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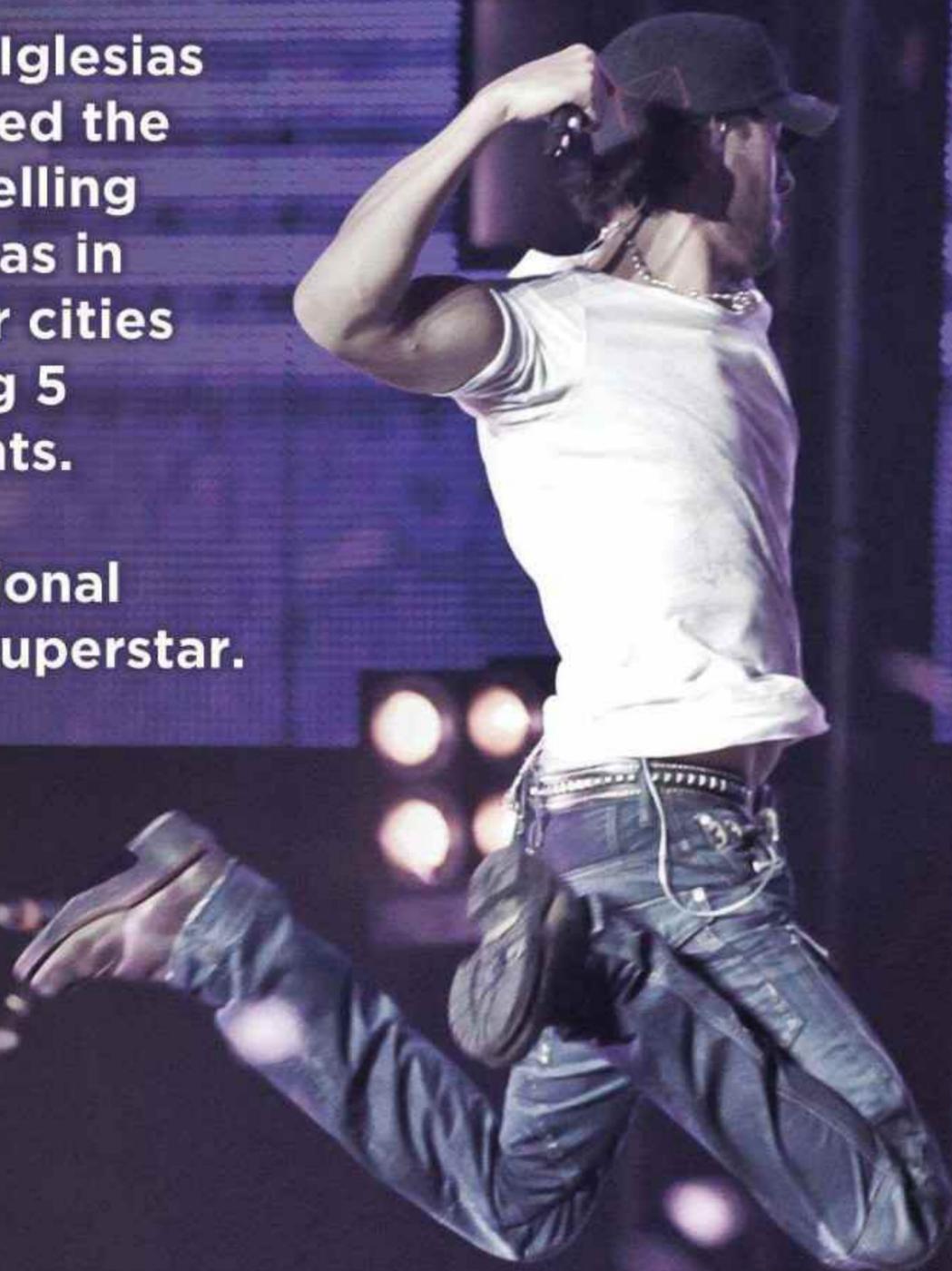
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HOW  
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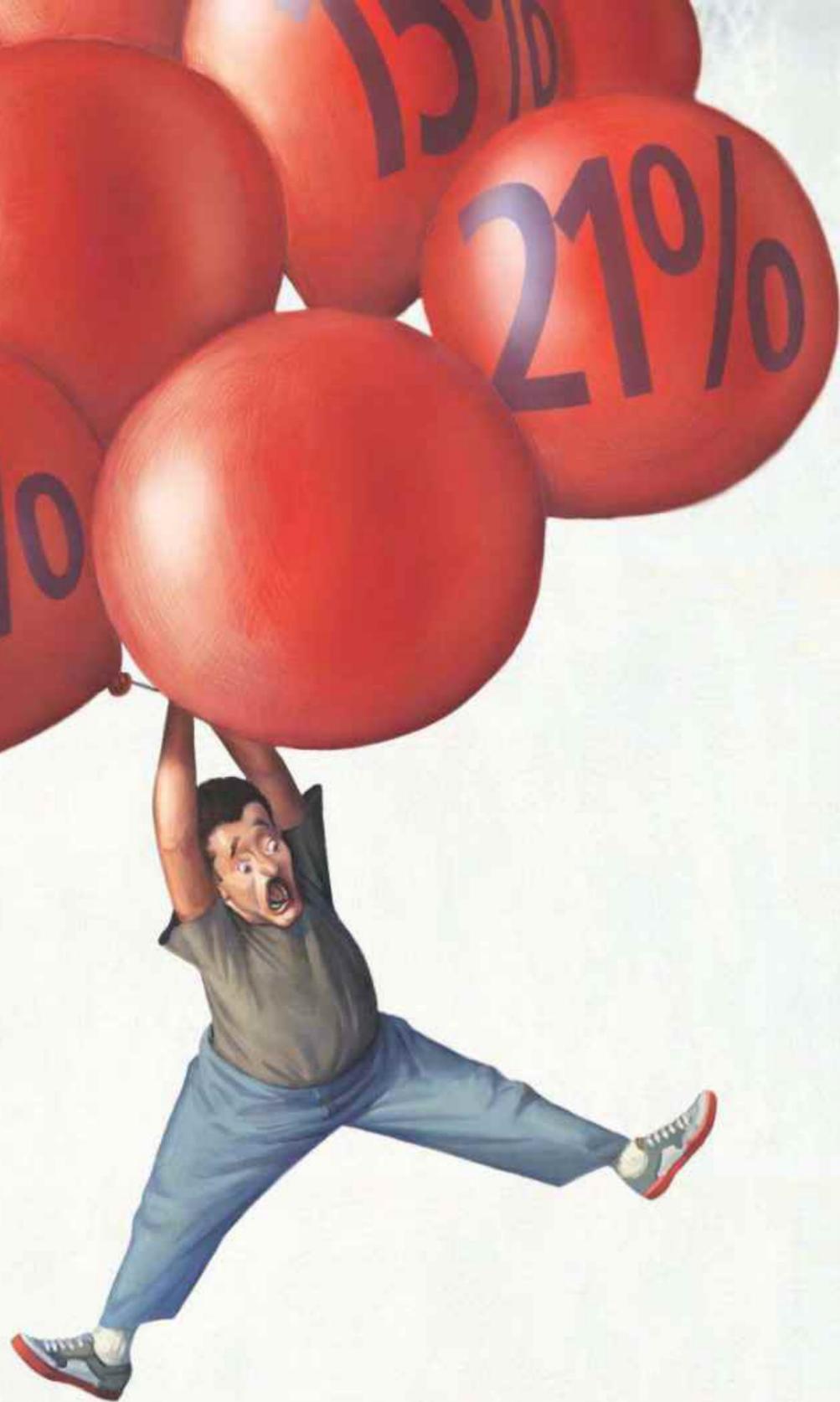
NO. 1 DIGITAL TRACK.  
NO. 3 ALBUM DEBUT.  
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HOW ONE NEW YORK ALT-ROCK BAND RODE 'GLEE' AND THE SUPER BOWL TO THE TOP OF THE CHARTS.

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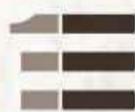
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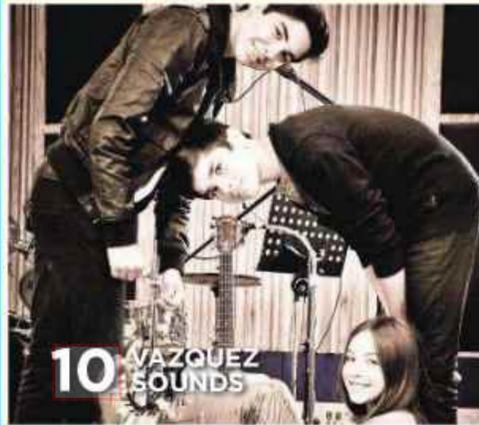
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ON THE CHARTS

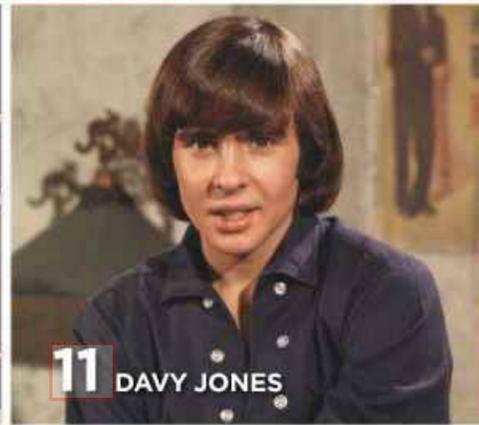
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INTERNET ALBUMS	#1	ADELE / 21	
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ON THE COVER: fun, photograph by Lindsey Byrnes  
THIS PAGE: Emily White photograph by Dustin Cohen



EMILY WHITE

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360 DEGREES OF BILLBOARD

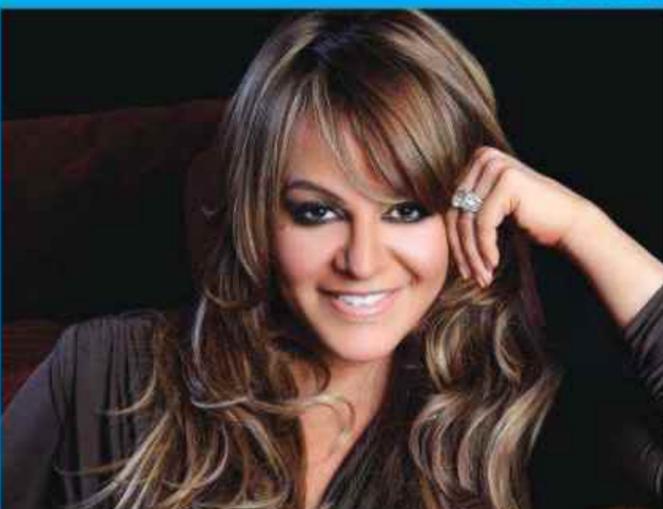
## HOME FRONT

### Events

**LATIN CONFERENCE**  
Just announced! Superstar Q&A with **Jenni Rivera** at the Billboard Latin Music Conference & Awards (April 23-26 at the JW Marriott Marquis in Miami). Register by March 9 for the early bird rate. See [billboardlatinconference.com](http://billboardlatinconference.com).

### Online

**.COM EXCLUSIVES**  
Visit [Billboard.com](http://Billboard.com) to read a track-by-track review of Bruce Springsteen's *Wrecking Ball*, watch our Style Council clip with the Ting Tings and see the latest episode of "TMI: The Music Insider" with host Downtown Julie Brown.





**CAMERA READY**  
New Seacrest, Diddy channels face hurdles



**PINTERESTING**  
Artists starting to stick with social network



**DANCE, DANCE**  
SBS' Piña expands electronic festival



**GOOD TIMES END**  
Monkee Davy Jones dies at 66

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# UP FRONT

**RETAIL** BY ED CHRISTMAN

## 10 Million?

An unthinkable target is in reach for '21'

Adele's *21* has sold more than 1 million units domestically in the two weeks since the Grammy Awards, leaving some in the industry to ask: How high is up?

The question begs to be answered with a far more serious query: With an astounding 7.6 million in total album sales to date for *21*, according to Nielsen SoundScan, could Adele's work become the miracle album that sells 10 million units within two years of its debut?

Should the album reach that figure, it would be a major accomplishment that hasn't occurred in the United States since the turn of the century. In 2000, Santana's *Supernatural*, released the previous year, hit the 10 million mark, something that 'N Sync almost accomplished in 2000 alone, with scans of 9.9 million units for *No Strings Attached*.

Looking at the sales pattern that's emerged so far, Adele could sell 10 million by the end of this year. Pulling off the feat would require *21*, released Feb. 22, 2011, to average slightly more than 53,000 units per week through the rest of 2012. So far, the smallest sales week for *21* was 73,000 units, for the week ending Aug. 14, 2011.

That's not as easy as it sounds. When Santana made his run for 10 million units, *Supernatural*'s sales started petering out in August 2000.

At the very least, it's beginning to look like Adele has a clear shot at becoming the first artist since the advent of SoundScan to have the same best-sell-

ing U.S. album for two years running. *21* already has 1.8 million scans just for the first two months of this year, making it by far the top-selling album of 2012. Last year it was the No. 1 album, with total scans of 5.8 million units.

Trans World Entertainment music/new media VP Ish Cuebas asks, "How many more albums can Adele sell? How many people in the U.S. don't already own this record?" When it was suggested that about 175 million adult and teenage music fans were still left to buy the album, Cuebas says, "There is a lot of upside."

A senior sales executive at a competing major agrees *21* has a shot at 10 million, while others are skeptical. "It's not a slam-dunk," says a senior sales manager who requested anonymity. "The album would have to sell another 2.5 million units. I don't see anything on the horizon that'll give her another bump like the week after the Grammys."

At Adele's label home of Columbia Records, senior VP of marketing Scott Greer says the company has given up on setting sales estimates. "It's hard to put a number out there," Greer says. "Every time we make projections on this album, she breaks past it."

Greer says the label is focused on keeping up with demand and exploring the upside for her other albums, *19* and *Live at the Royal Albert Hall*. Columbia is taking "the over-arching, larger view" and positioning her entire catalog in prime in-store locations (such as endcaps)

Worth its weight in gold: ADELE'S Grammy wins gave her "21" another incredible boost.



during holidays including Easter (April 8), Mother's Day (May 13) and other high-traffic shopping periods.

Album sales could also be further fueled if "Rumour Has It," the fourth and final single from *21*, becomes a hit. The single jumps 16 spots this week on the Billboard Hot 100 (67-51), while her previous single, "Set Fire to the Rain," is still high atop the tally at No. 2.

Cuebas believes that social media could also drive more sales. Adele has added 1.3 million followers on Facebook in just the last week, as of Feb. 28. On that day, during 90 seconds

of a phone interview with Cuebas, her fan page added 1,200 followers to reach a total of 21.4 million. "The question is: What will Adele herself do to further promote the album?" he asks.

The label sales executive, who thinks Adele has a shot at hitting 10 million, says now is the time to place *21* in retail locations that don't normally sell music, like Victoria's Secret and JCPenney. "You've got to get her in front of those people who kind of know there's someone famous called Adele, but who

only buy music every once in a while," the executive says.

Greer says that's already covered. The Sony sales team "has had a broad-based plan at [non-traditional retail] over the life span of this record." He notes that Starbucks, which generally spotlights only four music titles at a time, has returned *21* to stores a year after its original release, "and that's unique."

"We want to be careful on her exposure," Greer adds. "We believe she is clearly a career artist."

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### >>> KID CUDI SLAMS LABEL OVER LP

On Feb. 28, the day Kid Cudi released his experimental-rock *WZRD* LP, the rapper thanked fans on Twitter for supporting the side project but blasted label Universal Republic for shipping what he feels is a low number of physical copies: 55,000. "He is accurate that Universal shipped about 55,000 units, but this album is not in the vein of his prior releases," a source told Billboard.biz. Other industry experts say the CD shipment more than meets demand.

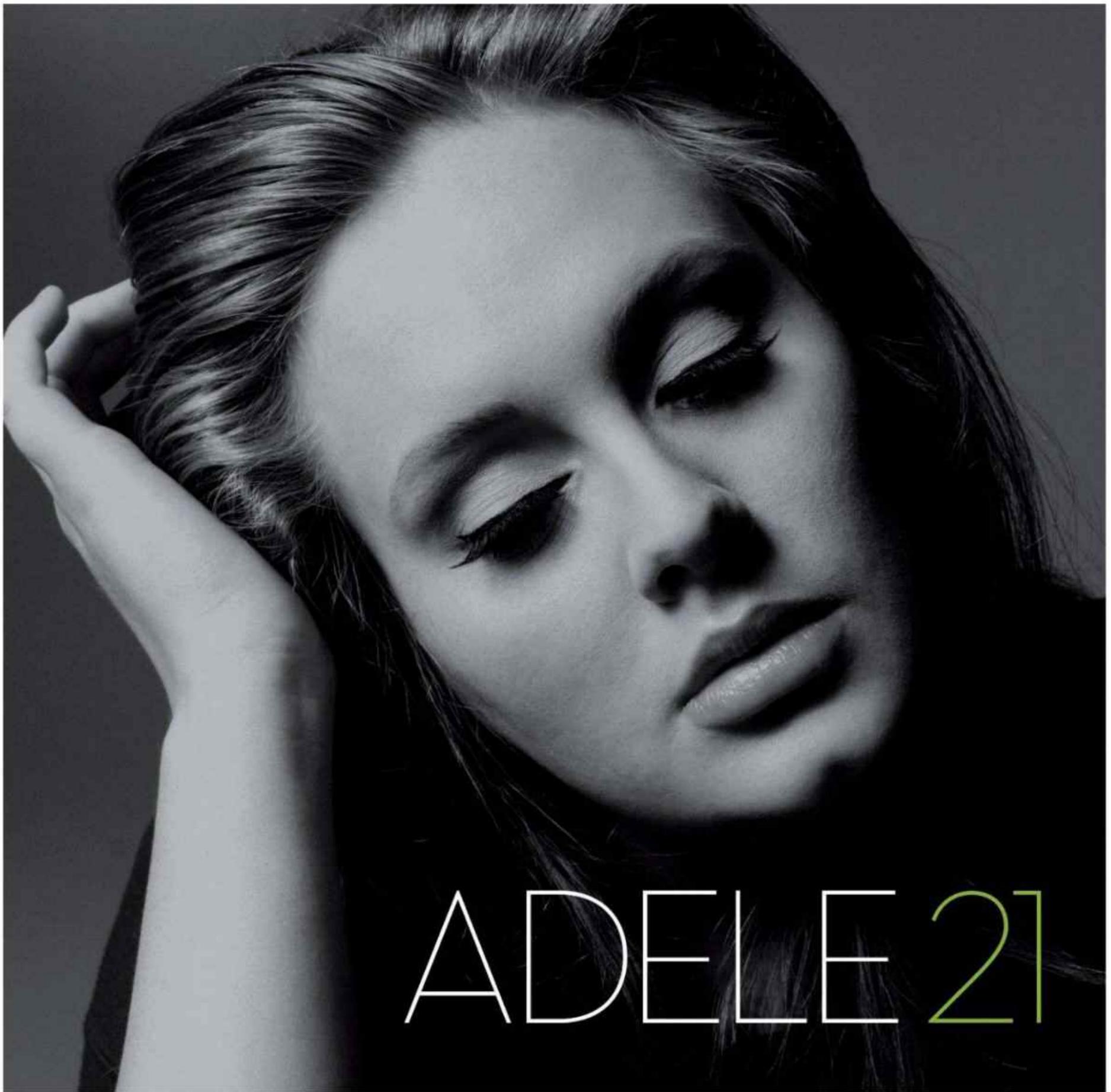
### >>> MERLIN, LIMEWIRE SETTLE

Independent rights group Merlin has reached an out-of-court settlement with LimeWire, the peer-to-peer file-sharing company that a federal court shut down in October 2010 due to a "massive scale of infringement." The amount wasn't disclosed, but Merlin CEO Charles Caldas says it's commensurate with the major labels' LimeWire settlement last year, given its members' U.S. market share.

### >>> TICKET TRUST, RADIOHEAD PARTNER

Radiohead is partnering with fan-to-fan-oriented Ticket Trust for its forthcoming U.K. tour. The Ticket Trust was established in 2011 by the U.K. Assn. of Independent Festivals and U.K.-based merch/e-commerce company Sandbag to offer a secure, ethical alternative to the secondary ticket market. Independently run Ticket Trust provides a platform for fans to buy and sell tickets at face value, plus a handling fee (capped at 10%) payable by the buyer.

Reporting by Glenn Peoples and Richard Smirke.



ADELE 21

CONGRATULATIONS

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ON SELLING **21 MILLION** ALBUMS WORLDWIDE

With special thanks to Adele, Jonathan Dickins - September Management and Columbia Records



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## Channel Changers Or Game Changers?

As cable TV and social networks converge, how does the music industry fit in?

Remember the premise **Melanie Griffith's** character came up with in "Working Girl"—that radio station acquisitions were a path to TV station ownership? That was 1988. In the second decade of the 21st century, an element of that theory is holding true as Comcast, the cable service provider that now owns NBC Universal, is bulking up its channel universe by offering carriage to such TV outsiders as **Magic Johnson**, **Sean "Diddy" Combs** and filmmaker **Robert Rodriguez**.

Combs' channel—which targets music fans and social networkers—is pegged to launch in 2013. Before it hits the airwaves, viewership reports should be in on the AEG/**Ryan Seacrest**/**Mark Cuban** rebranding of HDNet as AXS. And if all stars are

aligned, Myspace's still-undetermined TV presence will be in place—or at least fleshed out enough to determine whether it can attract partners beyond the already signed Panasonic.

But before anyone places Combs' Revolt channel or AXS into the star-making machinery firmament, their blueprints need careful study. Will social networking be integrated at a level vital to the programming? Is the door open to incorporate more than Twitter,

Tumblr, Foursquare and Facebook? Can a cable station find a revolutionary mix that somehow combines Spotify, "TRL," ahead-of-its-time music cable network the Box, TMZ and YouTube? And will music and TV companies find common ground on copyright issues?

Revolt, one of 10 channels that Comcast will carry to meet a Federal Communications Commission diversity requirement, is being touted as the first channel created, from the ground up,

in the era of social media. Regarding programming, Combs vaguely said in a statement, "It will also be immediate, like today's social networks." Carried initially by Comcast's 22 million-home subscriber base, Revolt is also engaged in ongoing talks with Time Warner Cable.

AXS (pronounced "access") will feature a flagship show called "AXS Live," a "SportsCenter" for pop culture and music. Beginning in late spring, the channel is expected to be available in 35 million homes.

The smart money should be on whichever channel sees itself as a specialty service that interacts with viewers the way popular websites do. The loser? Any channel that attempts to duplicate an existing product—E! or MTV2, say—

then simply target a different audience defined by age or ethnicity. As Oprah Winfrey's OWN has proved, a celebrity owner doesn't guarantee viewership.

In both cases, the music industry needs to be proactive in getting its needs met through these new services. Heaven knows it's been dragged through every other technological advancement, and cable TV is based on a subscriber system that the music biz has only recently gravitated toward. Music has a chance to be a calling card. Labels and managers could be determining how that consumer-cable TV/music interaction can be monetized at a later date.

Defined today as cable channels, AXS and Revolt need to prepare to become entertainment portals when living room flat-screens are the center of our wired universe. That day can't come soon enough for Myspace: Its recovery and future is tied to a sort of one-screen living that unites all those unknown bands, people under 29 looking for social interaction and entertainment, and Panasonic, the one manufacturer that has agreed to equip its TV sets with Myspace access.

But Myspace lacks TV programming and network space. Creating a single show and buying a time slot puts it in the infomercial space. Buying prime cable real estate puts it in the advertising business. Its best option: Find a net-

ALL AXS: RYAN SEACREST



### Sound + Vision

PHIL GALLO



work that loses its audience around 9 p.m. and buy or barter for the 9 p.m.-6 a.m. block. Then avoid advertising and finance the operation through product placement and shows that straddle the line between editorial and marketing.

AXS has a leg up in content, but will it adjust the infrastructure sufficiently to resemble something from "The Jetsons"? Combs and right-hand man **Andy Schuon**, an MTV programming honcho from 1992 to 1998, hit their primes during a time of superstar culture. How smoothly can they adjust

to a world of one-and-done hitmakers?

If social media becomes a driving factor in programming, expect to see a lot more **Rebecca Black**s and **Kreayshawns**, performers whose careers seem limited to a moment calculated in page views rather than sales of any kind. They obviously aren't career artists, but they do galvanize a young audience thirsty for music and related programming—one that's not averse to targeted marketing. That's an element music lacks, TV boasts in abundance and the Internet has yet to find. ●●●

## HOME FRONT

360 DEGREES OF BILLBOARD

### DON OMAR, PITBULL, PRINCE ROYCE LEAD FINALISTS FOR BILLBOARD LATIN MUSIC AWARDS

Analysts and pundits say the music industry has increasingly become "a business of songs." In Latin music during the past year, no one has illustrated that belief more than Don Omar, whose hits "Danza Kuduro" and "Taboo" helped him become the leading finalist at the 2012 Billboard Latin Music Awards.

Don Omar secured 16 nods in 14 categories, followed closely by another hitmaker, Pitbull, who scored 14 bids in a dozen categories. Newcomer Prince Royce, winner of last year's Billboard Latin Music Award for best new art-

ist, is a 12-time finalist, while pop-rock quartet Maná—which recorded a single with Prince Royce—is a finalist in 11 categories. Former Aventura singer Anthony "Romeo" Santos, now on his first solo arena tour, is tied as a finalist in 10 categories with veteran hip-shaker Shakira.

All of these finalists have both hit singles to bank on and an overwhelming capacity to transcend genre and language.

Don Omar's nods come largely on the strength of "Taboo" and the Lucenzo collaboration "Danza Kuduro," a pair of singles competing



Sweet 16: DON OMAR

against each other for song of the year. "Danza Kuduro," an online phenomenon with more than 300 million YouTube views, spent 15 weeks at No. 1 on Billboard's Hot Latin Songs chart and 32 weeks atop Latin Digital Songs, while "Taboo" spent five weeks at No. 1 on Hot Latin Songs.

Don Omar's finalist nods include songs artist of the year, male; Latin pop song and Latin pop songs artist, solo; tropical

song and tropical songs artist, solo; Latin rhythm song, Latin rhythm album and Latin rhythm songs artist, solo; as well as airplay and digital song of the year. Indeed, he was able to transcend genre lines to become a finalist in every style except regional Mexican.

Pitbull is a finalist for songs artist of the year, male and Latin pop songs artist of the year, solo, among others. "Give Me Everything," his guest-heavy track featuring Ne-Yo, Afrojack and Nayer, is a finalist for song of the year; song of the year, vocal event; airplay song; and Latin pop song, while his "Bon Bon" is up for digital song and Latin rhythm song of the year.

Like Pitbull and Don Omar, Prince Royce also appeals to audiences in two different languages and cultures, continuing his 2011 success as a finalist in a dozen categories, from

artist and song of the year to album of the year.

Maná's *Drama y Luz* is vying for album of the year as well as digital album and Latin pop album of the year, while the band is up for artist and touring artist of the year, among other nods.

The Billboard Latin Music Awards, presented by State Farm, will air live April 26 on Telemundo from the BankUnited Center in Miami.

Covering 65 categories, the Latin Music Awards honor the genre's most popular albums, songs and performers as determined by the actual

sales and radio airplay data that inform Billboard's charts during the eligibility period (Feb. 5, 2011-Jan. 28, 2012). Recognizing the growing importance of social media and online sales, this year's artist and song categories also factor in airplay statistics and digital download sales.

The awards cap off the 23rd annual Billboard Latin Music Conference, set for April 23-26 at the JW Marriott Marquis in Miami. For information on registration, a full list of finalists and details about the conference, go to [billboardlatinconference.com](http://billboardlatinconference.com). ●●●

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## Accruing Pinterest

Will the skyrocketing social network mean more than soft marketing for artists?

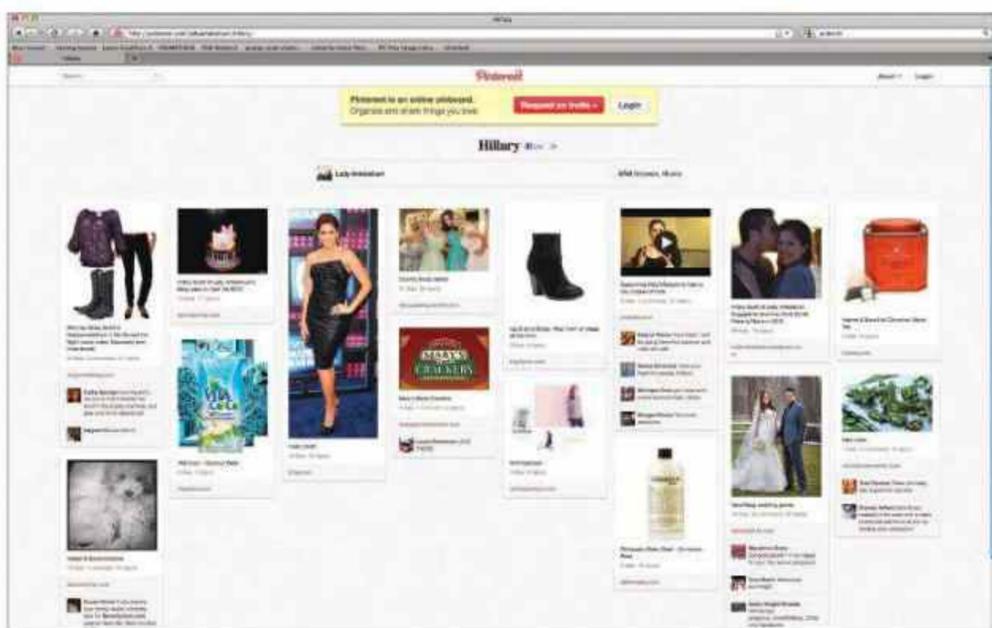
Pinterest could be the next big social media tool for artists, labels and music brands—especially if they're into wedding dresses.

The concept is simple: Pinterest is a virtual pinboard where people share items and images. People frequently post pictures of places they would like to visit—beach scenes and exotic locales are common—and new products they would like to buy. It is used in practical ways when people make note of books they want to read or interior designs they want to consider for their next home makeover. Followers can comment below each pinned item and re-pin an item onto their page.

Pinterest was conceived in late 2009 by Cold Brew Labs. A working site was running by March 2010, and the official launch came last May. According to comScore, the site rocketed from 1 million unique U.S. visitors in July 2011 to 4.8 million in November 2011 and 11.7 million in January—the fastest independent site to reach 10 million unique visitors in the United States.

Based in Palo Alto, Calif., Pinterest has received funding from a host of investors including noted angel investor Ron Conway, Eventbrite co-founder/CEO Kevin Hartz and Bebo co-founder Michael Burch. A round of \$27 million led by Andreessen Horowitz was raised in October, according to media reports.

Unlike many new Internet services, Pinterest's early adopt-



Pin-up star: The Pinterest page of Lady Antebellum's Hillary Scott.

ers tend to represent Middle America. More than half of all users are between the ages of 25 and 44, and 68% earn between \$25,000 and \$74,999, according to Google's Doubleclick Ad Planner. Three in five possess some degree of college education, while 25% have a bachelor's degree or higher. The site over-indexes in places like Arkansas, Alabama, Iowa and Utah rather than the technology hotspots of San Francisco, New York and Boston.

Also, females make up 80% of Pinterest's users, perhaps unsurprising for a site that suggests a digital form of scrapbooking. Each user profile has "boards" where specific items are pinned. Popular pictures, on boards with names

like "Things I Love" or "Wedding Stuff," include desserts, clothes and accessories, home décor and pink items in general. For an early-stage social media site, Pinterest has amazingly little technology and gadgets.

Lady Antebellum and Keith Urban, both managed by Borman Entertainment, are two of the earliest acts to use Pinterest. Borman head of digital business development Cameo Carlson likes Pinterest because it lets an artist show affinity in ways such communication tools as Twitter cannot: "It's a way to take a more intimate look at the bands without being invasive."

Pinterest is indeed soft marketing. Lady Antebellum's page includes a board called "Lyrical Pins" with pictures of the group's lyrics. Each of the three band members also has a board for pinning favorite items. That has allowed Dave Haywood to share his affection for Cinnamon Toast Crunch, Almond Breeze Milk and Gibson Guitars simply by posting images of the products.

Other artists are hard to find. Girlilla Marketing senior account director Ashley Mixson started using Pinterest six months ago after learning about it from a friend. It's a fashion-centric network, she says, where food and events are common topics. "I see a lot of women planning out their weddings on there, whether they're engaged or not."

Girlilla clients aren't yet on Pinterest, although Mixson says she sees potential for artists to

share creative ideas and specific interests with their fans. "If a client was really into vinyl," she says, "I could see them posting their favorite vinyl like they would share music on Spotify."

Artists may soon have reason to flock to the site. Just as Tumblr turned blogging into a more visual expression, Pinterest allows self-expression through images—sort of like Twitter with pictures. And with more than 10 million U.S. users and growing, many artists' fans are already there. Carlson says she has recently seen fan activity growing tenfold per month.

As with any new service, artists and managers should think about the return they will get for the time spent learning a new social media site and maintaining a presence, warns Gray Blue, director of music industry relations at fan management and marketing platform FanBridge. He notes that Facebook still dominates social media—163.5 million users in the United States in January, according to comScore—but some artists should be able to use Pinterest to their advantage. "Every fan base is different," he says. "Every artist is different."

Carlson admits Pinterest won't be a good fit for everyone. "The front page is completely full of wedding dresses and probably always will be," he says. "But at least for us, Lady A and Keith fit nicely in that wedding dress demo."

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### Digital Domain

GLENN PEOPLES



### FORM AND FUNCTION

The crowded market for portable speakers demands that new entrants devise something to make them stand out. The X-mini Rave capsule speaker boasts two features to attract attention. One is a sharp, compact design for easy portability. When you're ready to move on, twist the two ends of the speaker together and the X-mini collapses into a size small enough to drop into a purse or pocket. Another plus: The X-mini Rave includes a built-in FM radio. The unit also has a rechargeable battery that can be charged through a USB cable. The X-mini Rave is available for \$50.



## BITS AND BRIEFS

### VIDEO VIEWING SHIFTS PLATFORMS

Nielsen's "Cross-Platform Report" for third-quarter 2011 suggests broadband is accounting for a greater percentage of the 33 hours of video the average American watches each week. Time spent watching TV dropped 0.2% from the same period in 2010, while time spent watching video on the Internet rose 4.9% and time spent watching video on a mobile phone rose 36.9%. Though TV remains popular, Nielsen found evidence that people are cutting back on cable TV packages. The number of broadband users whose TV viewing is limited to broadcast TV rose 22.8%. The number of people watching video on wired cable dropped 4.1%, and users with cable but no broadband fell 17.1%.

### SUPER TWEETS

When Madonna took to the stage during halftime at the Super Bowl, many people put down their mo-

bile phones—except to use Twitter. About one-third of the U.S. population used a mobile app during the four-hour telecast, according to mobile app analytics firm Flurry. Mobile app usage dropped nearly 50% during halftime, even though Twitter usage peaked at a near-record high of 10,245 tweets per second (TPS) during Madonna's set and sustained an average of 8,000 TPS, according to Twitter. The all-time TPS high was 12,233, set during the game's final three minutes.

### SLACKER APPOINTS WADSWORTH

Internet radio company Slacker has appointed veteran digital media executive Steve Wadsworth to its board of directors. Wadsworth spent 17 years at Walt Disney, with more than 11 of those years as chief executive in charge of Internet and digital media. Most recently Wadsworth was president of Disney Interactive Media Group.

### RINGTONES™

MAR 10 2012 Billboard

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ORIGINAL ARTIST
1	1	23	#1 SEXY AND I KNOW IT	LMFAO
2	3	8	STRONGER (WHAT DOESN'T KILL YOU)	KELLY CLARKSON
3	4	18	RED SOLO CUP	TOBY KEITH
4	2	41	ROLLING IN THE DEEP	ADELE
5	9	14	YOUNG, WILD & FREE	SNOOP DOGG & WIZ KHALIFA FEATURING BRUNO MARS
6	7	32	GOD GAVE MEYOU	BLAKE SHELTON
7	10	11	MR. WRONG	MARY J. BLIGE FEATURING DRAKE
8	6	11	SET FIRE TO THE RAIN	ADELE
9	5	22	SOMEONE LIKE YOU	ADELE
10	11	48	DIRT ROAD ANTHEM	JASON ALDEAN
11	8	19	IT WILL RAIN	BRUNO MARS
12	12	20	I DON'T WANT THIS NIGHT TO END	LUKE BRYAN
13	13	9	RACK CITY	TYGA
14	16	17	YOU THE BOSS	RICK ROSS FEATURING NICKI MINAJ
15	28	2	WE ARE YOUNG	FUN. FEATURING JANELLE MONAE
16	17	13	YOU DA ONE	RIHANNA
17	15	17	MAKE ME PROUD	DRAKE FEATURING NICKI MINAJ
18	14	2	I WANNA DANCE WITH SOMEBODY (WHO LOVES ME)	WHITNEY HOUSTON
19	18	26	MOVES LIKE JAGGER	MADONNA FEATURING CHRISTINA AGUILERA
20	26	14	NI**AS IN PARIS	JAY Z, KANYE WEST

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



# Puerto Rico, Plugged In

The Mega Electronic Festival helps the island get its techno on

Puerto Rico is a musical hotbed, and a key market for Latin artists. But it has always been most associated with tropical, reggaetón and pop music.

Now, electronica is emerging as potential big business with the return this year of the Mega Electronic Festival (MEF), a mass event that SBS Entertainment launched last year.

What makes the fest's encore more significant is that it's been expanded to two days of programming—March 17 and 24—at the Hiram Bithorn Stadium, which last year packed more than 20,000 fans for the all-day event. The 2012 edition (which should at least double the attendance) coin-

cides with the March 23-25 Ultra Music Festival in Miami, allowing MEF organizers to piggyback on some of the talent that will already be on this side of the Atlantic.

More than a dozen acts are confirmed for MEF, including **Tiësto, Above & Beyond,**

**Martin Solveig, Knife & Party** and **Chase & Status.** Ticket prices for both days are \$70 for general attendance and \$100 for VIPs.

The fest is the brainchild of SBS Entertainment VP **Lucas Piña**, who saw the potential of electronic music bubbling in Puerto Rico back in 2008. He now produces the fest along with local production



company JB Group.

Interest in the genre was demonstrated by the success of "MEF Radio," a weekly electronica show that airs from 10 p.m. Saturdays through 2 a.m. Sundays on SBS-owned WMEG (Mega 106.9 FM) Puerto Rico.

"MEF Radio is the show that informs electronica in Puerto Rico, and it really takes over that community on Saturdays," Piña says.

MEF, of course, benefits from its media synergies—it's promoted heavily on Mega, on SBS-owned billboards on the island and on Mega TV. But it also marks a major departure for SBS Entertainment, which has long promoted massive fests tied to its radio formats. They include urban fest Calibash in Los Angeles and regional Mexican event Festival del Corrido. MEF



A big deal: The Mega Electronic Festival, created by SBS Entertainment's **LUCAS PIÑA** (inset), will feature acts like **TIËSTO.**

is simply tied to a weekly radio show, and as such, its promotion is more grass roots.

"We rely on email blasts, on Facebook. We host contests at universities and high schools," Piña says. There's also a "rising star" performance that features an up-and-coming DJ, chosen by Facebook fans on MEF's page.

MEF isn't the first electronica fest to take place in Puerto Rico: For three years now, Electric Daisy Carnival has hosted a Puerto Rican one-day edition. But MEF is a departure because it's a multi-day festival and it incorporates performance art in the form of more than 45 circus performers, including aerial acrobats that will zoom in on zip-lines during the day.

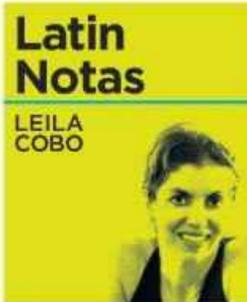
Most important, it's home-grown. "We are creating MEF to export it," says **Victor Mer-**

**cado**, whose company Hal Musik books the fest. "MEF is created in the Caribbean, and the notion is to take it from Puerto Rico to the world, including South American capitals."

For the time being, Mercado says, the goal is to outgrow the venue. For now, SBS and JB Group have their work cut out for them. On March 25, one day after MEF, they will produce El Dia Internacional de la Salsa in the same venue, with an expected attendance of more than 30,000.

"We have eight hours to turn the venue into something completely different," JB Group owner **Juan Busó** says. "The notion is to bring spectacular shows to two completely different fan bases." ★★★

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**Latin Notas**

LEILA COBO

# Viral Vazquez

With Dad's help, three kids start a music career in their spare time

Despite the fact that Abelardo Vazquez's children have received more than 60 million YouTube views for recording versions of Adele's "Rolling in the Deep," Mariah Carey's "All I Want for Christmas Is You" and Cee Lo Green's "Forget You," life is normal for the family from Baja, Calif.

Even Vazquez, a professional music producer best-known for launching the career of Mexican pop band Reik, has been surprised by

the global attention his children have received.

"Recording the music was really meant to be a diversion for them," Vazquez says. And though his children, known as Vazquez Sounds, landed a recording contract with Sony Music Mexico in December, school remains their priority, he says.

Late last year the Vazquez children—Angela, 11; drummer Gustavo, 13; and bassist Abelardo, 16—recorded a heartwarming rendition

of Adele's smash with the help of their video production-savvy father. The video quickly went viral, and before long, music labels began calling and making offers to sign Vazquez Sounds.

"Even Tommy Mottola called," Vazquez says. "We had a great conversation. He wanted to develop the kids' careers."

Thanks to Vazquez's contacts in the industry, eventually Sony Music Mexico president Roberto Lopez called, then visited the family personally to make it a unique low-pressure offer: record one song and shoot one video each month in a two-year arc.

"From the start they have been clear about not wanting to take any breaks from their education," says Marie Claire Kobeh, a marketing executive with Sony Mexico. "They do everything through their father." Sony Music Latin GM Nir

Seroussi, who has known Vazquez for many years, says Vazquez Sounds represents a new way of doing business as acts emerge on the Internet and labels help take them to the next level.

"As a label we're helping to connect the dots versus creating the dots from scratch," says Seroussi, who's based in the United States. "We respect what Abelardo wants for his family and we're taking it one step at a time. We don't want fans to feel like a third party is coming and giving Vazquez Sounds a different sound or that their videos are different. They have grown organically and we want to keep it that way."

For the holiday season, Vazquez Sounds released an EP in Mexico exclusively featuring "Rolling in the Deep" and "All I Want for Christmas Is You." It sold 30,000 downloads, Kobeh says.

In the United States, the act peaked at No. 14 on Billboard's Social 50 chart, a week after debuting at No.

17 on the Dec. 31, 2011, tally. "Rolling in the Deep" has sold 5,000 downloads in the United States, according to Nielsen SoundScan, and "All I Want for Christmas Is You" has sold 1,000.

Kobeh doesn't rule out a full-length album in the future. And Vazquez also says that, during the summer, his children may either go on tour or play select venues, depending on their availability and any academic obligations they might have.

One weekend each month the father and his children drive to a studio in San Diego, where they record a song on Saturday and make the video on Sunday.

"They are still enjoying all this very much, and they're humbled," Vazquez says. "Now when we go out they get asked for autographs and pictures. To think this all happened with technology. My hope is that my children stay grounded and keep going to school."

—Justino Águila



Family affair: Sibling trio **VAZQUEZ SOUNDS**

# EN BREVE

**JENNI RIVERA TO SIT FOR Q&A AT LATIN MUSIC CONFERENCE**

Jenni Rivera, the Mexican-American singer who has redefined her role in entertainment with a presence in radio, branding and TV, will sit for an exclusive Q&A during Billboard's Latin Music Conference & Awards, presented by State Farm and set for April 23-26 in Miami. During the Q&A, titled "The Diva We Want to Know," the prolific Rivera will discuss the multiple projects that have established her as a leading female Mexican music artist. They include her album *Joyas Prestadas* (Fonovisa), released in both pop and banda versions—a first for a regional Mexican artist—both of which debuted in the top five of Billboard's Top Latin Albums chart in November. Rivera will also discuss her Lifestyle line of cosmetics, jeans and hair products, as well as the reality TV show "I Love Jenni," which begins its second season on mun2 on March 4 after becoming the cable network's highest-rated original program.

**PANDORA'S JOE KENNEDY AMONG ADDITIONS TO LATIN MUSIC CONFERENCE**

Pandora CEO Joe Kennedy is the latest addition to the slate of executive speakers for Billboard's Latin Music Conference. Kennedy will participate in a keynote Q&A to discuss the growth of Pandora and its programming. He'll speak as part of a radio programming block that'll also include a Q&A with Univision Radio president José Valle and Univision regional programming directors Cesar Canales, Haz Montana and Pedro Javier Gonzalez. Speakers added to the Marketing Exchange panels include Globalhue senior VP/group account director Carlos Munoz; Cardenas Marketing Network VP of event marketing, ideation and sales Elena Sotomayor; and Universal Music Latin Entertainment executive VP of brand partnerships and digital Gustavo Lopez. —Leila Cobo

For more on the conference and to register, go to [billboard-latinconference.com](http://billboard-latinconference.com).

**EDITORIAL**  
EDITOR: **DANYEL SMITH** (danyel.smith@billboard.com)  
BILLBOARD.BIZ EDITOR: **Jem Aswad** 212-493-4167  
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SENIOR EDITORIAL ANALYST: **Glenn Peoples** glenn.peoples@billboard.com  
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Phone: 212-493-4100  
Edit. Fax: 646-654-5368  
Adv. Fax: 646-654-4799  
LOS ANGELES: 5700 Wilshire Blvd., 5th Fl., Los Angeles, CA 90038  
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**OBITUARY** BY PHIL GALLO

# Davy Jones: 1945-2012

## A lifetime of Monkee business

**D**avy Jones, a budding musical theater star who was thrust into a rock'n'roll heartthrob role with the Monkees, died Feb. 29 at Martin Memorial Hospital in Stuart, Fla. He was 66.

Jones died of a massive heart attack after experiencing chest pains. Still active as a solo artist, he had performed as recently as the middle of February and had concert appearances lined up for March.

Known as "the cute one" in the TV show "The Monkees" in 1966, Jones and his bandmates became the model for pop music that managers would use decades later to create Menudo, New Kids on the Block, Spice Girls and 'N Sync. The TV series, which ran for only two seasons, positioned Jones as puckish, people-pleasing and jovial, a contrast to the stoic Michael Nesmith, zany Micky Dolenz and off-kilter Peter Tork. The band shared singing duties, but Jones was always front and center in the show's performance scenes and onstage at concerts. More than any of the others, Jones focused on singing for his later professional career, but never turned his back on the Monkees material.

Jones turned to acting after an early stint as a racehorse jockey, then appeared in British theater and eventually on Broadway in the role he created as the Artful Dodger in the musical "Oliver!" Prior to the Monkees, he had a brief solo career singing with Colpix, which released the single "What Are We Going to Do," peaking at No. 93 in 1965. Jones was one of 500 people to audition for a role on "The Monkees," a show created by Bob Rafelson and Bert Schneider that used elements of the Marx Brothers, avant-garde filmmaking and, most obviously, the Beatles.

During the show's run—58 episodes aired between September 1966 and March 1968—the so-called "Pre-Fab Four" released four albums, all reaching No. 1 on the Billboard 200. *The Birds, the Bees and the Monkees*, released in April 1968, went to No. 3. *The Monkees* had six top 10 singles in the 1960s, three of which went to No. 1; Jones sang lead on chart-topper "Daydream Believer."

Despite the group's enormous popularity—"I'm a Believer" was the No. 1 song of 1966 and "Daydream Believer" was the No. 5 track of 1967—the act was criticized for not being a self-contained unit of players or composing its own material. Songs were written for the act by Neil Diamond, as well as famed Brill Building duos Gary Goffin & Carole King and Tommy Boyce & Bobby Hart, with session musicians playing instruments on the first two albums. Once the group attained artistic control, outside writers still composed its hits.

Life after the series ended was rough for the act. An NBC-TV special, "33 1/3 Revolutions Per Monkee," fared so poorly that the network canceled plans to do two more specials, while the 1968 film "Head" was a box-office flop that helped lead to Tork's departure. Fighting among band members and producers over creative



control of the music—which started after the show's first season—boiled over until the three remaining members split in 1970.

Jones' 1971 pop tune "Rainy Jane" was his lone solo hit, coming out in a year that saw him return to TV as a guest star on "Love American Style" and, in a self-referential appearance that would later become iconic, "The Brady Bunch."

Jones and Dolenz kept the Monkees' catalog alive by touring with Boyce & Hart in the mid-'70s. A reunion, without Nesmith, in 1986 led to MTV airing the old TV series and reissue label Rhino putting out an album of new music, *Pool It!* As a trio, the group toured through 1989 and reassembled for reunion tours in 1996, 1997 and 2001. Last summer marked the act's fourth and final reunion tour, but the schedule was abruptly cut short after 33 North American dates and 13 shows were canceled.

The wide-ranging appeal of Jones and the Monkees could be seen on Twitter after his death. Condolence tweets were posted by Will Smith, Neko Case, Nancy Sinatra, Ahmir "Questlove" Thompson, Julian Lennon, Duane Eddy and others.

Nesmith's Facebook page posted a tribute to Jones that read in part, "David's spirit and soul live well in my heart, among all the lovely people, who remember with me the good times, and the healing times, that were created for so many, including us." Tork also posted a message to the "Manchester Cowboy" on Facebook that saluted his "friend and fellow adventurer," while Dolenz called Jones "the brother I never had."

Jones is survived by his fourth wife, Jessica, and four daughters.

The Monkees were one of the biggest acts on the Billboard Hot 100 in the late '60s, as proved by this recap of the pop quartet's top hits. Comprising the late Davy Jones, Micky Dolenz, Michael Nesmith and Peter Tork, the pop act notched 20 singles on the Hot 100 in its career.

Billboard has compiled the Monkees' top 10 Hot 100 hits, which include all six of their top 10 singles and the group's three No. 1s: "Last Train to Clarksville," "I'm a Believer" and "Daydream Believer."

All of their hits—save for two—came between Sept. 10, 1966, and June 13, 1970. They staged a mini-comeback in 1986 with "That Was Then, This Is Now" (a No. 20 hit). It was followed the next year by their final Hot 100 entry, "Heart and Soul," which topped out at No. 87.

—Keith Caulfield

### The Monkees' Top 10 Hot 100 Hits

Rank	Title (Year)	Peak Position (Weeks Spent at No. 1)
1	"I'm a Believer" (1966)	No. 1 (7)
2	"Daydream Believer" (1967)	No. 1 (4)
3	"Last Train to Clarksville" (1966)	No. 1
4	"A Little Bit Me, a Little Bit You" (1967)	No. 2
5	"Pleasant Valley Sunday" (1967)	No. 3
6	"Valleri" (1968)	No. 3
7	"That Was Then, This Is Now" (1986)	No. 20
8	"Words" (1967)	No. 11
9	"D.W. Washburn" (1968)	No. 19
10	"(I'm Not Your) Steppin' Stone" (1967)	No. 20

This ranking is based on actual performance on the weekly Billboard Hot 100 chart. Songs are ranked based on an inverse point system, with weeks at No. 1 earning the greatest value and weeks at No. 100 earning the least. To ensure equitable representation of the biggest hits from each era, certain time frames were weighted to account for the difference between turnover rates from those years.



**SOFTWARE BOTS.  
SPECULATION. CADRES  
OF DATA ENGINEERS.  
FAKE FAN CLUB MEMBERS.  
DISGRUNTLED CONSUMERS.  
THE POWER—AND  
CONTROVERSY—OF  
PAPERLESS. AND A MOBILE  
FUTURE? THE CHALLENGES  
FACING THE TICKETING  
BUSINESS ARE REAL.  
BILLBOARD REPORTS.**

**BY RAY WADDELL**

**T**here's a lot of frustration out there in the ticket-buying world.

Thousands of fans line up virtually at primary sites like Ticketmaster.com for tickets to hot shows and, for a variety of reasons, come away empty-handed. Frustration increases exponentially when fans see those tickets wind up on secondary sites, often at prices several times face value. Buying a ticket is a fan's first touch point in the live music experience, and too often, many

think that experience sucks mightily.

A lot is going on.

Artists, fans, venues, promoters and ticketing companies like Ticketmaster blame certain ticket resellers for gumming up the works by hammering the primary ticketing sites with automated bots that cut the line and shut out fans; blame certain ticket resellers for the selling of "spec" tickets that they don't even have and might never get on secondary sites; blame certain ticket resellers for joining artist fan clubs or other presale avenues to get choice tickets that artists intend for fans and reselling those at a price much higher than the artist intended. And many are working feverishly and spending millions to fight it all.

These issues gained a lot of attention recently when demand for a series of on-sales for Bruce Springsteen shows in the New York metropolitan area basically locked up Ticketmaster.com. The



site seemed in a spin. Fans found themselves staring at frozen screens, stuck in a lengthy loop, or being redirected or timed out. Ticketmaster pointed the finger at an "assault from resellers," many of them using automated "bots" that jammed the system (Billboard.biz, Jan. 27). The frustration on the part of consumers was widespread, though this kind of situation—though not to the extreme of the Springsteen on-sale—does occur when demand exceeds supply, whether it's at a stadium or a club.

Secondary market sites like StubHub have proved their value in the marketplace by their very existence. Some ticket buyers legitimately need to move tickets when they can't go to a show, and some want to subsidize their own purchase by reselling other tickets. And some consumers prefer buying a ticket at their own convenience rather than waiting in the virtual line. But that convenience comes at a price because, particularly for hot shows, often a ticket commands a much higher price than the artist chooses to put on it, creating an opportunity for resellers to turn a profit. Some call this capitalism. Others call it profiteering or scalping.

There are many takes on the issue, but one thing everyone agrees on is the fans aren't playing on a level playing field when it comes to buying good seats at face value at public on-sales.

That some tickets have a higher value on the secondary market are the economics driving the issue, but the challenge is a technological one, according to Michael Rapino, CEO of Live Nation Entertainment, which owns Ticketmaster.

"The core challenge is the bots are hitting the systems of all ticket buyers and all ticket companies and all shows and have been able to reserve seats and buy seats and put them on the exchange," Rapino says. "If we can at least make sure that if Kid Rock wants a \$79 ticket going to a fan in a fair, direct manner, there's still going to be an immense amount of demand for that ticket, and a lot of consumers still may not end up getting a seat. But we'd like to make sure that even if you couldn't buy a ticket, you had a damn good shot at getting a ticket and you were not competing against bots."

StubHub is the leading player in the secondary market and has publicly taken an anti-bot stance. But CEO Chris Tsakalakis says the problem has less to do with bots and ticket resellers and more with the way on-sales are conducted and the technology that powers them.

"It seems clear that the other side is doing a good job of shifting responsibility for their technology failures by pointing to other things," Tsakalakis says. "Oh, your technology was overwhelmed. Let's blame it on the people who overwhelmed your technology as opposed to the technology itself, which should be set up to



Rage against the machine: As much as 25% of the traffic to Ticketmaster.com for a recent BRUCE SPRINGSTEEN on-sale came from bots with international IP addresses, Ticketmaster says.

handle it. The logic here should be that, if you don't want excessive demand coming at one point in time, then you either meter out the supply or you do a better job of pricing your inventory in the first place so that people don't feel like, 'I have to go buy at this particular time or I'm not going to have a chance in the lottery.'"

### ATTACK OF THE 'BOTS'

Bots, short for robots, take different forms but the term generally refers to a sophisticated computer program that masquerades as a human to gain an unfair advantage in accessing ticket inventory. They certainly aren't new to the business, but they're more effective than ever.

On the day of the Springsteen "assault," Ticketmaster says as much as 25% of the traffic to Ticketmaster.com came from international IP addresses, and they don't just visit the site. They make repeated requests for tickets and sort of sit there, presumably taking the average fan's spot at the counter. Ticketmaster automatically kicks out any repeated request from a single IP address, but today's bots can hit using scores of IP addresses and credit card numbers, making it look like thousands of different fans are trying to purchase tickets instead of one broker.

"We've had a case where we put a show on sale briefly at 3 in the morning before the on-sale, just to test something, and we'll have sold 200 tickets," Etix CEO Travis Janovich says. "The brokers and the bots are always there. They're always waiting."

Rapino says that for the first five minutes of a hot on-sale on a given Saturday morning, as much as 90% of activity on Ticketmaster.com comes from bots.

"The consumer doesn't see that bot sitting in Eastern Europe reserving seats and placing them on secondary [sites]," he says. "He just sees an artist's ticket not [available] at Ticketmaster, so he's mad at us and can't understand why that other site does have the seat. There's mass confusion in the market as to primary vs.

secondary, and we have to work hard to bring tighter legislation and standards to give the consumer a fair shot at on-sale at the price the artist wants. Many times it's going to be much lower than what the market can bear, but that's Bruce Springsteen's—or any artist's—prerogative."

Janovich says his company is always looking for ways to foil brokers' attempts to circumvent the system and buy seats, particularly bots. "We certainly lean toward the fans, and are blocking and stopping the brokers and doing everything we can do to make sure the purchases are not purchased for resale," he says. "It's also an act of self-preservation. The bots put extreme loads on our system when they hold way too many tickets. So it's about blocking them to provide the best level of service for the client and the ticket-buying public, not necessarily because we have an opinion either way. If you don't stop the bots, they're going to hold all the inventory."

Asked if bot tickets show up on Ticketmaster's own secondary site TicketsNow, Rapino says, "We are much more religious about kicking them off. We absolutely have a system at TicketsNow where we're doing our best with technology to kick out bots."

Asked about bot tickets on StubHub, Tsakalakis says, "We don't condone the use of bots or any technology that allows one party to cut in line in front of another. Having said that, we have no way of knowing how tickets were purchased by our sellers. It's not feasible for us to police that. We have literally hundreds of thousands of sellers on StubHub."

Even so, Tsakalakis believes most tickets on StubHub aren't botted. "It's hard to fathom that the majority of our ticket sales come from tickets bought by bots, because only 35% of our concert sales actually come from large sellers or ticket brokers," he says. "The other 65% of sales come from individual sellers who may be listing tickets for a variety of reasons."

