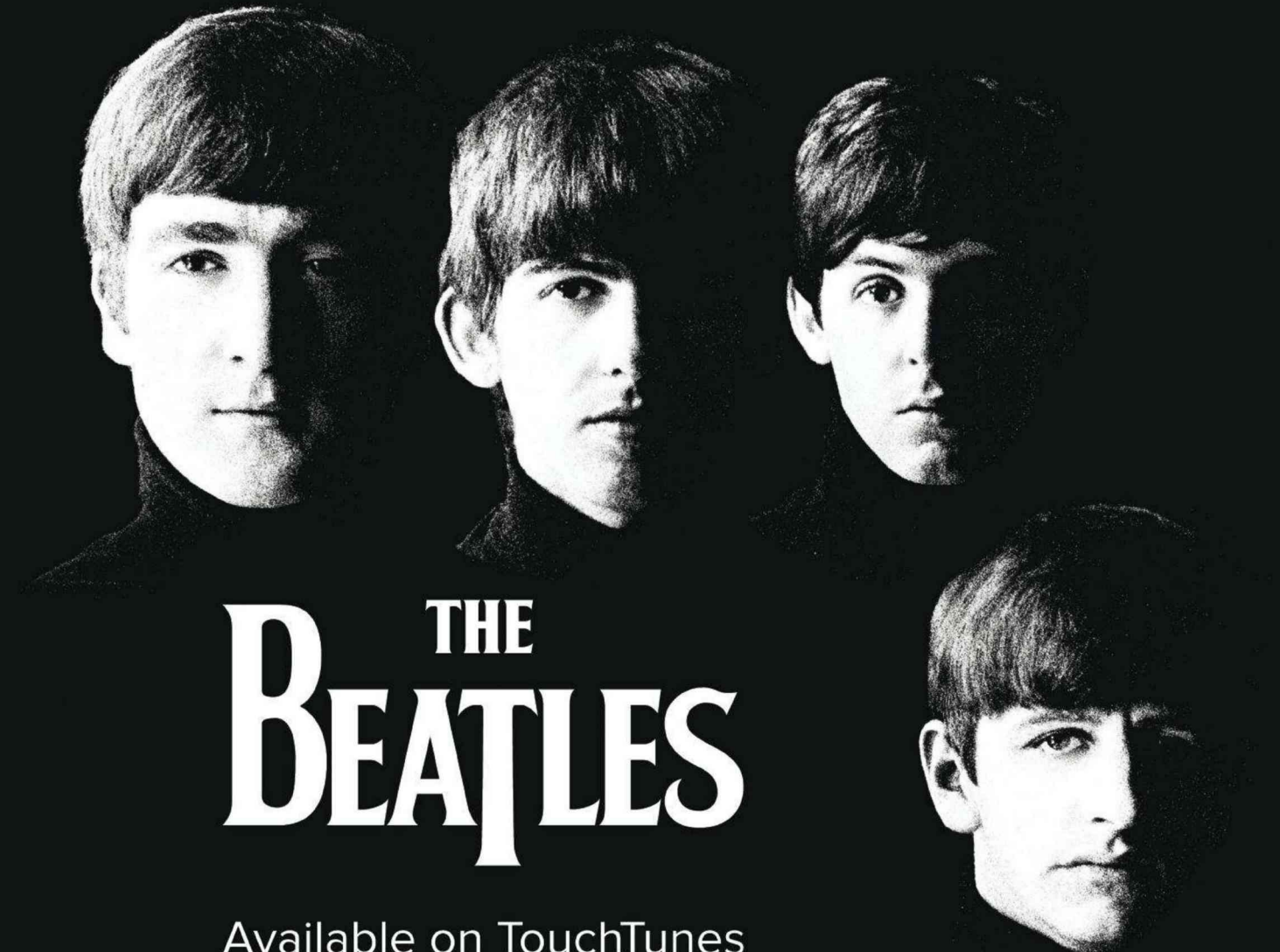


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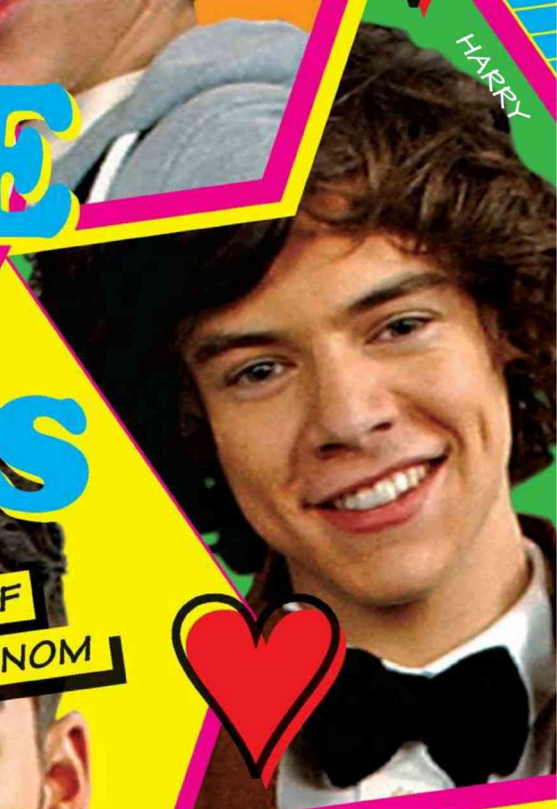
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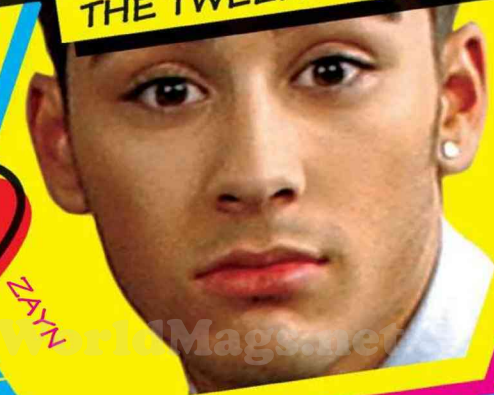
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CONTENTS

VOLUME 124, NO. 11



STEVE AOKI 6



RASCAL FLATTS 30



MIIKE SNOW 34

UPFRONT

5 PORTFOLIO INVESTOR

YouTube's premium content strategy includes a high-stakes focus on original music programming.

- 6 With The Brand
- 8 Latin
- 10 Digital Entertainment
- 12 On The Road
- 13 Retail Track
- 14 Q&A: **Bob McLynn**

FEATURES

15 SUPREME CLIENTELE

Billboard recaps the 35 biggest stories at South by Southwest.

COVER STORY

24 THE BOYS ARE BACK IN TOWN

One Direction and the Wanted lead a resurgence in all-male pop groups.

30 CHANGED MEN

With the band's business and family lives evolving, Rascal Flatts returns with its eighth studio album.

MUSIC

32 ALL TOGETHER NOW

Shinedown reaches out to new fans, markets with follow-up to smash album.

- 33 6 Questions: E-40
- 36 Reviews
- 38 Happening Now

IN EVERY ISSUE

- 40 Marketplace
- 41 Over The Counter
- 41 Market Watch
- 42 Charts
- 57 Backbeat

ON THE COVER: The Wanted photograph by Meredith Truax; One Direction photograph by Tony Cutajar

We hope you enjoy our special double issue. We'll be back with our next issue on April 7. Please be sure to check Billboard.biz for 24-7 music business coverage.



FIONA APPLE 23

HOME FRONT

360 DEGREES OF BILLBOARD

Online

ONE DIRECTION
Looking for even more on One Direction? Billboard recently spent a day hanging out with the group. Check out all of the exclusive photos and more on Billboard.com.

MADONNA
With *MDNA* arriving this week, go to Billboard.com to explore such Madonna treasures as her 40 biggest Billboard hits, a gallery documenting her fashion evolution and a track-by-track review of the album.

Events

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



Billboard

No. 1

ON THE CHARTS

ALBUMS		PAGE	ARTIST / TITLE
THE BILLBOARD 200	42	ONE DIRECTION / UP ALL NIGHT	
HEATSEEKERS	45	DELTA SPIRIT / DELTA SPIRIT	
TOP COUNTRY	49	LUKE BRYAN / TAILGATES & TANLINES	
BLUEGRASS	49	CAROLINA CHOCOLATE DROPS / LEAVING EDEN	
TOP R&B/HIP-HOP	50	DRAKE / TAKE CARE	
CHRISTIAN	52	PASSION / PASSION: WHITE FLAG	
GOSPEL	52	VARIOUS ARTISTS / WOW! GOSPEL 2012	
DANCE/ELECTRONIC	53	LMFAO / SORRY FOR PARTY ROCKING	
TRADITIONAL JAZZ	53	TONY BENNETT / DUETS II	
CONTEMPORARY JAZZ	53	PETER WHITE / HERE WE GO	
TRADITIONAL CLASSICAL	53	AUKSO ORCHESTRA / KRZYSZTOF PENDERECKI/JONNY GREENWOOD	
CLASSICAL CROSSEVER	53	IL VOLO / IL VOLO... TAXES FLIGHT: LIVE	
WORLD	53	THE CHIEFTAINS / VOICE OF AGES	
TOP LATIN	54	ROMEO SANTOS / FORMULA: VOL. 1	
ARTISTS		PAGE	ARTIST
SOCIAL 50	44	ADELE	
UNCHARTED	44	DJ BL3ND	
SONGS		PAGE	ARTIST / TITLE
THE BILLBOARD HOT 100	46	FUN. FEATURING JANELLE MONAE / WE ARE YOUNG	
HOT 100 AIRPLAY	47	ADELE / SET FIRE TO THE RAIN	
HOT DIGITAL	47	FUN. FEATURING JANELLE MONAE / WE ARE YOUNG	
ON-DEMAND	44	FUN. FEATURING JANELLE MONAE / WE ARE YOUNG	
HEATSEEKERS	45	AVICHI / LEVELS	
MAINSTREAM TOP 40	48	KELLY CLARKSON / STRONGER (WHAT DOESN'T KILL YOU)	
ADULT CONTEMPORARY	48	ADELE / SET FIRE TO THE RAIN	
ADULT TOP 40	48	KELLY CLARKSON / STRONGER (WHAT DOESN'T KILL YOU)	
ROCK	48	GOTYE FEATURING KIMBRA / SOMEBODY THAT I USED TO KNOW	
ACTIVE ROCK	48	SHINEDOWN / BULLY	
HERITAGE ROCK	48	SHINEDOWN / BULLY	
HOT COUNTRY	49	TAYLOR SWIFT / OURS	
MAINSTREAM R&B/HIP-HOP	50	KRIS BROWN FEAT. KEVIN K-MAC McCALL / STRIP	
RHYTHMIC	50	SNOOP DOGG & WIZ KHALIFA / YOUNG, WILD & FREE	
ADULT R&B	50	BEYONCE / LOVE ON TOP	
RAP	50	DRAKE FEATURING LIL WAYNE / THE MOTTO	
HOT R&B/HIP-HOP	51	DRAKE FEATURING LIL WAYNE / THE MOTTO	
CHRISTIAN	52	BUILDING 429 / WHERE I BELONG	
CHRISTIAN AC	52	BUILDING 429 / WHERE I BELONG	
CHRISTIAN CHR	52	BRITT NICOLE / ALL THE TIME	
GOSPEL	52	JAMES FORTUNE & FIYA / STILL ABLE	
DANCE CLUB	53	MADONNA FEAT. NICKI MINAJ & M.I.A. / GIVE ME ALL YOUR LUVVIN'	
DANCE/MIX SHOW AIRPLAY	53	CALVIN HARRIS / FEEL SO CLOSE	
SMOOTH JAZZ	53	CHRIS STANDRING / OLIVER'S TWIST	
HOT LATIN	54	JUAN MAGAN FEATURING PITBULL / BALANDRO POR EL MUNDO	
RINGTONES	10	SEXY AND I KNOW IT / LMFAO	
THIS WEEK ON .biz		ARTIST / TITLE	
CATALOG ALBUMS	#1	GUNS N' ROSES / GREATEST HITS	
DIGITAL ALBUMS	#1	ONE DIRECTION / UP ALL NIGHT	
INTERNET ALBUMS	#1	BRUCE SPRINGSTEEN / WRECKING BALL	
INDEPENDENT ALBUMS	#1	TECH N9NE / KLUSTERJUK (EP)	

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HOWDY, PARTNER
Lady A, McGraw pair
with Lipton, Pennzill



CRAVING A HIT
"Drug ballads" lure
crowds to venues



CRÛE CONTROL
Mötley rocks
Las Vegas residency



GOING FOR BROKE?
Industry questions
25 cent album pricing



CRUSHING SUCCESS
Bob McLynn talks
fresh revenue sources

6

8

12

13

14

**>>> SPOTIFY
UNVEILS 12
NEW APPS**

Spotify unveiled a new slate of apps for its desktop client, adding to the first round of 15 that debuted Nov. 30. Record labels created or backed all 12 of the new apps, six of which are branded by their label creators: Def Jam, Domino, Matador, PIAS, Warner Sound and Sony's Legacy Recordings. Each helps the listener dig into the label's catalog and new releases.

**>>> LYNTON
PEGGED TO BE
SONY USA CEO**

Sony Pictures chairman/CEO Michael Lynton is expected to become CEO of Sony Corp. of America, as part of Howard Stringer's hand-off of his responsibilities on April 1. (As previously reported, Stringer's global president/CEO duties will pass to Kazuo Hirai.) Sony Music Entertainment and Sony/ATV Music Publishing fall under Sony Corp. of America, meaning SME CEO Doug Morris and Sony/ATV chairman Martin Bandier—the latter recently signing a contract extension—will likely report to Lynton, who'll continue overseeing the film business and add the company's TV operations.

**>>> UNIVERSAL
MUSIC'S STEVE
POKORNY DIES**

Steve Pokorny, a production manager at Universal Music Group who previously worked in production for Warner Music Group, died March 12. He was 50. Pokorny joined UMG in 2004 after spending seven years doing mastering work for Warner's Rhino Entertainment. He's survived by his wife, Syfy publicity director Brenda Lowry, and 4-year-old son Anthony.

Reporting by Ed Christman, Glenn Peoples and Billboard staff.

STUART BREERS

W P I F R O N T

DIGITAL BY ANDREW HAMPP

Video Games

With Vevo a question mark, YouTube banks on a massive music strategy

With YouTube in danger of losing its most-watched channel, Vevo, to Facebook and music videos accounting for a monthly average of 40% of the site's overall views, the stakes are high for YouTube to maintain its market-leading share of music viewership online.

YouTube has already invested \$100 million in a new premium content strategy that will fund upwards of 96 channels of original, specialized programming. But when it comes to music, YouTube is betting that the category will be one of its biggest successes.

Beginning with soft launches in February, at least eight new music-focused channels have debuted: Pitchfork.tv, Fuse, the Bowery Presents, Noisy (a joint venture between Vice magazine and ad agency Noise), Bonnaroo365, Warner Music Group's Warner Sound, Mylsh (a new channel from former VH1 programming chief Michael Hirschorn's Ish Entertainment) and Maker Studios' Maker Music, with more to come. And with YouTube funding ranging from several hundred thousand dollars to \$5 million per channel, content companies have their work cut out to recoup that investment.

There is a great diversity of music displayed in the new channels, from Warner Sound's original series spotlighting such artists as Diggy Simmons and Cody Simpson to the Bowery Presents' exclusive live streams of concerts from bands like Sleigh Bells and Kasabian to Mylsh's "IshPicks" weekly series and a planned up-

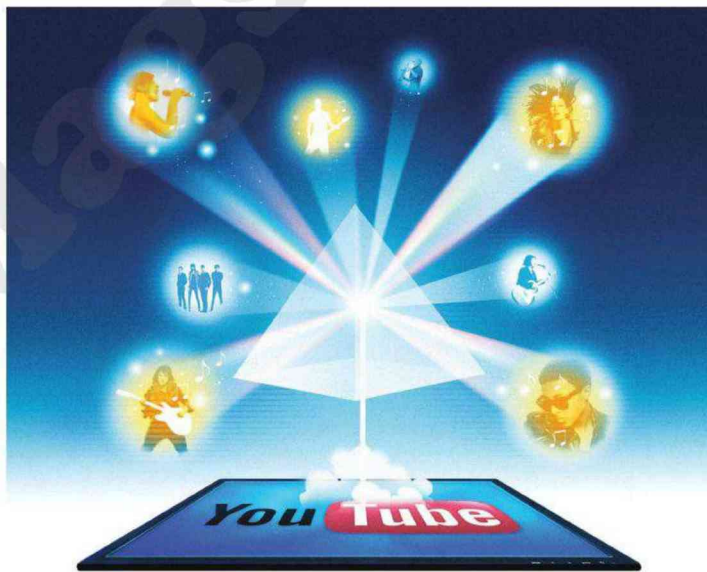
coming show featuring Jay-Z.

"We want to make sure we are tapping into the creativity that's out there," YouTube global head of content Robert Kyncl says. "You can think of us as portfolio investors, and it's important to us that we're seeing a great variety of approaches."

It's the unique investment model that's stirred the most interest from Hollywood and the music industry. Once YouTube recoups its initial investment in each channel through ad revenue, the content partners can then split any additional revenue. YouTube is actively selling the channels to advertisers, at an asking price of \$2 million-\$4 million per channel or as high as a whopping \$64 million for an entire genre (e.g., music, sports, food), according to figures reported by Advertising Age. General Motors, Toyota and Unilever are among the first brands to sign up for YouTube channel sponsorships and integrations.

"It's similar to the music industry, where you pay artists in advance," YouTube VP of global sales and marketing Lucas Watson says. "It's not about making the money back. These channels themselves are brands, the same way Google is a brand or Vevo is a brand. Not all these brands will be successful, but the ones that are successful will win with trust with one consumer. Even the ones that aren't successful, for many years to come they will be open for financial success."

Kyncl likens the premium-content strategy to that of cable TV, with YouTube as the Comcast-like distributor and each channel an MTV or an ESPN, each maintain-



ing creative control.

"We are artists in science, not in art. We wouldn't make those decisions any better than they do," Kyncl says of the original programming. Mylsh's Hirschorn adds, "It's like ESPN in 1980. It's crucial for them for us to succeed."

But because it's YouTube, home of the 30-second cat video and three-minute Lady Gaga cover, many of the same cable programming standards don't apply. Warner Sound, for example, built a daily "Countdown" show around Simmons in the days leading up to his debut album, *Unexpected Arrival* (see story, page 35), with each episode running no more than six-and-a-

half minutes. And a multi-narrative, choose-your-own-adventure approach is being adopted for an upcoming Simpson series.

"One of the great things about working on YouTube is you can work in a way that suits the show as opposed to a way that works in the dictated structure of television," says Warner Sound GM Ocean MacAdams, a former senior VP at MTV.

Ultimately, YouTube's reputation as an A&R tool is at stake. Since the discovery of Justin Bieber, a litany of other YouTube stars who've signed major-label deals have come nowhere near

this level of fame—something Kyncl hopes will change as YouTube steps up its promotional power through Google search and other proprietary algorithms.

"We want to find out, How do we propel people who are great on YouTube and having a great amount of traction? How do we propel them to even greater recognition but do it in a way that's not copying the inefficient models?" he says. "We're not just doing this to be different. We're doing this because we want to contribute a lot more to successful radio stations [and] to successful TV stations." ●●●

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DANCE BY KERRI MASON

Only In Vegas

Exclusive DJ residences expand with new Wynn deal

Wynn Las Vegas has upped the ante on Sin City's high-stakes electronic dance music game, announcing 34 artists contracted for exclusive residencies across its four venues (Encore Beach Club, XS, Tryst and Surrender). The roster includes powerful names like David Guetta (@davidguetta), Skrillex (@skrillex) and Swedish House Mafia's Steve Angello (@steveangelo) and Sebastian Ingrassia (@therealingrosso), as well as previously announced mega-stars like Tiësto (@tiesto) and Deadmau5 (@deadmau5).

The sheer strength of the lineup gives Wynn a leg up on its only major local competitor, Strategic Group, which manages the DJ-focused Marquee Nightclub & Dayclub at Cosmopolitan (as well as Lavo at Palazzo and Tao at the Venetian), and further demonstrates the level of investment casino-hotels are willing to make to lock in lucrative stars and lock out each other. But regardless of who's writing the checks, the artists are benefiting.

"The casinos aren't screwing around," says Joel Zimmerman, head of the electronic division at William Morris Endeavor (WME), which books Wynn residents Afrojack (@djafrjack) and Deadmau5 and Marquee resident Kaskadee (@kaskadee). "And it's not just about the big guys. For an artist on their way up, part of the biggest chore is

awareness, and casinos are facilitating that with the money they're spending on marketing to get the tourists. Guys like Calvin Harris and R3HAB have experienced tremendous growth because of it. It's a great platform for everybody."

The idea of a DJ residency is a relatively new one for Las Vegas: Until as recently as two years ago, touring DJs would pass through Sin City for the occasional one-off, with no loyalty to one venue or another. But seduced by reportedly higher paydays than in any other market—driven even higher by the competition—and those very tempting marketing budgets, artists and their agents started to cut deals.

For DJ/producer Afrojack—a WME artist who was the first to sign a residency agreement with Wynn in 2010, and renewed again this year—the question is rhetorical. Of course the residency affected the progress of his career, he says. "But outside of the big promotion, it's also one of the most fun experiences, and it feels like home nowadays." Afrojack cut fan-favorite track "No Beef" in the Wynn's on-site studio with fellow resident Steve Aoki (@steveaoki) and shot its troublemaking video inside Wynn venue Surrender and at some of the Strip's seedier landmarks, including Bonanza Gift & Souvenir Shop. The clip has amassed more than 8.5 million YouTube views.



Epic Wynn: DEADMAU5 (left) and SKRILLEX performing at Las Vegas club XS, one of four Wynn nightspots where both DJs will have residences.

That symbiosis—promotion feeding promotion—is part of the value for the casinos.

"A residency is something we truly look at as a partnership," says Jesse Waits (@jessicewaits), co-owner and managing partner of XS and Tryst. "We invest in these artists, in building their brand, marketing them and providing unique press opportunities. In return, our clubs are allowed to be associated with talent of the highest caliber. They help us gain recognition in new markets by sharing details of their sets, photos and videos shot in the venues, with their hundreds of thousands of fans worldwide. It really helps to build enthusiasts for our clubs."

And it's safe to say that they're making money

too: XS is already on track to be up 20% in revenue this year, according to Waits, which the venue credits largely to its music program. On an average Sunday night without marquee talent, XS usually draws around 3,000 people, its approximate capacity. When Deadmau5 played there last October, 8,500 flowed through the doors throughout the night, according to the venue.

But if you ask Zimmerman, the dancing days might not be here forever. "Now it's healthy because there are two big players in the market, Wynn and Cosmopolitan," he says. "If you had four big residencies going up against each other at competing clubs, there might not be enough people to go around."

Country Style

Fan engagement and mass media drive Tim McGraw, Lady Antebellum sponsorship deals

When **Lil Wayne** and **Nicki Minaj** signed large endorsement deals with PepsiCo recently—Wayne for Mountain Dew, Minaj for a new beverage called Pop—it was a sign that hip-hop had finally caught up with what country music has known for ages: Big bands can work wonders for big brands.

Consider two different deals involving country acts **Tim McGraw** and **Lady Antebellum**. McGraw is prepping a new partnership with Pennzoil, the Shell motor oil's first musician tie-in encompassing everything from TV and radio spots to signage on McGraw's Brothers of the Sun tour with **Kenny Chesney**. And Lady A just signed

its first major branding deal with Lipton's Tea & Honey iced tea, marking Lipton's biggest musical marketing push to date with TV, print, digital and radio ads, an original Web series, retail promotions and tour meet-and-greets in the coming months. Couple those two new pacts with Chesney's longtime Corona deal and the result is some of the most extensive country branding in years on the road this summer.

There's a precedent for such artist-direct marketing. Last year, **Keith Urban** (who shares manager **Gary Borman** with Lady Antebellum) teamed up with Samsung/AT&T's new phone Infuse for

a program that began with tour meet-and-greets but quickly expanded into a formal TV endorsement deal, generating hundreds of millions of impressions for the mobile device. **Taylor Swift**, meanwhile, took the road plugs even further when Cover Girl joined all 79 stops of her *Speak Now* tour, helping the cosmetics firm expose its products to 230,000 fans.

That mix of direct fan engagement and mass media seems to be driving this year's deals as well. According to Borman, mixing brands with music has always presented a cultural challenge.

"We've been involved in many [deals]," Borman says. "Some have succeeded and some have failed. But the Lipton people have been so respectful of the band's brand that it made it really easy to marry these two cultures."

Lady A's **Hillary Scott** says that she and bandmates **Charles Kelley** and **Dave Haywood** have been drinking Lipton teas their entire lives and even request it in their riders. In addition, the combination of tea and honey brings to mind the band's single "American Honey," a connection not lost on Scott.

"We know our fans really love that song because it takes you back to your childhood," Scott says. "Its message is really positive and lines up perfectly with the Lipton spirit."

Borman says he turned down all other sponsorship opportunities for Lady Antebellum to keep the focus on the broader Lipton partnership. "There's only so much you can do to keep your message authentic," he says. "We decided to put all our energies into this and

not spread ourselves thin over three or four deals."

Lipton said it would double its marketing commitment from last year, which would make the new Lady A campaign worth \$44 million in measured media spend, based on 2011 figures from strategic advice firm Kantar Media.

That approach seems to have informed the strategy behind McGraw's new Pennzoil pact. Initially, Pennzoil was looking for a major summer tour to differentiate itself from competitors in the motor-oil category, which tends to focus on sports sponsorships. After initial talks with Red Light Management and Creative Artists Agency (CAA), Pennzoil and its entertainment

marketing agency Mediacom found a full-fledged brand ambassador in longtime car enthusiast McGraw. The artist will soon be seen in a series of TV and radio spots sharing his favorite car stories.

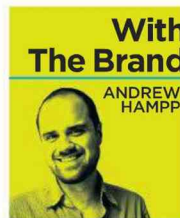
"You'd have to invent Tim if he wasn't around," Mediacom USA managing partner **Duncan Smith** says of the singer's seamless fit with Pennzoil's "Long Love Cars" messaging.

It was also one of the more complicated touring arrangements in terms of sheer logistics. Since Brothers of the Sun is ultimately a Chesney tour with separate management (Morris Management for Chesney) and promoters (AEG Live for Chesney, Live Nation for McGraw), McGraw's team had to jump through a lot of hoops.

"There were definitely complexities, but we were able to make it work," says CAA's **Kevin Gelbard**, who has also cut deals for "American Idol" and **Katy Perry**. "It was very much a collaborative effort."



Sweet deal: LADY ANTEBELLUM has partnered with Lipton's Tea & Honey beverage.



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EDITORAS: **Canción Animal Music & Tres Islas Music**

EDITORIA DEL AÑO - **Sony ATV/Discos Music Publishing**
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- "El Mil Amores"**
compositor: Elías Medina
editora: Pacific Latin Copyright
- "El Padrino"**
compositor: Joan Sebastian
editora: Vander Music
- "El Punto Final"**
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editora: Editora Cruz De Piedra, Pacific Latin Copyright, Songs Of Hit Music Publishing, Topazio Musical
- "Gracias A Dios"**
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Urbano

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editora: Alexis Y Fido Music Publishing, Sony/ATV Discos Music Publishing, Universal Música, VMEN
- "Dándole"**
compositores: Dexter, Mista Greenzz
editora: EMI April Music, León Negro Music Publishing

"Estoy Enamorado"

compositores: El Profesor Gómez, Víctor 'El Nasí'
editora: Universal Música, VMEN

"La Despedida"

compositor: Daddy Yankee
editora: Cangris Publishing

"Máquina Del Tiempo"

compositor: Tito 'El Bambino'
editora: Sony/ATV Discos Music Publishing, Tito El Patrón Publishing

"Mi Corazón Está Muerto"

compositores: Ken-Y, Karl Palencia (SOCAN), Rafael Pina, RKM
editora: Los Magníficos Music, Sony/ATV Discos Music Publishing

"Taboo"

compositores: Gonzalo Hermosa (GEMA), Ulises Hermosa (GEMA)
editora: EMI April Music, Ultra Tunes

"Tu Olor"

compositores: Víctor 'El Nasí', Luis Ángel O'Neill, Joan M. Ortiz, Espada, Cayey WY Publishing
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"Ven Conmigo"

compositor: Daddy Yankee
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"You"

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Pop

"Amor Clandestino"

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editora: Tulum Music, WB Music Corp.

"Bésame"

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editora: Pacific Latin Copyright, Sony/ATV Discos Music Publishing

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compositor: Ricardo Arjona
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"Entre Tus Alas"

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"Gritar"

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"Lluvia Al Corazón"

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editora: Tulum Music, WB Music Corp.

"Lo Mejor De Mi Vida Eres Tú"

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editora: Kobalt Songs Music Publishing, Sony/ATV Discos Music Publishing, Universal Music Corporation

"Mi Corazón Insiste"

compositor: Rudy Pérez
editora: Rubet Music Publishing, Universal Música

"Mi Vida"

compositor: Carlos Manuel Agosto
editora: Raúl A. López Badillo Publishing

"No Me Digas Que No"

compositores: Descemer Bueno (SGAE), Enrique Iglesias, EIP Music, EMI April Music, Sony/ATV Tunes
editora:

"Peligro"

compositores: Ettore Girelli (SACM), Julio Ramírez (SACM), Mónica Vélez (SACM)
editora: Pacific Latin Copyright

"Rabiosa"

compositor: Edward Bello 'El Cata'
editora: Los Dueños Del Negocio Music Group, Sony/ATV Discos Music Publishing, The Development Artist Management

"Rain Over Me"

compositor: Marc Anthony
editora: Sony/ATV Tunes

"Tan Solo Tú"

compositor: Franco De Vita (SGAE)
editora: WB Music Corp.

"Ven A Bailar"

compositores: Gonzalo Hermosa (GEMA), Ulises Hermosa (GEMA)
editora: EMI April Music, Ultra Tunes

Televisión

"Copa Oro 2011 Theme"

compositor: Thomas Anthony Maestu
editora: Nuestro Music

"La Casa De Al Lado"

compositor: Tulio Cremisini
editora: Telemundo Music Publishing, Universal Music Corporation

"La Fuerza Del Destino"

compositores: Mauricio Abaroa, Rudy Pérez
editora: Editora San Ángel, EMI April Music, Rubet Music Publishing, Universal Música

"La Reina Del Sur Cues"

compositores: Oliver Ángel Camargo May (SAYCO), José Carlos María Ortega (SAYCO), Nicolás Uribe (SAYCO)
editora: Telemundo Music Publishing, Universal Music Corporation

"Latin Grammy Awards Theme"

compositores: Agustín Barreto, Carlos Marmo
editora: Nuestro Music

"Quédate"

compositores: Oliver Ángel Camargo May (SAYCO), José Carlos María Ortega (SAYCO), Nicolás Uribe (SAYCO)
editora: Telemundo Music Publishing, Universal Music Corporation

"Sports Highlight Music"

compositor: Claudio Cremisini
editora: Nuestro Music



Running With It

Latin music downloads starting to dovetail with radio airplay, at a slower tempo

Billboard's Latin Digital Songs chart, which measures download sales and last year was dominated by past hits from crossover artists like **Pitbull**, **Shakira** and **Enrique Iglesias**, has seen a slow but definite shift toward new music heard on the radio.

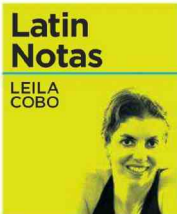
The trend was clearly visible on the March 23 chart, with five new tracks sharing the

top 10: **Romeo Santos'** "Promise" at No. 4, **3BallMYT's** "Intentalo" (featuring **El Bebeto y America Sierra**) at No. 5, **Daddy Yankee's** "Luvumba (Pres-tige)" at No. 8, **Jesse & Joy's** "Corre!" at No. 9 and **Prince Royce's** "Las Cosas Pequeñas" at No. 10.

This is a heartening development that shows Latin music listeners finally connecting what they hear on the radio with what they buy online.

While top sellers tend to be up-tempo and urban-tinged songs, that's not always the case, indicating that Latin-centric buyers who desire downloads of many kinds do exist.

Consider "Corre!" (Run!), the new single by Mexican siblings **Jesse & Joy**. The track has risen to No. 1 on Latin Pop Songs, mimicking its steady climb up the radio airplay-based Hot



Latin Notas

LEILA COBO

Latin Songs chart, where it moved 18-12 this week. Its rise is counterintuitive to today's Latin radio, which is dominated by up-tempo tracks.

The single was sent to radio on Jan. 6, almost two months after the Nov. 22 digital release of **Jesse & Joy's** album *Con Quién se Queda el Perro?* (Who Keeps the Dog?) in the United States. In Mexico, the album was released in digital and physical formats on

the same day, but stateside, its physical release arrived Feb. 21. "Our strategy was not to release the album simultaneously with Mexico," Warner Music Latina marketing director **Miguel Garrocho** says.

That's because **Jesse & Joy**—who are 28 and 25 years old, respectively, and won the Latin Grammy Award for best new artist in 2007—are a major act in Mexico, where their new album has already been certified platinum for sales of 60,000 units, according to Mexico's Assn. of Record Producers.

Jesse & Joy's Mexico schedule had left them with little time for promotion in the United States, so Warner decided to wait until the new year to release the single and album, while also banking on the January launch of Univision soap "La Que No Podía Amar," which featured "Corre!" on its soundtrack.

"Radio is now very upbeat, so getting in was slow," Garrocho says. "But the great buzz generated in Mexico, plus the



Song's got legs: **JESSE & JOY**

promotion via the soap opera and the fact that it's a great song, made it all move."

Warner didn't only bank on radio. **Jesse & Joy's** greatest strength is their live presence and performances. They're also cute, charming and talented musicians. The label made sure to include acoustic performances during press interviews and also launched a VIF (Very Important Fan) campaign, in which fans compete online for the opportunity to see the duo live.

It helps that **Jesse & Joy** look—and act—like everyday people: **Joy** doesn't even wear

makeup to TV interviews. That sense of authenticity is also apparent in the duo's presence on social networks, where it has 261,000 Facebook likes, nearly 298,000 Twitter followers and 24.7 million YouTube views for the official "Corre!" video.

"We've been intimate in talking about our feelings," **Jesse** says, accounting for the siblings' success. "Or maybe it's just that we're older and we know how it feels to have our heart broken. We've always tried to do music for people our age."

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

Addictive Sound

Narcocorridos are banned in Mexico, but the drug ballads attract sellout crowds

Venerable norteno band **Los Tigres del Norte** made news throughout Mexico and beyond recently for performing narcocorridos—literally, "drug ballads"—themed around folk corridos with lyrics about the drug-trafficking world. The compositions, also known as nar-

rative ballads, are banned throughout Mexico, and in recent years Mexican authorities have condemned the songs for glorifying drug cartels and violence.

Los Tigres del Norte maintained that they didn't know of any laws banning such music in Chihuahua after a

March 10 performance there. But the city government said the group violated an ordinance prohibiting such songs and fined concert organizers more than \$1,500.

Local officials have not only publicly denounced the music, they've also admonished any artists who perform the material live or radio stations that broadcast the tunes. In 2010, the country's ruling National Action Party proposed legislation to regulate the fast-paced ballads that dominate the regional Mexican music business both in Mexico and parts of the United States.

Narcocorridos are so popular that the sixth installment of the Mexican-themed concert *Invasion del Corrido*, which featured nine acts playing **Los Angeles' Gibson Amphitheatre** on March 17, sold out in a record 10 days, according to promoter **Eddie Orjuela**, who created the event with industry vets

Pepe Garza, **Eddie Leon** and **Gustavo Lopez**.

"The underground movement for this music is stronger than ever," he says. "Artists in this genre can sell upwards of 2,000 tickets for each show on their own and get paid very well."

The music can provide artists with a steady cash flow—between \$50,000 and \$100,000 for each performance. According to concert promoters, the biggest payouts come from high-demand artists who tour Mexican nightclubs and play midsize and larger venues.

Angel del Villar, founder of **Downey, Calif., independent label Del Records**, agrees. With a roster of about a dozen acts, the executive knows how well the genre sells—and its ultimate cost. His top star, 21-year-old **Gerardo Ortiz**, was nearly shot to death early last year when gunmen ambushed his vehicle after a show in **Colima, Mexico**, killing **Ortiz's** business manager and driver. Since the incident, the singer/

songwriter hasn't performed in Mexico, but that will likely change, **del Villar** says.

"We know it's not safe there right now," he says, "but our 2013 tour's focus is going to be on romantic music, not narcocorridos."

The troublesome song that **Los Tigres del Norte** performed was "La Reina del Sur" (The Queen of the South), based on a novel about a female drug trafficker in Spain. The track peaked at No. 9 on **Billboard's Hot Latin Songs** chart in 2002. The band, which has sold more than 4 million albums in the United States, according to **Nielsen SoundScan**, has notched the most top 10s of any group in the history of the chart (20).

Narcocorridos are similar to gangster films like "Scarface" and "The Godfather," **Orjuela** says. "A lot of people watch those kind of movies, but that doesn't mean they're responsible for violence," he says, adding, "This music is not going away anytime soon." —**Justino Águila**

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EN BREVE

UNIVISION CONCERT SERIES MIXES LATIN, MAINSTREAM ACTS

Univision Radio is launching a music festival series this summer featuring both major Latin and mainstream acts. The H2O Music Festival's first installment features two events, the first taking place June 9 at **Dallas' Cotton Bowl** and the second in **Los Angeles** later this summer. Though a lineup hasn't been finalized, performers booked include **Juanes**, **Snoop Dogg**, **Gym Class Heroes**, **Weezer**, **Paulina Rubio** and **Damian Marley**. The notion of mixing mainstream stars with Latin acts—specifically under the banner of a Latin brand like **Univision**—is a novel one. Organizers say the concept can be tied to the festival's name: **H2O** stands for "Hispanic 2.0," an industry term for the Hispanic listener who's more bilingual and bicultural and willing to embrace different types of music.

—**Leila Cobo**

CRESPO SIGNS WITH VENEMUSIC

Tropical star **Elvis Crespo** has signed an exclusive licensing deal with indie **Venemusic**, the recording arm of media giant **Venevision**. Under the deal, **Venemusic** will have exclusive rights to his music worldwide. The company will also act as the artist's management in **Colombia** and **Venezuela**. Demonstrating **Venemusic's** increasing synergies with its parent company, **Crespo's** first video was produced by **Venevision Productions**. **Crespo's** first Vene album, *Los Monsters*, is due May 1. —**LC**

FORD MEXICO LAUNCHES RADIO SHOW

Ford Motor Co. of Mexico has partnered with **California-based Radio Express** to launch a radio show to promote its **Ikon** automobile to listeners aged 18-34 as a first-car purchase. "Tu Primera Vez" (Your First Time) airs weekends through May in more than 30 markets and features interviews and music from **English- and Spanish-language acts** like **Mexico's Alejandra Guzmán**, **Spain's Alejandro Sanz** and **Lady Gaga**.

—**Justino Águila**



Sour note: **LOS TIGRES DEL NORTE**

HOME FRONT

360 DEGREES OF BILLBOARD

DADDY YANKEE TO JOIN SOCIAL PANEL AT LATIN CONFERENCE

Urban superstar Daddy Yankee, currently promoting his top 10 single "Lo vumba," will take part in the "Being Social" panel at the Billboard Latin

Music Conference, set for April 23-26 at the JW Marriott Marquis in Miami.

Yankee (real name Raymond Ayala) will be the "social star" on the panel, which also includes Tumblr media outreach director Mark Coatney and Four-square manager of media partnerships

Ashley Simon, NBC/Telemundo VP of integrated solutions and digital media Borja Perez will moderate.

"Being Social" has become one of the must-attend panels at the Billboard Latin Music Conference, and last year featured genre-buster Don Omar. This time around, Daddy Yankee comes with the experience of having built his online and social presences entirely on his own. For example, his deals with such companies as Vevo, YouTube and iTunes are negotiated through his own label, El Cartel Records.

Other new additions to the Latin Music Conference include a DJ panel featuring Spanish DJ/artist Juan Magan, who this week tops Billboard's Hot Latin Songs chart with his single "Bailando por el Mundo." The panel, moderated by Creative Media Group president Kevin "Pills" Montano, will also feature DJ Alex Sensation.

Also newly confirmed for the Marketing Exchange on April 24 is Anheuser-Busch marketing director Rudy Beltran, who will present a case study of the company's partnership with Pitbull. The same day, Walmart will host a case study presentation of its "Acceso Total" program.

Other confirmed panelists include

Elena Sotomayor, VP of event marketing, ideation and sales at Cardenas Marketing Network; Gustavo Lopez, executive VP of brand partnerships and digital at Universal Music Latin Entertainment; Carlos Munoz, senior VP/group account director at Globalhue; and Lily Juliano, national Hispanic segment manager at Verizon Wireless.

The Billboard Latin Music Conference, presented by State Farm, culminates with the Billboard Latin Music Awards, which will be produced and broadcast live by Telemundo on April 26. A full schedule and information about registration can be found at billboardlatinconference.com.

WILLIAM GRUGER NAMED BILLBOARD SOCIAL/STREAMING MEDIA CHART MANAGER

William Gruger has been named social/streaming media chart manager for Billboard, overseeing the recently launched On-Demand Songs chart, Social 50 and the Uncharted ranking, while leading the charge on Billboard's new-media charting initiatives. Gruger will also provide editorial content and analysis on the social music space. He is based in New York and reports to director of charts Silvio Pietroluongo.



GRUGER

Gruger was last at Carrot Creative, a full-service digital and social media agency where he served as a data analyst. Prior to that he worked in Colorado for Billboard data partner Next Big Sound, the online music aggregator that helps power the Social 50 and Uncharted lists.

"William arrives at Billboard during an exciting time as we continue to introduce new and innovative social and streaming charts on our platforms," Pietroluongo says. "His analytical skills and knowledge of social media, along with his passion for music, will serve Billboard well in our coverage of these increasingly important forms of music consumption."



Social star: DADDY YANKEE performing at the 2009 Billboard Latin Music Awards in Miami.

DADDY YANKEE: JOHN PARRA/GETTY IMAGES; GRUGER: RACHEL BEEN

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Let's Hang Out

Indie artist finds a million followers using Google+ chat service

An independent folk artist from Connecticut is not only giving Google's new social network Google+ some well-needed indie cred, she's also getting a commercial boost from her creative use of the service. Since Daria Musk got a Google+ invite from her brother last summer, the effervescent singer/songwriter has gathered more than 1 million followers and written a new chapter in direct-to-fan marketing.

Musk's rise to Googlebrity is due to her mastery over the platform's Hangouts service—multi-way video Web chats that can accommodate up to 10 participants. Think group instant messaging combined with webcam-enhanced Skype. Hangouts can be either private or open to all Google+ friends on a first come, first served basis, but once a Hangout is filled other participants must wait until someone leaves and a space opens.

After a downpour soured a concert at an upstate New York dive bar, Musk registered for Google+ and immediately recognized its potential. "When I saw the Hangouts," she says, "I thought maybe I could use this for a concert without having to lug my gear through the rain again." Her first Hangout, just three days later, lasted more than six hours and attracted people from all over the world. Then her fans rigged together a live stream so more

than 10 people at a time could watch her play. Her second effort lasted seven-plus hours and was viewed by nearly 10,000 people in 100 countries, she says, while her third lasted eight hours and was seen by 200,000.

Those first three Hangouts resulted in a 14-track compilation of live music recorded at her producer's studio in the Connecticut woods. Musk sells that album, an EP and a handful of singles at Google's Play MP3 store, with the EP available at iTunes as well.

Musk has only 1,375 followers on Twitter and another 920 on Facebook, but the 1.01 million Google+ followers she amassed by March 15 made her the 71st-most-popular Google+ personality, according to the service's SocialStatistics.com. That put her within reach of Coldplay's 1.2 million followers and superstar producer/DJ David Guetta's 1.02 million, but ahead of Josh Groban's 1 million followers and Lady Gaga's 942,000.

It's not just music acts taking advantage of the service: President Barack Obama has done a Hangout, too. "The product is being used in ways that blow our minds daily," Google+ VP of product Bradley Horowitz says. Aside from sharing concert experiences,

Hangouts allow people to watch a YouTube video together, read a Google Docs document or browse the Web. "We have some really great things coming this year," Horowitz says. "We're by no means done."

Launched in September, Hangouts on Air gives Google+ the ability to accommodate more than 10 participants in a single session—but it's limited only to users picked by Google, at least for now. The company is reportedly seeking to expand this feature to the public. The Black Eyed Peas held a two-hour-plus Hangout in front of 60,000 fans during its Sept. 30 concert at New York's Central Park. The Peas' camera gave the Hangout participants a great vantage point of the concert from behind the stage.

Google+ bowed last summer as an invitation-only test project, then opened to members of the general public ages 18 and older in September. Since then it has undergone a slow rollout internationally and among youths. By the end of last year, Google+ was adding more than 600,000 new users per day, and there were predictions of reaching 400 million members by the end of 2012, based on independent studies of its growth.

Launched as a rival to Facebook and its 800 million user base, Google+ initially received mixed reviews but, thanks to Google's large footprint in search and other areas, the



Global appeal: Google+ has enabled DARIA MUSK to build a fan base (the map indicates their locations) and live stream performances using Google's Hangout chat feature.

service has generated far more activity than any tech startup could ever hope for. Still, most users only spend a few minutes monthly on Google+, compared with hours on Facebook.

Musk is now merging her virtual concerts with her live performances. Around Thanksgiving, she performed a Hangout on the steps of the Lincoln Memorial in Washington, D.C. At various venues she adds large video screens to share the Hangout with her live audiences. At South by Southwest she performed a Hangout from the Austin Convention Center.

The artist's use of Google+ also led to her meeting music video director Chris Robinson (Lil Wayne, Nicki Minaj, Usher) in a Hangout intended to be a discussion with film students. Calling Musk "the most charismatic person" during the chat, Robinson half-jokingly suggested the two shoot a video. A few months later, Musk was in a studio in California filming a Robinson-directed clip that didn't cost her a dime.

Her Google+ success just marks the first step of her career, and she hopes it will lead to more recordings and a bigger tour schedule.

"Of course I want to play festivals and big stages," Musk says, "but I also want to keep bringing new ideas."

BITS AND BRIEFS

TWITTER, GRACENOTE EASING CELEB ID PROCESS

Twitter is collaborating with Sony's Gracenote to streamline the process for celebrities to receive a Twitter-verified account. Under the deal, Gracenote will create tools making it easier for artists to request a "verified" badge, which authenticates celebrity Twitter accounts. Gracenote has a database with descriptions for 130 million-plus songs and album art, plus filmmaker and cast biographies for movies and TV listings. The company works with more than 3,000 record labels, publishers, artists and artist managers to maintain its music-related metadata.

ARTIST GROWTH APP CUTS DEALS

Artist Growth, an app that helps artists manage the financial data of their careers, has established partnerships with BMI and other music companies. BMI members can now get a free, six-month trial of the Artist

Growth platform and, in the near future, performers will be able to submit set lists to BMI directly through the platform. Among the app's other recent partners are CD Baby, the Americana Music Assn., PledgeMusic, New York University's Steinhardt music business program and Belmont University.

LIVE NATION FORMS LN LABS FUND

Live Nation has created a venture capital called LN Labs to make strategic investments and partnerships with early-stage entrepreneurs involved with new technologies. Managed by Live Nation executives Eric Garland, Ethan Kaplan and Michael Abrams, LN Labs and its partners will receive support and mentoring from Live Nation's entire executive team. The fund's debut follows Live Nation's acquisition of media measurement company BigChampagne in December and Setlist.fm, a database of set lists from concerts around the world.

Digital Domain

GLENN PEOPLES



PLUS ONE

These days it seems the trend in headphones is toward conspicuous consumption—namely those big, over-the-head earmuffs that offer high-quality audio. However, the smaller and more subtle types of earphones are still being produced. Stockholm-based Urbanears' Medis Plus style aims for both dynamic sound and comfy ergonomics. A patented anti-dropout solution called EarClick allows the earpiece to be secured at two different places within the ear's outer canal rather than one. The result is reduced pressure—which means more comfort—while the earphones are held firmly in place. The earphones also come with an Apple-certified microphone and a remote volume control.

The Medis Plus earphones are available in tomato or black at Apple stores and Apple.com for \$60. —GP



RINGTONES™				MAR 31 2012		Billboard
COMPILED BY nicsen MobileScan						
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ORIGINAL ARTIST		
1	1	26	#1 SEXY AND I KNOW IT	TIFFIN		
2	2	11	STRONGER (WHAT DOESN'T KILL YOU)	KELLY CLARKSON		
3	7	5	WE ARE YOUNG	FUN. FEATURING JANELLE MONAE		
4	3	17	YOUNG, WILD & FREE	SNOOP DOGG & WIZ KHALIFA FEATURING BRUNO MARS		
5	4	21	RED SOLO CUP	TOBY KEITH		
6	5	44	ROLLING IN THE DEEP	ADELE		
7	6	35	GOD GAVE ME YOU	BLAKE SHELTON		
8	9	14	MR. WRONG	MARY J. BLIGE FEATURING DRAKE		
9	8	14	SET FIRE TO THE RAIN	ADELE		
10	10	51	DIRT ROAD ANTHEM	JASON ALDEAN		
11	11	12	RACK CITY	TYGA		
12	12	25	SOMEONE LIKE YOU	ADELE		
13	13	23	I DON'T WANT THIS NIGHT TO END	LUKE BRYAN		
14	15	2	BIRTHDAY CAKE	RIHANNA		
15	14	22	IT WILL RAIN	BRUNO MARS		
16	25	5	SOMEBODY THAT I USED TO KNOW	GOTYE FEATURING KIMBRA		
17	17	10	WILD BOY	MCK FEATURING WAKA FLOCKA FLAME		
18	31	5	TAKE CARE	DRAKE FEATURING RIHANNA		
19	26	20	MAKE ME PROUD	DRAKE FEATURING NICKI MINAJ		
20	23	3	SOMETHIN' 'BOUT A TRUCK	KIP MOORE		



Rihanna's fifth ringtone on the current 40-position chart moves up 15-14 in its second charting week. Overall, Rihanna now finds herself alone in third place for the most charted ringtones, with 22. She only trails Drake (26) and Lil Wayne (52).

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

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



BRANDING BY GAIL MITCHELL

Soul Survivor

Inaugural Soul Train Cruise leads slate of branding ventures for the classic TV show



All aboard: Cruise participants include (clockwise from left) KOOL & THE GANG, PATTI LaBELLE and THE O'JAYS

The "hippest trip in America" is steering its way toward becoming the "hippest ship at sea." Just a month after the February death of original "Soul Train" TV show host/producer Don Cornelius, Direct Holdings Americas—licensor of the Time-Life name—has announced the first Soul Train Cruise with presenting sponsor Centric Television, part of BET Networks.

Already signed up for next year's maiden voyage are such legends as Patti LaBelle, the O'Jays, Kool & the Gang, Jeffrey Osborne and the Main Ingredient with Cuba Gooding Sr. The cruise will set sail Feb. 17, 2013, from Fort Lauderdale, Fla., and travel to Grand Turk; San Juan, Puerto Rico; St. Thomas; and Half Moon Cay before returning to Florida on Feb. 24. Shipboard activities will include concerts, meet-and-greets with performers, special events, games and—no doubt—the famous Soul Train Line.

"During that week, we want to immerse people in nostalgia and reliving the '70s," says Michael Mitchell, VP of strategic marketing, partnerships, cruises and live entertainment for Time-Life. Direct Holdings Americas is handling the talent and marketing while partner Entertainment Cruise Productions, headed by Michael Lazaroff, oversees all onboard logistics.

"This cruise is an outgrowth of our successful relationship and partnership," Centric executive VP/GM Paxton Baker says. The network is entering its fourth year of presenting the Soul Train Awards and also airs original episodes from the classic dance series launched in the '70s by Cornelius, who died of a self-inflicted gunshot wound on Feb. 1.

"This is Americana," Baker adds. "There's such crossover appeal in terms of how many different people grew up loving and knowing about 'Soul Train.' Moving this over to a ship is something we jumped at."

The Soul Train Cruise is the latest entry in what's become a thriving floating marketing vehicle in the last few years. Music-themed cruises run the gamut from rock and jazz to Christian/gospel and pop. Nostalgia is generally a popular theme, including Direct Holdings Ameri-

cas' third annual Malt Shop Memories Cruise (Oct. 27-Nov. 3) with Dion, Frankie Avalon and Darlene Love, among others.

Among the more popular R&B-themed cruises is syndicated radio personality Tom Joyner's Fantastic Voyage. Celebrating its 12th anniversary this year when it heads off March 25-31, the sold-out event is billed as the "party with a purpose," since it helps raise funds for historically black colleges. Baker feels there's a large audience to support a variety of R&B-oriented boat trips. "The good part is there's enough diversity and interest," he says, "so there's room for more than one of these cruises."

Time-Life's Mitchell adds that Cornelius' son, Tony, will host a panel discussion with former "Soul Train" dancer and Shalamar member Jody Watley during the cruise in tribute to the show's late producer. The Don Cornelius Foundation, a nonprofit formed by the "Soul Train" founder's family, will be the cruise's official charity, citing its mission to provide "programs for the awareness, prevention and support for those contemplating suicide, or survivors who have lost loved ones."

Beyond the cruise, other ventures are being explored to expand the "Soul Train" brand, purchased in 2008 by Soul Train Holdings. In the works are a new version of the pioneering dance show as well as film, stage and other projects, though Soul Train Holdings CEO Kenard Gibbs declines to reveal details.

Gibbs does note, however, that Cornelius' death hasn't affected the brand in the eyes of potential partners. "The amount of media coverage that Don's untimely death garnered speaks to the iconic stature of both Don and what he created," Gibbs says. "Soul Train" is unique and uniquely positioned to become associated with different projects. That's the way we're going to be able to maintain the entertainment value and also ensure that generations to come will know 'Soul Train.'"

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Knock 'em dead, kid: **MÖTLEY CRÜE** at the Joint in Las Vegas on Feb. 15.

Residency Of Sins

Mötley Crüe pitches its metal carnival tent in Las Vegas

In retrospect, it makes perfect sense: the metal rabble-rousers in **Mötley Crüe** throwing down for three weeks in a city known for decadence. But going in, no one knew for sure that a 12-show residency by the Crüe at the 4,000-capacity Joint at the Hard Rock Hotel & Casino in Las Vegas would blow up to the extent it did: 97% capacity, nearly 38,000 tickets sold and a gross of nearly \$3 million, according to Billboard Boxscore. And the beauty of residencies dictates the gap between gross and net decreases mightily when the expense of moving a production—especially one of this size—is no longer an issue.

Bobby Reynolds, VP at AEG Live Las Vegas, which books the Joint, agrees that, on paper anyway, the Crüe seems a natural fit. The band's history in the market is strong, as it is in such Vegas "feeder markets" as Los Angeles, the Bay Area and Phoenix. "Combine that with the strong demo match with the Hard Rock," he says, "and we knew we'd have something good."

The run began Super Bowl weekend and lasted three consecutive weeks, with shows on Wednesdays, Fridays, Saturdays and Sundays, plus one on Valentine's Day. The theme of the promotion nailed the synergies perfectly: "The world's most notorious band takes on the world's most notorious city."

"Takes over" might be a more apt description. The Crüe set up the most elaborate production the venue has yet to see, bringing in elements from past tours including pyro, **Tommy Lee's** roller coaster drum kit and the stilt walkers, performers, acrobats, stunts and holograms reminiscent of the band's Carnival of Sins tour. "Every party—the promoter, the casino, Mötley, management [**Allen Kovac** at Tenth Street Entertainment] and the agency—came into this with one goal, and that was to make this an extravaganza," says **Pete Pappalardo**, the Crüe's agent at Artist Group International.

This over-the-top presentation seems tailor-made for Vegas—but is metal? Apparently, but "Crüe is more than just a metal band," Reynolds says. "To have a resident show in Las Vegas, you need to offer ticket buyers something they can't see anywhere else. The success of these shows confirmed that."

Still, with so much of its potential ticket-buyer pool turning over every few days, Vegas is a tricky

market. Reynolds says AEG approached promotion from four angles: national, regional, local and the property. "The band announced the residency on 'Piers Morgan,' which gave us a great national kick," he says. "From there, we identified our top feeder markets, aside from the West Coast, and paired them with the best Mötley Crüe markets."

For example, AEG's Vegas office typically wouldn't promote a show in Detroit, but it did this time because of the city's huge Crüe fan base. Los Angeles is a key market for the Crüe and Vegas, so AEG tapped its Southern California database and also bought a billboard on the Sunset Strip in Hollywood. Locally, AEG bought advertising space like billboards, taxi tops and trunks, print ads, radio and TV spots, and airport video. "You couldn't be in Vegas from January through the end of February and not know Mötley Crüe was at the Hard Rock Hotel," Reynolds says.

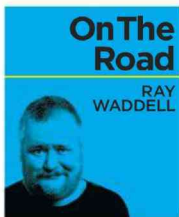
"I have never seen a property embrace a show like Hard Rock embraced Mötley Crüe,"

he adds. "For a month, every dealer and bartender wore custom Mötley Crüe T-shirts. We had blackjack, poker, craps and roulette felted with Mötley Crüe artwork. All Hard Rock vehicles were wrapped with Mötley Crüe artwork, as were the elevator doors. We even wrapped one side of the hotel towers. When you called [the hotel], 'Home of

Mötley Crüe' was inserted into the greeting." And "Don't Go Away Mad (Just Go Away)" tags, referencing the band's 1990 hit, replaced traditional "Do Not Disturb" tags.

Both Reynolds and Pappalardo, and presumably the rest of Team Mötley, would like to see the band return for a similar engagement when the timing is right, and Reynolds is now open to bringing in more metal bands for residencies.

As for the Crüe, it's found another gear as flag bearer for the genre. Since 2007, the band has grossed nearly \$65 million and moved 1.3 million tickets to 151 shows, according to Boxscore, with more to come—a co-headlining run with **Kiss** that'll undoubtedly be one of the biggest hard rock tours of the year.



