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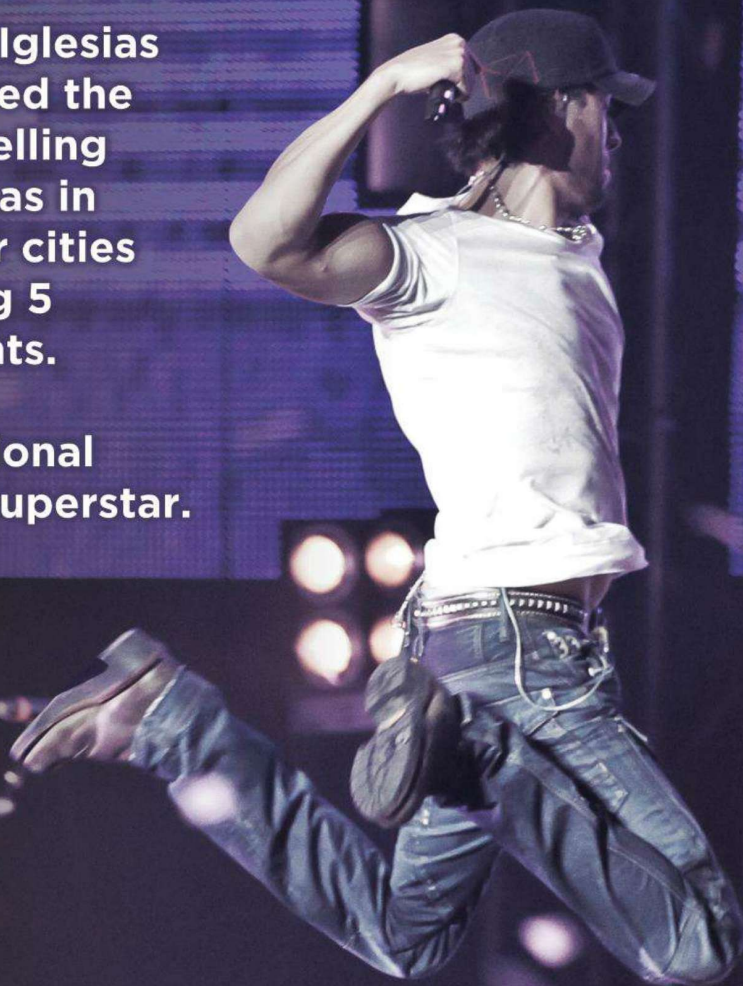
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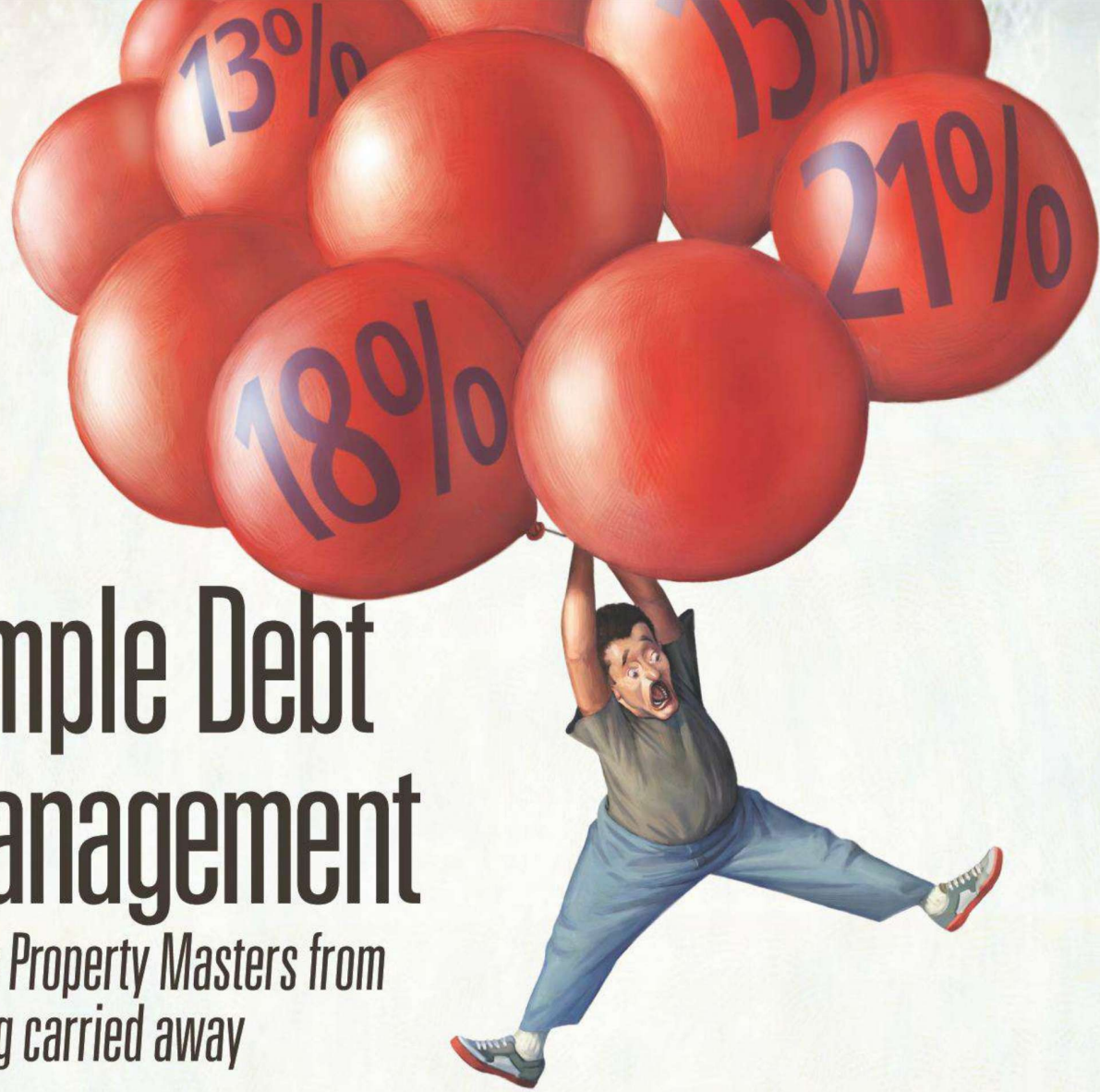
IT'S

