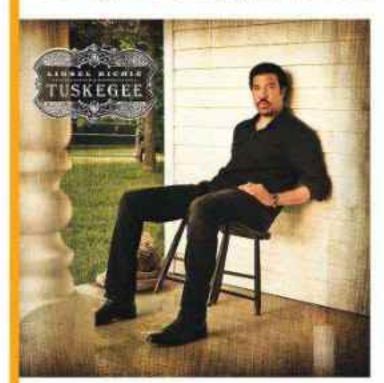
>>Bioograss act Trampled by Turtles claims its second No. 1 on Bluograss Albums at Stars and Satellites debuts with 13,000 sold according to Nielsen SoundScan. It's the best sales week for the act. which never previously sold more tisan 2,000 in a week. Stars also grants the band its first entry on the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



Lionel Richie's 'Tuskegee' Nets VetThird No. 1

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

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



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

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

The last album to rise to No. 1 was Michael Bublé's Christmas, which debuted at No. 3 on the Nov. 12, 2011, tally and then hit the top in its fifth week (Dec. 10). Before that, the last to take the slow route to No. 1 was Nicki Minaj's Pink Friday on Feb. 19, 2011. It hit the top in its 11th week on the list, after debuting at No. 2 on Dec. 11, 2010. Speaking of Minaj, her Pink Friday: Roman Reloaded falls 1-3 this week with an unsurprising 68% decline (81,000). It's one of three top 10 arrivals from last week that drop by the usual 60% (and more) in

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

Win collapses 9-23 with 15,000 (down 66%).

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

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

While the U.K. pop quintet is at No. 5 on the Billboard 200 with Up All Night (66,000; down 28%), a Cal-



ifornia rock band with the same name enters Heatseekers Albums at No. 48 with The Light

The latter album was released in the United States in August 2011 and has notched almost weekly sales growth since February. The

set's cumulative sales now stand at 6,000 copies.

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

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

AMERICAN' MADE

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

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

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

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

CHART

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

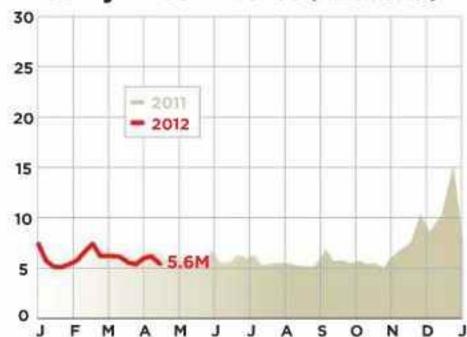


Market Watch A Weekly National Music Sales Report

Weekly Unit Sales

| | ALBUMS | DIGITAL ALBUMS* | DIGITAL TRACKS |
|-------------------------|-----------------------|--------------------|-------------------|
| This Week | 5,609,000 | 2,280,000 | 26,213,000 |
| Last Week | 6,391,000 | 2,229,000 | 29,121,000 |
| Change | -12.2% | 2.3% | -10.0% |
| This Week Last Year | 6,317,000 | 1,961,000 | 24,061,000 |
| Change | -11.2% | 16.3% | 8.9% |
| *Digital album sales an | e also counted within | album sales | |

Weekly Album Sales (Million Units)



| rear-10 | Date | | |
|----------------|-------------|-------------|--------|
| | 2011 | 2012 | CHANGE |
| OVERALL | UNIT SALES | | |
| Albums | 90,016,000 | 89,836,000 | -0.29 |
| Digital Tracks | 386,345,000 | 416,655,000 | 7.85 |
| Store Singles | 830,000 | 820,000 | -1.29 |
| Total | 477,191,000 | 507,311,000 | 6.39 |
| Albums w/TEA* | 128,650,500 | 131,501,500 | 2.29 |

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

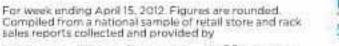
ALBUM SALES

Vear-To-Date



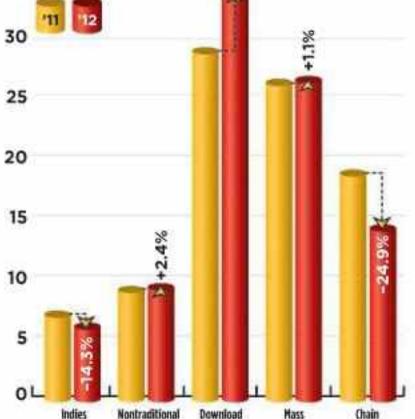
SALES BY ALBUM FORMAT

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





Year-To-Date Album Sales By Store Type 35 million units 112



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| SALES DATA COMPILED BY |
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| | a Ma | TR TR | 2 WEEKS AGO | EKS | ARTIST | L. | PEAK |
|---------------------------------|-------|-------|----------------|------|---|-------|------|
| 821 | ST ST | 10.5 | | WE | FLORENCE + THE MACHINE MTV Unplugged | B | 51 |
| | 52 | 30 | 55 | 79 | THE BAND PERRY The Band Bern | 22 | 4 |
| band's debut | 63 | 56 | 57 | 80 | BRUNO MARS | | 53 |
| s 16-8 with | 54 | 44 | 73 | 10 | VAN HALEN A Different Kind Of Truth | - | 2 |
| 100 (up 72%) r the physical | 55 | 50 | 43 | 17 | YOUNG JEEZY TM:103: Hustlerz Ambition | | 3 |
| wide release of | 56 | 29 | TU. | 2 | WILSON PHILLIPS Dedicated | | 29 |
| album. It uted last week | 57 | 48 | 34 | 108 | MASTERWORKS 91425/SONY MASTERWORKS (11.98) MUMFORD & SONS Sigh No More | | - |
| 000) as an es exclusive. | - | | UNIN | 4.40 | | | |
| es exclusive. | 58 | 64 | 55 | 24 | UNIVERSAL REPUBLIC 016297* (13.98) | - | 6 |
| | 59 | 58 | 30 | 4 | MONTUND/HEADS UP 33174/CONCORD (13.98) PAGE LUONEL DICHUE | | 10 |
| st studio set | 60 | | 100 | 59 | SETTER MOTOWW/UTV DEB146/UME (18.98) | | 19 |
| 2008 begins | 61 | 61 | 38 | 62 | SENSIBILITY 017* (11.96) Barton Hollow | | 10 |
| 27,000. The 's previous | 62 | | SW) | 1 | VICTORY 674 (11.98) Slave to The Game | | 62 |
| t, 2008's | 63 | 33 | 10 | 2 | NONESUCH 536395*/WARNER BROS. (18:98) | 0.00 | 33 |
| day Nights & ay Mornings, | 64 | 52 | 72 | 47 | FOSTER THE PEOPLE STARTIME/COLUMBIA 74457*/SONY MUSIC (9.88) Torches | • | 8 |
| led and | 65 | 23 | 21 | 28 | SCOTTY MCCREERY 19/MERCURY NASHVILLE 016022/IGA/UMGN (13.98) Clear As Day | | 1 |
| ed at No. 3 106,000. | 66 | 62 | 75 | 45 | SKRILLEX BIG BEAT/ATLANTIC 526918/AG (5.98) Scary Monsters And Nice Sprites (EP) | | 49 |
| | 67 | 96 | 105 | 99 | THE BLACK KEYS NDNESUCH 520266*/WARNER BRDS (15.98) Brothers | | 8 |
| | 68 | 95 | 108 | 38 | LIONEL RICHIE The Best Of Lionel Richie: 20th Century Masters The Millennium Collection MOTOWWCHRONICLES 007759/UME (9.90) | | 68 |
| 1TV | 69 | 46 | 50 | 25 | COLDPLAY CAPITOL 87553* (18.98) Mylo Xyloto | | 1 |
| ugged" album | 70 | 60 | 65 | 33 | LIL WAYNE The Certer IV | - | 1 |
| 't charted this since Korn's | 71 | 59 | 76 | 82 | ZAC BROWN BAND | | 1 |
| set debuted | 1 | | NTRY | 6 | JAMES DURBIN | | 36 |
| 9 (March 24) | | - | 45 | 13 | KIDZ BOD KIDS | | |
| s in the | 73 | 22 | | 13 | HAZOR & TIE 89271 (18.98) KIOZ BOD 21 | | 2 |
| 0. | 74 | | EW/ | 1 | GHOSTLIGHT/SH-K-BOOM DIGITAL EX/RAZOR & TIE (10.98) | | 74 |
| | 75 | 37 | 1022 | n | BIG MACHINE TS0300A (18.98) | 4 | - |
| a little | 76 | 85 | 42 | 6 | MARANATHA! PRAISE BAND MARANATHA! 72071/EMI CMG (12.98) Top 25 Praise Songs 2012 Edition | | 26 |
| 9 30 | 77 | 45 | - | 2 | THE LUMINEERS The Lumineers | | 45 |
| | 78 | 51 | 68 | 25 | TOBY KEITH SHOW DOG-UNIVERSAL 015592 (9.98) Clancy's Tavern | | 5 |
| the former | 79 | 71 | 69 | 36 | JAY Z KANYE WEST R0C-A-FELLA/R0C NATION/DEF JAM 015426/IDJMG (13.88) Watch The Throne | | 3 |
| rican Idol" | 80 | 49 | 74 | 12 | TIM MCGRAW Emotional Traffic | | 2 |
| tant returned Fox TV | 81 | N | W | 1 | ACCEPT NUCLEAR BLAST 2846 (15.98) Stalingrad | | 81 |
| s stage on | 82 | 54 | 63 | 78 | MAROON 5 AsM/DCTONE 015984/IQA (15.88) Hands All Over | | 2 |
| l2, performing er Than | 83 | 133 | 143 | 98 | FLORENCE + THE MACHINE UNIVERSAL REPUBLIC 013170* (13.98) | • | 14 |
| n," his album | 84 | | 109 | | JOURNEY | | |
| ers with (a 520% | 85 | 65 | 36 | 4 | ODD FUTURE The OF Table Vol 3 | | 5 |
| "Higher" | 66 | | 123 | 3 | HEATSEEKER ALEX CLARE | | 86 |
| 5,000 loads—up | 07 | - | EW. | | JOB FOR A COWBOY | | 87 |
| basically ng the | VIII | 4177 | | | METAL BLADE 15091 (13.98) | | |
| us week. | 88 | 73 | 82 | 27 | PROSPECT PARK 50104 (15.98) American Capitalist | | 3 |
| | 89 | 80 | 91 | 42 | PARKWOOD/COLUMBIA 90524/SONY MUSIC (13.08) | | |
| See Minore | 90 | 134 | 1221 | 1 | WATERTOWER DIGITAL EX (9.98) Project X | - | 12 |
| new | 91 | 90 | 18 | Э | DEC/INTERSCOPE 016655/IGA (15.98) | | 18 |
| | 92 | N | w | 1 | VARIOUS ARTISTS RHINO CUSTOM PRODUCTS 8591 EX/STARBUCKS (12.98) Back In New Orleans | | 92 |
| 随星山 | 93 | 75 | 89 | 43 | PITBULL Planet Pit MR. 305/PDLD GROUND5/J 69050/RCA (11.98) Planet Pit | | 7 |
| tarbucks- sive | 94 | 76 | 64 | 86 | ALAN JACKSON ACR 02823/EMI NASHVILLE (16.98) Precious Memories | | 4 |
| ation includes | 95 | RE-E | NTRY | 12 | THE BEACH BOYS CAPITOL 21860 (11.98) The Greatest Hits Volume 1: 20 Good Vibrations | | 95 |
| from Dr. John ts Domino | 96 | N | w | 1 | CAVO Thick As Thieves | | 96 |
| unches with | 97 | 104 | 101 | 29 | J. COLE ROC NATION/COLUMBIA 57920/SONY MUSIC (11.98) Cole World: The Sideline Story | • | 1 |
| It also bows 3 on Blues | 98 | RE-E | NTRY | 47 | FOO FIGHTERS Greatest Hits | | -11 |
| s and No. 2 | 69 | 123 | 121 | 95 | Recovery | 3 | 1 |
| mpilation ns. | 100 | | | | MARY J. BLIGE | 11111 | |
| anta. | 100 | 00 | OX. | - | MATRIARCH/GEFFEN 016257/IGA (13.98) My Life II The Journey Continues (Act 1) | - | 1.00 |

| 4 | | The Band Perry | 55 79 THE BAND PERRY REPUBLIC NASHVILLE 014839(UNIVERSAL REPUBLIC (10.98) |
|----|---|--|--|
| 53 | | Doo-Wops & Hooligans | 57 30 BRUNO MARS ELEKTRA 525083* (10.98) (10.98) |
| 2 | | A Different Kind Of Truth | 73 10 VAN HALEN |
| 3 | • | TM:103: Hustlerz Ambition | 43 17 YOUNG JEEZY CTE/DEF JAM 013738/IDJMG (13.98) (+) |
| 21 | | Dedicated | 2 WILSON PHILLIPS |
| 2 | 2 | Sigh No More | 34 108 MUMFORD & SONS |
| | - | Ceremonials | ELODENCE : THE MACHINE |
| | ~ | | ECDEDANZA CDALDING |
| 1 | _ | Radio Music Society | 30 4 MONTUND/HEADS UP 33174/CONCORD (13.98) ⊕ |
| 1 | - | The Definitive Collection | SEITER MOTOWN/UTV DEB146/UME (18.88) |
| 1 | | Barton Hollow | 38 62 THE CIVIL WARS SENSIBILITY 017* (11.88) |
| 6 | | Slave To The Game | EW 1 EMMURE VICTORY 674 (11.96) |
| 3 | | Locked Down | - 2 DR. JOHN NONESUCH 530395*/WARNER BROS. (18.98) |
| | • | Torches | 72 47 FOSTER THE PEOPLE STARTIME/COLUMBIA 74457*/SONY MUSIC (9.88) |
| | | Clear As Day | SCOTTY MCCREERY |
| 4 | | Scary Monsters And Nice Sprites (EP) | 75 46 SKRILLEX |
| - | | | |
| 1 | | Brothers | NONESUCH 520266*/WARNER BRDS. (15.98) |
| 6 | | - | MOTOWN/CHRONICLES 007759/UME (9.98) |
| | | Mylo Xyloto | 50 25 COLDPLAY CAPITOL 87553* (18.98) |
| 1 | 2 | 13.98) Tha Carter IV | 65 33 LIL WAYNE YOUNG MONEY/CASH MONEY 015548*/URIVERSAL REPUBLIC |
| | | You Get What You Chur | 76 82 ZAC BROWN BAND SOUTHERN GROUND/RDAR/BIGGER PICTURE/ATLANTIC 52472 |
| 3 | | Memories Of A Beautiful Disaster | ATRY 0 JAMES DURBIN |
| 1 | | Kidz Bop 21 | 45 13 KIDZ BOP KIDS |
| | | NING | ACCR & HE BEZT (18.00) |
| 7 | _ | Newsies | GHOSTLIGHT/SH-K-BOOM DIGITAL EX/RAZOR & TIE (10.98) |
| 1 | 4 | Speak Now | 20 A BIG MACHINE TS0300A (18.98) (1) |
| 2 | | Top 25 Praise Songs 2012 Edition | 42 6 MARANATHA! PRAISE BAND MARANATHA! 72071/EMI CMG (12.98) |
| 4 | | The Lumineers | - 2 THE LUMINEERS OUALTONE 1608 (13.98) |
| 6 | | Clancy's Tavern | 68 25 TOBY KEITH SHOW DOG-UNIVERSAL 015592 (9,98) |
| 1 | | Watch The Throne | 50 15 JAY Z KANYE WEST |
| | | Emotional Traffic | 74 12 TIM MCGRAW |
| 8 | | Stalingrad | CURB 79320 (13.98) ACCEPT |
| | | 1750 B. 18984 F | MARCON E |
| 2 | | Hands All Over | ASM/DCTONE 015984/IGA (15.88) |
| ł | • | Lungs | 143 920 UNIVERSAL REPUBLIC 013170* (13.98) |
| 1 | ¢ | Journey's Greatest Hits | 109 210 JOURNEY COLUMBIA/LEGACY 35889/SONY MUSIC (13.98) 1 |
| | | The OF Tape Vol. 2 | 36 4 ODD FUTURE 000 FUTURE 65478 (14.98) |
| 8 | | The Lateness Of The Hour | 123 3 HEATSEEKER ALEX CLARE |
| 8 | | Demonocracy | W 1 JOB FOR A COWBOY METAL BLADE 15091 (13.98) |
| | | American Capitalist | 82 57 FIVE FINGER DEATH PUNCH |
| 2 | | 2011 2011 2012 20 40 40 10 10 10 10 10 10 10 10 10 10 10 10 10 | BEYONCE |
| | | | SOUNDTRACK |
| 1 | | Project X | WATERTOWER DIGITAL EX (9.98) |
| 1 | | Kids In The Street | DEC/INTERSCOPE 016655/IGA (15.98) |
| 9 | | Back In New Orleans | W 1 VARIOUS ARTISTS RHINO CUSTOM PRODUCTS 8691 EX/STARBUCKS (12.98) |
| 3 | | Planet Pit | 89 43 PITBULL MR. 305/PDLD GROUND5/J 69060/RCA (11.98) |
| 14 | | Precious Memories | 64 86 ALAN JACKSON ACR 02823/EMI NASHVILLE (16.98) |
| 9 | | test Hits Volume 1: 20 Good Vibrations | THE REACH BOYS |
| 9 | | Thick As Thieves | CAVIO CAVO |
| | | | LEVEN SEVEN 910 (11,98) |
| | • | Cole World: The Sideline Story | HOL NATION/COLUMBIA 57920/SONY MUSIC (11.98) |
| 1 | | Greatest Hits | RDSWELL 36821*/RCA (11.98) @ |
| - | 3 | Recovery | 121 95 EMINEM WEB/SHADY/AFTERMATH/INTERSCOPE 014411*/IGA (13.98) |
| | | | |

| THE BILLBOARD 200 ARTIST INDEX | | | | | | | | JOURNEY | LADY ANTEBELLUM 38, 135 |
|---|--------------------|--------------|--------------------------------|----------------------------|------------------|----------------------------------|------------------|------------|--|
| ACCEPT B1 ANDERSON 143 BEYONCE 89 ADELE 2, 25 AWOLNATION 129 JUSTIN BIEBER 182 | CASTING CROWNS 104 | PHIL COLLINS | DEMON HUNTER | EMMURE | FOO FIGHTERS | H | Second Second | TOBY KEITH | LADY GAGA 166 MIRANDA LAMBERT 35 TRIP LEE 17 LIL WAYNE 70 LMFA0 45 |
| AEROSMITH | THE CIVIL WARS | | DR. DRE 127 JAMES DURBIN 72 | FIVE FINGER DEATH PUNCH | BRANTLEY GILBERT | FRED HAMMOND 157 HIGH ON FIRE | JOB FOR A COWBOY | THE LACS | JEFF LOOMIS |

38 | Go to www.billboard.biz for complete chart data

Data for week of APRIL 28, 2012

SALES DATA COMPILED BY nielsen SoundScan

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| LAST WEEK 2 WEE AGO | ARTIST IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE) | Title | PEAK | 102 | WEEK | ULAST WEEK 2 WEE AGO WEEKS | | ARTIST MPRINT & NUMBER / DISTRIBUTING LABEL (PRICE) |
|--|---|--|---|---|---|--|--|--|
| 102 118 1 | TTT ROAR/BIGGER PICTURE/HOME GROWN/ATLANTIC 515931/A6 (13.98) | The Foundation | 3 9 | Offered for \$3.99 in the Amazon MP3 | 151 | RE-ENTRY 4 | | CHRISTINA PERRI Investrong |
| RE-ENTRY 4 | 45 PINK FLOYD Wish | You Were Here | 3 1 | store, the set nets | 152 | 157 133 8 | | WHITNEY HOUSTON My Love Is Your Love My Love Is Your Love |
| 72 86 1 | 15 NEWSBOYS | God's Not Dead | 63 | an overall 177% | 153 | RE-ENTRY 1 | C | CHEVELLE Hats Off To The Bull |
| 56 117 2 | CASTING CROWNS | ome To The Well | | sales jump and a 483% download | \sim | 152 158 | E | ERIC CLAPTON The Best Of Eric Clapton: 20th Century Masters The Millennium Collection |
| and a second sec | BEACH STREET/REDNIGN 10162/SONY MUSIC (11.96) | | 1 | gain. The total | Inconsen. | terms crains | C) | CHRONICLES/POLYDOR 002759/UME (9.98) |
| NEW | SUMERIAN 201 (11.98) | d. White. Green. | 105 | Nielsen SoundScan | 155 | 84 102 7 | YL C | OUNG MONEY/CASH MONEY 015021*/UNIVERSAL REPUBLIC (13.98) PINK PROBY |
| 78 66 1 | 151 WHITNEY HOUSTON ARISTA 18699/SONY MUSIC (10.88) | The Bodyguard | 0 1 | era (1991-present) sales for all versions | 156 | 110 126 2 | | VARIOUS ARTISTS NOW 40 INIVERSAL/EMI/SONY MUSIC 95756/CAPITOL (18.98) |
| 81 107 1 | 10 DIERKS BENTLEY CAPITOL MASHVILLE 84714 (16.88) | Home | 7 | of the album | 157 | 145 - 1 | | FRED HAMMOND HAMMOND/VERITY 80980/RCA (11.98) God, Love & Romance |
| 108 53 3 | DAVID CUETTA | ng But The Beat | 5 | now stand at 3.4 million. | 158 | 159 176 1 | . E | EMINEM The Marshall Mathers LP |
| 70 35 | J.J. HAIRSTON & YOUTHFUL PRAISE | After This | 35 | 3.4 mmoon. | 159 | 150 142 5 | D | DEADMAU5 |
| | CAROLE KING | | | R. Parts | | | 144 | AAUSTRAP 2518-70LTRA (15.98) AEROSMITH The Best Of Aerosmith: 20th Century Masters The Millennium Collection |
| RE-ENTRY 3 | ODE/EPIC/LEGACY 55850/SONY MUSIC (19 98/7.98) SOUNDTRACK The Fresh Beat Band: Music From 1 | | 110 | 100 | | 148 157 4 | er | |
| 42 54 1 | NICKELODEGN/LEGACY 95784/SDNY MUSIC (9.98) | The Hit IV Show | 21 | | 161 | 74 140 1 | M | MISTER'S MUSIC 99136/RCA (11.98) Back TO LOVE |
| 103 149 2 | 23 ELI YOUNG BAND REPUBLIC NASHVILLE 015856/UNIVERSAL REPUBLIC (10.98) | Life At Best | 6 | 110 | 162 | RE-ENTRY 1/ | | FLEETWOOD MAC Rumours NARNER BR05. 3010* (18.98) |
| 91 95 1 | 12 VARIOUS ARTISTS 2012 Grammy 016393/UNIVERSAL REPUBLIC (13.98) | ammy Nominees | 4 | The artist has been making the rounds, | 163 | 147 175 4 | | JUSTIN MOORE Outlaws Like Me |
| 113 119 1 | VARIOUS ARTISTS | OW Gospel 2012 | 30 | promoting her new | 164 | 168 165 4 | B | BOYZ II MEN The Best Of Boyz II Men: 20th Century Masters The Millennium Collection |
| 126 134 8 | UNIVERSITY WORD-CURB/EMI CMB/VERITY 97014/RCA (13.88) LYNYRD SKYNYRD The Best Of Lynyrd Skynyrd: 20th Century Masters The Mi | | a so | autobiography "A | - | RE-EXTRY 1 | E | ADTOWN/CHRONICLES BOTO96/UME (0.98) ELLIE GOULDING |
| Personal Provide Inc. | MCA 111941/UME (9.98) | 12 (Constant) | | Natural Woman," helping spark the | \sim | | and the second second | HERNYTHECHNICKSCOPE OTBACHIGA (TU.BO) |
| NEW | SONY COMPUTER ENTERTAINMENT DIGITAL EX (4.98) | Journey | 116 | classic album's 113% | 166 | 161 130 4 | 51 | TREAMLINE/KONLIVE/INTERSCOPE 015373*/IGA (13.98) BOFN THIS WAY |
| 69 115 2 | 19 518-13(NDA (11.98) | Break The Spell | 8 | rise. She appeared | 167 | NE-ENTRY 4 | *** M | MOTLEY CRUE MOTLEY 380*/ELEVEN SEVEN (13:98) ⊕ Greatest Hits |
| 107 93 3 | 31 JAKE OWEN BCA NASHVILLE 89647/SMN (10.98) Barefoot | Blue Jean Nig <mark>h</mark> t | 6 | on NPR's "Morning Edition," NBC's | 168 | 129 78 | | CASEY JAMES Casey James Casey James |
| 109 144 1 | THE FRAY | Scars & Stories | 4 | "Today" (both on | 169 | RE-ENTRY BO | P | PINK FLOYD Dark Side Of The Moon |
| 127 110 5 | WIZ KHALIFA | Rolling Papers | | April 10), CBS' "This | 170 | 200 - 1 | N | NEIL DIAMOND The Very Best Of Neil Diamond: The Studio Recordings |
| | ADSTRUM/ATLANTIC 527099/AG (13.98) ⊕ PASSION Page | | | Morning" (11) and CNN's "Piers | | | - Contractor | CLUMBIA/LEGACY 90360/SONY MUSIC (12.98) THREE DOG NIGHT The Best Of Three Dog Night: 20th Century Masters The Millennium Collection |
| 114 106 | SIXSTEPS/SPARROW 46367/EMI CMG (9.98) | sion: White Flag | 6 | Morgan" (13). | 171 | 166 171 4 | M | ACA 112073/UME (9.98) |
| 89 79 3 | 35 WHITNEY HOUSTON ARISTA 10030/RCA (11.98) | I Look To You | 1 | Internet and the second | 172 | RE-ENTRY 2 | | GUNS N' ROSES Greatest Hits |
| 111 98 2 | 23 SOUNDTRACK SUMMIT/CHOP SHOP/ATLANTIC 528055/A6 (18,98) The Twilight Saga: Breaki | ng Dawn: Part 1 | 4 | 116 It's the second- | 173 | 165 161 2 | | BOB SEGER & THE SILVER BULLET BAND HIDEOUT 46151/CAPITOL (19.58) Ultimate Hits: Rock And Roll Never Forgets |
| 162 150 2 | BOB MARLEY AND THE WAILERS | And The Wallers | 0 26 | highest charting | 174 | 186 127 2 | T | TYRESE Open Invitation |
| | MULTINEX LIQUETON | | | videogame | | 120 137 13 | | OCINON RECORDE 93562 (15.96) |
| 99 88 1 | ARISTA/LEGACY 58903/SONY MUSIC (15:98 CD/DVD) THE USED | Vhitney Houston | 2 1 | soundtrack ever, second only to the | | | A) | Awake Amate Atlantic 519927/AG (13.98) |
| 57 8 | ANGER 749*/HOPELESS (13.88) | Vulnerable | 8 | No. 107 peak of | 176 | RE-ENTRY 1 | He FA | ACE VALUE/ATLANTIC 83139/AG (18.98) |
| 141 - 9 | 98 DR. DRE AFTERMATH/INTERSCOPE 490486*/UME (18.98/12.98) | Dr. Dre – 2001 | 3 2 | 2007's Guitar Hero | 177 | 175 162 1 | | KORN The Path Of Totality |
| 115 196 1 | 130 RASCAL FLATTS Greater | st Hits Volume 1 | 6 | III: Legends of RockCompanion | 178 | 169 181 18 | | EMINEM Curtain Call: The Hits |
| 149 129 3 | an AWOLNATION Mena | lithic Symphony | 90 | Pack. Game | 179 | NEW | J | JEFF LOOMIS Blains Of Obligion |
| NORSE LISSUES | AED BULL 1086 (9.98) | | | soundtracks rarely | \succ | | Contractory of the local division of the loc | |
| 139 122 2 | MAYBACH 528687/WARHER BROS. (18:98) | Ambition | 2 | dent the big chart, though four | 180 | NEW | IN | NTEGRITY 5070 EX/PLG (11.98) Center Of It An |
| 83 37 | AILANTIC 527789/A0 (11.98) | expected Arrival | 13 | different "Halo" | (81) | RE-ENTRY 11 | W | EVANESCENCE Fallen |
| 143 113 1 | 136 CREEDENCE CLEARWATER REVIVAL FEAT. JOHN FOGERTY FANTASY 2*/CONCORD (17.98/12.98) Chronicle The | e 20 Greatest Hits | 3 87 | efforts have reached | 182 | 86 167 10 | | JUSTIN BIEBER SCHOOLBOY/RAYMOND BRAUN/ISLAND 014063/IDJM6 (10.98) My World 2.0 |
| 68 - | 2 THE LACS BACKROAD 238/AVERAGE JDE'S (15-98) | 190 Proof | 68 | the list. | 183 | 140 29 | | MY DARKEST DAYS IVPUMERCURY 016576/IDJM6 (10.98) Sick And Twisted Affair |
| 125 103 3 | PISTOL ANNIES | Hell On Heels | 4 | | 184 | 167 - 10 | S | SUBLIME |
| | ACA NASHVILLE 94916/SMN (11.98) | | | ALC: NO | | | Contraction of the local division of the loc | ADIOLIC ADTICTO |
| 128 138 1 | CAPITOL NASHVILLE 97702 (18.98) | Need You Now | 1 | | | 118 97 | 2 | ZINEPAK 025022 EX (8.98) 47th Academy Of Country Music Awards: 2012 Nominee Spought |
| 124 111 | ALLANTIC NASHVICLE 528349/WMN (16.95) | Footloose (2011) | 14 | 190 | 186 | RE-ENTRY 4 | TC TC | PRINCE ROYCE Prince Royce Prince Royce |
| 112 - 8 | 85 50 CENT SHADY/AFTERMATH 493544*/INTERSCOPE (13.98/8.98) Get R | ich Or Die Tryin' | 1 | Publicity | 187 | RE-ENTRY 1 | | JOHN MAYER COLUMBIA 27978*/SONY MUSIC (18.88) Continuum |
| 116 - | SMOKIE NOREU | nce In A Lifetime | 116 | surrounding the May | 188 | 177 - 2 | E | EVANESCENCE Evanescence |
| 164 146 2 | ETTA JAMES The Best Of Etta James: 20th Century Masters The Mille | Constant and the second second second | 32 | 1 release of her Little Broken Hearts | 189 | 172 173 5 | B | BARRY WHITE The Best Of Barry White: 20th Century Masters The Millennium Collection |
| | MCA 111953/UME (9.98) | | | album helps stir | | | 13 | SLAND/CHRONICLES/IDJMG (100884/UME (B 98) |
| 155 - 7 | A SONY CLASSICAL 91475/SONY MASTERWORKS (13.88) | Titanic 4 | | sales for her mega- | \mathbf{x} | RE-ENTRY 1 | 81 | ILUE NOTE 32688* (17.98) Come Away with Me |
| 97 136 17 | and we came need (19-39) (D | Fearless | 1 | selling Come Away With Me (up 107%). | 191 | RE-ENTRY (| ES | MGK ST19XX/8AD BDY/INTERSCOPE DIGITAL EX/IGA (4.98) Half Naked & Almost Famous (EP) |
| 87 - 1 | 16 GAVIN DEGRAW | Sweeter | 8 | | 192 | 154 104 1 | | AMY WINEHOUSE INIVERSAL REPUBLIC 016394* (13.98) Lioness: Hidden Treasures |
| 55 - | IETHDO TUU LIS IAN ANDERSON | ick As A Brick 2 | 55 | 193 Badran frontman | 193 | RE-ENTRY 14 | G | GUNS N' ROSES Appetite For Destruction |
| 77 41 | BRITT NICOLE | Gold | 44 | Perhaps frontman Axl Rose's decision | \asymp | RE-ENTRY 1 | S | SOUNDTRACK O Brother Where Art Thou? |
| | SPARROW 67857/EMI CMG (9.98) THE TEMPTATIONS Best Of The Temptations-The 60's: 20th Century Masters The M | | 32 | not to attend the | - | | 14447 | |
| 163 148 3 | MUTOWN 153362/UME (9.98) | | 73 | band's induction to | 10000 | 100 15 | 9 A(| IODRIGUEZ LOPEZ PRODUCTIONS 530380/WARNER BROS (13.98) NOCTOUFNIQUES |
| 98 132 2 | WORD-CORD/PROVIDENT-IN/EGRETY 48055/EMI CMG (17:98) | WOW Hits 2012 | 35 | the Rock and Roll Hall of Fame on | 196 | 79 52 | P. FO | COBYMAC Dubbed & Freq'd: A Remix Project |
| 117 99 6 | 67 BLAKE SHELTON REPRISE (MASHVILLE) 525092/WMN (18.98) Loaded: The Best C | of Blake Shelton | 18 | April 14, along with | 197 | 146 - 20 | | TAYLOR SWIFT Taylor Swift |
| 106 94 3 | TONY BENNETT | Duets II | 1 | the ceremony itself, | 198 | 188 125 | A | ANDREW BIRD |
| COO 125 | FOO FIGHTERS | 2552258 | | helped goose sales of their classic | - | RE-ENTRY 1 | and the second sec | |
| 174 147 5 | ADSWELL 84493*/RCA (11.88) € | Wasting Light | | debut album. | Silver 1 | | 61 | ULASSNOTE 0121* (13.98) |
| 92 60 1 | 10 PAUL MCCARTNEY MPL/HEAR 33369*/CONCORD (14.98) Kisses | On The Bottom | 5 | It's up by 76%. | 200 | 63 - 2 | 2 E | ONE 2166* (16.98) De Vermis Mysterils |
| THAI PRAISE SLEY AND THE S I 5 MARS | | R BUI BLAI BLAITT 6 SHIM AL FLATTS 9, 128 THE L RICHIE . 1, 60, 68 SKIL VNA 40 SKRI ESPE | ILLET BANG KE SHELTO NEDOWN SHINS LLET IILLEX ERANZA SF | 0 173 FOOTLOOSE (20 0N47, 147 THE FRESH BEA 19 MUSIC FROM | ITTE AND THE HITT AMES: DISTRICT | 36 THOU? PROJECT V SHAKE IT 11 DANCE: THE DISI SERIES 14 THINK LIK | FX FUP: LI MUSIC INEY CF | C FROM BACK IN NEW ORLEANS . 92 WILSON PHILI |

| 102 | THIS | LAST WEEK 2 WEEKS AGO | WEEKS ON CHT | ARTIST Title | CENT. | PEAK |
|--|---|---|---|--|---------|---|
| Affered for \$3.99 in | 151 | RE-ENTRY | The state | CHRISTINA PERRI | | 4 |
| he Amazon MP3 | | 157 100 | 84 | WILLIAM TO ACCESSION AGE (13.88) TO | - | 13 |
| tore, the set nets in overall 177% | 152 | 157 133 | | ARISTA 47861/SONV MUSIC (6.98) My Love Is Your Love | - | 1.5 |
| ales jump and a | 153 | RE-ENTRY | 18 | EPIC 92182/SONY MUSIC (11-38) Hats Off To The Built | | 20 |
| 83% download | 154 | 152 158 | 63 | ERIC CLAPTON The Best Of Eric Clapton: 20th Century Masters The Millennium Collection CHRONICLES/POLYDOR 002759/UME (9.98) | | 66 |
| ain. The total lielsen SoundScan | 155 | 84 102 | 73 | NICKI MINAJ Bink Eridau | | 1 |
| ra (1991-present) | 156 | 110 126 | | VOUND MONEY/CASH MONEY 015021*/UNIVERSAL REPUBLIC (13.98) | | 3 |
| ales for all versions | | | | EDED HAMMOND | | |
| of the album now stand at | 157 | 145 - | 10 | F HAMMOND/VERITY B0990/RCA (11.98) GOD, LOVE & ROMANCE | | |
| 4 million. | 158 | 159 176 | 127 | EMINEM WEB/AFTERMATH/INTERSCOPE 490629*/UME (13.98) The Marshall Mathers LP | • | 1 |
| | 159 | 150 142 | 57 | DEADMAU5 MAUSTRAP 2518*/ULTRA (15.98) 4X4=12 | | 47 |
| | 160 | 148 157 | 45 | AEROSMITH The Best Of Aerosmith: 20th Century Masters The Millennium Collection | | 67 |
| | 161 | 74 140 | | GEFFEN 001101/0ME (9.98) ANTHONY HAMILTON Back To Love | | 12 |
| | | | | ELEETWOOD MAC | | |
| 110 | 162 | RE-ENTRY | 147 | WARNER BROS. 3010* (18.98) RUMOURS | P | 11 |
| he artist has been naking the rounds, | 163 | 147 175 | 43 | JUSTIN MOORE VALDRY JM0200A (10.88) Outlaws Like Me | | 5 |
| romoting her new | 164 | 168 165 | 45 | BOYZ II MEN The Best Of Boyz II Men: 20th Century Masters The Millennium Collection MOTOWN/CHRONICLES 801096/UME (9.98) | | 70 |
| utobiography "A | 165 | REPERTINY | 11 | ELLIE GOULDING | | 76 |
| latural Woman," elping spark the | | COLUMN DOOD | | LADY CACA | - | |
| lassic album's 113% | 166 | 161 130 | 47 | STREAMLINE/KONLIVE/INTERSCOPE 015373*/IGA (13.98) Born This Way | 2 | |
| ise. She appeared | 167 | NE-ENTRY | 48 | MOTLEY CRUE MOTLEY 380*/ELEVEN SEVEN (13:98) ⊕ Greatest Hits | | 94 |
| in NPR's "Morning dition," NBC's | 168 | 129 78 | 4 | CASEY JAMES 19/BNA 89538/SMN (9.98) Casey James | | 23 |
| 'Today'' (both on | 169 | RE-ENTRY | 802 | PINK FLOYD Dark Side Of The Mean | 4 | 12 |
| pril 10), CBS ² "This | | | | CAPITOL 28955* (18.98) ⊕ Dark Side Of The Woon NEIL DIAMOND The Very Best Of Neil Diamond: The Studio Recordings | | |
| forning" (11) and NN's "Piers | 170 | 200 - | 18 | COLUMBIA/LEGACY 90360/SONY MUSIC (12.98) THREE DOG NIGHT The Best Of Three Dog Night: 20th Century Masters The Millennium Collection | | 45 |
| forgan" (13). | 171 | 166 171 | 43 | MCA 112073/UME (8-98) | • | 109 |
| No. State of Longo Ly | 172 | RE-ENTRY | 233 | GUNS N' ROSES Greatest Hits Greatest Hits | 5 | 3 |
| 116 I's the second- | 173 | 165 161 | 21 | BOB SEGER & THE SILVER BULLET BAND HIDEOUT 46151/CAPITOL (19.58) Ultimate Hits: Rock And Roll Never Forgets | | 19 |
| ighest charting | 174 | 186 127 | 24 | TYRESE Open Invitation | | |
| ideogame | 100000 | | | VUCIKON RECORDE 93562 (15.96) | | |
| oundtrack ever, | 175 | 120 137 | 134 | ARDENT/FAIR TRADE/ATLANTIC 519927/AG (13.98) AWake | - | 2 |
| econd only to the lo. 107 peak of | 176 | RE-ENTRY | 103 | PHIL COLLINS FACE VALUE/ATLANTIC 83139/A6 (18.98)Hits | 3 | 18 |
| 007's Guitar Hero | 177 | 175 162 | 19 | KORN The Path Of Totality | | 10 |
| ll: Legends of TockCompanion | 178 | 169 181 | 157 | EMINEM SHADY/AFTERMATH/INTERSCOPE 005881+/06A (11.98) Curtain Call: The Hits | B | 1 |
| Automatic and a second s | | 10 Mar 10 Mar 11 | | | - | |
| Pack. Game | 179 | | 1 | JEFF LOOMIS Plains Of Oblivion | | 179 |
| oundtracks rarely | 179 | NEW | 1 | CENTURY MEDIA 5867 (15.98) Plains Of Oblivion | | 179 |
| oundtracks rarely lent the big chart, | 180 | NEW NEW | 1 | CENTURY MEDIA 8867 (15.98) DESPERATION BAND INTEGRITY 5070 EX/PLG (11.98) EVANESCENCE | | 180 |
| oundtracks rarely | \sim | NEW | 1 1 110 | CENTURY MEDIA 8867 (15.98) Plains Of Oblivion DESPERATION BAND INTEGRITY 5070 EX/PLG (11.98) Center Of It All EVANESCENCE WIND-UP 13053 (18.98) Fallen | 12 | |
| oundtracks rarely lent the big chart, hough four lifferent "Halo" fforts have reached | 180 | NEW NEW | 1 1 110 108 | CENTURY MEDIA 8867 (15.98) DESPERATION BAND INTEGRITY 5070 EX/PLG (11.98) EVANESCENCE WIND-UP 13053 (18.98) HISTIN RIERER | 17 8458 | 180 3 |
| oundtracks rarely lent the big chart, hough four lifferent "Halo" | 180 181 182 | NEW NEW RE-ENTRY | | CENTURY MEBIA 8867 (15.98) Plains Of Oblivion DESPERATION BAND INTEGRITY 5070 EX/PLG (11.98) Center Of It All EVANESCENCE WIND-UP 13053 (18.98) Fallen JUSTIN BIEBER SCHOOLBOY/RAYMOND BRAUN/ISLAND 014053/IDJM6 (10.08) ⊕ My World 2.0 MY DARKEST DAYS Sick And Twisted Affair | 17 8458 | 180 3 |
| oundtracks rarely lent the big chart, hough four lifferent "Halo" fforts have reached | 180 181 182 | NEW NEW RE-ENTRY 86 167 | | CENTURY MEBA 8867 (15.98) Plains Of Oblivion DESPERATION BAND INTEGRITY 5070 EX/PLG (11.98) Center Of It All EVANESCENCE WIND-UP 13053 (18.98) Fallen JUSTIN BIEBER SCHOOLBOY/RAYMOND BRAUN/ISLAND 014053/IDJM6 (10.98) ⊕ My World 2.0 MY DARKEST DAYS NVR/MERCURY 016575/IDJM6 (10.98) Sick And Twisted Affair SUBLIME Sublime | 8 | 180 3 1 |
| oundtracks rarely lent the big chart, hough four lifferent "Halo" fforts have reached | 180 182 183 184 | NEW NEW RE-ENTRY 86 167 140 29 167 - | 108 3 | CENTURY MEBA 8867 (15.98) Plains Of Oblivion DESPERATION BAND INTEGRITY 5070 EXPLG (11.98) Center Of It All EVANESCENCE WIND-UP 13053 (18.98) Fallen JUSTIN BIEBER SCHOOLBOY/RAYMONU BRAUN/ISLAND 014053/IDJMS (10.98) ⊕ My World 2.0 MY DARKEST DAYS MVRJMERCURY 016576/IDJMG (10.98) Sick And Twisted Affair SUBLIME UASOLINE ALLEY/MCA 111413*/UME (13.98) Sublime VARIOUS ARTISTS A7th Academy Of Country Music Awards: 2012 Nominee Spotlight | ۵ | 180 3 1 29 13 |
| oundtracks rarely lent the big chart, hough four lifferent "Halo" fforts have reached | 180 181 182 183 184 185 | NEW NEW RE-ENTRY 86 167 140 29 167 - 118 97 | 108 3 105 4 | CENTURY MEDIA 8867 (15.88) Plains Of Oblivion DESPERATION BAND INTEGRITY 5070 EX/PLG (11.98) Center Of It All EVANESCENCE WIND-UP 13053 (18.98) Fallen JUSTIN BIEBER SCHOOLBOY/RAYMOND BRAUN/ISLAND 014063/IDJ/M6 (10.98) (+) My World 2.0 MY DARKEST DAYS MVRUMERCURY 016576/IDJ/M6 (10.98) Sick And Twisted Affair SUBLIME GASOLINE ALLEY/MCA 111413*/UME (13.98) Sublime VARIOUS ARTISTS ZINEPAK 025022 EX (8.98) 47th Academy Of Country Music Awards: 2012 Nominee Spotlight | 6 | 180 3 1 29 13 97 |
| oundtracks rarely lent the big chart, hough four lifferent "Halo" fforts have reached | 180 182 183 184 | NEW NEW RE-ENTRY 86 167 140 29 167 - | 108 3 | CENTURY MEDIA 5567 (15.58) Plains Of Oblivion DESPERATION BAND INTEGRITY 5070 EX/PL6 (11.98) Center Of It All EVANESCENCE WIND-UP 13053 (16.98) Fallen JUSTIN BIEBER SCHOOLBOY/RAYMOND BRAUN/ISLAND 014663/IDJM6 (10.98) ⊕ My World 2.0 MY DARKEST DAYS MVRUMERCURY 015676/IDJM6 (10.98) Sick And Twisted Affair SUBLIME GASOLINE ALLEY/MCA 111413*/UME (13.98) Sublime VARIOUS ARTISTS ZINEPAK 025022 EX (8.98) 47th Academy Of Country Music Awards: 2012 Nominee Spotlight PRINCE ROYCE TOP STOP 30020/Ab (10.98) Prince Royce | ۵ | 180 3 1 29 13 |
| oundtracks rarely lent the big chart, hough four lifferent "Halo" dforts have reached he list. | 180 181 182 183 184 185 | NEW NEW RE-ENTRY 86 167 140 29 167 - 118 97 | 108 3 108 4 41 | CENTURY MEDIA 8867 (15.98) Plains Of Oblivion DESPERATION BAND INTEGRITY 5070 EXPLG (11.98) Center Of It All EVANESCENCE WIND-UP 13053 (18.98) Fallen JUSTIN BIEBER SCHODLBOY/RAYMOND BRAUN/ISLAND 014063/IDJMG (10.98) ⊕ My World 2.0 MY DARKEST DAYS MVRUMERCURY 016576/IDJMG (10.98) Sick And Twisted Affair SUBLIME GASOLINE ALLEY/MCA 111413*/UME (13.98) Sublime VARIOUS ARTISTS 2INEPAK 025022 EX (8.98) 47th Academy Of Country Music Awards: 2012 Nominee Spotlight PRINCE ROYCE Brince Boxce | 2 | 180 3 1 29 13 97 |
| oundtracks rarely lent the big chart, hough four lifferent "Halo" efforts have reached he list. | 180 182 183 184 185 185 | NEW NEW RE-ENTRY 86 167 140 29 167 - 118 97 RE-ENTRY | 108 3 108 4 41 | CENTURY MEDIA 5867 (15.98) Plains Of Oblivion DESPERATION BAND INTEGRITY 5070 EX/PLG (11.98) Center Of It All EVANESCENCE WIND-UP 13053 (16.98) Fallen JUSTIN BIEBER SCHOOLBOY/RAYMOND BRAUM/ISLAND 014063/IDJM6 (10.98) ⊕ My World 2.0 MY DARKEST DAYS MVRUMERCURY 016576/IDJM9 (10.98) Sick And Twisted Affair SUBLIME UASOLINE ALLEY/MCA 111413*/UME (13.98) Sublime VARIOUS ARTISTS ZINEPAK 025022 EX (8.98) 47th Academy Of Country Music Awards: 2012 Nominee Spotlight PRINCE ROYCE TOP STOP 30020/AB (10.98) Prince Royce JOHN MAYER AWARE/COLUMBIA 27976*/SONY MUSIC (18.88) Continuum | 2 | 180 3 1 29 13 97 |
| oundtracks rarely lent the big chart, hough four lifferent "Halo" dforts have reached he list. | 180 181 182 183 184 185 185 185 185 | NEW NEW RE-ENTRY 86 167 140 29 167 - 118 97 RE-ENTRY RE-ENTRY | 108 3 105 4 41 119 24 | CENTURY MEDIA 8867 (15.98) Plains Of Oblivion DESPERATION BAND INTEGRITY 5070 EX/PL6 (11.98) Center Of It All EVANESCENCE WIND-UP 13053 (18.98) Fallen JUSTIN BIEBER SCHOOLBOY/RAYMONU BRAUM/ISLAND 014063/IDJM6 (10.88) ⊕ My World 2.0 MY DARKEST DAYS MVRUMERCURY 016576/IDJM6 (10.98) Sick And Twisted Affair SUBLIME UASOLINE ALLEY/MCA 111413*/UME (13.98) Sublime VARIOUS ARTISTS 2INEPAK 025022 EX (8.98) 47th Academy Of Country Music Awards: 2012 Nominee Spotlight PRINCE ROYCE TOP STOP 30020/AB (10.98) Prince Royce JOHN MAYER AWARE/COLUMBIA 27976*/SONY MUSIC (18.88) Continuum EVANESCENCE WIND-UP 13165 (11.98) ⊕ Evanescence BARRY WHITE The Best Of Barry White: 20th Century Masters The Millennium Collection | 2 | 180 3 1 29 13 97 |
| oundtracks rarely lent the big chart, hough four lifferent "Halo" efforts have reached he list. | 180 181 182 183 184 185 185 185 185 188 189 | NEW NEW RE-ENTRY 86 167 140 29 167 - 118 97 RE-ENTRY RE-ENTRY 177 - 172 173 | 108 3 108 4 41 119 24 51 | CENTURY MEENA 8867 (15.98) Prains Of Oblivion DESPERATION BAND Center Of It All INTEGRITY 5078 EX/PL6 (11.98) Fallen JUSTIN BIEBER Fallen SCHOOLBOY/RAYMOND BRAUN/ISLAND 014663/IDUME (10.98) (+) My World 2.0 MY DARKEST DAYS Sick And Twisted Affair SUBLINE GASOLINE ALLEY/INCA 111413*/UME (13.98) VARIOUS ARTISTS 13.98) VARIOUS ARTISTS 2012 Nominee Spotlight PRINCE ROYCE Prince Royce JOHN MAYER Continuum WARD-UP 13156 (11.98) (+) Evanescence BARRY WHITE The Best Of Barry White: 20th Century Masters The Millennium Collection ISLAND/CHRONICLES/ID/IMG 000884/UME (8.98) Come Away With Ma | 2 | 180 3 1 29 13 97 77 2 1 78 |
| oundtracks rarely lent the big chart, hough four lifferent "Halo" efforts have reached he list. | 180 182 182 183 184 185 185 186 187 188 189 190 | NEW NEW RE-ENTRY 86 167 140 29 167 - 118 97 RE-ENTRY 177 - 172 173 RE-ENTRY | 108 3 108 4 41 119 24 51 157 | CENTURY MEBA 8867 (15.88) Plains Of Oblivion DESPERATION BAND INTEGRITY 5070 EX/PL6 (11.98) Center Of It All EVANESCENCE WIND-UP 13053 (16.98) Fallen JUSTIN BIEBER SCHOOLBOV/RAYMONU BRAUM/SLAND 014653/IDJM6 (10.98) (+) My World 2.0 MY DARKEST DAYS MVRUMERCURY 016576/IDJM6 (10.98) Sick And Twisted Affair SUBLIME GASOLINE ALLEY/MCA 111413*/UME (13.98) Sublime VARIOUS ARTISTS ZINEPAK 025022 EX (8.98) 47th Academy Of Country Music Awards: 2012 Nominee Spotlight PRINCE ROYCE TOP 30620/AB (10.98) Prince Royce JOHN MAYER AWARE/COLUMBIA 27976*/SONY MUSIC (18.88) Continuum EVANESCENCE WIND-UP 13166 (11.98) (+) Evanescence BARRY WHITE BARRY WHITE SLAMO/CHRONICLES/DIAM6 (000884/UME (8.98) Come Away With Me NORAH JONES BLUE NOTE 32088* (17.98) Come Away With Me | 2 | 180 3 1 29 13 97 77 2 1 78 1 |
| oundtracks rarely lent the big chart, hough four lifferent "Halo" efforts have reached he list. utilicity urrounding the May release of her Little Broken Hearts libum helps stir | 180 181 182 183 184 185 185 185 185 188 189 | NEW NEW RE-ENTRY 86 167 140 29 167 - 118 97 167 - 118 97 167 - 118 97 172 173 RE-ENTRY RE-ENTRY | 108 3 108 4 41 119 24 51 157 3 | CENTURY MEDIA 5867 (15.98) Plains Of Oblivion DESPERATION BAND INTEGRITY 5070 EXPLG (11.98) Center Of It All EVANESCENCE WIND-UP 13053 (18.98) Fallen JUSTIN BLEBER SCHOOLBOY/RAYMOND BRAUM/ISLAND 014063/IDJM6 (10.88) ⊕ My World 2.0 MY DARKEST DAYS MVRUMERCURY 016576/IDJM6 (10.98) Sick And Twisted Affair SUBLIME GASCLINE ALLEY/MCA 111413*/UME (13.98) Sublime VARIOUS ARTISTS ZINEPAK 025022 EX (8.98) 47th Academy Of Country Music Awards: 2012 Nominee Spotlight PRINCE ROYCE TOP STOP 30020/AB (10.98) Prince Royce JOHN MAYER WIND-UP 13156 (11.98) ⊕ Continuum EVANESCENCE WIND-UP 13156 (11.98) ⊕ Evanescence BARRY WHITE The Best Of Barry White: 20th Century Masters The Millennium Collection ISLAND/CHRONICLES/IDJAG 000894/UME (8.98) Come Away With Me BULE NOTE 32689* (17.98) NORAH JONES BLUE NOTE 32689* (17.98) Come Away With Me | 2 | 180 3 1 29 13 97 77 2 1 78 |
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| oundtracks rarely lent the big chart, hough four lifferent "Halo" dforts have reached he list. | 180 182 183 184 185 185 185 185 185 185 189 190 191 192 192 193 194 | NEW NEW RE-ENTRY 86 167 140 29 167 - 118 97 167 - 118 97 RE-ENTRY RE-ENTRY 172 173 RE-ENTRY 154 104 RE-ENTRY RE-ENTRY | 108 3 108 4 119 24 51 157 3 19 149 105 | CENTURY MEDIA 5867 (15.88) Prains Of Oblivion DESPERATION BAND INTEGRITY 5070 EXPLG (11.98) Center Of It All EVANESCENCE WIND-UP 13053 (18.98) Fallen JUSTIN BIEBER SCHOOLBOY/RAYMOND BRAUM/SLAND 014653/IDJM6 (10.98) ⊕ My World 2.0 MY DARKEST DAYS WURDERCUBY 015576/IDJM6 (10.98) Sick And Twisted Affair SUBLIME GASOLINE ALLEY/MCA 111413*/UME (13.98) Sublime VARIOUS ARTISTS 2016/94 002502 EX (8.98) 47th Academy Of Country Music Awards: 2012 Nominee Spotlight PRINCE ROYCE 10P STOP 30020/AB (10.98) Prince Royce JOHN MAYER WIND-UP 13156 (11.98) ⊕ Continuum EVANESCENCE WIND-UP 13156 (11.98) ⊕ Evanescence BARRY WHITE Inter Best Of Barry White: 20th Century Masters The Millennium Collection ISLANDCHARDINGLES/DAM6 (00884/UME (8.98) Come Away With Me NORAH JONES BUE NOTE 32080* (17.98) Come Away With Me MGK EST19XORAD BDY/INITERSCOPE DIGITAL EX/IBA (4.98) Half Naked & Almost Famous (EP) AMY WINEHOUSE UNIVERSAL REPUBLIC 016384* (13.89) Lioness: Hidden Treasures GUNS N' ROSES GEFFIL 424148*/UME (11.98) Appetite For Destruction SOUNDTRACK LOST HERWW/MERCURVILLIME 01474P*/UME (22.98) O Brother, Where Art Thou? | | 180 3 1 29 13 97 77 2 1 77 2 1 78 1 46 5 1 1 |
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| oundtracks rarely lent the big chart, hough four lifferent "Halo" dforts have reached he list. | 180 181 182 183 184 185 186 187 188 189 190 191 192 193 193 194 195 195 197 | NEW NEW RE-ENTRY 86 167 140 29 167 - 118 97 RE-ENTRY RE-ENTRY RE-ENTRY RE-ENTRY 154 104 RE-ENTRY RE-ENTRY 154 104 | 108 3 105 4 41 119 24 51 157 3 19 149 105 3 19 149 105 3 260 6 | CENTUMY MEDIA 5867 (15.98) Plains Of Oblivion DESPERATION BAND Center Of It All INTEGRITY SATURATION BAND Fallen JUSTIN BIEBER Fallen JUSTIN BIEBER My World 2.0 MY DARKEST DAYS Sick And Twisted Affair SUBLIME Sublime ANSUMERCURY OF557(DUMG (10.98) Sick And Twisted Affair SUBLIME Sublime VARIOUS ARTISTS 47th Academy Of Country Music Awards: 2012 Nominee Spotlight PRINCE ROYCE Prince Royce TOP 510P 30620/AB (10.98) Prince Royce JOHN MAYER Continuum AWARE/COLUMINA 27976//SONY MUSIC (18.98) Evanescence BARRY WHITE The Best Of Barry White: 20th Century Masters The Millennium Collection BLAND/CHRONICES/DAG 600584/UME (8.98) Come Away With Me NORAH JONES Come Away With Me BULE NOTE 32084* (17.98) Lioness: Hidden Treasures GUNS N' ROSES Appetite For Destruction SUSTINGERSAL REPUBLIC 015344* (13.98) Noctourniquet TOBYNAC O Brother, Where Art Thou? THE MARS VOLTA Noctourniquet TOBYMAC Dubbed & Freq'd: A Remix Project< | | 180 3 1 29 13 97 77 2 1 76 1 46 5 1 15 52 5 |
| oundtracks rarely lent the big chart, hough four lifferent "Halo" different "Halo" differen | 180 182 183 184 185 185 185 185 189 190 191 192 192 193 195 195 195 195 | NEW NEW RE-ENTRY 86 167 140 29 167 - 118 97 RE-ENTRY 172 172 173 RE-ENTRY 154 154 104 RE-ENTRY 154 154 104 RE-ENTRY 154 154 104 RE-ENTRY 154 1654 104 RE-ENTRY 154 188 125 146 - 188 125 | 108 3 105 4 41 119 24 51 157 3 19 149 105 3 19 149 105 3 260 6 | CENTURY MEDIA 5867 (15.98) Plains Of Oblivion DESPERATION BAND Center Of It All INTEGRITY 5070 EXPECt (11.98) Fallen JUSTIN BIEBER School.6970.0.ME (10.98) ⊕ SUNDUMERCURY OF5670.0.ME (10.98) My World 2.0 MYDARKEST DAYS Sick And Twisted Affair SUBLIME Sublime VARIOUS ARTISTS 47th Academy Of Country Music Awards: 2012 Nominee Spotlight PRINCE ROYCE Prince Royce DP Stop 30020AB (10.98) Prince Royce JOHN MAYER Continuum MURUPTRONGLES/DIAMS 000884/UME (18.98) Continuum SUBLINE Continuum PRINCE ROYCE Evanescence BARY WHITE The Best Of Barry White: 20th Century Masters The Millennium Collection VIRD-UP 13165 (11.98) ⊕ Come Away With Me BLUE NOTE 32080* (17.98) Come Away With Me MGK Half Naked & Almost Famous (EP) MAY WINEHOUSE Lioness: Hidden Treasures UNRING NATIONER (11.98) Appetite For Destruction SOUNDTRACK O Brother, Where Art Thou? THE MARS VOLTA Dubbed & Freq'd: A Remix Project TOBYMAC Toaylor Swift | | 180 3 1 29 13 97 77 2 1 76 1 46 5 1 15 52 5 |

| WEEK | LAST WEEK 2. WEEKS AGD | WEEKS DN CHT | ARTIST Title | CERT. | PEAK |
|------------|---------------------------------|-----------------|--|-------|------|
| 0 | RE-ENTRY | 42 | CHRISTINA PERRI ATLANTIC 525853/AG (13.98) ⊕ lovestrong. | | 4 |
| 12 | 157 133 | 84 | WHITNEY HOUSTON ARISTA 47861/SONY MUSIC (6.98) My Love Is Your Love | ۵ | 13 |
| 3 | RE-ENTRY | 18 | CHEVELLE Hats Off To The Bull EPIC 92182/SONY MUSIC (11.98) | | 20 |
| i 4 | 152 158 | 63 | ERIC CLAPTON The Best Of Eric Clapton: 20th Century Masters The Millennium Collection CHRONICLES/POLYDOR 002759/UME (9.98) | | 66 |
| 5 | 84 102 | 73 | NICKI MINAJ YOUNG MONEY/CASH MONEY 015021*/UNIVERSAL REPUBLIC (13.98) Pink Friday | | 1 |
| 6 | 110 126 | 23 | VARIOUS ARTISTS UNIVERSAL/EMI(SDNY MUSIC 95756/CAPITOL (18:98) NOW 40 | | 3 |
| 7 | 145 - | 10 | FRED HAMMOND F HAMMOND/VERITY 80990/RCA (11.98) God, Love & Romance | | |
| 8 | 159 176 | 127 | EMINEM The Marshall Mathers LP | • | 1 |
| 9 | 150 142 | តា | DEADMAU5 MAU5TRAP 2518*/ULTRA (15.98) 4X4=12 | | 47 |
| ю | 148 157 | 45 | AEROSMITH The Best Of Aerosmith: 20th Century Masters The Millennium Collection GEFFEN 001101/UME (9.98) | | 67 |
| 1 | 74 140 | 18 | ANTHONY HAMILTON MISTER'S MUSIC 99136/RCA (11.98) Back To Love | | 12 |
| 2 | RE-ENTRY | 147 | FLEETWOOD MAC WARNER BR05, 3010* (18.98) Rumours | ٩ | 11 |
| 3 | 147 175 | 43 | JUSTIN MOORE Outlaws Like Me | | 5 |
| 4 | 168 165 | 45 | BOYZ II MEN The Best Of Boyz II Men: 20th Century Masters The Millennium Collection | | 70 |
| 5 | RE-ENTRY | 11 | ELLIE GOULDING Lights | | 76 |
| 6 | 161 130 | 47 | LADY GAGA Born This Way | 2 | 1 |
| | NE-ENTRY | | STREAMLINE/KONLIVE/INTERSCOPE 015373*/IGA (13.98) | | |
| 7 | | 48 | MOTLEY 380*/ELEVEN SEVEN (13.98) Greatest Hits | | 94 |
| 8 | 129 78 | - | 19/BNA 89538/SMN (9.98) Casey James | | 23 |
| 9. | | 802 | CAPITOL 28955* (18.98) ⊕ Dark Side Of The Moon NEIL DIAMOND The Very Best Of Nell Diamond: The Studio Recordings | ¢ | 12 |
| 2 | 200 - | 18 | COLUMBIA/LEGACY 90360/SONY MUSIC (12:98) | | 45 |
| 1 | 166 171 | 43 | THREE DOG NIGHT The Best Of Three Dog Night: 20th Century Masters The Millennium Collection MCA 112073/UME (9.98) | • | 109 |
| 2 | RE-ENTRY | 233 | GUNS N' ROSES GEFFER 001714/UME (16.08) Greatest Hits | 5 | 3 |
| 3 | 165 161 | 21 | BOB SEGER & THE SILVER BULLET BAND HIDEOUT 46151/CAPITOL (19.58) Ultimate Hits: Rock And Roll Never Forgets | | 19 |
| 4 | 186 127 | 24 | TYRESE Open Invitation Open Invitation | | |
| 5 | 120 137 | 134 | SKILLET AND AWAKE AND | • | 2 |
| 6 | RE-ENTRY | 103 | PHIL COLLINSHits | 3 | 18 |
| 7 | 175 162 | 19 | KORN The Path Of Totality | | 10 |
| 8 | 169 181 | 157 | EMINEM SHADY/AFTERMATH/INTERSCOPE 005881*/IGA (11.98) Curtain Call: The Hits | 8 | 1 |
| 9 | NEW | 1 | JEFF LOOMIS Plains Of Oblivion | | 179 |
| 0 | NEW | | DESPERATION BAND Center Of It All | | 180 |
| 1 | RE-ENTRY | 110 | EVANESCENCE Eallen | 7 | 3 |
| 2 | 86 167 | | WRD-UP 13053 (15.98) | E | 1 |
| 3 | 140 29 | 3 | SCHOOLBOY/RAYMOND BRAUN/ISLAND 014063/IDJM6 (10.98) ⊕ My World 2.0 MY DARKEST DAYS Sick And Twisted Affair | - | 29 |
| | | | MVR/MEHCUHY 016576/IDJMG (10.98) | - | |
| 4 | 167 - | 105 | GASOLINE ALLEY/MCA 111413*/UME (13.98) SUDIIME | 5 | 13 |
| 5 | 118 97 | | ZINEPAK 025022 EX (8.98) 4/10 Academy Of Country Music Awards: 2012 Nominee Spotlight | 100 | \$17 |
| 6 | RE-ENTRY | 41 | TOP STOP 30920/AB (10.98) Prince Royce | 2 | 11 |
| 7 | RE-ENTRY | 119 | AWARE/COLUMBIA 27976*/SONY MUSIC (18.98) | 2 | 2 |
| 8 | 177 - | 24 | WIND-UP 13156 (11.98) | | 1 |
| 9 | 172 173 | តា | BARRY WHITE The Best Of Barry White: 20th Century Masters The Millennium Collection ISLAND/CHRONICLES/IDJMG 000884/UME (8.98) | - 22 | 78 |
| • | RE-ENTRY | 157 | NORAH JONES BLUE NOTE 32888* (17.98) Come Away With Me | • | 1 |
| D | RE-ENTRY | 3 | MGK EST19XX/BAD BDY/INTERSCOPE DIGITAL EX/IGA (4.98) Half Naked & Almost Famous (EP) | | 46 |
| 2 | 154 104 | 19 | AMY WINEHOUSE UNIVERSAL REPUBLIC 016394* (13.98) Lioness: Hidden Treasures | | 5 |
| 3 | RE-ENTRY | 149 | GUNS N' ROSES GEFFEN 424148*/UME (11.98) Appetite For Destruction | Ф | 1 |
| 4 | RE-ENTRY | 105 | SOUNDTRACK LOST HIGHWAV/MERCURV/IDJMG 014749*/UME (22.98) O Brother, Where Art Thou? | 8 | 4 |
| 5 | 100 15 | 3 | THE MARS VOLTA RODRIGUEZ LOPEZ PRODUCTIONS 530380/WARNER BROS (13.98) Noctourniquet | | 15 |
| 6 | 79 52 | 3 | TOBYMAC FOREFRONT 83332/EMI CMG (10.98) Dubbed & Freq'd: A Remix Project | | 52 |
| 7 | 146 - | 260 | TAYLOR SWIFT Taylor Swift | 5 | 5 |
| 8 | 188 125 | 6 | ANDREW BIRD Break It Yoursalf | | 10 |
| 9 | RE-ENTRY | 18 | CHILDISH GAMBINO | | 11 |
| 0 | 63 - | 2 | HIGH ON FIRE De Vermis Mysterijs | | 63 |
| 1 | | | EQNE 2166* (16.98) | | - |

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| 17 | 23 | 23 | CIMORELLI |
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| 25 | 20 | 73 | WEB/SHADY/AFTERMATH/INTERSCOPE |
| 26 | 29 | 2 | LINDSEY STIRLING UNSIGNED |
| | | | CUDICTINIA CDIMMAIE |

CHRISTINA GRIMMIE

MACHINE SHOP/WARNER BROS.