On The Road
RAY WADDELL

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ERIK KABIK/HARD ROCK HOTEL & CASINO LAS VEGAS

BOXSCORE Concert Grosses

	GROSS/ Ticket Price(s)	ARTIST(S) Venue, Date	Attendance Capacity	Promoter
1	\$2,504,380 (\$158.105) \$55.40/\$39.57	SNOW PATROL, LISSIE, EVERYTHING EVERYTHING O2 Arena, London, Feb. 10-12	45,455 48,338 three shows	Metropolis Music
2	\$2,090,979 (\$173.257 Australian) \$407.97/\$128.22	ROD STEWART Hanging Rock, Woodend, Australia, Feb. 18	13,079 sellout	Frontier Touring
3	\$2,041,428 (\$156.896 Australian) \$407.97/\$128.22	ROD STEWART Brisbane Entertainment Centre, Brisbane, Australia, Feb. 22	10,758 sellout	Frontier Touring
4	\$1,518,631 \$250/\$50	MICHAEL JACKSON THE IMMORTAL WORLD TOUR BY CIRQUE DU SOLEIL Bradley Center, Milwaukee, March 16-17	13,828 23,730 two shows	Cirque du Soleil
5	\$1,266,890 (\$798.392) \$94.41/\$55.54	NOEL GALLAGHER'S HIGH FLYING BIRDS O2 Arena, London, Feb. 26	17,235 17,848	Metropolis Music, SJM Concerts
6	\$1,100,604 \$250/\$50	MICHAEL JACKSON THE IMMORTAL WORLD TOUR BY CIRQUE DU SOLEIL Time Warner Cable Arena, Charlotte, N.C., March 13-14	10,369 24,824 two shows	Cirque du Soleil
7	\$1,026,650 (\$354.330) \$66.68	RAMMSTEIN, DEATHSTARS O2 Arena, London, Feb. 24	15,396 15,771	Metropolis Music
8	\$744,179 \$67/\$47	RADIOHEAD, OTHER LIVES Frank Erwin Center, Austin, March 7	11,477 11,689	C3 Presents
9	\$716,740 (\$450.545) \$46.93/\$31.02	THE WANTED, PARADE, LAWSON O2 Arena, London, March 3	15,591 16,179	SJM Concerts
10	\$693,619 (\$535.332) \$94.58/\$41.46	ANDRÉ RIEU Lanxess Arena, Cologne, Germany, Jan. 1	8,524 12,250	André Rieu Productions
11	\$619,067 \$62.50/\$31.50	ZAC BROWN BAND, TROMBONE SHORTY & ORLEANS AVENUE Verizon Arena, North Little Rock, Ark., March 10	12,461 12,900	Beaver Productions
12	\$540,225 (\$536.035 Canadian) \$54.92/\$39.81	THE BLACK KEYS, ARCTIC MONKEYS Bell Centre, Montreal, March 13	11,091 sellout	Evenko, Live Nation
13	\$427,706 (\$423.968 Canadian) \$49.94	HEDLEY, CLASSIFIED, ANJULIE, MY NAME IS KAY Bell Centre, Montreal, March 12	8,565 9,732	Evenko, Live Nation, Greenland Productions
14	\$401,941 (\$82.207 New Zealand) \$108.76/\$83.76	RONAN KEATING Vector Arena, Auckland, New Zealand, Feb. 3	4,754 5,271	Michael Coppel Presents
15	\$349,136 \$42.50/\$34.75	ERIC CHURCH, SONIA LEIGH, BRANTLEY GILBERT Bi-Lo Center, Greenville, S.C., Feb. 16	9,936 sellout	Frank Productions, NS2
16	\$346,876 \$49.75/\$20	BLAKE SHELTON, JUSTIN MOORE, DIA FRAMPTON The Bank of Kentucky Center, Highland Heights, Ky., Feb. 16	7,596 sellout	Police Productions
17	\$344,206 \$67.50/\$57.50/ \$43	ZAC BROWN BAND, LEVI LOWREY Ocean Center, Daytona Beach, Fla., Feb. 29	5,967 6,500	Jam Productions, Outback Concerts, Sound Events
18	\$343,739 \$49.75/\$25	BLAKE SHELTON, JUSTIN MOORE, DIA FRAMPTON Roanoke Civic Center, Roanoke, Va., Feb. 18	6,962 7,538	Police Productions
19	\$343,539 \$49.75/\$25	BLAKE SHELTON, JUSTIN MOORE, DIA FRAMPTON Taco Bell Arena, Boise, Idaho, March 10	7,385 8,315	Police Productions
20	\$337,792 (\$264.055) \$88.27/\$43.49	ANDRÉ RIEU O2 World, Hamburg, Jan. 19	4,408 6,363	André Rieu Productions
21	\$337,613 \$75/\$45	NATALIA JIMÉNEZ, PHEDRO Coliseo de Puerto Rico, Hato Rey, Puerto Rico, March 10	6,221 6,535	No Limit Entertainment
22	\$334,154 (\$261.550) \$89.44/\$91.11	ANDRÉ RIEU Gerry Weber Stadion, Halle, Germany, Jan. 14	4,153 7,062	André Rieu Productions
23	\$331,650 \$49.50	MUMFORD & SONS, DAWES, THE APACHE RELAY & OTHERS Ryman Auditorium, Nashville, March 6-8	6,700 6,732 three shows	The Messina Group/AEG Live
24	\$330,861 \$49.75/\$33.75	MIRANDA LAMBERT, CHRIS YOUNG, JERROD NIEMANN Crown Coliseum, Fayetteville, N.C., Feb. 25	6,615 6,955	Police Productions
25	\$329,870 (\$256.015) \$90.19/\$55.40	ANDRÉ RIEU König-Pilsener Arena, Oberhausen, Germany, Jan. 20	3,938 9,105	André Rieu Productions
26	\$329,841 \$49.75/\$25.75	MIRANDA LAMBERT, CHRIS YOUNG, JERROD NIEMANN North Charleston Coliseum, North Charleston, S.C., Feb. 24	7,561 sellout	Police Productions
27	\$326,928 \$115/\$44.50	94.7 THE WAVE 25TH ANNIVERSARY CONCERT WITH TONI BRAXTON Nokia Theatre L.A. Live, Los Angeles, Feb. 19	5,364 5,750	Goldenvoice/AEG Live
28	\$324,686 \$49.75/\$20	BLAKE SHELTON, JUSTIN MOORE, DIA FRAMPTON Sovereign Center, Reading, Pa., Feb. 24	6,880 sellout	Police Productions
29	\$319,945 \$65/\$55	STEVE HARVEY Nokia Theatre L.A. Live, Los Angeles, March 3	6,053 6,964	Nu-Opp
30	\$317,204 \$49.75/\$25	BLAKE SHELTON, JUSTIN MOORE, DIA FRAMPTON Rose Garden, Portland, Ore., March 11	6,961 sellout	Police Productions
31	\$311,289 \$42.50/\$34.75	ERIC CHURCH, SONIA LEIGH, BRANTLEY GILBERT Allen County War Memorial Coliseum, Fort Wayne, Ind., Feb. 25	8,833 sellout	Frank Productions, NS2, Mischell Productions
32	\$306,736 \$49.75/\$25.75	MIRANDA LAMBERT, CHRIS YOUNG, JERROD NIEMANN UCF Arena, Orlando, Fla., Feb. 4	6,513 7,110	Police Productions, AEG Live
33	\$304,794 \$115/\$50	MAZE FEATURING FRANKIE BEVERLY, GLADYS KNIGHT Nokia Theatre L.A. Live, Los Angeles, Jan. 14	5,037 5,734	Goldenvoice/AEG Live
34	\$303,308 (\$234.365) \$91.89/\$71.8	ANDRÉ RIEU Arena Trier, Trier, Germany, Jan. 21	3,611 4,811	André Rieu Productions
35	\$302,894 \$150/\$59.50	ARETHA FRANKLIN, JONATHAN SLOCUM Fox Theatre, Atlanta, March 5	3,991 4,161	in-house, NS2

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Two Cent Tracks Make No Sense

What's behind Google Music's bargain basement album deals?



Got a quarter? Google Music sold albums by COLDPLAY and other acts for 25 cents, leading to big sales gains.

During the last month or so, Google Music has been upsetting the industry's Apple cart of digital music pricing. For a week, the search giant's music service held a special promotion in which it sold a different album each day for the bargain basement downloading price of just 25 cents, and it regularly features 20-25 different albums per day for \$3.99. Amazon, the leader in low pricing on the Internet (and for retail in general), has responded in a strategic fashion, matching Google's prices on certain titles.

While super-discounts make budget-conscious fans happy and give more exposure to the artists as their albums zoom up the charts, the deep price cuts may harm the overall industry in the long run if Google's sale continues.

A look at Nielsen SoundScan numbers shows the immediate effect of the price cuts. **Lady Antebellum's** *Own the Night*, which sold 20,000 albums in the previous week, jumped to a whopping 108,000 albums sold, with 93,000 sales coming from the digital format. **Coldplay's** *Mylo Xyloto* got a similar boost: It jumped from 18,000 sold the previous week to 99,000 for the week ending March 11, also with 93,000 coming from downloads.

Even though Google Music and Amazon are the companies taking a hit on the lowball pricing by paying the full wholesale cost for each album sold at 25 cents, most music label executives despise the new discount pricing structure, claiming it devalues their product. After all, the 25 cent price point comes out to about 2 cents per song.

"What's coming next?" one label executive sarcastically asks. "Ten albums for a penny?" (For those too young to remember, that was a favored pricing gimmick at such record clubs as Columbia House, which were unpopular among artists, label execs and music retailers but beloved by corporate bean counters, who saw the programs as useful for marketing albums by direct mail and profiting through negative-option billing.)

Some claim that Google Music got off to such a slow start that it had to do something drastic to attract consumers, so it chose pricing as the way to make the most dramatic statement. Why else would the company be willing to lose \$6.75 per album or, as Billboard estimates, about \$400,000 for the combined Coldplay and Lady Antebellum discounts, as well as revenue sacrificed on other albums featured at that price point?

Others suggest the 25 cent album promotion was initiated

to highlight the introduction of Google Play, which integrates music, movies, books and apps at one destination. With the majority of Google's shoppers using Android phones to make seamless Google Music purchases—as opposed to the more difficult transaction of Android users buying from iTunes by using their phone's Web browser—it appears that Google Play is growing the digital music consumer base.

Amazon has traditionally used loss leaders to increase its market share, but the company also takes a more strategic pricing approach. The Internet retailer famously priced **Lady Gaga's** *Born This Way* at 99 cents for two days during the album's initial release in 2011. But Amazon hasn't engaged in such a big pricing stunt since then, and the massive publicity generated from the Gaga deal more than compensated for the \$2 million Amazon lost in wholesale costs, in Retail Track's view.

Clever merchants know how to entice consumers to shop at their stores using a combination of pricing, marketing and branding to build customer loyalty over time. Google may have a hell of a search engine, but it is still in its early days as a retailer. Those familiar with the company's approach say Google isn't building its brand around cheap pricing but rather using pricing selectively to help build the brand.

Still, industry observers wonder if there's something else behind Google's pricing strategy. Some believe the 25 cent sale had more to do with fattening up Google Wallet, the search engine's mobile pay service.

Google Wallet, which is partnered with Citigroup, MasterCard, Sprint and thousands of merchants, hopes to command payments online as well as in brick-and-mortar stores on Android smartphones. The young online payment market has drawn the interest of other Internet giants, including Apple, Amazon and PayPal. But those three companies already have vital data that Google or Facebook, also interested in this space, doesn't yet own: the credit card numbers for tens of millions of customers.

Enter the 25 cent album. During the week ending March 11, tens of thousands of consumers signed on for the quarter deals. Will this pricing strategy continue, leading to millions of music fans delivering their credit card information directly to Google Wallet? Only time will tell.

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CRUSH
MANAGEMENT
PARTNER

Bob McLynn

Reviving the '80s spirit
of alt label I.R.S.

The guiding lights behind successful firm Crush Management, Bob McLynn and Jonathan Daniel know a few things about artists. That's because they used to be musicians themselves.

Launched nearly a decade ago with Fall Out Boy as its first signing, the New York-based management firm boasts a roster that also includes top-selling acts like Panic! at the Disco, Travie McCoy and Gym Class Heroes, and Cobra Starship. In addition to its home base, Crush opened a Nashville office a year ago and recently launched a sports division in Carlsbad, Calif.

Two other Crush acts are heating up. Train is following up its 2010 comeback hit "Hey, Soul Sister" with Billboard Hot 100 chart-climber "Drive By"—the debut single from its sixth album, *California 37* (April 17). And Australian singer/songwriter Sia has also been exploding on the Hot 100, thanks to her featured soaring vocals on rapper Flo Rida's "Wild Ones."

Now McLynn and Daniel are working the other side of the fence. Last June it was announced that Crush, in a joint venture with EMI Music North America, would relaunch I.R.S. Records (International Record Syndicate). The iconic label—originally launched in 1979 by Miles Copeland III (who also managed the Police and other acts), Jay Boberg and Carl Grasso—introduced such acts as R.E.M., the Go-Go's, the Dead Kennedys, Fine Young Cannibals and Concrete Blonde. Distributed during its heyday by A&M, MCA and then EMI, I.R.S. folded in 1996.

The joint venture is an expansion of McLynn and Daniel's earlier business relationship with Capitol and Virgin Label Group president Dan McCaroll. During McCaroll's tenure as executive VP of North American creative of EMI Music Publishing, the trio worked together on the re-emergence of Train, as well as developing the careers of other Crush clients including singer/songwriter Butch Walker.

The first signing for the newly revived I.R.S. is Cincinnati rock band Foxy Shazam, which released *The Church of Rock and Roll* on Jan. 24. The second act on its roster is hip-hop/alternative duo Chiddy Bang, whose Feb. 28 release, *Breakfast*, debuted at No. 8 on the Billboard 200 with 31,000 units, according to Nielsen SoundScan.

McLynn shares with Billboard how Crush's mantra—"Artists working for artists"— dovetails with the spirit of artistic freedom that was the I.R.S. cornerstone during its first incarnation.

Why relaunch an iconic label rather than create your own?

There are so many labels out there, so many imprints, and so many of them come and go. Forget about the imprints; just look at the majors. Since we've done this deal, EMI has done a deal with Universal. Everything is changing—not just small things, but the bigger things. What has longevity anymore in this business? But look at I.R.S.: It's iconic; it means something. It has broken some of the most important rock bands in the last 30 years, from R.E.M. [to] the Dead Kennedys. To bring something back like that in 2012 is a great opportunity. That's why we did it.

Are you carrying over any philosophy from the label's earlier days?

The first thing we wanted was

that spirit in the music, which is mostly rock'n'roll. We do have a hip-hop act, Chiddy Bang, but overall we're really looking at this as a rock/alternative label. There aren't many people talking about rock out there these days as far as the music business is concerned because they aren't selling stuff made out of computers. But everything comes around. We love rock music. That's our background, and it's right for I.R.S.

Will Crush Management artists sign to I.R.S. when appropriate?

Sure, but they don't need to be. We don't have a fully staffed record label, just one or two employees who just work on I.R.S. projects out of our office. Under the joint venture, EMI—which owns I.R.S.—gives us money to sign bands and make

records. We have some marketing staff at Crush to help get the acts touring and online support, but we also use EMI's marketing staff to fill in the blanks.

What are your thoughts about a label and management company under the same roof?

There are plenty of management companies that have their own labels and each one, I'm sure, runs a little differently. With a lot of record deals now, major labels are involved with more of an artist's rights. The one thing we're not going to be doing at I.R.S. is 360 deals. That's another thing we're trying to bring back: that spirit in the '80s when people weren't trying to sign everything from the artist to the label. That's been one of the problems in the business,

having to tie in all these rights. For certain acts it might make sense, but at I.R.S. we don't think that's necessary. We're looking at more standard record deals, which I think artists are excited about.

Where does the Crush Management philosophy fit into this?

Jonathan and I were both in bands. We put out records, toured the world and learned all the lessons the hard way. So we formed Crush with the mantra of artists working for artists, doing very artist-friendly deals. A lot of times we've done stuff on handshakes. We're just really in it with the artists and have always had that attitude. And we've got our hands in everything. We feel if you don't have control over the artist's interests, then you're not doing your job as a manager.

In addition to Foxy Shazam and Chiddy Bang, what other I.R.S. projects are in the pipeline?

We're really not getting too far ahead of ourselves. Those two right now are all we have. We want to get them up and running. Then we'll see what happens by the end of the year.

Given last year's sales uptick, what's your perspective on the industry's future?

If it's real and it's real good, people will want it. Adele proved that. You can't try to trick the fans anymore. Consumers aren't as dumb as the music business has treated them. The business made trucks full of money selling millions of 10-song albums off of one hit by a manufactured artist. That doesn't happen in 2012. You can sell a bunch of singles, but you don't build fans or real artists that way. A&R got very lazy over the last 15 years: a bunch of guys chasing hype created by lawyers. Then they put [artists] in the studio with a producer who has some songs on the radio and hope they sound the same.

Right now the music business has a lot to learn from people out there consuming music. We hope to carry on the tradition that Miles Copeland started years ago at I.R.S.—breaking innovative acts. Foxy Shazam doesn't sound like anyone else on the radio. That scares most people, but it excites the hell out of us.

Any thoughts about the pending Universal/EMI merger?

I have no idea what's going to happen. But I do know there are a lot of great people at EMI, and I plan to continue to work with them until someone tells me different.



One thing we're not doing is 360 deals. That's another thing we're trying to bring back: that spirit in the '80s when people weren't trying to sign everything from the artist to the label.



Got the munchies: SNOOP DOGG performed inside a 56-foot-tall vending machine (below) at the Doritos Jacked Maxxim party on March 12.

SUPREME CLIENTELE

Big names, big brands, big faces, big showcases. SXSW 2012 was marked not by discovery, but by display. Here are the 35 biggest stories from 10 days in Texas

BY ANDREW HAMPP

IT MAY BE premature to start calling it North by Northeast—after all, the festival is still located in Austin—but South by Southwest 2012 seemed quite a distance from its roots.

With what felt like more A-list performers than ever before—Jay-Z, Bruce Springsteen, Lil Wayne, Eminem, Norah Jones and Billboard showcase headliner Lionel Richie—and a long list of comebacks from longtime faves (the Shins, Fiona Apple, the Cult), this was the most populist SXSW in years, if not ever. For at least a few days, indie fans and industry vets alike seemed to spend more time and Twitter volume on the big-name showcases than the buzz bands upon which the festival's core was built 26 years ago.

Music journalists are perhaps the guiltiest per-

petrators of this year's anti-buzz band craze—do a Google News search for “South by Southwest 2012” and breakout groups like Of Monsters and Men, Alabama Shakes and Cloud Nothings fail to register as the news cycle churned in favor of Springsteen, Snoop Dogg and Nas coverage. (Based on our metrics, in fact, Springsteen led the conversation.)

So what happened to the festival's sense of discovery? It was still there, to be sure—you just had to find it (we did, see story, next page). The music fest's attendance was higher than ever, with 17,717 registered attendees (up from 16,353) and surely thousands of other badge-free concert-goers throughout the week. This was just the first year that the long-tail effect of buzz took longer to kick in, as the short tail was dominated by big-name rappers and showcases like the Doritos vending machine stage. (An installation so over the top it would be at home at the Museum of Modern Art.)

This same sense of the old as new was also true at SXSW Interactive, where few apps had breakouts in favor of chatter about text-messaging (and Pinterest), and at the film festival, where rock documentaries profiling Paul Simon and Ginger Baker took home top prizes.

It's only fitting, then, that Billboard debuted its On-Demand Songs chart the same week as SXSW to give more voice to the acts turning big blog awareness into big business. Just look at Skrillex, perhaps the chart's biggest benefactor with two songs in its top 50, whose shows had some of Austin's longest lines. It's SXSW, after all. But now, even the “underground” champions come with Grammys. ●●●



BUZZ, BUZZ, BUZZ

After 2,200 acts performed on 102 stages, these 20 breakout bands made the most noise online during the week of the SXSW music festival

BY EMILY ZELMER



Right away: A\$AP Rocky performing March 17 at SXSW.

1 A\$AP ROCKY

LABEL: POLO GROUNDS MUSIC/RCA RECORDS
MANAGEMENT: A\$AP YAMS
SITES: LIVELOVEASAP.COM, ASAPMOB.COM, FACEBOOK.COM/ASAPROCKY
TWITTER: @ASAPROCKY

The already hyped-up rapper played seven shows at SXSW, but the real buzz arrived the night of March 17, when A\$AP Rocky's headlining performance at the Vice showcase erupted into a brawl—all because a crowd member stole a bandana from one of Rocky's entourage members. That's one way to go out of SXSW swinging.

2 2 CHAINZ

LABEL: DEF JAM
MANAGEMENT: DJ TEKNIKZ
SITES: TWOCHAINZ.COM, FACEBOOK.COM/2CHAINZ
TWITTER: @2CHAINZ

Here's how one grabs attention at SXSW: Bring Kanye West and Big Sean onstage during New York venue S.O.B.'s 30th anniversary showcase. It worked for Atlanta's 2 Chainz, former member of rap duo Playaz

Circle, who hasn't even dropped his album yet. But it seems safe to assume West will be featured on that disc when it does emerge, and that it'll be every bit as buzzworthy.

3 ALABAMA SHAKES

LABEL: ATO RECORDS
MANAGEMENT: CHRISTINE STAUDER AND KEVIN MORRIS, RED LIGHT MANAGEMENT
SITES: ALABAMASHAKES.COM, FACEBOOK.COM/THEALABAMASHAKES
TWITTER: @ALABAMA_SHAKES

Alabama Shakes (who do hail from Alabama) were put in the awkward situation of performing after Fiona Apple's much-anticipated return at the NPR showcase at Stubb's. But, as it turns out, that didn't matter: The blues-rock group, whose debut, *Boys & Girls*, arrives April 10, still wound up as one of the most talked-about bands, thanks to six total shows.

4 SCHOOLBOY Q

LABEL: TOP DAWG ENTERTAINMENT/INTERSCOPE/AFTERMATH
MANAGEMENT: DAVE FREE
SITES: TOPDAWMUSIC.COM, FACEBOOK.COM/SCHOOLBOYQ
TWITTER: @KENDRICK_LAMAR, @SCHOOLBOYQ

SchoolBoy Q (along with his group Black Hippy, which also includes Kendrick Lamar, Ab Soul and Jay Rock) went into SXSW having just inked a deal with Interscope and Dr. Dre's Aftermath imprint. The news propelled Black Hippy's online numbers throughout the week as the act rocked several shows, including Vice's late-night party on March 17. The day before, SchoolBoy Q opened for 50 Cent at the Shady 2.0 showcase.

5 KENDRICK LAMAR

LABEL: TOP DAWG ENTERTAINMENT/INTERSCOPE/AFTERMATH
MANAGEMENT: DAVE FREE
SITES: TOPDAWMUSIC.COM, FACEBOOK.COM/KENDRICKLAMARMUSIC
TWITTER: @KENDRICK_LAMAR

Kendrick Lamar, SchoolBoy Q's Black Hippy compatriot, was already one of 2011's most buzzed-about rap breakthroughs, and SXSW only raised the noise level, with shows at the Fader Fort and Doritos' showcase, where he premiered a new cut produced by the Nephewes. Lamar's forthcoming *Good Kid in a Mad City*, which he's working on with Dre, is one of the year's most-hyped discs.

6 DANNY BROWN

LABEL: FOOL'S GOLD
MANAGEMENT: EMEKA OBI
SITES: ITSBROUSERBRIGADE.TUMBLR.COM, FACEBOOK.COM/XDANNYXBROWN
TWITTER: @XDANNYXBROWN

The Detroit rapper offered up six sets, mostly at uber-hipster events like the Fader Fort and Pitchfork's Day Party. But it wasn't Brown's appearance at the XXL Freshman Live event with Kendrick Lamar that solidified his SXSW hype—every one was talking about the heckler who hurled a lemon at Brown during his Fader Fort show, an incident now immortalized on YouTube.

7 CHER LLOYD

LABEL: SYCO
MANAGEMENT: SYCO
SITES: CHERLLOYD.COM, FACEBOOK.COM/CHERLLOYDMUSIC
TWITTER: @CHERLLOYD

Here's why Cher Lloyd ranks so high on this list: The 18-year-old British singer finished fourth on the seventh season of "The X Factor" and made her SXSW debut at Perez Hilton's One Night in Austin event. Cooler-than-thou attendees may not have paid her much notice, but the reality-show singer already has a strong online fan base.

8 ED SHEERAN

LABEL: ASYLUM/ATLANTIC RECORDS
MANAGEMENT: STUART CAMP, ROCKET MUSIC
SITES: EDSHEERAN.COM, FACEBOOK.COM/EDSHEERANMUSIC
TWITTER: @EDSHEERAN

British singer Ed Sheeran, 21, has a huge following

back home, but only recently came to attention stateside, thanks in part to SXSW. The artist, currently supporting Snow Patrol's U.S. tour, played five shows, including a slot at Perez Hilton's party alongside B.o.B and Timbaland.

9 ST. LUCIA

LABEL: NEON GOLD/COLUMBIA
MANAGEMENT: HUCK KWONG AND RENE SYMONDS, BLACK MATH MUSIC
SITE: FACEBOOK.COM/STLUCIANEWYORK
TWITTER: @STLUCIANEWYORK

Brooklyn musician Jean-Philip Grobler, aka St. Lucia, took to the stage only four times (including an acoustic set at the Spotify House), but the artist's electro-dream-pop connected with fans searching for the next big thing. His set drew rave reviews from the blogs, which have been showering St. Lucia with love for the last year. Grobler heads a new wave of hip Brooklyn artists.

10 DIPLO

LABEL: MAD DECENT
MANAGEMENT: KEVIN KUSATSU, TMWRK
SITES: MADDECENT.COM, FACEBOOK.COM/DIPLO
TWITTER: @DIPLO

Long a favorite in the dance/club community, DJ/producer Diplo—who graced Billboard's cover with A-Trak and Skrillex last month—continued his ascension at SXSW early in the week, rocking alongside Sleigh Bells at Nike's unofficial party. Later,

he performed at Turntable.fm's showcase, which also featured A-Trak, Flying Lotus and AraabMuzik.

11 LIGHTS

LABEL: LAST GANG RECORDS
MANAGEMENT: JIAN GHOMESHI
SITES: IAMLIGHTS.COM, FACEBOOK.COM/LIGHTS
TWITTER: @LIGHTS

Toronto's Lights, previously signed to Warner Bros., made noise on the Vans Warped tour scene but recently branched out to collaborate with electro band Holy Fuck and rapper Shad. There's no specific explanation for the artist's four SXSW shows generating so much heat, but based on some of the chatter online, it may have something to do with her "compelling" appearance.

12 GRIMES

LABEL: 4AD
MANAGEMENT: SEBASTIAN COWAN, ARBITUS RECORDS
SITE: GRIMESMUSIC.COM
TWITTER: @GRIMESZ

Montreal native Grimes, aka Claire Boucher, earned rave reviews for her SXSW sets from both buzz-hungry critics and equally ravenous fans. The 23-year-old's appearances at the Filter and Pitchfork showcases generated a loud buzz that seems propelled simply by her strong performances—that, or everyone is trying to jump on her bandwagon as early as possible.

METHODOLOGY: The list of the top 20 SXSW breakout bands was tabulated by Billboard using a blended score consisting of increases to an artist's fan base and the amount of social buzz created about that artist. Artist fan counts were derived using data from Next Big Sound and MusicMetric, and social buzz was determined by blog posts and social mention counts as calculated by Radian6. Artists were eligible for this list if they have yet to appear in the top 10 of a major Billboard chart.

13 STALLEY

LABEL: MAYBACH MUSIC GROUP

MANAGEMENT: DAN RESNICK

WEBSITE: STALLEY330.COM
FACEBOOK.COM/STALLEYMUSIC

TWITTER: @STALLEY

Fans who attended Stalley's show at the Fader Fort on SXSW's closing night didn't realize that the Ohio rapper was actually opening for his mentor Rick Ross. Ross even brought Stalley, who had played earlier in the week with Wale and Meek Mill, back onstage to perform "Party Heart," and his online activity soared.

14 ACTION BRONSON

LABEL: UNSIGNED

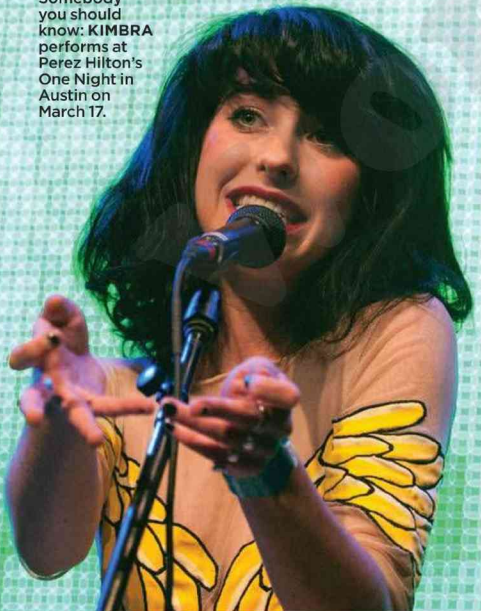
MANAGEMENT: DANTE ROSS

SITE: ACTIONBRONSON.COM

TWITTER: @ACTIONBRONSON

Just as SXSW was kicking off, Queens rapper Action Bronson released a new Reebok-sponsored mixtape, *Blue Chips*, with producer Party Supplies (Billboard, March 17). The release gave fans who might have missed out on Bronson's multiple performances (including opening for 50 Cent at the

Somebody you should know: **KIMBRA** performs at Perez Hilton's One Night in Austin on March 17.



Shady Records showcase) something buzzworthy to latch on to during the week.

15 KIMBRA

LABEL: WARNER BROS.

MANAGEMENT: MARK RICHARDSON,
OUTPOST MANAGEMENT

SITES: KIMBRAMUSIC.COM,
FACEBOOK.COM/KIMBRAMUSIC

TWITTER: @KIMBRAMUSIC

If everyone went into SXSW knowing New Zealand singer Kimbra from her guest appearance on Gotye's top five Billboard Hot 100 hit, "Somebody That I Used to Know," then they left knowing her as her. The singer played eight shows in four days, all helping define her as an artist who can stand on her own.

16 STEVE AOKI

LABEL: DIM MAK RECORDS

MANAGEMENT: MATT COLON, DECKSTAR

SITES: STEVEAOKI.COM,
FACEBOOK.COM/DJ.AOKI

TWITTER: @STEVEAOKI

DJ/Dim Mak founder Steve Aoki led his label's showcase at SXSW, but received more attention for his high-energy stage show at

the mtvU Woodie Awards, where he performed with Lil Jon and showered the audience with champagne.

17 SHARON VAN ETTEN

LABEL: JAG JAGUWAR

MANAGEMENT: BEN GOLDBERG, BA DA BING

SITES: SHARONVANETTEN.COM,
FACEBOOK.COM/SHARONVANETTENMUSIC

TWITTER: @SHARONVANETTEN

Sharon Van Etten used her slot on the NPR showcase at Stubb's, which made headlines as one of two bills featuring Fiona Apple (Alabama Shakes also performed), to win new fans with her music. The Brooklyn-based artist's third album, *Tramp*, arrived Feb. 7.

18 POLICA

LABEL: TOTALLY GROSS NATIONAL PRODUCT

MANAGEMENT: NATE VERNON,
MIDDLE WEST MANAGEMENT

SITES: THISISPOLICA.COM,
FACEBOOK.COM/THISISPOLICA

TWITTER: @THISISPOLICA

Featuring two members of musical collective Gayngs, Polica was buzzing before SXSW thanks to its association with Bon Iver. But the band's numerous appearances in Austin (including a spot on Billboard's showcase) kept the hype humming.

19 ELECTRIC GUEST

LABEL: DOWNTOWN/BECAUSE/DEW PROCESS

MANAGEMENT: AMY SCHMALZ, MONOTONE

SITES: ELECTRICGUEST.COM,
FACEBOOK.COM/ELECTRICGUEST

TWITTER: @ELECTRICGUEST

Nothing like a Jack White association to help attract attention. Los Angeles duo Electric Guest (Asa Taccone and Matthew Compton) capitalized on just that with an impressive turn at the showcase for White's label, Third Man Records. Of course the pair's association with producer Danger Mouse, who helmed the band's debut, *Mondo* (April 24), probably only propelled the buzz. ●●●



Hear them roar: **OF MONSTERS AND MEN** performing at Stubb's on March 16.

20 OF MONSTERS AND MEN

MANAGEMENT: HEATHER KOLKER, PARADIGM

LABEL: UNIVERSAL REPUBLIC

SITES: OFMONSTERSANDMEN.IS, FACEBOOK.COM/OFMONSTERSANDMEN

TWITTER: @MONSTERSANDMEN

IN MANY WAYS, the story of Of Monsters and Men (OM&M) is the story of a song—specifically, the band's infectious single "Little Talks." Even before the original version of the Reykjavik, Iceland-based group's debut album, *My Head Is an Animal*, appeared in Iceland last September, and some months before the band inked its current deal with Universal Republic, "Little Talks" found its way into rotation in the United States. The path? A non-music industry friend of John Allers, PD/morning host for alternative WRRF Philadelphia, caught the band playing at Icelandic Culture Day in Reykjavik last August and forwarded "Little Talks" to Allers, who downloaded the demo version off iTunes and put it on-air five days later.

"One spin led to two, which led to several months of power rotation, huge single and EP sales and [now] two instant concert sellouts," Allers says. "And [it's] still going very strong. In addition to a catchy melody, I love the counterpoint of the male and female vocalists. There's something very innocent-sounding about the way their voices work together."

OM&M's ability to connect with listeners was on full display at SXSW where the band—singer/guitarists Nanna Bryndis Hilmarsdóttir and Ragnar Þórhallsson, guitarist Brynjar Leifsson, drummer Arnar Rósenkranz Hilmars, bassist Kristján Páll Kristjánsson and piano/accordion player Árni Guðjónsson—essentially made its U.S. debut (the group previously played two small showcases in New York in 2011), logging nine shows in four days and leaving Austin as one of SXSW's most buzzed-about new acts. Key performances included Stubb's and the Filter party. By week's end, many industry insiders were comparing OM&M's burgeoning success and catchy single to Foster the People's

experience with "Pumped Up Kicks."

"The crowds have been just so great," Hilmarsdóttir said March 17 following the band's acoustic performance at the SXSW Spotify party. "I don't think we were expecting that. [People] sing along. That's probably the weirdest thing. Being up there and playing and they're just singing along, it's very cool."

"SXSW gave them an opportunity to introduce themselves to people who have been waiting to see them," band manager Heather Kolker of Paradigm says. "How that goes is really the big question for bands at SXSW. People wait to see bands that they have heard and read about and use this festival to see if they live up to what they have heard. Sometimes it goes well for bands and sometimes it doesn't. We feel really great about how it went for Of Monsters and Men."

Now the concern shifts to the stateside release of *My Head Is an Animal*. Originally recorded with producer Aron Arnarsson in Reykjavik, the album has gone platinum (10,000 copies) in Iceland, according to Kolker. (Þórhallsson adds, "For [a country of] 300,000 people, that's not that bad.") Two new tracks—"Mountain Sound" and "Slow and Steady"—were recorded with Jacques King (Kings of Leon, Modest Mouse) in January and will appear on the U.S. version of *My Head Is an Animal*, due April 3 on Universal Republic.

"It's always inherently challenging to break an artist who is not from this country," Universal Republic co-president/COO Avery Lipman says. "But we've applied a fairly balanced approach with all of our partners. The general marketing plan has been all about discovery, and we're really happy to report they have been well-received."

Since breaking on WRRF, "Little Talks," a buoyant folk number comparable to Edward Sharpe & the Magnetic Zeros' "Home," has made its way onto numerous U.S. stations, propelled by the EP *In the Woods*, which arrived Dec. 20, 2011, and has sold 47,000 copies (according to Nielsen SoundScan) thanks to iTunes selecting the song as its single of the week. But the band's growing fan base still appears strongest in Philadelphia, where OM&M will be on street date, on the 11th stop of its first U.S. tour, which began March 20 in Los Angeles.

As for the two new songs on the domestic version of the album, Hilmarsdóttir says, "Because the album was recorded a year ago it's pretty natural that you develop your sound, and one of the songs is the mind-set that we're in right now." Þórhallsson adds: "A window into the future." ●●●

HIP-HOP HOLDS COURT

Once best-known as a destination for indie band discovery, SXSW has grown into a must-attend event for hip-hop acts of every caliber looking to make a splash—and collect a check

BY BENJAMIN MEADOWS-INGRAM

21

FIVE YEARS AGO, you would have been hard-pressed to find a hip-hop act at SXSW. The artists that did show were often local—Texas rappers Bun B, Paul Wall and others have long made the annual trek to the state's capital to shore up their status as regional superstars—but the festival was hardly on the rap world's radar.

But during the past few years, the winds have changed as artists like Yelawolf, Big K.R.I.T. and Machine Gun Kelly have used Austin to kick off careers that have led to major deals. Then, last year hip-hop titans Kanye West and Jay-Z teamed up for the show of SXSW 2011—the Vevo Power Station show.

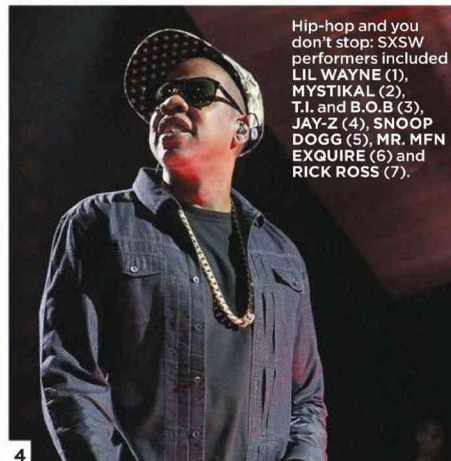
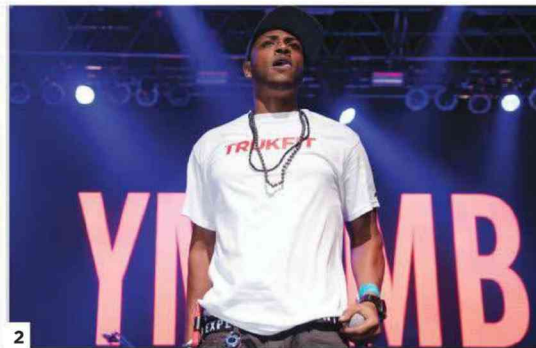
In 2012, though, that steady stream of rappers turned into a flood as what felt like the entire hip-hop community, from the biggest names in the business—West, Jay-Z, Eminem, Lil Wayne, 50 Cent, Nas, Snoop Dogg, T.I. and Rick Ross—to the most-known unknowns—2 Chainz, Kendrick Lamar, Schoolboy Q and Action Bronson—all showed up and showed out. But why this year?

According to Translation founder/CEO Steve Stoute, it's all about branding. "Brands are getting much more involved [in SXSW]," says Stoute, who appeared on a March 16 panel with Nas. The rapper later performed his Sony debut, *Illmatic*, in its entirety at the Vevo showcase on March 17. "The big guys are coming down there because the fans are there, but also [because] brands are getting involved [and] they're willing to spend the money to underwrite the costs. As more brands get involved, there is a lot more money to help get bigger and better talent down to festivals."

Warner Bros. Records A&R Sickamore agrees. "In the past, there would just be a few indie promoters spending money out of their own pocket to put on poorly attended shows," he says. "This year corporate sponsors, labels and brands bet and won big on hip-hop showcases. The energy you get from a good hip-hop show is something you can't replicate with other genres."

Still, Brett O'Brien, VP of marketing for Mountain Dew, which held a headline-grabbing Young Money Cash Money showcase to promote its new Lil Wayne campaign, "DE-Weezy," says that for the brand it's simply about mass appeal. "You can't put Wayne in a box. He's not a hip-hop artist, not a rock musician, not just a skateboarder—he's all of those things," he says.

Lil Wayne's genre class aside, there was no denying this year that hip-hop held sway. SXSW creative director Brent Grulke calls hip-hop the "key component of the festival this year," but says that the genre's dominant presence was the result of natural growth. "For many years we've had a strong hip-hop presence," he says. "But I think that now, for rea-



Hip-hop and you don't stop: SXSW performers included LIL WAYNE (1), MYSTIKAL (2), T.I. and B.O.B. (3), JAY-Z (4), SNOOP DOGG (5), MR. MFN EXQUIRE (6) and RICK ROSS (7).



sons that aren't to do necessarily with our efforts, lots of hip-hop artists find it useful to be at SXSW. They look around and say, 'Well, my colleagues and friends and/or competitors are going to be at SXSW, so I better be there too.'

Although Top Dawg Entertainment president Dave Free says that he was initially cool on the idea of making the trip, he admits that it was ultimately the festival's must-attend status, as well as offers from corporate sponsors like MTV, BET, Doritos, Converse and Beats

by Dre, that drew him and his roster of young MCs (Kendrick Lamar, Schoolboy Q, Ab Soul) to Austin.

"SXSW has become that battleground for emerging hip-hop artists and mainstream hip-hop artists," Free says. "The big dogs are trying to stay grounded to this new Internet stage, which could pass them up in a second. Also, corporate sponsorships are not going to change SXSW's mission to break new artists. Instead [the big-name

corporate showcases only] increase the competition level."

Whatever the hip-hop community's motivation to mark SXSW on the calendar, the organizers aren't complaining. "It's absolutely been a conscious effort to get more hip-hop artists to SXSW," Grulke says. "We want to have as diverse a music festival as we can."

Additional reporting by Erika Ramirez and Lauren Savage.

LIL WAYNE: MYSTIKAL; DANIEL BOGZARIS/GETTY IMAGES; T.I.: ESSE; INSH/REXUS; JAY-Z: GARY MILLER/FILMAGIC; SNOOP DOGG: FLANIGAN/FILMAGIC; MR. MFN EXQUIRE, ROSS: ROGER KISBY/GETTY IMAGES

Fund and games:
THE JANE DOZE

KICKSTARTER KICKS IN

With the crowd-funding platform increasingly financing more projects, "Get me to SXSW" became a popular goal BY JEFF BENJAMIN

22 After attending SXSW last year as spectators, the members of New York-based pop mashup duo the Jane Doze (@thejanedoze) knew they wanted to return as performers. But as the offers to play this year's festival came in, the pair—Jen Mozenter and Claire Schliessel—didn't have the resources to make the trip. That's where Kickstarter came in.

Like so many independent acts in the past few years, the Jane Doze took to the crowd-funding platform (reported to be on track to outfund the National Endowment of the Arts in 2012) to help

finance its dream, with a few twists.

"We really pay attention to our interactions with fans and people via social media, so when we did the Kickstarter campaign it was really important to focus on the rewards we were offering and make it stand out from other campaigns people were doing," says Mozenter, whose day job is in the digital marketing department at Columbia Records. (Schliessel works as the day-to-day manager of OZone Entertainment.)

Kickstarter funding operates by offering a different set of rewards for different tiers of giving,

For the Jane Doze campaign, those rewards included personalized notes and customized physical copies of the act's self-released mixtape debut, *Girls Talk*, for lower tiers; custom-made mashups and accompanying videos for higher pledges; and a top-tier \$400 prize offering all of the lower-tier rewards in addition to "a date with both Doze."

The effort caught the eye of Union Square Ventures' Fred Wilson (@fredwilson), who complimented the campaign's unique rewards when he tweeted about his donation to his 210,000-plus followers, and the Doze campaign passed its \$1,500 goal with a total of \$2,040 raised, including one last-minute \$400 pledge.

"Both of us are in the music industry and we know how important it is to a fan to have that 'thing' no one else has," Mozenter says. "With so many of our rewards being customized, it definitely sparked interest and got people talking."

The Jane Doze wasn't alone. Among those who also used Kickstarter to fund their trips to Austin this year were Americana band the Far West, which earned 301% of its initial goal with \$1,508 raised (according to Kickstarter stats), and Atlanta rock band Pillage & Plunder hit its \$2,000 goal (for a van) in five days. According to Kickstarter, more than 33 films at least partially funded through the site participated in the SXSW Film Festival. And the list goes on.

As for the Jane Doze, the duo played four shows in four days, winning the Turntable.fm/Big Shot DJ competition and sharing a bill with Diplo, A-Trak and others at Turntable's March 15 party. "It was sort of this 'woah' moment when you see A-Trak right in front of you and then on this giant projection the Jane Doze," Mozenter says. "You're like, 'Wait, is this real life?'"

THE TIMELINE TAKEOVER BEGINS

In the face of changes at Facebook, BandPage parties on

25

BandPage, the app developer formerly known as RootMusic, raised a few eyebrows at SXSW, and its product was

only half the reason. For an entire week during SXSWi, the Empire Avenue space at Seventh Street became a BandPage HQ with bands like the Black Angels, the Heartless Bastards and Mickey Avalon performing every night.

SXSW parties are a dime a dozen. What surprised some people was that BandPage (@bandpage) would have such a big presence amid uncertainty about Facebook's new Timeline layout. Prior to Timeline, a Facebook app could be used as an artist's landing page. But Timeline is the default page, and it lacks tabs for individual apps. So this is a problem for a Facebook app developer like BandPage, right?

Not to worry, BandPage CEO J Sider tells Billboard. The platform has changed a few times since the company started building its app, and each change has brought new opportunities, he says. "You've got over 800 million people there," Sider says of Facebook. "If you can be one of the best experiences on the platform, you have a great opportunity."

The company had to change the code and rework some of the product for earlier Facebook changes. The switch from FBML, Facebook's version of HTML, to iFrames in September 2010 was good for BandPage, chief technology officer Chris Tholen says. "It unlocked us from [not being able to do] anything you could normally do on the Web inside a Facebook page," Tholen says.

The company also had to make adjustments when Facebook moved the app tab from the top to the side of pages, and there are certain to be more changes in the future. But what some people see as a problem, Sider sees as a competitive advantage. "We're the only music company that focuses only on Facebook, so we can be the best at it," he says.

The San Francisco-based company certainly isn't running scared. It landed \$16 million in Series B funding last August; has the most-used music app on Facebook, according to AppData; and just announced that it reached 500,000 artist sign-ups six months after it reached 250,000.

As for the need to keep up with Facebook's changes, Sider is pure Zen. "When things happen," he says, "they happen."

—Glenn Peoples

BIG DATA DRIVES DISCUSSION

At SXSW Interactive, the big topic was the big number crunch BY GLENN PEOPLES

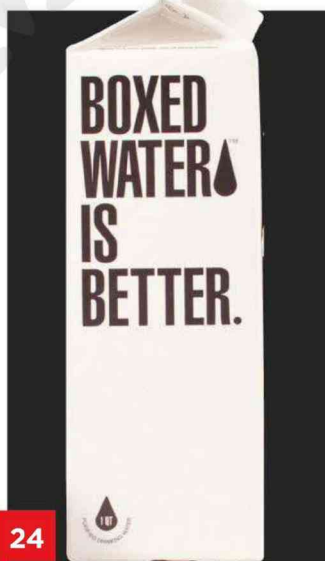
23 People have 10 million songs in their pockets. Now what? According to Paul Lamere (@plamere), director of developer platform at the Echo Nest, "big data" is the solution to better listening experiences, recommendations and playlist creation. "Just as MP3 transformed music in the '90s, big data will do the same in this decade," he told the audience at his SXSW panel, "Data Mining Music."

During an hour-long presentation that had roughly 250 people laughing and clapping in delight with more lined up in the hallway, Lamere, whose employer has a platform that reads songs' characteristics so developers can build search, personalization and interactive apps, showed how music databases help create tools ranging from the practical to the absurd.

Lamere was hardly the big hit of SXSWi—former Vice President Al Gore and his interrogator Sean Parker, TV chef Anthony Bourdain and digital celebrities like Foursquare co-founder Dennis Crowley and Gawker Media founder Nick Denton generated far more social media buzz, according to Radian6. But what Lamere lacked in popularity he made up for with punch.

Lamere built or assisted with the creation of nine of the 11 apps in his presentations. Using examples that cleverly incorporated two public music data sets—the 10 million song-strong MusicBrainz and Million Song Dataset—Lamere sought to answer the question, "Are dubstep fans or metal fans more passionate?" To gauge fan passion, Lamere used the Million Song Dataset to look at the tracks fans actually own and how often they listen to them. The results elicited some gasps and murmurs: Metal band In Flames has the most passionate fans—115 plays per listener—on a list dominated by metal acts. The Beatles come in second at 95 and Radiohead third with 79.

Lamere also showed off his Boil the Frog unofficial Spotify app that creates a single path between any two acts using artist similarity data. So, for example, a path from smooth jazz artist Kenny G to death metal act Nile includes Stephen Bishop, Christopher Cross, Michael McDonald, Hall & Oates, Fleetwood Mac, Eric Clapton, Jimi Hendrix, the Mars Volta, the Dillinger Escape Plan and Meshugga. Boil the Frog may sound weird, but it represents the kind of innovation that'll make music services fun.



24

On March 17, DJ and Fool's Gold Records chief A-Trak (@atrak) tweeted from SXSW: "That boxed water is having a real moment." It sure was. Founded three years ago by Benjamin Gott and Kevin Hockin, Michigan-based Boxed Water Is Better hit Austin with cases of product and a grass-roots approach to spreading the word. Splash.

—RJ Cubarrubia



Holding the key: BRUCE SPRINGSTEEN

THE BOSS BRINGS THE GOODS

Springsteen's keynote address hits all the right notes

26

Taking the stage at the Austin Convention Center on March 15, Bruce Springsteen began his keynote speech at SXSW by questioning the idea of giving such an address at a music conference so gloriously fractured with myriad bands and genres—what could possibly unite all of them? In less than an hour, the Boss, fresh off the release of his 10th No. 1 album, *Wrecking Ball*, dug through his own musical journey, gushing as he ticked off the wide array of acts—from Elvis to the Animals to James Brown to the Sex Pistols to Woody Guthrie—who had shaped him, and even playing a few of their songs. It was a populist's manifesto, an exaltation of all things great about music, which is exactly what brought everyone to Austin in the first place. Here, some highlights:

"Popular music continues to provide its primary function as youth music, as a joyous argument starter and a subject for long, booze-filled nights of debate with Steve Van Zandt over who reigns ultimately supreme."

"Purity of human expression and human experience is not confined to guitars, to tubes, to turntables, to microchips—there is no right way, no pure way of doing it. There's just doing it."

"That's every song I've ever written."—After performing an acoustic rendition of the Animals' "We Gotta Get Out of This Place."

"Woody's gaze was set on today's hard times, but also somewhere over the horizon there was something. Woody's world was a world where fatalism was tempered by a practical idealism. It was a world where speaking truth to power wasn't futile, whatever its outcome."

"So rumble, young musicians, rumble. Open your ears and open your hearts. Don't take yourself too seriously, and take yourself as seriously as death itself. Don't worry—worry your ass off. Have iron-clad confidence, but doubt... Believe you are the baddest ass in town—and you suck! It keeps you honest... Stay hard, stay hungry, and stay alive. And when you walk onstage tonight, to bring the noise, treat it like it's all we have. And then remember, it's only rock'n'roll."

—Jon Blistein

ROCK DOCS ROLL

Music movies made noise at the film festival BY PHIL GALLO

27

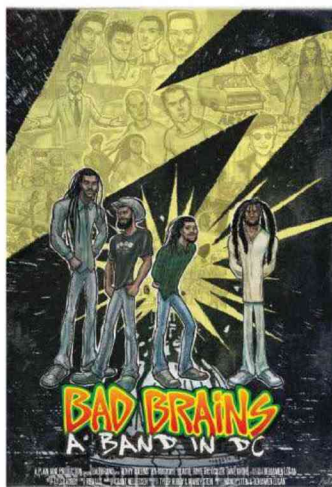
Of the dozen music-related films entered in the 24 Beats Per Second category at this year's SXSW Film Festival, seven were world premieres. Among those was "Bad Brains: Band in DC," a documentary by Mandy Stein and Benjamin Logan that was completed eight days before the start of the festival and had three screenings after its debut on March 12. While Stein says SXSW "was our No. 1 choice for the premiere," the film is booked for three more festivals and the filmmakers have begun fielding distribution offers.

"The one thing we heard the most from musicians who knew the band and the superfans was, 'I'm really surprised I learned something,'" Stein said after the festival. "That's always flattering."

Like many of the documentaries, getting "Bad Brains: Band in DC" to the screen wasn't a quick process. Stein and Logan shot Bad Brains' sets during the last days of New York's CBGB club in October 2006 and presented a four-song reel to the band's manager, who suggested they film a documentary on Bad Brains. Beginning in 2007, the filmmakers spent a year-and-a-half on the road with the band, which provided them with some unique and dramatic footage. "The whole thing was to show up to every date," Stein says. "I have this fear that if we didn't show up to a gig and it was perfect, it would be because there were no cameras. We had to be at every gig."

That sort of determination has come to impress such film executives as Sony Pictures Classics co-president Michael Barker, who brought "Searching for Sugar Man" (on mysterious '70s rocker Rodriguez) to the festival, having acquired it after Sundance.

"The thing about SXSW is that it is more and more important each year," Barker says. "You discover new filmmakers who really have a future. It's also a great launch platform for films."



And where do some of these documentaries go after they launch? Following are three films that debuted at SXSW and their future plans.

"THE SOURCE"

Subject: The Source Family and its band, Ya Ho Wha 13

What's next: "We're going to San Francisco at the end of April and we're supposed to hear [this month] about all these other festivals. We're hoping we can hook something up for L.A. My hope, my vision, is we'll have a screening at the John Anson Ford Theater and we'll have Ya Ho Wha 13 come out for it and have them play afterward. I'm thinking of putting together a tribute record and having different musicians from different regions doing their versions of Source Family music. Drag City may be doing a soundtrack

and the Source Family has a double album coming out on Drag City. There is a whole scene happening, especially in L.A., that is supporting what we're talking about. L.A. bands include the Entrance Band, Spindrift—there are tons of them. It feels like there's a different DIY where it's harmonious rather than discordant. It's more collective-oriented."

—Jodi Wille, co-director/co-producer

"CHARLES BRADLEY: SOUL IN AMERICA"

Subject: Brooklyn-based soul singer Charles Bradley, who made his debut album at the age of 62

What's next: "Next we go to Hot Docs [in Toronto] and the cool thing we're doing is a screening for 700 school kids. Other festivals are booking it, too. Ours wasn't [a film] that came in with a lot of heat. It was a discovery film. A lot of Charles Bradley fans know him from last year, but [the screening on] March 9 was the first day of awareness for a lot of people. Everything built from those first two screenings, and we had 15 distributors there. My sales agent says five of them told him they cried. Now we'll see what's what [in terms of a distribution]. Beyond the exposure, though, being able to inspire others through his story and putting him in a better situation are my ultimate goals."

—Poull Brien, director

"BEWARE OF MR. BAKER"

Subject: Ginger Baker, drummer for Cream, Blind Faith and Fela Kuti

What's next: "I went with two objectives—meet [director/writers] Richard Linklater and Mike Judge. Not only did I meet them, I got to hang out with Mike Judge. That and seeing Gary Clark Jr.—he melted my face off. That was such a highlight. I ran into [Clark's co-manager] Scooter Weintraub, who was the first guy to put me in touch with Eric Clapton's people [to interview him about Ginger Baker, Cream and Blind Faith]. It was exciting to see someone at the same talent level [as Cream], having just made a documentary that feels like we're educating people that were once real musicians who were played on the radio. There have been several offers from distributors and in the near future we hope to have one set. I've gotten only positive feedback, which I find unbelievable, because Ginger is a pretty unlikable guy. But people understand him, and that blows me away."

—Jay Bulger, director of the film, which won the grand jury award at the SXSW Film Festival for best documentary feature

28 WHAT WAS SXSW'S KILLER APP? TEXT ME!

New social mobile apps buzz but don't break through

Although SXSW is seen as a springboard for launching new apps, it was familiar ones that dominated this year, according to both anecdotal evidence and social activity data collected by Radian6, which tracks mentions on social networks and blogs.

"I know it's so 1999, but Foursquare is awesome," Ariel Hyatt of Cyber PR and Ariel Publicity said at the Zya launch party at Six

Lounge. Indeed, Foursquare, the breakout mobile app of SXSWi 2009, was the second-most active app name on social networks—behind Instagram—during this year's SXSW, according to Radian6.

As anticipated heading into Austin, apps that mixed the geolocation features of products like Foursquare with the networking elements found on LinkedIn were also popular. Accord-

ing to Radian6, Glancee's (@glanceeapp) 308 mentions were followed by Highlight (@highlight) with 231 mentions, Sonar (@sonar) with 230, Trover (@trover) with 173 and Uberlife (@uberlife) with 75. Another location-based app that fared well: Zaarly (@zaarly), an app that connects buyers with nearby sellers, logged 251 mentions.

But at least based on Radian6 reporting, the new

breed of location-based apps was beat out by a breakout app from SXSW 2011—group text messaging service GroupMe (@groupme), with 338 mentions—and the much-improved SXSW app, which logged 802. Undone by a combination of confusion, apathy and a reluctance to drain one's smartphone battery, SXSW's class of 2012 went mostly unseen and unheard.

—Glenn Peoples

SOUNDCLOUD'S GATHERING STORM

Music platform forges partnerships as it grows

29

At a conference where a serendipitous meeting can be the difference between a startup's success and failure, SoundCloud did all it could to create those moments. In the process, the company reinforced its role as the de facto platform for sharing and hosting audio files.

During SXSW Interactive, the 4-year-old company held all-day open houses at the Treehouse Bar on Sixth Street, a cozy, open space for people to meet the company's members, its partners, its partners' partners and the media. "A lot of cross-pollination, I guess you could say," says SoundCloud VP of platform Henrik Lenberg (@lenberg).

SoundCloud surpassed 10 million users in January, and one reason for its growth is the wide range of services that are integrated with its platform. Storify, for example, takes audio from SoundCloud, as well as media from social networks, to create multimedia blog posts. Onesheet, an artist service that aggregates media from various platforms, allows users to integrate tracks stored in their SoundCloud account with their Oneshot Web page.

The result is a virtuous cycle: The more services integrate with SoundCloud, the more prominent the platform becomes; then more services want to integrate with SoundCloud, and so on. "We have taken the position of being the social sound platform," Lenberg says. "For us, everyone involved in sound is a potential partner."