TicketsNow doesn't allow speculative selling, which Rapino says "is the biggest reason why the [scalping] system flourishes

the way it does. We think if speculative selling is stopped, it helps take a bite out of the seller. He can't go trolling and deceiving people into thinking he has something that he doesn't."

StubHub doesn't require sellers to list the exact seat location and allows seller anonymity, which some feel creates a favorable market for spec selling. That said, StubHub guarantees every ticket buyer will get a ticket, even if it's on StubHub's dime. "Speculative selling where sellers aren't able to fulfill on their tickets happens in a very, very small portion of cases. I would say in the single digits, if not less than 1%," Tsakalakis says. "And in all those cases we step in and make sure the buyer gets the tickets they ordered."

Spec selling and scalpers selling print-at-home tickets more than once also cause major headaches, particularly for venues. "It's frustrating to me when we get guests that walk into the building and two people have tickets for the same seat," says Sally Williams, GM of Nashville's Ryman Auditorium, which, because of its relatively small capacity and high cachet with artists, is a frequent target of unscrupulous resellers. Williams ends up having to enact a "first to arrive, first seated" policy, leaving some patrons understandably pissed.

### THE 10 A.M. ON-SALE: DINOSAUR?

The 10 a.m. kickoff of sales has been the industry standard since automated ticketing emerged in the 1980s and purchases were made primarily over the phone, at outlets or the venue box office. Tsakalakis and others believe the 10 a.m. on-sale is not only obsolete but unfair.

"Does it make sense that, in an age where you have the Internet, and everything is on all the time, that you have people line up virtually at 10 a.m. on a Friday or Saturday the way they did when tickets were being physically distributed through ticket centers and record stores, many of which no longer exist?" Tsakalakis asks rhetorically. "Does it make sense that the same technology that handled those types of orders 20 years ago is the same technology

**"I DON'T THINK MOVING THE GOAL POSTS SCARES BOTS AWAY. I THINK REINVENTING THE GOAL POSTS SCARES THEM AWAY."**

**—MICHAEL RAPINO, LIVE NATION ENTERTAINMENT**

that exists today, and that can't handle the demand? I don't understand how many of those things continue to exist today, and, frankly, how fans and everyone in the industry accepts them as OK."

Tsakalakis isn't alone in his belief that the 10 a.m. on-sale is impractical in the Internet age. "My question is, why do we have to aggregate the on-sale like that?" asks Bryan Perez, president of digital, ticketing and media for axs, AEG's white-label ticketing venture with Outbox Enterprises and Cirque du Soleil. Perez says axs is developing a product it hopes to roll out this year called Fair axs, where fans can request seats and enter their pertinent data well before the public on-sale, effectively entering a lottery and alleviating the mad dash for tickets.

Perez says the seat orders will be fulfilled on a random basis, which he says will combat the bots because brokers don't want to be stuck with too much inventory.

"If [a bot] puts in 20,000 requests, what happens if they get all of them? The way it is now, the bots come in and overwhelm the system and as soon as they get all the tickets they want, they back off," Perez says. "It's not like it's a sustained force for an hour. They actually preprogram how many tickets they want to buy, and once it's over they shut off. With this they can't do that, and they don't know how many times they're going to win."

While Rapino applauds any efforts to give fans a better shot at tickets, he thinks bot software will figure out preregistering sales just like they have regular on-sales. "I don't think moving the goal posts scares them away," he says. Asked if the 10 a.m. on-sale is obsolete, Rapino says the answer isn't that simple, but improved security technology, in which Ticketmaster is investing millions of dollars, will make the 10 a.m. on-sale more secure. "Regardless of the bad guys, the good guys have to spend some more time and energy and money and create better products that can deliver that Saturday on-sale," he says.

Rapino would like to see other primary industry stakeholders, including artists, address the problems that bots and spec sellers are causing. "In general, we leave artists to do what they do best," he says. "Given how important the live show is and making sure those fans are getting what the artists want, it's probably a good idea that the artists start lending their voices to educating [consumers] on the challenges of the bots and speculative selling."

Public perception being what it is, Ticketmaster hasn't proved an easy brand for artists to align with, but some have been very vocal in their disdain toward scalpers. "Scalpers piss me off," Eric Church told *Billboard* in a recent interview after scalpers "infiltrated" his fan club to buy tickets to his hot 2012 tour (*Billboard.biz*, Feb. 6). "We've been trying to play that game of keeping their access away, and it's still a challenge. They are just some slimy sons of bitches."

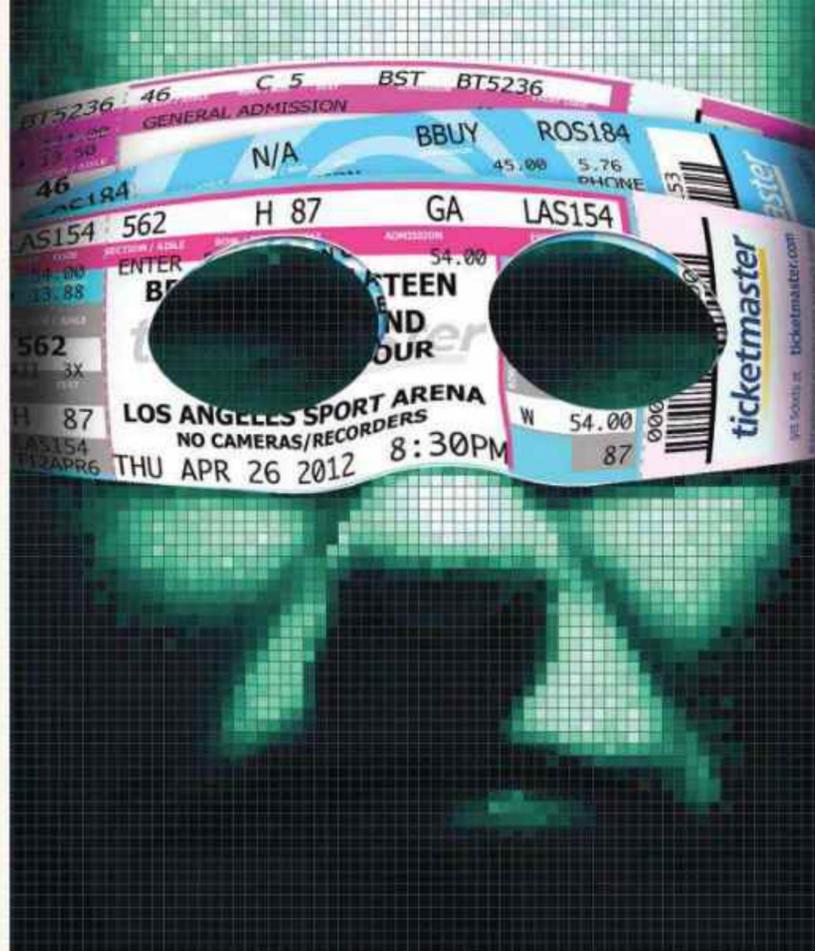
Fielding Logan with Q Prime South, Church's management company, has found Ticketmaster tools that help root out fake fan club members, and says that while it's time-consuming, they're not too hard to spot. Resellers talk about fans' rights and convenience, but neither Church nor Logan are buying. "They can spin it however they want to spin it about convenience and the rights of the ticket holder, but in the end it's about profiteering," Logan says, adding that he believes fans who buy tickets and then can't go for whatever reason are a "minuscule part" of what's represented on the resale market.

## IS PAPERLESS THE ANSWER?

Paperless ticketing, where the buyer of the ticket has to show up at the concert with the credit card the purchase was made with, clearly hampers ticket scalping, and ticket resellers hate it. About 20% of the house for Springsteen's *Wrecking Ball* tour is paperless—except in New York, where legislation bans the sale of nontransferable tickets. Ticketmaster provided information to *Billboard* that showed locations that offered paperless tickets to Springsteen shows have 75% fewer ticket listings on StubHub than the New York shows.

John Mayer will go 100% paperless at Ticketmaster buildings on his upcoming theater tour, which begins in April, and at non-Ticketmaster venues will only do will call for premium seats or some other method to keep tickets at face value, a tactic employed by other artists. "We're going into theaters because artistically that's really how John wants to connect with his fans on this album, so we have to go with a little higher ticket prices," Mayer's manager Michael McDonald says. "We want to make sure the price is kept as low as possible and that fans get the tickets."

McDonald says Mayer went with paperless for floor seats on the artist's last arena tour. "The reaction from our fans was very positive," he says. "We found paperless is effective, and John's



# CONFESSIONS OF A SCALPER

**A CONVERSATION WITH A TICKET BROKER. HE'S BEEN IN THE GAME, AS HE SAYS, "SINCE IT WAS INVENTED." WE CHOSE TO PROTECT HIS IDENTITY SO HE'D SPEAK FREELY. HE DID.**

BY RAY WADDELL

### So you've been active in the ticket brokering business?

You know how many airline miles guys like me have? I haven't paid for a plane ticket since they came out with frequent-flier miles for using the credit card.

### What's it like out there in your business?

It's out of control these days. I've been in this game since it was invented. I made my money, and this business is on the downside for me now. One of these days [brokers] are going to piss off the wrong people in the prosecutor's office and they're going to go after them criminally and make it stick. When the shit hits the fan, I want to be able to go to sleep at night.

### What do you mean by "out of control"?

The bots. I met a guy who told me he had 600 modems in his piece of crap strip mall store that generated so much heat the neighbor couldn't get their temperature right.

### You're talking about the use of automated bots that hit the ticketing company at on-sale with thousands of requests for tickets. How did brokers used to operate, say, 25 years ago?

Those guys were no angels, but they had actual businesses. There were checks and balances. These guys [today] that sell to StubHub and these other sites are able to lock up the entire inventory on these screens, decide what they want and

dump back the rest. Sometimes they hire some computer genius to do their dirty work: "Get me the tickets, I'll make the money, I'll take the risk and put them up on all these [secondary-market] boards." There's another type of guy that says, "I'm going to find me a guy in India to write this program."

There's plenty of guys in my business that are crazy, and doing this at levels where I really don't want to participate. It's not the moral end of it, but I know one day this will turn around. They didn't get the Wise Guys but they're going to get you. [He's referring to the Wise Guys case, where three brokers operating as Wise Guys were given probation last year in New Jersey District Court after being charged with wire fraud, among other charges, for using bots to procure approximately 1.5 million tickets for resale.]

### Does paperless ticketing—which requires the person who bought the ticket to enter the show with the credit card he or she used for purchase—stop brokers?

It slows people down, definitely. But because these tickets are so valuable, a [broker] will say to his wife, "Let's go up to Jersey for Springsteen. I've got these idiot customers that paid \$1,200 apiece. We'll walk in with them, then we'll leave. I'll take you to dinner." It's more trouble, it's more money, but to a certain extent it can't be stopped.

### What about asking fans to join a fan club, sometimes for a fee, for a chance to buy tickets?

Fan clubs are old hat. To me that's just Live Nation's way to get some piece of something.

### How much risk is involved in what you do?

I'll make money on Springsteen and then lose on some country act I thought was going to be hot. I throw those tickets in the garbage, but I still helped you, Live Nation. If I made \$200,000-\$300,000 in gross profit for a good summer, I could lose \$100,000 by fucking up. That's the nature of the business—we're gamblers. We can't pick every horse right. And when we picked the wrong horses, the concert industry still got paid.

### Why take a risk on tickets that aren't a sure sell?

A [ticket] source might say, "You can't just cherry-pick me and take all the Springsteen. You got to buy some of these other crap shows." So I'll say, "OK, send me the crap shows. I'll get rid of them." But the hot shows don't always mean we make money. When Bon Jovi's charging \$175, he takes the money out of the business. The fan doesn't have money to go to the next show, and I don't make any money. What can I get—\$210? I end up making \$20, where I used to make \$60, \$70, and out of that I'd lose \$20-\$30 because you don't pick all winners. It's very difficult to pick the winners and the losers, and you don't make as much on the winners these days. I can't take the marginal shots anymore.

### Historically, where did brokers get tickets?

People at the record store, the box office, the promoter's office, the low-paid people. There must be somewhere where there's legit people in those jobs, but why would they be? They don't get paid a lot, and it's there for the taking. If you don't take it, somebody else will.

### What's your take on speculative selling, where brokers sell tickets they don't physically have in hand?

It's definitely gotten out of hand. It hurts the guy who actually owns the inventory, but it's just like shorting on the stock market—as long as they cover, who really cares? You can look at a Broadway show for next week: There's so many guys selling inventory they don't have for a hot show, there could be more seats available than the theater even has. But it's the computers that are out of control.

### What do you think when you see \$100 tickets going for thousands of dollars on the secondary market?

For the life of me I can't understand how StubHub has gotten away with this. There used to be self-policing in our business. Even if there was a show where stuff was ridiculously priced, you never had those prices where people could see it—you'd just quote it to the right guy. You always know somebody that is willing to pay.

fans are adaptable and appreciate what we do to protect them."

StubHub and Tsakalakis, along with numerous other players in the secondary market, are very public in their opposition to paperless ticketing. "The way [paperless is] done today, where it's purposely done to restrict the rights of fans to give away or resell their tickets, is wrong," Tsakalakis says. "It's a violation of fans' rights."

Tickets.com president/CEO John Walker says his company is "agnostic" in regard to paperless ticketing. "We're staying on the bleeding edge relative to paperless ticketing, digital ticketing, giving our clients all the tools to have them make decisions on how they want to manage not only the on-sales but the transfers of tickets moving forward—whether they want to keep that in one closed marketplace in a digital environment or whether they want to allow people to print tickets and resell them on their own," he says. "That's really up to our clients to make that call. We just provide the technology to give them options."

## INVENTORY DILUTION

One issue in terms of demand is the amount of inventory that's actually available to the general public at on-sale. Industry holds for sponsors, promoters, artists, buildings, VIPs, fan clubs, radio and various presales mean the actual number of tickets available to the public can sometimes be far less than the listed capacity of the venue. Also, the more hands that touch the tickets along the way, the more opportunity for them to end up on the secondary market.

For years, managers, artists, promoters, ticketing companies and numerous other primary-market players have been accused of pulling some of their own tickets to funnel to brokers to take advantage of the lift they wouldn't otherwise participate in. That practice is moving out of the shadows to a degree as artists and promoters publicly make use of such nontraditional sellers as Groupon, and European secondary-market seller Viagogo is an official partner with Madonna in Europe. Legitimate partners aside, "leakage" is a distasteful, if somewhat accepted, part of the business.

"Any time you create an environment where the product has an incredible profit margin off-site, you're going to create an incentive for a lot of people to take the tickets from one place and make money off the second place," Rapino says. "It's a channel right now that is probably being used by a lot of different participants in the industry."

But still few primary players admit it. Tsakalakis says, "In my experience, if an artist or promoter has held back seats and sold them to ticket brokers or directly on StubHub or one of our competitors, that has never been made transparent or obvious."

But Rapino believes if artists want to sell on StubHub to participate in the lift, they should be able to. "I'm not here in any way to tell you that StubHub or the secondary market in itself is a bad thing," he says. "If an artist wants to participate in another sales channel like StubHub or Groupon or whatever it is, that's his prerogative and we're more than happy to assist in that. The real challenge isn't StubHub. The challenge as an industry in general, whether it's StubHub or Ticketmaster, is there's a middle man called the bot or the scalper that's taking a lot of the on-sale opportunities away from the consumer."

Despite their impact on inventory for general public on-sales, presales serve a purpose, according to Rapino, not the least of which is marketing juice for the entire tour. "In this world of a lot of cluttered messages and limited marketing budgets, we will gladly at times take a trade-off and move some tickets to a presale to let fans buy through certain channels, if we're getting a net positive marketing spend on the tour," he says. "Because ultimately that helps us sell the final tickets, which are always the hard part in life after the presale."

**"THE PUBLIC HAS THE EXPECTATION THAT ALL TICKETS FOR A CONCERT ARE AVAILABLE AT THE TIME OF THE PUBLIC ON-SALE, AND NO ONE IN THE BOX OFFICE OR AT THE TICKETING COMPANY DOES ANYTHING TO DISPEL THAT RUMOR."**

**—CHRIS TSAKALAKIS, STUBHUB**



**Ticket in my hand: ERIC CHURCH** says his fan club was infiltrated by scalpers looking to purchase tickets to his strong-selling tour.

When it comes to on-sales and the problems now being seen in fans procuring tickets, presales "don't help the situation," Tsakalakis says. "The public has the expectation that all tickets for a concert are available at the time of the public on-sale, and no one in the box office or at the ticketing company does anything to dispel that rumor," he says. "And there is absolutely no information put forward as to how many tickets actually are made available at the time of the on-sale, so people come thinking they can buy tens of thousands of tickets and there may only be 1,200 or 1,500 out of an available 15,000. It's not that the fan is uneducated. They're being purposely misled."

These days, some resellers use "fan club tickets" as a sales pitch for good seats. Mayer is ditching all presales on his upcoming tour, including fan club. "[In the past] there were so many presales, God knows where scalpers are in all this," McDonald says. "We just said, 'Forget it. At the risk of maybe upsetting some legitimate people in the fan club, let's make it more difficult for the secondary market and give our fans an equal opportunity to get the best tickets at the actual price.' I hate that a real fan who wants to see John be priced out of it, and we take a long time setting our prices to make certain people have access to it."

Tsakalakis believes the industry has a pricing disconnect if fans are willing to pay multiples higher for a ticket than face value and that, coupled with the 10 a.m. on-sale, creates the logjam. "The price is set low so there's a big sellout and that gets the press, as

opposed to having an orderly sale of things at a price where people can take their time making a decision about whether or not they want to make a purchase, instead of feeling like they need to buy right away because they're in a lottery," he says.

But if every ticket was priced at its true value, then a significant segment of consumers would effectively be priced out of the market. That's why acts ranging from Springsteen to Dave Matthews Band to Kenny Chesney have taken a conservative posture toward pricing, and have built loyal fan bases in the process.

Rapino points out that the concert business is unique in that, unlike any other business, pricing doesn't always run in direct correlation to demand. "We work for the artist, and an artist . . . balances the economics versus what he believes is the right price for his fan to pay, and from that sets the price," he says. "Whether we believe it should be a bit higher or not, that's the price the artist wants to deliver to his fan, so our job is to figure out the most secure, legal environment where their fans have a shot to get that ticket."

Given that "the front row isn't five miles long," there will always be disappointed customers. "But we've all learned in life that if you feel you have a fair shot at the lottery, even if you don't win, you walk away disappointed but at least believing you have a shot next time," Rapino says. "Right now, all the illegal bots and the speculative selling are getting in the way of the artist-fan relationship and that's creating this whole new layer of a pissed off consumer that doesn't feel he had a shot at a ticket."

Ticketmaster has a cadre of data scientists hammering away at creating more security, and the industry at large is so focused on the issue that it's likely to be resolved to a large degree within the year—at least until programmers adapt. In the long haul, Rapino believes that the future of ticketing is the mobile platform and launched a "mobile storefront" this year.

"The mobile phone is going to be the way the majority of consumers will end up buying concert tickets in the future," he says. "As the ticket purchase moves to mobile, it puts a whole new set of tools in the industry's hands to frighten the bots. You start having a much more personalized ticket experience with that smartphone than you currently have online."

*Additional reporting by Glenn Peoples.*

# OPPOSITES ATTRACT

## FANS FIRST, FAN FREEDOM—THERE ARE TWO SIDES TO EVERY COIN

BY RAY WADDELL

Meet the Fans First Coalition and the Fans Freedom Project: Two groups that can fairly claim to have fans' interests at heart. But they diverge wildly on the key issue of ticket reselling and paperless ticketing. The transfer of ticket ownership is the flash point. Billboard asked representatives of each organization the same 10 questions—make your own judgment.

THE COMPANIES	FANS FIRST COALITION	FAN FREEDOM PROJECT
WHAT DOES "PROTECTING THE FAN" MEAN TO YOU?	Getting tickets into the hands of fans at face value. Those that oppose ways of doing that seek to profit from, rather than protect, fans. We also want to help [fans] buy legitimate tickets from legitimate sites.	Fans deserve a fair process, including knowing how many tickets are being made available and that they're not competing against ticket-buying bots. Fans deserve to choose whether to give away or resell their tickets if their plans change. Fans deserve to price their tickets as they choose and to choose their own reseller.
AS LONG AS ALL LAWS ARE FOLLOWED, IS THE MEANS BY WHICH RESELLERS OBTAIN TICKETS RELEVANT?	Yes. The laws didn't anticipate the use of computer software—bots—to cut in front of the digital line when people are trying to buy tickets. Even where bots are illegal, law enforcement lacks the resources to enforce the law. Scalpers know that—that's why they've suddenly become anti-bot themselves.	Absolutely. Fans should not have to compete for face-value tickets against computer-driven, ticket-buying bots. Fan Freedom Project supports anti-bot legislation and enforcement in the states that already enacted anti-bot laws. FFP hopes to work with like-minded organizations to legally and technologically stop bot use.
DOES PAPERLESS TICKETING HAMPER TICKET RESELLING?	Yes. It discourages those who buy for the sole purpose of reselling tickets. By requiring the purchaser to show up with ID and the credit card used to purchase the ticket, we help make sure that people who want to see the show are getting the tickets. We want people to attend as many shows as possible. If we can get the tickets to them at face value, they can afford to go to more shows. If patrons have to pay an exorbitant price, then they may only go to one show, and that's bad for artists, venues and the entire touring business.	Once consumers purchase a ticket, they own it. But in some cases, restrictive ticketing eliminates fans' ability even to give away tickets. In other instances, it enables producers to monopolize the resale market and impose extra fees, price floors and price ceilings. Recently, the American Antitrust Institute urged the [Federal Trade Commission] to investigate this anti-competitive practice.
HOW CAN THE PRIMARY AND SECONDARY MARKETS BEST CO-EXIST?	If the secondary market were a place where patrons could sell unneeded tickets at face value, rather than serving as a marketplace for scalpers.	Markets function best when they're fair—including fraud protections and ownership rights—as well as transparent and competitive. It would be simple for Ticketmaster and Veritix to open their paperless ticket systems to competition so resellers can fight for fan business. Competition promotes lower service fees, better service and innovation.
IS THERE ANY NATIONAL LEGISLATION YOU'D LIKE TO SEE IN PLACE?	National legislation banning the sale of tickets above face value would be nice, but I know that's not practical. By allowing artists, venues and promoters to select their method of distribution, the market will determine what's best, and legislation shouldn't be needed. I'd also like to see sites like StubHub have to disclose seat locations, the original ticket purchase price and whether the seller is a fan or a scalper.	We believe in simple tenets: Consumer rights. Transparency. Fair access. Competition. Ownership.
WHAT'S THE BIGGEST MISCONCEPTION ABOUT THE SECONDARY MARKET?	That the tickets are real and reliable. Most scalpers do what is called "speculative posting"—they post tickets they don't even have. They also sell multiple copies of the same tickets and expect the venue to solve the problem the night of the show.	It is often depicted as exploiting fans who are desperate for tickets. But by a meaningful margin, consumers believe that secondary markets offer more choice and better value than primary ticketers. Nearly 50% of consumers report purchasing resale tickets below face value, and a much greater percentage has purchased resale tickets at face value.
HOW IS YOUR ORGANIZATION FUNDED?	Most of our funding currently comes from Ticketmaster.	FFP is a tax-exempt corporation that was initially funded by StubHub.
IS THE 10 A.M. ON-SALE OBSOLETE?	Not yet. We serve our patrons better if we're consistent and don't have different on-sale times for each show. The 10 a.m. Saturday on-sale is no longer the gold standard for on-sales. Presales have added a new dimension.	The 10 a.m. on-sale is unfair to fans. They have no idea how many tickets are actually available, and are stuck in a dysfunctional online "box office." So fans are increasingly dissuaded from buying at the on-sale. Resale markets are often fans' best option.
SHOULD THERE BE LEGAL LIMITS RESTRICTING THE PERCENTAGE ABOVE FACE VALUE AT WHICH TICKETS CAN BE RESOLD?	I think so. Keeping tickets affordable helps build new artists, keeps our venues full and keeps fans returning again and again.	Government price controls are anti-American and have never been successful. Producers and venues set ticket prices without government limits, even when fans' tax dollars pay for their facilities. If we're going to have price controls on resale, then let's talk about price controls on primary sale, concessions, parking and convenience fees.
IS THERE TENSION BETWEEN THE PRIMARY AND SECONDARY MARKETS?	Yes. The artists, managers, agents, promoters and buildings all have skin in the game and have a long-term view of the business. Scalpers, on the other hand, add nothing to the business and are looking for the quick buck. They have no interest in the longevity of an artist's career or to a building's viability. The less tickets scalpers have, the better off the entire concert business is.	Fans don't make a distinction—they buy tickets wherever they're available. And many primary ticket sellers now operate their own secondary marketplaces. Tension exists because some of these primary sellers are trying to create secondary-market monopolies, and consumers don't like to have their choices and property rights taken away.



Ready to go:  
EMILY WHITE

# CHANGE

# AGENT:

# EMILY WHITE

**HER READYMADE LABEL AND WHITESMITH MANAGEMENT COMPANY ARE POISED TO TAKE ARTISTS TO A NEW KIND OF DIY SUCCESS**

**BY ANDREW HAMPP  
PHOTOGRAPHS BY DUSTIN COHEN**

**A**LL BRENDAN BENSON WANTED was a little continuity. By the summer of 2011, the Detroit native had released four solo albums on as many labels, and another two records with his side project the Raconteurs on Jack White's Third Man imprint. But as he began work on his fifth solo album, other artists started tapping him for production work—emerging, unsigned acts like Young Hines, the Lost Brothers, the Howling Brothers and Cory Chisel, to be precise—leaving Benson with no less than five records and nowhere to release them.

Enter Emily White, his manager since late 2009 and founding partner of Whitesmith Entertainment, a music and comedy talent management company that's rewriting the rule book for DIY and self-releasing artists (see story, [page 20](#)). Having previously held management jobs with Live Nation Artists and Madison House, White helped guide former clients the Dresden Dolls and frontwoman Amanda Palmer into successful direct-to-fan strategies and learned how not to spend money on promotion when fans can do it for you.

"I've seen a lot of business models where an investor comes in and spends money, but then it's just money being spent and it's like, 'What are we spending on? Why are we digging ourselves into a hole?'" White says.

In September, soon after she heard about all of Benson's recording projects, White had a 5 a.m. epiphany. By late morning she had a full business plan written up for a new label that she and Benson would start together—Readymade Records. As White and Benson began talking to collaborators like the Lost Brothers and

the Howling Brothers—as well as another act whose recording sessions were left in limbo when the artist's major-label team was let go shortly after an album's completion—it became clear that the time was right for a label like Readymade.

"I'm so sick of my artists recording something for someone else and then it gets held up. The problem is this amazing music is just sitting there," she says. "I wanted to be able to offer some of these artists a platform where they could release their music and market it properly."

In short order, White assembled a team of collaborators, business partners and personal friends who could help run a label with a DIY twist. Rather than paying her team in salaries or stipends, each participant would work on commission based on a percentage of record sales and synch revenue—thereby incentivizing her promotion, publishing and PR teams to work Readymade artists' records for upwards of a year rather than the typical three to four months. Though there's an inherent risk attached to a performance-based compensation model, having an established artist like Benson onboard alleviated much of the initial concern.

"You should never bank on synchs, but since that's Brendan's strongest revenue stream, I literally showed the figures from his past three albums to the team," White says from a coffee shop near her apartment/home office in Brooklyn's Williamsburg neighborhood just weeks after Readymade's official debut in January. "We're going to blow everyone's [expectations] out of the water."

Structurally, Readymade has all the elements of a small to mid-size indie label, from publishing (Readymade Publishing, a joint venture with Downtown Music) and synch licensing (BMG Chrysalis for Benson) to digital marketing (Toolshed) and distribution (Sony RED) to radio promotion (Thirty Tigers in the United States, Chapple Davies in the United Kingdom) and public relations (Big Hassle in the United States, Freeman in the United Kingdom). And every week, all team members dial in to an all-hands conference call to update their counterparts on the week's news and bookings as well as swap ideas on bigger-picture projects and opportunities.

The whole operation comes as a relief to Benson, who is newly liberated to focus on his career and collaborations while White handles the day-to-day business of Readymade. "I don't like surprises. I'm the kind of guy who likes consistency, to know what to expect," he says on the phone from his new home base of Nashville. "Never knowing who my band will be or what my label might be is really tough when you're just trying to make good music... This frees me up to think about what's important."

It's a philosophy White encourages all of her artists at Whitesmith to share. "They shouldn't be spending more than an hour a day on social media," she says. "It's just different parts of the brain. But it's definitely best when an artist can do it themselves." For the Web-shy Benson, a little personal messaging can go a long way. Since signing up with Whitesmith, the singer saw his Facebook following leap from 3,000 to nearly 23,000, thanks to a group strategy that helps centralize updates and news to fans with the occasional personal update from Benson himself. "When we first started looking for him online, we saw 500 people a day on Twitter talking about him," White says. "He'd rather be in the studio, and I'd rather be on the computer."

White's dynamic with Benson also parallels that of her relationship with Keri Smith, a comedy manager with whom she co-founded Whitesmith Entertainment in spring 2009 with launch clients like Palmer and Margaret Cho, whose 2010 musical

comedy album *Cho Dependent* Whitesmith helped self-release. Smith and White first met in 2006 during a London stop for the Dresden Dolls, whom White was tour managing at the time while Smith was repping Cho for Bill Silva Entertainment.

"She was the most anal tour manager I'd ever seen," Smith recalls with a laugh. For a tour that included acrobatics and a burlesque show, this was no faint praise. "She had this huge tour binder, and was running around with a headset. It was the fine touches that I noticed." Such organizational skills appealed to Smith, who readily credits herself as the "spreadsheet" of Whitesmith—White is more the face of the company. In fact, her conversation with Billboard was her first official interview. "She's really good at what she's encouraging me to do more of, which is talk about what we're doing," she says.

In addition to Benson, White now oversees a music management lineup that includes Gold Motel (led by former Hush Sound singer Greta Salpeter), singer/songwriter Sydney Wayser and consulting work with Urge Overkill and the Big Sleep. White's next project will be advising the Animals' Eric Burdon on an upcoming self-release. On the Readymade front, Young Hines' *Give Me My Change* will be the label's first release on April 10, followed shortly by Benson's *What Kind of World*, which will be released digitally April 21 and physically April 24.

Many of her clients are old friends or acquaintances from previous bands. Benson was first introduced to White through a mutual friend who played bass on Palmer's last solo record. He sent her a message on Facebook, and the rest is history. Her new product manager is Laura Keating, sister of cellist Zoe Keating, whose former band Rasputina emerged from the same Boston music scene as the Dresden Dolls. Wayser doubles as her hair and makeup stylist, even helping White look red carpet-ready for the 2011 Grammy Awards. And Gold Motel's Salpeter first earmarked White as a potential manager in 2006 when her old band was touring with the Dolls and Panic! at the Disco, the Hush Sound's former Fueled by Ramen labelmate. The two became instant friends and would schedule yoga sessions in the parking lots of the tour's venues in between performances. After going solo with Gold Motel in 2010, Salpeter wanted to start fresh and fully independent—new agent, new manager, new self-release strategy. But as the gigs started accumulating, she kept returning to White.

"I realized I hadn't written any songs in the last six months because I'd been too busy booking our tours, negotiating our private parties, worrying about our merch and our interns. So when Emily came onboard, I could go back to doing what I want to be doing, which is writing songs," Salpeter says from her hometown of Chicago. "There are some artists trying to do DIY stuff but don't have a manager because they don't want to give up their 15%-20%. To me, time is so priceless. You need a manager."

Plate-clearing is a personal goal of White's as well, who reached an all-time high of email replies in one day (400-plus) in the first few weeks of Readymade's establishment. With Keating recently tapped as product manager, Smith is looking to add a few more team members to lighten her load.

"I love running Brendan's label and publishing company, but I also love being his manager," White says. "I love working with experts in a particular field, and I love having more ideas." ■■■

**Rather than paying an assembled artist team in stipends, everyone works on commission based on a percentage of record sales and synch revenue.**

For Emily White's top five tips on self-releasing music, turn to [page 20](#).



A different view: EMILY WHITE (left) with one of her management clients, singer/songwriter SYDNEY WAYSER.

## THE WHITELIST:

# 5 TIPS FOR SELF-RELEASING MUSIC

BY EMILY WHITE

**E**MILY WHITE HAS helped a growing roster of artists release their albums the DIY route, from Margaret Cho to Amanda Palmer to Chicago indie-pop act Gold Motel. Here she shares a few tips on self-releasing and clears up a few misnomers along the way. (“Self”-releasing doesn’t mean you don’t need a team, for starters.)

### 1. BUILD AUDIENCE BEFORE ALBUM RELEASE.

Don’t launch an album the same day you’re starting your career. If you’re a new artist, build your fan base using free tools like Facebook, Twitter and FanBridge. Give away content, tickets, merchandise or anything that might be exciting for your fans to build up your numbers on these platforms so that when the time comes for your release, you have an audience to actually release your music to. This can be accomplished using such tools as Tweet for a Track or CASH Music’s code for a Facebook “like” for a track. Don’t have Twitter auto-post to Facebook; they’re different platforms. And don’t forget to be creative. Artists shouldn’t spend more than an hour social networking each day, as their job is to create art, not sit on social networks all day. Zoe Keating (@zoecello) is an artist who bridges the creative and social networking gap perfectly.

### 2. CREATE A TIMELINE AND A STRATEGY.

Set up benchmarks along the way to build excitement for your release. Again, start by giving away a track. Be smart about when to post show announcements. The middle of the day Eastern Standard Time is generally best, since you’ll still reach Europe and the West Coast in the United States. Launch a preorder well before the release and reward fans who order before the release date with additional content. Put in additional triggers for post-release to keep interest going after the project is out to continue growing

your fan base. Maybe release film footage after the release is out. Or have another artist cover your new material and vice versa, and give that away to boost chatter and awareness. Don’t lose touch with your fan base as soon as the release is out. And don’t forget about the physical world. Start planning your artwork and physical product well in advance so your timeline isn’t held up while making packaging and manufacturing decisions.

### 3. ASSEMBLE A TEAM.

Self-releasing doesn’t mean going it alone. There are a number of partners, from distributors to publishers, to help guide you. If you have a solid plan that includes promotion, you could upload your album to digital retailers through TuneCore. If you’ve developed a relationship with a distribution company, it can provide additional marketing and support on your release, particularly often at digital and physical retail. IRIS is one of our distributors, and we’ve also launched self-release campaigns with Redeye, the Orchard and Sony’s RED, as well as subdistributors in the form of label services companies including Nashville’s Thirty Tigers. Asking other artists can help shape many of these relationships as well as networking at such conferences as CMJ Music Marathon and South by Southwest. However, don’t approach a distributor until you need one and have a plan in place. Once the plan for your master is sorted, assuming you’re a songwriter, don’t forget about this vital part of your career. Songtrust is a new division of Downtown Music Publishing that can collect royalties in the music publishing space. Such synch pitching companies as MusicDealers, Rumblefish and Jingle Punks can help land your first synchs, which can often lead to a publishing deal. If your music is ready, contact companies like Terrorbird and Zync Music that hand-pick artists for synch pitching.

### 4. COLLECT DATA, PAY ATTENTION TO STATS.

The most exciting part of the direct-to-fan portion of self-releasing is knowing who your fans are. Whether you’re a new artist or established and just beginning your online presence, it’s never too late to figure out who your audience is. Comedian Louis C.K. recently grossed millions by launching a direct-to-fan release for his new stand-up film. Fellow comedian Jim Gaffigan followed his lead, showing that fields beyond music are learning from our industry’s missteps and successes. Give away content in exchange for email addresses—currently the most crucial piece of fan data. Nonprofit CASH Music (full disclosure: I’m on their board) provides free and open-source tools to do just that, as does Topspin and Nimbit. Pop Google Analytics into the back end of your site and see where your audience lives. Maybe you have a cult fan base blowing up in Phoenix that you would never know about otherwise. A lot of fan location data can be found on Facebook Insights, which can guide booking shows and strategizing where to start building your audience internationally. Create Google alerts for yourself and your projects to find press coverage and blog mentions that you can link to, to illustrate your online presence. Many of these tastemakers’ email addresses are included in their posts. Drop them a thank-you note or offer to send them physical product. Ask if it’s OK to contact them about your future work. If they posted about you, they’re most likely fans as well. Keep databases of all of the aforementioned, as well as a FanBridge email list for your fans and a Google spreadsheet to keep tabs on “fancy friends” in the industry and promotion world whose information you’ve collected. And don’t forget to use that information. It won’t do you any good if it just sits in your database.

### 5. KEEP GOING.

Don’t stop with this release. Keep extending your career plan and creating new music, videos, etc. You’ll keep your fan base engaged and grow your career by continuing to put out great content for fans while simultaneously building a long-term, sustainable career. You can, of course, risk overexposure, so again, have a plan and strategy for your short- and long-term career. If you have plenty of content, release it out throughout the year to keep fans engaged so you’re not overwhelming them or just catering to the superfans. Ensure that you’re finding the right balance of social networking, releasing material and finding time to create content—which has to be great for it to break through, no matter how strong your plan is.

# 808s & *Alt Breaks*

COVERED ON "GLEE," SYNCHED FOR THE SUPER BOWL—**FUN.** ADDS SOME HIP-HOP FLAVOR TO ITS MIX OF ALT POP AND DELIVERS A HIT. A LOOK AT HOW "WE ARE YOUNG" HAPPENED AND WHERE IT GOES FROM HERE.

BY EMILY ZEMLER



No joke: Fun. members **ANDREW DOST**, **NATE RUESS** and **JACK ANTONOFF** (from left)

**L**ast February, producer Jeff Bhasker was in New York working on Beyoncé's 4. For nearly three months, he had been getting calls from John Janick, president/CEO of Fueled by Ramen and co-president of Elektra, about a New York band called fun., whose singer, Nate Ruess, desperately wanted to work with him. Bhasker, generally known for his high-profile work on hip-hop projects like Jay-Z and Kanye West's *Watch the Throne*, took his time returning the calls. "I kind of blew them off actually," Bhasker says today. "It wasn't until I was in New York working that Beyoncé album that someone from my team said, 'Fun. is in New York. Can you just meet with them quickly?'"

Reluctantly, Bhasker met Ruess for drinks, but then, the pair slowly hit it off. After downing a few cocktails, Ruess was in Bhasker's hotel room singing the hook to fun.'s breakout hit, "We Are Young," the flagship single from the band's second album, *Some Nights*, which arrived Feb. 21 on Fueled by Ramen/Atlantic.

"Jeff automatically freaked out," Ruess says. "It went from, 'Oh, it's nice to meet you,' to 'We need to get into the studio in the next few days.' It was a catalyst for everything we've done until now."

The next day, Janick put Bhasker and Ruess in a New York studio. There, the duo cut a version of "We Are Young" not far from the final version of the track, which was covered on an episode of Fox's "Glee" in December and landed a prominent synch in Chevrolet's "Stunt Anthem" Super Bowl spot for the new Sonic car. "We Are Young" is No. 3 on the Billboard Hot 100, while *Some Nights* debuts this week on the Billboard 200 at No. 3, selling 70,000 copies, according to Nielsen SoundScan, with digital albums comprising nearly 72% of sales.

Even Janick, who didn't hear the track until after it was recorded, says that everyone involved knew "We Are Young" was a special song. "It just felt like a massive record from the beginning," says Janick, who signed fun. to Fueled by Ramen in early 2010 after chasing Ruess' former band the Format for years. "Not to say that we can foresee the future, but I've noticed in my life there's very few projects where something feels special and you go after things and they come to you and things fall into place. This is one of those projects."

"We Are Young" was released as a single on Sept. 20, 2011, with a video following in early January. The track was slow-building, initially attracting only the attention of online media. For fans of fun.'s debut, *Aim & Ignite*, which came out on Nettwerk in August 2009 and peaked at No. 71 on the Billboard 200, "We Are Young" felt like an appropriate follow-up. The song, which features Janelle Monáe (another benefit of the Bhasker connection), is a grandiose alternative number, built on theatrical orchestration and a propulsive, immediate chorus that beams with inspirational effect. In addition to helping secure the Super Bowl synch, the song's enormity and dramatic flair brought it the coveted "Glee" cover.

"I vividly remember John dropping by my office with a just-mastered 'We Are Young' in hand," "Glee" music supervisor PJ Bloom says. "It was still on its original blank CD-R titled in poorly handwritten red Sharpie." When Janick suggested that the track was perfect for the musical show, Bloom demurred. "Glee' doesn't break bands," Bloom says. "We celebrate existing

pop success—that's our core model." But after listening to the song only once, he changed his mind.

"Not five minutes later I sent it to ['Glee' co-creator] Ryan Murphy, and within a few short weeks Ryan created what would become one of [the show's] pinnacle song moments of the entire series," Bloom says. "For fun., 'Glee' provided a launching pad for much of the success to come. For 'Glee,' fun. allowed us to show the world we could be an A&R source and break a band. It was music business perfection."

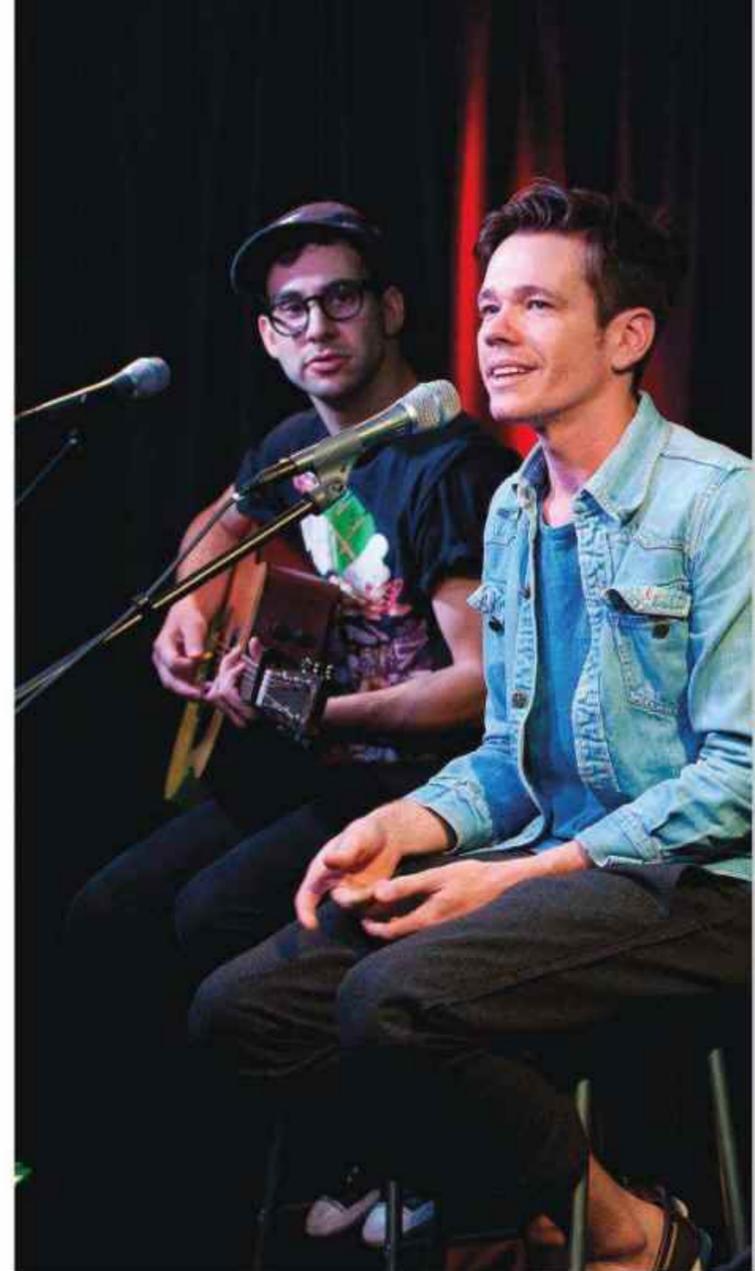
But fun.'s "We Are Young" didn't quite take off following "Glee"—the show's version did, peaking at No. 12 on the Hot 100. After the Super Bowl, however, the single soared.

According to Columbia, which handles "Glee" releases, "We Are Young" marks the first track that was truly broken by "Glee." "The only other two tracks that even come close are [our] artists," publicity coordinator Winnie Lam told Billboard in an email. The show's cover version of "We Are Young" has sold 351,000 copies, nearly six times that of the "Glee" versions of Hey Monday's "Candles" and Black Kids' "I'm Not Gonna Teach Your Boyfriend How to Dance With You."

But while the release of the "Glee" version did cause a 1,650% jump in sales of fun.'s "We Are Young" (from 3,000 to 49,000, according to Columbia, during the week of Dec. 11, 2011), it wasn't until the song appeared in the Super Bowl spot that fun.'s "We Are Young" took off. In the weeks since, the song has notched sales weeks of 291,000, 244,000 and 296,000, working backward to the week of the Super Bowl. Its total sales now stand at 1.2 million.

"That's always the first thing that will get a song on the air, if it's a song we love and we think the listeners will love," says Lisa Worden, music director of alternative KROQ Los Angeles, which put the song in rotation in January, just before the Super Bowl. "The song is anthemic, it's catchy. Lyrically, it's something I think our audience can relate to. That's why it went on the air, and then all the marketing around it is an added bonus. That's helped in getting the song out and reaching a different audience."

"The response to synchs has been really amazing," says fun.'s manager Dalton Sim of Nettwerk, noting that the band's extensive touring, which has included playing Coachella, ensured that the groundwork was already in place for the act to grow. "From my perspective, the success comes from the hard work the band, Nettwerk Records and Fueled by Ramen have put into the band for the last three-plus years to develop a real fan base. Now, with some great exposure, the fun. fan base is taking those looks and



Some night: **FUN.** performing at the Radio 104.5 iHeart Performance Theater in Bala Cynwyd, Pa., on Feb. 23.

spreading and connecting the band to new people."

Cultivating and maintaining that fan base has driven much of the promotion around the album. Fueled by Ramen initiated an album preorder through iTunes, Amazon and the band's website to coincide with the Super Bowl. In less than a week, more than 9,000 albums had been preordered—both by longtime fans and potentially those that just discovered the group through the single.

Along with the iTunes preorder, Janick and Fueled by Ramen activated the 90-second preview clips of all of the tracks on *Some Nights* on iTunes, hoping that listeners driven to the marketplace by the Chevy commercial would dig a little deeper than "We Are Young." "This is our big single, but this is an album artist," Janick says. "The album is amazing from beginning to end, and we want to make sure people aren't just hearing one song."

"We Are Young" has certainly spawned a surge in popularity for the band, whose earlier success would be best described as moderate. (Debut *Aim & Ignite* has shifted 75,000 units, according to Nielsen SoundScan.) But the track was also the fulcrum around which the entire album revolved. After cutting that early version of the single with Bhasker in New York, Ruess and bandmates Andrew Dost and Jack Antonoff flew to Los Angeles. There the trio, who formed fun. in 2008 following the breakup of the Format (Dost came from Anathallo and Antonoff from Steel Train), spent about a month with Bhasker filling out the rest of the album, driven by the idea that hip-hop production could form the foundation of a rock record. "I was so obsessed with hip-hop and mainly how Kanye's been doing things for the last few years, I thought that would be a really cool element in our music," Ruess says.

One of the major changes from *Aim & Ignite* (and even the members' former bands) is that *Some Nights* features almost no live drums. With a few minor exceptions, synthetic drums form the backbone of the album. "I've always been kind of wary about drums," Ruess says. "I thought this was the perfect time to try something different."

That's where Bhasker's history with hip-hop came into play. It wasn't so much about replacing the human rhythm element with a drum machine as it was about expanding fun.'s sound to encompass the sort of experimental, artsy instrumentation that is layered on albums like West's *My Beautiful Dark Twisted Fantasy* and even

*"For fun., 'Glee' provided a launching pad for much of the success to come. For 'Glee,' fun. allowed us to show the world we could be an A&R source and break a band. It was music business perfection."*

—PJ BLOOM,  
"GLEE" MUSIC SUPERVISOR

# Team Fun.

**ALBUM TITLE:** *Some Nights*

**RELEASE DATE:** Feb. 21

**LABEL:** Fueled by Ramen

**MANAGEMENT:** Dalton Sim, Netzwerk Music Group

**A&R:** John Janick, Fueled by Ramen

**PRODUCERS:** Jeff Bhasker, Emile Haynie

**STUDIOS:** Electric Lady Studios and Jungle City Studios (New York), Enormous Studios (Los Angeles), Livingston Studios (London); additional recording at the studio of Emile Haynie (New York)

**BOOKING:** Matt Galle, Paradigm

**NOTABLE APPEARANCES:** Performed on "Conan" Feb. 21; synch in Chevy Sonic Super Bowl commercial "Stunt Anthem"; "We Are Young" covered during a third-season episode of "Glee"

**WEB:** OurNameIsFun.com, Facebook.com/ournameisfun, Myspace.com/fun

**TWITTER:** @OurNameIsFun



the Bhasker-produced tracks on Lana Del Rey's debut, *Born to Die*.

To up the ante, Bhasker also brought in producer Emile Haynie (Kid Cudi, Eminem, West, Del Rey) toward the end of the *Some Nights* sessions. Frequent collaborators, Haynie and Bhasker co-produced one track on *Some Nights* and fun. later joined Haynie in New York to record two additional tracks for the project: "One Foot," which was released early as a B-side to "We Are Young," and "All Alright."

Bhasker says, "It's been a great thing for my career to work with an up-and-coming band. To work with someone and see it take off from the ground up... It's been an awesome new era for me personally moving forward with music."

As a whole, *Some Nights* finds its cohesion in both its production and Ruess' specific songwriting tendencies, which often involve deeply pensive, occasionally dark lyrics that stand in juxtaposition to the melodies. Following his work with the Format, whose quirky indie rock numbers often embraced a sense of whimsy that's still present here, fun. pairs alt-rock elements with a pop sensibility that Ruess has recently embraced.

"With the last two albums I've made—one being in a completely different band and one being in fun.—there was always a level of insecurity that I had," Ruess says. (The Format independently released its sophomore effort, *Dog Problems*, in 2006.) "I would try and apologize for writing a pop song by giving it a bridge that was four minutes long or changing keys 90 different times. With this album, I just stopped apologizing for it and admitted that I love pop music."

Janick and the label are banking on this idea. At press time, representatives for Roadrunner confirmed that the album's title track is poised to be the second single from *Some Nights*, even as "We Are Young" continues to grow.

"I love 'Some Nights,'" KROQ's Worden says. "It will do very well. [It's] too soon to talk about airplay on KROQ, as we're still going very strong with 'Young,' but I definitely love 'Some Nights' as the next single."

It's a sentiment echoed by team fun., who remain confident that "We Are Young" is not a singular success.

"It's all going to be 'We Are Young' level," says Bhasker, who has since worked on additional music with Ruess and says that Ruess has deeply influenced him as an artist. "That's why I think people are just going to be blown away. I hope they are, at least. I'm really excited that people like 'We Are Young' so much because the rest of the album is based off 'We Are Young.' That was the template. Every song is that special. It really is that good." ●●●

## The Rights Stuff

FUN. IS USING ITS SPRING TOUR TO SUPPORT GAY RIGHTS, BUT COMING OUT FOR THE LGBTQ COMMUNITY MAY ALSO MAKE FOR GOOD BUSINESS

BY T. COLE RACHEL

When fun. hits the road this spring in support of *Some Nights*, the band will have a unique partner onboard: Revel & Riot—an organization that promotes rights, awareness and equality for the lesbian, gay, bisexual, transgender and queer (LGBTQ) community, through new media, graphics, writing and products on the Internet. Revel & Riot, approached by the band for a collaboration, will create special marriage equality T-shirts for fun. to sell on the road (benefiting the Gay-Straight Alliance Network), as well as provide stickers, pamphlets, marriage equality foam hands and educational cards to give away at shows, to raise awareness of homophobia, transphobia and LGBTQ civil rights.

"Besides being an incredible band, they are outspoken and dedicated allies to the LGBTQ community," Revel & Riot posted on its website of the decision to partner with fun.

"We couldn't feel more lucky to have such wonderful allies and friends."

Such partnerships with political and social activist groups are certainly nothing new, particularly when it comes to tour support. In recent years artists like Lady Gaga and Cyndi Lauper have used national tours as promotional platforms and fund-raising opportunities for LGBTQ organizations and HIV/AIDS charities (Gaga for her Born This Way Foundation and Lauper for the Human Rights Campaign). What makes the partnership between fun. and Revel & Riot notable though, is that the band isn't specifically gay, but rather a group of straight indie-rock guys who have embraced the LGBTQ audience.

In addition to the Revel & Riot partnership and fun.'s special "It's all fun. and gay 'till someone loses their rights" T-shirts, guitarist Jack Antonoff is a contributing "straight ally" columnist to the Huffington Post's Gay Voices site. All proceeds from shirt sales go to charity, but raising money isn't the No. 1 goal—raising awareness is.

"[This is] one of those strange transitional times in history where doing nothing is an endorsement for inequality in itself," Antonoff says. "As a band, we fully realize this and feel passionate about using whatever platform we have to not only bring more light to this issue, but to also make it clear that fun. shows are a place for all people. We want the LGBTQ community to know that although their government may treat them as second-class citizens, we do not. We will also do everything in our power to help end this monumental injustice in any way we can."

Fun.'s motivations aside, it's no secret that gay and lesbian music fans can be powerful and intensely loyal consumers. Chart-topping artists like Madonna and Gaga have built careers largely on the initial support of gay audiences, and openly gay acts like Scissor Sisters have crossed over to mainstream pop success on the strength of those audiences. In July 1991, the Wall Street Journal dubbed gay people a "dream market," and by 2011 that dream was coming true: Last year, the buying power of LGBTQ individuals was expected to exceed \$800 billion, according to the Gay & Lesbian Alliance Against Defamation. As evidenced by the recent endorsement of gay marriage in Washington state by corporate entities like Microsoft and Starbucks, large companies are no longer shying away from supporting LGBTQ issues.

According to Amy Wigler, VP of integrated marketing for Logo—the largest LGBTQ-targeted cable network in the United States, currently in 48 million homes—the increased visibility of LGBTQ people in popular culture during the past few years is a direct link to the audience's newfound commercial viability. Not only is some of Logo's most popular programming music-related ("PopLab," "NewNowNext"), the channel also sponsored Lauper's 15-date 2007 True Colors tour (which grossed \$4.4 million from 12 dates reported to Billboard Boxscore) and 2009's "NewNowNext" tour, a spinoff from Logo programming that helped introduce acts like Robyn and LMFAO to a larger audience by playing in U.S. theme parks.

"Most people under the age of 30 don't really care whether or not someone is gay or straight," Wigler says. "Gay rights is often viewed as something that young people support, and advertisers want to connect with that. It's about doing the right thing, but also about connecting with a youthful demographic." ●●●

Additional reporting by Emily Zemler.

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# Enrique's Euphoric Run

Breakthrough: Onstage at the Prudential Center in Newark, N.J., last September, ENRIQUE IGLESIAS revels in the response of the crowd on his "Euphoria" tour.

## Latest tour affirms Iglesias' arena star status

by Ray Waddell

**A**s he headed into 2011, Enrique Iglesias was at a pivotal juncture in his touring career. A charismatic singer, a prolific producer of both Latin and English-language pop hits and an established international headliner in the Latin world, Iglesias was poised for a statement-making tour to solidify his stature as an arena-level artist in North America.

In the year since, Iglesias has made that statement loud and clear with his blockbuster *Euphoria* tour with Pitbull and Prince Royce. It's produced in North America by AEG Live.

The 20-show run sold 227,720 tickets and grossed \$15,638,084, according to Billboard Boxscore. That's an average nightly take of \$781,904—and that is the big leagues.

With Iglesias due to announce major summer tour plans soon, the singer and his team reflected on their recent live success.

The foundation was, of course, well-laid. "For the past several years we've been working on letting people know that Enrique is truly a performing artist, a touring act," says Fernando Giaccardi, Iglesias' manager. "Everybody knows who Enrique is from his videos, his songs and his hits, but there were a couple of things people were not very clear about several years ago: first, that he is a songwriter and writes most of his tracks; and the other thing is that he truly is a performing artist."

Team Enrique also wanted to not only demonstrate his ticket-selling ability, but also expand his career and break into new markets. "We tried to figure out the best way to reach out to as many people as we could," Giaccardi says.

As 2011 began, Iglesias had some pretty good options on the table, including a tour with Britney Spears. "I like her and

she's an icon," Iglesias says. But the singer's team ultimately felt the tour's presentation wouldn't convey Iglesias' co-headlining status as much as they'd hope. "So we explored other options," Giaccardi says—but not before the Spears/Iglesias tour was prematurely announced (Billboard.biz, March 29, 2011) before Iglesias had signed on the dotted line.

"I thought it was strange that they announced it before we had signed," Iglesias recalls. "It ended up not happening, but I actually thought [touring with Spears would be] fun."

In the eyes of many, an Iglesias/Pitbull tour made more synergistic sense.

"Pitbull and Enrique are truly friends, beyond the business, and I think that makes a huge difference," Giaccardi says. "I believe part of why this worked is because it was an organic, real combination."

The Spears tour was appealing because it had the potential to expose Iglesias to a more pop-oriented audience. But, in retrospect, the crossover appeal of Pitbull and the burgeoning popularity of Prince Royce, combined with Iglesias' own pop clout, hit the crossover mark anyhow—and then some.

"Let's not forget that Enrique is a big pop act," Giaccardi says. "He's always going to be Latino, and sing to a Latin base, and for them he will be around forever and we will never forget about that. But he crosses multiple formats. That's also one of the main reasons we work so hard to put on a great show and try to get people to come. Because [his has been] such a long career, there are people that either don't remember all of the hits, or they don't even know he has all those hits."