DOGGYSTYLE/PRIORITY/CAPITOL

CASH MONEY/UNIVERSAL REPUBLIC

JUSTIN TIMBERLAKE

UNSIGNED

LINKIN PARK

SNOOP DOGG

DEMI LOVATO

WIZ KHALIFA

ROSTRUM/ATLANTIC

MADONNA

JESSIE J

ODD FUTURE MATTYB

UNSIGNED

CAPITOL

REA

COLDPLAY

MICHEL TELO

AVRIL LAVIGNE

PANTANNAL/RGE/SONY MUSIC LATIN

LIVE NATION/INTERSCOPE

LAVA/UNIVERSAL REPUBLIC ODD FUTURE

HOLLYWOOD

JIVE/RCA

LIL WAYNE

27 25 60

32 73

33 68

14 65

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43 17

RE-ENTRY

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| - | 11/1 | 6 | FUN. FEAT. JANELLE MONAE FUELED BY RAMEN/RRP CALL ME MAYBE |
| 3 | 130 | 5 | CARLY RAE JEPSEN 604/UNIVERSAL WHAT MAKES YOU BEAUTIFUL |
| 4 | (A) | 5 | ONE DIRECTION SYCO/COLUMBIA |
| 6 | 4 | 6 | NICKI MINAJ YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC |
| 6 | 5 | 8 | THE WANTED GLOBAL TALENT/MERCURY/IDJMG |
| 0 | 6 | 6 | FLD RIDA FEAT. SIA POE BOY/ATLANTIC TAKE CARE |
| 8 | 9 | -6 | DAKE CARE DAKE FEAT. RIHANNA YOUNG MONEYCASH MONEYUN MERSAL REPUBLIC FEEL SO CLOSE |
| 9 | 10 | 8 | CALVIN HARRIS ULTRA |
| 00 | 35 | 2 | BOYFRIEND JUSTIN BIEBER SCHOOLBOY/RAYMOND BRAUN/ISLAND/DJMG |
| 11 | 8 | 8 | RACK CITY TYGA YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC |
| 12 | 11 | 6 | SOME NIGHTS FUN. FUELED BY RAMEN/RRP |
| 13 | 13 | 6 | STRONGER (WHAT DOESN'T KILL YOU) KELLY CLARKSON 19/RCA |
| 14 | 12 | ō | NI**AS IN PARIS JAY Z KANYE WEST RDC-A-FELLA/ROC NATION/DEF JAM/IDJMG |
| 15 | .14 | 6 | WE FOUND LOVE RIHANNA FEAT. CALVIN HARRIS SRP/DEF JAM/IDJMG |
| 16 | 21 | 5 | DRIVE BY TRAIN COLUMBIA |
| 17 | 15 | 6 | YOUNG, WILD & FREE SNOOP DOGG & WIZ KINALFA HAT. BRUND MARS ROSTRUM/DUDGYSTYLE/ATLANTIC |
| 18 | 22 | 3 | THE MOTTO DRAKE FEAT. LIL WAYNE YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC |
| 19 | 16 | 6 | TURN ME ON DAVID GUETTA FEAT, NICKI MINAJ WHAT A MUSIC/ASTRALWERKS/CAPITOL |
| 20 | 20 | 4 | SAFE & SOUND TAYLOR SWIFT FEAT. THE CIVIL WARS LIDINSEATE BIG MACHINE UNIVERSAL REPORTS |
| 21 | 18 | б | PUMPED UP KICKS FOSTER THE PEOPLE STARTIME/COLUMBIA |
| 22 | 19 | 6 | MIDNIGHT CITY M83. M83/MUTE/CAPITOL |
| 23 | 23 | 5 | |
| 24 | 17 | 6 | PART OF ME KATY PERRY CAPITOL |
| 25 | 30 | 6 | HYFR (HELL YEAH F*****G RIGHT) DRAKE FEAT, UL WAYNE YOUNG MONEY/CASH MUNEY/UN/VERSAL REPUBLIC |
| 26 | 25 | 8 | ASS BACK HOME GYM CLASS HERDES FEAT. NEON HITCH DECAYDANCEFUELED BY RAMEDURE |
| 27 | 36 | 3 | CLIMAX USHER RCA |
| 28 | 24 | 6 | ROLLING IN THE DEEP |
| 29 | 26 | 6 | HEADLINES |
| 30 | 29 | 5 | DRAKE YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC MAKE ME PROUD |
| 31 | 27 | 6 | BRAKE FEAT, MICKI MINAJ YOUNG MONEY, CASH MONEYUN/VEHSAL REPUBLIC SCARY MONSTERS AND NICE SPRITES |
| 32 | 38 | 6 | FADED |
| 33 | 33 | 5 | TYGA FEAT. UL WAYNE YOUNG MONEY/CASH MONEYUN/VERSAL REPUBLIC LEVELS |
| 34 | 33 | 6 | AVICII LEVELS/VERATONE/ATOM EMPIRE/INTERSCOPE SEXY AND I KNOW IT |
| 35 | 37 | 6 | LMFAO PARTY ROCK/WILLI AM/CHERRYTREE/INTERSCOPE BANGARANG |
| 36 | 28 | 9 | SKRILLEX FEAT. SIRAH BIG BEAT/OWSLA/ATLANTIC/RRP DANCE (A\$\$) |
| 36 | 34 | 8 | BIG SEAN FEAT. NICKI MINAJ G.D.O.D./DEF JAM/IDJMG |
| 37 | 39 | 8 | FLO RIDA POE BOY/ATLANTIC |
| - | 41 | 1 | ELLIE GOULDING CHERRYTREE/INTERSCOPE |
| 39 | 1100 | 6 | PITBULL FEAT. CHRIS BROWN MR. 305/POLO GROUNDS/J/RCA PARTY ROCK ANTHEM |
| 40 | 31 | - | INFAU FLAT LAIREN BERNETT & GOORBOCK PARTY HUDOWILLIAM CHERRYTREEINTERSCOPE SHAKE IT OUT |
| 41 | | W) | FLORENCE + THE MACHINE UNIVERSAL REPUBLIC |
| 42 | 39 | 8 | BRUNO MARS SUMMIT/CHOP SHOP/ELEKTRA/ATLANTIC |
| 43 | 42 | 5 | CHRIS BROWN RCA |
| 49 | | w | B.O.B REBELROCK/GRAND HUSTLE/ATLANTIC EYES WIDE OPEN |
| 45 | | W | BOTYE SAMPLES 'N' SECONDS/FAIRFAX/UNIVERSAL REPUBLIC ONE THING |
| 46 | | W | ONE DIRECTION SYCO/COLUMBIA |
| 47 | 45 | 8 | AWOLNATION RED BULL |
| 48 | NE | W | BEEZ IN THE TRAP NICO MINAL FEAT 2 CHAINZ YOUNG MONEY CASH MONEY UNIVERSAL REPUBLIC MOVES LIKE LACCER |
| 49 | -44 | 6 | MOVES LIKE JAGGER MARGON 5 FEAT. CHRISTINA AGUILERA ABM/OCTUNE/INTERSCOPI |
| 50 | | w | LITTLE TALKS |

| |) | Y | OUTUBE You Tube |
|------|--------------|-----------------|--|
| WEX | LAST WEEK | WEEKS ON CHT | TITLE The most popular songs on YouTube. |
| 1 | 1 | 12 | #1 SOMEBODY THAT I USED TO KNOW |
| 2 | 5 | B | WHAT MAKES YOU BEAUTIFUL |
| 3 | 8 | 2 | DANCE AGAIN JENNIFERLOPEZ FEAT. PITBULL EPIC |
| 4 | 2 | 12: | AI SE EU TE PEGO MICHELTELO MICHELTELO |
| 5 | 3 | 1 | BEEZ IN THE TRAP MOXIMUMA FEAT 20HAINZ YOUNG MONEYCASH MONEYUM FERAL REPUBLIC |
| 6 | 23 | 2 | BOYFRIEND JUSTIN BIEBER SCHOOLBOV/RAYMOND BRAUMISLAND/IDJ/ME |
| 7 | 3 | 36 | SOMEONE LIKE YOU ADELE XL/COLUMBIA |
| в | 15 | 11 | ONE THING ONE DIRECTION SYCO/COLUMBIA |
| 9 | 4 | 35 | ROLLING IN THE DEEP |
| 0 | - | 1 | STARSHIPS NICKI MINAJ YOUNG MONEY/CASHMONEY/UNIVERSAL REPUBLIC |
| 1 | 6 | 18 | INTERNATIONAL LOVE PITBULI FEAT, CHRIS BROWN MR. 305/POLD GROUNDS/J/RCA |
| 2 | 4 | | LASERLIGHT JESSIEJ LAVAUNIVERSAL REPUBLIC |
| 3 | 7 | 5 | PART OF ME KATY PERRY CAPITOL |
| 4 | 10 | б | WE ARE YOUNG RUN FEAT, JANELLE MONAE FUELED BY RAMEN/RRP |
| 5 | 14 | 3 | CALL ME MAYBE CARLY RAE JEPSEN 604/SCHOOLBUY/INTERSCOPE |
| | | | unit meatisch wescholsting |
| |) | Y/ 50 | AHOO! WUSIC |
| WEEK | LAST WEEK | WEEKS ON CHT | TITLE The weeks most- streamed songs on ARTIST IMPRINT/LASEL Yahoo1 Music. |
| 1 | 1 | 4 | GLAD YOU CAME THE WANTED (GLOBAL TALENT/MERCURY/IDJMG) |
| 2 | 2 | 5 | DOMINO JESSIE J (LAVA/UNIVERSAL REPUBLIC) |
| 3 | 3 | .20 | SET FIRE TO THE RAIN ADELECTUCOLUMBIA |
| \$ | 4 | ō | ASS BACK HOME OVMCLASSHERDESIFEAT NEON HITCH (DECAYDANCE FLELED BY RAMEN/RRP) |
| 5 | 5 | 18 | GOOD FEELING FLO RIDA (POE BOY/ATLANTIC) |
| 5 | 6 | 5 | INTERNATIONAL LOVE PITBULL FEAT CHRIS BROWN (MR. 305/POLD GROUNDS/URCA) |

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UNCHARTED: YouTube, Face

Fort Collins, Colo.-based electronic mashup artist Pretty Lights, who first debuted on Uncharted in March 2011, moves 10-8 due to the success of his weekly hour-long SoundCloud release called "The Hot Sh"t."



SUNGHA JUNG 41 40 UNSIGNED THE BLACK EYED PEAS 42 72 48 INTERSCOPE THE PIANO GUYS 43 45 3 THE PLAND GUYS TIESTO 44 RE-ENTRY MUSICAL FREEDOM MICHAEL JACKSON 45 49 71 MJJ/EPIC BEYONCE 46 17 72 PARKWOOD/COLUMBIA GOTYE 47 46 SAMPLES 'N' SECONDS/FAIRFAX/UNIVERSAL REPUBLIC DON OMAR 48 42 71 **ORFANATO/MACHETE** P!NK 49 **RE-ENTRY** LAFACE/RCA 50 CENT 50 50 68 SHADY/AFTERMATH/INTERSCOPE Tiësto re-enters the Social 50 at No. 44 as a surge in social activity surrounds the release of his new album, Club Life-Volume Two Miami. Tiësto dropped his first single from the album, a remix of Gotye's "Somebody That I Used to Know," on April 16 on Beatport.



Speaking of Gotye (see item, left), his second hit enters the top 50 of the **On-Demand Songs** chart. "Eyes Wide Open" debuts at No. 45, receiving more than 239,000 plays across streaming services like Spotify and Rdio.



| 5 | 5 | 18 | GOOD FEELING FLORIDA (POE BOY/ATLANTIC) |
|-----|----|----|--|
| 1 | 6 | 5 | INTERNATIONAL LOVE PITBULL FEAT CHRIS BROWN (MR. 305/POLD GROUNDS/U/RCA) |
| i I | 7 | 27 | WE FOUND LOVE RIHANNA FEAT CALVIN HARRIS (SRP/DEF JAM/UNIVERSAL) |
| \$ | B | 20 | IT WILL RAIN BRUNO MARS (SUMMIT/CHOP SHOP/ELEKTRA/ATLANTIC) |
| , | 9 | 34 | PART OF ME KATY PERRY (CAPITOL) |
| 0 | 10 | 24 | SEXY AND I KNOW IT IMFA0 (PARTY ROCK/WILLIAM/CHERRYTREE/INTERSCOPE) |
| 1 | 11 | 14 | NOT OVER YOU GAVIN DEGRAW (L/RCA) |
| 2 | 12 | 34 | MOVES LIKE JAGGER MARDON 5 FEAT CHRISTINA AGUILERA (ASAM/DCTONE/INTERSCOPE) |
| з | 13 | 11 | YOU DA ONE RIHANNA (SRP/DEFJA/M/DJ/MG) |
| 4 | 14 | 4 | STARSHIPS NICKIMINAJIYOUNG MONEY/CASHMONEY/UN/VERSALREPUBLIC) |
| 5 | 15 | 4 | TURN ME ON DAVDGUETTAFEAT NICKIMINAJW/HAT A MUSIC/ASTRAUVERKS/CAPITOU |
| | | | |
| | | N | EXT BIG |
| |) | 3 | |
| | | | |

| U | SOUND | SOUND |
|--------------|-------------------------|-------|
| THIS WEEK | ARTIST | |
| 1 | LONG WALKS ON THE BEACH | |
| 2 | LA CHANSON DU DIMANCHE | |
| 3 | MELLEEFRESH | |
| 4 | AZAX SYNDROM | |
| 5 | LIQUIDEEP | |
| 6 | KARY SIT | |
| 7 | STARBOY NATHAN | |
| 8 | FINGER & KADEL | |
| 9 | IN DYING ARMS | |
| 10 | EVIL ACTIVITIES | |
| 11 | LA RIOTS | |
| 12 | POEMA | |
| 13 | TYLER CARTER | |
| 14 | TORI KELLY | |
| 15 | MCCLAIN SISTERS | |

| AIEPLAY | SALES DATA |
|--------------|-------------|
| MONITORED BY | COMPILED BY |
| niclsen | niclscn |
| BDS | SoundScan |

Billoord AUNCH PAD APR 28 2012

HEATSEEKERS ALBUMS[™]

| 麗 | MERK MERKS SN CHT | ARTIST | TITLE | THE |
|----|-------------------------|---|---|-----|
| 0 | HUT SHOT DEBUT | UPON A BURNING BODY | Red.White. Green. | |
| 2 | NEW | JEFF LOOMIS CENTURY MEDIA 8867 (15.98) | Plains Of Oblivion | |
| 3 | NEW | MUNICIPAL WASTE NUCLEAR BLAST 2764 (15.98) | The Fatal Feast | |
| 4 | NEW | SCARS ON 45 CHOP SHOP/ATLANTIC 530079/AE (11.98) | Scars On 45 | |
| 5 | NEW | ATTALOSS ROCK RIDGE 61360 (7.88) | Attaloss (EP) | |
| 6 | NEW | KISHI BASHI JOYFUL NOISE 92* (10.98) | 151a | |
| 9 | NEW | MANAFEST MANIFEST/BEC 30353/EMI CMG (13.96) | Fighter | |
| 8 | NEW | THE TOURE-RAICHEL COLLECTIVE CUMBANCHA 22 (16:50) | Tel Aviv Session | |
| 9 | NEW | JASON EADY UNDERGROUND SOUND 2843 (14.98) | AM Country Heaven | |
| 10 | NEW | SUCRE RED VELVET 001 (9:98) | A Minor Bird | |
| 11 | 12 59 | VOLBEAT VERTIGO 015113/UNIVERSAL REPUBLIC (10.08) | Beyond Hell/Above Heaven | |
| 12 | NEW | SOVEREIGN GRACE MUSIC SOVEREIGN GRACE MUSIC 42900021 EX (16.98) | From Age To Age | |
| 13 | 8 2 | ANITA WILSON EMI GOSPEL 82661/EMI CMG (10.98) | Worship Soul | |
| 14 | NEW | DATSIK DIM MAK DIGITAL EX/DOWNTOWN (9.98) | Vitamin D | |
| 15 | | GREATEST IMAGINE DRAGONS GAINER KIDINAKORNER/INTERSCOFE (1962/01/GA (7.98) | Continued Silence (EP) | |
| 16 | NEW | DEAD SARA POCKET KID 001 (9.98) | Dead Sara | |
| 17 | 18 15 | KIMBRA WARNER BROS. 530311 EX (4.98) | Settle Down (EP) | |
| 18 | NEW | KLAYPEX KLAYPEX DIGITAL EX (9:98) | Ready To Go | |
| 19 | 14 30 | GROUPLOVE CANVASBACK/ATLANTIC 527696*/AG (13.98) | NeverTrust A Happy Song | |
| 20 | NEW | BIG K.R.I.T. CINEMATIC/DEF JAM DIGITAL EX/IDJMG (4.98) | 4eva Na Day (Road Less Traveled Edition) (EP) | |
| 21 | 17 5 | DELTA SPIRIT ROUNDER 619131*/CONCORD (14.98) | Delta Spirit | |
| 22 | 15 7 | CAROLINA CHOCOLATE DROPS NUNESUCH 529809/WARNER BROS. (15.88) | Leaving Eden | |
| 23 | NEW | PELICAN SOUTHERN LORD 155 (8.98) | Ataraxia/Taraxis (EP) | |
| 24 | NEW | AMADOU & MARIAM BECAUSE/NONESUCH 530403/VARNER BROS. (15.98) | Folila | |
| 25 | 21 42 | ANDY GRAMMER S-CURVE 151602 (9.98) | Andy Grammer | |

| 80 | the second | LAST WEEK | WEEKS DNI CHT | ARTIST |
|--|------------|--------------|------------------|---|
| 000 | 26 | 4 | 3 | CHROMATICS ITALIANS DO IT BETTER 038 EX (4.98) |
| and the set | 27 | 32 | 27 | REDLIGHT KING HOLLYWOOD 013273 (10.98) |
| The act notches | 28 | N | W | THE SAFETY FIRE INSIDE OUT 70572 (15.98) |
| its third entry on | 29 | 10 | 2 | BEAR IN HEAVEN DEAD OCEANS 064* [14.88] |
| the list with its self-titled debut | 30 | 13 | 2 | KJ-52 UPROK/BEC 07200/EMI CMI5 (13.88) |
| (2,000), following a pair of charting | 31 | 20 | 34 | KENDRICK LAMAR |
| EPs in 2011. | 32 | 11 | 2 | PAUL VAN DYK VANDIT 2650* (13.88) |
| | 33 | 29 | 26 | NERO MTA/MERCURY/CHERRYTREE/INTERSCOPE 016371/00 |
| | 34 | 18 | 2 | GREAT LAKE SWIMMERS |
| · · · / · · · | 35 | 37 | 10 | BAND OF SKULLS ELECTRIC BLUES/PSYCOLLECTIVE 715*/VAGRANT (11 |
| 5 States | 36 | 28 | 29 | THE LACS BACKROAD 224/AVERAGE JOE'S (13.98) |
| Fast turnover on Heatseekers is | 37 | 19 | 3 | MAKE ME FAMOUS SUMERIAN 110 (11.98) |
| normal, but this week takes the | 38 | 24 | 3 | RAY WYLIE HUBBARD BORDELLO 12003 (12.88) |
| cake. The entire top | 39 | 31 | 3 | CIVIL TWILIGHT WIND-UP 13288* (9.98) |
| 10 comprises debuts for the first time in | 40 | 41 | 4 | CARDENALES DE NUEVO LEON |
| the chart's nearly 21-year history. | 41 | 48 | 4 | ED SHEERAN ELEKTRA DIGITAL EX (5.98) |
| The chart launched | 42 | N | W | BLACK DICE BIBBON 010* (13.58) |
| Oct. 26, 1991. | 43 | 7 | 2 | LOTUS PLAZA KRANKY 186* (14.50) |
| 25 | 44 | 22 | 3 | GOD FORBID VICTORY 660 (13.98) |
| His second Billboard | 45 | 6 | 2 | MORGAN PAGE NETTWERK 20207 (12.98) |
| Hot 100 hit, "Fine by Me," rises 87-84 | 46 | 49 | 5 | JESSE & JOY WARNER LATINA 529227 (13.98) |
| this week in its second week on the | 47 | 26 | 3 | INCOGNITO SHANACHIE 5155 (18:58) |
| chart. He previously | 48 | N | w | ONE DIRECTION |
| hit No. 53 with 2011's "Keep Your | 49 | 40 | 5 | PETER WHITE HEADS UP 32905/CONCORD (18:98) |
| eats a need tone | A LOW DOWN | | - | |

| | LAST WEEK | WEEKS | ARTIST | TITLE | CERT. |
|-------|--------------|-------|---|------------------------------|-------|
| 5 | 4 | 3 | CHROMATICS ITALIANS DO IT BETTER 038 EX (4.98) | Kill For Love | |
| | 32 | 27 | REDLIGHT KING HOLLYWOOD 013273 (10.98) | Something For The Pain | |
|) | NE | W | THE SAFETY FIRE INSIDE DUT 70572 (15.98) | GrindThe Ocean | |
| 22 | 10 | 2 | BEAR IN HEAVEN DEAD OCEANS 064* (14.88) | I Love You, It's Cool | |
|); | 13 | 2 | KJ-52 UPROK/BEC 07200/EMI CMI5 (13.58) | Dangerous | |
| ß | 20 | 34 | KENDRICK LAMAR TOP DAWG DIGITAL EX (7.90) | Section.80 | |
| 1.1.1 | 11 | 2 | PAUL VAN DYK VANDIT 2650* (13.80) | Evolution | |
| | 29 | 26 | NERO MTA/MERCURY/CHERRYTREE/INTERSCOPE 016271/96A (9.98 1637102) | Welcome Reality | |
| - | 18 | 2 | GREAT LAKE SWIMMERS NETTWERK 30944* (12.98) | New Wild Everywhere | |
| | 37 | 10 | BAND OF SKULLS ELECTRIC BLUES/PSYCOLLECTIVE 715*/VAGRANT (11.98) | Sweet Sour | |
| 1 | 28 | 29 | THE LACS BACKROAD 224/AVERAGE JOE'S (13.98) | Country Boy's Paradise | |
| 2 | 19 | 3 | MAKE ME FAMOUS SUMERIAN 110 (11.98) | It's Now Or Never | |
| 5 | -24 | 3 | RAY WYLIE HUBBARD BORDELLO 12003 (12,88) | The Grifter's Hymnal | |
| Ŋ | 31 | 3 | CIVIL TWILIGHT WIND-UP 13288* 19.98) | Holy Weather | |
|) | 41 | 4 | CARDENALES DE NUEVO LEON ASU/DISA 010667/UMLE (11.58) | 30 Aniversario | |
| 220 | 48 | 4 | ED SHEERAN ELEKTRA DIGITAL EX (5.98) | The A Team (EP) | |
|) | NE | w | BLACK DICE BIBBON 010* (13.58) | Mr. Impossible | |
| Ę | 7 | 2 | LOTUS PLAZA KRANKY 186* (14.50) | Spooky Action At A Distance | |
| 1971 | 22 | 3 | GOD FORBID VICTORY 660 (13.98) | Equilibrium | |
| 55 | 6 | 2 | MORGAN PAGE NETTWERK 20207 (12:58) | In The Air | |
| P | 49 | 5 | JESSE & JOY WARNER LATINA 529227 (13.98) | Con Quien Se Queda El Perro? | |
| 8 | 26 | 3 | INCOGNITO SHANACHIE 5155 (18:98) | Surreal | |
|) | NE | w | ONE DIRECTION ONE DIRECTION 5826 EX (8.98) | The Light | |
| 1 | 40 | 5 | PETER WHITE HEADS UP 32905/CONCORD (18:98) | Here We Go | |
| > | RE-E | NTRY | KNIFE PARTY EARSTORM DIG(TAL EX (2.58) | 100% No Modern Talking (EP) | |

ie best-selling albums by new or developing acts, defined as those who have never appeared on the top 100 of the Billboard 200 or the top 10 of Top R&B/Hip-Hop on Heatseeker Albums. HEATSEEKERS SONGS: The most popular songs across all formats by new or developing acts, defined as those who have never appeared heligible to appear or Heatseeker Songs. Titles are ranked by radio airplay audience inpressions as measured by Nelsen BDS, sales data as compiled by Nelsen So

HEATSEEKERS ALBUMS: The are then ineligible to appear bubsequent songs are then it

HEATSEEKERS SONGS[™]

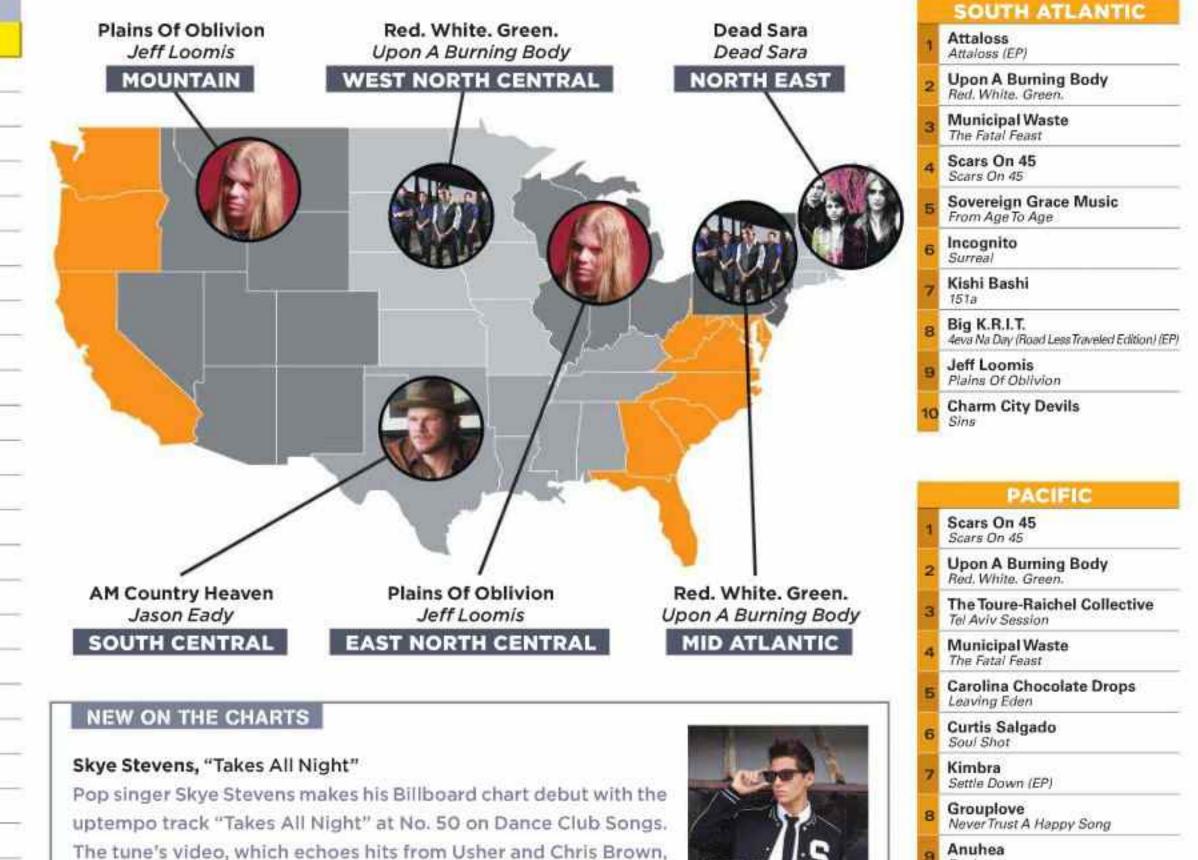
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|-----|------|-----------------|---|
| | AST | MERCS IN CHI | TITLE ARTIST IMPRINT/PROMOTION LABEL |
| 1 | 1 | 14 | |
| 2 | 2 | 11 | UP! LOVERANCE FEATURING JAMSU & SKIPPER OR 50 CENT STUDD LIFE/INTERSCOPE |
| 3 | 3 | 37 | LIGHTS ELLIE GOULDING CHERRYTREE/INTERSCOPE |
| 4 | 4 | 10 | AYY LADIES TRAVIS PORTER FEATURING TYGA PORTER HOUSE/RCA |
| 5 | 5 | 16 | YOU DON'T KNOW HER LIKE I DO BRANTLEY GILBERT VALORY |
| 6 | 7 | 18 | MIDNIGHT CITY MB3. MR3/MUTE/CAPITOL |
| 0 | :9 | 5 | TOO CLOSE ALEX CLARE UNIVERSAL REPUBLIC |
| 8 | 6 | 15 | BANGARANG SKRILLEX FEATURING SIRAH BIG BEAT/DWSLA/ATLANTIC/RRP |
| 9 | 8 | 12 | MAGIC FUTURE FEATURING T.L. FREEBANDZ/A-1/EPIC |
| 10 | 13 | 4 | DF MONSTERS AND MEN SKRIMSL EHF LAEKJARAS 1/UNIVERSAL REPUBLIC |
| 11 | 20 | 2 | CASHIN OUT CASHOUT BASES LOADED/EPIC |
| 12 | 11 | 6 | ANOTHER ROUND FAT JOE FEATURING CHRIS BROWN TERROR SQUAD |
| 13 | 12 | đ | FINE BY ME ANDY GRAMMER S-CURVE |
| 14 | 10 | 33 | SCARY MONSTERS AND NICE SPRITES SKRILLEX BIG BEAT/ATLANTIC/BRP |
| 15 | NE | W | ROXANNE JULIET SIMMS UNIVERSAL REPUBLIC |
| 16 | 14 | 3 | (KISSED YOU) GOOD NIGHT GLORIANA EMBLEM/WARNER BROS. NASHVILLE/WMN |
| 17 | 16 | 2 | IS ANYBODY OUT THERE? K'NAAN FEATURING NELLY FURTADO A&M/OCTONE/INTERSCOPE |
| 18 | 17 | 7 | WE RUN THE NIGHT NAVANA BROWN FEATURING PITBULL UNIVERSAL REPUBLIC |
| 19 | 15 | 4 | AI SE EU TE PEGO MICHEL TELO PANTANNAL/RGE/SONY MUSIC |
| 20 | 18 | 5 | BELLA THORNE WALT DISNEY |
| 21 | 24 | 11 | INTENTALO 3BALLMTY FEATURING EL BEBETO Y AMERICA SIERRA FONOVISA/UMLE |
| 22 | NE | W | JANA KRAMEB ELEKTRA NASHVILLEAWMN |
| 23 | 23 | 34 | CINEMA BENNY BENASSI FEATURING GARY GO ULIBA |
| 24 | RE-E | NTRY | GROUPLOVE CANVASBACK/ATLANTIC |
| 25 | 25 | 10 | COUGH SYRUP YOUNG THE GIANT ROADRUNNER/RRP |
| | | | |

REGIONAL HEATSEEKERS #1 ALBUMS

50

has already notched almost 1 million views on YouTube.

Head Up."



For Love

Datsik Vitamin D

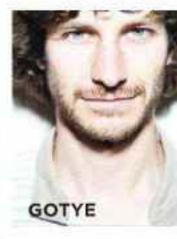
APR 28 COT 100 Billboard.

THE BILLBOARD HOT 100°

| 1 2 | WEEKS 2 WEEKS AGO | WEEKS | TITLE Artist PRODUCER/SONGWRITERO Artist MPRINT / PROMOTION LABEL MPRINT / PROMOTION LABEL MARKET CONTRACT SOMEBODYTHAT I USED TO KNOW Gotye Featuring Kimbra | CERT. | PEAK |
|--|---|--|--|-------|--|
| - | 3 | 15 | GAINER/DIGITAL W.DE BACKER (W.DE BACKER) O SAMPLES W SECONDS/FAIRFAX/UNIVERSAL REPUBLIC | - | 1 |
| 2 1 | 1 | 42 | WE ARE YOUNG FUN, J BHASKER IN RUESS A DUST, LANTONOFF, J BHASKER W OO FUELED BY RAMEN/RRP | | 1 |
| 3 3 | 4 | 14 | GLAD YOU CAME The Wanted S.MAC IS.MCCUTCHEON,W.A.HECTOR,E.DREWETT) @@ GLOBAL TALENT/MERCURY/DJMG | | 3 |
| 4 | 9 | | WHAT MAKES YOU BEAUTIFUL One Direction | | 4 |
| 5 | 2 | 3 | GREATEST GAINER/ BOYFRIEND Justin Bieber | | 2 |
| a) 1 | | | STREAMING MPOSNER//BL/MPOSNER//BICBER/M/DV/M/MUSTO/ GO/SCHOOLBO//RAYMOND BALI/PISLAND/ID/MG GREATEST WILD ONES FIG Rida Featuring Sia | Ť | - |
| | - 1 | 15 | GAINER/AIRPLAY SHAVEMELATELLARD RUDBINGMERLSR REPLANNELLI UTTRELM COUPEREMADEANI @ REEBOVATUANTC | | 6 |
| 5 | 6 | 9 | RAMI, REDONE, C. FALK ID, T. MARAJ, N.K. HAYAT, C.F.ALK, R.YACOUB, W.A. HECTORI @ YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC | | 5 |
| 3 10 | 0 10 | | CALL ME MAYBE Carly Rae Jepsen J.RAMSAY (J.RAMSAYC.R.JEPSEN,T.CROWE) GO 604/SCHOOLBOY/INTERSCOPE | | 8 |
|) (B | 5 | 17 | STRONGER (WHAT DOESN'T KILL YOU) Kelly Clarkson E-KURSTIN (J.ELOFSSON, A TAMPOSI, D.EAMSON, G. KURSTIN) @ 15/RCA | | 1 |
| 0 9 | 8 | | PART OF ME Katy Perry | | 1 |
| 0 11 | 1 11 | - | DR LUKE,MAX MARTIN,CIRKUT IK.PERRY,LGOTTWALD,MAX MARTIN,B.MCKEE) O CAPITOL TAKE CARE Drake Featuring Rihanna | - | |
| | | | ISMTHASHERASW-WARSHERARWAWAISHERARWAWAISMTHRMADIP DOFIJGUCOVBUIDS SITTLEER WENEREBORTON @YD/NGMUNP/CASHMONE/MARGA HEREIC FEEL SO CLOSE Calvin Harris | - | |
| 2 13 | 3 14 | 10 | C.HARRIS (C.HARRIS) | | 12 |
| 3 14 | 4 15 | 14 | DRIVE BY Train ESPIDNAGE,8.WALKER(PMONAHAN,E LIND,A BJORKLUND) @ COLUMBIA | • | 13 |
| 16 | 5 17 | 22 | THE MOTTO Drake Featuring Lil Wayne T-MINUS (A GRAHAM, D.CARTER, T.WILLIAMS, ARAY) © YOUNE MONEY/CASH MONEY/UNIVERSAL REPUBLIC | | 14 |
| 5 12 | 2 13 | 20 | TURN ME ON David Guetta Featuring Nicki Minaj | | 4 |
| | | | D.GUETTA.G.TUINFORT IE.DEAN,D.GUETTA.G.TUINFORT) | | |
| | | | R.B.TEDDER,N.ZANCANELLA (R.B.TEDDER,N.ZANCANELLA,B.KUTZLE,B.R.SIMMONS, J.R.) @ REBELROCK/GRAND HUSTLE/ATLANTIC | | 11 |
| 7 15 | 5 12 | H | ET.SMITH (AADKINS, ET.SMITH) O XL/COLUMBIA | 3 | 1 |
| 8 17 | 7 19 | | ASS BACK HOME Gym Class Heroes Featuring Neon Hitch BENNY BLANCUROBOPOPIGYM CLASS HEROES BLEVIN, A MAUK, D. OMEU.O., SILBERSTEINI @ DECAYDANCEFUELED BY RAMENIRPP | | 12 |
| 9 18 | 8 16 | 21 | YOUNG, WILD & FREE Snoop Dogg & Wiz Khalifa Featuring Bruno Mars | | 7 |
| 23 | | | RUMOUR HAS IT Adele | | 20 |
| 48 | | | RB.TEDDER (AADKINS, R.B.TEDDER) | - | 1000 |
| 38 | - | | UFTED (K.O.WEST,STAFT,S.ANDERSON,TTHORNTON,TEPPS,J.THOMAS,D.BEAGLEW, RILEY,R.WILLIAMS) O G.O.O.D.DEF, JAMIDJMG | | 21 |
| 2 20 | J 18 | | WE FOUND LOVE Rihanna Featuring Calvin Harris CHARRIS (CHARRIS) @ SRP/DEF JAM/IDJ/MG | 4 | 1 |
| 3 29 | 9 26 | | EYES OPEN Taylor Swift NCHAPMAN (TSWIFT) @LIONSGATE/BIG MACHINE/UNIVERSAL REPUBLIC | | 19 |
| 4 21 | 1 20 | | RACK CITY Tyga | - | 7 |
| | | | DJ MUSTARD (M.STEVENSON) O YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC CLIMAX Usher | - | 14.5 |
| 5 30 | nii wal | No. | DIPLO-IU.RAYMOND IVW: PENTZA RECHTSHAID, J.NAJERA, SFENTONI | | 25 |
| | T SHOT | 1 | SOMEBODY THAT I USED TO KNOW Glee Cast AANDERS#ASTROM.R.MI.RPHY OV.DE BACKERD @ 20TH CENTURY FOX TV/COLUMBIA | | 26 |
| 7 22 | 2 21 | 25 | GOOD FEELING FIO Rida DR LIKECORKUT (TDILLARD.LGOTTWALD.H.WALTERBISAAC.A.POURNOURI.TBERGUNG.E.JAMESLKIRG.AND.PWD0DS) @PDEBOVATIANTIC | 2 | 3 |
| 8 25 | 5 24 | n | DOMINO Jessie J | | 6 |
| | | | BIRTHDAY CAKE BIRTHOALD,CKELLY,MAX MARTIN,HWALTERI DI LAVA/UNIVERSAL REPUBLIC | | 70 |
| 9 32 | 2 30 | | DA INTERNZ (T.NASH,R.FENTYM.PALACIOS,E.CLARK) @ SRP/DEF JAM/IDJMG | | 29 |
| 9 31 | 1 39 | | DRUNK ON YOU Luke Bryan J.STEVENS (R.CLAWSON, CTOMPKINS, J.KEAR) @ CAPITOL NASHVILLE | | 30 |
| 1 26 | 5 38 | 1 | SPRINGSTEEN Eric Church | | 26 |
| 2 24 | 4 22 | 24 | INTERNATIONAL LOVE Pitbull Featuring Chris Brown | | 13 |
| 3 28 | 8 25 | - | SOULSHOCK,BIKER IA.C.PEREZ.C.SHACK,PBIKER,S.HURLEV,C.KELLY) OMR 305/POLO GROUNDS/U/RCA SEXY AND I KNOW IT LMFAO | - | |
| 9 20 | | | PARTY ROCK (SK.GORDYK.OUVER.G.M.ROBERTSON,D.J.LISTENBEE,EEBECK) OPARTY ROCK/WILLIAM/CHERRYTREE/INTERSCOPE JANCE AGAIN Jennifer Lopez Featuring Pitbull | | 1754 |
| | 1 - | | REDONE AL BURNA (N.KHAYAT,E IGLESIAS,B HAJJI,AJ JUNICIR, A.C.PEREZ) | | 27 |
| 4 27 | 4 31 | 1 | GOOD GIRL Carrie Underwood MBRIGHT (CUNDERWOOD, C. DESTEFAND, A.GORLEY) @ 19/ARISTA NASHMILLE | | |
| | | | | - | 18 |
| 5 34 | 5 34 | | A WOMAN LIKE YOU Lee Brice | | 18 33 |
| 5 34 36 | 1.2 T.C. | | USTONE,LBRICE(JBULFORD,PBARTON,J.STONE) OVER YOU Miranda Lambert | • | 33 |
| 5 34 3 36 7 35 | 5 44 | 18 | LISTONE, LBRICE (JBULFORD, PBARTON, J.STONE) OCURB OVER YOU Miranda Lambert FLIDDELL, C.AINLAY, G.WORF (MLAMBERT, B.SHELTON) ORCA NASHVILLE | • | 33 35 |
| 5 34 3 36 7 35 | 5 44 | 13 | JSTONE, LBRICE (JBULFORD, PBARTON, JSTONE) OCURB OVER YOU Miranda Lambert FLIDDELL, CAINLAY, G.WORF (MLAMBERT, B.SHELTON) OR RCA NASHVILLE BROKENHEARTED Karmin CIRKUT, E.WRIGHT (A.HEIDEMANN, N.NDONAN, R.HEAD, J.HILL, C.KELLYH, WALTER, E.WRIGHT) OE EPIC | • | 33 |
| 5 34 36 7 35 9 41 | 5 44 1 33 | 13 | USTONE,LBRICE (JBULFORD,PBARTON,J.STONE) OCURB OVER YOU Miranda Lambert FLIDDELL,C.AINLAY,G.WORF (MLAMBERT,B.SHELTON) ORCANASHVILLE BROKENHEARTED Karmin | • | 33 35 |
| 5 34 36 7 35 3 41 43 | 5 44 1 33 3 50 | 12 | JSTONE, LBRICE (JBULFORD, PBARTON, J.STONE) Image: CURB OVER YOU Miranda Lambert FLIDDELL, C. AINLAY, G. WORF (MLAMBERT, B.SHELTON) Image: CIRC ANASHVILLE BROKENHEARTED Image: CIRC ANASHVILLE CIRKUTE WRIGHT (A.HEIDEMANN, N.NDONAN, R.HEAD, J.HILL, C.KELLY, H.WALTER, E.WRIGHT) Image: CIRC ANASHVILLE FLY OVER STATES Jason Aldean MKNDX (MLDULANEY, N.THRASHER) Image: BROKEN BOW TURN UP THE MUSIC Chris Brown | • | 33 35 33 39 |
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| 5 34 36 7 35 41 43 0 43 1 37 2 39 3 42 48 | 5 44 1 33 3 50 3 27 7 32 9 45 2 36 8 52 | 13 6 8 9 55 12 43 10 | JSTONELBRICE (JBULFORD/PBARTON, JSTONE) I CURB OVER YOU Miranda Lambert FLIDDELL,C.AINLAV,G.WORF (MLAMBERT,B.SHELTON) I RCANASHVILLE BROKENHEARTED Karmin CIRKUT,E.WRIGHT (AHEIDEMANN,N.NDONAN,R.HEAD,JHILL,C.KELLYH,WALTERE,WRIGHT) I EPIC FLY OVER STATES Jason Aldean MKNDX (M.DULANEVN,THRASHER) I BROKEN BOW TURN UP THE MUSIC Chris Brown THE UNDERDOGS,FUEBO (C.M.BROWNH,J.MASON, JR.D.E.THOMAS,APALMER,M.JIMINEZ,T.COLES) I RACA PARTY ROCK ANTHEM LMFAO Featuring Lauren Bennett & GoonRock PARTY ROCK (S.K.SDROV,S.A.GORDY,J.LUSTENBEE,P.SCHRIOEDER) I PARTY ROCK/WILLIAMVCHERR/TREE/INTERSCOPE DRINK ON IT Blake Shelton SHENDRICKS (J.R.STEWART,J.ALEXANDER,R.CLAWSON) I WARNER BROS NASHMILLE/WMIN MOVES LIKE JAGGER Maroon 5 Featuring Christina Aguilera SHELBACK,BENNY BLANCO (ALEVINE, BLEVIN, AMAUK,SHELLBACK) I A&MOUCTONE/INTERSCOPE DRANK IN MY CUP Kirko Bangz SOUND M.D.B. (K.RANDLE,B.TILLMAN,R.GONZALEZ) I MGUNAUTHORIZED/WARNER BROS | | 33 35 33 39 10 1 39 1 44 |
| 5 34 36 7 35 41 43 33 43 33 43 33 43 33 43 34 43 33 43 34 43 35 45 45 45 | 5 44 1 33 3 50 3 27 7 32 9 45 2 36 8 52 | 13 6 9 55 12 43 10 36 | JSTONE LBRICE GJBULFORD PBARTON, JSTONE) © CURB OVER YOU Miranda Lambert FLIDDELLC, AINLAV, GWORF IMLAMBERT, B, SHELTON) © RCA NASHVILLE BROKENHEARTED © BROKENHEARTED CIRKUTLE, WRIGHT IA, HEIDEMAANN, N.NDONAN, RHEAD, JHILLC, KELLYH WALTER, EWRIGHT) © EIPIC FLY OVER STATES Jason Aldean MKNDX (M.DULANEV, N.THRASHER) © BROKEN BOW TURN UP THE MUSIC Chris Brown THE UNDERDOGS, FUEBO (CM, BROWN, H.J, MASON, JR, D.E.THOMAS, A PALMER, M.JHMINEZ, T.COLES) © RCA PARTY ROCK ANTHEM LMFAO Featuring Lauren Bennett & GoonRock PARTY ROCK (SK, 6DROY, S.A. 6ORDY, J.LISTENBEE, PSCHROEDER) © PARTY ROCK/WILL LAWCHERRY TREE/INTERSCOPE DRINK ON IT Blake Shelton SHENDRICKS (JLR STEWART, JALEXANDER, R.CLAWSON) © WARNER BROS NASHVILLEAVMENT MOVES LIKE JAGGER Maroon 5 Featuring Christina Aguilera SHELBACK, BENNY BLANCO (A. LEVINE, BLEVIN, A.MAUK, SHELLBACK) © A&MUCTONE/INTERSCOPE DRANK IN MY CUP Kirko Bangz SOUND M.D.B. (KRANDLE, B.TILLMAN, R.GONZALEZ) © LMGUNAUTHORIZED/WARNER BROS N** AS IN PARIS Jay Z Kanye West HIT-BOY/KWEST, MEANOLO, MEST, S.C.CARTER, C.HOLLSAMDEAN, WADDNALDSON © ROC A FELLARDCNATIONDEF, JAMUD, JME | | 33 35 33 39 10 1 39 1 39 1 44 5 |
| 5 34 36 7 35 41 43 33 43 33 43 33 43 33 43 34 43 33 43 34 43 35 45 45 45 | 5 44 1 33 3 50 3 27 7 32 9 45 2 36 8 52 5 37 | 13 6 9 55 12 43 10 36 26 | JSTONE, LBRICE (JBULFORD PBARTION, J.STONE) OCURB OVER YOU Miranda Lambert FLIDDELLI, C. AINLAY, G.WORF (MLAMBERT, B.SHELTON) O RCA NASHVILLE BROKENHEARTED Karmin CIRKUTE, WRIGHT (A. HEIDEMANN, N.NDONAN, R. HEAD, J. HILL, C. KELLYH, WALTER, EWRIGHT) O EPIC FLY OVER STATES Jason Aldean MKNDX (MLDULANEYN, THRASHER) O BROKEN BOW TURN UP THE MUSIC Chris Brown THE UNDERDOGS, FUEBO (C.M.BROWNH, J.MASON, JR, D.E. THOMAS, APALMER, M.JIMINEZ, T.COLES) O RCA PARTY ROCK ANTHEM LMFAO Featuring Lauren Bennett & GoonRock PARTY ROCK (S.K. 5DROY, S.A. 50RDY, J.LISTENBEE, P.SCHROEDER) O PARTY ROCK/WILLIAM/CHERRYTREE/INTERSCOPE DRINK ON IT Blake Shelton SHENDRICKS ILR STEWART, J.ALEXANDER, CLAWSON) O WARNER BROS NASHVILLE/MMN MOVES LIKE JAGGER Maroon 5 Featuring Christina Aguilera SHELBACK, BENNY BLANCO (A.LEVINE, BLEVIN, A.MAUK, SHELLBACK) O A&MOUCTONE/INTERSCOPE DRANK IN MY CUP Kirko Banga SOUND M.D.B. (KRANDIE, B.TILLMAN, R.GONZALEZ) Maroon 5 Featuring Christina Aguilera SOUND M.D.B. (KRANDIE, B.TILLMAN, R.GONZALEZ) O LMGUNAUTHORIZED/WARNER BROS NI** AS IN PARIS Jay Z Kanye West INF | | 33 35 33 39 10 1 39 1 44 |
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| 5 34 7 35 3 41 9 43 9 43 9 43 9 33 1 37 2 39 3 42 4 43 5 45 6 46 7 44 8 47 9 57 9 57 9 57 9 53 | 5 44 1 33 3 50 3 50 3 27 3 27 3 27 3 27 3 27 3 27 3 32 3 45 3 52 3 31 5 37 5 55 3 56 | | JSTONELBRICE (JBULFORD PBARTON, JSTONE) O CURB OVER YOU Miranda Lambert FLIDDELLCAINLAY, SWORF IMLAMBERT, B, SHELTON) O RAANASHVILLE BROKENHEARTED Karmin BROKENHEARTED Karmin DERIVET, KWIGHT IA, HEDEMAAN, M.NDONAN, R. HEAD, JHILL, C. KELLYA, WALTERE, WRIGHTI, AL HEDEMAAN, M.NDONAN, R. HEAD, JHILL, C. KELLYA, WALTERE, WRIGHTI, AL HEDEMAAN, M.NDONAN, R. HEAD, JHILL, C. KELLYA, WALTERE, WRIGHTI, AL HEDEMAAN, M.NDONAN, R. HEAD, JHILL, C. KELLYA, WALTERE, WRIGHTI, AL HEDEMAAN, M.NDONAN, R. HEAD, JHILL, C. KELLYA, WALTERE, WRIGHTI, AL HEDEMAAN, M.NDONAN, R. HEAD, JHILL, C. KELLYA, WALTERE, WRIGHTI, AL HEDEMAAN, M.NDONAN, R. HEAD, JHILL, C. KELLYA, WALTERE, WRIGHTI, AL HEDEMAAN, M.NDONAN, R. HEAD, JHILL, C. KELLYA, WALTERE, WRIGHTI, AL HEDEMAAN, M.NDONAN, R. HEAD, JHILL, C. KELLYA, WALTERE, WRIGHTI, AL HEDEMAAN, M. HEAD, JHILL, C. KELLYA, WALTERE, WRIGHTI, AL HEDEMAAN, MADONA, J. R. D.E. THOMAS, A PALMER, M.JIMINEZ, T.COLESI PARTY ROCK, ANTHEM LMFAO Featuring Lauren Bennett & GOORROck PARTY ROCK, SK, SDROV, JUSTENBEE, P.SCHROEDER) O HARTY ROCK ANTHER SHOL ALSONRO, WARNER BROS NASHMILLEWMM MOVES LIKE JAGGER Maroon 5 Featuring Christina Aguilera SHELBACK, RENNY BLANDO, ALEVINE, BLEVIN, AMAUK, SHELBACK) O ASMUTCHORMERSCOPE DRANK IN MY CUP Kirko Bangz SASHMILLEWMM SHELBACK, SHARENNE, BLEVIN, AMAUK, SHELBACK) O ASMUTCHOR SHOPALE, JANDAR DRANK IN MY CUP SUMMIT, CHOP SHOPALE, ALEVINE, ALEVINE, ALE | | 33 35 33 39 10 1 39 1 44 5 31 47 8 50 51 |
| 5 34 36 7 35 41 43 44 44 45 46 46 46 47 44 47 57 58 53 54 | 5 44 1 33 3 50 3 50 3 27 7 32 9 45 2 36 8 52 5 37 5 40 4 28 7 51 7 53 8 61 3 56 4 59 | | JSTONELBRICE (JBULFORD PBARTON, JSTONE) O CURB OVER YOU Miranda Lambert FILDDELLC, ANLANSWIRF (MLAMBERT, BISHELTON) O RAAMASWILLE BROKENHEARTED Karmin CIRKUTT, WIRGHT (JALRDECMANNUM, NDONAN, RHEAD, JHILLC, KELLYH, WAUTER, EWRIGHT) O EIRC FLY OVER STATES Jason Aldean MKNDX (MDULAHEVN, THRASHER) O BROKEN BOW TURN UP THE MUSIC Chris Brown THE UNDERDOGS, RUEBOU (C.M. BRIMWINH, J.MASON, JR., D.E. THOMAS, A PALMER, M.JIMINEZ, TCOLES) O RACA PARTY ROCK ANTHEM LMFAO Featuring Lauren Bennett & GoonRock PARTY ROCK ANTHEM LMFAO Featuring Lauren Bennett & GoonRock PARTY ROCK ANTHEM LMFAO Featuring Lauren Bennett & GoonRock PARTY ROCK ANTHEM LMFAO Featuring Lauren Bennett & GoonRock PARTY ROCK ANTHEM LMFAO Featuring Lauren Bennett & GoonRock PARTY ROCK ANTHEM LMFAO Featuring Lauren Bennett & GoonRock PARTY ROCK ANTHEM LMFAO Featuring Lauren Bennett & GoonRock PARTY ROCK ANTHEM LMFAO Featuring Lauren Bennett & GoonRock PARTY ROCK ANTHEM LMFAO Featuring Linker, Stellward SHENDBRICK SIA STEWART, ALEXANDER, CLAWSON O WARNER BROS NASHMILLAMMIN SHENDBRICK SIA STEWART, ALEXANDER, CLAWSON | | 33 35 33 39 10 1 39 1 3 3 3 3 47 3 3 47 8 50 51 52 |
| 5 34 6 36 7 35 9 41 9 43 0 33 1 37 2 39 3 42 43 43 5 45 6 46 7 44 8 47 9 57 9 57 9 53 | 5 44 1 33 3 50 3 50 3 27 7 32 9 45 2 36 8 52 5 37 5 37 5 37 5 40 4 28 7 51 7 53 8 61 3 56 4 59 | | JSTONELBRICE (JBULFORD/PBARTION, JSTONE) OCER YOU Miranda Lambert FLIDDELLCAINLAY, BWORF (MALAMBERT, B, SHELTON) ØRCANASYNULE BROKENHEARTED BROKENHEARTED SKATTIN ØROKENHEARTED Karmin OFIC FLY OVER STATES Jason Aldean MKNDX (M.DULANEYX), THRASHER) Ø BROKEN BOW THE UNDERDOSS, FJEED (C.M.BRUWN, H.J. MASON, JR, D.E. THOMAS A. PALMER, M.JIMINEZ, T.COLES) Ø RCA PARTY ROCK ANTHEM LIMFAO Featuring Lauren Bennett & GoonRock PARTY ROCK (S.K. SDRØY), S.A. SORRY, J.USTENBEE, PSCHRIDEDER) Ø PARTY ROCK (S.K. SDRØY), J.USTENBEE, PSCHRIDEDER) Ø PARTY ROCK (S.K. SDRØY), J.USTENBEE, PSCHRIDEDER) Ø PARTY ROCK SK. SDRØY, J. JUSTENBEE, PSCHRIDEDER) Ø PARTY ROCK (S.K. SDRØY), J.USTENBEE, PSCHRIDEDER) Ø PARTY ROCK MART, J.ALEXANDER R.CLAWSON) Ø VARANER BROS, NASHMILEMMENN DRINK ON IT SHENDRICKS I.L.R STEWART, J.ALEXANDER R.CLAWSON) Ø WARNER BROS, NASHMILEMMENN DRANK IN MY CUP SIENDRIZES (J. RANDUE, B.TILMAAN, BONZALEZ) Ø LIMQUNAUTHERSCHE DRANK IN MY CUP SUMMURT/CHOP SHORE, LENTILMAAN, BONZALEZ) Ø ROCA FELLAROCHARTONOUT JAMMUNE A THO USAND YEARS Ø SUMMURT/CHOP SHORE, LENTILMAAN, BONZALEZ) Ø SUMMURT/CHOP SHORE, LENTILMAAN, BONZALEZ) Ø SUMMURT/CHOP SHORE, LENTILBARK, BARDER (J. LEVINE) Ø SUMMURT/CHOP SHORE, LENTILBARK, | | 33 35 33 39 10 1 39 1 44 5 31 47 8 50 51 |
| 5 34 5 36 7 35 9 41 9 43 0 33 1 37 2 39 3 42 43 43 0 33 1 37 2 39 3 42 4 48 5 45 6 46 7 44 8 47 9 57 9 58 0 58 0 58 0 58 0 54 | 5 44 1 33 3 50 3 50 3 27 3 27 3 27 3 27 3 27 3 27 3 32 3 52 3 51 4 28 7 51 7 53 8 61 3 56 4 59 5 57 | | JLSTONEL BRICE (JBULFORD/PBARTION, JSTONE) ● CURB OVER YOU Miranda Lambert FLIDDELLC, AINLAY, GWORF (MALAMBERT, B, SHELTON) ● RCA NASHVILLE BROKENHEARTED ● REANASHVILLE BROKENHEARTED Karmin CIRKUTE WRIGHT (ALHEIDEMANN, N.N.DONAN, R.HEAD, JHILL, KELLYH WALTERE, WRIGHT) ● EPIC FLY OVER STATES Jason Aldean MKNDX (M.DULANEY)X, THRASHER) ● BROKEN BOW TURN, UP THE MUSIC Chris Brown TURN, UP THE MUSIC Chris Brown PARTY ROCK ANTHEM LMFAO Featuring Lauren Bennett & GoonRock PARTY ROCK ANTHEM LMFAO Featuring Lauren Bennett & GoonRock PARTY ROCK SLIS, SIGROY, LISTENBEE, PSCHRIDEDER) ● PARTY ROCK/MULHAMVCHERRTREE/MITERSCOPE DRINK ON IT Blake Shelton SHENDRICKS LIKE JAGGER Maroon 5 Featuring Christina Aguilera SHENDRICKS LIKE JAGGER Maroon 5 Featuring Christina Aguilera SHENDRICKS LIKE MARDER ENTLIMANA, BONZALEZY ● LMGUNAUTHRESCOPE DRANK IN MY CUP SUMMUTCHOP SHOPALZEDWARNARS SOUND MAD, B., KRANDLE BITLIMANA, BONZALEZY ● LMGUNAUTHRESCOPE OHODES (CHERRI, DHILDANK, BONZALEZY) ● LMGUNAUTHRESCOPE DRANK IN MY CUP SUMMUTCHO | | 33 35 33 39 10 1 39 1 3 3 3 3 47 3 3 47 8 50 51 52 |