For its SXSW open house, SoundCloud chose an environment that helped itself and its partners. Its newest one, New York-based 3-D printing company Shapeways, was incubated by Phillips Electronics in the Netherlands and is an independent company with investments from Phillips, Union Square Ventures and Index Ventures. Using SoundCloud's application programming interface, Shapeways can turn the soundwave of any sound file stored in SoundCloud into a custom iPhone case. Anything from a person saying "Hello" to a clip of a song can be turned into a one-of-a-kind product.

Shapeways marketing communications manager Carine Carmy (@carinecarmy) says the SoundCloud open space was a

great place to meet executives, have drinks and share ideas with like-minded people. "Their community is amazing and engaging," Carmy says. "As a partner they've been incredibly supportive beyond what you'd expect in a typical business relationship."

Miselu is a Mountain View, Calif.-based company that's created a portable, Internet-connected keyboard called the "neiro." The device uses the Android operating platform to integrate a variety of apps and cloud-based platforms, including SoundCloud. Director of marketing Malte Goesche (@malte) says the company invited its own guests to SoundCloud's open house but met a lot of unexpected people they otherwise wouldn't have run into. "We were extremely happy," he says.

According to Lenberg, having so many specialized partners allows SoundCloud to focus on its platform while expanding how people use sound files. "We really believe in music-making and sound creation being something much bigger than it has been traditionally," he says.

—By Glenn Peoples

30 JUICE PACK CHARGES AHEAD AT SXSWI



Simple and obvious, Mophie's iPhone Juice Pack is a protective case that doubles as a rechargeable battery pack that extends the phone's life twofold. With so much to do and see in Austin—and plenty of battery drain as a result—the hot talk of this year's SXSWi was battery life. Is it any wonder that TechCrunch named the Juice Pack "the real SXSW 'winner'"?

—Jon Bluestein



ZYA STRIKES A CHORD

Former label exec Matt Serletic's innovative music creation tool uses licensed riffs to build, record songs BY GLENN PEOPLES

31

With the looks of "Guitar Hero" and the music-making ability of GarageBand, music creation tool Zya (@zymusic) stood out at SXSW. As the first product from Music Mastermind—which was originally teased at the 2010 Consumer Electronics Show—it offers a simple, appealing way to create music, and its catalog of licensed riffs from popular tracks could be the bridge to mainstream success.

Music Mastermind co-founder/CEO Matt Serletic (@MattSerletic) certainly knows the power of hit songs: He's a Grammy Award-winning producer (Santana, Matchbox Twenty) and former chairman/CEO of Virgin Records. Users can use Zya credits to buy riffs of well-known songs licensed from Sony/ATV Music Publishing, EMI Music Publishing, Universal Music Publishing Group, Primary Wave and additional independent publishers. Rights-holders then receive a percentage (Zya won't reveal the split) of revenue from each purchase that features their content.

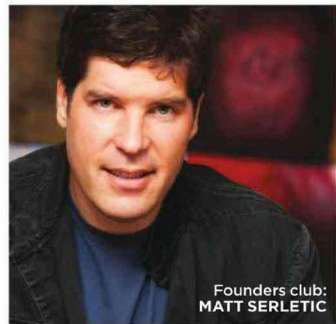
Currently available only for PC, Zya went into SXSW with a couple of partnerships in tow: HP laptops, which have featured the service in a closed trial since November, and Intel, which includes Zya in its Intel AppUp store. (The base version is available as a free download, with upgrades, including access to more songs, available for a fee.)

What comes after your SXSW coming-out party?

For us it's focus on the community and the experience and building out the platform. We see Zya as a music-creation platform and a franchise that will stand the test of time. It's PC-based now and it will soon be available on other platforms—Mac, iOS, et cetera.

Why use SXSW to launch Zya?

When planning a year ago, [we thought] it was the perfect place that has the right combination of audiences—people who care about music, care about tech—and historically has had a seminal role in helping bands get started. I was there in



Founders club:
MATT SERLETIC

1989 playing with Collective Soul. And [with] tech companies like Foursquare and Twitter having presences there and being something people were talking about after they launched at SXSW, we wanted to come into that tradition.

What came out of your week in Austin?

The results were, one, there were a lot of people talking about Zya and playing it now. There's a significant increase in awareness, which is always an important part of launching a business and should never be taken for granted. Two, there's increased focus by our business partners because of the positive attention we got at SXSW to move faster with this. So it's an awareness builder and an accelerator for your business if you do SXSW correctly.

Zya is a very mainstream product. What role do your partnerships play in distributing it to a mainstream audience?

We want to make the world fluent in music. It's the one, true global language and we want to fulfill that lifelong goal people have of being able to create music. Our partners are helping us reach out. In the coming months we'll be making several announcements of key partnerships that really speak to, as you say, the mainstream audience, those consumers that just wish they could make music.



Tuned in:
FIONA APPLE

FIONA APPLE RETURNS

Epic Records' Mark Shimmel on the reclusive artist's SXSW showcases

[showcases] and the locations, was a very protected situation.

None of us [at Epic] had seen her in years. It had been a long time. So, when I came in, and [Epic chairman/CEO Antonio "L.A." Reid] came in, we were determined to make Fiona welcome and comfortable again. And when she came in for meetings, it was great. She was wonderful, fragile—all the things Fiona is. But I had no idea how strong the show would be—vocally, the band, the stamina, all of that. I had no idea. So to say that I was pleasantly surprised was a real understatement.

We were a little surprised that the crowds circled the block as much as they did, but what really amazed us was the media pickup in America and around the world to the shows... I could wave a banner for South by Southwest as the place to do a reintroduction like this.

—Epic Records COO Mark Shimmel, as told to Jason Lipshutz

33 Everybody was determined for her to come back in the mainstream, nationally and internationally. So we looked at a couple of opportunities—working closely with Andy Slater as a manager—and we all decided that South by Southwest, because of the NPR and Pitchfork

BRANDS GO BIG AND CONNECT

Some of SXSW's most talked-about names weren't artists, but the brands that booked them BY ANDREW HAMPP

32 Two days before SXSW Music even officially began, the festival already had its biggest winner.

American Express dominated social media for two days when it booked Jay-Z for an exclusive concert on Interactive's next-to-last night. The company made double use of the event (presented in partnership with Vevo and streamed live) as a launch vehicle for its new Sync product, which lets card members "sync" special offers and savings at select retailers just by tweeting custom hashtags. Mountain Dew filmed an upcoming TV commercial during the hotly anticipated appearance from Lil Wayne, spokesman for its new "DEWeezy" campaign. Taco Bell had a steady flow of its new Tacos Locos piping through the Hype Machine's Hype Hotel, where the fast-food chain's "Feed the Beat" program sponsored four days' worth of packed shows. And then there was Doritos, whose 56-foot-tall vending machine in the middle of Fifth Street and Red River prompted

music publicist Chris Clark (@chrisclark) to tweet, "Everyone will be talking about that new buzz band 'Doritos' this week."

With 12 official Music sponsors' spending on SXSW marketing programs totaling well into the millions (the city of Austin alone banked \$44.6 million from festival-specific and sponsor-related expenditures last year, according to SXSW's own post-festival 2011 report), standing out at the event has increasingly become a wallet-measuring race. Even American Express, an unofficial sponsor, paid Jay-Z a rumored \$1.5 million just to play its party, according to two sources familiar with the deal. Nike, another unofficial sponsor, projected a building-sized version of its FuelBand app on Fourth Street, glowing from red to green as the energy levels from Nike's Sleigh Bells and Diplo concert increased. The oversized app made Nike one of SXSW's most favorably mentioned brands of the festival, according to data from social media analytics firm Radian6.

Amid all the hype, long-time sponsors like Pepsi and Chevy focused more on smaller, more endemic activations that could enhance the overall festival experience, from Pepsi's PepsiCo Pavilion during Interactive to Chevy's free rides and charging stations across town. "We really enjoy learning from all of the festival-goers we meet along the way," Chevrolet national director of advertising and promotions Kevin Mayer says.

Even new-to-SXSW brands like Lowe's hardware took a more utility-based approach, creating cellphone lockers for fans at its sponsorship of Pandora's Discovery Den at Antone's. "Anytime you can bring value to a specific need, whatever it may be, is really smart," says Sam Olstein, marketing director of OMD's Ignition Factory, the media agency behind Lowe's and PepsiCo's festival activations.

And Nikon signed up for its biggest SXSW promotion to date with its sponsorship of Warner Music's four-day Warner Sound showcase, which it livestreamed on YouTube. ●●●



Time to shine:
OBERHOFER

THE FADER FORT GOES LEGIT

Operating for 10 years on the unofficial fringe, Fader joins in

34 Having officially partnered with South by Southwest for the first time in its 11-year history, the Fader Fort could've booked bigger bands with more fans on site than ever before. But instead, the Fader scaled back. RSVPs were slashed in half from 40,000 in 2011 to roughly 20,000; last year's corporate sponsor, Fiat, was swapped out in favor of long-time partner Converse; and splashy headliners like Sean "Diddy" Combs were traded for such surprise guests as Rick Ross, whose first-ever magazine cover was the Fader in 2005.

"The Fort has always been a respite of the madness, and we didn't want to continue becoming part of the madness," Fader president Andy Cohn says of the venue, which once again was set up in a giant lot on the other side of Highway 35 on East Fifth Street. "This is a premium experience that fans really look forward to when coming there."

For this year's Fort, Fader teamed with Fuse for a live stream that drew more than

1.5 million viewers throughout its four-day run and added new sponsors like Southwest, vitaminwater and Nokia for lounges and refreshments to help tired festival-goers take a breather in between sets. Converse, of course, was the biggest draw of all, gifting artists with free shoes in its VIP lounge and treating fans to custom T-shirts (provided they braved the hour-plus line).

The event was engineered by Fader's music-branding agency Cornerstone, where Converse is a key client. Cohn calls the shoe company a "freakin' dream" to work with, citing collaboration from upwards of 20 Converse executives. Converse is already renewed through 2014, ensuring at least two more years of a smoothly run Fort.

"It honestly feels like an extension of our company and vice versa," Cohn says. "They're a true partner and not a sponsor. Every decision was made as a collaborative effort."

—Andrew Hampp

FIONA APPLE: TIM MOSENFELDER/GETTY IMAGES; OBERHOFER: DANIEL BOCCASINI/GETTY IMAGES

LIONEL RICHIE'S SXSW DEBUT

Yes, it was our showcase. But with a bill that included the-Dream and Kenny Rogers, we're going to call it a success

35

At first, Lionel Richie thought he'd be playing an outdoor venue.

The headliner of Billboard's SXSW showcase (held March 14) wasn't sure what to expect when he stepped onstage for his first performance at the music festival. Having seen the expansive backstage area of Austin's freshly renovated ACL Live Theater, Richie later told Billboard executives that he had been expecting to walk out to an amphitheater. "But then I looked up and I saw there was a roof and all these people, so I thought, 'OK. This is a shed. Cool.'"

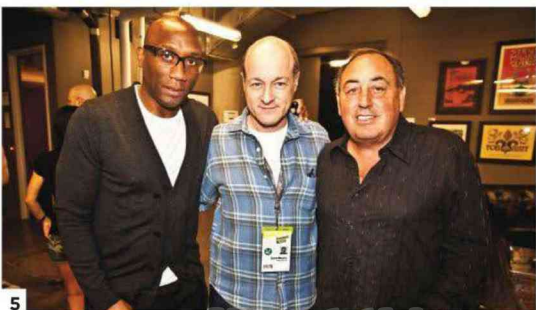
Richie filled the 3,000-capacity venue with loyal and newfound fans alike, including such heavy-hitters as Mercury Nashville president David Massey and Vector Management's Ken Levitan. Ultimately, the venue's median age was young enough to impress Richie's manager Michael Richardson. "I was looking at the crowd and thought, 'This is not the audience we normally get,'" Richardson said. Richie himself was pleasantly confused. "If it's an indie crowd, why do they know all the words to my songs?"

Richie was an engaging, grateful presence backstage, posing for photos with anyone who asked (including Pepsi music marketer Bozoma Saint John) and sitting down for a candid 2 a.m. interview with Billboard's "TMI: The Music Insider" host Downtown Julie Brown about the making of his new album, *Tuskegee*. Even the-Dream, Billboard's second-billed act who stuck around for the duration of the showcase, got to pose for a few photos with Richie and his crew, which included manager Courtney Carter.

Although the venue was packed, Richie's caliber appears to have kept at least a few hardcore fans from attending out of assumed over-crowding—or worse, hipster irony. "Saw 'Lionel Richie' listed on the #sxsw schedule & just automatically assumed it was some UK band of teenagers I hadn't heard of ;(," tweeted New York indie-poppers Tanlines (@tanlines). Comedian Eugene Mirman (@eugenemirman) also took to Twitter to acknowledge the surreal nature of having Richie headline a SXSW showcase: "Just saw Kenny Rogers sing with Lionel Richie. It was awesome. Hope they get a record deal."

—Andrew Hampp

Running with the night: **LIONEL RICHIE** performing at Billboard's SXSW showcase (1) and with **KENNY ROGERS** (2); other showcase performers were **WALLPAPER** (3) and **THE-DREAM** (4); attendees included Richie's manager **MICHAEL RICHARDSON** of In-House Management, Mercury Nashville president **DAVID MASSEY** and McGhee Entertainment chairman **DOC MCGHEE** (5, from left). Richie and the-Dream hang backstage (6).



THE BOYS! ARE BACK INTOWN



WorldMags.net

Crowds in the thousands. Followers in the millions. Cities on notice. The Internet on fire. Radio heating up. As One Direction becomes the first British band to debut at No. 1 in the U.S.—without a runaway radio hit—and the Wanted begins to take off, it's time to lock up your daughters and stock up on the merch

By Steven J. Horowitz

W

hen Melissa Lonner, senior entertainment producer for NBC's "Today," booked Brit pop quintet One Direction in January, she scheduled the group for a routine in-studio performance. But once news broke that the boyish fivesome would be at 30 Rock, a deluge of fan emails flooded the show's inbox, forcing NBC to relocate the appearance to Rockefeller Plaza. That was when the New York Police Department got involved. Spurred by reports of swelling public appearances by the band in other markets like Toronto and Boston—the latter of which attracting some 5,000 screaming fans to Natick Mall—the NYPD contacted NBC security to ensure measures would be taken to maintain order. ♡ When the group often referred to as 1D finally did appear in midtown Manhattan on March 12—the day before its chart-topping debut, *Up All Night*, arrived on Columbia Records—an estimated 15,000 fans descended on the plaza, spilling onto the surrounding streets. It was an unprecedented turnout for an act that had yet to release an

album stateside. (*Up All Night* debuted at No. 2 in the United Kingdom when it was released there on Nov. 21.) But even beyond that: The crowd for 1D—which consists of Niall Horan, Liam Payne, Zayn Malik, Louis Tomlinson and Harry Styles (ages 18-20)—ranked among the biggest "Today" has seen. Only Justin Bieber, Lady Gaga and Chris Brown have drawn that kind of turnout to date. ♡ "Keep in mind, Justin and Chris have had hits in the U.S. and are known in the U.S.," Lonner says. "One Direction is relatively unknown with no hits yet. They basically exploded, and all the adults are saying, 'Who are these people, and how do they know about it?'" ♡ In April, another all-male English import, the Wanted—a quintet with a style a bit more built for the post-teenage demographic than 1D—is booked for an in-studio performance at "Today." The appearance comes in anticipation of the April 24 release of the Wanted's self-titled debut, a seven-track EP arriving on Island Def Jam and complemented by a 10-song deluxe edition. The group's full-length debut, *Battleground* (Island Def Jam), which appeared in the United Kingdom in November and is slated to arrive stateside this fall, is certified gold there and has already spawned two No. 1s on



Smile! Fans attend a signing event for One Direction at the Palisades Mall in West Nyack, N.Y., on March 13.

DIANA LEVINE



Team One Direction

Album Title: *Up All Night*

Release Dates: Nov. 21, 2011 (United Kingdom),
March 13 (United States)

Label: Columbia/Syco

Management: Richard Griffiths, Modest! Management

A&R: Tyler Brown, Guy Langley and Sonny Takhar, Syco

Producers: Steve Mac, Carl Falk, Rami Yacoub, Brian Rawling, Paul Meehan, Matt Squire, Tom Meredith, Shep Solomon, Toby Gad, Richard Stannard, Ash Howes, Steve Robson, RedOne, BeatGeek, Jimmy Joker, Brian Rawling, Paul Meehan

Studios: Cosmos Studios and Kinglet Studios, Stockholm; Rokstone Studios, Angel Studios and Metrophonic Studios, London; SOMD Studios and Henson Studios, Los Angeles; Boom Room Studios, Burbank, Calif.; Kite Music Productions Studio, Cambridge, England; Biffco Studios, Brighton, England; Sticky Studios, Windlesham, England

Booking: David Zedeck, Creative Arts Agency

Notable Appearances: "Saturday Night Live"
(April 7), "iCarly" (TBA)

Sites: OneDirectionMusic.com

Tweets: @onedirection

the U.K. chart. According to Lonner, if the demand for the Wanted is anything near that of 1D, "Today" will once again move the show outside. With extra security in place, of course.

Not since the reigning days of Backstreet Boys, 'N Sync and 98 Degrees have boy bands crashed pop culture with such fervor. In the past few years, solo starlets including Bieber, Gaga, Katy Perry and Rihanna have presided over the pop charts. But as summer approaches, 1D and the Wanted are spearheading what could very well be the next boy band boom. The story is a familiar one: Backed by big-name managers, fresh-faced groups assemble, win over potential fans through grass-roots marketing, attack the charts with slick pop fare and sell out tours in seconds.

Without so much as releasing an album in North America, 1D and the Wanted have already accomplished feats that took past boy bands years to achieve. Ahead of *Up All Night*'s U.S. release, 1D's breakout single "What Makes You Beautiful" became the highest-charting debut for a U.K. artist on the Billboard Hot 100 since Jimmy Ray's 1998 hit "Are You Jimmy Ray?" when it bowed at No. 28 on Feb. 22. ("Are You Jimmy Ray?" entered the chart at No. 26.)

In the United Kingdom, "Beautiful" is mammoth: The summery track entered the singles chart at No. 1, selling 540,000 copies (according to the Official Charts Co.) and winning Best British Single at the BRIT Awards in February. In the United States, 1D has shut down malls with in-store signings and appearances from coast to coast. Fans

Nielsen SoundScan, unseating Bruce Springsteen and holding off Adele to make 1D the first British band—let alone British boy band—to enter the top spot with its debut album, something not even the Beatles could accomplish. (The Fab Four's 1964 Vee-Jay Records debut, *Introducing . . . The Beatles*, reached No. 2.)

Despite still being a month out from its domestic debut, the Wanted has also soared in the States. Last August, Island Def Jam went to radio with "Glad You Came," from the group's U.K. sophomore album, *Battleground*. Initially a slow build, "Glad You Came" took flight after the song was featured on the Feb. 21 episode of "Glee," breaking the record for highest-charting single by a British band since Take That's 1995 hit "Back for Good." The Take That track reached No. 7 on the Hot 100. "Glad You Came" sits at No. 3. In January, the group made its U.S. debut on "The Ellen DeGeneres Show," accompanied by a sold-out stateside trek that ran from January through February. When the Wanted

even chased the group's car through Manhattan following a performance at Radio City Music Hall on March 9, where it appeared as the opening act for fellow boy band Big Time Rush on the sold-out Better With U tour. 1D and the Wanted have contemporaries—Big Time Rush, JLS, Mindless Behavior and others—but while all have found success at retail and on the road, that success pales in comparison to the explosive rise of the two British acts.

This week, *Up All Night* tops the Billboard 200 with 176,000 copies sold, according to

tioned the Wanted in an effort to capitalize on the deficit of boy bands on the charts and brokered a unique partnership between Global and Universal Music Group that allowed the company to sign any genre of artist to the label. The Wanted served as the first of the bunch.

"I'd seen this gap for a little while and so did they, so we started working on it," says Tabor, 34, who has been named one of the most powerful people in music by the Guardian two years in a row and has also signed male/female Barbadian quartet Cover Drive to Global and Cherryytree/Interscope. "The Wanted aren't teen-oriented pop stars. What Scooter and Justin have proven is that anything can be achieved with hard laser focus and determination."

Tabor, who already had a strong relationship with Braun, introduced him to the group before a wowing performance in England. Braun, who discovered Bieber on YouTube and nurtured his career to mainstream superstar status, seized on the opportunity to add the Wanted to his management roster. Not only did the act's look, sound and attitude appeal to him, he also liked that the Wanted wasn't a typical boy band.

"They're the bad boys from the U.K. for a reason," says Braun, 30, of the Wanted's Max George, Jay McGuinness, Nathan Sykes, Siva Kaneshwaran and Tom Parker (ages 18-23). "The resurgence of the boy band is a different type of boy band. Both of these groups do not dance. The guys in the Wanted play instruments. A few of the guys in One Direction play instruments. That's very different from my teenage years."

As for Island Def Jam Music Group president/COO Steve Bartels, who took on the Wanted following chairman Antonio "L.A." Reid's departure in March 2011, working with the group was all about accessing the same vein of recent pop hits with a different spike.

"The Wanted have tapped into a pop music style that has been around for a long time," Bartels says. "Judging from the explosive reception to 'Glad You Came' at radio and online, the appeal of that sound is solid as ever, no matter how you describe it. We have seen proof of this over the past several weeks. No matter what name you give the Wanted's style, people of all ages have connected with them. That connection is priceless, and as honorable as pop itself."



The man behind the curtain: **ASHLEY TABOR** (third from right) with **THE WANTED** backstage at London's O2 Arena on March 3.

A New Edition Of Boy Bands?

WHY THE TIMING COULD BE RIGHT

BY GARY TRUST

As One Direction and the Wanted make impressive inroads at radio and retail with their debut singles, "What Makes You Beautiful" and "Glad You Came," respectively, could the timing be right for a new invasion of so-called boy bands?

Mainstream top 40 is enjoying an embarrassment of pure pop riches from the likes of Adele, Bruno Mars and Katy Perry. That's a change from the mid-2000s, when such rappers as 50 Cent, T.I. and Kanye West commanded a greater presence at the format. Prior to that era's abundance of crossover rap and hip-hop, in the last cycle of prominent melodic boy bands in the late 1990s/early 2000s, the likes of Backstreet Boys and 'N Sync reigned as pop royalty.

When it comes to the likelihood of a new era of boy bands, some radio programmers say that they form their playlists on a song-by-song basis, with trends secondary in their decision-making. Others more unabashedly embrace a sound and style that dates to such past iconic male pop groups as the Monkees in the '60s.

"It starts with the song. The boy band aspect wasn't a thought," SiriusXM VP of music programming Kid Kelly says of One Direction's "Beautiful," which jumps 33-19 on the Billboard Hot 100 this week. Columbia senior VP of promotion Lee Leipsner notes that SiriusXM's Hits 1 channel first played the song last September and leads all Nielsen BDS-monitored stations in its airplay (1,131 spins through March 20). "If we feel the music is strong and meaningful, we'll present it regardless of the classification," Kelly says.

Kelly feels that a current wealth of mainstream pop can only help boy bands' fortunes, although he believes that, by definition, the format should continuously be mindful of a core sound that doesn't lean either too rhythmic or rock. "Call me crazy, but top 40 should always have a mass-appeal center and maintain a balance of essential music styles."

WDDO (Hits 96) Tulsa, Okla., director of programming Danny Howard concurs, calling the Wanted's "Glad" an "immediate listen for us. It has the perfect mix of pop, harmony and edgy lyrics." Until more male vocal groups rack up hits, however, "the verdict on whether this boy band micro-trend takes flight is still out," Howard says. The song rises 4-3 on the Hot 100 and has sold 1.2 million downloads, according to Nielsen SoundScan.

CFLZ (Z101) Buffalo, N.Y., music director Corey Mottley is more convinced. "Boy bands have given us some of the best artists and songs. Justin Timberlake is a great example. I may have hated the members of 'N Sync growing up because they had girls' attention, but secretly I knew all the words to their songs."

"Five years ago, the closest thing we had to boy bands were pop/rock acts," Mottley says, alluding to grittier groups like the All-American Rejects and Fall Out Boy. "Now, we have real boy band material. In fact, [I] would love to see a massive boy band festival with everybody from New Kids on the Block to 'N Sync and Backstreet Boys to boy bands of today. Every girl and woman would go crazy. It would be like a passing of the torch." ■■■

Global Grind RADIO MAGNATE ASHLEY TABOR, THE MAN BEHIND THE WANTED, BREAKS DOWN THE BOY BAND'S NEW WORLDWIDE SUCCESS

When Global Group founder and executive president Ashley Tabor, one of the most powerful men in British radio, entered the boy band arena, he knew what to do. In 2008, the British entrepreneur purchased GCap Media and Chrysalis Radio for a whopping £545 million—partially bankrolled by his racehorse mogul father, Michael Tabor, and his friends—establishing Global Radio and becoming its executive president. Today, Global Radio is the largest commercial radio group in the United Kingdom, with a more than 40% stake in the country's stations. But Tabor jumped to the other side of the radio equation when he forged a unique partnership between his management company, Global Talent Group, and Universal Music Group in 2009. Tabor helped form the Wanted the following year and used his radio insider know-how to make it a worldwide chart success. Here, the notoriously media-shy Tabor explains how he sparked the band's movement.

What made you want to step into the boy band arena?

It's an instinctive thing—there was a space in this area. But things have moved on since the last pop surge, so the kind of band you think would be successful today is a little bit different from the last time around. If you look at the Wanted, they are different. We didn't want to do what had been done before. They're delivering fantastic pop songs in a very real way. It's not particularly staged—it's not perfect or choreographed in that traditional boy band way.

Did you think that audiences were yearning for boy bands to return?

It was a combination of a few things. [The Wanted] did a lot of groundwork quietly. They did many schools,

many clubs, and the digital strategy hooked into that was very focused so that the digital numbers were building all the time. That started a groundswell of support and interactivity. Given the audience, that's very important. So when ["Glad You Came"] went to radio, and it was such an amazingly good song—there was never any debate over what the single would be—it connected very quickly, because it stimulated this base that had been built.

Why are these British bands finding success on the U.S. charts?

If you look at the U.K. and U.S. charts, they're more aligned than they've ever been. That creates great opportunities. I spent a huge amount of time in the U.S., but I do a lot of radio in the U.K. with my radio hat on—it's what I do. But I've been in the States enough to feel comfortable about [introducing the Wanted there]. I felt relaxed because the two markets are in a similar space.

Do you see boy bands as an emerging trend?

I suppose—I just never really look at it that way. All I've done with the band is put together a fantastic group of artists who know what they want to do and have some charisma, ambition and pure talent. We've made records with them that would sound amazing on the radio—and that's it.

Is there a pop phenomenon happening?

Maybe. We didn't do the Wanted because of that. When we started it, that wasn't the case. We just kept our eyes on the road and made the best records so we could get the results. —SJH

As far back as the Beatles, the Monkees and the Osmonds, boy bands have used media outlets like TV, radio, magazines and product endorsements to cut to the front of pop culture, promote projects and grow fan bases. Acts like New Kids on the Block and New Edition in the '80s and early '90s used similar tactics, grafting fan bases with appearances on covers of teen-gear magazines and international tours.

Come the late-'90s boy band boom, TV became the launching pad for all-male pop groups. Co-founded by host Carson Daly and TV executive Tony DiSanto, MTV's "Total Request Live," which debuted in 1998, quickly became a cornerstone of mainstream culture. Thanks to "TRL," artists didn't even have to appear in the studio for a promotional bump. In a forerunner of today's social media campaigns, if fans voted a video onto the top 10 countdown, the song's clip was broadcast into households across America, five days a week. Boy bands like 'N Sync and Backstreet Boys

benefited from the invisible marketing—the former sold 2.4 million copies of sophomore set *No Strings Attached* in its first week of release in March 2000, according to Nielsen SoundScan.

Today, digital has supplanted the countdown format, creating a direct line between fans and bands. Labels have executed sharp marketing schemes with social media that don't even require talent participation. The Internet's immediacy spurred the demise of "TRL," with its final episode airing Nov. 16, 2008.

Its absence in the current arc of pop star rise is noticeable by way of reality music competitions like "American Idol," "The Voice" and "The X Factor"—the closest analogs to "TRL" in terms of consistent TV promotion for potential up-and-coming music acts. And even with that exposure, an absence from Twitter and Facebook can cramp a career before it begins.

For 1D, the combination of the group's appearance on the seventh season of "The X Factor" in 2010, as well as its timing and social media engagement, created a perfect storm for American

crossover, and online outreach has been an essential component to the act's marketing. To stir interest through Europe, Syco and Sony Music launched the three-week "Bring 1D to Me" campaign—a contemporary twist on the classic street team model—that targeted prospective listeners in Germany, Holland, Sweden and Italy.

Beginning in August 2011, 1D encouraged fans to complete various challenges to rack up "air miles," a form of digital currency for cash-in to bring the group to their country. Tasks included racking up a certain amount of views on a YouTube video by a certain time and petitioning friends to make the group a trending topic on Twitter. The strategy was a hit.

"The Internet in general—YouTube and Twitter and Facebook—that's where they found us," 1D's Niall Horan says of the group's fans. "It's crazy to us. [The fans have] proven over and over again how strong the power of the Internet is."

Building on the success in Europe, Columbia Records expanded the scope of the social media campaign to break the act in America before the group landed stateside. Renamed "Bring 1D to U.S.," the online operation pitted 12 cities including Miami, New York, Los Angeles and Seattle against one another, prompting "Tweams" to similarly complete challenges and compete to bring the band to their turf. Launched Dec. 19, the campaign went through eight rounds of such tasks as creating fan art, signing Twitter petitions and "vlogging" about love for 1D. The contest culminated in early February with fans in Dallas winning a coveted future visit from the group.

Armed with this digital strategy, the act bypassed traditional promotion, growing in a dozen markets without so much as setting a foot on U.S. soil or landing a breakout hit. Columbia set up a Twitter account (@bring1dtous) for

Team Wanted

Album Title: *The Wanted* (EP)

Release Date: April 24

Label: Island Def Jam

Management: Scooter Braun

A&R: David Massey, Mercury Records;
Daniel Werner, Mercury U.S.;
Louis Bloom, Island U.K.

Producers: Steve Mac, Ryan Tedder

Studios: Westlake Studios, Los Angeles;
Rokstone Studios, London

Notable Appearances: "MTV Spring Break"
(April 2), "Today" (April 24), "The View" (April 25)

Site: TheWantedMusic.com

Tweets: @thewantedmusic



MEREDITH TRUAX

the campaign that gained more than 56,000 followers. Now, the account is used to promote 1D-related content. Since the campaign's launch, there have been more than 4 million tweets featuring the #bring1Dtous hashtag and more than 310,000 visits to the campaign's website, according to Columbia. Plus, the group's Facebook fans have swelled to almost 3.7 million. When it came time for the band to release "What Makes You Beautiful" to U.S. radio in February, the groundwork had already been laid.

"After seeing the fans react to the band being here and seeing the encouraging comments, seeing them trend on Twitter all the time and the fans show up when the band arrived in L.A. for a promo run earlier in February, that's the level of success that we had anticipated," says Pablo Douzoglou, who, as 1D's digital project manager, spearheaded the U.S. campaign. The nontraditional marketing has translated to real life pandemonium during North American visits (see "Today"), but for Columbia, the in-house strategy had the added benefit of allowing the label to drum up fan engagement without relying on the group, which was overseas.

"For us, it was really successful because we thought that this band has been a bottom-up campaign," Douzoglou says, "and it feels like the fans have really discovered the band as opposed to them being pushed on fans."

1D manager Griffiths adds, "We were very conscious that we did not want this to be a hit single—we wanted them to be a hit band."

The social media strategy paid off. Since joining Twitter in October 2010, 1D (@onedirection) has amassed 2.3 million followers.

For the Wanted, Island Def Jam has taken a different approach, casually using social media and focusing more energy into traditional radio marketing. Against 1D's 2.3 million followers, the Wanted (@thewantedmusic) has only 400,000. But while 1D's "What Makes You Beautiful" is No. 19 on the Hot 100, the Wanted's "Glad You Came" has soared. The song's video now has more than 27 million views on YouTube and top 20 performances on several Billboard charts, including reaching No. 2 on Hot Digital Songs, No. 4 on Mainstream Top 40 and No. 3 on the Hot 100.

Wanted frontman Max George hangs the group's success on its ability to play instruments and contribute to songwriting on its albums—an atypical initiative for boy bands. "We're musicians, and if we couldn't sing very well we'd be in the wrong job," he says. "But we can, and we all play music, and we want to show people that. We are a full-playing band, as well as a boy band."

Island Def Jam executive VP of promotion Rick Sackheim says that the sheen of the Steve Mac-produced anthem did all the work. "This song, when people heard it, they really liked it. It was a matter of when are they going to get to it versus if they're going to get to it, when you're talking to radio," he says. 1DJ plans to release "Chasing the Sun" as the Wanted's next single, but the label is in no rush. "We're trying to maximize the exposure for this. We're on three radio charts right now. ["Glad You Came"] has been doing nothing but going up."

David Massey, president of Mercury Records, which first signed the band in the United Kingdom, credits the group's first U.S. performance at New York's Gramercy Theatre in October 2011 as the litmus test for future success in the American market. "The digital side is so powerful, because the real surprise when you see the Wanted live, in America, is the extent to which audiences know all the songs. Not one or two—eight songs. So clearly, the audience is online and they're following bands like the Wanted and One Direction and forming their culture."

For boy bands, riding the popularity wave to the top is much easier than architecting a long-term career. When marketed to younger demographics, all-male pop groups can become less appealing over time. Audiences tend to outgrow the bands and move on to other artists, though recently the market for future revivals like tours and comeback albums has proved strong.

New Edition and New Kids on the Block, found by Maurice Starr in the '80s and '90s, excelled with the public's revived interest in all-male pop groups, creating a heightened global demand through excessive merchandising, branding and relentless touring. Under Starr's guidance, New Edition

and NKOTB had careers that featured endorsements of everything from cereal boxes to collector's edition magazines. ("There's not much that we didn't do," Starr says.) Starr adds that there are always active boy bands in music, famous or not, but that label interest and funding are key in propelling such groups to the top of the pop ranks.

"Once you get a label interested in your vision, then that's what really starts to make the difference, because they do have that connection to radio and television," says Starr, who refers to himself as "the King of All Boy Bands." Today, Starr is working on launching his boy band quintet New Kriation, which is recording three independent albums and working on a docudrama titled "Angel Boy."

Johnny Wright, who has managed 'N Sync, Backstreet Boys, Jonas Brothers and others, notes the short-term shelf life of acts and even shorter attention span of fans, but says that groups can bank on a nostalgia factor down the line if they decide to reunite. In recent years, groups like NKOTB and Backstreet Boys have strongly succeeded in the global concert market, performing to sold-out crowds long after their recording careers went on hiatus. Their joint tour, NKOTBSB, placed on Billboard's list of the top tours of 2011 at No. 17 with \$40.4 million earned, according to Billboard Boxscore, putting them ahead of Britney Spears and "Glee," and both acts landed on Billboard's 2012 Money Makers list.

"It becomes so big so fast, it can't maintain that level forever, and when it starts to level off, people are quick to jump on it," says Wright, who recently established male/female pop group Y6 under his Wright Entertainment Group. "[But] when you have one group 20 years later and the other 15 years later and you still have the No. 1-selling tours across the world.

That doesn't tell me that was a fad."

For 1D and the Wanted, superstar managers and unique marketing plans cement immediate acclaim. But it's creating a career with longevity that's tricky. Cowell hopes that the flash success of 1D translates to the long term, acknowledging the group's potential but putting its fate in fans' hands.

"I don't like to say what's going to happen in a year's time, because I genuinely don't know," he says. "Nobody sits here with some grotesque master plan. You just go, look after the guys, respect the fans and, most importantly, you've got to make fantastic records. Because without that, it doesn't work. If you start looking at them as objects, it dehumanizes them."

With their boy band contemporaries, 1D and the Wanted are doing their best to build longer legs on their career. Just a week removed from street date, 1D has already been booked for the 2012 Kids' Choice Awards (March 31) and "Saturday Night Live" (April 7), and the group will appear on an upcoming episode of Nickelodeon's "iCarly." The group sets off on its first North American headlining tour in May, performing at arenas and large theaters in New York, Toronto, Los Angeles and more. The Wanted, meanwhile, will continue its radio marketing with appearances at U.S. stations through May, plus performances on "The Tonight Show With Jay Leno" and "MTV Spring Break" (April 2).

History may repeat itself, but with the mounting success of groups like 1D and the Wanted, culture vultures can at least prepare for a potential boy band explosion in the near future. "Inevitably, once you do something and it works, then you have a ton of people jumping on the bandwagon," Cowell says. "It's always happened, and it always will. You're going to see a pop music boom in America again."



Up, Up And Away

HOW MODEST! MANAGEMENT'S RICHARD GRIFFITHS STEERED ONE DIRECTION'S INTERNATIONAL ASCENT



Modest! Management co-founder Richard Griffiths has decades of experience, making him the perfect guru to guide One Direction's career. Beginning as a booking agent in the '70s, he's served as head of A&R at Island Records, managing director of Virgin Music, executive VP of Epic and president of BMG Entertainment U.K. and Ireland. Acts like Dido, Korn and Incubus have found superstardom under his watch, and now Griffiths is a major player in 1D's history-making worldwide takeover—the group's *Up All Night* is the first debut by a British act to bow at No. 1 stateside (see page 42). Here, Griffiths, who also manages JLS, Leona Lewis and Alexandra Burke, explains how 1D's third-place finish on the U.K. version of "The X Factor" was just a starting point for its skyrocketing success.

Why was the transition from the United Kingdom to the United States so smooth for 1D?

It was about all the groundwork. It just so happened that we had a smash single, but we didn't want to rely on just that. That's why we did months of work before we went to radio. I don't think you can split that. "The X Factor" has given a platform for the digital [realm] to take it global. That's what you see in America. In the new social world we live in, [1D] are really the perfect embodiment of how that can happen on a worldwide basis.

What is it about 1D that has attracted fans in droves?

Young girls have always liked to have posters of good-looking boys on their walls. 1D has managed to get into the consciousness of these fans around the world because of the way the Internet works today. The "Bring 1D to Me" campaign was a brilliant concept, and that expedited it. And having a great record is going to make it last. "The X Factor" has tried to put boy bands together before and it hasn't worked. So it's not about putting five guys together and hoping that it works.

What's the reason that 1D works as a cohesive unit?

It's very hard to get it right. You need all the elements: The artists have to have the talent, the record company has to be supportive from an A&R [standpoint], and the two most important elements are ambition and work ethic. I've worked with a number of acts over the years with one but not the other. With 1D, you have the talent, the work ethic, the ambition and the support from the record company. That's a perfect storm of elements. That means they're going to be the biggest band in the world.

Will 1D's success open doors for other boy bands?

If there are other bands that happen to have the other criteria that I laid out to you, they can be successful. But just with the Wanted having a hit single and 1D selling millions of albums, I don't think that changes anything. They've still got to have the talent.

—S/JH



CHANGED

The lives of guitarist Joe Don Rooney, bassist/keyboardist Jay DeMarcus and lead singer Gary LeVox—collectively, the harmonizing multiplatinum country trio Rascal Flatts—have experienced some major shifts during the past two years: on the business side, a new label and new management; on the personal side, the joys and challenges of balancing career and fatherhood. So it's not hard to see why their eighth studio album, due April 3 on Big Machine Records, is called *Changed*.

"We're all three changed men from just what life has had in store for each of us," Rooney says. "And also how this business and success has affected us."

The group has been successful since the beginning. It debuted in 2000 with the top three single "Prayin' for Daylight," and enjoyed an incredible run with the Disney-owned Lyric Street label before it shuttered in April 2010. Rascal Flatts has placed 44 titles on Billboard's country singles chart, including 11 No. 1s, among them "Fast Cars and Freedom," "My Wish," "These Days," "What Hurts the Most" and "Bless the Broken Road," which topped the chart for five weeks in 2005. Six of the band's first seven albums debuted at No. 1 on the Top Country Albums chart, and all have sold more than 1 million units.

Rascal Flatts has sold 21.5 million albums

total, according to Nielsen SoundScan. The act's best seller—2004's *Feels Like Today*—has scanned 5.2 million, and 2006's *Me and My Gang* has sold 4.9 million. In addition to the band's sales and numerous awards and honors—including induction as Grand Ole Opry members last October—the group is known for charitable endeavors. Last month it received the artist humanitarian award at the Country Radio Seminar.

Big Machine had to do some scrambling to release Rascal Flatts' previous album, *Nothing Like This*, in November 2010, since it had picked up the album for distribution in the wake of Lyric Street's closure. The set debuted atop the country albums chart and has sold 1.1 million, according to SoundScan. "The team at Big Machine did a great job," Rooney says. "Now with this new album, it's all from the ground up. It's all Big Machine Records."

The group will support the release with a summer tour, a deluxe edition and a concert/documentary event to be screened in theaters. Expectations are high. "They each had a hand in writing for this project," says Kelly Rich, Big Machine Label Group VP of sales, marketing and interactive. LeVox co-wrote the title track and penned "Great Big Love." DeMarcus contributed "Let It Hurt" and Rooney wrote "Sunrise."

The album's lead single, "Banjo," rises 11-9 on the Hot Country Songs chart this week. "We're just coming off of two ballads," LeVox says. "So we really wanted to [come] firing out

of the gates with something that we thought was a great representation of the album, something fresh and uptempo."

Musically, LeVox says the album contains more uptempo tunes overall than previous records, but lyrically it's a diverse collection about home, love and family that reflects where the members are in their lives. "Being older and wiser and having kids, the songs definitely touch us and move us in different ways now," he says. "It makes us look deeper."

"It's a bunch of songs that reflect the past 11 years," Rooney adds. "Songs that reflect pain and going through heartache, songs that reflect being in love and holding onto it for dear life for the rest of your life."

HELP FROM ABOVE

The new album's centerpiece is the title track, a compelling ballad written by LeVox, Neil Thrasher and Wendell Mobley. "Neil was telling me about his daughter. When they were on vacation, she said, 'Dad, I want to be baptized,' so they found a minister. It was a sunset baptism out in the ocean," LeVox recalls. "When he brought the song to me, he already had the first half of the verse: 'I came up out of the water, raised my hands up to the Father, gave it all to him that day, felt a new wind kiss my face.'"

The three collaborators built the song from there, but LeVox feels they had some heavenly guidance. "We really felt like we had something

magical on that," he says. "The three of us just held the pen and God kind of wrote the whole thing. It talks about how we all screw up and make mistakes and we can all change, but you have to be man enough or woman enough to say, 'Hey, I'm sorry.' Because you can't live your life with regret. It's time to change and sometimes the hardest thing in life is just forgiving yourself."

The song was written in the fall of 2010 and Rooney says that when LeVox played it for them, it resonated strongly because of the tumultuous year the group had experienced.

"We had all this change going on through the year 2010 with Lyric Street Records shutting their doors and Big Machine Records picking us up, which was a godsend. And we parted ways with management," he says of leaving Trey Turner and Doug Nichols at Turner Nichols & Associates and signing with Clarence Spalding's Spalding Entertainment. "So we were jumping in bed with a new manager and through all this new stuff going on, this song found us. That song really set up how this album came to be."

Changed will be issued in both standard and deluxe editions, with the latter featuring 15 songs, including four that Rooney, DeMarcus and LeVox produced themselves. "It's the first time we've ever done that and it's something that we've been wanting to do for a long time. Dann was just a gem about understanding that," Rooney says of Dann Huff, who co-produced

Mature sound: Rascal Flatts' JAY DeMARCUS, GARY LeVOX and JOE DON ROONEY (from left)

MEN

With the band members' business and family lives evolving, RASCAL FLATTS returns with their eighth studio album

By Deborah Evans Price

the rest of the record with the band members.

"We've co-produced every project we've ever done," LeVox adds. "It's nice to get another set of ears on things. We make a great team—us and Dann Huff—but we just wanted to do [some songs] on our own."

Among the tunes they produced for the deluxe edition is a cover of Shenandoah's "Next to You, Next to Me." "Marty Raybon is one of my favorite singers of all time," LeVox says. "I grew up singing Shenandoah in the clubs and the first song we ever sang together was a Shenandoah tune, 'Church on Cumberland Road.'"

COMING TO YOUR TOWN

Another new cover tune that Rascal Flatts has in store for fans is connected with the group's upcoming American Band tour. "We have Little Big Town out with us starting June 15 in Boston," Rooney says. "There's also the Eli Young Band and Edens Edge. It's all bands, something that we've been talking about doing for a long time... We went into the studio and recorded the old Grand Funk Railroad song 'We're an American Band,' and we brought in all the bands that are going to be on tour with us to sing. It's just awesome to hear this wall of vocals."

The track isn't on the new album, but will be available through a Rascal Flatts app. "The product sticker on the physical release will promote the download of the Rascal Flatts app with the opportunity to hear an exclu-

sive song," Big Machine's Rich says.

Rascal Flatts has long been one of the most successful acts on the road. Last year it earned \$22.8 million from 42 shows attended by 535,177 concert-goers, according to Billboard Boxscore. "The Flatts fan has come to expect a hit-driven, fun summer party," says Rob Beckham, co-head of William Morris Endeavor Nashville. "They always deliver, and the fact that the tour is all bands makes this tour even more special."

Beckham predicts this will be Rascal Flatts' biggest tour yet. "The fact that they continually sell out arenas, amphitheatres and stadiums is

a tremendous credit to them," he says. "They continually push the envelope."

Big Machine has teamed with Live Nation to give away a trip to see Rascal Flatts on tour. John Zarling, Big Machine Label Group VP of promotion and media strategy, says CMT will also run a promotion with Taylor Guitars, giving fans a chance to design a custom guitar for the trio to play live. Additionally, the label is supporting the new album with a documentary the band filmed that will be broadcast in theaters nationwide on April 5. "We have teamed with AEG Network Live and [distributor] NCM/Fathom for a one-of-

a-kind event," Zarling says. "The approximately 115-minute event will feature never-before-seen content, including live performances of songs from the new album and some of their most memorable hits. It will also spotlight one-on-one interviews with Gary, Jay and Joe Don, with each of them taking fans behind the scenes into their daily lives."

The documentary will be simulcast in 650 theaters, with the trio attending a world premiere in New York. "We knew a red carpet event in Times Square was the perfect location to celebrate *Changed*," Zarling says. "Fans will also have the chance to be part of this event with select radio stations flying winners into New York... Radio stations will also have the chance to win tickets to see the event at local theaters in every market."

Clearly, the members of Rascal Flatts have come a long way since they began performing together at a club in Nashville's famed Printer's Alley.

"It's been a heck of a run," Rooney says. "It's been a grind at times, but it's been a blessing. We're asking each other, 'Do we have it in the tank to go farther? Do we have it in the tank to go another 10 years and try to make this thing really special?' We feel like we do... What keeps us together is the three of us. It's love and admiration for each other. There's an old saying, 'Blood is thicker than water,' but love is thicker than blood, and I think that's what we have. It's a love thing." ■■■

TEAM RASCAL FLATTS

ALBUM TITLE: *Changed*

LABEL: Big Machine

RELEASE DATE: April 3

MANAGEMENT: Clarence Spalding and Jake LaGrone, Spalding Entertainment

PRODUCERS: Dann Huff, Rascal Flatts

A&R: Allison Jones, Big Machine Label Group

STUDIO: The Grip (Jay DeMarcus' home studio), Nashville

PUBLISHING: Sony/ATV Music Publishing

PUBLICITY: Jake Basden and Erin Burr, Big Machine Label Group; Jessie Schmidt, Schmidt Relations

BOOKING: Rob Beckham, William Morris Endeavor Nashville

ATTORNEY: Mike Milom, Milom Horsnell Crow Rose Kelley

SITE: RascalFlatts.com

TWEETS: @rascalflatts

MUSIC



Flower power:
SHINEDOWN

ROCK BY EMILY ZEMLER

ALL TOGETHER NOW

Shinedown reaches out to new fans and visits new markets with follow-up to smash album

How do you follow up a hit? Or, rather, how do you follow up an album that spawned six No. 1 singles and spent 120 consecutive weeks on the Billboard 200? For Shinedown, whose third album, 2008's *The Sound of Madness*, achieved that exact success, the best method was to just move forward.

"You go into it with the idea that you're not going to copy what you've already done," Shinedown singer Brent Smith says of the rock band's new effort, *Amaryllis*, which arrives March 27 on Atlantic. "It's the next step. You raise the bar higher. And ultimately we're quite a fearless band when it comes to making albums and songwriting."

The band—Smith, drummer Barry Kerch, guitarist Zach Myers and bassist Eric Bass—toured for more than two years for *The Sound of Madness*, propelled by its continual sales growth and consistent radio play. It has sold 1.3 million copies in the United States, according to Nielsen SoundScan, and of its six No. 1 singles, "Second Chance" reached the top five on Billboard's Active, Alternative, Rock, Adult Top 40 and Top 40 charts and "If You Only Knew" hit the top 10 on Active, Alternative, Rock and Adult Top 40.

Following the Carnival of Madness outing, for which it toured 10,000-capacity venues, Shinedown went out on an acoustic trek of 3,000-capacity venues called Everything and Anything. Before

hitting the road for the final leg of the Carnival tour in 2010, the group penned two songs: "Her Name Is Alice," for the *Almost Alice* compilation of music inspired by the film "Alice in Wonderland," and "Diamond Eyes (Boom-Lay Boom-Lay Boom)," for the soundtrack to "The Expendables." Then, in February 2011, the band began writing songs for another album, and its time on the road inspired new material fairly quickly.

"It was the first time I brought the guys into the actual lyric writing," Smith says, "because a lot of the subject matter was about the situations we were in during the two years we toured."

During the first half of 2011, the band wrote and demoed 33 songs, with the intention of creating something different from previous work. "I wasn't even thinking about any of the material on *The Sound of Madness*," Smith says, "because we'd already toured it, and it's forever—it's out there... It was time to write a brand-new record. There were way more things to talk about."

There is a link between the two discs, however. *Amaryllis* was recorded in Los Angeles with producer and Warner Bros. chairman Rob Cavallo, who also helmed *The Sound of Madness*. "If it's not broke, don't fix it," Smith says.

The making of *Amaryllis*, which was finished in February, has been chronicled in an e-book that'll be released the same day as the album. "For Your Sake: Inside the Making of Shinedown's *Amaryllis*" comprises nearly 40 interactive pages meant to supplement the album, and for now is only available for the iPad. For

the label, the book is an opportunity to jump onboard with a new technology as well as engage fans. "It's going to be a new trend," Atlantic VP of rock marketing and A&R Anthony Delia says. "This is a very important initiative for Atlantic."

First single "Bully" arrived Jan. 2 as part of a "phase-one plan to reinvigorate the core Shinedown fans," according to Delia. It's No. 12 on Alternative. A video for follow-up "Unity" bowed online March 12 on AOL Music/Noisecreep, while the song will go to radio later this spring. On March 26 the group plays "Jimmy Kimmel Live!"

"*The Sound of Madness* set the stage both domestically and internationally for us to really solidify Shinedown as a household name with *Amaryllis*," Delia says. "The overall intention with Shinedown is to satiate our core audience while finding ways to get to new potential fans—it's all-inclusive. We did it very successfully with *The Sound of Madness* and plan to do it again, even bigger."

Part of this expanded plan involves releasing *Amaryllis* in nearly 30 countries simultaneously. Shinedown, managed by Bill McGathy and Gwyther Bultman of Indegoot Entertainment, recently signed an international deal with Roadrunner Records, which will release the album in territories outside the United States. Even the touring plan for Shinedown (@Shinedown) leans heavily global. The band, currently on a U.S. promotional radio tour, will head overseas after its headlining spring run in North America. Destinations include India, New Zealand, South America, Mexico and Australia, and the trek is expected to carry the band into 2013.

"It's going to be an international year," Smith says. "We spend so long making albums because we want to tour on them for a long time. We take into consideration the live aspect [while recording], and we pull it off live. We know what we're doing." ●●●

One Nation Under A Groove

Michael Kiwanuka has won over the U.K. with his mix of funk and soul. Now, he preps a U.S. invasion

His voice has drawn comparisons to Otis Redding and Bill Withers, but hotly buzzed-about U.K. soul singer Michael Kiwanuka (@michaelkiwanuka) says that he's keen to establish himself as a performer in his own right. "The artists that I'm compared to are people that I love and think are amazing, so it's real nice," the 24-year-old says. "But I hope that soon those names peel away and people talk about me for my music rather than reference back."

Born in North London to Ugandan parents, Kiwanuka, whose surname is African for "God of lightning and thunder," has enjoyed a meteoric rise since abandoning his job as a part-time session musician approximately two years ago. Choosing instead to focus on his own solo material, the singer received an early boost from Adele, who, upon hearing demo recordings, invited him to open for her European tour in April and May last year. He credits the experience with helping him grow as an artist.

"Seeing her sing every night and the way that she carries herself was a good eye-opener," he says. "It inspired me to work hard and try and do the same thing."

Last year he released two profile-building EPs, *Tell Me a Tale* and *I'm Getting Ready*, on indie label Communion, run by Mumford & Sons' Ben Lovett. Having inked a deal with Polydor/Universal, the buzz surrounding Kiwanuka went into overdrive with the Jan. 6 announcement that he had topped the BBC Sound of 2012 poll, finishing ahead of Frank Ocean, Azealia Banks and Skrillex. Previous winners of the annual BBC poll, which is voted on by 180 U.K. tastemakers, include Adele and Jessie J.

"With this kind of music it's not always easy to get heard, and the BBC poll gave me a fantastic platform," says Kiwanuka, whose debut album, *Home Again* (Communion/Polydor), was released

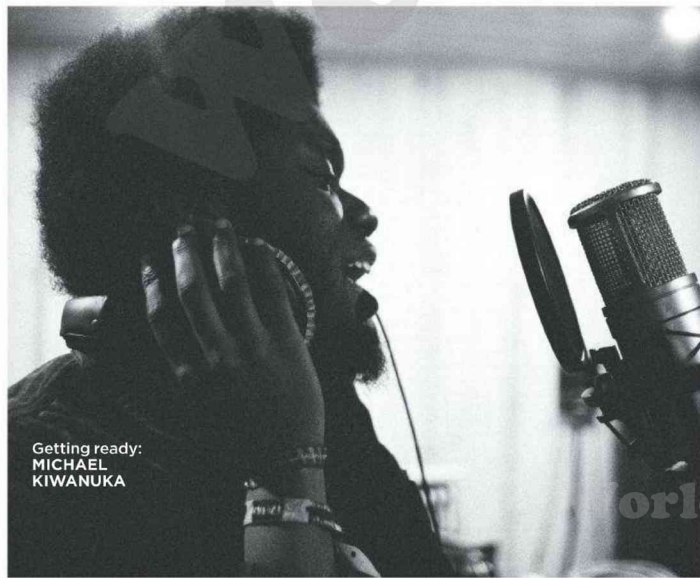
across Europe on March 12 and entered the U.K. chart at No. 4 with 30,000 first-week sales, according to the Official Charts Co. The 10-track album, which was produced by Paul Butler and contains a rich mix of vintage-sounding R&B, rootsy folk and rousing acoustic soul, will make its domestic bow July 31 on Cherrytree/Interscope.

"Michael is up there with some of the greatest young male voices around at the moment," Universal Music U.K. VP of international marketing Hassan Choudhury says. "His music transcends across all demographics, and he has the qualities to be a true global star."

Having played a handful of U.S. gigs to date, including two widely reported sets at this year's South by Southwest conference, Kiwanuka will return stateside in the summer for promotion and a run of live shows, booked by Kirk Sommer at William Morris Endeavor. A European and U.K. tour, booked by Brighton, England-based 13 Artists, runs April 1-May 23. In line with Europe, where the artist has made a series of high-profile TV performances, including "Skavlan" (Sweden/Norway) and "Later... With Jools Holland" (United Kingdom), Kiwanuka's team will target key TV, radio, print and online platforms in the States.

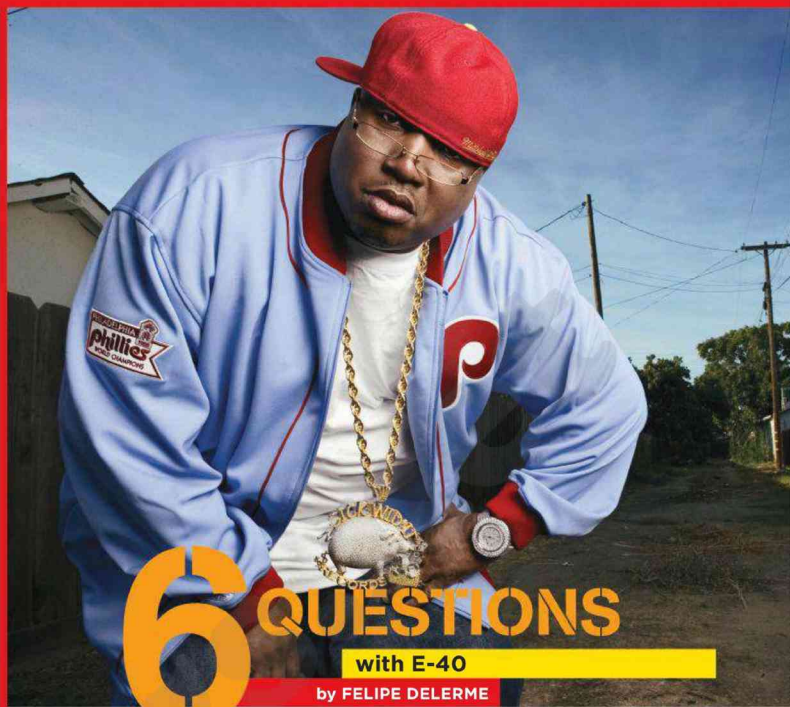
"Every time that Michael is heard on the radio, every time that someone sees Michael live or on television, we will embrace another fan," Choudhury says, eyeing a multifaceted, year-long campaign.

"My ambition is just to try as hard as possible to have some longevity and for my music to stay relevant regardless of how old the music will become," says Kiwanuka, who's published by Warner/Chappell. "It would be nice if I could get old and look back and see a back catalog. Nowadays that's quite rare, but it's something that I'm looking to do."