At AEG Live, "we saw an opportunity for Enrique to go out there and solidify his place as an arena headliner, which is the

# Team Enrique

## LABEL

Universal Music Latino/Universal Republic (United States),  
Universal Music (rest of the world)

## MANAGEMENT

Fernando Giaccardi, the Collective

## PUBLISHING

Jody Gerson, Sony/ATV Music Publishing

## BIG DEALS

Atlantico Rum, Azarro Fragrance

## BOOKING AGENTS

Darryl Eaton (United States) and Chris Dalston (rest of the world), Creative Artists Agency

## PUBLICITY

Kim Estlund, BWR Public Relations;  
Joe Bonilla, Crossover Agency

## LEGAL

John Branca, Ziffren Brittenham;  
Mitch Tenzer, Penny Lambert

## SITES

EnriqueIglesias.com, Facebook.com/enrique,  
Pinterest.com/enriqueiglesias,  
Myspace.com/enriqueiglesias,  
YouTube.com/enriqueiglesias

## TWEETS

enrique305



Brothers in arms: ENRIQUE IGLESIAS embraces PRINCE ROYCE (left) and PITBULL onstage at Miami's American Airlines Arena last October.

ultimate goal of any star in the music business," AEG Live president/CEO Randy Phillips says. "We not only met but exceeded our expectations."

Iglesias already had a touring base well beyond North America. He sells out in Europe and the United Kingdom, is huge in Mexico and Latin America and has done very well in Australia.

Phillips says Iglesias' success in Europe gave AEG confidence that he could grow substantially in the United States.

"Before we put Enrique out in arenas with Pitbull and Prince Royce, he was selling out arenas in Europe," Phillips says. "I had a window into our success by looking at what he had done overseas."

Of course, there's always a risk, particularly with a big production at the arena level. "His re-

Mo.; Detroit; and Duluth, Ga. Without curtains. AEG Live knew it had a heavyweight package with Iglesias, Pitbull and Royce, but the target market is somewhat splintered and challenging to reach, particularly if the goal is not only to sell tickets but build careers.

"This market, it's very gray. It's not as black and white as people want to make it seem," AEG Live VP of Latin talent Rebeca Leon says. "It varies a lot from market to market, artist to artist. It's hard to pin Enrique down. You can't say he's a crossover act or he's a Latin act. The same thing with Pitbull. He definitely has a foot in each world. And it was happening with Prince Royce at the time. His first big single was a cover of 'Stand by Me,' the hook was in English, and

the tour would go on sale with promotions running concurrently on the major pop and Latin stations. In other markets, "if we didn't have an FM station, there's Univision everywhere," Leon says. Sales patterns were anxiety-inducing for those not familiar with Latin market tendencies.

"Some people in our touring department had a couple of nervous breakdowns," says Leon, who can laugh about it now. "They were like, 'Why aren't we selling right now? We're used to selling 80% of the house out of the gate.' But with a lot of Latin tours you sell 80% of the shows in the last three weeks. [So I said], 'Relax, this is normal.'"

With a longer sales period, managing budgets becomes crucial. "Culturally, within the company, it was interesting, because it's not just the way you market it, it's also the way it sells," Leon says. "Where generally you spend a lot of money upfront on a general-market tour, I was having to say to them, 'We'll need this [money] down the road, because we're going to sell a big bulk of tickets at the end.' And this tour was in the middle of that: We sold a good amount of tickets upfront, and we sold a lot of tickets at the end."

Phillips adds, "That was critical, stretching our marketing budget. At the time, Prince Royce hadn't crossed yet, so he was strictly a Latino/Hispanic act, though very hot. Pitbull had crossed, but had feet in both worlds. Enrique has done a brilliant job of managing both careers. He had three No. 1 singles in Latin before he ever had the pop hit with 'I Like It.'"

Leon is quick to point out that the players making the tour such a success extend beyond the AEG offices. "We had [Iglesias agent] Darryl Eaton at [Creative Artists Agency]. He's a genius, the deals he cuts," she says. "We had Michel Vega on the [William Morris Endeavor] side, with Pitbull [now with CAA] and Prince Royce. We had a powerhouse team, and the results speak for themselves."

And, of course, they had Iglesias. "I'm so happy for Enrique," Leon says. "He's been in the game for 20 years, he's had ups and downs, and he will fight to the death to get to that next level, but in a good way. He's so committed to his career. He's very business-savvy; he's calculated and measured. He could teach a class to other artists on how to be an artist."

For Iglesias to break nontraditional markets in North America is really true to his global form, according to Eaton at CAA, which has booked the artist for 12 years. "It is important to recognize that Enrique is truly a cross-cultural, international artist," he says. "He sells out arenas in markets as disparate as Egypt, Russia, London and South Africa, where there is minimal Latin influence in the local marketplace. His catalog of music is so vast and varied that he can adapt his performance to his audience."

Eaton is bullish on the growth potential for Iglesias with the right game plan.

"In North America, Enrique and his team have pursued a strategy focused on selling out every show," Eaton says. "Making the right choices is paramount, and it is recognized that a tour's financial success is the result of those choices, but is not the driving force. As a team, we identify the right size rooms at the right ticket price, create great packaging opportunities and treat every market in the country as completely unique. This approach was instrumental in the success of his previous tours, as well as that of his recent tour with the team at AEG, and will ensure continued growth going forward."

Giaccardi says the *Euphoria* tour this year will visit places it didn't reach in 2011 and return to those it didn't play enough, including Mexico in March. Then, other international territories await.

"I am dying to set up India," Giaccardi says. "According to the industry and the record company, Enrique is the biggest international artist in India, and he has only performed there once, in 2000, and it was massive. Definitely we will go to India soon. We haven't taken the show to Argentina, Chile, Southeast Asia. So our plan is to finish taking the *Euphoria* show to the places we haven't hit yet."

For Iglesias, he's stoked to spread his *Euphoria*. "There are many places I haven't even gone with this album," he says, "everywhere from South Africa to places like India, Dubai . . . Mexico I haven't toured. Latin America I haven't done. I haven't been to Argentina, Colombia, Bolivia, Peru. We're in the planning stages."

## "I'm so happy for Enrique. He's so committed to his career, very business-savvy. He could teach a class to other artists on how to be an artist."

—Rebeca Leon, AEG Live

cent touring history wouldn't belie the fact that he would be selling out arenas across the country," Phillips admits. "Enrique was very clever. He didn't want to play to 80% houses. He wanted 100%, so he allowed us to spend the money on support and be conservative on the ticket prices."

Iglesias' tickets were scaled in most markets at roughly \$20, \$40, \$70 and \$100, indeed conservative for a star-laden bill. "Too often promoters raise ticket prices to back into a guarantee, then all the focus is on recouping the guarantee, which means in a 15,000-seater, in some deals, you can recoup at 8,000-10,000 seats," Phillips says. "Enrique didn't want that kind of success. He wanted to sell every seat in the house. He didn't want to be on that stage and see a lot of red, blue or orange Naugahyde—or much worse, curtains."

So *Euphoria* not only sold out Miami, New York and Los Angeles, but also Toronto; Kansas City,

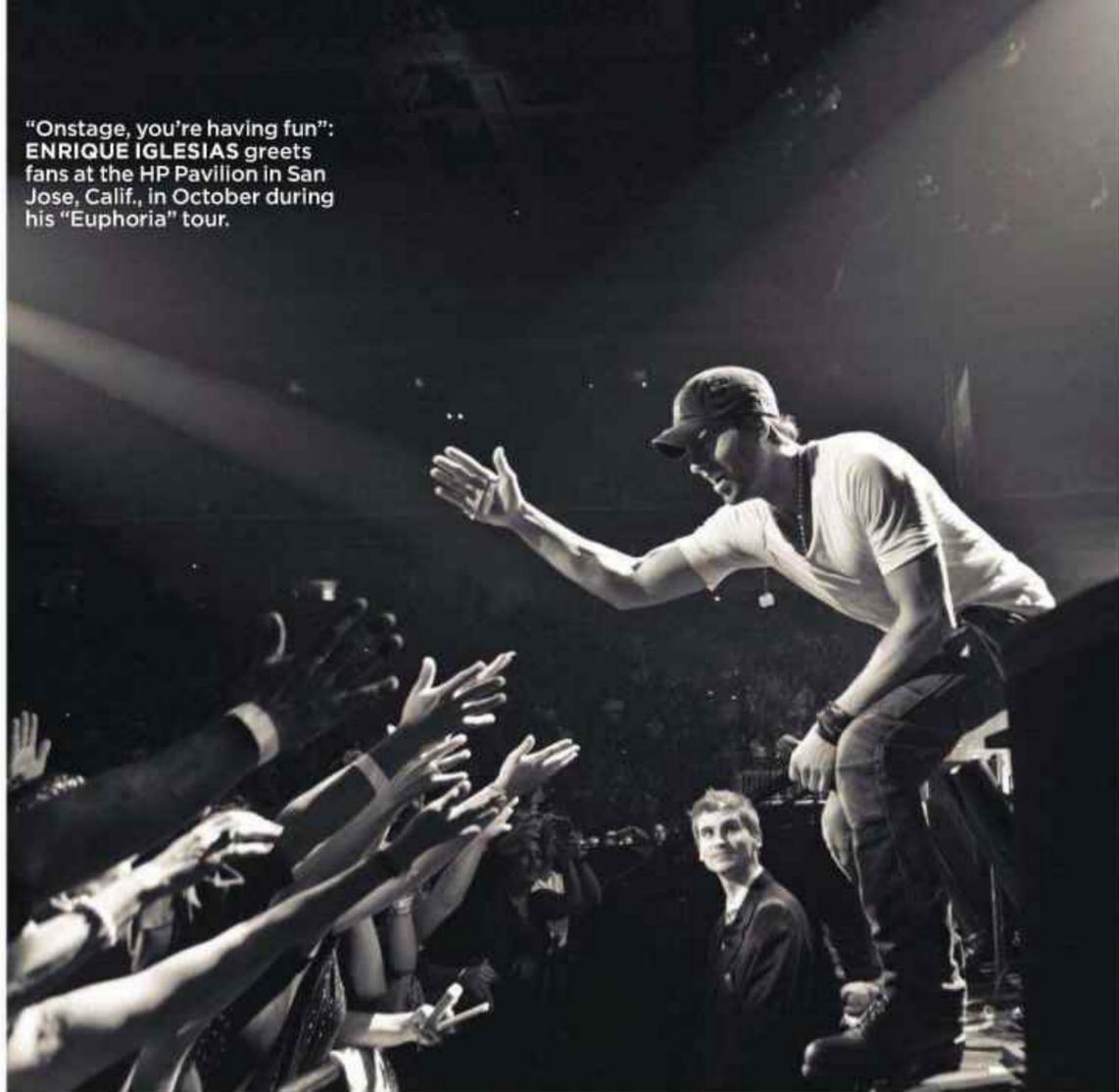
it seemed really natural."

Leon says that what AEG Live had in *Euphoria* was an opportunity to meet the challenge of tapping into the entire audience potential for this special tour, beyond the big Latin markets and into the mainstream. The stage was set.

"We knew it was going to have success in the top 10 Hispanic markets," Leon says. "The question was what happens after that. It was really amazing to go to the Detroit show and see girls, clearly American, English-speaking girls, singing Prince Royce's music. Enrique, I get it. Pitbull, I get it. But seeing Detroit sell out on Tuesday night, and Kansas City on a Monday night, 100% nontraditional Hispanic markets?"

Leon describes the *Euphoria* strategy as a company-wide effort. "The Latin team was holding hands with the general-market team in a way that we, as a company, have never done before," she says (see *On the Road*, page 28). In major markets,

"Onstage, you're having fun": ENRIQUE IGLESIAS greets fans at the HP Pavilion in San Jose, Calif., in October during his "Euphoria" tour.



# 'I Love What I Do'

Iglesias reflects on crossing borders and breaking genres

BY LEILA COBO

**A** little more than two years ago, when Enrique Iglesias was recording his album *Euphoria*, he invited Universal Republic president/CEO Monte Lipman to his Miami studio to listen to some tracks.

"There was one record we kept coming back to, which was 'I Like It,'" Lipman recalls. "To me it was so different. It was such a departure from the classic Enrique sound... I said, 'If you're open to the idea, I think it should be the first single in America.'"

Lipman's instincts were right. "I Like It" climbed to No. 4 on the *Billboard* Hot 100 and No. 2 on the *Mainstream Top 40* chart, becoming Iglesias' biggest mainstream hit since "Hero" in 2001.

At the same time, Iglesias' Spanish-language single "Cuando Me Enamoro"—a duet with Juan Luis Guerra—went to No. 1 on *Billboard*'s Hot Latin Songs chart.

Both songs were harbingers of what has been one of the most successful periods in Iglesias' career, in which his stature as a live artist has reached the same peak as his chart success. And that streak will continue as Iglesias and touring partner AEG Live plan for further concert markets ahead.

"I don't know another artist this young with so many No. 1s," says Jesus Lopez, chairman/CEO of Universal Music Latin America/Iberian Peninsula, referring to Iglesias' record 22 No. 1s on the Hot Latin Songs chart. "We designed a bilingual album to meet the needs of the new U.S. consumer—the second- and third-generation Latinos—with more romantic Spanish tracks and dance/pop English tracks. The formula was a success."

And it put Iglesias in a category all his own. "He's genre-breaking," Lipman says. "He's not Latin. He's not pop. He's Enrique."

**When *Euphoria* came out, we spoke about the fact that it was probably the first major release of half-English, half-Spanish material and a little of a gamble. Has the success taken you by surprise?**

The surprise has been how well the songs have done. It's crazy. I don't know if I'll be able to repeat something like that again. They're all so different. [The album] was experimental, but the success wasn't something I found strange. Living in the U.S. and being Hispanic—I would see it in my shows. I would see a lot of kids who were Hispanic but spoke English. And vice versa. They're Americans but live in the U.S. They're like me. I grew up here. And even the kids who have recently come from Latin America still come here and still listen to Spanish music and English music. On your charts, there are

more and more English songs in there.

**When you travel the world, what do people in other countries see you as? Latin? American? Pop?**

It's different in England. And it's different in Holland. It's funny how that changes. Because in the U.K. they see me more like an act that came over from the U.S., but then I go to Holland and they see me more like a Spanish act. I was talking about that with Fernando [Giaccardi, Iglesias' manager]. In each country everybody has their different thoughts of what country I came from. They all know I'm Spanish. They all know I'm Hispanic, but one thing is to know your background and another is to know where your career started.

**You were signed to Interscope and you switched to Universal Republic for your English releases in the U.S.. Did you see a difference in the radio promotion?**

I'll say I'm extremely happy with Universal Republic and the way they run their label. But I was a fan. I had choices of going to other places. I liked what they were doing with new acts. I liked that it was about the song and how they worked the songs. But it's also luck. It's meeting with Monte Lipman and having a song like "I Like It," which I had for two years before it came out. I wanted to use it for my Interscope greatest-hits album that had two new songs. And they weren't digging it. They said, "It's too out there. It's too strange." And I always believed in it.

Even today, I tell RedOne [who produced the track], "That's one of those miracle songs." I knew every day when I woke up and I put it on, it put me in a good mood. To me it was an undeniable single. And when I played it for Monte, he said, "You know, that's your first single." That's what I mean. It's a miracle, it's timing, its luck, it's meeting the person who believes the same song you believe in.

Psychologically by the time the album comes out you're drained. That's why you look at careers and writing hit songs and making hit songs as like finding a needle in a haystack.

**"Tonight," which is not on the album, hit No. 1 on the *Mainstream Top 40* chart.**

The album came out in June and I was done with the song in November. I remember mastering and thinking, "What do we do?" And they said, "Let's just put it out as a second single." Maybe 10 years ago I would have said, "Let's keep it [for] a second album," but being that it's such a single-driven market, I said, "Let's put it out." We didn't even add it to the album.

**Do you prefer touring or recording?**

Eight years ago, I remember one of my best

touring times. I finished in South Africa and said, "I just want to go back to the studio." And Fernando said, "Why do you want to do that when we're selling so many tickets?" And if I had looked at it money-wise maybe I would have done that. But I didn't. I went back to the studio and spent a lot of time making the album. I don't want to be touring all the time but I do want to cover places I've never been to. It's amazing how the business changed. Years ago you made your money on albums. Now you make your money on touring. The thing is, touring is difficult because there's a lot of money involved. I've made a lot of tours where you tour and tour and by the time you're finished with all your expenses you haven't made any money. Now, it's really good.

**You're quite a perfectionist in the studio. How does that reconcile with touring, which is imperfect by definition?**

Onstage I don't care. You're having fun. [If] shit happens, shit happens. But that's what keeps it exciting. My biggest fear is getting sick on the road, which sucks. Every time I tour I always get sick, and my weak spot is my throat. I've only canceled a concert once in my whole career because I got really sick. So last time, I took antibiotics for the first week of the tour.

**How do you stay in shape? Your girlfriend [Anna Kournikova] was a trainer on "The Biggest Loser." Do you train with her?**

Are you kidding? If you put me on a treadmill for five minutes I go nuts. My doctor says, "You have a South Beach body: It looks good but inside it's like shit. You just have good genes." I work out twice a week, but it's lame. I try to eat a lot at home. That makes a big difference.

**Why was going out with Pitbull an appealing option?**

Beyond the music, we're friends. And I admire the guy. I admire how down to earth he is, how hard he works. He gets the business, he doesn't have an entourage. He's kind of like me—a dude you see with no bodyguards, no BS, no nothing. We had talked about touring and we just did. Pit-

bull is a guy that you don't have to go through a lot of different people [to work with]. If he says yes and he's into it, that's what it's going to be. What you see is what you get. There's no bullshit.

**How did Prince Royce enter the equation?**

I met him at Los Premios Billboard. I saw him in the hall and I told him, "Hey, I'm going on tour, Pitbull is coming, and it'd be great if you came along." I was extremely fortunate in my last tour, to deal with Pitbull and Prince Royce.

**Well, you could say you gave Prince Royce a huge career break.**

No, you're wrong. He already had the career. He was hot. He was selling like crazy, people love him, the audience loves him. It's the other way around. He did me a favor. I'm telling you, this tour will be hard to duplicate. Because it was just a breeze to work with these guys.

**You're known as someone who is very much on top of his career.**

Yes, that is the case. But I manage my career with my people—with Fernando, whom I trust. He's been my manager for 11 years. But it's not just him. I have a really good team and they put up with me. And they're not ass kissers. If I do something that's wrong, they'll tell me. I've known them my whole life, since I was a little kid, most of them. And you know how it is in this environment. It's so easy to get surrounded by people that say yes and kiss your ass. I've seen it a million times. I'm actually fortunate that I have the control. But it's not easy. There are artists who manage their careers and artists who let others [do it].

**You were exhausted in December, but now you're ready to tour again.**

People that love what they do don't stop. I remember my dad saying, "I'm going to retire." Retire, my ass. And so far, I love what I do. I do admit it's a little more difficult now for me to be passionate about songs—or it's more difficult to be convinced of a song than I was 10 years ago. But when you get that song, you're so excited you can't wait for the world to hear it. ■■■

## Latin Duet

AEG Latin and general-market divisions unite for Iglesias' 'Euphoria'

The 20-date tour featuring Enrique Iglesias, Pitbull and Prince Royce (see story, page 25) offered not only a great combination on the marquee, but also provided the perfect test to combine the marketing expertise of AEG Live's Latin division and its general-market team.

"[The] teams worked hand in hand," AEG Live/Concerts West senior VP of marketing Amy Morrison says. "It was the best of both worlds."

Together with the venues and booking agents Darryl Eaton at Creative Artists Agency (Iglesias) and Michel Vega at William Morris Endeavor (Royce and, formerly, Pitbull), AEG Live's mainstream marketing team (led by Morrison) and the Latin team (led by VP of Latin talent Rebeca Leon)—along with considerable input from AEG's regional offices—made a formidable team. The goal wasn't simply to reach the Latin and crossover fans of all three acts, but to touch them in nontraditional markets, build fans and move the needle on careers.

Critical to reach were "biculturals"—affected more by MTV and "Saturday Night Live" than Univision. "My parents are Cuban. I was born in the United States," Leon says. "I was very excited to be part of this tour, because I get it—this is my world. Here was a tour that was finally striking a chord with the biculturals that are not watching Univision, not listening to Spanish-language radio. This tour was personally a big success because I finally felt like we got it."

There is a gap between what artists like Iglesias, Pitbull and Royce—or for that matter, Juanes, Maná, Wisin & Yandel and Romeo Santos—are doing today and the perception of Latin artists of the previous generation. "Latin music when I was growing up was very adult contemporary, ballads, lovey-dovey, very AC-driven," Leon says. "Now Pitbull will spit out a rap in English just as easy as he does in Spanish, and sometimes he mixes them both in one sentence. It's seamless."

Iglesias is the epitome of a Latin crossover act that not only sells records and produces radio hits, but also parlays that into ticket sales from different demographics.

"When I look at acts like Enrique—and there aren't a lot of them; I'd put Shakira in that group—they really are maintaining dual careers, and they're doing it successfully," AEG Live president/CEO Randy Phillips says. "What we've learned is there's a huge, exploding third- and fourth-generation Latin population in this country that really don't speak Spanish. They listen to pop and crossover radio."

By carefully spreading out advertising budgets that took into account buying patterns and listening habits, the promoters nailed it on the Euphoria tour, and it's a formula that continues to work on this year's AEG tours of a similar vein in Santos and Maná.

Having multiple avenues by which to promote presents both an opportunity and a challenge.



Terrific trio: Enjoying a moment offstage are (from left) PRINCE ROYCE, ENRIQUE IGLESIAS and PITBULL.

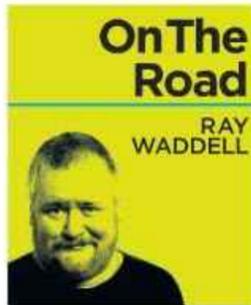
"It's easier to know you have 20 more options, as opposed to three outlets, [through which] to sell," Leon says. "But you don't have endless amounts of money, so you have to make decisions you know will be most effective."

And promoters with vision must think big picture. "Part of what we do as a company is look at two things: what's going to move the needle and what's going to make the artist bigger," Leon says. "Sometimes it's not the same thing. Sometimes you have to make the choice [and think], 'Even though I may not sell as many tickets doing this, this is a good thing for Romeo to do, so we're going to put our money there because we're thinking long term.'"

Both Santos and Maná are selling well in arenas for tours just getting under way. And it's not just in the traditionally strong Latin markets, either, but also in the heartland, in Kansas City, Mo., and Minneapolis. "Over the past couple of years we've definitely started to develop those markets with Wisin & Yandel and Aventura," Leon says. But the Euphoria tour was "the first time we've gone into these places with an act that was mainstream enough and also Latin enough."

The melding of marketing was educational for both sides at AEG Live. "We all learned from each other. It made us better on the Latin side and it made them better on the general-market side."

This is a market that AEG Live sees as having huge growth potential. "When you look at the census and the growth in the Latin population in the United States, you'd have to be a deaf mute to not know this is an area you should invest in as a concert company," Phillips says. "It's not rocket science. It's called capitalism."



**On The Road**  
RAY WADDELL

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## BOXSCORE Concert Grosses

	GROSS/ Ticket Price(s)	ARTIST(S) Venue, Date	Attendance Capacity	Promoter
1	\$3,867,569 (\$250/\$50)	MICHAEL JACKSON THE IMMORTAL WORLD TOUR BY CIRQUE DU SOLEIL Staples Center, Los Angeles, Jan. 27-29	31,632 35,814 three shows	Cirque du Soleil
2	\$3,866,074 (\$364-\$4 Audalán) \$409.57/\$128.72	ROD STEWART Sydney Entertainment Centre, Sydney, Feb. 14-15	20,150 two sellouts	Frontier Touring
3	\$3,627,938 \$250/\$50	MICHAEL JACKSON THE IMMORTAL WORLD TOUR BY CIRQUE DU SOLEIL Toyota Center, Houston, Feb. 10-12	30,548 33,018 three shows	Cirque du Soleil
4	\$3,448,610 \$250/\$50	MICHAEL JACKSON THE IMMORTAL WORLD TOUR BY CIRQUE DU SOLEIL Oracle Arena, Oakland, Calif., Jan. 17-19	31,785 35,814 three shows one sellout	Cirque du Soleil
5	\$3,412,070 (\$255-\$192) \$95.57/\$82.16	RAMMSTEIN, DEATHSTARS O2 World, Berlin, Nov. 25-26, Dec. 14-15	39,254 52,360 four shows	MCT Agentur
6	\$3,281,784 \$250/\$50	MICHAEL JACKSON THE IMMORTAL WORLD TOUR BY CIRQUE DU SOLEIL HP Pavilion, San Jose, Calif., Jan. 13-15	27,537 32,976 three shows	Cirque du Soleil
7	\$2,604,040 (\$240-\$38 Audalán) \$405.26/\$127.37	ROD STEWART nib Stadium, Perth, Australia, Feb. 4	15,089 sellout	Frontier Touring
8	\$2,552,443 \$250/\$50	MICHAEL JACKSON THE IMMORTAL WORLD TOUR BY CIRQUE DU SOLEIL Pepsi Center, Denver, Jan. 6-8	23,078 25,614 three shows	Cirque du Soleil
9	\$2,209,915 \$375/\$75	ANDREA BOCELLI, HEATHER HEADLEY, EGLISE GUTIÉRREZ BankAtlantic Center, Sunrise, Fla., Feb. 14	13,312 sellout	Frank J. Russo, Gelb Promotions
10	\$2,179,425 \$500/\$250/ \$175/\$55	ELTON JOHN The Colosseum at Caesars Palace, Las Vegas, Feb. 9-11	12,500 three sellouts	Caesars Entertainment
11	\$1,707,418 \$250/\$50	MICHAEL JACKSON THE IMMORTAL WORLD TOUR BY CIRQUE DU SOLEIL Conseco Fieldhouse, Indianapolis, Feb. 24-25	13,975 20,844 two shows	Cirque du Soleil
12	\$1,630,337 \$350/\$75	ANDREA BOCELLI, HEATHER HEADLEY, EGLISE GUTIÉRREZ Frank Erwin Center, Austin, Feb. 10	9,830 10,902	Frank J. Russo, Gelb Promotions
13	\$1,620,171 \$350/\$75	ANDREA BOCELLI, HEATHER HEADLEY, EGLISE GUTIÉRREZ Amway Center, Orlando, Fla., Feb. 12	10,526 11,601	Frank J. Russo, Gelb Promotions
14	\$1,609,176 \$250/\$50	MICHAEL JACKSON THE IMMORTAL WORLD TOUR BY CIRQUE DU SOLEIL Valley View Casino Center, San Diego, Jan. 21-22	14,928 19,844 two shows	Cirque du Soleil
15	\$1,481,242 \$250/\$50	MICHAEL JACKSON THE IMMORTAL WORLD TOUR BY CIRQUE DU SOLEIL Honda Center, Anaheim, Calif., Jan. 24-25	12,979 18,528 two shows	Cirque du Soleil
16	\$1,470,220 (\$944,450) \$50.59/\$46.70	SNOW PATROL, EVERYTHING EVERYTHING Odyssey Arena, Belfast, Northern Ireland, Jan. 23-25	30,556 three sellouts	MCD
17	\$1,425,940 \$175/\$140/\$95/ \$55	ELTON JOHN The Colosseum at Caesars Palace, Las Vegas, Feb. 14, 16	8,172 two sellouts	Caesars Entertainment
18	\$1,338,437 (\$234.70 Audalán) \$405.26/\$127.37	ROD STEWART Adelaide Entertainment Centre, Adelaide, Australia, Feb. 7	7,764 sellout	Frontier Touring
19	\$1,329,531 \$79.50/\$69.50	GEORGE STRAIT, MARTINA McBRIDE U.S. Airways Center, Phoenix, Feb. 3	17,609 sellout	The Messina Group/AEG Live
20	\$1,323,679 \$250/\$50	MICHAEL JACKSON THE IMMORTAL WORLD TOUR BY CIRQUE DU SOLEIL Power Balance Pavilion, Sacramento, Calif., Jan. 10-11	13,507 19,948 two shows	Cirque du Soleil
21	\$1,317,390 (\$1,022,440) \$57.98/\$51.54	SNOW PATROL, EVERYTHING EVERYTHING O2, Dublin, Jan. 20-21	24,954 two sellouts	MCD
22	\$1,272,691 \$179.50/\$129.50/ \$85/\$45	MÖTLEY CRÜE The Joint, Hard Rock Hotel, Las Vegas, Feb. 14-15, 17-19	15,329 17,307 five shows three sellouts	Concerts West/AEG Live
23	\$1,264,312 \$250/\$50	MICHAEL JACKSON THE IMMORTAL WORLD TOUR BY CIRQUE DU SOLEIL New Orleans Arena, New Orleans, Feb. 15-16	12,097 23,278 two shows	Cirque du Soleil
24	\$1,161,543 \$250/\$50	MICHAEL JACKSON THE IMMORTAL WORLD TOUR BY CIRQUE DU SOLEIL Scottrade Center, St. Louis, Feb. 7-8	11,989 20,508 two shows	Cirque du Soleil
25	\$1,156,139 \$250/\$50	MICHAEL JACKSON THE IMMORTAL WORLD TOUR BY CIRQUE DU SOLEIL BOK Center, Tulsa, Okla., Feb. 18-19	10,212 21,818 two shows	Cirque du Soleil
26	\$1,120,610 (\$859,100) \$84.79/\$45.65	COLDPLAY, EMELI SANDÉ O2 World, Berlin, Dec. 21	14,660 14,991	Semmel Concerts, Marek Lieberberg Konzertagentur
27	\$1,067,874 \$79.50/\$69.50	GEORGE STRAIT, MARTINA McBRIDE BOK Center, Tulsa, Okla., Feb. 16	15,879 16,500	The Messina Group/AEG Live
28	\$1,031,955 \$79.50/\$69.50	GEORGE STRAIT, MARTINA McBRIDE CenturyLink Center, Bossier City, La., Jan. 28	13,668 sellout	The Messina Group/AEG Live
29	\$992,285 \$125/\$15	LUIS FONSI Coliseo de Puerto Rico, Hato Rey, Puerto Rico, Feb. 11-12	17,050 19,857 two shows	Tony Mojena Entertainment
30	\$983,093 \$179.50/\$129.50/ \$85/\$45	MÖTLEY CRÜE The Joint, Hard Rock Hotel, Las Vegas, Feb. 8, 10-12	11,914 13,268 four shows one sellout	Concerts West/AEG Live
31	\$941,103 \$62/\$32	TRANS-SIBERIAN ORCHESTRA Van Andel Arena, Grand Rapids, Mich., Dec. 16	17,686 18,318 two shows	Live Nation
32	\$920,661 \$50.25/\$25.50	JASON ALDEAN, LUKE BRYAN, LAUREN ALAINA UNI-Dome, Cedar Falls, Iowa, Feb. 18	20,833 sellout	Live Nation
33	\$909,139 \$79.50/\$69.50	GEORGE STRAIT, MARTINA McBRIDE Arenas at Gwinnett Center, Duluth, Ga., Feb. 10	12,258 sellout	The Messina Group/AEG Live
34	\$902,691 \$79.50/\$69.50	GEORGE STRAIT, MARTINA McBRIDE The Cajundome, Lafayette, La., Jan. 27	12,401 12,479	The Messina Group/AEG Live
35	\$824,189 \$79.50/\$39.50	DRAKE, A\$AP ROCKY, KENDRICK LAMAR Bridgestone Arena, Nashville, Feb. 17	12,428 sellout	Live Nation

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**SWEET TALK**

O'Riordan dishes on Cranberries reunion

**REBIRTH OF COOL**

Robert Glasper tunes up a new sound

**REINTRODUCTION**

Kaiser Chiefs return to the States

**IT'S HER 'PARTY'**

Rita Ora makes radio impact with Jay-Z

**HUSTLE HARD**

Trae the Truth partners with T.I.

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# MUSIC

POP BY RICHARD SMIRKE

## STRONGER

Three years after winning a Grammy for her breakout single 'American Boy' and fresh off a breakup, Estelle finally returns

**"**I be international. Catch me all around the world," Estelle purrs on "International (Serious)," a towering electro-hip-hop cut featuring Chris Brown and Trey Songz that appears on the British singer's long-delayed third album, *All of Me*.

"That's the hype song," says Estelle (@estelledarlings). "That's me saying, 'I'm here and I'm back.' This is what I've really been doing for the past three years: traveling and performing everywhere, from Shanghai to Moscow."

It's been almost four years since Estelle Swaray hit gold with her triumphant sophomore set, *Shine*, which arrived on John Legend's HomeSchool Records (through Atlantic) in 2008. *Shine* went on to sell 234,000 units in the United States, according to Nielsen SoundScan. Breakout single "American Boy," featuring Kanye West, has sold 2.3 million U.S. copies, peaked at No. 9 on the Billboard Hot 100 and was nominated twice at the 51st Grammy Awards for song of the year and best rap/sung collaboration, winning the latter accolade.

"I was definitely blindsided by a few moments," Estelle says of *Shine*'s run. "But for the most part it was a case of, 'Regroup. Let's go. How do we handle this with the least amount of fuss?'"

In contrast, recording the follow-up to *Shine* proved to be a complicated, at times emotionally painful experience. Originally scheduled for release in 2010, and then 2011, *All of Me* finally arrived Feb. 28, once again on HomeSchool/Atlantic. Estelle says the delays were due to a combination of touring and her need for time away from the music business.

"I took three years just to live and grow and become a better human," says the 32-year-old, who relocated to the States from her native London several years ago. "In order for me to write, I have to experience life. I write the songs based on real life and I perform them from a very real place."

Writing the album coincided with the end of a three-year relationship, and the subject drives many of the album's 15 tracks, which span R&B, dance, doo-wop and edgy, hook-laden pop. Current single "Thank You," co-written by Akon and produced by Jerry "Wonda" Duplessis (U2, the Black Eyed Peas), is a touching R&B ballad chronicling the end of a love affair.

Album tracks "Back to Love"; "Break My Heart,"



Ready to shine again: ESTELLE

featuring Rick Ross (which originally surfaced last April); and the defiantly upbeat "Wonderful Life" also touch on heartbreak, love and loss in unflinching detail. Other standouts include the summery dancehall swing of "Do My Thing" (featuring Janelle Monáe) and "The Life," a boisterous hip-hop jam inspired by Estelle's rekindled love of rapping.

"I wanted to give the album a complete vulnerable taste of Estelle—the Estelle that my family knows," she says. "I didn't want it to be [about] heartbreak."

Atlantic Records senior VP marketing Joi Pitts says that Estelle stands out from the pack due to "the tone of her voice, her outlook on fashion and her perspective on love and life, all with a touch of her unique British-meets-New York flavor."

Estelle embarked on a promotional tour of major and secondary markets last fall, and TV also plays a big part in the album push. Appearances on "The Tonight Show With Jay Leno," BET's "Black Girls Rock!," TV One's "Verses & Flow" and VH1's "Divas Celebrates Soul" have already taken place, and upcoming spots include BET's "Rip the Runway," "Late Show With David Letterman" and "America's Next Top Model: British Invasion." "Between red carpets, TV appearances, features in magazines or hosting events, her visibility assisted in making the transition from *Shine* to the current album much easier," Pitts says.

The radio plot is also now heating up with "Thank You" in rotation at R&B/hip-hop and adult R&B stations, according to Atlantic. The next single, "Wonderful Life," has been serviced to R&B formats backed by a lyrics-only video, and an audio stream of "International (Serious)" has been serviced to digital platforms and music blogs. Meanwhile, Estelle's headlining run of the 19-date BET All of Me Music Matters tour, booked by Dennis Ashley at ICM, wraps March 5 at Philadelphia's World Cafe Live. International shows are scheduled for April/May, with dates to be announced.

"You grow as a human being over a period of three years and I really, honestly took every single moment of those three years to live life and go through it," Estelle says. "I've fully embraced who I am. I stopped fighting with people and just come to realize, 'This is me. This is all of me.'"

# MUSIC

## ROAD WORK

The big Apple: **Fiona Apple** announced six tour dates in advance of her upcoming Epic Records release. She'll play Chicago's **Lincoln Hall** (March 19) and Washington, D.C.'s **6th & I Historic Synagogue** (March 21), a revived Jewish concert hall. Apple will then play Brooklyn's **Music Hall of Williamsburg** (March 23), New Jersey's **Borgata Spa and Resort Music Box** (March 24), New York's **Bowery Ballroom** (March 26) and Boston's **Royale** (March 27) ... Flower power: **Lotus** is hitting the road to promote its new self-titled Sci Fidelity Records release. The band will stop in Florida for two shows: the **Beacham Theater** in Orlando (March 5) and **Freebird Live** in Jacksonville (March 6). Other dates include the **Brooklyn Arts Center** in Wilmington, N.C., on March 8 and a pair of concerts in Virginia: the **Norva** in Norfolk on March 9 and the **National** in Richmond on March 10. **C3** booked all dates ... Haunted houses: **School of Seven Bells** is touring in support of third release *Ghostory*. After a pair of sold-out shows at New York's **Mercury Lounge**, it will tour extensively with **Exitmusic**, appearing at **Johnny Brenda's** in Philadelphia (April 4), the **Black Cat** in Washington, D.C. (April 5) and the **Grey Eagle Tavern** in Asheville, N.C. (April 6). The dates were booked by the **Windish Agency** ... Getting technical: Rapper **Immortal Technique** continues to tour in support of his mixtape *The Martyr*, released by **Viper Records**. Next up: New York's **Irving Plaza** on March 15. Technique will then visit **Pearl Street** in Northampton, Mass., on March 16; Boston's **Paradise** on March 17; and **Toad's Place** in New Haven, Conn., on March 18 ... Original, man: Before hitting **South by Southwest**, hip-hop trio **Caveman** will stop at **Local 56** in Chapel Hill, N.C., on March 6, then swing through Georgia at **Theater Rooftop** in Athens (March 7), Savannah's **Stopover Festival** (March 8) and **529** in Atlanta (March 9).

—Justin Ray & Lauren Savage

INDIE BY JUSTIN JACOBS

## THE FIX

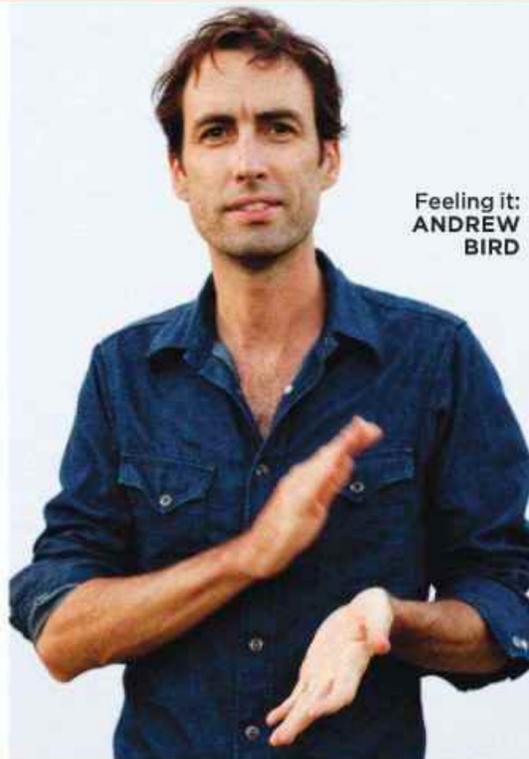
For 'Break It Yourself,' Andrew Bird let the music come to him, the old-fashioned way

For his entire career, Andrew Bird (@andrewbird) has been an enigma—a round piece unable to fit into any square genre, his music a gentle swirl of folk, pop and even classical, all of it sounding unlike most everything else.

And that's why he's succeeded, says Thaddeus Rudd, GM of Bird's label, Mom + Pop. Bird's ninth album, *Break It Yourself*, due March 6, is primed to open more doors for him. "Wilco, the Decemberists, My Morning Jacket—these are artists that occupy a place where no one sounds like them and they have fully formed identities. It didn't happen overnight or on the first or second record," Rudd says. "And Andrew completely fits that bill."

Chicago-born Bird was releasing music for nearly a decade before his first breakthrough, 2003's *Weather Systems*, kicked off his incremental climb up the indie rock ladder. In 2008, a homecoming show drew 13,000 fans to Chicago's Millennium Park. After a dip into soundtrack work last year for "The Muppets" and "Norman," *Break It Yourself* marks the longest between-album gap of Bird's career.

Mom + Pop is working to supply Bird's fan base—which has grown in terms of album sales with each new release—with a vast selection of extras, including



Feeling it: ANDREW BIRD

a behind-the-scenes DVD, a stationery and stamp set, and a reproduction of the album's 1915 cover shot. TV and radio spots include "NPR Weekend Edition" (March 11), "Late Night With Jimmy Fallon" (March 27) and an upcoming appearance on "Jimmy Kimmel Live!"

It's a lot of fanfare for the famously soft-spoken and articulate singer/violinist. The album, after all, was just a casual recording session in his West Illinois barn that happened to go exceedingly well.

"It was about as low pressure a recording situation as I've ever experienced," Bird says of the August 2011

sessions. "It was the band in the barn, just playing live to an 8-track tape. That's exactly what you hear. There are no studio checks, no overdubbing. The album is the sound of the room."

With Bird writing, arranging and producing the record, the setting helped smooth away any remaining stress: "There's something about the barn in the summertime, the peacefulness," he says. "We were never playing and thinking, 'This is the version going down for the ages.'"

As a result, *Break It Yourself* breathes freely, allowing for a beautiful acoustic and organic sound. Bird's violin flutters wildly through songs like "Desperation Breeds" and sounds almost cutting on first single "Eyeoneye." His signature whistle meanders throughout the album. The polyrhythmic "Orpheo Looks Back" is a bustling violin workout that could spark a gypsy dance party. The 14 tracks are spacious and ethereal while maintaining the warmth that Bird's perfected over nine albums.

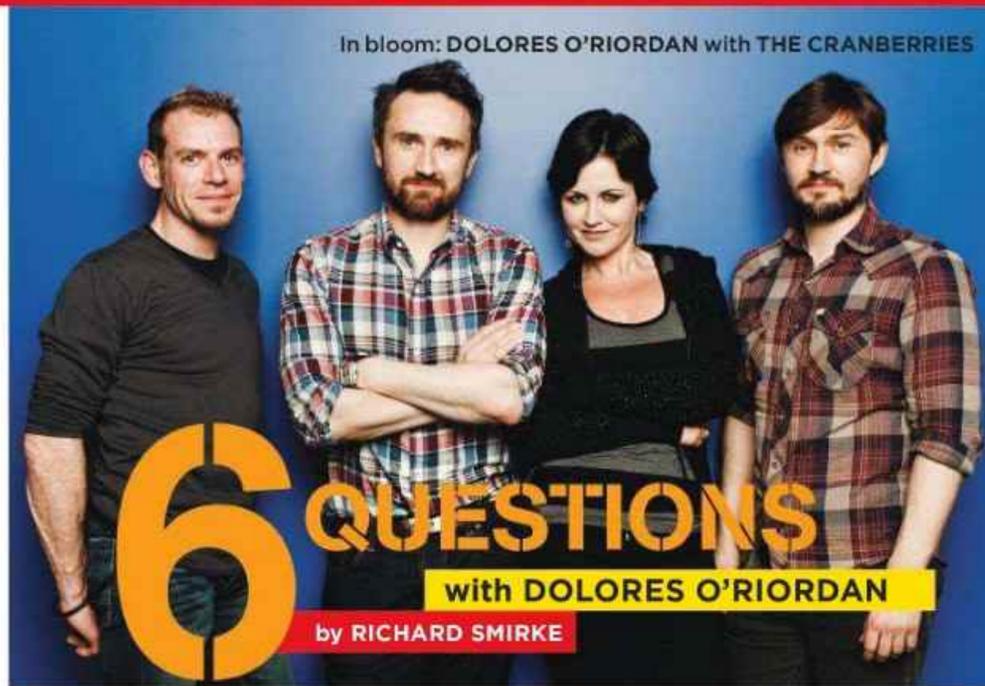
"A lot of bands lose the juice recording in the studio, one layer at a time, where every measure is accounted for," Bird says. "Here, each song leans from left to the right, the tempos fluctuate. It's an appealing sound. Symmetry is generally kind of ugly in nature."

The live recording matched Bird's naturalist approach to songwriting—instead of pumping out songs, he lets them accumulate, with "the best ideas, the absurd ones, coming when you're relaxed, like doing the dishes."

"It's like there's a river of ideas every day flowing past you," Bird says. "You can't worry about losing them. But you'll get one that's really strong—it's a rock in the middle of this river. Over the years, other ideas get stuck on that rock and they build up into a dam. And that's your song." ...

Formed in 1989 in Limerick, Ireland, by brothers Noel and Mike Hogan, Fergal Lawler and singer Dolores O'Riordan, the Cranberries scored instant success with their 1993 debut, *Everybody Else Is Doing It, So Why Can't We?*, which hit No. 1 in the United Kingdom and No. 18 on the Billboard 200. Driven by the success of top 10 Billboard Hot 100 single "Linger," the debut set the stage for 1994's *No Need to Argue*, which peaked at No. 6 on the Billboard 200, featured massive global radio hit "Zombie" and firmly established the band as an in-demand international live act. The Cranberries released three more studio albums before breaking up in 2003. They reunited in 2009 in commemoration of O'Riordan being awarded an honoree degree at Dublin Trinity College. An extensive world tour followed in 2010-11, and on Feb. 27 Cooking Vinyl/Downtown Records released *Roses*. Produced by longtime associate Stephen Street, it's the band's first studio album since 2001's *Wake Up and Smell the Coffee*. O'Riordan spoke to Billboard about the group's split and eventual reunion.

**1 When the Cranberries first reunited for a one-off show in 2009, did you have any idea that a new**



In bloom: DOLORES O'RIORDAN with THE CRANBERRIES

## 6 QUESTIONS with DOLORES O'RIORDAN

by RICHARD SMIRKE

**album would follow?**

I didn't, no. But Noel says that he had a fair idea. It was actually the first time that I had seen the guys for six-and-a-half years. I think we looked at each other and we saw the grey hair and realized, "God, we're getting older, not younger. Maybe it would be good to get back together and do more music."

**2 How has your prolonged hiatus affected the group?**

We've got the excitement back that we lost. Because we did it for so many years, we got to the point where we were just going through the motions at the end. But after taking the hiatus and spending

a lot of time at home it's actually fun and fresh again. In life you see a lot and you come to realize that this is a great career. You can't really be whining about it.

**3 You have spoken previously about the pressures that you were under at the height of the Cranberries' fame. Did you ever struggle to cope?**

Absolutely. There is a lot of pressure. Instead of thinking that people come to your gigs because they actually really like you, I started to feel insecurity in the whole thing and... I wasn't enjoying it. When you are young and you get all that attention, it's hard to keep a good idea of

who you are. You can lose yourself and lose your identity in the midst of the pressure and the madness. But taking some time out and having kids, you remember who you are.

**4 How did releasing two solo albums—2007's *Are You Listening?* and 2009's *No Baggage*—benefit you as an artist?**

I learned a lot about myself, and to be more comfortable. I always felt before, when I was with the boys, that it was like I was in a boys' band. I couldn't be that girly. By the time that I got back to the boys, having been away, I felt there was a sense that they

weren't taking me for granted now and I wasn't taking them for granted... It's fun to get back together and have some more fun before we get too old.

**5 Having previously been on major labels, you partnered with independents for *Roses*. What do they bring to the table?**

The way that the majors merge, you can get so lost in the mix. When you're with an independent label, they have just a few artists and they're all important. At the major labels there's too much going on. People getting hired and fired like there's no tomorrow, so you can't really build up relationships with people. For songwriters, you need to have somebody who understands you. Somebody that you can trust. It's nice to have that on an independent level where people actually respect you and your songs and your intuition.

**6 Is there a special chemistry among the four members of the Cranberries that can't be replicated elsewhere?**

Definitely. When I went off and did the solo records I hired a bunch of really great musicians, but the chemistry just wasn't there. It's something to do with when the three lads play together. Dynamically it just works really well with my voice. ...



Expanding his reach: ROBERT GLASPER

JAZZ BY JOZEN CUMMINGS

## Dialed In

Robert Glasper Experiment's new release is out to change the way jazz is heard

When Robert Glasper Experiment's *Black Radio* arrived Feb. 28—his fourth album to appear on Blue Note—it was Glasper's fifth release. But for the pianist/bandleader, the set feels like a debut.

"I don't know an album like this," Glasper (@robertglasper) says over lunch in Brooklyn, his adopted home. "It's known that something like this could happen, but how I made it happen, and not having a budget, was something that was totally different."

By jazz standards, *Black Radio* is so different that purists may say Glasper's latest with his Experiment band (drummer Chris Dave, bassist Derrick Hodge and Casey Benjamin on vocoder and saxophone) isn't a jazz album at all. One listen to any of its 12 songs, 11 of which feature appearances from a who's who of hip-hop and R&B (including Erykah Badu, Lupe Fiasco and Lalah Hathaway), and the message is clear: With *Black Radio*, Glasper wants to expand as far from tradition as an artist can go, and even further.

*Black Radio* isn't the first time Glasper has merged mainstream styles with jazz sacrament. His previous album, *Double Booked*—which peaked at No. 7 on Billboard's Jazz Albums chart and has sold 11,000 copies, according to Nielsen SoundScan—featured longtime collaborators Bilal and Mos Def (both also appear on *Black Radio*). But whereas *Double Booked* drew a definitive line in the sand, splitting songs between those cut with Glasper's traditional jazz trio and those cut with his Experiment lineup, *Black Radio* is complete immersion, a fully realized hybrid vision that Glasper shared with the album's executive producer, Eli Wolf, who brought Glasper to Blue Note in 2005.

"When I first signed Robert, I was incredibly impressed with his history of jazz piano, but how modern his concept was at the same time," Wolf says. "Robert was overtly incorporating the rhythmic

mic element of hip-hop in an organic way that I heard no one else do yet in jazz."

But Wolf and Glasper agreed that on a jazz label as storied as Blue Note it was important for Glasper to establish himself as a jazz pianist first. "As a young black pianist," Glasper says, "people are looking for a reason to take me out of that element of being one of the premier jazz piano players, so I wanted to make that clear first."

With his jazz cred in place, Glasper (who has worked with artists like MeShell Ndegeocello and Q-Tip) consulted his phone contacts to help assemble *Black Radio*. The result is a project that breaks custom, with few extended improvisational solos—a jazz staple—and greater focus on songwriting. "The jazz solo should not be the thing that defines jazz," Glasper says. "Billie Holiday didn't scat, she just sang. What's wrong with a good song?"

To his point, save for the album's covers—Nirvana's "Smells Like Teen Spirit," Sade's "Cherish the Day," Mongo Santamaria's "Afro Blue"—Glasper co-wrote all of the songs with his collaborators, including first single "Ah Yeah," featuring Music Soulchild and Chrisette Michele.

Glasper's tour plans for *Black Radio* also break with tradition, reaching beyond the typical jazz club—playing with the Experiment at New York's Highline Ballroom on Feb. 28. "A lot of times when you do something at a regular club, they have a different mailing list," he says. "All my jazz fans are going to know I'm coming through and I'm still going to get the same people. So it's a better look when I'm at a different club."

Still, Glasper insists *Black Radio* isn't a departure from jazz so much as an updated, contemporary take on the genre. "I'm breaking the boundaries of jazz and bringing musicality back to hip-hop," he says. "It's OK to do other stuff and to collaborate. People have been doing it for years. It's not a new concept. I'm doing what is supposed to be done." ■■■

ROCK BY EMILY ZEMLER

## Allow Us To Reintroduce Ourselves

Kaiser Chiefs reconfigure an experimental Web release in an effort to reconnect in the U.S.

On June 3, 2011, a widget appeared on Kaiser Chiefs' website. With little warning, the U.K. rock band, which had been on hiatus for nearly three years since the release of its album *Off With Their Heads*, presented a new one, *The Future Is Medieval*. Except instead of creating a traditional collection of cohesive tracks, the band posted 20 new songs in the widget designed by Special Problems with ad agency Wieden & Kennedy, allowing fans to create their own 10-track album complete with self-made cover art for £7.50 (\$12).

"The whole point was that we weren't making an album," bassist Simon Rix says, noting that the 20 tracks made available were recorded in 2010 and 2011 in various studios with various producers, including Tony Visconti, Ethan Johns and Owen Morris. "We were making a collection of songs with different sounds about different things—some long, some short. It was up to each individual person to decide what they thought were the best songs were and what they

cision to craft a third version of the album under a completely different title for its U.S. debut. The result is *Start the Revolution Without Me*. It contains 12 tracks from the *Medieval* sessions, plus "On the Run," which the band recorded in December. It will arrive March 6. Both the band and label selected the songs, focusing on tracks that would translate to the current U.S. pop market, following Kaisers Chiefs' 2005 breakout hit, "I Predict a Riot," which reached No. 34 on Billboard's Alternative chart.

"The U.S. has always been the biggest nut for them to crack," Cooperative Music GM Sean Maxson says. "There definitely is a difference in the two marketplaces. The strategy is to reintroduce the band to their hardcore fans that discovered them from 'I Predict a Riot' as a jumping-off point for the album."

The band will support this reintroduction with extensive touring, including a stop at Coachella in April, as well as promotion of "On the Run" as a possible radio single. The overall aim for the



Not so angry mob: KAISER CHIEFS

thought the order should be."

The response was largely positive, with 14,000 albums sold through the band's website. Fans could even elect to sell their own version of *The Future Is Medieval*, earning £1 (\$1.60) per sale. But the group found that many listeners had trouble with the choice, asking the band for a concrete album with a track list and even a single. This request was satisfied by releasing a physical set with 12 of the 20 tracks on June 27 in the United Kingdom on B-Unique/Fiction, with "Little Shocks" functioning as the single.

But after signing a new deal in the United States with Cooperative Music/Downtown at the end of 2011, the band and its labels made the de-

group, however, is to retain a sense of individuality in the music industry, hoping to veer away from as much of the traditional model as the label system will allow. Which is ironic, because *The Future Is Medieval* ultimately reinforced the importance of the album concept.