| 2 | | | EKS | 않는 | TITLE | - 11 | PEAK |
|---|---------|-----------|--------|----------------|--|------|--------|
| Despite ceding the | NEEK | UNER | 2 WEED | WEEKS DN DH | PRODUCER (SONGWRITTER) IMPRINT / PROMOTION LABEL | CERT | PEA |
| top spot after six | 56 | 52 | 42 | 8 | ALONE WITH YOU Jake Owen JMDIR.CLAWSON (C.GRAWITEJ THARDING,SIMCANALLY) @RCA NASHVILLE | • | 41 |
| weeks at No. 1, the song sells more than | 57 | 62 | 60 | 1 | AYY LADIES Travis Porter Featuring Tyga MAGBERTS (D.WOODS.H.DUNCANLIMATTOX.M.STEVENSON) @ PORTER HOUSE/RCA | | 56 |
| 300,000 downloads | 58 | 40 | - | 2 | FEEL LIKE A ROCK STAR Kenny Chesney & Tim McGraw B.CANNON,K.CHESNEY ICTOMPKINS,R.CLAWSONI @BNA | | 40 |
| (333,0000 this week, down 15%) for a | 59 | 59 | 54 | 11 | STRIP Chris Brown Featuring Kevin K-MAC McCall THA BIZNESS/C.M.BROWN/K.MCCALLA.STREETER, JL.BEREALC.WHITACREJ.HENDERSON) @RCA | | 37 |
| record-extending | 60 | 56 | 47 | | SAFE & SOUND Taylor Swift Featuring The Civil Wars | | 30 |
| seventh consecutive week. | 61 | 64 | 66 | 15 | T-BONE BURNETT (T.SWIFT, J.WILLIAMS, J.P.WHITE, T-BONE BURNETT) @LIONSGATE/BIG MACHINE/UNIVERSAL REPUBLIC BETTER THAN I USED TO BE Tim McGraw | | 61 |
| ween. | 62 | 75 | 1991 | | B.GALLIMORE,T.MCGRAW (B.SIMPSON,A.GORLEY) ONE THING One Direction | | 62 |
| | | | | | RYACOUB,C.FALK (RYACOUB,C.FALK,S.KOTECHA) SEEZ IN THE TRAP Nicki Minaj Featuring 2 Chainz | | - |
| | 68 | 78 | - | 2 | KE-NDE (D.T.MARALM.JORDAN,TEPPSI @ YOUNS MONEY/CASH MONEY/UNIVERSAL REPUBLIC EVERYBODY TALKS Neon Trees | | 63 |
| No. | 64 | 65 | 70 | 5 | J.MELDA-JOHNSEN (T.GLENN,T.PAGNOTTA) MERCUPY/IDJMG | | 64 |
| 5 | 65 | 51 | - | 3 | RIGHT BY MY SIDE Nicki Minaj Featuring Chris Brown POPOAKFUPPA 123UPRODE/DTMARAJA/WWASEL/WFELDERE DEANU/ROBERTSR DOLSONI @YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC | | 51 |
| As its familiarity | 66 | 72 | 76 | - | LEAVE YOU ALONE Young Jeezy Featuring Ne-Yo WARREN 6 (J.W.JENKINS/W.GRIFFIN,S.C.SMITH.L.LISTON-SMITH) OCTE/DEF JAM/0J/MG | | 66 |
| builds—with 255,000, it passes 1 | 67 | 67 | 73 | | EVEN IF IT BREAKS YOUR HEART Eli Young Band | | 67 |
| million in downloads | 68 | 58 | 68 | | SOME NIGHTS fun. J.BHASKER (FUN. J.BHASKER) © FUELED BY RAMEWARP | | 62 |
| sold—the song storms 35–10 on | 69 | 71 | 72 | | NO HURRY Zac Brown Band | | 69 |
| On-Demand Songs | 20 | 69 | 74 | Ŧ | K.STEGALLZBROWN (Z.BROWN WDURRETTE, J.OTTO) © SOUTHERN GROUNDVATLANTIC/BIGGER PICTURE YOU DON'T KNOW HER LIKE I DO Brantley Gilbert | | 69 |
| with a 101% increase to 576,000 on- | 20 | | | | D.HUFF (B.GILBERT, J.MCCORMICK) OVALORY GIVE YOUR HEART A BREAK Demi Lovato | | 70 |
| demand streams. | \sim | 70 | - | | JALEXANDER & STEINBERG (JALEXANDER & STEINBERG) MIDNIGHT CITY M83. | | 10000 |
| | B | 74 | 75 | | A.GONZALEZ,J MELDA-JOHNSEN (A.GONZALES,M.KIBBY,J.MEDAL-JOHNSEN) | | 72 |
| 6 | 73 | 80 | 100 | | TOO CLOSE Alex Clare DIPLO,SWITCHA,RECHTSCHAID (A.CLARE,J.DUGUID) @ UNIVERSAL REPUBLIC | | 68 |
| The song charges 9-6 on Hot 100 Airplay | 74 | 66 | 63 | | CAN'T GET ENOUGH J. Cole Featuring Trey Songz B-KIDD (J.COLE-KOUYATESOUMAH) @ROC NATION/COLUMBIA | | 52 |
| with 84 million | 75 | 73 | 77 | 3 | BANGARANG Skrillex Featuring Sirah skRillex (S.MOORE) ØBI6 BEAT/OWSLA/ATLANTIC/RRP | | 72 |
| audience impressions (up 24%), spurring | 76 | 63 | - | | TAKE ITTOTHE HEAD DJ Khaled Feat. Chris Brown, Rick Ross, Nicki Minaj & Lil Wayne Terunestumietikumetikumetikusetti Linnoin Latterateri Lindon automatikusetti Christian Guite Lindon automatikusetti Christian Contractive C | | 63 |
| additional Greatest | 0 | 91 | 94 | | HYFR (HELL YEAH F****G RIGHT) Drake Featuring Lil Wayne T-MINUS(AGBAHAM.D.CARTERN.SHEBIB.T.WILLIAMS.A.PALMAN.K.SAMIRC.HILL) @YOUNG MONEY.CASHMONEY.UNIVERSAL REPUBLIC | | Π |
| Gainer nods on the Mainstream Top 40 | 78 | 76 | 69 | 7 | MAGIC Future Featuring T.I. | | 69 |
| (7-5) and Rhythmic | 79 | 85 | 91 | | K.E. ON THE TRACK IN WILBURN, K.M.ERONDUI OFREEBANDZA-VEPIC TIME IS LOVE Josh Turner | | 79 |
| (9-6) airplay charts. | 80 | 1. Carlos | 21 | | EROGERS (TSHAPIBD,TMARTIN,M.NESLER) Of MONSTERS And Men | | 80 |
| | - | 92 | 1 | | IF MONSTERS ANOMENA ARNARSSON (A RHIMARSSON BLEFSSON NBHIMARSOTR R PORIALLSSON) G SKRIMSLEHFLAB LARAS MUNVERSAL REPUBLIC CASHIN OUT CashOut | | (0.6%) |
| ALARA A | 81 | | W | 4 | DJ SPINZ (J.M.H.GIBSDN) OO BASES LOADED/EPIC | | 81 |
| | 82 | 83 | 17 | 2 | YOUNGLADD, COOL & DREIDLAUSTIN, JACARTEGENAC, M.BROWN, J.R.BIKLJOSEPHA, CLYONS, J.PERRY, B.PICKENS, M.WILENZANO) @ TERROR SOLAD | | 82 |
| 26 & 98 | 83 | RE-E | NTHY | 2 | BACK IN TIME MXINCHEN.DJ BIG SYPHEDJ BUDDHA/AC PEREZU/WRGAS,M KINCHEN.A TREJD, S ROBINSON E.MCDANIEL) O MR 305POLO GROUNDS RCA | | 79 |
| The Fox series' cast | 84 | 87 | - | | FINE BY ME Andy Grammer MRAD0SEVICH(ALIRAMMER,MRAD0SEVICH) @S-CURVE | | 84 |
| makes a historic | 85 | 82 | 83 | Ħ | SCARY MONSTERS AND NICE SPRITES Skrillex Skrillex(S.MOORE) Skrillex | • | 69 |
| return after a mid- season break: With | 86 | NE | w | 1 | ROXANNE Juliet Simms BAPPLEBERRY (STING) O UNIVERSAL REPUBLIC | | 85 |
| two debuts, the | 87 | 88 | 92 | 1 | THIS OLE BOY Craig Morgan | | 87 |
| troupe extends its record total to 200 | | 97 | Mes | | PO'DONNELLIB HAVSUPD DAVIDSON, RAKINS) ØBLACK RIVER (KISSED YOU) GOOD NIGHT Gloriana | | 88 |
| Hot 100 hits, all in | | 1000 | 00 | 18 | M SERLETICIT GOSSIN J KEARI © EMBLEM/WARNER BROS. NASHVILLE/WMN GOT MY COUNTRY ON Chris Cagle | | 89 |
| fewer than three | \sim | 95 | 98 | 3 | K.STEGALL(K.ARCHER,J.WEAVER,D.MYRICK) | | |
| years since its June 6, 2009, arrival. | 90 | NE | W | | HARMONY A.K.A. H-MONEY (H.D. SAMUELS,C. HARRELL,S.C. SMITH, A.S. LAMBERT, E.BELLINGER, W.L.ROBERTS II) | | 90 |
| 17 | 91 | 85 | 80 | 6 | SEX AIN'T BETTERTHAN LOVE Trey Songz TTANLOR, EHUGSON (TNEVERSON, TTAYLOR, EHUGSON ELEMISAN MCDOWELL EMILES A CLIFTON, SFENTON) OSONGBOOK AT LANTIC | | 80 |
| 86 | 92 | 99 | - | | IS ANYBODY OUT THERE? K'Naan Featuring Nelly Furtado SHAM & MOTESART (K.WARSAME,H.HJSSAIN,D.MOTES,M.HALLIM,E.SERRANO) @ A&MOCTONE/INTERSCOPE | | 92 |
| The second contestant on this | 93 | 93 | 88 | 4 | CREW LOVE Drake Featuring The Weekend | | 88 |
| season's NBC reality | 94 | 77 | 71 | | WHERE I COME FROM Montgomery Gentry MKN0X (R.CLAWSON,D.DAVIDSON) @ AVERAGE JOE'S | | 71 |
| competition "The Voice" debuts | 95 | 84 | 86 | 17 | MIRROR Lil Wayne Featuring Bruno Mars | | 16 |
| (45,000 downloads | 96 | RE-E | No. | | WE RUN THE NIGHT Havana Brown Featuring Pitbull | | 93 |
| sold, the highest | 97 | :00 | 95 | | ALSE EUTE PEGO Michel Telo | | 95 |
| sum of any of the show's hopefuls | \succ | - 20 | | | D.BORGES (SAXE MDIA.DYGGS) @ PANTANNAL/RGE/SONY MUSIC LATIN HUNGRY LIKE THE WOLF / RIO Glee Cast | | 1000 |
| this year). Lindsey | 98 | 114 | W | | AANDERS,PASTROM,RMURPHY (SJ.LEBON,A.TAYLOR,R.A.TAYLOR,N.J.BATES) @ 20TH CENTURY FOX TWCOLUMBIA HEART ATTACK Trey Songz | | 98 |
| Pavao previously charted with two | 99 | RE-E | NTRY | 2 | BENNY BLANCO,RICO LOVE (BLEVIN,RICO LOVE,T.NEVERSON) O SONGBOOK/ATLANTIC | | 65 |
| titles. | 100 | 100 | 89 | 11 | YOU GONNA FLY Keith Urban D.HUFF, KURBAN (J.JOHNSTON, C.LUCAS, P.BRUST) @ CAPITOL NASHVILLE | | 54 |

BETWEEN THE BULLETS GOTYE'S GOT A NO.1



Gotye tops the Billboard Hot 100 as debut entry "Somebody That I Used to Know," featuring Kimbra, lifts 2-1. With the "Glee" cast having performed its version of the song (which bows at No. 26 with 152,000 downloads sold, according to Nielsen SoundScan) on the April 10 episode and Gotye and Kimbra having sung "Somebody" on NBC's "Saturday Night Live" (April 14), the track sold 542,000 downloads in the April 9-15 tracking week. The sum is the fourth-best since SoundScan began tallying digital sales in 2003. "Somebody" also rises 2-1 on On-Demand Songs with 1.3 million streams (up 23%), according to Nielsen BDS. -Gary Trust

SALES DATA COMPILED BY

nielsen

SoundScan

AIRPLAY MONITORED BY

niclsen BDS

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|--|--|--|--|---|
| 🖁 н | IOT 100 AIRPLAY | | ROCK | COUNTRY" |
| MEEK WEEK | TITLE ARTIST IMPRINT/PROMOTION LABEL WE ARE YOUNG | 26 24 10 A WOMAN LIKE YOU | Image: State State Image: State | Image: State of the second st |
| 2 3 12 | a GLAD YOU CAME | 27 27 36 MOVES LIKE JAGGER | WE ARE YOUNG | DRUNK ON YOU |
| 3 2 14 | THE WANTED GLOBAL TALENT/MERCURY/IDJMG STRONGER (WHAT DOESN'T KILL YOU) KELLY CLARKSON 19/RCA | DRANK IN MY CUP | DRIVE BY | 3 1 9 SPRINGSTEEN |
| 4 9 | PART OF ME KATY PERRY CAPITOL | 29 29 13 DANCIN' AWAY WITH MY HEART LADY ANTEBELLUM CAPITOL NASHVILLE | TRAIN COLUMBIA | 4 5 8 GOOD GIRL CARRIE UNDERWOOD 19/ARISTA NASHVILLE |
| 5 5 17 | 7 TAKE CARE DRAKE FEAT. BHANNA YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC | 33 10 BANJO RASCAL FLATTS BIG MACHINE | 5 4 22 SET FIRE TO THE RAIN | 5 9 21 A WOMAN LIKE YOU LEE BRICE CURB |
| 6 9 9 | WILD ONES | 31 32 10 OVER YOU MIRANDA LAMBERT RCA NASHVILLE | 6 7 15 I WON'T GIVE UP | 6 B B FLY OVER STATES |
| 7 6 21 | SET FIRE TO THE RAIN | 31 8 UP! LOVERANCE STUDD LIFE/INTERSCOPE | 7 6 9 EVERYBODY TALKS NEON TREES MERCURY/IDJMG | 7 6 14 OVER YOU MIBANDA LAMBERT RCA |
| 8 12 11 | B SOMEBODY THAT I USED TO KNOW | 36 6 SO GOOD B.O.B REBELROCK/GRAND HUSTLE/ATLANTIC | B - 1 ROXANNE | 10 16 SOMETHIN' 'BOUT A TRUCK |
| 9 7 17 | 7 TURN ME ON DAVID BUETTA FEAT. NICKI MINAJ WHAT A MUSIC/ASTRALWERKS/CAPITUL | 39 8 FLY OVER STATES JASON ALDEAN BROKEN BUW | 9 8 31 PARADISE COLDPLAY CAPITOL | 9 7 17 SAFE & SOUND What swift that the CML wais LINGSATE UNVERSAL REVENICES W |
| 13 9 | STARSHIPS NICKI MINAJ YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC | 35 28 27 IT WILL RAIN BRUNO MARS SUMMIT/CHOP SHOP/ELEKTRA/ATLANTIC | 9 52 ROLLING IN THE DEEP | 10 3 2 FEEL LIKE A ROCK STAR KENNY CHESNEY & TIM MCGRAW BNA |
| 11 11 15 | 9 THE MOTTO DRAKE FEAT. LIL WAYNE YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC | 36 43 7 GOOD GIRL CARRIE UNDERWOOD 19/ARISTA NASHVILLE | 1 1 10 34 SOMEONE LIKE YOU ADELE XL/COLUMBIA | 11 11 12 DRINK ON IT BLAKE SHELTON WARNER BROS /WMN |
| 12 10 30 | WE FOUND LOVE RIHANNA FEAT. CALVIN HARRIS SRP/DEF JAM/IDJMG | 37 30 15 ALONE WITH YOU JAKE OWEN RCA NASHVILLE | 12 12 65 PUMPED UP KICKS FOSTER THE PEOPLE STARTIME/COLUMBIA | 15 9 BANJO RASCAL FLATTS BIG MACHINE |
| 13 18 5 | ADELE XL/COLUMBIA | 38 37 17 RACK CITY TYGA YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLI | The second s | 17 8 EVEN IF IT BREAKS YOUR HEAF |
| 14 8 17 | 7 ASS BACK HOME GYM CLASS HERDES FEAT. NEON HITCH DECAVIDANCE FUELED BY RAMEN/RRP | 39 40 51 PARTY ROCK ANTHEM IMFA0 PARTY ROCKAWILL LAM/CHERRYTREE/INTERSCOP | | 14 13 15 DANCIN' AWAY WITH MY HEAR LADY ANTEBELLUM CAPITOL NASHVILLE |
| 15 16 3 | BOYFRIEND JUSTIN BIEBER SCHOOLBOY/RAYMOND BRAUN/ISLAND/IDJMG | 40 35 10 TURN UP THE MUSIC CHRIS BROWN RCA | 15 17 27 SHAKE IT OUT FLORENCE + THE MACHINE UNIVERSAL REPUBLIC | 15 12 25 RED SOLO CUP TOBY KEITH SHOW DOG-UNIVERSAL |
| 16 15 9 | FEEL SO CLOSE CALVIN HARRIS ULTRA | 53 3 EYES OPEN TAYLOR SWIFT LIONSGATE/BIG MACHINEUNIVERSAL REPUBLIC SEXY AND I KNOW IT | | |
| 21 11 | | 42 36 31 LMFAD PARTY ROCK/WILL.LAM/CHERRYTREE/INTERSCOPI | | |
| 18 14 25 | FLO RIDA PDE BOV/ATLANTIC | CALL ME MAYPE | | |
| 19 17 22 | JESSIE J LAVA/UNIVERSAL REPUBLIC | CARLY RAE JEPSEN 664/SCHOOLBOY/INTERSCOPE | TITLE SAN ARTIST IMPRINT/PROMOTION LABEL | |
| 20 22 7 | | YOUNG JEEZY FEAT. NE-YO CTE/DEF JAM/IDJMG | MERCY | DANZA KUDURO |
| 21 23 8 | RIHANNA FEAT, CHRIS BROWN SRP/DEF JAM/IDJMG | 46 45 10 DEFTER THAN TOSED TO BE TIM MCGRAW CURB | SO GOOD | AI SE EU TE PEGO |
| 22 26 5 | ONE DIRECTION SYCO/COLUMBIA | FAT JOE FEAT. CHRIS BROWN TERROR SOUND | B.O.B REBELROCK/GRAND HUSTLE/ATLANTIC | FOLLOW THE LEADER |
| 25 12 | BLAKE SHELTON WARNER BROS: NASHVILLE/WMN | 40 92 12 RIHANNA FEAT. JAY-Z SRP/DEF JAM/IDJMG | 4 3 27 YOUNG, WILD & FREE | 4 3 119 I KNOW YOU WANT ME (CALLE OCH |
| 24 20 21 | YOUNG, WILD & FREE | KIP MOORE MCA NASHVILLE | SNOOP DOGG & WIZ KKALIFA FEAT. BRUNO MARS ROSTRUWATLANTIC | 5 4 101 WAKA WAKA (THIS TIME FOR AFRIC |
| 25 19 20 | SINDOP DOGE & WIZ KHALIFA FEAT. BROKO MARE SOSTRUM.OUGOVSTYLE, ATLANTICRIP. | 50 41 16 CHRIS BROWN FEAT. KEVIN MCCALL RCA | 6 5 21 RACK CITY | 6 5 5 DUTTY LOVE |
| \sim | | | BIRTHDAY CAKE BIRTHDAY CAKE BIRTHDAY CAKE | 7 6 119 HIPS DON'T LIE SHAKIRA FEAT. WYCLEF JEAN EPIC/SONY MUSIC LATIN |
| () H | IOT DIGITAL SONGS | | B 10 B CLIMAX USHER RCA | 8 8 33 PROMISE ROMEO SANTOS FEAT, USHER SONY MUSIC LATH |
| | | | | Management of the second s |
| | | | FADED | 9 9 23 INTENTALO IBALINITY FEAT EL REPETIT Y AMERICA SERBA FONDOSSAN |
| WEEK WEEK WEEK WEEK | TITLE | STATE TITLE | FADED TYSA FEAT LIL WAYNE YOUNS MONEYCASH MONEYUM/VERSAL REFUBLIC BEEZ IN THE TRAP | 3 3 3BALLMTY FEAT. EL BEBETU Y AMERICA SERRA FONOVISA/U BON, BON |
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| AND A LANG AND AND AND AND AND AND AND AND AND AND | 4 SOMEBODYTHAT I USED TO KNOW I WE OTHERAL INBRANKES Y SECHESTARIUUN RELETIED. 5 WE ARE YOUNG FUN. FEAT. JANELLE MONAE FUELED BY RAMEN/RRP | 26 25 8 GOOD GIRL CARRIE UNDERWOOD 10/ARISTA NASHVILLE 27 29 33 SEXY AND I KNOW IT LIMFAO PARTY ROCKWILLLAM/CHERRYTREE/INTERSCOPE | 9 11 14 FADED TYSA FEAT. LIL WAYNE YOUNS MONEY/CASH MONEY/UNIVERSAL REFUBLIC 10 15 2 BEEZ IN THE TRAP NIXEI MINIAJ FEAT. 2 CHAINE YOUNG MONEY/CASH MONEY/UNIVERSAL REFUBLIC | 10 7 76 BON, BON PITBULL MR. 305/FAMOUS ARTIST/SONY MUSIC LATIN BAILANDO POR EL MUNDO |
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| 1 2 14 2 1 14 3 4 9 4 3 3 5 5 8 6 5 9 7 8 7 13 9 15 2 10 1 11 10 17 12 11 13 13 13 8 14 12 8 15 9 9 16 20 4 17 17 7 18 16 5 19 14 2 20 21 2 | 4 SOMEBODYTHAT I USED TO KNOW 4 WE ARE YOUNG 6 FUN FEAT JANELLE MONAE FUELED BY RAMEN/RRP 7 WHAT MAKES YOU BEAUTIFUL 8 DATE MAKES YOU BEAUTIFUL 9 UNAT MAKES YOU BEAUTIFUL 9 JUSTIN BIEBER SCHOULBOY/RAMMOND BRAUN/SLANG/JUMES 8 CALL ME MAYBE 9 JUSTIN BIEBER SCHOULBOY/RAMMOND BRAUN/SLANG/JUMES 9 RUNK MINAJ YUUNG MUNEY/CASH MUNEY/UNIVERSAL REPUBLIC 9 NILD ONES 9 RUND MANEY/CASH MUNEY/UNIVERSAL REPUBLIC 9 NULD ONES 9 NULD ONES 9 NULD ONES 9 NOREBODY THAT I USED TO KNOW 9 KAWYE WEST BIG SEANL PUSHA T.2 CHAINZ BUDUD/DEF JAMIDJMS 9 SOMEBODY THAT I USED TO KNOW 9 RERCY 1 SOMEBODY THAT I USED TO KNOW 1 SEAN SCHOLUMBIA 7 TRAIN COLUMBIA 8 SOMEBODY THAT I USED TO KNOW 9 RENGE (WHAT DOESN'T KILL YOU) 1 KEINY CLARKSON 19/RCA 9 DRIVE BY 1 | Image: Set Set Set Set Set Set Set Set Set Set | 9 11 14 FADED TWA HEAT LIK WANNE YUJUKS WINNYY CASH MUNDYANANTERAJ, HEPHELIC 10 15 2 BEELZINANT, HAT TEA TANKA WICH MANA HEAT ZOMAK YUJUKS WINNYY CASH MUNDYANATERSAJ, HEPHELIC 13 18 10 DRANK IN MY CUP KIRKO BANAGZ LIMAGUNAUTHORIZED/WAARNER BROS. 12 13 16 TALK THAT TALK RIHAANNA FEAT. JAY 2 SIPPOEF JAMA/DJIMS 13 14 36 NI**AS IN PARIS JAY 2 KANYE WEST RIGG-AFELJARIC LIATUKUDEF JAMA/DJIMS 14 7 2 KICH MAN HEAT COME WAARNER BROSS. 15 8 2 TAKE IT TO THE HEAD 15 8 2 TAKE IT TO THE HEAD 14 7 2 RICH MAN HEAT COME WAARNER BROSS. 14 7 2 RICH MAN HEAT COME WAARNER BROSS. 15 8 2 TAKE IT TO THE HEAD 16 8 7 TAKE IT TO THE HEAD 17 17 MAN BROSS | 9 9 7 3 HALIMIT FEAT. EL BEBETU Y AMERICA SEERA FORUVISAUL 10 7 75 BON, BON 11 10 2 75 BAILANDO POR EL MUNDO 11 10 24 BAILANDO POR EL MUNDO Juan MASAN FEAT PITBULL & EL CATA SONY MUSIC LATIN 12 12 15 CORREI JESSE & JOY WARNER LATINA 13 11 84 PHTEULL FEAT. LIL JON FAMOUS ARTIST/TVT 14 13 119 HEROE 15 14 28 LOVUMBA (PRESTIGE) 16 14 28 LOVUMBA (PRESTIGE) 17 14 28 MASAN FEAT EL BERO 18 19 MEROLI FIGLESIAS INTERSCOPE/UMLE 19 20 18 MASAN FEAT PITSTICABEL 10 2 18 MASAN FEAT PITSTICABEL 11 21 21 119 SOMEWHERE OVER THE PEGO MICHIE TEL PARTAINALMARG/JOONY AUGRE LINKS SALINAR 10 2 18 SANTA MARIA (DEL BUEN AYRI GOTAN PROJECT CASABLANCA/UNIVERSAL/UMR 13 18 SANTA MARIA (DEL BUEN AVRIC/UNIVERSAL/UMR 14 |
| 1 2 14 2 1 14 3 4 9 4 3 3 5 5 5 9 6 5 9 7 8 7 13 9 15 2 10 1 11 10 17 12 11 13 8 14 12 1 1 15 9 9 9 15 9 9 1 15 9 9 1 15 9 9 1 16 20 4 1 17 17 7 18 16 5 19 14 2 20 21 2 21 18 2 22 23 23 | 4 SOMEBODYTHAT I USED TO KNOW 4 WE ARE YOUNG 6 FUN. FEAT. JANELLE MONAE FUELED BY RAMEN/RRP 7 WHAT MAKES YOU BEAUTIFUL 8 ONFEDIDIN SYCO/COLUMBIA 9 ONE DIRECTION SYCO/COLUMBIA 9 ONE DIRECTION SYCO/COLUMBIA 9 DISTIN BIEBER SCHOOLBOWRAMMOND BRAUM/SLAND/DUNG 9 RATE MAKES YOU BEAUTIFUL 9 NUM MAKES YOU BEAUTIFUL 9 NUM MAKES YOU BEAUTIFUL 9 NUM MAKES YOU BEAUTIFUL 9 NUM MAY YOUNG MOREY/CASH MONEYUM/SLAND/DUNG 9 NUM MUNA YOUNG MOREY/CASH MONEYUM/SLAND/DUNG 9 NUM MAY YOUNG MOREY/CASH MONEYUM/SLAND/DUNG 9 NUM WILD ONES 9 NUM HANTED GLOBAL TALENT/MERCURY/JOLIME 9 NUM WILD ONES 9 NUM WILD ALEAST DO'N KANDU 9 NUM YOUNG KANDU 9 NUM YOUNG KANDU 9 NUM YOUNG KANDU 9 NUM YOUNG KANDU | Image: Set Set Set Set Set Set Set Set Set Set | 9 11 14 FAD ED 10 15 2 BEATLIL WANNE YUJUSE WINNYCKASH MANEYAMATERAL REFIELD 10 15 2 BEATLIL WANNE YUJUSE WINNYCKASH MANEYAMATERAL REFIELD 13 18 10 DRANK IN MY CUP 13 18 10 DRANK IN MY CUP 13 14 36 RIAK THAT TALK 14 7 2 RIGHT BY MY SUIDE 15 2 TAKE IT TO THE HEAD 16 2 TAKE IT TO THE HEAD 17 11 17 MENNATER AND AND AND AND AND AND AND AND AND AND | 9 3 X3 MALIMITY FEAT. EL BEBETU Y AMERICA SEERA FURUIVISAU 10 7 75 BON, BON 11 10 2 75 BON, BON 11 10 24 BALLANDO POR EL MUNDO 11 10 24 BALLANDO POR EL MUNDO 12 12 15 CORREI JESSE & JOY WARNER LATINA THE ANTHEM BALL FEAT. UL JON FAMOUS ARTIST/TVT 14 13 11 B4 PITBULL FEAT. UL JON FAMOUS ARTIST/TVT HEROE ENROUE IGLESIAS INTERSCOPE/JUMLE LOVUMBA (PRESTIGE) 15 14 28 LOVUMBA (PRESTIGE) DADDY YANKEE EL CARTEL 10 2 18 TITLE AFIST IMPRIMENTABEL 11 12 18 SOMEWHER EV CORT HE RAMAGANY MUSIOLINAL 2 1119 SOMEWHER EV CORT HE RAMAGANY MUSIOLINAL 3 18 SOMEWHER EV CONT HE RAMAGANY MUSIOLINAL 3 18 SOMEWHER EV CONT HE RAMAGANY MUSIOLINAL 3 18 GOTAN PROJECT CASABLANCA/UNIVER |

| NEEK | AST VEEK | VEEKS ON CHT | TITLE ARTIST IMPRINT / PROMOTION LABEL | CERT. | THIS |
|------|-------------|-----------------|---|-------|------|
| 0 | 2 | 14 | SOMEBODYTHAT I USED TO KNOW | | 26 |
| 2 | 1 | 16 | | | 27 |
| 1000 | | | FUN. FEAT. JANELLE MONAE FUELED BY RAMEN/RRP WHAT MAKES YOU BEAUTIFUL | 1000 | |
| 3 | 4 | 9 | ONE DIRECTION SYCO/COLUMBIA | | 28 |
| 4 | 3 | 3 | BOYFRIEND JUSTIN BIEBER SCHOOLBOV/RAYMOND BRAUW/SLANG/IDJ/MG | • | 29 |
| 6 | Б | 8 | CALL ME MAYBE CARLY RAE JEPSEN 604/SCHOOLBOY/INTERSCOPE | | 30 |
| 6 | 5 | 9 | STARSHIPS NICKI MINAJ YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC | | 31 |
| 0 | B | 13 | WILD ONES FLO RIDA FEAT. SIA POE BOY/ATLANTIC | | 32 |
| 8 | 7 | 13 | GLAD YOU CAME THE WANTED GLOBAL TALENT/MERCURY/IDJMG | | 38 |
| 9 | 15 | 2 | MERCY KANYE WEST, BIG SEAN, PUSKA T, 2 CHAINZ G.O.D.D.DEF JAMIDJMG | | 34 |
| 10 | - | 1 | SOMEBODY THAT I USED TO KNOW GLEE CAST 20TH CENTURY FOX TV/COLUMBIA | | 35 |
| 11 | 10 | 17 | STRONGER (WHAT DOESN'T KILL YOU) KELLY CLARKSON 19/RCA | - | 36 |
| 12 | 11 | 13 | DRIVE BY TRAIN COLUMBIA | • | 37 |
| 13 | 13 | 8 | FEEL SO CLOSE CALVIN HARRIS ULTRA | | 38 |
| 14 | 12 | 8 | SO GOOD B.O.B REBELROCK/GRAND HUSTLE/ATLANTIC | | 39 |
| 15 | 9 | 9 | PART OF ME KATY PERRY CAPITOL | | 40 |
| 16 | 20 | 4 | EYES OPEN TAYLOR SWIFT LIONSGATE/BIG MACHINE/UNIVERSAL REPUBLIC | | 41 |
| Ø | 17 | 7 | DRUNK ON YOU LUKE BRYAN CAPITOL NASHVILLE | | 42 |
| 18 | 16 | б | SPRINGSTEEN ERIC CHURCH EMI NASHVILLE | | 43 |
| 19 | 14 | 2 | JENNIFER LOPEZ FEAT. PITBULL EPIC | | 44 |
| 20 | 21 | 22 | THE MOTTO DRAKE FEAT LIL WAYNE YOUNG MUNEY/CASH MONEY/UMIVERSAL REPUBLIC | | 45 |
| 21 | 18 | 27 | YOUNG, WILD & FREE SHOOP DOGG & WIZ KHALIFA FEAT, BRUND MARS ROSTRUMATUANTIC/RRP | | 46 |
| 22 | 23 | 22 | TAKE CARE DRAKE FEAT RHANNA YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC | | 47 |
| 23 | 31 | 12 | RUMOUR HAS IT ADELE XL/COLUMBIA | | 48 |
| 24 | 27 | 5 | BROKENHEARTED KARMIN EPIC | | 49 |
| 25 | 24 | 20 | RACK CITY TYGA YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC | | 50 |

| | | | and the second second second second second second second second second second second second second second second | |
|------|------|-----------------|--|------|
| WEEK | WEEK | WEEKS ON CHT | TITLE ARTIST IMPRINT / PROMOTION LABEL | CERT |
| 26 | 25 | 8 | GOOD GIRL CARRIE UNDERWOOD 19/ARISTA NASHVILLE | • |
| 27 | 29 | 33 | SEXY AND I KNOW IT | |
| 28 | 30 | 15 | ASS BACK HOME | |
| 29 | 22 | 20 | TURN ME ON DAVID QUETTA FEAT. NICKI MINAJ WHAT A MUSIC/ASTRALWERKS/CAPITOL | |
| 30 | 26 | 36 | SET FIRE TO THE RAIN | E |
| 31 | 38 | 8 | BIRTHDAY CAKE RIHANNA SRP/DEF JAM/IDJMG | |
| 32 | 45 | 15 | I WON'T GIVE UP | |
| 38 | 37 | - 14 | A WOMAN LIKE YOU | • |
| 34 | 44 | 7 | CLIMAX USHER RCA | |
| 35 | 35 | 7 | FLY OVER STATES | |
| 36 | 52 | 3 | ONE THING ONE DIRECTION SYCO/COLUMBIA | |
| 37 | 51 | 11 | LIGHTS ELLE GOULDING CHERRYTREE/INTERSCOPE | • |
| 38 | 32 | 11 | OVER YOU MIRANDA LAMBERT RCA NASHVILLE | |
| 39 | 34 | 9 | TURN UP THE MUSIC CHRIS BROWN RCA | |
| 40 | 47 | -11 | FADED TYDA FLAT UL WAYNE YOUNG WONEY/CASH WONEY/UNIVERSAL REPUBLIC | |
| 41 | 40 | 26 | A THOUSAND YEARS | • |
| 42 | 43 | 8 | SOMETHIN' 'BOUT A TRUCK | |
| 43 | 33 | 14 | SAFE & SOUND TWO IS SNIT HAT THE CALL WAREL DISCUTTINE MACHINEUW/DEAL REPUBLIC | |
| - | 49 | 26 | DOMINO JESSIE J LAVA/UNIVERSAL REPUBLIC | C |
| 45 | 41 | 55 | PARTY ROCK ANTHEM | E |
| 46 | 42 | 5 | EVERYBODY TALKS | |
| 47 | 57 | 5 | TOO CLOSE ALEX CLARE UNIVERSAL REPUBLIC | |
| 48 | | ¥. | ROXANNE JULIET SIMMS UNIVERSAL REPUBLIC | |
| 49 | 19 | ż | FEEL LIKE A ROCK STAR | |
| 50 | 39 | 21 | INTERNATIONAL LOVE PITEULL FEAT. CHRIS BROWN MR. 305/POLD GROUNDS/J/RCA | |
| | | | | |

APR POP/ADULT/ROCK Billboard.

AIRPLAY MONITORED BY nicisen

BOS

MAINSTREAM TOP 40 WE ARE YOUNG FUN. FEAT JANELLE MONAE (FUELED BY RAMEN/RRP. GLAD YOU CAME 2 14 10 THE WANTED (GLOBAL TALENT/MERCURY/IDJMG) PART OF ME 9 4 KATY PERRY (CAPITOL) STRONGER (WHAT DOESN'T KILL YOU) 3 14 4 KELLY CLARKSON (19/RCA) GREATEST WILD ONES GAINER FLO RIDA FEAT SIA (POE BOY/ATLANTIC) 5 TURN ME ON 5 18 6 DAVID QUETTA FEAT. NICKI MINAJ (WHAT A MUSIC/ASTRALWERKS-CAPITOL) ASS BACK HOME 6 20 7 GYM CLASS HERGES FEAT. MOON HITCH (DECAYDANCE/FUELED BY RAMEN/REP) FEEL SO CLOSE 8 9 CALVIN HARRIS (ULTRA) WHAT MAKES YOU BEAUTIFUL 9 12 ONE DIRECTION (SYCO/COLUMBIA) TAKE CARE 10 8 13 DRAKE FEAT, RHANNA (YOUNG MONEY CASH WONEY UNIVERSAL REPUBLIC) STARSHIPS 11 9 NICKI MINAJ (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC) BOYFRIEND 12 13 3 JUSTIN BIEBER (SCHOOLBOY/RAYMONE) BRAUN/ISLAND/IDJMG) RUMOUR HAS IT 16 6 13 ADELE (XL/COLUMBIA) SOMEBODY THAT I USED TO KNOW 14 17 6 GOTYE FEAT. KIMBRA (GAMPLES 'W' SECONDS FAIRFAILUNIVERSAL REPUBLIC) SET FIRE TO THE RAIN 10 20 15 ADELE (XL/COLUMBIA) BROKENHEARTED 19 8 16 KARMIN (EPIC) DRIVE BY 17 18 12 TRAIN (COLUMBIA) CALL ME MAYBE 18 22 5 CARLY RAE JEPSEN (604/SCHOOLBOY/INTERSCOPE) SO GOOD 19 21 6 **B.O.B** (REBELROCK/GRAND HUSTLE/ATLANTIC) EYES OPEN 20 24 3 TAYLOR SWIFT (LIONSGATE/BIG MACHINE/UNIVERSAL REPUBLIC) DANCE AGAIN 21 25 3 JENNIFER LOPEZ FEAT. PITBULL (EPIC) YOUNG, WILD & FREE 22 20 18 SNOOP DOGE & WIZ INHALIFA FEAT. BRUND MARE (ROSTRUM DOGENSTYLE ATLANTIC RAP) TURN UP THE MUSIC 23 23 10 CHRIS BROWN (RCA) LIGHTS 24 27 6 ELLIE GOULDING (CHERRYTREE/INTERSCOPE) BACK IN TIME

CONTEMPORARY

| NEEK | AST WEEK | WEEKS ON CHT | TITLE ARTIST (IMPRINT / PROMOTION LABEL) |
|------|-------------|-----------------|--|
| 0 | 1 | 16 | |
| 2 | 2 | 30 | BRIGHTER THAN THE SUN COLBRE CAILLAT (UNIVERSAL REPUBLIC) |
| 3 | 5 | 42 | GOOD LIFE INTERSCOPE) |
| 4 | 3 | 35 | JUST A KISS LADY ANTEBELLUM (CAPITOL NASHVILLE/CAPITOL) |
| 5 | 4 | 32 | MR. KNOW IT ALL KELLY CLARKSON (19/RCA) |
| 6 | 6 | 34 | ADELE (XL/COLUMBIA) |
| 0 | 8 | 11 | STRONGER (WHAT DOESN'T KILL YOU) KELLY CLARKSON (19/RCA) |
| 0 | 7 | 16 | KATY PERRY (CAPITOL) |
| 9 | 10 | 19 | BAVIN DEBRAW (J/RCA) |
| 10 | :9 | 36 | MOVES LIKE JAGGER MARCON 5 FEAT, CHRISTINA AQUILERA (ASM/OCTONE/INTERSCOPE) |
| 11 | 11 | 招 | IT WILL RAIN BRUND MARS (SUMMIT/CHOP SHOP/ELEKTRA/ATLANTIC) |
| 12 | 12 | 14 | A THOUSAND YEARS CHRISTINA PERRI (SUMMIT/CHOP SHOP/ATLANTIC/RRP) |
| 13 | 13 | 16 | DAVID GUETTA FEAT. USHER (WHAT A MUSIC/ASTRALWERKS/CAPITOL) |
| 14 | 15 | 10 | DRIVE BY TRAIN (COLUMBIA) |
| 15 | 14 | 25 | SEAL (REPRISE/WARNER BROS.) |
| 10 | 16 | 15 | DAUGHTRY (19/RCA) |
| 17 | 17 | 8 | JESSIE J (LAVA/UNIVERSAL REPUBLIC) |
| 18 | 18 | 12 | WE FOUND LOVE RIHANNA FEAT. CALVIN HARBIS (SRP/DEF JAM/IDJMG) |
| 19 | 19 | 7 | GREATEST GAINER LONEL INCHE FEAT. SHAMA TWAN ANTROLOGY NATIONAL COL |
| 20 | 20 | 5 | RUMOUR HAS IT ADELE (XL/COLUMBIA) |
| 21 | 22 | 3 | I WON'T GIVE UP JASON MRAZ (ATLANTIC/BRP) |
| 22 | 24 | 3 | EYES OPEN TAYLOR SWIFT (LIONSGATE/BIG MACHINE/UNIVERSAL REPUBLIC) |
| 23 | 25 | 5 | PART OF ME KATY PERRY (CAPITOL) |
| 24 | 23 | 8 | 3 WORDS ELLIOTT YAMIN (PURPOSE/EONE) |
| 25 | 26 | 11 | HONESTY WHITNEY WOLANIN (TOPNOTCH) |

HI GG WE ARE YOUNG SOMEBODY THAT I USED TO KNOW 1 19 2 GOTYE FEAT, KIMBRA (SAMPLES 1/ SECONDE FWRFAX UNIVERSAL REPUBLIC) BULLY 3 3 15 SHINEDOWN (ATLANTIC) GOLD ON THE CEILING 4 4 11 THE BLACK KEYS (NDRESUCH/WARNER BROS THESE DAYS 5 28 5 FOO FIGHTERS (ROSWELL/RCA) LONELY BOY 6 25 6 THE BLACK KEYS (NONESUCH/WARNER BROS.) TONGUE TIED **GROUPLOVE** (CANVASBACK/ATLANTIC) I LIKE IT 8 20 11 FOXY SHAZAM (I.R.S./CAPITOL DON'T STOP (COLOR ON THE WALLS) 9 16 26 FOSTER THE PEOPLE (STARTIME/COLUMBIA) MIDNIGHT CITY 10 20 10 MB3. (M83/MUTE/CAPITOL) LIVE TO RISE 22 11 SOUNDGARDEN (HOLLYWOOD NO RESOLUTION 14 12 SEETHER (WIND-UP) LOOK AROUND 15 10 13 RED HOT CHILI PEPPERS (WARNER BROS) FACE TO THE FLOOR 9 29 14 CHEVELLE (EPIC) EVERYBODY TALKS 17 16 15 NEON TREES (MERCURY/IDJMG) 21 15 LITTLE TALKS 16 OF MONSTERS AND MEN (SKRIMS), EHF LACKJARAS LUNIVERSAL REPUBLIC PARADISE 14 31 17 COLOPLAY (CAPITOL) BULLET IN MY HAND 12 26 18 REDLIGHT KING (HOLLYWOOD SATELLITE 11 21 19 RISE AGAINST (DGC/INTERSCOPE) HATS OFF TO THE BULL 20 29 CHEVELLE (EPIC) THIS MEANS WAR 21 28 9 NICKELBACK (ROADRUNNER/RRP) IT'S TIME 22 34 6 IMAGINE DRAGONS (KIDINAKORNER/INTERSCOPE) LOVE BITES (SO DO I) 23 24 11 HALESTORM (ATLANTIC) SIMPLE SONG 25 14 24 THE SHINS (AURAL APOTHECARY/COLUMBIA) CHARLIE BROWN