Getting ready: MICHAEL KIWANUKA

KIWANUKA: BEN ETRIDGE; E-40: PHOTO DOCTOR GRAPHICS



6 QUESTIONS with E-40

by FELIPE DELERME

During a career spanning a quarter-century, Bay Area rap legend E-40 (@E40) has all but cemented his legacy as a linguistic innovator and hip-hop hall of famer. Today, however, he's working harder than ever to remain a beacon of independent success through his solo career and Sick Wid It Records. On March 24, E-40 will release *The Block Brochure: Welcome to the Soil 1, 2 & 3*, a three-disc project comprising three albums and 60 tracks total. The set bests his previous two double-volume releases, *Revenue Retrievin': Day Shift and Night Shift* (which peaked at No. 130 on the Billboard 200 as a package, but hit Nos. 47 and 49 as separate discs, when released in 2010 by Heavy on the Grind) and last year's *Overtime Shift and Graveyard Shift* (No. 174 as a set, Nos. 42 and 40 as separate CDs) giving him seven full-length albums in two years' time. But 40 himself is the first to say he doesn't plan to slow down. E-40's highest-charting album was 2006's *My Ghetto Report Card* (Sick Wid It/BME/Reprise), which bowed at No. 3.

1 Why three albums at once?

First of all, I stay in the lab putting together prescriptions and anecdotes 24/7. It's a lot of different ears out there for music. [I've] seen all the different styles of music and everything, and I participated in every last bit of it. That being said, three albums allows me to give [fans] a variety of me. [Someone's going to] like something on those albums.

2 Your last two releases were double-albums. Did the way those projects were received encourage this?

You can check the charts—it'll show you that they all charted. It was a very lucrative situation. People got short attention spans nowadays. Even though my music is forever music, even though it's timeless to me, sometimes they wear me out too quick, so [I'll] wear them out before they wear me out.

3 How long does it take to put three albums' worth of music together?

It don't take me [too long]. I'm probably working on [the next three volumes of] *The Block Brochure* right now. It only takes me six or seven months. You got to turn it in three months before it comes out, so that's 10 months [altogether]. [And then] you still have two months left in the year.

4 As an artist with such a celebrated discography, is it difficult to get old fans into the new material?

I got old-school fans that love to hear the '90s type of sound, and I tell them, "If you want to hear that, you probably got to go back and buy those '90s albums." Because to be honest with you, those same

fans that say they like the old stuff are not buying my music these days. You got some that will, but a lot of them are grandparents now, and some of them just don't have interest in rap like they used to. If you want to go back to memory lane and enjoy the times when you was having money and balling and a certain album was out in the '90s that you went and bought, hey, go buy it again. It's available on iTunes and in the record stores.

5 You have a great quote about your marketing strategy: "Old-school tactics make new-school dollars." What do you mean?

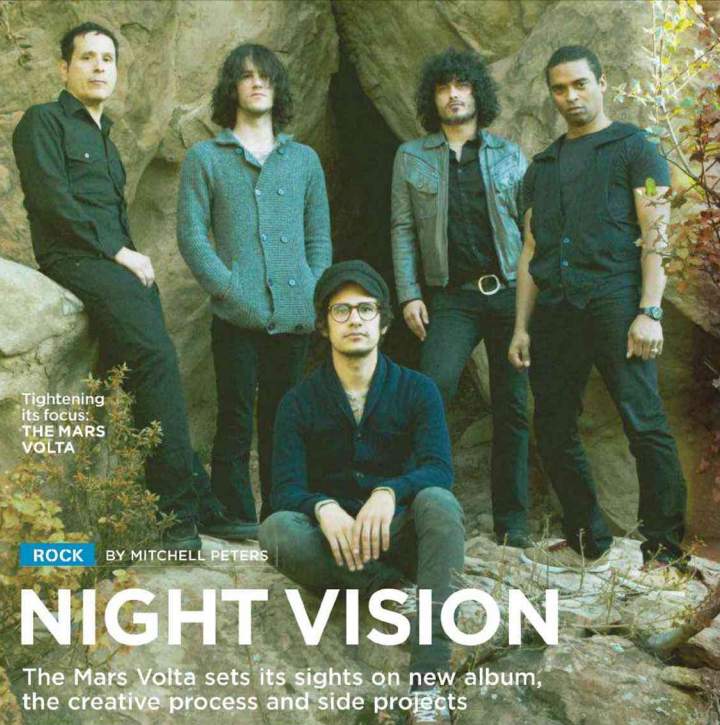
I just go by the old-school ways. It's still posters, fliers, all that. It's still getting on the phone, keeping your relationships with people that was in the industry that might have been fired at the time—where most people would just stop talking to them, I would still continue to talk to them. Going in the studio, knocking out two or three songs in one day, mixing it down in one day. Doing customized drops for radio, customized jingles.

6 You're also involved with Twitter and Tumblr. Does it ever get overwhelming?

No, it's cool, because it's in the palm of my hand. When you got an iPhone or any smartphone, you got your whole office in your hand. You can speak your mind, say a few things. [Fans can] see visuals, such as little clips of you filming yourself or me doing my Jack LaLanne Power Juicer on my little health mission. With social networking they got it easier today than we had it back in the day, but I can't complain. I'm still here and I'm still relevant.

ROAD WORK

B's back: **Beyoncé** will make her first live appearance following the birth of her daughter with three shows Memorial Day weekend (May 25–27) to mark the opening of **Ovation Hall** at Revel Resorts in Atlantic City, N.J. ... Still swervin': Brit alt-rock act **Swervedriver** is keeping its reunion rolling along. The quartet just announced a new string of U.S. dates, with openers **Hawkeye** and **Heaven**. Masterminded by **Tim Edwards** at **Flower Booking**, the tour kicks off March 26 with a performance on "Late Night With Jimmy Fallon" before hitting venues like Cleveland's **Grog Shop** (April 2) and Portland, Ore.'s **Doug Fir Lounge** (April 5), which houses a restaurant with a Northwest-inspired menu and décor described as "somewhere between 'Twin Peaks' and a chic cosmopolitan truck stop." ... Live, but not from the kitchen: Rapper **Yo Gotti** just announced his **Road to Riche\$** tour, which will take him across the country through May and the beginning of June. Joined by fellow Memphis native and **Cocaine Muzik Group** affiliate **Zed Zilla**, Gotti sets it off at Atlanta's **Masquerade** on May 3, with subsequent stops at mid-size venues like Richmond, Va.'s **National** (May 12) and Denver's **Cassleman's** (May 30) ... No laughing matter: Comedian-turned-rapper **Childish Gambino** is on the road to promote **Camp**, his debut album on **Glassnote Records**. Accompanied by newcomer **Danny Brown**, the self-deprecating rapper will hit Detroit's **Filmore** on March 27, Chicago's **Riviera Theatre** on March 20 and the **Beaumont Club** in Kansas City, Mo., on April 3 ... Cooking overseas: After making noise at South by Southwest and with a new mixtape, **Blue Chips**, New York rapper **Action Bronson** has been booked by **Clockwork Music's Dan Green** for a handful of European dates. The former chef's trek kicked off at the appropriately named **Twisted Pepper** in Dublin on March 23, with shows to follow at Gent, Belgium's **Cafe Charlatan** (March 28) and Helsinki's **Virgin Oil Co.** (April 5). Bon appétit! —*Jon Blistein & Lauren Savage*



Tightening its focus: **THE MARS VOLTA**

ROCK BY MITCHELL PETERS

NIGHT VISION

The Mars Volta sets its sights on new album, the creative process and side projects

Mars Volta guitarist Omar Rodriguez-Lopez says the band's sixth studio album, *Noctourniquet*, will be its last—at least in terms of how he's approached writing and recording the group's music during the past decade with singer/lyricist Cedric Bixler-Zavala (@cedricbixler_).

"It's been 10 years of totalitarianism and dictatorship, doing

things my way of having complete control over everything," says Rodriguez-Lopez (@ORL-Productions) from South by Southwest, where he was promoting his film "Los Chidos." "The only way the group can go on now is by changing that and opening it up. As far as the Mars Volta is concerned, [*Noctourniquet* is] the last record of its kind."

Due March 26 on Warner Bros. Records, *Noctourniquet*

was recorded on the heels of the band's 2009 release *Octahedron*, which debuted at No. 12 on the Billboard 200 and has sold 84,000 copies, according to Nielsen SoundScan. At the time, Rodriguez-Lopez and Bixler-Zavala had an eye-opening argument that led to the former realizing the songwriting process needed to be more collaborative if the Mars Volta (@themarsvolta) was going to stay together.

DANCE BY JASON LIPSHUTZ

ALL SMILES

Miike Snow preps super-size stage show and all-star remixers to bring second album to life

Miike Snow is bringing the Blob on tour.

No, the Blob isn't an oozing monster, or a death-metal group serving as an opening act, or a Swedish delicacy. The Blob refers to a giant synthesizer. The instrument takes up an entire stage and breaks down into 30 pieces so that it can travel with the indie-pop group on its upcoming U.S. trek in support of its second full-length, *Happy to You* (Downtown Records, March 26).

"It took us six months to build this thing," says Christian Karlsson, who forms Miike Snow with Pontus Winnberg and Andrew Wyatt. "We got the best people, 'synth scientists,' to build the ultimate Miike Snow machine."

The Blob would've been unthinkable for the band a few years ago. Before founding Miike Snow in 2007, Karlsson and Winnberg were the Sweden-based production duo Bloodshy & Avant, best-known for crafting tracks for Britney Spears and Kylie Minogue, while Wyatt was an unheralded New York singer/producer. Karlsson says the group initially hoped to release a few songs online and move on. "When we started Miike Snow and worked on the first album, we didn't know anything," he says. "We didn't know we were going to play live."

The trio inked a deal with Downtown Records and recorded its self-titled debut album in Stockholm, selling 95,000 U.S. copies, according to Nielsen SoundScan, by beguiling listeners with its fussy arrangements and slender hooks. But the real coup for the group was its success on the road. Initially known for wearing masks—the members later ditched them to improve visibility—Miike Snow performed at Coachella, Bonnaroo, Glastonbury and Lollapalooza during the past three years. Karlsson estimates the group has played more than 300 shows.

Happy to You, recorded in Stockholm beginning in



"Happy" days: **MIIKE SNOW**

May 2011, features more accessible electro-pop, with tracks like "Paddling Out" and "Devil's Work" delivering funky synth riffs under Wyatt's heartfelt crooning. The record came together in a matter of months, but Karlsson says the group spent just as much time perfecting its new live show—Blob and all—with a series of 12-hour rehearsals in a two-month span. The

"[Bixler-Zavala] said, 'This isn't a collaboration. You make the music, shape everything, and I get to sing on top of it. I want to truly collaborate and be a part of it,'" Rodriguez-Lopez recalls. "Now I want to ask people for opinions and let them write their own parts. I want it to function more like a traditional group."

The Mars Volta also includes drummer Deantoni Parks, keyboardist Marcel Rodriguez-Lopez (Omar's younger brother) and bassist Juan Alderete de la Peña.

With the group's future secure, Warner Bros. marketing director Hannah Keefe says the label is in the midst of a fan-centric campaign that includes YouTube clips of Rodriguez-Lopez and Bixler-Zavala answering fan-submitted questions and a music video contest for new single "The Malkin Jewel." Warner is also focusing on indie retailers, where purchasers of *Noctourniquet* will receive a free lithograph poster.

"We're always looking to serve the fans first," Keefe says. "When we put something out—whether it's a song, photo or video—they get the first look."

The album has also received a residual awareness boost through the recent announcement that post-hardcore band At the Drive-In—of which Rodriguez-Lopez and Bixler-Zavala are members—has reunited after 11

years to play select performances, including Coachella in April.

"It was a slow burner over the years," Rodriguez-Lopez says of the reunion, noting that the group met several years ago at his home in Mexico to make amends. "I apologized for breaking up the band in such a selfish, immature way. I got to hear them out and they got to hear me out."

Two other factors were also at play in the band's reunion: a lucrative offer from Coachella founder/booker Paul Tollett to play at the Goldenvoice-produced festival and the group gaining control over the masters for its albums *Acrobatic Tenement* (1996) and *Relationship of Command* (2000) last year.

Rodriguez-Lopez says At the Drive-In has formed a still-unlabeled label that will rerelease the albums. The reissues won't feature any new or remastered tracks, he notes, but will likely include photographs and video footage that documents the band's career. And he says the band hasn't ruled out future performances or the possibility of recording new music.

"I keep saying no, but I've also said for the past 11 years that I'd never play with them again," he says. "I'm extremely focused on Mars Volta and figuring out that thing. That's where my priority is." ●●●

band first tested its new live setup at a trio of South by Southwest shows this month. Next up is Coachella and three sellout shows at New York's Terminal 5 in April.

Downtown chairman/CEO Josh Deutsch says, "The last [album], we didn't have the touring base that we have now. It has exceeded our expectations in terms of the scale. We have built a great core audience. The question is how to take it to the next level."

The answer may reside in synch deals and remixes. The pop fare from Miike Snow's first album scored more than a dozen licensing deals, with indelible 2009 single "Animal" featured on "Cougar Town," "90210," "The Buried Life" and in commercials for "Gossip Girl." Deutsch says that although the band hasn't yet finalized any deals, *Happy to You* has already generated "tremendous interest in the film and television music-supervision community," and that Downtown's long-term strategy will be the same for this album.

"At the end of the [first album] cycle, 'Animal' was being synched more than at any time we were working that record," he says. "It shows [that] over a period of time you are able to achieve a kind of market penetration, where something is synched to the mainstream after two years of working it."

Meanwhile, Miike Snow has tapped artists like Alex Metric and Dirty South to remix "Devil's Work," after scoring Benny Blanco, Mark Ronson and Crookers for similar work on its last album. Karlsson suggests the new takes on their pop tracks keep them connected to the electronic dance music world, which they revisited with a performance at the Ultra Music Festival on March 21.

"A lot of those DJs are friends of ours," Karlsson says. "And I love when people do their own take on our music." ●●●

Here's a misconception Sonic Youth guitarist Lee Ranaldo would like to clear up: His new solo album, *Between the Times & the Tides*, out March 20 on Matador, was nearly completed when his Sonic Youth bandmates Thurston Moore and Kim Gordon announced their divorce last year.

"The band takes a lot of time and a lot of energy, and we've all been interested in exploring things individually," Ranaldo says. "That's what allowed this record to happen, that the band was on this looser schedule. It wasn't created after feeling like, 'Oh, my band's going to stop for a while, I better do something else.'"

The album initially emerged from an acoustic performance Ranaldo was invited to do in France in the spring of 2010. During rehearsals, a track from the album, "Lost," took shape, urging Ranaldo to transform the songs that he was penning into a fuller experience. Along with Sonic Youth drummer Steve Shelley, Ranaldo spent the first part of 2011 recording the songs in Sonic Youth's studio in Hoboken, N.J., and invited Wilco's Nels Cline, John Medeski, Alan Licht and Irwin Menkento to join them.

Although Ranaldo has released numerous collections of music under his own name, he considers *Between the Times & the Tides* his first legitimate solo disc. This is, in part, because the album was carefully constructed to be



Watching the tides:
LEE RANALDO

ROCK BY EMILY ZEMLER

The Old Life And Times

Sonic Youth's Lee Ranaldo explores a softer side on first solo release

a cohesive experience for the fan. "It has a definite side one and side two," Ranaldo says. "I had the vinyl version of this record in mind when I was putting it together, especially with the album package, and even wrote some liner notes about the genesis of the record and how it came about."

Part of that packaging included a series of photos taken with the iPhone Instagram app. Ranaldo captured a selection of images during recording,

many of which were taken in the studio. In fact, these digital photographs resonated so strongly that Matador is curating an Instagram exhibit in New York around the album's release. "That's something that has always interested me—and interested Sonic Youth—is to include visual work or artwork," Ranaldo says.

The visual element will also eventually seep into Ranaldo's upcoming live shows, which include an opening slot

on M. Ward's East Coast tour in May. Touring will also bring Ranaldo onto the same stage as Moore's solo project at Mexico City's Indie-O Festival in April. For Ranaldo, this makes sense, as the musicians share an immediate fan base.

"With all of us in Sonic Youth we know we've got a pretty devoted audience and they're pretty willing and interested to follow us down whatever path we choose, whether it's arty, ex-

perimental stuff or more traditional stuff," he says.

That fan base has also been helpful for Matador when planning how to market the album. Label president/co-owner Patrick Amory says, "Lee has helped write some of the most accessible and approachable Sonic Youth songs, and this album is one of the poppiest and most straightforward Sonic Youth-related albums to date. So our aim is to hit the progressive, adult-oriented audience that buys Wilco and M. Ward albums while retaining the Sonic Youth base."

So far the label has released one single (or as Ranaldo puts it, "whatever they call singles these days") titled "Off the Wall," accompanied by a Ranaldo-directed music video, and will follow it up with a second single, "Angels." Amory thinks both tracks "have broad appeal to the triple A audience, and we're already getting early signs of support from West Coast alternative stations as well." He says that initial targets include such longtime Sonic Youth supporters as noncommercial stations KCRW Los Angeles, KEXP Seattle, WXPX Philadelphia and KCMF St. Paul, Minn.

Ultimately, though, Ranaldo is just glad to have made the album. "It just came out in such a natural way without any of those concerns," he says. "I'm really happy about that. And I'm happy to have the space to explore this more fully right now." ■■■

SIMPSON: PATRICK HOELCK; RANALDO: STEFANO GIOVANNINI

Making you look: DIGGY SIMMONS



RAP BY JON BLISTEIN

Can You Dig It?

Teen rapper Diggy Simmons is ready for the big-time

Diggy Simmons celebrated his 17th birthday on March 21. Unlike most teens, who might get a new car or hang out with friends, he marked the occasion with the release of his debut album, *Unexpected Arrival*, on Atlantic Records the day before.

Simmons had some serious cred fueling the release—his dad is the legendary Rev. Run of Run-D.M.C. But nepotism isn't at play here: All the hype surrounding Simmons' debut is the result of hard work.

"I didn't have any original intentions to be 'the famous rapper' or someone that everybody knows," Simmons says of how he got his start. "It was me getting out my feelings, and then that's when I started loving it so much. I was like, 'Man, this is what I want to do.'"

That passion was palpable on his first mixtape, 2009's *The First Flight*, and on 2010 follow-up *Airborne* his skill and presence continued to grow. The tipping point, however, most likely came in March 2010 when Simmons posted a YouTube video of himself rapping over Nas' "Made You Look"—the clip has now amassed more than 3 million views.

That had labels clamoring, but luckily for Atlantic, director of A&R Shawn Barron had noted Simmons' potential a few months prior

and set up a meeting with the rapper, Rev. Run and the label's A&R staff. Familiarity established, Atlantic was able to lock in the deal.

"For his age he's so mature with what he speaks about, which gravitates a lot of people toward him," Barron says of Simmons' appeal. "He's just so humble and hardworking, and that rubs off on people too."

Following the deal, Simmons released a third mixtape and his song "Great Expectations" appeared in an AT&T ad with the help of his management team at Viola. Subsequent single releases and guest spots, in addition to a tour with Mindless Behavior as well as a headlining run, laid the groundwork for *Unexpected Arrival*. D'Mile (Rihanna, Mary J. Blige) produced much of the record, which Simmons says helped make it a more cohesive project and brought out the best in his rhymes.

"As far as sound and feel, it all just goes into each other very well," Simmons says. "Whether the song is more reflective or has more of an emotional, darker side, or whether it's very uplifting and happy—it all has a great vibe to it."

The single "Do It Like You" is No. 12 on Billboard's Hot R&B/Hip-Hop Songs chart

and No. 11 on Rap Songs. Earlier track "Copy Paste" reached the top 25 on both lists.

Atlantic product manager Dionee Harper says that a substantial rollout is planned. Coupled with Simmons' massive online presence—including his *Life of the Jet Setter* blog, 1.3 million followers on Twitter (@diggy_simmons) and short YouTube clips documenting the lead-up to *Unexpected Arrival*—this month he's featured as one of Walmart's Soundcheck Risers, a monthly online video series that highlights up-and-coming artists and includes such content as interviews and behind-the-scenes footage.

During release week, Simmons co-hosted and performed on BET's "106 & Park" and had a pre-birthday celebration at a sold-out album release show at New York's Highline Ballroom on March 19. In the coming months he'll make in-store appearances at retailers across the country.

Though the immediate focus is on *Unexpected Arrival*, the future seems to be on everyone's mind. "With Diggy we have no end point," Harper says. "This is our first thing with him and we have so much more to go—albums and albums, movies, who knows? It's the tip of the iceberg." ■■■

ALBUMS

AMERICANA

JUSTIN TOWNES EARLE

Nothing's Gonna Change the Way You Feel About Me Now

Producers: Justin Townes Earle, Skylar Wilson
Bloodshot Records

Release Date: March 26

Justin Townes Earle has always put a lot of soul into his music (when Steve Earle's your dad, can you do otherwise?), but never quite like this. The troubadour recorded his fifth studio album, *Nothing's Gonna Change the Way You Feel About Me Now*, in North Carolina but channeled Memphis into the mix of these 10 tracks—at least the Memphis of Stax and Hi, with a little bit of Sun Studios thrown into the mix. Rich organ swells and muscular horn charts mark many of the 10 tracks, with a live, off-the-floor groove that levitates songs like “Look the Other Way,” “Maria,” “Memphis in the Rain” and the title track. “Baby's Got a Bad Idea,” however, harks back to the honky-tonk, while “Won't Be the Last Time” heads down the highway toward Nashville. Romantic yearning



DR. JOHN

Locked Down

Producer: Dan Auerbach
Nonesuch Records

Release Date: April 3

Decades of albums that precede Dr. John's newest release, *Locked Down*, mostly fit in two categories: celebrations of either New Orleans or pre-rock'n'roll songwriters. The Black Keys' Dan Auerbach changes that by pushing the pianist/singer beyond the Crescent City's limits and the songwriting masters who inspired him as a youth. Unburdened by the stamp of time or geography results in an album that could've easily come from other Mississippi River stops where horns and funk pump through the bloodstreams—Chicago, Memphis or St. Louis. Auerbach pulls out a musical tool belt to guide the 71-year-old to new areas: The song “Ice Age” draws on percussive African guitar lines and synthesizer fills; “Eleggua” overlaps Curtis Mayfield, gris-gris funk and a sweet soul hook; and “You Lie” offers a taste of what Dr. John would sound like if the Black Keys and Morphine joined forces to back him. The last time Dr. John attempted to update his sound was 14 years ago with *Anutha Zone* that featured Paul Weller and other Brits keen on his early voodoo funk albums. Auerbach is more of a kindred spirit with an affinity for making horn sections sound simultaneously retro and modern.—PG

and repentant recognition about what he's wrought in life are the focus of Earle's lyrics this time, although the opening of “Am I That Lonely Tonight?” and album closer “Movin' On” find him dealing with family affairs with more ease and clarity than ever before.—GG

METAL

MINISTRY

Relapse

Producer: Al Jourgensen
AFM/13th Planet

Release Date: March 27

Relapse is the first new Ministry album since 2007's *The Last Sucker*, but more important, it's the band's first since Al Jourgensen suffered a near-death experience in 2010 as the result of a ruptured ulcer. You can hear a kind of renewed vigor throughout this furious industrial-metal workout, as though glimpsing the end had inspired Ministry's mastermind to tell us what he really thinks—ha, ha, ha—about politicians (“Kleptocracy”), Osama bin Laden (“Double Tap”) and the Wall Street barons whose indiscretions gave rise to the Occupy movement Jourgensen supports (“99 Percenters”). What you don't get much of on *Relapse* is the cracked melodicism that drove such semi-hits as *The Mind Is a Terrible Thing to Taste* (1989) and *Psalms 69: The Way to Succeed and the Way to Suck Eggs* (1992) to unlikely crossover success. While Jourgensen seems re-engaged with his music, he's also more disinterested than ever in the wider pop culture.—MW



getting smacked upside his booze-addled head. Meanwhile, Fiona is singing up a storm on *The MF Life*, delivering a welcome big voice to perhaps fill in the void of recent departures like Whitney Houston and Amy Winehouse. She gets torchy on the song “Wrong Side of the Love Song,” buoyant on “L.O.V.E.” (featuring John Legend), bluesy on the lyrically silly “Bones” and rockin' on “Running” (with Nas) and “Watch Me Work.” It's indeed better the second time around, no matter who's running her down.—GG

RUBEN STUDDARD

Letters From Birmingham

Producers: Elvis “Blac Elvis” Williams, Harold Lilly
Shanachie Entertainment

Release Date: March 13

The Velvet Teddy Bear returns, already toting a top 20 adult R&B hit, “June 28th (I'm Single).” The track is the final entry in the Birmingham, Ala., singer's 12-song concept album exploring the anatomy of a relationship. Reminiscent of Marvin Gaye's musical forays on “Let's Get It On,” Studdard sends listeners everything from smooth soul and funky/jazzy dancefloor grooves to movie-theme pop and gospel. That's a tall order. But he delivers, shifting seamlessly from raw funk (“Turn U Out”) to angelic falsetto (“Today [Hallelujah!]”) and back to contemporary crooner (“Twisted Love”). He brings new meaning to two covers: a wistful romantic interpretation of “Pure Imagination” (from 1971's “Willy Wonka & the Chocolate Factory”) and a slowed-down take on Bobby Brown's “Rock Wit'cha.” And Studdard's inspired pairing with Christette Michele on “Do It Right” is tantalizing. The set's spoken-word interstitials aren't really needed, however, while the track “Wear Me” (“Wear me like Gucci... take it off just to put me on”) comes off as too cute. But quibbles aside, one thing is certain: The 2003 “American Idol” champ still has the chops.—GM



RUSKO

Songs

Producer: Christopher Mercer
Mad Decent

Release Date: March 26

Like Harry Potter, Mr. Bean and the original version of “The Office,”

Rusko's references are dominantly British. Take his 2009 track “Cockney Thug,” which contains samples of a monologue from the film “Snatch” by Brit actor Alan Ford. But knowing that wouldn't make the brassy blast of dubstep any more fun. So it is with *Songs*, the DJ/producer's first full-length for Diplo's Mad Decent. The 48-minute collection zooms through throwbacks to early Euro rave and house, reviving the unabashed, giddy quality of those first-wave years. The result is as revelatory to the uninformed (aka the teenage electronic dance music fans who clog the front row at his festival sets) as it is to electronic historians. First single “Somebody to Love” accelerates the sprightly piano vamp of late-'80s dance vocals and stitches in a bass drop, while “Pressure” hits the gas on a swing house refrain that could fit into a sunrise patio set. Rusko is most faithful on his reggae cuts, which range from smoked out (“Love No More”) to gritty (“Be Free”). But “Whistle Crew” brings it all together: speedy keys, R&B vocal, reggae MC (“dubplate style”) and a mooring cow noise for good measure. This is guilt-free bass bliss for a post-genre age.—KM

R&B

MELANIE FIONA

The MF Life

Producers: various
Title 9/SRC/Universal Republic

Release Date: March 20

At the start of her second album, in the face of men who are treating her much worse, Melanie Fiona declares, “This time I'm doing much better.”

The MF Life, it seems, is full of cads and heartbreaks, even for someone with a few R&B hits and a couple of Grammy Awards. But Fiona tears into them with righteous re-lish on the 13-song set. She may allow herself a bit of airy self-pity at “4 AM,” but when he (in this case, guest T-Pain) rolls in at “6 AM,” he's not going to sleep without



THE ALL-AMERICAN REJECTS

Kids in the Street

Producer: Greg Wells
Interscope Records

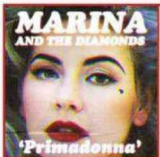
Release Date: March 26

It's easy to understand why the title

track of the All-American Rejects' fourth studio album, *Kids in the Street*, pines for simpler times—the rest of the set piles on emotional complexities and angst both existential and heartbreakingly concrete. Love and loss are uneasy running buddies throughout these 11 tunes. And the nervy emotional steel of frontman Tyson Ritter's narrators sound like compensation for the more keening pleas of “Affection,” “I for You” and “Heartbeat Slowing Down.” Meanwhile, producer Greg Wells (Katy Perry, OneRepublic, Adele) dresses all that up with greater sonic sophistication, guiding the All-American Rejects toward a more bombastic brand of pop through the tricked-out dynamics of “Beekeeper's Daughter,” “Out the Door” and “Bleed Into Your Mind” as well as the Queen-worthy explosion at the end of “Affection.” Elsewhere, “Fast and Slow” and “Walk Over Me” swing like the All-American Rejects of yore, but this time out the kids are walking on a different side of the pop'n'roll street.—GG

REVIEWS

SINGLES



MARINA & THE DIAMONDS

Primadonna (3:58)

Producers: Dr. Luke, Cirkut

Writers: M. Diamandis, J. Frost, L. Gottwald, H. Walter

Publishers: various
Elektra

U.K.-based singer Marina Diamandis' 2010 debut, *The Family Jewels*, was a lively collection of genre-hopping pop songs that deserved more stateside commercial success. A string of U.S. gigs supporting Coldplay this summer could help matters, along with "Primadonna," an early taste of sophomore effort *Electra Heart*. The singer taps pop whiz Lukasz "Dr. Luke" Gottwald for production duties, and "Primadonna" packs the pounding synth and slick chorus to show for it. Lyrically, Diamandis' persona is far from game-changing ("I'm a primadonna girl, all I ever wanted was the world," she sings), though the spunky singer has the vocals to get away with a bit of cliché. With a slew of singles like this and a little help from her friends (including her self-dubbed "Diamonds" fan base), the stars could soon align above North America for the singer.—CP

POP

CODY SIMPSON FEATURING T-PAIN

So Listen (3:06)

Producers: Shawn Campbell, DJ Frank E
Writers: various
Publishers: various

Atlantic Records
After a few slower ballads that showcased his evolving vocal skills, Australian teen Cody Simpson has returned to dancefloor fare with "So Listen," featuring

T-Pain. The first single off his still-untitled debut album grooves sensually but falls flat with uninspired singing and a forgettable hook. The beat rides the acoustic guitar, and swaying snare snaps are bizarrely mashed with a wobbly bass riff, which nods to dubstep music but seems a little dated in doing so. The chorus is the big-

gest letdown, with lyrics like "So listen/To to to me" and distracting, stuttering vocals. Compared with previous hit "All Day," this hook flies in one ear and immediately out the other. While T-Pain's guest spot adds some refreshing energy, "So Listen" is an unremarkable return from a promising up-and-comer.—RJC

COUNTRY

THOMAS RHETT

Something to Do With My Hands (3:20)

Producer: Jay Joyce

Writers: T. Rhett, L.T. Miller, C. Stapleton

Publishers: various
Valory Music

The debut single from newcomer Thomas Rhett sounds a lot like the rest of the young male vocalists in Music City—which isn't to suggest that it's lacking anything. "Something to Do With My Hands" is an enjoyable three-minute introduction into his style of country and will likely present a big stage for Rhett, although the lyrics aren't quite as strong as the tempo. However, one would have to be deaf not to hear the unmistakable promise in the Georgia native's voice. While



GOSSIP

Perfect World (4:28)

Producer: Brian Higgins

Writers: various
Publishers: Warner/Chappell, Xenomania Songs
Columbia

Three years out of the spotlight for a band like Gossip, which gained its buzz based mostly on word-of-mouth, can feel like an eternity. The electro-rock trio thankfully returns in a big way with comeback single "Perfect World," off upcoming album *A Joyful Noise*. While frontwoman Beth Ditto has become something of an icon for her brazen style and persona, "Perfect World" isn't as memorable as its singer. The punk urgency of the band's biggest anthem, 2006's "Standing in the Way of Control," has been replaced by toned-down vocals atop midtempo, '80s-tinged synth-pop. Ditto sings about empowerment and wishing the world were different in what feels like a conscious attempt at a radio single. It's no wonder: The band failed to connect with U.S. audiences with the 2009 release of *Music for Men*, which moved 42,000 copies in the United States, according to Nielsen SoundScan. The change of pace might move more units, but stylistically, Gossip needs to return to its roots.—JM



fitting in with today's current country landscape, there's a hint of a blues influence that should set him apart

from much of the crowd. His vocal definitely has a little bit of an edge to it, and although "Hands" makes for a charming first look, there are stronger sounds coming down the pike from the newcomer.—CD

2006. Six years later, with no new album to follow her self-titled debut, the R&B singer has finally released a single that's in a similar vein—and strong enough to become another hit. "King of Hearts" features Cassie's signature silky delivery, but sonically, the track is more complex than "Me & U": The intricate production revolves around an underlying tribal theme, while Cassie's vocals evolve with added harmonies, echo and distortion in the bridge. The track straddles the lines of dance, R&B and pop, indicating that her long-delayed sophomore album could be a multigenre offering and a treat for all types of music fans.—JB

R&B

CASSIE

King of Hearts (3:39)

Producer: J2

Writers: J. Singh, J. J. Conte Jr., R. Arreguin

Publishers: 2AM Makes Hitz, 2TheMoon Publishing, She Is Phenom/Universal (BMI)
Bad Boy/Interscope

Cassie proved to be a vocal ice queen over the slinky, minimal production of her debut single, "Me & U," in

LEGEND & CREDITS

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BEACH HOUSE "MYTH"

BEACH HOUSE

Myth (4:18)

Producers: Beach House, Chris Coady

Writer: Beach House

Publisher: Chrysalis
Sub Pop Records

It's been two long years since Beach House, Baltimore's premier space-pop duo, blew our minds with its masterful third album, *Teen Dream*. "Myth," the first single from the pair's upcoming *Bloom*, is the sonic equivalent of comfort food—a savory buffet spread of the musical trademarks the group has already perfected elsewhere. Victoria Legrand's scratchy, haunting voice saunters in expanses of reverb over pillow programmed percussion and pawn-shop organ plinks.



Guitarist Alex Scally chirps out pristine, slow-motion arpeggios, building to a climactic flourish of rapid-fire, high-octave notes, like storm clouds weeping profusely. "It's never as it seems," Legrand sings, her luxurious melodies climbing and falling in predictable rapture. In this case, "Myth" is exactly as it seems. Beach House's mind-blowing template isn't broke, and the band isn't in any rush to fix it.—RR



Rising star: CARLY RAE JEPSEN

POP BY JEFF BENJAMIN

Ready To Moondance

After a boost from Bieber, Canadian artist Carly Rae Jepsen anticipates her next album

Anyone wishing to write off Carly Rae Jepsen as another flash-in-the-pan viral video sensation can stop right now. The young singer/songwriter has far greater aspirations than the typical YouTube star du jour: She wants to create music as meaningful as Van Morrison's.

Less than two months after fellow Canadian Justin Bieber tweeted on Dec. 30 that Jepsen's latest single, "Call Me Maybe" (No. 23 on the Billboard Hot 100), was "possibly the catchiest song I've ever heard," Bieber and girlfriend Selena Gomez, as well as several Disney and Nickelodeon TV stars, created a video featuring all of them dancing to and singing the song. The clip notched 25 million views, and "Maybe" bowed at No. 38 on the Hot 100 on March 10.

Bieber manager Scooter Braun, founder of Schoolboy Records and SB Projects, which signed Jepsen, says his teen sensation didn't make the song a hit; it was already exploding on its own. "We didn't announce our involvement until it had been No. 1 in Canada on her own, without Justin," says Braun, who notes that Jepsen topped the Billboard Canadian Hot 100 on Feb. 11, a full week before the Bieber video was posted.

Jepsen (@carlyraejepsen) definitely won't be a one-hit wonder—at least if Braun has anything to say about it. "If I thought this was a single deal, I would not have signed her," he says. "Carly Rae Jepsen is a superstar. I'm not saying this because she's my artist. I'm being dead serious... she is the real deal, just like when people looked closer and saw Justin is the real deal."

Braun's Schoolboy and Interscope now have a joint deal for Jepsen. Interscope Geffen A&M Records vice chairman Steve Berman adds, "We look at an artist and a relationship like this as a stellar page in the portfolio. It's not just that the song bled over from Canada and ignited in the U.S. We have territories all over the world where

we're already having a great reaction to the song."

Interscope cites strong performances in Australia, New Zealand and Norway. Stateside, the song debuts on Mainstream Top 40 at No. 38 while downloads are up 4%, putting her at No. 9 on the Hot Digital Songs chart with 123,000 downloads, according to Nielsen SoundScan.

Jepsen, who says she was "shocked" to realize Bieber and friends had made the video, was a top three contestant on "Canadian Idol." She released a singer/songwriter-focused debut album in Canada in 2008, but now finds herself inching toward pop.

"I grew up with James Taylor and Van Morrison, so my roots naturally led to that when I began writing," she says in describing the sound of her upcoming album, expected in September. "My tastes are changing, and what my ear is attracted to are the La Rouxs, Robyns and Drag-onettes of the world. If you combine my love of Van Morrison and James Taylor with my new love of Robyn and La Roux, and whatever 'Call Me Maybe' is, [that signals what] is coming up."

"'Call Me Maybe' is the best pop record of the last five years," Braun says. "What's exciting is she's going to have this gigantic single and then she's going to follow up with [more] incredible music and a beautiful voice. And she can do it live. I'm excited for her. She's the kind of person that girls can look up to."

Jepsen's focus is on par with her business cohorts. "My whole goal in this is to write that one song that will last after I die, that has an impact on people," she says. "I know that's what Van Morrison was for my family—it was 'Moondance' playing at those family parties. To this day, I can't hear that song without almost having a tear in my eye because of the memories it evokes. If there's one thing I want people to know, it's that I won't rest until I've written music like that." ■■■

TOP 41

Madonna scores 41st No. 1 on Dance Club Songs, marking fourth decade of chart-toppers

Madonna achieves a record-extending 41st No. 1 on Billboard's Dance Club Songs chart as "Give Me All Your Luvin'" rises 2-1 on the tally.

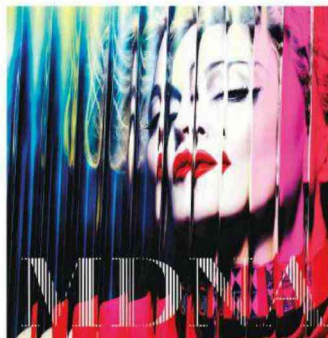
The ascension also gives Madonna No. 1 singles in four consecutive decades: the '80s, '90s, '00s and '10s.

The diva extends her lead for most No. 1s in Dance Club Songs' history, pulling further ahead of runner-up Janet Jackson, who has 19.

"Give Me All Your Luvin'" (featuring Nicki Minaj and M.I.A.) is the first single from Madonna's *MDNA* album, due March 26. It reaches the top of the chart courtesy of remixes by LMFAO, Nicky Romero and Laidback Luke.

Meanwhile, *MDNA*'s second single, "Girl Gone Wild," is already off to a fast start on Dance Club Songs, jumping 46-20.

Madonna's first Billboard chart hit arrived



30 years ago this year, when her debut single for Sire/Warner Bros., "Everybody," bowed on Dance Club Songs on Nov. 6, 1982. It would eventually peak at No. 3. —Keith Caulfield

LEADERS OF THE PACK

Madonna is clearly among the elite artists in Billboard chart history. Here's a look at the luminaries with the most No. 1s on a selection of longtime surveys.

Hot Country Songs:	44	George Strait
Dance Club Songs:	41	Madonna
Hot Latin Songs:	22	Enrique Iglesias
Kid Albums:	22	Kidz Bop Kids
Billboard Hot 100:	20	The Beatles
Hot R&B/Hip-Hop Songs:	20	Aretha Franklin
Tropical Airplay:	20	Marc Anthony, Victor Manuelle
Billboard 200:	19	The Beatles
New Age Albums:	17	Jim Brickman
Adult Contemporary:	16	Elton John
Regional Mexican Airplay:	16	Conjunto Primavera
Contemporary Jazz Albums:	14	Kenny G
Mainstream Rock:	13	Van Halen
Alternative:	12	Red Hot Chili Peppers
Traditional Classical Albums:	12	Yo-Yo Ma

No stopping him: FLUX PAVILION



Burning Bright

British star Frank Turner moves from playing clubs to Wembley Arena

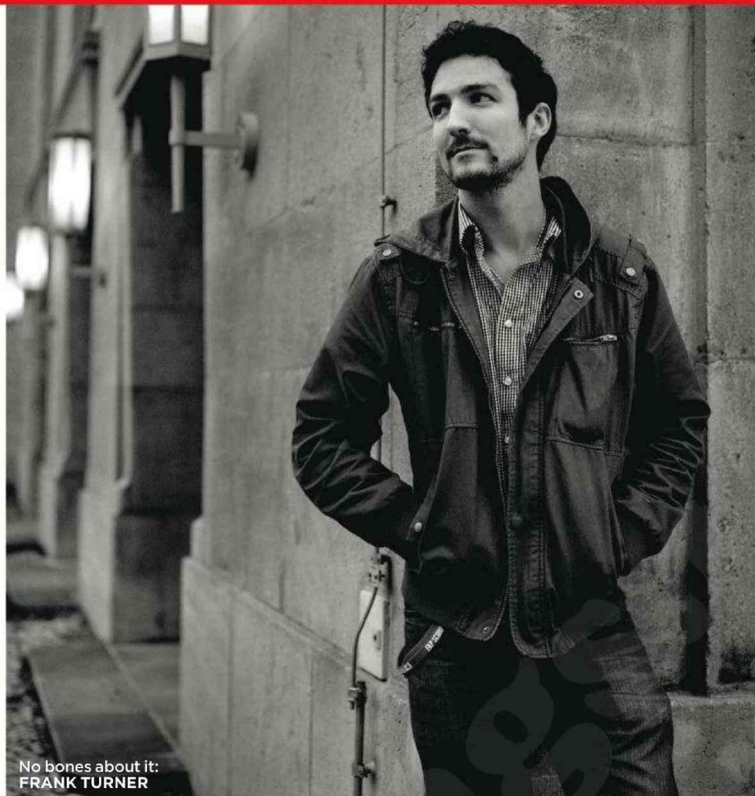
When Frank Turner was presented with the idea of playing London's 12,000-capacity Wembley Arena, he wasn't immediately sure it was the right move. After all, the British singer/songwriter was used to playing to 500 fans squeezed into smaller sweat and sawdust venues, not enormous sheds.

"A large part of the appeal in what I do is a degree of intimacy and a personal connection," says Turner (@fthc). "I spent a long time wondering if it was the right format and the right setting. In the end, one thing that swung it for me was partly thinking, 'Fuck it. We may never be able to book Wembley Arena again.' So nothing ventured, nothing gained."

Set for April 13, Turner's Wembley show (booked by London-based International Talent Booking) will be the folk-rock artist's biggest headlining gig, marking the culmination of years on the road. "Live is the essential thing," says Turner, whose Road to Wembley iPhone app arrived March 13 and debuted at No. 12 in the U.K. Apple App store, making it the most-downloaded music artist app of the week, according to a representative for developer PIAS Media.

Turner's solo career began in 2006, following the breakup of his hardcore punk band Million Dead the previous year. Since then, "it's been just going 'round and 'round the U.K., then Europe, then America, and building word-of-mouth," says the 30-year-old artist, who has performed more than 1,200 solo gigs and cites Loudon Wainwright III and Bruce Springsteen as formative influences.

In line with his growing popularity back home, Turner's U.S. profile is also quickly rising. After recently wrapping a two-month U.S. trek that included



No bones about it: FRANK TURNER

support runs with Social Distortion and Dropkick Murphys, as well as his own headline dates, the artist—who tours with a full backing band—will return stateside this fall for a "gigantically vast" headlining tour booked by International Creative Management. "Even with all the touring I do, I looked at the schedule and sucked my teeth in," he says with a smile. Tours of Europe, Australia and Canada are also planned for 2012.

Turner's fourth album, *England Keep My Bones* (Xtra Mile), was released last summer and debuted at No. 12 in the United Kingdom, where it has sold 40,000 units, according to the Official Charts Co. U.S. sales are more modest with the rousing 15-track set, released domestically on Epitaph, moving 18,000 units, according to Nielsen SoundScan.

Turner's worldwide record sales total nearly 250,000, according to manager Charlie Caplowe. The singer says work will begin on his fifth album later this year for a tentative early 2013 release.

"I've got at least an album's worth of material ready, but there are plenty more songs coming and I'm writing all the time," says Turner, who recently signed a high-profile publishing deal with BMG Chrysalis U.K.

"Frank Turner has done the groundwork over a period of years, getting out there and communicating with people on a real human level," BMG Chrysalis U.K. VP of A&R Ben Bodie says. "We believe that because of that groundwork, he has generated the critical mass that is now poised to sell a lot of records." ◆◆◆

UNSTOPPABLE

Prominent placement in controversial 'KONY 2012' clip sparks Flux Pavilion's buzz factor

With more than 83.3 million views in just two weeks, "KONY 2012," the lightning-rod documentary by nonprofit Invisible Children, has redefined what it means to go viral. Besides drawing global attention to the plight of Central African children—and the concept of "slack-tivism"—it has thrust U.K. dubstep act Flux Pavilion, born Joshua Steele, into the mainstream spotlight.

Used throughout as the film's musical theme, Steele's hard-hitting 2010 track "I Can't Stop" sold 27,000 copies in the week ending March 11, a 592% jump, according to Nielsen SoundScan, and leaped 50-10 on Billboard's Dance/Electronic Digital Songs chart on March 24. This week it's No. 15, and total sales stand at 183,000. It couldn't be better-timed: The DJ/producer (@fluxpavilion) has a new single, "Daydreamer," arriving April 30 on Big Beat/Atlantic, and an album due later this year.

"It was completely instantaneous and organic, totally unplanned and unexpected," Big

Beat label manager Liz Miller says. "We have not made and will not make any efforts to promote the track's use in the documentary. That was not the intention of allowing the use. It was just something Josh wanted to do."

According to Miller, filmmaker Jason Russell reached out to Steele prior to the film's release for his permission to incorporate the track. Steele agreed, donating the use of the song. The track first appeared on 2010 EP *Lines in Wax* on Circus Records, which Steele owns with fellow dubstep producer Doctor P, who also signed to Big Beat this year. "We included 'I Can't Stop' in our rights under the deal, but opted to allow Circus' version to be the one ruling the charts rather than posting a competing version under our own brand," Miller says.

It's not the first time "I Can't Stop," with its defiant loop of Steele's own vocals and magma-shaking bass wobble, has caught the ear of a content creator with a big platform: The track was also

sampled by Kanye West and Jay-Z on *Watch the Throne*'s "Who Gon Stop Me."

"[Steele] comes from a more traditional musical background [than other dubstep producers], with terrific understanding of composition and melodies," Miller says. "He plays several instruments and is a great singer. But at the same time he still delivers the bass that defines this new generation of electronic music."

Prior to the new omnipresence of "I Can't Stop," Steele was best-known for "Bass Cannon," a 2011 track released on Circus (and also included in the Big Beat deal), and the unofficial anthem of the aggressive dubstep—aka "brostep"—movement. The track's video has logged 2.7 million views.

Steele is scheduled to play Miami's Ultra Music Festival (March 23-25) before returning home for shows in April. Miller says his album will not necessarily lean too heavily on the "superstar collaborations" route taken by many other burgeoning dance producer/artists. "There will be a lot of tracks without collaborations—strong solo work, and more with his own vocals," she says. "We're keeping a tight lid on the few collaborations that will be on the album, but you can be sure they're very familiar to a U.S. audience." —Kerri Mason

BUBBLING UNDER

◆◆◆ 'X FACTOR' FINALIST RENE BOWS
Chris Rene, who finished third in the inaugural season of Fox's "The X Factor," opens atop the Billboard Hot 100's Bubbling Under chart with "Young Homie" (Syco/Epic). The song also starts on Heatseekers Songs at No. 16 and Hot Digital Songs at No. 65 with 31,000 downloads sold, according to Nielsen SoundScan. J.R. Rotem produced "Homie," which Rene premiered on "The Ellen DeGeneres Show" on March 14. Epic chairman/CEO—and "X Factor" judge—Antonio "L.A." Reid joined DeGeneres to introduce Rene in his first national TV performance following his run on the Fox show.

◆◆◆ WALLPAPER'S 'BEST' YET TO COME
Taking a cue from the party rock vibes of LMFAO, electronic/dance/pop act Wallpaper. is aiming to debut on the Mainstream Top 40 chart in coming weeks. Its "F***ing Best Song Ever" (The Boardwalk/Epic) is percolating under the threshold of the radio tally, having received 394 plays on 53 stations (up 73%) in this issue's chart tracking week (March 12-18), according to Nielsen BDS. The group, which played Billboard's South by Southwest showcase (March 14), has moved 29,000 downloads of the cut.

◆◆◆ MIZE MAKES 'NASHVILLE' INROADS
Singer/songwriter Logan Mize draws his first national chart ink with *Nobody in Nashville*, which debuts at No. 49 on Top Country Albums and No. 15 on Heatseekers Albums (1,000 units). Although he's unsigned as an artist, Mize is a staff writer at Nashville powerhouse independent publisher Big Yellow Dog. The new set is Mize's second full-length, self-released project and follows his self-titled 2011 debut. He has dates booked through May.

◆◆◆ OJEDA STEPS OUT SOLO WITH 'ITALIANO'
Jesus Ojeda continues to garner support for "Estilo Italiano" (Sol Musical). In its seventh week on Regional Mexican Airplay (30-25), the song marks his first appearance on a Billboard chart. It concurrently enters Regional Mexican Digital Songs at No. 18. The regional Mexican singer also fronts Culiacan, Mexico-based act Jesus Ojeda y Sus Parientes. With a 28% increase to 2.2 million in audience, "Italiano" could soon debut on Hot Latin Songs.

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

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THE HOT BOX

A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS

PASSION WHITE FLAG

PASSIONATE DEBUT

>> *Passion: White Flag* debuts at No. 5 with 48,000 on the Billboard 200, according to Nielsen SoundScan—the best sales week and highest-charting *Passion* album. The live set, recorded at the Passion 2012 conference in Atlanta in January, features performances assisted by superstars like Chris Tomlin and David Crowder Band.

LUCK O' THE IRISH

>> As St. Patrick's Day (March 17) fell during SoundScan's most recent tracking week, it's no surprise to see thematically appropriate tunes charge onto World Digital Songs (see page 47). A dozen of the top 15 are all Celtic- or Irish-related. The biggest is the Irish Rovers' "Unicom" (No. 3, 3,000 sold).



NO. 1, AT LAST

>> After two decades of charting on Contemporary Jazz Albums, guitarist Peter White scores his first No. 1 as *Here We Go* arrives in the top slot. He's previously earned nine top 10s, including four No. 2 titles. Meanwhile, the new album's title track rises 9-7 on Smooth Jazz Songs.

CHART BEAT

>> Happy fifth birthday to the Billboard Canadian Hot 100, which launched the week of March 31, 2007. Fittingly, Belleville, Ontario, native Avril Lavigne led the inaugural list with "Girlfriend." The Black Eyed Peas boast the top-performing song of the chart's first five years: "I Gotta Feeling," which reigned for a record 16 weeks in 2009. Rihanna, meanwhile, is the chart's top artist in that span. Kardinal Offishall, born in Scarborough, Ontario, claims the top title by a Canadian artist—2008's "Dangerous," featuring Akon—while Hedley is the top Canadian act in the chart's archives. The four-piece rock band from Abbotsford, British Columbia (named for nearby Hedley) has tallied six Canadian Hot 100 top 10s.

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

Billboard

CHARTS

One Direction Makes Billboard 200 History

U.K. pop vocal group **One Direction** makes history on the Billboard 200 as the first U.K. act to bow at No. 1 with a debut album. *Up All Night* enters atop the list with 176,000 copies sold, according to Nielsen SoundScan.

The previous highest bow for a U.K. group's first album came on Feb. 22, 1997, when **Spice Girls'** *Spice* started at No. 6. The album eventually climbed to No. 1 in its 14th week on the list, spending five nonconsecutive frames in the penthouse.



Up All Night's lead single, "What Makes You Beautiful," debuted at No. 28 on the Billboard Hot 100 a month ago. That marked the highest entry by a U.K. group's debut since Spice Girls' "Wannabe" bowed at No. 11 on Jan. 25, 1997. This week, "Beautiful" bounds 33-19.

Formed on the 2010 edition of the U.K. version of "The X Factor," One

Direction's members are **Niall Horan**, **Zayn Malik**, **Liam Payne**, **Harry Styles** and **Louis Tomlinson**. All of them hail from the United Kingdom, except Horan, who is from Ireland. The act has nabbed three top three U.K. singles, and its debut album hit No. 2 in November 2011.

For the past two weeks, One Direction mania has been in full swing in the United States, as the group did numerous album-signing events at shopping malls and performed on NBC's "Today" (March 12). According to the group's label, Syco/Columbia, more than 10,000 fans showed up for the "Today" show—its first live TV performance in America.

One Direction also recently wrapped a 10-date concert tour of the United States, where it opened for **Big Time Rush**. Coincidentally, One Direction's No. 1 start on the Billboard 200 is the highest debut for a pop vocal group's first album since Big Time Rush's *BTR* landed at No. 3 on Oct. 30, 2010.

Meanwhile, on the Billboard Hot 100, fellow British pop group **the Wanted** rises 4-3 with "Glad You Came." The act's self-titled American debut album is due April 24. With two male vocal pop groups in the top 20 of the Hot 100, one can't help but recall when the Hot 100

was ruled by **'N Sync** and **Backstreet Boys** in the late '90s and early '00s.

STARKID'S 'SPACE' SETS SAIL: The cast recording of "StarKid Presents: The Space Tour" flies in at No. 2 on the Cast Albums chart, selling 2,000 copies in its first week, according to Nielsen SoundScan. The set is blocked from the pole position by the No. 1 debut of the original Broadway cast recording of new musical "Once" (based on the hit film of the same name).

The StarKid production troupe has made quite a name for itself since forming at the University of Michigan a few years ago. With a tiny budget (only \$150), the ensemble composed and produced the original show "A Very Potter Musical" in April 2009. Shortly thereafter, a filmed version of "Potter" went viral on YouTube and made the StarKid folks stars—the biggest of whom is **Darren Criss**, who played Harry Potter in "A Very Potter Musical."

The "Space Tour" album was recorded during the November 2011 trek of the same name, and features highlights from the troupe's earlier shows, including "A Very Potter Musical" and its follow-up "A Very Potter Sequel."

StarKid's Billboard chart history dates back almost exactly two years this issue.

On March 27, 2010, its cast recording of the cheeky "Me and My Dick" musical debuted at No. 11 on Cast Albums. It made history as the first student-produced show to reach a Billboard chart.

Since then, the StarKid team has notched Billboard hits with 2010's compilation *A Very StarKid Album* and 2011's "Starship" cast recording. The latter debuted at No. 1 on the Cast Albums chart dated May 14, 2011.

HUNGRY FOR NO. 1: The "Hunger Games" soundtrack is set to debut at No. 1 on next week's Billboard 200, according to industry sources. The multi-artist album should sell between 150,000 and 170,000 copies—easily enough for a No. 1 entry.

If it does arrive atop the list, it will be the first chart-topping theatrical film soundtrack since **Michael Jackson's This Is It** bowed at No. 1 on the Nov. 14, 2009, tally. The "Hunger Games" film opened in theaters worldwide (save for a few countries) on March 23, the first of four planned movies based on the popular series of books.

Other albums heading for a high debut on the chart include **the Shins'** *Port of Morrow* and **Odd Future's The OF Tape Vol. 2**. Both could start in the top 10. **Melanie Fiona's The MF Life** and **Esperanza Spalding's Radio Music Society** are also looking at bows in the top 20, maybe even the top 15.

Over The Counter

KEITH CAULFIELD



Market Watch A Weekly National Music Sales Report

Weekly Unit Sales

	ALBUMS	DIGITAL ALBUMS*	DIGITAL TRACKS
This Week	5,636,000	2,138,000	25,220,000
Last Week	6,242,000	2,506,000	25,762,000
Change	-9.7%	-14.7%	-2.1%
This Week Last Year	5,710,000	1,765,000	24,916,000
Change	-1.3%	21.1%	1.2%

* Digital album sales are also counted within album sales.

Weekly Album Sales (Million Units)



Year-To-Date

	2011	2012	CHANGE
OVERALL UNIT SALES			
Albums	64,716,000	66,214,000	2.3%
Digital Tracks	289,811,000	309,021,000	6.6%
Store Singles	591,000	585,000	-1.0%
Total	355,118,000	375,820,000	5.8%
Albums w/TEA*	93,697,100	97,116,100	3.6%

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

ALBUM SALES

'11	64.7 million
'12	66.2 million

SALES BY ALBUM FORMAT

CD	43,141,000	40,391,000	-6.4%
Digital	20,857,000	24,956,000	19.7%
Vinyl	703,000	852,000	21.2%
Other	15,000	16,000	6.7%

For week ending March 18, 2012. Figures are rounded. Compiled from a national sample of retail store and rack sales reports collected and provided by

nielsen
SoundScan

YEAR-TO-DATE SALES BY ALBUM CATEGORY

Current	33,605,000	31,488,000	-6.3%
Catalog	31,111,000	34,726,000	11.6%
Deep Catalog	24,317,000	27,941,000	14.9%

CURRENT ALBUM SALES

'11	33.6 million
'12	31.5 million

CATALOG ALBUM SALES

'11	31.1 million
'12	34.7 million

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

Main Billboard 200 chart table with columns for Rank, Artist, Title, and Peak Position. Includes entries for One Direction, Adele, Greatest Hits, Bruce Springsteen, Passion, Whitney Houston, Drake, Various Artists, Gotye, Fun, Adele, Tyga, Rihanna, Luke Bryan, Tech N9ne, Kelly Clarkson, Whitney Houston, Soundtrack, The Black Keys, Whitney Houston, Jason Aldean, Say Anything, LMFAO, Young Jeezy, Lady Antebellum, Praise Band, Skrillex, Eric Church, Whitney Houston, Lil Wayne, Andrew Bird, Lana Del Rey, Coldplay, Tony Bennett, Van Halen, Nickelback, Mumford & Sons, Cannibal Corpse, Bruno Mars, Kidz Bop Kids, The Band Perry, Various Artists, Mike Snow, Lucero, I See Stars, Jay Z Kanye West, Mary J. Blige, The Cheiftains, Soundtrack, Brantley Gilbert.



Making Mirrors is a true chart success story. Released in August, it debuted on Heatseekers Albums on Dec. 17. This week, it moves into the Billboard 200's top 10 for the first time (24,000; up 14%).

At the rate the album is selling (666,000 and counting), it should soon surpass the totals of her last two releases: 2009's All I Ever Wanted (\$41,000) and 2007's My December (\$23,000).