"People thought we were getting away from albums because we were just releasing songs," Rix says. "But I think the opposite. We were bringing people's attention back to the album because you had to choose 10 songs, you had to choose the order, you had to do the artwork. You couldn't just choose one or two tracks like people do nowadays. It highlighted again how important the album was." ■■■

# ALBUMS

## ELECTRONIC

### GRIMES

#### Visions

Producer: Claire Boucher  
4AD

Release Date: Feb. 21

Last year we heard a huge number of young female acts under the influence of the great Kate Bush, from St. Vincent to Lykke Li to Florence & the Machine. Now one of Li's 2011 tourmates, Grimes, looks eager to continue the trend with *Visions*, the Montreal-based electro lady's first outing for 4AD. Known to friends and family as Claire Boucher, Grimes definitely works the more experimental end of the post-Bush art-pop spectrum. In the song "Eight" she channels the bratty vocal approach of "Like a Virgin"-era Madonna, but then layers her singing over a lopsided robo-funk groove. Later, in "Vowels = Space and Time" she applies so much reverb to her vocals that it's hard to grasp the melody the song seems to be hiding. Occasionally, though, Grimes declutters her busy sound by a few degrees, and the result—as in the effervescent "Genesis" and the propulsive "Oblivion"—makes it much easier to appreciate this woman's work. —MW



### TYGA

#### Careless World: Rise of the Last King

Producers: various  
Young Money/Cash Money/  
Universal Republic

Release Date: Feb. 21

Though he issued a little-noticed album in 2008 on Pete Wentz's Decaydance label, this fresh-faced California rapper has spent the last few years effectively laying the groundwork for *Careless World*, his full-length debut as a junior member of Lil Wayne's Young Money crew. First there was Tyga's turn in "BedRock," the 2009 hit he shared with Wayne, Drake and Nicki Minaj, among others. Then, in 2011, he earned a Grammy Award nomination for his Chris Brown collaboration, "Deuces." Tyga has already reached the upper tier of the Billboard Hot 100 with "Rack City," the appealingly lewd lead single from *Careless World*, and the rest of the album seems designed for further pop penetration. In "For the Fame" he enlists Brown and Wynter Gordon for a rousing stadium-rave vocal hook, while T-Pain sweetens "Celebration" with his usual robo-soul vibe. Elsewhere, Wayne drops by for the more streetwise "Faded," as does Minaj in "Muthafucka Up," a stark electro-rap banger with plenty of "A Milli" in its bones. —MW



### THE TING TINGS

#### Sounds From Nowheresville

Producer: Julian de Martino  
Columbia Records

Release Date: March 13

When it comes to the Ting Tings, don't mistake simplicity for stupidity: The large-print hooks of songs like "It's Not My Name" and "Shut Up and Let Me Go" (from the duo's 2008 debut, *We Started Nothing*) mask a punky, punchy pop savvy that's more artful than it might seem at first listen. Those ubiquitous tracks brought the British group global success, a best new artist Grammy Award nomination—and the difficult second-album syndrome. The Ting Tings recorded a dance-pop 2010 LP called *Kunst* that was quickly abandoned, reworking some of the songs into *Sounds From Nowheresville*. The new set is rooted in the style of the act's debut but is also more diverse. The M.I.A.-esque sass of "Hit Me Down Sonny" and Beastie bounce of "Hang It Up" are natural successors, and the cool rap and percussion barrage of "Guggenheim" and the ska shrug of "Soul Killing" explore new turf. But the real gem here is the uncharacteristic "Day to Day," a lilting ballad that's basically the greatest song TLC never made. Make no mistake, *Nowheresville* has some awkward moments, but the album's high points open up a whole new future for a band that previously worked from a small sonic palette. —JA



## WORLD

### THE CHIEFTAINS

#### Voice of Ages

Producers: Paddy Maloney,  
T Bone Burnett  
Hear/Concord Records

Release Date: Feb. 21

Never one to shy away from collaborative affairs, the Chieftains celebrate their approaching 50th anniversary by linking

with T Bone Burnett and many of the Americana artists that will be heard on the "Hunger Games" soundtrack, among them the Civil Wars and Pistol Annies. The result is highly listenable, more attuned to the tastes and vernacular of the guests than the elegant Celtic music the Chieftains introduced to America in the mid-1970s, a nice step up from their 40th-anniversary collaborative album, *Down the Old Plank Road*. Lovely folk dance songs bookend the set—a reel that opens with Imelda May singing "Caroline Rua" and the Galician-Celtic track "Lundu," featuring honorary Chieftain bagpiper Carlos Nunez. In between, there's traditional Appalachian folk (Pistol Annies' "Come All Ye Fair and Tender Ladies," Bon Iver's "Down in the Willow Garden") and traditional Irish ("The Frost Is All Over" with the Punch Brothers and Secret Sisters' "Peggy Gordon"). And a children's choir adds a lovely texture to the Low Anthem's rendition of Ewan MacColl's "School Days Over." Two standout tracks find the Chieftains and their guests in natural settings, Carolina Chocolate Drops getting the barn dance fired up with "Pretty Little Girl" and the De-

ce-berists taking Bob Dylan's "When the Ship Comes In" for a swift, pond-crossing cruise. —PG

## ROCK

### SLEIGH BELLS

#### Reign of Terror

Producer: Derek Miller  
Mom + Pop Music

Release Date: Feb. 21

At first blush it seems a little early for Sleigh Bells to call a

song "Comeback Kid," as the Brooklyn noise-pop duo does here, halfway through its sophomore album, *Reign of Terror*. After all, Sleigh Bells' first full-length, *Treats*, was released in May 2010—and six months before that came the group's debut EP. But if Derek Miller and Alexis Krauss already feel like premature veterans, you can't really blame them: *Treats* triggered so much hype that



### THE CRANBERRIES

#### Roses

Producer: Stephen Street  
Cooking Vinyl/Downtown Records

Release Date: Feb. 28

While it's not as impressive a figure as Van Halen's 28-year break from David Lee Roth, the Cranberries were out of the new-music business for a full decade before they reunited to make *Roses*—and, not unlike VH's *A Different Kind of Truth*, it reveals its creators to be in surprisingly fine fettle. The Irish alt-rock hitmakers responsible for "Linger," "Zombie" and "Dreams" still build their songs around frontwoman Dolores O'Riordan's soaring vocals. Here she ascends to the top of her spine-tingling range by the first chorus of the first tune, "Conduct." Rehiring producer Stephen Street (who helmed both 1993's *Everybody Else Is Doing It, So Why Can't We?* and 1994's *No Need to Argue*) appears to have added another layer of fidelity to the band's original sound: He gives the guitars in "Tomorrow," "Losing My Mind" and "Raining in My Heart" the signature jingle-jangle of those old singles. Will *Roses* bloom atop the music charts? It's unlikely. The Cranberries seem happy, though, simply to be back in the game. —MW

merely surviving long enough to make another record can be viewed as something of a victory. That the new one is as appealing as *Reign of Terror*—which adheres faithfully to the band's instantly identifiable sound—only demonstrates that the hype-meisters were right for once. Singling out highlights feels like a misapprehension of the everything-all-the-time concept that first brought Sleigh Bells notice. That said, the hammering "Born to Lose" and the disarmingly pretty "End of the Line" are especially fine. Here they go again... —MW

## TENNIS

### Young & Old

Producer: Patrick Carney  
Fat Possum

Release Date: Feb. 14

It's only been about a year since Tennis' debut, *Cape Dory*, caused a minor stir in the indie-music community with its fusion of '60s girl-group pep and of-the-moment boat rock. For its sophomore follow-up, *Young & Old*, the band recruited Black Keys drummer Patrick Carney to inject a little muscle into the rather lightweight proceedings. The results are perhaps best summed up on opening track "It All Feels the Same," which both literally and sonically re-establishes the template Tennis set on *Cape Dory* tracks like "Baltimore" and "Marathon." The lyrics rarely advance beyond whimsical or precious, particularly on lead single "Origins," which is chock-full of lines like "Imminent you seem to be/A picture of fragility/What is it that you think of me?/Is it a woman that you see?" There are moments where one can hear Carney trying to take the band toward a heftier sound in the vein of the Walkmen or the National, but all the hand holding and heavy sighing from lead singer Alaina Moore ultimately makes Tennis sound like a Disney-fied version of fellow '60s-obsessed act Dum Dum Girls. Released on Valentine's Day for a reason, *Young & Old* is nevertheless destined to be the soundtrack to many a young hipster couple's courtship. —AH

# REVIEWS

## SINGLES



### NICKI MINAJ

**Starships (3:30)**

**Producers:** RedOne, Carl Falk

**Writers:** various

**Publishers:** various

Cash Money/Young Money

February has been a roller coaster for Nicki Minaj: From performing alongside Madonna and M.I.A. at the Super Bowl to debuting new song "Roman Holiday" at the Grammy Awards, Minaj proves she's not slowing down anytime soon with the release of latest single "Starships." Arriving on Valentine's Day and produced by RedOne (Lady Gaga, Jennifer Lopez), "Starships" is a departure in sound for the Young Money rapper. The track begins with a sunny guitar riff that channels the shimmering singles of Katy Perry before launching into a club-ready chorus complete with Euro-pop rhythms. It's Minaj's most radio-friendly single to date, leaving her chanting the anthem: "Starships were meant to fly/Hands up and touch the sky/Can't stop 'cause we're so high/Let's do this one more time."—MS

### R&B

#### USHER

**Climax (3:56)**

**Producer:** Diplo

**Writers:** U. Raymond, R. Stylez, A. Rechtshaid, Diplo

**Publisher:** not listed

RCA Records

When the throbbing contours and gooey center of Usher's "Climax" were released online on Valentine's Day, the song immediately recalled his previous hits "Nice and Slow" and "Burn," both of which featured Mr. Raymond flexing his sen-

sitive muscles over intoxicating production. Usher's R&B oeuvre is too often forgotten alongside club tracks like "Yeah!" and "Without You," because, as shown on "Climax," the pop star can bump a slow jam with the best of them. "Climax" is, in fact, not a love song, but an ode to the bewildering thoughts and feelings of relationship purgatory: "We're together, now we're undone/Won't commit, so we choose to run away," he sings.

Diplo, who has been white hot with his pop offerings during the past two years, keeps the synthesizers at a moderate temperature and releases the reins to his vocal star here. "Climax" is the song D'Angelo fans have craved for years, and a sound that Usher should explore more often.—JL

### POP

#### ERIC HUTCHINSON

**Watching You Watch Him (3:31)**

**Producer:** Mike Elizondo

**Writer:** E. Hutchinson

**Publisher:** Moody's Store for Men Music (ASCAP)

Warner Bros.

It's pretty much impossible to get through singer/songwriter Eric Hutchinson's new single, "Watching You Watch Him," without some sort of toe-tapping or head-bobbing action. The sunny, acoustic cut grooves under the direction of steady hand claps and beach-side bongos. But like all great pop, there's tension here, with Hutchinson spouting lovelorn lyrics like "But I'm a window pane/A phantom limb/When I am watching you watch him." However, Hutchinson's ear-worm melodies and intricate instrumentation set "Watch-



### KATY PERRY

**Part of Me (3:35)**

**Producers:** Dr. Luke, Max

Martin

**Writers:** K. Perry, L. Gottwald, B. McKee, M. Martin

**Publishers:** various

Capitol Records

Having narrowly missed beating Michael Jackson's record for the most Billboard Hot 100 chart-toppers from one album (the sixth *Teenage Dream* single, the fittingly titled "The One That Got Away," peaked at No. 3), Katy Perry makes a fresh start with "Part of Me," the first of three new tracks from a forthcoming rerelease of *Teenage Dream*. Much has been made of the breakup jam's supposed jabs at ex-husband Russell Brand, but the song was actually written during the album's 2010 sessions. Post-divorce lyrics like "You can keep the diamond ring/It don't mean nothing anyway" notwithstanding, "Part of Me" is a dancefloor rave-up in the tradition of the *Dream* team of Dr. Luke, Max Martin and co-writer Bonnie McKee. The song also brings to mind Jessie J's "Domino," another Dr. Luke confection, chugging along to a similar treadmill-ready groove and riding a guitar hook. And, as Perry already previewed at this year's Grammys, the song has potential to become a live favorite, perfect for fists-in-the-air singalongs.—AH



ing You Watch Him" apart: The xylophone and fuzzed-out bass give the track just the right amount of texture and

spot-on pacing. Granted, the song's overall sentiment toes the line of "Every Breath You Take"-like creepiness—but loving from afar will always deserve a soundtrack, and "Watching You Watch Him" is a fine addition.—JB

### HIP-HOP/RAP

#### KILLER MIKE FEATURING BUN B, T.I. & TROUBLE

**Big Beast (3:54)**

**Producer:** El-P

**Writers:** various

**Publishers:** various

Williams Street Records

Atlanta MC Killer Mike and his Southern cohorts Bun B, T.I. and Trouble affirm the dirtiness of the Dirty South on "Big Beast," the first single off Killer Mike's *R.A.P. Music* album.

Featuring production from El-P, "Big Beast" is far from the unsettling, spaced-out soundscapes the Brooklyn underground legend created with Company Flow and Cannibal Ox. Instead, "Beast" is club-ready, with El-P impressively wielding his technological sound to create a stomping, unapologetic banger. Despite the lyrical star power, especially from a re-energized Killer Mike, it's newcomer Trouble who shines through: The ATL rapper sounds hungry and emboldened on his verse, foaming at the mouth to rip the beat apart with his high-pitched flow. "Big Beast" is filthy, angry, Dirty South F-you music, and it's an engaging teaser for *R.A.P. Music*.—RJC



### RASCAL FLATTS

**Banjo (4:17)**

**Producers:** Dann Huff,

Rascal Flatts

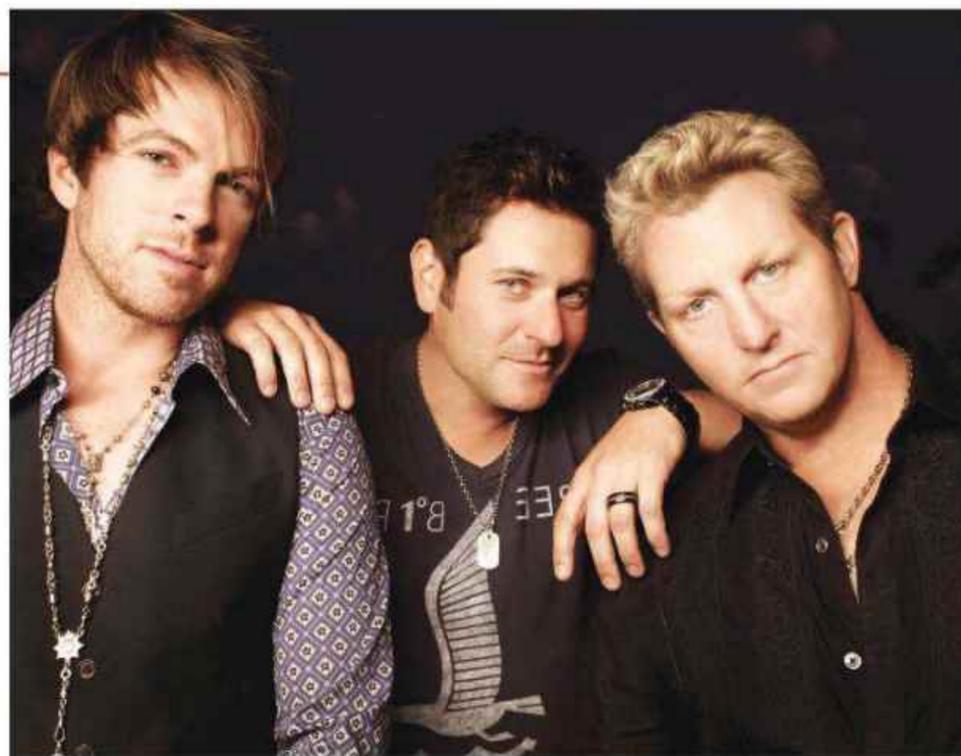
**Writers:** T. Martin,

W. Mobley, N. Thrasher

**Publishers:** various

Big Machine Records

The title—as well as the opening instrumental sequence—of "Banjo" might surprise Rascal Flatts die-hards, as the band and the hallmark bluegrass instrument aren't two things that go hand in hand. The other instruments kick in just a few seconds into the song, and the band's hallmark cutting-edge groove comes to light; yet this sound is a little different for the trio. The first single from Rascal Flatts' next album on Big Machine deals with getting away from it all—your job, your



worries and all the stresses of the day. The group's harmonies are in full force throughout the track, and the extended banjo solo works well. "Banjo" is more of a diversion than a full-blown change in direction for the best-selling group, but sometimes a random turn off a country road is kind of nice.—CD

## LEGEND & CREDITS

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

**CONTRIBUTORS:** Jem Aswad, Jon Blistein, RJ Cubarrubia, Chuck Dauphin, Phil Gallo, Andrew Hampp, Jason Lipshutz, Maria Sherman, Mikael Wood

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

FAIRY TALE ENDING FOR 'TIME' SCORE

In a rare move for a TV network, ABC has released a four-song EP of Mark Isham's score to the show "Once Upon a Time." Released Feb. 14 and promoted with an on-air banner on Feb. 20, the EP sold 1,000 copies in its first week, according to Nielsen SoundScan.

To give the show its sonic identity, Isham uses an orchestra recorded in Los Angeles, a rarity in a TV series. The music has struck a chord—before it was available through legitimate channels, crudely recorded pirate versions of the music were being sold online from a site in South America. In January, ABC parent Walt Disney stepped in to curtail the sale of the bootleg.

"It's a form of flattery, I suppose, but it hits me on a financial and artistic level," Isham says.

The composer makes for a unique target in this case: He's founder of anti-piracy campaign "I Buy My Music" that supports music makers and benefits Education Through Music Los Angeles.

"It came out of my interest in and frustration with seeing the value of recordings become less valuable," he says. "I just felt that one of the best things we can do is educate about how the value of music is being undercut... It's non-accusatory and opens a door of communication."

Isham, a jazz trumpeter in addition to being a film composer whose credits include last year's "Warrior" and Academy Award-winning "Crash," says some of the fault for the devaluation of music lies with the industry.

"One thing I have observed in film is we're not asking enough, 'What can we do to spiff up our product?'—not just ask someone to spend 10 bucks and give them a download," he says. "There are a lot of tech hurdles, but as an artist I feel that anything I can do to make a better product makes for a better cultural experience." —Phil Gallo



Enchanting: A scene from ABC's "Once Upon a Time."

POP BY STEVEN J. HOROWITZ

Right Place, Right Time

Rita Ora takes a trip to a radio station and ends up with a hit

When newly signed Roc Nation artist Rita Ora visited Clear Channel with label boss Jay-Z on Feb. 23, it was simply to present music and videos from her untitled debut. But in a rare move for rotation-based radio, executives were so moved by what they heard that they walked the Runners-produced single "Party & Bullshit" to New York's top hit music station WHITZ (Z100) to premiere the cut on DJ JJ's afternoon show, which is syndicated nationally through iHeartRadio and SiriusXM. Shortly after, it was moved into rotation on the station without a campaign for radio adds.

The premiere was unorthodox for Clear Channel and Roc Nation, whose roster includes J. Cole, Bridget Kelly and Willow Smith. Shortly after the single's debut, the label revved its marketing strategy, pushing up the single's rollout and capitalizing on the sudden attention surrounding the British singer.

"Z100 definitely raised the exposure level tenfold, which puts everything into the fast lane. We were in go mode before; now, we're speeding."

Roc Nation publicist Jana Fleishman says. "I think Jay just knew it was the right time and how strong the music is, how it's such a perfect fit for the station."

Jay-Z is known for remaining at arm's length from artists signed to the label, making his presence highly unusual and possibly influential on radio execs. His appearance with Ora follows a similar experience in 2005 with then-unknown Rihanna. He introduced her and her debut single, "Pon De Replay," to Clear Channel personnel, who physically drove the single to Z100's studio to break the Caribbean-inspired jam.

"We're kind of seeing a similar pattern to what we saw in 2005," says Z100 PD Sharon Dastur, who estimates that JJ's show reaches 2 million listeners in New York. "[Jay] putting his seal of approval on something has meant a lot over the years. But we heard other songs in addition to that where we were like, 'This girl is going to be a superstar. There's actually something there and we want to be in on it from the ground floor.'"

Columbia Records senior VP

Party time: RITA ORA



of promotion Lee Leipsner credits Clear Channel for taking a chance. He says the company's artist integration program into radio and online properties was a driving factor for launching "Party," and that Columbia was prepared to shuffle marketing strategies to accommodate the publicity. "You want it to be radio's idea. Sometimes, when it comes from them, it makes it that much more credible," he says. "It hasn't happened in a while. It got so homogenized and so passive and safe that nobody was taking chances anymore. Now, they [are]."

For Tom Poleman, president

of national programming platforms for Clear Channel Radio, Ora's music and presentation were convincing enough to break the radio mold. "It doesn't always need to be planned out perfectly, and spontaneity and the emotions is what makes our medium special," he says. "The planets aligned really nicely in this one because we had someone who was mentoring a new artist, and the mentor happens to be one of the biggest stars we put on the radio station. That was an opportunity for a great radio moment."

Whether the massive debut of "Party & Bullshit" guaran-

tees future success, both Roc Nation and Clear Channel view the exposure that came from breaking the single on mainstream radio as capturing lightning in a bottle. (A Roc Nation rep confirms that Ora's "Party & Bullshit" was "loosely inspired" by the Notorious B.I.G.'s 1993 song of the same name; he doesn't receive a credit on the song.) "No one can predict the future," Dastur says, "but for the song to be world-premiered on Z100 in New York City, the No. 1 market in the country, it got a lot of attention from all sorts of media outlets." ■■■

CHART CHIEFS

Upon their 50th anniversary, the Chieftains notch their highest-charting album on the Billboard 200

Traditional Irish folk band the Chieftains enjoy their best showing on the Billboard 200, as their new collaborative album *Voice of Ages* (Concord Music Group) bows at No. 17. The group previously ranked as high as No. 22 with 1995's *The Long Black Veil* (RCA Victor). The act also reached the Billboard 200's top

40 with its last chart entry, *San Patricio* (Hear Music), which debuted and peaked at No. 37 the week of March 27, 2010.

The Chieftains, who formed in Dublin in 1962, first appeared on the Feb. 28, 1976, Billboard 200 with *The Chieftains 5* (which managed a No. 187 peak).

*Voice* concurrently storms the Folk

Albums and World Albums charts at No. 1. On the latter list (which originated the week of May 19, 1990), the set is the Chieftains' seventh leader, tying them with Celtic Thunder and Gipsy Kings for the second-most visits to the summit. Celtic Woman leads with eight World Albums No. 1s.

High-profile guests on *Voice* include Bon Iver, the Civil Wars and the Decemberists. Producer T Bone Burnett "knew exactly who suited us," Chieftains founder Paddy Moloney told Billboard of the set's all-star lineup in the Feb. 25 issue. "All of these people were just spot on." —Gary Trust

TOP OF THE WORLD

Here's a look at the Chieftains' chart-topping history on World Albums. As *Voice of Ages* launches at No. 1, all 15 of their entries have reached the top 10, pushing them past Gipsy Kings for the most top 10 sets in the chart's 22-year history.

Title	Date Reached No. 1	Weeks At No. 1
"The Long Black Veil"	Feb. 11, 1995	6
"The Wide World Over: A 40-Year Celebration"	March 23, 2002	3
"Down the Old Plank Road"/ "The Nashville Sessions"	Oct. 5, 2002	8
"Further Down the Old Plank Road"	Sept. 27, 2003	4
"San Patricio"	March 27, 2010	4
"Voice of Ages"	March 10, 2012	1 (to date)

Raising their voices: THE CHIEFTAINS



ORA: DERRICK SANTINI; CHIEFTAINS: BARRY MCCALL

# Hustlin'

Trae Tha Truth and T.I. announce partnership; ink yet to dry

On Feb. 29, veteran Houston rapper Trae Tha Truth appeared on MTV's "RapFix Live" with chart-topping Atlanta rapper Clifford "T.I." Harris to announce a new partnership between Trae's ABN Entertainment and T.I.'s Grand Hustle Entertainment. According to Trae (born Frazier Thompson III), there had been a steady build toward the alliance, which was solidified in Orlando, Fla., during the NBA's All-Star Weekend, where the MTV clip was filmed.

"Me and Tip been cool for years, but we never even really chopped it up on music," Trae says of the seeds of the partnership. "I did a verse for [Grand Hustle artist] B.o.B's 'How 'Bout Dat,' and [B.o.B manager] B. Rich wasn't as familiar with me, and I think when he started doing his research it kind of brought him a little excitement. It started making sense."

"We've been following Trae for a long time," says Grand Hustle co-CEO Jason Geter, adding that although the label is excited about working with Trae, the ink isn't dry just yet. "We look forward to making it official."

Among details still to be ironed out is how exactly new releases will appear under the partnership—Grand Hustle has a nonexclusive joint venture with Atlantic Records, where T.I. is also

signed as an artist. Trae self-released his most recent project, *Street King*, last year through ABN Entertainment with distribution by Fontana. Still, Trae says he's already energized.

"I feel motivated to work harder than I've ever worked before," says Trae, who made his chart debut in 2004 with *Same Thing Different Day*, a four-disc set released by G-Maab that peaked at No. 51 on Billboard's Top R&B/Hip-Hop Albums chart. "This will take a little pressure off of me, so I can focus on being an artist."

Grand Hustle's B. Rich sees the strategic partnership as offering the same promise. "Trae manages himself," he says. "We're just trying to get him in the studio with some top-notch producers, so he can focus on making even better music."

According to B. Rich, the deal is one more step in Grand Hustle "bouncing back" from T.I.'s spate of legal troubles during the past few years. In March 2008, T.I. pled guilty to weapons charges stemming from a 2007 arrest. He served seven months in relation to that charge, then spent an additional 10 months in prison after violating terms of his probation in 2010. He was released in August.



Motivated: TRAE THA TRUTH

Trae Tha Truth has sold more than 300,000 units as a solo artist, according to Nielsen SoundScan. *Street King* peaked at No. 23 on the Rap Albums chart and No. 38 on Top R&B/Hip-Hop Albums, selling 13,000. He's prepping the March 27 release of the ABN Renega-

dez' *Welcome 2 the Streets*. Grand Hustle won't play a role in that release.

T.I., meanwhile, is putting the finishing touches on his upcoming eighth solo album, *Trouble Man*, the last under his contract with Atlantic.

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# THE HOT BOX

A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS



## ACT OF VALOR

### FILMED 'ACT'

>>>The No. 1 film at the box office during the Feb. 24-26 weekend, "Act of Valor," makes waves on the music charts. Its soundtrack arrives at No. 8 on Top Country Albums (10,000 copies sold, according to Nielsen SoundScan) and also bows at No. 47 on the Billboard 200.

### CHEER UP

>>>On Dance Club Songs, Madonna scores her record-extending 55th top 10 (and 25th in a row since 1998) as the cheerleader-esque "Give Me All Your Lovin'" jumps 24-9 in its second week. It's the chart's fastest top 10 since her own "Nothing Really Matters" vaulted 21-9 the week of Feb. 20, 1999.



### RING THE BELLS

>>>Sleigh Bells' second full-length album, *Reign of Terror*, lands at No. 12 on the Billboard 200 with 27,000 sold in its first week. The act, which recently played NBC's "Saturday Night Live" (Feb. 18), debuted and peaked at No. 39 with its first set, *Treats*, in 2010. The new release also bounds in at No. 2 on Alternative Albums.

# CHART BEAT

>>>Although it ceded the longest Billboard 200 reign for an album by a woman last week to Adele's *21* (which leads for a record-extending 22nd frame this issue), Whitney Houston's soundtrack to "The Bodyguard" tops a Billboard tally for the first time since 1993. Not only does the album return to the Billboard 200's top 10 (38-6), it also ascends 2-1 on the Soundtracks chart.

>>>The "Glee" cast will have to wait until the Fox series returns from its midseason hiatus next month to notch its milestone 200th Billboard Hot 100 entry. With five debuts, the troupe ups its record career total to 198 Hot 100 hits. Elvis Presley ranks second with 108 Hot 100 visits.

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

SLEIGH BELLS: PATRICK O'NEILL

# CHARTS

## Adele's Royal 'Rain'; Houston's Three-Pack

Not unexpectedly, **Adele's** *21* album spends a 22nd week atop the Billboard 200, selling 297,000 (down 59%), according to Nielsen SoundScan. It's now the longest-running No. 1 since **Prince & the New Power Generation's** "Purple Rain" soundtrack scored 24 weeks at No. 1 in 1984 and 1985.

This is also the ninth consecutive week for *21* at No. 1—the most in-a-row frames at No. 1 since the "Titanic" soundtrack racked 14 straight in 1998.

*21*—released slightly more than a year ago in the United States—has now sold 7.7 million in the States. Of that figure, 1.8 million were sold in 2012.

To put Adele's success with *21* in perspective, consider this: In the entirety of 2011, only four albums had sold more than what *21* has done in just the first eight weeks of 2012. In 2010, the picture wasn't much different: Only five sets had sold more than 1.8 million that year.

At the rate *21* is selling, it could very well end up the top-selling album of the year for a second year straight. No album, since SoundScan began tracking data in 1991, has pulled off that feat.

**WHAT A TRIO:** This week, the late **Whitney Houston** becomes the first woman to place three albums in the top 10 of the Billboard 200 at the same time.

*Whitney: The Greatest Hits* holds at

No. 2 with 174,000, "The Bodyguard" soundtrack jumps 38-6 (47,000; up 176%), and **Whitney Houston** motors 37-9 (30,000; up 72%).

In total, for the week ending Feb. 26, Houston's albums sold 320,000 (up 29% compared with the previous week's haul of 247,000). She also sold 373,000 tracks this week—down 75% compared with the week previous (1.5 million). Since her death, she has sold 668,000 albums and 2.8 million tracks.

As physical stock of Houston's albums is finally reaching retail outlets, some of her older catalog sets rise on the list. Since her death on Feb. 11, the bulk of her sales have come from digital downloads, as most retailers didn't have physical copies of her albums on hand.

This past week, downloads made up 8.4% of her total album sales. That's a steep drop from her digital share the



week previous, when downloads were 54% of her album sum.

**A HISTORIC TOP 10:** **Whitney Houston's** placement of three titles in the Billboard 200's top 10 marks the first time in almost 44 years that an act has accomplished the feat.

The last time an act scored three simultaneous top 10 sets was on July 6, 1968, when **Simon & Garfunkel** were at Nos. 1, 2 and 10. That week, *Bookends* was tops, followed by the soundtrack to "The Graduate" in the runner-up slot and *Parsley, Sage, Rosemary and Thyme* at No. 10.

Billboard launched its first all-encompassing pop albums chart on Aug. 17, 1963, which combined mono and stereo album titles. Previously, we had separate tallies for mono and stereo recordings.

Since then, aside from Houston and Simon & Garfunkel, the only other acts to net three albums in the top 10 at the same time were **the Beatles**, **Peter, Paul & Mary** and **Herb Albert & the Tijuana Brass**. All did so during various weeks between 1964 and 1966.

Herb Albert & the Tijuana Brass holds the record for the most concurrent top 10 albums on the Billboard 200, with four (April 4, 1966).

**BUT DON'T FORGET:** At present, the Billboard 200 ranks the week's biggest-selling albums in the United States, regardless of their age. Thus, this is why

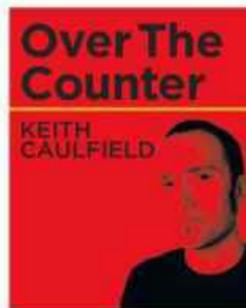
**Whitney Houston's** self-titled 1985 debut is among the more recently released sets in this week's top 10.

However, as of the Dec. 5, 2009, chart, the Billboard 200 altered its rules to let older albums—also known as catalog titles—to

chart alongside newer releases. Thus, it must be noted that had the Billboard 200 allowed catalog albums to chart prior to that list, both **Michael Jackson** and **the Beatles** would have claimed three simultaneous top 10 titles that year.

On the now-defunct Top Comprehensive Albums chart (which ranked both new and old albums), Jackson posthumously notched three or more of the top 10 for seven different weeks after his death on June 25, 2009. For two of those frames (July 25 and Aug. 1) he owned six of the top 10 best-selling albums of the week.

Later that year, on Sept. 26, after the Beatles reissued and remastered their studio albums on CD, the Fab Four notched five titles in the top 10. ●●●



## Market Watch A Weekly National Music Sales Report

### Weekly Unit Sales

	ALBUMS	DIGITAL ALBUMS*	DIGITAL TRACKS
This Week	6,309,000	2,157,000	28,134,000
Last Week	7,716,000	2,548,000	32,280,000
Change	-18.2%	-15.3%	-12.8%
This Week Last Year	6,500,000	2,042,000	26,478,000
Change	-2.9%	5.6%	6.3%

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

### Weekly Album Sales (Million Units)



### Year-To-Date

	2011	2012	CHANGE
<b>OVERALL UNIT SALES</b>			
Albums	46,450,000	48,011,000	3.4%
Digital Tracks	215,167,000	230,918,000	7.3%
Store Singles	442,000	412,000	-6.8%
<b>Total</b>	<b>262,059,000</b>	<b>279,341,000</b>	<b>6.6%</b>
Albums w/TEA*	67,966,700	71,102,800	4.6%

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

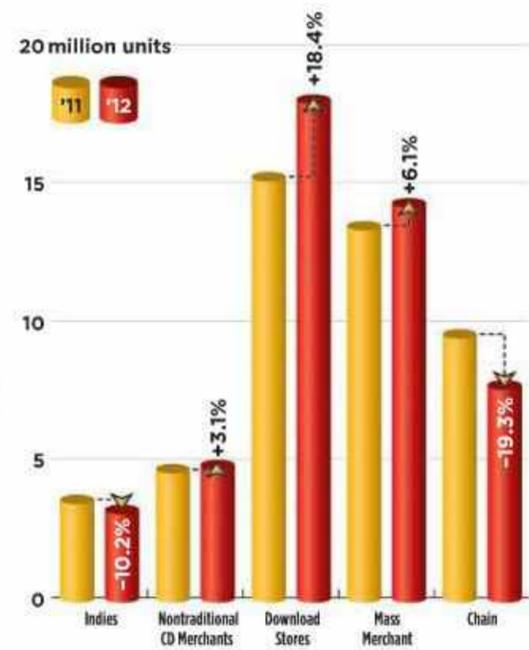
### DIGITAL TRACKS SALES



### SALES BY ALBUM FORMAT

	2011	2012	CHANGE
CD	30,698,000	29,358,000	-4.4%
Digital	15,227,000	18,024,000	18.4%
Vinyl	515,000	617,000	19.8%
Other	10,000	12,000	20.0%

For week ending Feb. 26, 2012. Figures are rounded. Compiled from a national sample of retail store and rack sales reports collected and provided by



# MAR 10 2012 THE Billboard 200

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	1	53	<b>#1 ADELE</b> XL/COLUMBIA 44899*/SONY MUSIC (11.98)	21	7	1
2	2	6	WHITNEY HOUSTON ARISTA 14826/SONY MUSIC (16.98)	Whitney: The Greatest Hits	5	2
3	NEW	1	<b>FUN.</b> FUELED BY RAMEN 528048* (11.98)	Some Nights	3	3
4	NEW	1	TYGA YOUNG MONEY/CASH MONEY 016727/UNIVERSAL REPUBLIC (17.98)	Careless World: Rise Of The Last King	4	4
5	3	3	VARIOUS ARTISTS UNIVERSAL/EMI/SONY MUSIC 95758/CAPITOL (18.98)	NOW 41	3	3
6	38	80	<b>GREATEST GAINER</b> WHITNEY HOUSTON ARISTA 10699/SONY MUSIC (10.98)	The Bodyguard	1	1
7	4	9	ADELE XL/COLUMBIA 31859*/SONY MUSIC (12.98)	19	4	4
8	NEW	1	CHIDDY BANG I.R.S./VIRGIN 18386*/CAPITOL (12.98)	Breakfast	8	8
9	37	72	WHITNEY HOUSTON ARISTA/LEGACY 58903/SONY MUSIC (15.98 CD/DVD) ⊕	Whitney Houston	1	1
10	5	8	VARIOUS ARTISTS GRAMMY 016393/UNIVERSAL REPUBLIC (13.98)	2012 Grammy Nominees	4	4
11	6	2	VAN HALEN INTERSCOPE 016477*/RCA (13.98) ⊕	A Different Kind Of Truth	2	2
12	NEW	1	SLEIGH BELLS MGM + POP 056* (13.98)	Reign Of Terror	12	12
13	12	10	DRAKE YOUNG MONEY/CASH MONEY 016136*/UNIVERSAL REPUBLIC (17.98)	Take Care	1	1
14	17	18	RIHANNA SRP/DEF JAM 016313/IDJMG (13.98)	Talk That Talk	3	3
15	13	12	KELLY CLARKSON 19 56801/RCA (11.98)	Stronger	2	2
16	65	118	WHITNEY HOUSTON ARISTA 10033/RCA (11.98)	I Look To You	1	1
17	NEW	1	THE CHIEFTAINS BLACKROCK/HEAR 33437/CONCORD (13.98) ⊕	Voice Of Ages	17	17
18	18	11	LMFAO PARTY ROCK/WILL I AM/CHERRYTREE/INTERSCOPE 016678/RCA (9.98)	Sorry For Party Rocking	5	5
19	9	17	LADY ANTEBELLUM CAPITOL NASHVILLE 94431 (18.98)	Own The Night	1	1
20	7	5	PAUL MCCARTNEY MPL/HEAR 33369*/CONCORD (14.98)	Kisses On The Bottom	5	5
21	22	19	LUKE BRYAN CAPITOL NASHVILLE 70412 (16.98)	Tailgates & Tanlines	2	2
22	34	28	GOTYE SAMPLES 'N' SECONDS/FAIRFAX 016440*/UNIVERSAL REPUBLIC (13.98)	Making Mirrors	20	20
23	15	16	JASON ALDEAN BROKEN BOW 7697 (18.98)	My Kinda Party	2	2
24	8	30	BRUNO MARS ELEKTRA 525383* (10.98) ⊕	Doo-Wops & Hooligans	3	3
25	26	23	YOUNG JEEZY CTE/DEF JAM 013738/IDJMG (13.98) ⊕	TM:103: Hustlerz Ambition	3	3
26	31	32	SKRILLEX BIG BEAT/DWLS/ATLANTIC 528521/AG (5.98)	Bangarang (EP)	14	14
27	20	15	KIDZ BOP KIDS HAZOR & TIE 89271 (18.98)	Kidz Bop 21	2	2
28	11	14	COLDPLAY CAPITOL 87553* (18.98)	Mylo Xyloto	1	1
29	44	33	LEONARD COHEN COLUMBIA 88571*/SONY MUSIC (11.98)	Old Ideas	3	3
30	193	-	<b>PACE SETTER</b> WHITNEY HOUSTON ARISTA 47851/SONY MUSIC (8.98)	My Love Is Your Love	1	13
31	10	41	THE CIVIL WARS SENSIBILITY 017* (11.98)	Barton Hollow	10	10
32	33	26	THE BLACK KEYS MONESUCH 528098*/WARNER BROS. (18.98)	El Camino	2	2
33	14	4	THE FRAY EPIC 57802*/SONY MUSIC (11.98)	Scars & Stories	4	4
34	30	21	MARY J. BLIGE MTRIA/CHRYSTIE/DEF JAM 016257/RCA (13.98)	My Life II...The Journey Continues (Act 1)	5	5
35	16	22	SOUNDTRACK SUMMIT/CHOP SHOP/ATLANTIC 528055/AG (18.98)	The Twilight Saga: Breaking Dawn: Part 1	4	4
36	24	7	DIERKS BENTLEY CAPITOL NASHVILLE 94714 (16.98)	Home	7	7
37	36	13	LANA DEL REY POLYDOR/INTERSCOPE 016425/RCA (11.98)	Born To Die	2	2
38	28	27	JAY Z KANYE WEST RCA-A-FELLA/RCA NATION/DEF JAM 015426/IDJMG (13.98)	Watch The Throne	1	1
39	RE-ENTRY	52	WHITNEY HOUSTON ARISTA 54181/SONY MUSIC (6.98)	I'm Your Baby Tonight	4	3
40	35	25	NICKELBACK ROADRUNNER 617769* (18.98)	Here And Now	2	2
41	19	24	THE BAND PERRY REPUBLIC NASHVILLE 014830/UNIVERSAL REPUBLIC (10.98)	The Band Perry	4	4
42	39	31	LIL WAYNE YOUNG MONEY/CASH MONEY 015548*/UNIVERSAL REPUBLIC (13.98)	Tha Carter IV	2	1
43	32	20	TIM MCGRAW CURB 79320 (13.98)	Emotional Traffic	2	2
44	48	40	SOUNDTRACK NICKELODEON/LEGACY 95784/SONY MUSIC (9.98)	The Fresh Beat Band: Music From The Hit TV Show	21	21
45	23	29	MUMFORD & SONS GENTLEMAN OF THE ROAD 0108*/BLASSNOTE (12.98) ⊕	Sigh No More	2	2
46	47	51	ERIC CHURCH EMI NASHVILLE 94266* (16.98)	Chief	1	1
47	NEW	1	SOUNDTRACK RELATIVITY MUSIC 70025 (15.98)	Act Of Valor: The Album	47	47
48	43	55	FOSTER THE PEOPLE STARTIME/COLUMBIA 74457*/SONY MUSIC (8.98)	Torches	8	8
49	25	42	TAYLOR SWIFT BIG MACHINE 150300A (18.98) ⊕	Speak Now	1	1
50	68	60	FLORENCE + THE MACHINE UNIVERSAL REPUBLIC 015927* (13.98)	Ceremonials	6	6



The alterna-hip-hop act's debut full-length starts with 31,000—nearly all from iTunes. The set was exclusive to the retailer for its first week. Further, the album's "Handclaps & Guitars" was iTunes' free single of the week.

Its odd fourth-week gain is caused by it being stocked at Starbucks, starting last week. It's up by 14%.



Hands All Over surpasses 1 million sales this week, thanks to an additional 9,000 copies sold. It's the band's third million-selling studio set in three tries.



After the band's "Cough Syrup" was covered on the Feb. 21 episode of "Glee," the album takes a 57% sales hike, selling 6,000 copies last week.

Thriller returns to the list (6,000) after Amazon MP3 discounted the set to \$3.99 for its Daily Deal on Feb. 26. It's up by 112% with a 561% jump in downloads. Almost 29 years ago this week (March 12, 1983), it was in its third (of 37) weeks at No. 1.

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
51	91	97	THE BEATLES APPLE 29325/CAPITOL (18.98)	1	1	1
52	45	47	SCOTTY MCCREERY 19/MERCURY NASHVILLE 016022/AGA/UMGN (13.98)	Clear As Day	1	1
53	41	48	BLAKE SHELTON WARNER BROS. NASHVILLE 527370/WMN (18.98)	Red River Blue	1	1
54	46	38	BEYONCE PARKWOOD/COLUMBIA 90824/SONY MUSIC (13.98)	4	1	1
55	40	43	MAROON 5 ARM/OCTONE 015984/AGA (15.98)	Hands All Over	2	2
56	52	56	MIRANDA LAMBERT RCA NASHVILLE 90580/SMN (11.98) ⊕	Four The Record	3	3
57	56	62	BRANTLEY GILBERT VALORY 960100 (14.98)	Halfway To Heaven	4	4
58	50	46	TOBY KEITH SHOW DOG-UNIVERSAL 015592 (9.98)	Clancy's Tavern	5	5
59	51	70	SKRILLEX BIG BEAT/ATLANTIC 52851/AG (5.98)	Scary Monsters And Nice Sprites (EP)	49	49
60	58	50	VARIOUS ARTISTS WORD-CURB/EMI CMG/VERITY 97014/RCA (13.98)	WOW Gospel 2012	30	30
61	21	59	FOO FIGHTERS ROSWELL 84493*/RCA (11.98) ⊕	Wasting Light	1	1
62	54	39	VARIOUS ARTISTS UNIVERSAL/EMI/SONY MUSIC 95758/CAPITOL (18.98)	NOW 40	3	3
63	49	61	KATY PERRY CAPITOL 84601* (18.98)	Teenage Dream	2	1
64	29	49	BON IVER ZAO/AGUWAN 138* (14.98)	Bon Iver	2	2
65	55	74	AMY WINEHOUSE UNIVERSAL REPUBLIC 016394* (13.98)	Lioness: Hidden Treasures	5	5
66	57	85	TYRESE VOLTRON RECORDS 93562 (15.98)	Open Invitation	9	9
67	62	65	J. COLE RCA NATION/COLUMBIA 57920/SONY MUSIC (11.98)	Cole World: The Sideline Story	1	1
68	27	37	TONY BENNETT RPM/COLUMBIA 66250/SONY MUSIC (13.98)	Duets II	1	1
69	80	-	LE'ANDRIA JOHNSON BET/STRANGE FRUIT/MUSIC WORLD GOSPEL 5414/MUSIC WORLD (8.98)	The Evolution Of Le'Andria Johnson (EP)	69	69
70	53	73	ETTA JAMES MCA 111853/UME (8.98)	The Best Of Etta James: 20th Century Masters The Millennium Collection	32	32
71	64	91	JAMES FORTUNE & FIYA FIYA WORLD/LIGHT 7265/EDM (13.98)	Identity	7	7
72	197	154	SNOW PATROL POLYDOR/FUNCTION/ISLAND 016378*/IDJMG (13.98) ⊕	Fallen Empires	5	5
73	NEW	1	WHITNEY HOUSTON SONY MUSIC CMG 75919/SONY MUSIC (11.98)	Triple Feature: I'm Your Baby Tonight/My Love Is Your Love/Just Whitney	73	73
74	74	79	FIVE FINGER DEATH PUNCH PROSPECT PARK 50104 (15.98)	American Capitalist	3	3
75	66	54	FRED HAMMOND HAMMOND/VERITY 80990/RCA (11.98)	God, Love & Romance	8	8
76	42	34	DAVID GUETTA WHAT A MUSIC/ASTRALWERKS 78830/CAPITOL (18.98)	Nothing But The Beat	5	5
77	61	69	NICKI MINAJ YOUNG MONEY/CASH MONEY 015021*/UNIVERSAL REPUBLIC (13.98)	Pink Friday	1	1
78	75	86	CASTING CROWNS BEACH STREET/REUNION 10162/SONY MUSIC (11.98)	Come To The Well	2	2
79	85	92	PITBULL MR. 305/POLO BROWNS/J 69060/RCA (11.98)	Planet Pit	7	7
80	167	185	YOUNG THE GIANT ROADRUNNER 617806* (13.98)	Young The Giant	42	42
81	82	78	WALE MAYBACH 528687/WARNER BROS. (18.98)	Ambition	2	2
82	120	-	MERCYME FAIR TRADE/COLUMBIA 67709/SONY MUSIC (13.98)	The Generous Mr. Lovewell	3	3
83	73	82	ZAC BROWN BAND SOUTHERN GROUND/ROAD/PICTURE/ATLANTIC 524722/AG (18.98) ⊕	You Get What You Give	1	1
84	92	90	KORN ROADRUNNER 617728 (18.98) ⊕	The Path Of Totality	10	10
85	84	135	WIZ KHALIFA ROSTRUM/ATLANTIC 527099/AG (13.98) ⊕	Rolling Papers	2	2
86	107	71	SOUNDTRACK LAKESHORE 34232 (18.98)	Drive	31	31
87	144	132	MICHAEL JACKSON MJJ/EPIC 88998/SONY MUSIC (14.98)	Number Ones	13	13
88	RE-ENTRY	166	MICHAEL JACKSON EPIC/LEGACY 17986*/SONY MUSIC (17.98)	Thriller	1	1
89	79	76	BOB SEGER & THE SILVER BULLET BAND HIDEOUT 46151/CAPITOL (19.98)	Ultimate Hits: Rock And Roll Never Forgets	19	19
90	63	63	DAUGHTRY 19 61813/RCA (11.98)	Break The Spell	8	8
91	59	64	LADY GAGA STREAMLINE/KOHLIVE/INTERSCOPE 015373*/RCA (13.98)	Born This Way	2	1
92	100	95	EMINEM WEB/SHADY/AFTERMATH/INTERSCOPE 014411*/RCA (13.98)	Recovery	3	1
93	101	100	THE BLACK KEYS MONESUCH 520266*/WARNER BROS. (15.98)	Brothers	3	3
94	98	101	ROMEO SANTOS SONY MUSIC LATIN 82946 (11.98) ⊕	Formula: Vol. 1	9	9
95	69	58	VARIOUS ARTISTS UNIVERSAL/SONY MUSIC/EMI 95759/CAPITOL (18.98)	NOW That's What I Call Country Ballads	58	58
96	114	109	FLORENCE + THE MACHINE UNIVERSAL REPUBLIC 013170* (13.98)	Lungs	14	14
97	70	152	DEADMAU5 MAUSTRAP 2518*/ULTRA (15.98)	4X4=12	47	47
98	NEW	1	GRIMES 4AD 3208* (14.98)	Visions	98	98
99	103	116	LIONEL RICHIE MOTOWN/CHRONICLES 00729/UME (9.98)	The Best Of Lionel Richie: 20th Century Masters The Millennium Collection	71	71
100	95	98	BOYZ II MEN MOTOWN/CHRONICLES 001098/UME (9.98)	The Best Of Boyz II Men: 20th Century Masters The Millennium Collection	70	70

THE BILLBOARD 200 ARTIST INDEX		BOYZ II MEN		CHEVELLE		CREEDEENCE CLEARWATER		DRAKE		FLORENCE + THE		BRANTLEY GILBERT		HEARTLESS BASTARDS		LE'ANDRIA JOHNSON		
2PAC	169	CHRIS BROWN	100	CHIDDY BANG	136	REVIVAL FEATURING	13	DR. DOG	175	MACHINE	50	SELENA GOMEZ & THE	57	HILLSONG UNITED	172	LADY ANTEBELLUM	19	
ADELE	1	ZAC BROWN BAND	125	THE CHIEFTAINS	8	JOHN FOGERTY	189	EMINEM	92	SCENE	114	JANIS JOPLIN	154	LADY GAGA	108	LADY GAGA	91	
AEROSMITH	164	LUKE BRYAN	191	CHILDREN GAMBINO	162	CURSIVE	127	ESPINOZA PAZ	140	FOO FIGHTERS	188	JOURNEY	131	MIRANDA LAMBERT	56	MIRANDA LAMBERT	130	
JASON ALDEAN	23	JOHNNY CASH/WILLIE NELSON	180	ERIC CHURCH	46	DAFT PUNK	119	EVANESCENCE	132	JAMES FORTUNE & FIYA	71	DAMEN JURADO	161	LAMB OF GOD	101	LAMB OF GOD	101	
LA ARROLLADORA BANDA	188	JOHNNY CASH	173	THE CIVIL WARS	31	BAUGHTRY	90	FIVE FINGER DEATH PUNCH	74	THE FRAY	33	LIL WAYNE	42	LIL WAYNE	42	LIL WAYNE	42	
EL LIMON DE RENE CAMACHO	188	JOHNNY CASH	173	ERIC CLAPTON	148	THE BAND PERRY	4	THE BEATLES	1	THE FRAY	33	LMFAO	118	LMFAO	118	LMFAO	118	
		JOHNNY CASH	173	KELLY CLARKSON	15	THE BEATLES	1	THE BEATLES	1	THE FRAY	33	LYNYRD SKYNYRD	110	LYNYRD SKYNYRD	110	LYNYRD SKYNYRD	110	
		JOHNNY CASH	173	LEONARD COHEN	29	THE BEATLES	1	THE BEATLES	1	THE FRAY	33	MICHAEL JACKSON	87	MICHAEL JACKSON	87	MICHAEL JACKSON	87	
		JOHNNY CASH	173	COLDPLAY	28	THE BEATLES	1	THE BEATLES	1	THE FRAY	33	ETTA JAMES	70	ETTA JAMES	70	ETTA JAMES	70	
		JOHNNY CASH	173	J. COLE	67	THE BEATLES	1	THE BEATLES	1	THE FRAY	33	JAY Z KANYE WEST	38	JAY Z KANYE WEST	38	JAY Z KANYE WEST	38	
		JOHNNY CASH	173			THE BEATLES	1	THE BEATLES	1	THE FRAY	33	KORN	84	KORN	84	KORN	84	
		JOHNNY CASH	173			THE BEATLES	1	THE BEATLES	1	THE FRAY	33	KARI JOBE	128	KARI JOBE	128	KARI JOBE	128	
		JOHNNY CASH	173			THE BEATLES	1	THE BEATLES	1	THE FRAY	33							

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
101	83	68	LAMB OF GOD	Resolution		3
102	97	105	THE TEMPTATIONS	Best Of The Temptations-The 60's: 20th Century Masters The Millennium Collection		73
103	72	53	SEAL	Soul 2		8
104	116	140	SKILLET	Awake		2
105	90	183	SOUNDTRACK	The Preacher's Wife		3
106	113	114	VARIOUS ARTISTS	WOW Hits 2012		35
107	102	149	NEWSBOYS	God's Not Dead		63
108	81	111	LADY ANTEBELLUM	Need You Now		1
109	105	66	METALLICA	Beyond Magnetic (EP)		28
110	115	117	LYNYRD SKYNYRD	The Best Of Lynyrd Skynyrd: 20th Century Masters The Millennium Collection		60
111	94	83	ANTHONY HAMILTON	Back To Love		12
112	89	81	THIRD DAY	Move		9
113	RE-ENTRY	10	SOUNDTRACK	The Muppets		38
114	104	103	SELENA GOMEZ & THE SCENE	When The Sun Goes Down		3
115	NEW	1	SINEAD O'CONNOR	How About I Be Me (And You Be You)?		115
116	RE-ENTRY	2	FUN.	Aim And Ignite		71
117	111	110	JAKE OWEN	Barefoot Blue Jean Night		6
118	NEW	1	GALACTIC	Carnivale Electricos		118
119	RE-ENTRY	31	DAFT PUNK	Tron: Legacy (Soundtrack)		4
120	108	107	BARRY WHITE	The Best Of Barry White: 20th Century Masters The Millennium Collection		78
121	106	93	PISTOL ANNIES	Hell On Heels		5
122	NEW	1	JOSH RITTER	Bringing In The Darlings (EP)		122
123	88	88	CELTIC WOMAN	Believe		13
124	96	87	NEIL DIAMOND	The Very Best Of Neil Diamond: The Studio Recordings		45
125	77	102	CHRIS BROWN	F.A.M.E.		1
126	RE-ENTRY	25	WHITNEY HOUSTON	Just Whitney...		9
127	NEW	1	CURSIVE	I Am Gemini		127
128	117	94	KARI JOBE	Where I Find You		10
129	146	156	AWOLNATION	Megalithic Symphony		99
130	RE-ENTRY	104	MIRANDA LAMBERT	Crazy Ex-Girlfriend		6
131	138	142	JOURNEY	Journey's Greatest Hits		10
132	121	113	EVANESCENCE	Evanescence		1
133	87	122	WHITNEY HOUSTON	Whitney		1
134	119	108	GEORGE STRAIT	Icon: George Strait		62
135	99	77	VARIOUS ARTISTS	Chimes Of Freedom: The Songs Of Bob Dylan		11
136	136	134	CHEVELLE	Hats Off To The Bull		20
137	125	125	JUSTIN BIEBER	My World 2.0		1
138	150	155	CREEDEnce CLEARWATER REVIVAL FEAT. JOHN FOGERTY	Chronicle The 20 Greatest Hits		67
139	93	104	RIHANNA	Loud		3
140	153	176	EMINEM	Curtain Call: The Hits		1
141	127	128	JOSH TURNER	Icon: Josh Turner		98
142	149	137	BOB SEGER & THE SILVER BULLET BAND	Greatest Hits		8
143	143	158	THREE DOG NIGHT	The Best Of Three Dog Night: 20th Century Masters The Millennium Collection		109
144	RE-ENTRY	104	SOUNDTRACK	O Brother, Where Art Thou?		1
145	129	119	BAD MEETS EVA	Hell: The Sequel (EP)		1
146	158	153	BOB MARLEY AND THE WALLERS	Legend: The Best Of Bob Marley And The Wallers		26
147	130	129	ZAC BROWN BAND	The Foundation		9
148	141	145	ERIC CLAPTON	The Best Of Eric Clapton: 20th Century Masters The Millennium Collection		66
149	123	159	TAYLOR SWIFT	Fearless		1
150	142	166	JACKSON 5	The Best Of Jackson 5: 20th Century Masters The Millennium Collection		114

**113** The soundtrack's "Man or Muppet" won the Academy Award for best original song on Feb. 26. The album rallies with a 5,000 increase (up 122%). The song itself re-enters Kid Digital Songs at No. 4 with 4,000 (up 368%).

**115** The artist, who has seemingly made more news lately for her on-again, off-again marriage, returns to the list for the first time since 2007. *How About I Be Me* is her ninth studio effort and bows with 5,000.



**116** While the band celebrates its arrival at No. 3 with its second album (70,000), its first set returns to the list with 4,000 (5,000; up 42%). Total sales of its debut effort stand at 75,000.



**119 & 144** The two soundtracks are among those priced at \$3.99 in Amazon's MP3 store. *Tron* sold 5,000 last week (up 141%) while *O Brother* shifted 4,000 (up 127%).

**122** The singer/songwriter's six-song EP (recorded and mixed in just four days) arrives with 4,000. It's his third visit to the list, following full-length album bows in 2007 and 2010.