26 12

25

ROCK SONGS

| ĢĂ | | Al | LTERNATIVE |
|--|--|--|---|
| THIS | LAST WEEK | WEEKS ON CHT | TITLE ABTIST (IMPRINT / PROMOTION LABEL) |
| 0 | 1 | 20 | WE ARE YOUNG |
| 2 | 2 | 19 | SOMEBODY THAT I USED TO KNOW BOTYE FEAT, KIMINA SAMPLES IN SECONDER FARFAX UNIVERSAL REPUBLIC |
| 3 | 4 | 19 | TONGUE TIED GROUPLOVE (CANVASBACK/ATLANTIC) |
| 0 | 3 | 12 | GOLD ON THE CEILING THE BLACK KEYS (NONESUCH/WARNER BROS.) |
| G | 5 | 19 | MIDNIGHT CITY M83. (M83/MUTE/CAPITOL) |
| G | 6 | 17 | LITTLE TALKS |
| õ | 7 | 18 | EVERYBODY TALKS |
| ŏ | 13 | 10 | LOOK AROUND |
| 9 | 11 | 29 | THESE DAYS |
| 10 | 9 | 25 | FOO FIGHTERS (ROSWELL/RCA) |
| 11 | 8 | 27 | THE BLACK KEYS (NONESUCH/WARNER BROS.) NOT YOUR FAULT |
| 0////0 | 100 | Section 1 | AWOLNATION (RED BULL) DON'T STOP (COLOR ON THE WALLS) |
| 12 | 10 | 22 | FOSTER THE PEOPLE (STARTIME/COLUMBIA) BLOODY MARY (NERVE ENDINGS) |
| 13 | 19 | 3 | SILVERSUN PICKUPS (DANGERBIRD) |
| 14 | 14 | 14 | THE SHINS (AURAL APOTHECARY/COLUMBIA) |
| 0 | 15 | 13 | COLOPLAY (CAPITOL) |
| œ | 17 | 8 | IT'S TIME IMAGINE DRAGONS (KIDINAKORNER/INTERSCOPE) |
| 17 | 16 | 15 | BULLY SHINEDOWN (ATLANTIC) |
| 18 | 18 | 12 | BABY COME HOME BUSH (ZUMA ROCK/EQNE) |
| Ð | 28 | 2 | GREATEST LIVE TO RISE GAINER SOUNDGARDEN (HOLLYWOOD) |
| 20 | 23 | 3 | SPREAD TOO THIN THE DIRTY HEADS (FIVE SEVEN) |
| 21 | 21 | 11 | I LIKE IT FOXY SHAZAM (I.R.S./CAPITOL) |
| | | | BLOOD FOR POPPIES |
| 22 | 24 | 3 | GARBAGE (STUNVOLUME) |
| 22 23 | 24 22 | 3 | 100 THE THE STATE OF THE STATE OF THE STATE OF THE STATE |
| - | Contraction of the | C.C. | GARBAGE (STUNVOLUME) FIRE ESCAPE CIVIL TWILIGHT (WIND-UP) ANNA SUN |
| 28 | 22 25 20 | 10 6 11 | GARBAGE (STUNVOLUME) FIRE ESCAPE CIVIL TWILIGHT (WIND-UP) |
| 23 24 25 | 22 25 20 | 10 6 11 | GARBAGE (STUNVOLUME) FIRE ESCAPE CIVIL TWILIGHT (WIND-UP) ANNA SUN WALK THE MOON (RCA) LOVE INTERRUPTION JACK WHITE (THIRD MAN/COLUMBIA) |
| 23 24 25 | 22 25 20 | 10 6 11 | GARBAGE (STUNVOLUME) FIRE ESCAPE CIVIL TWILIGHT (WIND-UP) ANNA SUN WALK THE MOON (RCA) LOVE INTERRUPTION JACK WHITE (THIRD MAN/COLUMBIA) RIPLE A TITLE ARTIST (IMPRINT / PROMOTION LABEL) SOMEBODY THAT I USED TO KNOW |
| 23 24 25 A | 22 25 20 | 10 6 11 | GARBAGE (STUNVOLUME) FIRE ESCAPE CIVIL TWILIGHT (WIND-UP) ANNA SUN WALK THE MOON (RCA) LOVE INTERRUPTION JACK WHITE (THIRD MAN/COLUMBIA) SACK WHITE (THIRD MAN/COLUMBIA) TITLE ARTIST (IMPRINT / PROMOTION LABEL) SOMEBODY THAT I USED TO KNOW OTHERAL KNEW (DIAPLES Y SECOND RAPIAL INTERAL REPORTS WE ARE YOUNG |
| 23 24 25 (C) 25 | 22 25 20 551 | 10 6 11 Stanson 18 | GARBAGE (STUNVOLUME) FIRE ESCAPE CIVIL TWILIGHT (WIND-UP) ANNA SUN WALK THE MOON (RCA) LOVE INTERRUPTION JACK WHITE (THIRD MAN/COLUMBIA) SIMPLE SONG FUN. FEAT. JANELLE MONAE (FUELED BY RAMEN/RRP) SIMPLE SONG |
| 23 24 25 4 311 1 2 | 22 25 20 SMI 1 2 | 10 6 11 SMBM 18 10 | GARBAGE (STUNVOLUME) FIRE ESCAPE CIVIL TWILIGHT (WIND-UP) ANNA SUN WALK THE MOON (RCA) LOVE INTERRUPTION JACK WHITE (THIRO MAN/COLUMBIA) ACK WHITE (THIRO MAN/COLUMBIA) SOMEBODY THAT I USED TO KNOW OTHERAL IMPRIME FOUNDES Y BECOME FAMILY IMPRESS WE ARE YOUNG FUN. FEAT. JANELLE MONAE (FUELED BY RAMEN/RRP) SIMPLE SONG THE SHINS (AURAL APOTHECARY/COLUMBIA) SHADOW DAYS |
| 23 25 25 25 25 25 25 25 25 25 25 25 25 25 | 22 25 20 1 1 2 3 | 10 6 11 8 10 18 10 14 | GARBAGE (STUNVOLUME) FIRE ESCAPE CIVIL TWILIGHT (WIND-UP) ANNA SUN WALK THE MOON (RCA) LOVE INTERRUPTION JACK WHITE (THIRD MAN/COLUMBIA) COVE INTERRUPTION JACK WHITE (THIRD MAN/COLUMBIA) SOME COLUMBIA SOME BODY THAT I USED TO KNOW OTHERAL MARK TOLAPLES Y SECOND FRAMEN/RRP) SIMPLE SONG FUN. FEAT. JANELLE MONAE (FUELED BY RAMEN/RRP) SIMPLE SONG THE SHINS (AURAL APOTHECARY/COLUMBIA) SHADOW DAYS JOHN MAYER (COLUMBIA) GOLD ON THE CEILING |
| 23 24 25 25 25 25 25 25 25 25 25 25 25 25 25 | 22 25 20 50 1 2 3 4 | 10 6 11 8 10 10 14 7 | GARBAGE (STUNVOLUME) FIRE ESCAPE CIVIL TWILIGHT (WIND-UP) ANNA SUN WALK THE MOON (RCA) LOVE INTERRUPTION JACK WHITE (THIRD MAN/COLUMBIA) COMPANY OF THE THIRD MAN/COLUMBIA) COMPANY OF THE THIRD MAN/COLUMBIA) TITLE ARTIST (IMPRIMT / PROMOTION LABEL) SOMEBODY THAT I USED TO KNOW COMPANY OF THE COLUMBIA (FUELED BY RAMEN/RRP) SIMPLE SONG THE SHINS (AURAL APOTHECARY/COLUMBIA) SHADOW DAYS JOHN MAYER (COLUMBIA) GOLD ON THE CEILING THE BLACK KEYS (NONESUCH/WARNER BROS.) HAPPY PILLS |
| 23 24 25 4 25 4 25 4 25 4 25 4 25 4 25 4 | 22 25 20 1 10 10 | 10 6 11 8 10 10 14 7 11 | GARBAGE (STUNVOLUME) FIRE ESCAPE CIVIL TWILIGHT (WIND-UP) ANNA SUN WALK THE MOON (RCA) LOVE INTERRUPTION JACK WHITE (THIRD MAN/COLUMBIA) COLUMBIA ACK WHITE (THIRD MAN/COLUMBIA) COLUMBIA ACK WHITE (THIRD MAN/COLUMBIA) COLUMBIA SOMEBODY THAT I USED TO KNOW COLUMBIA COTTERAL WARA COLUMBIA COTTERAL WARA COLUMBIA SIMPLE SONG THE SHINS (AURAL APOTHECARY/COLUMBIA) SHADOW DAYS JOHN MAYER (COLUMBIA) COLUMBIA GOLD ON THE CEILING THE BLACK KEYS (NONESUCH/WARNER BROS.) HAPPY PILLS NORAH JONES (BLUE NOTE/CAPITOL) LITTLE TALKS |
| 23 24 25 25 25 25 25 25 25 25 25 25 25 25 25 | 22 25 20 5∭ 1 2 3 4 10 7 | 10 6 11 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 | GARBAGE (STUNVOLUME) FIRE ESCAPE CIVIL TWILIGHT (WIND-UP) ANNA SUN WALK THE MOON (RCA) LOVE INTERRUPTION JACK WHITE (THIRD MAN/COLUMBIA) COVE INTERRUPTION JACK WHITE (THIRD MAN/COLUMBIA) COVE INTERRUPTION LABEL) TITLE ARTIST (IMPRIMT / PROMOTION LABEL) SOMEBODY THAT I USED TO KNOW OTHERAL MANA (SUBLES & BECKERASTRESHIERAR REPARTS) SOMEBODY THAT I USED TO KNOW OTHERAL MANA (SUBLES & BECKERASTRESHIERAR REPARTS) SIMPLE SONG THE SHINS (AURAL APOTHECARY/COLUMBIA) SHADOW DAYS JOHN MAYER (COLUMBIA) GOLD ON THE CEILING THE BLACK KEYS (NONESUCH/WARNER BROS.) HAPPY PILLS NORAH JONES (BLUE NOTE/CAPITOL) LITTLE TALKS OF MONSTERS AND MEN (SHRIMSE DIF LABCARKS SUDIVERSAL REPORTION |
| 23 24 25 25 25 25 25 25 25 25 25 25 25 25 25 | 22 25 20 1 1 2 3 4 10 7 6 | 10 6 11 8 10 10 14 7 11 7 | GARBAGE (STUNVOLUME) FIRE ESCAPE CIVIL TWILIGHT (WIND-UP) ANNA SUN WALK THE MOON (RCA) LOVE INTERRUPTION JACK WHITE (THIRO MAN/COLUMBIA) COVE INTERRUPTION JACK WHITE (THIRO MAN/COLUMBIA) COVE INTERRUPTION JACK WHITE (THIRO MAN/COLUMBIA) COVE INTERRUPTION LABEL) SOMEBODY THAT I USED TO KNOW OFFICIAL KARA, (SUPLES Y SECOND RATACLEWICKAR HERALD) WE ARE YOUNG FUN. FEAT. JANELLE MONAE (FUELED BY RAMEN/RRP) SIMPLE SONG THE SHINS (AURAL APOTHECARY/COLUMBIA) SHADOW DAYS JOHN MAYER (COLUMBIA) GOLD ON THE CEILING THE BLACK KEYS (NONESUCH/WARNER BROS.) HAPPY PILLS NORAH JONES (BLUE NOTE/CAPITOL) LITTLE TALKS OF MONSTOR AND MEN (SHORMEL DIF (ADCUMAS 1: UNIVERSAL REPORTED HABAMA SHAKES (ATO/RED) CHARLIE BROWN |
| 23 24 25 25 26 26 27 20 20 20 20 20 20 20 20 20 20 20 20 20 | 22 25 20 5∭ 1 2 3 4 10 7 6 9 | 10 6 11 8 10 18 10 14 7 11 7 13 11 | GARBAGE (STUNVOLUME) FIRE ESCAPE CIVIL TWILIGHT (WIND-UP) ANNA SUN WALK THE MOON (RCA) LOVE INTERRUPTION JACK WHITE (THIRD MAN/COLUMBIA) COVE INTERRUPTION JACK WHITE (THIRD MAN/COLUMBIA) SOMEBODY THAT I USED TO KNOW OTHER IN MOUNT (SUPPLIES V SICCOME MARKED METHOD WE ARE YOUNG FUN. FEAT, JANELLE MONAE (FUELED BY RAMEN/RRP) SIMPLE SONG THE SHINS (AURAL APOTHECARY/COLUMBIA) SHADOW DAYS JOHN MAYER (COLUMBIA) GOLD ON THE CEILING THE BLACK KEYS (MONESUCH/WARNER BROS.) HAPPY PILLS NORAH JONES (BLUE NOTE/CAPITOL) LITTLE TALKS OF MONSTERS AND MEN (SPRIMEL DIF LADCUMRS SUMVERSAL REPORTE HABAMA SHAKES (ATO/RED) CHARLIE BROWN COLDPLAY (CAPITOL) DRIVE BY |
| 23 24 25 25 26 27 20 20 20 20 20 20 20 20 20 20 20 20 20 | 22 25 20 30 1 2 3 4 10 7 6 9 5 | 10 6 11 8 10 18 10 14 7 11 7 13 11 14 | GARBAGE (STURVOLUME) FIRE ESCAPE CIVIL TWILIGHT (WIND-UP) ANNA SUN WALK THE MOON (RCA) LOVE INTERRUPTION JACK WHITE (THIRD MAN/COLUMBIA) ACK WHITE (THIRD MAN/COLUMBIA) ACK WHITE (THIRD MAN/COLUMBIA) ACK WHITE (THIRD MAN/COLUMBIA) ACK WHITE (THIRD MAN/COLUMBIA) TITLE ARTIST (MPRINT / PROMOTION LABEL) MORE SOMEBODY THAT I USED TO KNOW OTHER LABOR (FUELED BY RAMEN/RRP) SOMEBODY THAT I USED TO KNOW OTHER LABOR (FUELED BY RAMEN/RRP) SIMPLE SONG THE SHINS (AURAL ADDITHECARY/COLUMBIA) SHADOW DAYS JOHN MAYER (COLUMBIA) GOLD ON THE CEILING THE BLACK KEYS (NONESUCH/WARNER BROS.) HAPPY PILLS NORAH JONES (BLUE NOTE/CAPITOL) LITLE TALKS OF MONSTERS AND MEN (SPRINGL DFF (ADCUMPAS SUMVERSAL REPORTED HOLD ON ALABAMA SHAKES (ATO/RED) CHARLIE BROWN COLDPLAY (CAPITOL) DRIVE BY TRAIN (COLUMBIA) WATCHING YOU WATCH HIM |
| 23 24 25 25 21 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 | 22 25 20 30 1 2 3 4 10 7 5 8 12 | 10 6 11 8 10 18 10 14 7 11 7 13 11 14 14 14 14 14 | GARBAGE (STUNVOLUME) FIRE ESCAPE CIVIL TWILIGHT (WIND-UP) ANNA SUN WALK THE MOON (RCA) LOVE INTERRUPTION JACK WHITE (THIRD MAN/COLUMBIA) REPERSION (RCA) COVE INTERRUPTION JACK WHITE (THIRD MAN/COLUMBIA) REPERSION REPERSION REPERSION REPERSION REPERSION FILE SONG THE SHINS (AURAL APOTHECARY/COLUMBIA) SHADOW DAYS JOHN MAYER (COLUMBIA) GOLD ON THE CEILING THE BLACK KEYS (NONESUCH/WARNER BROS.) HAPPY PILLS NORAH JONES (BLUE NOTE/CAPITOL) LITTLE TALKS OF MONSTERS AND MEN (SHRINGL ENF LARCAPISS 1: UNIVERSAL REPORTED HOLD ON ALABAMA SHAKES (ATO/RED) CHARLIE BROWN COLDPLAY (CAPITOL) DRIVE BY TRAIN (COLUMBIA) WATCHING YOU WATCH HIM ERC HUTCHINSON (LET'S BREAK RECORDS/WARNER BROS.) |
| 23 24 25 25 21 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 | 22 25 20 1 2 3 4 10 7 6 9 5 8 12 11 | 10 6 11 11 8880 18 10 14 7 11 7 13 11 14 14 14 14 14 26 | GARBAGE (STUNVOLUME) FIRE ESCAPE CIVIL TWILIGHT (WIND-UP) ANNA SUN WALK THE MOON (RCA) LOVE INTERRUPTION JACK WHITE (THIRD MAN/COLUMBIA) CUPEER ACK WHITE (THIRD MAN/COLUMBIA) CUPEER ACK WHITE (THIRD MAN/COLUMBIA) CUPEER ACK WHITE (THIRD MAN/COLUMBIA) CUPEER ACK WHITE (THIRD MAN/COLUMBIA) SIMPLE SONG THE SHINS (AURAL APOTHECARY/COLUMBIA) SIMPLE SONG THE SHINS (AURAL APOTHECARY/COLUMBIA) SIMPLE SONG THE SHINS (AURAL APOTHECARY/COLUMBIA) SIMPLE SONG THE SHINS (AURAL APOTHECARY/COLUMBIA) SHADOW DAYS JOHN MAYER (COLUMBIA) GOLD ON THE CEILING THE BLACK KEYS (NONESUCH/WARNER BROS.) HAPPY PILLS NORAH JONES (BLUE NOTE/CAPITOL) LITTLE TALKS OF MONSTERS AND MEN (SIGNMES DEF (ADC, MARS 1: DINVERSAL REPORTE HARMA SHAKES (ATO/RED) CHARLIE BROWN COLDPLAY (CAPITOL) DRIVE BY TRAIN (COLUMBIA) WATCHING YOU WATCH HIM ERIC MUTCHINSION (LET'S BREAK RECORDS/WARNER BROS. SHAKE IT OUT FLORENCE + THE MACHINE (UNIVERSAL REPUBLIC) IT'S TIME |
| 23 24 25 25 2 2 2 3 4 3 4 3 4 3 4 3 3 4 3 3 4 3 3 4 3 3 4 3 3 4 3 3 4 3 3 4 3 3 4 3 3 4 3 3 4 3 3 4 3 3 4 3 10 11 11 12 11 11 11 11 11 11 11 11 11 11 | 22 25 20 10 1 2 3 4 10 7 5 8 12 11 16 | 10 6 11 5 5 5 5 5 5 5 5 5 5 5 5 5 | GARBAGE (STUNVOLUME) FIRE ESCAPE CIVIL TWILIGHT (WIND-UP) ANNA SUN WALK THE MOON (RCA) LOVE INTERRUPTION JACK WHITE (THIRD MAN/COLUMBIA) REPORT ACK WHITE (THIRD MAN/COLUMBIA) REPORT ACK WHITE (THIRD MAN/COLUMBIA) REPORT SOMEBODY THAT I USED TO KNOW OTY REF. IMARK (DIPLES V SECONS SAMAL MY CHEAL REPORT WE ARE YOUNG FUN. FEAT. JANELLE MONAE (FUELED BY RAMEN/RRP) SIMPLE SONG THE SHINS (A(RAL APOTHECARY/COLUMBIA) SHADOW DAYS JOHN MAYER (COLUMBIA) GOLD ON THE CEILING THE BLACK KEYS (NONESUCH/WARNER BROS.) HAPPY PILLS NORAH JONES (BLUE NOTE/CAPITOL) LITTLE TALKS OF MONSTERS AND MEN /BRIMME ENF LADCUARS SUMVERSAL REPORT HOLD ON ALABAMA SHAKES (ATO/RED) CHARLIE BROWN COLDPLAY (CAPITOL) DRIVE BY TRAIN (COLUMBIA) WATCHING YOU WATCH HIM ENC MUTCHINSON (LET'S BREAK RECORDS/WARNER BROS.) HAKE IT OUT FLORENCE + THE MACHINE (UNIVERSAL REPUBLIC) IT'S TIME MAGINE DRAGONS (KIDIMAKORNER, MITERSCOPE) THE WALK |
| 23 24 25 25 21 2 2 2 2 2 3 4 2 5 6 7 6 7 6 7 8 9 10 11 12 12 13 14 | 22 25 20 1 2 1 2 3 4 10 7 5 4 10 7 6 9 5 8 12 11 16 13 | 10 6 11 8 10 18 10 14 7 11 7 13 11 14 14 14 14 26 4 29 | GARBAGE (STUNVOLUME) FIRE ESCAPE CIVIL TWILIGHT (WIND-UP) ANNA SUN WALK THE MOON (RCA) LOVE INTERRUPTION JACK WHITE (THIRD MAN/COLUMBIA) REPLEX FIFLE ARTIST (IMPRENT / PROMOTION LABEL) SOMEBODY THAT I USED TO KNOW OTYPE RAL WARK (OUPLES V SECONS SAMALINE (FIGURE) WE ARE YOUNG FUN. FEAT, JANELLE MONAE (FUELED BY RAMEN/RRP) SIMPLE SONG THE SHINS (A(RAL APOTHECARY/COLUMBIA) SHADOW DAYS JOHN MAYER (COLUMBIA) GOLD ON THE CEILING THE BLACK KEYS (NONESUCH/WARNER BROS.) HAPPY PILLS NORAH JONES (BLUE NOTE/CAPITOL) LITTLE TALKS OF MONSTERS AND MEN / SPRIME ENF LADCLARAS SUDIVERSAL REPORTE HOLD ON ALABAMA SHAKES (ATO/RED) CHARLIE BROWN COLDILAY (CAPITOL) DRIVE BY TRAIN (COLUMBIA) WATCHING YOU WATCH HIM ERC MUTCHINSON (LET'S BREAK RECORDS/WARNER BROS.) HAKE IT OUT FLORENCE + THE MACHINE (UNIVERSAL REPUBLIC) IT'S TIME IMAGINE DRAGONS (KIDIMAKORNER/INTERSCOPE) |
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| 23 24 25 25 21 21 2 2 3 4 5 6 7 8 9 10 11 12 6 7 8 9 10 11 12 13 14 15 16 17 10 | 22 25 20 1 2 3 4 10 7 5 8 12 11 7 6 9 5 8 12 11 16 13 15 14 17 18 | 10 6 11 5 5 5 5 5 5 5 5 5 5 5 5 5 | EARBAGE (STUDYOLUME) FIRE ESCAPE CIVIL TWILIGHT (WIND-UP) ANNA SUN WALK THE MOON (RCA) LOVE INTERRUPTION JACK WHITE (THIRD MAN/COLUMBIA) COVE INTERRUPTION JACK WHITE (THIRD MAN/COLUMBIA) COVE INTERRUPTION LABEL! SOMEBODY THAT I USED TO KNOW OTTARL KURK (OUPLES & SECOND ADVIAUMENT WE ARE YOUNG FUN. FEAT. JANELLE MONAE (FUELED BY RAMEN/RRP) SIMPLE SONG THE SIMPLE SONG SILLENCED SIMPLES TO SIMPLES TO SIMPLES TO SIMPLES SIMPLE SONG THE SIMPLE SONG SILLENCE ON THE CEILING THE WALK MAYER (COLUMBIA) SILLENCED BY THE NIGHT KEANE (CHERRYTREE/INTERSOPE) SILLENCED BY THE NIGHT KEANE (CHERRYTREE/INTERSOPE) |
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| 25 | 33 | 2 | PITBULL (MR. 305/POLO GROUNDS/RCA) |
|----|--------|----|---|
| 26 | 29 | 7 | THE MOTTO BRAKE FEAT. LL WAYNE (YOUND MONEY CASH MONEY UNIVERSAL REPUBLIC) |
| 27 | 30 | 6 | IS ANYBODY OUT THERE K'NAAN FEAT NELLY FURTADO (A6M/OCTONE/INTERSCOPE) |
| 28 | 32 | 5 | GIVE YOUR HEART A BREAK DEMI LOVATO (HOLLYWOOD) |
| 29 | 31 | 7 | WE RUN THE NIGHT HAVANA BROWN FEAT. PITBULL (UNIVERSAL REPUBLIC) |
| 30 | 35 | 4 | YOUNG HOMIE CHRIS RENE (SYCO/EPIC) |
| 31 | 34 | 4 | F U BETTA NEON HITCH (REPRISE/WARNER BROS.) |
| 32 | 26 | 7 | TALK THAT TALK RIHANNA FEAT. JAY-Z (SRP/DEF JAM/IDJMG) |
| 33 | 28 | 12 | A THOUSAND YEARS CHRISTINA PERRI (SUMMIT/CHOP SHOP/ATLANTIC/RRP) |
| 34 | 39 | 2 | HONESTLY HOT CHELLE RAE (RCA) |
| 35 | 36 | 2 | F***ING BEST SONG EVERR WALLPAPER. (THE BOARDWALK/EPIC) |
| 36 | 38 | 2 | CLIMAX USHER (RCA) |
| 37 | - 20 | W | TITANIUM DAVID GUETTA FEAT. SIA (WHAT A MUSIC/ASTRALWERKS/CAPITOL |
| 38 | 10 | w | GIRL GONE WILD MADONNA (LIVE NATION/INTERSCOPE) |
| 39 | 37 | 9 | NAKED DEV & ENRIQUE IGLESIAS (INDIE-POP/UNIVERSAL REPUBLIC |
| 40 | 40 NEW | | SHE DOESN'T MIND SEAN PAUL (VP/ATLANTIC) |

25 33 2

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

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



| ł | 20 | are. | WHITNEY WOLANIN (TOPNOTCH) | 20 | 28 | 12 | COLOPLAY (CA |
|---|----|-----------------|---|---------|--|---|---------------------------------|
| | | | | 26 | 23 | 20 | NOT YOU AWOLNATION |
| |) | | | 27 | 33 | 12 | BABY CO BUSH (ZUMA F |
| | | al | DULT TOP 40 | 28 | 30 | 7 | YOU'RE A |
| 1 | | CHT | TITLE | 29 | RE-E | NTRY | THIS TIM EVANS BLUE (3 |
| | | WEEKS ON CHT | ARTIST (IMPRINT / PROMOTION LABEL) | 30 | 38 | 3 | BLOODY SILVERSUN PIC |
| 1 | 1 | 15 | 7WKS KELLY CLARKSON (10/RCA) | 31 | 35 | 9 | HURRICA THEORY OF A D |
| | 2 | 14 | TRAIN (COLUMBIA) | 32 | 27 | 18 | EYES WII STAIND (FLIP// |
| | 5 | 7 | FUN FEAT, JANELLE MONAE (FUELED BY RAMEN/RRP) | 33 | 32 | 13 | IN MY BL |
| | 4 | 9 | PART OF ME KATY PERRY (CAPITOL) | 34 | HOT | SHOT But | LEVITATE |
| | 7 | 8 | RUMOUR HAS IT ADELE (XL/COLUMBIA) | 35 | 36 | 4 | SPREAD |
| | 3 | 22 | SET FIRE TO THE RAIN ADELE (XL/COLUMBIA) | 36 | 31 | 17 | THE DIRTY HE |
| | 9 | 11 | SOMEBODY THAT I USED TO KNOW BOTYE FEAT. KIMBRA (SAMPLES IN BECONDS FAIRFAX UNVERSAL REPUBLIC) | 37 | 39 | 11 | BOSS'S |
| | 6 | 18 | DOMINO JESSIE J (LAVA/UNIVERSAL REPUBLIC) | 38 | 40 | 8 | POP EVIL (EON |
| | 8 | 23 | A THOUSAND YEARS CHRISTINA PERRI (SUMMIT/CHOP SHOP/ATLANTIC/RRP) | 39 | 41 | 4 | BLOOD F |
| | 11 | 13 | I WON'T GIVE UP JASON MRAZ (ATLANTIC/RRP) | 40 | -44 | 3 | BRIDGE |
| | 15 | 8 | GLAD YOU CAME THE WANTED (GLOBAL TALENT/MERCURY/IDJMG) | - | 46 | 2 | FOO FIGHTERS |
| | 14 | 20 | FINE BY ME ANDY GRAMMER (S-CURVE) | 42 | Contraction of the local division of the loc | W | I COME |
| | 13 | 24 | WE FOUND LOVE RIHANNA FEAT. CALVIN HARRIS (SRP/DEF JAM/IDJMG) | 43 | | ew | ROCKY N |
| | 18 | 3 | EYES OPEN TAYLOR SWIFT (LIONSGATE/BIG MACHINE/UNIVERSAL REPUBLIC) | 44 | 37 | | LOVE INT |
| | 17 | 7 | SHADOW DAYS JOHN MAYER (COLUMBIA) | 45 | 1000 | W | LET THE |
| | 16 | 12 | LULLABY NICKELBACK (ROADRUNNER/RRP) | 46 | 43 | 7 | THOUSAND FO |
| | 20 | 14 | RUN MATT NATHANSON FEAT, SUBARLAND (ACROBAT, VANGUARD/CAPITOL) | 47 | 48 | 6 | FIRE ESC |
| | 19 | 12 | BETTER THAN I KNOW MYSELF ADAM LAMBERT (19/RCA) | 48 | 42 | 7 | RACE YO |
| | 21 | 21 | GOOD FEELING FLD RIDA (POE BOY/ATLANTIC) | 49 | 45 | 14 | DRIVE BY |
| | 22 | 14 | TONIGHT IS THE NIGHT DUTASIGHT (WARNER BROS.) | | 49 | 4 | AFTERLI |
| | 23 | 18 | LOVE YOU LIKE A LOVE SONG SELENA GOMEZ & THE SCENE (HOLLYWOOD) | (50) | 48 | (399.0) | SWITCHFOOT (|
| | 24 | 9 | IF YOU EVER COME BACK THE SCRIPT (PHONOGENIC/EPIC) | | | 100 C C C C C C C C C C C C C C C C C C | pers notch the |
| | 25 | 10 | WATCHING YOU WATCH HIM ERIC HUTCHINSON (LET'S BREAK RECORDS,WARNER BROS.) | | | | native top 10, With the ad |
| | 30 | 3 | WHAT MAKES YOU BEAUTIFUL ONE DIRECTION (SYCO/COLUMBIA) | group p | lasses | UZ (| 23) for the mo |
| | 26 | 11 | SHIPS IN THE NIGHT MAT KEARNEY (AWARE/UNIVERSAL REPUBLIC) | | | | t's 1988 launc of the Red Ho |
| | | - | HIT INTERACTION CONTRACTOR (NO. 1000 (1000) | Pepper | s' top | 10s | ave hit No. 1. |

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| 29 RE-ENTRY THIS TIME IT'S DIFFERENT EVANS BLUE (SOUNDS+SIGHTS) 30 38 3 30 38 3 31 35 9 HURRICANE THEORY OF A DEADMAN (E04/ROADRUNNER/RRP) 32 27 18 EYES WIDE OPEN STAIND (FLIP/ATLANTIC) 33 32 13 34 HOT SHOT LEVITATE HOLLYWOOD UNDEAD (AAM/OCTOME/INTERSCOPE) 35 36 4 SPREAD TOO THIN THE DIRTY HEADS (FIVE SEVEN) 36 31 17 THE WAITING ONE ALL THAT REMAINS (PROSTHETIC/RAZOR & TIE) | » |
|---|-------|
| 33 12 BUSH (ZUMA ROCK/EONE) 28 30 7 YOU'RE A LIE SLASH FEAT MYLES KENNEDIV & THE CONSPREATORS (OK HAVDICA 29 REFENTRY THIS TIME IT'S DIFFERENT 20 REFENTRY EVANS BLUE (SOUNDS + SIGHTS) 30 38 3 31 35 9 HURRICANE THEORY OF A DEADMAN (BOA/ROADRUNNER/RRP) 32 27 18 EYES WIDE OPEN STAIND (FLIP/ATLANTIC) 33 32 13 34 HOT SHOT LEVITATE 401 SHOT LEVITATE 402 MOD UNDERD (ALL ON THIN THE DIRTY HEADS (FIVE SEVEN) 35 36 4 SPREAD TOO THIN 36 31 37 39 38 31 | » |
| 28 30 7 YOU'RE A LIE 29 REFENTRY THIS TIME IT'S DIFFERENT 29 REFENTRY THIS TIME IT'S DIFFERENT 30 38 3 BLOODY MARY (NERVE ENDINGS 30 38 3 BLOODY MARY (NERVE ENDINGS 31 35 9 HURRICANE 11 35 9 HURRICANE 12 27 18 EYES WIDE OPEN 33 32 13 IN MY BLOOD 34 HOT SHOT LEVITATE 135 36 4 SPREAD TOO THIN 36 31 17 THE WAITING ONE 36 31 17 THE WAITING ONE 37 39 11 BOSS'S DAUGHTER | » |
| 29 REFENTRY THIS TIME IT'S DIFFERENT EVANS BLUE (SOUNDS + SIGHTS) 30 38 3 BLOODY MARY (NERVE ENDINGS SILVERSUN PICKUPS (DANGERBIRD) 31 35 9 HURRICANE THEORY OF A DEADMAN (BOA/ROADRUNNER/RRP) 32 27 18 EYES WIDE OPEN STAIND (FLIP/ATLANTIC) 33 32 13 IN MY BLOOD BLACK STONE CHERRY (IN DE GOOT/ROADRUNNER/RR 34 HOT SHOT DESUT LEVITATE HOLLYWOOD UNDEAD (AMM/OCTOME/INTERSCOPE) 35 36 4 SPREAD TOO THIN THE DIRTY HEADS (FIVE SEVEN) 36 31 17 THE WAITING ONE ALL THAT REMAINS (PROSTHETIC/RAZOR & TIE) 37 39 11 BOSS'S DAUGHTER | » |
| 29 RODINI EVANS BLUE (SOUNDS + SIGHTS) 30 38 3 BLOODY MARY (NERVE ENDINGS SILVERSUN PICKUPS (DANGERBIRD) 31 35 9 HURRICANE THEORY OF A DEADMAN (BOA/ROADRUNNER/RRP) 32 27 18 EYES WIDE OPEN STAIND (FLIP/ATLANTIC) 33 32 13 IN MY BLOOD BLACK STOWE CHERRY (IN DE GOOT/ROADRUNNER/RR 34 HOT SHOT DESUT LEVITATE HOLLYWOOD UNDEAD (AAM/OCTOME/INTERSCOPE) 35 36 4 SPREAD TOO THIN THE DIRTY HEADS (FIVE SEVEN) 36 31 17 THE WAITING ONE ALL THAT REMAINS (PROSTHETIC/RAZOR & TIE) 37 39 11 BOSS'S DAUGHTER | |
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| 35 36 4 SPREAD TOO THIN THE DIRTY HEADS (FIVE SEVEN) 36 31 17 THE WAITING ONE ALL THAT REMAINS (PROSTHETIC/RAZOR & TIE) 37 39 11 BOSS'S DAUGHTER | _ |
| 36 31 17 THE WAITING ONE ALL THAT REMAINS (PROSTHETIC/RAZOR & TIE) 37 39 11 BOSS'S DAUGHTER | |
| 30 11 ALL THAT REMAINS (PROSTHETIC/RAZOR & TIE) 37 30 11 BOSS'S DAUGHTER | _ |
| | _ |
| | _ |
| 3B 40 8 SHE'S THE WOMAN VAN HALEN (INTERSCOPE) | |
| 39 41 4 BLOOD FOR POPPIES GARBAGE (STUNVOLUME) | |
| 44 3 BRIDGE BURNING FOO FIGHTERS (ROSWELL/RCA) | |
| 46 2 STILL COUNTING VOLBEAT (MASCOT/VERTIGO/UNIVERSAL REPUBLIC) | |
| 42 NEW I COME ALIVE THE USED (ANGER/HOPELESS) | |
| 43 NEW BOCKY MOUNTAIN WAY GODSMACK (UNIVERSAL REPUBLIC) | |
| 44 37 11 LOVE INTERRUPTION | |
| 45 NEW LET THE SPARKS FLY THOUSAND FOOT KRUTCH (TEK) | |
| 46 43 7 SHADOW DAYS | 2 |
| 48 6 FIRE ESCAPE CIVIL TWILIGHT (WIND-UP) | |
| 48 42 7 RACE YOU TO THE BOTTOM | _ |
| 49 45 14 DRIVE BY | |
| | |
| 50 49 4 AFTERLIFE SWITCHFOOT (LOWERCASE PEOPLE/ATLANTIC) | - |

Billeoard COUNTRY APR 2012

The group scores

while looking to extend its active

singles. The fifth

hit from You Get

Albums) follows

chart leaders "As She's Walking

Away," "Colder

Weather," "Knee

Deep" and "Keep

From the Act of

Valor: The Album soundtrack, the

song opens as the

royalties from the

track-released by

Relativity Music and

worked to country stations by his label

Capitol Nashville-

to the Navy SEAL Foundation.

Hot Shot Debut. Urban will donate

Me in Mind."

What You Give (No. 12 on Top Country

No. 1 streak to eight

its 10th top 10,

HOT COUNTRY SONGS[™]

AIRPLAY MONITORED BY

nielsen

BDS

SALES DATA COMPILED BY

niclsen

SoundScan

| 題 | WEEK | 2 WEEKS | WEEKS | TITLE PRODUCER (SONGWRITER) | Artist | CENT | PEAK |
|----|------|---------|-------|---|--|------|------|
| 1 | 2 | 3 | 17 | DRINK ON IT SHENDRICKS (J.R.STEWART_JALEXANDER.R.GLAWSON) | Blake Shelton @WARNER BROS.AVMN | | 1 |
| 2 | 1 | 2 | 28 | A WOMAN LIKE YOU J.STONE,LBRICE (J.BULFORD,PBARTON,J.STONE) | Lee Brice O CURB | • | 1 |
| 3 | 4 | 4 | 19 | DANCIN' AWAY WITH MY HEART PWORLEY, LADY ANTEBELLUM (D. HAYWOOD, C. KELLEY, H. SCOTT, J. KEARS | Lady Antebellum @ CAPITOL NASHVILLE | | 3 |
| 4 | 5 | 7 | 17 | OVER YOU FLIDDELLC AINLAY, G.WORF IM LAMBERT, B. SHELTON) | Miranda Lambert | | 4 |
| 6 | 6 | 6 | 16 | BANJO D.HUFF, BASCAL FLATTS (T.MARTIN, W.MOBLEY, N.THRASHER) | Rascal Flatts @ BIG MACHINE | | 5 |
| 6 | 7 | 9 | 16 | GREATEST GAINER MIKNOX (M.D.GLANEY, N.THRASHER) | Jason Aldean @ BROKEN BOW | | 6 |
| 7 | 3 | 1 | 25 | ALONE WITH YOU J.MOLR.CLAWSON (C.GRAVITTJ.THARDING,S.MCANALLY) | Jake Owen | • | ĩ |
| 8 | 8 | 10 | | GOOD GIRL MBRIGHT (CUNDERWOOD, C. DESTEFAND, A.GORLEY) | Carrie Underwood | | 8 |
| 0 | 11 | 12 | 13 | NO HURRY KSTEGALLZBROWN (ZBROWN/W.DURBETTE_J.DTTO) | Zac Brown Band | | 9 |
| 10 | 10 | 11 | 20 | BETTER THAN I USED TO BE B.SALLIMORE.T.MCGRAW (B.SIMPSON, A.GORLEY) | Tim McGraw | | 10 |
| 1 | 12 | 13 | 28 | SOMETHIN' 'BOUT A TRUCK | Kip Moore | | 11 |
| 12 | 14 | 14 | n | BJAMES (K.MOORE.D.COUCH) SPRINGSTEEN | GMCANASHVILLE Eric Church | | 12 |
| 13 | 13 | | | JJOYCE IE CHURCHUR TYNDELLJHYDEI FEEL LIKE A ROCK STAR | © EMINASHVILLE Kenny Chesney & Tim McGraw | | 13 |
| 64 | 15 | 15 | 20 | B.CANNON,K.CHESNEY IC.TOMPKINS,R.CLAWSONI YOU DON'T KNOW HER LIKE I DO | | | 14 |
| 1 | 16 | 16 | 10 | D.HUFF (B.GILBERT, J.MCCORMICK) DRUNK ON YOU J.STEVENS (R.CLAWSON, C.TOMPKINS, J.KEARI | OVALORY Luke Bryan OcapitoLNASHVILLE | | 15 |
| 16 | 17 | 17 | | THIS OLE BOY PO DONNELLIB HAYSUPD DAVIDSON/R.AKINSI | Craig Morgan OBLACK RIVER | | 16 |
| 12 | 18 | 18 | 33 | GOT MY COUNTRY ON KSTEGALL (KARCHER, J.WEAVER, D.MYRICK) | Chris Cagle Bigger Picture | | 17 |
| 18 | 19 | 19 | 18 | EVEN IF IT BREAKS YOUR HEART MWRUCKE WHOGE PASLAY) | Eli Young Band | | 18 |
| 19 | 20 | 20 | 18 | TIME IS LOVE FROGERS (T.SHAPIRO,T.MARTIN,M.NESLER) | Josh Turner @MCA NASHVILLE | | 19 |
| 20 | 23 | 26 | 165 | BEERS AGO T.KEITH (T.KEITH & PINSON) | Toby Keith Oshow Dog-UNIVERSAL | | 20 |
| 21 | 22 | 22 | 26 | (KISSED YOU) GOOD NIGHT | Gloriana | | 21 |
| 22 | 21 | 23 | -35 | MSERLETICIT.GOSSIN.J.KEARI | EMBLEMWARNER BROS/WAR Casey James | | 21 |
| 23 | 26 | 29 | | CLINDSEY (CJAMES,BLONG,TMCBRIDE) POSTCARD FROM PARIS | ● 19/BNA The Band Perry | | 23 |
| 24 | 25 | 24 | 377 | N.CHAPMAN (K.PERRY, N.PERRY, R. PERRY, K. DIOGUARDI, J. COHENI WHY YA WANNA | GREPUBLICNASHVILLE Jana Kramer | | 24 |
| 25 | 24 | 23 | 24 | S.HENDRICKS (C.GRAVITT, C. DESTEFANO, A.GORLEY) | © ELEKTRA NASHVILLEWMN Rodney Atkins | | 23 |
| | 1000 | 10.01 | 10000 | T.HEWITT, RATKINS (C.BEATHARD, P.O'DONNELL, T.JAMES) | O CURB | ţ | |

| _ | | | | | | | |
|-----|------|----------------|------|---|--|------|------|
| MER | WEEK | 2 WEEKS AGO | WERS | TITLE PRODUCER (SONGWRITER) | Artist | CERT | PEAK |
| 26 | 28 | 27 | 15 | COWBOYS AND ANGELS B.BEAVERS ID.LYNCH. J.LEO, T.NICHOLS | Dustin Lynch @BR0XEN.B0W | | 26 |
| 27 | 27 | 25 | 26 | HOME SWEET HOME D.MYRICK,N.HOFFMAN (D.MYRICK,N.HOFFMAN,K.MARIE,D.HORNE) | THE FARM | | 25 |
| 28 | 29 | 28 | | WANNA MAKE YOU LOVE ME J.STROUD (J.COLLINS, B.PINSON) | Andy Gibson @ DMP/ল&J | | 27 |
| 29 | 30 | 31 | n | ANGEL EYES JLEO (J.COPLAN.E.GUNDERSON,E.PASLAY) | Love And Theft Ø RCA | | 29 |
| 30 | 33 | 33 | 11 | SOMETHING TO DO WITH MY HANDS J.JOYCE ITHOMAS RHEITL T.MILLER.C.STAPLETON) | Thomas Rhett @valory | | 30 |
| 31 | 31 | 32 | 14 | SO YOU DON'T HAVE TO LOVE ME ANYMORE KSTEGALL (A.WRIGHT, J.KNDWLES) | Alan Jackson | | 31 |
| 32 | 32 | 34 | 16 | LETTHE COWBOY ROCK R.DUNN (R.DUNN, D.DAVIDSON) | Ronnie Dunn @ ARISTA NASHVILLE | | 32 |
| 33 | 34 | 35 | 17 | GLASS NV (R.COPPERMANJ. NITE) | Thompson Square Stoney CREEK | | 33 |
| 34 | 35 | 36 | 55 | COMIN' AROUND P.O'DONNELLIJTHOMPSON/R.CLAWSON/K.MARVEL) | Josh Thompson @RCA | | 34 |
| 35 | 36 | 39 | 5 | LOVIN' YOU IS FUN C.CHAMBERLAIN (J.BEAVERS, B.DIPIERU) | Easton Corbin MERCURY | | 35 |
| 36 | 37 | 38 | | NEW TO THIS TOWN K.BROOKS, J.DEMARCUS (K.BROOKS, M.GREEN, T.MCBRIDE) | Kix Brooks Featuring Joe Walsh @ ARISTA NASHVILLE | | 36 |
| 37 | 45 | 51 | | 5-1-5-0 B.BEAVERS.L.WOOTEN (J.BEAVERS, B.BEAVERS, D.BENTLEY) | Dierks Bentley @ CAPITOL NASHVILLE | | 37 |
| 38 | 38 | 44 | | MR. KNOW IT ALL D.HUFF (B.SEALS, E.DEAN, B.JAMES, D.JONES) | Kelly Clarkson @ 1990A | | 38 |
| 39 | 42 | 42 | 8 | WANTED D.HUFF,H.HAYES IT.VERGES,H.HAYESI | Hunter Hayes @ ATLANTIC/WMN | | 39 |
| 40 | 43 | 43 | 8 | NEON J.STROUD (S.MCANALLY, J.O.SBORNE, T.ROSEN) | Chris Young ØRCA | | 40 |
| 41 | 40 | 41 | 15 | WHEN I GET IT K.STEGALL(C.CAMPBELL,J.P.MATTHEWS,J.MCCORMICK) | Craig Campbell | | 38 |
| 42 | 41 | 40 | 12 | DON'T MISS YOUR LIFE PVASSAR (PVASSAR, C BLACK) | Phil Vassar Rodedwave | | 40 |
| 43 | 44 | 45 | 5 | TIL MY LAST DAY J.STOVER (B.D.MAHER, J.MOORE, J.S.STOVER) | Justin Moore © VALORY | | 43 |
| 44 | 46 | 47 | | GOODBYES MADE YOU MINE D.COOK,M.WRIGHT,R. COPPERMAN (J.T.HODGES, R.COPPERMAN, J. NITE) | JT Hodges @ SHOW DOG-UNIVERSAL | | 43 |
| 45 | 50 | 53 | | SHININ' ON ME J.L.NIEMANN, D.BRAINARD (J.L.NIEMAN, L.BRICER, HATCH, L.MILLER) | Jerrod Niemann | | 45 |
| 46 | 48 | 46 | | THE SOUND OF A MILLION DREAMS CAINLAY/ELIDDELL (SCARUSCIE/VASSAR) | David Nail OMCA NASHVILLE | | 45 |
| 47 | HOT | 1017 1017 | 1 | FOR YOU DHUFFKLIRBAN (M.POWELLKURBAN) | Keith Urban @CAPITOLNASHVILLE | | 47 |
| 48 | 47 | 50 | 6 | MARRY ME Martina McBr MMCBRIDE,B.GALLIMORE (PMONAHAN) | ide Featuring Pat Monahan OfTrain @REPUBUGNASHVILLE | | 47 |
| 49 | 49 | 48 | 12 | TOUCH E.HERBST (R.FOSTER, J.ABBOTT, J.CLEMENTI) | Josh Abbott Band @PDT | | 47 |
| 50 | 59 | - | 2 | TOO GOOD TO BE TRUE 0.HUFF (6.SAMPSON,H.LINDSEY,T.VERGES) | Edens Edge BIG MACHINE | | 50 |

TOP COUNTRY ALBUMS"

| THIS WEEK | LAST WEEK | 2 WEEKS ACID | WEEKS ON CHIT | ARTIST Title | CERT. | POSITION |
|--------------|--------------|-----------------|------------------|---|-------|----------|
| 1 | 2 | 1 | 3 | #1 LIONEL RICHIE Tuskegee www.mencury.010000/UMGN (15:98) ⊕ | | 1 |
| 2 | 9 | | | RASCAL FLATTS Changed BIG MACHINE RF0200A (13.98) | | 1 |
| з | 3 | 2 | ai, | LUKE BRYAN Tailgates & Tanlines | | 1 |
| 4 | 5 | 5 | 35 | ERIC CHURCH Chief EMI NASHVILLE 94266* (16.98) | | 1 |
| 5 | 6 | .4 | 9 76 | JASON ALDEAN My Kinda Party BROKEN BOW 7697 (18.98) | 2 | 1 |
| 6 | 8 | 8 | 24 | MIRANDA LAMBERT Four The Record BCA 90589/SMN (11.98) ⊕ | | 1 |
| 7 | 4 | б | 31 | LADY ANTEBELLUM Own The Night CAPITOL NASHVILLE 94431 (18.98) | | 1 |
| 8 | 10 | 7 | 40 | BLAKE SHELTON Red River Blue WARNER BROS. 527370/WMN (18.98) | • | 1 |
| 9 | 12 | 9 | 102 | VALORY BG0100 (14.92) Halfway To Heaven | • | 2 |
| 10 | 9 | 10 | 79 | THE BAND PERRY The Band Perry REPUBLIC NASHVILLE 014839/UNIVERSAL REPUBLIC (10.38) | | 2 |
| 11 | 7 | 3 | 2 1 | SCOTTY MCCREERY Clear As Day 19/MERCURY NASHVILLE 016022/IGA/UMGN (13.98) | | 1 |
| 12 | 15 | 14 | 82 | ZAC BROWN BAND You Get What You Give SOUTHERN GROUND/ROAR/BIGGER PICTURE/ATLANTIC 524722/AG (18.98) ① | | 1 |
| 13 | 11 | 12 | n | TAYLOR SWIFT Speak Now BIG MACHINE TS0300A (18.98) ⊕ | ۵ | 1 |
| 14 | 14 | 11 | 25 | TOBY KEITH Clancy's Tavern SHOW DOG-UNIVERSAL 015582 (9.58) | | 1 |
| 15 | 13 | 13 | 12 | TIM MCGRAW Emotional Traffic CURB 79320 (13.98) | | 1 |
| 16 | 17 | 20 | -16 | DIERKS BENTLEY Home CAPITOL NASHVILLE 94714 (16.98) | | 1 |
| 17 | 18 | 22 | 35 | ELI YOUNG BAND Life At Best REPUBLIC NASHVILLE 015856/UNIVERSAL REPUBLIC (10.98) | | 3 |
| 18 | 19 | 16 | 31 | JAKE OWEN Barefoot Blue Jean Night BCA 89547/SMN (10.98) | | 1 |
| 19 | 16 | _ | 2 | THE LACS 190 Proof BACKROAD 238/AVERAGE JOE'S (15.98) | | 15 |
| 20 | 23 | 19 | 34 | PISTOL ANNIES Hell On Heels RCA 94916/SMN (11.58) | | 1 |
| 21 | 22 | 21 | 24 | SOUNDTRACK Footloose (2011) ATLANTIC 528899/WMN (18.98) | | 4 |
| 22 | 20 | 18 | 75 | BLAKE SHELTON Loaded: The Best Of Blake Shelton REPRISE 525092/WMN (18.98) | | 4 |
| 23 | 25 | 27 | 43 | JUSTIN MOORE Outlaws Like Me VALORY JM0200A (10.98) | | 1 |
| 24 | 24 | 15 | | CASEY JAMES Casey James 19/BNA 89538/SMN (9.98) | | 2 |
| 25 | 21 | 17 | - 5 | VARIOUS ARTISTS 47th Academy Of Country Music Awards: 2012 Nominee Spotlight "ZINEPAK 025022 EX 18:981 | | 17 |
| | | | | | | |

| WEEK | LAST | 2 WEEKS AGD | WEEKS ON CHT | ARTIST Title | CERT. | PEAK |
|------|------|----------------|-----------------|---|-------|------|
| 26 | 26 | 24 | v | HUNTER HAYES Hunter Hayes | | 7 |
| 27 | 30 | 26 | 23 | RODNEY ATKINS Take A Back Road | | 3 |
| 28 | 28 | 32 | | LUKE BRYAN Spring Break 4 Suntan City (EP) | | 2 |
| 29 | 27 | 25 | 40 | CHRIS YOUNG Neon Neon | | 2 |
| 30 | 33 | 31 | 56 | JOSHTURNER ICon: Josh Turner | | 20 |
| 31 | 31 | 34 | n | TIM MCGRAW Number One Hits GURB 79205 (18.98) | | 6 |
| 32 | 36 | 33 | 31 | GEORGE STRAIT Icon: George Strait | | 14 |
| 33 | 32 | 28 | 47 | BRAD PAISLEY ARISTA NASHVILLE 83274/SMN (11.98) This is Country Music | • | 1 |
| 34 | 40 | 38 | 5 | BILLY CURRINGTON Icon: Billy Currington MERCURY 015290/UME (7.98) | | 22 |
| 35 | 29 | 30 | 22 | LAUREN ALAINA Wildflower | | 2 |
| 36 | 35 | 36 | 74 | RASCAL FLATTS Nothing LikeThis BIG MACHINE REGIGEA (13.98) | | 1 |
| 37 | 34 | 29 | 12 | VARIOUSARTISTS NOWThat'sWhat I Call Country Ballads UNIVERSAL/SONY MUSIC/EMI 95759/CAPITOL (18.98) | | 13 |
| 38 | 39 | 35 | 7 | CRAIG MORGAN This Ole Boy | | 5 |
| 39 | 38 | 23 | | HANK WILLIAMS JR. Best Of: All My Rowdy Friends CURB 79298 EX (14.98) | | 23 |
| 40 | | SHOT IUT | 1 | JASON EADY AM Country Heaven | | 40 |
| 41 | 43 | 37 | 12 | THOMPSON SQUARE Thompson Square | | 3 |
| 42 | 37 | 41 | 1 | LYLE LOVETT Release Me CURB/LDST HIGHWAY 016386*/UMEN (13.98) | | 9 |
| 43 | 48 | 43 | 6 | GARY ALLAN Icon: Gary Allan MCA NASHVILLE 014071/UME (7.98) | | 29 |
| 44 | 49 | 45 | 73 | ALAN JACKSON 34 Number Ones ARISTA NASHVILLE 78681/SMN (11.98) | • | 7 |
| 45 | 44 | 42 | 44 | VARIOUS ARTISTS NOW That's What I Call Country: Volume 4 UNIVERSAL/EMI/SONY MUSIC 015731/UME (18.98) | | 3 |
| 46 | 45 | 52 | 12 | KELLIE PICKLER 100 Proof 19/BNA 91587/SMN (11.98) | | 2 |
| 47 | 51 | 40 | 5 | SHOOTER JENNINGS Family Man BLACK COUNTRY ROCK 2409*/EONE (13.98) | | 10 |
| 48 | 56 | 44 | 77 | SOUNDTRACK Country Strong RCA 72911/SMN (11.58) | | 2 |
| 49 | 42 | 49 | 21 | TAYLOR SWIFT Speak Now: WorldTour Live CD + DVD BIG MACHINE TS0340A (24.58 CD/DVD) (€) | | 2 |
| 50 | 50 | 53 | 20 | MARTINA MCBRIDE Eleven Eleven | | 4 |
| | | | | | | |

BLUEGRASS ALBUMS \odot

| MER | WIEK | ARTIST Title | CENT. |
|-----|------|---|-------|
| 1 | NEW | TRAMPLED BY TURTLES Stars And Satellites | |
| 2 | 1 7 | CAROLINA CHOCOLATE DROPS Leaving Eden NONESUCH 529809*AVARNER BROS. | |
| 3 | Z 9 | PUNCH BROTHERS Who's Feeling Young Now? NONESUCH 529777*AVARNER BROS. | |
| 4 | 3 5 | ALISON KRAUSS & UNION STATION Paper Airplane ROUNDER 616665*/CONCORD | |
| 5 | 4 14 | DAILEY & VINCENT The Gospel Side Of Dailey & Vincent ROUNDER 618912 EX/CRACKER BARREL | |
| 6 | 2 | STEEP CANYON RANGERS Nobody Knows You RDUNDER 610648/CONCORD | |
| 7 | 5 25 | YO-YO MA/S. DUNCAN/E. MEYER/C. THILE The Goat Rodeo Sessions SONY CLASSICAL 84118/SONY MASTERWORKS | |
| 8 | 6 57 | STEVE MARTIN AND THE STEEP CANYON RANGERS Rare Bird Alert 40 SHARE/ROUNDER 610660*/CONCORD | |
| 9 | 12 3 | DOYLE LAWSON & QUICKSILVER Sing Me A Song About Jesus SSK/MDUNTAIN HOME 1383/CROSSR0ADS | |
| 10 | 9 | SLEEPY MAN BANJO BOYS America's Music | |
| 0 | 9 | | |

BETWEEN THE BULLETS 'DRINK' UP (TO NO. 1)



On the 11th anniversary of his first chart appearance in April 2001, Blake Shelton logs his 11th No. 1 on the Hot Country Songs tally with "Drink on It." It also marks his sixth

consecutive leader, giving the Oklahoman sole possession of second place among all artists with active No. 1 streaks. Zac Brown Band tops that tally with seven consecutive chart-toppers, while Chris Young moves to third place with five straight No. 1s. "Drink on It" is the third straight leader from Shelton's Red River Blue album, preceded by "God Gave Me You" and "Honey Bee." -Wade Jessen

APR 28 2012 R&B/HP-HOPBilleeard.

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| BDS | |

nielsen SoundScan

SALES DATA COMPILED BY

| C | | TO | OP R&B/HIP-HOP | |
|--------|--------------|--------------|---|------|
| NIN NO | LAST WEEK | DNCHT | ARTIST TITLE IMPRINT/DISTRIBUTING LABEL | CENT |
| 1 | -1 | 2 | ANICKI MINAJ | |
| 2 | | 1000 1011 | MONICA NEW LIFE BCA (95377 | |
| 3 | NE | w | HOODIE ALLEN ALL AMERICAN HOODIE ALLEN DIGITAL EX | |
| 4 | 2 | 22 | DRAKE TAKE CARE YOUNG MONEY/CASH MONEY DISTSYUN VERSAL REPUBLIC | |
| 5 | NE | w | SOUNDTRACK THINK LIKE A MAN EPIC 93953/SONY MUSIC | |
| 6 | 3 | 23 | RIHANNA TALK THAT TALK SRP/DEF JAM 016313/IDJMG | |
| 7 | 4 | B | TYGA CARELESS WORLD YOUNG MONEY CASH MONEY ORIZOUNINERSAL REPUBLIC | |
| 8 | 5 | 4 | MELANIE FIONA THE MF LIFE SRC 016021/UNIVERSAL REPUBLIC | |
| 9 | 6 | 17 | YOUNG JEEZY TM:NR: HUSTLERZ AMBITION CTE/DEF JAM 0137391DJMG ① | • |
| 10 | 7 | 34 | LIL WAYNE THA CARTER MYNOLING MUNEY COSSARYUNINERSAL REPUBLIC | |
| 11 | 9 | 36 | JAY Z KANYE WEST WATCH THE THRONE ROC A HELLARIC NATION DEF JAM DISASYILJING | |
| 12 | 8 | 4 | ODD FUTURE THE OF TAPE VOL 2 ODD FUTURE 95478 | |
| 13 | 12 | 42 | BEYONCE 4 PARKW000/COLUMBIA 90824/SONY MUSIC | |
| 14 | 19 | 7 | GREATEST SOUNDTRACK GAINER PROJECT X WATERTOWER DIGITAL EX | |
| 15 | 11 | 43 | PITBULL PLANET PIT MR. 305/POLO GROUNDS/J 69060/RCA | |
| 16 | 16 | 29 | J. COLE COLE WORLD ROC NATION/COLUMBIA 57820/SONY MUSIC | • |
| 17 | 15 | 21 | MARY J. BLIGE MY LIFE IL. MATRIARCH/GEFFEN 018257/IGA | • |
| 18 | 17 | 55 | WIZ KHALIFA ROLLING PAPERS ROSTRUM/ATLANTIC 527099/AG (+) | |
| 19 | 20 | 24 | WALE AMBITION MAYBACH 528687/WARNER BROS. | |
| 20 | 13 | 4 | DIGGY UNEXPECTED ARRIVAL ATLANTIC 527789/AG | |
| 21 | 14 | 73 | NICKI MINAJ MIK FRIDAV YOUNG MONEY/CASH MONEY DISKOTYUNIYERSAL REPUBLIC | |
| 22 | 10 | 18 | ANTHONY HAMILTON BACK TO LOVE MISTER'S MUSIC 99136/RCA | |
| 23 | 25 | 24 | OPEN INVITATION VOLTBON RECORDZ 83562 | |
| 24 | 40 | 4 | PACE MGK SETTER HER HARDS AURDIT SPEAK AND END AND END AND AND AND AND AND AND AND AND AND A | |
| 25 | 21 | 19 | AMY WINEHOUSE | |

| | UAST | WEEKS ON CHT | TITLE ARTIST IMPRINT/PROMOTION LABEL |
|---|------|-----------------|---|
| ļ | 4 | 8 | 2WKS USHER RCA |
| | 2 | 8 | BIRTHDAY CAKE RIHANNA FEAT. CHRIS BROWN SRP/DEF JAM/IDJMG |
| | 6 | 10 | UP! LOVERANCE FEAT, MAISU & SKOPPER OR 50 CENT STUDD LIFE/INTER: |
| | 7 | 27 | DRANK IN MY CUP KIRKO BANGZ LMG/UNAUTHORIZED/WARNER BROS. |
| | 5 | 19 | THE MOTTO DRAVE FEAT UL WAYNE YOUNG MONEY/CASH MONEY/UNIVERSAL RET |
| | 4 | 19 | STRIP CHRIS BROWN FEAT. KEVIN K-MAC MCCALL RCA |
| | 3 | 14 | LOVE ON TOP BEYONCE PARKWOOD/COLUMBIA |
| | 9 | 12 | AYY LADIES TRAVIS PORTER FEAT. TYGA PORTER HOUSE/RCA |
| | 10 | 12 | ANOTHER ROUND FAT JOE FEAT. CHRIS BROWN TERROR SQUAD |
| | 13 | 9 | CASHIN OUT CASHOUT BASES LUADED/EPIC |
| | 12 | 7 | LEAVE YOU ALONE YOUNG JEEZY FEAT. NE-YO CTE/DEF JAM/IDJMG |
| | 8 | 14 | SEX AIN'T BETTER THAN LOVE TREY SONGE SONGBOOK/ATLANTIC |
| | 14 | 10 | SABOTAGE WALE FEAT. LLOYD MAYBACHAVARNER BROS. |
| | 11 | 13 | MAGIC FUTURE FEAT. T.I. FREEBANDZ/A-1/EPIC |
| | 16 | 18 | RACK CITY TYGA YOUNG MONEY/CASH MONEY/UNIVERSAL REPUB |
| | 17 | 10 | NOBODY'S PERFECT J. COLE FEAT. MISSY ELLIOTT ROC NATION/COLUMBIA |
| | 21 | 6 | REFILL ELLE VARNER MBK/RCA |
| | | | |