It's the band's third top 30 set—and highest-charting yet. It surpasses the debut and peaks of Say Anything (No. 25 in 2009) and in Defense of the Genre (No. 27 in 2007).

The death metal band, formed in the late '80s, earns its highest chart rank and best sales week yet with its 12th studio album. It bows with nearly 10,000.



With 9,000 sold, it's a new high-water mark for the band (not to be confused with the Latin act of the same name). The rock act's previous high came with 2009's 1372 Overton Park (No. 114 with a 5,000 bow).

Continuation of Billboard 200 chart table with columns for Rank, Artist, Title, and Peak Position. Includes entries for Miranda Lambert, Luke Bryan, Shoter Jennings, Florence + The Machine, The Civil Wars, Foster The People, Skrillex, Blake Shelton, Dave Barnes, Beyonce, Whitney Houston, Scotty McCreery, Paul McCartney, Eminem, Tim McGraw, Toby Keith, Taylor Swift, Five Finger Death Punch, Whitney Houston, Adrenaline Mob, Celtic Thunder, Daughtry, Ruben Studdard, Soundtrack, Nicki Minaj, Whitney Houston, Maroon 5, The Decemberists, Whitney Houston, Soundtrack, Zac Brown Band, Pitbull, Soulfly, J. Cole, Il Volo, Dierks Bentley, The Ting Tings, Phillips, Craig & Dean, Estelle, David Guetta, Leonard Cohen, Celtic Woman, The Black Keys, Katy Perry, Amy Winehouse, Wale, The Fray, Casting Crowns, Newsboys, Meat Loaf.

THE BILLBOARD 200 ARTIST INDEX

Artist index table listing artists and their corresponding chart positions. Includes names like Adele, Bruno Mars, Jay Z Kanye West, etc.

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	Title	CERT.	PEAK POSITION
101	81	20	TYRESE VOLTRON RECORDS 83562 (15.98)	Open Invitation		9
102	86	2	VARIOUS ARTISTS WORD-CURB/EMI CMG/VERITY 87614/RCA (13.98)	WOW Gospel 2012		30
103	NEW	1	DELTA SPIRIT MONDOG/SONY 331/CORCORAD (14.98)	Delta Spirit		103
104	96	19	VARIOUS ARTISTS UNIVERSAL/EMI/SONY MUSIC 95756/CAPITOL (18.98)	NOW 40		3
105	NEW	1	EPICA NUCLEAR BLAST 2558 (15.98)	Requiem For The Indifferent		105
106	34	3	WZRD WICKED AWESOME/G.O.D.D. 016526/UNIVERSAL REPUBLIC (11.98)	WZRD		3
107	NEW	1	IMPENDING DOOM EONE 2148 (12.98)	Baptized In Filth		107
108	RE-ENTRY	7	DROPKICK MURPHYS BORN & BREED 528916*/ILG (15.98)	Going Out In Style		6
109	118	144	VARIOUS ARTISTS UNIVERSAL/SONY MUSIC/EMI 95759/CAPITOL (18.98)	NOW That's What I Call Country Ballads		58
110	111	106	WIZ KHALIFA ROSTIRM/ATLANTIC 527099/AG (13.98) ⊕	Rolling Papers	●	2
111	104	116	ANTHONY HAMILTON MISTER'S MUSIC 99136/RCA (11.98)	Back To Love		12
112	63	15	ROBERT GLASPER EXPERIMENT BLUE NOTE 88333* (17.98)	Black Radio		15
113	98	48	ETTA JAMES The Best Of Etta James: 20th Century Masters The Millennium Collection MCA 111953/UMG (9.98)		●	32
114	107	92	FOO FIGHTERS ROSEWALD 24483*/RCA (11.98) ⊕	Wasting Light	●	1
115	109	113	ROMEO SANTOS SONY MUSIC LATIN 82046 (11.98) ⊕	Formula: Vol. 1	2	9
116	126	134	JAKE OWEN RCA NASHVILLE 89547/SMN (10.98)	Barefoot Blue Jean Night		6
117	59	17	PINK FLOYD CAPITOL 28944* (24.98) ⊕	The Wall	◆	1
118	110	81	KORN ROADRUNNER 817728 (18.98) ⊕	The Path Of Totality		10
119	139	159	ZAC BROWN BAND ROADRUNNER PICTURE HOME GROWN/ATLANTIC 518931/AG (13.98)	The Foundation	2	9
120	138	-	BIG TIME RUSH WICKED AWESOME/COLUMBIA 99082/SONY MUSIC (11.98)	Elevate (Soundtrack)		12
121	131	142	SKILLET ARJENT/FAIR TRADE/ATLANTIC 519927/AG (13.98)	Awake	●	2
122	105	137	LADY ANTEBELLUM CAPITOL NASHVILLE 97702 (18.98)	Need You Now	3	1
123	127	132	FLORENCE + THE MACHINE UNIVERSAL REPUBLIC 013170* (13.98)	Lungs	●	14
124	73	-	DEMI LOVATO HOLLYWOOD 004623 (13.98)	Unbroken		4
125	91	105	MERCYME FAIR TRADE/COLUMBIA 87708/SONY MUSIC (13.98)	The Generous Mr. Lovell	3	7
126	120	124	LYNYRD SKYNYRD MCA 111941/UMG (9.98)	The Best Of Lynyrd Skynyrd: 20th Century Masters The Millennium Collection	2	60
127	171	138	CHRIS BROWN JIVE 89067/RCA (11.98)	F.A.M.E.	●	1
128	RE-ENTRY	4	FLOGGING MOLLY SIDEONE/UMG 1230* (13.98)	Drunken Lullabies	●	104
129	128	141	AWOLNATION RED BULL 1086 (9.98)	Megalithic Symphony		99
130	RE-ENTRY	84	DRAKE YOUNG MONEY/CASH MONEY 014325/UNIVERSAL REPUBLIC (13.98)	Thank Me Later	■	1
131	97	79	LADY GAGA JIVE/CONLINE/INTERSCOPE 015373*/JGA (13.98)	Born This Way	2	1
132	194	186	CHILDISH GAMBINO GLASSNOTE 0121* (13.98)	Camp		11
133	130	158	CREEDENCE CLEARWATER REVIIVAL FEAT. JOHN FOGERTY FANTASY 2*/CORCORAD (17.98/12.98)	Chronicle The 20 Greatest Hits	3	67
134	RE-ENTRY	147	LIL WAYNE CASH MONEY 011977*/UNIVERSAL REPUBLIC (13.98)	The Carter III	3	1
135	174	112	JAMES FORTUNE & FIYA FIYA WORLD/LIGHT 7265/EONE (13.98)	Identity		7
136	124	122	LIONEL RICHIE MOTOWN/CHRONICLES 007759/UMG (9.98)	The Best Of Lionel Richie: 20th Century Masters The Millennium Collection		71
137	122	120	THE TEMPTATIONS MOTOWN 15338/UMG (9.98)	Best Of The Temptations-The 60's: 20th Century Masters The Millennium Collection		73
138	116	115	BOB SEGER & THE SILVER BULLET BAND HIDEOUT 48151/CAPITOL (15.98)	Ultimate Hits: Rock And Roll Never Forgets		19
139	119	133	VARIOUS ARTISTS WORD-CURB/PROVIDENT-INTEGRITY 48085/EMI CMG (17.98)	WOW Hits 2012		35
140	RE-ENTRY	257	TAYLOR SWIFT BIG MACHINE 079012 (18.98) ⊕	Taylor Swift	5	5
141	NEW	1	HANDS LIKE HOUSES RISE 154 (12.98)	Ground Dweller		141
142	103	85	EMINEM SHADY/DEF JAM/INTERSCOPE 005881*/JGA (13.98/8.98)	Curtain Call: The Hits	2	1
143	112	104	FRED HAMMOND F. HAMMOND/VERITY 80960/RCA (11.98)	God, Love & Romance		7
144	145	135	DEADMAU5 MAUSTRAP 2518*/ULTRA (15.98)	4X4=12		47
145	165	174	TAYLOR SWIFT BIG MACHINE 0200 (18.98) ⊕	Fearless	5	1
146	125	58	BOB MARLEY AND THE WAILERS TUFF GONG/ISLAND 54890*/UMG (13.98) ⊕	Legend: The Best Of Bob Marley And The Wailers	◆	26
147	142	131	PISTOL ANNIES RCA NASHVILLE 94916/SMN (11.98)	Hell On Heels		5
148	129	119	BOYZ II MEN MOTOWN/CHRONICLES 001990/UMG (9.98)	The Best Of Boyz II Men: 20th Century Masters The Millennium Collection		70
149	121	55	CHIDDY BANG J.P.S.*/VIRGIN 18398*/CAPITOL (12.98)	Breakfast		8
150	134	145	JOURNEY COLUMBIA/LEGACY 85889/SONY MUSIC (13.98) ⊕	Journey's Greatest Hits	◆	10

108
The set bounces back to the tally for the first time since the April 23, 2011, chart--no doubt because of St. Patrick's Day (March 17). The Irish-punk band's set gains by 363%.



128
Like Dropkick Murphys (No. 108), Flogging Molly also takes a gain thanks to the St. Paddy's Day holiday. The album has re-entered around the same time every year for the past three years. This week, it's up by 247%.

154
The album, first released in 2000, returns to the list (up 1,436%) after it was reissued last week exclusively through Walmart and the act's official website. It's bolstered with a narration of each track, as heard in the band's concerts.

159
Delayed Internet CD sales enable the band's debut at No. 71 on Top Internet Albums with *The Monkees Greatest Hits* (up 1,247%). The chart is viewable at billboard.biz/charts.



162
The album has its best download sales frame (3,000; up 120%) since the week ending Oct. 23, in turn, the set re-enters the Billboard 200 for the first time since the Nov. 12 issue.

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	Title	CERT.	PEAK POSITION
151	92	41	CRAIG MORGAN BLACK RIVER 2012 (13.98)	This Ole Boy		41
152	76	78	SLEIGH BELLS MOM + POP 050* (13.98)	Reign Of Terror		12
153	136	126	BARRY WHITE The Best Of Barry White: 20th Century Masters The Millennium Collection ISLAND/CHRONICLES/UMG 90884/UMG (9.98)			78
154	RE-ENTRY	3	TRANS-SIBERIAN ORCHESTRA LAVA/ATLANTIC 83319/RHINO (12.98)	Beethoven's Last Night	●	81
155	147	149	THREE DOG NIGHT The Best Of Three Dog Night: 20th Century Masters The Millennium Collection MCA 112073/UMG (9.98)		●	109
156	100	60	LYLE LOVETT CURB/LOST HIGHWAY 016386/UMGN (13.98)	Release Me		60
157	RE-ENTRY	24	IL VOLO OPERA BLUES/GATICA/RENTOR/GEFFEN 015517/JGA (11.98)	Il Volo		10
158	154	114	ERIC CLAPTON The Best Of Eric Clapton: 20th Century Masters The Millennium Collection CHRONICLES/PROUDSON 092759/UMG (9.98)			66
159	172	125	THE MONKEES RHINO FLASHBACK 528089 EX/RHINO (5.98)	Flashback With The Monkees		125
160	160	156	CHEVELLE EPIC 92182/SONY MUSIC (11.98)	Hats Off To The Bull		20
161	148	107	SELENA GOMEZ & THE SCENE HOLLYWOOD 013517 (13.98)	When The Sun Goes Down	●	3
162	RE-ENTRY	12	MAT KEARNEY AWARE 015617*/UNIVERSAL REPUBLIC (10.98)	Young Love		4
163	156	155	BLAKE SHELTON REPRISE (NASHVILLE) 525092/WMN (18.98)	Loaded: The Best Of Blake Shelton	●	18
164	155	121	YOUNG THE GIANT ROADRUNNER 817800* (13.98)	Young The Giant		42
165	193	-	LECRAE REACH 8181/INFINITY (12.98) ⊕	Rehab		17
166	170	196	JUSTIN MOORE VALORY JMO200A (10.98)	Outlaws Like Me		5
167	RE-ENTRY	57	TONY BENNETT RPM/COLUMBIA 80979/SONY MUSIC (18.98)	Duets: An American Classic	■	3
168	25	-	EVERY TIME I DIE EPI/TAP 87155* (15.98)	Ex Lives		25
169	164	162	EMINEM WEB/DEF JAM/INTERSCOPE 490629*/UMG (13.98)	The Marshall Mathers LP	◆	1
170	169	161	JACKSON 5 MOTOWN 007718/UMG (9.98)	The Best Of Jackson 5: 20th Century Masters The Millennium Collection	●	114
171	199	193	GEORGE STRAIT PROSPECT PARK 50100* (13.98) ⊕	War Is The Answer	●	7
172	143	154	GEORGE STRAIT MCA NASHVILLE 016007/UMG (7.98)	Icon: George Strait		62
173	153	175	KARI JOBE SPARROW 83128/EMI CMG (13.98)	Where I Find You		10
174	150	152	NEIL DIAMOND COLUMBIA/LEGACY 90360/SONY MUSIC (12.98)	The Studio Recordings		45
175	140	151	JUSTIN BIEBER SOLARWORLD/ISLAND 014053/IDJMG (10.98) ⊕	My World 2.0	3	1
176	196	198	JOHNNY CASH/WILLIE NELSON AMERICAN/SONY MUSIC CMG 58490/SONY MUSIC (6.98)	VH1 Storytellers		56
177	77	-	ANDREA HELMS BET/MUSIC WORLD GOSPEL 8618/MUSIC WORLD (7.98)	Moving Forward (EP)		77
178	177	166	WILLIAM MCDOWELL DELIVERY ROOM/LIGHT 2352/EONE (16.98)	Arise: The Live Worship Experience		63
179	175	160	AEROSMITH The Best Of Aerosmith: 20th Century Masters The Millennium Collection GEFFEN 001101/UMG (9.98)			67
180	RE-ENTRY	16	YELAWOLF GHEF-D-3/SONY/SHADY/DCG/INTERSCOPE 016174/JGA (10.98)	Radioactive		27
181	141	127	BON IVER JACKSONVILLE 135* (14.98)	Bon Iver 2		2
182	195	182	RIHANNA SRP/DEF JAM 014927/IDJMG (13.98) ⊕	Loud	■	3
183	166	165	BAD MEETS EVIL SHADY/INTERSCOPE 015729/JGA (9.98)	Hell: The Sequel (EP)	●	1
184	162	118	WILLIE NELSON COLUMBIA/LEGACY 64184/SONY MUSIC (5.98)	Super Hits	2	98
185	RE-ENTRY	4	FUN. NETWORK 30847* (12.98)	Aim And Ignite		71
186	186	147	LAMB OF GOD EPIC/SONY MUSIC (11.98)	Resolution		3
187	133	36	KUTLESS BEC 09854/EMI CMG (15.98)	Believer		36
188	75	-	NIRVANA SUB POP/DCG/GEFFEN 015887*/UMG (10.98)	Nevermind	◆	1
189	183	183	CHRISTINA PERRI ATLANTIC 525853/AG (13.98) ⊕	lovestrong.		4
190	163	167	JOSH TURNER MCA NASHVILLE 015348/UMG (7.98)	Icon: Josh Turner		98
191	185	187	JOHNNY CASH SONY BMS CUSTOM MARKETING GROUP 05279/SONY MUSIC (7.98)	Super Hits	■	166
192	157	169	OF MONSTERS AND MEN UNIVERSAL/REPUBLIC 018118/UMG EX 4 (4.98)	Into The Woods (EP)		108
193	151	-	LAUREN ALAINA 19 MERCUY NASHVILLE 016025/JGA/UMGN (13.98)	Wildflower		5
194	152	136	STRONKTRUCK LAKESHORE 34322 (18.98)	Drive		121
195	123	130	CAROLINA CHOCOLATE DROPS NONEZUCH 529809/WARNER BROS. (15.98)	Leaving Eden		323
196	RE-ENTRY	19	ELI YOUNG BAND REPUBLIC NASHVILLE 015856/UNIVERSAL REPUBLIC (10.98)	Life At Best		6
197	RE-ENTRY	45	MIGUEL BLACK ICE/STORM/UMG 75487/RCA (5.98)	All I Want Is You		37
198	178	172	SNOOP DOGG & WIZ KHALIFA ROSTIRM/DOGGSTYLE/ATLANTIC 529248/AG (18.98)	Mac + Devin Go To High School (Soundtrack)		29
199	NEW	1	MARANATHAI GOSPEL MARANATHAI 72087/EMI CMG (13.98)	Top 25 Gospel Songs 2012 Edition		199
200	184	-	ELVIS PRESLEY RCA/SONY MUSIC COMMERCIAL MUSIC GROUP 70971/SONY MUSIC (6.98)	An Afternoon In The Garden		85

LECRAE	165	MARANATHAI PRAISE	125	MERCYME	125	NEWSBOYS	99	PHASSON	5	LIONEL RICHIE	136	SKILLET	121	SOUNDTRACK	15	TECHN9	15	VAN HALEN	35	WOW HITS 2012	139	YELAWOLF	180	
LI WAYNE	30	BAND	26	MICHEL	197	NICKELBACK	36	CHRISTINA PERRI	169	RIHANNA	13,182	SLEIGH BELLS	27,57	DRIVE	194	THE TEMPTATIONS	157	VARIOUS ARTISTS	35	WALE	96	YOUNG JEEZY	24	
LUKE	23	BOB MARLEY AND THE WAILERS	146	NICKI MINAJ	75	NIRVANA	163	KATY PERRY	94	SNOOP DOGG & WIZ	198	THE FRESH BEAT BAND:	152	THE FRESH BEAT BAND:	155	THREE DOG NIGHT	155	VARIOUS ARTISTS	96	WIZ KHALIFA	110	YOUNG THE GIANT	164	
LYLE LOVETT	156	MARON 5	77	THE MONKEES	159	ONE DIRECTION	116	PHILLIPS, CRAIG & DEAN	88	KHALIFA	198	MUSIC FROM THE HIT TV	172	MUSIC FROM THE HIT TV	172	THE TING TINGS	87	VARIOUS ARTISTS	96	WIZ KHALIFA	110	YOUNG THE GIANT	164	
LUCY	44	BRUNO MARS	39	JUSTIN MOORE	166	PISTOL ANNIES	147	ROMEO SANTOS	115	SOLULY	193	SHOW	74	TRANS-SIBERIAN ORCHESTRA	81	TRANS-SIBERIAN ORCHESTRA	81	VARIOUS ARTISTS	96	WIZ KHALIFA	110	YOUNG THE GIANT	164	
LYNYRD SKYNYRD	128	PAUL McCARTNEY	83	CRIGG MORGAN	151	PINK FLOYD	117	SAV ANYTHING	22	BRUCE SPRINGSTEEN	4	PROJECT X	18	PROJECT X	18	NOW 40	104	VARIOUS ARTISTS	96	WIZ KHALIFA	110	YOUNG THE GIANT	164	
		SCOTTY MCCREERY	62	MUMFORD & SONS	37	PINK FLOYD	117	SHOOTER JENKINS	53	GEORGE STRAIT	172	THE TWILIGHT SAGA: BREAKING DAWN: PART 1	80	THE TWILIGHT SAGA: BREAKING DAWN: PART 1	80	NOW THAT'S WHAT I CALL COUNTRY BALLADS	109	VARIOUS ARTISTS	96	WIZ KHALIFA	110	YOUNG THE GIANT	164	
		WILLIAM MCDOWELL	178	TIM MCGRAW	65	PINK FLOYD	117	ELVIS PRESLEY	200	TAYLOR SWIFT	67,140,145					WOW GOSPEL 2012	102	VARIOUS ARTISTS	96	WIZ KHALIFA	110	YOUNG THE GIANT	164	
MARANATHAI GOSPEL	199	MEAT LOAF	100	WILLIE NELSON	184																			

UNCHARTED™				DATA PROVIDED BY	NEXT BIG SOUND
THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	ARTIST	ARTIST
1	1	62	#1 DJ BL3ND	WWW.MYSPACE.COM/BLENDZDZ	
2	2	61	TRAPHIK	WWW.MYSPACE.COM/TRAPHIK	
3	4	57	SUNGH JUNG	WWW.MYSPACE.COM/JUNGSUNGH	
4	11	4	YUNA	WWW.MYSPACE.COM/YUNA	
5	3	61	NOISIA	WWW.MYSPACE.COM/DENNOISIA	
6	5	57	TYLER WARD	WWW.MYSPACE.COM/TYLERWARD	
7	30	35	JOTA QUEST	WWW.MYSPACE.COM/JOTAQUEST	
8	7	7	SHLOHMO	WWW.MYSPACE.COM/SHLOHMO	
9	6	58	MADDI JANE	WWW.MYSPACE.COM/MADDIJANEMUSIC	
10	21	4	GEMINI CLUB	WWW.MYSPACE.COM/GEMINI CLUB	
11	9	52	MAREK HEMMANN	WWW.MYSPACE.COM/MAREKHEMMANN	
12	13	21	UMEK	WWW.MYSPACE.COM/DJUMEK	
13	NEW		BLONDES	WWW.MYSPACE.COM/BLONDEBLONDEBLONDES	
14	10	58	PORTA	WWW.MYSPACE.COM/PORTA1	
15	12	46	PITTY	WWW.MYSPACE.COM/BANDAPITTY	
16	RE-ENTRY		DOWNLINK	WWW.MYSPACE.COM/DOWNLINKDUB	
17	39	24	TOKIMONSTA	WWW.MYSPACE.COM/TOKIBEATS	
18	14	4	C2C	WWW.MYSPACE.COM/C2C2JS	
19	RE-ENTRY		STAR SLINGER	WWW.MYSPACE.COM/STARSLINGERMUSIC	
20	24	60	ALYSSA BERNAL	WWW.MYSPACE.COM/ALYSSABERNAL	
21	RE-ENTRY		COM TRUISE	WWW.MYSPACE.COM/IAMCOMTRUISE	
22	32	44	NICOLAS JAAR	WWW.MYSPACE.COM/NICOLASJAAR	
23	16	29	ORESAN	WWW.MYSPACE.COM/ORESAN	
24	18	39	AEROPLANE	WWW.MYSPACE.COM/AEROPLANEMUSICLOVE	
25	RE-ENTRY		MILES KANE	WWW.MYSPACE.COM/MILESKANEMUSIC	
26	15	60	DAVE DAYS	WWW.MYSPACE.COM/DAVEDAYS	
27	26	15	MAX COOPER	WWW.MYSPACE.COM/MAXCOOPERMAX	
28	25	10	GARETH EMERY	WWW.MYSPACE.COM/GARETHEMERY	
29	RE-ENTRY		CALVERTRON	WWW.MYSPACE.COM/CALVERTRONICA	
30	38	37	BORGORE	WWW.MYSPACE.COM/BORGORE	
31	22	26	MORD FUSTANG	WWW.MYSPACE.COM/MORDFUSTANG	
32	47	7	SUPER MASH BROS.	WWW.MYSPACE.COM/SPRMSHBROS	
33	20	22	MEYTALE COHEN	WWW.MYSPACE.COM/DEWATERPRIEST	
34	29	22	DATSIK	WWW.MYSPACE.COM/DJDATSIK	
35	17	29	FELGUK	WWW.MYSPACE.COM/FELGUK	
36	27	35	GOLD PANDA	WWW.MYSPACE.COM/GOLDPANDA	
37	NEW		LUCY ROSE	WWW.MYSPACE.COM/LUCYROSEMUSIC	
38	40	43	BONDAN PRAKOSO & FADE2BLACK	WWW.MYSPACE.COM/BONDANFADE2BLACK	
39	37	11	PURITY RING	WWW.MYSPACE.COM/PURITYRING	
40	23	11	ELECTRIX	WWW.MYSPACE.COM/ELECTRIX	
41	33	48	JOSEPH VINCENT	WWW.MYSPACE.COM/JOSEPHVINCENTMUSIC	
42	28	9	GABE BONDOC	WWW.MYSPACE.COM/IMGABE	
43	RE-ENTRY		RIVA STAR	WWW.MYSPACE.COM/RIVASTARR	
44	48	22	ONRA	WWW.MYSPACE.COM/ONRA	
45	NEW		BARE NOIZE	WWW.MYSPACE.COM/BARENOIZE	
46	36	13	JORDAN JANSEN	WWW.MYSPACE.COM/JORDANJANSEN	
47	31	5	DIRTYLOUD	WWW.MYSPACE.COM/DIRTYLOUDMUSIC	
48	RE-ENTRY		SOMETHINGALAMODE	WWW.MYSPACE.COM/SOMETHINGALAMODE	
49	45	50	METRONOMY	WWW.MYSPACE.COM/METRONOMY	
50	46	3	DIRTYPHONICS	WWW.MYSPACE.COM/DIRTYPHONICS	

U.K. singer/songwriter Lucy Rose debuts on *Uncharted* at No. 37, reaching 20,000 "likes" on Facebook and receiving 32,000 YouTube views (a 790% increase) during the charting week. The gains are owed to the recent surge in popularity of her video "Middle of the Bed."



SOCIAL 50™				DATA PROVIDED BY	NEXT BIG SOUND
THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	ARTIST	ARTIST
1	1	59	#1 ADELE	XL/COLUMBIA	
2	4	69	LADY GAGA	STREAMLINE/INTERSCOPE	
3	3	69	RIHANNA	SRP/DEF JAM/JMG	
4	17	69	NICKI MINAJ	THE WANTED GLOBAL TALENT/MERCURY/DJMG	
5	9	19	ONE DIRECTION	SYCO	
6	2	69	JUSTIN BIEBER	SCHOOLBOY/RAYMOND BRAUN/ISLAND/DJMG	
7	6	69	EMINEM	WEB/SHADY/AFTERMATH/INTERSCOPE	
8	14	46	LMFAO	PARTY ROCK/WILL I AM/CHERRYTREE/INTERSCOPE	
9	16	37	SKRILLEX	BIG BEAT/MATRARCH/ATLANTIC	
10	5	67	CHRIS BROWN	JIVE/RCA	
11	8	69	KATY PERRY	CAPITOL	
12	13	69	PITBULL	MR. 305/PANOS ARTIST/POLD GROUNDS/JSONY MUSIC/LATIN/RCA	
13	12	69	SHAKIRA	SONY MUSIC/LATIN/RCA	
14	7	69	DAVID GUETTA	WHAT A MUSIC/ASTRALWERKS/CAPITOL	
15	18	68	LIL WAYNE	CASH MONEY/UNIVERSAL REPUBLIC	
16	19	66	BRITNEY SPEARS	JIVE/RCA	
17	15	69	SELENA GOMEZ	HOLLYWOOD	
18	10	69	TAYLOR SWIFT	BIG MACHINE	
19	11	2	MATYB	UNSIGNED	
20	25	58	BRUNO MARS	ELEKTRA	
21	26	67	DRAKE	YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	
22	23	50	JUSTIN TIMBERLAKE	JIVE/RCA	
23	24	69	LINKIN PARK	SHOPE/WARNER BROS.	
24	22	68	AVRIL LAVIGNE	RCA	
25	32	64	SNOOP DOGG	DOGSYSTYLE/PRIORITY/CAPITOL	
26	30	13	JESSIE J	LAVA/UNIVERSAL REPUBLIC	
27	34	62	DEMI LOVATO	HOLLYWOOD	
28	28	66	WIZ KHALIFA	ROSTRUM/ATLANTIC	
29	31	55	JENNIFER LOPEZ	ISLAND/DJMG	
30	29	68	BEYONCE	PANOS/DEF JAM/COLUMBIA	
31	37	63	LAKE/RYCA		
32	35	44	BOYZ AVENUE	3 PEACE	
33	27	67	THE BLACK EYED PEAS	INTERSCOPE	
34	21	67	MICHAEL JACKSON	MJ/JEPIK	
35	33	9	MADONNA	LOVE/AT&T/INTERSCOPE	
36	36	64	50 CENT	SHADY/AFTERMATH/INTERSCOPE	
37	44	58	CHRISTINA GRIMMIE	UNSIGNED	
38	48	65	COLDPLAY	CAPITOL	
39	41	10	WALK OFF THE EARTH	SLAPSHAD	
40	39	3	MICHEL TELO	PAN JANNAL/RISE/SONY MUSIC/LATIN	
41	RE-ENTRY		AILEYCE SEVENFOLD	WHEELS/DEF JAM/WARNER BROS.	
42	45	10	MICHEL CYRUS	HOLLYWOOD	
43	40	61	TIESTO	MUSICAL FREEDOM	
44	47	5	WHITNEY HOUSTON	ARISTA/RCA	
45	49	23	ALICIA KEYS	J/RMG	
46	NEW		SUNGH JUNG	UNSIGNED	
47	RE-ENTRY		DON OMAR	ORFANATO/MACHETE	
48	NEW		SORRISO MAROTO	SON LIVRE	
49	RE-ENTRY		LANA DEL REY	STRANGER	
50	42	37	PINK	LAFAC/RCA	

Nicki Minaj continues to climb the *Social 50* (17-4) after a litany of bikini photos surfaced from her "Starships" video shoot in Hawaii on March 15. Minaj experienced a 6.1% increase in overall followers, mostly due to a surge of 170,000 "likes" on Facebook (up 55%).



ON-DEMAND SONGS				DATA COMPILED BY	nielsen BDS
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST	IMPRINT/LABEL
1	1	2	#1 WE ARE YOUNG	RUN. FEAT. JANELLE MONAE	FUELED BY RAMEN/RRP
2	2	2	SOMEbody THAT I USED TO KNOW	GOYTE FEAT. KIMBRA SAMPLES 'N' SECOND/SAPPA/UNIVERSAL REPUBLIC	
3	3	2	RACK CITY	TYGA YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	
4	7	2	GLAD YOU CAME	THE WANTED GLOBAL TALENT/MERCURY/DJMG	
5	5	2	TAKE CARE	DRAKE FEAT. RIHANNA YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	
6	4	2	Ni**as In Paris	JAY Z KANYE WEST ROC-A-FELLA/ROC NATION/DEF JAM/DJMG	
7	6	2	WE FOUND LOVE	RIHANNA FEAT. CALVIN HARRIS SRP/DEF JAM/DJMG	
8	9	2	STRONGER (WHAT DOESN'T KILL YOU)	KELLY CLARKSON 19/RCA	
9	8	2	YOUNG, WILD & FREE	SNOOP DOGG & WE HAVELA FEAT. BRUNO MARS ROSTRUM/DOGSYSTYLE/ATLANTIC	
10	13	2	STARSHIPS	NICKI MINAJ YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	
11	18	2	WILD ONES	FLO RIDA FEATURING SIA POE BOY/ATLANTIC	
12	12	2	PUMPED UP KICKS	FORSTER THE PEOPLE STARTIME/COLUMBIA	
13	28	2	CALL ME MAYBE	CARLY RAE JEPSON/SONY/UNIVERSAL	
14	19	2	SOME NIGHTS	FUN. FUELED BY RAMEN/RRP	
15	10	2	ROLLING IN THE DEEP	ADELE XL/COLUMBIA	
16	11	2	MIDNIGHT CITY	M83. M83/MUTE/CAPITOL	
17	14	2	PARADISE	COLDPLAY CAPITOL	
18	17	2	SEXY AND I KNOW IT	LMFAO PARTY ROCK/WILL I AM/CHERRYTREE/INTERSCOPE	
19	21	2	TURN ME ON	DAVID GUETTA FEAT. NICKI MINAJ WHAT A MUSIC/ASTRALWERKS/CAPITOL	
20	15	2	HEADLINES	DRAKE YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	
21	16	2	SCARY MONSTERS AND NICE SPRITES	SKRILLEX BIG BEAT/ATLANTIC/RRP	
22	23	2	ASS BACK HOME	GYM CLASS HEROES FEAT. NEON HITCH DECA/DANCE/FUELED BY RAMEN/RRP	
23	20	2	MAKE ME PROUD	DRAKE FEAT. NICKI MINAJ YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	
24	34	2	FEEL SO CLOSE	CALVIN HARRIS ULTRA	
25	24	2	GOOD FEELING	FLO RIDA POE BOY/ATLANTIC	
26	22	2	DANCE (ASS)	BIG SEAN FEAT. NICKI MINAJ G.O.D./DEF JAM/DJMG	
27	NEW		WHAT MAKES YOU BEAUTIFUL	ONE DIRECTION SYCO/COLUMBIA	
28	25	2	IT WILL RAIN	BRUNO MARS SUMMIT/CHOP SHOP/ELEKTRA/ATLANTIC	
29	26	2	LEVELS	AVICHI LEVELS/VERATONE/AT&T/EMPIRE/INTERSCOPE	
30	27	2	PARTY ROCK ANTHEM	LMFAO PARTY ROCK/WILL I AM/CHERRYTREE/INTERSCOPE	
31	30	2	INTERNATIONAL LOVE	PITBULL FEAT. CHRIS BROWN MR. 305/POLD GROUNDS/RCA	
32	29	2	HYFR (HELL YEAH F****G RIGHT)	DRAKE FEAT. LIL WAYNE YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	
33	32	2	BANGARANG	SKRILLEX FEAT. SIRAH BIG BEAT/OWSLA/ATLANTIC/RRP	
34	41	2	PART OF ME	KATY PERRY CAPITOL	
35	NEW		DRIVE BY	TRAVIS COLOMBIA	
36	33	2	WORK OUT	J. COLE ROC NATION/COLUMBIA	
37	31	2	YOU DA ONE	RIHANNA SRP/DEF JAM/DJMG	
38	35	2	MOVES LIKE JAGGER	MAROON 5 FEAT. CHRISTINA AGUILERA A&M/COCA/INTERSCOPE	
39	38	2	LIGHTS	ELLIE GOULDING CHERRYTREE/INTERSCOPE	
40	37	2	STEREO HEARTS	GYM CLASS HEROES FEAT. ADAM LEVINE DECA/DANCE/FUELED BY RAMEN/RRP	
41	40	2	FADED	TYGA FEAT. LIL WAYNE YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	
42	39	2	MIRROR	LIL WAYNE FEAT. BRUNO MARS YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	
43	36	2	MARVINS ROOM	DRAKE YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	
44	44	2	CREW LOVE	DRAKE FEAT. THE WEEKEND YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	
45	45	2	NOT OVER YOU	GAVIN DEGRAW /RCA	
46	47	2	SAII	ANNULIATION RED BULL	
47	43	2	WITHOUT YOU	DAVID GUETTA FEAT. USHER WHAT A MUSIC/ASTRALWERKS/CAPITOL	
48	42	2	SHE WILL	LIL WAYNE FEAT. DRAKE YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	
49	NEW		TURN UP THE MUSIC	CHRIS BROWN RCA	
50	NEW		CARRY ON	FUN. FUELED BY RAMEN/RRP	

Tyga's "Rack City" keeps growing on *On-Demand Songs*, bulleting at No. 3 with a 9% gain. While the song is a streaming success and a top digital seller (1.6 million downloads, according to Nielsen SoundScan), it has yet to break into the top 10 on the all-format Hot 100 Airplay tally.



YOUTUBE				DATA PROVIDED BY	YouTube
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST	IMPRINT/LABEL
1	1	32	#1 SOMEONE LIKE YOU	ADELE XL/COLUMBIA	
2	2	31	ROLLING IN THE DEEP	ADELE XL/COLUMBIA	
3	3	8	SOMEbody THAT I USED TO KNOW	GOYTE FEAT. KIMBRA SAMPLES 'N' SECOND/SAPPA/UNIVERSAL REPUBLIC	
4	4	29	SET FIRE TO THE RAIN	ADELE XL/COLUMBIA	
5	5	14	INTERNATIONAL LOVE	PITBULL FEAT. CHRIS BROWN MR. 305/POLD GROUNDS/RCA	
6	6	4	SORRY FOR PARTY ROCKING	LMFAO PARTY ROCK/WILL I AM/CHERRYTREE/INTERSCOPE	
7	7	32	PARTY ROCK ANTHEM	LMFAO PARTY ROCK/WILL I AM/CHERRYTREE/INTERSCOPE	
8	9	7	TURN ME ON	DAVID GUETTA FEAT. NICKI MINAJ WHAT A MUSIC/ASTRALWERKS/CAPITOL	
9	8	26	SEXY AND I KNOW IT	LMFAO PARTY ROCK/WILL I AM/CHERRYTREE/INTERSCOPE	
10	11	2	WE ARE YOUNG	RUN. FEAT. JANELLE MONAE FUELED BY RAMEN/RRP	
11	14	2	WHAT MAKES YOU BEAUTIFUL	ONE DIRECTION SYCO/COLUMBIA	
12	10	8	MIRROR	LIL WAYNE FEAT. BRUNO MARS YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	
13	22	7	ONE THING	ONE DIRECTION SYCO/COLUMBIA	
14	16	5	SHE DOESN'T MIND	SEAN PAUL VP/ATLANTIC	
15	17	6	WILD ONES	FLO RIDA FEAT. SIA POE BOY/ATLANTIC	

YAHOO! VIDEOS				DATA PROVIDED BY	YAHOO! MUSIC
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST	IMPRINT/LABEL
1	1	1	#1 OVER YOU	RIHANNA (SRP/DEF JAM/DJMG)	
2	2	10	YOU DA ONE	RIHANNA (SRP/DEF JAM/DJMG)	
3	1	1	CLIMAX	USHER (RCA)	
4	4	3	MODERN LOVE	MIDNIGHT HOUR (MIDNIGHT HOUR)	
5	5	6	TURN ME ON	DAVID GUETTA FEAT. NICKI MINAJ WHAT A MUSIC/ASTRALWERKS/CAPITOL	
6	10	2	SET FIRE TO THE RAIN	ADELE XL/COLUMBIA	
7	3	4	MR. WRONG	MARY J. BLIGE FEAT. DRAKE (MATRARCH/GFFEN/INTERSCOPE)	
8	8	4	MY HEART IS BROKEN	EVANESCENCE (WIND-UP)	
9	11	16	CHANGE	TAYLOR SWIFT (BIG MACHINE)	
10	1	1	IN THE END	SNOW PATROL (POLYDOR/FRICTON/ISLAND/DJMG)	
11	1	1	WHAT MAKES YOU BEAUTIFUL	ONE DIRECTION (SYCO/COLUMBIA/SONY MUSIC)	
12	7	21	SEXY AND I KNOW IT	LMFAO PARTY ROCK/WILL I AM/CHERRYTREE/INTERSCOPE	
13	1	1	HOW DO YOU KEEP THE MUSIC PLAYING	T	

HEATSEEKERS ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	REPT.
1	HOT SHOT DEBUT	1	DELTA SPIRIT #1 ROUNDER 519131*/CONCORD (14.98)	Delta Spirit	
2	NEW		HANDS LIKE HOUSES RISE 154 (12.98)	Ground Dweller	
3	4	13	OF MONSTERS AND MEN UNIVERSAL REPUBLIC DIGITAL EX (4.98)	Into The Woods (EP)	
4	2	3	CAROLINA CHOCOLATE DROPS WARNER BROS. (13.98)	Leaving Eden	
5	5	52	THE HEAD AND THE HEART SUB POP 915* (10.98)	The Head And The Heart	
6	NEW		PETER WHITE HEADS UP 32905/CONCORD (18.98)	Here We Go	
7	NEW		ADAM CAPPA BEC 75296/EMI CMG (9.98)	The Rescue	
8	8	2	THE MEN SACRED BONES 071* (14.98)	Open Your Heart	
9	12	55	VOLBEAT VERTIGO 015113/UNIVERSAL REPUBLIC (13.98)	Beyond Hell/Above Heaven	
10	NEW		SHINEE S.M. DIGITAL EX (6.98)	Sherlock (EP)	
11	18	26	GROUPOVE CANVASBACK/ATLANTIC 527696*/VAG (13.98)	Never Trust A Happy Song	
12	10	3	JAY FARRAR/WILL JOHNSON/ANDERS PARKER/YIM YAMES ROUNDER 519129*/CONCORD (14.98)	New Multitudes	
13	NEW		VCMG MUSICAL MOMENTS/GRABBING HANDS 9529*/MUTE (15.98)	SSSS	
14	14	3	CORROSION OF CONFORMITY CANDLELIGHT 139510* (14.98)	Corrosion Of Conformity	
15	NEW		LOGAN MIZE BIG YELLOW DISC 00201 (12.98)	Nobody In Nashville	
16	19	2	ADAM CAROLLA & DENNIS PRAGER ACE BROADCASTING DIGITAL EX (7.98)	An Evening With Adam Carolla & Dennis Prager	
17	37	23	GREATEST GAINER REDLIGHT KING HOLLYWOOD 013273 (10.98)	Something For The Pain	
18	28	38	ANDY GRAMMER S-CURVE 151602 (9.98)	Andy Grammer	
19	6	2	WHITE RABBITS TBD 0020* (11.98)	Milk Famous	
20	1	2	GOOD OLD WAR SARGENT HOUSE 072* (15.98)	Come Back As Rain	
21	21	15	DIA FRAMPTON UNIVERSAL REPUBLIC 016136 (13.98)	Red	
22	24	11	KIMBRA WARNER BROS. DIGITAL EX (3.98)	Settle Down (EP)	
23	7	2	JB AND THE MOONSHINE BAND AVERAGE JOE'S 237 (13.98)	Bear For Breakfast	
24	11	2	DOUG STANHOPE ROADRUNNER COMEDY DIGITAL EX/ROADRUNNER (9.98)	Before Turning The Gun On Himself...	
25	NEW		ALL SONS & DAUGHTERS INTEGRITY 5058 EX (13.98)	Season One	

1
The group notches its first No. 1 on a nationwide Billboard chart with the debut, as the album shifts nearly 5,000 copies.



10
The South Korean vocal group also bows at No. 5 on the World Albums chart (2,000 sold). It's the highest-ranked non-Irish/Celtic act on that tally this week.



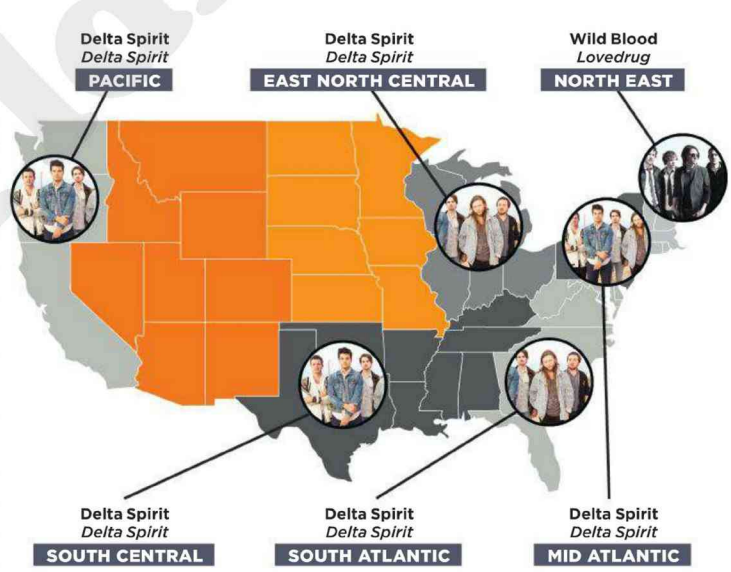
13
Vince Clarke (formerly of Depeche Mode, currently of Erasure) and Martin Gore (always of DM) unite for their first collaboration since 1981.

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	REPT.
26	27	22	NERO MTA/MERCURY/CHERRYTREE/INTERSCOPE 016371*/IGA (9.98 1637102)	Welcome Reality	
27	NEW		VJAY IYER TRIO ACT + VISION 5524 (16.98)	Accelerando	
28	NEW		COTTON MATHER STAR APPLE KINGDOM 005 (16.98)	Kontiki	
29	NEW		JESSE & JOY WARNER LATINA 529227 (13.98)	Con Quien Se Queda El Perro?	
30	RE-ENTRY		FOXY SHAZAM I.R.S. 41180*/CAPITOL (12.98)	The Church Of Rock And Roll	
31	36	8	DIE ANTWOORD ZEF RECORDZ 7031*/DOWNTOWN (13.98)	TenSlon	
32	23	6	BAND OF SKULLS ELECTRIC BLUES/PSYCOLLECTIVE 715*/VAGRANT (11.98)	Sweet Sour	
33	RE-ENTRY		BAHAMAS BRUSHFIRE 016334*/UNIVERSAL (12.98)	Barhords	
34	RE-ENTRY		ANUHEA ANUHEA/ANUHEA DIGITAL EX (9.98)	For Love	
35	NEW		ELIDA REYNA Y AVANTE FREDDIE 3092 (9.98)	Contigo Descubri	
36	RE-ENTRY		BOMBAY BICYCLE CLUB ISLAND/MM&M/OCTONE 016398/IGA (11.98)	A Different Kind Of Fix	
37	NEW		DJ WOOGIE PHASE ONE 1014 (13.98 CD/DVD)	Hip Hop Mix USA	
38	17	3	SCHOOL OF SEVEN BELLS GHOSTLY INTERNATIONAL 707*/VAGRANT (11.98)	Ghostory	
39	44	8	KNIFE PARTY EARSTORM DIGITAL EX (2.98)	100% No Modern Talking (EP)	
40	34	12	LINDSAY MCCAUL REUNION 101573/SONY MUSIC (9.98)	If It Leads Me Back	
41	RE-ENTRY		THE LACS BACKROAD 224/AVERAGE JOE'S (13.98)	Country Boy's Paradise	
42	41	31	KENDRICK LAMAR TOP DAWG DIGITAL EX (7.98)	Section.80	
43	RE-ENTRY		NINE LASHES TOOTH & NAIL 08954/EMI CMG (9.98)	World We View	
44	NEW		HUMAN NATURE LIME 016250 (13.98)	Motown Record	
45	RE-ENTRY		OTHER LIVES TBD 0017* (11.98)	Tamer Animals	
46	NEW		ANTHONY EVANS FAIR TRADE 60189 (14.98)	Home	
47	39	5	TENNIS FAT POSSUM 1265* (13.98)	Young & Old	
48	49	3	IMAGINE DRAGONS KIDINDA/KORNER/INTERSCOPE 016620/IGA (7.98)	Continued Silence (EP)	
49	RE-ENTRY		MICHAEL WASSOELL'S BONE COLLECTOR FEAT. RHETT AKINS & DALLAS DAVIDSON GEORGIA BOYS/REPRISE (NASHVILLE) 525754/WMN (15.98)	The Brotherhood Album	
50	20	3	ELUVEITTE NUCLEAR BLAST 2793 (15.98)	Helvetios	

HEATSEEKERS SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT/PROMOTION LABEL
1	2	10	SOMETHIN' BOUT A TRUCK #1 KIP MOORE MCA NASHVILLE		
2	1	6	AYY LADIES TRAVIS PORTER FEATURING TYGA PORTER HOUSE/RC/A		
3	3	13	DRANK IN MY CUP KIRKO BANGZ LMG/UNAUTHORIZED/WARNER BROS.		
4	10	3	BROKENHEARTED KARMIN EPIC		
5	8	7	UP! LOVERANCE FEATURING IAMSU & SKIPPER ON 50 CENT STUDD LIFE/INTERSCOPE		
6	5	23	LIGHTS ELLIE GOULDING CHERRYTREE/INTERSCOPE		
7	4	18	LEVELS AVICHI LEVELS/VERATONE/ATOM EMPIRE/INTERSCOPE		
8	6	11	BANGARANG SKRILLEX FEATURING SIRAH BIG BEAT/OWSLA/ATLANTIC/RRP		
9	7	14	MIDNIGHT CITY M33 MISS/MUTE/CAPITOL		
10	13	8	MAGIC FUTURE FEATURING T.I. FREEBANDZ/A-I/EPIC		
11	12	12	YOU DON'T KNOW HER LIKE I DO BRANTLEY GILBERT VALORY		
12	11	21	LONELY BOY THE BLACK KEYS NONE/SUCH/WARNER BROS./WARNER		
13	9	29	SCARY MONSTERS AND NICE SPRITES SKRILLEX BIG BEAT/ATLANTIC/RRP		
14	14	14	DO IT LIKE YOU DIGEY FEATURING JEREMIH ATLANTIC		
15	NEW		TTYLXOX BELLA THORNE WALT DISNEY		
16	NEW		YOUNG HOMIE CHRIS RENE SYCO/EPIC/SONY MUSIC		
17	17	3	WE RUN THE NIGHT HAVANA BROWN FEATURING PITBULL UNIVERSAL REPUBLIC		
18	15	6	COUGH SYRUP YOUNG THE GIANT ROADRUNNER/RRP		
19	NEW		TOO CLOSE ALEX CLARE UNIVERSAL REPUBLIC		
20	16	7	INTENTALO 3BALLMITY FEATURING EL BEBETO Y AMERICA SIERRA FONOVISA		
21	19	30	CINEMA BENNY BENASSI FEATURING GARY GO ULTRA		
22	22	13	WILD BOY MGK FEATURING WAKA FLOCKA FLAME EST18XX/BAD BOY/INTERSCOPE		
23	21	3	FINE BY ME ANDY GRAMMER S-CURVE		
24	NEW		BAILANDO POR EL MUNDO JUAN MAGAN FEATURING PITBULL & EL CATA SONY MUSIC LATIN		
25	25	2	ANOTHER ROUND FAT JOE FEATURING CHRIS BROWN TERROR SQUAD		

REGIONAL HEATSEEKERS #1 ALBUMS



- WEST NORTH CENTRAL**
- Logan Mize
Nobody In Nashville
 - Volbeat
Beyond Hell/Above Heaven
 - Delta Spirit
Delta Spirit
 - Other Lives
Tamer Animals
 - Carolina Chocolate Drops
Leaving Eden
 - Of Monsters And Men
Into The Woods (EP)
 - Hands Like Houses
Ground Dweller
 - Dilemma
Dilemma
 - Corrosion Of Conformity
Corrosion Of Conformity
 - Polica
Give You The Ghost

- MOUNTAIN**
- Human Nature
Motown Record
 - Hands Like Houses
Ground Dweller
 - Delta Spirit
Delta Spirit
 - Volbeat
Beyond Hell/Above Heaven
 - Of Monsters And Men
Into The Woods (EP)
 - Carolina Chocolate Drops
Leaving Eden
 - Other Lives
Tamer Animals
 - Dia Frampton
Red
 - The Head And The Heart
The Head And The Heart
 - Peter White
Here We Go

NEW ON THE CHARTS

Human Nature, "The Motown Record"
After releasing nine albums in its native home of Australia, the vocal quartet arrives with its first U.S. release (No. 44 on Heatseekers Albums). The set is supported by a live concert special, which has been airing on PBS the past few weeks.



THE BILLBOARD HOT 100

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION
1	1	13	#1 GREATEST GAINER/AIRPLAY WE ARE YOUNG fun, Featuring Janelle Monáe IMPRINT / PROMOTION LABEL FUN, J. BHASKER (IN RUSS, S. DOST, J. ANTONOFF, J. BHASKER) © FUELED BY RAMEN/RFP	fun, Featuring Janelle Monáe	1	1
2	2	2	STRONGER (WHAT DOESN'T KILL YOU) Kelly Clarkson IMPRINT / PROMOTION LABEL RCA	Kelly Clarkson	1	1
3	4	4	GREATEST GAINER/STREAMING GLAD YOU CAME The Wanted IMPRINT / PROMOTION LABEL GLOBAL TALENT/MERCURY/UMJ	The Wanted	3	3
4	3	25	SET FIRE TO THE RAIN Adele IMPRINT / PROMOTION LABEL XL/COLUMBIA	Adele	3	1
5	5	11	SOMEbody THAT I USED TO KNOW Gofye Featuring Kimbra IMPRINT / PROMOTION LABEL SAMPLES 'N' SECODIS/FAIRFAX/UNIVERSAL REPUBLIC	Gofye Featuring Kimbra	5	5
6	9	6	STARSHIPS Nicki Minaj IMPRINT / PROMOTION LABEL YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	Nicki Minaj	6	6
7	6	16	TURN ME ON David Guetta Featuring Nicki Minaj IMPRINT / PROMOTION LABEL DEAN/D. GUETTA/G. TUNFORTH	David Guetta Featuring Nicki Minaj	7	7
8	7	11	TAKE CARE Drake Featuring Rihanna IMPRINT / PROMOTION LABEL YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	Drake Featuring Rihanna	7	7
9	12	19	WILD ONES Flo Rida Featuring Sia IMPRINT / PROMOTION LABEL POE BOY/ATLANTIC	Flo Rida Featuring Sia	9	9
10	10	5	PART OF ME Katy Perry IMPRINT / PROMOTION LABEL CAPITOL	Katy Perry	1	1
11	8	7	YOUNG, WILD & FREE Snoop Dogg & Wiz Khalifa Featuring Bruno Mars IMPRINT / PROMOTION LABEL YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	Snoop Dogg & Wiz Khalifa Featuring Bruno Mars	7	7
12	11	10	WE FOUND LOVE Rihanna Featuring Calvin Harris IMPRINT / PROMOTION LABEL SRP/DEF JAM/JUMJ	Rihanna Featuring Calvin Harris	3	1
13	16	14	HSS BACK HOME Gym Class Heroes Featuring Neon Hitch IMPRINT / PROMOTION LABEL DECA/DANCE/FUELED BY RAMEN/RFP	Gym Class Heroes Featuring Neon Hitch	12	12
14	15	17	RACK CITY Tyga IMPRINT / PROMOTION LABEL YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	Tyga	7	7
15	23	10	DRIVE BY Train IMPRINT / PROMOTION LABEL COLUMBIA	Train	15	15
16	14	20	INTERNATIONAL LOVE Pitbull Featuring Chris Brown IMPRINT / PROMOTION LABEL MR. 305/FLO/ATLANTIC	Pitbull Featuring Chris Brown	13	13
17	13	25	GOOD FEELING Flo Rida IMPRINT / PROMOTION LABEL POE BOY/ATLANTIC	Flo Rida	2	3
18	22	34	FEEL SO CLOSE Calvin Harris IMPRINT / PROMOTION LABEL ULTRA	Calvin Harris	18	18
19	33	44	GREATEST GAINER/DIGITAL WHAT MAKES YOU BEAUTIFUL One Direction IMPRINT / PROMOTION LABEL SYCO/COLUMBIA	One Direction	19	19
20	17	23	DOMINO Jessie J IMPRINT / PROMOTION LABEL LAWA/UNIVERSAL REPUBLIC	Jessie J	16	16
21	19	15	THE MOTTO Drake Featuring Lil Wayne IMPRINT / PROMOTION LABEL YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	Drake Featuring Lil Wayne	15	15
22	18	14	SEXY AND I KNOW IT LMFAO IMPRINT / PROMOTION LABEL PARTY ROCK/WILL I AM/HERRYTE/INTERSCOPE	LMFAO	3	1
23	24	31	CALL ME MAYBE Carly Rae Jepsen IMPRINT / PROMOTION LABEL 604/SCHODD/LO/INTERSCOPE	Carly Rae Jepsen	23	23
24	22	25	IT WILL RAIN Bruno Mars IMPRINT / PROMOTION LABEL SUMMIT/CHOP SHOP/ELEKTRANTIC	Bruno Mars	23	23
25	28	5	TURN UP THE MUSIC Chris Brown IMPRINT / PROMOTION LABEL RCA	Chris Brown	10	10
26	23	30	Ni**AS IN PARIS Jay Z Kanye West IMPRINT / PROMOTION LABEL RCA-A&P/ROCK-AWOL/DEF JAM/JUMJ	Jay Z Kanye West	2	5
27	26	52	PARTY ROCK ANTHEM LMFAO Featuring Lauren Bennett & GoonRock IMPRINT / PROMOTION LABEL PARTY ROCK/WILL I AM/HERRYTE/INTERSCOPE	LMFAO Featuring Lauren Bennett & GoonRock	5	1
28	28	39	MOVES LIKE JAGGER Maroon 5 Featuring Christina Aguilera IMPRINT / PROMOTION LABEL A&M/COLUMBIA/INTERSCOPE	Maroon 5 Featuring Christina Aguilera	4	1
29	25	26	NOT OVER YOU Gavin DeGraw IMPRINT / PROMOTION LABEL RCA	Gavin DeGraw	18	18
30	37	18	GOOD GIRL Carrie Underwood IMPRINT / PROMOTION LABEL 19/ISTARIA NASHVILLE	Carrie Underwood	18	18
31	29	24	SOMEONE LIKE YOU Adele IMPRINT / PROMOTION LABEL XL/COLUMBIA	Adele	4	1
32	36	12	TALK THAT TALK Rihanna Featuring Jay-Z IMPRINT / PROMOTION LABEL SRP/DEF JAM/JUMJ	Rihanna Featuring Jay-Z	31	31
33	30	32	ROLLING IN THE DEEP Adele IMPRINT / PROMOTION LABEL XL/COLUMBIA	Adele	6	1
34	32	35	PARADISE Coldplay IMPRINT / PROMOTION LABEL CAPITOL	Coldplay	15	15
35	34	22	A THOUSAND YEARS Christina Perri IMPRINT / PROMOTION LABEL SUMMIT/CHOP SHOP/ATLANTIC/RFP	Christina Perri	31	31
36	31	23	THE ONE THAT GOT AWAY Katy Perry IMPRINT / PROMOTION LABEL CAPITOL	Katy Perry	3	1
37	38	14	STRIP Chris Brown Featuring Kevin K-Mac McCall IMPRINT / PROMOTION LABEL RCA	Chris Brown Featuring Kevin K-Mac McCall	37	37
38	43	13	A WOMAN LIKE YOU Lee Brice IMPRINT / PROMOTION LABEL CUB	Lee Brice	38	38
39	49	5	BIRTHDAY CAKE Rihanna IMPRINT / PROMOTION LABEL SRP/DEF JAM/JUMJ	Rihanna	39	39
40	35	29	WITHOUT YOU David Guetta Featuring Usher IMPRINT / PROMOTION LABEL WHAT A MUSIC/CASTRAL/VERKS/CAPITOL	David Guetta Featuring Usher	2	4
41	39	48	OURS Taylor Swift IMPRINT / PROMOTION LABEL BIG MACHINE	Taylor Swift	13	13
42	43	47	ALONE WITH YOU Jake Owen IMPRINT / PROMOTION LABEL RCA NASHVILLE	Jake Owen	42	42
43	41	38	TONIGHT IS THE NIGHT Outasight IMPRINT / PROMOTION LABEL WARNER BROS.	Outasight	38	38
44	47	40	OVER YOU Miranda Lambert IMPRINT / PROMOTION LABEL RCA NASHVILLE	Miranda Lambert	49	49
45	57	4	CLIMAX Usher IMPRINT / PROMOTION LABEL RCA	Usher	45	45
46	42	24	DANCE (ASS) Big Sean Featuring Nicki Minaj IMPRINT / PROMOTION LABEL G.O.O.D./DEF JAM/JUMJ	Big Sean Featuring Nicki Minaj	11	11
47	59	4	SO GOOD B.o.B IMPRINT / PROMOTION LABEL REBEL/ROCK/GRAND HUSTLE/ATLANTIC	B.o.B	10	10
48	54	19	LOVE ON TOP Beyoncé IMPRINT / PROMOTION LABEL PARKWOOD/COLUMBIA	Beyoncé	20	20
49	51	8	DRINK ON IT Blake Shelton IMPRINT / PROMOTION LABEL WARNER BROS. NASHVILLE	Blake Shelton	49	49
50	57	39	RUMOUR HAS IT Adele IMPRINT / PROMOTION LABEL XL/COLUMBIA	Adele	39	39
51	51	52	I WON'T GIVE UP Jason Mraz IMPRINT / PROMOTION LABEL ATLANTIC/RFP	Jason Mraz	8	8
52	52	56	DANCIN' AWAY WITH MY HEART Lady Antebellum IMPRINT / PROMOTION LABEL CAPITOL NASHVILLE	Lady Antebellum	50	50
53	67	79	SPRINGSTEEN Eric Church IMPRINT / PROMOTION LABEL EMI NASHVILLE	Eric Church	53	53
54	54	61	CAN'T GET ENOUGH J. Cole Featuring Trey Songz IMPRINT / PROMOTION LABEL RCA NATION/COLUMBIA	J. Cole Featuring Trey Songz	52	52
55	61	4	FLY OVER STATES Jason Aldean IMPRINT / PROMOTION LABEL BROKEN BOW	Jason Aldean	55	55

1 The song claims Greatest Gainer/Airplay honors for a third consecutive week with a 40% increase to 65 million in audience. With 349,000 downloads sold (up 8%), the track has moved 2 million in digital sales since its release.