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
151	152	178	WILLIE NELSON	Super Hits		98
152	132	130	TIM MCGRAW	Number One Hits		27
153	151	200	CHRISTINA PERRI	lovestrong.		4
154	110	151	LE'ANDRIA JOHNSON	The Awakening Of Le'Andria Johnson (EP)		24
155	163	150	WILLIAM MCDOWELL	Arise: The Live Worship Experience		63
156	135	126	VARIOUS ARTISTS	NOW 39		3
157	128	177	AMY WINEHOUSE	Back To Black		2
158	140	106	MINDLESS BEHAVIOR	#1 Girl		7
159	145	139	JUSTIN MOORE	Outlaws Like Me		5
160	175	167	GUNS N' ROSES	Greatest Hits		3
161	147	162	BLAKE SHELTON	Loaded: The Best Of Blake Shelton		18
162	134	165	CHILDISH GAMBINO	Camp		11
163	170	173	EMINEM	The Marshall Mathers LP		1
164	155	147	AEROSMITH	The Best Of Aerosmith: 20th Century Masters The Millennium Collection		67
165	172	172	SNOOP DOGG & WIZ KHALIFA	Mac + Devin Go To High School (Soundtrack)		29
166	RE-ENTRY	798	PINK FLOYD	Dark Side Of The Moon		12
167	NEW	1	ESPINOZA PAZ	Un Hombre Normal		167
168	169	174	MAC MILLER	Blue Slide Park		1
169	171	102	2PAC	All Eyez On Me		1
170	71	2	HILLSONG UNITED	Live In Miami		71
171	159	170	YELAWOLF	Radioactive		27
172	78	2	HEARTLESS BASTARDS	Arrow		78
173	180	3	JOHNNY CASH	Super Hits		166
174	178	175	CHRIS TOMLIN	How Great Is Our God: The Essential Collection		40
175	190	83	DRAKE	Thank Me Later		1
176	195	187	FIVE FINGER DEATH PUNCH	War Is The Answer		7
177	RE-ENTRY	4	OF MONSTERS AND MEN	Into The Woods (EP)		108
178	173	138	BAND OF SKULLS	Sweet Sour		138
179	183	195	ELVIS PRESLEY	An Afternoon In The Garden		85
180	184	40	JOHNNY CASH/WILLIE NELSON	VH1 Storytellers		56
181	NEW	1	DAMIEN JURADO	Maraqopa		181
182	181	44	BRIAN COURTNEY WILSON	So Proud		44
183	RE-ENTRY	13	M83	Hurry Up, We're Dreaming.		15
184	RE-ENTRY	36	SIMON & GARFUNKEL	Simon & Garfunkel's Greatest Hits		184
185	RE-ENTRY	13	BIG TIME RUSH	Elevate (Soundtrack)		12
186	131	46	FOO FIGHTERS	Greatest Hits		11
187	192	193	CHRIS YOUNG	Neon		4
188	156	136	LA ARROLLADORA BANDA EL LIMON DE RENE CAMACHO	Irreversible...2012		42
189	109	45	DR. DOG	Be The Void		45
190	RE-ENTRY	134	PINK FLOYD	The Wall		40
191	RE-ENTRY	70	LUKE BRYAN	Do In' My Thing		6
192	60	36	FRANK SINATRA	Sinatra: Best Of The Best		23
193	RE-ENTRY	41	AEROSMITH	Aerosmith's Greatest Hits		53
194	199	3	CHUCK BERRY	The Best Of Chuck Berry: 20th Century Masters The Millennium Collection		134
195	RE-ENTRY	2	MARVIN SAPP	Playlist: The Very Best Of Marvin Sapp		175
196	118	84	KELLIE PICKLER	100 Proof		7
197	198	199	GEORGE STRAIT	The Best Of George Strait: 20th Century Masters The Millennium Collection		76
198	RE-ENTRY	33	VARIOUS ARTISTS	NOW That's What I Call Country: Volume 4		14
199	179	15	JANIS JOPLIN	Super Hits		113
200	182	179	KIRK FRANKLIN	Hello Fear		5

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MAC MILLER	168	NICKI MINAJ	77	PISTOL ANNIES	121	SLEIGH BELLS	12	THE FRESH BEAT BAND	MUSIC FROM THE HIT TV SHOW	44	THE TEMPTATIONS	102	VAN HALEN	11	NOW 41	5	WALE	81	YELAWOLF	171
BOB MARLEY AND THE WALLERS	146	MINDLESS BEHAVIOR	158	PITBULL	79	SNOW PATROL	72	SHOW	44	THIRD DAY	112	VARIOUS ARTISTS	2012 GRAMMY NOMINEES	10	NOW THAT'S WHAT I CALL COUNTRY BALLADS	95	BARRY WHITE	120	CHRIS YOUNG	187
MAROON 5	55	NEWSBOYS	107	ELVIS PRESLEY	179	BOB SEGER & THE SILVER BULLET BAND	89, 142	O BROTHER, WHERE ART THOU?	144	THREE DOG NIGHT	143	2012 GRAMMY NOMINEES	10	NOW THAT'S WHAT I CALL COUNTRY: VOLUME 4	198	BRIAN COURTNEY WILSON	182	YOUNG JEEZY	25	
BRUNO MARS	24	NICKELBACK	40	LIONEL RICHELIEU	99	BLAKE SHELTON	53, 161	THE TWILIGHT SAGA: BREAKING DAWN - PART 1	35	CHRIS TOMLIN	174	CHIMES OF FREEDOM: THE SONGS OF BOB DYLAN	135	WOW GOSPEL 2012	60	AMY WINEHOUSE	85, 157	YOUNG THE GIANT	80	
PAUL MCCARTNEY	20	CHRISTINA PERRI	153	RIHANNA	14, 139	FRANK SINATRA	192	THE PREACHER'S WIFE	105	JOSH TURNER	141	SONGS OF BOB DYLAN	135	WOW HITS 2012	106	WIZ KHALIFA	85			
SCOTTY MCCREERY	52	KATY PERRY	63	JOSH RITTER	122	SKILLET	104	THE TWILIGHT SAGA: BREAKING DAWN - PART 1	35	TYGA	4	NOW 39	156							
WILLIE NELSON	151	PINK FLOYD	166, 190			SKRILLEX	26, 59			TYRESE	86	NOW 40	82							

# MAR 10 2012 SOCIAL/STREAMING Billboard

UNCHARTED™				DATA PROVIDED BY	NEXT BIG SOUND
THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	MYSOURCE PAGE	
1	1	59	<b>#1</b> DJ BL3ND	WWW.MYSPACE.COM/BL3NDZYZ	35 WKS
2	2	58	NOISIA	WWW.MYSPACE.COM/DENOISIA	
3	4	58	TRAPHIK	WWW.MYSPACE.COM/TRAPHIK	
4	8	43	PITTY	WWW.MYSPACE.COM/BANDAPITTY	
5	5	55	PORTA	WWW.MYSPACE.COM/PORTA1	
6	10	54	SUNGHA JUNG	WWW.MYSPACE.COM/JUNGSUNGHA	
7	11	49	MAREK HEMMANN	WWW.MYSPACE.COM/MAREKHEMANN	
8	NEW		C2C	WWW.MYSPACE.COM/C2C0JS	
9	NEW		YUNA	WWW.MYSPACE.COM/YUNA	
10	19	47	METRONOMY	WWW.MYSPACE.COM/METRONOMY	
11	3	4	SHLOHMO	WWW.MYSPACE.COM/SHLOMOSHUN	
12	9	54	TYLER WARD	WWW.MYSPACE.COM/TYLERWARD	
13	15	32	GOLD PANDA	WWW.MYSPACE.COM/GOLDPANDA	
14	14	26	ORELSAN	WWW.MYSPACE.COM/ORELSAN	
15	7	55	MADDI JANE	WWW.MYSPACE.COM/MADDIJANEMUSIC	
16	30	7	GARETH EMERY	WWW.MYSPACE.COM/GARETHEMERY	
17	27	29	YANN TIERSEN	WWW.MYSPACE.COM/YANNTIERSENINPROGRESS	
18	41	41	GOD IS AN ASTRONAUT	WWW.MYSPACE.COM/GODISANASTRONAUT	
19	35	35	BORGORE	WWW.MYSPACE.COM/BORGORE	
20	13	55	JESUS ADRIAN ROMERO	WWW.MYSPACE.COM/JESUSADRIANNET	
21	6	50	PRETTY LIGHTS	WWW.MYSPACE.COM/PRETTYLIGHTS	
22	23	24	STAR SLINGER	WWW.MYSPACE.COM/STARSLINGERMUSIC	
23	RE-ENTRY		ANATHEMA	WWW.MYSPACE.COM/WEAREANATHEMA	
24	22	23	MORD FUSTANG	WWW.MYSPACE.COM/MORDFUSTANG	
25	20	19	DATSIK	WWW.MYSPACE.COM/DJDATSIK	
26	17	36	AEROPLANE	WWW.MYSPACE.COM/AEROPLANEMUSICLOVE	
27	RE-ENTRY		UMEK	WWW.MYSPACE.COM/DJUMEK	
28	RE-ENTRY		PAN-POT	WWW.MYSPACE.COM/PANPOT	
29	34	48	SUPERMAN IS DEAD	WWW.MYSPACE.COM/SUPERMANISDEAD	
30	26	14	GRAMATIK	WWW.MYSPACE.COM/GRAMATIK	
31	RE-ENTRY		ALYSSA BERNAL	WWW.MYSPACE.COM/ALYSSABERNAL	
32	24	32	JOTA QUEST	WWW.MYSPACE.COM/JOTAQUEST	
33	29	13	CAPITAL INICIAL	WWW.MYSPACE.COM/CAPITALINICIAL	
34	NEW		DEICKIND	WWW.MYSPACE.COM/DEICKIND	
35	31	2	TENSNAKE	WWW.MYSPACE.COM/TENSNAKE	
36	39	4	CALIBAN	WWW.MYSPACE.COM/CALIBAN	
37	25	57	DAVE DAYS	WWW.MYSPACE.COM/DAVEDAYS	
38	46	14	EMANCIPATOR	WWW.MYSPACE.COM/EMANCIPATOR	
39	RE-ENTRY		ONRA	WWW.MYSPACE.COM/ONRA	
40	48	52	THE BLOODY BEETROOTS - DEATH CREW 77	WWW.MYSPACE.COM/THEBLOODYBEETROOTS	
41	NEW		SABATON	WWW.MYSPACE.COM/SABATO	
42	37	24	COM TRUISE	WWW.MYSPACE.COM/IAMCOMTRUISE	
43	12	4	SUPER MASH BROS.	WWW.MYSPACE.COM/SPRMSHBROS	
44	36	19	MEYTAL COHEN	WWW.MYSPACE.COM/DEWWATERPRIEST	
45	RE-ENTRY		THE BOOMZERS	WWW.MYSPACE.COM/DASHPROJECT	
46	45	3	SOAP&SKIN	WWW.MYSPACE.COM/SOAPANDSKIN	
47	32	5	HIGH RANKIN	WWW.MYSPACE.COM/HIGHRANKIN	
48	38	2	DIRTYLOUD	WWW.MYSPACE.COM/DIRTYLOUDMUSIC	
49	RE-ENTRY		IAMX	WWW.MYSPACE.COM/IAMX	
50	50	2	YOUNG GUNS	WWW.MYSPACE.COM/YOUNGGUNS	

French turntable group C2C (formerly Coups2Cross) breaks into **Uncharted** at No. 8 after releasing its 1999 remix tape on SoundCloud. The act's total plays on the network jumped 24% week to week. Elsewhere, God Is an Astronaut continues to climb, moving 41-18 as the group's number of Facebook fans rose 46%.



SOCIAL 50™				DATA PROVIDED BY	NEXT BIG SOUND
THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	IMPRINT/LABEL	
1	1	56	<b>#1</b> ADELE	XL/COLUMBIA	8 WKS
2	6	66	JUSTIN BIEBER	SCHOOLBOY/RAYMOND BRAUN/ISLAND/IDJMG	
3	4	66	RIHANNA	SRP/DEF JAM/IDJMG	
4	3	66	NICKI MINAJ	YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	
5	10	64	CHRIS BROWN	JIVE/RCA	
6	5	64	MICHAEL JACKSON	MJJ/EPIC	
7	7	66	DAVID GUETTA	WHAT A MUSIC/ASTRALWERKS/CAPITOL	
8	13	43	LMFAO	PARTY ROCK/WILLIAMS/CHERRYTREE/INTERSCOPE	
9	9	66	KATY PERRY	CAPITOL	
10	11	66	EMINEM	WEB/SHADY/AFTERMATH/INTERSCOPE	
11	8	66	SHAKIRA	SONY MUSIC LATIN/EPIC	
12	12	66	LADY GAGA	STREAMLINE/XONLIVE/INTERSCOPE	
13	2	3	WHITNEY HOUSTON	ARISTA/RCA	
14	20	16	ONE DIRECTION	SYCO	
15	17	64	PITBULL	MR. 305/FAMOUS ARTIST/POLO GROUNDS/J/SONY MUSIC LATIN/RCA	
16	21	56	SELENA GOMEZ	HOLLYWOOD	
17	16	66	TAYLOR SWIFT	BIG MACHINE	
18	14	65	LIL WAYNE	CASH MONEY/UNIVERSAL REPUBLIC	
19	15	55	BRUNO MARS	ELEKTRA	
20	22	34	SKRILLEX	BIG BEAT/MAUSTRAP/ATLANTIC	
21	34	60	USHER	LAFACE/RCA	
22	19	8	LANA DEL REY	STRANGER	
23	18	61	SNOOP DOGG	DOGGYSTYLE/PRIORITY/CAPITOL	
24	32	64	DRAKE	YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	
25	24	65	THE BLACK EYED PEAS	INTERSCOPE	
26	23	65	BEYONCE	PARKWOOD/COLUMBIA	
27	26	52	JENNIFER LOPEZ	ISLAND/IDJMG	
28	43	63	WIZ KHALIFA	ROSTRUM/ATLANTIC	
29	25	65	AVRIL LAVIGNE	RCA	
30	28	10	JESSIE J	LAWA/UNIVERSAL REPUBLIC	
31	30	63	BRITNEY SPEARS	JIVE/RCA	
32	27	66	LINKIN PARK	MACHINE SHOP/WARNER BROS.	
33	RE-ENTRY		BOW WOW	YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	
34	29	61	50 CENT	SHADY/AFTERMATH/INTERSCOPE	
35	40	20	DEADMAUS	MAUSTRAP/ULTRA	
36	37	52	BOB MARLEY	TUFF GONG/ISLAND/UME	
37	39	41	BOYCE AVENUE	3 PEACE	
38	41	7	WALK OFF THE EARTH	SLAPDASH	
39	31	6	MADONNA	LIVE NATION/INTERSCOPE	
40	38	47	JUSTIN TIMBERLAKE	JIVE/RCA	
41	50	58	TIESTO	MUSICAL FREEDOM	
42	35	59	DEMI LOVATO	HOLLYWOOD	
43	42	35	PINK	LAFACE/RCA	
44	44	5	FLO RIDA	POE BOY/ATLANTIC	
45	36	62	ENRIQUE IGLESIAS	UNIVERSAL MUSIC LATIN/UNIVERSAL REPUBLIC	
46	RE-ENTRY		KESHA	KEMOSABE/RCA	
47	RE-ENTRY		GREEN DAY	REPRISE/WARNER BROS.	
48	RE-ENTRY		CHRISTINA GRIMMIE	UNSIGNED	
49	NEW		MICHEL TELO	PANTANAL/RGE/SONY MUSIC LATIN	
50	RE-ENTRY		RED HOT CHILI PEPPERS	WARNER BROS.	

Brazilian singer and Internet sensation Michel Teló makes his debut on **Social 50** at No. 49 after kicking off his first European tour. Fans tuned in Feb. 24 to watch a live broadcast of his first show in Lisbon, Portugal, that he promoted on his Facebook page. In turn, he earns an 8% increase in overall follower base, with a 28% gain in Twitter followers and a 1% uptick in Facebook fans.



YOUTUBE				YouTube
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / LABEL)
1	2	29	<b>#1</b> SOMEONE LIKE YOU	ADELE (XL/COLUMBIA)
2	3	28	ROLLING IN THE DEEP	ADELE (XL/COLUMBIA)
3	1	3	I WILL ALWAYS LOVE YOU	WHITNEY HOUSTON (ARISTA/LEGACY)
4	5	5	SOMEBODY THAT I USED TO KNOW	GOTYE FEATURING KIMBRA (SAMPLES TV SECONDS/FAIRFAX/UNIVERSAL REPUBLIC)
5	4	26	SET FIRE TO THE RAIN	ADELE (XL/COLUMBIA)
6	—	1	SORRY FOR PARTY ROCKING	LMFAO (PARTY ROCK/WILLIAMS/CHERRYTREE/INTERSCOPE)
7	6	11	INTERNATIONAL LOVE	PITBULL FEATURING CHRIS BROWN (MR. 305/POLO GROUNDS/J/RCA)
8	9	29	PARTY ROCK ANTHEM	LMFAO FEAT. LAUREN BENNETT & GOONROCK (PARTY ROCK/WILLIAMS/CHERRYTREE/INTERSCOPE)
9	7	4	TURN ME ON	DAVID GUETTA FEATURING NICKI MINAJ (WHAT A MUSIC/ASTRALWERKS/CAPITOL)
10	8	5	MIRROR	LIL WAYNE FEATURING BRUNO MARS (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)
11	10	23	SEXY AND I KNOW IT	LMFAO (PARTY ROCK/WILLIAMS/CHERRYTREE/INTERSCOPE)
12	11	29	DANZA KUDURO	DON OMAR & LICENZO (YANIS/DFANAT/IMACHETE/UNIVERSAL MUSIC LATIN)
13	—	1	WHAT MAKES YOU BEAUTIFUL	ONE DIRECTION (SYCO/COLUMBIA)
14	15	29	RAIN OVER ME	PITBULL FEATURING MARC ANTHONY (MR. 305/POLO GROUNDS/J/RCA)
15	12	27	WAKA WAKA (THIS TIME FOR AFRICA)	SHAKIRA FEATURING FRESHLYGROUND (EPIC)

MYSOURCE SONGS				mySpace music
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / LABEL)
1	1	5	<b>#1</b> STRONGER (WHAT DOESN'T KILL YOU)	KELLY CLARKSON (19/RCA)
2	2	24	SET FIRE TO THE RAIN	ADELE (XL/COLUMBIA)
3	4	31	SOMEONE LIKE YOU	ADELE (XL/COLUMBIA)
4	3	42	ROLLING IN THE DEEP	ADELE (XL/COLUMBIA)
5	5	6	TURN ME ON	DAVID GUETTA FEATURING NICKI MINAJ (WHAT A MUSIC/ASTRALWERKS/CAPITOL)
6	7	12	WE FOUND LOVE	RIHANNA FEATURING CALVIN HARRIS (SRP/DEF JAM/IDJMG)
7	6	18	SEXY AND I KNOW IT	LMFAO (PARTY ROCK/WILLIAMS/CHERRYTREE/INTERSCOPE)
8	8	7	RACK CITY	TYGA (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)
9	9	12	NI**AS IN PARIS	JAY Z KANYE WEST (RCA-FELLA/ROC NATION/DEF JAM/IDJMG)
10	10	9	DOMINO	JESSIE J (LAWA/UNIVERSAL REPUBLIC)
11	13	14	NOT OVER YOU	GAVIN DEGRAW (J/RCA)
12	19	8	INTERNATIONAL LOVE	PITBULL FEATURING CHRIS BROWN (MR. 305/POLO GROUNDS/J/RCA)
13	11	42	PARTY ROCK ANTHEM	LMFAO FEAT. LAUREN BENNETT & GOONROCK (PARTY ROCK/WILLIAMS/CHERRYTREE/INTERSCOPE)
14	20	5	ALL YOUR LIFE	THE BAND PERRY (REPUBLIC NASHVILLE)
15	15	13	I DON'T WANT THIS NIGHT TO END	LUKE BRYAN (CAPITOL NASHVILLE)

NEXT BIG SOUND™		NEXT BIG SOUND
THIS WEEK	ARTIST	The fastest accelerating artists during the past week, across all major social music sites, statistically predicted to achieve future success, as measured by Next Big Sound.
1	LILYGREEN AND MAGUIRE	
2	ALESSO	
3	LOVERANCE	
4	LONSDALE BOYS CLUB	
5	LOLA MONROE	
6	CROWN THE EMPIRE	
7	CAPTURE THE CROWN	
8	MILAN STANKOVIC	
9	YOUNG GUNS	
10	A PAST UNKNOWN	
11	SKIP THE FOREPLAY	
12	LIRA	
13	NIKI & THE DOVE	
14	KENY ARKANA	
15	CRIZZLY	

UNCHARTED: A listing of the top new and developing artists who have yet to appear on a major Billboard chart, regardless of country of origin. Ranking is based on a formula incorporating streamed plays, page views and fans according to MySpace, as well as sources tracked by online aggregator Next Big Sound, including YouTube, Facebook, Twitter, Last.fm, Live and Wikipdata, among others. In order to appear on Uncharted, acts must be registered MySpace Music artists and have not appeared on specifically outlined Billboard charts (more than 80 overall). SOCIAL 50: A ranking of the most active artists on the world's leading social networking sites. Artists' popularity is determined by a formula blending their weekly additions of friends/fans/followers along with artist page views and weekly song plays. See Charts Legend on Billboard.biz for rules and explanations. All rights reserved. © 2012, Prometheus Global Media, LLC and Nielsen SoundScan, Inc.

HEATSEEKERS ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	CERT.
1	1	1	<b>GALACTIC</b> ANTI- 87182*/EPITAPH (15.98)	Carnivale Electricos	
2	6	10	<b>OF MONSTERS AND MEN</b> UNIVERSAL REPUBLIC DIGITAL EX (4.98)	Into The Woods (EP)	
3	2	3	<b>BAND OF SKULLS</b> ELECTRIC BLUES/PSYCOLLECTIVE 715*/VAGRANT (11.98)	Sweet Sour	
4	NEW		<b>DAMIEN JURADO</b> SECRETLY CANADIAN 250* (14.98)	Maraqopa	
5	NEW		<b>JSON</b> LAMP MODE 6176 (13.98)	Growing Pains	
6	NEW		<b>THE MENZINGERS</b> EPITAPH 87170* (13.98)	On The Impossible Past	
7	NEW		<b>LAMBCHOP</b> MERGE 434* (14.98)	Mr. M	
8	10	52	<b>VOLBEAT</b> VERTIGO 015113/UNIVERSAL REPUBLIC (13.98)	Beyond Hell/Above Heaven	
9	8	49	<b>THE HEAD AND THE HEART</b> SUB POP 915* (10.98)	The Head And The Heart	
10	NEW		<b>CATHERINE RUSSELL</b> WORLD VILLAGE 468101/HARMONIA MUNDI (18.98)	Strictly Romancin'	
11	NEW		<b>RADICAL SOMETHING</b> RADICAL SOMETHING DIGITAL EX (2.99)	No Sweat (EP)	
12	NEW		<b>FRANKIE ROSE</b> SLUMBERLAND 150* (10.98)	Interstellar	
13	13	5	<b>DIE ANTWOORD</b> ZEF RECORDZ 7031*/DOWNTOWN (13.98)	Ten\$lon	
14	11	12	<b>DIA FRAMPTON</b> UNIVERSAL REPUBLIC 016136 (13.98)	Red	
15	RE-ENTRY		<b>FOR KING &amp; COUNTRY</b> FERVENT/WORD-CURB 887997/WARNER-CURB (11.98)	Crave	
16	1	2	<b>TENNIS</b> FAT POSSUM 1265* (13.98)	Young & Old	
17	NEW		<b>GARFUNKEL AND OATES</b> NO ONE BUYS RECORDS DIGITAL EX (9.98)	Slippery When Moist	
18	20	23	<b>GROUPOVE</b> CANVASBACK/ATLANTIC 527696*/A&M (13.98)	Never Trust A Happy Song	
19	37	19	<b>NERO</b> MTA/MERCURY/CHERRYTREE/INTERSCOPE 016371/IGA (8.98 1637102)	Welcome Reality	
20	42	113	<b>GREATEST GAINER</b> SERVANT 887900/WARNER BROS. (9.98)	These Simple Truths	
21	3	2	<b>ANNE AKIKO MEYERS/ENGLISH CHAMBER ORCHESTRA (MERCURIO)</b> EGNE 7785 (17.98)	Air: The Bach Album	
22	19	5	<b>FOXY SHAZAM</b> I.R.S. 41160*/CAPITOL (12.98)	Church Of Rock And Roll	
23	NEW		<b>PERFUME GENIUS</b> MATAADR 964* (14.98)	Put Your Back N 2 It	
24	NEW		<b>ORANGE AVENUE</b> LOVELAMP 122111 (5.98)	Small Victories	
25	34	8	<b>KIMBRA</b> WARNER BROS. DIGITAL EX (3.98)	Settle Down (EP)	



With a No. 1 debut on Contemporary Jazz Albums, it marks the second leader for the act, following 2010's *Ya-Ka-May*. It's the group's sixth top 10 on the tally.

The six-song EP, priced at \$2.99 at the iTunes store, starts with 2,000 sold.



Small Victories, indeed, as the pop/rock band nets its first appearance on a national chart. It's the act's second full-length album, and it bows with a little more than 1,000 sold.

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	CERT.
26	24	35	<b>ANDY GRAMMER</b> S-CURVE 151602 (9.98)	Andy Grammer	
27	5	2	<b>NINE LASHES</b> TOOTH & NAIL 0869/EMI CMG (9.98)	World We View	
28	NEW		<b>TINDERSTICKS</b> CONSTELLATION 086* (15.98)	Something Rain	
29	15	2	<b>POLICA</b> TOTALLY GROSS NATIONAL PRODUCT 023* (13.98)	Give You The Ghost	
30	21	2	<b>KIRK WHALUM</b> RENDEZVOUS 5148/MACK AVENUE (17.98)	Romance Language	
31	RE-ENTRY		<b>XENIA</b> UNIVERSAL REPUBLIC DIGITAL EX (3.98)	Sing You Home (EP)	
32	36	28	<b>KENDRICK LAMAR</b> TOP DAWG DIGITAL EX (7.98)	Section.80	
33	4	2	<b>GOATWHORE</b> METAL BLADE 15075* (13.98)	Blood For The Master	
34	31	9	<b>LINDSAY MCCAUL</b> REUNION 10157/SONY MUSIC (9.98)	If It Leads Me Back	
35	26	5	<b>CLOUD NOTHINGS</b> CARPARK 70670* (13.98)	Attack On Memory	
36	40	20	<b>REDLIGHT KING</b> HOLLYWOOD 013273 (10.98)	Something For The Pain	
37	9	2	<b>SHEARWATER</b> SUB POP 957* (13.98)	Animal Joy	
38	22	3	<b>STEVE TYRELL</b> NEW ESIGN 33274/CONCORD (19.98)	I'll Take Romance	
39	7	2	<b>TONIGHT ALIVE</b> FEARLESS 30101 (14.98)	What Are You So Scared Of?	
40	NEW		<b>BJ THE CHICAGO KID</b> M.A.F.E. DIGITAL EX (9.98)	Pineapple Now-Laters	
41	RE-ENTRY		<b>ED SHEERAN</b> ELEKTRA DIGITAL EX (9.98)	The A Team (EP)	
42	RE-ENTRY		<b>JOSH WILSON</b> SPARROW 67858/EMI CMG (8.98)	See You	
43	RE-ENTRY		<b>WE AS HUMAN</b> ATLANTIC 528566 EX/AD (4.98)	EP	
44	35	7	<b>MICHAEL WASOELL'S BONE COLLECTOR FEAT. RHETT AKINS &amp; DALLAS DAVIDSON</b> GEORGIA BOYS/REPRISE (NASHVILLE) 525754/WMN (15.98)	The Brotherhood Album	
45	45	23	<b>THE LACS</b> BACKROAD 224/AVERAGE JOE'S (13.98)	Country Boy's Paradise	
46	RE-ENTRY		<b>BEVERLY MCCLELLAN</b> JUNK DRAWER 40406 (14.98)	Fear Nothing	
47	23	3	<b>BEN HOWARD</b> ISLAND DIGITAL EX/UNIVERSAL REPUBLIC (7.98)	Every Kingdom	
48	12	2	<b>GREGORY PORTER</b> MOTEMA 75 (16.98)	Be Good	
49	NEW		<b>CHEAP GIRLS</b> RISE 153* (13.98)	Giant Orange	
50	29	4	<b>BOMBAY BICYCLE CLUB</b> ISLAND/MMMA&M/OCTONE 016399/IGA (11.98)	A Different Kind Of Fix	

HEATSEEKERS SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT/PROMOTION LABEL
1	6	7	<b>SOMETHIN' 'BOUT A TRUCK</b> KIP MOORE MCA NASHVILLE		
2	1	15	<b>LEVELS</b> AVICHI LEVELS/VERATONE/ATOM EMPIRE/INTERSCOPE		
3	7	8	<b>BANGARANG</b> SKRILLEX FEATURING SIRAH BIG BEAT/DW/SLA/ATLANTIC/RRP		
4	4	30	<b>LIGHTS</b> ELLIE GOULDING CHERRYTREE/INTERSCOPE		
5	10	9	<b>YOU DON'T KNOW HER LIKE I DO</b> BRANTLEY GILBERT VALORY		
6	RE-ENTRY		<b>COUGH SYRUP</b> YOUNG THE GIANT ROADRUNNER/RRP		
7	9	10	<b>DRANK IN MY CUP</b> KIRKO BANGZ LMG/UNAUTHORIZED/WARNER BROS.		
8	8	18	<b>LONELY BOY</b> THE BLACK KEYS NONESUCH/WARNER BROS./WARNER		
9	13	11	<b>DO IT LIKE YOU</b> DIGGY FEATURING JEREMIH ATLANTIC		
10	15	4	<b>UP!</b> LOVERANCE FEATURING IAMSU & SKIPPER OR 50 CENT STUDD LIFE/INTERSCOPE		
11	5	26	<b>SCARY MONSTERS AND NICE SPRITES</b> SKRILLEX BIG BEAT/ATLANTIC/RRP		
12	14	5	<b>MAGIC</b> FUTURE FEATURING T.I. FREEBANDZA-1/EPIC		
13	17	3	<b>AYY LADIES</b> TRAVIS PORTER FEATURING TYGA PORTER HOUSE/RCA		
14	25	11	<b>MIDNIGHT CITY</b> MIX. M83/MUTE/CAPITOL		
15	20	27	<b>CINEMA</b> BENNY BENASSI FEATURING GARY GO ULTRA		
16	RE-ENTRY		<b>INTENTALO</b> 3BALLMITY FEATURING EL BEBETO Y AMERICA SIERRA FONOVISA		
17	NEW		<b>FOLSOM PRISON BLUES</b> JAMIE LONG UNIVERSAL REPUBLIC		
18	3	16	<b>IMA BOSS</b> MEEK MILL FEAT. T.I. BIRDMAN, U.I. WAYNE, DJ KHALED, RICK ROSS & SWIZZ BEATZ MVBACH/WARNER BROS.		
19	NEW		<b>HANDCLAPS &amp; GUITARS</b> CHIDDY BANG I.R.S./VIRGIN/CAPITOL		
20	23	2	<b>LAS COSAS PEQUENAS</b> PRINCE ROYCE TOP STOP		
21	RE-ENTRY		<b>WHERE I BELONG</b> BUILDING 429 ESSENTIAL/PLG		
22	21	10	<b>WILD BOY</b> MGK FEATURING WAKA FLOCKA FLAME EST1BX/BAD BOY/INTERSCOPE		
23	RE-ENTRY		<b>FACE TO THE FLOOR</b> CHEVELLE EPIC		
24	18	8	<b>KYOTO</b> SKRILLEX FEATURING SIRAH BIG BEAT/DW/SLA/ATLANTIC/RRP		
25	NEW		<b>MI SANTA</b> ROMEO SANTOS FEATURING TOMATITO SONY MUSIC LATIN		

REGIONAL HEATSEEKERS #1 ALBUMS



SOUTH ATLANTIC

- Orange Avenue  
Small Victories
- Galactico  
Carnivale Electricos
- JSon  
Growing Pains
- Band Of Skulls  
Sweet Sour
- Of Monsters And Men  
Into The Woods (EP)
- Beverly McClellan  
Fear Nothing
- Catherine Russell  
Strictly Romancin'
- Kirk Whalum  
Romance Language
- The Menzingers  
On The Impossible Past
- The Lacs  
Country Boy's Paradise

MOUNTAIN

- Volbeat  
Beyond Hell/Above Heaven
- Galactico  
Carnivale Electricos
- Band Of Skulls  
Sweet Sour
- Foxy Shazam  
Church Of Rock And Roll
- Of Monsters And Men  
Into The Woods (EP)
- Tennis  
Young & Old
- The Head And The Heart  
The Head And The Heart
- Radical Something  
No Sweat (EP)
- Damien Jurado  
Maraqopa
- Die Antwoord  
Ten\$lon

PROGRESS REPORT

**Imagine Dragons, "It's Time"**  
The Interscope band makes its first appearance on a singles chart with the plucky, stomping single, as it debuts at No. 40 on Alternative. The act's six-song, major-label debut EP, *Continued Silence*, has sold slightly more than 1,000 copies since its release two weeks ago.

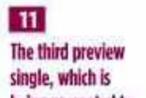


**THE BILLBOARD HOT 100**

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION
1	4	10	<b>#1 GREATEST GAINER/AIRPLAY</b> <b>STRONGER (WHAT DOESN'T KILL YOU)</b>	Kelly Clarkson IMPRINT / PROMOTION LABEL RCA	1	1
2	2	26	<b>SET FIRE TO THE RAIN</b>	Adele XL/COLUMBIA	2	1
3	6	10	<b>WE ARE YOUNG</b> fun. Featuring Janelle Monae	fun. FUELED BY RAMEN/RRP	3	3
4	1	2	<b>PART OF ME</b>	Katy Perry CAPITOL	1	1
5	23	7	<b>#5 GREATEST GAINER/DIGITAL</b> <b>GLAD YOU CAME</b>	The Wanted GLOBAL TALENT/MERCURY/IDJMG	5	5
6	8	6	<b>WE FOUND LOVE</b>	Rihanna Featuring Calvin Harris SRP/DEF JAM/IDJMG	3	1
7	12	5	<b>GOOD FEELING</b>	Flo Rida PCE BOY/ATLANTIC	2	3
8	11	8	<b>TURN ME ON</b>	David Guetta Featuring Nicki Minaj WHAT A MUSIC/ASTRALwerks/CAPITOL	4	4
9	14	12	<b>YOUNG, WILD &amp; FREE</b>	Snoop Dogg & Wiz Khalifa Featuring Bruno Mars REPUBLIC	8	8
10	9	2	<b>STARSHIPS</b>	Nicki Minaj YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	9	9
11	<b>HOT SHOT DEBUT</b>	1	<b>SO GOOD</b>	B.o.B REBELROCK/GRAVITY/HUSTLE/ATLANTIC	11	11
12	13	4	<b>SEXY AND I KNOW IT</b>	LMFAO PARTY ROCK/WILL.I.AM/CHERRYTREE/INTERSCOPE	3	1
13	17	17	<b>INTERNATIONAL LOVE</b>	Pitbull Featuring Chris Brown MR. 305/POLO GROUNDS/JRCA	13	13
14	18	14	<b>DOMINO</b>	Jessie J LAVA/UNIVERSAL REPUBLIC	6	6
15	21	15	<b>TAKE CARE</b>	Drake Featuring Rihanna YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	9	9
16	27	8	<b>SOMEBODY THAT I USED TO KNOW</b>	Gotye Featuring Kimbra SAMPLES 'N' SECONDS/FAIRFAX/UNIVERSAL REPUBLIC	16	16
17	19	15	<b>THE MOTTO</b>	Drake Featuring Lil Wayne YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	16	16
18	15	9	<b>RACK CITY</b>	Tyga YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	7	7
19	10	2	<b>TURN UP THE MUSIC</b>	Chris Brown THE UNDERDOGS/FUELO (C.M. BROWN, H.J. MASON, JR., D.E. THOMAS, A. PALMER, M. JIMINEZ, T. COLES) / RCA	10	10
20	16	13	<b>IT WILL RAIN</b>	Bruno Mars SUMMIT/CHOP SHOP/ELECTRA/ATLANTIC	3	3
21	7	11	<b>SOMEONE LIKE YOU</b>	Adele XL/COLUMBIA	1	1
22	26	15	<b>ASS BACK HOME</b>	Gym Class Heroes Featuring Neon Hitch DECAYDANCE/FUELED BY RAMEN/RRP	12	12
23	5	17	<b>ROLLING IN THE DEEP</b>	Adele XL/COLUMBIA	1	1
24	<b>NEW</b>	1	<b>GOOD GIRL</b>	Carrie Underwood 19/ARISTA NASHVILLE	24	24
25	24	29	<b>NI**AS IN PARIS</b>	Jay Z Kanye West ROC-A-FELLA/ROG WATSON/DEF JAM/IDJMG	2	5
26	29	18	<b>PARTY ROCK ANTHEM</b>	LMFAO Featuring Lauren Bennett & GoonRock PARTY ROCK/WILL.I.AM/CHERRYTREE/INTERSCOPE	5	1
27	32	24	<b>NOT OVER YOU</b>	Gavin DeGraw J/RCA	18	18
28	31	23	<b>MOVES LIKE JAGGER</b>	Maroon 5 Featuring Christina Aguilera A&M/OCTONE/INTERSCOPE	4	1
29	30	21	<b>THE ONE THAT GOT AWAY</b>	Katy Perry CAPITOL	3	3
30	3	7	<b>I WILL ALWAYS LOVE YOU</b>	Whitney Houston ARISTA/LEGACY	1	1
31	20	24	<b>PARADISE</b>	Coldplay CAPITOL	15	15
32	43	7	<b>DRIVE BY</b>	Train COLUMBIA	32	32
33	22	30	<b>LOVE YOU LIKE A LOVE SONG</b>	Selena Gomez & The Scene HOLLYWOOD	22	22
34	35	19	<b>A THOUSAND YEARS</b>	Christina Perri SUMMIT/CHOP SHOP/ATLANTIC/RRP	31	31
35	45	8	<b>WILD ONES</b>	Flo Rida Featuring Sia PCE BOY/ATLANTIC	35	35
36	37	26	<b>WITHOUT YOU</b>	David Guetta Featuring Usher WHAT A MUSIC/ASTRALwerks/CAPITOL	2	4
37	33	27	<b>DANCE (A\$)</b>	Big Sean Featuring Nicki Minaj G.O.O.D./DEF JAM/IDJMG	10	10
38	<b>NEW</b>	1	<b>CALL ME MAYBE</b>	Carly Rae Jepsen 604/SCHOOLBOY/INTERSCOPE	38	38
39	34	28	<b>WORK OUT</b>	J. Cole ROC NATION/COLUMBIA	13	13
40	38	37	<b>STEREO HEARTS</b>	Gym Class Heroes Featuring Adam Levine DECAYDANCE/FUELED BY RAMEN/RRP	4	4
41	51	14	<b>TONIGHT IS THE NIGHT</b>	Outkast WARNER BROS.	38	38
42	42	11	<b>STRIP</b>	Chris Brown Featuring Kevin K-Mac McCall RCA	39	39
43	40	22	<b>I DON'T WANT THIS NIGHT TO END</b>	Luke Bryan CAPITOL NASHVILLE	22	22
44	52	10	<b>A WOMAN LIKE YOU</b>	Lee Brice CURB	44	44
45	46	16	<b>OURS</b>	Taylor Swift BIG MACHINE	13	13
46	77	90	<b>FEEL SO CLOSE</b>	Calvin Harris ULTRA	46	46
47	41	16	<b>RED SOLO CUP</b>	Toby Keith SHOW DOG-UNIVERSAL	15	15
48	55	12	<b>ALONE WITH YOU</b>	Jake Owen RCA NASHVILLE	48	48
49	60	5	<b>SORRY FOR PARTY ROCKING</b>	LMFAO PARTY ROCK/WILL.I.AM/CHERRYTREE/INTERSCOPE	49	49
50	28	2	<b>WHAT MAKES YOU BEAUTIFUL</b>	One Direction SYCO/COLUMBIA	28	28
51	67	11	<b>RUMOUR HAS IT</b>	Adele XL/COLUMBIA	51	51
52	64	6	<b>OVER YOU</b>	Miranda Lambert RCA NASHVILLE	52	52
53	47	20	<b>MAKE ME PROUD</b>	Drake Featuring Nicki Minaj YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	9	9
54	62	9	<b>TALK THAT TALK</b>	Rihanna Featuring Jay-Z SRP/DEF JAM/IDJMG	31	31
55	69	5	<b>DRINK ON IT</b>	Blake Shelton WARNER BROS. NASHVILLE/WGN	55	55



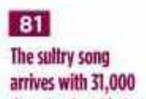
The song rebounds for a third week at No. 1, earning Greatest Gainer/Airplay accolades for a fourth consecutive frame. On Hot 100 Airplay, it pushes 4-3 (110 million in audience, up 21%).



The third preview single, which is being promoted to pop and rhythmic radio, from the rapper's sophomore set *Strange Clouds* (due May 1), opens with 164,000 downloads sold. The title cut, featuring Lil Wayne, began at No. 7 in October and "Play the Guitar," featuring André 3000, made a two-week cameo (reaching No. 98) in January.



As the "Glee" cast's cover of "Glad You Came" (No. 90) aids the Wanted's 23-5 flight (see page 44), the TV troupe's take on "Cough Syrup" by Young the Giant (pictured) likewise spurs the Hot 100 entry of the original version, which has inhabited the Alternative top 10 for 23 weeks. Posting its best sales week (29,000, up 233%), the original has sold 227,000 downloads.



The sultry song arrives with 31,000 downloads sold. On Mainstream R&B/Hip-Hop, it bows at No. 22, marking the third-highest of his 35 career entries on the airplay tally.

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION
56	<b>NEW</b>	1	<b>FLY / I BELIEVE I CAN FLY</b>	Glee Cast 20TH CENTURY FOX TV/COLUMBIA	56	56
57	66	15	<b>LOVE ON TOP</b>	Beyonce PARKWOOD/COLUMBIA	20	20
58	39	10	<b>GIVE ME ALL YOUR LUVIN'</b>	Madonna Featuring Nicki Minaj & M.I.A. LIVE NATION/WINTERSCOPE	10	10
59	57	16	<b>HOME</b>	Dierks Bentley CAPITOL NASHVILLE	44	44
60	61	11	<b>YOU GONNA FLY</b>	Keith Urban CAPITOL NASHVILLE	54	54
61	74	7	<b>DANCIN' AWAY WITH MY HEART</b>	Lady Antebellum CAPITOL NASHVILLE	50	50
62	<b>NEW</b>	1	<b>SOME NIGHTS</b>	fun. FUELED BY RAMEN/RRP	62	62
63	<b>NEW</b>	1	<b>BIRTHDAY CAKE</b>	Rihanna Featuring Chris Brown SRP/DEF JAM/IDJMG	63	63
64	59	7	<b>I WON'T GIVE UP</b>	Jason Mraz ATLANTIC/RRP	8	8
65	<b>NEW</b>	1	<b>COUGH SYRUP</b>	Glee Cast 20TH CENTURY FOX TV/COLUMBIA	65	65
66	<b>NEW</b>	1	<b>WHAT DOESN'T KILL YOU (STRONGER)</b>	Glee Cast 20TH CENTURY FOX TV/COLUMBIA	66	66
67	71	13	<b>CAN'T GET ENOUGH</b>	J. Cole Featuring Trey Songz ROC NATION/COLUMBIA	52	52
68	58	19	<b>YOU</b>	Chris Young RCA NASHVILLE	34	34
69	53	17	<b>BLACKOUT</b>	Breathe Carolina FEARLESS/COLUMBIA	32	32
70	56	7	<b>SAFE &amp; SOUND</b>	Taylor Swift Featuring The Civil Wars BIG MACHINE/UNIVERSAL REPUBLIC	30	30
71	73	6	<b>REALITY</b>	Kenny Chesney BNA	62	62
72	81	3	<b>WHEN I'M GONE</b>	Wiz Khalifa ROSTRUM/ATLANTIC/RRP	57	57
73	<b>NEW</b>	1	<b>HERE'S TO US</b>	Glee Cast 20TH CENTURY FOX TV/COLUMBIA	73	73
74	<b>NEW</b>	1	<b>MUTHA***** UP</b>	Tyga Featuring Nicki Minaj YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	74	74
75	70	18	<b>LOTUS FLOWER BOMB</b>	Wale Featuring Miguel MAYBACH/WARNER BROS.	38	38
76	89	3	<b>SOMETHIN' 'BOUT A TRUCK</b>	Kip Moore MCA NASHVILLE	76	76
77	75	10	<b>LEVELS</b>	Avicii LEVELS/VEVANTON/UMF/INTERSCOPE	60	60
78	54	7	<b>PRINCESS OF CHINA</b>	Coldplay Featuring Rihanna MAYBACH/WARNER BROS.	20	20
79	<b>RE-ENTRY</b>	17	<b>SHAKE IT OUT</b>	Florence + The Machine UNIVERSAL REPUBLIC	73	73
80	80	7	<b>BETTER THAN I USED TO BE</b>	Tim McGraw CURB	74	74
81	<b>NEW</b>	1	<b>CLIMAX</b>	Usher RCA	81	81
82	63	2	<b>BANJO</b>	Rascal Flatts BIG MACHINE	63	63
83	95	2	<b>BANGARANG</b>	Skrillex Featuring Sirah BIG BEAT/OWSLA/ATLANTIC/RRP	83	83
84	78	6	<b>GOTTA HAVE IT</b>	Jay Z Kanye West ROC-A-FELLA/ROG WATSON/DEF JAM/IDJMG	69	69
85	84	10	<b>LIGHTS</b>	Ellie Goulding CHERRYTREE/INTERSCOPE	79	79
86	68	10	<b>MIRROR</b>	Lil Wayne Featuring Bruno Mars YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	16	16
87	83	7	<b>THE TROUBLE WITH GIRLS</b>	Scotty McCreery 19/INTERSCOPE/MERCURY NASHVILLE	55	55
88	82	10	<b>I DO</b>	Young Jeezy Featuring Jay-Z & Andre 3000 CTE/DEF JAM/IDJMG	61	61
89	72	16	<b>YOU DA ONE</b>	Rihanna SRP/DEF JAM/IDJMG	14	14
90	<b>NEW</b>	1	<b>GLAD YOU CAME</b>	Glee Cast 20TH CENTURY FOX TV/COLUMBIA	90	90
91	<b>NEW</b>	1	<b>MAKE IT NASTY</b>	Tyga YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	91	91
92	<b>NEW</b>	1	<b>FLY OVER STATES</b>	Jason Aldean BROKEN BOW	92	92
93	94	6	<b>LOVE'S GONNA MAKE IT ALRIGHT</b>	George Strait MCA NASHVILLE	85	85
94	99	5	<b>YOU DON'T KNOW HER LIKE I DO</b>	Brantley Gilbert VALDORY	94	94
95	<b>NEW</b>	1	<b>COUGH SYRUP</b>	Young the Giant ROADRUNNER/RRP	95	95
96	97	3	<b>DRANK IN MY CUP</b>	Kirko Bangz LMG/UNAUTHORIZED/WARNER BROS.	96	96
97	88	7	<b>DON'T STOP (COLOR ON THE WALLS)</b>	Foster The People STARTIME/COLUMBIA	86	86
98	93	4	<b>WHERE I COME FROM</b>	Montgomery Gentry AVERAGE JOE'S	84	84
99	96	16	<b>LONELY BOY</b>	The Black Keys NONESUCH/WARNER BROS./WARNER	64	64
100	91	6	<b>FADED</b>	Tyga Featuring Lil Wayne YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	52	52

**BETWEEN THE BULLETS**  
**JEPSEN DIALS UP A HIT WITH 'CALL'**



British Columbia native Carly Rae Jepsen's "Call Me Maybe" soars to the Billboard Hot 100 at No. 38 with digital sales of 80,000, up 1,030%, according to Nielsen SoundScan. A video of the song—which rebounds 2-1 for a third frame atop the Billboard Canadian Hot 100 this week—featuring Jepsen singing it with Justin Bieber, Selena Gomez and Ashley Tisdale, premiered on YouTube on Feb. 18; the clip has already racked more than 13 million views. Jepsen, whom Bieber has praised to his nearly 18 million Twitter followers, announced on Feb. 22 that she had signed to Bieber manager Scooter Braun's School Boy Records imprint (with Interscope set to promote the song to U.S. pop radio). —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.legends.com](http://charts.legends.com) for rules and explanations. © 2012, Promotional Global Media, LLC and Nielsen SoundScan, Inc. All rights reserved.

HOT 100 AIRPLAY™			
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE
1	1	14	<b>#1</b> SET FIRE TO THE RAIN ADELE XL/COLUMBIA
2	2	23	WE FOUND LOVE RIHANNA FEAT. CALVIN HARRIS SRP/DEF. JAM10/JMG
3	4	7	STRONGER (WHAT DOESN'T KILL YOU) KELLY CLARKSON 19/RCA
4	3	19	GOOD FEELING FLO RIDA POE BOY/ATLANTIC
5	7	10	TURN ME ON DAVID GUETTA FEAT. NICKI MINAJ WHAT A MUSIC/A&R/STRAT/DEF/CAPITOL
6	6	15	DOMINO JESSIE J LAVA/UNIVERSAL REPUBLIC
7	5	20	IT WILL RAIN BRUNO MARS SUMMIT/CHOP SHOP/ELEKTRA/ATLANTIC
8	8	14	INTERNATIONAL LOVE PITBULL FEAT. CHRIS BROWN MR. 305/POLO GROUNDS/JRCA
9	10	10	TAKE CARE DRAKE FEAT. RIHANNA YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
10	12	13	YOUNG, WILD & FREE SNOOP DOGG & WIZ KHALIFA ROSTRUM/DOGGYSTYLE/ATLANTIC/RRP
11	11	12	THE MOTTO DRAKE FEAT. LIL WAYNE YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
12	9	20	THE ONE THAT GOT AWAY KATY PERRY CAPITOL
13	13	21	NOT OVER YOU GAVIN DEGRAW JR/CA
14	17	10	ASS BACK HOME GYM CLASS HEROES FEAT. NEON HITCH DECAVANCE/FUELED BY RAMEN/RRP
15	14	32	MOVES LIKE JAGGER MAROON 5 FEAT. CHRISTINA AGUILERA A&R/VECTONE/INTERSCOPE
16	15	26	WITHOUT YOU DAVID GUETTA FEAT. USHER WHAT A MUSIC/A&R/STRAT/DEF/CAPITOL
17	18	24	SEXY AND I KNOW IT LMFAO PARTY ROCK/WILL.I.AM/CHERRYTREE/INTERSCOPE
18	19	10	RACK CITY TYGA YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
19	36	2	PART OF ME KATY PERRY CAPITOL
20	21	29	SOMEONE LIKE YOU ADELE XL/COLUMBIA
21	16	26	NI**AS IN PARIS JAY Z KANYE WEST ROC-A-FELLA/ROC NATION/DEF. JAM10/JMG
22	28	5	GLAD YOU CAME THE WANTED GLOBAL TALENT/MERCURY/IDJMG
23	20	23	WORKOUT J. COLE ROC NATION/COLUMBIA
24	22	18	LOVE YOU LIKE A LOVE SONG SELENA GOMEZ & THE SCENE HOLLYWOOD
25	27	9	STRIP CHRIS BROWN FEAT. KEVIN MCCALL RCA

HOT DIGITAL SONGS™			
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE
1	6	9	<b>#1</b> WE ARE YOUNG FUN. FEAT. JANELLE MONAE FUELED BY RAMEN/RRP
2	5	10	STRONGER (WHAT DOESN'T KILL YOU) KELLY CLARKSON 19/RCA
3	19	6	GLAD YOU CAME THE WANTED GLOBAL TALENT/MERCURY/IDJMG
4	1	2	PART OF ME KATY PERRY CAPITOL
5	4	29	SET FIRE TO THE RAIN ADELE XL/COLUMBIA
6	—	1	SO GOOD B.O.B REBEL/ROCK/GRAND HUSTLE/ATLANTIC
7	7	2	STARSHIPS NICKI MINAJ YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
8	17	7	SOMEBODY THAT I USED TO KNOW GOTYE FEAT. KIMBRA SAMPLES 'N' SECONDHAND/ATLANTIC/UNIVERSAL REPUBLIC
9	10	26	SEXY AND I KNOW IT LMFAO PARTY ROCK/WILL.I.AM/CHERRYTREE/INTERSCOPE
10	9	2	TURN UP THE MUSIC CHRIS BROWN RCA
11	15	20	YOUNG, WILD & FREE SNOOP DOGG & WIZ KHALIFA FEAT. BRUNO MARS ROSTRUM/ATLANTIC/RRP
12	—	1	GOOD GIRL CARRIE UNDERWOOD 19/ARISTA NASHVILLE
13	2	3	I WILL ALWAYS LOVE YOU WHITNEY HOUSTON ARISTA/LEGACY
14	3	59	ROLLING IN THE DEEP ADELE XL/COLUMBIA
15	16	13	TURN ME ON DAVID GUETTA FEAT. NICKI MINAJ WHAT A MUSIC/A&R/STRAT/DEF/CAPITOL
16	14	13	RACK CITY TYGA YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
17	8	32	SOMEONE LIKE YOU ADELE XL/COLUMBIA
18	22	15	THE MOTTO DRAKE FEAT. LIL WAYNE YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
19	23	14	INTERNATIONAL LOVE PITBULL FEAT. CHRIS BROWN MR. 305/POLO GROUNDS/JRCA
20	26	22	GOOD FEELING FLO RIDA POE BOY/ATLANTIC
21	29	15	TAKE CARE DRAKE FEAT. RIHANNA YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
22	—	1	CALL ME MAYBE CARY RAE JEPSSEN 604/SCHOOLBOY/INTERSCOPE
23	11	24	PARADISE COLDPLAY CAPITOL
24	18	23	WE FOUND LOVE RIHANNA FEAT. CALVIN HARRIS SRP/DEF. JAM10/JMG
25	28	19	DOMINO JESSIE J LAVA/UNIVERSAL REPUBLIC

ROCK™			
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE
1	3	13	<b>#1</b> WE ARE YOUNG FUN. FEAT. JANELLE MONAE FUELED BY RAMEN/RRP
2	2	15	SET FIRE TO THE RAIN ADELE XL/COLUMBIA
3	6	12	SOMEBODY THAT I USED TO KNOW GOTYE FEAT. KIMBRA SAMPLES 'N' SECONDHAND/ATLANTIC/UNIVERSAL REPUBLIC
4	1	45	ROLLING IN THE DEEP ADELE XL/COLUMBIA
5	4	27	SOMEONE LIKE YOU ADELE XL/COLUMBIA
6	5	24	PARADISE COLDPLAY CAPITOL
7	7	7	DRIVE BY TRAIN COLUMBIA
8	9	43	RUMOUR HAS IT ADELE XL/COLUMBIA
9	—	1	SOME NIGHTS FUN. FUELED BY RAMEN/RRP
10	10	8	I WON'T GIVE UP JASON MRAZ ATLANTIC/RRP
11	12	58	PUMPED UP KICKS FOSTER THE PEOPLE STARTIME/COLUMBIA
12	21	20	SHAKE IT OUT FLORENCE + THE MACHINE UNIVERSAL REPUBLIC
13	8	18	PRINCESS OF CHINA COLDPLAY FEAT. RIHANNA CAPITOL
14	13	23	BLACKOUT BREATHE CAROLINA FEARLESS/COLUMBIA
15	—	12	COUGH SYRUP YOUNG THE GIANT ROADRUNNER/RRP

R&B/HIP-HOP™			
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE
1	—	1	<b>#1</b> SO GOOD B.O.B REBEL/ROCK/GRAND HUSTLE/ATLANTIC
2	5	20	YOUNG, WILD & FREE SNOOP DOGG & WIZ KHALIFA FEAT. BRUNO MARS ROSTRUM/ATLANTIC
3	1	3	I WILL ALWAYS LOVE YOU WHITNEY HOUSTON ARISTA/LEGACY
4	4	14	RACK CITY TYGA YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
5	7	15	THE MOTTO DRAKE FEAT. LIL WAYNE YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
6	8	18	INTERNATIONAL LOVE PITBULL FEAT. CHRIS BROWN MR. 305/POLO GROUNDS/JRCA
7	10	15	TAKE CARE DRAKE FEAT. RIHANNA YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
8	9	29	NI**AS IN PARIS JAY Z KANYE WEST ROC-A-FELLA/ROC NATION/DEF. JAM10/JMG
9	14	9	WILD ONES FLO RIDA FEAT. SIA POE BOY/ATLANTIC
10	11	25	DANCE (ASS) BIG SEAN FEAT. NICKI MINAJ G.O.O.D./DEF. JAM10/JMG
11	24	4	WHEN I'M GONE WIZ KHALIFA ROSTRUM/ATLANTIC
12	—	1	MUTHA**** UP TYGA FEAT. NICKI MINAJ YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
13	18	18	MIRROR LIL WAYNE FEAT. BRUNO MARS YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
14	—	2	BIRTHDAY CAKE RIHANNA SRP/DEF. JAM10/JMG
15	15	28	WORK OUT J. COLE ROC NATION/COLUMBIA

BLUES™			
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE
1	—	1	<b>#1</b> FOLSOM PRISON BLUES JAMIE LOND UNIVERSAL REPUBLIC
2	1	6	AT LAST ETTA JAMES CHESS/MCA/UMG
3	2	99	BAD TO THE BONE GEORGE THOROGOOD AND THE DESTROYERS CAPITOL
4	3	84	PRIDE AND JOY STEVE RAY VAUGHAN AND DOUBLE TROUBLE EPIC/LEGACY/SONY MUSIC
5	5	112	THE THRILL IS GONE B.B. KING MCA/UMG
6	4	30	BLUE ON BLACK KENNY WAYNE SHEPHERD BAND REVOLUTION/REPRISE/WARNER BROS.
7	—	3	SWANEE RIVER HUGH LAURIE WARNER BROS./RHINO
8	7	49	SHELTER ME TAB BENNETT WITH LOUISIANA'S LEROUX TELARC BLUES/CONCORD
9	8	32	SOUL MAN BLUES BROTHERS ATLANTIC/RHINO
10	9	2	ROAD RUNNER BO DIDDLEY MASTER CLASSICS/GEFFEN/CHESS/UMG/UMG
11	6	25	BRIGHT LIGHTS GARY CLARK, JR. WARNER BROS.
12	10	112	WHAT'D I SAY (PART 1) RAY CHARLES ATLANTIC/WARNER STRATEGIC MARKETING
13	13	84	TEXAS FLOOD STEVE RAY VAUGHAN AND DOUBLE TROUBLE EPIC/LEGACY/SONY MUSIC
14	—	6	SWEET HOME CHICAGO ERIC CLAPTON DUCK/REPRISE/WARNER BROS.
15	11	5	GO TO THE MARDI GRAS PROFESSOR LONGHAIR ROUNDER/CONCORD

COUNTRY™			
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE
1	—	1	<b>#1</b> GOOD GIRL CARRIE UNDERWOOD 19/ARISTA NASHVILLE
2	3	18	RED SOLO CUP TOBY KEITH SHOW DOG-UNIVERSAL
3	5	14	A WOMAN LIKE YOU LEE BRICE Curb
4	2	10	SAFE & SOUND TAYLOR SWIFT FEAT. THE CIVIL WARS BIG MACHINE/UNIVERSAL REPUBLIC
5	4	24	I DON'T WANT THIS NIGHT TO END LUKE BRYAN CAPITOL NASHVILLE
6	8	7	OVER YOU MIRANDA LAMBERT RCA
7	6	16	OURS TAYLOR SWIFT BIG MACHINE
8	11	15	ALONE WITH YOU JAKE OWEN RCA
9	17	9	SOMETHIN' 'BOUT A TRUCK KIP MOORE MCA NASHVILLE
10	15	5	DRINK ON IT BLAKE SHELTON WARNER BROS./WMN
11	23	8	DANCIN' AWAY WITH MY HEART LADY ANTEBELLUM CAPITOL NASHVILLE
12	1	55	MEAN TAYLOR SWIFT BIG MACHINE
13	7	89	IF I DIE YOUNG COLDPLAY FEAT. RIHANNA CAPITOL
14	12	33	GOD GAVE ME YOU BLAKE SHELTON WARNER BROS./WMN
15	10	42	JUST A KISS LADY ANTEBELLUM CAPITOL NASHVILLE

LATIN™			
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE
1	1	80	<b>#1</b> DANZA KUDURO DON FRANK & LUCIANO W/ELORZA/SONY MUSIC LATIN
2	2	112	I KNOW YOU WANT ME (CALLE OCHO) PITBULL ULTRA
3	3	94	WAKA WAKA (THIS TIME FOR AFRICA) SHAKIRA FEAT. FRESHLYGROUND EPIC/SONY MUSIC LATIN
4	4	26	PROMISE ROMEO SANTOS FEAT. USHER SONY MUSIC LATIN
5	8	16	INTENTALO 3BALLEMY FEAT. EL BEBETO Y AMERICA SIERRA FONOVISA
6	6	112	HIPS DON'T LIE SHAKIRA FEAT. WYCLEF JEAN EPIC/SONY MUSIC LATIN
7	10	21	LOVUMBA (PRESTIGE) DADDY YANKEE EL CARTEL
8	5	112	HEROE ENRIQUE IGLESIAS INTERSCOPE/UNIVERSAL MUSIC LATIN
9	7	6	LAS COSAS PEQUENAS PRINCE ROYCE TOP STOP
10	11	6	MI SANTA ROMEO SANTOS FEAT. TOMATITO SONY MUSIC LATIN
11	15	77	THE ANTHEM PITBULL FEAT. LIL JON FAMOUS ARTIST/TVT
12	12	71	RABIOSA SHAKIRA EPIC/SONY MUSIC LATIN
13	9	17	BAILANDO POR EL MUNDO JUAN MAGAN FEAT. PITBULL & EL CATA SONY MUSIC LATIN
14	16	69	BON, BON PITBULL MR. 305/FAMOUS ARTIST/SONY MUSIC LATIN
15	14	8	CORRE! JESSE & JOY WARNER LATINA

KID™			
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE
1	—	1	<b>#1</b> A BILLION HITS ROSS LYNCH WALT DISNEY
2	2	4	WHAT CAN I SAY SHEALIGH WALT DISNEY
3	4	2	UP UP AND AWAY BLUSH WALT DISNEY
4	—	11	MAN OR MUPPET JASON SEGEL AND WALTER WALT DISNEY
5	1	17	MUSIC SOUNDS BETTER WITH U BIG TIME RUSH FEAT. MAIN NICKELODEON/COLUMBIA
6	3	62	I SEE THE LIGHT MANDY MOORE & ZACHARY LEVI WALT DISNEY
7	9	10	UNSTOPPABLE CHINA ANNE MCCLAIN WALT DISNEY
8	7	16	PART OF YOUR WORLD JODI BENSON WALT DISNEY
9	5	6	PARTY ROCK ANTHEM KIDZ BOP KIDS RAZOR & TIE
10	—	1	COUNTDOWN VICTORIOUS CAST NICKELODEON/COLUMBIA/SONY MUSIC
11	18	2	WE SO FLY THE GOGO'S MARVISTA/RAZOR & TIE
12	12	21	CALLING ALL THE MONSTERS CHINA ANNE MCCLAIN WALT DISNEY
13	13	66	WHEN WILL MY LIFE BEGIN MANDY MOORE WALT DISNEY
14	10	6	MOVES LIKE JAGGER KIDZ BOP KIDS RAZOR & TIE
15	15	72	BOYFRIEND BIG TIME RUSH NICKELODEON/COLUMBIA/SONY MUSIC

HOT 100 AIRPLAY: 1,309 stations, encompassing pop, adult, rock, country, R&B/hip-hop, Christian, gospel, jazz and Latin formats, are electronically monitored 24 hours a day, 7 days a week by Nielsen Broadcast Data Systems. HOT DIGITAL SONGS: The top-selling overall and genre-specific, downloaded tracks, as compiled from internet sales reports collected and provided by Nielsen SoundScan. Hot 100 Airplay and Hot Digital Songs data is used to compile the Billboard Hot 100. All charts © 2012, Prometheus Global Media, LLC. All rights reserved.