MAINSTREAM R&B/HIP-HOP

| 6 | 10 | LOVERANCE FEAT, MANSU & SKOPPER OR 50 CENT STUDD LIFEINTERSCOPE |
|----|----|---|
| 7 | 27 | DRANK IN MY CUP KIRKO BANGZ LMG/UNAUTHORIZED/WARNER BROS. |
| 5 | 19 | THE MOTTO DRAKE FEAT UL WAYNE YOUNG MONEYCASH MONEYUNIVERSAL REPUBLIC |
| 4 | 19 | STRIP CHRIS BROWN FEAT. KEVIN K-MAC MCCALL RCA |
| 3 | 14 | LOVE ON TOP BEYONCE PARKWOOD/COLUMBIA |
| 8 | 12 | AYY LADIES TRAVIS PORTER FEAT. TYGA PORTER HOUSE/RCA |
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| 13 | 9 | CASHIN OUT CASHOUT BASES LUADED/EPIC |
| 12 | 7 | LEAVE YOU ALONE YOUNG JEEZY FEAT. NE-YO CTE/DEF JAM/IDJME |
| 8 | 14 | SEX AIN'T BETTER THAN LOVE TREY SONGE SONGBOOK/ATLANTIC |
| 14 | 10 | SABOTAGE WALE FEAT. LLOYD MAYBACHAVARNER BROS. |
| 11 | 13 | MAGIC FUTURE FEAT. T.I. FREEBANDZ/A-1/EPIC |
| 16 | 18 | RACK CITY TYGA YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC |
| 17 | 10 | NOBODY'S PERFECT J. COLE FEAT. MISSY ELLIOTT ROC NATION/COLUMBIA |
| 21 | 6 | REFILL ELLE VARNER MBK/RCA |
| 26 | 3 | GREATEST HEART ATTACK GAINER TREY SONGE SONGE BOOK/ATLANTIC |
| 22 | 3 | RIGHT BY MY SIDE NOR MINAL FEAT CHRIS BROWN YOUNG MONEYCASH MONEYCIN/VERSAL REPUBLIC |
| 25 | 3 | SAME DAMN TIME FUTURE FREEBANDZ/A-1/EPIC |
| 23 | 9 | THINK LIKE A MAN JENNIFER HUDSON & NE-YO FEAT. RICK ROSS EPIC |
| 29 | 4 | FADED TYDA FEAT. UL WAYNE YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC |
| 19 | 9 | IT ALL BELONGS TO ME MONICA & BRANDY REA |
| 20 | 20 | I DO Young Jeezy Feat. Jay-2 & Andre 3000 CTE/DEF JAM/IDJM/G |
| 24 | 8 | WILD BOY MGK FEAT, WAKA FLOCKA FLAME EST18XX/BAD BOY/INTERSCOPE |
| | | NO CHURCH IN THE WILD |

| Q | | | |
|------|-------|------------|--|
| AR | | R | НҮТНМІС" |
| × | | eks Off | TITLE |
| ¥. | NE | ME | ARTIST IMPRINT/PROMOTION LABEL |
| | 1 | 17 | A WARST DRAKE FEAT. RIMANNA YOUNG MONEYCASH MUNEYUMAREGAL REPUBLIC |
| NWC. | 2 | 22 | THE MOTTO DRAKE FEAT UL WAYNE YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC |
| 3 | 4 | 15 | TALK THAT TALK RIHANNA FEAT. JAY-Z SRP/DEF JAM/ID.JMG |
| | 3 | 24 | YOUNG, WILD & FREE SNOOP DOGG & WIZ KHALIFA FEAT BRUND MARS RUSTRIANDODDYSTMENDANDC |
| 25 | 5 | 20 | RACK CITY |
| 3 | 9 | 8 | TYGA YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC BREATEST WILD ONES |
| | | | DRANK IN MY CUP |
| | 8 | 10 | KIRKO BANGZ LMG/UNAUTHORIZED/WARNER BROS. |
| 8 | 6 | 19 | DAVID GUETTA FEAT, NICKI MINAJ WHAT A MUSIC/ASTRAUWERKS/CAPITUL |
| | 10 | 7 | BIRTHDAY CAKE RIHANNA FEAT, CHRIS BROWN SRP/DEF JAM/IDJMG |
| 9 | 11 | 7 | CLIMAX USHER RCA |
| 1) | 13 | 9 | STARSHIPS NICKI MINAJ YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC |
| 2 | 15 | 3 | BOYFRIEND |
| | + | 10.00 | JUSTIN BIEBER SCHOOLBOY/RAYMOND BRAUNASLAND/IDJMG |
| 3 | A. | 10 | CHRIS BROWN RCA |
| 4 | 14 | 14 | LOVERANCE FEAT, JAMSU & SKIPPER OR 50 CENT STUDD LIFE/INTERSOOPE |
| 5 | 12 | 20 | CAN'T GET ENOUGH J. COLE FEAT. TREY SONGZ ROG NATION/COLUMBIA |
| 6 | 17 | 6 | SO GOOD B.O.B REBELROCK/GRAND HUSTLE/ATLANTIC |
| 7 | 16 | 14 | ASS BACK HOME GVM CLASS HERDES FEAT NEON HITCH DECAYDAVICE FUELED BY RAMENATLANTIC |
| 3 | 18 | 7 | GLAD YOU CAME |
| 3 | 21 | | THE WANTED GLOBAL TALENT/MERCURY/IDJMG |
| | | 2.963 | YOUNG JEEZY FEAT. NE-YO CTE/DEF JAM/IDJMG |
| 0 | 19 | 7 | CALVIN HARRIS ULTRA |
| 1 | 25 | 3 | RIGHT BY MY SIDE NDO MINU HEAT CHESS BROWN YOUNG MONDYCASH MONDYCAN REPUBLIC |
| 2 | 23 | 8 | PART OF ME KATY PERRY CAPITOL |
| 3 | 24 | 5 | FADED TYGA FEAT LIL WAYNE YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC |
| 4 | 20 | 19 | STRIP |
| 5 | 22 | 10 | CHRIS BROWN FEAT. KEVIN K-MAC MCCALL RCA |
| | - 744 | | FAT JOE FEAT. CHRIS BROWN TERROR SQUAD AYY LADIES |
| 5 | 28 | 6 | TRAVIS PORTER FEAT. TYGA PORTER HOUSE/RCA |
| 7 | 32 | 2 | FUN. FEAT, JANELLE MONAE FUELED BY RAMEN/RBP |
| B | 30 | 11 | VANS ON T. MILLS COLUMBIA |
| 9 | 27 | 9 | SHE DOESN'T MIND SEAN PAUL VP/ATLANTIC |
| 0 | 26 | 7 | MAGIC FUTURE FEAT. TIL FREEBANDZ/A-1/EPIC |
| 1 | | EW | BACK IN TIME |
| 2 | 29 | 13 | SET FIRE TO THE RAIN |
| 21 | USA: | WARE, | ADELE XL/COLUMBIA |
| 3 | N | EW | JENNIFER LOPEZ FEAT. PITBULL EPIC |
| 4) | 35 | 5 | STRONGER (WHAT DOESN'T KILL YOU) KELLY CLARKSON 19/BCA |
| 5 | 36 | 3 | TURN ALL THE LIGHTS ON T-PAIN FEAT. NE-YO NAPPY BOY/KONVICT/RCA |
| 6 | 38 | 2 | FUNCTION E-40 WITH YG. IAMSUI & PROBLEM HEAVY ON THE GRIND |
| 7 | 34 | 11 | LOVE ON TOP |
| 3 | 40 | 2 | BEYONCE PARKWOOO/COLUMBIA |
| | | | DRAKE HEAT, THE WEEKEND YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC TAKE IT TO THE HEAD |
| • | | EW | DJ KHALED WE THE BEST/YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC |
| 0 | NEW | | TIME OF YOUR LIFE KID INK THA ALUMNI GROUP |

| (CA) | | A | DULT R&B |
|------|---------------|------------------|--|
| WIEK | LAST WEEK | WEBKS DNI CHT | TITLE ARTIST IMPRINT/PROMUTION LABEL |
| 1 | 1 | 22 | 2 WKS ESTELLE HOME SCHOOL/ATLANTIC |
| 2 | 2 | 27 | LOVE ON TOP BEYONCE PARKWOOD/COLUMBIA |
| 3 | 4 | 10 | SHARE MY LOVE R. KELLY BCA |
| 4 | 3 | 29 | REAL LOVE ERIC BENET JORDAN HOUSE/CAPITOL |
| 5 | \mathcal{T} | 15 | YOU'RE ON MY MIND KEM UNIVERSAL REPUBLIC |
| 6 | 6 | 27 | LOVE AFTER WAR ROBIN THICKE STAR TRAK/GEFFEN/INTERSCOPE |
| 7 | 5 | IJ | WOO ANTHONY HAMILTON MISTER'S MUSIC/RCA |
| 8 | 9 | 7 | BLESSED JILL SCOTT BLUES BABEAWARNER BRDS. |
| 9 | п | 19 | GG MR. WRONG MARY J. BLIGE FEAT DRAKE MATRIARCH/GEFTEN/INTERSO |
| 10 | 8 | 12 | NEXT BREATH TANK MUGAME/SONG DYNASTY/ATLANTIC |
| 11 | 10 | 14 | CO-SIGN SWV MASS APPEAL/EDNE |
| 12 | 12 | 10 | IT ALL BELONGS TO ME MONICA & BRANDY RCA |
| 13 | 17 | 6 | BEAUTIFUL SURPRISE TAMIA PLUS 1 |
| 14 | 15 | 11 | BRAVO LEDISI VERVE FORECAST/VERVE |
| 15 | 22 | 3 | CLIMAX USHER RCA |
| 16 | 13 | 10 | NOTHING ON YOU TYRESE VOLTRON RECORDZ/CAPITOL |
| 17 | 14 | 14 | JUNE 28TH (I'M SINGLE) RUBEN STUDDARD SHANACHIE |
| 18 | 20 | 5 | GO GET IT MARY MARY MY BLOCK/COLUMBIA |
| 19 | 18 | 4 | TONIGHT (BEST YOU EVER HAD) JOHN LEGEND FEAT LUDACRIS EPIC THINK LIKE A MAN |
| 20 | 16 | 8 | JENNIFER HUDSON & NE-YO FEAT. RICK ROSS EPIC WILL YOU BE THERE |
| 21 | 21 | 13 | |
| 22 | 23 | 6 | ANTHONY HAMILTON MISTER'S MUSIC/RCA |
| 23 | 19 | 7 | JOHNNY GILL J SKILLZ/NOTIFI |
| 24 | 27 | 6 | NAME ON IT URBAN MYSTIC SOBE |
| 25 | 25 | 9 | KNEW IT ALL ALONG KETH SWEAT FEAT, JOHNNY GILL & GERALD LEVENT THE SWEAT HOTELIES |

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CaSh Out earns his first top 10 on Mainstream R&B/Hip-Hop with "Cashin Out," his first charted title on the airplay survey. The song climbs 13-10 with a 22% gain in spins during the April 9-15 tracking week. On Hot R&B/Hip-Hop Songs, the track rises 14-11 with 16 million in audience.



| 2 | 7 | 4 | NO CHURCH IN THE WILD ANY Z KANNE WEST FEAT, FRANK DIGEN ROC A FELLARIC NATION SEF JAMAELING |
|-------|------|----|---|
| 3 | 17 | 2 | TAKE IT TO THE HEAD DJ KINALED WE THE BESTYDUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC |
| 3 | 0 | 15 | TAKE CARE DRAKE FEAT. RIHANNA YOUNG MONEY/CASH MONEY/UN/VERSAL REPUBLIC |
| | 15 | 4 | I DONT REALLY CARE WAKA FLOCKA FLAME FEAT. THEY SONGZ MIZAY/MARNER BROS. |
| 3 | 14 | 13 | STAY TYRESE VOLTRON RECORD2/CAPITOL |
| 100 | H | T | ROC THE-DREAM RADIO KILLA/DEF JAM/IDJMG |
| . 245 | 6 | 4 | GUCCI THIS (GUCCI THAT) OMG GIRLZ PRETTY HUSTLE/GRAND HUSTLE/INTERSCOPE |
| 0000 | 13 | 18 | GOTTA HAVE IT JAY Z KANYE WEST RDC-A-FELLA/RDC NATION/DEF JAM/DJMG |
| 2 | 18 | 13 | TALK THAT TALK RIHANNA FEAT. JAY-Z SRP/DEF JAM/IDJMG |
| 3 | 12 | 7 | TONIGHT (BEST YOU EVER HAD) JOHN LEGEND FEAT. LUDACRIS EPIC |
| 100 | 18 | 11 | SUPAFREAK YOUNG JEEZY FEAT. 2 CHAINZ CTE/DEF JAM/IDJMB |
| 1 | NEW | | STAY SCHEMIN NCK NOSS HAT DAVKE & IRENCH MONTANA MAYBACH SUP IV-SLIDE OF JAMOUNG |
| 3 | 39 2 | | THINKIN BOUT YOU FRANK OCEAN ODD FUTURE/REDZDNE/IDJMG |
| | NEW | | MERCY KANYE WEST, BIG SEAN, PUSHA T, 2 CHAINZ G.D.D.D.DEF JAMADJMG |
| Į | NEW | | BEEZ IN THE TRAP NICK MINAL FEAT & CHAINZ YOUNG MUNEY/CASH MONEY/UN/VERSAL REPUBLIC |

BETWEEN THE BULLETS 'LIFE' OFF TO A TOP FIVE START



Monica debuts her latest set, New Life, at No. 2 on the Top R&B/ Hip-Hop Albums chart, selling 69,000, according to Nielsen SoundScan. The set starts at No. 4 on the Billboard 200 (see page 38). This is Monica's fifth straight album to debut at either No. 1 or No. 2 and her sixth chart entry overall; all have reached the top 10. Charted singles for New Life include "Anything (To Find You)," featuring Rick Ross, which peaked at No. 25 on the Hot R&B/Hip-Hop Songs chart, and "Until It's Gone," which reached No. 22. The album's third single, "It All Belongs to

Me," a follow-up to Monica's iconic 1998 duet with Brandy, "The Boy Is Mine," is No. 50 after peaking at No. 23. The album arrived after Monica literally started her new life: She married Phoenix Suns player Shannon Brown after he played her love interest in her 2010 video for "Love All Over Me." -Karinah Santiago

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| and the second | WEE | NHER DND | ARTIST IMPRINT/PROMOTION LABEL |
| 1 | 1 | 22 | #1 THE MOTTO INVEFERE IN WARNEYOUND MORENCASH MONEYONNERSAL REPORTS |
| 2 | 2 | 18 | TAKE CARE DRAKE FEAT. RIHANNA YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC |
| (3) | 3 | 13 | UP! LOVERANCE FEAT LAMSU & SKIPPER OR 50 CENT STUDO LEEDINTERSCOPE |
| 4 | 4 | 18 | GREATEST DRANK IN MY CUP |
| 5 | 5 | 19 | RACK CITY |
| 6 | 7 | 7 | TYGA YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC |
| 7 | 6 | 11 | YOUNG JEEZY FEAT. NE-YO CTE/DEF JAM/IDJMG ANOTHER ROUND FAT JOE FEAT. CHRIS BROWN TERROR SQUAD |
| 8 | 12 | 10 | AYY LADIES TRAVIS PORTER FEAT. TYGA PORTER HOUSE/BCA |
| 9 | 9 | 21 | YOUNG, WILD & FREE SNOOP DOGS & WIZ IDHAUFA FEAT. BRUND MARS ROSTRUM DOGGYSTRUE ADLANTIC |
| 10 | B | 23 | CAN'T GET ENOUGH J. COLE FEAT. TREY SONGZ ROC NATION/COLUMBIA |
| 511 1 | :11: | 34 | NI**AS IN PARIS JAY Z KANYE WEST ROC-A-FELLA/ROC NATION/DEF JAM/IDJ/MG |
| 12 | 15 | 4 | WILD ONES FLO RIDA FEAT. SIA POE BOY/ATLANTIC |
| 13 | 10 | 26 | WALE FEAT, MIGUEL MAYBACHWARNER BROS. |
| 14 | 14 | 26 | MAKE ME PROUD DRAKE FEAT. NICKI MINAJYOUNG MONEY/CASH MUNEV/UNIVERSAL REPUBLIC |
| 15 | 20 | 3 | CASHIN OUT CASHOUT BASES LDADED/EPIC |
| 16 | 13 | 12 | MAGIC FUTURE FEAT. TJ. FREEBANDZ/A-1/EPIC |
| 17 | 18 | 4 | FADED TYCA FEAT UL WAYNE YOUNG MONEYCASH MONEYUNIVERSAL REPUBLIC |
| 18 | 17 | 7 | STARSHIPS NICKI MINAJ YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC |
| 19 | 16 | 8 | SABOTAGE WALE FEAT. LLOYD MAYBACHAWARNER BRGS. |
| 20 | | EW | SAME DAMN TIME PUTURE FREEBAND2/A-1/EPIC |
| 21 | 19 | 70 | I DO YOUNG JEEZY FEAT. JAY-Z & ANDRE 3000 CTE/DEF JAM/IDJMG SO GOOD |
| 22 | 25 | 2 | B.O.B REBELRUCK/GRAND HUSTLE/ATLANTIC |
| 23 | N | EW | TAKE IT TO THE HEAD DJ KHALED WE THE BESTYDOWS MONEY/CASH MONEY/UN/VERSAL REPUBLIC |
| 24 | 23 | 7 | CREW LOVE DRAKE FEAT THE WEEKEND YOUNG MONEYCASH MONEYUNVERSAL REPUBLIC |
| 25 | N | W | MERCY KANYE WEST, BIG SEAN, PUSHA T, 2 CHAINZ G.0.0.0.0EF JAM/IDJ/MG |
| | | | |

Billeoard, R&B/HP-HOP^{APR} 2012

HOT R&B/HIP-HOP SONGS

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| 1 | ST | NEEKS | EEGS VCHT | TITLE | IRT. | AK |
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| | 38 | NN D | | PRODUCER ISONGWRITERI IMPRINT/PRUMOTION LABEL | | 포말 |
| 0 | | 3 | 8 | BIRTHDAY CAKE Rihanna Featuring Chris Brown | | |
| 2 | 3 | 4 | | DA INTERNZ (T.NASH,R.FENTY,M.PALACIDS,E.CLARK) G SRP/DEF JAM/IDJME | | 2 |
| 3 | 1 | 1 | 33 | LOVE ON TOP Beyonce B.KNOWLES,S.TAYLOR (B.KNOWLES,T.NASH,S.TAYLOR) @ PARKWOOD/COLUMBIA | • | 1 |
| 4 | 4 | 2 | Z4 | THE MOTTO Drake Featuring Lil Wayne T-MINUS (A.GRAHAM,D.CARTER,T.WILLIAMS,A.RAY) © YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC | | 1 |
| 5 | :Б | 7 | 32 | UP! LoveRance Featuring IamSu & Skipper or 50 Cent R.OLIVER,IAMSU! (R.OLIVER,S.WILLIAMS,P.COX) | | 5 |
| 6 | 7 | 3 | 35 | DRANK IN MY CUP Kirko Bangz Sound M.o.B. (K.RANOLE,B.TILLMAN,R.GONZALEZ) @ LMG/UNAUTHORIZED/WARNER BROS. | | 6 |
| 7 | 6 | 5 | 25 | STRIP Chris Brown Featuring Kevin K-MAC McCall | | - |
| 0 | | N. | | THA BIZNESS (C.M.BROWN,K.MCCALL,A.STREETER,J.L.BEREAL,C.WHITACRE,J.HENDERSON) RCA Fat Joe Featuring Chris Brown | | 12 |
| 8 | 8 | п | 22 | YOUNG LADD.COOL & DREIDLAUSTIN JA CARTEGENA, C.M.BROWN, JIRSYK JOSEPHA.CLYONS, JPERRYB, PICKENS, MVALENZANOI @ TEPROR SOLIAD | | 8 |
| 9 | 12 | 12 | 17 | GREATEST AYY LADIES Travis Porter Featuring Tyga GAINER/AIRPLAY M.ROBERTS (D.WOODS,II.DUNCAN,L.MATTOX,M.STEVENSON) © PORTER HOUSE/RCA | | 9 |
| 10 | 11 | 14 | 9 | LEAVE YOU ALONE WARREN 5 (J.W.JENKINS,W.GRIFFIN,S.C.SMITH,LLISTON-SMITH) Young Jeezy Featuring Ne-Yo © CTE/DEF JAM/DJME | | 10 |
| (11) | :14: | 25 | 13 | CASHIN OUT Ca\$hOut DJ SPINZ (J.M.H.GIBSDN) Ca\$hOut | | 11 |
| 12 | - | 8 | 17 | SEX AIN'T BETTER THAN LOVE Trey Songz | | 6 |
| 13 | 10 | 6 | 28 | LTAYLOR, EHUDSON IT NEVERSON, TTAYLOR, EHUDSON, ELEWIS, N.MCDOWELL, EMILES, A CLIFTONI O SONGBOOK ATLANTIC LOTUS FLOWER BOMB Wale Featuring Miguel | | |
| 13 | | | 40 | J.HOWARD (0.AKINTIMEHIN,E.HOWARD,M.J.PIMENTEL,S.J.DEW,W.JOHNSON) MAYBACH/WARNER BROS. SHARE MY LOVE R. Kelly | | 110 |
| 00 | 20 | 21 | an | R.KELLY (R.S.KELLY) | | -14 |
| 15 | 13 | 10 | 31 | MAGIC Future Featuring T.I. K.E. ON THE TRACK (N.WILBURN,K.M.ERONDU) @ FREEBANDZ/A-1/EPIC | | 10 |
| 16 | 18 | 20 | 12 | SABOTAGE Wale Featuring Lloyd CLOUD EATER ID ANNTIMEHIN A N.KRAMERD FFRIEDMAN.CDARREL HUNTS.JDEWLHPOUTE JR) MayBACHWARNER BROS | | 16 |
| 17 | 15 | 15 | 27 | THANK YOU Estelle | | 15 |
| 18 | 16 | 15 | 36 | 4 AM Melanie Fiona | | 8 |
| 19 | 25 | 51 | | RICO LOVE,E.H000,E2 (RICO LOVE,E.H000,E.GOUDY II) G SRC/UNIVERSAL REPUBLIC HEART ATTACK Trey Songz | | 19 |
| | 23 | | | BENNY BLANCO,RICO LOVE (B.LEVIN,RICO LOVE,T.NEVERSON) SONGBOOK/ATLANTIC Tyga | | 10001 |
| 20 | 17 | 13 | 23 | DJ MUSTARD (M.STEVENSON) O YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC | | 5 |
| 21 | 19 | 17 | Z 4 | MR. WRONG Mary J. Blige Featuring Drake JM JONSINFICD LOVE UIG SCHEFFER RICD LOVED. MORRIS K.GAVABLELA HUFFC.GILBERTA GRAHAM @ MATRIARCH GEFEN INTERSCOPE | | 10 |
| 22 | 31 | 41 | 10 | SAME DAMN TIME Future SONNY DIGITAL (S.C.UWAEZUOKE,N.WILBURN) @ FREEBANDZ/A-1/EPIC | | 22 |
| 23 | 22 | 24 | 38 | STAY | | 11 |
| 24 | 24 | 40 | | B.HODGE (T.GIBSON,J.SMITH,A.SLEDGE,C.LACY,B.HODGE) O VOLTRON RECORDZ/CAPITOL RIGHT BY MY SIDE Nicki Minaj Featuring Chris Brown | | 24 |
| No. | | 100 | | POPBAKRJPPA IZLIPROFID TAWAAJAWANSEJWFELDERE DEANJROBERTS RCOLSON) O YOUNG MONEY/CASH MONEY/UNMERSAL REPUBLIC NI**AS IN PARIS Jay Z Kanye West | | 24 |
| 25 | 21 | 22 | 31 | HIT-BOYK WEST, M DEAN (K.D.WEST, S.C.CARTER, C.HOLLIS, M.DEAN, W.A.DONALDSON) BOC-A-FELLA/ROC NATION/DEF JAM/IDJ/MG | 2 | 1 |
| 26 | 27 | 35 | 12 | NOBODY'S PERFECT J.L.COLE (J.COLE,C.MAYFIELD) J. Cole Featuring Missy Elliott | | 26 |
| 27 | 26 | 30 | 22 | TAKE CARE Drake Featuring Rihanna | | 26 |
| 28 | 35 | 46 | | FADED Tyga Featuring Lil Wayne D.BLACKSHER (M.STEVENSON,D.CARTER,D.BLACKSHER) @ YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC | | 28 |
| 29 | 23 | 18 | 27 | MAKE ME PROUD Drake Featuring Nicki Minaj | | 3 |
| 30 | | | | T-MINUS IA.GRAHAM.T.WILLIAMS,N.SEETHARAM,O.T.MARAJ) O YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC CREW LOVE Drake Featuring The Weekend | - | 20 |
| | 32 | 31 | 2 | CMONTAGNESE, THE WEEKEND N.SHEBIB (A.GRAHAMIN SHEBIB, A FAILMANIA TESTAVE, CMONTAGNESE) VOU'RE ON MY MIND Kem | | 30 |
| 31 | 28 | 22 | 15 | KEM.R.RIDEOUT (K.OWENS) O UNIVERSAL REPUBLIC | | 27 |
| 32 | 38 | 33 | 11 | NO CHURCH IN THE WILD Jay Z Kanye West Featuring Frank Ocean DYD/MEX/WEST/ND5W/KU/WEST/SC/04TER/CM/N/APK/ND5W/PDCEA/TMAS//SWRIEHTPM/N/2M/ERA/JBR//W/JR/AD4 @ ROCA-FELARIC NATIONOF JAM/D/ME | | 31 |
| 33 | 49 | - | 2 | MERCY Kanye West, Big Sean, Pusha T, 2 Chainz UFTED (KOWESTS TAFTS ANDERSON TTHORNTON, TEPPS J. THOMAS, D BEAGLEW, RLEYR WILLIAMS) @ 6.0.0.0.0EF JAM/DJ/MG | | 33 |
| 34 | 33 | 34 | 12 | THINK LIKE A MAN Jennifer Hudson & Ne-Yo Featuring Rick Ross HARMONY A.K.A. H-MONEY (H.D.SAMUELS, CHARRELL, S.C.SMITH, A.S. LAMBERT, E. BELLINGER, W.L.ROBERTS II) @ EPIC | | 33 |
| 35 | 29 | 29 | 28 | LOVE AFTER WAR Robin Thicke | | 14 |
| - | 1000 | | | THICKE, PRO J (R.THICKE, MAX) © STAR TRAK/GEFFEN/INTERSCOPE BLESSED JIII Scott | | 201-5 |
| 36 | 43 | 44 | <u>//</u> | DRE,VIDAL (J.SCOTTA,HARRIS,V.DAVIS) BLUES BABE/WARNER BROS. TAKE ITTOTHE HEAD DJ Khaled Featuring Chris Brown, Rick Ross, Nicki Minaj & Lil Wayne | | 36 |
| 37 | 48 | 53 | 4 | THE NUMERS & GALEED KINDALEED CORSONING REGETS & COMBROWING DATERADARY LIADSON AS A DESING DATERADARY OF WE THE RESERVOUND WHEN CASH WINEY WHERE A REPORT OF | | 37. |
| 38 | 45 | 50 | | REFILL Elle Varner POP.D.CAMPER (E.VARNER,A.WANSEL,D.CAMPER) MBK/RCA | | 38 |
| 39 | 44 | 45 | 11 | TONIGHT (BEST YOU EVER HAD) John Legend Featuring Ludacris PHATBOIZ IJ.LEGEND.M.J.PIMENTEL,A.ARTHUR,C.REILLY,K.JUSTICE,C.BRIDGES) @ EPIC | | 39 |
| 40 | 36 | 38 | 28 | REAL LOVE Eric Benet | | 32 |
| 41 | 47 | 42 | 52 | FOOL FOR YOU Cee Lo Green Featuring Melanie Fiona or Phillip Balley | | 13 |
| | - | | and and | J.SPLASH (M.KAHANE,T.D.CALLAWAY,M.HALLIM) O RADICULTURE/ELEKTRA/ATLANTIC I DO Young Jeezy Featuring Jay-Z & Andre 3000 | | |
| 42 | 30 | 19 | 22 | M-16 (J.W.JENKINS, J.BANKS, S.C.CARTER, A.BENJAMIN, L.WILLIAMS, M.BENNETT) O CTE/DEF JAM/IDJMG | | 4 |
| 43 | 39 | 28 | 27 | CAN'T GET ENOUGH J. Cole Featuring Trey Songz B.KIDD (J.COLE,KOUYATE,SOUMAH) @ ROC NATION/COLUMBIA | | 7 |
| 44 | 41 | 36 | 39 | DANCE (A\$\$) Big Sean Featuring Nicki Minaj DA INTERNZ (SANDERSON/MPALACIOS,E CLARK,K BURRELLR JAMES, AMILLER, O, TMARAJ) @ G.O.O.D/DEF JAM/IDJMG | | 3 |
| 45 | 51 | 49 | 18 | SUPAFREAK D.RICH (J.W.JENKINS,D.RICH,T.EPPS,J.A.JOHNSON,A.H.MILLERI) Young Jeezy Featuring 2 Chainz © CTE/DEF JAWIDJM6 | | 39 |
| 46 | 40 | 43 | 67 | PARTY Beyonce Featuring Andre 3000 | | 2 |
| 47 | 57 | 58 | | BKNOWLESKWESTJBHASKERIKOWESTJBHASKERBKNOWLESABENJAMIND.RMILISDDAAASRWALTERSI @ PARKWOOD/COLUMBIA BEEZ IN THE TRAP Nicki Minaj Featuring 2 Chainz | | 47 |
| 100 | - | | | KE-NOE (0.T.MARAJ,M.JORDAN,T.EPPS) © YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC SWV | | area o |
| 48 | 52 | 4B . | 13 | LAMB (C.LAMB.T.DSBORNE) MASS APPEAL/EONE | | 48 |
| 49 | 53 | 55 | 14 | STAY SCHEMIN Rick Ross Featuring Drake & French Montana THE BEAT BULLIES (A.GRAHAM,W.L.ROBERTS IUCKHARBOUCH) • MAYBACH/SUP-N-SUDE/DEF JAWIDJMG | | 49 |
| 50 | 34 | 23 | 10 | IT ALL BELONGS TO ME Monica & Brandy RICO LOVE,EARL AND E (RICO LOVE,E.HOOD,E.GOUDY II) © RCA | | 23 |
| 51 | 54 | 52 | 12 | NEXT BREATH Tank NOT LISTED (NOT LISTED) @ MOGAME/SONG DYNASTY/ATLANTIC | | 46 |
| 52 | 55 | 54 | 20 | WILD BOY MGK Featuring Waka Flocka Flame | | 49 |
| - | | | | J.MINES,D.LANGFORD (C.BAKER,J.MALPHURS) © EST18XX/BAD BOY/INTERSCOPE SWEET LOVE Chris Brown | | - |
| 53 | .62 | 90 | | POLOW DA DON, J.L.PERRY (C.M.BROWN, J.JONES, J.L.PERRY, G.G.CURTIS SR., C.MAKRS, T.DOYLE JR.) | | 53 |
| 54 | 56 | 56 | 5 | SKYY STYLEZ,T.TAYLOR (J.MALPHURS,T.NEVERSON,A.CRASK.T.TAYLOR,A.SMITH) MIZAY/WARNER BRÖS. | | 54 |
| 55 | 60 | 71 | 4 | BEAUTIFUL SURPRISE Tarnia S.REMI IT.HILL,C.KELLY,S.REMII PLUS 1 | | 55 |
| | | | | | | |

| 200 | THE | LALT WIEK |
|--|-------------------|--------------|
| | 56 | 58 |
| 9 | 57 | 59 |
| The chart's Greatest | 68 | 65 |
| Gainer/Airplay is the trio's first top | 59 | 84 |
| 10. Since 2010, | 60 | 66 |
| the group has charted five songs, | 61 | 71 |
| with "Make It Rain" marking its | 62 | 61 |
| previous highest- | 63 | 70 |
| peaking entry (No. 15). Assistant Tyga | 64 | 78 |
| notches his third top 10. | 65 | 84 |
| ap in. | 66 | 72 |
| 100 CO. | 67 | 74 |
| × 184 | 68 | 67 |
| 34 | 69 | 68 |
| While the song | 70 | 63 |
| sinks a spot, the film soundtrack | 71 | 75 |
| of the same name debuts at No. 5 on | 72 | 69 |
| Top R&B/Hip-Hop | 73 | 87 |
| Albums. The last multi-artist movie | 74 | #07 08 |
| soundtrack to open | 75 | 73 |
| in the top five was "Notorious," which | 76 | 79 |
| began at No. 1 in January 2009. | 77 | 82 |
| | 78 | 77 |
| | 79 | 86 |
| | 80 | 88 |
| A DESCRIPTION OF A DESC | The second second | |

| | | | | | 2 |
|-------|------------|---------|--|-------|---------------|
| 調査 | WEEKG | RICH'S | TITLE | CEST. | EAK |
| -58 | 59 | sa S | PRODUCER (SONGWRITTER) IMPRINT/PROMOTION LABEL PRAY FOR ME Anthony Hamilton | 0 | 56 |
| 59 | 57 | 12 | BABYFACE, A.DIXON (A.HAMILTON, BABYFACE, A.DIXON, JOUE) | | 55 |
| | | | T.NASH (T.NASH,C.A.STEWART) © RADIO KILLA/DEF JAM/IDJM6 2 Chainz/DJ Drama | | 10000 |
| 65 | 68 | 10 | DJ SPINZ ITEPPS) OMG Girlz | | 58 |
| -84 | 63 | 8 | YOUNG FYRER NORRIS (TWINFREY)LCONEY/VSOLDMAN & HARRIS TCOTTLE & MILES) O PRETTY HUSTLE/GRAND HUSTLE/INTERSCOPE | | 59 |
| 66 | 74 | 5 | THINKIN BOUT YOU Frank Ocean EOCEAN,S.TAYLOR (EOCEAN,S.TAYLOR) • ODD FUTURE/REDZONE/IDJMG | | 60 |
| 71 | - | 2 | LOVE THIS LIFE T.I. LEDWARDS,C.BROWN,LDOPSON (C.J.HARRIS, JR.,LEDWARDS,C.BROWN,LDOPSON) @ GRAND HUSTLE/ATLANTIC | | 61 |
| 61 | 61 | 6 | GO GET IT Mary Mary W.CAMPBELL (T.ATKINS-CAMPBELL, E.ATKINS-CAMPBELL, W.CAMPBELL) Mary Mary Mary Mary Mary Mary Mary Mary | | 61 |
| 70 | 82 | 4 | BAG OF MONEY Wale Featuring Rick Ross, Meek Mill, & T-Pain BEAT BILLIONAIRE ID.AKINTIMEHIN, R.WILLIAMS, W.L.ROBERTS II, T-PAIN, S.CODKE) @ MAYBACH/WARNER BROS. | | 63 |
| 78 | 95 | 3 | BOYFRIEND Justin Bieber M.PosNer,Mol. (M.PosNer,J.Bieber,M.Levy,M.MUSTO) @© SCHOOLBOV/RAYMOND BRAUN/ISLAND/IDJMG | • | 64 |
| 84 | 100 | 3 | WHY Mary J. Blige Featuring Rick Ross E.Hubson (M.J.BLIGE.D.L.YOUNG.E.HUDSON) | | 65 |
| 72 | 60 | 11 | BRAVO | | 59 |
| 74 | 72 | | JON JON TRAXX (C.KELLY,J.WEBB JR.) O VERVE FORECAST/VERVE Beyonce Beyonce | | 67 |
| | | | B.KNOWLES,T.NASH,C.A.STEWART IT.NASH,C.A.STEWART,B.KNOWLESI O PARKWOOD/COLUMBIA SQUARES OUT YOUR CIRCLE Rocko Featuring Future | | |
| 67 | 70 | 10 | ENSAYNE WAYNE (R.HILL JR.N.WILBURN, FMILES) O A-1 WE IN THIS BITCH!!! DJ Drama Featuring Young Jeezy, T.I., Ludacris, Future | | 67 |
| 68 | 69 | 7 | KANE BEATZ (NOT LISTED) O APHILLIATES/EDNE | | 68 |
| 63 | 62 | 10 | NOT LISTED (NOT LISTED) Tyrese O VOLTRON RECORD2/CAPITOL | | 62 |
| .75 | 78 | 6 | FUNCTION E-40 With YG, IAMSU! & Problem TREND (ETSTEVENS,K.JACKSON,S.WILLIAMS,JLLMARTIN,M.SIMMS) @ HEAVY ON THE GRIND | | 71 |
| 69 | - | 2 | WAY TOO COLD Kanye West Featuring DJ Khaled NOT LISTED (NOT LISTED) @ 6.0.0.0/0EF JAWIDJM6 | | 69 |
| 87 | n | 12 | DON'T CHANGE Conva Doss R.A.JONES,C.DOSS (C.DOSS,R.A.JONES) @ CONVADOSSONGS | | 72 |
| HOT | SNOT NT | 1 | TILL I DIE Chris Brown Featuring Big Sean & Wiz Khalifa DANJA (C.M.BRUWN FN HILLS MARAICA S ANDERSON C.J. THUMAZ) RCA | | 74 |
| 73 | 64 | 13 | JUNE 28TH (I'M SINGLE) Ruben Studdard | | 61 |
| 79 | 85 | 1 | E.WILLIAMS,H.LILLY, JR. (R.STUDDARD,H.LILLY, JR.E.WILLIAMS) O SHANACHIE WON'T MAKE A FOOL OUT OF YOU Marcus Canty | | 76 |
| | | 20 | SOUNDZ.C.A.STEWART (C.A.STEWART,K.COBY,J.AUSTIN) SVC0/EPIC I GOT DAT SACK DJ Cortez/DJ Ransom Dollars/Yo Gotti | | COLUMN T |
| 82 | 94 | | NDT LISTED (NOT LISTED) O GREEN LIGHT LIGHTS DOWN LOW Bei Maejor Featuring Waka Flocka Flame | | n |
| TI: | 79 | 6 | BEI MAEJOR IB.GREEN.J.MALPHURS) OR RCA | | Π |
| 115 | 86 | 4 | J.BEANZ (J.BEANZ, D.S. BUTLER) O ATLANTIC | | 79 |
| 88 | 83 | 5 | WILL YOU BE THERE K'Jon K'JON,LPAUL (KJOHNSON) Image: Shanachie | | 80 |
| 94 | 88 | 7 | TURN UP THE MUSIC Chris Brown THE UNDERDOGS,FUEGO (C.M.BROWN,H.J.MASON, JR.,D.E.THOMAS,A.PALMER,M.JIMINEZ,T.COLESI O RCA | | 81 |
| 83 | 89 | 4 | IT WOULD BE YOU Johnny Gill PHAYES,TTAYLOR (P.HAYES,TTAYLOR) Ø J SKILLZ/NOTIFI | | 82 |
| -95 | | 2 | SNAP BACKS & TATTOOS Driicky Graham YUNS BERGARCH THE BOSS (LCOOPER.N.GRAHAM,C.WARD,A.REDMAN) ON WORLD ERA/EDNE | | 83 |
| NE-E | NTRY | 7 | NOTHING'S REAL BUT LOVE Rebecca Ferguson EG (R.FERSUSON,F.WHITE) @ SYCO/COLUMBIA | | 68 |
| 96 | - | 6 | IWANT YOU Luke James | | 85 |
| 76 | 66 | 15 | KADIS & SEAN (LJ.BOYD,G.SPRIGGS,S.MARSHALL,F.N.HILLS,B.BEREAL,N.ATWEH) | | 60 |
| | w | | D.R.U.G.S. ICJ.JACKSON, JR.,M.BERNARD, D.NORMAN, H.W.CASEY, R.FINCH) G SHADY/AFTERMATH/INTERSCOPE KNEW IT ALL ALONG Keith Sweat Featuring Johnny Gill & Gerald Levert | | 87 |
| 116 | | | A.DURHAM,K.SWEAT (K.SWEAT,A.DURHAM) O THE SWEAT HOTEL/EDNE Marvin Sapp | | CONTRACTOR OF |
| | NTRY | | A.W.LINDSEY (M.L.SAPP,A.W.LINDSEY) GO VERITY/RCA SLIGHT WORK Wale Featuring Big Sean | | Z 3 |
| 97 | 81 | 8 | DIPLO (D.AKINTIMEHIN,W.PENTZ,S.ANDERSON) MAYBACH/WARNER BROS. | | 71 |
| NE | W | 1 | THE RECIPE Kendrick Lamar Featuring Dr. Dre NOT LISTED (NOT LISTED) @ AFTERMATH/INTERSCOPE | | 90 |
| 20 | 67 | 3 | HEAD SNAPPIN Mr. CThe Slide Man MR. C.CRUMP (W.PERRY, JR.) @ CASPER SLIDE/DEH TYME | | 67 |
| 89 | - | 3 | TROUBLE Tha Native LVEGAS,P.VEGAS,P.TAWINAT (LVEGAS,P.VEGAS,P.TAWINAT) @ BIG RED DNE | | 89 |
| RE-E | NTRY | 9 | AH YEAH Robert Glasper Experiment Featuring Musiq Soulchild & Chrisette Michele R.GLASPER,B.M.COX (T.JOHNSON, C.M.PAYNE,R.GLASPER,D.H.HODGES) BLUE NOTE/CAPITOL | | 86 |
| 93 | 87 | 3 | SHOW YOU HOW Q Parker K DEAN JOUE (JOUE) O NEWFAM/MALACO | | 87 |
| 100 | | 2 | SO GOOD B.o.B | | 95 |
| 105 | w | | RETEDDERNZANCANELLA IRETEDDERNZANCANELLAB.KUTZLEBR.SIMMONS. JR.) REBELROCK/GRAND HUSTLE/ATLANTIC ALL TIED UP Robin Thicke | | 96 |
| -99 | | | THICKE.PRO J IR THICKE LCOXOX.R.LDANIELS) OLD THING BACK Rantz Davis | | 97 |
| AE-E | Lana M | | B.TAYLOR (V.MULLER) © RANTZ DAVIS TURN ME ON David Guetta Featuring Nicki Minaj | | 92 |
| ANS I | (2,1++) | | D.GUETTA, 6.TUINFORT (E.DEAN, D.GUETTA, 6.TUINFORT) | | 22641 |
| 92 | 75 | - | R.WEBBER (D.T.MARAJ,D.CARTER,R.LAMARRE,S.SAMUELS) VOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC I FEEL GOOD Fred Hammond | | 57 |
| RE-E | NTRY | 4 | F.HAMMOND (F.HAMMOND, G.RODGERS, P.FEASTER, I.MILLER) | | 99 |

BETWEEN THE BULLETS

81

82

83

84

85

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100

74

The third charted

track from Chris

album, Fortune, arrives as the set's

highest debut. "Strip" (which

reached No. 3) and

"Sweet Love" (up 62-53 this week)

each started out at No. 90. Fortune is

due May 4.

Newly signed

to Aftermath/ Interscope, the

Compton, Calif., rapper and

underground

Top Dawg

favorite during his years with

Entertainment nabs

Aftermath fashion,

the track is assisted

his first charted

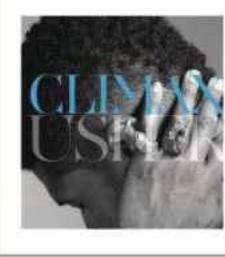
song. In true

by Dr. Dre.

90

Brown's fifth studio

'CLIMAX' REACHES PEAK



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

APR CHRISTIAN/GOSPEL Billboard.

AIRPLAY MONITORED BY nielsen

BDS

SALES DATA COMPILED BY nicisen SoundScan

a 57 CHRISTIAN AC are electronically erved.

CMRISTIAN SONGS: 96 all-format Christian stations. Including ay data supplied by 19 panelists. GOSPEL SONGS: 46 stations & Global Media, LLC and Nieisen SoundScan, Inc. All rights rese

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GOSPEL ALBUMS rules and expl sel. CHRISTIAN CHR: Complied 7 rules and explanations. © 2012, Pr

Tor CHRISTIAN ALBUMS and ed 24 hours a day, 7 days a wr week. See Charts Legend for

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gend electri hours

문접

| Ô |) | C | HRISTIAN | 1 |
|--------|-----|---------------|--|-------|
| A | | S | ONGS | 6 |
| | | LEKS U CHT | TITLE | |
| WEB | WEE | 38 | ARTIST IMPRINT/PROMOTION LABEL | THERE |
| 1 | 1 | 32 | BUILDING 429 ESSENTIAL/PL6 | 0 |
| 2 | 2 | 23 | JEREMY CAMP BEC/TOOTH & NAIL | 2 |
| 3 | 5 | 9 | GREATEST THE HURT & THE HEALER GAINER MERCYME FAIR TRADE | 3 |
| 4 | 8 | 43 | MY HOPE IS IN YOU AARON SHUST CENTRICITY | 4 |
| 5 | 7 | 15 | ALL THIS TIME BRITT NICOLE SPARROW/EMI CMG | 5 |
| 6 | 4 | 16 | GOD'S NOT DEAD (LIKE A LION) NEWSBOYS INPOP | 6 |
| 7 | 3 | 16 | WHEN THE STARS BURN DOWN (BLESSING AND HONOR) PHILLIPS, CRAIG & DEAN FAIR TRADE | 7 |
| 8 | 8 | 23 | LEARNING TO BE THE LIGHT | 8 |
| 9 | 11 | 23 | YOU LEAD | 9 |
| 10 | 9 | 16 | JAMIE GRACE GOTEE WHAT A SAVIOR | 10 |
| 0 | 12 | 13 | LAURA STORY FAIR TRADE | 11 |
| \sim | | 5 | SIDEWALK PROPHETS FERVENT/WORD-CURB | |
| œ | 12 | B | PASSION FEAT. CHRIS TOMUN SIXSTEPS/SPARROW/EMI CMG | 12 |
| 13 | 14 | 40 | TENTH AVENUE NORTH REUNION/PLG | 13 |
| .14 | 10 | 16 | KUTLESS BEG/TODTH & NAIL | 14 |
| 15 | -15 | 9 | HE SAID GROUP 1 CREW FEAT. CHRIS AUGUST FERVENT/WORD-CURB | 15 |
| 16 | 17 | 15 | FREE DARA MACLEAN FERVENT/WORD-CURB | 16 |
| 17 | 16 | 13 | LONG WAY HOME STEVEN CURTIS CHAPMAN SPARROW/EMI CMG | 17 |
| 18 | 18 | 4 | 10,000 REASONS (BLESS THE LORD) MATT REDMAN SIXSTEPS/SPARROW/EMI CMG | 18 |
| 19 | 21 | 21 | I TURN TO YOU SELAH CURB | 19 |
| 20 | 23 | 7 | JESUS, FRIEND OF SINNERS CASTING CROWNS BEACH STREET/REUNION/PLG | 20 |
| 21 | 22 | 20 | OUR GOD'S ALIVE | 21 |
| 22 | 20 | 14 | ALL FOR YOU | 22 |
| 23 | 25 | 6 | I CHOOSE JESUS | 23 |
| 24 | 27 | 8 | RISE UP | 24 |
| 25 | 26 | 14 | THE SAME GOD | 25 |
| | | | ALIVE | - |
| 26 | 19 | 19 | NATALIE GRANT CURB GOOD MORNING | 26 |
| 27 | 37 | 14 | MANDISA FEAT. TOBYMAC SPARROW/EMI CMG | 27 |
| 28 | 28 | 8 | SWITCHFOOT LOWERCASE PEOPLE/CREDENTIAL/EMI CMG | 28 |
| 29 | 30 | 3 | THE CITY HARMONIC KINGSWAY/INTEGRITY | 29 |
| 30 | 34 | 3 | MORE THAN AMAZING UNCOLN BREWSTER INTEGRITY | 30 |
| 31 | 32 | 3 | RISEN TODAY AARON SHUST CENTRICITY | 31 |
| 32 | 29 | 12 | EVER LIFTING CHRISTY NOCKELS SIXSTEPS/SPARROW/EMI CMG | 32 |
| 33 | 33 | 10 | SHIPS IN THE NIGHT MAT KEARNEY INPOP | 33 |
| 34 | 38 | 8 | ON MY OWN ASHES REMAIN FAIR TRADE | 34 |
| 35 | 36 | 5 | KEEP MY HEART ALIVE SANCTUS REAL SPARROW/EMI CMG | 35 |
| 36 | 24 | 5 | SECOND CHANCE REND COLLECTIVE EXPERIMENT KINGSWAY/INTEGRITY | 36 |
| 37 | 46 | 4 | OUTTA MY MIND ANTHEM LIGHTS REUNION/PLG | 37 |
| 38 | 41 | 18 | ONE DAY TOO LATE | 38 |
| 39 | 39 | 16 | SKILLET ARDENT/FAIR TRADE | 39 |
| 40 | 42 | 13 | DAVID CROWDER*BAND SIXSTEPS/SPARROW/EMI CMG HEARTBEAT | 40 |
| 41 | | | THE FRAY EPIC | |
| \sim | 44 | 5 | JIMMY NEEDHAM INPOP ANGEL BY YOUR SIDE | 41 |
| 42 | 50 | 2 | FRANCESCA BATTISTELLI FERVENT/WORD-CURB | 42 |
| 43 | 40 | 11 | ADAM CAPPA BEC/TOOTH & NAIL | 43 |
| 44 | DE | SHUT | KJ-52 BECITODTH & NAIL | 44 |
| 45 | 49 | 4 | MANAFEST BEC/TOOTH & NAIL | 45 |
| 46 | 47 | 2 | BACKGROUND LECRAE FEAT. C-LITE REACH | 46 |
| 47 | 31 | 7 | THIS IS THE DAY PHIL WICKHAM FAIR TRADE | 47 |
| 48 | N | W | LETTING GO STEPHANIE SMITH GOTEE | 48 |
| 49 | N | eW | AFTER ALL (HOLY) DAVID CROWDER*BAND SIXSTEPS/SPARROW/EMI CMG | 49 |
| 50 | N | EW | HE WEEPS FIREFLIGHT ESSENTIAL/PLB | 50 |
| | 1 | | | |

CHRISTIAN ALBUMS

| WEEK | WEEK | WEEKS DN CHT | ARTIST TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL | CENT |
|------|------|-----------------|--|------|
| 1 | HOT | SHUT BUT | TRIP LEE | |
| 2 | N | EW | DEMON HUNTER TRUE DEFIANCE SOLID STATE 0486/EMI CMG | |
| 3 | -6 | -11 | MARANATHA! PRAISE BAND | |
| 4 | 3 | 21 | NEWSBOYS GOD'S NOT DEAD INPOP 1592/EMI CMG | |
| 5 | 3 | 26 | CASTING CROWNS COME TO THE WELL BEACH STREET/REUNION 10162/PLG | |
| 6 | 8 | 5 | PASSION PASSION: WHITE FLAG SIXSTEPS/SPARROW 6367/EMI CMG | |
| 7 | 4 | 3 | BRITT NICOLE GOLD SPARROW 7857/EMI CMG | |
| 8 | 7 | 29 | VARIOUS ARTISTS WOW HITS 2012 WORD-CURB/PROVIDENT-INTEGRITY 2015/EMI CME | |
| 9 | 9 | 138 | SKILLET AWAKE ARDENT/FAIR TRADE/ATLANTIC 2554/PLG | • |
| 10 | N | EW | DESPERATION BAND CENTER OF IT ALL INTEGRITY 5070 EX/PLG | |
| 11 | 5 | 3 | TOBYMAC DUBBED & FREGT: A REMIX PROJECT FOREFRONT \$33332/EMI CMG | |
| 12 | 10 | 22 | CHRIS TOMLIN HOW GREAT IS ONE FOR THE ESSENTIAL COLLECTION DISTUFCION PROVIDENTS OF | |
| 13 | Ť1 | 30 | JAMIE GRACE ONE SONG AT A TIME GOTEE/COLUMBIA 70021/PLG | |
| 14 | 2 | 2 | CHRISTY NOCKELS INTO THE GLORIOUS SIXSTEPS/SPARROW 7075EMI CMG | |
| 15 | 13 | 12 | KARI JOBE WHERE I FIND YOU SPARROW 3128/EMI CMG | |
| 16 | Ň | aw. | MANAFEST FIGHTER MANIFEST/BEC 0353/EMI CMG | |
| 17 | 15 | 78 | THIRD DAY MOVE ESSENTIAL 10921/PLG | |
| 18 | 24 | 37 | MAT KEARNEY YOUNG LOVE INPOP 1608*/EMI CMG | |
| 19 | 19 | 3 | SIDEWALK PROPHETS LIVE LIKE THAT FERVENT 888390/WORD-CURB | |
| 20 | 14 | 54 | MANDISA WHAT IF WE WERE REAL SPARROW 7863/EMI CMG | |
| 21 | 22 | 74 | CHRIS TOMLIN AND IF OUR GOD IS FOR US., SIXSTEPS/SPARROW 3444/EMI CMG. | |
| 22 | 16 | 3 | GUY PENROD HYMNS SERVANT/GAITHER 6142/EMI CMG | |
| 23 | 20 | 7 | KUTLESS BELIEVER BEC 9854/EMI CMG | |
| 24 | 17 | 53 | LAURA STORY BLESSINGS FAIR TRADE 4873/PL0 | |
| 25 | N | EW | SOVEREIGN GRACE MUSIC FROM AGE TO AGE SOVEREIGN GRACE MUSIC 42000021 EX | |
| | | | BUILD HAD | |

BUILDING 429

JEREMY CAMP

SWITCHFOOT

PASSION BAND

ROYAL TAILOR

MATT REDMAN

SOUNDTRACK

SOUNDTRACK

FLAME

RED

FIREFLIGHT

KJ-52

LISTEN TO THE SOUND ESSENTIAL 10932/PLG

PHILLIPS, CRAIG & DEAN

BREATHE IN FAIR TRADE 0015/PLG

12 34

27

26

25 55

32 14

41 20

34

35

28

18 12

50 39

33 12

29 28

31 19

RE-ENTRY

RE-ENTRY

43 13

RE-ENTRY

45 18

21 14

38 23

39

48

38

37 3

CHRISTIA SONGS A

| WEEK | UAST WEEK | WEEKS ON CHT | |
|------|--------------|-----------------|--|
| 1 | 1 | 30 | 10 WHERE I BELONG BUILDING 429 ESSENTIAL/PLG |
| 2 | z | 18 | OVERCOME JEREMY CAMP BEC/TOOTH & NAIL |
| 3 | 3 | 16 | YOU LEAD JAMIE GRACE GOTEE |
| 4 | 4 | 41 | MY HOPE IS IN YOU AARON SHUST CENTRICITY |
| 6 | 8 | 14 | ALL THIS TIME BRITT NICOLE SPARROW/EMI CMG |
| 6 | 6 | 13 | GOD'S NOT DEAD (LIKE A LION) |
| 7 | 5 | 23 | LEARNING TO BE THE LIGHT |
| 8 | T | 15 | WHEN THE STARS BURN DOWN (BLESSING AND HONOR) PHILLIPS, CRAIG & DEAN FAIR TRADE |
| 9 | 11 | B | GREATEST THE HURT & THE HEALER GAINER MERCYME FAIR TRADE |
| 10 | 9 | 12 | LIVE LIKE THAT SIDEWALK PROPHETS FERVENT/WORD-CURB |
| 11 | 10 | 14 | WHAT A SAVIOR |
| 12 | 12 | 13 | CARRY ME TO THE CROSS |
| 13 | 16 | 7 | WHITE FLAG PASSION FEAT. CHRIS TOMLIN SIXSTEPS/SPARROW/EMI CMG |
| 14 | 13 | 50 | STRONG ENOUGH MATTHEW WEST SPARROW/EMI CM5 |
| 15 | 15 | 37 | STRONG ENOUGH TO SAVE TENTH AVENUE NORTH REUNION/PLG |
| 16 | 18 | 6 | HE SAID GROUP 1 CREW FEAT, CHRIS AUGUST FERVENTAVORD-CURB |
| 07 | 17 | 11 | FREE DARA MACLEAN FERVENT/WORD-CURB |
| 18 | 20 | 14 | I TURN TO YOU SELAH CUBB |
| 19 | 19 | 9 | LONG WAY HOME STEVEN CURTIS CHAPMAN SPARROW/EMI CMG |
| 20 | 21 | 6 | JESUS, FRIEND OF SINNERS CASTING CROWNS BEACH STREET/REUNION/PLG |
| 21 | 22 | 14 | THE SAME GOD |
| 22 | 23 | 10 | ALL FOR YOU MIKESCHAIR CURB |
| 23 | 30 | 2 | 10,000 REASONS (BLESS THE LORD) MATT REDMAN SIXSTEPS/SPARROW/EMI CMG |
| 24 | 25 | 3 | RISE UP |
| 25 | /24 | 3 | RISEN TODAY AARON SHUST CENTRICITY |

| | STER. | 151 151 | EEKS CHT | ARTIST | 100 |
|--|----------------------|---|---|---|------------|
| NG | EB | HOT | SE SHOT | TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL | |
| AL/PLG | - | DE | aur | MARVIN SAPP | 1 |
| AIL | 2 | 1 | 3 | I WIN VERITY 97017/RCA | |
| | 3 | 2 | 3 | J.J. HAIRSTON & YOUTHFUL PRAISE AFTER THIS EVIDENCE GOSPEL/LIGHT 7246/EDNE | |
| | 4 | 3 | 12 | VARIOUS ARTISTS WOW GOSPEL 2012 WORD-CURBJEMI CMG/VERITY 97014/RCA | |
| MG | 5 | 4 | 2 | SMOKIE NORFUL DNCE IN A LIFETIME TREMVLES/EMI GOSPEL \$4424/EMI CMG | |
| IKE A LION) | 6 | 5 | 11 | FRED HAMMOND | |
| IE LIGHT | 0 | TD | 23 | WILLIAM MCDOWELL | |
| P N (BLESSING AND HONOR) | 8 | 6 | 13 | ARISE THE LIVE WORSHIP EXPERIENCE DELIVERY ROOM/LIGHT 2552ED/RE | |
| TRADE | | Contract I | - | IDENTITY FIVA WORLD/LIGHT 7265/EONE | |
| TRADE | 9 | 12 | 34 | UNCOMMON ME SOVEREIGN AGENCY 002 | |
| WORD-CURB | 10 | 8 | 56 | HELLO FEAR FO YO SOUL/VERITY 77917/RCA | 1 |
| | 311 | 7 | 32 | LE'ANDRIA JOHNSON THE AWARENNE OF, BETISTRANSE FRUTTINUSE WORLD BUSPEL SENEWISE WORLD | |
| ROSS | 12 | 9 | 12 | MARANATHA! GOSPEL TOP 25 GOSPEL SONGS 2012 MARANATHA! 72087/EMI CMG | |
| STEPS/SPARROW/EMI CMG | 13 | 13 | 9 | LE'ANDRIA JOHNSON THE EVENITIEN OF, BETISTRANGE FRUTENISIC WORLD GESPEL SHAMASIC WORLD | |
| ananana ang kanana basa matana | 14 | 15 | 29 | JESSICA REEDY | |
| O SAVE | | | 2 | FROM THE HEART LIGHT 7239/ED/NE | |
| IN/PLG | 15 | 14 | | WORSHIP SOULEMI GOSPEL 82661/EMI CMG | |
| UST FERVENTAVORD-CURB | 10 | 17 | 28 | THE JOURNEY RIVERPHID 002 | |
| AD-CURB | 17 | N | EW | FOREVER JONES MUSICAL REVIVAL EMI GOSPEL 19199/EMI CMG | |
| | 18 | 16 | 64 | MARVIN SAPP PLAYLIST VERITY/LEGACY 67460/SONY MUSIC | |
| | 19 | 21 | 56 | GREATEST MARY MARY | |
| ARROW/EMI CMG SINNERS | 20 | 20 | 6 | GAINER SOMETHING BIG MY DUCK COLUMNA COORDOW MUSIC ISRAEL & NEW BREED | |
| EET/REUNION/PL6 | | | | 10: BECADE: 2002-2012 INTEGRITY/COLUMBIA 85060/SONY MUSIC FLAME | |
| 2 | 21 | 19 | 6 | THE 6TH GLEAR SIGHT 8228 | |
| | 22 | 22 | 21 | GENITA PUGH MY PURPOSE ETERNITY 0002 | |
| LESS THE LORD) RROW/EMI CMG | 23 | 31 | 14 | SOUNDTRACK JOYFUL NOISE WATERTOWER 29273 | |
| IND VIZENII GWIG. | 24 | 23 | 63 | VARIOUS ARTISTS | |
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With his biggest Nielsen SoundScan week (22,000 copies), Washington, D.C.-based rapper Trip Lee scores his second No. 1 debut on Gospel Albums and Christian Albums with his fourth full-length set, The Good Life. Lee topped both charts two years ago with Between Two Worlds.





Winans score their first No. Is on the Gospel Songs radio chart with "Let the Church Say Amen." The track topped Gospel Digital Songs the past two weeks. The hymnal standard was first popularized in 1957 by singing evangelist Elder Charles D. Beck.