10 This week marks the first time that the song hasn't fallen since it debuted at No. 1 four weeks ago. It breaks into the Hot 100 Airplay Top 10 (11-6; 74 million, up 13%) and elevates 41-34 on On-Demand Songs (260,000, up 31%).

19 As the act makes history as the first U.K. group to launch atop the Billboard 200 with a debut (see page 41), its first single buds 17-7 on Hot Digital Songs (135,000, up 64%) and enters Hot 100 Airplay at No. 64 (19 million impressions, up 53%).

74 As it jumps 35-30 in its 12th week on Rock Songs, the song enters Hot Digital Songs at No. 39 (44,000, up 185%) following its usage as the soundtrack to Buick's new Verano commercial.



98 Playing to her surely text-savvy fans, the co-star of the Disney Channel's "Shake It Up!" notches her second No. 1 on Kid Digital Songs (36,000, up 70%).

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION
56	59	59	SOMETHIN' 'BOUT A TRUCK Kip Moore IMPRINT / PROMOTION LABEL MCA NASHVILLE	Kip Moore	56	56
57	56	88	AYY LADIES Travis Porter Featuring Tyga IMPRINT / PROMOTION LABEL PORTER HOUSE/CA	Travis Porter Featuring Tyga	56	56
58	62	68	DRANK IN MY CUP Kirko Bangz IMPRINT / PROMOTION LABEL LMG/UNAUTHORIZED/WARNER BROS.	Kirko Bangz	58	58
59	53	58	HOMIE DiErks Bentley IMPRINT / PROMOTION LABEL CAPITOL NASHVILLE	DiErks Bentley	44	44
60	84	—	BROKENHEARTED Karrin IMPRINT / PROMOTION LABEL EPIC	Karrin	60	60
61	69	77	LOVE'S GONNA MAKE IT ALRIGHT George Strait IMPRINT / PROMOTION LABEL MCA NASHVILLE	George Strait	61	61
62	73	71	BANJO Rascal Flatts IMPRINT / PROMOTION LABEL BIG MACHINE	Rascal Flatts	62	62
63	71	65	BETTER THAN I USED TO BE Tim McGraw IMPRINT / PROMOTION LABEL Curb	Tim McGraw	63	63
64	79	92	UPI LoveRance Featuring lamSu & Skipper or 50 Cent IMPRINT / PROMOTION LABEL STUDIO 119/INTERSCOPE	LoveRance Featuring lamSu & Skipper or 50 Cent	64	64
65	68	78	LIGHTS Ellie Goulding IMPRINT / PROMOTION LABEL CHERRYTREE/INTERSCOPE	Ellie Goulding	65	65
66	65	75	PRINCESS OF CHINA Coldplay Featuring Rihanna IMPRINT / PROMOTION LABEL CAPITOL	Coldplay Featuring Rihanna	20	20
67	66	74	LEVELS Avicii IMPRINT / PROMOTION LABEL YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	Avicii	67	67
68	64	12	YOU GONNA FLY Keith Urban IMPRINT / PROMOTION LABEL CAPITOL NASHVILLE	Keith Urban	64	64
69	99	—	DRUNK ON YOU Luke Bryan IMPRINT / PROMOTION LABEL CAPITOL NASHVILLE	Luke Bryan	69	69
70	78	82	FADED Tyga Featuring Lil Wayne IMPRINT / PROMOTION LABEL YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	Tyga Featuring Lil Wayne	52	52
71	60	69	SAFE & SOUND Taylor Swift Featuring The Civil Wars IMPRINT / PROMOTION LABEL BIG MACHINE/UNIVERSAL REPUBLIC	Taylor Swift Featuring The Civil Wars	30	30
72	94	99	SHAKE IT OUT Florence + The Machine IMPRINT / PROMOTION LABEL UNIVERSAL REPUBLIC	Florence + The Machine	72	72
73	HOT SHOT DEBUT	1	CHANGED Rascal Flatts IMPRINT / PROMOTION LABEL BIG MACHINE	Rascal Flatts	73	73
74	NEW	1	EVERYBODY TALKS Neon Trees IMPRINT / PROMOTION LABEL MERCURY/UMJ	Neon Trees	74	74
75	75	72	BANGARANG Skrillex Featuring Sirah IMPRINT / PROMOTION LABEL BIG BEAT/OWSLA/ATLANTIC/RFP	Skrillex Featuring Sirah	72	72
76	82	89	SOME NIGHTS fun. IMPRINT / PROMOTION LABEL FUELED BY RAMEN/RFP	fun.	62	62
77	80	83	WHERE I COME FROM Montgomery Gentry IMPRINT / PROMOTION LABEL AVERAGE JES.	Montgomery Gentry	77	77
78	74	—	MIDNIGHT CITY M.E.S. IMPRINT / PROMOTION LABEL M3/M3/TELECAPITOL	M.E.S.	78	78
79	91	94	MAGIC Future Featuring T.I. IMPRINT / PROMOTION LABEL FREEBANDZ/A-1/EPIC	Future Featuring T.I.	79	79
80	83	53	SORRY FOR PARTY ROCKING LMFAO IMPRINT / PROMOTION LABEL PARTY ROCK/WILL I AM/HERRYTE/INTERSCOPE	LMFAO	49	49
81	76	97	YOU DA ONE Rihanna IMPRINT / PROMOTION LABEL SRP/DEF JAM/JUMJ	Rihanna	14	14
82	72	63	REALITY Kenny Chesney IMPRINT / PROMOTION LABEL BNA	Kenny Chesney	62	62
83	88	76	YOU DON'T KNOW HER LIKE I DO Brantley Gilbert IMPRINT / PROMOTION LABEL VALORY	Brantley Gilbert	76	76
84	81	85	MIRROR Lil Wayne Featuring Bruno Mars IMPRINT / PROMOTION LABEL YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	Lil Wayne Featuring Bruno Mars	16	16
85	87	87	LONELY BOY The Black Keys IMPRINT / PROMOTION LABEL NONESUCH/WARNER BROS./WARNER	The Black Keys	64	64
86	83	—	SCARY MONSTERS AND NICE SPRITES Skrillex IMPRINT / PROMOTION LABEL BIG BEAT/ATLANTIC/RFP	Skrillex	69	69
87	86	90	4 AM Melanie Fiona IMPRINT / PROMOTION LABEL SRC/UNIVERSAL REPUBLIC	Melanie Fiona	86	86
88	92	98	DO IT LIKE YOU Diddy Featuring Jeremih IMPRINT / PROMOTION LABEL ATLANTIC	Diddy Featuring Jeremih	88	88
89	96	—	NO HURRY Zac Brown Band IMPRINT / PROMOTION LABEL SOUTHERN GROUND/ATLANTIC/PICTURE	Zac Brown Band	89	89
90	NEW	1	ONE THING One Direction IMPRINT / PROMOTION LABEL SYCO/COLUMBIA	One Direction	90	90
91	NEW	1	EVEN IF IT BREAKS YOUR HEART Eli Young Band IMPRINT / PROMOTION LABEL REPUBLIC NASHVILLE	Eli Young Band	91	91
92	97	—	SEX AIN'T BETTER THAN LOVE Trey Songz IMPRINT / PROMOTION LABEL SONGBOK/ATLANTIC	Trey Songz	92	92
93	89	95	MR. WRONG Many J. Blige Featuring Drake IMPRINT / PROMOTION LABEL MAD/ROCK/DEF JAM/JUMJ	Many J. Blige Featuring Drake	87	87
94	85	84	GOTTA HAVE IT Jay Z Kanye West IMPRINT / PROMOTION LABEL RCA-A&P/ROCK-AWOL/DEF JAM/JUMJ	Jay Z Kanye West	69	69
95	NEW	1	LEAVE YOU ALONE Young Jeezy Featuring Ne-Yo IMPRINT / PROMOTION LABEL CTE/DEF JAM/JUMJ	Young Jeezy Featuring Ne-Yo	95	95
96	93	73	BLACKOUT Breathé Carolina IMPRINT / PROMOTION LABEL FEARLESS/COLUMBIA	Breathé Carolina	32	32
97	98	—	DON'T STOP (COLOR ON THE WALLS) Foster The People IMPRINT / PROMOTION LABEL STARTIME/COLUMBIA	Foster The People	86	86
98	NEW	1	TTYLXOX Bella Thorne IMPRINT / PROMOTION LABEL DIY	Bella Thorne	98	98
99	95	91	I DO Young Jeezy Featuring Jay-Z & André 3000 IMPRINT / PROMOTION LABEL CTE/DEF JAM/JUMJ	Young Jeezy Featuring Jay-Z & André 3000	61	61
100	RE-ENTRY	2	HYFR (HELL YES F**** G RIGHT) Drake Featuring Lil Wayne IMPRINT / PROMOTION LABEL YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	Drake Featuring Lil Wayne	92	92

BETWEEN THE BULLETS
'WILD' RIDE: FLO RIDA, SIA REACH TOP 10



Flo Rida's "Wild Ones," featuring Sia, surges 12-9 on the Billboard Hot 100 with gains in sales, radio and streaming. The track bullets at No. 6 for a second week on Hot Digital Songs (158,000 downloads sold, up 5%, according to Nielsen SoundScan) and rises 35-29 on Hot 100 Airplay (39 million audience impressions, up 17%, according to Nielsen BDS). On the On-Demand Songs chart, it jumps 18-11 (429,000 on-demand streams, up 22%). "Wild" marks the rapper's seventh Hot 100 top 10 and Sia's first. She made mainstream inroads as far back as 2005 when her haunting "Breathe Me" accompanied the series finale of HBO's "Six Feet Under."

—Gary Trust

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

HOT 100 AIRPLAY™			
THIS WEEK	LAST WEEK	TITLE	ARTIST / IMPRINT/PROMOTION LABEL
WEEK	WEEK		
ON CHART	ON CHART		
1	1	#1 SET FIRE TO THE RAIN	ADELE X/COLUMBIA
2	2	STRONGER (WHAT DOESN'T KILL YOU)	KELLY CLARKSON 19/RCA
3	3	TURN ME ON	DAVID GUETTA FEAT. NICKI MINAJ WHAT A MUSIC/STRAIVE/WEA/CAPITOL
4	5	TAKE CARE	DRAKE FEAT. RIHANNA YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
5	4	WE FOUND LOVE	RIHANNA FEAT. CALVIN HARRIS SRP/DEF. JAM/JDJMG
6	11	PART OF ME	KATY PERRY CAPITOL
7	13	GLAD YOU CAME	THE WANTED GLOBAL TALENT/MERCURY/DJMG
8	7	INTERNATIONAL LOVE	PITBULL FEAT. CHRIS BROWN MR. 305/POLO GROUNDS/JRCA
9	6	GOOD FEELING	FLO RIDA POF BOY/ATLANTIC
10	9	YOUNG, WILD & FREE	SNOOP DOGG & WIZ KHALIFA ROSTRUM/DOGSY/ATLANTIC/RRP
11	8	DOMINO	JESSIE J LAVA/UNIVERSAL REPUBLIC
12	12	ASS BACK HOME	SYM CLASS HEROES FEAT. NEON HITCH DECA/DANCE/FUELED BY RAMEY/RRP
13	10	THE MOTTO	DRAKE FEAT. LL WYNNIE YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
14	19	WE ARE YOUNG	FUN. FEAT. JANELLE MONAE FUELED BY RAMEY/RRP
15	14	IT WILL RAIN	BRUNO MARS SUMMIT/CHOP SHOP/ATLANTIC
16	15	THE ONE THAT GOT AWAY	KATY PERRY CAPITOL
17	17	RACK CITY	TYGA YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
18	16	MOVES LIKE JAGGER	MARON 5 FEAT. CHRISTINA AGUILERA A&M/OCTONE/INTERSCOPE
19	23	FEEL SO CLOSE	CALVIN HARRIS ULTRA
20	26	LOVE ON TOP	BEYONCÉ PARKWOOD/COLUMBIA
21	31	STARSHIPS	NICKI MINAJ YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
22	27	OURS	TAYLOR SWIFT BIG MACHINE
23	18	NOT OVER YOU	GAVIN DEGRAW JR/RCA
24	32	TURN UP THE MUSIC	CHRIS BROWN RCA
25	22	STRIP	CHRIS BROWN FEAT. KEVIN MCCALL RCA

HOT DIGITAL SONGS™			
THIS WEEK	LAST WEEK	TITLE	ARTIST / IMPRINT / PROMOTION LABEL
WEEK	WEEK		
ON CHART	ON CHART		
1	1	#1 WE ARE YOUNG	FUN. FEAT. JANELLE MONAE FUELED BY RAMEY/RRP
2	2	GLAD YOU CAME	THE WANTED GLOBAL TALENT/MERCURY/DJMG
3	4	STARSHIPS	NICKI MINAJ YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
4	5	SOMEbody THAT I USED TO KNOW	GOYE FEAT. KIMBRA SAMPLES 'N' SECOND/SFAR/UNIVERSAL REPUBLIC
5	3	STRONGER (WHAT DOESN'T KILL YOU)	KELLY CLARKSON 19/RCA
6	6	WILD ONES	FLO RIDA FEAT. SIA POF BOY/ATLANTIC
7	17	WHAT MAKES YOU BEAUTIFUL	ONE DIRECTION SYCO/COLUMBIA
8	11	DRIVE BY	TRAIN COLUMBIA
9	8	CALL ME MAYBE	CARLY RAE JEPSEN 604/SCHOOLBOY/INTERSCOPE
10	7	PART OF ME	KATY PERRY CAPITOL
11	13	FEEL SO CLOSE	CALVIN HARRIS ULTRA
12	10	YOUNG, WILD & FREE	SNOOP DOGG & WIZ KHALIFA FEAT. BRUNO MARS ROSTRUM/ATLANTIC/RRP
13	9	SET FIRE TO THE RAIN	ADELE X/COLUMBIA
14	14	RACK CITY	TYGA YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
15	15	TAKE CARE	DRAKE FEAT. RIHANNA YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
16	29	SEXY AND I KNOW IT	LMFAO PARTY ROCK/WILL.I.A.M./CHERRYTREE/INTERSCOPE
17	18	TURN ME ON	DAVID GUETTA FEAT. NICKI MINAJ WHAT A MUSIC/STRAIVE/WEA/CAPITOL
18	19	THE MOTTO	DRAKE FEAT. LL WYNNIE YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
19	24	GOOD GIRL	CARRIE UNDERWOOD 19/ARISTA NASHVILLE
20	21	INTERNATIONAL LOVE	PITBULL FEAT. CHRIS BROWN MR. 305/POLO GROUNDS/JRCA
21	20	ASS BACK HOME	SYM CLASS HEROES FEAT. NEON HITCH DECA/DANCE/FUELED BY RAMEY/RRP
22	23	TURN UP THE MUSIC	CHRIS BROWN RCA
23	—	CHANGED	RASCAL FLATTS BIG MACHINE
24	31	I WON'T GIVE UP	JASON MRAZ ATLANTIC/RRP
25	37	SO GOOD	B.O.B. REBEL/ROCK/GRAND HUSTLE/ATLANTIC

ROCK™			
THIS WEEK	LAST WEEK	TITLE	ARTIST / IMPRINT/PROMOTION LABEL
WEEK	WEEK		
ON CHART	ON CHART		
1	1	#1 WE ARE YOUNG	FUN. FEAT. JANELLE MONAE FUELED BY RAMEY/RRP
2	2	SOMEbody THAT I USED TO KNOW	GOYE FEAT. KIMBRA SAMPLES 'N' SECOND/SFAR/UNIVERSAL REPUBLIC
3	4	DRIVE BY	TRAIN COLUMBIA
4	3	SET FIRE TO THE RAIN	ADELE X/COLUMBIA
5	8	I WON'T GIVE UP	JASON MRAZ ATLANTIC/RRP
6	7	PARADISE	COLDPLAY CAPITOL
7	6	ROLLING IN THE DEEP	ADELE X/COLUMBIA
8	10	RUMOUR HAS IT	RIHANNA FEAT. JAY-Z SRP/DEF. JAM/JDJMG
9	9	EVERYBODY TALKS	NEON TREES MERCURY/DJMG
10	9	SOMEONE LIKE YOU	ADELE X/COLUMBIA
11	12	PUMPED UP KICKS	FOSTER THE PEOPLE STARTIME/COLUMBIA
12	11	PRINCESS OF CHINA	COLDPLAY FEAT. RIHANNA CAPITOL
13	18	SHAKE IT OUT	FLORENCE + THE MACHINE UNIVERSAL REPUBLIC
14	13	SOME NIGHTS	FUN. FEAT. JANELLE MONAE FUELED BY RAMEY/RRP
15	14	SAIL	AWOLUNION RED BULL

R&B/HIP-HOP™			
THIS WEEK	LAST WEEK	TITLE	ARTIST / IMPRINT/PROMOTION LABEL
WEEK	WEEK		
ON CHART	ON CHART		
1	1	#1 YOUNG, WILD & FREE	SNOOP DOGG & WIZ KHALIFA FEAT. BRUNO MARS ROSTRUM/ATLANTIC
2	2	RACK CITY	TYGA YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
3	3	TAKE CARE	DRAKE FEAT. RIHANNA YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
4	4	THE MOTTO	DRAKE FEAT. LL WYNNIE YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
5	7	SO GOOD	B.O.B. REBEL/ROCK/GRAND HUSTLE/ATLANTIC
6	6	NI**AS IN PARIS	JAY Z KANYE WEST ROC-A-FELLA/ROCK NATION/DEF. JAM/JDJMG
7	5	AVY LADIES	TRAVIS PORTER FEAT. TYGA PORTER HOUSE/RCA
8	11	BIRTHDAY CAKE	RIHANNA SRP/DEF. JAM/JDJMG
9	10	TALK THAT TALK	RIHANNA FEAT. JAY-Z SRP/DEF. JAM/JDJMG
10	12	CLIMAX	USHER RCA
11	9	DANCE (ASS)	BIG SEAN FEAT. NICKI MINAJ G.O.O.D./DEF. JAM/JDJMG
12	13	FADED	TYGA FEAT. LL WYNNIE YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
13	14	STRIP	CHRIS BROWN FEAT. KEVIN K-MAC MCCALL RCA
14	19	DRINK IN MY CUP	KIMKO SANGZ IMG/UNAUTHORIZED/WARNER BROS.
15	15	MIRROR	LL WYNNIE FEAT. BRUNO MARS YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC

COMEDY™			
THIS WEEK	LAST WEEK	TITLE	ARTIST / IMPRINT/PROMOTION LABEL
WEEK	WEEK		
ON CHART	ON CHART		
1	1	#1 ROCK'S CONCERT	THE ROCK WVE
2	2	I JUST HAD SEX	THE LONELY ISLAND FEAT. AKON UNIVERSAL REPUBLIC
3	3	I'M ON A BOAT	THE LONELY ISLAND FEAT. T-PAIN UNIVERSAL REPUBLIC
4	4	JACK SPARROW	THE LONELY ISLAND FEAT. MICHAEL BOLTON UNIVERSAL REPUBLIC
5	4	LIKE A BOSS	THE LONELY ISLAND UNIVERSAL REPUBLIC
6	1	DOUBLE D CUPS	CLELUS T. JUDD WARNER BROS. NASHVILLE/WMMN
7	—	COMPLICATED	YOUR FAVORITE MARTIAN YOUR FAVORITE MARTIAN
8	7	THE LEGEND OF ZELDA RAP	SMOSH SMOSH
9	6	NICE GUYS	CHESTER BENZONINA BINN WING CHESTER BENZONINA BINN WING
10	8	TREW IT ON THE GROUND	THE LONELY ISLAND UNIVERSAL REPUBLIC
11	9	WHITE & NERDY	WEIRD AL YANKOVIC W/ MOBY/VOLCANOLEGACY/SONY MUSIC
12	11	J**Z IN MY PANTS	THE LONELY ISLAND UNIVERSAL REPUBLIC
13	2	HUNGER GAMES! I WANNA GO	WINTERSPRINGPRO WINTERSPRINGPRO
14	10	EPIC RAP BATTLES OF HISTORY: MASTER CHIEF VS. LEONIDAS	MC PERKIE PHILIPPO 405/STUDIO
15	12	THE CREEP	THE LONELY ISLAND FEAT. NICKI MINAJ UNIVERSAL REPUBLIC

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

LATIN™			
THIS WEEK	LAST WEEK	TITLE	ARTIST / IMPRINT/PROMOTION LABEL
WEEK	WEEK		
ON CHART	ON CHART		
1	1	#1 DANZA KUDURO	DON OMBIA & LUCCI 1305/SONY MUSIC LATIN
2	15	DUTTY LOVE	DON OMBIA FEAT. NATTY MASHA 1305/SONY MUSIC LATIN
3	2	I KNOW YOU WANT ME (CALLE OCHO)	PITBULL ULTRA
4	3	WAKA WAKA (THIS TIME FOR AFRICA)	SHAKIRA FEAT. FRESHLYGROWNUP EPIC/SONY MUSIC LATIN
5	5	INTENTALO	3BALLMITY FEAT. EL BEBETO Y AMERICA SIERRA FONOVISA
6	4	PROMISE	ROMEO SANTOS FEAT. USHER SONY MUSIC LATIN
7	6	HIPS DON'T LIE	SHAKIRA FEAT. WYCLEF JEAN EPIC/SONY MUSIC LATIN
8	11	BON, BON	PITBULL MR. 305/FAMOUS ARTISTS/SONY MUSIC LATIN
9	8	LOUMBA (PRESTIGE)	DADDY Yankee EL CARTEL
10	7	HEROE	ENRIQUE IGLESIAS INTERSCOPE/UNIVERSAL MUSIC LATIN
11	9	LAS COSAS PEQUENAS	PRINCE ROYAL TOP STOP
12	10	THE ANTHEM	PITBULL FEAT. LL JON FAMOUS ARTIST/TV/T
13	13	BAILANDO EN EL MUNDO	JUAN MAGAN FEAT. PITBULL & EL GATA SONY MUSIC LATIN
14	9	CORRE!	JESSIE & JOY WARNER LATINA
15	12	RABIOSA	SHAKIRA EPIC/SONY MUSIC LATIN

WORLD™			
THIS WEEK	LAST WEEK	TITLE	ARTIST / IMPRINT/PROMOTION LABEL
WEEK	WEEK		
ON CHART	ON CHART		
1	1	#1 SOMEWHERE OVER THE RAINBOW	ISRAEL '12' KAMAJI/WIND QLE BIG BOUNTAIN/APPLE
2	2	AI SE U TE PEGO	MICHEL TELÓ PANTANAL/RGE/SONY MUSIC LATIN
3	7	UNICORN	THE IRISH ROVERS GEFENNE/UM
4	23	BEER, BEER, BEER	THE GLANCY BROTHERS COLUMBIA/LEGACY/SONY MUSIC
5	8	WHISKEY IN THE JAR	THE DUBLINERS SONY MUSIC CMG/SONY MUSIC
6	3	FANTASTIC BABY	BIGBANG YG
7	24	THE BLOOD OF CU CHULAINN 2010	JEFF DANNA & MICHAEL DANNA JEFF DANNA & MICHAEL DANNA
8	—	DANNY BOY	THE IRISH TENORS EONE
9	12	THE GALWAY GIRL	CÉLTIC THUNDER CELTIC THUNDER/DECCA
10	—	THE ORANGE AND THE GREEN	THE IRISH ROVERS GEFENNE/UM
11	22	ROCKY ROAD TO DUBLIN	YOUR DUBLINERS 429/SLG
12	5	BAD BOY	BIGBANG YG
13	—	FINNEGAN'S WAKE	THE GLANCY BROTHERS WITH LOU KILLEN VANGUARD/WELK
14	—	LIVE FROM MATT MOLLOY'S PUB	THE CHIEFTAINS RCA VICTOR/RMG
15	—	DANNY BOY	IRISH ALL-STARS COBRA

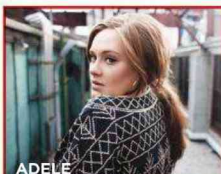
HOT 100 AIRPLAY: MONITORED BY NIelsen BDS; SALES DATA COMPILED BY NIelsen SoundScan; BILLBOARD: CHRIS WATSON; HOT DIGITAL SONGS: CHRIS WATSON; COMEDY: CHRIS WATSON; WORLD: CHRIS WATSON; PHOTO: JEFFREY M. HARRIS; SET FIRE TO THE RAIN: ADELE; WE ARE YOUNG: FUN; DANZA KUDURO: DON OMBIA & LUCCI; GOOD GIRL: CARRIE UNDERWOOD; I KNOW YOU WANT ME: PITBULL; WAKA WAKA: SHAKIRA; INTENTALO: 3BALLMITY; PROMISE: ROMEO SANTOS; HIPS DON'T LIE: SHAKIRA; BON, BON: PITBULL; LOUMBA: DADDY YANKEE; HEROE: ENRIQUE IGLESIAS; LAS COSAS PEQUENAS: PRINCE ROYAL; THE ANTHEM: PITBULL; BAILANDO EN EL MUNDO: JUAN MAGAN; CORRE!: JESSIE & JOY; RABIOSA: SHAKIRA; SOMEWHERE OVER THE RAINBOW: ISRAEL '12'; AI SE U TE PEGO: MICHEL TELÓ; UNICORN: THE IRISH ROVERS; BEER, BEER, BEER: THE GLANCY BROTHERS; WHISKEY IN THE JAR: THE DUBLINERS; FANTASTIC BABY: BIGBANG; THE BLOOD OF CU CHULAINN 2010: JEFF DANNA & MICHAEL DANNA; DANNY BOY: THE IRISH TENORS; THE GALWAY GIRL: CELTIC THUNDER; THE ORANGE AND THE GREEN: THE IRISH ROVERS; ROCKY ROAD TO DUBLIN: YOUR DUBLINERS; BAD BOY: BIGBANG; FINNEGAN'S WAKE: THE GLANCY BROTHERS; LIVE FROM MATT MOLLOY'S PUB: THE CHIEFTAINS; DANNY BOY: IRISH ALL-STARS.

MAINSTREAM TOP 40			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	10	#1 STRONGER (WHAT DOESN'T KILL YOU) KELLY CLARKSON (19/RCA)
2	2	16	SET FIRE TO THE RAIN ADELE (XL/COLUMBIA)
3	3	14	TURN ME ON KAROLINA (EPIC)
4	6	10	GLAD YOU CAME THE WANTED (GLOBAL TALENT/MERCURY/IDJMG)
5	5	16	ASS BACK HOME DYN CLASS HEROES FEAT. NEON HITCH (DECAJANICE/FUELED BY RAMEN/RFP)
6	4	26	DOMINO JESSIE J (J.A.V.A./UNIVERSAL REPUBLIC)
7	9	5	PART OF ME KATY PERRY (CAPITOL)
8	7	18	INTERNATIONAL LOVE FITBULL FEAT. CHRIS BROWN (IMP. 305/POLO GROUNDS/URCA)
9	8	25	GOOD FEELING FLO RIDA (POE BOY/ATLANTIC)
10	11	14	YOUNG, WILD & FREE SNOOP DOGG & WIZ KHALIFA FEAT. BRUNO MARS (BUSH/ROGUE/STAY/ATLANTIC/RFP)
11	19	3	GREATEST GAINER WE ARE YOUNG FUN, FEAT. JANELLE MONAE (FUELED BY RAMEN/RFP)
12	10	25	WE FOUND LOVE RIHANNA FEAT. CALVIN HARRIS (SRP/DEF. JAM/IDJMG)
13	9	2	TAKE CARE DRINK FEAT. RIHANNA (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)
14	14	20	TONIGHT IS THE NIGHT OUTSIGHT (WARNER BROS.)
15	16	5	FEEL SO CLOSE CALVIN HARRIS (ULTRA)
16	17	5	STARSHIPS NICKI MINAJ (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)
17	20	5	WILD ONES FLO RIDA FEAT. SIA (POE BOY/ATLANTIC)
18	18	6	TURN UP THE MUSIC CHRIS BROWN (RCA)
19	21	8	DRIVE BY TRAIN (COLUMBIA)
20	22	4	BROKENHEARTED KATY PERRY (CAPITOL)
21	24	3	WHAT MAKES YOU BEAUTIFUL ONE DIRECTION (SYCO/COLUMBIA)
22	26	8	A THOUSAND YEARS CHRISTINA PERRI (SUMMIT/CHOP SHOP/ATLANTIC/RFP)
23	28	2	SO GOOD B.O.B (REBEL ROCK/GRAND HUSTLE/ATLANTIC)
24	25	11	PRINCESS OF CHINA COLDFEAT FEAT. RIHANNA (CAPITOL)
25	36	2	RUMOUR HAS IT ADELE (XL/COLUMBIA)
26	35	2	SOMEBODY THAT I USED TO KNOW GOTYE FEAT. KIMBRA (SAMPLES 'N' SECONDS/FARFAR/UNIVERSAL REPUBLIC)
27	31	3	TALK THAT TALK RIHANNA FEAT. JAY-Z (SRP/DEF. JAM/IDJMG)
28	30	5	BREATHING JASON DERULO (BELUGA HEIGHTS/WARNER BROS.)
29	27	19	NI**AS IN PARIS JAY-Z & KANYE WEST (ROC-A-FELLA/ROG. NATION/DEF. JAM/IDJMG)
30	32	5	NAKED DEV & ENRIQUE IGLESIAS (INDIE-POP/UNIVERSAL REPUBLIC)
31	29	20	WORK OUT J. COOL (ROC. NATION/COLUMBIA)
32	34	3	THE MOTTO DRINK FEAT. LA WAYNE (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)
33	33	4	RACK CITY TYGA (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)
34	37	2	WE RUN THE NIGHT HAYANA BROWN FEAT. PITBULL (UNIVERSAL REPUBLIC)
35	38	2	IS ANYBODY OUT THERE K'NAAN FEAT. NELLY FURTADO (A&M/OCTONE/INTERSCOPE)
36	39	2	LIGHTS ELLIE Goulding (CHERRYTREE/INTERSCOPE)
37	23	9	SORRY FOR PARTY ROCKING LIMP TISS (PARTY ROCK/CAPITOL)
38	NEW		CALL ME MAYBE CARLY RAE JEPSEN (B&A/SCHOOLBOY/INTERSCOPE)
39	40	2	BEEKEEPER'S DAUGHTER THE ALL-AMERICAN JECKS (DOGHOUSE/DGC/INTERSCOPE)
40	NEW		GIVE YOUR HEART A BREAK DEMI LOVATO (HOLLYWOOD)

Adele tallies her third Adult Contemporary No. 1, as "Set Fire to the Rain" rises 3-1. As the song follows "Rolling in the Deep" and "Someone Like You" to the summit, her 27 is the first (nonseasonal) album to yield three AC No. 1s since Celine Dion's "Falling Into You" in 1997-98.

On Mainstream Top 40, Snoop Dogg and Wiz Khalifa's "Young, Wild & Free," featuring Bruno Mars, lifts 11-10. The song marks Snoop's first top 10 as a lead artist since "Drop It Like It's Hot," featuring Pharrell, peaked at No. 5 in 2004. Khalifa nets his first top 10 as a lead act.

Mars, meanwhile, extends his perfect streak of reaching the top 10 to eight, tying him with Lady Gaga (2008-11) for the second-longest career-opening top 10 streak since the chart launched in October 1992. Only Mariah Carey (whose career dates to 1990) boasts a larger sum, having sent her first 17 chart entries to the top tier in 1993-97.



ADELE

ADULT CONTEMPORARY			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	3	12	#1 SET FIRE TO THE RAIN ADELE (XL/COLUMBIA)
2	2	31	JUST A KISS LADY ANTEBELLUM (CAPITOL NASHVILLE/CAPITOL)
3	1	26	BRIGHTER THAN THE SUN COLBIE CAELATT (UNIVERSAL REPUBLIC)
4	4	38	GOOD LIFE ONEREPUBLIC (MOSLEY/INTERSCOPE)
5	5	28	MR. KNOW IT ALL KELLY CLARKSON (19/RCA)
6	6	30	SOMEONE LIKE YOU ADELE (XL/COLUMBIA)
7	7	15	NOT OVER YOU GAVIN DEGRAW (J/RCA)
8	8	32	MOVES LIKE JAGGER MAROON 5 FEAT. CHRISTINA AGUILERA (A&M/OCTONE/INTERSCOPE)
9	11	12	THE ONE THAT GOT AWAY KATY PERRY (CAPITOL)
10	9	40	IF I DIE YOUNG THE BIRD PERRY (REPUBLIC NASHVILLE/UNIVERSAL REPUBLIC)
11	13	7	GREATEST GAINER STRONGER (WHAT DOESN'T KILL YOU) KELLY CLARKSON (19/RCA)
12	12	12	IT WILL RAIN BRUNO MARS (SUMMIT/CHOP SHOP/ELEKTRA/ATLANTIC)
13	16	21	LET'S STAY TOGETHER SEAL (REPRISE/WARNER BROS.)
14	14	12	WITHOUT YOU DAVID BOWIE FEAT. URBAN (WHAT A MUSIC/CASTRAL/WEBS/CAPITOL)
15	15	12	CRAWLING BACK TO YOU DAUGHTRY (19/RCA)
16	17	10	A THOUSAND YEARS CHRISTINA PERRI (SUMMIT/CHOP SHOP/ATLANTIC/RFP)
17	18	8	WE FOUND LOVE RIHANNA FEAT. CALVIN HARRIS (SRP/DEF. JAM/IDJMG)
18	22	3	ENDLESS LOVE LIONEL RICHIE FEAT. SHANIA TWAIN (MERCURY NASHVILLE)
19	25	6	DRIVE BY TRAIN (COLUMBIA)
20	23	4	DOMINO JESSIE J (J.A.V.A./UNIVERSAL REPUBLIC)
21	20	9	EASY NASCAL FLATS FEAT. MATSUDA REINOLDFELD BIG MACHINE/UNIVERSAL REPUBLIC
22	19	8	MY VALENTINE PAUL MCCARTNEY (MPL/HEAR/CMG)
23	21	4	YOU AND I LADY GAGA (STREAMLINE/KONLIVE/INTERSCOPE)
24	24	7	HONESTY WHITNEY WOLANIN (TOPNOTCH)
25	28	4	3 WORDS ELLIOTT YAMIN (PURPOSE/EONE)

ADULT TOP 40			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	11	#1 STRONGER (WHAT DOESN'T KILL YOU) KELLY CLARKSON (19/RCA)
2	2	18	SET FIRE TO THE RAIN ADELE (XL/COLUMBIA)
3	3	24	IT WILL RAIN BRUNO MARS (SUMMIT/CHOP SHOP/ELEKTRA/ATLANTIC)
4	6	10	DRIVE BY TRAIN (COLUMBIA)
5	4	14	DOMINO JESSIE J (J.A.V.A./UNIVERSAL REPUBLIC)
6	5	23	PARADISE COLDFEAT (CAPITOL)
7	10	19	A THOUSAND YEARS CHRISTINA PERRI (SUMMIT/CHOP SHOP/ATLANTIC/RFP)
8	7	38	NOT OVER YOU GAVIN DEGRAW (J/RCA)
9	8	22	THE ONE THAT GOT AWAY KATY PERRY (CAPITOL)
10	9	20	WE FOUND LOVE RIHANNA FEAT. CALVIN HARRIS (SRP/DEF. JAM/IDJMG)
11	11	5	PART OF ME KATY PERRY (CAPITOL)
12	12	9	I WON'T GIVE UP JASON MRAZ (ATLANTIC/RFP)
13	7	9	SOMEBODY THAT I USED TO KNOW GOTYE FEAT. KIMBRA (SAMPLES 'N' SECONDS/FARFAR/UNIVERSAL REPUBLIC)
14	14	16	FINE BY ME AJR (REPRISE)
15	19	4	GREATEST GAINER RUMOUR HAS IT ADELE (XL/COLUMBIA)
16	25	3	WE ARE YOUNG FUN, FEAT. JANELLE MONAE (FUELED BY RAMEN/RFP)
17	16	14	LOVE YOU LIKE A LOVE SONG SELENA GOMEZ & THE SCENE (HOLLYWOOD)
18	22	8	LULLABY NICKELBACK (ROADRUNNER/RFP)
19	20	10	RUN MATT HATHANSON FEAT. SUGARLAND (ACROBAT VANGUARD/CAPITOL)
20	17	13	DON'T STOP (COLOR ON THE WALLS) FOSTER THE PEOPLE (STARTING/COLUMBIA)
21	24	8	BETTER THAN I KNOW MYSELF ADAM LAMBERT (19/RCA)
22	26	4	GLAD YOU CAME THE WANTED (GLOBAL TALENT/MERCURY/IDJMG)
23	23	17	GOOD FEELING FLO RIDA (POE BOY/ATLANTIC)
24	27	3	SHADOW DAYS JOHN MAYER (COLUMBIA)
25	15	15	I LIKE IT LIKE THAT HOT CHELLE RAE (RCA)

ROCK SONGS			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	2	15	#1 SOMEBODY THAT I USED TO KNOW GOTYE FEAT. KIMBRA (SAMPLES 'N' SECONDS/FARFAR/UNIVERSAL REPUBLIC)
2	1	21	LONELY BOY THE BLACK KEYS (NONESUCH/WARNER BROS.)
3	5	15	GREATEST GAINER WE ARE YOUNG FUN, FEAT. JANELLE MONAE (FUELED BY RAMEN/RFP)
4	3	24	THESE DAYS FOO FIGHTERS (ROSWELL/RCA)
5	4	11	BULLY SHINEDOWN (ATLANTIC)
6	6	25	FACE TO THE FLOOR CHEVELLE (EPIC)
7	7	17	SATELLITE RISE AGAINST (DGC/INTERSCOPE)
8	8	22	DON'T STOP (COLOR ON THE WALLS) FOSTER THE PEOPLE (STARTING/COLUMBIA)
9	9	42	WALK FOO FIGHTERS (ROSWELL/RCA)
10	14	7	GOLD ON THE CEILING THE BLACK KEYS (NONESUCH/WARNER BROS.)
11	10	19	REMEMBER EVERYTHING FIVE FINGER DEATH PUNCH (PROSPECT PARK)
12	11	16	NOT YOUR FAULT AVOLUNT (RED BULL)
13	16	21	TONGUE TIED GRUPOLEVA (CANVASBACK/ATLANTIC)
14	15	27	PARADISE COLDFEAT (CAPITOL)
15	13	34	COUGH SYRUP YOUNG THE GIANT (ROADRUNNER/RFP)
16	12	34	THE SOUND OF WINTER BUSH (ZUMA ROCK/EONE)
17	20	10	NO RESOLUTION SEETHER (WIND-UP)
18	17	7	I LIKE IT FOXY SHAZAM (I.R.S./CAPITOL)
19	19	16	MIDNIGHT CITY MRS. (MRS/MUTE/CAPITOL)
20	21	6	LOOK AROUND RED HOT CHILI PEPPERS (WARNER BROS.)
21	22	22	BULLET IN MY HAND RED LIGHT KING (HOLLYWOOD)
22	24	11	LITTLE TALKS OF MONSTERS AND MEN (RECORD RECORDS)
23	25	14	EYES WIDE OPEN STAND (FLIP/ATLANTIC)
24	23	8	CHARLIE BROWN COLDFEAT (CAPITOL)
25	26	8	BABY COME HOME BUSH (ZUMA ROCK/EONE)
26	28	10	SIMPLE SONG THE SHINS (COLUMBIA)
27	29	13	THE WAITING ONE ALL THAT REMAINS (PROSTHETIC/RAZOR & TIE)
28	27	7	LOVE INTERRUPTION JACK WHITE (THIRD MAN/COLUMBIA)
29	32	7	LOVE BITES (SO DO I) HALESTORM (ATLANTIC)
30	35	12	EVERYBODY TALKS NEON TREES (MERCURY/IDJMG)
31	34	5	THIS MEANS WAR NICKELBACK (ROADRUNNER/RFP)
32	30	9	IN MY BLOOD BLACK STONE CHERRY (IN DE GOOT/ROADRUNNER/RFP)
33	31	4	SHE'S THE WOMAN VAN HALEN (INTERSCOPE)
34	33	3	YOU'RE A LIE SLASH FEAT. MYLES KENNEDY & THE CONSPIRATORS (DK HAVO/CAPITOL)
35	39	3	HATS OFF TO THE BULL CHEVELLE (EPIC)
36	37	5	HURRICANE THEORY OF A DEADMAN (604/ROADRUNNER/RFP)
37	38	7	BOSS'S DAUGHTER POP EVIL (EONE)
38	42	2	IT'S TIME MAGNIE DRAGONS (KIDINDAKORNER/INTERSCOPE)
39	40	3	SHADOW DAYS JOHN MAYER (COLUMBIA)
40	36	17	SET FIRE TO THE RAIN ADELE (XL/COLUMBIA)
41	41	10	DRIVE BY TRAIN (COLUMBIA)
42	43	3	RACE YOU TO THE BOTTOM NEW MECHANIC (PHOTO FINISH/ATLANTIC)
43	42	18	THE WALK MAYER HAWTHORNE (UNIVERSAL REPUBLIC)
44	45	3	THIS TIME IT'S DIFFERENT EVANS BLUE (SOUNDS+SIGHS)
45	50	2	FREE CIVIL TWILIGHT (WIND-UP)
46	49	6	FREE GRAFFITI (N. W. FREE/CAPITOL)
47	46	2	CASUAL SEX MY DARKEST DAYS (MVR/MERCURY/IDJMG)
48	47	9	WE TAKE CARE OF OUR OWN BRUCE SPRINGSTEEN (COLUMBIA)
49	HOT SHOT DEBUT		HAPPY PILLS NORAH JONES (BLUE NOTE/CAPITOL)
50	RE-ENTRY		MUSTACHE MAN (WASTED) CAKE (UPBEAT/LG)

Santigold previews second album *Master of My Make Believe*, due April 23, as "Disparate Youth" enters *Alternative* (viewable at billboard.biz/charts) at No. 27. Upon its arrival, the song beats the No. 36 peak of her lone prior entry, 2008's "L.E.S. Artistes." Santigold is currently on tour with Red Hot Chili Peppers.



SANTIGOLD

ACTIVE ROCK			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	11	#1 BULLY SHINEDOWN (ATLANTIC)
2	2	20	REMEMBER EVERYTHING FIVE FINGER DEATH PUNCH (PROSPECT PARK)
3	4	11	NO RESOLUTION SEETHER (WIND-UP)
4	5	29	BULLET IN MY HAND RED LIGHT KING (HOLLYWOOD)
5	3	21	THESE DAYS FOO FIGHTERS (ROSWELL/RCA)
6	8	19	THE WAITING ONE ALL THAT REMAINS (PROSTHETIC/RAZOR & TIE)
7	7	17	EYES WIDE OPEN STAND (FLIP/ATLANTIC)
8	6	25	FACE TO THE FLOOR CHEVELLE (EPIC)
9	11	8	I LIKE IT FOXY SHAZAM (I.R.S./CAPITOL)
10	13	8	LOVE BITES (SO DO I) HALESTORM (ATLANTIC)
11	10	31	A WARRIOR'S CALL VOLBEAT (VERTIGO/UNIVERSAL REPUBLIC)
12	9	20	LONELY BOY THE BLACK KEYS (NONESUCH/WARNER BROS.)
13	12	16	IN MY BLOOD BLACK STONE CHERRY (IN DE GOOT/ROADRUNNER/RFP)
14	14	10	BOSS'S DAUGHTER POP EVIL (EONE)
15	15	9	HURRICANE THEORY OF A DEADMAN (604/ROADRUNNER/RFP)
16	17	7	THIS MEANS WAR NICKELBACK (ROADRUNNER/RFP)
17	18	3	GG YOU'RE A LIE SLASH FEAT. MYLES KENNEDY & THE CONSPIRATORS (DK HAVO/CAPITOL)
18	16	15	SATELLITE RISE AGAINST (DGC/INTERSCOPE)
19	19	4	HATS OFF TO THE BULL CHEVELLE (EPIC)
20	21	4	LOOK AROUND RED HOT CHILI PEPPERS (WARNER BROS.)
21	22	21	RACE YOU TO THE BOTTOM NEW MECHANIC (PHOTO FINISH/ATLANTIC)
22	20	9	CASUAL SEX MY DARKEST DAYS (MVR/MERCURY/IDJMG)
23	23	9	HOW WE END UP ALONE HURT (CARYED)
24	24	9	STAINS JANIS (REAL/DIG)
25	25	5	SHE'S THE WOMAN VAN HALEN (INTERSCOPE)

HERITAGE ROCK			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	11	#1 BULLY SHINEDOWN (ATLANTIC)
2	2	20	THESE DAYS FOO FIGHTERS (ROSWELL/RCA)
3	4	24	FACE TO THE FLOOR CHEVELLE (EPIC)
4	3	19	REMEMBER EVERYTHING FIVE FINGER DEATH PUNCH (PROSPECT PARK)
5	5	33	THE SOUND OF WINTER BUSH (ZUMA ROCK/EONE)
6	7	37	TONIGHT SEETHER (WIND-UP)
7	6	8	NO RESOLUTION SEETHER (WIND-UP)
8	17	2	GG YOU'RE A LIE SLASH FEAT. MYLES KENNEDY & THE CONSPIRATORS (DK HAVO/CAPITOL)
9	8	36	NOT AGAIN STAND (FLIP/ATLANTIC)
10	9	4	SHE'S THE WOMAN VAN HALEN (INTERSCOPE)
11	12	6	I LIKE IT FOXY SHAZAM (I.R.S./CAPITOL)
12	10	26	BOTTOMS UP NICKELBACK (ROADRUNNER/RFP)
13	11	13	IN MY BLOOD BLACK STONE CHERRY (IN DE GOOT/ROADRUNNER/RFP)
14	13	17	LONELY BOY THE BLACK KEYS (NONESUCH/WARNER BROS.)
15	16	6	LOVE BITES (SO DO I) HALESTORM (ATLANTIC)
16	14	5	THIS MEANS WAR NICKELBACK (ROADRUNNER/RFP)
17	20	15	A WARRIOR'S CALL VOLBEAT (VERTIGO/UNIVERSAL REPUBLIC)
18	19	9	EYES WIDE OPEN STAND (FLIP/ATLANTIC)
19	18	4	BULLET IN MY HAND RED LIGHT KING (HOLLYWOOD)
20	22	6	HURRICANE THEORY OF A DEADMAN (604/ROADRUNNER/RFP)
21	NEW		ALL THAT REMAINS (PROSTHETIC/RAZOR & TIE)
22	24	4	BOSS'S DAUGHTER POP EVIL (EONE)
23	21	3	HATS OFF TO THE BULL CHEVELLE (EPIC)
24	23	9	DIFFERENT DEVIL CHICKENFOOT (LAND SHARK/EONE)
25	NEW		LOOK AROUND RED HOT CHILI PEPPERS (WARNER BROS.)

MAINSTREAM TOP 40, ADULT CONTEMPORARY, ADULT TOP 40, ROCK SONGS, ACTIVE ROCK, HERITAGE ROCK, and the Billboard 200 are electronically monitored 24 hours a day, 7 days a week. The charts are compiled by Nielsen BDS. Copyright © 2012 Prometheus Global Media, LLC and Nielsen SoundScan, Inc. All rights reserved.

HOT COUNTRY SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	PEAK POSITION
1	3	17	#1 OURS N. CHAPMAN, T. SWIFT (T. SWIFT)	Taylor Swift ● THE MACHINE	1
2	2	3	ALONE WITH YOU J. MOUL, R. CLAWSON, C. GRAMM, J. THARDING, S. MCANALLY	Jake Owen ● RECA	2
3	4	22	LOVE'S GONNA MAKE IT ALRIGHT D. BOWEN, G. STRAIT, A. ANDERSON, C. STAPLETON	George Strait ● MCA NASHVILLE	3
4	1	25	HOME B. BEAVERS, J. WOOTEN (D. WILSON, B. BEAVERS, D. BENTLEY)	Dierks Bentley ● CAPTOL NASHVILLE	1
5	9	11	GREATEST A WOMAN LIKE YOU GAINER J. STONE, L. BRICE (J. BULFORD, P. BARTON, J. STONE)	Lee Brice ● CUJB	5
6	6	13	DRINK ON IT S. HENDRICKS, J. R. STEWART, J. ALEXANDER, R. CLAWSON	Blake Shelton ● WARNER BROS. WMN	6
7	7	10	DANCING AROUND WITH MY HEART P. WORLEY, L. ANTEBELLUM (D. HAYWOOD, C. KELLEY, H. SCOTT, J. KEAR)	Lady Antebellum ● CAPTOL NASHVILLE	7
8	10	12	WHERE I COME FROM M. KNOX (R. CLAWSON, D. DAVIDSON)	Montgomery Gentry ● AVERAGE JOE'S	8
9	11	13	BANJO D. HUFF, P. ASSAL, FLATS (T. MARTIN, W. MOBLEY, N. THRASHER)	Rascal Flatts ● BIG MACHINE	9
10	12	14	OVER YOU F. DELLE, C. ANILAY, W. WOLF (M. LAMBERT, B. SHELTON)	Miranda Lambert ● RECA	10
11	15	19	GOOD GIRL M. BRIGHT (C. UNDERWOOD, C. DESTEFANO, A. GORLEY)	Carrie Underwood ● 19ARISTA NASHVILLE	11
12	13	16	BETTER THAN I USED TO BE B. GALLIMORE, T. MCGRAW (B. SIMPSON, A. GORLEY)	Tim McGraw ● CUJB	12
13	14	12	FLY OVER STATES M. KNOX (M. DULANEY, N. THRASHER)	Jason Aldean ● BROKEN BOW	13
14	16	9	NO HURRY K. STEGALL, Z. BROWN (Z. BROWN, W. DURRETTE, J. OTTO)	Zac Brown Band ● SOUTHERN GROUND/ATLANTIC/BIIGER PICTURE	14
15	17	20	SOMETHIN' 'BOUT A TRUCK K. MOORE (M. MOORE, R. ZUCKER)	Kip Moore ● MCA NASHVILLE	15
16	20	23	SPRINGSTEEN J. JOYCE (E. CHURCH, C. TYNDLE, J. HYDE)	Eric Church ● EMI NASHVILLE	16
17	18	21	YOU DON'T KNOW HER LIKE I DO D. HUFF (B. GILBERT, J. MCCORMICK)	Brantley Gilbert ● VALORY	17
18	19	22	THIS OLE BOY P. DONNELL (B. HAYSUP, D. DAVIDSON, R. AKINS)	Craig Morgan ● BLACK RIVER	18
19	21	24	AIR POWER GOT MY COUNTRY ON K. STEGALL (K. ARCHER, J. WEAVER, D. MYRICK)	Chris Cagle ● BIGGER PICTURE	19
20	22	25	EVEN IF IT BREAKS YOUR HEART M. WILCOCKE (W. HODGE, E. PASLAY)	Eli Young Band ● REPUBLIC NASHVILLE	20
21	23	26	TIME IS LOVE E. ROGERS (T. SHARPE, T. MARTIN, J. NESLER)	Josh Turner ● MCA NASHVILLE	21
22	24	27	LET'S DON'T CALL IT A NIGHT C. LUMSDY (C. JAMES, B. LONG, T. MCBRIDE)	Casey James ● 19ARISTA	22
23	26	35	DRUNK ON YOU J. STEVENS (R. CLAWSON, C. TOMPKINS, J. KEAR)	Luke Bryan ● CAPTOL NASHVILLE	23
24	25	22	(KISSED YOU) GOOD NIGHT M. SERIC (T. GOSSIN, J. KEAR)	Gloriana ● EMBLEM/WARNER BROS. WAR	24
25	27	29	HE'S MINE T. HUITT, R. ATKINS (C. BEATHARD, P. DONNELL, T. JAMES)	Rodney Atkins ● CUJB	25



Lead radio single from *Changed* (due April 3) becomes the trio's 27th top 10 since it first reached the upper tier in 2000. The title track opens with 57,000 downloads at No. 2 on Country Digital Songs (see page 47).



After a No. 10 peak on the Billboard Hot 100 last fall, track from *Stronger* gets unsolicited play at three of the 130 country stations monitored by Nielsen BDS. Track is her fourth to chart on the country list, with "A Moment Like This" (No. 58 in 2002) the only other one with her as a lead vocalist.