## MAINSTREAM TOP 40

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	13	#1 SET FIRE TO THE RAIN	ADELE (XL/COLUMBIA)
2	3	23	DOMINO	JESSIE J (LAVA/UNIVERSAL REPUBLIC)
3	5	7	66 STRONGER (WHAT DOESN'T KILL YOU)	KELLY CLARKSON (19/RCA)
4	2	22	GOOD FEELING	FLO RIDA (POE BOY/ATLANTIC)
5	4	11	TURN ME ON	DAVID GUETTA FEAT. NICKI MINAJ (WHAT A MUSIC/ASTRALWERKS/CAPITOL)
6	6	22	WE FOUND LOVE	RIHANNA FEAT. CALVIN HARRIS (SRP/DEF JAM/IDJMG)
7	7	15	INTERNATIONAL LOVE	FTBLULL FEAT. CHRIS BROWN (MR. 305/POLO GROUNDS/RCA)
8	10	13	ASS BACK HOME	BYN CLASS HEROES FEAT. NEON HITCH (DECAWANCE/FUELED BY RAMEN/ATLANTIC)
9	11	24	NOT OVER YOU	GAVIN DEGRAW (J/RCA)
10	13	7	GLAD YOU CAME	THE WANTED (GLOBAL TALENT/MERCURY/IDJMG)
11	8	21	IT WILL RAIN	BRUNO MARS (SUMMIT/CHOP SHOP/ELEKTRA/ATLANTIC)
12	9	20	THE ONE THAT GOT AWAY	KATY PERRY (CAPITOL)
13	15	11	YOUNG, WILD & FREE	SHOY DOBE & MICHAELA FEAT. BRUNO MARS (ROCTRIB/DIGBY/ATLANTIC/RRP)
14	14	26	SEXY AND I KNOW IT	LINFAD (PARTY ROCK/WILL I AM/CHERRYTREE/INTERSCOPE)
15	12	25	LOVE YOU LIKE A LOVE SONG	SELENA GOMEZ & THE SCENE (HOLLYWOOD)
16	21	2	PART OF ME	KATY PERRY (CAPITOL)
17	16	17	TONIGHT IS THE NIGHT	OUTASIGHT (WARNER BROS.)
18	18	6	TAKE CARE	DRAKE FEAT. RIHANNA (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)
19	20	6	SORRY FOR PARTY ROCKING	LINFAD (PARTY ROCK/WILL I AM/CHERRYTREE/INTERSCOPE)
20	19	19	BLACKOUT	BREATHE CAROLINA (FEARLESS/COLUMBIA)
21	27	3	TURN UP THE MUSIC	CHRIS BROWN (RCA)
22	28	2	FEEL SO CLOSE	CALVIN HARRIS (ULTRA)
23	25	5	DRIVE BY	TRAIN (COLUMBIA)
24	31	2	STARSHIPS	NICKI MINAJ (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)
25	22	16	NI**AS IN PARIS	JAY Z, KANYE WEST (ROC-A-FELLA/ROC NATION/DEF JAM/IDJMG)
26	33	2	WILD ONES	FLO RIDA FEAT. SIA (POE BOY/ATLANTIC)
27	23	17	WORKOUT	J. COLE (ROC NATION/COLUMBIA)
28	24	4	GIVE ME ALL YOUR LUVIN'	MADONNA FEAT. NICKI MINAJ & M.I.A. (LIVE NATION/INTERSCOPE)
29	29	8	PRINCESS OF CHINA	COLDPLAY FEAT. RIHANNA (CAPITOL)
30	30	9	DISASTER	JOJO (BLACKGROUND/INTERSCOPE)
31	36	5	A THOUSAND YEARS	CHRISTINA PERRI (SUMMIT/CHOP SHOP/ATLANTIC/RRP)
32	34	14	SAY YOU LIKE ME	WE THE KINGS (S-CURVE)
33	38	4	LEVELS	AVICHI (LEVELS/VERATONE/ATOM EMPIRE/INTERSCOPE)
34	39	2	BREATHING	JASON DERULO (BELUGA HEIGHTS/WARNER BROS.)
35	35	10	BRIGHTER THAN THE SUN	COLBIE CAILLAT (UNIVERSAL REPUBLIC)
36	26	17	HEARTBEAT	THE FRAY (EPIC)
37	NEW		BROKEN HEARTED	KARMIN (EPIC)
38	37	5	DON'T STOP (COLOR ON THE WALLS)	FOSTER THE PEOPLE (STARTIME/COLUMBIA)
39	RE-ENTRY		NAKED	DEV & ENRIQUE IGLESIAS (INDIE-POP/UNIVERSAL REPUBLIC)
40	NEW		RACK CITY	TYGA (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)

Add the Wanted to the list of boy bands that have charmed their way into the top 10 on the Billboard Hot 100 and Mainstream Top 40 charts. The quintet vaults 23-5 on the former ranking and 13-10 on the latter list with its debut entry, "Glad You Came." On the Hot 100, the song storms the top 10 buoyed by a 19-3 blast on Hot Digital Songs (188,000 downloads sold, up 87%, according to Nielsen SoundScan).

The boy band phenomenon has a rich legacy in pop music, highlighted by such acts as the Monkees (six Hot 100 top 10s in 1966-68), the Jackson 5 (four career-opening No. 1s in 1970) and New Kids on the Block (nine top 10s, 1988-90).

In the '90s and 2000s, Backstreet Boys and 'N Sync carried the boy band mantle, each tallying nine Mainstream Top 40 top 10s. With sales of 31 million albums, Backstreet Boys stand as the 19th-best-selling album act in SoundScan's 21-year history. 'N Sync (28 million) ranks at No. 30.



THE WANTED

## ADULT CONTEMPORARY

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	28	#1 JUST A KISS	LADY ANTEIRELLUM (CAPITOL NASHVILLE/CAPITOL)
2	2	35	GOOD LIFE	ONEREPUBLIC (MOSLEY/INTERSCOPE)
3	3	27	SOMEONE LIKE YOU	ADELE (XL/COLUMBIA)
4	5	23	BRIGHTER THAN THE SUN	COLBIE CAILLAT (UNIVERSAL REPUBLIC)
5	6	9	GREATEST GAINER SET FIRE TO THE RAIN	ADELE (XL/COLUMBIA)
6	4	25	MR. KNOW IT ALL	KELLY CLARKSON (19/RCA)
7	7	29	MOVES LIKE JAGGER	MAROON 5 FEAT. CHRISTINA AGUILERA (A&M/DTONE/INTERSCOPE)
8	8	37	IF I DIE YOUNG	THE BAND PERRY (REPUBLIC NASHVILLE/UNIVERSAL REPUBLIC)
9	10	49	ROLLING IN THE DEEP	ADELE (XL/COLUMBIA)
10	11	12	NOT OVER YOU	GAVIN DEGRAW (J/RCA)
11	12	9	THE ONE THAT GOT AWAY	KATY PERRY (CAPITOL)
12	13	9	IT WILL RAIN	BRUNO MARS (SUMMIT/CHOP SHOP/ELEKTRA/ATLANTIC)
13	14	9	WITHOUT YOU	DAVID GUETTA FEAT. USHER (WHAT A MUSIC/ASTRALWERKS/CAPITOL)
14	15	9	CRAWLING BACK TO YOU	DAUGHTRY (19/RCA)
15	18	7	A THOUSAND YEARS	CHRISTINA PERRI (SUMMIT/CHOP SHOP/ATLANTIC/RRP)
16	17	18	LET'S STAY TOGETHER	SEAL (REPRISE/WARNER BROS.)
17	20	4	STRONGER (WHAT DOESN'T KILL YOU)	KELLY CLARKSON (19/RCA)
18	19	5	WE FOUND LOVE	RIHANNA FEAT. CALVIN HARRIS (SRP/DEF JAM/IDJMG)
19	23	5	MY VALENTINE	PAUL MCCARTNEY (MPL/HEAR/CMG)
20	21	20	A BRIGHTER DAY	THE OOBIE BROTHERS (HBR)
21	22	17	YOU AND I	LADY GAGA (STREAMLINE/KONLIVE/INTERSCOPE)
22	24	8	HEARTBEAT	THE FRAY (EPIC)
23	25	6	EASY	MARCAI FLATTS FEAT. NATASHA BEDINGFIELD (THE MACHINE/UNIVERSAL REPUBLIC)
24	26	4	HONESTY	WHITNEY WOLANIN (TOPNOTCH)
25	28	2	SCENE IN SAN FRANCISCO	ED HALE (DYING VAN GOGH)

## ADULT TOP 40

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	15	#1 SET FIRE TO THE RAIN	ADELE (XL/COLUMBIA)
2	2	8	STRONGER (WHAT DOESN'T KILL YOU)	KELLY CLARKSON (19/RCA)
3	3	21	IT WILL RAIN	BRUNO MARS (SUMMIT/CHOP SHOP/ELEKTRA/ATLANTIC)
4	4	19	THE ONE THAT GOT AWAY	KATY PERRY (CAPITOL)
5	5	36	NOT OVER YOU	GAVIN DEGRAW (J/RCA)
6	6	17	WE FOUND LOVE	RIHANNA FEAT. CALVIN HARRIS (SRP/DEF JAM/IDJMG)
7	7	20	PARADISE	COLDPLAY (CAPITOL)
8	8	7	DRIVE BY	TRAIN (COLUMBIA)
9	11	11	DOMINO	JESSIE J (LAVA/UNIVERSAL REPUBLIC)
10	12	16	A THOUSAND YEARS	CHRISTINA PERRI (SUMMIT/CHOP SHOP/ATLANTIC/RRP)
11	13	26	MR. KNOW IT ALL	KELLY CLARKSON (19/RCA)
12	17	6	I WON'T GIVE UP	JASON MRAZ (ATLANTIC/RRP)
13	10	20	HEARTBEAT	THE FRAY (EPIC)
14	16	21	WITHOUT YOU	DAVID GUETTA FEAT. USHER (WHAT A MUSIC/ASTRALWERKS/CAPITOL)
15	15	24	STEREO HEARTS	BYN CLASS HEROES FEAT. ADAM LEVINE (DECAWANCE/FUELED BY RAMEN/RRP)
16	18	11	LOVE YOU LIKE A LOVE SONG	SELENA GOMEZ & THE SCENE (HOLLYWOOD)
17	19	19	CALLED OUT IN THE DARK	SNOW PATROL (POLYDOR/FICTION/ISLAND/IDJMG)
18	20	13	FINE BY ME	ANDY GRAMMER (S-CURVE)
19	28	2	GREATEST GAINER PART OF ME	KATY PERRY (CAPITOL)
20	25	4	SOMEBODY THAT I USED TO KNOW	GOTYE FEAT. KIMBRA (SAMPLES 'N' SECONDHAND/FARFAR/UNIVERSAL REPUBLIC)
21	21	12	I LIKE IT LIKE THAT	HOT CHELLE RAE (RCA)
22	22	10	DON'T STOP (COLOR ON THE WALLS)	FOSTER THE PEOPLE (STARTIME/COLUMBIA)
23	23	15	SHAKE IT OUT	FLORENCE + THE MACHINE (UNIVERSAL REPUBLIC)
24	24	14	GOOD FEELING	FLO RIDA (POE BOY/ATLANTIC)
25	26	7	RUN	MATT NATHANSON FEAT. SUGARLAND (ACROBAT/VANGUARD/CAPITOL)

## ROCK SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	18	#1 LONELY BOY	THE BLACK KEYS (NONESUCH/WARNER BROS.)
2	3	12	SOMEBODY THAT I USED TO KNOW	GOTYE FEAT. KIMBRA (SAMPLES 'N' SECONDHAND/FARFAR/UNIVERSAL REPUBLIC)
3	2	21	THESE DAYS	FOO FIGHTERS (ROSWELL/RCA)
4	5	8	BULLY	SHINEDOWN (ATLANTIC)
5	4	22	FACE TO THE FLOOR	CHEVELLE (EPIC)
6	7	12	GREATEST GAINER WE ARE YOUNG	FUN. (FUELED BY RAMEN/RRP)
7	6	39	WALK	FOO FIGHTERS (ROSWELL/RCA)
8	9	31	THE SOUND OF WINTER	BUSH (ZUMA ROCK/EONE)
9	10	14	SATELLITE	RISE AGAINST (DGC/INTERSCOPE)
10	8	24	PARADISE	COLDPLAY (CAPITOL)
11	14	19	DON'T STOP (COLOR ON THE WALLS)	FOSTER THE PEOPLE (STARTIME/COLUMBIA)
12	11	21	SHAKE IT OUT	FLORENCE + THE MACHINE (UNIVERSAL REPUBLIC)
13	12	23	A WARRIOR'S CALL	VOLBEAT (VERTIGO/UNIVERSAL REPUBLIC)
14	15	31	COUGH SYRUP	YOUNG THE GIANT (ROADRUNNER/RRP)
15	13	16	REMEMBER EVERYTHING	FIVE FINGER DEATH PUNCH (PROSPECT PARK)
16	16	13	NOT YOUR FAULT	AWOLNATION (RED BULL)
17	17	33	TONIGHT	SEETHER (WIND-UP)
18	18	33	THE ADVENTURES OF RAIN DANCE MAGGIE	RED HOT CHILI PEPPERS (WARNER BROS.)
19	19	11	TONGUE TIED	GROUPLOVE (CANVASBACK/ATLANTIC)
20	20	7	NO RESOLUTION	SEETHER (WIND-UP)
21	33	4	GOLD ON THE CEILING	THE BLACK KEYS (NONESUCH/WARNER BROS.)
22	23	13	MIDNIGHT CITY	M83. (M83/MUTE/CAPITOL)
23	25	5	CHARLIE BROWN	COLDPLAY (CAPITOL)
24	24	4	I LIKE IT	FOXY SHAZAM (I.R.S./CAPITOL)
25	27	19	BULLET IN MY HAND	REDLIGHT KING (HOLLYWOOD)
26	32	11	EYES WIDE OPEN	STAINED (FLIP/ATLANTIC)
27	34	8	LITTLE TALKS	OF MONSTERS AND MEN (RECORD RECORDS)
28	21	19	NARCISSISTIC CANNIBAL	KORN FEAT. SKRILLEX & KILL THE NOISE (ROADRUNNER/RRP)
29	22	20	THE COLLAPSE	ADELITAS WAY (VIRGIN/CAPITOL)
30	31	7	SIMPLE SONG	THE SHINS (COLUMBIA)
31	35	4	LOVE INTERRUPTION	JACK WHITE (THIRD MAN/COLUMBIA)
32	28	5	BABY COME HOME	BUSH (ZUMA ROCK/EONE)
33	40	3	LOOK AROUND	RED HOT CHILI PEPPERS (WARNER BROS.)
34	26	18	MONARCHY OF ROSES	RED HOT CHILI PEPPERS (WARNER BROS.)
35	36	9	EVERYBODY TALKS	NEON TREES (MERCURY/IDJMG)
36	37	6	IN MY BLOOD	BLACK STONE CHERRY (IN DE GROOT/ROADRUNNER/RRP)
37	39	10	THE WAITING ONE	ALL THAT REMAINS (PROSTHETIC/RAZOR & TIE)
38	38	14	SET FIRE TO THE RAIN	ADELE (XL/COLUMBIA)
39	29	20	ABERDEEN	CAGE THE ELEPHANT (DSP/JIVE/RCA)
40	43	2	THIS MEANS WAR	NICKELBACK (ROADRUNNER/RRP)
41	42	4	LOVE BITES (SO DO I)	HALESTORM (ATLANTIC)
42	41	15	THE WALK	MAYER HAWTHORNE (UNIVERSAL REPUBLIC)
43	45	2	HURRICANE	THEORY OF A DEADMAN (604/ROADRUNNER/RRP)
44	HOT SHOT DEBUT		SHE'S THE WOMAN	VAN HALEN (INTERSCOPE)
45	30	20	AFTER MIDNIGHT	BLINK-182 (DGC/INTERSCOPE)
46	46	7	DRIVE BY	TRAIN (COLUMBIA)
47	47	4	BOSS'S DAUGHTER	POP EVIL (EONE)
48	RE-ENTRY		MUSTACHE MAN (WASTED)	CAKE (UPBEAT/LG)
49	44	19	CALLED OUT IN THE DARK	SNOW PATROL (POLYDOR/FICTION/ISLAND/IDJMG)
50	48	6	WE TAKE CARE OF OUR OWN	BRUCE SPRINGSTEEN (COLUMBIA)

Gotye's "Somebody That I Used to Know" tops Alternative for a second week and Triple A for a third frame. On the former list, the song is the first No. 1 by a solo male—after 74 by groups—since Beck's "E-Pro" the week of April 2, 2005. See Billboard's video interview with Gotye at [billboard.com/chartbeat](http://billboard.com/chartbeat).



GOTYE

## ALTERNATIVE

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	12	#1 SOMEBODY THAT I USED TO KNOW	GOTYE FEAT. KIMBRA (SAMPLES 'N' SECONDHAND/FARFAR/UNIVERSAL REPUBLIC)
2	2	18	LONELY BOY	THE BLACK KEYS (NONESUCH/WARNER BROS.)
3	4	13	GREATEST GAINER WE ARE YOUNG	FUN. (FUELED BY RAMEN/RRP)
4	3	22	THESE DAYS	FOO FIGHTERS (ROSWELL/RCA)
5	5	20	NOT YOUR FAULT	AWOLNATION (RED BULL)
6	6	15	DON'T STOP (COLOR ON THE WALLS)	FOSTER THE PEOPLE (STARTIME/COLUMBIA)
7	7	16	SATELLITE	RISE AGAINST (DGC/INTERSCOPE)
8	9	34	COUGH SYRUP	YOUNG THE GIANT (ROADRUNNER/RRP)
9	11	12	TONGUE TIED	GROUPLOVE (CANVASBACK/ATLANTIC)
10	8	22	FACE TO THE FLOOR	CHEVELLE (EPIC)
11	10	24	PARADISE	COLDPLAY (CAPITOL)
12	13	12	MIDNIGHT CITY	M83. (M83/MUTE/CAPITOL)
13	14	8	BULLY	SHINEDOWN (ATLANTIC)
14	12	21	SHAKE IT OUT	FLORENCE + THE MACHINE (UNIVERSAL REPUBLIC)
15	15	31	THE SOUND OF WINTER	BUSH (ZUMA ROCK/EONE)
16	17	4	LOVE INTERRUPTION	JACK WHITE (THIRD MAN/COLUMBIA)
17	20	10	LITTLE TALKS	OF MONSTERS AND MEN (RECORD RECORDS)
18	18	5	BABY COME HOME	BUSH (ZUMA ROCK/EONE)
19	25	5	GOLD ON THE CEILING	THE BLACK KEYS (NONESUCH/WARNER BROS.)
20	19	11	EVERYBODY TALKS	NEON TREES (MERCURY/IDJMG)
21	21	6	CHARLIE BROWN	COLDPLAY (CAPITOL)
22	22	7	SIMPLE SONG	THE SHINS (COLUMBIA)
23	27	4	I LIKE IT	FOXY SHAZAM (I.R.S./CAPITOL)
24	33	3	LOOK AROUND	RED HOT CHILI PEPPERS (WARNER BROS.)
25	23	18	NARCISSISTIC CANNIBAL	KORN FEAT. SKRILLEX & KILL THE NOISE (ROADRUNNER/RRP)

## TRIPLE A

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	11	#1 SOMEBODY THAT I USED TO KNOW	GOTYE FEAT. KIMBRA (SAMPLES 'N' SECONDHAND/FARFAR/UNIVERSAL REPUBLIC)
2	3	15	SET FIRE TO THE RAIN	ADELE (XL/COLUMBIA)
3	2	19	SHAKE IT OUT	FLORENCE + THE MACHINE (UNIVERSAL REPUBLIC)
4	4	22	THE WALK	MAYER HAWTHORNE (UNIVERSAL REPUBLIC)
5	5	18	LONELY BOY	THE BLACK KEYS (NONESUCH/WARNER BROS.)
6	6	18	DON'T STOP (COLOR ON THE WALLS)	FOSTER THE PEOPLE (STARTIME/COLUMBIA)
7	7	7	SIMPLE SONG	THE SHINS (COLUMBIA)
8	9	7	CHARLIE BROWN	COLDPLAY (CAPITOL)
9	8	19	FREE	GRAFFITIIS (N.W.FREE/CAPITOL)
10	10	7	DRIVE BY	TRAIN (COLUMBIA)
11	14	7	WATCHING YOU WATCH HIM	ERIC HUTCHINSON (LET'S BREAK RECORDS/WARNER BROS.)
12	11	6	WE TAKE CARE OF OUR OWN	BRUCE SPRINGSTEEN (COLUMBIA)
13	19	6	LITTLE TALKS	OF MONSTERS AND MEN (RECORD RECORDS)

**HOT COUNTRY SONGS™**

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION
1	1	2	19	<b>#1</b> YOU GONNA FLY <small>(D.HUFF, K.URBAN, J.JOHNSTON, C.LUCAS, P.BRUST)</small>	Keith Urban CAPITOL NASHVILLE		1
2	2	4	22	REALITY <small>B.CANNON, K.CHESENEY, K.CHESENEY, B.JAMES</small>	Kenny Chesney BNA		2
3	4	8	22	HOME <small>B.BEAVERS, L.WOOTEN, D.WILSON, B.BEAVERS, D.BENTLEY</small>	Dierks Bentley CAPITOL NASHVILLE		3
4	6	7	32	I'M GONNA LOVE YOU THROUGH IT <small>M.MCBRIDE, B.GALLIMORE, B.HAYS, LIP, S.ISAACS, J.YEARLY</small>	Martina McBride REPUBLIC NASHVILLE		4
5	10	9	22	ALONE WITH YOU <small>J.MDLR, C.LAWSON, C.GRAVITT, J.THARDING, S.MCANALLY</small>	Jake Owen RCA		5
6	9	11	14	OURS <small>N.CHAPMAN, T.SWIFT, T.SWIFT</small>	Taylor Swift BIG MACHINE		6
7	3	3	27	YOU <small>J.STROUD, C.YOUNG, L.LAIRD</small>	Chris Young RCA		1
8	5	1	31	ALL YOUR LIFE <small>N.CHAPMAN, B.HEMNINGSEN, C.HENNINGSEN</small>	The Band Perry REPUBLIC NASHVILLE		1
9	8	8	19	LOVE'S GONNA MAKE IT ALRIGHT <small>T.BROWN, G.STRAIT, A.ANDERSON, C.STAPLETON</small>	George Strait MCA NASHVILLE		8
10	7	5	26	I DON'T WANT THIS NIGHT TO END <small>J.STEVENS, L.BRYAN, D.DAVIDSON, R.AKINS, B.HAYS, LIP</small>	Luke Bryan CAPITOL NASHVILLE		1
11	11	12	10	DRINK ON IT <small>S.HENDRICKS, J.R.STEWART, J.ALEXANDER, R.C.LAWSON</small>	Blake Shelton WARNER BROS./WMN		11
12	12	14	12	DANCIN' AWAY WITH MY HEART <small>P.WORLEY, LADY ANTEBELLUM, D.HAYWOOD, C.KELLEY, H.SCOTT, J.KEAR</small>	Lady Antebellum CAPITOL NASHVILLE		12
13	14	13	33	WHERE I COME FROM <small>M.KNOX, R.C.LAWSON, D.DAVIDSON</small>	Montgomery Gentry AVERAGE JOE'S		13
14	16	18	21	A WOMAN LIKE YOU <small>J.STONE, L.BRICE, J.BULFORD, P.BARTON, J.STONE</small>	Lee Brice CURB		14
15	15	15	7	BANJO <small>D.HUFF, RASCAL FLATTS, T.MARTIN, W.MOBBLEY, N.THRASHER</small>	Rascal Flatts BIG MACHINE		15
16	17	16	16	OVER YOU <small>F.LIDDELL, C.AINLAY, G.WORF, I.M.LAMBERT, B.SHELTON</small>	Miranda Lambert RCA		16
17	13	10	20	RED SOLO CUP <small>T.KEITH, J.BEAVERS, B.BEAVERS, B.WARREN, B.WARREN</small>	Toby Keith SHOW DOG/UNIVERSAL		9
18	18	20	13	BETTER THAN I USED TO BE <small>B.GALLIMORE, T.MCGRAW, B.SIMPSON, A.GORLEY</small>	Tim McGraw CURB		18
19	19	19	26	THE TROUBLE WITH GIRLS <small>M.BRIGHT, P.WHITTE, C.TOMPKINS</small>	Scotty McCreery WARNER BROS./WMN		19
20	20	24	6	NO HURRY <small>K.STEGALL, Z.BROWN, Z.BROWN, W.DURRETTE, J.OTTU</small>	Zac Brown Band SOUTHERN GROUND/ATLANTIC/BIGGER PICTURE		20
21	22	25	9	FLY OVER STATES <small>M.KNOX, M.DULANEY, N.THRASHER</small>	Jason Aldean BROKEN BOW		21
22	21	21	21	SOMETHIN' 'BOUT A TRUCK <small>B.JAMES, K.MOORE, D.COUCH</small>	Kip Moore MCA NASHVILLE		21
23	23	22	13	YOU DON'T KNOW HER LIKE I DO <small>D.HUFF, B.GILBERT, J.MCCORMICK</small>	Brantley Gilbert VALORY		22
24	24	23	32	THIS OLE BOY <small>R.DONNELL, B.HAYS, LIP, D.DAVIDSON, R.AKINS</small>	Craig Morgan BLACK RIVER		23
25	25	26	26	GOT MY COUNTRY ON <small>K.STEGALL, K.ARCHER, J.WEAVER, D.MYRICK</small>	Chris Cagle BIGGER PICTURE		25



Second single from her *Eleven* album nets McBride her best rank in eight years, matching the peak of "In My Daughter's Eyes" from March 2004. The set's lead track, "Teenage Daughters," peaked at No. 17 last June.



The artist's first post-Brooks & Dunn single features rock legend Joe Walsh, but it isn't the first time Brooks has appeared as a top-billed solo artist. He had brief chart runs with a pair of solo singles in 1983 and 1989. For the full chart, go to [billboard.biz/charts](http://billboard.biz/charts).

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION
26	28	43	4	SPRINGSTEEN <small>J.JOYCE, E.CHURCH, R.TYNDELL, J.HYDE</small>	Eric Church EMI NASHVILLE		26
27	26	27	28	LET'S DON'T CALL IT A NIGHT <small>C.LINDSEY, C.JAMES, B.LONG, T.MCBRIDE</small>	Casey James 19/BNA		26
28	27	31	9	TIME IS LOVE <small>F.ROGERS, T.SHAFFRO, T.MARTIN, M.NESLER</small>	Josh Turner MCA NASHVILLE		27
29	31	34	11	EVEN IF IT BREAKS YOUR HEART <small>M.WRUCKE, W.HOGE, E.PASLAY</small>	Eli Young Band REPUBLIC NASHVILLE		29
30	<b>HOT SHOT DEBUT</b>	1	1	<b>GREATEST GAINER</b> GOOD GIRL <small>M.BRIGHT, C.UNDERWOOD, C.DESTEFANO, A.GORLEY</small>	Carrie Underwood 19/ARISTA NASHVILLE		30
31	30	32	17	HE'S MINE <small>T.HWITT, R.ATKINS, C.BEATHARD, P.DONNELL, T.JAMES</small>	Rodney Atkins CURB		30
32	29	29	18	(KISSED YOU) GOOD NIGHT <small>M.SERLETTE, T.GOSSEL, J.KEAR</small>	Gloriana EMBLEM/WARNER BROS./AVAR		29
33	32	30	24	WANNA MAKE YOU LOVE ME <small>J.STROUD, J.COLLINS, B.PINSON</small>	Andy Gibson DMP/RBJ		30
34	34	35	10	WHY YA WANNA <small>S.HENDRICKS, C.GRAVITT, C.DESTEFANO, A.GORLEY</small>	Jana Kramer ELEKTRA NASHVILLE/WMN		34
35	33	33	18	GEORGIA PEACHES <small>B.GALLIMORE, M.HOPE, B.DALY, R.PROCTOR</small>	Lauren Alaina 18/MINTERSCOPE/MERCURY		33
36	35	36	7	SO YOU DON'T HAVE TO LOVE ME ANYMORE <small>K.STEGALL, A.WRIGHT, J.KNOX, M.LES</small>	Alan Jackson ACRYEMMI NASHVILLE		35
37	36	38	8	COWBOYS AND ANGELS <small>B.BEAVERS, D.LYNCH, L.LED, T.NICHOLS</small>	Dustin Lynch BROKEN BOW		36
38	37	37	19	HOME SWEET HOME <small>D.MYRICK, N.HOFFMAN, D.MYRICK, N.HOFFMAN, K.MARIE, D.HORNE</small>	THE FARM ALL IN/ELEKTRA NASHVILLE/NEW REVOLUTION		37
39	38	40	8	LET THE COWBOY ROCK <small>R.DUNN, R.DUNN, D.DAVIDSON</small>	Ronnie Dunn ARISTA NASHVILLE		38
40	39	41	15	ANGEL EYES <small>J.LED, J.COPLAN, E.GUNDERSON, E.PASLAY</small>	Love And Theft RCA		39
41	43	47	5	GLASS <small>NV, R.COOPERMAN, J.NITE</small>	Thompson Square STONEY CREEK		41
42	51	57	3	DRUNK ON YOU <small>J.STEVENS, R.C.LAWSON, C.TOMPKINS, J.KEAR</small>	Luke Bryan CAPITOL NASHVILLE		42
43	42	45	12	COMIN' AROUND <small>P.DONNELL, J.THOMPSON, R.C.LAWSON, K.MARVELI</small>	Josh Thompson RCA		42
44	45	46	12	WHEN I GET IT <small>K.STEGALL, C.CAMPBELL, J.P.MATTHEWS, J.MCCORMICK</small>	Craig Campbell BIGGER PICTURE		44
45	40	42	18	SATURDAY NIGHT <small>J.NIEBANK, W.BOWEN, T.MILLER</small>	Wade Bowen SEA GAYLE/BNA		39
46	50	52	4	SOMETHING TO DO WITH MY HANDS <small>J.JOYCE, T.THOMAS, R.HETT, T.MILLER, C.STAPLETON</small>	Thomas Rhett VALORY		46
47	47	51	5	DON'T MISS YOUR LIFE <small>P.VASSAR, P.VASSAR, C.BLACK</small>	Phil Vassar RODEOWAVE		47
48	46	48	19	MY HOMETOWN <small>K.STEGALL, M.SHAFFER, S.MCANALLY, J.THARDING</small>	Uncle Kracker TOP DOG/ATLANTIC/BIGGER PICTURE		46
49	48	50	5	WE GOT US <small>B.BEAVERS, L.WOOTEN, C.SMITH, T.L.JAMES, S.B.LILES</small>	Canaan Smith MERCURY		48
50	49	49	11	LIKE WE NEVER SAID GOODBYE <small>K.STEGALL, T.GOSS, C.BATTENI</small>	Clay Walker CURB		49

**TOP COUNTRY ALBUMS™**

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	1	3	24	<b>#1</b> LADY ANTEBELLUM <small>(11 WKS) CAPITOL NASHVILLE 94431 (18.98)</small>	Own The Night		1
2	4	4	29	LUKE BRYAN CAPITOL NASHVILLE 70412 (16.98)	Tailgates & Tanlines		1
3	2	2	69	JASON ALDEAN BROKEN BOW 7097 (18.98)	My Kinda Party		2
4	5	1	3	DIERKS BENTLEY CAPITOL NASHVILLE 94714 (16.98)	Home		1
5	3	6	72	THE BAND PERRY REPUBLIC NASHVILLE 014839/UNIVERSAL REPUBLIC (10.98)	The Band Perry		2
6	7	5	5	TIM MCGRAW CURB 79320 (13.98)	Emotional Traffic		1
7	10	11	31	ERIC CHURCH EMI NASHVILLE 94266* (16.98)	Chief		1
8	<b>HOT SHOT DEBUT</b>	1	1	<b>SOUNDTRACK</b> RELATIVITY MUSIC 70025 (15.98)	Act Of Valor: The Album		8
9	6	7	70	TAYLOR SWIFT BIG MACHINE TS0300A (18.98) (+)	Speak Now		1
10	9	9	21	SCOTTY MCCREERY 19/MERCURY NASHVILLE 016022/16A/UMGN (13.98)	Clear As Day		1
11	8	10	33	BLAKE SHELTON WARNER BROS. 527370/WMN (18.98)	Red River Blue		1
12	12	12	17	MIRANDA LAMBERT RCA 90589/SMN (11.98) (+)	Four The Record		1
13	13	14	95	BRANTLEY GILBERT VALORY BIG0100 (14.98)	Halfway To Heaven		2
14	11	8	18	TOBY KEITH SHOW DOG-UNIVERSAL 015592 (9.98)	Clancy's Tavern		1
15	15	15	75	ZAC BROWN BAND SOUTHERN GROUND/ROAR/BIGGER PICTURE/ATLANTIC 524722/AG (18.98) (+)	You Get What You Give		1
16	14	13	5	VARIOUS ARTISTS UNIVERSAL/SONY MUSIC/EMI 95759/CAPITOL (18.98)	NOW That's What I Call Country Ballads		13
17	17	19	26	JAKE OWEN RCA 89547/SMN (10.98)	Barefoot Blue Jean Night		1
18	16	17	27	PISTOL ANNIES RCA 94916/SMN (11.98)	Hell On Heels		1
19	19	18	24	GEORGE STRAIT MCA NASHVILLE 016007/UME (7.98)	Icon: George Strait		14
20	20	20	48	JOSH TURNER MCA NASHVILLE 015348/UME (7.98)	Icon: Josh Turner		20
21	21	21	65	TIM MCGRAW CURB 79205 (18.98)	Number One Hits		6
22	22	22	36	JUSTIN MOORE VALORY JMO200A (10.98)	Outlaws Like Me		1
23	23	23	68	BLAKE SHELTON REPRISE 525082/WMN (18.98)	Loaded: The Best Of Blake Shelton		4
24	28	28	33	CHRIS YOUNG RCA 85407/SMN (10.98)	Neon		2
25	18	16	5	KELLIE PICKLER 19/BNA 91587/SMN (11.98)	100 Proof		2

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
26	29	27	37	VARIOUS ARTISTS UNIVERSAL/EMI/SONY MUSIC 015731/UME (18.98)	NOW That's What I Call Country: Volume 4		3
27	33	31	48	BILLY CURRINGTON MERCURY 015290/UME (7.98)	Icon: Billy Currington		22
28	26	24	20	LAUREN ALAINA 19/MERCURY NASHVILLE 016025/16A/UMGN (13.98)	Wildflower		2
29	27	25	40	BRAD PAISLEY ARISTA NASHVILLE 02274/SMN (11.98)	This Is Country Music		1
30	35	35	28	ELI YOUNG BAND REPUBLIC NASHVILLE 015856/UNIVERSAL REPUBLIC (10.98)	Life At Best		3
31	32	32	21	RODNEY ATKINS CURB 79295 (18.98)	Take A Back Road		3
32	30	29	74	KENNY CHESNEY BNA 57445/SMN (11.98) (+)	Hemingway's Whiskey		1
33	25	30	25	GEORGE STRAIT MCA NASHVILLE 015924/UMGN (13.98)	Here For A Good Time		1
34	24	33	14	TAYLOR SWIFT BIG MACHINE TS0340A (24.98 CD/DVD) (+)	Speak Now: World Tour Live CD + DVD		2
35	31	26	6	MARTINA MCBRIDE RCA 98087/SMN (10.98)	Hits And More		11
36	39	46	55	THOMPSON SQUARE STONEY CREEK 7677 (13.98)	Thompson Square		3
37	36	36	25	BILLY CURRINGTON MERCURY 014407/UMGN (9.98)	Enjoy Yourself		2
38	43	45	78	PATSY CLINE MCA NASHVILLE 014526/UME (7.98)	Icon: Patsy Cline		38
39	38	40	20	MARTINA MCBRIDE REPUBLIC NASHVILLE 016011/UNIVERSAL REPUBLIC (13.98)	Eleven		4
40	44	39	20	HUNTER HAYES ATLANTIC 528890/WMN (18.98)	Hunter Hayes		7
41	41	41	70	<b>SOUNDTRACK</b> RCA 72911/SMN (11.98)	Country Strong		2
42	42	38	51	SARA EVANS RCA 49632/SMN (10.98)	Stronger		1
43	45	43	66	ALAN JACKSON ARISTA NASHVILLE 78681/SMN (11.98)	34 Number Ones		7
44	40	37	67	RASCAL FLATTS BIG MACHINE RFO100A (13.98)	Nothing Like This		1
45	34	58	26	GLEN CAMPBELL SURFDIG 528496* (13.98)	Ghost On The Canvas		6
46	46	57	71	SUGARLAND MERCURY 014758*/UMGN (13.98) (+)	The Incredible Machine		1
47	47	47	67	KEITH URBAN CAPITOL NASHVILLE 47695 (11.98)	Get Closer		2
48	37	49	46	ALISON KRAUSS & UNION STATION ROUNDER 610665*/CONCORD (18.98)	Paper Airplane		1
49	57	54	52	AARON LEWIS R&J 01013 (7.98)	Town Line (EP)		1
50	50	51	19	MONTGOMERY GENTRY AVERAGE JOE'S 233 (14.98)	Rebels On The Run		9

**BLUEGRASS ALBUMS™**

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.
1	2	7	<b>#1</b> DAILEY & VINCENT <small>(6 WKS) ROUNDER 618912 EX/CRACKER BARREL</small>	The Gospel Side Of Dailey & Vincent	
2	1	2	PUNCH BROTHERS NONESUCH 529777/WARNER BROS.	Who's Feeling Young Now?	
3	4	18	YO-YO MA/STUART DUNCAN/EDGAR MEYER/CHRIS THILE SONY CLASSICAL 84118/SONY MASTERWORKS	The Goat Rodeo Sessions	
4	3	47	ALISON KRAUSS & UNION STATION ROUNDER 610665*/CONCORD	Paper Airplane	
5	5	50	STEVE MARTIN AND THE STEEP CANYON RANGERS 48 SHARE/ROUNDER 610660*/CONCORD	Rare Bird Alert	
6	7	41	SARAH JAROSZ SUGAR HILL 4062*/WELK	Follow Me Down	
7	8	3	YO-YO MA/STUART DUNCAN/EDGAR MEYER/CHRIS THILE SONY CLASSICAL DIGITAL EX/SONY MASTERWORKS	The Goat Rodeo Sessions Live EP	
8	6	17	THE ISAACS GAITHER 46138/EMI CMG	Why Can't We	
9	31	31	SIERRA HULL ROUNDER 610659*/CONCORD	Daybreak	
10	10	50	THE GRASCALS CRACKER BARREL 1002 EX/BLUEGRASSAL	The Grascals & Friends: Country Classics With A Bluegrass Spin	

**BETWEEN THE BULLETS**  
**A GREAT 'GOOD' BOW**



With only four days of airplay during the Nielsen BDS tracking week, Carrie Underwood posts her third-highest career debut on Hot Country Songs with "Good Girl," the lead single from her next album, due May 1. Underwood posted her best opening-week rank with "So Small" (No. 20 in 2007) and second-best with "Cowboy Casanova" (No. 26, 2009). With 108,000 downloads sold, "Good Girl" also bows atop Country Digital Songs (see chart, page 43), her second leader on that list. She spent seven weeks at No. 1 with "Undo It" in 2010.

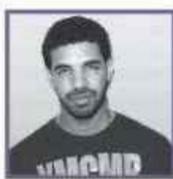
—Wade Jessen

HOT COUNTRY SONGS: 100 country stations are electronically monitored by Nielsen Broadcast Data Systems, 24 hours a day, 7 days a week. Airplay awarded to songs appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both detections and audience. TOP COUNTRY ALBUMS: See Charts Legend on billboard.biz for rules and explanations. All charts © 2012, Prometheus Global Media, LLC and Nielsen SoundScan, Inc. All rights reserved.

**TOP R&B/HIP-HOP ALBUMS**

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMPRINT/PROMOTION LABEL
1	1	12	<b>TYGA</b>	<b>#1</b> <b>WORLD</b>	YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
2	NEW		<b>CHIDDY BANG</b>	<b>BREAKFAST</b>	L.R.S./VIRGIN 183967/CAPITOL
3	1	15	<b>DRAKE</b>	<b>TAKE CARE</b>	YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
4	2	14	<b>RIHANNA</b>	<b>TALK THAT TALK</b>	SRP/DEF JAM 016313/ROJ/JMG
5	3	10	<b>YOUNG JEEZY</b>	<b>TM103: HUSTLERZ AMBITION</b>	CTE/DEF JAM 013728/10/JMG
6	5	14	<b>MARY J. BLIGE</b>	<b>MY LIFE</b>	BL. MATRIARCH/GEFFEN 016257/IGA
7	4	29	<b>JAY Z KANYE WEST</b>	<b>WATCH THE THRONES</b>	ROC-A-FELLA/ROC NATION/DEF JAM 015426/10/JMG
8	6	27	<b>LIL WAYNE</b>	<b>THA CARTER IV</b>	YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
9	7	35	<b>BEYONCE</b>	<b>4</b>	PARKWOOD/COLUMBIA 90824/SONY MUSIC
10	8	12	<b>AMY WINEHOUSE</b>	<b>LIONESS</b>	HIDDEN TREASURES UNIVERSAL REPUBLIC 016394*
11	9	17	<b>TYRESE</b>	<b>OPEN INVITATION</b>	VOLTRON RECORDZ 93562
12	11	22	<b>J. COLE</b>	<b>COLE WORLD</b>	ROC NATION/COLUMBIA 57920/SONY MUSIC
13	74	2	<b>GG WHITNEY HOUSTON</b>	<b>TRIPLE FEATURE</b>	SONY MUSIC CMG 7919/SONY MUSIC
14	10	66	<b>NICKI MINAJ</b>	<b>PINK Friday</b>	YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
15	16	36	<b>PITBULL</b>	<b>PLANET PIT</b>	MR. 305/POLO GROUNDS/J 69060/RCA
16	14	17	<b>WALE</b>	<b>AMBITION</b>	MAYBACH 528687/WARNER BROS.
17	15	48	<b>WIZ KHALIFA</b>	<b>ROLLING PAPERS</b>	ROSTRUM/ATLANTIC 527696/AG
18	12	5	<b>SEAL</b>	<b>SOUL 2</b>	REPRISE 528694/WARNER BROS.
19	18	11	<b>ANTHONY HAMILTON</b>	<b>BACK TO LOVE</b>	MISTER'S MUSIC 99136/RCA
20	13	49	<b>CHRIS BROWN</b>	<b>F.A.M.E.</b>	JIVE 96067/RCA
21	17	67	<b>RIHANNA</b>	<b>LOUD</b>	SRP/DEF JAM 014927/10/JMG
22	20	37	<b>BAD MEETS EVIL</b>	<b>HELL: THE SEQUEL</b>	SHADY/INTERSCOPE 015729/IGA
23	23	23	<b>MINDLESS BEHAVIOR</b>	<b>IT GIRLS</b>	STREAMLINE/CONJUNCTION/INTERSCOPE 015990/IGA
24	21	15	<b>CHILDISH GAMBINO</b>	<b>CAMP GLASSNOTE</b>	0121*
25	26	11	<b>SNOOP DOGG &amp; WIZ KHALIFA</b>	<b>MAC + HEVIN</b>	GO TO HIGH SCHOOL ROSTRUM/ROGERS/ATLANTIC 528486/AG
26	25	16	<b>MAC MILLER</b>	<b>BLUE SLIDE</b>	PARK ROSTRUM 216
27	24	14	<b>YELAWOLF</b>	<b>RADIOACTIVE</b>	GHEF-O-VISION/SHADY/DOC/INTERSCOPE 016174/IGA
28	28	49	<b>KIRK FRANKLIN</b>	<b>HELLO FEAR</b>	FO YO SOUL/VERITY 77817/RCA
29	32	78	<b>THE TEMPTATIONS</b>	<b>ICONS: THE TEMPTATIONS</b>	MOT/OWN 014607/UME
30	27	14	<b>MICHAEL JACKSON</b>	<b>IMMORTAL</b>	MJ/J/EPIC 91259/SONY MUSIC
31	33	12	<b>T-PAIN</b>	<b>REVOLVER</b>	NAPPY BOY/KONVIC 98122/RCA
32	19	12	<b>ROBIN THICKE</b>	<b>LOVE AFTER WAR</b>	STAR TRAK/GEFFEN 016290/IGA
33	34	65	<b>MIGUEL</b>	<b>ALL I WANT IS YOU</b>	BLACK ICE/BYSTORM/JIVE 75487/RCA
34	35	35	<b>BIG SEAN</b>	<b>FINALLY FAMOUS</b>	G.O.D.D./DEF JAM 015421/10/JMG
35	36	7	<b>YO GOTTI</b>	<b>LIVE FROM THE KITCHEN</b>	POLO GROUNDS 43859/RCA
36	38	81	<b>KEM</b>	<b>INTIMACY: ALBUM III</b>	UNIVERSAL REPUBLIC 014489
37	31	37	<b>LEDISI</b>	<b>PIECES OF ME</b>	VERVE FORECAST 015557/AG
38	37	36	<b>JILL SCOTT</b>	<b>THE LIGHT OF THE SUN</b>	BLUES BABE 527941/WARNER BROS.
39	22	67	<b>KANYE WEST</b>	<b>MY BEAUTIFUL DARK TWISTED FANTASY</b>	ROC-A-FELLA/DEF JAM 014829/10/JMG
40	30	29	<b>ETTA JAMES</b>	<b>ETTA JAMES</b>	CHESS/GEFFEN 014783/UME
41	29	10	<b>COMMON</b>	<b>THE DREAMER</b>	THE BELIEVER THINK COMMON 52032/WARNER BROS.
42	41	74	<b>MARVIN GAYE</b>	<b>ICONS: MARVIN GAYE</b>	MOT/OWN 014570/UME
43	48	15	<b>WEBBIE</b>	<b>SAVAGE LIFE 3</b>	TRILL 02
44	40	13	<b>TREY SONGZ</b>	<b>INEVITABLE</b>	SONGBOOK/ATLANTIC 529381/AG
45	49	22	<b>CHAKA KHAN</b>	<b>SOUL</b>	SONY MUSIC COMMERCIAL MUSIC GROUP 88895/SONY MUSIC
46	42	3	<b>ROBERTA FLACK</b>	<b>LET IT BE</b>	ROBERTA 429 17852/SLG
47	53	40	<b>VARIOUS ARTISTS</b>	<b>SELF MADE VOL. 1</b>	MAYBACH 527800/WARNER BROS.
48	56	63	<b>YELAWOLF</b>	<b>TRUNK MUZIK</b>	GHEF-O-VISION/SHADY/DOC/INTERSCOPE 014850/IGA
49	64	42	<b>PACE SETTER TYLER, THE CREATOR</b>	<b>GOBUN XL 52*</b>	
50	54	21	<b>THE FOUR TOPS</b>	<b>SOUL</b>	THE FOUR TOPS SONY MUSIC CMG 84069/SONY MUSIC

"The Motto" by Drake featuring Lil Wayne continues its No. 1 rampage as it tops Rhythmic after reaching the pinnacle on Hot R&B/Hip-Hop Songs and Rap Songs. The track is the rapper's fifth leader at Rhythmic and second from *Take Care*, following "Headlines," which made No. 1 news in October.



**MAINSTREAM R&B/HIP-HOP**

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT/PROMOTION LABEL	
1	1	12	<b>#1</b> <b>THE MOTTO</b>	DRAKE FEAT. LIL WAYNE	YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	
2	2	12	<b>STRIP</b>	CHRIS BROWN FEAT. KEVIN K-MAC MCCALL	JIVE/RCA	
3	6	11	<b>RACK CITY</b>	TYGA	YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	
4	4	20	<b>LOTUS FLOWER BOMB</b>	WALE FEAT. MIGUEL	MAYBACH/WARNER BROS.	
5	3	18	<b>MAKE ME PROUD</b>	DRAKE FEAT. NICKI MINAJ	YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	
6	5	13	<b>I DO</b>	YOUNG JEEZY FEAT. JAY-Z & ANDRE 3000	CTE/DEF JAM/10/JMG	
7	7	7	<b>LOVE ON TOP</b>	BEYONCE	PARKWOOD/COLUMBIA	
8	8	24	<b>4 AM</b>	MELANIE FIONA	SRG/UNIVERSAL REPUBLIC	
9	10	16	<b>MR. WRONG</b>	MARY J. BLIGE FEAT. DRAKE	MATRIARCH/GEFFEN/INTERSCOPE	
10	11	7	<b>SEX AIN'T BETTER THAN LOVE</b>	TREY SONGZ	SONGBOOK/ATLANTIC	
11	12	14	<b>DO IT LIKE YOU</b>	DIGGY FEAT. JEREMIH	ATLANTIC	
12	9	17	<b>CAN'T GET ENOUGH</b>	J. COLE FEAT. TREY SONGZ	ROC NATION/COLUMBIA	
13	13	6	<b>TALK THAT TALK</b>	RIHANNA FEAT. JAY-Z	SRP/DEF JAM/10/JMG	
14	18	20	<b>DRANK IN MY CUP</b>	KIRKO BANGZ	LMG/UNAUTHORIZED/WARNER BROS.	
15	17	21	<b>DANCE (ASS)</b>	BIG SEAN FEAT. NICKI MINAJ	G.O.D.D./DEF JAM/10/JMG	
16	20	6	<b>MAGIC</b>	FUTURE FEAT. T.I.	FREEBANDZ/A-1/EPIC	
17	16	19	<b>YOU THE BOSS</b>	RICK ROSS FEAT. NICKI MINAJ	SNS/MAYBACH/DEF JAM/10/JMG	
18	15	11	<b>GOTTA HAVE IT</b>	JAY-Z KANYE WEST	ROC-A-FELLA/ROC NATION/DEF JAM/10/JMG	
19	21	5	<b>AYY LADIES</b>	TRAVIS PORTER FEAT. TYGA	PORTER HOUSE/RCA	
20	14	17	<b>COUNTDOWN</b>	BEYONCE	PARKWOOD/COLUMBIA	
21	19	17	<b>ROUND OF APPLAUSE</b>	WAKA FLOCKA FLAME FEAT. DRAKE	MIZAY/WARNER BROS.	
22	NEW		<b>CLIMAX</b>	LISHA	ARISTA/RCA	
23	26	5	<b>ANOTHER ROUND</b>	FAT JOE FEAT. CHRIS BROWN	TERROR SQUAD	
24	22	6	<b>SHOT CALLER</b>	FRENCH MONTANA FEAT. CHARLIE ROCK	COKE BOYS/MIZAY/BAD BOY/INTERSCOPE	
25	27	3	<b>SABOTAGE</b>	WALE FEAT. LLOYD	MAYBACH/WARNER BROS.	
26	28	3	<b>UP!</b>	LOVERANCE FEAT. JAMSI & SKOPPER	OR 50 CENT STUDO LIFE/INTERSCOPE	
27	30	2	<b>IT ALL BELONGS TO ME</b>	MONICA & BRANDY	RCA	
28	25	6	<b>STAY</b>	TYRESE	VOLTRON RECORDZ/CAPITOL	
29	23	10	<b>GIRLS LIKE YOU</b>	MIGUEL	BLACK ICE/BYSTORM/JIVE/RCA	
30	24	11	<b>PRETTY LIL' HEART</b>	ROBIN THICKE FEAT. LIL WAYNE	STAR TRAK/GEFFEN/INTERSCOPE	
31	NEW		<b>GREATEST GAINER BIRTHDAY CAKE</b>	RIHANNA	SRP/DEF JAM/10/JMG	
32	31	2	<b>THINK LIKE A MAN</b>	JENNIFER HUDSON & ME-YO	FEAT. RICK ROSS	EPIC
33	38	2	<b>CASHIN OUT</b>	CASHOUT	BASES LOADED/EPIC	
34	34	3	<b>NOBODY'S PERFECT</b>	J. COLE FEAT. MISSY ELLIOTT	ROC NATION/COLUMBIA	
35	33	4	<b>THE WOMAN YOU LOVE</b>	ASHANTI FEAT. BUSTA RHYMES	WRITTEN/EPIC	
36	32	8	<b>TAKE CARE</b>	DRAKE FEAT. RIHANNA	YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	
37	29	20	<b>UNTIL IT'S GONE</b>	MONICA	J/RCA	
38	37	4	<b>SUPAFREAK</b>	YOUNG JEEZY FEAT. 2 CHAINZ	CTE/DEF JAM/10/JMG	
39	NEW		<b>WILD BOY</b>	MGK	FEAT. WAKA FLOCKA FLAME	EST190X/BAD BOY/INTERSCOPE
40	39	10	<b>THANK YOU</b>	ESTELLE	HOME SCHOOL/ATLANTIC	

**BETWEEN THE BULLETS**

**TYGA'S NO. 1 'WORLD'**



For the first time since its debut, Drake's *Take Care* has been pushed out of the top two slots on Top R&B/Hip-Hop Albums due to two new entries. *Take Care* slips to No. 3, making way for Tyga's sophomore effort, *Careless World: Rise of the Last King*, at No. 1 with 61,000 sold, according to Nielsen SoundScan. But the set's release was hampered by a sample clearance. Nearly four days' worth of its first-week sales were mostly driven by downloads (83% of its total), as the album had to be reshipped to retailers after it was discovered that a sample of Martin Luther King Jr.'s "I Have a Dream" speech wasn't cleared. A step below Tyga, new alternative hip-hop duo Chiddy Bang debuts with *Breakfast*, selling 31,000. Singles "Mind Your Manners" and "Ray Charles" both charted on the R&B/hip-hop and rap digital charts.