AIRPLAY MONITORED BY SALES DATA COMPILED BY nielsen SoundScan nielsen 8DS

Billboard, DANCE

AIRPLAY MONITORED BY SALES DATA COMPILED BY nielsen BDS

nielsen SoundScan



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|---|---|--|--|-------|--|---|---|--|
| | WEEK | WITHUS ON CHIT | TITLE ARTISTIMPRINT/PROMUTION LABEL | | AREA WEEK | MERK | WEEKS | TITLE ARTIST IM |
| 1 | 4 | 8 | HINK DAVE AUDE FEAT, LENA KATINA AUBACIOUS | 5 | 26 | 39 | 2 | POWER |
| 2 | 5 | 7 | WILD ONE TWO | _ | 27 | 32 | 3 | KISS N |
| | - | 10 | JACK BACK FEAT, DAVID GUETTA, NICKY ROMEBO & SIA BID BEAT, ATL GIRL GONE WILD | ANTIC | | 19210 | | MIDNI |
| 3 | 2 | 6 | MADONNA LIVE NATION/INTERSCOPE | - | 28 | 37 | 3 | M83. M83/ |
| 4 | 6 | б | PART OF ME KATY PERRY CAPITOL | | 29 | 10 | 9 | GIVE N MADONNA |
| 5 | 9 | 5 | STARSHIPS NICKI MINAJ YOUNG MONEY/CASH MONEY/UNIVERSAL REPU | 800 | 30 | 49 | 2 | DON'T FOSTER T |
| 6 | 2 | 10 | NAKED DEV & ENRIQUE IGLESIAS INDIG-POPUNIVERSAL REPUBLIC | | 31 | 42 | 3 | TROUE |
| 7 | 13 | 5 | SOMEBODY THAT I USED TO KNO | W | 32 | 1 all | EW | ZERO |
| | | 9 | GOTYE FEAT. KIMBINA SAMPLES TV. SECUNDS/FAIRFAX/UNIVERSAL REP RESPECT | IBLIC | | - | | KERLIISL/ |
| 8 | 3 | 9 | MELANIE AMARO SYCO/EPIC | _ | 33 | 47 | 2 | THE CRYS |
| 9 | 11 | 6 | BROKENHEARTED KARMIN EPIC | | 34 | | W | WHAT ONE DIRE |
| 10 | 15 | 13 | GLAD YOU CAME THE WANTED GLOBAL TALENT/MERCURY/IDJMG | | 35 | 33 | 9 | RAISE C-ROD FE |
| 11 | 12 | 8 | FAMOUS | | 36 | 20 | 11 | R.E.S.I |
| | | | AUDIO PLAYGROUND CANWEST MUSICWORKS | _ | 37 | | | RLP & BA |
| 12 | 8 | 12 | JESSIE J LAVA/UNIVERSAL REPUBLIC | _ | 37 | 44 | 3 | CHRIS COX |
| 13 | 7 | 9 | LOVE ON TOP BEYONCE PARKWOOD/COLUMBIA | | 38 | 43 | 4 | GO OF |
| 14 | 16 | 7 | NEVER GIVE UP PHIL & FEAT. DEBBY HOLIDAY LADY LUNCH BEATS | | 39 | 35 | 8 | WILD (|
| 15 | 17 | 7 | BODY ON MINE | | 40 | 34 | 7 | SORRY |
| 16 | | | EVA BIG H/TOMMY BOY | - | 41 | 25 | 13 | BE YO |
| - | 22 | 20 | DAVID GUETTA FEAT. SIA WHAT A MUSIC/ASTRALWERKS/CAP BOOM BOOM | ITOL | - | | | KENNY DO |
| 17 | 23 | 4 | RYE RYE N.E.E.T./INTERSCOPE | _ | 42 | 46 | 11 | CALVIN H |
| 18 | 18 | 11 | SHE GETS DOWN ON HER KNEES ONO MIND TRAIN/TWISTED | | 43 | 26 | 11 | INTER PITBULL FI |
| 19 | 21 | 7 | LET'S GET NAUGHTY JESSIE AND THE TOY BOYS PROSPECT PARK | | 44 | 29 | 10 | INSON |
| 20 | 19 | 7 | TURN UP THE MUSIC | | 45 | 40 | 4 | EYES I |
| | | | CHRIS BROWN RCA CHANGED THE WAY YOU KISS ME | | 46 | 1000 | 6.01 | GRAPH GO |
| 21 | 14 | 9 | EXAMPLE MERCURY/IDJMG | | | Ret | W | JIN AKAN |
| 22 | 1101 1314 | SHUT But | JENNIFER LOPEZ FEAT. PITBULL EPIC | | 47 | , N | EW | DJ LO SHYRA S/ |
| 23 | 30 | 6 | THE ONLY ONE AMANNDA CAMP | | 48 | 36 | 9 | POP IT JASON DI |
| 24 | 28 | 4 | HEAT OF THE NIGHT | | 49 | 31 | 10 | DON'T |
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| | い道 | Silli | TITLE | MER |
|) | 39 | 2 | POWER GREYHOUND | #5 1 |
| | 32 | 3 | RISS ME! | 2 |
| | 37 | 3 | MIDNIGHT CITY | 3 |
| | 10 | 9 | GIVE ME ALL YOUR LUVIN' | 4 |
| | 49 | 2 | MADONNA FEAT. NICKI MINAJ & M.I.A. LIVE NATION/INTERSCOPE DON'T STOP (COLOR ON THE WALLS) | 5 |
| | 22 | 3 | FOSTER THE PEOPLE STARTIME/COLUMBIA | 6 |
| | 42 | 23) 211 | TAIO CRUZ MERCURY/IDJMB | |
| | 1 | EW | KERLI ISLAND/IDJM5 | 7 |
| | 47 | 2 | THE CRYSTAL METHOD FEAT. MARTHA REEVES ATO/RED WHAT MAKES YOU BEAUTIFUL | 8 |
| | L COLUMN | SW . | ONE DIRECTION SYCO/COLUMBIA RAISE YOUR HANDS | 9 |
| | 33 | 9 | C-ROD FEAT. JASON WALKER ROSEMINE R.E.S.P.E.C.T. | 10 |
| | 20 | 11 | RLP & BARBARA TUCKER FEAT, LIL JON TOMMY BOY | 11 |
| | 44 | 3 | CHRIS COX & DJ TOMMY ROGERS FEAT. PEYTON BIG H/TOMMY BOY | 12 |
| | 43 | 4 | SAHARA DAVENPORT GOMINATION | 13 |
| | 35 | 8 | FLO RIDA FEAT. SIA POE BOY/ATLANTIC | 14 |
| | 34 | 7 | SORRY FOR PARTY ROCKING | 15 |
| | 25 | 13 | BE YOUR FREAK KENNY DOPE FEAT. JOSH MILAN DOPE WAX/KAY-DEE | |
| | 46 | 11 | FEEL SO CLOSE CALVIN HARRIS ULTRA | |
| | 26 | 11 | INTERNATIONAL LOVE PITBULL FEAT, CHRIS BROWN MR. 305/POLD GROUNDS/J/RCA | 0 |
| | 29 | 10 | | |
| | 40 | 4 | EYES IN THE DARK GRAPH GONZALES CITRUSONIC STEREOPHONIC | THES WEBX |
| , | NE | W | SUN BURNS DOWN | 1 |
| | | w | JIN AKANISHI WARNER BROS. DJ LOVE SONG | 2 |
| | 36 | 9 | SHYRA SANCHEZ SUPER SHY POP IT | 3 |
| | 31 | 10 | JASON BOTTLEY JD3 DON'T THROW IT AWAY | 4 |
| | 0.01 | 100 | DOMINATORZ & BASSMONKEYS FEAT. AMANDA WILSON SEA TO SUN TAKES ALL NIGHT | 5 |
| 2 | 1.50 | EW. | SKYE STEVENS ROCK SOCIETY | 6 |
| | | | | |
| | | | A REAL PROPERTY OF A READ PROPERTY OF A REAL PROPERTY OF A REAL PROPERTY OF A REAL PROPERTY OF A REAL PROPERTY OF A REAL PROPERTY OF A REAL PROPERTY OF A REAL PROPERTY OF A REAL PROPERTY OF A REAL PROPERTY OF A REAL PROPERTY OF A REAL PROPERTY OF A REAL PROPER | 7 |
| | | | NCE/MIX SHOW | 7 |
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| | | | | 9 |
| | | | RPLAY" | |
| | UNER | WEBKS DIVIDING | TITLE ARTIST IMPRINT/PROMOTION LABEL | 9 10 11 |
| | A UGT | A LHONO 24 | RPLAY TITLE ARTIST IMPRINT/PROMOTION LABEL ARTIST IMPRINT/P | 9 10 11 12 |
| | AND 2 1 | SNEEM 24 28 | TITLE ARTIST IMPRINT/PROMOTIONLABEL Image: Constraint of the wanted global talent/mercury/idjmg FEEL SO CLOSE CALVIN HARRIS ULTRA TURN ME ON DAVID GUETTA FEAL NICH MINAJ WHAT A MUSIC/ASTRAUMERKE/CAPITOL TITANIUM | 9 10 11 12 13 |
| | T NHM 2 1 3 | A SNEW 24 28 16 | TITLE ARTIST IMPRINT/PROMOTION LABEL Image: Constraint of the wanted global talent/mercury/id.jmg FEEL SO CLOSE CALVIN HARRIS ULTRA TURN ME ON DAVID GUETTA FEAT. NICKI MINAL WHAT A MUSIC/ASTRALWERKE/CAPITOL TITANIUM DAVID GUETTA FEAT. SIA WHAT A MUSIC/ASTRALWERKE/CAPITOL PART OF ME | 9 10 11 12 13 14 |
| | 1 1 3 5 | SNEW 24 28 18 6 | TITLE ARTIST IMPRINT/PROMOTIONLABEL Image: Constraint of the wanted global talent/mercury/idjmg FEEL SO CLOSE CALVIN HARRIS ULTRA TURN ME ON DAVID GUETTA FEAL NICH MINAJ WHAT A MUSIC/ASTRALWERKE/CAPITOL TITANIUM DAVID GUETTA FEAL SIA WHAT A MUSIC/ASTRALWERKE/CAPITOL PART OF ME KATY PERRY CAPITOL WE ARE YOUNG | 9 10 11 12 13 |
| | 1 3 5 4 | 24 28 18 6 7 | TITLE ARTIST IMPRINT/PROMOTIONLABEL Image: Constraint of the wanted global talent/mercury/id.jmg FEEL SO CLOSE CALVIN HARRIS ULTRA TURN ME ON DAVID GUETTA FEAT. NICKI MINAL WHAT A MUSIC/ASTRALWERKE/CAPITOL TITANIUM DAVID GUETTA FEAT. SIA WHAT A MUSIC/ASTRALWERKE/CAPITOL PART OF ME KATY PERRY CAPITOL WE ARE YOUNG FUIN. FEAT. JANELLE MONAE FUELED BY RAMEN/RRP SOMEBODY THAT I USED TO KNOW | 9 10 11 12 13 14 |
| | 1 3 5 4 9 | 24 28 18 6 7 4 | RPLAY TITLE ARTIST IMPRINT/PROMOTIONLABEL Image: Contract Contervice Contract Contract Contervice Conter | 9 10 11 12 13 14 15 |
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| | 1 3 5 4 9 16 6 7 8 | 24 28 18 6 7 4 4 10 8 8 | RPLAY TITLE ARTIST IMPRINT/PROMOTIONLABEL Image: Construction of the cons | 9 10 11 12 13 14 15 |
| | 1 3 5 4 9 16 5 7 8 12 | 24 28 18 6 7 4 10 8 8 10 | RPLAY" TITLE ARTIST MEMBRINI / PROMUTION LABEL D GLAD YOU CAME THE WANTED GLOBAL TALENT/MERCURY/IDJME FEEL SO CLOSE GALVIN HARRIS ULTRA TURN ME ON DAVID GUETTA FEAT. NICKI MINAJ WHAT A MUSIC/ASTRALWERKS/CAPITOL TITANIUM DAVID GUETTA FEAT. NICKI MINAJ WHAT A MUSIC/ASTRALWERKS/CAPITOL FRAT OF ME KATY PERRY CAPITOL WE ARE YOUNG FUN. FEAT. JANELLE MONAE FUELED BY RAMEN/RRP GOMEBODY THAT I USED TO KNOW GOTTE FEAT. NIMBRA SAMPLES TV SECONDS/FARFAX/UNVERSAL REPUBLIC WILD ONES FLO RIDA FEAT. SIA PDE BOV//ATLANTIC CAN'T STOP ME AFROJACK & SHERMANOLOGY ROBBINS STARSHIPS NICKI MINAJ YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC TAKE CARE DIAKE FEAT. HIMANIA YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC | 9 10 11 12 13 14 15 |
| | 1 3 5 4 9 16 6 7 8 12 11 | 24 28 18 6 7 4 10 8 8 10 9 | RPLAY" TITLE ARTIST MEMBRIT/PROMUTION LABEL CONTACT AND ADDREAD THE WANTED GLOBAL TALENT/MERCURY/IDJME FEEL SO CLOSE CALVIN HARRIS ULTRA TURN ME ON DAVID GUETTA FEAT. NICH MINAJ WHAT A MUSIC/ASTRALWERKS/CAPITOL TITANIUM DAVID GUETTA FEAT. NICH MINAJ WHAT A MUSIC/ASTRALWERKS/CAPITOL TITANIUM DAVID GUETTA FEAT. NICH MINAJ WHAT A MUSIC/ASTRALWERKS/CAPITOL FART OF ME KATY PERRY CAPITOL WE ARE YOUNG FUN. FEAT. JANELLE MONAE FUELED BY RAMEN/BRP SOMEBODY THAT I USED TO KNOW GUTTE FEAT. KIMBRA SAMPLES TY SECONDS/TABFAX/UNVERSAL REPUBLIC WILD ONES FLO RIDA FEAT. SIA POE BOY/ATLANTIC CAN'T STOP ME AFROJACK & SHERMANOLOGY ROBBINS STARSHIPS NICKI MINAJ YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC TAKE CARE DIAKE FEAT. MIMANA YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC STRONGER (WHAT DOESN'T KILL YOU) KELLY CLARKSON 19/BCA | 9 10 11 12 13 14 15 |
| | 1 3 5 4 9 16 5 7 8 12 | 24 28 18 6 7 4 10 8 8 10 | RPLAY TITLE ARTIST IMPRINT/PROMUTEINLABEL | 9 10 11 12 13 14 15 (C) 4 (C) (C) (C) (C) (C) (C) (C) (C) (C) (C) |
| | 1 3 5 4 9 16 6 7 8 12 11 | 24 28 18 6 7 4 10 8 8 10 9 | RPLAY TITLE ATTIST IMPRINT/PROMOTIONLABE. | 9 10 11 12 13 14 15 |
| | 1 3 5 4 9 16 5 7 8 12 11 10 | 24 28 18 6 7 4 10 8 8 10 9 15 | RPLAY TITLE ATTIST INFRINT/PROMOTICINALABLE. | 9 10 11 12 13 14 15 (C) 4 (C) (C) (C) (C) (C) (C) (C) (C) (C) (C) |
| | 1 3 5 4 9 16 6 7 8 12 11 10 13 | 24 28 18 6 7 4 10 8 8 10 9 15 29 | RPLAY TITLE ATLEST MEMINIT/PROMOTION LABEL MILE CONSTRUCTION LABEL ATLEST MEMINIT/PROMOTION LABEL | 9 10 11 12 13 14 15 (C) 4 SM 1 2 3 4 |
| | 1 3 5 4 9 16 5 7 8 12 11 10 13 22 | 24 28 18 6 7 4 10 8 8 10 9 15 29 2 | RPLAY TITLE ATTIST MEMORY / PROMOTION LABOL MITST MEMORY / PROMOTION LABOL SEL SO CLOSE CALVIN HARRIS ULTRA FUE WANTED GLOBAL TALENT/MERCURY/IDJMG FEEL SO CLOSE CALVIN HARRIS ULTRA TURN ME ON DAVID GUETTA FEAT NICH MINAJ VHAT A MUSIC/ASTRALWERKS/CAPITOL TITANIUM DAVID GUETTA FEAT NICH MINAJ VHAT A MUSIC/ASTRALWERKS/CAPITOL TITANIUM DAVID GUETTA FEAT NICH MINAJ VHAT A MUSIC/ASTRALWERKS/CAPITOL TANIUM DAVID GUETTA FEAT NICH MINAJ VHAT A MUSIC/ASTRALWERKS/CAPITOL TANIUM DAVID GUETTA FEAT NICH MINAJ VHAT A MUSIC/ASTRALWERKS/CAPITOL PART OF ME KATY PERRY CAPITOL WE ARE YOUNG FUN FEAT JANELLE MONAE FUELED BY RAMEN/RRP SOMEBOOY THAT I USED TO KNOW GITTE FEAT NIMBRA SAMPLES TY SECONDS/FARFAX, INIVERSAL REPUBLIC WILD ONES FLO RIDA FEAT SIA POE BOY/ATLANTIC CARY S A SHERMANOLOGY ROBBINS STARSHIPS NICH MINAJ YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC TAKE CARE MARE FEAT MINANA YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC TAKE CARE MARE FEAT MINANA YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC DATE FEAT MINANA YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC TAKE CARE MARE FEAT MINANA YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC TAKE CARE MARE FEAT MINANA YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC TAKE CARE MARE FEAT MINANA YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC DATE FEAT MINANA YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC TAKE CARE MARE FEAT MINANA YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC DATE FEAT MINANA YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC TAKE CARE MARE FEAT MINANA YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC TAKE MARK FEAT MINANA YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC DATE FEAT MINANA YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC AND A LIVE NATION/INTERSCOPE ASS BACK HOME | 9 10 11 12 13 14 15 (() () () () () () () () () |
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| 1 10 64 FRANK SINATRA, DEAN MARTIN & SAMMY DAVIS JR THE VERY BEST OF THE FAT MADE FRANK SINATRAFEFRISE DISOR/WARREN INVO. |
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| 3 13 5 VIJAY IYER TRIO |
| 4 15 3 B. HART/E. IVERSON/MA. TURNER/B. STREET |
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| WIEN | WEEK | WEBAS | ARTIST TITLE IMPRINT& NUMBER/DISTRIBUTING LABEL | CENT |
|------|------|-------|--|------|
| 1 | 2 | 14 | MORMON TABERNACLE CHOIR | |
| 2 | N | EW | YUJA WANG FANTASIA DE 016606/DECCA CLASSICS | |
| 3 | 1 | 2 | ERIC WHITACRE WATER NIGHT DECCA 010636/DECCA CLASSICS | |
| 4 | 3 | 9 | ANNE AKIKO MEYERS/ENGLISH CHAMBER ORCH. AIR: THE BACH ALBUM EONE 7785 | |
| 5 | 4 | 6 | VARIOUS ARTISTS LIFESCAPES: LISTENER FAVORITES LIFESCAPES SSIDD EX MOOD MEDIA | |
| 6 | 6 | 16 | SOUNDTRACK DOWNTON ABBEY CARNIVAL/MASTERPIECE 016260/DECCA | |
| 0 | 11 | 12 | SHARON ISBIN GUITAR PASSIONS SONY CLASSICAL DIZTOSONY MASTERWORKS | |
| 8 | N | EW | THEATRE OF VOICES WITH C. BOWERS-BROADBENT/NYYD QUARTET ARVO PART: CREATOR SPIRITUS HARMONIA MUNDI 807553 | |
| 9 | B | 14 | JOSHUA BELL/JEREMY DENK ITENCH IMPRESSIONS SONY CLASSICAL S2036/SONY MASTERWORKS | |
| 10 | 9 | 12 | Z. BAILEY/J. MARKL/INDIANAPOLIS SYMPHONY ORCH. DVORAK: CELLO CONCERTO TELARC 32927/CONCORD | |
| 11 | 12 | 61 | ERIC WHITACRE LIGHT & GOLD DECCA 014850/DECCA CLASSICS | |
| 12 | 15 | 7 | PHOENIX CHORALE (BRUFFY) NORTHERN LIGHTS CHANDOS 5100 | |
| 13 | 14 | 10 | SIMONE DINNERSTEIN KONETHINE ALMOST BEING SAND SONY OLASSICAL BEING SONY MASTERINORKS | |
| 14 | 10 | 10 | BRUCKNER ORCHESTER LINZ GLASS: SYMPHONY NO. 1 ORANGE MOUNTAIN DIGITAL EX | |
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| JAZZ ALBUMS | | $\{\cdot\}$ | 10 | | | - |
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| A ANY SADIO MUSIC SOCIETY MONTUND-GADS UP 30174/CONCORD | | 1 | 1 | 2 | T VAKES IN VALUE. TAKES REART OF PARTICULAR STUDIES OF A VALUE AND A V | - |
| 3 INCOGNITO SURREAL SHANACHIE 5195 | 2 | s | 2 | 51 | IL VOLO IL VOLO OPERA BLUES/GATICA/RENTOR/GEFFEN 015517/1GA | |
| 5 PETER WHITE HERE WE GO HEADS UP 32905/CONCORD | 3 | 3 | 3 | 22 | ANDREA BOCELLI CONCERTO: ONE NIGHT IN CENTRAL PARK SUGAR 015077/DECCA | (|
| WAY DOWN LOW SPINNERETTE 1202 | | 1 | 4 | 45 | JACKIE EVANCHO DREAM WITH ME SYCO/COLUMBIA 07061/SONY MUSIC | |
| BOB BALDWIN | 1 | 3 | 6 | 23 | LONDON PHILHARMONIC ORCHESTRA | |
| 31 TROMBONE SHORTY | | | 7 | 38 | THE GREATEST VIDEO GAME MUSIC X5 114 2CELLOS | |
| FOR TRUE VERVE FORECAST 015586/VG | | 7 | 5 | 23 | 2CELLOS MASTERWORKS 91011/SONY MASTERWORKS | |
| THE SMOOTH SIDE OF SOUL SHANACHIE 5193 | | | | 2511 | WICKED GAME SYCO/COLUMBIA 96448/SONY MUSIC YO-YO MA/STUART DUNCAN/EDGAR MEYER/CHRIS THILE | |
| CONTACT VERVE FORECAST 015375/VG | 8 | 3 | 8 | 25 | THE GOAT ROGED SESSIONS SONY CLASSICAL BITH/SONY MASTERWORKS | |
| B GALACTIC CARNWALE ELECTRICOS GALACTIC RUNK/ANTI- STIRZ*/EPITAPH | 5 | ÷ | 9 | 73 | JIM BRICKMAN ROMANZA SOMERSET 56142 EX | |
| VARIOUS ARTISTS SMOOTH AND SEXY: SMOOTH JAZZ FOR LOVERS SHANACHIE 5194 | .1 | 0 | 10 | 45 | IL VOLO | |
| 48 BELA FLECK & THE FLECKTONES | 1 | 1 | 11 | 10 | THE PIANO GUYS HITS VOLUME 1 THE PIANO GUYS 3752 EX | |
| 23 MAYSA MOTIONS OF LOVE SHANACHIE 5191 | 1 | 2 | 13 | 4 | KATHERINE JENKINS | |
| DARREN RAHN | 1 | 3 | 15 | 3 | UTE LEMPER/VOGLER QUARTET WITH STEFAN MALZEW | |
| PAUL BROWN | | | 12 | 30 | PARIS DAYS, BERLIN NIGHTS STEPHWAY & SUNS 30000-ARKIVIAUSIC | |
| THE FUNKY JOINT WOODWARD AVENUE 20201 | | | 12 | | JENNY OAKS BAKER | |
| n Rink WillALOW | | Prov. 1 1 1 1 1 | | OCCUPATION NO. | | |
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| ROMANCE LANGUAGE RENDEZVOUS 5148/MACK AVENUE | | 0 | | WERKS ON DHT | ORLD ALBUMS" | |
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| BOMANCE LANGUAGE RENDEZVUUS STRAMACK AVENUE Status Status <td></td> <td></td> <td>1 3 4 NE 5 NE</td> <td>SNHM 12 3 8 7 21 12 12 12 12 12 12</td> <td>WISH UPON A STAR SHADOW MOUNTAIN 5055026 ORLD ALBUMS^{IN} ARTIST TITLE MPRINT & NUMBER/DISTRIBUTING LABEL CELTIC WOMAN BELIEVE MANHATTAN 79660 THE TOURE-RAICHEL COLLECTIVE TEL AVIV SESSION CUMBANCHA 22 THE CHIEFTAINS VOICE OF AGES BLACKRUCK/HEAR 33437/CUNCORD CELTIC THUNDER 016471/DECCA SOUNDTRACK TH RECHMINIZIFICITIUNION LASSE, BRIVEN HASCEMENT AMADOU & MARIAM FOULA BECAUSE/NONESUCH 530403/WARNER BRIOS. RODRIGO Y GABRIELA AND C.U.B.A. AREA 52 RUBYWORKS 0138/ATD EXO-K MAMA (THE 1ST MINI ALBUM) (EPI S.M. DIGITAL EX ANOUSHKA SHANKAR TRAVELLER DG 016566/DECCA CLASSICS DANIEL O'DONNELL THE ULTIMATE COLLECTION DPTV MEDIA 82</td> <td></td> | | | 1 3 4 NE 5 NE | SNHM 12 3 8 7 21 12 12 12 12 12 12 | WISH UPON A STAR SHADOW MOUNTAIN 5055026 ORLD ALBUMS ^{IN} ARTIST TITLE MPRINT & NUMBER/DISTRIBUTING LABEL CELTIC WOMAN BELIEVE MANHATTAN 79660 THE TOURE-RAICHEL COLLECTIVE TEL AVIV SESSION CUMBANCHA 22 THE CHIEFTAINS VOICE OF AGES BLACKRUCK/HEAR 33437/CUNCORD CELTIC THUNDER 016471/DECCA SOUNDTRACK TH RECHMINIZIFICITIUNION LASSE, BRIVEN HASCEMENT AMADOU & MARIAM FOULA BECAUSE/NONESUCH 530403/WARNER BRIOS. RODRIGO Y GABRIELA AND C.U.B.A. AREA 52 RUBYWORKS 0138/ATD EXO-K MAMA (THE 1ST MINI ALBUM) (EPI S.M. DIGITAL EX ANOUSHKA SHANKAR TRAVELLER DG 016566/DECCA CLASSICS DANIEL O'DONNELL THE ULTIMATE COLLECTION DPTV MEDIA 82 | |
| BIOMANGE LANGUAGE RENDEZVOUS STRAMAACK AVENUE SECONDOS | | | 1 3 4 NE 5 NE | SHEW 12 3 8 7 21 W 12 W 12 W 4 W | WISH UPON A STAR SHADOW MOUNTAIN 5055026 ORLD ALBUMS [®] ARTIST TITLE IMPRINT & MUMBER/DISTRIBUTINGLABEL | |
| BIG BROTHER Image: Standard Strandschart Image: Standard | | | 1 3 4 NE 5 NE 6 NE | V INNO 12 33 8 7 21 W 12 12 W 4 W W | WISH UPON A STAR SHADOW MOUNTAIN 5055026 ORLD ALBUMS* ARTIST TITLE MERINTA NUMBER/DISTRIBUTING LABEL VIEW CELTIC WOMAN BELIEVE MANHATTAN 70660 THE TOURE-RAICHEL COLLECTIVE TEL AVIV SESSION CUMBANCHA 22 THE CHIEFTAINS VOICE OF AGES BLACKRUCK/HEAR 33437/CUNCORO CELTIC THUNDER VOYAGE CELTIC THUNDER 016471/DECCA SOUNDTRACK TH INSUMMITZ/HEIMPHY/HEARMAN EASIEL, SEMMIN MASEMENT AMADOU & MARIAM FOLIA BECAUSE/NONESUCH 530403/WARNER BROS. RODRIGO Y GABRIELA AND C.U.B.A. AREA 52 RUBY/WORKS 0138/ATO EXO-K MAMA (THE 1ST MINI ALBUM) (EPI S.M. DIGITAL EX ANOUSHKA SHANKAR TRAVELLER DG 016566/DECCA CLASSICS DANIEL O'DONNELL THE ULTIMATE COLLECTION DPTV MEDIA 32 MICKEY HART BAND | |
| 2 ROMANCE LANGUAGE RENDEZVUUS SHAUMACK AVENUE SEMONDERS STELE 3 TITLE ARTIST IMPRINT/PROMOTION LABLE 7 ITTLE 8 BIG BROTHER 9 IEFF LORBER FUSION HEADS UP/CMG 11 OLIVER'S TWIST 12 CHRIS STANDRING ULTIMATE VIBE 13 THE FUNKY JOINT 14 BRORDETIC 15 DARBEN RAHN TRUPPIN 'N' RHYTHM 14 ROADTRIP MICHAEL LINGTON FEAT LEE RITENOUR TRUPPIN 'N' RHYTHM 14 PERFECT NITES NALEE SHANACHIE HORIZON 16 HORIZON PAUL TAYLOR FEAT. STEVE OLIVER PEAK/EONE 11 | | | 1 3 4 NE 5 NE 6 NE | V INNO 12 33 8 7 21 W 12 12 W 4 W W | WISH UPON A STAR SHADOW MOUNTAIN 5055026 ORLD ALBUMS [®] ARTIST TITLE IMPRINT & MUMBER/DISTRIBUTING LABEL CELTIC WOMAN BELIEVE MANHATTAN 70660 THE TOURE-RAICHEL COLLECTIVE TEL AVIV SESSION CUMBANCHA 22 THE CHIEFTAINS VOICE OF AGES BLACKROCK/HEAR 33437/CUNCORD CELTIC THUNDER 016471/DECCA SOUNDTRACK TH EXEDEMITIZH CUMPY IN ILLISTICISM CASES, BELOWW MASEMMENT AMADOU & MARIAM FOULA BECAUSE/NONESUCH 530403/WARNER BROS RODRIGO Y GABRIELA AND C.U.B.A. AREA 52 RUBYWORKS 0138/ATD EXO-K TRAVELLER DG 016596/DECCA CLASSICS DANIEL O'DONNELL THE ULTIMATE COLLECTION DPTV MEDIA 82 MICKEY HART BAND MYSTERIUM TREMENDUM 360 DEGREES PRODUCTIONS 4478 ⁴ EXO-M | |
| 2 ROMANCE LANGUAGE RENDEZVOUS SHAMMACK AVENUE SUBJECT SUBJECT SUBJECT TITLE ARTISTIMPRINT/PROMOTION LABEE ARTISTIMPRINT/PROMOTION LABEE 7 SUBJECT 800 HERE WE GO PIETER WHITE CONCORD/CMG 14 BIG BROTHER JEFF LORBER FUSION HEADS UP/CMG 15 OLIVER'S TWIST CHRIS STANDRING ULTIMATE VIBE 16 THE FUNKY JOINT PAUL BROWN WOODWARD AVENUE 17 MAGNETIC DARREN RANN TRIPPIN 'N' RHYTHM 18 ROADTRIP MICHAEL LINGTON FEAT. LEE RITENOUR TRIPPIN 'N' RHYTH 19 PERFECT NITES NAJEE SHAMACHE 10 PERFECT NITES NAJEE SHAMACHE 11 HECONNECTION NICK COLIONNE TRIPPIN 'N' RHYTHM 12 DEJA BLUE CINDY BRADLEY TRIPPIN 'N' RHYTHM 13 DEJA BLUE CINDY BRADLEY TRIPPIN 'N' RHYTHM 14 SHAKIN' THE HOUSE ROB TARDIK GUITARDIK | | | 1 3 4 NE 5 NE 6 NE NE | V INNO 12 33 8 7 21 W 12 12 W 4 W W | WISH UPON A STAR SHADOW MOUNTAIN 5055026 ORLD ALBUMS ¹⁺ ARTIST TITLE MERINTA MUMBER/DISTRIBUTINE LABEL CELTIC WOMAN BELIEVE MANHATTAN 70600 THE TOURE-RAICHEL COLLECTIVE TEL AVIV SESSION CUMBANCHA 22 THE CHIEFTAINS VOIGE OF AGES BLACKROCK/HEAR 33437/CUNCORD CELTIC THUNDER VOYAGE CELTIC THUNDER 016471/DECCA SOUNDTRACK TH DISTRUCTION FOR THISTORISM CASES, SERVING MASERWERT AMADOU & MARIAM FOULA BECAUSE/NONESUCH 530403/WARNER BROS RODRIGO Y GABRIELA AND C.U.B.A. AREA 52 RUBYWURKS 0138/ATO EXO-K MAMA (THE 1ST MINI ALBUM) (EPI S.M. DIGITAL EX ANOUSHKA SHANKAR TRAVELLER DG 016596/DECCA CLASSICS DANIEL O'DONNELL THE ULTIMATE COLLECTION DFTV MEDIA 32 MICKEY HART BAND MYSTERIUM TREMENDUM 360 DEGREES PRODUCTIONS 9478 ⁺ EXO-M MAMA (THE 1ST MINI ALBUM) (EPI S.M. DIGITAL EX VARIOUS ARTISTS URSCAPES DISTRIE FAVORITY JUST MELAK MAUNI MODINEDA 50192 (DISTAL EX VARIOUS ARTISTS URSCAPES DISTRIBUTION (EPI S.M. DIGITAL EX VARIOUS ARTISTS URSCAPES DISTRIBUTIONES AND (EPI S.M. DIGITAL EX VARIOUS ARTISTS URSCAPES DISTRIBUTION (EPI S.M. DIGITAL EX VARIOUS ARTISTS URSCAPES DISTRIBUTION (EPI S.M. DIGITAL EX | |
| 2 ROMANCE LANGUAGE RENDEZVOUS SHAMMACK AVENUE SSCALA SCALA SSCALA SCALA <t< td=""><td></td><td></td><td>1 3 4 NE 5 NE 6 NE NE</td><td>V SNHM 12 3 8 7 21 W 12 W 12 W 4 W 4 W 4 W</td><td>WISH UPON A STAR SHADOW MOUNTAIN 5055026 ORLD ALBUMS¹⁺ ARTIST TITLE MERINTA MUMBER/DISTRIBUTINE LABEL CELTIC WOMAN BELIEVE MANHATTAN 70600 THE TOURE-RAICHEL COLLECTIVE TEL AVIV SESSION CUMBANCHA 22 THE CHIEFTAINS VOIGE OF AGES BLACKROCK/HEAR 33437/CUNCORD CELTIC THUNDER VOYAGE CELTIC THUNDER 016471/DECCA SOUNDTRACK TH BECHNERTAINS VOIGE OF AGES BLACKROCK/HEAR 33437/CUNCORD CELTIC THUNDER VOYAGE CELTIC THUNDER 016471/DECCA SOUNDTRACK TH BECHNERTAINS VOIGE OF AGES BLACKROCK/HEAR 33437/CUNCORD CELTIC THUNDER ODAGE CELTIC THUNDER 016471/DECCA SOUNDTRACK TH BECHNERTAINS VOYAGE CELTIC THUNDER 016471/DECCA SOUNDTRACK TH BECHNERTAINS CONSTRUCTION FOR THE SOUND ASSER SERVICY HASTENNER AMADOU & MARIAM FOULA BECAUSE/NONESUCH 530403/WARNER BROS ROARIGO Y GABRIELA AND C.U.B.A. AREA 52 RUBYWORKS 0138/ATO EXO-K MAMA (THE 1ST MINI ALBUM) (EPI S.M. DIGITAL EX MICKEY HART BAND MYSTERIUM TREMENDUM 360 DEGREES PRODUCTIONS 9470⁴ EXO-M MAMA (THE 1ST MINI ALBUM) (EPI S.M. DIGITAL EX VARIOUS ARTISTS UESCAPES USTINE FAVORITE: JEST HELAK MUH HOUD INCON 50102 MINISTRIENTS HERCARE USTINE FAVORITE: JEST HELAK MUH HOUD INCON 50102 MINISTRIENTS UESCAPES USTINE FAVORITE: JEST HELAK MUH HOUD INCON 50102 MINISTRIENTS HERCARE USTINE FAVORITE: JEST HELAK MUH HOUD INCON 50102 MINISTRIENTS HERCARES USTINE FAVORITE: JEST HELAK MUH HOUD INCON 50102 MINISTRIENTS HERCARES USTINE FAVORITE: JEST HELAK MUH HOUD INCON 50102 MINISTRIENTS HERCARES USTINE FAVORITE: JEST HELAK MUH HOUD INCON 50102 MINISTRIES HERCARES USTINE FAVORITE: JEST HELAK MUH HOUD INCON 50102 MINISTRIES HERCARES USTINE FAVORITE: JEST HELAK MUH HOUD INCON 50102 MINISTRIES HERCARES USTINE FAVORITE: JEST HELAK MUH HOUD INCON 50102 MINISTRIES HERCARES USTINE FAVORITE: JEST HELAK MUH HOUD INCON 50102 MINISTRIES HERCARES USTINE FAVORITE: JEST HELAK MUH HOUD INCON 50102 MINISTRIES HERCARES USTINE FAVORITE: JEST HELAK MUH HOUD INCON 50102 MINISTRIES HERCARES USTINE FAVORITE: JEST HELAK MUH HOUD INTON 50102 MINISTRIES HERCARES USTINE FAVO</td><td></td></t<> | | | 1 3 4 NE 5 NE 6 NE NE | V SNHM 12 3 8 7 21 W 12 W 12 W 4 W 4 W 4 W | WISH UPON A STAR SHADOW MOUNTAIN 5055026 ORLD ALBUMS ¹⁺ ARTIST TITLE MERINTA MUMBER/DISTRIBUTINE LABEL CELTIC WOMAN BELIEVE MANHATTAN 70600 THE TOURE-RAICHEL COLLECTIVE TEL AVIV SESSION CUMBANCHA 22 THE CHIEFTAINS VOIGE OF AGES BLACKROCK/HEAR 33437/CUNCORD CELTIC THUNDER VOYAGE CELTIC THUNDER 016471/DECCA SOUNDTRACK TH BECHNERTAINS VOIGE OF AGES BLACKROCK/HEAR 33437/CUNCORD CELTIC THUNDER VOYAGE CELTIC THUNDER 016471/DECCA SOUNDTRACK TH BECHNERTAINS VOIGE OF AGES BLACKROCK/HEAR 33437/CUNCORD CELTIC THUNDER ODAGE CELTIC THUNDER 016471/DECCA SOUNDTRACK TH BECHNERTAINS VOYAGE CELTIC THUNDER 016471/DECCA SOUNDTRACK TH BECHNERTAINS CONSTRUCTION FOR THE SOUND ASSER SERVICY HASTENNER AMADOU & MARIAM FOULA BECAUSE/NONESUCH 530403/WARNER BROS ROARIGO Y GABRIELA AND C.U.B.A. AREA 52 RUBYWORKS 0138/ATO EXO-K MAMA (THE 1ST MINI ALBUM) (EPI S.M. DIGITAL EX MICKEY HART BAND MYSTERIUM TREMENDUM 360 DEGREES PRODUCTIONS 9470 ⁴ EXO-M MAMA (THE 1ST MINI ALBUM) (EPI S.M. DIGITAL EX VARIOUS ARTISTS UESCAPES USTINE FAVORITE: JEST HELAK MUH HOUD INCON 50102 MINISTRIENTS HERCARE USTINE FAVORITE: JEST HELAK MUH HOUD INCON 50102 MINISTRIENTS UESCAPES USTINE FAVORITE: JEST HELAK MUH HOUD INCON 50102 MINISTRIENTS HERCARE USTINE FAVORITE: JEST HELAK MUH HOUD INCON 50102 MINISTRIENTS HERCARES USTINE FAVORITE: JEST HELAK MUH HOUD INCON 50102 MINISTRIENTS HERCARES USTINE FAVORITE: JEST HELAK MUH HOUD INCON 50102 MINISTRIENTS HERCARES USTINE FAVORITE: JEST HELAK MUH HOUD INCON 50102 MINISTRIES HERCARES USTINE FAVORITE: JEST HELAK MUH HOUD INCON 50102 MINISTRIES HERCARES USTINE FAVORITE: JEST HELAK MUH HOUD INCON 50102 MINISTRIES HERCARES USTINE FAVORITE: JEST HELAK MUH HOUD INCON 50102 MINISTRIES HERCARES USTINE FAVORITE: JEST HELAK MUH HOUD INCON 50102 MINISTRIES HERCARES USTINE FAVORITE: JEST HELAK MUH HOUD INCON 50102 MINISTRIES HERCARES USTINE FAVORITE: JEST HELAK MUH HOUD INCON 50102 MINISTRIES HERCARES USTINE FAVORITE: JEST HELAK MUH HOUD INTON 50102 MINISTRIES HERCARES USTINE FAVO | |

APR 28 2012 Billboard

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| 6 | | | |
|------------|---|-----------------|--|
| A | i. | 0 | T LATIN SONGS |
| NEK | AST VEEK | VEEKS NU CHT | TITLE ARTIST IMPRINT/PROMOTION LABEL |
| 1 | 1 | 7 | #1 AI SE EU TE PEGO |
| 2 | 13 | 12 | GG FUISTETU |
| 3 | 2 | 28 | ARUONA FEAT. GABY MORENO METAMORFUSIS |
| 4 | (4) | 19 | 3BALLMTY FEAT EL BEBETO Y AMERICA SIERRA FONOVISA/UMLE BAILANDO POR EL MUNDO |
| - | ALC: NO | | JUAN MAGAN FEAT. PITBULL& ELCATA SUNY MUSIC LATIN |
| 6 | Б | 19 | LA ARROLLADORA BANDA EL LIMON DE RENE CAMACHO DISAUMLE |
| 6 | 3 | 15 | DON OMAR FEAT. NATTY NATASHA ORFANATUMACHETEJUMLE |
| 7 | 5 | 12 | GERARDO ORTIZ DEL/SONY MUSIC LATIN |
| 8 | 1 | 13 | LAS COSAS PEQUENAS PRINCEROYCE TOP STOP |
| 9 | B | 12 | JESSE & JOY FEAT. LA REPUBLIKA WARNER LATINA |
| 10 | 11 | 26 | LOVUMBA (PRESTIGE) DADDY YANKEE EL CARTEL |
| 0 | 14 | 12 | INTERNATIONAL LOVE PITBUL FEAT CHRIS BROWN MR. 305/POLO GROUNDS/J/RCA |
| Ð | 12 | 11 | EL MEJOR PERFUME |
| 13 | 9 | 10 | SI TE DIGO LA VERDAD |
| 1 | 18 | 10 | UN HOMBRE NORMAL |
| õ | 17 | 13 | TU YA ERES COSA DEL PASADO |
| 16 | 15 | 29 | FIDEL RUEDA DISAVUMLE EL VERDADERO AMOR PERDONA |
| - | | | MANA FEAT. PRINCE ROYCE WARNER LATINA. |
| Ø | 25 | 9 | JULION ALVAREZ Y SU NORTENO BANDA DISA/UMLE |
| 18 | 10 | 12 | ROMED SANTOS FEAT. TOMATITO SUNY MUSIC LATIN |
| 19 | 19 | B | CALIBRESO DISA/UMLE |
| 20 | 20 | 5 | LA SENAL JUANES UNIVERSAL MUSIC LATINO/UMLE |
| 21 | 22 | 13 | EL VESTIDO BLANCO VICENTE FERNANDEZ SONY MUSIC LATIN |
| 22 | 23 | 1 | PARA EL PEOR AMANTE EDNITA NAZARIO SONY MUSICIATIN |
| 23 | 21 | 9 | ME VOY DE LA CASA |
| 24 | 28 | 10 | YA ME CANSE LABRY HERNANDEZ FONOVISAUMLE |
| 25 | 29 | 6 | SENTIMIENTOS ENCONTRADOS |
| 26 | 42 | 4 | LO QUE PIENSO DE TI |
| - | | | BANDA CARNAVAL DISA/UMLE |
| 27 | 30 | 6 | REIK SONY MUSICLATIN PARA TI SOLITA |
| 28 | 27 | 5 | BANDA LOS RECODITOS DISA/UMLE FEEL SO CLOSE |
| 29 | 33 | 3 | CALVIN HARRIS ULTRA |
| 30 | 41 | 3 | BEBE BONITA CHINO & NACHO FEAT JAY SEAN MACHETE/UMLE |
| 31 | 44 | 5 | AMOR PROHIBIDO SELENA CON SAMO CAPITUL LATIN |
| 32 | 74 | 7 | DE QUE ME SIRVE LA VIDA CAMILA SONY MUSICILATIN |
| 33 | 31 | 8 | CLARIDAD LUIS FONSI UNIVERSAL MUSIC LATINO/UMLE |
| 34 | 36 | 5 | YOUNG, WILD & FREE SNOP DOGG& WEXNALEA FLAT BRUND MARS POSTRUM DOGS/IST/LEAT-ANT/ORFP |
| 35 | 38 | 4 | MI OLVIDO BANDA SINALDENSE MS DE SERGIO LIZARRAGA DISA/UMLE |
| 36 | 32 | 11 | ESTOY SALADO |
| 37 | 34 | 15 | CHUY LIZARRAGA Y SU BANDA TIERRA SINALDENSE DISAVUMLE |
| | | | FLORIDA POE BOY/ATLANTIC CAMINAR CONTIGO |
| 38 | 40 | 16 | LUCERDY JOAN SEBASTIAN FAS/SKALONA |
| 39 | 35 | 18 | |
| 40 | 37 | 14 | SENSATO, PITBULL, SAK NOEL FAMOUS ARTIST/MR. 305 |
| 41 | 39 | 5 | MI REINA DEL DOLOR MANA WARNER LATINA |
| 42 | 26 | 14 | ADELE XU/COLUMBIA |
| 43 | 45 | 2 | STARSHIPS NICKI MINAJ YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC |
| - | REFE | NTRY | TU LO SABES BIEN BLACK GUAYABA GUAYABABLACK |
| 45 | HOT | SHUT BUT | ADDICTED TO YOU SHAKIRA EPIC/SUNY MUSIC LATIN |
| 46 | 43 | 3 | KISS ME! |
| 47 | 50 | 11 | TE DIJERON |
| 4 B | and the second se | EW | ESTILO ITALIANO |
| - | | | JESUS GJEDA Y SUS PARIENTES SOL MUSICAL TAKE CARE |
| 49 | Contraction of the | MTRY | DRAKE FEAT. RIKANNA YOUNG MUNEY/CASHMONE/YUNNERSAL REPUBLIC MIAMOR |
| 50 | 48 | -4 | GRUPOTREOJDK |

| | 10 | PLATIN ALBUMS | 1 |
|------|------------------|--|------|
| WEEK | WEEKS DNL CHT | | CENT |
| DE | SHOT BUT | #1 PRINCE ROYCE | |
| 4 | 23 | ROMEO SANTOS FORMULA: VOL 1 SONY MUSIC LATIN 82046 | 2 |
| 1 | 2 | SELENA ENAMORADA DETI CAPITOLI ATIN 80876 | |
| NE | w | VARIOUS ARTISTS 2012 BILLBOARD AWARDS FINALISTS SONY MUSIC LATIN 95810 FX | |
| 3 | 2 | LOS INQUIETOS DEL NORTE LA GRITERA EAGLEMUSIC34 | |
| б | 4 | EL TRONO DE MEXICO LO MEJOR DE EL TRONO DE MEXICO FOROVISAO19614/UMLE | |
| 8 | 19 | 3BALLMTY INTENTALO FONOVISA 3546635UMLE | |
| 13 | 53 | MANA DRAMA Y LUZ WARNER LATINA 528530 | 2 |
| 15 | 28 | CG ARJONA INDEPENDIENTE A ETAMOREUSIS SZIDI I WARNERI ATI NA | |
| 9 | 8 | ESPINOZA PAZ UN HOMBRE NORMAL VIDEUMAX/DISA016594/UMLE | |
| 10 | -11 | VARIOUS ARTISTS LAS BANDAS ROMANTICAS DE AMERICA 2012 DISA 018382/UNLE | |
| 7 | 6 | LOS TEMERARIOS 30 ANIVERSARIO DISA 01/0641/UMLE | |
| 2 | 3 | EDNITA NAZARIO DESNUDA SONY MUSIC LATIN 99147 | |
| 12 | 32 | GERARDO ORTIZ ENTRE DIOS Y EL DIABLO DEL ET 251/SONY MUSIC LATIN | |
| H | 4 | EL PELON DEL MIKROPHONE & DJ MORPHIUS LOS REVES DEL TRIBAL M&G SOUND 0051 | |
| 14 | 12 | LA ARROLLADORA BANDA EL LIMON DE RENE CAMACHO IRREVERSIBLE. 2012 DISA OTGAST/UMLE | |
| 17 | 4 | CARDENALES DE NUEVO LEON MANIVERSARIO ASUDISA010607/UMLE | |
| 16 | 4 | FIDEL RUEDA SINALDENSE HASTA LAS CACHAS DISA (165/19/UMLE | |
| 23 | 9 | JESSE & JOY CON QUIEN SE QUEDA EL PERRO? WARNER LATINA 525227 | |
| 1B | 3 | BANDA LOS RECODITOS PARA TI SOLITA DISA 016040/UMLE | |
| 19 | 110 | CAMILA DEJARTE DE AMAR SONY MUSIC LATIN 19881 | |
| 27 | 73 | DON OMAR MEET THE DRPHANS: THE KING IS BACK, OFFANATOMACHETE STABSTOCKLE | |
| 22 | 7 | CALIBRE 50 ELBUEN EJEMPLO DISA DIE554/UMLE | |
| 26 | 12 | ALEJANDRO FERNANDEZ CANCIONES DE AMOR: LOVE SONGS SONY MUSICILATIN 91155 | |
| 21 | 6 | GRUPO BRYNDIS 20 ANIVERSARIO DISA 016642/UMILE | |
| | | DAMON AVALA V CUC DDAVOC DEL NODTE | |

| WEEK | WEEK | WEEKS ON CHT | TITLE ARTIST IMPRINT/PROMOTION LABEL |
|------|------|-----------------|--|
| 0 | 2 | 19 | HI WKS LAARROLLADORA BANDA ELUMON DERENE CAMACHO DISAANRE |
| 2 | ĩ | 13 | AMOR CONFUSO |
| 3 | 3 | 13 | EL MEJOR PERFUME |
| 4 | 5 | 33 | INTENTALO 3BALLMTY FEAT, EL BEBETO Y AMERICA SIERRA FONOVISA/UMLE |
| 6 | 4 | 18 | TU YA ERES COSA DEL PASADO FIDEL RUEDA DISAUMLE |
| õ | 6 | 13 | UN HOMBRE NORMAL |
| 2 | 10 | 14 | |
| 8 | 7 | 12 | MUJER DE TODOS MUJER DE NADIE |
| 9 | 9 | 13 | EL VESTIDO BLANCO |
| 10 | 12 | 37 | 400 MIL VEINTE ANOS |
| 11 | 8 | 28 | TERRACALI VICTORIA/VENEMUSIC TE QUIERO A MORIR |
| 12 | 14 | 18 | BANDA EL RECODO DE CRUZ LIZARRAGA FONOVISA/UMLE YA ME CANSE |
| 13 | 15 | 10 | SENTIMIENTOS ENCONTRADOS |
| 13 | 20 | II | ELTRONO DE MEXICO FONDAISA/UMLE |
| - | | | BANDA CARNAVAL DISA/UMLE PARA TI SOLITA |
| 15 | 11 | B | BANDA LOS RECODITOS DISA/UMLE |
| 16 | 18 | 17 | BANDA SINALGENSE MS DE SERGIO LIZARRAGA DISAUMLE |
| 17 | 16 | 19 | ESTOY SALADO CHUY LIZARRAGA Y SU BANDA TIERRA SINALDENSE DISAUMUL |
| 18 | 19 | 20 | CAMINAR CONTIGO |
| 19 | 21 | 11 | ESTILO ITALIANO JESUS OJEDA Y SUS PARIENTES SOL MUSICAL |
| - | 25 | | LA GRITERA LOS INQUIETOS DEL NORTE EAGLE |

| 0 | | 1/4 | TIN POP |
|------|--------------|------------------|---|
| Å | | | RPLAY |
| WEEK | LAST WEEK | WEEKS ON CHIT | TITLE ARTIST IMPRINT/PROMOTION LABEL |
| 1 | 1 | 8 | AI SE EU TE PEGO |
| 2) | 5 | 12 | GG FUISTE TU ARJONA FEATUING GABY MORENO METAAKORPOSIS |
| 3 | 4 | 22 | BAILANDO POR EL MUNDO JUAN MAGAN FEAT. PITBULL& EL CATA SONY MUSIC LATIN |
| 4 | 2 | 13 | CORRE! JESSE & JOY FEAT. LA REPUBLIKA WARNER LATINA |
| 5 | 3 | 14 | DUTTY LOVE DON OMAR FEAT. NATTY NATASHA ORFANATU/MACHETE/UMLE |
| 6 | 12 | 27 | LOVUMBA (PRESTIGE) DADDY YANKEE EL CARTEL |
| 7 | 6 | 7 | PARA EL PEOR AMANTE EDNITA NAZARIO SONY MUSICIATIN |
| 8 | 13 | 6 | LA SENAL JUANES UNIVERSAL MUSIC LATINO/UMLE |
| 9 | 8 | 13 | LAS COSAS PEQUENAS PRINCEROYCE TOPSTOP |
| 0 | 10 | 11 | CREO EN TI REIK SONY MUSIC LATIN |
| 1 | 9 | 10 | SI TE DIGO LA VERDAD GOCHO NEW ERAVENEMUSIC |
| 2 | 7 | 8 | DE QUE ME SIRVE LA VIDA CAMILA SONYMUSICILATIN |
| 3 | 14 | 14 | INTENTALO 3BALLMTY FEAT. EL BEBETO Y AMERICA SIERRA FONOVISAUMU |
| 4 | 11 | 13 | INTERNATIONAL LOVE PITBUIL FEAT, CHRIS BROWN MR 305/POLD GROUNDS(J/RCA |
| 6 | 20 | 8 | AMOR PROHIBIDO SELENA CON SAMO CAPITUL LATIN |
| 6 | 15 | 12 | MI REINA DEL DOLOR MANA WARNER LATINA |
| 7 | 16 | 10 | CLARIDAD LUIS FONSI UNIVERSAL MUSICILATIND/UMLE |
| 8 | 21 | 8 | TU LO SABES BIEN BLACK: GUAYABA GUAYABABLACK |
| 9 | 19 | 7 | DUELE SER INFIEL PEDRO CAPO SONY MUSICILATIN |
| 0 | 17 | 5 | LEY DE NEWTON BEATRIZ LUENGO FEAT. JESUS NAVARRO SONY MUSIC LATIN |

AIRPLAY MONITORED BY

nielsen 8D5

SALES DATA COMPILED BY

nielsen

SoundScan



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



| 37 41 34 40 | 21 3 45 | VICENTE FERNANDEZ OTRAVEZ SONY MUSICILATIN 08642 VARIOUS ARTISTS INVASION GRUPERA PLATINO 0006 IL VOLO IL VOLO | | | | |
|--|----------------------------------|--|--|--|--|--|
| 34 | 45 | INVASION GRUPERA PLATINO 9046 | | | | |
| 194114 | 120 | | | | | |
| 4D | | the second s | | | | |
| 100 | 3 | VARIOUS ARTISTS TOP LATING: TRIBAL REMIX SONY MUSIC LATING | | | | |
| 42 | 47 | AVENTURA 14+14 PREMIUM LATIN 20211/SONY MUSIC LATIN | | | | |
| 45 | 22 | VARIOUS ARTISTS RADIO EXITOS: 2011 DISA 721666/UMLE LOS TRIBALEROS UN SUCCESS TRIBAL PLATINO 2013 | | | | |
| RE-EN | ITRY | | | | | |
| RE-EN | ITRY | SHAKIRA EN VIVO DESDE PARIS SUNY MUSIC LATIN 10000 | | | | |
| 1001010 | 1.1.1.1 | Latin Music Awards s at No. 4 on Top Latin | | | | |
| with 2 Sound f the to ir on T | 2,000 IScan op co felen | D sold, according to I. The album showcases Intenders on the show nundo at 8 p.m. on April & Yandel (pictured). | | | | |
| with Sour | nd nd | ndScan top co | | | | |

| 20 ANIVERSARIO DISA 016642/UMLE | | EN | SN. | No | ARTIST IMPRINT/PROMOTION LABEL |
|---|---|----|-----|------|---|
| RAMON AYALA Y SUS BRAVOS DEL NORTE LEYENDA NORTEA 30 GRANDES EXITOS FREDDIE 3090 | | 0 | N | EW | #1 GG FUISTE TU RICARDO ARJONA FEAT. GARY MORENO M |
| LOS BUKIS 35 ANIVERSARIO FONOVISA 354008/UMLE | | 2 | 2 | 13 | LAS COSAS PEQUENAS PRINCE ROYCE TOP STOP |
| INDUSTRIA DEL AMOR | | 3 | 4 | (11) | ME SOBRAN LAS PALABRAS ZACARIAS FERREIRA MAYIMBA |
| JUAN LUIS GUERRA 440 COLECCION CRISTIANA CAPITOL LATIN 29678 | | 0 | 9 | 18 | BAILANDO POR EL MUNDO JUAN MAGAN FEAT. PITBULL& EL CATA SONY MUSIC |
| JENNI RIVERA JOYAS PRESTADAS: BANDA FONDVISA 254658/UMLE | | 5 | 3 | 11 | ME VOY DE LA CASA TITO "EL BAMBINO" SIENTE |
| SHAKIRA SALE EL SOL EPIC 77433/SONY MUSIC LATIN | | 6 | 5 | 12 | SOLO CON UN BESO JERRY RIVERA PLATINUM MELODIES/VENEMUSIC |
| VARIOUS ARTISTS CORRIDOS #1 2011 DISA 721664 EX/UMLE | | 7 | Ţ | 13 | DUTTY LOVE DON OMAR FEAT. NATTY NATASHA DRFANATUMACH |
| LOS TUCANES DE TIJUANA 365 DIAS FONOVISA (16401/UMLE | | 8 | 6 | 6 | POR ELLA JMARTIN EL MOVIMIENTO |
| VARIOUS ARTISTS LAS BANDAS ROMANTICAS DE AMERICA DISA 72 MEDIUMLE | | 9 | 21 | 4 | CORRE! JESSE & JOY FEAT, LA REPUBLIKA WARNER LATINA |
| BRONCO 25 ANIVERSARIO FONOVISA 354618/UMLE | | 10 | 13 | 13 | TE DIJERON PLANBPINA |
| RICARDO ARJONA CANCIONES DE AMOR SUNY MUSIC LATIN 83381 | | 11 | 8 | 5 | MI AMOR GRUPO TREO JOK |
| MARCO ANTONIO SOLIS LA HISTORIA CONTINUA., PARTE IN FUNUVISA DI 6475/UMILE | | 12 | 14 | 6 | AI SE EU TE PEGO MICHELTELO PANTANNAL/RGE/SUNY MUSIC |
| ROCIO DURCAL CANCIONES DE AMOR SONY MUSIC LATIN 91150 | | 13 | 10 | :4 | TU VENENO HECTOR ACOSTA D.A.M./VENEMUSIC |
| LOS TITANES DE DURANGO | | 14 | N | EW/ | AMOR A DISTANCIA FRANKREYES TWO WAY |
| YURIDIA PARA MI SONY MUSIC LATIN 92057 | | 15 | 16 | 13 | MI SANTA ROMEO SANTOS FEAT. TOMATITO SUNY MUSICILATIN |
| LOS YONIC'S 35 ANIVERSARIO FONOVISA 354653/UMLE | | 16 | 18 | 3 | LA BANDA NKLABE NULIFE/SONY MUSIC LATIN |
| JOAN SEBASTIAN IL POETA DEL PUEBLO MUSART 4438/BALBOA | | 17 | 511 | 10 | EL RETO LUIS ENRIQUE TOP STOP |
| VICENTE FERNANDEZ OTRA VEZ SONY MUSIC LATIN 98642 | | 18 | 19 | 7 | PERDON WILLY GARCIA FUENTES |
| VARIOUS ARTISTS | | 19 | 12 | 9 | SI YO FUERA EL MAFFIO FEAT. JOEY MONTANA SPANELISH GLUBAL |
| IL VOLO LVOLO EN ESPANOL OPERABLIES GATICARENTOR DEFENSIONES | 0 | 20 | 17 | 6 | LA SENAL JUANES UNIVERSAL MUSICLATINO/UMLE |
| VARIOUS ARTISTS TOPLATINO: TRIBAL REMIX SONY MUSIC LATIN91456 | | | | | |
| AVENTURA 14+14 PREMIUM LATIN #211/SONY MUSIC LATIN | | B | ET | WE | EN THE BULLETS |
| VADIOUS ADTICTS | | - | | | |

STATUS

| TU ONA FEAT. GABY MORENO MEDAMORFOSIS | 0 | 2 | 21 | BAILANDO POR EL MUNDO |
|--|----|--------|----|--|
| JENAS | 2 | in the | 22 | DUTTY LOVE DON OMAR FEAT. NATTY NATASHA ORFANATO/MACHETE/UMLE |
| PALABRAS | з | 3 | 28 | LOVUMBA (PRESTIGE) DADDY YANKEE EL CARTEL |
| L MUNDO BELGATA SONY MUSICLATIN | 4 | 4 | 62 | TABOO DON OMAR DRFANATO/MACHETE/UMLE |
| ASA | 5 | 5 | 87 | DANZA KUDURO DON OMARIB LUCENZO YANIS/ORFANATU/MACHETE/UMLE |
| ESO DDIES/VENEMIUSIC | 6 | 6 | 18 | TE DIJERON PLANB PINA |
| ASHA ORFANATO/MACHETE/UMLE | 7 | N | EW | GG FOLLOW THE LEADER WISIN& VANDEL FEAT. JENNIFER LOPEZ MACHETERIMLE |
| | 8 | 1 | 45 | TU OLOR WISIN & YANDEL WY/MACHETE/UMLE |
| JKA WARNER LATINA | 9 | 8 | 11 | SI YO FUERA EL MAFRIO FEAT. JOEY MONTANA SPANELISH GLOBAL |
| | 10 | 10 | 7 | ME PREFIERES A MI ARCANGEL MACHETE/UMLE |
| | 11 | 12 | 35 | PEGATE MAS BYLAND & LENNY SONY MUSICLATIN |
| D E/SDNY MUSIC | 12 | 13 | 32 | MAQUINA DEL TIEMPO TITO "ELBAMBINO" FEAT, WISIN & YANDEL SIENTE |
| MUSIC | 13 | 9 | 24 | EL PUM KALIMETE SUENOS/VENEMUSIC |
| CIA | 14 | 18 | 2 | HASTA QUE SALGA EL SOL DON OMAR ORFANATO/MACHETE/UMLE |
| TTO SONY MUSIC LATIN | 15 | 14 | 2 | LA PREGUNTA JALVAREZ NELFLOW |
| LATIN | 16 | 15 | 3 | CAMUFLAJE REMIX ALEXIS & FIDO FEAT, ARCANGEL& DE LA GHETTO SONY MUSIC LATIN |
| | 17 | 17 | A | APROVECHA NOVA Y JORY FEAT DADDY YANKEE MILLONES |
| | 18 | N | EW | EN SERIO YOMO BLACK PEARL |
| A SPANELISH GLOBAL | 19 | 18 | 2 | CHUPOP ZION & LENNOX PINA |
| ATIND/UMLE | 20 | 19 | 12 | MINENA XAVITHE DESTROYER FEAT. ZION & LENNOX ORFANATO |

PRINCE IS KING OF CHARTS AGAIN



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

Billeeard. HITS OF THE WORLD 28 2012

EURO DIGITAL SONGS WEEK (NIELSEN SOUNDSCAN INTERNATIONAL) APRIL 28, 2012 CALL ME MAYBE 1 11 CARLY RAE JEPSEN 604/50H00LB0Y SOMEBODY THAT I USED TO KNOW GOTYE FL KIMBRA SAMPLES W SECONDSELEVEN/ASLAND 2 2 WE ARE YOUNG 3 NEW FUN: FT. JANELLE MONAE FUELED BY RAMEN. STARSHIPS 4 -4 NICKI MINAJ YOUNG MONEY/CASH MONEY SHE DOESN'T MIND 5 3 SEAN PAUL VP BOYFRIEND 6 13 JUSTIN BIEBER SCHOOLBOY/RAYMOND BRADN WILD ONES. 7 5 FLO RIDA FT. SIA POE BOY CLIMAX 8 NEW USHER RCA AI SE EU TE PEGO 9 9 MICHEL TELD OH MY GOOLFANTAMAL FIGE. POSTER VIDISCO PART OF ME 7 10

KATY PERRY CAPITOL

| 0 | JA | PAN | | | | | | | |
|------|-------------------------|---|--|--|--|--|--|--|--|
| | BILLBOARD JAPAN HOT 100 | | | | | | | | |
| THES | LAST WEEK | (HANSHIN/SOUNDSCAN JAPAN/PLANTECH) APRIL 28, 2012 | | | | | | | |
| 1 | 7 | SPRING OF LIFE PERFUME UNIVERSAL | | | | | | | |
| 2 | NEW | LADY DIAMOND SEXY ZONE PONY CANYON | | | | | | | |
| з | NEW | RENAL HUNTER MORNING MUSUME UP-FRONT | | | | | | | |
| 4 | 12 | STARSHIPS NICKI MINAJ UNIVERSAL | | | | | | | |
| 5 | 1 | GO FOR IT, BABY "KIOKU NO SANMYAKU" BZ VERMILLION | | | | | | | |
| 6 | 15 | CANARIA NIKIIE COLUMBIA | | | | | | | |
| 7 | 6 | SHIAWASE NO LAST DANCE KEISUKE KUWATA VICTOR | | | | | | | |
| 8 | RE | KAKATO DE AJ WO UCHINARASE ASIAN KUNG-FU GENERATION KU/DON | | | | | | | |
| 9 | 21 | HARU UTA IKIMONOGAKARI EPIC | | | | | | | |
| 10 | 9 | HEAVEN EMELI SANDE EMI | | | | | | | |

BILLBOARD KOREA K-POP HOT 100

SISTAR STARSHIP ENTERTAINMENT

4MINUTE CUBE ENTERTAINMENT

NELL WOOLLIM ENTERTAINMNET

LOVE IS ALL THE SAME

MISSING YOU LIKE CRAZY

YANGPA & DAVICHI & HANNA CORECONTENTS MEDIA

TAE YEON DRM MEDIA & KJH PRODUCTION

THE PERSON THAT LOVED YOU

CHERRY BLOSSOM ENDING

(BILLBOARD KOREA)

BUSKER BUSKER CJ E&M

THE DAY BEFORE

YEOSU NIGHT SEA

BUSKER BUSKER CJ E&M

BUSKER BUSKER CJ E&M

FANTASTIC BABY

BIGBANG YG ENTERTAINMENT

HUH GAK ACUBE ENTERTAINMENT

VOLUME UP

FIRST LOVE

ALONE

💌 KOREA

WEEK

1 NEW

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

🏶 AUSTRALIA

LINI (ARIA)

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10 11

2 NEW

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9

APRIL 28, 2012

ALBUMS

UP ALL NIGHT

ONE DIRECTION SYCO

21 ADELE XL

NO PLANS COLD CHISEL COLD CHISEL

DRINKING FROM THE SUN

SKRILLEX BIG BEAT/OWSLA/ATLANTIC

LIONEL RICHIE MERCURY NASHVILLE

THE ULTIMATE COLLECTION CREEDENCE CLEARWATER REVIVAL FANTASY

PINK FRIDAY: ROMAN RELOADED

NICKI MINAJ YOUNG MONEY, CASH MONEY, UNIVERSAL REPUBLIC

ULTIMATE HITS: ROCK AND ROLL NEVER FORGETS

BOB SEGER & THE SUVER BULLET BAND HIDEOUT/CAPITOL.