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	PEAK POSITION
26	28	30	WHY YA WANNA S. HENDRICKS (C. GRAMM, C. DESTEFANO, A. GORLEY)	Jana Kramer ● ELEKTRA NASHVILLE/WMN	26
27	29	31	WANNA MAKE YOU LOVE ME J. STROUD (J. COLLINS, B. PINSON)	Andy Gibson ● DMP/R&J	27
28	30	32	GEORGIA PEACHES B. GALLIMORE (M. HOPE, B. DALY, R. PROCTOR)	Lauren Alaina ● 19INTERSCOPE/MERCURY	28
29	31	36	HOME SWEET HOME D. HAYWOOD, J. HOFFMAN (D. MYRICK, J. HOFFMAN, M. MARIE, D. HORNE)	The Farm ● ALL IN/WEKTRA NASHVILLE/NEW REVOLUTION	29
30	32	33	COWBOYS AND ANGELS B. BEAVERS (D. LYNCH, J. LEO, T. NICHOLS)	Dustin Lynch ● BROKEN BOW	30
31	33	34	SO YOU DON'T HAVE TO LOVE ME ANYMORE K. STEGALL (A. WRIGHT, J. KNOWLES)	Alan Jackson ● ACRYM/EMI NASHVILLE	31
32	35	37	LET THE COWBOY ROCK R. DUNN (R. DUNN, D. DAVIDSON)	Ronnie Dunn ● ARISTA NASHVILLE	32
33	34	38	ANGEL EYES J. LEO (J. COPLAN, E. GUNDERSON, E. PASLAY)	Love And Theft ● RECA	33
34	36	39	GLASS N. W. COPPERMAN (J. NITE)	Thompson Square ● STONEY CREEK	34
35	37	40	COMIN' AROUND P. DONNELL (L. THOMPSON, R. CLAWSON, K. MARVEL)	Josh Thompson ● RECA	35
36	39	42	SOMETHING TO DO WITH MY HANDS J. JOYCE (T. HODGES, T. MILLER, C. STAPLETON)	Thomas Rhett ● VALORY	36
37	38	41	UNDERDOG S. NIELSON (G. S. NIELSON, D. L. MURPHY, J. SEVER, H. TOBIN)	The Lost Trailers ● HRT/STOKES TUNES	37
38	40	43	WHEN I GET IT K. STEGALL (C. CAMPBELL, J. PMATHS, J. MCCORMICK)	Craig Campbell ● BIGGER PICTURE	38
39	42	48	LOVIN' YOU IS FUN C. CHAMBERLAIN (L. BEAVERS, B. DIPIERO)	Easton Corbin ● MERCURY	39
40	52	—	POSTCARD FROM PARIS N. CHAPMAN, J. PERRY, R. PERRY (K. DIOGGIARDI, J. COHEN)	The Band Perry ● REPUBLIC NASHVILLE	40
41	41	44	DON'T MISS YOUR LIFE P. VASSAR (P. VASSAR, C. BLACK)	Phil Vassar ● BUENA VISTA	41
42	51	51	NEW TO THIS TOWN K. BROOKS, J. DEMARCUS (K. BROOKS, M. GREEN, T. MCBRIDE)	Kix Brooks Featuring Joe Walsh ● ARISTA NASHVILLE	42
43	45	56	WANTED D. HUFF (H. HAYES, T. VERGES, J. HAYES)	Hunter Hayes ● ATLANTIC/WMN	43
44	48	55	MR. KNOW IT ALL D. HUFF (B. SEALS, E. DEAN, B. JAMES, D. JONES)	Kelly Clarkson ● RECA	44
45	53	—	THE SOUND OF A MILLION DREAMS C. ANILAY, J. DODD (S. CARUSO, E. PAVASARI)	David Nail ● MCA NASHVILLE	45
46	44	47	WE GOT US B. BEAVERS (C. SMITH, T. JAMES, S. B. LILES)	Canaan Smith ● MERCURY	46
47	43	52	GOODBYES MADE YOU MINE D. COOK, M. WRIGHT, R. COPPERMAN (J. T. HODGES, R. COPPERMAN, J. NITE)	JT Hodges ● SHOW DOG/UNIVERSAL	47
48	56	—	BEERS AGO K. THEIX (K. THEIX, B. PINSON)	Toby Keith ● SHOW DOG/UNIVERSAL	48
49	46	49	LIKE WE NEVER SAID GOODBYE K. STEGALL (T. GOSSIN, C. BATTEN)	Clay Walker ● CUJB	49
50	47	50	TOUCH E. HERBST (R. FOSTER, J. ABBOTT, J. CLEMENTI)	Josh Abbott Band ● PDT	50

TOP COUNTRY ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	PEAK POSITION
1	3	32	#1 LUKE BRYAN CAPITOL NASHVILLE 70412 (16.96)	Taligates & Tanlines	1
2	4	3	JASON ALDEAN 19/MERCURY NASHVILLE 018627/IGA/UMGN (13.98)	My Kinda Party	2
3	1	1	LADY ANTEBELLUM CAPITOL NASHVILLE 94341 (18.98)	Own The Night	1
4	5	8	ERIC CHURCH EMI NASHVILLE 94266* (16.98)	Chief	1
5	9	4	THE BAND PERRY REPUBLIC NASHVILLE 014839/UNIVERSAL REPUBLIC (10.98)	The Band Perry	2
6	6	53	SOUNDTRACK ATLANTIC 52889/WMN (18.98)	Footloose (2011)	7
7	11	13	BRANTLEY GILBERT VALORY 30200 (18.98)	Halfway To Heaven	2
8	8	2	MIRANDA LAMBERT RECA 90589/SMN (11.98) ●	Four The Record	1
9	2	—	LUKE BRYAN CAPITOL NASHVILLE DIGITAL EX (3.98)	Spring Break 4... Suntain City (EP)	10
10	10	1	SHOOTER JENNINGS BLACK COUNTRY ROCK 2409*/EONE (13.98)	Family Man	1
11	10	10	BLAKE SHELTON WARNER BROS. 527370/WMN (18.98)	Red River Blue	1
12	7	11	SCOTTY MCCREERY 19/MERCURY NASHVILLE 018627/IGA/UMGN (13.98)	Clear As Day	1
13	12	8	TIM MCGRAW CUJB 70223 (13.98)	Emotional Traffic	1
14	14	21	TOBY KEITH SHOW DOG/UNIVERSAL 015592 (9.98)	Clancy's Tavern	1
15	13	7	TAYLOR SWIFT BIG MACHINE T50300A (18.98) ●	Speak Now	1
16	16	17	ZAC BROWN BAND SOUTHERN GROUND/ROAR/BIGGER PICTURE/ATLANTIC 524722/AG (18.98) ●	You Get What You Give	1
17	15	14	DIERKS BENTLEY CAPITOL NASHVILLE 94274 (16.98)	Home	1
18	20	19	VARIOUS ARTISTS UNIVERSAL/SONY MUSIC/EMI 95758/CAPTOL (18.98)	Now That's What I Call Country Ballads	13
19	20	19	JAKE OWEN RECA 90577/SMN (10.98)	Barefoot Blue Jean Night	1
20	21	18	PISTOL ANNIES RECA 94916/SMN (11.98)	Hell On Heels	1
21	17	5	CRAIG MORGAN BLACK RIVER 2012 (13.98)	This Ole Boy	5
22	18	9	LYLE LOVETT CURB/LOST HIGHWAY 016388/UMGN (13.98)	Release Me	9
23	24	22	BLAKE SHELTON REPRISE 525950/WMN (18.98)	Loaded: The Best Of Blake Shelton	4
24	27	25	JUSTIN MOORE VALORY 30200 (18.98)	Outlaws Like Me	1
25	22	27	GEORGE STRAIT MCA NASHVILLE 016607/UMG (7.98)	Icon: George Strait	14

BLUEGRASS ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	PEAK POSITION
1	1	3	#1 CAROLINA CHOCOLATE DROPS NONESUCH 52980/WARNER BROS.	Leaving Eden	1
2	3	10	DAILEY & VINCENT SONY CLASSICAL 84118/SONY MASTERWORKS	The Gospel Side Of Dailey & Vincent	2
3	2	5	PUNCH BROTHERS NONESUCH 52977/WARNER BROS.	Who's Feeling Young Now?	3
4	4	21	YO-YO MA/S. DUNCAN/E. MEYER/C. THILE SONY CLASSICAL 84118/SONY MASTERWORKS	The Goat Rodeo Sessions	3
5	5	50	ALISON KRAUSS & UNION STATION ROUNDER 016657/CONCORD	Paper Airplane	6
6	7	44	SARAH JAROSZ SUGAR HILL 4062*/WEVK	Follow Me Down	7
7	6	53	STEVE MARTIN AND THE STEEP CANYON RANGERS ROUNDER 016660*/CONCORD	Rare Bird Alert	7
8	12	20	THE ISAACS GATHERS 40138/EMI CMG	Why Can't We	8
9	8	5	SLEEPY MAN BANJO BOYS SLEEPY MAN BANJO BOYS 6019 EX	America's Music	9
10	NEW	—	THE INFAMOUS STRINGDUSTERS HIGH COUNTRY 002 EX	Silver Sky	10

BETWEEN THE BULLETS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	PEAK POSITION
1	1	1	TAYLOR SWIFT	Speak Now: World Tour Live CD + DVD	1
2	2	2	GEORGE STRAIT	Here For A Good Time	1
3	3	3	ALAN JACKSON	34 Number Ones	7
4	4	4	MARTINA MCBRIDE	Eleven	4
5	5	5	BILLY CURRINGTON	Enjoy Yourself	2
6	6	6	LOGAN MIZE	Nobody In Nashville	49
7	7	7	MARTINA MCBRIDE	Hits And More	11

SWIFT'S SIXTH NO. 1



Taylor Swift claims her sixth No. 1 and completes her second set of two straight leaders on Hot Country Songs, as "Ours" skips 3-1 in its 17th chart week. Her slowest No. 1 climb was noted when previous leader "Sparks Fly" needed 19 weeks to peak last fall, and her quickest was a nine-week sprint with "Love Story" four years ago. Her first pair of back-to-back No. 1s came three months apart when "Love Story" followed "Should've Said No" in 2008. On Country Digital Songs (see page 47), "Ours" is No. 13 with 30,000 downloads.

—Wade Jensen

TOP R&B/HIP-HOP ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMP/INT/PROMO	LABEL	CERT.
1	1	18	#1 DRAKE	THE MOTTO	12 WKS	WAKE CARE/UMG/MONEY/CASH/MONEY/UNIVERSAL/REPUBLIC	■
2	4	4	TYGA	THE MOTTO		CARELESS WORLD/SRP/DEF JAM 016237/JDM	●
3	5	17	RIHANNA	LOVE ON TOP		TALK THAT TALK SRP/DEF JAM 016312/JDM	●
4	NEW		TECH N9NE	STRIP		MY LIFE IL MATRIARCH/GEFFEN 016257/IGA	●
5	3	3	SOUNDTRACK	LETTERS FROM BIRMINGHAM		PROJECT X/WATERLOVER DIGITAL EX	●
6	6	13	YOUNG JEEZY	LETTERS FROM BIRMINGHAM		TM-100 CTE/DEF JAM 013738/JDM	●
7	2	30	LIL WAYNE	THE MONTE CARLO		THE CARTER BY YOUNG MONEY/CASH/MONEY/UNIVERSAL/REPUBLIC	■
8	7	32	JAY Z	LEGACY		WITCHY THE THRONE/RCA-A-FELLA/ROC NATION/DEF JAM 015626/JDM	●
9	8	17	MARY J. BLIGE	THE MONTE CARLO		MY LIFE IL MATRIARCH/GEFFEN 016257/IGA	●
10	10	38	BEYONCÉ	THE MONTE CARLO		4 RATED/ROCK COLUMBIA 80834/SONY MUSIC	■
11	9	5	WHITNEY HOUSTON	LETTERS FROM BIRMINGHAM		TRIPLE FEATURE SONY MUSIC CMG 75919/SONY MUSIC	●
12	NEW		RUBEN STUDDARD	LETTERS FROM BIRMINGHAM		LETTERS FROM BIRMINGHAM SHANACHIE 5797	●
13	18	69	#66 NICKI MINAJ	THE MONTE CARLO		PINK FRIBBY YOUNG MONEY/CASH/MONEY/UNIVERSAL/REPUBLIC	■
14	16	39	PITBULL	THE MONTE CARLO		PLANET PIT MR. 305/POLO GROUND/SJ 6906/RCA	●
15	13	25	J. COLE	THE MONTE CARLO		COLE WORLD/ROC NATION/COLUMBIA 57620/SONY MUSIC	●
16	12	3	ESTELLE	THE MONTE CARLO		ALL OF ME/HOME SCHOOL/ATLANTIC 521146/AG	●
17	15	15	AMY WINEHOUSE	THE MONTE CARLO		LOVE'S HIDDEN TREASURES/UNIVERSAL/REPUBLIC 016394*	●
18	17	20	WALE	THE MONTE CARLO		AMBITION MAYBACH 528887/WARNER BROS.	●
19	14	20	TYRESE	THE MONTE CARLO		OPEN INVITATION VOLTRON RECORDZ 82562	●
20	20	51	WIZ KHALIFA	THE MONTE CARLO		ROLLING PAPERS/ROSTRUM/ATLANTIC 527059/AG	●
21	19	14	ANTHONY HAMILTON	THE MONTE CARLO		BAID TO BROTHERS MUSIC 98136/RCA	●
22	11	3	ROBERT GLASPER EXPERIMENT	THE MONTE CARLO		BLACK RADIO BLUE NOTE 83333*	●
23	23	52	CHRIS BROWN	THE MONTE CARLO		F.A.M.E. JIVE 86067/RCA	●
24	26	18	PACE SETTER	CHILDISH GAMBINO		CAMP GLASS/NOTE 0121*	●
25	21	4	CHIDDY GANG	THE MONTE CARLO		BREAKFAST I.R.S./VIRGIN 18396*/CAPITOL	●
26	28	17	YELAWOLF	THE MONTE CARLO		ROADTOPIA 01613-VISION/SHADY/ROG/INTERSCOPE 016174/IGA	●
27	27	70	RIHANNA	THE MONTE CARLO		LOUD SRP/DEF JAM 014922/JDM	●
28	22	40	BAD MEETS EVIL	THE MONTE CARLO		HELL: THE SEQUEL/SHADY/INTERSCOPE 015728/IGA	●
29	26	88	MIGUEL	THE MONTE CARLO		ALL I WANT IS YOU/BLACK ICE/BEYSTORM/JIVE 754827/RCA	●
30	24	14	SNOOP DOGG & WIZ KHALIFA	THE MONTE CARLO		SNOOP DOGG TO HIGH SCHOOL/ROSTRUM/ATLANTIC 520848/AG	●
31	29	15	ROBIN THICKE	THE MONTE CARLO		LOVE AFTER WAR STAR TRAK/GEFFEN 016290/JAM	●
32	33	19	MAC MILLER	THE MONTE CARLO		BLUDE PARK/ROSTRUM 218	●
33	25	8	SEAL	THE MONTE CARLO		SOUL 2 REPRISE 528694/WARNER BROS.	●
34	31	26	MINDLESS BEHAVIOR	THE MONTE CARLO		IF GIRL/STREAMLINE/CONJUNCTION/INTERSCOPE 015966/IGA	●
35	30	84	KEM	THE MONTE CARLO		INTIMACY: ALBUM III UNIVERSAL/REPUBLIC 014469	●
36	35	52	KIRK FRANKLIN	THE MONTE CARLO		HELLO FEAR FLY YOU SOUL/VERITY 77917/RCA	●
37	32	70	KANYE WEST	THE MONTE CARLO		MY BEAUTIFUL DARK TWIST/ANDY/RCA-A-FELLA/DEF JAM 014897/JDM	●
38	40	30	GAME	THE MONTE CARLO		THE R.I.P. ALBUM DGC 013729/IGA	●
39	41	39	JILL SCOTT	THE MONTE CARLO		THE LIGHT OF THE SUN/BLUES BABE 527991*/WARNER BROS.	●
40	39	38	BIG SEAN	THE MONTE CARLO		FINALLY FAMOUS G.O.O.D./DEF JAM 015421/JDM	●
41	49	43	VARIOUS ARTISTS	THE MONTE CARLO		SELF MADE: VOL. 1/MAYBACH 527800/WARNER BROS.	●
42	43	10	YO GOTTI	THE MONTE CARLO		LIVE FROM THE KITCHEN POLO GROUND/5 4358/RCA	●
43	40	40	LEDISI	THE MONTE CARLO		PIECES OF ME/VERVE FORECAST 015557/VG	●
44	42	15	T-PAINI	THE MONTE CARLO		REVOLVER NAPPY BOY/KONVIC 98122/RCA	●
45	44	45	TYLER, THE CREATOR	THE MONTE CARLO		GOLBUN XL 529*	●
46	46	66	YELAWOLF	THE MONTE CARLO		TRUNK MIZK 040 01613-VISION/SHADY/ROG/INTERSCOPE 014450/IGA	●
47	34	17	MICHAEL JACKSON	THE MONTE CARLO		IMMORTAL M.J./EPIC 91259/SONY MUSIC	●
48	50	18	WEBBIE	THE MONTE CARLO		SAVAGE LIFE 3 TRILL 02	●
49	38	3	TOO SHORT	THE MONTE CARLO		NO TRESPASSING/DANGEROUS MUSIC 000301	●
50	51	71	CEE LO GREEN	THE MONTE CARLO		THE LADY KILLER/RADICULTURE 525601/ELEKTRA	●

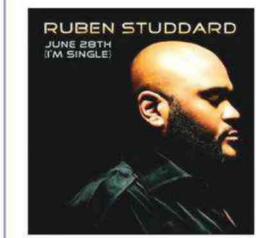
Chris Brown earns his seventh No. 1 on **Mainstream R&B/Hip-Hop** as "Strip" struts out of the second-place spot that it held the past four weeks. The track, which will appear on new album *Fortune*, due May 7, gains more than 200 spins (up 5%) on the radio-based list.



MAINSTREAM R&B/HIP-HOP

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMP/INT/PROMO	LABEL
1	2	15	#1 STRIP	CHRIS BROWN FEAT. KEVIN K-MAC MCCALL	1 WK	RCA
2	1	15	THE MOTTO	DRAKE FEAT. LIL WAYNE YOUNG MONEY/CASH/MONEY/UNIVERSAL/REPUBLIC		
3	3	10	LOVE ON TOP	BEYONCÉ PARKWOOD/COLUMBIA		
4	4	14	RACK CITY	TYGA YOUNG MONEY/CASH/MONEY/UNIVERSAL/REPUBLIC		
5	5	10	SEX AIN'T BETTER THAN LOVE	TREY SONOZ/SONY/ATLANTIC		
6	6	13	CLIMAX	USHER RCA		
7	5	23	LOTUS FLOWER BOMB	WALE FEAT. MIGUEL MAYBACH/WARNER BROS.		
8	17	4	GREATEST GAINER	RIHANNA FEAT. CHRIS BROWN SRP/DEF JAM/JDM		
9	11	23	DRANK IN MY CUP	KIRKO BANGZ LMG/UNAUTHORIZED/WARNER BROS.		
10	8	17	DO IT LIKE YOU	DAVID GUETTA FEAT. JAY-Z & ANDRE 3000 CTE/DEF JAM/JDM		
11	16	9	MAGIC	FUTURE FEAT. T.I. FREEBANDZ/A-1/EPIC		
12	10	16	I DO	YOUNG JEEZY FEAT. JAY-Z & ANDRE 3000 CTE/DEF JAM/JDM		
13	19	6	LOVERANCE FEAT. IAMSU & SKIPPER OR 50 CENT	STUDD/LIFE/INTERSCOPE		
14	18	8	AVY LADIES	TRAVIS PORTER FEAT. TYGA PORTER HOUSE/RCA		
15	9	27	4 AM	MELANIE FREMA SRC/UNIVERSAL/REPUBLIC		
16	12	9	TALK THAT TALK	RIHANNA FEAT. JAY-Z SRP/DEF JAM/JDM		
17	20	8	ANOTHER ROUND	FAT JOE FEAT. CHRIS BROWN TERROR SQUAD		
18	15	20	CAN'T GET ENOUGH	J. COLE FEAT. TREY SONOZ/ROC NATION/COLUMBIA		
19	14	19	MR. WRONG	MARY J. BLIGE FEAT. DRAKE MATRIARCH/GEFFEN/INTERSCOPE		
20	21	6	SABOTAGE	WALE FEAT. LLOYD MAYBACH/WARNER BROS.		
21	22	5	IT ALL BELONGS TO ME	MONICA & RIHANNA RCA		
22	30	3	LEAVE YOU ALONE	YOUNG JEEZY FEAT. NE-YO CTE/DEF JAM/JDM		
23	28	5	CASHIN OUT	CASHOUT BASES LOADED/EPIC		
24	26	6	NOBODY'S PERFECT	J. COLE FEAT. MISSY ELLIOTT/ROC NATION/COLUMBIA		
25	24	9	STAY	TYRESE VOLTRON RECORDZ/CAPITOL		
26	23	14	GOTTA HAVE IT	JAY-Z KANYE WEST/RCA-A-FELLA/ROC NATION/DEF JAM/JDM		
27	29	5	THINK LIKE A MAN	JENNIFER HUDSON & NE-YO FEAT. RICK ROSS EPIC		
28	35	4	WILD BOY	MIG FEAT. WAKA FLOKA FLAME EST/1902/RCA		
29	32	3	TONIGHT (BEST YOU EVER HAD)	JOHN LEGEND FEAT. LUDACRIS EPIC		
30	34	3	ROC	THE DREAM RADIO KILLA/DEF JAM/JDM		
31	36	2	REFILL	ELLE VARNER MBK/RCA		
32	33	11	TAKE CARE	DRAKE FEAT. RIHANNA YOUNG MONEY/CASH/MONEY/UNIVERSAL/REPUBLIC		
33	25	20	ROUND OF APPLAUSE	WAKA FLOKA FLAME FEAT. DRAKE MIZAY/WARNER BROS.		
34	38	7	SUPAFREAK	YOUNG JEEZY FEAT. Z CHAINZ CTE/DEF JAM/JDM		
35	27	9	COUNTDOWN	BEYONCÉ PARKWOOD/COLUMBIA		
36	31	9	SHOT CALLER	FRENCH MONTANA FEAT. CHARLIE ROKE/COKE BOYS/ANZA/6AD BOY/INTERSCOPE		
37	40	13	PROTTY LIL HEART	ROBIN THICKE FEAT. LIL WAYNE STAR TRAK/GEFFEN/INTERSCOPE		
38	NEW		ROMAN RELOADED	NICKI MINAJ FEAT. LIL WAYNE YOUNG MONEY/CASH/MONEY/UNIVERSAL/REPUBLIC		
39	NEW		I JUST WANNA	YOUNG JEEZY FEAT. TONY YAYO SHADY/AFTERMATH/INTERSCOPE		
40	37	7	THE WOMAN YOU LOVE	ASHANTI FEAT. BUSTA RHYMES WRITTEN/EPIC		

BETWEEN THE BULLETS STUDDARD'S 'LETTERS' ARRIVES



Ruben Studdard debuts his fifth studio album, *Letters From Birmingham*, on Top R&B/Hip-Hop Albums at No. 12 with 6,000 sold, according to Nielsen SoundScan. The set boasts the single "June 28th (I'm Single)," which peaked at No. 74 on Hot R&B/Hip-Hop Songs and at No. 18 (thus far) on Adult R&B. The song is appropriately named after the anniversary of his wedding to former wife Surata Zuri McCants. *Letters* is his first album post-divorce, and also his first on Shanachie, distributed by eOne. Studdard, the second-season champ of "American Idol," reached the top 10 with his four earlier sets, while his 2004 debut, *Soulful*, spent two weeks at No. 1. His previous release, 2009's *Love Is* (19/Hickory), launched with 15,000 sold and started at No. 8 on the tally.

—Karinah Santiago

RHYTHMIC

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMP/INT/PROMO	LABEL
1	1	20	#1 YOUNG, WILD & FREE	SNOOP DOGG & WIZ KHALIFA FEAT. BRUNO MARS/ROSTRUM/ATLANTIC	3 WKS	
2	3	13	TAKE CARE	DRAKE FEAT. RIHANNA YOUNG MONEY/CASH/MONEY/UNIVERSAL/REPUBLIC		
3	2	18	RACK CITY	TYGA YOUNG MONEY/CASH/MONEY/UNIVERSAL/REPUBLIC		
4	4	14	RACK CITY	TYGA YOUNG MONEY/CASH/MONEY/UNIVERSAL/REPUBLIC		
5	5	15	TURN ME ON	DAVID GUETTA FEAT. NICKI MINAJ/WHAT A MUSIC/STRAVA/VEVO/CAPITOL		
6	7	22	INTERNATIONAL LOVE	PITBULL FEAT. CHRIS BROWN MR. 305/POLO GROUND/SJ/RCA		
7	8	16	CAN'T GET ENOUGH	J. COLE FEATURING TREY SONOZ/ROC NATION/COLUMBIA		
8	6	23	GOOD FEELING	RID RIDA PDE BOY/ATLANTIC		
9	9	11	TALK THAT TALK	RIHANNA FEATURING JAY-Z SRP/DEF JAM/JDM		
10	10	27	NI**AS IN PARIS	JAY-Z KANYE WEST/RCA-A-FELLA/ROC NATION/DEF JAM/JDM		
11	14	6	TURN UP THE MUSIC	CHRIS BROWN RCA		
12	12	15	STRIP	CHRIS BROWN FEATURING KEVIN K-MAC MCCALL RCA		
13	11	25	WE FOUND LOVE	RIHANNA FEATURING CALVIN HARRIS SRP/DEF JAM/JDM		
14	13	32	WORK OUT	J. COLE/ROC NATION/COLUMBIA		
15	15	5	STARSHIPS	NICKI MINAJ YOUNG MONEY/CASH/MONEY/UNIVERSAL/REPUBLIC		
16	19	10	ASS BACK HOME	GYM CLASS HEROES FEAT. NEON WITCH/CO/WANZ/RELEBY/AMEN/ATLANTIC		
17	18	10	UPI!	LOVERANCE FEAT. IAMSU & SKIPPER OR 50 CENT/STUDD/LIFE/INTERSCOPE		
18	20	6	DRANK IN MY CUP	KIRKO BANGZ LMG/UNAUTHORIZED/WARNER BROS.		
19	21	3	GREATEST GAINER	CLIMAX USHER RCA		
20	16	9	SET FIRE TO THE RAIN	ADELE XL/COLUMBIA		
21	22	4	WILD ONES	RID RIDA FEATURING SIA PDE BOY/ATLANTIC		
22	23	3	FEEL SO CLOSE	CALVIN HARRIS ULTRA		
23	30	3	BIRTHDAY CAKE	RIHANNA FEATURING CHRIS BROWN SRP/DEF JAM/JDM		
24	28	3	GLAD YOU CAME	THE WANTED GLOBAL TALENT/MERCURY/DJMG		
25	29	4	PART OF ME	KATY PERRY CAPITOL		
26	24	9	DO IT LIKE YOU	DAVID GUETTA FEAT. JEREMIH/ATLANTIC		
27	26	6	ANOTHER ROUND	FAT JOE FEATURING CHRIS BROWN TERROR SQUAD		
28	25	7	LOVE ON TOP	BEYONCÉ PARKWOOD/COLUMBIA		
29	37	2	SO GOOD	B.O.B REBEL/ROCK/GRAND HUSTLE/ATLANTIC		
30	27	18	LOTUS FLOWER BOMB	WALE FEATURING MIGUEL MAYBACH/WARNER BROS.		
31	31	6	NAKED	DEV & ENRIQUE IGLESIAS INDIE-POP/UNIVERSAL/REPUBLIC		
32	35	5	SHE DOESN'T MIND	SEAN PAUL VP/ATLANTIC		
33	33	7	VANS ON T.	T. MILLS COLUMBIA		
34	34	3	MAGIC	FUTURE FEATURING T.I. FREEBANDZ/A-1/EPIC		
35	32	8	DOMINO	JESSIE J/LAVA/UNIVERSAL/REPUBLIC		
36	39	2	AVY LADIES	TRAVIS PORTER FEATURING TYGA PORTER HOUSE/RCA		
37	NEW		STRONGER (WHAT DOESN'T KILL YOU)	KELLY CLARKSON 19/RCA		
38	38	14	I DO	YOUNG JEEZY FEAT. JAY-Z & ANDRE 3000 CTE/DEF JAM/JDM		
39	NEW		ALREADY THERE	JOHN WESLEY FEATURING BIG SEAN MERCURY/DJMG		
40	NEW		FADED	TYGA FEAT. LIL WAYNE YOUNG MONEY/CASH/MONEY/UNIVERSAL/REPUBLIC		

ADULT R&B

THIS WEEK	LAST WEEK	WEEKS ON CHART
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CHRISTIAN SONGS™		ARTIST		TITLE	
THIS WEEK	LAST WEEK	WEEKS ON CHART	#1	WEEKS ON CHART	TITLE
1	1	26	#1	6	WHERE I BELONG BUILDING 429 ESSENTIAL/PLG
2	2	19		4	OVERCOME JEREMY CAMP BEC/TOOTH & NAIL
3	4	39		3	MY HOPE IS IN YOU AARON SHUST CENTRICITY
4	7	12		4	GOD'S NOT DEAD (LIKE A LION) NEWSBOYS INPOP
5	3	19		5	LEARNING TO BE THE LIGHT NEWWORDSON PLATINUM POP
6	5	12		6	WHAT A SAVIOR LAURA STORY FAIR TRADE
7	6	12		7	WHEN THE STARS BURN DOWN (BLESSING AND HONOR) PHILLIPS, CRAIG & DEAN FAIR TRADE
8	10	11		8	ALL THIS TIME BRITT NICOLE SPARROW/EMI CMG
9	9	26		9	LOVE COME TO LIFE BIG DADDY WEAVE FERVENT/WORD-CURB
10	8	36		10	STRONG ENOUGH TO SAVE TENTH AVENUE NORTH REUNION/PLG
11	13	19		11	YOU LEAD JAMIE GRACE GOTTEE
12	15	5		12	THE HURT & THE HEALER MERCYME FAIR TRADE
13	12	27		13	BUSTED HEART (HOLD ON TO ME) FOR KING & COUNTRY FERVENT/WORD-CURB
14	11	48		14	LIFT ME UP THE AFTERS FAIR TRADE
15	17	12		15	CARRY ME TO THE CROSS KUTLESS BEC/TOOTH & NAIL
16	16	9		16	LIVE LIKE THAT SIDEWALK PROPHETS FERVENT/WORD-CURB
17	18	4		17	WHITE FLAG PASSION FEAT. CHRIS TOMLIN SIXSTEPS/SPARROW/EMI CMG
18	20	11		18	FREE DARA MACLEAN FERVENT/WORD-CURB
19	25	5	GG	5	HE SAID THE 6TH CLEAR SIGHT CHRIS AUGUST FERVENT/WORD-CURB
20	19	9		20	LONG WAY HOME STEVEN CURTIS CHAPMAN SPARROW/EMI CMG
21	24	16		21	OUR GOD'S ALIVE ANDY CHERRY ESSENTIAL/PLG
22	21	10		22	ALL FOR YOU MIKESCHAIR CURB
23	22	17		23	I TURN TO YOU SELAH CURB
24	28	3		24	JESUS, FRIEND OF SINNERS CASTING CROWNS BEACH STREET/REUNION/PLG
25	HOT SHOT DEBUT			25	SECOND CHANCE REND COLLECTIVE EXPERIMENT KINGSWAY/INTEGRITY
26	26	10		26	THE SAME GOD NEWSONG HMM
27	27	15		27	ALIVE NATALIE GRANT CURB
28	31	8		28	EVER LIFTING CHRISTY NOCKELS SIXSTEPS/SPARROW/EMI CMG
29	30	14		29	ONE DAY TOO LATE SKILLET ARGENT/FAIR TRADE
30	23	12		30	LET ME FEEL YOU SHINE DAVID CROWDER/BAND SIXSTEPS/SPARROW/EMI CMG
31	37	4		31	RISE UP MATT MAHER ESSENTIAL/PLG
32	33	4		32	AFTERLIFE SWITCHFOOT LOWERCASE PEOPLE/CREDENTIAL/EMI CMG
33	32	10		33	GOOD MORNING MANDISA FEAT. TOBYMAC SPARROW/EMI CMG
34	35	18		34	EVERY TIME YOU RUN MAY FLORE FEAT. TREVOR MCNEVAN OF TTK BEC/TOOTH & NAIL
35	34	7		35	STAY CLOSE FIRELIGHT FLICKER/PLG
36	36	7		36	THE RESCUE ADAM CAPPA BEC/TOOTH & NAIL
37	38	16		37	REMEDY DISCIPLE FAIR TRADE
38	41	6		38	SHIPS IN THE NIGHT MAT KEARNEY INPOP
39	40	2		39	I CHOOSE JESUS MORIAH PETERS REUNION/PLG
40	42	8		40	WE WON'T GIVE UP THE AFTERS SIMPLE/FAIR TRADE
41	49	3		41	THIS IS THE DAY HARRISON LEE FROM CHICAGO JESUS CULTURE/KINGSWAY 95/95/EMI CMG
42	39	18		42	MATTER OF FAITH PETER FURLER SPARROW/EMI CMG
43	43	9		43	HEARTBEAT THE FRAY EPIC
44	48	4		44	ON MY OWN ASHES REMAIN FAIR TRADE
45	45	15		45	HOW GREAT IS OUR GOD (WORLD EDITION) CHRIS TOMLIN SIXSTEPS/SPARROW/EMI CMG
46	50	20		46	HURRICANE SAMESTATE SPARROW/EMI CMG
47	44	20		47	GIVE THEM JESUS JACI VELAZQUEZ INPOP
48	NEW			48	KEEP MY HEART ALIVE SANCTUS REAL SPARROW/EMI CMG
49	NEW			49	TWENTY SEVEN MILLION MATT REDMAN & L27 SIXSTEPS/SPARROW/EMI CMG
50	NEW			50	IF I EVER NEEDED GRACE JIMMY NEEDHAM INPOP

Rend Collective Experiment debuts on the pan-genre, audience-driven Christian Songs chart, earning the Hot Shot Debut (No. 25) with "Second Chance." The lead track is from the group's second album, *Homemade Worship for Handmade People*, released in January.



CHRISTIAN ALBUMS™		ARTIST		TITLE	
THIS WEEK	LAST WEEK	WEEKS ON CHART	#1	WEEKS ON CHART	TITLE
1	HOT SHOT DEBUT			1	PASSION PASSION: WHITE RAS SIXSTEPS/SPARROW 63/67/EMI CMG
2	3	7	GG	7	MARANATHA! PRAISE BAND TOP 25 GOSPEL SONGS 2012 EDITION MARANATHA! 27/69/EMI CMG
3	NEW			3	DAVE BARNES STOMES TO TELL RAZOR & TIE 63/307/PLG
4	4	22		4	CASTING CROWNS COME TO THE WELL BEACH STREET/REUNION 10162/PLG
5	5	17		5	NEWSBOYS GOD'S NOT DEAD INPOP 1592/EMI CMG
6	NEW			6	PHILLIPS, CRAIG & DEAN BREATHE IN FAIR TRADE 6019/PLG
7	NEW			7	IMPENDING DOOM BAPTIZED IN FILTH EONE 2148
8	7	134		8	SKILLET AWAKE ARGENT/FAIR TRADE/ATLANTIC 2554/PLG
9	6	25		9	VARIOUS ARTISTS WOW HITS 2012 WORD-CURB/PROVIDENT-INTEGRITY 806/EMI CMG
10	21	33		10	MAT KEARNEY YOUNG LOVE INPOP 1608*/EMI CMG
11	10	77		11	LECRAE REHAB REACH 8161/INFINITY
12	9	8		12	WHEN I FIND YOU SPARROW 3126/EMI CMG
13	8	3		13	KUTLESS BELIEVER BEC 9654/EMI CMG
14	1	2		14	FIRELIGHT NOW ESSENTIAL 10933/PLG
15	11	18		15	CHRIS TOMLIN HOW GREAT IS OUR GOD SIXSTEPS/SPARROW 636/EMI CMG
16	NEW			16	MYCHILDREN MYBRIDE MYCHILDREN MYBRIDE SOLID STATE/TOOTH & NAIL 083/EMI CMG
17	14	8		17	FOR KING & COUNTRY CRAVE FERVENT/WORD-CURB 887997/WARNER-CURB
18	2	2		18	FLAME THE 6TH CLEAR SIGHT 8228
19	12	30		19	BUILDING 429 LISTEN TO THE SOUND ESSENTIAL 10932/PLG
20	18	26		20	JAMIE GRACE ONE SONG AT A TIME GOTE/EMI/COLUMBIA 74027/PLG
21	NEW			21	JEREMY CAMP I STILL BELIEVE BEC 1547/EMI CMG
22	NEW			22	ADAM CAPPA THE RESCUE BEC 9236/EMI CMG
23	23	9		23	MICHAEL W. SMITH DECADES OF WORSHIP REUNION 10168/PLG
24	22	10		24	DAILEY & VINCENT THE 60/60L ONE BY DAILEY & VINCENT FOUNDER 8180 EX/DAIDER BARREL
25	17	10		25	DAVID CROWDER/BAND ONE US BEST OF... SIXSTEPS/SPARROW 784/EMI CMG
26	29	11		26	NEWSONG ONE TRUE GOD HMM/NEWSONG MINISTRIES 6209/EMI CMG
27	16	50		27	MANDISA WHAT IF WE WERE REAL SPARROW 7883/EMI CMG
28	19	5		28	HILLSONG UNITED LIVE IN MIAMI HILLSONG/SPARROW 6235/EMI CMG
29	20	10		29	SOUNDTRACK JOYFUL NOISE WATERTOWER 39273/EMI CMG
30	15	48		30	LAURA STORY BLESSINGS FAIR TRADE 4873/PLG
31	31	16		31	ROYAL TAILOR BLACK & WHITE ESSENTIAL 10926/PLG
32	32	69		32	MATTHEW WEST THE STORY OF YOUR LIFE SPARROW 6504/EMI CMG
33	26	70		33	CHRIS TOMLIN AND IF OUR GOD IS FOR US... SIXSTEPS/SPARROW 3444/EMI CMG
34	28	17		34	NEEDTOBREATHE THE RECKONING ATLANTIC 528053/WORD-CURB
35	36	17		35	MICHAEL W. SMITH GLORY HITS 2005/PLG
36	27	22		36	SOUNDTRACK COURAGEOUS REUNION 10167/PLG
37	34	21		37	STEVEN CURTIS CHAPMAN RECREATION SPARROW 6726/EMI CMG
38	35	26		38	SWITCHFOOT VICE VERSES LOWERCASE PEOPLE/CREDENTIAL 6727/EMI CMG
39	25	122		39	CASTING CROWNS UNTIL THE WHOLE WORLD HEARS BEACH STREET/REUNION 10133/PLG
40	NEW			40	ALL SONS & DAUGHTERS SEASON ONE INTEGRITY 5058 EX
41	33	16		41	JESUS CULTURE HARRISON LEE FROM CHICAGO JESUS CULTURE/KINGSWAY 95/95/EMI CMG
42	41	5		42	AUDREY ASSAD HEART SPARROW 7071/EMI CMG
43	NEW			43	BETHANY DILLON TO THOSE WHO WAIT LIVE BETHANY DILLON DIGITAL EX
44	43	24		44	VARIOUS ARTISTS MUSIC INSPIRED BY THE STORY PROVIDENT-INTEGRITY/WORD-CURB 825/EMI CMG
45	37	11		45	DARA MACLEAN YOU GOT MY ATTENTION FERVENT 888210/WORD-CURB
46	39	8		46	LINDSAY MCCAUL IF IT LEADS ME BACK REUNION 10157/PLG
47	13	74		47	THIRD DAY MOVE ESSENTIAL 10921/PLG
48	RE-ENTRY			48	TENTH AVENUE NORTH LIVE: INSIDE AND IN BETWEEN REUNION 10160/PLG
49	48	4		49	ERNIE HAASE & SIGNATURE SOUND HERE WE ARE AGAIN STOWTOWN 3107/PLG
50	RE-ENTRY			50	NINE LASHES WORLD WE VIEW TOOTH & NAIL 8894/EMI CMG

The Youthful Praise choral group collects its third top 10, and first in almost two years, as "After This" rises 11-9 on the radio-fueled Gospel Songs chart. Fronted by director J.J. Hairston, the act previously scored top 10s with "Incredible God" (2006) and "Resting on His Promise" (2010).



CHRISTIAN AC SONGS™		ARTIST		TITLE	
THIS WEEK	LAST WEEK	WEEKS ON CHART	#1	WEEKS ON CHART	TITLE
1	1	26	#1	6	WHERE I BELONG BUILDING 429 ESSENTIAL/PLG
2	2	37		2	MY HOPE IS IN YOU AARON SHUST CENTRICITY
3	3	12		3	YOU LEAD JAMIE GRACE GOTTEE
4	5	14		4	OVERCOME JEREMY CAMP BEC/TOOTH & NAIL
5	4	19		5	LEARNING TO BE THE LIGHT NEWWORDSON PLATINUM POP
6	6	33		6	STRONG ENOUGH TO SAVE TENTH AVENUE NORTH REUNION/PLG
7	7	23		7	BUSTED HEART (HOLD ON TO ME) FOR KING & COUNTRY FERVENT/WORD-CURB
8	12	9		8	GOD'S NOT DEAD (LIKE A LION) NEWSBOYS INPOP
9	11	10		9	WHAT A SAVIOR LAURA STORY FAIR TRADE
10	10	10		10	ALL THIS TIME BRITT NICOLE SPARROW/EMI CMG
11	14	8		11	LIVE LIKE THAT SIDEWALK PROPHETS FERVENT/WORD-CURB
12	15	11		12	WHEN THE STARS BURN DOWN (BLESSING AND HONOR) PHILLIPS, CRAIG & DEAN FAIR TRADE
13	10	28		13	WAITING FOR TOMORROW MANDISA SPARROW/EMI CMG
14	8	25		14	LOVE COME TO LIFE BIG DADDY WEAVE FERVENT/WORD-CURB
15	13	46		15	STRONG ENOUGH MATTHEW WEST SPARROW/EMI CMG
16	18	4		16	THE HURT & THE HEALER MERCYME FAIR TRADE
17	17	9		17	CARRY ME TO THE CROSS KUTLESS BEC/TOOTH & NAIL
18	16	19		18	WE ARE KARI JOBE SPARROW/EMI CMG
19	22	10		19	I TURN TO YOU SELAH CURB
20	19	7		20	FREE DARA MACLEAN FERVENT/WORD-CURB
21	20	5		21	LONG WAY HOME STEVEN CURTIS CHAPMAN SPARROW/EMI CMG
22	23	3		22	WHITE FLAG PASSION FEAT. CHRIS TOMLIN SIXSTEPS/SPARROW/EMI CMG
23	21	10		23	THE SAME GOD NEWSONG HMM
24	25	2		24	HE SAID GROUP 1 CREW FEAT. CHRIS AUGUST FERVENT/WORD-CURB
25	24	6		25	ALL FOR YOU MIKESCHAIR CURB

CHRISTIAN CHR™		ARTIST		TITLE	
THIS WEEK	LAST WEEK	WEEKS ON CHART	#1	WEEKS ON CHART	TITLE
1	2	10	#1	1	ALL THIS TIME BRITT NICOLE SPARROW/EMI CMG
2	1	18		2	GOD'S NOT DEAD (LIKE A LION) NEWSBOYS INPOP
3	3	19		3	ONE DAY TOO LATE SKILLET ARGENT/FAIR TRADE
4	4	10		4	FREE DARA MACLEAN FERVENT/WORD-CURB
5	5	10		5	WE WON'T GIVE UP THE AFTERS SIMPLE/FAIR TRADE
6	6	22		6	BUSTED HEART (HOLD ON TO ME) FOR KING & COUNTRY FERVENT/WORD-CURB
7	8	22		7	WON'T LET ME GO ADDISON ROAD FAIR TRADE
8	10	8		8	ALL FOR YOU MIKESCHAIR CURB
9	9	18		9	START SOMEWHERE TOBYMAC FOREFRONT/EMI CMG
10	13	16		10	LOVE COME TO LIFE BIG DADDY WEAVE FERVENT/WORD-CURB
11	11	7		11	SHIPS IN THE NIGHT MAT KEARNEY INPOP
12	12	10		12	CARRY ME TO THE CROSS KUTLESS BEC/TOOTH & NAIL
13	7	25		13	YOU LEAD JAMIE GRACE GOTTEE
14	16	4		14	AFTERLIFE SWITCHFOOT LOWERCASE PEOPLE/CREDENTIAL/EMI CMG
15	19	4		15	GREATEST GAINER BUILDING 429 ESSENTIAL/PLG
16	18	12		16	MY HOPE IS IN YOU AARON SHUST CENTRICITY
17	15	12		17	STAY CLOSE FIRELIGHT FLICKER/PLG
18	22	2		18	HE SAID GROUP 1 CREW FEATURING CHRIS AUGUST FERVENT/WORD-CURB
19	21	6		19	ON MY OWN ASHES REMAIN FAIR TRADE
20	17	9		20	THE RESCUE ADAM CAPPA BEC/TOOTH & NAIL
21	23	5		21	OVERCOME JEREMY CAMP BEC/TOOTH & NAIL
22	26	4		22	OUTTA MY MIND ANTHEM LIGHTS REUNION/PLG
23	20	17		23	LET ME FEEL YOU SHINE DAVID CROWDER/BAND SIXSTEPS/SPARROW/EMI CMG
24	25	6		24	MY NEXT BREATH HANK NELSON BEC/TOOTH & NAIL
25	24	21		25	DRIFTING PLUMB WITH DAN HASELTINE CURB

GOSPEL ALBUMS™		ARTIST		TITLE	
THIS WEEK	LAST WEEK	WEEKS ON CHART	#1	WEEKS ON CHART	TITLE
1	3	8	#1	4	VARIOUS ARTISTS WOW GOSPEL 2012 WORD-CURB/EMI CMG/VERITY 824/RCA
2	6	9		2	JAMES FORTUNE & FIYA IDENTITY FYA WORLD/LIGHT 7265/EONE
3	4	7		3	FRED HAMMOND GOD, LOVE & ROMANCE F HMMOND/VERITY 8096/RCA
4	8	77		4	LECRAE REHAB REACH 8161/INFINITY
5	2	2		5	ANDREA HELMS MOVING FORWARD EP BETIMUSIC WORLD GOSPEL 9818/MUSIC WORLD
6	7	19		6	WILLIAM MCDOWELL ARISE DELIVERY ROOM/LIGHT 2352/EONE
7	18	8	GG	8	MARANATHA! GOSPEL TOP 25 GOSPEL SONGS 2012 MARANATHA! 7263/EMI CMG
8	5	5		8	LE'ANDRIA JOHNSON THE 6TH CLEAR SIGHT 8228
9	9	28		9	LE'ANDRIA JOHNSON THE 6TH CLEAR SIGHT

DANCE CLUB SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMP/INT/PROMOTION LABEL
1	2	5	#1 GIVE ME ALL YOUR LOVIN'	MADONNA	FEAT. NICKI MINAJ & M.I.A. LIVE NATION/INTERSCOPE
2	3	8	DOMINO	JESSIE J	LAVA/UNIVERSAL REPUBLIC
3	4	6	NAKED	RESPECT	MELANIE AMARO EPIC
4	5	5	LOVE ON TOP	BEYONCÉ	PARKWOOD/COLUMBIA
5	6	7	R.E.S.P.E.C.T.	RIP & BARBARA TUCKER	FEAT. LIL JON TOMMY BOY
6	7	9	SHE GETS DOWN ON HER KNEES	ONO MIND	TRAIN/TWISTED
7	8	1	INTERNATIONAL LOVE	PITBULL	FEAT. CHRIS BROWN MR. 305/POLO GROUNDS/SIRCA
8	9	10	F U BETTA	NEON HITCH	WARNER BROS.
9	10	13	BE YOUR FREAK	KENNY DOPPE	FEAT. JOSH MILAN DOPE WAX/KAY-DEE
10	11	11	WE RUN THE NIGHT	HAVANA BROWN	FEAT. PITBULL UNIVERSAL REPUBLIC
11	12	15	NEVER FORGET	DAVE AUDE	FEAT. LENA KATINA AUDACIOUS
12	13	14	NEVER FEAR	GEORGE ACOSTA	FEAT. EMMA LOCK BLACK HOLE
13	14	12	SURRENDER	PAUL OAKENFOLD	FEAT. J.HART PERFECTO/INZUNE
14	15	19	CHANGED THE WAY YOU KISS ME	EXAMPLE	DATA/MINISTRY OF SOUND
15	16	17	INSONNIA	STRONGER (WHAT DOESN'T KILL YOU)	KELLY CLARKSON 19/RCA
16	17	10	WILD ONE TWO	JACK BACK	FEAT. DAVID GUETTA, NICKY ROMERO & SIA BIG BEAT/ATLANTIC
17	18	12	TONIGHT IS THE NIGHT	OUTSIGHT	WARNER BROS.
18	19	2	GIRL GONE WILD	MADONNA	LIVE NATION/INTERSCOPE
19	20	22	RAISE YOUR HANDS	C-ROD	FEAT. JASON WALKER ROSEMIINE
20	21	25	POP IT	JASON DOTTLEY	JDJ
21	22	23	I'M FREE	HAYLA DAUMAN	
22	23	24	DON'T THROW IT AWAY	DOMINATOR & BASSMONEYKYS	FEAT. AMANDA WILSON SEA TO SUN
23	24	28	FAMOUS	AUDIO PLAYGROUND	CANWEST MUSICWORKS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMP/INT/PROMOTION LABEL
26	21	11	IT'S TOO LATE	JES ULTRA	
27	16	12	DON'T FUCK WITH MY MONEY	PENGUIN PRISON	STRANGER/DOWNTOWN
28	31	3	TURN UP THE MUSIC	CHRIS BROWN	RCA
29	34	3	BODY ON MINE	EVA SIMONE	ATLANTIC
30	27	5	GLOW IN THE DARK	CARISHMA	GIANT PEACH
31	32	4	WILD ONES	FLO RIDA	FEAT. SIA POE BOY/ATLANTIC
32	37	3	NEVER GIVE UP	PHIL B	FEAT. DEBBY HOLIDAY LADY LUNCH BEATS
33	45	2	BROKENHEARTED	KARMIN	EPIC
34	35	3	SORRY FOR PARTY ROCKING	LMFAO	PARTY ROCK/WILL.I.AM/CHEERYTREE/INTERSCOPE
35	36	4	SHURI SHURI (LET'S GET LOCO)	LI JONES	FEAT. JOHN MCGAIN, LIL JON & BABY BASH BIG WATT/MY BOY
36	40	3	LET'S GET NAUGHTY	JESSIE AND THE TOY BOYS	PROSPECT PARK
37	49	2	POWER PART OF ME	KATY PERRY	CAPITOL
38	33	9	WHERE HAVE YOU BEEN	RIHANNA	SRP/DEF. JAM/DJMG
39	20	11	SHAVE IT	ZEDD	OWSLA
40	48	16	TITANIUM	DAVID GUETTA	FEAT. SIA WHAT A MUSIC/A&R/WORKS/CAPITOL
41	HOT SHOT DEBUT		STARSHIPS	NICKI MINAJ	YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
42	38	15	TURN ME ON	DAVID GUETTA	FEAT. NICKI MINAJ WHAT A MUSIC/A&R/WORKS/CAPITOL
43	50	2	THE ONLY ONE	AMANDA CAMP	
44	43	16	ANTIDOTE	SWEDISH HOUSE MAFIA	VS KNIFE PARTY A&R/WORKS/CAPITOL
45	RE-ENTRY		GLAD YOU CAME	THE WANTED	GLOBAL TALENT/MERCURY/DJMG
46	42	7	END OF TIME	BEYONCÉ	ATLANTIC/COLUMBIA
47	NEW		SOMEBODY THAT I USED TO KNOW	GOVE FRATE	KIMBA SAMPLES 'N' SEZ2ONS/RAIR/UNIVERSAL REPUBLIC
48	NEW		CAN'T STOP ME	AFROJACK & SHERMANOLOGY	ROBBINS
49	26	14	TEST DRIVE	JIN AKANISHI	FEAT. JASON DERULO WARNER BROS.
50	30	15	BE WITH YOU	ERASURE	MUTE

DANCE/ELECTRONIC ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMP/INT/PROMOTION LABEL	
1	1	39	#1 LMFAO	LMFAO	2007 FOR PARTY ROCKING WILLIAMS/CHEERYTREE/INTERSCOPE/EPIC	
2	2	12	BANGORANG	BIG BEAT/OWSLA/ATLANTIC	528521/AG	
3	3	65	SKRILLEX	SCARY MONSTERS AND ANGEL SPRITES	BIG BEAT/ATLANTIC	50819/AG
4	5	29	DAVID GUETTA	NOTHING BUT THE BEAT	WHAT A MUSIC/A&R/WORKS/ROBBINS/CAPITOL	
5	6	15	KORN	THE PATH OF TOTALITY	ROADRUNNER	61728
6	4	44	LADY GAGA	BORN THIS WAY	STREAMLINE/KONJIVE/INTERSCOPE	015372/IGA
7	7	67	DEADMAU5	4X4=12	MAUSTRAP	2518/ULTRA
8	8	22	M83	HURRY UP WE'RE DREAMING	M83	95107/MUTE
9	9	4	GRIMES	VISIONS	4AD	3206*
10	NEW		VCMG	SSSS MUSIC MOMENTS	(GRABBING HANDS)	9528*/MUTE
11	12	67	DAFT PUNK	TRON: LEGACY (SOUNDTRACK)	WALT DISNEY	005872*
12	13	6	VARIOUS ARTISTS	ULTRA DANCE 13	ULTRA	3118
13	15	29	KC AND THE SUNSHINE BAND	FLASHBACK	FLASHBACK	52920/RHINO
14	16	67	VARIOUS ARTISTS	UKF DUBSTEP 2011	UKF DIGITAL EX	
15	14	17	VARIOUS ARTISTS	UKF DUBSTEP 2011	UKF DIGITAL EX	
16	20	39	SKRILLEX	MORE MONSTERS AND SPRITES	BIG BEAT/ATLANTIC	DIGITAL EX/AG
17	17	20	NERO	WELCOME REALITY	METACRYSTAL/CHEERYTREE/INTERSCOPE	015372/IGA
18	21	8	DIE ANTWOOD	TENSION	2EF RECORDS	7031*/DOWNTOWN
19	18	9	VARIOUS ARTISTS	35 TOP HITS POWER MUSIC	DIGITAL EX	
20	11	3	SCHOOL OF SEVEN BELLS	KNIFE PARTY	GHOSTLY INTERNATIONAL	707*/MAGNANT
21	22	3	100% NO MODERN TALKING	EARS/TORN	DIGITAL EX	
22	24	18	ASKING ALEXANDRIA	STEPPED UP & SCRATCHED	SUMNERIAN	47
23	25	21	BASSNECTAR	DIVERGENT	SPECTRUM	AMORPHOUS 011
24	RE-ENTRY		DAFT PUNK	TRON: LEGACY RECONFIGURED	WALT DISNEY	015340
25	RE-ENTRY		SWEDISH HOUSE MAFIA	UNTIL ONE	A&R/WORKS	0566

DANCE/MIX SHOW AIRPLAY™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMP/INT/PROMOTION LABEL
1	1	24	#1 FEEL SO CLOSE	CALVIN HARRIS	ULTRA
2	2	14	TURN ME ON	DAVID GUETTA	FEAT. NICKI MINAJ WHAT A MUSIC/A&R/WORKS/CAPITOL
3	3	20	GLAD YOU CAME	THE WANTED	GLOBAL TALENT/MERCURY/DJMG
4	5	11	INTERNATIONAL LOVE	PITBULL	FEAT. CHRIS BROWN MR. 305/POLO GROUNDS/SIRCA
5	4	12	SET FIRE TO THE RAIN	ADELE	XL/COLUMBIA
6	6	25	LEVELS	AVICHI	LEVELS/VERATONE/ATOM EMPIRE/INTERSCOPE
7	7	10	DOMINO	JESSIE J	LAVA/UNIVERSAL REPUBLIC
8	8	24	WE FOUND LOVE	RIHANNA	FEAT. CALVIN HARRIS SRP/DEF. JAM/DJMG
9	15	4	TURN UP THE MUSIC	CHRIS BROWN	RCA
10	16	4	CAN'T STOP ME	AFROJACK & SHERMANOLOGY	ROBBINS
11	10	6	WILD ONES	FLO RIDA	FEAT. SIA POE BOY/ATLANTIC
12	13	5	STRONGER (WHAT DOESN'T KILL YOU)	KELLY CLARKSON	19/RCA
13	12	6	TAKE CARE	DRIME	FEAT. BOHANNIA YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
14	18	4	STARSHIPS	NICKI MINAJ	YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
15	9	20	GOOD FEELING	FLO RIDA	POE BOY/ATLANTIC
16	20	3	PART OF ME	KATY PERRY	CAPITOL
17	14	7	ASS BACK HOME	GYM CLASS HEROES	FEAT. NEON HITCH RECA/DANCE/FUELED BY RAMEN/RRP
18	21	4	TONIGHT IS THE NIGHT	OUTSIGHT	WARNER BROS.
19	22	2	TITANIUM	DAVID GUETTA	FEAT. SIA WHAT A MUSIC/A&R/WORKS/CAPITOL
20	24	6	ANTIDOTE	SWEDISH HOUSE MAFIA	VS KNIFE PARTY A&R/WORKS/CAPITOL
21	17	7	CRY (JUST A LITTLE)	BINGO PLAYERS	HYSTERIA/SPINNIN'
22	19	6	YOUNG, WILD & FREE	SNOP DOGG & WIZ KHALIFA	FEAT. BRUNO MARS ROSTRUM/DOGGYSTYLE/ATLANTIC
23	NEW		CHANGED THE WAY YOU KISS ME	EXAMPLE	DATA/MINISTRY OF SOUND
24	NEW		BELIEVE IT	SPENCER & HILL	FEAT. NADIA ALAI STRICTLY RHYTHM
25	NEW		BODY WORK	MORGAN PAGE	FEAT. TIGAN AND SARA NETWORK

TRADITIONAL JAZZ ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMP/INT/PROMOTION LABEL	
1	2	27	#1 TONY BENNETT	DUETS II	RPM/COLUMBIA	66235/SONY MUSIC
2	1	7	PAUL MCCARTNEY	KISSES ON THE BOTTOM	MPL/HEAR	33389*/CONCORD
3	3	3	ROBERT GLASPER EXPERIMENT	BLACK RADIO	BLUE NOTE	88333*
4	5	18	FRANK SINATRA	SINATRA: BEST OF THE BEST REPRISE	79364/CAPITOL	
5	6	14	SOUNDTRACK	MIDNIGHT IN PARIS	MADISON GATE	63482 EX
6	NEW		VJAY IVER TRIO	ACCELERANDO	ACT + VISION	9524
7	7	17	LANDAU EUGENE MURPHY, JR.	THAT'S LIFE	SY/COLUMBIA	99178/SONY MUSIC
8	18	10	CHARLIE HADEN/HANK JONES	COME SUNDAY	EMARCY	016390/DECCA
9	8	2	WES MONTGOMERY	ECHOES OF INDIANA AVENUE	RESONANCE	2011*
10	13	5	GREGORY PORTER	BE GOOD	MOTENJA	75
11	4	2	PAUL MCCARTNEY	ITINES LIVE FROM CAPITOL STUDIOS	MPL/HEAR	DIGITAL EX/CONCORD
12	12	6	STEVE TYRRELL	I'LL TAKE ROMANCE	NEW	ESIGN 33274/CONCORD
13	RE-ENTRY		MIGUEL ZENON	ALMA ADENTRO	MARSALIS	0016
14	11	60	FRANK SINATRA, DEAN MARTIN & SAMMY DAVIS JR.	THE VERY BEST OF THE RAT PACK	FRANK SINATRA/REPRISE	52521/WARNER BROS.
15	9	2	FLORATONE	IT SAVOY JAZZ	17855/SLG	

TRADITIONAL CLASSICAL ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMP/INT/PROMOTION LABEL		
1	NEW		#1 AUKSO ORCHESTRA	PENERGIZHUNOV	MUNESICH	53222/WARNER BROS.	
2	2	12	SOUNDTRACK	DOWNTON ABBEY	CARNIVAL/MASTERPIECE	016260/DECCA	
3	3	5	ANNE AKIKO MEYERS/ENGLISH CHAMBER ORCH.	THE BACH ALBUM	ECOE	7785	
4	5	10	MORMON TABERNACLE CHOIR	GLORY	HOPE BY RECORDING	MORMON TABERNACLE CHOIR	503684
5	4	2	VARIOUS ARTISTS	LIFESCAPES	LIFESCAPES	58100 EX/MOOD MEDIA	
6	1	2	RENEE FLEMING/ALAN GILBERT/SEIU OZAWA	PERFORMANCES	DAVE/EMERSON/OUTLIER	DECCA	015454/DECCA
7	6	10	JOSHUA BELL/JEREMY DENK	FRENCH IMPRESSIONS	SONY CLASSICAL	8202/SONY MASTERWORKS	
8	NEW		XUEFEI YANG/ELIAS STRING QUARTET	BACH CONCERTOS	EMI CLASSICS	79018	
9	NEW		L'ARPEGGIATO/CHRISTINA PLUHA	LOS PARRANDOS PERIODOS	VIKING CLASSICS	70559/EMI CLASSICS	
10	12	41	MORMON TABERNACLE CHOIR	THIS IS THE CHRIST	MORMON TABERNACLE CHOIR	505589	
11	NEW		SAN FRANCISCO SYMPHONY/MICHAEL TILSON THOMAS	ADAMS: HARMONIELEHRE	SAN FRANCISCO SYMPHONY	0053	
12	7	4	PHOENIX CHORALE (BRUFFY)	NORTHERN LIGHTS	CHANDOS	5100	
13	NEW		ANGELS & SPIRITS	MUMFORD & SONS	ANGELS & SPIRITS	DIGITAL EX	
14	8	7	SIMONE DINNERTSTEIN	SOMETHING ALMOST BEING SAID	SONY CLASSICAL	9845/SONY MASTERWORKS	
15	10	7	BRUCKNER ORCHESTER LINZ	GLASS: SYMPHONY NO. 9	ORANGE MOUNTAIN	DIGITAL EX	

CONTEMPORARY JAZZ ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMP/INT/PROMOTION LABEL		
1	NEW		#1 PETER WHITE	HERE WE GO	HEADS UP	32905/CONCORD	
2	1	4	GALACTIC	CARNIVALE	ELECTRODIS	GALACTIC/FUNK/ANTI-	87182/EPITAPH
3	2	2	PAUL BROWN	THE FUNKY JOINT	WOODWARD AVENUE	20201	
4	5	27	TROMBONE SHORTY	FOR TRUE	VERVE	FORECAST	015386/VG
5	3	7	NAJEE	THE SMOOTH SIDE OF SOUL	SHANACHIE	5193	
6	6	51	BONEY JAMES	CONTACT	VERVE	FORECAST	015375/VG
7	4	5	KIRK WHALUM	ROMANCE	LANGUAGE	RENDEZVOUS	5148/MACK AVENUE
8	7	44	BELA FLECK & THE FLECKTONES	ROCK-ET	+	SCIE-NCE	2133
9	9	19	MAYSA	MOTIONS OF LOVE	SHANACHIE	5191	
10	NEW		ESPERANZA SPALDING	RAIN	MUSIC SOCIETY	MONTROUSE/HEADS UP	33174/CONCORD
11	10	7	JEFF LORBER FUSION	GALAXY	HEADS UP	33173/CONCORD	
12	8	3	T R A M	LINGUA FRANCA	SUMERIAN	71	
13	RE-ENTRY		THE RIPPINGTONS	FEAT. RUSS FREEMAN	COTE D'AZUR	CMG	32580/CONCORD
14	RE-ENTRY		KEIKO MATSUI	THE ROAD	...	SHANACHIE	5188
15	14	24	GEORGE BENSON	GUITAR MAN	CONCORD	JAZZ	33099*/CONCORD

CLASSICAL CROSSOVER ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMP/INT/PROMOTION LABEL		
1	1	3	#1 IL VOLO	IL VOLO	JAMES RAY	OPERA DISCOS/RENTON/GETTER	015054
2	2	47	IL VOLO	IL VOLO	OPERA DISCOS/RENTON/GETTER	015054/IGA	
3	3	18	ANDREA BOCELLI	CONCERTO	SUGAR	015977/DECCA	
4	5	34	ZCELLOS	ZCELLOS	MASTERWORKS	9101/SONY MASTERWORKS	
5	4	41	JACKIE EVANCHO	DREAM WITH ME	SY/COLUMBIA	87061/SONY MUSIC	
6	6	19	IL DIVO	DIVO	WORLD	SY/COLUMBIA	96448/SONY MUSIC
7	7	21	MA/DUNCAN/MEYER/THILE	THE GREAT ROBERT SESSIONS	SONY CLASSICAL	94118/SONY MASTERWORKS	
8	10	41	IL VOLO	IL VOLO	ON SPAIN		

HOT LATIN SONGS™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMP/INT/DISTRIBUTING LABEL)
1	7	15	#1 BAILANDO POR EL MUNDO JUAN MAGAN/FEAT. PITBULL & EL CADA SONO MUSIC/LATIN
2	1	24	INTENTALO SENA/FEAT. HERBETO Y AMERICA/SIERRA FONOVISA
3	4	11	DUTTY LOVE DON OMAR/FEAT. INTY MACHETE/UNIVERSAL MUSIC/LATIN
4	3	9	LAS COSAS PEQUEÑAS PRINCE ROYCE/POP/ATLANTIC 30002/AG
5	2	15	LLAMADA DE MI EX LA ARROLDORA BANDA/EL LIMON DE RENE CAMACHO DISA
6	15	3	AI SE EU TE PEGO MICHEL TELD/PANTANAL/RGE/SONY MUSIC/LATIN
7	5	8	MI SANTA ROMEO SANTOS/FEAT. TOMATTO/SONY MUSIC/LATIN
8	8	26	PROMISE TERRY CALVIN/FEAT. USHER/SONY MUSIC/LATIN
9	6	22	LOVUMBA (PRESTIGE) DADDY YAMKEE/EL CARTEL
10	9	8	INTERNATIONAL LOVE PITBULL/FEAT. CHRIS BROWN/WR. 305/POLO GROUNDS/JRCA
11	10	8	AMOR CONFUSO GERARDO ORTIZ/DEL/SONY MUSIC/LATIN
12	18	8	CORRE! JESSE & JOY WARNER/LATINA
13	11	25	EL VERDADERO AMOR PERDONA MANA/FEAT. PRINCE ROYCE/WRNWR/LATINA
14	13	24	400 MIL VEINTE AÑOS TERRY CALVIN/TORONTO/SONY MUSIC/LATIN
15	12	24	TE QUIERO A MORIR BANDA EL RECORD DE CRUZ/LZARRAGA/FONOVISA
16	23	7	EL MEJOR PERFUME LA ORIGINAL BANDA EL LIMON DE SALVADOR/LZARRAGA/FONOVISA
17	17	9	TU YA ERAS COSA DEL PASADO RUI YERBA/DISA
18	16	11	GOOD FEELING FLO RIDA/BEV/ATLANTIC
19	25	6	UN HOMBRE NORMAL ESPINOZA PAZ/AMAR/SONY MUSIC/LATIN 98842
20	20	9	EL VESTIDO NORMAL VICENTE FERNANDEZ/SONY MUSIC/LATIN
21	22	10	CRAZY PEOPLE SENSATO/PITBULL/SAKNOEL/FAMOUS ARTIST/MR. 305
22	26	19	WE FOUND LOVE RIHANNA/FEAT. CALVIN HARRIS/SP/DEF. JAM/JMD
23	21	6	SI TE DIGO LA SERPID GOCHO/NEW ERA/VE/MUSIC
24	24	12	CAMINAR CONTIGO LUCERO Y JOAN SEBASTIAN/F.A.S./SKALONA
25	14	8	FUJISTE TU TERRY CALVIN/FEAT. MORENO/METAMORFOSIS
26	30	5	ME VOY DE LA CASA TITO "EL BAMBINO" SIENTE
27	34	6	YA ME CANSE LARRY HERNANDEZ/FONOVISA
28	39	4	MUJER DE TODOS MUJER DE NAIDE CALIBRE 50/DISA
29	27	10	SET FIRE TO THE RAIN ADELE/XI/COLUMBIA
30	NEW	1	LA SENAL JUANES/FEAT. HERBETO/SONY MUSIC/LATIN
31	31	14	AMOR COMPARTIDO LOS TUCANES DE TIJUANA/FONOVISA
32	32	5	PERDONAME LA REPUBLICA/WARNER/LATINA
33	28	3	DE QUE ME SIRVE LA VIDA CAMILA/SONY MUSIC/LATIN
34	42	7	ESTOY SALADO CHRYL/LZARRAGA Y SU BANDA TIERRA SINALDENSE/DISA
35	33	4	CLARIDAD LUIS FONSI/UNIVERSAL MUSIC/LATIN
36	40	5	MARICHATE RAYO/INTY MACHETE/UNIVERSAL MUSIC/LATIN
37	38	3	PARA EL PEOR AMANTE EDNITA NAZARIO/SONY MUSIC/LATIN
38	35	7	SOLAMENTE TU PABLO ALBORAN/CAPITOL/LATIN
39	43	2	CREO EN TI REIK/SONY MUSIC/LATIN
40	NEW	1	PARA TI SOLITA BANDA LOS RECORDITOS/DISA
41	47	2	SENTIMIENTOS ENCONTRADOS EL TROMBETA/RECORD/SONY MUSIC/LATIN
42	36	10	THE ONE THAT GOT AWAY JAY PERRY/CAPITOL
43	41	9	REGALO DEL CIELO EL CHAPO DE SINALOA/PALOMA
44	NEW	1	YOUNG, WILD & FREE SNOOP DOGG/FEAT. KYLE RIGGS/BRUNO MARS/ROSTRUM/DOBBYSTYLE/ATLANTIC/RRP
45	NEW	1	MI REINA DEL DOLOR MANA/WARNER/LATINA
46	NEW	1	DUELE SER INFIEL PEDRO CAPO/SONY MUSIC/LATIN
47	50	7	TE DIJERON PLAVE/PIA
48	NEW	1	AMOR PROHIBIDO SELENA/CONSAMO/CAPITOL/LATIN
49	44	12	QUE NOS PASO? REYI BARBA A DUETO CON YURIIDA/SONY MUSIC/LATIN
50	RE-ENTRY	1	VUELVE PRONTO ALEX RIVERA/SERCA

Fresh off his successful performance at South by Southwest, Juanes debuts his 20th title on Hot Latin Songs, "La Senal" (No. 30). The song is from his latest effort, *Juanes MTV Unplugged*, and was written with Juan Luis Guerra, who also produced the tune.