—Karinah Santiago

**RHYTHMIC**

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT/PROMOTION LABEL
1	2	15	<b>#1</b> <b>THE MOTTO</b>	DRAKE FEAT. LIL WAYNE	YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
2	1	17	<b>YOUNG, WILD &amp; FREE</b>	SNOOP DOGG & WIZ KHALIFA FEAT. BRUNO MARS	ROSTRUM/DOGGYSTYLE/ATLANTIC
3	4	13	<b>RACK CITY</b>	TYGA	YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
4	3	20	<b>GOOD FEELING</b>	FLO RIDA	P.O.E. BOY/ATLANTIC
5	6	10	<b>GG TAKE CARE</b>	DRAKE FEAT. RIHANNA	YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
6	9	12	<b>TURN ME ON</b>	DAVID GUETTA FEAT. NICKI MINAJ	WHAT A MUSIC/STRAUNERKS/CAPITOL
7	5	22	<b>WE FOUND LOVE</b>	RIHANNA FEAT. CALVIN HARRIS	SRP/DEF JAM/10/JMG
8	8	24	<b>NI**AS IN PARIS</b>	JAY-Z KANYE WEST	ROC-A-FELLA/ROC NATION/DEF JAM/10/JMG
9	10	19	<b>INTERNATIONAL LOVE</b>	PITBULL FEAT. CHRIS BROWN	MR. 305/POLO GROUNDS/J/RCA
10	7	29	<b>WORK OUT</b>	J. COLE	ROC NATION/COLUMBIA
11	12	13	<b>CAN'T GET ENOUGH</b>	J. COLE FEAT. TREY SONGZ	ROC NATION/COLUMBIA
12	11	19	<b>DANCE (ASS)</b>	BIG SEAN FEAT. NICKI MINAJ	G.O.D.D./DEF JAM/10/JMG
13	14	12	<b>STRIP</b>	CHRIS BROWN FEAT. KEVIN K-MAC MCCALL	JIVE/RCA
14	13	20	<b>IT WILL RAIN</b>	BRUNO MARS	SUMMIT/CHOP SHOP/ELEKTRA/ATLANTIC
15	16	8	<b>TALK THAT TALK</b>	RIHANNA FEAT. JAY-Z	SRP/DEF JAM/10/JMG
16	15	18	<b>MAKE ME PROUD</b>	DRAKE FEAT. NICKI MINAJ	YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
17	18	7	<b>GOTTA HAVE IT</b>	JAY-Z KANYE WEST	ROC-A-FELLA/ROC NATION/DEF JAM/10/JMG
18	20	6	<b>SET FIRE TO THE RAIN</b>	ADELE	XL/COLUMBIA
19	19	11	<b>I DO</b>	YOUNG JEEZY FEAT. JAY-Z & ANDRE 3000	CTE/DEF JAM/10/JMG
20	17	15	<b>LOTUS FLOWER BOMB</b>	WALE FEAT. MIGUEL	MAYBACH/WARNER BROS.
21	23	3	<b>TURN UP THE MUSIC</b>	CHRIS BROWN	RCA
22	21	7	<b>UP!</b>	LOVERANCE FEAT. JAMSI & SKOPPER	OR 50 CENT STUDO LIFE/INTERSCOPE
23	22	7	<b>ASS BACK HOME</b>	GYM CLASS HEROES FEAT. NEEN HITCH	DEVA/DANCE/POWERED BY RAMEN/ATLANTIC
24	35	2	<b>STARSHIPS</b>	NICKI MINAJ	YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
25	27	3	<b>DRANK IN MY CUP</b>	KIRKO BANGZ	LMG/UNAUTHORIZED/WARNER BROS.
26	24	6	<b>DO IT LIKE YOU</b>	DIGGY FEAT. JEREMIH	ATLANTIC
27	25	8	<b>SLIDE OVER</b>	BABY BASH FEAT. MIGUEL	BASHTOWN
28	29	4	<b>LOVE ON TOP</b>	BEYONCE	PARKWOOD/COLUMBIA
29	32	3	<b>ANOTHER ROUND</b>	FAT JOE FEAT. CHRIS BROWN	TERROR SQUAD
30	26	16	<b>YOU DA ONE</b>	RIHANNA	SRP/DEF JAM/10/JMG
31	30	4	<b>VANS ON</b>	T. MILLS	COLUMBIA
32	34	3	<b>NAKED</b>	DEV & ENRIQUE IGLESIAS	INDIE-POP/UNIVERSAL REPUBLIC
33	33	5	<b>DOMINO</b>	JESSIE J	LAVA/UNIVERSAL REPUBLIC
34	NEW		<b>PART OF ME</b>	KATY PERRY	CAPITOL
35	38	2	<b>SHE DOESN'T MIND</b>	SEAN PAUL	VP/ATLANTIC
36	28	17	<b>THE ONE THAT GOT AWAY</b>	KATY PERRY	CAPITOL
37	31	6	<b>HEARTBEAT</b>	CHILDISH GAMBINO	RED/GLOSSNOTE
38	NEW		<b>WILD ONES</b>	FLO RIDA FEAT. SIA	P.O.E. BOY/ATLANTIC
39	36	3	<b>SORRY FOR PARTY ROCKING</b>	LMFAO	PARTY ROCK/WILL.I.AM/CHERRYTREE/INTERSCOPE
40	39	2	<b>RAY CHARLES</b>	CHIDDY BANG	L.R.S./CAPITOL

**ADULT R&B**

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT/PROMOTION LABEL	
1	1	20	<b>#1</b> <b>LOVE ON TOP</b>	BEYONCE	PARKWOOD/COLUMBIA	
2	2	20	<b>LOVE AFTER WAR</b>	ROBIN THICKE	STAR TRAK/GEFFEN/INTERSCOPE	
3	3	20	<b>WOO</b>	ANTHONY HAMILTON	MISTER'S MUSIC/RCA	
4	7	15	<b>GREATEST GAINER THANK YOU</b>	ESTELLE	HOME SCHOOL/ATLANTIC	
5	4	31	<b>STAY</b>	TYRESE	VOLTRON RECORDZ/CAPITOL	
6	5	45	<b>FOOL FOR YOU</b>	CEE LO GREEN	RADICULTURE/ELEKTRA/ATLANTIC	
7	6	22	<b>REAL LOVE</b>	ERIC BENET	JORDAN HOUSE/CAPITOL	
8	8	8	<b>YOU'RE ON MY MIND</b>	KEM	UNIVERSAL REPUBLIC	
9	9	35	<b>STAY TOGETHER</b>	LEDISI	VERVE FORECAST/VERVE	
10	12	3	<b>SHARE MY LOVE</b>	R. KELLY	RCA	
11	11	21	<b>UNTIL IT'S GONE</b>	MONICA	J/RCA	
12	16	5	<b>NEXT BREATH</b>	TANK	MOSAME/SO/SONY DYNASTY/ATLANTIC	
13	14	17	<b>I GOT THIS</b>	JENNIFER HUDSON	ARISTA/RCA	
14	13	22	<b>DON'T KISS ME</b>	CARL THOMAS	B. REAL/BEGRBER/VERVE FORECAST/VERVE	
15	15	7	<b>CO-SIGN</b>	SWV	MASS APPEAL/EPIC	
16	18	12	<b>MR. WRONG</b>	MARY J. BLIGE	FEAT. DRAKE	MATRIARCH/GEFFEN/INTERSCOPE



CHRISTIAN SONGS™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST/IMPRINT/PROMOTION LABEL
1	2	25	<b>#1</b> WHERE I BELONG BUILDING 429 ESSENTIAL/PLG
2	1	36	MY HOPE IS IN YOU AARON SHUST CENTRICITY
3	5	16	OVERCOME JEREMY CAMP BEC/TOOTH & NAIL
4	3	33	STRONG ENOUGH TO SAVE TENTH AVENUE NORTH REUNION/PLG
5	10	16	LEARNING TO BE THE LIGHT NEWWORLDSON PLATINUM POP
6	9	23	LOVE COME TO LIFE BIG DADDY WEAVE FERVENT/WORD-CURB
7	4	24	BUSTED HEART (HOLD ON TO ME) FOR KING & COUNTRY FERVENT/WORD-CURB
8	13	9	WHEN THE STARS BURN DOWN (BLESSING AND HONOR) PHILLIPS, CRAIG & DEAN FAIR TRADE
9	5	45	LIFT ME UP THE AFTERS FAIR TRADE
10	11	9	WHAT A SAVIOR LAURA STORY FAIR TRADE
11	14	27	WAITING FOR TOMORROW MANDISA SPARROW/EMI CMG
12	15	16	YOU LEAD JAMIE GRACE GUTEE
13	8	45	STRONG ENOUGH MATTHEW WEST SPARROW/EMI CMG
14	17	9	GOD'S NOT DEAD (LIKE A LION) NEWSBOYS INPOP
15	7	27	REMIND ME WHO I AM JASON GRAY CENTRICITY
16	16	9	CARRY ME TO THE CROSS KUTLESS BEC/TOOTH & NAIL
17	18	8	ALL THIS TIME BRITT NICOLE SPARROW/EMI CMG
18	48	2	<b>GREATEST GAINER</b> THE HURT & THE HEALER MERCYME FAIR TRADE
19	19	8	FREE DARA MACLEAN FERVENT/WORD-CURB
20	20	19	FOREVER REIGN ONE SONIC SOCIETY ESSENTIAL/PLG
21	29	4	JUST ANOTHER BIRTHDAY CASTING CROWNS BEACH STREET/REUNION/PLG
22	23	6	LIVE LIKE THAT SIDEWALK PROPHETS FERVENT/WORD-CURB
23	21	9	LET ME FEEL YOU SHINE DAVID CROWDER*BAND SIXSTEPS/SPARROW/EMI CMG
24	22	13	OUR GOD'S ALIVE ANDY CHERY ESSENTIAL/PLG
25	NEW	DEBUT	WHITE FLAG PASSION WORSHIP BAND FEAT. CHRIS TOMLIN SIXSTEPS/SPARROW/EMI CMG
26	24	14	I TURN TO YOU SELAH CURB
27	25	18	MAKE A MOVE ROYAL TAILOR ESSENTIAL/PLG
28	26	7	THE SAME GOD NEWSONG HIM
29	28	6	LONG WAY HOME STEVEN CURTIS CHAPMAN SPARROW/EMI CMG
30	27	19	CHANGED FOREVER TOBYMAC FEAT. NIRVA READY FOREFRONT/EMI CMG
31	32	15	EVERY TIME YOU RUN MANAFEST FEAT. TREVOR MCNEVAN OF TRK BEC/TOOTH & NAIL
32	31	11	ONE DAY TOO LATE SKILLET ARDENT/FAIR TRADE
33	35	7	ALL FOR YOU MIKESCHAIR CURB
34	34	15	MATTER OF FAITH PETER FURLER SPARROW/EMI CMG
35	36	5	EVER LIFTING CHRISTY NOCKELS SIXSTEPS/SPARROW/EMI CMG
36	33	17	GIVE THEM JESUS JACI VELASQUEZ INPOP
37	NEW	NEW	AFTERLIFE SWITCHFOOT LOWERCASE PEOPLE/CREDENTIAL/EMI CMG
38	39	4	STAY CLOSE FIRELIGHT FLICKER/PLG
39	38	18	LEAVING EDEN BRANDON HEATH MONOMODE/REUNION/PLG
40	40	13	REMEDY DISCIPLE FAIR TRADE
41	42	7	GOOD MORNING MANDISA FEAT. TOBYMAC SPARROW/EMI CMG
42	44	2	HE SAID GROUP 1 CREW FEAT. CHRIS AUGUST FERVENT/WORD-CURB
43	41	13	HOW GREAT IS OUR GOD (WORLD EDITION) CHRIS TOMLIN SIXSTEPS/SPARROW/EMI CMG
44	47	5	WE WON'T GIVE UP THE AFTERS SIMPLE/FAIR TRADE
45	NEW	NEW	RISE UP MATT MAHER ESSENTIAL/PLG
46	43	3	SHIPS IN THE NIGHT MAT KEARNEY INPOP
47	46	6	HEARTBEAT THE FRAY EPIC
48	50	4	ABLE NEEDTOBREATHE ATLANTIC/WORD-CURB
49	45	4	THE RESCUE ADAM CAPPA BEC/TOOTH & NAIL
50	49	2	ON MY OWN ASHES REMAIN FAIR TRADE

Building 429 collects its second No. 1 (and first in almost eight years) on Christian Songs, as "Where I Belong" steps 2-1. The band first topped the audience-driven chart with "Glory Defined" for four weeks in spring 2004. Current album *Listen to the Sound* is No. 17 on Christian Albums.



CHRISTIAN ALBUMS™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST TITLE/IMPRINT/NUMBER/DISTRIBUTING LABEL
1	2	19	<b>#1</b> CASTING CROWNS COME TO THE WELL BEACH STREET/REUNION 1016/PLG
2	9	94	<b>GREATEST GAINER</b> MERCYME THE BLESSING MR. LOWWELL FAIR TRADE 401/PLG
3	7	131	SKILLET AWAKE ARDENT/FAIR TRADE/ATLANTIC 2554/PLG
4	6	22	VARIOUS ARTISTS WOW HITS 2012 WORD-CURB/PROVIDENT-INTEGRITY 8005/EMI CMG
5	5	14	NEWSBOYS GOD'S NOT DEAD INPOP 1592/EMI CMG
6	4	71	THIRD DAY MOVE ESSENTIAL 10921/PLG
7	8	5	KARI JOBE WHERE I FIND YOU SPARROW 3128/EMI CMG
8	1	2	HILLSONG UNITED LIVE IN MIAMI HILLSONG/SPARROW 6235/EMI CMG
9	11	15	CHRIS TOMLIN HOW GREAT IS OUR GOD SIXSTEPS/SPARROW 6364/EMI CMG
10	10	7	SOUNDTRACK JOYFUL NOISE WATERTOWER 39273/EMI CMG
11	26	47	MANDISA WHAT IF WE WERE REAL SPARROW 7863/EMI CMG
12	16	7	DAILEY & VINCENT THE GOSPEL SIDE OF DAILEY & VINCENT ROUNDER 118912 EX/CRACKER BARREL
13	12	7	DAVID CROWDER*BAND GIVE US REST OR... SIXSTEPS/SPARROW 7854/EMI CMG
14	20	8	NEWSONG ONE TRUE GOD HIM/NEWSONG MINISTRIES 6200/EMI CMG
15	3	2	AUDREY ASSAD HEART SPARROW 7071/EMI CMG
16	NEW	DEBUT	JSON GROWING PAINS LAMP MODE 6176
17	21	27	BUILDING 429 LISTEN TO THE SOUND ESSENTIAL 10932/PLG
18	14	19	SOUNDTRACK COURAGEOUS REUNION 10167/PLG
19	18	30	MAT KEARNEY YOUNG LOVE INPOP 1608*/EMI CMG
20	22	46	LAURA STORY BLESSINGS FAIR TRADE 4873/PLG
21	13	74	LECRAE REHAB REACH 8161/INFINITY
22	19	119	CASTING CROWNS UNTIL THE WHOLE... BEACH STREET/REUNION 10135/PLG
23	29	23	NEEDTOBREATHE THE RECKONING ATLANTIC 528053/WORD-CURB
24	15	23	JAMIE GRACE ONE SONG AT A TIME GUTEE/COLUMBIA 70021/PLG
25	23	67	CHRIS TOMLIN AND IF OUR GOD IS FOR US... SIXSTEPS/SPARROW 3444/EMI CMG
26	RE-ENTRY	RE-ENTRY	FOR KING & COUNTRY GRAVE FERVENT/WORD-CURB 887997/WARNER-CURB
27	38	54	DISCIPLE HORSESHOES & HANDGRENADES FAIR TRADE 4841/PLG
28	28	6	MICHAEL W. SMITH DECADES OF WORSHIP REUNION 10160/PLG
29	30	13	JESUS CULTURE AWAKENING LIVE FROM CHICAGO JESUS CULTURE/KINGSWAY 8956/EMI CMG
30	32	13	ROYAL TAILOR BLACK & WHITE ESSENTIAL 10926/PLG
31	41	5	BILL & GLORIA GAITHER GAITHER HOMECOMING CELEBRATION! GAITHER 6141/EMI CMG
32	RE-ENTRY	RE-ENTRY	SIDEWALK PROPHETS THESE SIMPLE TRUTHS FERVENT 887900/WORD-CURB
33	36	23	SWITCHFOOT VICE VERSES LOWERCASE PEOPLE/CREDENTIAL 6722/EMI CMG
34	35	66	MATTHEW WEST THE STORY OF YOUR LIFE SPARROW 6504/EMI CMG
35	RE-ENTRY	RE-ENTRY	STEVEN CURTIS CHAPMAN RE-CREATION SPARROW 6726/EMI CMG
36	RE-ENTRY	RE-ENTRY	DARA MACLEAN YOU GOT MY ATTENTION FERVENT 888210/WORD-CURB
37	17	2	NINE LASHES WORLD WE VIEW T.OOTH & NAIL 8684/EMI CMG
38	RE-ENTRY	RE-ENTRY	GROUP 1 CREW OUTTA SPACE LOVE FERVENT 887991/WORD-CURB
39	40	5	LINDSAY MCCAUL IF IT LEADS ME BACK REUNION 10157/PLG
40	45	73	VARIOUS ARTISTS WOW HITS 2011 PROVIDENT-INTEGRITY/WORD-CURB/EMI 8016/EMI CMG
41	RE-ENTRY	RE-ENTRY	MARK SCHULTZ RENAISSANCE GIRONA 20 EX/CLUCID
42	33	3	THE CRABB FAMILY TOGETHER AGAIN GAITHER 6236/EMI CMG
43	RE-ENTRY	RE-ENTRY	JOSH WILSON SEE YOU SPARROW 7859/EMI CMG
44	43	5	BETHEL MUSIC THE LOFT SESSIONS BETHEL/KINGSWAY 2110/EMI CMG
45	RE-ENTRY	RE-ENTRY	WE AS HUMAN EP ATLANTIC 528966 EX/WORD-CURB
46	RE-ENTRY	RE-ENTRY	VARIOUS ARTISTS MUSIC INSPIRED BY THE STORY PROVIDENT-INTEGRITY/WORD-CURB 8550/EMI CMG
47	42	51	RED UNTIL WE HAVE FACES ESSENTIAL 10916/PLG
48	24	52	FRANCESCA BATTISTELLI HUNDRED MORE YEARS FERVENT 888086/WORD-CURB
49	44	46	VARIOUS ARTISTS WOW HITS 9 YELLOW PROVIDENT-INTEGRITY/EMI CMG 888100/WORD-CURB
50	47	14	MICHAEL W. SMITH GLORY MOV'S 20030/PLG

J Moss sets his best rank in more than a year on Gospel Songs with "Good & Bad," which rises 16-15, his highest since "Rebuild: The Remix" peaked at No. 7 in late 2010. With 3,000 downloads sold, the new track also pops on at No. 10 on Gospel Digital Songs. (See billboard.biz/charts for the full chart.)



CHRISTIAN AC SONGS™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST/IMPRINT/PROMOTION LABEL
1	1	23	<b>#1</b> WHERE I BELONG BUILDING 429 ESSENTIAL/PLG
2	2	34	MY HOPE IS IN YOU AARON SHUST CENTRICITY
3	3	30	STRONG ENOUGH TO SAVE TENTH AVENUE NORTH REUNION/PLG
4	4	25	WAITING FOR TOMORROW MANDISA SPARROW/EMI CMG
5	8	9	YOU LEAD JAMIE GRACE GUTEE
6	5	20	BUSTED HEART (HOLD ON TO ME) FOR KING & COUNTRY FERVENT/WORD-CURB
7	9	11	OVERCOME JEREMY CAMP BEC/TOOTH & NAIL
8	12	16	LEARNING TO BE THE LIGHT NEWWORLDSON PLATINUM POP
9	11	22	LOVE COME TO LIFE BIG DADDY WEAVE FERVENT/WORD-CURB
10	10	42	LIFT ME UP THE AFTERS FAIR TRADE
11	14	41	I LIFT MY HANDS CHRIS TOMLIN SIXSTEPS/SPARROW/EMI CMG
12	13	22	REMIND ME WHO I AM JASON GRAY CENTRICITY
13	7	43	STRONG ENOUGH MATTHEW WEST SPARROW/EMI CMG
14	6	29	COURAGEOUS CASTING CROWNS BEACH STREET/REUNION/PLG
15	16	16	WE ARE KARI JOBE SPARROW/EMI CMG
16	17	7	WHAT A SAVIOR LAURA STORY FAIR TRADE
17	18	7	ALL THIS TIME BRITT NICOLE SPARROW/EMI CMG
18	19	8	WHEN THE STARS BURN DOWN (BLESSING AND HONOR) PHILLIPS, CRAIG & DEAN FAIR TRADE
19	22	6	GOD'S NOT DEAD (LIKE A LION) NEWSBOYS INPOP
20	20	5	LIVE LIKE THAT SIDEWALK PROPHETS FERVENT/WORD-CURB
21	21	6	CARRY ME TO THE CROSS KUTLESS BEC/TOOTH & NAIL
22	23	7	THE SAME GOD NEWSONG HIM
23	24	4	FREE DARA MACLEAN FERVENT/WORD-CURB
24	25	2	LONG WAY HOME STEVEN CURTIS CHAPMAN SPARROW/EMI CMG
25	26	2	FOREVER REIGN ONE SONIC SOCIETY ESSENTIAL WORSHIP/ESSENTIAL/PLG

CHRISTIAN CHR™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST/IMPRINT/PROMOTION LABEL
1	1	15	<b>#1</b> GOD'S NOT DEAD (LIKE A LION) NEWSBOYS INPOP
2	2	16	ONE DAY TOO LATE SKILLET ARDENT/FAIR TRADE
3	3	19	BUSTED HEART (HOLD ON TO ME) FOR KING & COUNTRY FERVENT/WORD-CURB
4	5	7	ALL THIS TIME BRITT NICOLE SPARROW/EMI CMG
5	8	15	START SOMEWHERE TOBYMAC FOREFRONT/EMI CMG
6	7	19	WON'T LET ME GO ADDISON ROAD FAIR TRADE
7	4	22	YOU LEAD JAMIE GRACE GUTEE
8	11	7	FREE DARA MACLEAN FERVENT/WORD-CURB
9	10	19	YES WE CAN ME IN MOTION CENTRICITY
10	6	21	MAKE A MOVE ROYAL TAILOR ESSENTIAL/PLG
11	9	21	NOT ALONE FAMILY FORCE 5 T.OOTH & NAIL
12	16	13	<b>GREATEST GAINER</b> LOVE COME TO LIFE BIG DADDY WEAVE FERVENT/WORD-CURB
13	13	18	DRIFTING PLUMB WITH DAN HASELTINE CURB
14	14	21	UNDER FIRE ABANDON FOREFRONT/EMI CMG
15	17	7	WE WON'T GIVE UP THE AFTERS SIMPLE/FAIR TRADE
16	18	9	STAY CLOSE FIRELIGHT FLICKER/PLG
17	22	4	SHIPS IN THE NIGHT MAT KEARNEY INPOP
18	15	14	LET ME FEEL YOU SHINE DAVID CROWDER*BAND SIXSTEPS/SPARROW/EMI CMG
19	20	7	CARRY ME TO THE CROSS KUTLESS BEC/TOOTH & NAIL
20	21	9	MY HOPE IS IN YOU AARON SHUST CENTRICITY
21	24	6	THE RESCUE ADAM CAPPA BEC/TOOTH & NAIL
22	23	5	ALL FOR YOU MIKESCHAIR CURB
23	NEW	NEW	AFTERLIFE SWITCHFOOT LOWERCASE PEOPLE/CREDENTIAL/EMI CMG
24	29	2	OVERCOME JEREMY CAMP BEC/TOOTH & NAIL
25	19	16	REMEDY DISCIPLE FAIR TRADE

GOSPEL ALBUMS™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST TITLE/IMPRINT/NUMBER/DISTRIBUTING LABEL
1	1	5	<b>#1</b> VARIOUS ARTISTS WOW GOSPEL 2012 WORD-CURB/EMI CMG/VERITY 8314/RCA
2	4	2	LE'ANDRIA JOHNSON THE EVOLUTION OF BETSTRANGE FRUIT/MUSIC WORLD GOSPEL/MUSIC WORLD
3	2	8	JAMES FORTUNE & FIYA IDENTITY FIYA WORLD/LIGHT 7265/EONE
4	3	4	FRED HAMMOND GOD, LOVE & ROMANCE F HAMMOND/VERITY 80990/RCA
5	5	25	LE'ANDRIA JOHNSON THE AWAKENING OF BETSTRANGE FRUIT/MUSIC WORLD GOSPEL/MUSIC WORLD
6	7	16	WILLIAM MCDOWELL ARISE DELIVERY ROOM/LIGHT 2352/EONE
7	8	3	BRIAN COURTNEY WILSON SO PROUD MUSIC WORLD GOSPEL 5241/MUSIC WORLD
8	11	57	<b>GREATEST GAINER</b> MARVIN SAPP PLAYLIST VERITY/LEGACY 6768/SONY MUSIC
9	9	49	KIRK FRANKLIN HELLO FEAR FO YO SOUL/VERITY 77917/RCA
10	6	7	SOUNDTRACK JOYFUL NOISE WATERTOWER 39273
11	NEW	DEBUT	JSON GROWING PAINS LAMP MODE 6176
12	12	27	ISAAC CARREE UNCOMMON ME SOVEREIGN AGENCY 002
13	13	22	JESSICA REEDY FROM THE HEART LIGHT 7228/EONE
14	10	74	LECRAE REHAB REACH 8161/INFINITY
15	17	22	ANDRAE CROUCH THE JOURNEY RIVERPHIO 002
16	14	5	KIRK FRANKLIN THE ESSENTIAL KIRK FRANKLIN FO YO SOUL/VERITY/LEGACY 8150/SONY MUSIC
17	16	56	VARIOUS ARTISTS WOW GOSPEL 2011 WORD-CURB/EMI CMG/VERITY 77918/RCA
18	15	12	AMBER BULLOCK THANK YOU MUSIC WORLD GOSPEL 5516/MUSIC WORLD
19	20	49	MARY MARY SOMETHING BIG MY BLOCK/COLUMBIA 62335/SONY MUSIC
20	24	5	MYRON BUTLER WORSHIP EMI GOSPEL 18133/EMI CMG
21	22	58	VARIOUS ARTISTS GOSPEL'S BEST WORSHIP EMI GOSPEL 07530/EMI CMG
22	18	9	KIRK FRANKLIN SETLIST: LIVE GOSPEL CENTRIC/LEGACY 80700/SONY MUSIC
23	21	4	JUANITA BYNUM THE BARK OF JUANITA BYNUM B.SYR/INFORMUSIC WORLD GOSPEL 8201/MUSIC WORLD
24	19	52	ARETHA FRANKLIN MORE GOSPEL GREATS RHINO FLASHBACK 527036/RHINO
25	26	4	VANESSA BELL ARMSTRONG TIMELESS MUSIC WORLD GOSPEL 5615/MUSIC WORLD

GOSPEL SONGS™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST/IMPRINT/PROMOTION LABEL
1	1	28	<b>#1</b> STILL ABLE JAMES FORTUNE & FIYA FIYA WORLD/LIGHT/EONE
2	2	44	ISAAC CARREE SOVEREIGN AGENCY
3	4	29	I WON'T GO BACK WILLIAM MCDOWELL DELIVERY ROOM/LIGHT/EONE
4	3	42	I NEED YOUR GLORY EARNST PUGH EPM/BLACKSMOKE/WORLDDWIDE
5	6	20	LET THE CHURCH SAY AMEN ANDRAE CROUCH FEAT. MARVIN WINANS RIVERPHIO
6	11	10	<b>GREATEST GAINER</b> MY TESTIMONY MARVIN SAPP VERITY/RCA
7	5	29	ONE MORE TIME ZACARDI CORTEZ FEAT. JOHN P. KEE BLACKSMOKE/WORLDDWIDE
8	8	16	I FEEL GOOD FRED HAMMOND F HAMMOND/VERITY/RCA
9	7	41	I HEAR THE SOUND (OF VICTORY) MAURETTE BROWN CLARK AIR GOSPEL/MALACO
10	12	23	PUT IT ON THE ALTAR JESSICA REEDY LIGHT/EONE
11	9	42	SPIRITUAL DONALD LAWRENCE & CO. QUIET WATER/VERITY/RCA
12	10	44	BE STILL YOLANDA ADAMS N-HOUSE
13	13	14	AFTER THIS YOUTHFUL PRAISE FEAT. JJ HAIRSTON EVIDENCE GOSPEL/LIGHT/EONE
14	14	26	A GOD LIKE YOU KIRK FRANKLIN FO YO SOUL/VERITY/RCA
15	16	7	GOOD & BAD J MOSS PALJAM/VERITY/RCA
16	15	8	SHIFTING THE ATMOSPHERE JASON NELSON VERITY/RCA
17	18	7	ALL IS WELL TROY SNE

**DANCE CLUB SONGS™**

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMP/INT/PROMOTION LABEL
1	2	10	<b>#1</b> WE RUN THE NIGHT	HAVANA BROWN FEAT. PITBULL	UNIVERSAL REPUBLIC
2	1	7	STRONGER (WHAT DOESN'T KILL YOU)	KELLY CLARKSON	19/RCA
3	8	5	F U BETTA	NEON HITCH	WARNER BROS.
4	6	7	SURRENDER	PAUL OAKENFOLD FEAT. J HART	PERFECT10/INZUNE
5	10	4	INTERNATIONAL LOVE	PITBULL FEAT. CHRIS BROWN MR. 305/POLO	GROUND/S/RCA
6	7	9	TONIGHT IS THE NIGHT	OUTASIGHT	WARNER BROS.
7	12	5	DOMINO	JESSIE J	LAVA/UNIVERSAL REPUBLIC
8	3	10	YOU DA ONE	RIHANNA SRP/DEF JAM/IDJMG	
9	24	2	GIVE ME ALL YOUR LUVIN'	MADONNA FEAT. NICKI MINAJ & M.I.A. LIVE	NATION/INTERSCOPE
10	14	9	DON'T FUCK WITH MY MONEY	PENGUIN PRISON	DOWNTOWN
11	9	13	DANCE ON	BLUSH	NETTWERK
12	19	4	R.E.S.P.E.C.T.	RIP & BARBARA TUCKER FEAT. LIL JON	TOMMY BOY
13	17	8	IT'S TOO LATE	JES ULTRA	
14	21	3	NAKED	DEV & ENRIQUE IGLESIAS	INDIE-POP/UNIVERSAL REPUBLIC
15	15	13	ANTIDOTE	SWEDISH HOUSE MAFIA VS KNIFE PARTY	ASTRALWERKS/CAPITOL
16	4	8	SHAVE IT	ZEDD	OWSLA
17	16	11	DRIFTING	PLUMB WITH DAN HASELTINE	CURB
18	22	4	SHE GETS DOWN ON HER KNEES	ONO MIND	TRAIN/TWISTED
19	23	6	BE YOUR FREAK	KENNY DOPE FEAT. JOSH MILAN	DOPE WAX/KAY-DEE
20	31	2	RESPECT	MELANIE AMARO	EPIC
21	13	12	BE WITH YOU	ERASURE	MUTE
22	11	11	TEST DRIVE	JIN AKANISHI FEAT. JASON DERULO	WARNER BROS.
23	5	12	TURN ME ON	DAVID GUETTA FEAT. NICKI MINAJ	WHAT A MUSIC/ASTRALWERKS/CAPITOL
24	18	10	HEY HEY HEY (POP ANOTHER BOTTLE)	LAURENT WERY FEAT. SWIFTKID & DEV	BIG BEAT/ATLANTIC
25	44	2	<b>POWER PICK</b> LOVE ON TOP	BEYONCE PARKYWOOD/COLUMBIA	

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMP/INT/PROMOTION LABEL
26	30	4	NEVER FEAR	GEORGE ACOSTA FEAT. EMMA LOCK	BLACK HOLE
27	25	13	WAITING ON YOU	ULTRA NATE & MICHELLE WILLIAMS	BLUP/PEACE BISQUIT
28	20	15	NAUGHTY NAUGHTY	PORCELAIN BLACK 2101/UNIVERSAL REPUBLIC	
29	28	6	WHERE HAVE YOU BEEN	RIHANNA SRP/DEF JAM/IDJMG	
30	34	3	INSOMNIA	L2	
31	38	3	I'M FREE	HAYLA DAUMAN	
32	45	2	CHANGED THE WAY YOU KISS ME	EXAMPLE	DATA/MINISTRY OF SOUND
33	37	3	DON'T THROW IT AWAY	DOMINATORZ & BASSMONKEYS FEAT. AMANDA WILSON	SEA TO SUN
34	33	4	END OF TIME	BEYONCE PARKYWOOD/COLUMBIA	
35	46	2	RAISE YOUR HANDS	C-ROD FEAT. JASON WALKER	ROSEMINE
36	47	2	GLOW IN THE DARK	CARISHMA	GIANT PEACH
37	48	2	POP IT	JASON DOTTLEY	J03
38	<b>NOT SHOT</b>	<b>REBUT</b>	NEVER FORGET	DAVE AUDE FEAT. LENA KATINA	AUDACIOUS
39	36	7	STILETTOS	EMILY SLIPPERY	EEL
40	39	9	I'M ALRIGHT	LILI ROCHA	IDEA
41	<b>NEW</b>		WILD ONES	FLO RIDA FEAT. SIA	POE BOY/ATLANTIC
42	42	8	YOU ARE HERE	CHRIS "THE GREEK" PANAGHI	DJG
43	40	13	TITANIUM	DAVID GUETTA FEAT. SIA	WHAT A MUSIC/ASTRALWERKS/CAPITOL
44	43	3	FALLING	LAKOTAH	DEL DRD
45	49	6	TURN IT DOWN	KASKADE WITH REBECCA & FIONA	ULTRA
46	29	15	HANGOVER	TAID CRUZ FEAT. FLO RIDA	MERCURY/IDJMG
47	35	4	YES NO MAYBE	RCOM FEAT. GANDACE	SAMES GARRILLO
48	<b>NEW</b>		SHURI SHURI (CRAZY)	DEMIS NAIDANOV FEAT. JUAN MAGAN	BIG H/TOMMY BOY
49	27	12	HOTEL NATIONAL	GLORIA ESTEFAN	CRESCENT MOON/VERVE FORECAST/VERVE
50	<b>NEW</b>		FAMOUS	AUDIO PLAYGROUND	CANVEST MUSICWORKS

**DANCE/ELECTRONIC ALBUMS™**

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMP/INT/PROMOTION LABEL
1	1	36	<b>#1</b> LMFAO	FOR MY PARTY	ROCKWILL/AM/CHERRY TREES/INTERSCOPE
2	2	9	SKRILLEX	BANGARANG (EP)	BIG BEAT/OWSLA/ATLANTIC 528521/AG
3	4	62	SKRILLEX	SCARY MONSTERS AND NICE SPITES	BIG BEAT/ATLANTIC 528010/AG
4	3	26	DAVID GUETTA	NOTHING BUT THE BEAT	WHAT A MUSIC/ASTRALWERKS 7833/CAPITOL
5	7	12	KORN	THE PATH OF TOTALITY	ROADRUNNER 617728
6	5	41	LADY GAGA	BORN THIS WAY	STREAMLINE/UM/VE/INTERSCOPE 015072/USA
7	6	64	DEADMAU5	4X4=12	MAULSTRAP 2518*/ULTRA
8	<b>NEW</b>		GRIMES	VISIONS	4AD 3208*
9	12	64	DAFT PUNK	TRON: LEGACY	WALT DISNEY 005872*
10	8	19	M83	HURRY UP, WE'RE DREAMING	M83 9510*/MUTE
11	10	3	VARIOUS ARTISTS	ULTRA DANCE 13	ULTRA 3118
12	11	5	DIE ANTWOOD	TENSION	ZEF RECORDZ 7031*/DOWNTOWN
13	13	64	VARIOUS ARTISTS	UKF DUBSTEP 2010	UKF DIGITAL EX
14	9	3	AIR	LE VOYAGE DANS LA LUNE	AIR/CELESTOLOGY 56632/ASTRALWERKS
15	15	26	KC AND THE SUNSHINE BAND	FLASHBACK WITH KC AND THE SUNSHINE BAND	FLASHBACK 52837/RINO
16	18	17	NERO	WELCOME REALITY	M/M/DC/URV/CHERRY TREES/INTERSCOPE 01607/USA
17	14	36	SKRILLEX	MORE MONSTERS AND SPITES	BIG BEAT/ATLANTIC DIGITAL EX/AG
18	23	6	VARIOUS ARTISTS	35 TOP HITS: WORKOUT MIXES	POWER MUSIC DIGITAL EX
19	17	15	ASKING ALEXANDRIA	STEPPED UP & SCRATCHED	SUMMERIAN 47
20	19	14	VARIOUS ARTISTS	UKF DUBSTEP 2011	UKF DIGITAL EX
21	24	44	DAFT PUNK	TRON: LEGACY RECONFIGURED	WALT DISNEY 013540
22	22	36	OWL CITY	ALL THINGS BRIGHT AND BEAUTIFUL	UNIVERSAL REPUBLIC 015544*
23	20	16	BJORK	SIOPHILA	ONE LITTLE INDIAN/WONESUCH 528726*/WARNER BROS.
24	<b>RE-ENTRY</b>		TIESTO	CLUB LIFE VOLUME ONE: LAS VEGAS	MUSICAL FREEDOM 001
25	25	29	BREATHE CAROLINA	HELL IS WHAT YOU MAKE IT	FEARLESS/COLUMBIA 30133/SONY MUSIC

**DANCE/MIX SHOW AIRPLAY™**

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMP/INT/PROMOTION LABEL	
1	1	11	<b>#1</b> TURN ME ON	DAVID GUETTA FEAT. NICKI MINAJ	WHAT A MUSIC/ASTRALWERKS/CAPITOL	
2	2	21	FEEL SO CLOSE	CALVIN HARRIS	ULTRA	
3	4	22	LEVELS	AVICII	LEVELS/VERATONE/ATOM EMPIRE/INTERSCOPE	
4	3	9	SET FIRE TO THE RAIN	ADELE XL/COLUMBIA		
5	7	8	INTERNATIONAL LOVE	PITBULL FEAT. CHRIS BROWN MR. 305/POLO	GROUND/S/RCA	
6	6	21	WE FOUND LOVE	RIHANNA FEAT. CALVIN HARRIS	SRP/DEF JAM/IDJMG	
7	5	17	GOOD FEELING	FLO RIDA	POE BOY/ATLANTIC	
8	9	7	DOMINO	JESSIE J	LAVA/UNIVERSAL REPUBLIC	
9	8	17	GLAD YOU CAME	THE WANTED	GLOBAL TALENT/MERCURY/IDJMG	
10	10	21	SEXY AND I KNOW IT	LMFAO PARTY	ROCKWILL/AM/CHERRY TREES/INTERSCOPE	
11	12	4	GIVE ME ALL YOUR LUVIN'	MADONNA FEAT. NICKI MINAJ & M.I.A. LIVE	NATION/INTERSCOPE	
12	19	2	STRONGER (WHAT DOESN'T KILL YOU)	KELLY CLARKSON	19/RCA	
13	14	3	TAKE CARE	DRAKE FEAT. RIHANNA	YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	
14	<b>NEW</b>		TURN UP THE MUSIC	CHRIS BROWN	RCA	
15	18	4	CRY (JUST A LITTLE)	BINGO PLAYERS	HYSTERIA/SPINNIN'	
16	17	3	WILD ONES	FLO RIDA FEAT. SIA	POE BOY/ATLANTIC	
17	11	17	THE ONE THAT GOT AWAY	KATY PERRY	CAPITOL	
18	15	4	ASS BACK HOME	GYM CLASS HEROES FEAT. NEON HITCH	DECDANCE/FUELED BY BAKEN/ATLANTIC	
19	<b>NEW</b>		CAN'T STOP ME	AFROJACK & SHERMANOLOGY	ROBBINS	
20	<b>RE-ENTRY</b>		YOUNG, WILD & FREE	SWOOP BOB & W2 KHALIFA FEAT. BRUNO MARS	ROSTRUM/DC/GETTY/ATLANTIC	
21	<b>NEW</b>		TONIGHT IS THE NIGHT	OUTASIGHT	WARNER BROS.	
22	20	4	LOCA PEOPLE	SAK NOEL	ULTRA	
23	23	3	ANTIDOTE	SWEDISH HOUSE MAFIA VS KNIFE PARTY	ASTRALWERKS/CAPITOL	
24	<b>NEW</b>		STARSHIPS	NICKI MINAJ	YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	
25	22	13	NI**AS IN PARIS	JAY Z	KANYE WEST	ROC-A-FELLA/ROC NATION/DEF JAM/IDJMG

**TRADITIONAL JAZZ ALBUMS™**

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMP/INT/PROMOTION LABEL
1	1	4	<b>#1</b> PAUL MCCARTNEY	KISSES ON THE BOTTOM	M/PL/NEAR 3338*/CONCORD
2	2	24	TONY BENNETT	DUETS II	RP/ML/COLUMBIA 66252/SONY MUSIC
3	3	15	FRANK SINATRA	SINATRA: BEST OF THE BEST REPRISE	79764/CAPITOL
4	5	11	SOUNDTRACK	MIDNIGHT IN PARIS	MADISON GATE 63482/EX
5	23	2	CATHERINE RUSSELL	STRICTLY ROMANCIN'	WORLD VILLAGE 48810/ARMONIA MUNDI
6	4	14	LANDAU EUGENE MURPHY, JR.	THAT'S LIFE	SYCO/COLUMBIA 99178/SONY MUSIC
7	7	3	STEVE TYRELL	I'LL TAKE ROMANCE	NEW ESIGN 33274/CONCORD
8	6	2	GREGORY PORTER	BE GOOD	MOTEMA 75
9	8	57	FRANK SINATRA, DEAN MARTIN & SAMMY DAVIS JR.	THE VERY BEST OF THE RAT PACK	FRANK SINATRA REPRISE 3024/WARNER BROS.
10	12	17	PINK MARTINI	RETROSPECTIVE	HEINZ 11
11	13	19	COREA, CLARKE & WHITE	FOREVER	CONCORD 32627
12	19	4	THE SOUL REBELS	UNLOCK YOUR MIND	ROUNDER 619117/CONCORD
13	<b>RE-ENTRY</b>		TIM BERNE	SNAKEOIL	ECM 016437/DECCA
14	24	17	PINK MARTINI & SAORI YUKI	1969	HEINZ 12*
15	10	37	PAT METHENY	WHAT'S IT ALL ABOUT	NONESUCH 527912/WARNER BROS.

**CONTEMPORARY JAZZ ALBUMS™**

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMP/INT/PROMOTION LABEL
1	<b>NEW</b>		<b>#1</b> GALACTIC	CARNIVALE ELECTRICOS	ANTI-87182*/EPITAPH
2	1	2	KIRK WHALUM	ROMANCE LANGUAGE	RENDEZVOUS 5148/MACK AVENUE
3	2	4	NAJEE	THE SMOOTH SIDE OF SOUL	SHANACHIE 5153
4	3	24	TROMBONE SHORTY	FOR TRUE	VERVE FORECAST 015586/VG
5	4	4	JEFF LORBER FUSION	GALAXY HEADS UP	33173/CONCORD
6	5	48	BONEY JAMES	CONTACT	VERVE FORECAST 015375/VG
7	6	18	MAYSA	MOTIONS OF LOVE	SHANACHIE 5191
8	8	2	MICHAEL LINGTON	PURE TRIPPIN' 'N' RHYTHM	53
9	7	20	TERRI LYNE CARRINGTON	THE MOSAIC PROJECT	GROOVE/CONCORD JAZZ 33016/CONCORD
10	9	21	GEORGE BENSON	GUITAR MAN	CONCORD JAZZ 33089*/CONCORD
11	11	4	CANDY DULFER	CRAZY LISTEN 2	83323/RAZOR & TIE
12	14	4	ERIC MARIENHALL	IT'S LOVE	PEAK 2396/EONE
13	10	3	VARIOUS ARTISTS	SMOOTH JAZZ HITS: FOR LOVERS	CONCORD 33299
14	19	22	BILL FRISELL	ALL WE ARE SAYING...	SAVOY JAZZ 17836/SLG
15	24	52	THE RIPPINGTONS FEAT. RUSS FREEMAN	COTE D'AZUR	PEAK 32590/CONCORD

**SMOOTH JAZZ SONGS™**

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMP/INT/PROMOTION LABEL
1	6	7	<b>#1</b> PERFECT NITES	NAJEE	SHANACHIE
2	4	9	CRY	BONEY JAMES	VERVE FORECAST/VERVE
3	7	4	OLIVER'S TWIST	CHRIS STANDING	ULTIMATE VIBE
4	2	22	THE LADY IN MY LIFE	GEORGE BENSON	CONCORD JAZZ/CMG
5	5	16	MANDELA	TERRY WOLLMAN	MANGO EATER
6	9	7	ROADTRIP	MICHAEL LINGTON FEAT. LEE RITENOUR	TRIPPIN' 'N' RHYTHM
7	8	7	BIG BROTHER	JEFF LORBER FUSION	HEADS UP/CMG
8	10	24	BOOM TOWN	RICHARD ELLIOT	ARTISTRY/MACK AVENUE
9	1	23	MARRAKESH	ACOUSTIC ALCHEMY	HEADS UP/CMG
10	11	9	HORIZON	PAUL TAYLOR FEAT. STEVE OLIVER	FEAK/EONE
11	3	19	SLAM DUNK	WAYMAN TISDALE	RENDEZVOUS/MACK AVENUE
12	15	4	THE CONNECTION	NICK COLIONNE	TRIPPIN' 'N' RHYTHM
13	13	15	TAKING OFF	ANDY SNITZER	NATIVE LANGUAGE
14	12	26	RED SUEDE SHOES	CHUCK LOEB	TWEETY
15	14	20	FREE FALL	KIM WATERS	SHANACHIE

**TRADITIONAL CLASSICAL ALBUMS™**

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMP/INT/PROMOTION LABEL
1	1	2	<b>#1</b> ANNE AKIKO MEYERS	AIR	EDNE 7705
2	2	9	SOUNDTRACK	DOWNTON ABBEY	CARNIVAL/MASTERPIECE 016260/DECCA
3	3	7	JOSHUA BELL/JEREMY DENK	FRENCH IMPRESSIONS	SONY CLASSICAL 83026/SONY MASTERWORKS
4	6	4	BRUCKNER ORCHESTER LINZ	GLASS	SYMPHONY NO. 9 ORANGE MOUNTAIN DIGITAL EX
5	4	4	SIMONE DINNERSTEIN	STRICTLY ROMANCIN'	WORLD VILLAGE 48810/ARMONIA MUNDI
6	5	7	MORMON TABERNACLE CHOIR	GLORY!	MUSIC OF REJOICING/MORMON TABERNACLE CHOIR 502684
7	12	6	Z. BAILEY/J. MARKL/INDIANAPOLIS SYMPHONY	DYORAK	CELLO CONCERTO TELARC 32927/CONCORD
8	8	57	ERIC WHITACRE	LIGHT & GOLD	DECCA 014850/DECCA CLASSICS
9	<b>RE-ENTRY</b>		CHICAGO SYMPHONY ORCHESTRA	BRASS LIVE	CSO RESOUND 9011101
10	<b>RE-ENTRY</b>		MORMON CHORAL ORGANIZATIONS	MESSIAH IN AMERICA	MORMON CHORAL ORGANIZATIONS 002
11	10	8	LEIF OVE ANDSEN/LONDON SYMPHONY ORCH.	RACHMANINOV	EMI CLASSICS 40516
12	9	38	MORMON TABERNACLE CHOIR	THIS IS THE CHRIST	MORMON TABERNACLE CHOIR 5055682
13	11	2	LISA SMIRNOVA	HANDEL	ECM NEW SERIES/ECM 016410/DECCA CLASSICS
14	<b>NEW</b>		DAVID RUSSELL	THE GRANDEUR OF BAROQUE	TEL

### HOT LATIN SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT/PROMOTION LABEL
1	2	21	<b>#1</b> INTENTALO	3BALLMTY	FEAT. EL BEBETO Y AMERICA SIERRA FONOVISA
2	3	12	LLAMADA DE MI EX	LA ARROLLADORA BANDA	EL LIMON DE RENE CAMACHO DISA
3	4	8	LAS COSAS PEQUENAS	PRINCE ROYCE	TOP STOP
4	1	5	MI SANTA	ROMEO SANTOS	FEAT. TOMATTO SONY MUSIC LATIN
5	5	19	LOVUMBA (PRESTIGE)	DADDY YANKEE	EL CARTEL
6	6	8	DUTTY LOVE	DON OMAR	FEAT. NATTY NATASHA ORFANATO
7	7	22	EL VERDADERO AMOR PERDONA	MANA	FEAT. PRINCE ROYCE WARNER LATINA
8	12	8	GOOD FEELING	FLO RIDA	POE BOY/ATLANTIC
9	8	21	TE QUIERO A MORIR	DADDY YANKEE	EL CARTEL
10	10	12	EN EL CIELO NO HAY HOSPITAL	JUAN LUIS GUERRA	CAPITOL LATIN
11	9	7	MI SANTA	ROMEO SANTOS	FEAT. TOMATTO SONY MUSIC LATIN
12	13	6	INTERNATIONAL LOVE	PITBULL	FEAT. CHRIS BROWN MR. 305/POLO GROUNDS/ARCA
13	12	11	SET FIRE TO THE RAIN	ADELE	X/COLUMBIA
14	9	25	PROMISE	ROMEO SANTOS	FEAT. USHER SONY MUSIC LATIN
15	11	14	ANTES DE LAS SEIS	SHAKIRA	SONY MUSIC LATIN
16	18	8	SOLAMENTE TU	PABLO ALBORAN	CAPITOL LATIN
17	15	15	GOOD FEELING	FLO RIDA	POE BOY/ATLANTIC
18	16	12	QUE NOS PASO?	REYLU BARBA	A DUEÑO CON YURIDIA SONY MUSIC LATIN
19	20	7	CRAZY PEOPLE	SENSATO, PITBULL, SAK NOEL	FAMOUS ARTIST/MR. 305
20	19	7	INTENTALO	3BALLMTY	FEAT. EL BEBETO Y AMERICA SIERRA FONOVISA
21	22	3	CLARIDAD	LUIS FONSI	UNIVERSAL MUSIC LATINO
22	17	12	IT WILL RAIN	BRUNO MARS	SUMMIT/CHOP SHOP/ELEKTRA/ATLANTIC

### TOP LATIN ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT/PROMOTION LABEL
1	1	16	<b>#1</b> ROMEO SANTOS	ROMEO SANTOS	FORMULA VOL. 1 SONY MUSIC LATIN 82846
2	2	13	ESPINOZA PAZ	UN HOMBRE NORMAL	DISA 016624/UMLE
3	3	12	LA ARROLLADORA BANDA EL LIMON DE RENE CAMACHO	IRREVERSIBLE	2012 DISA 016461/UMLE
4	4	12	3BALLMTY	INTENTALO	FONOVISA 354683/UMLE
5	5	4	VARIOUS ARTISTS	LAS BANDAS ROMANTICAS DE AMERICA 2012	DISA 016382/UMLE
6	6	4	LOS TUCANES DE TIJUANA	365 DIAS	FONOVISA 016401/UMLE
7	7	25	GERARDO ORTIZ	ENTRE DIOS Y EL DIABLO	DEL 91.251/SONY MUSIC LATIN
8	8	103	PRINCE ROYCE	PRINCE ROYCE	TOP STOP/ATLANTIC 30029/AG
9	9	21	ARJONA	MANA	FEAT. PRINCE ROYCE WARNER LATINA
10	10	12	GOOD FEELING	FLO RIDA	POE BOY/ATLANTIC
11	11	21	TE QUIERO A MORIR	BANDA EL RECODO DE CRUZ LIZARRAGA	FONOVISA
12	12	18	SI TU ME BESAS	VICTOR MANUELLE	SONY MUSIC LATIN
13	13	25	PROMISE	ROMEO SANTOS	FEAT. USHER SONY MUSIC LATIN
14	14	21	FUISTE TU	ARJONA	FEAT. GABY MORENO METAMORFOSIS
15	15	12	<b>GG</b> BAILANDO POR EL MUNDO	JUAN MAGAN	FEAT. PITBULL & EL CATA SONY MUSIC LATIN
16	16	21	400 MIL VEINTE AÑOS	TIERRA CALI	VICTOR MANUELLE
17	17	5	AMOR CONFUSO	GERARDO ORTIZ	DEL SONY MUSIC LATIN
18	18	6	TU YA ERES COSA DEL PASADO	FIDEL RUEDA	DISA
19	19	7	CRAZY PEOPLE	SENSATO, PITBULL, SAK NOEL	FAMOUS ARTIST/MR. 305
20	20	7	SET FIRE TO THE RAIN	ADELE	X/COLUMBIA
21	21	5	CORRE!	JESSE & JOY	WARNER LATINA
22	22	16	WE FOUND LOVE	RHIANNA	FEAT. CALVIN HARRIS SRP/DEF. JAM/JUNG
23	23	5	INTERNATIONAL LOVE	PITBULL	FEAT. CHRIS BROWN MR. 305/POLO GROUNDS/ARCA
24	24	10	EN EL CIELO NO HAY HOSPITAL	JUAN LUIS GUERRA	CAPITOL LATIN
25	25	9	CAMINAR CONTIGO	LUCERO Y JOAN SEBASTIAN	F.A.S./SKALONA
26	26	3	SI TE DIGO LA VERDAD	GOCHO	NEVERA/VEVEMUSIC
27	27	6	EL VESTIDO BLANCO	VICENTE FERNANDEZ	SONY MUSIC LATIN
28	28	4	EL MEJOR PERFUME	LA ORIGINAL BANDA EL LIMON DE SALVADOR LIZARRAGA	FONOVISA
29	29	12	ANTES DE LAS SEIS	SHAKIRA	SONY MUSIC LATIN
30	30	18	SEXY AND I KNOW IT	LMFAO	PARTY ROCK/WILLIAMS CHERRY TREE/INTERSCOPE
31	31	9	HOTEL NACIONAL	GLORIA ESTEFAN	CRESCENT MOON/VERVE FORECAST/VERVE
32	32	3	UN HOMBRE NORMAL	ESPINOZA PAZ	DISA
33	33	11	AMOR COMPARTIDO	LOS TUCANES DE TIJUANA	FONOVISA
34	34	17	EL POETA	CHINO & NACHO	MACHETE/UNIVERSAL MUSIC LATINO
35	35	7	QUE NOS PASO?	REYLU BARBA	A DUEÑO CON YURIDIA SONY MUSIC LATIN
36	36	15	ME GUSTAZ TANTO	PAULINA RUBIO	UNIVERSAL MUSIC LATINO
37	37	6	REGALO DEL CIELO	EL CHAPO DE SINALOA	PALOMA
38	38	4	SOLAMENTE TU	PABLO ALBORAN	CAPITOL LATIN
39	39	3	TE DIJERON	PLAN B	PINA
40	40	3	YA ME CANSE	LARRY HERNANDEZ	FONOVISA
41	41	10	IT WILL RAIN	BRUNO MARS	SUMMIT/CHOP SHOP/ELEKTRA/ATLANTIC
42	42	4	ESTOY SALADO	CHILY LIZARRAGA	Y SU BANDA TIERRA SINALOENSE DISA
43	43	2	<b>HOT SHOT DEBUT</b> CLARIDAD	LUIS FONSI	UNIVERSAL MUSIC LATINO
44	44	2	<b>NEW</b> MARCHATE	JULION ALVAREZ	Y SU NORTENO BANDA DISA/ASL
45	45	2	MUJER DE TODOS MUJER DE NADIE	CALIBRE 90	DISA
46	46	2	ME VOY DE LA CASA	TITO "EL BAMBINO"	SIENTE
47	47	2	EL RETO	LUIS ENRIQUE	TOP STOP
48	48	2	PERDONAME	LA REPUBLICA	WARNER LATINA
49	49	2	THE ONE THAT GOT AWAY	KATY PERRY	CAPITOL
50	50	11	ARREPIENTETE	INTOCABLE	GOOD!
51	51	14	VUELVE PRONTO	ALEX RIVERA	SERCA

### REGIONAL MEXICAN AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT/PROMOTION LABEL
1	1	12	<b>#1</b> LLAMADA DE MI EX	LA ARROLLADORA BANDA	EL LIMON DE RENE CAMACHO DISA
2	2	21	TE QUIERO A MORIR	BANDA EL RECODO DE CRUZ LIZARRAGA	FONOVISA
3	3	28	INTENTALO	3BALLMTY	FEAT. EL BEBETO Y AMERICA SIERRA FONOVISA
4	4	25	VERSOS DE MI ALMA	VOZ DE MANDO	DISA
5	5	30	400 MIL VEINTE AÑOS	TIERRA CALI	VICTOR MANUELLE
6	6	11	TU YA ERES COSA DEL PASADO	FIDEL RUEDA	DISA
7	7	10	AMOR CONFUSO	GERARDO ORTIZ	DEL SONY MUSIC LATIN
8	8	13	BASTA YA	JENNI RIVERA	FEAT. MARCO ANTONIO SOLIS FONOVISA
9	9	21	ARJONA	INDEPENDIENTE	METAMORFOSIS 52911/WARNER LATINA
10	10	46	MANA	DRAMAMA	Y LUZ WARNER LATINA 52630
11	11	14	JENNI RIVERA	JOYAS PRESTADAS	BANDA FONOVISA 354683/UMLE
12	12	5	MARCO ANTONIO SOLIS	LA HISTORIA CONTINUA... PARTE IV	FONOVISA 016401/UMLE
13	13	7	RAMON AYALA Y SUS BRAVOS DEL NORTE	LEYENDA NORTEAL: 30 GRANDES EXITOS	FREDDIE 3000
14	14	103	CAMILA	DEJARTE DE AMAR	SONY MUSIC LATIN 59801
15	15	58	LOS BUKIS	35 ANIVERSARIO	FONOVISA 354683/UMLE
16	16	14	VICENTE FERNANDEZ	OTRA VEZ	SONY MUSIC LATIN 98642
17	17	5	ALEJANDRO FERNANDEZ	CANCIONES DE AMOR: LOVE SONGS	SONY MUSIC LATIN 91151
18	18	5	VICTOR MANUELLE	BUSCO UN PUEBLO	SONY MUSIC LATIN 96750
19	19	71	SHAKIRA	SALE EL SOL	EPIC 77439/SONY MUSIC LATIN
20	20	3	CHAYANNE	SOLAS CON CHAYANNE	SONY MUSIC LATIN 98341
21	21	27	BRONCO	25 ANIVERSARIO	FONOVISA 354683/UMLE
22	22	14	JENNI RIVERA	JOYAS PRESTADAS: POP	FONOVISA 354683/UMLE
23	23	2	LOS ORIGINALES DE SAN JUAN	QUE NO SE APAGUE LA LUMBRERIA	SONY MUSIC LATIN 97307
24	24	5	RICARDO ARJONA	CANCIONES DE AMOR: LOVE SONGS	SONY MUSIC LATIN 93381
25	25	17	CRISTIAN CASTRO	MI AMIGO EL PRINCIPE VOL. II	UNIVERSAL MUSIC LATINO 01624/UMLE
26	26	66	DON OMAR	DON OMAR PRESENTS: MEET THE MONKEY THE KING	ORFANATO/INDEPENDIENTE
27	27	16	VARIOUS ARTISTS	CORRIDOS #1 2011	DISA 721664/EX/UMLE
28	28	15	VARIOUS ARTISTS	RADIO EXITOS: EL DISCO DEL AÑO 2011	DISA 721666/UMLE
29	29	4	YURIDIA	PARA MI	SONY MUSIC LATIN 93257
30	30	3	<b>RE-ENTRY</b> JESSE & JOY	CON QUIEN SE QUEDA EL PERRO?	WARNER LATINA 529327
31	31	3	ROCIO DURCAL	CANCIONES DE AMOR: LOVE SONGS	SONY MUSIC LATIN 91150
32	32	57	VARIOUS ARTISTS	LAS BANDAS ROMANTICAS DE AMERICA	DISA 721627/UMLE
33	33	3	CRISTIAN CASTRO	VIA EL PRINCIPE VOL. 1 + VOL. 2	UNIVERSAL MUSIC LATINO 01622/UMLE
34	34	15	JULION ALVAREZ Y SU NORTENO BANDA	MARCHATE Y OLVIDAME	DISA 721671/UMLE
35	35	22	ESPINOZA PAZ	CANCIONES QUE DUELEN	DISA 721829/UMLE
36	36	42	INTOCABLE	2011 GOOD!	GOOD!
37	37	40	AVENTURA	14 + 14	PREMIUM LATIN 00211/SONY MUSIC LATIN
38	38	4	<b>GG</b> DJ COBRA/NIKKI X & KIKE PLAY	100% TRIBAL	MAG SOUND 8948
39	39	40	LOS TIGRES DEL NORTE	TROS PRESENTE: MIY UNPLUGGED	TROS/SONY MUSIC LATIN 354683/UMLE
40	40	46	TITO "EL BAMBINO"	INVENCIBLE	SIENTE 65507/UMLE
41	41	2	LOS INVASORES DE NUEVO LEON	AFERRADO AL AMOR	SERCA 894
42	42	46	JOAN SEBASTIAN	EL POETA DEL PUEBLO	MUSART 4439/BALBDA
43	43	27	LOS YONIC'S	35 ANIVERSARIO	FONOVISA 354683/UMLE
44	44	4	SOLIDO	MAS SOLIDO MAS NORTENO	FREDDIE 3083
45	45	19	CHINO & NACHO	SUPREMO	MACHETE 016193/UMLE
46	46	3	TIERRA CALI	ANTICAMENTE	MACHETE/UNIVERSAL MUSIC LATINO 96000/UMLE
47	47	16	VARIOUS ARTISTS	DURAN DURAN	MIY'S 2011 DISA 721665/EX/UMLE
48	48	2	DAREYES DE LA SIERRA	SANGRE GUERRERA	DISA 721661/UMLE
49	49	38	FRANCO DE VITA	EN PRIMERA RILA	SONY MUSIC LATIN 78112
50	50	12	SHAKIRA	EN VIVO DESDE PARIS	SONY MUSIC LATIN 98030