HILLTOP HOODS GOLDEN ERA

BANGARANG (EP)

TUSKEGEE

ED SHEERAN ASYLUM

APRIL 28, 2012

| | | ALBUMS | | | | |
|------|--------------|---|--------------------|--|--|--|
| WEEK | LAST WEEK | (THE OFFICIAL UK CHART CO.) | APRIL 28, 2012 | | | |
| 1 | 3 | 21 Adele XL | | | | |
| 2 | 1 | | OMAN RELOADED | | | |
| 3 | NEW | BOYS & GIRLS ALABAMA SHAKES RO | UGN TRADE | | | |
| 4 | 8 | WHO YOU ARE JESSIE J LAVA/ISLAN | 5 | | | |
| 5 | 5 | OUR VERSION OF EVENTS EMELI SANDE VIRGIN | | | | |
| 6 | RE | BORN TO DIE LANA DEL REY POLYD | DR | | | |
| 7 | 6 | NOTHING BUT T DAVID GUETTA WHAT | | | | |
| 8 | 4 | the share of the certain of an a st | SHI MONSTERS MUSIC | | | |
| 9 | 2 | ELECTRONIC EA | ARTH | | | |
| 10 | 10 | + ED SHEERAN ASYLUM | | | | |

| | DIGITAL SONGS | | | | | | | | | |
|------|---------------|---|----------------|--|--|--|--|--|--|--|
| WEEK | LAST WEEK | (NIELSEN SOUNDSCAN INTERNATIONAL) | APRIL 28, 2012 | | | | | | | |
| 1 | 1 | I FOLLOW RIVERS TRIGGERFINGER EXCELSION | | | | | | | | |
| 2 | 2 | CALL ME MAYBE CARLY RAE JEPSEN 604/SCH | DOLBOY | | | | | | | |
| 3 | 3 | AI SE EU TE PEGO MICHEL TELO CNR | | | | | | | | |
| 4 | 4 | I FOLLOW RIVERS | | | | | | | | |
| 5 | 6 | I WON'T GIVE UP JASON MRAZ ATLANTIC | | | | | | | | |
| 6 | 5 | PEOPLE HELP THE P BIRDY JASMINE VAN DEN BO | | | | | | | | |
| 7 | 8 | NEXT TO ME EMELI SANDE VIRGIN | | | | | | | | |
| 8 | RE | DRIVE BY TRAIN COLUMBIA | | | | | | | | |
| 9 | 7 | BAGAGEDRAGER GERS PARDOEL FL SEF TOP 1 | ютсн | | | | | | | |
| 10 | NEW | NEW AGE MARLON ROUDETTE MATTER | FIXED | | | | | | | |

| DIGITAL SONGS | | | | | | | | |
|---------------|--------------|---|--|--|--|--|--|--|
| WEEK | LAST WEEK | (NIELSEN SOUNDSCAN INTERNATIONAL) APRIL 28, 2012 | | | | | | |
| 1 | Ť. | SOMEBODY THAT I USED TO KNOW GOTYE FE KIMBRA SAMPLES 'N SECONDS/ISLAND | | | | | | |
| 2 | 2 | AI SE EU TE PEGO MICHEL TELO PANTANNAL/RGE. | | | | | | |
| з | 3 | AVANT QU'ELLE PARTE SEXION D'ASSAUT WATLE | | | | | | |
| 4 | 4 | I FOLLOW RIVERS | | | | | | |
| 5 | 5 | MY NAME IS STAIN SHAKA PONK GUESS WHAT ! | | | | | | |
| 6 | 6 | STARSHIPS NICKI MINAJ YOUNG MONEY/CASH MONEY | | | | | | |
| 7 | 7 | LE SENS DE LA VIE TAL WARNER | | | | | | |
| 8 | 8 | VIDEO GAMES LANA DEL REY STRANGER | | | | | | |
| 9 | NEW | LA TERRE EST RONDE DRELSAN 7TH MAGNITUDE/JEME BUREAU | | | | | | |
| 10 | NEW | WHERE HAVE YOU BEEN | | | | | | |

FRANCE

| LANDS | ITALY | | | | | |
|---------------------------------|--------------|------|-----------------------------------|--|--|--|
| SONGS | DIGITAL | | | | | |
| SCAN APRIL 28, 2012 | THIS WEEK | LAST | (NIELSEN SOUNDS INTERNATIONAL) | | | |
| VERS XCELSIOR | 1 | 1 | SOMEBODY T GOTYE FT. KIMBRA | | | |
| YBE N 604/SCHDOLBOY | 2 | 2 | WE ARE YOU FUN. FT. JANELLE | | | |
| PEGO | з | 3 | TACATA' ROMANO & SAPIENZA | | | |
| VERS | 4 | RE | MI HAI GUAR MARCO CARTA ATL | | | |
| E UP ANTIC | 5 | 5 | DRIVE BY TRAIN COLUMBIA | | | |
| P THE PEOPLE AN DEN BOGAERDE | 6 | 4 | LA NOTTE ARISA WARNER | | | |
| GIN | 7 | 6 | TITANIUM DAVID GUETTA FT. | | | |
| | 8 | 7 | AI SE EU TE I MICHEL TELO ROS | | | |
| GER L SEF TOP NOTCH | 9 | 10 | GIRL GONE V MADDNNA LIVE N/ | | | |
| E MATTER FIXED | 10 | 9 | TI DEDICO TU BIAGIO ANTONACCI | | | |

| | DIGITAL SONGS | | |
|--------------|---------------|--|----------------------|
| THIS WEEK | LAST WEEK | (NIELSEN SOUNDSCAN INTERNATIONAL) | APRIL 28, 201 |
| 1 | 1 | SOMEBODY THAT GOTYE FT. KIMBRA SAMPL | |
| 2 | 2 | WE ARE YOUNG FUN. FT. JANELLE MONAE | FUELED BY RAMEN |
| з | 3 | TACATA' ROMANO & SAPIENZA FT. RO | DRIGUEZ DANCE AND LO |
| 4 | RE | MI HAI GUARDATO MARCO CARTA ATLANTIC | |
| 5 | 5 | DRIVE BY TRAIN COLUMBIA | |
| 6 | 4 | LA NOTTE ARISA WARNER | |
| 7 | 6 | TITANIUM DAVID GUETTA FT. SIA WI | HAT A MUSIC |
| 8 | 7 | AI SE EU TE PEGO MICHEL TELO ROSTER | 0 |
| 9 | 10 | GIRL GONE WILD MADDNNA LIVE NATION | |
| 10 | 9 | TI DEDICO TUTTO BIAGIO ANTONACCI IRIS | |

ND

3VE

| ۲ | C/ | ANADA | | |
|--------|--------------|--|--|--|
| ALBUMS | | | | |
| WEEK | LAST WEEK | (NIELSEN SOUNDSCAN) APRIL 28, 2012 | | |
| 1 | 3 | 21 ADELE XL | | |
| 2 | 2 | UP ALL NIGHT ONE DIRECTION SYCO/COLUMBIA | | |
| з | 5 | TUSKEGEE LIONEL RICHE MERCURY NASHVILLE | | |
| 4 | 1 | PINK FRIDAY: ROMAN RELOADED NCKIMINALYOUNG MCNEY/CASH MONEY/UNVERSAL REFUELD | | |
| 5 | 7 | MY HEAD IS AN ANIMAL OF MONSTERS AND HER SYRMEL BHF LAEXARIAS TURINEISAL REVELO | | |
| 6 | 4 | STAR ACADEMIE 2012 VARIOUS ARTISTS PRODUCTIONS J | | |
| 7 | 11 | FIRE IT UP JOHNNY REID JOHNNY MAC | | |
| 8 | 16 | MAKING MIRRORS GOTYE SAMPLES W SECONDS/FARFAXUMMERSAL REPUBLIC | | |
| 9 | в | LISA LEBLANC LISA LEBLANC BONSOUND | | |
| | 11/2 7 2 | MONA | | |

| 10 6 | MDNA MADONNA LIVE NATION/INTERSCOPE |
|------|--|
|------|--|

\ominus BRAZIL

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

| | SI | PAIN | C | |
|------|--------------|--|------|------------|
| | | DIGITAL SONGS | 1 | |
| WEEK | LAST WEEK | (NIELSEN SOUNDSCAN INTERNATIONAL) APRIL 28, 2012 | THES | |
| 1 | 1 | YO TE ESPERARE CALI & EL DANDEE UNIVERSAL | 1 | |
| 2 | 3 | TE HE ECHADO DE MENOS PABLO ALBORAN TRIMECA | 2 | |
| 3 | 4 | RAYOS DE SOL JOSE DE RICO FT. HENRY MENDEZ ROSTER | з | |
| 4 | 2 | AI SE EU TE PEGO MICHEL TELO PANTANNAL | 4 | |
| 5 | NEW | DANCE AGAIN JENNIFER LOPEZ FT. PITBULL EPIC | 5 | 1 |
| Б | 9 | MARCO MELENDI & PABLO MOTOS WARNER | 6 | |
| 7 | 7 | NO SIGUE MODAS JUAN MAGAN SONY MUSIC | 7 | |
| B | RE | OTONO, OCTUBRE MANUEL CARRASCO UNIVERSAL | 8 | The second |
| 9 | 5 | WE FOUND LOVE RIHANNA FT, CALVIN HARRIS SRP | 9 | |
| 0 | 6 | SEXY AND I KNOW IT LMFAD PARTY ROCK/WILL LAM/CHERRYTREE | 10 | |

| DIGITAL SONGS | | |
|---------------|------|--|
| WEEK | LAST | (NIELSEN SOUNDSCAN INTERNATIONAL) APRIL 28, 2012 |
| 1 | 2 | SINGLE LADIES REMADY & MANU-L FT. J-SON GLOBAL |
| 2 | -1 | HEART SKIPS A BEAT OLLY MURS FT. RIZZLE KICKS SYCO |
| 3 | 4 | SOMEBODY THAT I USED TO KNOW GOTYE FT. KIMBRA SAMPLES N SECONDASLAND |
| 4 | 3 | AI SE EU TE PEGO MICHEL TELO PANTANNAL/RGE/ROSTER |
| 5 | NEW | BREATHING JASON DERULO BELUGA HEIGHTS |
| 6 | 5 | 2012 (IF THE WORLD WOULD END) MRE DANDYS FT EVELYN & MITRICK MELLER WOLDATMISCORU |
| 7 | 6 | MA CHERIE DJ ANTOINE FT. THE BEAT SHAKERS GLOBAL |
| 8 | NEW | WE ARE YOUNG FUN. FT. JANELLE MONAE FUELED BY RAMEN |
| 9 | 8 | DRIVE BY TRAIN COLUMBIA |
| 10 | RE | SHE DOESN'T MIND |

| DIGITAL SONGS | | |
|---------------|------|--|
| WEEK | LAST | (NIELSEN SOUNDSCAN INTERNATIONAL) APRIL 28, 2012 |
| 1 | 1 | I FOLLOW RIVERS TRIGGERFINGER EXCELSIOR |
| 2 | 7 | JEALOUS GUY Roberto Bellarosa 884LL |
| 3 | - 74 | CALL ME MAYBE CARLY RAE JEPSEN 604/SCHOOLBOY |
| 4 | 2 | AI SE EU TE PEGO MICHEL TELO CNR |
| 5 | 3 | PEOPLE HELP THE PEOPLE BIRDY JASMINE VAN DEN BOGAERDE |
| 6 | 5 | BAGAGEDRAGER GERS PARDOEL FT. SEF TOP NOTCH |
| 7 | 6 | NEXT TO ME EMELI SANDE VIRGIN |
| B | 10 | SOMEBODY THAT I USED TO KNOW GOTYE FT. KIMBRA SAMPLES W SECONDERSLAND |
| 9 | 8 | INNOCENCE '12 JESSY FT. ABLE FLINSTONE MOSTIKO |
| 10 | NEW | MOMENTUM DIMITRI VEGAS, LIKE MIKE & REGI MOSTIKO |

| | | DIGITAL SONGS | 5 |
|------|--------------|--|--|
| WEEK | LAST WEEK | (NIELSEN SOUNDSCAN INTERNATIONAL) | APRIL 28, 2012 |
| 1 | 2 | SOMEBODY THAT I US GOTYE FT. KIMBRA SAMPLES | the second of the second second second |
| 2 | 1 | EUPHORIA LOREEN WARNER | |
| 3 | 4 3 | AI SE EU TE PEGO MICHEL TELO CNR | |
| 4 | 6 | SOME DIE YOUNG LALEH WARNER | |
| 5 | NEW | DRIVE BY TRAIN COLUMBIA | |
| 6 | 5 | 999 KENT UNIVERSAL | |
| 7 | NEW | WE ARE YOUNG FUN. FT. JANELLE MONAE FU | ELED BY RAMEN |
| 8 | 7 | FLICKAN OCH KRAK TIMBUKTU TV4 | AN |
| 9 | 10 | DANCE AGAIN JENNIFER LOPEZ FT. PITBULL | EPIC |
| 0 | RE | AMAZING DANNY SAUCEDO ARTISTIHUS | SET |

| THES | LAST WEEK | (NIELSEN BOS) | APRIL 28, 201 | | |
|------|--------------|---|-------------------|--|--|
| 1 | <u>a</u> | WE FOUND LOVE RIHANNA FEAT. CALVIN H | ARRIS SRP/DEF JAM | | |
| 2 | 3 | SET FIRE TO THE | RAIN | | |
| 3 | 5 | UN HOMBRE NOP ESPINOZA PAZ VIDEOMA | A CANCE AND | | |
| 4 | 6 | CREO EN TI REK SONY MUSIC | | | |
| 5 | :47 | SI TU TE VAS YAHIR WARNER | | | |
| 6 | 2 | DE QUE ME SIRVI CAMILA SONY MUSIC | E LA VIDA | | |
| 7 | 9 | FUISTE TU Arjona feat. Gaby Mor | RENO METAMORFOSIS | | |
| 8 | 7 | GOOD FEELING | ANTIC | | |
| 9 | 8 | WHAT MAKES YO | | | |
| 10 | 12 | RIVAL ROMEO SANTOS FEAT. MA | HID DOMM SOMY MUS | | |

| | IRELAND | | |
|---------------|--------------|---|--|
| DIGITAL SONGS | | | |
| THES | LAST WEEK | (NIELSEN SOUNDSCAN INTERNATIONAL) APRIL 28, 2012 | |
| 1 | 1 | CALL ME MAYBE CARLY RAE JEPSEN 604/SCHOOLBOY | |
| 2 | 2 | WE ARE YOUNG FUN. FT. JANELLE MONAE FUELED BY RAMEN | |
| 3 | 3 | STARSHIPS NICKI MINAJ YOUNG MONEY/CASH MONEY | |
| 4 | 5 | SOMEBODY THAT I USED TO KNOW GOTYE FT. KIMBRA SAMPLES Nº SECONDSASLANC | |
| 5 | 4 | TITANIUM DAVID GUETTA FT. SIA WHAT A MUSIC | |
| 6 | 6 | WILD ONES FLO RIDA FL SIA POE BOY | |
| 7 | NEW | SO GOOD B.O.B REBELROCK/GRAND HUSTLE | |
| 8 | 7 | NEXT TO ME EMELI SANDE VIRGIN | |
| 9 | NEW | 212 AZEALIA BANKS FT. LAZY JAY POLYDOR | |
| 10 | 8 | PART OF ME KATY PERRY CAPITOL | |

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

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

| 4 | 10 | APENANTI NATASSA THEODORIDOU SONY MUSIC |
|----|-----|--|
| 2 | 1 | MDNA MADDNNA LIVE NATION/INTERSCOPE |
| 3 | 2 | BORN TO DIE LANA DEL REY POLYDOR |
| 4 | 3 | I SMYRNI TOU EROTA KOTSIRAS GIANNIS / ESTOUDIANTINA MINOS |
| 5 | NEW | EN VIVOI: LIVE AT ESTADIO NACIONAL, SANTIAG IRON MAIDEN MINOS |
| 6 | 5 | THA IME EDO NIKOS OIKONOMOPOULOS MINOS |
| 7 | ō | EIPA STOUS FILOUS MOU ELEONORA ZOUGANELI MINOS |
| 8 | 8 | DEBORAH MYERS DEBORAH MEYERS MINOS |
| 9 | 7 | IMOUN KE EGO EKEI PYX LAX: LIVE 201 PYX LAX MINOS |
| 10 | RE | 21 ADELE XL |

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SO GOOD (Write 2 Live Publishing, ASCAP/Kebalt Music Publishing America, Inc., ASCAP/Patriot Games Publish-ing, ASCAP/Acomman Music, ASCAP/Ham Squad Music, BMI/Songi Of Universal, Inc., BMI/Shady Music Publish-ing, LC, BMIL, AMP/HE, H100 16, RBH 95 SOMEBODY THAT I USED TO KNOW (Op Shop Sangh

Pty Ltd, APRA/Kobalt Music Sorvies Australia Pty Ltd, APRA/Kobalt Music Publishing America, Inc., ASCAF) 1100.25

SOMEBODY THAT I USED TO KNOW (Op Shop Songs) Pty Ltd, APRA/Kobait Music Service Australia Pty Ltd, APRA/Kobait Music Publishing America, Inc., ASCAPI, AMP H103 1

SOME NIGHTS (WB Music Corp., ASCAP,/EBR Music, ASCAP/Bearvon Music, ASCAP/Bough Art, ASCAP/Shira Lee Lawrence Bick Music, BMI/Way Above Music, BMI/ Sony/ATV Songs LLC, BMSL AMP/HL, HT00 68 SOMETHIN' BOUT A TRUCK (Munic Of Stage Three,

BMU/Songs Of Comman, BMI/Rell Through Music, BMI/ Songs From The Couch, BMI) CS 11, H100 51 SOMETHING TO DO WITH MY HANDS [EM] Blackwood

Music Inc., BMI/Cricket Bri The Line Music, BMI/Writers Of Sna Gayle Music, BMI/Hoty Baby Music, BMI/Houne Of Sna Gayle Music, ASCAP/New Snn Df A Miner Songe, ASCAPL HL, US 38

THE SOUND OF A MILLION DREAMS (Scrambiar Marin, ASCAP/Abbott's Creek Music, ASCAP/Carrival Music 6mup, ASCAP/Phylvester Music, Inc., ASCAP) CS 46

SO YOU DON'T HAVE TO LOVE ME ANYMORE (Alrighty

SPRINGSTEEN (Sney/ATV Tree Publishing Company, BMI/

SinnerIma Music, BMI/Purple Cape Music, BMI/die, BMI/

Don Music, BMI/Dean-Parnell Music, BMI/Acme Nash

Tamenane Publishing Corp., BMI/Lindex Springfield, BMI/ EMI Blackword Music Inc., BMI), AMP/HL, RBB 55. BEBE BONITA (Not Listed) LT 30

BEERS AGO (Tokoco Tunes, BMI/Bobby's Lyrics, Land and Livestock, BMI/Do Write Music, LLC, BM0 CS 20 BEEZ IN THE TRAP (Harajuka Barbie Music, BMb/ Money Mack Music, BMI/Songs Of Universal, Inc., BMI) Kennel-Music Publishing, BMI/Ty Epps Music, ASCAP), HL H100.63, REH 47

BETTER THAN I USED TO BE Mow Bout That Styling Music, BMI/BMG Chrystelle Music Publishing, BMI/Ercoro Entertainment LLC, BMU/Mr. Noise Medic, BMU/New Songs OF Sea Gayle, EMI/Genleysongz, ASCAP/Eug Music, ASCAP/Music Of Windswapt, ASCAP/Songs Of Southside Independent Music Publishing, LAndependent Music Publishing, LLC, ASCAP), AMP, CS 10, H100 61

BIRTHDAY CAKE (2082 Music Publishing, ASCAP/ WB Music Crrp., ASCAP/Annami Music LLC, BMI/EMI Blaclovitod Music Inc., BMI/Sony/ATV Tortes LLC, ASCAP/ GlaJoe Music Inc., BMI/Viva Panama, ASCAP/Two Works, ASCAPL AMP/HL, H100 29, RBH 2 BLESSED (Bixe's Baby Munic, ASCAP/Universal Munic Con-

poration, ASCAP/Clirty Dyn Music, ASCAP/Lil Vidal Music, ASCAPI, AMP/HL, RBH 36 BOYFRIEND (North Greenway Productions, ASCAP/Sony/

ATV Tunes LLC, ASCAP/Bister Time Publishing, ASCAP/ Universal Music Corporation, ASCAP/Mason Levy Publishing, ASCAP/MB Music Corp., ASCAP/Bear Trap Publishing, BMI/Songs Of Universal, Inc., BMI), AMP/HL H1005 10964

BRAVO IStudio Beart Munic, BMI/Warner Tamorland Publishing Corp., BMI/EMI Foray Munic, SESAC), AMP/ HI REALTER

BROKENHEARTED (Karmin Munic, BMI/Sony/A/V Songa LLC, BMI/Don Keydong Music, ASCAP/Prescription Songs, LLC., ASCAP/Bodeoman Mutac, ASCAP/EMI April Music, Inc., ASCAP/Studio Brast Music, BMI/Warner-Tamerlann Publishing Corp., BMI/Oneirology Publishing, ASCAP/ mlobsan music, ASCAP), AMP/HL, H100.38

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CALL ME MAYBE (Carly Rea Music Inc., SOCAN/Regular Monicey Productions, SOCAN/Tavish Grove, SOCANL AMP MODE

CAMINAR CONTIGO (Not Loted) UT 26 CAN'T GET ENOUGH (Dreamvillain, BMU/Songs Qf Universal, Inc., BMI/Editions Syliphong Conakry, BGDA/ Frochrit Music Cantos, BGDA/Stems Music, BGDA), AMPY HL, H100 74; REH 43

CASHIN OUT (Bizzy Bey South, ASCAP) H100 B1, RBH 11 CLARIDAD (Sugar-Meloci Inc., SIAE/Sugar, SGAELLT 33 CLIMAX (UR-IV Music, ASCAP/EMI April Music, Inc., ASCAP/I Like Turties Music, ASCAP/Downtown Music Publishing LLC, ASCAP/Lion Of God Publishing Company, ASCAP/Natural's Ascension Music, ASCAP/RKeyTex Music LLC, BMI/Sony/ATV Songs LLC, BMI), AMP/HL, HTUD 25; FIEFF 1

COMIN' AROUND (Sony/ATV Time Publishing Company, BMI/Songe Of Botter Angels Music, BMI/Blank Short Music, BMI/Big Red Ton, BMI/Big Loud Backs, BMI/Amarillo Sky Songs, BMI/Marvel Man Music, BMI/Bug Music, Inc., BMI/Songs Of Windswept Pacific, BMI), HL, CS 34 COBBE! (Waener/Chuppell Mexico, SACM) IT 9

CO-SIGN (Cointen's Land Music Publishing, ASCAP/EMI April Music, Inc., ASCAF/Lucky June Music Publishing, ASCAPL HL, REH 48

COWBOYS AND ANGELS (Big Music Machine, BMI/Goldinn Gearn Munic, BMI/Supar 98 Munic, LLC., BMI/Serw/ ATV Time Publishing Company, BMI/Warner-Tartestand Publishing Corp., BMI/Contentment Music, BMI/Made For This Music, BMI), AMP/HL CS 26

CRAZY PEOPLE (Pitbull's Logacy Publishing, BMI/Sony/ ATV Songs LLC, BMI/Clipper Productions SL, SGAE/Erwive Publishing, ASCAP/Sensate Del Patie Music Publishing, 8MI/DJ Buddha Music Publishing, BMILET 40 CRED EN TI (Wastwood Publishing S.A. De C.V./EMI Blackwood Music Inc., BMI/Facific Latin Copyright Inc., BMI/

Klenman Monie, BMIHT 77 CREW LOVE ILive Write LLC, BMI/Mayor & Mouns LLC,

SGCAN/Kobalt Music Publishing America, Inc., ASCAP/ EMI Blackwind Music Inc., BMS, HL, H100 S3, RBH 30

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52 Go to www.billboard.biz for complete chart data

Songs, ASCAP/Mojave Bain Music, ASCAP/Full Circle Music Publishing, LLC, ASCAPI, AMP, CS 6, H108 38 FOOL FOR YOU (Jacks Lovin Emporium, BMI/EMI Blackwood Music Inc., BMI/Chrysalis Songs, BMI/God Given Music, BMI/Touchyleely Music, ASCAP/EMI April Munic, Inc., ASCAP/Rondor, SDCAN/Moved Chicks Publishing, SOCAN/Mercize Music, ASCAP/Title Nine Music, ASCAP/Almn Music Corp., ASCAPI, HL, RBH 41 FOR YOU (Crane Sing Music, SESAC/Toreador Tunes, SESAC/nin, SESAC/Songs Of Universal, Inc., BMI/Mary Rose Mutic, BMI), HL, CS 47. FUISTE TU (Arjona Musical, ASCAP/Sony/ATV Discos

Music Publishing LLC, ASCAPILT 2 FUNCTION (Earl T Stevens Publishing, BMI/EMI Blackwooth Music Inc., BMI/YE488 Music Publishing, BMI/Sudan Williams Publishing Designing, BMI/Problem Making Publish-

ing, ASAP/League Of Statz Publishing, ASCAPI, HL R6H 71

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GIVE YOUR HEART A BREAK Linth Awake, ASCAP/ Jatarien Music, ASCAPI H100.7

GLAD YOU CAME (Songs Of Peer Ltd., ASCAP/Rokstone) Music Ltd, PRS/WB Miasic Corp., ASCAF/Warner/Choppell Music Publishing Ltd., PRS/Wamer-Tameriarse Publishing Corp., BMI), AMP, H100.3

GLASS (EMI Blackwood Music Inc., BMI/Rest Copperman Songs, BMI/4 Tunes Music Publishing, BMI/2aviston. Music Group, ASCAPI, HL, CS 23

GO GET IT (EMI April Munic, Inc., ASCAP/Inte Tea Tyme, ASCAP/That's Plum Song, ASCAP/Wat ink Red Music, ASCAPL HL, RBH 62

GOODBYES MADE YOU MINE (Song) Of Universal, Inc., BMI/Adeline 29 Publishing, BMI/Sing Station, BMI/ Beemer Socia Songs, BMI/Ross Capperman Songs, BMI/ EMI Blackwrod Music, Inc., BMI/Jon Mark Nite Music, ASCAP/EMI April Music, Inc., ASCAPI, AMP/HL, CS 44 GOOD FEELING IMail On Sunday Music, ASCAP/E-Class

Publishing, BMI/Sony/ATV Turses LLC, ASCAP/Kasz Minney Publishing, ASCAP/Onencology Publishing, ASCAP/ Prescription Songs, LLC., ASCAP/Breyun Isaac, BMI/Arash Pournouri, BMI/Copyright Control/EMI Blackwood Music Inc., BMI/EMI Music Publishing Scandinavia AB, BMI/EMI Longitude Music, BMII, HL, H108 27, LT 37

GOOD GIRL (Carrie-Okie Music, BMI/EMI April Music, Inc., ASCAP/Sugar Glider Music, ASCAP/External Combustion Music, ASCAP/Out Of The Taperoom, ASCAP/Songs Of Southside Independent Music Publishing, LJ, AMP/HL, 3.4 1100 75

GOT MY COUNTRY ON (Internal Combustion Music, BMI/ Southside Independent Music Publishing, ELC, BMI/Year9 Fuhlishing, BMI/Music Of Stage Three, BMI/Songs Of Comman, BMI/Danny Myricii Music, BMI/Ront 48 Music, BM0, AMP, CS 17; H100.89

GUCCI THIS (GUCCI THAT) (Ultra Tunes: ASCAP/Reach Global Stript, BMI/NappyPub Mutic, BMI/EMI April Music, Inc., ASCAP/EMG Publishing, Inc., BMI/HUGE Ventures And Solutions, Icc., BMI/HUGE Ventures And Solutions Publishing, BMII, HL, REH 59

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HEAD SNAPPIN (EntertainmentPublishing, BMI) RBH 91 HEART ATTACK (Matza Ball Music, BMI/When Da Kasz At, BMU/EMI Feray Music, SESAC/Rice Love Is Still A Rapper, SESAC/April's Boy Musik, BMU/Warner-Tamerlane. ting Corp., BMI), AMP/HL, H100 59, R8H 19

HE'S MINE (Sony/ATV Acuff Hose Music, BMI/Sixteen Stars Music, BMI/Immolalee Music, BMI/Hodges House Of Songwritzes, BMI/Warren Tarsertant Publishing Corp.,

BMI/T-Berd's Munic, BMII, AMP/HL, CS 25 HOME SWEET HOME (Bont 49 Music, BMI/Darmy Myrick, Music, BMI/Tailing Loop Music, ASCAP/Krista Marie Music, BMI/Mista D Publishing, BMI/EMI Blackwood Music Inc., BM/L HL, CS 27

HOT MESS (EMI Blackward Music Inc., BMI/Rhettnack Music, BMI/String Stratcher Music, BMI/WB Music Corp., ASCAP/Meliesa's Money Music Publishing, ASCAP/Get A Load Of This Music, ASCAPL AMP/HL, CS 52

HUNGRY LIKE THE WOLF / RIO (Gloucester Place Music Ltd PRS10100 B

HYFR (HELL YEAH ROCKIN' RIGHT) (Live Write LLC, BMI/ Mayor & Moses LLC, SOCAN/Kebalt Music Publishing Amonica, Inc., ASCAF/Young Money Publishing Inc., BMU/ Warner-Tamerlane Publishing Osep., BMI/Drother Baga Publishing, BMI/EMI Blackwoold Music Inc., BMI/E And B Dieom, ASCAP, AMP/HL H100.77

LA SENAL (Parch Music, BMI/Universal-Songs Of PolyGram-International, BMI) UT 20

LEAVE YOU ALONE (Young Jazzy Music Inc., BMI/EMI Blackwood Music Inc., BMI/Copyright Cantrol/Universal Music - 2 Tunes LLE, ASCAP/Pan In The Ground Publishing, ASCAP/Cosmic Echoes Publishing Company, BMIL MPAHL HOLD FE BEH 10

LET'S DON'T CALL IT A NIGHT (Panding, BM//Seed Min The Drecks Munic, SESAC/EMI Foray Music, SESAC/Orbi-son Munic, LLC, BMI/EverGmen Copyrights Acquisitions, MU/lum Me On Music, 8MB, HL, CS 22

LET THE COWBOY ROCK (EMI Blackwood Music Inc.) BMUString Stretcher Music, BMUSony/ATV Tree Publish-

ing Company, BMI/Shrwhilly Music, BMIL HL, CS 32 LIGHTS (Sany/ATV Music Publishing (UK), PHS/Sony/ATV Tunes LLC, ASCAF/Global Talant Publishing, PBS/Major 3rd Music Publishing Ltd, PRS/BMG Rights Management IUK), PRS/BMG Platinum Scrigs, BMI), HL, H100 54 LIGHTS DOWN LOW (Bei Manjor Music, BMI/Juarquin-

malphurpublishing, ASEAP/WB Munic Corp., ASEAP), AMP REE 78 LITTLE TALKS (Nanna Bryndis Hilmanidentiz, BMI/

Ragnar Thrithalliston, BMI/Sony/ATV Songs LLC, BMIL H HT00 80

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LOTUS FLOWER BOMB (WB Music Corp., ASCAP/Dead Stock Music, BMI/Jorrin Howard, BMI/MJ/Publishing, ASCAP/By The Chi Publishing, SESAC/Fusician Publishing, ASCAUPLAMP REH 11

LOVE AFTER WAR II Like Em Thicke Music, ASCAP/Had-

dington Music, ASCAP) RBH 35 LOVE ON TOP (EMI April Music, Inc., ASCAP/B-Day Publishing, ASCAP/2082 Music Publishing, ASCAP/WE Music Corp., ASCAP/DLJ Songs, ASCAP/Downtown Music Publishing LLC, ASCAPI, AMP/HL, RBH 3

LOVE THIS LIFE (Domani And Ya Majosty's Music, ASCAP/ WB-Munic Enrp., ASCAP/Lamar Edwardt Munic, ASCAP/ Late 80's Music, ASCAP/Westside Independent Publishing, ASCAP/Lienarice Dopenn Munic, ASCAP/Universal Munic Corpolation, ASCAP/Northridge Music Company, ASCAP), AMP/HI BRH 61

LOVIN' YOU IS FUN (Sony/ATV Time Publishing Company, BMI/Beavertime Tunes, BMI/Love Monkey Music, BMI), 同日白豆の

LOVUMBA (PRESTIGE) (Los Cangra Publishing, ASCAP) 11.10

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MAGIC (Nayvadius Maxmus Music, BMI/Malong Moves Music Group, ASCAP/Universal Music Corporation, ASTARS HE H186 78, RBH 15

MAKE ME PROUD (Live Write LLC, BMI/EMI Blackwood) Music Inc., BMI/Brother Bagz Publishing, BMI/WC, BMI/ EMI Foruy Music, SESAC/Harajalia Barbin Music, BMI/ Money Mack Music, BMI/Songe Of Universal, Inc., BMI), AMP/HL BBH 29

MARCHATE (Lona Negra Music Publishing, BMI/Bella) Musical Editorial S.C., BMUJA International Publishing. EMBET

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MERCY (Please Gimma My Publishing Inc., BMI/EMI Blackwood Music Inc., BMU/RLFG Music, ASCAP/FF Tr Def Publishing, LLC, BAR/Neighborhond Pusha Publishing, BMI/Sony/ATV Sman LLC, BMI/Ty Epps Munic, ASCAP/ Copyright Control/Roynet Music, ASCAP/The Royalty Network, ASCAP/Universal-PolyGram International Publishing, ASCAP/Oub Plate Music Publishing Ltd., ASCAP), HL H100 21 BBH 15

ME VOY DE LA CASA (Not Listed) LT 23

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SQUARES OUT YOUR CIRCLE (Rock 8D8 Music Publishing, Inc., BMI/Nayvadius Maximus Music, BMI/Waynee laveree Music, BMI) REH 68

STARSHIPS (Harajuku Barbie Munic, BMI/Minney Mack Music, BMI/Songs Of Universal, Inc., BMI/Songs Of RedOne, BMI/Sony/APV Songe LLC, BMI/2101 Songs BMI/Warner-Tameriano Publishing Corp.; BMI), AMP/ HL, H100 7; LT 43

STAY IGibson And Gibson Music Publishing, ASCAP/ Datsdabbysay Music Publishing, ASCAP/Sony/ATV Songs. LLC, BMI/City Sky Munic, BMI/Food 4 Yo Soul Music, ASCAP/Christopher Lacy Publishing Designers, ASCAP/ Sings Of Universal, inc., BMI/Bayjun Birat Music, BMI), AMP/HL, REH 23

STAY SCHEMIN IL we Write LLC, BMI/4 Blunts Lit At Gree, BMI/EMI Blackwood Music Inc., BMI/French Minitana, BMI), HL, RBH 49

STRIP (Songs Of Universal, Inc., BMI/Culture Bayond Ur. Experience Publishing, BMI/KMacnificent, BMI/Ambee Street Publishing, ASCAP/Notting Date Sings inc., ASCAP/Lonealistic Hitz, ASCAP/West Coast Livin Publishing, ASCAP/Universal Music Corporation, ASCAP/Hender-

works Mesic Publishing, BMI), AMP/HL, H100 S9, RBH 7 STRONGER (WHAT DOESN'T KILL YOU) (Universal Music Publishing MGB Scandinavia AB, STIM/Sony/ATV Music Publishing Scandinavia AB, STIM/Perfect Storm Music Gmup AB, STIM/Sony/ATV Songs LLC, BMI/BMG Gold Sings, ASCAP/Kurstin Mknic, ASCAP/EMI April Music, Inc., ASCAP/Sony/ATV Sounds LLC, SESAC/Universal Music - Centors, BMI), AMP/HL, H100 B

SUPAFREAK (Young Jeazy Munic Inc., BMI/EMI Blackwood Music Inc., BMI/D. Birth Publishing Designee, ASCAP/Ty Eppt Music, ASCAP/Stone Diamond Music, BMI/Jobota Music, Inc., ASCAPI, HL, RBH 45

SWEET LOVE (Culture Bayond Ur Expanience Publishing, BMI/Songs Of Universial, Inc., BMI/U Can't Teach Bien The Shih, BMI/Jason's Lyrics, SESAC/Reach Global Tunes, SESAC/Everytime You Hear My Munic LLC, ASCAP/ Cardrayges Music Publishing, SESAC/Universal Tunes, SESAC/One Man And A Pen Publishing, ASCAPL HL, RBR 53

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TAKE CARE Maynr & Moses ILC, SOCAN/Knhalt Music Publishing America, Inc., ASCAP/Live Write LLC, BMI/ The Clyde Otis Music Group, BMI/Sony/ATV Melody, BMI/ Universal-PolyGram international Publishing, ASCAP/ Rencessvalles Music Publishing, ASCAP/Anthony Paiman Publishing Detignee, ASACP/WB Music Corp., ASCAP/ca. Music, BMIJ, AMP/HL, H100 11; LT 48; RBH 27 TAKE IT TO THE HEAD (Money Made Music, BMI/DJ

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TALK THAT TALK (Dat Damn Dean Musse, BM//Songs Of Universal, Inc., BMI/EMI April Music, Inc., ASCAP/ Carter Boys Music, ASCAP/Universal Music - MGB Songs, ASCAP/Sony/ATV Songs LLC, BMI/Ninth Street Turinel Music, inc., BMIL AMP/HL, H100 55

TE DIJERON (Chengroup Publishing, BM//filue Kraft Music Publishing, BMI/EMI Blackwood Music Inc., BMII LT 47 THANK YOU (In Bass Publishing Inc., BMI/EMI Blackwood Music Inc., BMI/Byefall Productions Inc. ASCAP/Snny/ATV Harmony, ASCAP/Altino Music Inc., BMI/Wando Songi Inc., BMI//C Champion Publishing, BMI/Nattwork Songs Publishing Ltd., ASCAP/Eig R Publishing, ASCAP/EMI April Music, Inc., ASCAP1, HL, RBH 17

THINKIN BOUT YOU (Bug Mutic, Inc., BMI/Heavens) Besnerch, BMI/Downtown Music Publishing LEC, ASCAPI **RBH 60**

THINK LIKE A MAN (H-Moniny Music, ASCAP/EMI April Music, Inc., ASCAP/Dylan Bity Music LLC, ASCAP/Kobsett Music Publishing America, Inc., ASCAP/Pen in The Ground Publishing, ASCAP/Universal Music - Z Songs, BMi/The Permenship, BM//EricB, ASCAP/Writing Camp Music, ASCAP/Sony/ATV Tunes LLC, ASCAP/Tati Mont, ASCAP/4 Blunts Lit At Once, BMU/First N' Gold Publishing, BMU/ Smy/ATV Smgs LLC, BMI/Warner-Tumerlane Publishing Corp., BMII, AMP/HL, H100 90, RDH 34

WATER TOWER TOWN (Sony/ATV Time Publishing Compary, BMI/House Of Sea Gayle Music, ASCAP/Mike Curb Munic, BMI), AMP/HL, CS 54

THIS OLE BOY (WB Mutic Corp., ASCAP/Meliesa's

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ana, ILC, NS), HL, H100.46

wood, ASCAPI, HL, CS 43

ing Corp., BMI), AMP, H100 73

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Monny Music Publishing, ASCAP/Set A Load Of This Music, ASCAP/EMI Blackwood Music Inc., BMI/String Stretcher Music, BMI/Rhettoeck Music, BMI), AMP/HL,

A THOUSAND YEARS (Miss Petri Lane Publishing, BMV12 DE Publishing, BMI/EMI Blackword Music Hc., BMV/Summit Base Camp Film Music, BMVTSBD Louisi-

TILL I DIE (Culture Beyond Ur Experience Publishing, BMI/

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Reservoir Media Management, SESAC/Yaslina Music Pub

lishing Inc., ASCAP/David M. Ehrlich, Esq., EC., ASCAP/FF

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Corp., BM//Wit Khalifa Publishing, BMIL AMP/HL, RBH 74 TIL MY LAST DAY (Tunes Of Bigger Pictum, ASCAP/Bigger

Picture Group, LLC, ASCAP/Big Machine Music, BMI/ Double Barrell Act Music, BMI/Super 98 Music, LLC.

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TIME IS LOVE (EMI Blackwood Music Inc., Bhft/Littin

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TONIGHT (BEST YOU EVER HAD) (John Legend Publishing,

BMI/BMG Chrysalis Music Publishing, BMI/MJP Music,

ASCAP/Himeschool Publishing, BMU/Masic Chef Publish

April Music, Inc., ASCAPI, HL, RBH 39 TOO CLOSE (Fure Groove, BMI/Warner-Tamerlane Publish-

Bug Music, ASCAP/Music Of Windowapt, ASCAP/BMG

Chrysalis, ASCAP/Songs Of Southeide Independent Music

Publishing, L/Raylone Music, ASCAP/Strigs Of Universal,

Inc., BMI/Songs From The Engine Room, BMI), HL, CS 50

TOUCH House Of Sea Gayin Munic, ASCAP/Little Majo

Music, ASCAP/Protty Damn Tough, ASCAP/WB Music

TROUBLE (Novalant Mutic, BMI/EMI Blackwood Mutic

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TURN UP THE MUSIC (Songs Of Universal, Inc., BMU

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Music Inc, BMI/Hit Music Publishing, SACMI ET 15

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UN HOMBRE NORMAL (Arpa Musical, LLC, BMI) LT 14

Munic LLC, BM/I H100 53, RBH 5

Mutic Inc., ASCAP) LT 21

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WALKING CONTRADICTION (Magic Music Inc.,

BMI/Big Loud Bucks, BMI/Songs From The Couch, BMI/ Music Of Stage Three, BMI/BM6 Chrysalis Music Publish-

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N Entertainment, LLC, BMI/Music Of Stage Thmer, BMI/

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Engline Room, BMI/Happy Little Man Publishing, BMIL

EL VERDADERO AMOR PERDONA (Tutten Mutic,

ing, BMI/Songs Of Comman, BMI) CS 55

Bobby's Song And Salvage, BMI) CS 28

versal, Inc., BMI/2412 Songs LLC, BMI/Shapiro, Borretein & Co., Inc., ASCAP/What A Publishing LTD, SACEM/Sony/ ATV Songs LLC, BMI/Piano Songs, BMI/Talpa Music BV, STEMRA, AMP/HL, H100 15, RBH 58

TURN OP THE MUSIC (Songs Of Universal, Inc., BMU Dulture Beyond Ur Experience Publishing, BMU/T and Me Music Publishing, ASCAP/Universal Music - MGB Songs, ASCAP/Universal Music Corporation, ASCAP/Dazman 18 Music, BMU/EMI Blackwood Music Inc., BMU/Exogo Songs Publishing, SESAC/Sidney Michael Music, ASCAP/Inte-national Money Music, ASCAP/Ternanes Color Publishing Designee, ASCAP, AMP/HL, H100-40; BBH 81

nti, BMI/Big Rad One Publishing, BMI RBH 92

TOO GOOD TO BE TRUE (No Such Music, SOCAN/

ing, BMU/Ludacris Worldwide Publishing, Inc., ASCAP/EMI

WAY TOO COLD (Not Listed) RBH 72 WE ARE YOUNG (Bearvon Music, ASCAP/Rough Art, ASCAP/Shira Lee Lawrence Rick Music, BMI/Sony/ APV Songs LLC, BMI/Way Above Music, BMIL AMPV

WE FOUND LOVE (EMI April Music, inc., ASCAP/EMI Music Publishing Ltd, MCPS/EMI Music Publishing Ltd., PRS), HL, H100 22.

WE IN THIS BITCHII! (Not Listed) REH 68

WE BUN THE NIGHT (12 Stones, ARPA/UMPG Australia, ARPA/Universal-Songs Of PolyGram International, BMI),

WHAT MAKES YOU BEAUTIFUL (Barni Productions, ASCAP/Kobalt Music Publishing America, Inc., ASCAP/ BME Chrysalix, ASCAP/EMI April Munic, Inc., ASCAP/Mt. Kanani Songe, ASCAP), HL, HT00.4

WHEN I GET IT (Melodies Of Bigger Picture, SESAC/ Songs Of Bigger Picture, BMI/Acoustic Peanut Publishing, SESAC/Steel Wheels Music, BMI/Big Loud Bucks, BMI/ Mathews Millions, BMI/Warner-Tamerland Publishing Corp., BMI/Jim McCarmick Music, BMI), AMP, CS 41

WHERE I COME FROM (Big Red Tee, BMUBig Loud Burks, BMI/Amarilin Sky Sange, BMI/EMI Blackword Music Inc., BMI/String Stintchor Music, BMI), HL, H105 94

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WILD BOY (EST19XX Publishing, LLC, BMI/Juagainmaiphotochlishing, ASCAPI RBH 52

WILD ONES (Mail On Sunday Music, ASCAP/E-Class Publishing, BMUSony/ATV Tunns LLC, ASCAP/Artist Publishing Group West, ASCAP/WB Music Corp., ASCAP/ EMI Blackwood Music Inc., BMI/Universal Music Publishing MGB Scandinavia AB, STIM/Songs Of Universal, Inc., BMI/Artist Publishing Group East, SESAC/W.B.M. Munic Corp., SESAC/Jacopet Since 1804 Publishing, BMI/Nanat, BMI/Artist 101 Publishing Group, BMI/Warner-Tamerlane Publishing Corp., BMIJ, AMP/HL, H100 6

WILL YOU BE THERE (Jon Riff Music, BMI) REH SC A WOMAN LIKE YOU (Warner-Tamerlane Publishing Corp., BMI/3.IB Music, BMI/Soteen Stars Music, BMI/ How Bout That Skyline Music, BMI/Songs From Forry Stroot, BMI/BMG Platinum Songs, BMII, AMP, CS 2.

WON'T MAKE A FOOL OUT OF YOU (RZE Music Publishing, ASCAP/Universal Music Corporation, ASCAP/Milwauee Villain Music, ASCAP/Sony/ATV Tunes LLC, ASCAP/ Nakad Under My Clother, ASCAP), HL, BBH 78(Hot Lati

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YA ME CANSE (Nut Listed) (T24) YOU DON'T KNOW HER LIKE I DO (Warner-Serverland

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Music, ASCAP/Sony/ATV Cross Keys Music Publishing. ASCAP/Sony/ATV Tree Publishing Company, BMIL HL YOUNG, WILD & FREE (My Own Chit Munic, BMI/EMI

ASCAP /W8 Music Corp., ASCAP / Bughouse, ASCAP / Man

Force Music, ASCAP/Roc Nation Music, ASCAP/Munic

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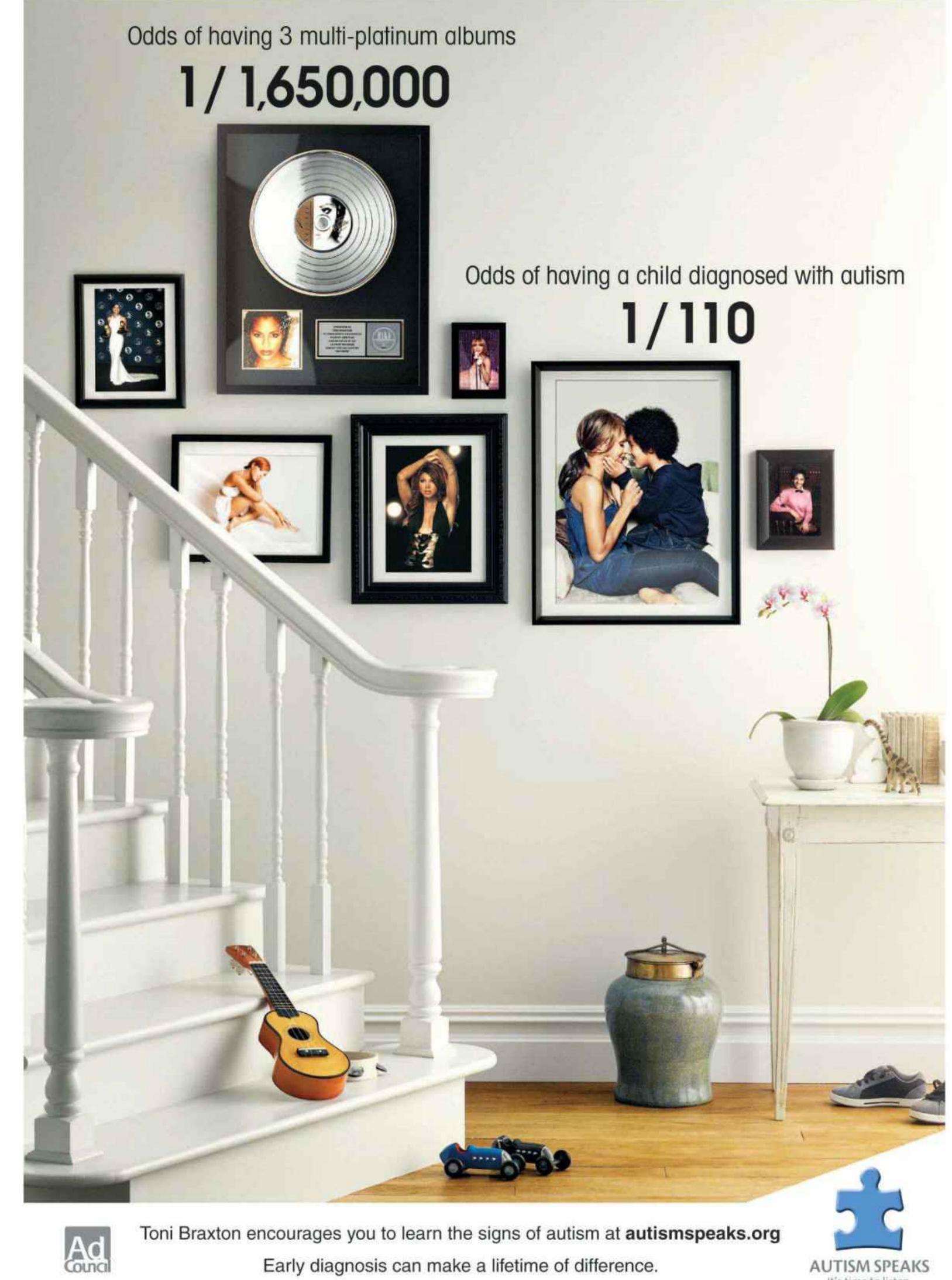


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EXECUTIVE TURNTABL

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

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



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

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

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

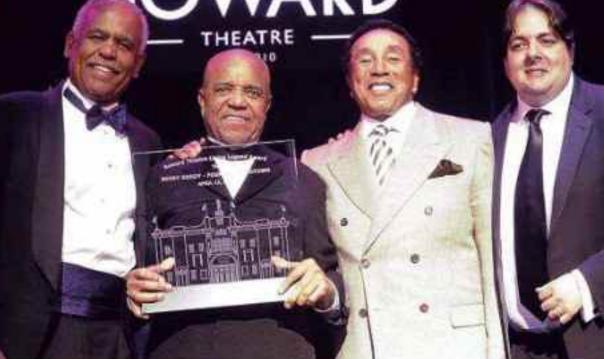
RELATED FIELDS: BE Music & Entertainment names Don Donahue VP of live events and program development. He was president of Rocketown Records.

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



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

BACKBEAT



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



-Edited by Mitchell Peters

GOODWORKS

COUNTRY HALL OF FAME BENEFIT NETS \$465K

Since the inaugural We're All for the Hall benefit concert in 2009, organizers Vince Gill and Keith Urban have asked fellow country music stars to give up one night each year to help raise money for



Nashville's Country Music Hall of Fame and Museum. In those three years, the event has raised approximately \$1.5 million.

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

The third annual benefit, held April 10 at the Bridgestone Arena in Nashville, collected \$465,000 for the hall of fame. Anchored by Gill and

Urban on guitar, the sold-out concert featured performances by Alabama, Merle Haggard, Don Williams, Rascal Flatts, Lady Antebellum, the Band Perry and others.