TOP LATIN ALBUMS™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST TITLE (IMP/INT/DISTRIBUTING LABEL) CERT.
1	1	19	#1 ROMEO SANTOS FORMULA-VOL.1/SONY MUSIC/LATIN 82046 2
2	2	15	3BALLMITY INTENTALO/FONOVISA 354663/UMLLE
3	3	4	ESPINOZA PAZ UN HOMBRE NORMAL/DISA 016594/UMLLE
4	4	8	LA ARROLDORA BANDA EL LIMON DE RENE CAMACHO IRREVERSIBLE-2012/DISA 016451/UMLLE
5	6	7	VARIOUS ARTISTS LAS BANDAS ROMANTICAS DE AMERICA 2012/DISA 016382/UMLLE
6	10	2	LOS TEMERARIOS 30 ANIVERSARIO/DISA 016641/UMLLE
7	5	3	CALIBRE 50 EL BUEN EJEMPLO/DISA 016554/UMLLE
8	7	3	JUAN LUIS GUERRA 440 COLECCION CRISTIANA CAPITOL/LATIN 29678
9	9	106	PRINCE ROYCE PRINCE ROYCE/POP/ATLANTIC 30002/AG 2
10	8	24	ARJONA INTERNACIONAL VICENTE FERNANDEZ META/MORFOSIS 52801/1/WARNER/LATINA
11	11	28	GERARDO ORTIZ ENTRE DIOS Y EL DIABLO DEL 91/25/1/SONY MUSIC/LATIN
12	15	49	MANA DRAMA Y LIZ/WARNER/LATINA 52630
13	12	7	LOS TUCANES DE TIJUANA 35 DIAS/FONOVISA 016401/UMLLE
14	13	2	GRUPO BRYNDIS 20 ANIVERSARIO/DISA 016642/UMLLE
15	14	17	JENNI RIVERA JOYAS PRESTADAS BANDA/FONOVISA 354659/UMLLE
16	36	5	JESSE & JOY CON QUIEN SE QUEDA EL PERRO?/WARNER/LATINA 52827
17	18	8	ALEJANDRO FERNANDEZ CANCIONES DE AMOR/LOVE SONGS/SONY MUSIC/LATIN 91151
18	NEW	1	ELIDA REYNA Y AVANTE CONTIGO DESCUBRI/REDDIE 3092
19	16	106	CAMILA DE CORTES/AMAR/SONY MUSIC/LATIN 98811
20	19	8	MARCO ANTONIO SOLIS LA HISTORIA CONTINUA... PARTE IV/FONOVISA 016475/UMLLE
21	17	10	RAMON AYALA Y SUS BRAVOS DEL NORTE LEYENDA NORTE/REDDIE 3090
22	23	61	35 ANIVERSARIO FONOVISA 354660/UMLLE
23	34	69	DON OMAR MEET THE OPINIONS/THINKING BACK/OFANATO/MACHETE 016831/UMLLE
24	20	17	VICENTE FERNANDEZ OTRA VEZ/SONY MUSIC/LATIN 98842
25	26	74	SHAKIRA SALES/SOL/EPIC 72429/SONY MUSIC/LATIN
26	37	41	IL VOLO LUIS FONSI/UNIVERSAL MUSIC/LATIN 98150
27	22	19	VARIOUS ARTISTS CORRIDOS #1 2011/DISA 721654/EX/UMLE
28	29	17	JENNI RIVERA JOYAS PRESTADAS POP/FONOVISA 354660/UMLLE
29	30	8	RICARDO ARJONA CANCIONES DE AMOR/LOVE SONGS/SONY MUSIC/LATIN 93381
30	28	6	ROCIO DURCAL CANCIONES DE AMOR/LOVE SONGS/SONY MUSIC/LATIN 91150
31	38	43	AVENTURA 14-14 PREMIUM/LATIN 80211/SONY MUSIC/LATIN
32	NEW	1	BANDA CARNAVAL MÚJER NIVEL/DISA 016594/UMLLE
33	21	3	REGULO CARO AMOR EN TIEMPOS DE GUERRA DEL 91/26/SONY MUSIC/LATIN
34	32	8	VICTOR MANUEL BUSCO UN PUEBLO/SONY MUSIC/LATIN 98750
35	27	60	VARIOUS ARTISTS LAS BANDAS ROMANTICAS DE AMERICA/DISA 721652/UMLLE
36	25	18	VARIOUS ARTISTS RADIO EXOTOS 2011/DISA 721661/UMLLE
37	24	3	VARIOUS ARTISTS NUEVA ERA DEL AMOR DEL 2012/SONY MUSIC/LATIN
38	31	2	VARIOUS ARTISTS LA INMUNION DEL MOVIMIENTO TRIBAL-VOL.1/GM 33213
39	33	30	BRONCO 25 ANIVERSARIO FONOVISA 354618/UMLLE
40	35	6	CHAYANNE SOLAS CON CHAYANNE/SONY MUSIC/LATIN 93641
41	39	7	YURIIDA EN VIVO/DESDE PARIS/SONY MUSIC/LATIN 90057
42	41	18	JULIAN ALVAREZ Y SU NORTENO BANDA MARICHATE Y QUINQUE/DISA 721671/UMLLE
43	40	30	LOS YONIC'S 35 ANIVERSARIO FONOVISA 354652/UMLLE
44	45	5	LOS ORIGINALES DE SAN JUAN QLE NO SE APAGUE LA LUMBRE/SONY MUSIC/LATIN 97307
45	43	19	VARIOUS ARTISTS DURANGUENSE #1 5/2011/DISA 721665/EX/UMLE
46	42	45	INTOCABLE 2011/GDDO 1029
47	51	20	CRISTIAN CASTRO MÚJER NIVEL/UNIVERSAL MUSIC/LATIN 98150
48	44	43	LOS TIGRES DEL NORTE MTV/UNPLUGGED/THESMITH/FONOVISA 354664/UMLLE
49	49	5	LOS INVASORES DE NUEVO LEON AFERRADO AL AMOR/SERCA 6944
50	48	7	DJ COBRA/NIKKI X & KIKE PLAY 100% TRIBAL/M&G SOUND 8948

Elida Reyna y Avante post their best rank yet on Top Latin Albums as *Contigo Descubri* opens at No. 18. The set is the act's fifth to reach the list, dating back to its first entry in 1995, *Atrévete*, which had also stood as the group's highest-ranking album (No. 22) until this week.



REGIONAL MEXICAN ALBUMS™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST TITLE (IMP/INT/DISTRIBUTING LABEL) CERT.
1	1	15	#1 3BALLMITY INTENTALO/FONOVISA 354663/UMLLE
2	2	4	ESPINOZA PAZ UN HOMBRE NORMAL/DISA 016594/UMLLE
3	3	8	LA ARROLDORA BANDA EL LIMON DE RENE CAMACHO IRREVERSIBLE-2012/DISA 016451/UMLLE
4	5	7	VARIOUS ARTISTS LAS BANDAS ROMANTICAS DE AMERICA 2012/DISA 016382/UMLLE
5	6	2	LOS TEMERARIOS 30 ANIVERSARIO/DISA 016641/UMLLE
6	4	3	CALIBRE 50 EL BUEN EJEMPLO/DISA 016554/UMLLE
7	7	28	GERARDO ORTIZ ENTRE DIOS Y EL DIABLO DEL 91/25/1/SONY MUSIC/LATIN
8	8	7	LOS TUCANES DE TIJUANA 35 DIAS/FONOVISA 016401/UMLLE
9	9	2	GRUPO BRYNDIS 20 ANIVERSARIO/DISA 016642/UMLLE
10	10	17	JENNI RIVERA JOYAS PRESTADAS BANDA/FONOVISA 354659/UMLLE
11	NEW	1	ELIDA REYNA Y AVANTE CONTIGO DESCUBRI/REDDIE 3092
12	12	8	MARCO ANTONIO SOLIS LA HISTORIA CONTINUA... PARTE IV/FONOVISA 016475/UMLLE
13	11	10	RAMON AYALA Y SUS BRAVOS DEL NORTE LEYENDA NORTE/REDDIE 3090
14	16	61	LOS BUKIS 35 ANIVERSARIO FONOVISA 354660/UMLLE
15	13	17	VICENTE FERNANDEZ OTRA VEZ/SONY MUSIC/LATIN 98842
16	15	19	VARIOUS ARTISTS CORRIDOS #1 2011/DISA 721654/EX/UMLE
17	NEW	1	BANDA CARNAVAL MÚJER NIVEL/DISA 016594/UMLLE
18	14	3	REGULO CARO AMOR EN TIEMPOS DE GUERRA DEL 91/26/SONY MUSIC/LATIN
19	19	57	VARIOUS ARTISTS LAS BANDAS ROMANTICAS DE AMERICA/DISA 721652/UMLLE
20	18	1	VARIOUS ARTISTS RADIO EXOTOS 2011/DISA 721661/UMLLE

TROPICAL ALBUMS™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST TITLE (IMP/INT/DISTRIBUTING LABEL) CERT.
1	1	20	#1 ROMEO SANTOS FORMULA-VOL.1/SONY MUSIC/LATIN 82046 2
2	2	3	JUAN LUIS GUERRA 440 COLECCION CRISTIANA CAPITOL/LATIN 29678
3	3	106	PRINCE ROYCE PRINCE ROYCE/POP/ATLANTIC 30002/AG 2
4	5	43	AVENTURA 14-14 PREMIUM/LATIN 80211/SONY MUSIC/LATIN
5	4	8	VICTOR MANUEL BUSCO UN PUEBLO/SONY MUSIC/LATIN 98750
6	8	28	CHARLIE ZAA DEBEMOSLA THE ENTITY 1099
7	6	8	GILBERTO SANTA ROSA CANCIONES DE AMOR/LOVE SONGS/SONY MUSIC/LATIN 91146
8	7	18	JOSEPH FONSECA VOY A COMERTE/COAZIN/RE/MUSIC/UNIVERSAL MUSIC/LATIN 85008/UMLE
9	9	71	EL GRAN COMBO SALSA POPULAR 1025
10	10	24	HENRY SANTOS REVENGUE/RENTY/UNIVERSAL MUSIC/LATIN 65502/UMLE
11	11	28	OMEGA EL DUEÑO DEL FLOW 2/PLANET 226
12	12	18	TITE CURET TITE CURET POPULAR 1210
13	14	35	LUIS ENRIQUE SONY SERE/POP/30002/SONY MUSIC/LATIN
14	13	74	HECTOR ACOSTA: EL TORITO OBLIVION/D.A.M./VENUS/UNIVERSAL MUSIC/LATIN 65499/UMLE
15	19	10	VARIOUS ARTISTS THE ORIGINAL SOUND OF CUMBIA SOUNDWAVE 032*
16	17	20	TITO NIEVES MULTITRA GABACION TITO NIEVES MUSIC 1204
17	20	9	WILLIE COLON Y HECTOR LAVOE SELECCIONES PARA UNA VEINTE/UNIVERSAL MUSIC/LATIN 6428/UMLE
18	16	14	VARIOUS ARTISTS ILUVE BACHATA 2012/PLANET 271
19	RE-ENTRY	1	FRANKIE RUIZ ORO SALSERO 15/EXOTOS/MACHETE 014862/UMLE
20	RE-ENTRY	1	EDDIE SANTIAGO 15/EXOTOS/ORO SALSERO/MACHETE 014866/UMLE

BETWEEN THE BULLETS

MAGAN'S DEBUT HITS NO. 1

Juan Magan's "Bailando por el Mundo" (featuring Pitbull and El Cata) skyrockets 7-1 on Hot Latin Songs, earning the Greatest Gainer/Airplay tag (up 56% in audience impressions, according to Nielsen BDS). "Bailando" is Magan's first chart hit, and also surges 12-1 on Tropical Airplay and 3-1 on Latin Rhythm Airplay. The song earned gains due to increased audience at WSKQ New York and KXOL Los Angeles (a combined increase of 30 million).

—Karinah Santiago

LATIN POP ALBUMS™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST TITLE (IMP/INT/DISTRIBUTING LABEL) CERT.
1	1	24	#1 ARJONA INDEPENDIENTE/META/MORFOSIS 52801/1/WARNER/LATINA
2	2	49	MANA DRAMA Y LIZ/WARNER/LATINA 52630
3	10	5	JESSE & JOY CON QUIEN SE QUEDA EL PERRO?/WARNER/LATINA 52827
4	4	8	ALEJANDRO FERNANDEZ CANCIONES DE AMOR/LOVE SONGS/SONY MUSIC/LATIN 91151
5	3	106	CAMILA DE CORTES/AMAR/SONY MUSIC/LATIN 98811
6	5	74	SHAKIRA SALES/SOL/EPIC 72429/SONY MUSIC/LATIN
7	11	41	IL VOLO LUIS FONSI/UNIVERSAL MUSIC/LATIN 98150
8	7	17	JENNI RIVERA JOYAS PRESTADAS BANDA/FONOVISA 354659/UMLLE
9	8	8	RICARDO ARJONA CANCIONES DE AMOR/LOVE SONGS/SONY MUSIC/LATIN 93381
10	6	6	ROCIO DURCAL CANCIONES DE AMOR/LOVE SONGS/SONY MUSIC/LATIN 91150
11	9	6	CHAYANNE SOLAS CON CHAYANNE/SONY MUSIC/LATIN 93641
12	12	7	YURIIDA EN VIVO/DESDE PARIS/SONY MUSIC/LATIN 90057
13	13	30	LOS YONIC'S 35 ANIVERSARIO FONOVISA 354652/UMLE
14	16	20	CRISTIAN CASTRO MÚJER NIVEL/UNIVERSAL MUSIC/LATIN 98150/UMLE
15	14	2	CRISTIAN CASTRO & JOSE JOEL EL ROMANTICO/EL PRINCIPAL/SONY MUSIC/LATIN 92509
16	19	42	FRANCO DE VITA EN PRIMER FILA/SONY MUSIC/LATIN 78112
17	17	4	DIEGO VERDAGUER VOLVERE DIEGO VERDAGUER EN LOS DIAS 8538
18	RE-ENTRY	1	SHAKIRA EN VIVO/DESDE PARIS/SONY MUSIC/LATIN 90050
19	18	21	CHINO & NACHO MÚJER NIVEL/UNIVERSAL MUSIC/LATIN 98150/UMLE
20	15	6	CRISTIAN CASTRO VOL.1/PRINCIPAL VOL.1-VOL.2/UNIVERSAL MUSIC/LATIN 016553/UMLE

LATIN RHYTHM ALBUMS™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST TITLE (IMP/INT/DISTRIBUTING LABEL) CERT.
1	1	69	#1 DON OMAR MEET THE OPINIONS/THINKING BACK/OFANATO/MACHETE 016831/UMLE
2	2	58	TITO "EL BAMBINO" INVENIBLE SIENTE/65502/UMLE
3	3	60	WISIN & YANDEL LOS WAQUEROS EL REGRESO/WY/MACHETE 015128/UMLE
4	4	72	PITBULL AMARRADO 2011/FAMOUS ARTIST 30059/SONY MUSIC/LATIN
5	6	14	COSCULLUELA BLUNO/NEJLA/MACHETE/SONY MUSIC/LATIN 98151/UMLE
6	7	52	ALEXIS & FIDO PERROLOGIA/SONY MUSIC/LATIN 98922
7	5	69	CALLE 13 ENTREN LOS QUE QUERAN/SONY MUSIC/LATIN 73431
8	8	26	AKWID READY HITS 21 PLATINO 3030
9	11	8	ANA TIJOUX LABALA NACIONAL 20075
10	9	26	J ALVAREZ OTRO NIVEL/DISA 721654/EX/UMLE
11	10	18	FRANCO EL GORILA LA VERDADERA MADONNA/WY 1207
12	12	8	ALEX ZURDO MANANAS HOY ALEX ZURDO/MINISTRY 4023 EX
13	14	57	RKM & KEN-Y FOREVER PINA 70204/SONY MUSIC/LATIN
14	16	68	ZION & LENNOX LOS VERDADEROS PINA 70203/SONY MUSIC/LATIN
15	15	35	NOVA Y JORY MUCHA CALIDAD/MILONES 8039
16	RE-ENTRY	1	VARIOUS ARTISTS SENSATO/PITBULL/SAKNOEL/FAMOUS ARTIST/MR. 305/POLO GROUNDS/JRCA
17	13	37	VARIOUS ARTISTS LATIN URBAN KING 21/MACHETE 015732/UMLE
18	18	30	VARIOUS ARTISTS XI/XLUSIVA/URBAN REMIXES PINA
19	RE-ENTRY	1	GOCHO MÚJER NIVEL/UNIVERSAL MUSIC/LATIN 98150/UMLE

EURO		DIGITAL SONGS		(NIELSEN SOUNDSCAN INTERNATIONAL) MARCH 31, 2012	
THIS WEEK	LAST WEEK				
1	1	SOMEbody THAT I USED TO KNOW	GOTYE FT. KIMBRA SAMPLES 'N SECONDS/ISLAND		
2	2	AI SE EU TE PEGO	MICHEL TELD FT. PAN TANNAL/RGE./ROSTER		
3	3	WILD ONES	FLO RIDA FT. SIA POE BOY		
4	4	STARSHIPS	NICKI MINAJ YOUNG MONEY/CASH MONEY		
5	6	TITANIUM	DAVID GUETTA FT. SIA WHAT A MUSIC		
6	7	TURN ME ON	DAVID GUETTA FT. NICKI MINAJ WHAT A MUSIC		
7	5	NEXT TO ME	EMELI SANDE VIRGIN		
8	16	SHE DOESN'T MIND	SEAN PAUL VP		
9	NEW	GREYHOUND	SWEDISH HOUSE MAFIA SHM		
10	NEW	ELEPHANT	ALEXANDRA BURKE FT. ERICK MORILLO SYCO		

JAPAN		BILLBOARD JAPAN HOT 100		(HANSHIN/SOUNDSCAN JAPAN/PLANTECH) MARCH 31, 2012	
THIS WEEK	LAST WEEK				
1	NEW	STILL	TOHO SHINKI AVE-X-J-MORE		
2	1	WILD AT HEART	ARASHI J-STORM		
3	29	GIVE ME ALL YOUR LUVIN'	MADONNA FT. NICKI MINAJ & M.I.A. UNIVERSAL		
4	31	KOI WO RELEASE	YUMI MATSUOYA CMI		
5	19	IKITERU (IKITEKU)	MASAHARU FUKUYAMA UNIVERSAL		
6	NEW	IKIYOU	THE ALFEE EMI		
7	11	ALL ABOUT TONIGHT	PIXIE LOTT UNIVERSAL		
8	16	TILL NEXT TUESDAY	JASON MRAZ VP		
9	14	MR. SAXOBAT	ALEXANDRA STAN VICTOR		
10	6	BE...	MS.OOJA UNIVERSAL		

GERMANY		SINGLES		(MEDIA CONTROL) MARCH 31, 2012	
THIS WEEK	LAST WEEK				
1	1	AI SE EU TE PEGO	MICHEL TELD PAN TANNAL/RGE./ROSTER		
2	2	HEART SKIPS A BEAT	OLLY MURS FT. RIZZLE KICKS SYCO		
3	4	SHE DOESN'T MIND	SEAN PAUL VP		
4	5	FRIENDS	AURA DIONE FT. ROCK MAFIA KOOLMUSIC		
5	6	SOMEbody THAT I USED TO KNOW	GOTYE FT. KIMBRA SAMPLES 'N SECONDS/ISLAND		
6	NEW	LEIDER GEIL (LEIDER GEIL)	DEICHKIND UNIVERSAL		
7	7	WILD ONES	FLO RIDA FT. SIA POE BOY		
8	10	BREATHING	JASON DERULO BELLUGA HEIGHTS		
9	RE	LEVELS	AVICHI VERATONE		
10	8	SO WIE DU WARST	UNHEILIG INTERSTAR/FANSATION		

UNITED KINGDOM		SINGLES		(THE OFFICIAL UK CHARTS CO.) MARCH 31, 2012	
THIS WEEK	LAST WEEK				
1	1	SOMEbody THAT I USED TO KNOW	GOTYE FT. KIMBRA SAMPLES 'N SECONDS/ISLAND		
2	3	STARSHIPS	NICKI MINAJ YOUNG MONEY/CASH MONEY		
3	NEW	ELEPHANT	ALEXANDRA BURKE FT. ERICK MORILLO SYCO		
4	2	NEXT TO ME	EMELI SANDE VIRGIN		
5	4	WILD ONES	FLO RIDA FT. SIA POE BOY		
6	8	TITANIUM	DAVID GUETTA FT. SIA WHAT A MUSIC		
7	6	HOT RIGHT NOW	DUKE PEREZ FT. RITA ORA MINISTRY OF SOUND		
8	10	TURN ME ON	DAVID GUETTA FT. NICKI MINAJ WHAT A MUSIC		
9	5	LOVE ME	STOOSHS FT. TRAVIE MCCOY WARNER		
10	NEW	M*AS IN PARIS	JAY Z, KANYE WEST, ROC-A-FELLA/ROC NATION		

FRANCE		DIGITAL SONGS		(NIELSEN SOUNDSCAN INTERNATIONAL) MARCH 31, 2012	
THIS WEEK	LAST WEEK				
1	1	AI SE EU TE PEGO	MICHEL TELD PAN TANNAL/RGE.		
2	2	SOMEbody THAT I USED TO KNOW	GOTYE FT. KIMBRA SAMPLES 'N SECONDS/ISLAND		
3	4	AVANT QUE'ELLE PARTE	SEXION D'ASSAUT WATI.B		
4	3	VIDEO GAMES	LINA DEL REY STRANGER		
5	6	I FOLLOW RIVERS	FLO RIDA FT. SIA POE BOY		
6	5	I KNOW	IRMA MYMAJORCOMPANY		
7	8	LE SENS DE LA VIE	TAL WARNER		
8	9	SET FIRE TO THE RAIN	ADELE XL		
9	NEW	ENCORE UN AUTRE HIVER	LES ENVOIES LES RESTAURANTS DU COEUR		
10	RE	DOMINO	JESSIE J LAVA		

CANADA		BILLBOARD CANADIAN HOT 100		(NIELSEN SOUNDSCAN/BDS) MARCH 31, 2012	
THIS WEEK	LAST WEEK				
1	1	WILD ONES	FLO RIDA FT. SIA POE BOY/ATLANTIC		
2	4	GLAD YOU CAME	THE WANTED GLOBAL TALENT/MERCURY		
3	3	STRONGER (WHAT DOESN'T KILL YOU)	KELLY CLARKSON 19/RCA		
4	2	CALL ME MAYBE	CARLY RAE JEPSEN 604		
5	12	WE ARE YOUNG	FUN. FT. JANELLE MONAE FUELED BY RAMEN		
6	5	PART OF ME	KATY PERRY CAPITOL		
7	11	SOMEbody THAT I USED TO KNOW	GOTYE FT. KIMBRA SAMPLES 'N SECONDS/ISLAND		
8	7	WHAT MAKES YOU BEAUTIFUL	ONE DIRECTION SYCO/COLUMBIA		
9	8	STARSHIPS	NICKI MINAJ YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC		
10	6	SET FIRE TO THE RAIN	ADELE XL		

KOREA		BILLBOARD KOREA K-POP HOT 100		(BILLBOARD KOREA) MARCH 31, 2012	
THIS WEEK	LAST WEEK				
1	13	I WONDER IF YOU HURT LIKE ME	2AM BIG HIT ENT. JYP ENTERTAINMENT		
2	23	ONE PERSON BACK THEN	KIM SOO HYUN P.N.J ENTERTAINMENT		
3	2	FANTASTIC BABY	BIGBANG YG ENTERTAINMENT		
4	1	BLUE	BIGBANG YG ENTERTAINMENT		
5	3	HEAVEN	AILEE YMC ENTERTAINMENT		
6	NEW	I STILL LOVE YOU	CNBLUE F&C ENTERTAINMENT		
7	NEW	TEDDY BEAR	LYN JUN MUSIC COMPANY		
8	4	TOUCH	MISS A CJ E&M		
9	NEW	LOVE DAY	YANG YU SEOB & JUNG EUN JI ACJBE ENTERTAINMENT		
10	24	YOU WERE MINE	2AM BIG HIT ENT. JYP ENTERTAINMENT		

AUSTRALIA		DIGITAL SONGS		(NIELSEN SOUNDSCAN INTERNATIONAL) MARCH 31, 2012	
THIS WEEK	LAST WEEK				
1	1	WE ARE YOUNG	FUN. FT. JANELLE MONAE FUELED BY RAMEN		
2	3	STARSHIPS	NICKI MINAJ YOUNG MONEY/CASH MONEY		
3	2	ASS BACK HOME	EYNI CLASS HEROES FT. NEON HITCH DECDANCE		
4	7	BANGARANG	SKRILLEX FT. SIRAH BIG BEAT/DWLSA		
5	4	WILD ONES	FLO RIDA FT. SIA POE BOY		
6	NEW	CALL ME MAYBE	CARLY RAE JEPSEN 604/SCHOOLBOY		
7	8	THROW YOUR HANDS UP	DUOTE FT. PITBULL & LUCCENO ULTRA/DAX		
8	6	BOYS LIKE YOU	360 FT. BOSSUNO SOULMATE		
9	10	TURN UP THE MUSIC	CHRIS BROWN RCA		
10	9	FIGHT FOR YOU	JASON DERULO BELLUGA HEIGHTS		

NETHERLANDS		DIGITAL SONGS		(NIELSEN SOUNDSCAN INTERNATIONAL) MARCH 31, 2012	
THIS WEEK	LAST WEEK				
1	1	I FOLLOW RIVERS	TRIGGERFINGER EXCELSIOR		
2	2	AI SE EU TE PEGO	MICHEL TELD CNR		
3	3	I FOLLOW RIVERS	LYKKE LI LL RECORDINGS		
4	4	EPIC	SANDRO SILVA & QUINTINO BIP		
5	5	PEOPLE HELP THE PEOPLE	BIRDY JASMINE VAN DEN BOGAERDE		
6	6	BAGAGEDRAGER	GERS PARDEL FT. SEF TOP NOTCH		
7	NEW	WONT YOU STAY	CHRIS HORDIJK 8BALL		
8	8	SOMEbody THAT I USED TO KNOW	GOTYE FT. KIMBRA SAMPLES 'N SECONDS/ISLAND		
9	9	I WON'T GIVE UP	JASON MRAZ ATLANTIC		
10	NEW	DRIVE BY	TRAIN COLUMBIA		

ITALY		DIGITAL SONGS		(NIELSEN SOUNDSCAN INTERNATIONAL) MARCH 31, 2012	
THIS WEEK	LAST WEEK				
1	1	LA NOTTE	ARISA WARNER		
2	6	SOMEbody THAT I USED TO KNOW	GOTYE FT. KIMBRA SAMPLES 'N SECONDS/ISLAND		
3	9	TACATA'	ROMANO & SAPIENZA FT. RODRIGUEZ DANCE AND LOVE		
4	7	AI SE EU TE PEGO	MICHEL TELD ROSTER		
5	5	TITANIUM	DAVID GUETTA FT. SIA WHAT A MUSIC		
6	NEW	SONO SOLO PAROLE	NOEMI COLUMBIA		
7	3	NON E' L'INFERNO	EMMA UNIVERSAL		
8	NEW	TI DEDICO TUTTO	DAVID ANTONICCI IRIS		
9	8	PER SEMPRE	NINA ZILLI UNIVERSAL		
10	10	GIVE ME ALL YOUR LUVIN'	MADONNA FT. NICKI MINAJ & M.I.A. LIVE NATION		

BRAZIL		ALBUMS		(APBD/NIELSEN) MARCH 4, 2012	
THIS WEEK	LAST WEEK				
1	2	21	ADELE XL/COLUMBIA		
2	1	AGAPE MUSICAL	PADRE MARCELO ROSSI SONY MUSIC		
3	3	FINA ESTAMPA: INTERNACIONAL	VARIOUS ARTISTS SOM LIVRE		
4	4	NA BALADA	MICHEL TELD SOM LIVRE		
5	5	19	ADELE XL/COLUMBIA		
6	RE	PAULA FERNANDES AO VIVO	PAULA FERNANDES UNIVERSAL		
7	8	O QUE VOCE QUER SABER DE VERDADE	MARISA MONTE EMI		
8	9	MYLO XYLOTO	COLDPLAY PARLOPHONE		
9	NEW	KISSES ON THE BOTTOM	PAUL MCCARTNEY MPL/HEAR		
10	10	MAIS UMA PAGINA	MARIA GADU SOM LIVRE		

SPAIN		DIGITAL SONGS		(NIELSEN SOUNDSCAN INTERNATIONAL) MARCH 31, 2012	
THIS WEEK	LAST WEEK				
1	2	YO TE ESPERARE	CALI & EL DANDEE UNIVERSAL		
2	1	AI SE EU TE PEGO	MICHEL TELD PAN TANNAL		
3	3	PERDONAME	PABLO ALBORAN CON CARMINHO TRIMECA		
4	NEW	SEXY AND I KNOW IT	LMFAO PARTY ROCK/WILL.I.A.M./CHERRYTREE		
5	RE	INTERNATIONAL LOVE	PITBULL FT. CHRIS BROWN MR. 305/POLO GROUNDSU		
6	4	MARCO	MELANDI & PABLO MOTOS WARNER		
7	7	WE FOUND LOVE	RIHANNA FT. CALVIN HARRIS SRP		
8	NEW	MARRY THE NIGHT	LADY GAGA KON LIVE/STREAMLINE		
9	RE	SOMEONE LIKE YOU	ADELE XL		
10	9	TITANIUM	DAVID GUETTA FT. SIA WHAT A MUSIC		

SWITZERLAND		DIGITAL SONGS		(NIELSEN SOUNDSCAN INTERNATIONAL) MARCH 31, 2012	
THIS WEEK	LAST WEEK				
1	1	AI SE EU TE PEGO	MICHEL TELD PAN TANNAL/RGE./ROSTER		
2	2	HEART SKIPS A BEAT	OLLY MURS FT. RIZZLE KICKS SYCO		
3	3	SOMEbody THAT I USED TO KNOW	GOTYE FT. KIMBRA SAMPLES 'N SECONDS/ISLAND		
4	NEW	2012 (IF THE WORLD WOULD END)	MIKE CANDYS FT. EVELYN & PATRICK MILLER SIRUP		
5	4	MA CHERIE	DJ ANTOINE FT. THE BEAT SHAKERS GLOBAL		
6	NEW	TROUBLEMAKER	TABO CRUIZ 4TH & BROADWAY		
7	5	LEVELS	AVICHI VERATONE		
8	8	DIGGIN' IN THE DIRT	STEFANIE HEINZMANN SDDS/SWEM		
9	6	SHE DOESN'T MIND	SEAN PAUL VP		
10	7	TURN ME ON	DAVID GUETTA FT. NICKI MINAJ WHAT A MUSIC		

BELGIUM		DIGITAL SONGS		(NIELSEN SOUNDSCAN INTERNATIONAL) MARCH 31, 2012	
THIS WEEK	LAST WEEK				
1	1	I FOLLOW RIVERS	TRIGGERFINGER EXCELSIOR		
2	3	AWAKE	SILKE MASTBOOMS 8BALL		
3	4	KNIGHT IN SHINING ARMOUR	GLENN CLAES 8BALL		
4	2	AI SE EU TE PEGO	MICHEL TELD CNR		
5	7	PEOPLE HELP THE PEOPLE	BIRDY JASMINE VAN DEN BOGAERDE		
6	6	BAGAGEDRAGER	GERS PARDEL FT. SEF TOP NOTCH		
7	5	TAKE YOU HIGHER	GOODWILL & HOOD N SLERH LA MUSIQUE FAIT LA FORCE		
8	NEW	GREYHOUND	SWEDISH HOUSE MAFIA SHM		
9	RE	THE SOUND OF SILENCE	GLENN CLAES 8BALL		
10	10	TEASING	IRIS VAN STRATEN 8BALL		

SWEDEN		DIGITAL SONGS		(NIELSEN SOUNDSCAN INTERNATIONAL) MARCH 31, 2012	
THIS WEEK	LAST WEEK				
1	1	EUPHORIA	LOREEN WARNER		
2	2	AMAZING	DANNY SAUCEDO ARTISTHUSTET		
3	NEW	GREYHOUND	SWEDISH HOUSE MAFIA SHM		
4	4	SHOUT IT OUT	DAVID LINDBERG EMI		
5	3	SEAN DEN FORSTE BANAN	SEAN BANAN SONY MUSIC		
6	7	AI SE EU TE PEGO	MICHEL TELD CNR		
7	5	WHY START A FIRE	LISA MISKOVSKY SONY MUSIC		
8	RE	SOME DIE YOUNG	LALER WARNER		
9	NEW	SOMEbody THAT I USED TO KNOW	GOTYE FT. KIMBRA SAMPLES 'N SECONDS/ISLAND		
10	6	WHY AM I CRYING	MOLLY SANDEN EMI		

MEXICO		AIRPLAY		(NIELSEN BDS) MARCH 31, 2012	
THIS WEEK	LAST WEEK				
1	1	WE FOUND LOVE	RIHANNA FT. CALVIN HARRIS SRP/DEF JAM		
2	2	DE QUE ME SIRVE LA VIDA	CAMILA SONY MUSIC		
3	3	SI TU TE VAS	YAHIR WARNER		
4	4	LLAMADA DE MI EX	LA ARROLDORA BANJA EL LIMON DE REBE CAMACHO DISA		
5	19	UN HOMBRE NORMAL	ESPINOZA PAZ DISA		
6	5	SET FIRE TO THE RAIN	ADELE XL		
7	7	CORREI	JESSE & JOY WARNER		
8	6	CREO EN TI	REIK SONY MUSIC		
9	8	GOOD FEELING	FLO RIDA POE BOY/ATLANTIC		
10	9	PUMPED UP KICKS	FOSTER THE PEOPLE STARTIME/COLUMBIA		

AUSTRIA		DIGITAL SONGS		(NIELSEN SOUNDSCAN INTERNATIONAL) MARCH 31, 2012	
THIS WEEK	LAST WEEK				
1	1	SHE DOESN'T MIND	SEAN PAUL VP		
2	2	AI SE EU TE PEGO	MICHEL TELD PAN TANNAL/RGE./ROSTER		
3	3	WILD ONES	FLO RIDA FT. SIA POE BOY		
4	5	DRIVE BY	TRAIN COLUMBIA		
5	RE	MA CHERIE	DJ ANTOINE FT. THE BEAT SHAKERS GLOBAL		
6					

EXECUTIVE TURNTABLE

Send submissions to: exec@billboard.com

RECORD COMPANIES: Deutsche Grammophon names **Mark Wilkinson** president, effective April 9. He currently serves as managing director at Decca Records.

Tenacity Records names **Anne Sarosdy-Yarbrough** national director of promotion. She was director of promotion at Edgehill Music.

PUBLISHING: Memory Lane/Scion Music Group names **Aaron Monty** director of creative services for the West Coast. He was manager of special markets at Downtown Music Services.



TOURING: Front Row Marketing Services appoints **Brian Marks** VP of motorsports and automotive performance. He founded sports marketing company TopSpeed Management.

Cody Entertainment taps **Melissa Varallo** as a booking agent. She previously ran her own talent firm, Alpha Agency.

LEGAL: Loeb & Loeb in Los Angeles taps **Barry E. Mallen** as a partner in the firm's IP and entertainment litigation practice. He was a partner/co-chairman of the entertainment litigation group at Manatt, Phelps & Phillips in Los Angeles.

RELATED FIELDS: International Radio Festival in Zurich taps **Dominique Leguern** as president of its inaugural advisory board. She most recently headed up MIDEM.

The RIAA names **Michele Ballantyne** executive VP of public policy and industry relations and **Jonathan Lamy** executive VP of communications. They were senior VPs of their respective departments.

SESAC promotes **J.J. Cheng** to VP of writer/publisher relations of SESAC Latina. She was associate VP.

—Edited by Mitchell Peters

GOODWORKS

WEAR YOUR MUSIC TURNS OLD GUITAR STRINGS INTO CHARITY BRACELETS

The founders of Wear Your Music are making sure that old guitar strings from touring artists aren't going to waste. Instead, the company uses the strings to make handcrafted bracelets that are sold through its website (wearyourmusic.org), with 100% of the net proceeds going to the charity of the artist's choice.

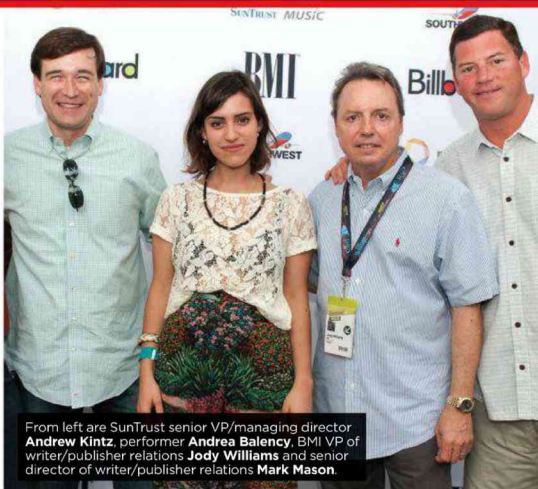
Since 2006, more than 150 acts including Carlos Santana, Jason Mraz, Sara Bareilles, Bonnie Raitt, Metallica and John Mayer have given strings to Wear Your Music. Last year, the company donated \$60,000 to charity organizations like Rock Camp for Girls LA, the Rhythm & Blues Foundation's Doc Pomus Fund, Milagro Foundation, MusiCares and Surfrider.

"We're always reaching out to new artists," says Wear Your Music co-president Hannah Garrison, a jewelry designer who co-founded the company with former Relix magazine publisher Steve Bernstein. "Fans write us asking if we can get so-and-so's strings, so we do try and make that happen for the fans."

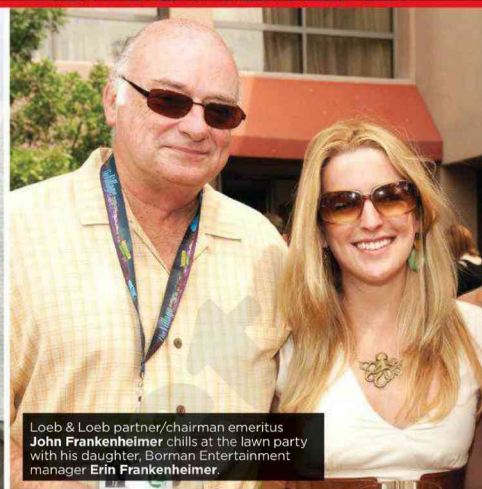
The bracelets (also available with bass strings) range in price from \$100 to \$250 and are custom-made. Special clasps and stone settings are available for an additional fee. Each bracelet comes hand-stamped with the artist's initials in a recycled DVD case with a certificate of authenticity. "It makes such a brilliant gift for people who are real fans," Garrison says. "It's not someone's T-shirt or a guitar pick. It's a piece of wearable memorabilia."

To stay afloat, Wear Your Music sells non-charity bracelets made from recycled guitar strings that weren't used by famous musicians. The website also sells stickers, record bowls, charms, coasters made from 45s and necklaces. The company plans to sell rings made from guitar strings in the future. —Mitchell Peters

BACKBEAT



From left are SunTrust senior VP/managering director **Andrew Kintz**, performer **Andrea Balency**, BMI VP of writer/publisher relations **Jody Williams** and senior director of writer/publisher relations **Mark Nason**.



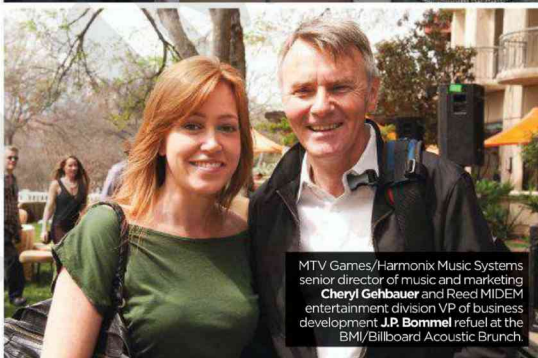
Loeb & Loeb partner/chairman emeritus **John Frankenheimer** chills at the lawn party with his daughter, Borman Entertainment manager **Erin Frankenheimer**.

BMI, BILLBOARD SXSW ACOUSTIC BRUNCH

BMI, Billboard, SunTrust Bank and Austin's Four Seasons Hotel teamed up to host the BMI/Billboard Acoustic Brunch presented by SunTrust (March 16). The brunch was heavy on good food (the egg-and-potato breakfast tacos ran out by noon), Bloody Marys and mimosas that began flowing at 10 a.m., and such industry power players as Loeb & Loeb's John Frankenheimer and longtime music supervisors George Drakoulis and Jonathan McHugh. Providing the music was a dynamic lineup featuring Andrea Balency, the Lumineers, Bonnie Bishop, Jillette, Sugar & the Hi Lows, Lyle Divinsky, Milo Greene, Callaghan and Tucker Jameson. PHOTOS BY ERIKA GOLDRING



LEFT: Getting in on the music and networking are (from left) peermusic VP of A&R and film & TV **Sam Kling**, legendary artist **Donovan** and peermusic creative director of film & TV music **Jerome Spence**.



MTV Games/Harmonix Music Systems senior director of music and marketing **Cheryl Gehbauer** and Reed MIDEM entertainment division VP of business development **J.P. Bommel** refuel at the BMI/Billboard Acoustic Brunch.



Music supervisors **George Drakoulis** (left) and **Jonathan McHugh** mingle between performances.



Also getting in on the brunch action was the crew from Downtown Music Publishing. From left: VP of business development **Josh Kessler**, director of film/TV licensing **Jumea Park** and director of writer relations **Jeremy Yohai**.

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



The premiere of "Big Easy Express" (March 17) closed the SXSW Film Festival before giving way to performances at the University of Texas by musicians featured in the film. "Express" tracks Mumford & Sons, Old Crow Medicine Show and Edward Sharpe & the Magnetic Zeros on a five-concert tour by train that took them from Oakland, Calif., to New Orleans. One stop in the film was Austin, where Mumford & Sons played "The Cave" with a local high school marching band. Caught on the red carpet are (from left) Old Crow Medicine Show's Gill Landry, director Emmett Malloy, Mumford & Sons' Marcus Mumford and the Magnetic Zeros' Alex Ebert. PHOTO: MICHAEL BUCKNER/GETTY IMAGES



ASCAP senior director of pop and rock **Jason Silberman** (second from left) spends some quality time with U.S. Royalty members **John Thornleys**, **Luke Adams**, **Jacob Mica** and **Paul Thornleys** (from left). In addition to its March 14 showcase, ASCAP and music blog Brooklyn Vegan co-sponsored a day party on March 15 featuring Academy Award-winning songwriter Glen Hansard. He performed songs from the film "Once," which is now a Broadway musical production. PHOTO: ERIK PHILBROOK



SXSW 2012

The annual South by Southwest conference took Austin by storm—literally—March 9–18. Weathering both rain and sunny skies, attendees were treated once again to a heady mix of music, film and technology. Here's an additional look pictorially at the week's events.

LEFT: SESAC's "Green Eggs & Band" brunch (March 15) brought together SESAC-affiliated bands with journalists and music supervisors for a fun and casual con-fab. SESAC senior VP of writer/publisher relations **Trevor Gale** (left) holds court with **MNRD**, who served as one of the DJs at the brunch. PHOTO: CARA PASTORE

BELOW: Among the emerging talents on tap at the SESAC showcase on March 14 were **Tearist**, **Dead Sara**, **Princeton**, **Superhumanoids** and **Ramesh**. From left are **Dead Sara's Sean Friday**, **Chris Null** and **Siouxie Medley**, SESAC senior director of writer/publisher relations **Jamie Dominguez**; **Dead Sara's Emily Armstrong**; and SESAC senior VP of writer/publisher relations **Trevor Gale**. PHOTO: CARA PASTORE



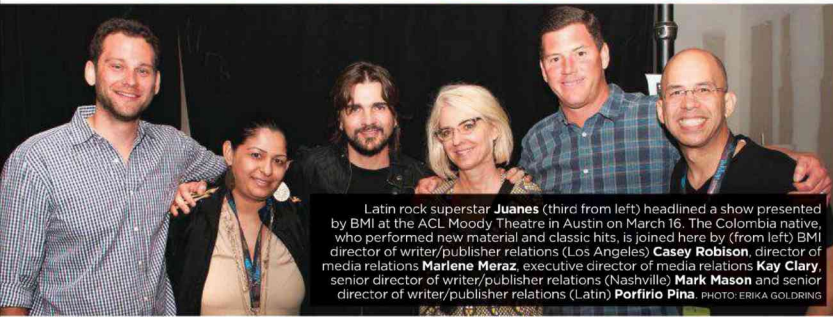
ABOVE: During the SXSW frenzy, Island Def Jam lined up a surprise birthday bash (March 16) for IDJ Music Group president/COO **Steve Bartels** at Sam's BBQ. **Asher Roth**, **Big K.R.I.T.**, **Wax** and **Electric Touch** were among the IDJ acts partying down, along with (from left) IDJ executive VP of marketing **Eric Wong**, the **Black Cards' Pete Wentz**, **Neon Trees' Tyler Glenn** and **Elaine Bradley**, **Bartels**, **Neon Trees' Brenden Campbell** and **Chris Allen**, **Billboard** editorial director **Bill Werde** and **Mercury** president **David Massey**. **LEFT:** Also wishing Bartels many happy returns was "Today" senior entertainment producer **Melissa Lonner**. PHOTOS: MEREDITH TRUAX



Latin rock superstar **Juanes** (third from left) headlined a show presented by BMI at the ACL Moody Theatre in Austin on March 16. The Columbia native, who performed new material and classic hits, is joined here by (from left) BMI director of writer/publisher relations (Los Angeles) **Casey Robison**, director of media relations **Marlene Meraz**, executive director of media relations **Kay Clary**, senior director of writer/publisher relations (Nashville) **Mark Mason** and senior director of writer/publisher relations (Latin) **Porfirio Pina**. PHOTO: ERIKA GOLDRING



The Miles Davis House at the historic Victory Grill—presented by the Miles Davis Estate, **Monster** and **Beta Records TV**—lived up to its billing as a "genre-bending odyssey—the ultimate jam session." Hosted by Davis' son **Erin Davis** and nephew **Vince Wilburn Jr.**, the March 15 event promoted the Miles Davis Trumpet high-performance in-ear headphones and featured live sets by several acts including **Trixie Whitley**, **Maya Azucena**, **Ferocious Few** and **Semi Precious Weapons**. **Wilburn** (left) and **Davis** (right) flank **Weapons** members **Stevy Pyne**, **Justin Tranter**, **Dan Crean** and **Cole Whittle** (from left). PHOTO: EARL GIBSON



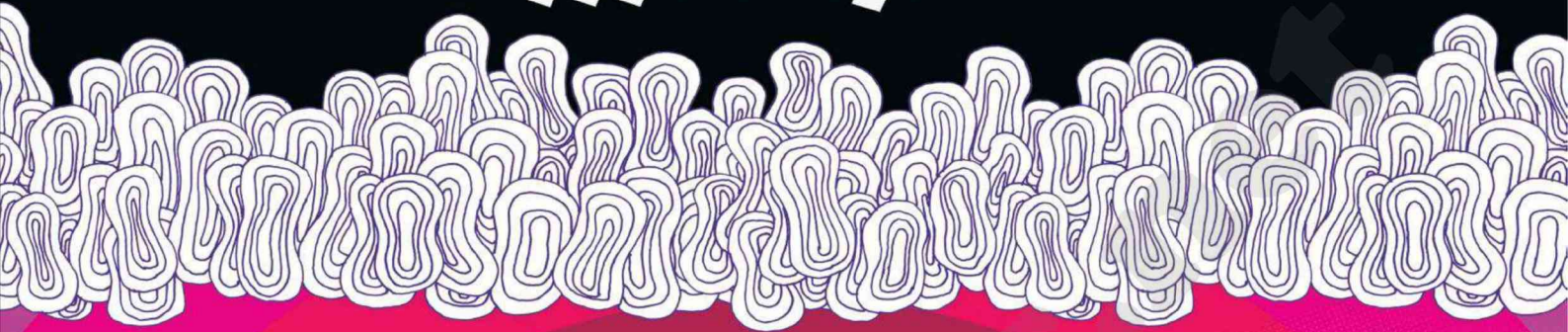
The Fader Fort presented by **Converse** attracted a diverse array of visitors including **Converse** chief marketing officer **Geoff Cottrill**, rapper **Rick Ross** and **Bethany Cosentino** and **Bobbo Bruno** of indie rock band **Best Coast**, who participated in the **Bushmills Irish Honey Bar-Bee-Coo** cook-off. Also on hand was singer/DJ **Solange Knowles** (left), joined here by **Fool's Gold Records** co-founder **A-Trak**, **Fader** co-founder/co-CEO **Rob Stone** and president/publisher **Andy Cohen**, **WOHT** (hat guy) New York personality **Miss Info**, **Fader** co-founder/co-CEO **Jon Cohen** and **Fool's Gold** co-founder **Nick Catchdules** (from left). Kneeling in front is rapper **Theophilus London**. PHOTO: OG/LUXURYMINDZ



ASCAP's SXSW showcase (March 14) welcomed an eclectic range of acts, including **ZZ Ward**, **Bear Hands**, **Cherri Bomb** and **U.S. Royalty**. Earlier in the day, ASCAP president/chairman **Paul Williams** was interviewed by filmmaker **Stephen Kessler** in tandem with the screening of **Kessler's** new documentary, "Paul Williams Still Alive." From left: ASCAP associate director of pop and rock **Evan Trindl** and senior director of pop and rock **Marc Emert-Hutner**, **Ward**, **Boardwalk Entertainment** principal **Evan Bogart** and ASCAP VP of pop and rock **Sue Drew**. PHOTO: ERIK PHILBROOK

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