### LATIN POP AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT/PROMOTION LABEL
1	2	5	<b>#1</b> FUISTE TU	ARJONA	FEAT. GABY MORENO METAMORFOSIS
2	7	7	DUTTY LOVE	DON OMAR	FEAT. NATTY NATASHA ORFANATO
3	8	6	CORRE!	JESSE & JOY	WARNER LATINA
4	4	6	LAS COSAS PEQUENAS	PRINCE ROYCE	TOP STOP
5	6	19	SI TU ME BESAS	VICTOR MANUELLE	SONY MUSIC LATIN
6	3	22	EL VERDADERO AMOR PERDONA	MANA	FEAT. PRINCE ROYCE WARNER LATINA
7	5	20	LOVUMBA (PRESTIGE)	DADDY YANKEE	EL CARTEL
8	10	12	EN EL CIELO NO HAY HOSPITAL	JUAN LUIS GUERRA	CAPITOL LATIN
9	13	27	BASTA YA	JENNI RIVERA	FEAT. MARCO ANTONIO SOLIS FONOVISA
10	9	13	CAMINAR CONTIGO	LUCERO Y JOAN SEBASTIAN	F.A.S./SKALONA
11	10	28	NADA IGUALES	LA ADICTIVA BANDA	SAN JOSE DE MEXILLAS SONY MUSIC LATIN
12	11	6	EL VESTIDO BLANCO	VICENTE FERNANDEZ	SONY MUSIC LATIN
13	12	35	NO FUE FACIL	ROBERTO TAPIA	FONOVISA
14	13	6	EL MEJOR PERFUME	LA ORIGINAL BANDA EL LIMON DE SALVADOR LIZARRAGA	FONOVISA
15	14	44	OLVIDAME	JULION ALVAREZ	Y SU NORTENO BANDA FONOVISA
16	15	6	UN HOMBRE NORMAL	ESPINOZA PAZ	DISA
17	16	14	AMOR COMPARTIDO	LOS TUCANES DE TIJUANA	FONOVISA
18	17	13	REGALO DEL CIELO	EL CHAPO DE SINALOA	PALOMA
19	18	11	YA ME CANSE	LARRY HERNANDEZ	FONOVISA
20	19	12	ESTOY SALADO	CHILY LIZARRAGA	Y SU BANDA TIERRA SINALOENSE
21	20	7	MARCHATE	JULION ALVAREZ	Y SU NORTENO BANDA DISA/ASL

### LATIN RHYTHM AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT/PROMOTION LABEL
1	1	21	<b>#1</b> LOVUMBA (PRESTIGE)	DADDY YANKEE	EL CARTEL
2	2	15	DUTTY LOVE	DON OMAR	FEAT. NATTY NATASHA ORFANATO
3	3	14	<b>GG</b> BAILANDO POR EL MUNDO	JUAN MAGAN	FEAT. PITBULL & EL CATA SONY MUSIC LATIN
4	4	4	SI TE DIGO LA VERDAD	GOCHO	NEVERA/VEVEMUSIC
5	5	55	TABOO	DON OMAR	ORFANATO/MACHETE/UNIVERSAL MUSIC LATINO
6	6	11	TE DIJERON	PLAN B	PINA
7	7	38	TU OLOR	WISIN & YANDEL	WY/MACHETE/UNIVERSAL MUSIC LATINO
8	8	80	DANZA KUDURO	DON OMAR & LUIGENZO	WY/MACHETE/UNIVERSAL MUSIC LATINO
9	9	28	PEGATE MAS	DYLAND & LENNY	SONY MUSIC LATIN
10	10	46	VEN CONMIGO	DADDY YANKEE	FEAT. PRINCE ROYCE EL CARTEL
11	11	4	SI YO FUERA EL	MAFFRO	FEAT. JOEY MONTANA SPANGLISH GLOBAL
12	12	25	MAQUINA DEL TIEMPO	TITO "EL BAMBINO"	FEAT. WISIN & YANDEL SIENTE
13	13	12	SONANDO DESPIERTO	COSCULLUELA	FEAT. WISIN & YANDEL NUEVA KAMADA/SIENTE
14	14	17	EL PUM	KALUMETE	SUENOS/VEVEMUSIC
15	15	18	NOBODY LIKE YOU	FRANCO	EL GORILA
16	16	14	FEVER	WISIN & YANDEL	WY/MACHETE/UNIVERSAL MUSIC LATINO
17	17	19	NA, NA, NA, NA, NA	BABY RASTA & GRINGO DUARS	
18	18	5	MI NENA	XAMI	THE DESTROYER
19	19	17	SUBELO (TURN IT UP)	ANGEL & KHRIZ	FEAT. FLO RIDA MACHETE/UNIVERSAL MUSIC LATINO
20	20	NEW	HIMNO RUMBERO	LA MALICIA	DE EL MAMELUCO

### TROPICAL AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT/PROMOTION LABEL
1	1	6	<b>#1</b> MI SANTA	ROMEO SANTOS	FEAT. TOMATTO SONY MUSIC LATIN
2	2	6	LAS COSAS PEQUENAS	PRINCE ROYCE	TOP STOP
3	3	19	LOVUMBA (PRESTIGE)	DADDY YANKEE	EL CARTEL
4					

EURO		DIGITAL SONGS		(NIELSEN SOUNDSCAN INTERNATIONAL)	MARCH 10, 2012
THIS WEEK	LAST WEEK				
1	1	SOMEBODY THAT I USED TO KNOW	GOTYE FT. KIMBRA SAMPLES 'N SECONDS/ELEVEN		
2	2	AI SE EU TE PEGO	MICHEL TELO CNR		
3	6	WILD ONES	FLO RIDA FT. SIA POE BOY		
4	3	NEXT TO ME	EMELI SANDE VIRGIN		
5	7	TURN ME ON	DAVID GUETTA FT. NICKI MINAJ WHAT A MUSIC		
6	5	TITANIUM	DAVID GUETTA FT. SIA WHAT A MUSIC		
7	4	HOT RIGHT NOW	DJ FRESH FT. RITA ORA MINISTRY OF SOUND		
8	18	STARSHIPS	NICKI MINAJ YOUNG MONEY/CASH MONEY		
9	9	DOMINO	JESSIE J LAVA		
10	RE	STRONGER (WHAT DOESNT KILL YOU)	KELLY CLARKSON 19		

JAPAN		BILLBOARD JAPAN HOT 100		(HANSHIN/SOUNDSCAN JAPAN/PLANTECH)	MARCH 10, 2012
THIS WEEK	LAST WEEK				
1	NEW	SUPER DELICATE	HEY! SAY! JUMP J-STORM		
2	1	GIVE ME FIVE!	AKB48 KING		
3	92	GURU GURU CURTAIN	NOGIZAKA46 SONY		
4	2	SABRINA	LEO IERI VICTOR		
5	48	BE...	MS. DOJA UNIVERSAL		
6	NEW	FLY HIGH	W-INDS. PONY CANYON		
7	12	MAYONAKA NO HIDAMARI	NAO YASUTA NAVITAWAVE		
8	NEW	SAILING	AAA AVEX-J-MORE		
9	15	BETTER THAN I KNOW MYSELF	ADAM LAMBERT SONY		
10	NEW	HARUKAZE	SCANDAL EPIC		

GERMANY		ALBUMS		(MEDIA CONTROL)	MARCH 10, 2012
THIS WEEK	LAST WEEK				
1	1	DANKE FURS ZUHOREN LIEDERSAMMLUNG 1998-2012	XAVIER NAIDOO NAIDOO		
2	3	21	ADELE XL		
3	NEW	THE ULTIMATE COLLECTION	WHITNEY HOUSTON ARISTA/LEGACY		
4	4	BORN TO DIE	LANA DEL REY POLYDOR		
5	2	BEFEHL VON GANZ UNTEN	DEICHKIND UNIVERSAL		
6	NEW	TOMAHAWK TECHNIQUE	SEAN PAUL VP/ATLANTIC		
7	6	MTV UNPLUGGED: LIVE AUS DEM HOTEL ATLANTIC	UDO LINDENBERG MTV		
8	NEW	BIS ANS ENDE DER WELT	SANTIANO WE LOVE MUSIC/KOCH		
9	9	SPIRIT OF THE HAWK	LEO ROJAS SONY MUSIC		
10	7	CEREMONIALS	FLORENCE + THE MACHINE ISLAND		

UNITED KINGDOM		ALBUMS		(THE OFFICIAL UK CHART CO.)	MARCH 10, 2012
THIS WEEK	LAST WEEK				
1	3	21	ADELE XL		
2	1	OUR VERSION OF EVENTS	EMELI SANDE VIRGIN		
3	5	+ ED SHEERAN ASYLUM			
4	2	BORN TO DIE	LANA DEL REY POLYDOR		
5	4	MAKING MIRRORS	GOTYE SAMPLES 'N SECONDS/ELEVEN/ISLAND		
6	RE	MYLO XYLOTO	COLDPLAY PARLOPHONE		
7	9	19	ADELE XL		
8	6	LOVELY ARE THE BRAVE	MAVERICK SABRE MERCURY		
9	RE	CEREMONIALS	FLORENCE + THE MACHINE ISLAND		
10	8	WHO YOU ARE	JESSIE J LAVA/ISLAND		

FRANCE		DIGITAL SONGS		(NIELSEN SOUNDSCAN INTERNATIONAL)	MARCH 10, 2012
THIS WEEK	LAST WEEK				
1	1	AI SE EU TE PEGO	MICHEL TELO PANTANAL/RGE		
2	3	I KNOW	IRMA MYMAJORCOMPANY		
3	4	VIDEO GAMES	LANA DEL REY STRANGER		
4	5	JE L'AIME A MOURIR	SHAKIRA SONY MUSIC		
5	10	SOMEBODY THAT I USED TO KNOW	GOTYE FT. KIMBRA SAMPLES 'N SECONDS/ELEVEN		
6	7	SOMEONE LIKE YOU	ADELE XL		
7	RE	AVANT QU'ELLE PARTE	SEXION D'ASSAUT WATI.B		
8	6	GIVE ME ALL YOUR LUVIN'	MADONNA FT. NICKI MINAJ & M.I.A. LIVE NATION		
9	NEW	I FOLLOW RIVERS	LYKKE LI LL RECORDINGS		
10	9	INTERNATIONAL LOVE	MTBULL FT. CHRIS BROWN MR. 305/POLO GROUNDS/3		

CANADA		ALBUMS		(NIELSEN SOUNDSCAN)	MARCH 10, 2012
THIS WEEK	LAST WEEK				
1	1	21	ADELE XL		
2	2	OLD IDEAS	LEONARD COHEN COLUMBIA		
3	24	THE ESSENTIAL WHITNEY HOUSTON	WHITNEY HOUSTON ARISTA/LEGACY		
4	3	2012 GRAMMY NOMINEES	VARIOUS ARTISTS GRAMMY/UNIVERSAL REPUBLIC		
5	NEW	SOME NIGHTS	FUN. FUELED BY RAMEN		
6	NEW	CARELESS WORLD: RISE OF THE LAST KING	TYGA YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC		
7	4	KISSES ON THE BOTTOM	PAUL MCCARTNEY MPL/HEAR		
8	9	SORRY FOR PARTY ROCKING	LINFAQ PARTY ROCK/WILL I AM/CHERRYTREE/INTERSCOPE		
9	7	NOW! 19	VARIOUS ARTISTS RHINO		
10	5	A DIFFERENT KIND OF TRUTH	VAN HALEN INTERSCOPE		

KOREA		BILLBOARD KOREA K-POP HOT 100		(BILLBOARD KOREA)	MARCH 10, 2012
THIS WEEK	LAST WEEK				
1	NEW	BLUE	BIGBANG YG ENTERTAINMENT		
2	14	TOUCH	MISS A CJ E&M		
3	1	TO TURN BACK HANDS OF TIME	LYN PAN ENTERTAINMENT		
4	2	I NEED YOU	K.WILL STARSHIP ENTERTAINMENT		
5	7	HEAVEN	AILEE YMC ENTERTAINMENT		
6	NEW	FALLING	JOHN PARK MUSIC FARM		
7	4	I'LL THINK OF YOU	DAVICHI J-OCEANSTAR ENTERTAINMENT		
8	6	DID YOU FORGET	LEE SEUNG CHUL PAN ENTERTAINMENT		
9	NEW	I HOPE IT'S NOT TRUE	LEE KI CHAN PAN ENTERTAINMENT		
10	3	FIERCELY	FT ISLAND F&C ENTERTAINMENT		

AUSTRALIA		ALBUMS		(ARIA)	FEBRUARY 27, 2012
THIS WEEK	LAST WEEK				
1	1	21	ADELE XL		
2	2	BORN TO DIE	LANA DEL REY POLYDOR		
3	NEW	THE ULTIMATE COLLECTION	WHITNEY HOUSTON ARISTA/LEGACY		
4	RE	DOO-WOPS & HOOLIGANS	BRUNO MARS ELEKTRA		
5	7	STORYTELLER/COMPLETE ANTHOLOGY: 1964-1990	ROD STEWART WARNER BROS.		
6	9	BANGARANG	SKRILLEX BIG BEAT/DWLSLA/ATLANTIC		
7	NEW	THE ESSENTIAL WHITNEY HOUSTON	WHITNEY HOUSTON ARISTA/LEGACY		
8	4	EL CAMINO	THE BLACK KEYS Nonesuch		
9	8	FALLING & FLYING	3RD SOULMATE		
10	3	WHITNEY: THE GREATEST HITS	WHITNEY HOUSTON ARISTA		

NETHERLANDS		DIGITAL SONGS		(NIELSEN SOUNDSCAN INTERNATIONAL)	MARCH 10, 2012
THIS WEEK	LAST WEEK				
1	1	AI SE EU TE PEGO	MICHEL TELO CNR		
2	3	I FOLLOW RIVERS	LYKKE LI LL RECORDINGS		
3	2	BAGAGEDRAGER	GER'S PARDOEL FT. SEF TOP NOTCH		
4	4	EPIC	SANDRO SILVA & QUINTINO BIP		
5	9	PEOPLE HELP THE PEOPLE	BIRDY JASMINE VAN DEN BOGAERDE		
6	10	SOMEBODY THAT I USED TO KNOW	GOTYE FT. KIMBRA SAMPLES 'N SECONDS/ELEVEN		
7	6	IK NEEM JE MEE	GER'S PARDOEL TOP NOTCH		
8	7	THE A-TEAM	ED SHEERAN ASYLUM		
9	8	SKINNY LOVE	BIRDY JASMINE VAN DEN BOGAERDE		
10	NEW	DEDICATION TO MY EX (MISS THAT)	LLOYD FT. ANDRE 3000 & LL WAYNE YOUNG/COLDFEET/4		

ITALY		DIGITAL SONGS		(NIELSEN SOUNDSCAN INTERNATIONAL)	MARCH 10, 2012
THIS WEEK	LAST WEEK				
1	2	LA NOTTE	ARISA WARNER		
2	1	NON E' L'INFERNO	EMMA UNIVERSAL		
3	3	SONO SOLO PAROLE	NOEMI COLUMBIA		
4	5	PER SEMPRE	NINA ZILLI UNIVERSAL		
5	4	AI SE EU TE PEGO	MICHEL TELO ROSTER		
6	10	CI VEDIAMO A CASA	DOLCENERA K&DN		
7	NEW	CARLO	CELESTE GAIA SONY MUSIC		
8	8	TITANIUM	DAVID GUETTA FT. SIA WHAT A MUSIC		
9	9	LA TUA BELLEZZA	FRANCESCO RENGA UNIVERSAL		
10	7	GIVE ME ALL YOUR LUVIN'	MADONNA FT. NICKI MINAJ & M.I.A. LIVE NATION		

BRAZIL		ALBUMS		(APBD/NIELSEN)	FEBRUARY 12, 2012
THIS WEEK	LAST WEEK				
1	1	AGAPE MUSICAL	PADRE MARCELO ROSSI SONY MUSIC		
2	4	21	ADELE XL/COLUMBIA		
3	2	PAULA FERNANDES AO VIVO	PAULA FERNANDES UNIVERSAL		
4	6	NA BALADA	MICHEL TELO SOM LIVRE		
5	3	SAMBAS DE ENREDO 2012	VARIOUS ARTISTS UNIVERSAL		
6	10	SUMMER ELETROHITS VOLUME 8	VARIOUS ARTISTS SOM LIVRE		
7	24	19	ADELE XL/COLUMBIA		
8	9	REBELDES 2011	REBELDES EMI		
9	5	MAIS UMA PAGINA	MARIA GADU SOM LIVRE		
10	13	ENSAIO DE CORES	ANA CAROLINA SONY MUSIC		

SPAIN		DIGITAL SONGS		(NIELSEN SOUNDSCAN INTERNATIONAL)	MARCH 10, 2012
THIS WEEK	LAST WEEK				
1	1	AI SE EU TE PEGO	MICHEL TELO PANTANAL		
2	3	PERDONAME	PAULO ALDOWAN CON CARMINHO TRAVEA ESTUDIOS Y PRODUCCIONES		
3	6	GIVE ME ALL YOUR LUVIN'	MADONNA FT. NICKI MINAJ & M.I.A. LIVE NATION		
4	2	I WILL ALWAYS LOVE YOU	WHITNEY HOUSTON ARISTA		
5	4	SOMEONE LIKE YOU	ADELE XL		
6	8	WE FOUND LOVE	RIHANNA FT. CALVIN HARRIS SRP		
7	5	TE AMO	SERGIO DALMA WARNER		
8	10	MARCO	MELENDI & PABLO MOTOS WARNER		
9	NEW	ANYWHERE WITH YOU	JAKE OWEN RCA NASHVILLE		
10	9	OTONO, OCTUBRE	MANUEL CARRASCO UNIVERSAL		

SWITZERLAND		DIGITAL SONGS		(NIELSEN SOUNDSCAN INTERNATIONAL)	MARCH 10, 2012
THIS WEEK	LAST WEEK				
1	1	AI SE EU TE PEGO	MICHEL TELO PANTANAL/RGE/ROSTER		
2	2	SOMEBODY THAT I USED TO KNOW	GOTYE FT. KIMBRA SAMPLES 'N SECONDS/ELEVEN		
3	10	HEART SKIPS A BEAT	OLLY MURS FT. RIZZLE KICKS SYCO		
4	4	SHE DOESN'T MIND	SEAN PAUL VP		
5	6	TURN ME ON	DAVID GUETTA FT. NICKI MINAJ WHAT A MUSIC		
6	NEW	WILD ONES	FLO RIDA FT. SIA POE BOY		
7	5	JAR OF HEARTS	CHRISTINA PERRI ATLANTIC		
8	9	HANGOVER	TAIO CRUZ FT. FLO RIDA 4TH & BROADWAY		
9	RE	LEVELS	AVICHI VERATONE		
10	7	SOMEONE LIKE YOU	ADELE XL		

BELGIUM		DIGITAL SONGS		(NIELSEN SOUNDSCAN INTERNATIONAL)	MARCH 10, 2012
THIS WEEK	LAST WEEK				
1	1	AI SE EU TE PEGO	MICHEL TELO CNR		
2	2	THE SOUND OF SILENCE	GLENN CLAES 9BALL		
3	4	TAKE YOU HIGHER	GOODWILL & HOOK N SLIGH LA MUSIQUE FAIT LA FORCE		
4	5	VIDEO GAMES	LANA DEL REY STRANGER		
5	6	IK NEEM JE MEE	GER'S PARDOEL TOP NOTCH		
6	9	SOMEBODY THAT I USED TO KNOW	GOTYE FT. KIMBRA SAMPLES 'N SECONDS/ELEVEN		
7	8	I FOLLOW RIVERS	LYKKE LI LL RECORDINGS		
8	NEW	GET OUTTA MY WAY	ARIE FLYNTONE FT. KALIQ SCOTT, KARINA & OUES KROSS MOETIHO		
9	7	GIVE ME ALL YOUR LUVIN'	MADONNA FT. NICKI MINAJ & M.I.A. LIVE NATION		
10	NEW	THE CHU CHI SWAY	1501 AND THE CHU OF GIRLS FT. HARLEY JOE TALENT ONBUKUPH/4 LABEL		

SWEDEN		DIGITAL SONGS		(NIELSEN SOUNDSCAN INTERNATIONAL)	MARCH 10, 2012
THIS WEEK	LAST WEEK				
1	NEW	EUPHORIA	LOREEN WARNER		
2	NEW	AMAZING	DANNY SAUCEDO ARTISTHUSSET		
3	1	AI SE EU TE PEGO	MICHEL TELO CNR		
4	NEW	WHY START A FIRE	LISA MISKOVSKY SONY MUSIC		
5	2	WHEN I HELD YA	MOA LIGNELL UNIVERSAL		
6	3	SOME DIE YOUNG	LALER WARNER		
7	NEW	SHOUT IT OUT	DAVID LINDGREN EMI		
8	NEW	WHY AM I CRYING	MOLLY SANDEN EMI		
9	6	FLICKAN OCH KRAKAN	TIMBUKTU TV4		
10	5	ACKLIGT	ANSIKT UNIVERSAL		

MEXICO		AIRPLAY		(NIELSEN BDS)	MARCH 10, 2012
THIS WEEK	LAST WEEK				
1	2	WE FOUND LOVE	RIHANNA FT. CALVIN HARRIS SRP/DEF JAM		
2	1	CORRE!	JESSE & JOY WARNER		
3	3	LLAMADA DE MI EX	LA APOLLADORA BANDA EL LIMON DE RENE CAMACHO DISA		
4	8	INTENTALO	3BALLMITY FT. EL BEBETO Y AMERICA SIERRA FONOVISA		
5	16	GOOD FEELING	FLO RIDA POE BOY/ATLANTIC		
6	4	SET FIRE TO THE RAIN	ADELE XL		
7	11	MOVES LIKE JAGGER	MARON 5 FT. CHRISTINA AGUILERA 4SA/OCTONE		
8	10	SI TU TE VAS	YAHIR WARNER		
9	7	SEXY AND I KNOW IT	LINFAQ PARTY ROCK/WILL I AM/CHERRYTREE/INTERSCOPE		
10	12	YA TE OLVIDE	YURIDIA SONY MUSIC		

IRELAND		DIGITAL SONGS		(NIELSEN SOUNDSCAN INTERNATIONAL)	MARCH 10, 2012
THIS WEEK	LAST WEEK				
1	2	SOMEBODY THAT I USED TO KNOW	GOTYE FT. KIMBRA SAMPLES 'N SECONDS/ELEVEN/ISLAND		
2	1	NEXT TO ME	EMELI SANDE VIRGIN		
3	3	WILD ONES	FLO RIDA FT. SIA POE BOY		
4	7	STRONGER (WHAT DOESNT KILL YOU)	KELLY CLARKSON 19		
5</					

400 MIL VEINTE ANOS (Universal International Publishing/Dinos LLC, BMI/Edipity Publishing, BMI) LT 15

4AM (EMI Fony Music, SESAC/Rico Love Is Still A Rapper, SESAC/E Hood & Music, SESAC/Grandin's Bay Publishing, SESAC/Jr. J.V. SESAC Publishing Design, SESAC), HL, RBH 8

A

AH YEAH (UMANMUSIO Inc., ASCAP/Universal Music Corporation, ASCAP/Cinetico Music, SESAC/EMI Fony Music, SESAC/Am A. Jazzy Gay, SESAC/Son Of Knowledge Music, BMI), AMP/H, RBH 90

ALL YOUR LIFE (EMI Blackwood Music Inc., BMI/Harlow Sky Line Music, BMI/Canton Music, BMI), HL, CS 8

ALONE WITH YOU (Songs of Music Publishing, SESAC/Tunes of R&B Street, SESAC/Race & The SESAC/Mighty Seven Music Publishing LLC, BMI/Sony/ATV Music, BMI/Universal Music, BMI/Little Blue Egg, ASCAP/Crazy Water Music, ASCAP/Robert Music Publishing America, Inc., ASCAP/CS 5, H100 48

AMOR COMPARTIDO (Primo Music, Inc., BMI) LT 26

AMOR CONFUSO (Del. Melodias, BMI) LT 16

ANGEL EYES (EMI April Music, Inc., ASCAP/Sony/ATV Music, ASCAP/Garden Song Music, ASCAP/Protagon Music, ASCAP/Cat IV Songs, ASCAP/HL, CS 40

ANOTHER ROUND (EMI April Music, Inc., ASCAP/Joséph Carriaga Music, BMI/Culture Beyond Experience Publishing, BMI/Songs Of Universal, Inc., BMI/Diva One Music, ASCAP/Primo Music, BMI/Warner-Tamela Publishing Corp., BMI/Universal Music, Z-Songs, BMI/Master Minter Music Publishing, ASCAP/Aur Masters, Inc., BMI), AMP/H, RBH 34

ANTES DE LAS SEIS (The Carnal House Music, BMI/Sony/ATV Music, BMI/EMI Blackwood Music Inc., BMI/Metacom, BMI) LT 28

ARREPENTEME (Epic/La Publishing, BMI) LT 48

ASS BACK HOME (Epic/La, Capitol Music, ASCAP/EMI April Music, Inc., ASCAP/Matza Bai Music, BMI/Where Da Kiez At, BMI/Mani Chu Chu, BMI/Kotah Bats Song, BMI/A For Enter-tainment LTD., ASCAP/BMG Ruby Songs, ASCAP/Lennox Song, BMI), HL, H100 32

AYY LADES (Primo Music Publishing, BMI/Tamara Music, BMI/EMI Blackwood Music Inc., BMI), HL, RBH 26

B

BAILANDO POR EL MUNDO (Ediciones Musicales Clippers, S.L.) LT 14

BANGARRANG (Capitol, ASCAP/Enlight Music Publishing America, Inc., ASCAP) H100 83

BANAO (Sony/ATV Tree Publishing Company, BMI/Cat-I Jaco Music, BMI/Warner-Tamela Publishing Corp., BMI/Bronzebird Baby, BMI/MBG Gold Songs, ASCAP/Wr. Jam Writers Group, ASCAP/Songs Of First Ltd., ASCAP/AM/F, HL, CS 15, H100 82

BETTER THAN I USED TO BE (How Broad That Shyne Music, BMI/BMG Chrysalis Music Publishing, BMI/Encore Entertainment LLC, BMI/A&M Music, BMI/New Songs Of Sea Gayle, BMI/Goldysong, ASCAP/Bug Music, ASCAP/Music Of Wonders, ASCAP/Songs Of Southside Independent Music Publishing, LLC/Independent Music Publishing, LLC, ASCAP/AMP, CS 18, H100 32

BETWEEN SUNDAYS (Big Hit Music, BMI/Money Music, ASCAP/Remy Gaham Publishing LLC, BMI/Three Bar Publishing, ASCAP/Christopher Scott Music, ASCAP/Big Music, ASCAP) CS 8

BIRTHDAY CAKE (2082 Music Publishing, ASCAP/WB Music Corp., ASCAP/Amari Music LLC, BMI/EMI Blackwood Music Inc., BMI/Sony/ATV Music LLC, ASCAP/Glo Jazz Music Inc., BMI/Viva Panama, ASCAP/Ten Watts, ASCAP), AMP/H, H100 62, RBH 20

BLACK OUT (It's A Dance Party, ASCAP/Zen Seven Publishing, ASCAP/EMI April Music, Inc., ASCAP/Myra/Prattling Group Publishing, SDCAN, AMP, H100 69

BRAVO (2082 Music Publishing, BMI/Warner-Tamela Publishing Corp., BMI/EMI Fony Music, SESAC), AMP/H, RBH 69

C

CALL ME MAYBE (Cory Rae Music, Inc., SDCAN/Reguar Music Producers, SDCAN/Ten Watts, SDCAN) H100 83

CANTIN CONTIGO (Not Listed) LT 24

CAN'T FORGET (Hercis One Music, ASCAP/RBH 78

CAUT GET ENOUGH (Universal Music, BMI/Edison, SDCAN/Storm Donkey, BGD/Arrested Music, Carms, BGD/Storm Music, BGD), AMP/H, H100 67, RBH 10

CASHIN OUT (Dazy Boy South, ASCAP/RBH 82

CLARIDAD (Sugar Melodi Inc., SIAE/Sony, SGAEL) LT 42

CLIMAX (J.R.V. Music, ASCAP/EMI April Music, Inc., ASCAP/Lite Turtles Music, ASCAP/Downtown Music Publishing LLC, ASCAP/Lon Of God Publishing Company, ASCAP/Natural's Ascension Music, ASCAP/Riky Tai, BMI/Sony/ATV Music, BMI), HL, H100 83, RBH 10

COACH AROUND (The Publishing Company, BMI/Songs Of Better Angels Music, BMI/Bass Street Music, BMI/Big Red Tee, BMI/Big Loud Backs, BMI/Annie's Sky Songs, BMI/Menel Man Music, BMI/Bug Music, Inc., BMI/Songs Of Wreathwest Pacific, BMI), HL, CS 43

COACHE (Warner/Chappell Mexico, SACM) LT 20

CO-SIGN (Carnets Land Music Publishing, ASCAP/EMI April Music, Inc., ASCAP/Luddy Jane Music Publishing, ASCAP), HL, RBH 64

COUGH SYRUP (WB Music Corp., SESAC/Robert of the Century Tunes, SESAC/Jungle Youth Publishing, SESAC/M Fazzetta Inc., BMI/Edison Publishing, SESAC/The Jakes, SESAC/Zeem Publishing, SESAC/Ehren Huston Publishing Design, SESAC), AMP, H100 95

COUGH SYRUP (WB Music Corp., SESAC/Robert of the Century Tunes, SESAC/Am Fazzetta Inc., SESAC/Eric Publishing, SESAC/The Jakes, SESAC/Lacey Tyley, SESAC/Ehren Huston Publishing Design, SESAC), AMP, H100 95

COUNTDOWN (2082 Music Publishing, ASCAP/WB Music Corp., ASCAP/DLJ Songs, ASCAP/Downtown Music Publishing LLC, ASCAP/EMI April Music, Inc., ASCAP/Myra/Prattling Group Publishing, ASCAP/Damn Dean Music, BMI/2412 Songs LLC, BMI/Pharmacia, BMI/Carnets Land Music Publishing, ASCAP/Universal Music Corporation, ASCAP/Primo Publishing, ASCAP/Mike Ten Publishing, Inc., BMI/Totally Famous Music, ASCAP), AMP/H, RBH 27

COWBOYS AND ANGELS (Big Music, Machine, BMI/Golden Goats Music, BMI/Super 98 Music, LLC, BMI/Sony/ATV Tree Publishing Company, BMI/Warner-Tamela Publishing Corp., BMI/Continent Music, BMI/Made For This Music, BMI), AMP/H, CS 37

CRAZY PEOPLE (Pitbull's Empire Publishing, BMI/Sony/ATV Songs LLC, BMI/Cippar Productions LLC, SGAE/Ewise Publishing, ASCAP/Sonata Del Pato Music Publishing, BMI/DJ Badsha Music Publishing, BMI) LT 18

CREW LOVE (Live Write LLC, BMI/Mayor & Moses LLC, SDCAN/Kobalt Music Publishing America, Inc., ASCAP/EMI Blackwood Music Inc., BMI), HL, RBH 38

D

DANCE (S&P) To Def Publishing, LLC, BMI/Songs Of Universal, Inc., BMI/Sony/ATV Music, BMI/2412 Songs LLC, BMI/Pharmacia, BMI/Carnets Land Music Publishing, ASCAP/Universal Music Corporation, ASCAP/Primo Publishing, ASCAP/Mike Ten Publishing, Inc., BMI/Totally Famous Music, ASCAP), AMP/H, RBH 27

DANCE (S&P) To Def Publishing, LLC, BMI/Songs Of Universal, Inc., BMI/Sony/ATV Music, BMI/2412 Songs LLC, BMI/Pharmacia, BMI/Carnets Land Music Publishing, ASCAP/Universal Music Corporation, ASCAP/Primo Publishing, ASCAP/Mike Ten Publishing, Inc., BMI/Totally Famous Music, ASCAP), AMP/H, RBH 27

DANCE (S&P) To Def Publishing, LLC, BMI/Songs Of Universal, Inc., BMI/Sony/ATV Music, BMI/2412 Songs LLC, BMI/Pharmacia, BMI/Carnets Land Music Publishing, ASCAP/Universal Music Corporation, ASCAP/Primo Publishing, ASCAP/Mike Ten Publishing, Inc., BMI/Totally Famous Music, ASCAP), AMP/H, RBH 27

DANCE (S&P) To Def Publishing, LLC, BMI/Songs Of Universal, Inc., BMI/Sony/ATV Music, BMI/2412 Songs LLC, BMI/Pharmacia, BMI/Carnets Land Music Publishing, ASCAP/Universal Music Corporation, ASCAP/Primo Publishing, ASCAP/Mike Ten Publishing, Inc., BMI/Totally Famous Music, ASCAP), AMP/H, RBH 27

DANCE (S&P) To Def Publishing, LLC, BMI/Songs Of Universal, Inc., BMI/Sony/ATV Music, BMI/2412 Songs LLC, BMI/Pharmacia, BMI/Carnets Land Music Publishing, ASCAP/Universal Music Corporation, ASCAP/Primo Publishing, ASCAP/Mike Ten Publishing, Inc., BMI/Totally Famous Music, ASCAP), AMP/H, RBH 27

DANCE (S&P) To Def Publishing, LLC, BMI/Songs Of Universal, Inc., BMI/Sony/ATV Music, BMI/2412 Songs LLC, BMI/Pharmacia, BMI/Carnets Land Music Publishing, ASCAP/Universal Music Corporation, ASCAP/Primo Publishing, ASCAP/Mike Ten Publishing, Inc., BMI/Totally Famous Music, ASCAP), AMP/H, RBH 27

DANCE (S&P) To Def Publishing, LLC, BMI/Songs Of Universal, Inc., BMI/Sony/ATV Music, BMI/2412 Songs LLC, BMI/Pharmacia, BMI/Carnets Land Music Publishing, ASCAP/Universal Music Corporation, ASCAP/Primo Publishing, ASCAP/Mike Ten Publishing, Inc., BMI/Totally Famous Music, ASCAP), AMP/H, RBH 27

DANCE (S&P) To Def Publishing, LLC, BMI/Songs Of Universal, Inc., BMI/Sony/ATV Music, BMI/2412 Songs LLC, BMI/Pharmacia, BMI/Carnets Land Music Publishing, ASCAP/Universal Music Corporation, ASCAP/Primo Publishing, ASCAP/Mike Ten Publishing, Inc., BMI/Totally Famous Music, ASCAP), AMP/H, RBH 27

DANCE (S&P) To Def Publishing, LLC, BMI/Songs Of Universal, Inc., BMI/Sony/ATV Music, BMI/2412 Songs LLC, BMI/Pharmacia, BMI/Carnets Land Music Publishing, ASCAP/Universal Music Corporation, ASCAP/Primo Publishing, ASCAP/Mike Ten Publishing, Inc., BMI/Totally Famous Music, ASCAP), AMP/H, RBH 27

DANCE (S&P) To Def Publishing, LLC, BMI/Songs Of Universal, Inc., BMI/Sony/ATV Music, BMI/2412 Songs LLC, BMI/Pharmacia, BMI/Carnets Land Music Publishing, ASCAP/Universal Music Corporation, ASCAP/Primo Publishing, ASCAP/Mike Ten Publishing, Inc., BMI/Totally Famous Music, ASCAP), AMP/H, RBH 27

DANCE (S&P) To Def Publishing, LLC, BMI/Songs Of Universal, Inc., BMI/Sony/ATV Music, BMI/2412 Songs LLC, BMI/Pharmacia, BMI/Carnets Land Music Publishing, ASCAP/Universal Music Corporation, ASCAP/Primo Publishing, ASCAP/Mike Ten Publishing, Inc., BMI/Totally Famous Music, ASCAP), AMP/H, RBH 27

DANCE (S&P) To Def Publishing, LLC, BMI/Songs Of Universal, Inc., BMI/Sony/ATV Music, BMI/2412 Songs LLC, BMI/Pharmacia, BMI/Carnets Land Music Publishing, ASCAP/Universal Music Corporation, ASCAP/Primo Publishing, ASCAP/Mike Ten Publishing, Inc., BMI/Totally Famous Music, ASCAP), AMP/H, RBH 27

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DANCE (S&P) To Def Publishing, LLC, BMI/Songs Of Universal, Inc., BMI/Sony/ATV Music, BMI/2412 Songs LLC, BMI/Pharmacia, BMI/Carnets Land Music Publishing, ASCAP/Universal Music Corporation, ASCAP/Primo Publishing, ASCAP/Mike Ten Publishing, Inc., BMI/Totally Famous Music, ASCAP), AMP/H, RBH 27

DANCE (S&P) To Def Publishing, LLC, BMI/Songs Of Universal, Inc., BMI/Sony/ATV Music, BMI/2412 Songs LLC, BMI/Pharmacia, BMI/Carnets Land Music Publishing, ASCAP/Universal Music Corporation, ASCAP/Primo Publishing, ASCAP/Mike Ten Publishing, Inc., BMI/Totally Famous Music, ASCAP), AMP/H, RBH 27

DANCE (S&P) To Def Publishing, LLC, BMI/Songs Of Universal, Inc., BMI/Sony/ATV Music, BMI/2412 Songs LLC, BMI/Pharmacia, BMI/Carnets Land Music Publishing, ASCAP/Universal Music Corporation, ASCAP/Primo Publishing, ASCAP/Mike Ten Publishing, Inc., BMI/Totally Famous Music, ASCAP), AMP/H, RBH 27

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DANCE (S&P) To Def Publishing, LLC, BMI/Songs Of Universal, Inc., BMI/Sony/ATV Music, BMI/2412 Songs LLC, BMI/Pharmacia, BMI/Carnets Land Music Publishing, ASCAP/Universal Music Corporation, ASCAP/Primo Publishing, ASCAP/Mike Ten Publishing, Inc., BMI/Totally Famous Music, ASCAP), AMP/H, RBH 27

DANCE (S&P) To Def Publishing, LLC, BMI/Songs Of Universal, Inc., BMI/Sony/ATV Music, BMI/2412 Songs LLC, BMI/Pharmacia, BMI/Carnets Land Music Publishing, ASCAP/Universal Music Corporation, ASCAP/Primo Publishing, ASCAP/Mike Ten Publishing, Inc., BMI/Totally Famous Music, ASCAP), AMP/H, RBH 27

DANCE (S&P) To Def Publishing, LLC, BMI/Songs Of Universal, Inc., BMI/Sony/ATV Music, BMI/2412 Songs LLC, BMI/Pharmacia, BMI/Carnets Land Music Publishing, ASCAP/Universal Music Corporation, ASCAP/Primo Publishing, ASCAP/Mike Ten Publishing, Inc., BMI/Totally Famous Music, ASCAP), AMP/H, RBH 27

DANCE (S&P) To Def Publishing, LLC, BMI/Songs Of Universal, Inc., BMI/Sony/ATV Music, BMI/2412 Songs LLC, BMI/Pharmacia, BMI/Carnets Land Music Publishing, ASCAP/Universal Music Corporation, ASCAP/Primo Publishing, ASCAP/Mike Ten Publishing, Inc., BMI/Totally Famous Music, ASCAP), AMP/H, RBH 27

DANCE (S&P) To Def Publishing, LLC, BMI/Songs Of Universal, Inc., BMI/Sony/ATV Music, BMI/2412 Songs LLC, BMI/Pharmacia, BMI/Carnets Land Music Publishing, ASCAP/Universal Music Corporation, ASCAP/Primo Publishing, ASCAP/Mike Ten Publishing, Inc., BMI/Totally Famous Music, ASCAP), AMP/H, RBH 27

DANCE (S&P) To Def Publishing, LLC, BMI/Songs Of Universal, Inc., BMI/Sony/ATV Music, BMI/2412 Songs LLC, BMI/Pharmacia, BMI/Carnets Land Music Publishing, ASCAP/Universal Music Corporation, ASCAP/Primo Publishing, ASCAP/Mike Ten Publishing, Inc., BMI/Totally Famous Music, ASCAP), AMP/H, RBH 27

DANCE (S&P) To Def Publishing, LLC, BMI/Songs Of Universal, Inc., BMI/Sony/ATV Music, BMI/2412 Songs LLC, BMI/Pharmacia, BMI/Carnets Land Music Publishing, ASCAP/Universal Music Corporation, ASCAP/Primo Publishing, ASCAP/Mike Ten Publishing, Inc., BMI/Totally Famous Music, ASCAP), AMP/H, RBH 27

ASCAP/Stellar Songs Ltd., PRS/BMI Music Publishing Ltd., PRS), HL, H100 32

DRINK ON YOU (Big Red Tee, BMI/Annie's Sky Songs, BMI/Big Loud Backs, ASCAP/Angel River Songs, ASCAP/Global Dig Music, ASCAP/Big Yellow Dog Music, ASCAP/US/STAG Music, ASCAP) CS 42

DUTTY LOVE (EMI Blackwood Music Publishing, BMI/EMI Blackwood Music Inc., BMI) LT 6

E

EN EL CIELO NO HAY HOSPITAL (Juan Luis Guerra, BMI) LT 23

ESTOY SALADO (Aqua Musical, LLC, BMI) LT 41

EVEN IF IT BREAKS YOUR HEART (Will Hoag Music, BMI/Cat IV Songs, ASCAP) CS 28

F

FADED (Tigaran Music, BMI/EMI Blackwood Music Inc., BMI/Young Money Publishing Inc., BMI/Warner-Tamela Publishing Corp., BMI/League Of Stars, ASCAP/AMP/H, H100 102, RBH 71

FEEL SO CLOSE (EMI April Music, Inc., ASCAP/EMI Music Publishing Ltd., MOPS/EMI Music Publishing Ltd., PRS), HL, H100 45

FLY I BELIEVE I CAN FLY (Sony/ATV Songs LLC, BMI/Jermaine Rotem Music, BMI/Almo Music Corp., ASCAP/Beats & Composites, ASCAP/The Sky Movement, BMI/Money Mack Music, BMI/Harlow Sky Line Music, BMI/Songs Of Universal, Inc., BMI/Young Money, Inc., BMI/Young Money Music, BMI/NextNorth Entertainment, LLC, ASCAP/Florida Music International, Inc., ASCAP/Universal Music - 2 Songs, BMI/Red Kelly Publishing, Inc., BMI), AMP/H, H100 56

FLY OVER STATES (Sweet Summer Music, ASCAP/BMG Gold Songs, ASCAP/Major Bob Music, Inc., ASCAP/Cinda C. Cruz, ASCAP/Major Bob Music, ASCAP/Fly Circle Music Publishing, LLC, ASCAP/AMP, CS 21, H100 92

FOOL FOR YOU (Linda Love Emporium, BMI/EMI Blackwood Music Inc., BMI/Chesaito Songs, BMI/Ed Green Music, BMI/Touchy Feels Music, ASCAP/EMI April Music, Inc., ASCAP/Rendez, SDCAN/Music Check Publishing, SDCAN/American Music, ASCAP/Tite Nine Music, ASCAP/Amari Music Corp., ASCAP), HL, RBH 28

FUJSTE TU (Aqua Musical, ASCAP/Sony/ATV Music Publishing LLC, ASCAP) LT 12

G

GEORGIA PEACHES (Sony/ATV Tree Publishing Company, BMI/Songs For My Best Girl Music, BMI/Southside Independent Music Publishing, LLC, BMI/Universal Music, BMI/Money Mack Music, BMI/Klein Grds Music, BMI/EMI Blackwood Music Inc., BMI/Adrian's Girl Music, BMI), AMP/H, CS 35

GIRLS LIKE YOU (MIP Music, ASCAP/Foto Music, BMI/Sony/ATV Songs LLC, BMI/B Dozie Music, ASCAP/Sony/ATV Tunes LLC, ASCAP), HL, RBH 53

GIRLS TALKIN BOUT (Charlie Paje, BMI, BMI/Universal Music, BMI/EMI Blackwood Music Inc., BMI/Compton Entertainment, BMI/International Music Publishing, BMI/Danville Songs, ASCAP/EMI April Music, Inc., ASCAP/Black Inkage Songs, ASCAP/Universal Music Corporation, ASCAP/Digital Publishing, ASCAP/Secondhand Shop, ASCAP), AMP/H, RBH 77

GIVE ME ALL YOUR LOVIN' (EMI Blackwood Music Inc., BMI/Harlow Sky Line Music, BMI/Money Mack Music, BMI/Songs Of Universal, Inc., BMI/White Girl Publishing, Inc., ASCAP), AMP/H, H100 81

GLAD YOU CAME (Songs Of First Ltd., ASCAP/Warner-Tamela Publishing Corp., ASCAP/Warner/Chappell Music Publishing Ltd., PRS/Warner-Tamela Publishing Corp., BMI), AMP, H100 89

GLAD YOU CAME (Songs Of First Ltd., ASCAP/Warner-Tamela Publishing Corp., ASCAP/Warner/Chappell Music Publishing Ltd., PRS/Warner-Tamela Publishing Corp., BMI), AMP, H100 89

GLASS (EMI Blackwood Music Inc., BMI/Ross Coppeeman Songs, BMI/4 Tunes Music Publishing, BMI/Zawtoon Music Group, ASCAP), HL, CS 41

GOODBYES MADE YOU MINE (Songs Of Universal, Inc., BMI/Address 28 Publishing, BMI/Song Station, BMI/Bronze Baby Music, BMI/Philly Cuppen Songs, BMI/EMI Blackwood Music Inc., BMI/Lon Man Music, BMI/Sony/ATV Music, BMI), AMP, H100 83

GLAD YOU CAME (Songs Of First Ltd., ASCAP/Warner-Tamela Publishing Corp., ASCAP/Warner/Chappell Music Publishing Ltd., PRS/Warner-Tamela Publishing Corp., BMI), AMP, H100 89

GLASS (EMI Blackwood Music Inc., BMI/Ross Coppeeman Songs, BMI/4 Tunes Music Publishing, BMI/Zawtoon Music Group, ASCAP), HL, CS 41

GOODBYES MADE YOU MINE (Songs Of Universal, Inc., BMI/Address 28 Publishing, BMI/Song Station, BMI/Bronze Baby Music, BMI/Philly Cuppen Songs, BMI/EMI Blackwood Music Inc., BMI/Lon Man Music, BMI/Sony/ATV Music, BMI), AMP, H100 83

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GLASS (EMI Blackwood Music Inc., BMI/Ross Coppeeman Songs, BMI/4 Tunes Music Publishing, BMI/Zawtoon Music Group, ASCAP), HL, CS 41

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GLASS (EMI Blackwood Music Inc., BMI/Ross Coppeeman Songs, BMI/4 Tunes Music Publishing, BMI/Zawtoon Music Group, ASCAP), HL, CS 41

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GLAD YOU CAME (Songs Of First Ltd., ASCAP/Warner-Tamela Publishing Corp., ASCAP/Warner/Chappell Music Publishing Ltd., PRS/Warner-Tamela Publishing Corp., BMI), AMP, H100 89

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GLASS (EMI Blackwood Music Inc., BMI/Ross Coppeeman Songs, BMI/4 Tunes Music Publishing, BMI/Zawtoon Music Group, ASCAP), HL, CS

# EXECUTIVE TURNTABLE

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

**RECORD COMPANIES:** Show Dog-Universal Music appoints **Jimmy Rector** VP of strategic planning and promotion and **Nathan Cruise** regional promotion marketing director. Rector was VP of promotion at Columbia Records, and Cruise was Midwest/Southwest promotion director at Tenacity Records.

Roc Nation names **Dorothy Hui** VP of digital marketing. She was partner/VP of marketing and sales at tinyOGRE Entertainment.

Island Def Jam Music Group promotes **Gabrielle Peluso** to GM of Def Jam Recordings. She was senior VP of video promotions at IDJMG.

EMI North America taps **Ron Pence** as its new head of brand partnerships. He was VP of strategic alliances at Live Nation Entertainment.



**PUBLISHING:** Iagem Music U.K. names **Kim Frankiewicz** managing director. She was VP of international at Universal Music Publishing Group.

Warner/Chappell Music appoints **Charlie Amter** manager of dance/international for pop A&R and **Frank DiMinno** director of strategic marketing for synchronization. Amter was an A&R consultant for Ultra Records, and DiMinno was executive music producer at Liquid Lab.

**TOURING:** VenuWorks promotes **Tim Sullivan** to VP/CFO and **Russ Ferguson** to VP of food and beverage services. Sullivan was director of finance, and Ferguson was national director of food and beverage.

**DIGITAL:** Ingrooves promotes **Dave Zierler** to president. He was executive VP/GM.

**RADIO:** Radio Disney promotes **Phil Guerini** to VP/GM, and Disney Channels Worldwide ups **Sean Cocchia** to senior VP of business operations/GM. Guerini was VP of marketing, and Cocchia was senior VP/GM at Radio Disney.

—Edited by Mitchell Peters

# GOODWORKS

## SINGER'S BLOG SPOTLIGHTS CHARITY WORK

Singer/songwriter Risa Binder always knew she wanted to help those less fortunate than her, but figured she needed to wait until she was more comfortable financially to do so. But when a friend suggested that Binder could give her time instead of money, it inspired her to launch the Be the Change blog ([bethechangeblog.com](http://bethechangeblog.com)) last year.

"I am inspired by the energy, the endless opportunities and the strength of the people who live [in New York]," says Binder, whose blog features videos spotlighting charity organizations. She has covered everything from animal shelters to groups that help children with disabilities discover their inner athlete. "The blog celebrates the everyday heroes living in New York City, who give their time and heart to make New York a better place," she says.

Binder also notes that running the blog has influenced her songwriting. The singer released her Marshall Altman-produced debut album, *Paper Heart*, on Feb. 14 through Warehouse Records. "I'm inspired by the stories I'm hearing from these people," she says. "That's what also helps me write my songs as well. I was looking for inspiration in New York, and I found it through this blog."

Going forward, Binder hopes to visit the warehouse for the Food Bank for New York, which annually distributes free food to more than 1.5 million New Yorkers. She has also reached out to Art Start, an organization that works with at-risk youth. —Mitchell Peters

# BACKBEAT



The Society of Composers and Lyricists' annual pre-Oscar get-together, held this year at the Beverly Hills home of film/TV composer John Cacavas and his wife, Bonnie, provides an opportunity for nominated composers and songwriters, musicians, agents and managers to mingle and—of course—talk music. Discouraging on their musical roots are (from left) Academy Award song and score nominees **Bret McKenzie** (whose "Man or Muppet" later won for best original song), **Siedah Garrett**, **Alberto Iglesias**, **Howard Shore**, **Ludovic Bource** (who won best original score for "The Artist") and **John Williams**. CREDIT: JACKY SALLOW



## OSCAR FEST

Angelina Jolie's leg and Jennifer Lopez's rumored—and denied—wardrobe malfunction seemed to be the cause célèbres for many viewers and tweeters during the 84th annual Academy Awards. Although this year's best song category comprised only two nominations, it was definitely all about the music at a couple of high-profile pre- and post-Oscar soirees.

**LEFT:** Composer **Hans Zimmer**, who served as music director for the Oscars along with songwriter/producer **Pharrell Williams**, staged his own post-awards gathering at Hollywood's XIV. Sponsored by Southern California Jaguar Land Rover, the bash boasted partying members of the duo's all-star Academy Awards Band, including percussionist/drummer **Sheila E.**, bassist/singer **Esperanza Spalding** (who wowed viewers with her live performance of "What a Wonderful World" during the "In Memoriam" segment), guitarist/composer **Stephane Wrembel** ("Midnight in Paris"), musician/producer **Peter Asher** and **Williams**. Pictured just before shifting into party mode are (from left) **Sheila E.**, **Zimmer**, **Spalding** and **Williams**. Zimmer's music for the Oscars has been released as an eight-song digital album on iTunes: *The 84th Academy Awards—Celebrate the Music*. PHOTO: VIVIEN KILLILEA/WIREIMAGE

## CRS 2012

To successfully weather a difficult transitional decade, country radio needs to come to grips with new technology while sustaining a personal connection with its audience. That was the takeaway from this year's Country Radio Seminar (Feb. 22-24) in Nashville. Some 2,904 full or partial registrants converged on Music City to attend informative panels, share perspectives and network at a variety of nightly events.

**UPPER RIGHT:** The Ryman Room was overflowing when Tenacity Records threw its first CRS bash on Feb. 22. Tenacity artists **Bill Gentry** and **Darryl Worley** performed new music and kept the party going well into the night. In a festive mood are (from left) Tenacity national promotion directors **Gary Greenberg** and **Anne Sarosdy**, Worley, Tenacity president **Mike Kraski**, Gentry, Tenacity senior VP of promotion **David Haley** and national promotion director **Jeff Davis**. PHOTO: BEV MOSER

**LOWER RIGHT:** The 2012 class of the Country Radio Hall of Fame was officially inducted Feb. 21 during a dinner and ceremony at the Nashville Convention Center. CRS president **Mike Culotta** (far left) and CRS executive director **Bill Mayne** (far right) flank honorees **Eddie Stubbs**, **Ron Rogers**, **Beverlee Brannigan**, **Rusty Walker**, **Bill Whyte**, **Moby** and CRS President's Award winner **Bob Kingsley**. Not pictured: CRS Lifetime Achievement Award winner **Glen Campbell**. PHOTO: BEV MOSER



At the outset of CRS week, Big Machine Label Group presented a showcase for its roster at 3rd & Lumley, co-hosted by CMT Radio. Participating in the musical revelry are (in the back row, from left) BMLG artists **Jay DeMarcus**, **Chris Thompson**, **James Young**, **Joe Don Rooney** and **Jon Jones**; CMT Radio president **Brian Phillips** and BMLG artists **Cherrill Green** and **Dean Berner**. In the middle row, from left: BMLG artists **Reid Perry**, **Kimberly Perry**, **Sunny Sweeney**, **Thomas Rhett**, **Gary LeVox**, **Mike Eli**, **Martina McBride**, **Hannah Blaylock** and **Greg Bates**. In the front row, from left: BMLG artist **Justin Moore**, CMT Radio host **Cody Alan**, BMLG artists **Brantley Gilbert** and **Neil Perry**, BMLG president/CEO **Scott Borchetta**, Republic Nashville president **Jimmy Harnen** and BMLG artist **Ella Mae Bowen**. PHOTO: BIG MACHINE LABEL GROUP



**.biz** Additional photos online this week at [billboard.biz](http://billboard.biz).  
To submit your photos for consideration, please send images to [backbeat@billboard.com](mailto:backbeat@billboard.com).



## GRAMMY WEEK REDUX

During Grammy Week 2012, there seemed to be more events than time to attend them all—or space to show them. Here's one more quick look.

**ABOVE LEFT:** Berklee College of Music's reception at the Conga Room at L.A. Live on Feb. 11 doubled as a reunion for past Grammy winners and nominees: From left, newly minted Grammy winner **Terri Lyne Carrington** (best jazz vocal album; class of '83) joins Berklee trustee and legendary producer **Phil Ramone**; 27-time Grammy winner **Quincy Jones** ('51); last year's best new artist winner, **Esperanza Spalding** ('05); and Berklee president **Roger Brown**. Among additional alumni on hand: Paula Cole ('90), best rap song ("All of the Lights") co-winner Jeff Bhasker ('99) and Joe Lovano ('72). **PHOTO: ZACH COCO**

**LEFT:** Chilling out between mimosas and the brunch's well-stocked buffet are (from left) ASCAP executive VP of membership **Randy Grimm**, the next day's producer of the year winner **Paul Epworth** (Adele), Epworth manager and Empire Artist Management CEO **Neale Easterby** and ASCAP VP of pop and rock **Sue Drew**. **PHOTO: PICTUREGROUP**

**BELOW LEFT:** The third annual ASCAP Rhythm and Soul Grammy brunch at West Hollywood's Sunset Tower Hotel, sponsored by Pepsi, paid tribute to the organization's current crop of Grammy-nominated songwriters and artists in urban music on Feb. 11. ASCAP VP of rhythm and soul **Nicole George** (left) stands tall next to arriving Grammy nominee **Ledisi**. **PHOTO: PICTUREGROUP**

**BELOW RIGHT:** An impromptu performance by Good Charlotte's **Joel Madden**, who debuted their new song "Brother," capped BMI's annual pre-Grammy event "How I Wrote That Song" on Feb. 11, which was moderated by BMI VP of writer/publisher relations **Catherine Brewton** (center). Sharing their creative insights at West Hollywood's Key Club are (from left) DJ **Khaled**, Wu-Tang Clan's **RZA**, songwriter/producer **RedOne**, Joel Madden, hip-hop icon **Rev. Run** and Benji Madden. **PHOTO: DAVID LIVINGSTON**

**RIGHT:** EMI Music Publishing president of North American creative **Jon Platt** was feted Feb. 12 for his career achievements during the eighth annual pre-Grammy Brunch at the Four Seasons in Beverly Hills, Calif. Launched by SESAC songwriter/producer **Bryan-Michael Cox** and presented by SESAC, the annual affair draws a cross-section of artists, songwriters, publishers and music industry executives. Platt (center) is welcomed by SESAC senior VP **Trevor Gale** (left) and Cox. **PHOTO: JOHNNY NUNEZ**

**ABOVE RIGHT:** Songwriter **Nikhil Seetharam**, SESAC VP of writer/publisher relations **Linda Lorence Critelli** and songwriter/producer **Nate "Danja" Hills** (from left) join forces at the brunch, which also brought out such guests as SESAC songwriter Angela Hunte ("Empire State of Mind") and president/COO Pat Collins. **PHOTO: TEAL MOSS**



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