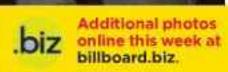
The benefit is by far the hall of fame's most successful annual fund-raiser, Young says. The money raised from the concert will go toward a variety of initiatives, such as operating expenses, "and allows us to do school programs, family programs, exhibitions and things like that," he says. "This is all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

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

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

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

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



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

BACKBEAT

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





Billboard 200, Wilson Phillips hit the promotional circuit. Among the stops on the trio's itinerary: AOL's "In House" session (April 4). Accompanying the group's **Carnie Wilson, Chynna Phillips** and **Wendy Wilson** (front row, from left) were (back row, from left) the label's director of digital marketing **Elisa Peimer**, senior director of marketing and PR **Angela Barkan** and manager of marketing and PR Larissa Slezak. PHOTO GINO DEPINTO/AOL MUSIC



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





Teen singer/actor Trevor Jackson (SyFy's



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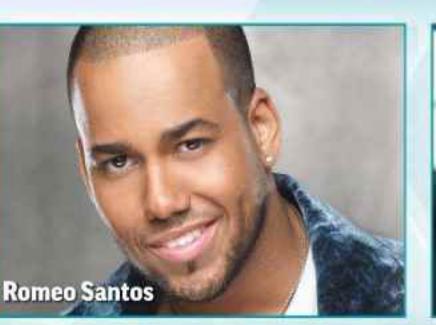
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Program Guide



ASCAP Congratulates our 2012 Billboard Latin Music Award Nominees







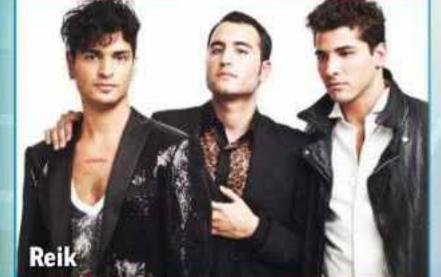










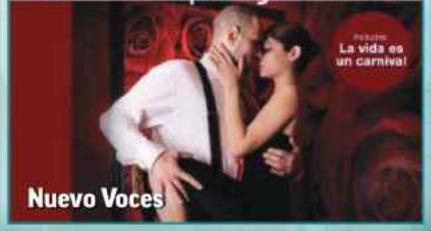




















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While MARC ANTHONY receives the Hall of Fame honor at the Billboard Latin Music Awards, key finalists include MANÁ (above) and ENRIQUE IGLESIAS (right).

A BUSINESS TRANSFORMED CONFERENCE AGENDA REFLECTS A GENRE'S DIVERSITY AND CHANGES

BY LEILA COBO

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

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

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

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

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

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

The conference's first day begins with the "Leadership" panel, featuring executives from different sectors of the industry, including Universal Music Latin Entertainment president Victor Gonzalez, Sony Music Latin managing director Nir Seroussi, Nacional Records president Tomas Cookman and Cardenas Marketing Network CEO Henry Cardenas. It will be followed by sessions with Univision Radio president José Valle, Pandora CEO Joe Kennedy and the SBS Entertainment executive team, led by senior VP Lucas Piña, among other panels. The afternoon will bring the second Marketing Exchange, hosted by mun2 and Telemundo, featuring speakers from Walmart, Live Nation, Target, Verizon Wireless, AT&T and Pepsi as well as agencies like Global Hue, Republica, Fleishmann Hillard and CMN, as well as UMLE executive VP of brand partnerships and digital Gustavo Lopez. Sessions will include special presentations by Live Nation's Latin team on its programming and marketing strategies, Anheuser-Busch on its partnership with Pitbull and Walmart on its "Acceso Total" program. The evening ends with the Billboard Latin Music Marketing Awards, hosted by Telemundo and mun2. Day two is singularly artist-driven but also includes a DIY panel featuring Intocable lead singer Ricky Muñoz and industry executives who have a proven track record of success with independent projects. A Selena listening session will demonstrate how the legendary singer's vocals were reworked for her new duets album. And the conference's inaugural DJ panel will feature Juan Magán and Alex Sensation.



Your Music, Your Deal, Your Way

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

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

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

Our celebration moves to the JW Marriott Marquis, located in the heart of Miami, minutes away from record labels, advertising agencies, arenas, theaters and, of course, the BankUnited Center, host venue of the Billboard Latin Music Awards, presented by State Farm, which will air live on Telemundo on April 26.

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

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

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

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

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

—Leila Cobo, executive director of content and programming for Latin music and entertainment The day ends with ASCAP's acoustic showcase, with performances by Kuuk, Noel Schajris, Nahuel, Rio Roma and Lorena Gomez featuring Andrés Saavedra.

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

The Contenders

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

BY JUSTINO ÁGUILA

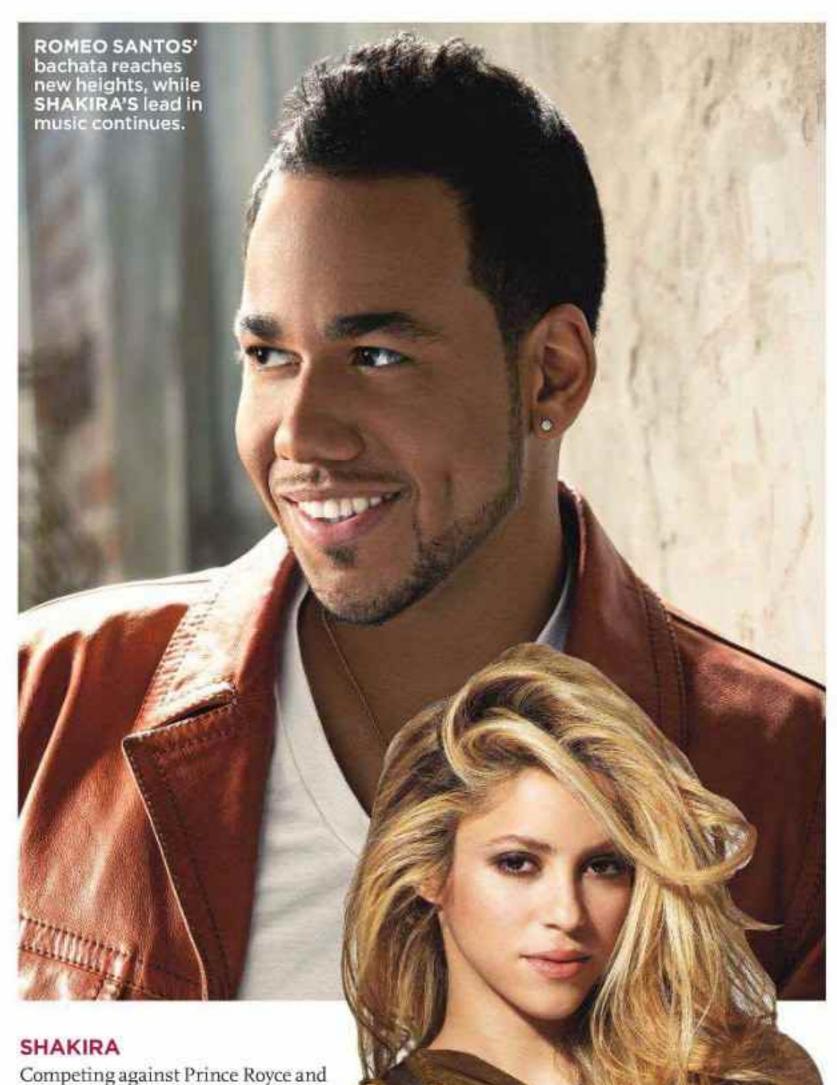
inalists for this year's Billboard Latin Music Awards, presented by State Farm, have all had a major impact throughout the Latin music industry, displaying unique qualities and strengths in a variety of Latin genres.

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

The contenders have earned top spots on the album sales charts, airplay charts and Billboard Boxscore tallies. From Latin pop, urban, tropical and regional Mexican to the Latin digital album of the year and through social media, these acts have shown their staying power in a constantly changing music business. The Billboard Latin Music Awards continue to recognize talent in various categories, including the return of the award for social artist of the year. mundo.com and Twitter (#BBLatin). Here's a look at some of the top finalists in multiple categories.

DON OMAR

Hitmaker Don Omar returns to the Billboard Latin Music Awards as the leading finalist on the strength of his songs "Danza Kuduro" and "Taboo." The Puerto Rican rapper/singer enters with 16 finalist nods in 14 categories including songs artist of the year, male; Latin pop songs artist of the year, solo; tropical songs artist of the year, solo; and social artist of the year. His album Don Omar Presents: Meet the Orphans: The King Is Back is a contender for Latin rhythm album of the year.



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

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

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

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

This year's program will be broadcast live on Telemundo from the BankUnited Center at the University of Miami at 7 p.m. on April 26. Additional coverage will be found on Billboard.biz, Billboard.com, BillboardEnEspanol.com, Tele-

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PITBULL

A 14-time finalist in 12 categories, rapper Pitbull, whose dance anthems have earned him a global stage, is a finalist for songs artist of the year, male, and Latin pop songs artist of the year, solo, among others. His song "Give Me Everything," featuring Ne-Yo, Afrojack and Nayer, is a contender for song of the year; song of the year, vocal event; airplay song of the year; and Latin pop song of the year, while "Bon Bon" is up for digital song and Latin rhythm song of the year.

PRINCE ROYCE

In a year where bilingual acts have recorded music often in English and Spanish, Prince Royce has reigned high on the charts. He's a finalist in 12 categories, including artist, song and album of the year. His successful year includes five top 20 hits on Hot Latin Songs, including two No. 1s: "Corazon Sin Cara" and "El Verdadero Amor Perdona." His self-titled album spent five weeks at No. 1 on Top Latin Albums.

MANÁ

A busy touring schedule based on the success of the band's album *Drama y Luz*, Maná is a finalist for album, digital album and Latin pop album of the year. The group is also up for artist and touring artist of the year, among other categories.

ROMEO SANTOS

In his debut as a solo artist, Romeo Santos' Formula: Vol. 1 debuted at No. 1 on Top Latin Albums. A finalist for artist of the year, among other awards, Santos is also a contender for song of the year, vocal event, following the success of "Promise," featuring Usher.

Romeo Santos, Shakira stands out on her own thanks to the songs "Loca," featuring El Cata, and "Waka Waka (This Time for Africa)," which are both finalists for digital song of the year. The Colombian singer/ songwriter had two top 10 hits on Hot Latin Songs last year, "Sale El Sol" (No. 10) and "Rabiosa" (No. 8). Her 2010 album Sale El Sol spent most of the time between January and September 2011 lodged in the top 10 of Top Latin Albums.

WISIN & YANDEL

The Puerto Rican reggaetón duo had four top 10s on Hot Latin Songs last year. In addition to the pair's "Tu Olor" (No. 1) and "Estoy Enamorado" (No. 7), Wisin & Yandel also appeared on Enrique Iglesias' "No Me Digas Que No" (No. 1) and "Maquina del Tiempo" by Tito "El Bambino" (No. 4). The act's album, Los Vaqueros: El Regreso, debuted at No. 1 on Top Latin Albums. Among the categories in which W&Y continued on >>pLM6

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from >>pLM4 are finalists: songs artist of the
year, duo or group and albums artist of the year,
duo or group.

JENNI RIVERA

"The Diva of Banda" had a successful year thanks to her top 10 album from 2010, *La Gran Señora*, which continued to chart in 2011. Then *Joyas Prestadas: Banda* (No. 2) and *Joyas Prestadas: Pop* (No. 3) appeared in late 2011. She also charted two singles: "Por Que No le Calas" (No. 46) and "La Gran Señora" (No. 44). With three nods in all, Rivera is up for albums and songs artist of the year, female.

ENRIQUE IGLESIAS

Enrique Iglesias returned with three top 10s on Hot Latin Songs: "No Me Digas Que No" (No. 1, featuring Wisin & Yandel), "Tonight (I'm Loving You)" (No. 10, featuring Ludacris and DJ Frank E) and "Ayer" (No. 3). His 2010 album *Euphoria* continued to perform well in 2011 and spent most of the year in the top 10, making him a finalist in categories including Latin pop album of the year.

LA ADICTIVA BANDA SAN JOSE DE MESILLAS

Finalist in categories including new artist of the year, regional Mexican favorite La Adictiva Banda San Jose de Mesillas had two top 10s on Hot Latin Songs: "Te Amoy Te Amo" (No. 2) and "Nada Iguales" (No. 3). Its *Nada Iguales* release reached No. 50 on Top Latin Albums.

CRISTIAN CASTRO

Mexican crooner Cristian Castro has achieved newfound success with the classic romantic hits on Hot Latin Songs: "Besame," "Entre Tus Alas" and "De Mi." The band's *Dejarte de Amar* (a No. 1 album in 2010) continued to chart in 2011. Among the categories in which the group is a finalist: albums artist of the year, duo or group and Latin pop songs artist of the year, duo or group.

CHINO Y NACHO

Finalists in three categories, the Venezuelan urban duo Chino y Nacho had two top 40 hits on Hot Latin Songs in 2011, their own "Tu Angelito" (No. 18) and El Potro Alvarez's "Bla Bla Bla" (No. 36).

LOS BUKIS

Los Bukis' 35 Aniversario album debuted and peaked at No. 5 on Top Latin Albums. On the regional Mexican albums chart the set spent nine weeks at No. 1 and marked the act's ninth No. 1 album. It's up for regional Mexican album of the year.

RICKY MARTIN

Ricky Martin had three hits on Hot Latin Songs last year: "Lo Mejor de Mi Vida Eres Tu" (No. 1, two weeks), "Mas" (No. 13) and "Frio" (No. 6). His *Musica* + *Alma* + *Sexo* debuted at No. 1 on Top Latin Albums (his fifth chart-topper) and spent two weeks atop the tally. He's a finalist in three categories including touring artist of the year.

TITO "EL BAMBINO"

Puerto Rican artist Tito "El Bambino" returned with his *Invencible* album, which debuted and peaked at No. 4 on Top Latin Albums and is a finalist for Latin rhythm album of the year. He notched four top 40 hits: "Llueve El Amor" (No. 5), "Llama Al Sol" (No. 11), "Maquina del Tiempo" (No. 4, featuring Wisin & Yandel) and "Me Toca Celebrar" (No. 34). ologia debuted and peaked at No. 10.

DADDY YANKEE

On Hot Latin Songs, Daddy Yankee had a No. 9 hit with "Ven Conmigo" (featuring Prince Royce). On Latin Rhythm Airplay he had three top 10s: "Rescate," "Ven Conmigo" and the No. 1 "Lovumba (Prestige)." The lattermost spent 13 weeks at No. 1. He's a finalist for Latin rhythm songs and Latin rhythm albums artist of the year, solo.

ESPINOZA PAZ

Regional Mexican singer Espinoza Paz is a finalist for regional Mexican songs artist of the year, solo. His successful year includes *Canciones Que Duelen*, which reached No. 1 on Top Latin Albums. Additionally, he had two top 10 songs, "El Culpable" (No. 4) and "Para No Perderte" (No. 7).

FIDEL RUEDA

Regional Mexican crooner Fidel Rueda charted two top 30 hits on Hot Latin Songs: "Me Encantaria" (No. 2) and "Enhorabuena" (No. 21). He's a finalist for regional Mexican song of the year ("Me Encantaria").

IL VOLO

A contender for new artist of the year, Italian operatic pop teen trio Il Volo—Piero Barone, Ignazio Boschetto and Gianluca Ginoble—charted on Top Latin Albums with *Il Volo: Edicion en Español*, which peaked at No. 4.

LA ORIGINAL BANDA EL LIMON DE SALVADOR LIZARRAGA

The award-winning regional Mexican band reached No. 23 on Top Latin Albums with *El Primer Lugar*. On Regional Mexican Albums, it went to No. 10. The group charted two hits on Hot Latin Songs: "Hasta Mi Ultimo Dia" (No. 22) and "Di Que Regresaras" (No. 3). The act received two nods, including regional Mexican songs artist of the year, duo or group.

Latin Songs he reached the top 10 with "Arrastrando Las Patas" and "El Ardido." His 20 Super Exitos album hit No. 11 on Top Latin Albums and No. 3 on the regional Mexican albums chart.

LOS TIGRES DEL NORTE

Mexican band Los Tigres del Norte, who have been together since the 1960s, notched its 22nd No. 1 on Top Latin Albums last year with *Tr3s Presents: MTV Unplugged*, which is a finalist for regional Mexican album of the year. The group earned a top 40 hit on Hot Latin Songs with "Golpes En el Corazon" (No. 39, featuring Paulina Rubio).

REIK

The Mexican pop-rock band featuring Gilberto "Bibi" Marín, Julio Ramírez Eguía and Jesús Alberto Navarro Rojas notched two top 40 hits on Hot Latin Songs: "Peligro" (No. 21) and "Tu Mirada" (No. 18). On Top Latin Albums, *Peligro* debuted and peaked at No. 3. The group is a finalist for Latin pop songs and albums artist of the year, duo or group.

INTOCABLE

This year's lifetime achievement award winner, Intocable is now enjoying a successful career as an independent band in the Tejano and norteño genres (see story, page LM18). On Top Latin Albums, *Intocable 2011* debuted and peaked at No. 2. It charted two hits on Hot Latin Songs: "Robarte Un Beso" (No. 10) and "Prometi" (No. 3). The band is a finalist for regional Mexican albums artist of the year, duo or group.

LMFAO

The party rock duo is a finalist for crossover artist of the year along with Katy Perry, Rihanna and Alexandra Stan. The group charted on Hot Latin Songs with "Party Rock Anthem" (No. 6) and "Sexy and I Know It" (No. 8).

ballads of Mexican star José José. On Top Latin Albums, he had two No. 1s during the year: Viva El Principe, up for album of the year, and Mi Amigo El Principe: La Historia Continua—Viva El Principe Vol. II.

GERARDO ORTIZ

A finalist for albums artist of the year, male who has also been penning music for other acts, Gerardo Ortiz had a pair of No. 1s on Top Latin Albums last year: *Morir y Existir: En Vivo* and *Entre Dios y el Diablo*.

JULION ALVAREZ Y SU NORTEÑO BANDA

The regional Mexican band's Marchate y Olvidame reached No. 15 on Top Latin Albums and the group earned two top 10s on Hot Latin Songs: "Ni Lo Intentes" (No. 2) and "Olvidame" (No. 2). The latter is a finalist for regional Mexican song of the year.

AVENTURA

The bachata group from the Bronx had a hit on Hot Latin Songs last year with "La Curita" (No. 42). The album 14+14 hit No. 1 on Top Latin Albums in June and is a finalist for tropical album of the year.

CAMILA

Mexican band Camila, whose Twitter following is approaching 1 million, had three top 40

ALEXIS & FIDO

A finalist in two categories, Puerto Rican reggaetón duo Alexis & Fido had two top 30 hits on Hot Latin Songs: "Contestame el Telefono" (No. 4, featuring Flex) and "Energia" (No. 25). On Top Latin Albums, Perre-

LARRY HERNANDEZ

Larry Hernandez is up for regional Mexican albums and songs artist of the year, solo. On Hot

RIHANNA

Crossover artist of the year contender Rihanna charted three times on Hot Latin Songs with "Only Girl (In the World)" reaching No. 15, "S&M" peaking at No. 33 and "We Found Love" hitting No. 3.

> GERARDO ORTIZ (far left) and IL VOLO have both reached the

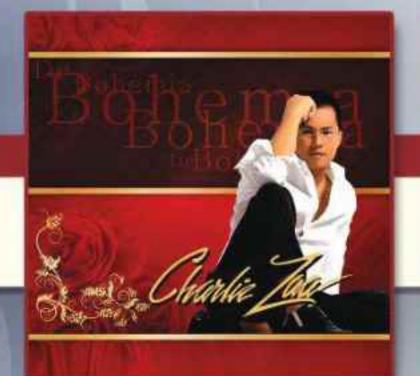
> top five on sillboard's

Latin albums chart.

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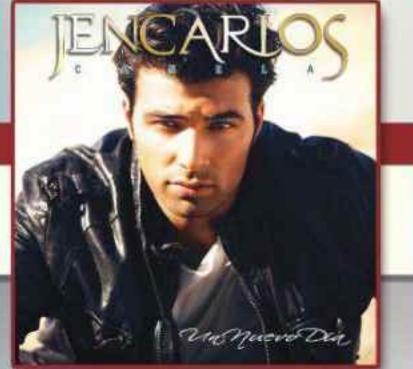


Congratulations to our Billboard Latin Music Awards Nominees

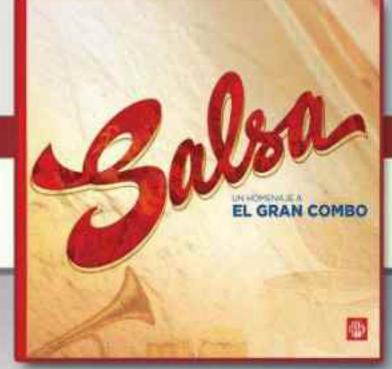


Tropical Album Artist of the Year Solo Artist

Tropical Album Label of the Year (The Entity)



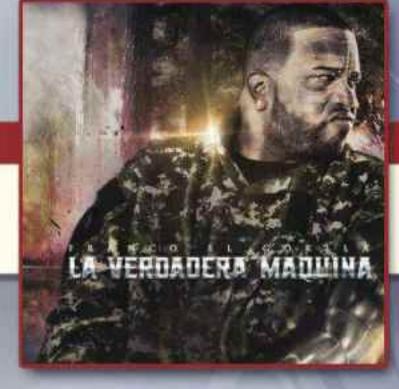
Latin Pop Album Label of the Year (Bullseye Music)



El Gran Combo de Puerto Rico -Tropical Duo or Group Album

Tropical Album Label of the Year (Popular, Inc)





Latin Rhythm Album Imprint of the Year (WY Records)





Consumer-Driven

BRANDS COMPETE IN SECOND BILLBOARD LATIN MUSIC MARKETING AWARDS

BY LEILA COBO

or the second year, the Billboard Latin Music Marketing Awards will recognize the growing importance of consumer brands and marketers in the promotion and marketing of Latin music at the Billboard Latin Music Conference, presented by State Farm.

Here are snapshots of this year's finalists.

BEST PRINT CAMPAIGN

Brand: Dr Pepper Agency: Lopez Negrete Communications Campaign: Vida 23 Artist: Pitbull Labels: Mr. 305, Polo Grounds, Sony

Music

The print component of Dr Pepper's multimedia Vida 23 campaign was a key part of the overall marketing effort.

Brand: Western Union

Agencies: Moroch Partners, Bromley

Campaign: Noches Latin Grammy Artists: Gocho, Alexis & Fido, Siete, DJ Candy Boy

Labels: various

A series of South Florida concert events leading up to the Latin Grammy Awards featured live performances by rising artists from all genres. As part of the campaign, fans could compete to win a "green carpet" experience for two at the Latin Grammys.

Brand: Time Warner Cable Agencies: Edelman, Castells & Asociados, Creative Artists Agency Campaign: El Reto Fast Five— The Time Warner Cable Hispanic Heritage Month Campaign Artist: Don Omar

Label: Universal Music Latin Entertainment

Don Omar was the face of this 360 integrated marketing campaign timed around Hispanic Heritage Month. The program, promoting Time Warner Cable's Movies on Demand channel, capitalized on Omar's vast social network appeal and his appearance in the film *Fast Five*. It included a threecity concert tour sponsored by Time Warner Cable and powered by a Facebook contest. via my MetroPCS Huawei phone." This was MetroPCS' first national sponsorship.

Brand: Post Honey Bunches of Oats Agency: MV42

Campaign: Post Honey Bunches of Oats

Artist: Jencarlos Canela Label: Bullseye

Jencarlos Canela was the face of Post Honey's "Let's Think Positive" campaign oriented to Latinas and wrote an inspirational song that was used in a music video, behindthe-scenes footage and in-show integrations, all made available through a Facebook fan site. In addition, the brand distributed 4 million specially marked bilingual cereal boxes that featured Canela and the chance to win VIP seats at a concert in Miami.

BESTTV CAMPAIGN Brand: Target

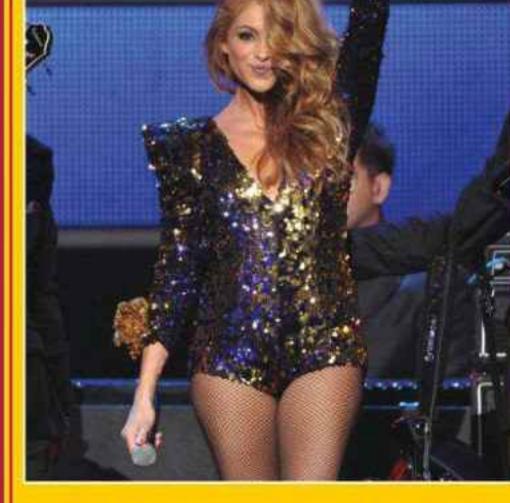
Agency: Grupo Gallegos Campaign: Target Fall Campaign-

STELLAR LINEUPSETFOR BROADCAST

FANS VOTE ONLINE FOR PREMIO TU MUNDO AWARD WINNER

BY JUSTINO ÁGUILA

Pop star PAULINA RUBIO will perform on the awards show



Leading Latin entertainers Marc Anthony, Don Omar, Jenni Rivera, Juanes, and Paulina Rubio, among others,

Communications

Campaign: Love in Any Language Artist: Daddy Yankee Label: El Cartel Records

A strong online presence and innovative contests, coupled with traditional media and direct artist contact, made this a winner for Western Union's Mother's Day promotion. The brand reported 260,000 visits to the contest platform in four weeks.

Brand: Grito Canalla

Agency: Unusual Communication Campaign: Acuérdate de Este Canalla Artist: Grito Canalla Label: Kronborg Records

Spanish group Grito Canalla launched a clever, innovative campaign in support of its debut album that included eye-catching

BEST ONLINE/SOCIAL CAMPAIGN

Brand: Coca-Cola Agency: Laverde Pro Campaign: Esta Noche Seremos Más Artist: Chino & Nacho Label: Universal Music Latin

Entertainment

printed material.

Venezuelan duo Chino & Nacho penned "Seremos Más" specifically for Coca-Cola's "Esta Noche Seremos Más" campaign. The track topped the charts in Argentina, Chile and Ecuador, and its online promotion was supported by personal appearances from the duo, raising brand awareness in the teen market.

Brand: Heineke

Agency: Nevarez Communications

BEST TOUR SPONSORSHIP

Brand: 5 Gum Agency: Cardenas Marketing Network

Campaign: 5 Gum/Camila's Dejarte

De Amar Tour

Artist: Camila

Label: Sony Music Latin

Camila's 10-stop tour included a series of fan-driven actions, beginning with contests at retailers in five cities that allowed fans to compete for concert tickets and exclusive tour merchandise. More than 54,000 consumers were reached through one-on-one interactions and the program yielded more than 55 million impressions.

Brand: MetroPCS

Agency: Richards Group Campaign: MetroPCS and Huawei Present The Enrique Iglesias Euphoria Tour

Artist: Enrique Iglesias

Labels: Universal Music Latin Entertainment, Republic

In an effort to target young, Hispanic fans, MetroPCS partnered with AEG Live to launch its new Huawei phone. MetroPCS customers were given exclusive online access to Enrique Iglesias and his social media content. Every Facebook and Twitter post from Iglesias featured the tag line "Sent Latin Indie Music Breaks Through Artists: Ximena Sariñana, Koko, the Pinker Tones, the Plastics Revolution Labels: various

Target turned to Latin indie music for its seven-spot fall campaign. Grupo Gallegos used music-integration platform MuuseMe. com to preselect more than 100 emerging acts, then picked four artists and songs in English and Spanish—that aligned with Target and its campaign message.

Brand: AT&T Agency: Bravo

Campaign: Paulina Rubio AT&T BlackBerry 4G Campaign Artist: Paulina Rubio Label: Universal Music Latin Entertainment

AT&T launched its new BlackBerry phone using "Me Gustas Tanto," the first single from Paulina Rubio's new album, *Brava!* The spot featured Rubio singing her track, launched in tandem with her album.

Brand: Dr Pepper Agency: Lopez Negrete Communication

Campaign: Vida 23 Artist: Pitbull

Labels: Mr. 305, Polo Grounds, Sony Music

The Spanish-language TV spot for the Vida 23 campaign and its general-market adaptation were launched with Pitbull's Spanish-language album, *Armando*. The spots feature Pitbull singing "Vida 23," the song he penned for the campaign and which appears on his album. are scheduled to take the stage for the Billboard Latin Music Awards, presented by State Farm, which will be broadcast live on Telemundo from the BankUnited Center at the University of Miami at 7 p.m. on April 26.

Don Omar has 16 finalist nods in 14 categories largely thanks to two popular singles, "Danza Kuduro" and "Taboo" (a collaboration with Lucenzo), which are both contenders for song of the year.

"Danza Kuduro" has received more than 300 million YouTube views and spent 15 weeks at No. 1 on Billboard's Hot Latin Songs chart and a staggering 32 weeks at op Latin Digital Songs. "Taboo" spent five weeks at No. 1 on Hot Latin Songs.

The singer/rapper/actor is also a finalist for songs artist of the year, male; Latin pop songs artist of the year, solo; tropical songs artist of the year, solo; Latin rhythm songs artist of the year, solo; Latin rhythm albums artist of the year, solo; and social artist of the year.

Hall of Fame honoree Marc Anthony and Intocable, recipient of the lifetime achievement award, will appear on the telecast as well.

Anthony will be honored for his ongoing success in music, film and TV. His most recent involvement in the lattermost category is talent show "Q'Viva" on Univision. Intocable has recorded more than a dozen albums and is one of the most successful bands in norteño and Tejano music with such hits as "Eres Mi Droga," "Dame un Besito" and "Contra Viento y Marea."

Tony Mojena returns this year for his 13th time as producer of the Billboard Latin Music Awards, which will honor a yet-to-be-named artist with the Premio Tu Mundo. Fans will vote for their favorite finalist on Telemundo.com.

Finalists and those who are recognized for their achievements on the awards show are determined by radio and sales chart performance and social and streaming activity as chronicled in Billboard magazine and on Billboard.com and Billboard.biz during the eligibility period of Feb. 5, 2011, through Jan. 28, 2012. Find more issues at magazinesdownload.com



2011: ENRIQUE IGLESIAS - 2/5 - MADISON SQUARE GARDEN • EL CONCIERTO DE LOS ENAMORADOS RICARDO MONTANER, MARCO ANTONIO SOLÍS - 2/12 - MADISON SQUARE GARDEN • MACHEL MONTANO - 3/25 THE THEATER AT MSG • JUANES - 4/8 - MADISON SQUARE GARDEN • RAPHAEL - 4/10 - THE THEATER AT MSG ALEX SENSATION'S IOTH ANNIVERSARY CON PRINCE ROYCE, VÍCTOR MANUELLE, DADDY YANKEE - 4/13 MADISON SQUARE GARDEN • ENRIQUE IGLESIAS - 4/11 - MADISON SQUARE GARDEN • DON OMAR - 12/1 THE BEACON THEATRE 2012: ROMED - 2/11, 2/23, 2/24 - MADISON SQUARE GARDEN • RICARDO ARJONA - 2/26 MADISON SQUARE GARDEN • JUAN LUIS GUERRA - 3/10 - RADIO CITY MUSIC HALL • FRANCO DE VITA - 3/24 RADIO CITY MUSIC HALL • PITBULL - 4/6-7 - RADIO CITY MUSIC HALL • MANÁ - 4/10-11 - MADISON SQUARE GARDEN • Y MÁS





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Majors, Indies Go Head To Head

HITS EARN PUBLISHERS FINALIST STATUS BY JUSTINO ÁGUILA

he major labels had a strong presence on Billboard's charts during the eligibility period for this year's Billboard Latin Music Awards, presented by State Farm, but smaller labels carved out a path of their own by creating opportunities that helped them keep a competitive edge.

The finalists are chosen based on sales and radio airplay data as reported on Billboard's charts between Feb. 5, 2011, through Jan. 28, 2012.

Finalists for the hot Latin songs airplay label of the year are Sony Music Latin, Universal Music Latino, Disa and Fonovisa. The latter three are part of the larger Universal Music Latin Entertainment (UMLE). The labels' achievements are based on their success on the pangenre airplay-based chart, having been credited for the titles that garnered chart-topping radio play. Disa is home to Pesado, whose "El Mil Amores" peaked at No. 3 on Hot Latin Songs, and Espinoza Paz, who reached No. 7 with "Para No Perderte." Julion Alvarez y Su Norteño Banda helped paved the way for a top label ranking for Fonovisa with "Olvidame," which peaked at No. 3. Universal Music Latino and Enrique Iglesias (featuring Wisin & Yandel) reached No. 1 for one week with "No Me Digas Que No," while Iglesias' "Ayer" reached No. 3. Other big successes on Hot Latin Songs during the year included Sony Music Latin and Ricky Martin with "Lo Mejor de Mi Vida Eres Tu" (featuring Natalia Jimenez), which was No. 1 for two weeks. Romeo Santos also had a strong year with "You," which stayed at No. 1 for seven weeks, while "Promise" (featuring Usher) was No. 1 for 10 weeks. Finalists for top Latin albums label of the year are Sony Music Latin, UMLE, Warner Latina and Dasmi Music. Sony's Santos enters as a finalist with For-2.20 mula: Vol. 1, Reik with Peligro and Vicente Fernandez with Otra Vez, while Universal has Paulina Rubio's Brava! and Cristian Castro's Mi Amigo El Principe: La Historia Continua: Viva El Principe, Vol. II. Warner Latina enters the competition with Maná's Drama y Luz and Dasmi with Intocable's Intocable 2011.

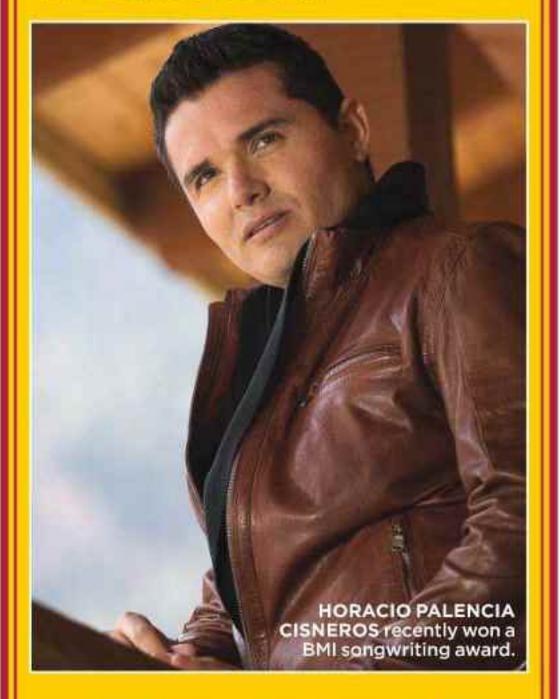


regional Mexican airplay label of the year finalists are ASL, Disa, Fonovisa and Sony Music Latin. Up for regional Mexican albums label of the year are Dasmi, Platino, Sony Music Latin and UMLE. The Billboard Latin Music Awards recognize publishers as well as record

WORDS AND MUSIC

FOUR COMPOSERS VIE FOR TOP SONGWRITER HONOR

BY JUSTINO ÁGUILA



The finalists for songwriter of the year at the Billboard Latin Music Awards, presented by State Farm, are four

The contenders for Latin pop albums label of the year are Sony Music Latin, UMLE, Warner Latina and Bullseye. The In the Latin rhythm cat-

egory, finalists for airplay label of the year are El Cartel, Sony Music Latin, Siente and Universal Music Latino. Contenders for Latin rhythm albums label are Platino, Sony Music Latin, Ultra and UMLE. companies. Finalists for publisher of the year are ARPA Musical (BMI) on the strength of Espinoza Paz's "El Culpable"; Marcha Musical (BMI), which showed its reach with Julion

Alvarez y Su Norteño Banda; Sony/ATV Discos Music Publishing (BMI) for the success of Martin's "Lo Mejor de Mi Vida Eres Tu"; and Top Stop Music Publishing (BMI) for Daddy Yankee's "Ven Conmigo" and Prince Royce's "El Amor Que Perdimos." prolific composers from the genres of Mexican rock, regional Mexican and tropical. Each is recognized for achievements on Billboard's airplay charts during the awards' eligibility period (Feb. 5, 2011-Jan. 28, 2012).

Singer/songwriter Fher Olvera, frontman for Maná, creates the rock melodies that have kept the band's fans tuned in for more than two decades. The group is the most popular Spanish-language rock act and its eighth studio album, *Drama y Luz*, released in April 2011, debuted at No. 1 on Billboard's Top Latin Albums chart. Soon after, the band launched a major tour and sold out venues throughout the United States and Latin America.

Horacio Palencia Cisneros was recently honored for his composition "Niña de Mi Corazón" at the BMI Latin Awards, where he received the prize for song of the year in his genre. La Arrolladora Banda el Limón recorded the song, which also earned its composer honors as songwriter of the year at the 2011 Billboard Mexican Music Awards.

Espinoza Paz has received much attention for his work thanks to songs in regional Mexican that have become popular both with fans and his colleagues who choose to record them as well. Paz has reached No. 1 on Top Latin Albums with *Canciones Que Duelen*, and on Hot Latin Songs he's had two top 10s: "El Culpable" (No. 4 peak) and "Para No Perderte" (No. 7).

Prince Royce, who previously sold cellphones for a living, is now one of music's biggest names serving up hits in Latin pop and bachata. The New York-born singer/songwriter last year toured with Enrique Iglesias and Pitbull on the former's *Euphoria* tour. He's a finalist in 12 categories including songwriter of the year.

Hernández

Royce's five top 20 hits on Hot Latin Songs during the eligibility period have catapulted the young crooner to a major career as a bilingual singer who dominates in English and Spanish. His two No. 1s are "Corazón Sin Cara" and "El Verdadero Amor Perdona."



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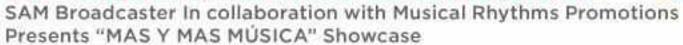
Emilio Estefan

Don Omar

Juan Magan

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One On One

DIVERSE STARS SIT FOR REVEALING INTERVIEWS BY LEILA COBO



BEHIND THE BOARD

HITMAKING PRODUCERS ON TAP FOR AWARDS

BY JUSTINO ÁGUILA



At the Billboard Latin Music Awards, presented by State Farm, four finalists are in competition for producer of the year.

or more than a decade, the Billboard Latin Music Conference was known for hosting a single "Star Q&A," an intimate one-on-one interview with a major Latin act.

At this year's Billboard Latin Music Conference & Awards, presented by State Farm, three major Latin artists will participate in indepth interviews, reflecting their stature in the marketplace: Pitbull, Mexican diva Jenni Rivera and urban king Don Omar.

JENNI RIVERA Session: "The Diva We

Want to Know" When: April 25, 11:30 a.m.

There may be no more multifaceted Latin female act today than Jenni Rivera. The Mexican-born, California-raised diva started her career as a singer and has evolved into of mun2 reality show "I Love show and entrepreneur. Rivera, one of the most charismatic women in Latin entertainment who rarely gives one-on-one interviews, will discuss her career as an innovator in the market who has positioned herself as a leading entertainment brand.

PITBULL

Session: "Superstar Q&A" When: April 25, 2:30 p.m.

After two years of topping the charts in multiple formats, Pitbull will sit for the traditional conference Q&A, joining the ranks of past interviewees like Ricky Martin, Marc Anthony, Daddy Yankee, Alejandro Sanz, Juanes and Enrique Iglesias. Currently on a host of charts with several tracks-most recently "Back in Time," the theme to the forthcoming film "Men in Black III"-Pitbull will discuss his self-made rise from Miami rapper to international superstar and perhaps the most savvy hitmaker in recent memory.

DON OMAR

Session: "Unveiling the Strategy Behind the Hits" When: April 24, 1:45 p.m. With his unique spin on uptempo urban fare, Don Omar has emerged in the past 24 months as the most successful Spanish-language act in the social and digital realm. In the past year alone, he has had three No. 1s on Billboard's Hot Latin Songs chart: "Danza Kuduro," "Taboo" and "Dutty Love." As he prepares to release a new album and launch his new label. Omar talks about a creative multimedia strategy that includes direct merchandising.

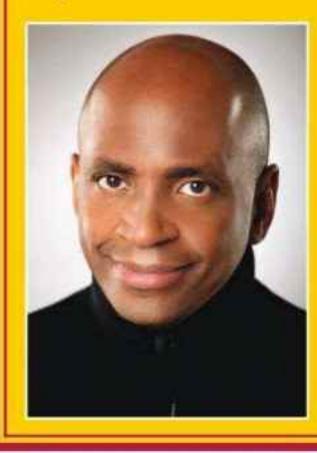
This group of established producers is determined by the U.S. radio airplay performance of their work during the eligibility period of Feb. 5, 2011, through Jan. 28, 2012.

Julion Alvarez earns his nod as producer for his band Julion Alvarez y Su Norteño Banda. The group's album, *Marchate y Olvidame*, reached No. 15 on Top Latin Albums and earned it two top 10s on Hot Latin Songs, "Ni Lo Intentes" and "Olvidame" (both peaking at No. 2).

Mexican producer Fernando Camacho Tirado returns as a finalist this year. The producer's work helped drive the chart success this past year of La Original Banda el Limón de Salvador Lizarraga. The band's *El Primer Lugar* reached No. 10 on Regional Mexican Albums and No. 23 on Top Latin Albums. On Hot Latin Songs, "Hasta Mi Ultimo Dia" peaked at No. 22 and "Di Que Regresaras" reached No. 3.

Production team A&X—Milton J. Restituyo (Alcover) and Juan A. Abreu (Xtassy)—is part of Don Omar's Orfanato Music Group and has been instrumental in producing hits like "Danza Kuduro" (featuring Lucenzo) and "Taboo" off Don Omar Presents: Meet the Orphans: The King Is Back.

Sergio George is an artist, entrepreneur and creator of many hits. A veteran of the music industry, the producer is



working with salsa artist Luis Enrique and has previously worked with everyone from the late Cella Cruz to Marc Anthony. As president of independent label Top Stop Music, he has overseen the development of several artists including Prince Royce, a finalist in 12 categories for this year's Billboard Latin Music Awards.



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Latin Music's Multitalented Master

MARC ANTHONY TO RECEIVE BILLBOARD HALL OF FAME AWARD

BY LEILA COBO

hen Marc Anthony was a young, up-and-coming singer with long, flowing hair, his friend Louie Vega took him to meet Héctor Lavoe, the legendary salsa singer. Lavoe, Anthony recalls, took one look at him on his living room sofa and said, in jest, "Ave Maria, what an ugly chick!"

Lavoe and Anthony's paths would cross again at a show in which both appeared. But Lavoe, who died in 1993, never got to actually see Anthony's extraordinary, fullscale live performance.

However, Anthony did get to revive Lavoe's name and legacy in the 2006 film "El Cantante," for which he not only played the part of Lavoe but also produced the movie and rerecorded the singer's legendary tracks. "El Cantante" is but one of the many achievements that have set Anthony-real name Marco Antonio Muñiz-apart as not only the greatest salsa singer of his generation, but possibly Latin music's most multifaceted artist. In recognition of his achievements, Anthony will receive the Hall of Fame Award at this year's Billboard Latin Music Awards. Anthony has sold more than 12 million albums worldwide, in Spanish and Eng-

lish, according to his record company, and the crossover success of his single "I Need to Know," from his English-language, selftitled debut album, helped usher in the 1999 Latin pop explosion.

He's also an established actor who, aside from "El Cantante," has made his mark in the film "Man on Fire," Broadway show "The Capeman" and TV series "Hawthorne."

Anthony has a minority stake in the NFL's Miami Dolphins, and his clothing and accessories line is sold nationwide at Kohl's stores.

He's a philanthropist who was honored with Billboard's Spirit of Hope Award in 2010 for his humanitarian work, and he recently established the Maestro Cares Foundation, with entrepreneur Henry Cardenas, to support the housing and educational needs of orphaned and underprivileged children in developing Latin American countries. Most recently, Anthony embarked on his most ambitious project yet: the production of TV talent show "Q'Viva"-the first program to air simultaneously on Englishand Spanish-language networks in the United States. The show has recruited and showcased talent from throughout Latin America, exposing them to U.S. audiences.

The full run of the show averaged 1.8 million viewers per night, according to Nielsen, and its featured artists will now head out on an international tour.

Anthony's extraordinary accomplishments—going way beyond the realm of music—coupled with an impressive recording and touring career, have earned him the Hall of Fame honor.... HOME-GROWN NORTEÑO

ENDURING ARTISTRY AND POPULARITY EARN INTOCABLE LIFETIME ACHIEVEMENT AWARD

BY LEILA COBO



Intocable's music is one of a kind: a sound with roots in Tejano polkas and norteño folk, but imbued with fusions, alternating among the sounds of rock, country and straight-ahead Latin pop.

"We're the only U.S.-born norteño group," founder Ricky Muñoz once said. "We grew up in a farming and ranching community in Texas but also grew up listening to modern rock and country groups."

The amalgamation has allowed Intocable to navigate both Tejano and norteño waters with ease and, in a departure, even veer toward pop, charting several tracks on



Billboard's pop lists, the first norteno band to do so.

All told, Intocable has scored 19 top 10 hits on the Hot Latin Songs chart, including the No. 1 "Aire," which played on both pop and regional Mexican formats.

On the regional Mexican chart, the group has had 39 top 10s, including 15 No. 1s, more than any other group in history save for Conjunto Primavera. Intocable's sales history is even more impressive, with 15 top 10 releases on the Top Latin Albums chart, including five No. 1s.

Intocable's artistry and unique musical stamp—which has become a template for countless norteño and Tejano bands—in the face of a changing music industry make the band Billboard's 2012 Lifetime Achievement Award honoree. Indeed, Intocable is a shining example of U.S.-made Latin music that has developed and prospered.

Created almost two decades ago by accordionist/vocalist Muñoz and his childhood friend, drummer René Martinez, the seven-man troupe—rounded out by Dany Sanchez (bajo sexto/vocals), Sergio Serna (percussion), Félix Salinas (bass), Johnny Lee Rosas (bajo sexto) and Juan Hernandez (group MC)—initially signed to Texas indie Freddie Records. Intocable later came to prominence under EMI, releasing a string of hits and albums that were groundbreaking for the genre.

In 2004, for example, Intocable released *Intimamente*, a live acoustic album recorded at House of Blues in Chicago, a first for a regional Mexican act at the venue. In 2005, the group released a double-CD anniversary album, *X*, that featured 11 Intocable tunes recorded by other artists. The group's next album, *Cross-roads*, would feature pop and norteño versions of the single "Déjate Amar," confirming Intocable's pop appeal.

Now, Intocable is at another crossroads, having reached No. 1 on Top Latin Albums with *Intocable 2011* on its own label, Good Music.

"We're a group that's always been hands-on," Muñoz says of his band's status as an independent act. "And by the same token, we now have one commitment: Intocable. We put away all the middle people. We can dictate everything we want to do and if it feels good."

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Latin Live!

CONFERENCE SHOWCASES SPOTLIGHT TALENT BY JUSTINO ÁGUILA

he Billboard Latin Music Conference & Awards, presented by State Farm, each year assemble the freshest and most innovative acts who perform in Miami throughout the week. Some of this year's artists are scheduled to play at the JW Marriottt Marquis Miami during a preconference poolside event hosted by SAM Broadcaster in collaboration with Musical Rhythms Promotions, a special showcase under the banner "Mas y Mas Música," on April 23, followed by a red carpet party at Club Euphoria (90 NE 11th St.).

The showcases, held at several venues from April 23 to April 26, bring together a diverse group of artists in a variety of genres. Here's a highlight of the performances booked at press time.

Aldo "El Arquitecto" was born in Rio Piedras, Puerto Rico, to a family of music lovers. Although he's a fan of traditional salsa from such music greats as Héctor Lavoe to Ismael Rivera, Aldo was drawn to the urban genre. His inspirations are Vico C, Tempo and Wisin & Yandel. From the age of 14 he began writing music and would often spend time at his uncle's recording studio where he would eventually record music in the reggaetón genre. At 24, Aldo is determined to build his career, and he'll perform at the Billboard pre-conference poolside party at **6 p.m. on April 23.** can Republic, where his passion for music began. He then moved with his father and two older brothers to New York. Mixing urban Anglo-Caribbean sounds with R&B and bachata, Reyes has collaborated with Maffio, Ricky Rick, DJ Kane and Fito Rack, among others. His new single, "La Pared," is now available. Reyes performs at the Billboard pre-conference poolside party at **6 p.m. on April 23.**

Spanish pop singer Lorena Gomez Perez was the winner of "American Idol" style talent competition "Operación Triunfo" and since then has released her debut on the now-defunct Sony BMG label. Born in Spain, Lorena (as she is known professionally) began performing at age 8 singing and dancing flamenco. Later, after entering several singing competitions she landed a spot on "Operación Triunfo" that exposed her to millions. In January 2007 Lorena was crowned the winner of the show that allowed her to tour. In 2010 she entered the Eurovision Song Contest with her track "Amor Magico." Lorena (featuring Andres Castro) performs at the ASCAP Showcase at Yuka Restaurant (501 Lincoln Road in Miami Beach) at **6:30 p.m. on April 25.**

Grupo Treo combines Latin rhythms in a versatile range from Latin pop to house music and reggaetón. With traditional instruments like the furruco, cuatro and charrasca, the traditions of folkloric music shine through in a song like "No Puedo," which was heard while the group performed in Peru, Colombia and Portugal. "Muñeca" was the first single off the band's album, *Tres Origenes*, which the group previously performed at two Latin Grammy Award Street Parties in New York and Miami as well as on the Univision stage at the Festival de la Calle 8 in 2010. Grupo Treo performs at the Billboard Bash at the Cameo

the Billboard Bash at the Cameo Nightclub (1445 Washington Ave. in Miami Beach) at 8:30 p.m. on April 25. continued on >>pLM22

Showcase

performers include

DAVON (from left).

DANNY D, DARIEL and

FINALISTS ON TOUR

REIK, GLORIA TREVI HEADLINE THIRD ANNUAL BILLBOARD EN CONCIERTO SERIES

BY LEILA COBO



The Billboard charts are the ultimate authority in music because they celebrate true accomplishments. The artists who grace the charts are those who garner the most radio airplay, sell the most units and have the most traction on the Internet and in social media.

For more than 20 years, the Billboard Latin Music Awards have celebrated the top acts in the marketplace during a musical extravaganza televised on Telemundo.

But in 2010, Billboard went a step further by bringing those A-list acts to the fans with the launch of Billboard En Concierto, the first concert series tied to an awards show.

Danny D, also known as **Danny Mejia**, is one of urban bachata's most distinctive voices. The music he sings has a romantic groove, and in December he signed to new label SpanGlish Global. Mejia performs at the Billboard pre-conference poolside party at **6 p.m. on April 23**.

Dariel, who was born in the Dominican Republic, moved to the United States by the time he was 13 and assimilated to a new culture. He learned to play the piano and composed songs. By 15, he was performing in school tal-

ent shows. His newest single, "Amar Asi," brings Dominican rhythms to life alongside other tracks like "Cariño Mio," Yo Deje de Amarte" and "Night of Strokes." Dariel performs at the Billboard pre-conference poolside party at **6 p.m. on April 23.**

Davon, also known as Eddy Reyes, was born in the DominiNow in its third edition, this year's Billboard En Concierto featured performances by Mexican pop trio Reik and singer Gloria Trevi.

The seven-city concert series—the most extensive Billboard En Concierto to date—hit New York, Houston, Dallas, Miami, Chicago, Los Angeles and San Francisco.

Created by Billboard and Telemundo, and featuring Billboard Latin Music Awards finalists, Billboard En Concierto was again produced by event marketing firm Cardenas Marketing Network with local Telemundo stations as media partners.

The series was presented by State Farm, which as part of its support of the Billboard Latin Music Awards also sponsors music platform initiative Sonidos de Mi Veciendario. In-association sponsors were Wrigley's 5 Gum, Bud Light and Goya.

As in years past, Billboard En Concierto was designed with the fans in mind. Tickets are free, and fans can secure access to the shows by participating in promotions held by event sponsors and by tuning in to Telemundo stations.

The initial Billboard En Concierto series in 2010 featured performances by Xtreme and Jencarlos Canela, while last year's featured act was Mexican pop trio Camila.

The 2012 series began on April 3 with a performance by Reik at House of Blues in Los Angeles. The trio then played New York, Houston and Dallas. Reik is a finalist for Latin pop songs artist of the year, duo or group and Latin pop albums artist of the year, duo or group.

The second half of Billboard En Concierto featured pop star Gloria Trevi, who played shows in San Francisco and Chicago before wrapping the series in Miami on April 14. Trevi is a finalist for albums artist of the year, female.

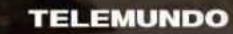
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from >>pLM20 Mexican pop/rock band Kuuk gets its name from the Mayan language. Formed in 2008 by lead vocalist Diego Ortega, the group also includes Rodrigo Ortega, Emmanuel Garduño and Luis Cardoso. Before forming Kuuk, the four played with well-established artists like Juan Gabriel, Alejandra Guzman, Belinda and Camila. Kuuk performs at the ASCAP Showcase at Yuka Restaurant (501 Lincoln Road in Miami Beach) at 6:30 p.m. on April 25.

Kury Luna, aka Jose Miguel Blanco, is a rising star. With soulful harmonies and a smooth voice, the Bronx-born Luna embraces his Dominican roots through his bachata style, and he's been writing since he was 18. Luna performs at the Billboard pre-conference poolside party at **6 p.m. on April 23**.

Samuel Serrano, formerly known as Mega Sexxx, now goes by Mega Tu Dulcero. He was born in San Juan, Puerto Rico, and by the time he was 8 had moved with his family to Orlando, Fla., briefly before returning to his birth country. Upon his return, he discovered reggaetón and has been writing music ever since. In 2010 he released the album *Naci Pa' Esto*, which showed his versatility by incorporating bachata, rock, R&B and pop, among other genres. Mega performs at the Billboard pre-conference poolside party at **6** p.m. on April 23. Colombia-born **Frank Nino** was raised amid the country's military, political and social unrest. It was during that time that members of his family were persecuted and friends were assassinated, he says, for their participation in the creation and development of the first educational syndicate for teachers in Colombia. After his case was taken up by Amnesty International, he was granted political asylum in Canada in 1980, and today he's one of the pioneers in a music-focused rehabilitation program. Nino performs at the Billboard pre-conference poolside party at **6 p.m. on April 23**.

Mexican-born Horacio Palencia Cisneros, a prolific award-winning songwriter, began his career at 16. His life changed when Banda Santa Rosa recorded two of his songs, "Ardiente Amor" and "Perdona." Additional doors opened soon after and more of his compositions gained acclaim. Last year he won song of the year at the Billboard Mexican Music Awards and was honored most recently at the BMI Latin Awards. Palencia will be on the main stage at the Billboard Bash at Cameo Nightclub (1445 Washington Ave. in Miami Beach) at 8:30 p.m. on April 25.

L.L. Radio was already singing well continued on >>pLM24 FRANK NINO will perform at Billboard's pre-conference poolside party.

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from >>pLM22 before he entered high school. Eventually he joined a neighborhood R&B group and became known in Central Florida music circles. He worked on his craft by entering local singing contests. His music ranges from hip-hop to R&B and bachata, among other styles. His memorable song "Yo Bailo Para Ti" is about losing someone to cancer. L.L. Radio performs at the Billboard Bash at Cameo Nightclub (1445 Washington Ave. in Miami Beach) at 8:30 p.m. on April 25.

Ricky Rick, also known as **Ricardo Ruiz Perez**, was born in Monterrey, Mexico. By age 10, he was playing the guitar and in his teens performing in regional bands. By 17, he had learned to play others instruments. Ricky Rick then began a higher-profile musical career as lead singer of the Kumbia All-Starz, and late last year signed with SpanGlish Global. This year he will release the album *Ponte*. Ricky Rick performs at the Billboard pre-conference poolside party at **6 p.m. on April 23**.

RI-Ka Swing is a merengue group featuring Richard "the Flaquito With Swing," son "Richito" Raul Armando "the Fantastiko" and Hector "Tito" Bonilla. Partners for more than 10 years, the trio was previously known as Karis. Ri-Ka Swing performs at the Billboard pre-conference poolside party at **6 p.m. on April 23.** **Rio Roma** has made music that resonates with fans of romantic pop melodies. The songs are autobiographical and touch on everything from lost love to the joy of finding it again. Rio Roma performs at the ASCAP Showcase at Yuka Restaurant (501 Lincoln Road in Miami Beach) at **6:30 p.m. on April 25.**

Hailing from the Dominican Republic, singer/songwriter **Santaye** will release her first bachata-inspired project, *Corazón*. The nine-track album was produced by Dan Warner and Lee Leven, who've worked with such artists as Gloria Estefan, Alejandro Sanz and Luis Fonsi. Santaye's musical inspirations include the late Celia Cruz and Juan Luis Guerra. She earned a nomination as best female tropical artist at the Premio Lo Nuestro Awards in February. Santaye will perform at the Billboard Bash at Cameo Nightclub (1445 Washington Ave. in Miami Beach) at 8:30 p.m. on April 25.

Noel Schajris has worked on five albums with Sin Bandera. But it's his solo effort *Uno No Es Uno* that has been one of his most personal projects. Schajris, who was born in Argentina but now calls Mexico home, has expanded his reach internationally and plans to continue writing and recording as a solo artist. He performs at the ASCAP Showcase at Yuka Restaurant (501 Lincoln Road in Miami Beach) at 6:30 p.m. on April 25.





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For The Fans

BILLBOARD BASH TURNS 10; OPENS DOORS WIDE AGAIN BY LEILA COBO

he Billboard Bash, the annual salute to the Billboard Latin Music Awards finalists and winners, will again be open to not only conference attendees but to more than 1,200 music fans.

The April 25 event, sponsored by Senzari, a new service that offers Internet radio with personalized recommendations and intergration with Facebook, takes place at the Cameo nightclub in the heart of South Beach. It will feature performances by salsa troupe N'Klabe and Mexican singer/songwriter Horacio Palencia Cisneros, plus a performance by Elvis Crespo, previewing his new album *Los Monsters*, which arrives next month and is his first on Venemusic.

The Bash, hosted by mun2's Crash and Guad, also will feature Spanish DJ Juan Magán, whose hit "Bailando por el Mundo" has topped the Hot Latin Songs chart.

As is a Bash tradition, all performers are finalists, and the evening will honor not just artists, but also the labels, publishers and songwriters who create and drive the hits.

Cisneros, who was honored as songwriter of the year at the 2011 Billboard Mexican Music Awards, returns this year as a finalist in that category at the Billboard Latin Music Awards, and also as a performer as he prepares for the release of his debut album.

Salsa act N'Klabe, up for tropical albums artist of the year, duo or group, will perform its unique brand of contemporary dance music. For the second year in a row, in a nod to the spirit of music and up-and-coming artists, the Bash will include a new artists' showcase, featuring



Grupo Treo, Santaye, Norka Luque, Jossie Cordoba and L.L. Radio.

The Bash, a longtime tradition of the Billboard Latin Music Awards, was launched in 2003 in response to the increasing number and stature of the awards show. The Bash begins at 8:30 p.m. following red carpet arrivals at 8 p.m.



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