F

NO. 1 DIGITAL
TRACK.
NO. 3 ALBUM
DEBUT.
A MILLION+
SINGLES SOLD,
AND COUNTING.
HOW ONE NEW
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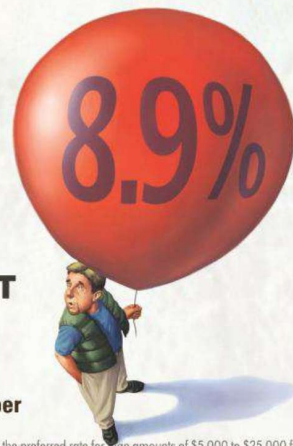
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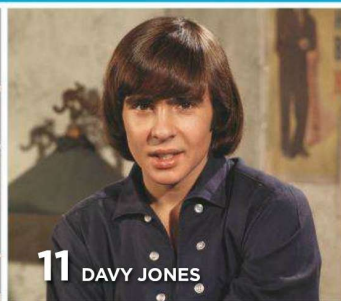
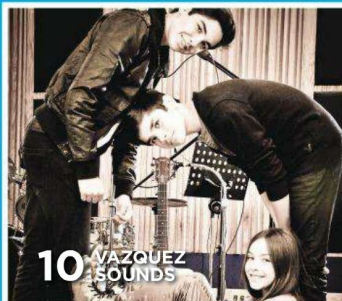
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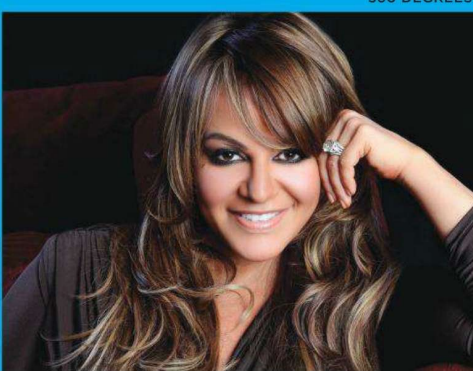
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THIS PAGE: Emily White photograph by Dustin Cohen



EMILY WHITE 18

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.

Online

.COM EXCLUSIVES
Visit 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' Píña 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."

>>> 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

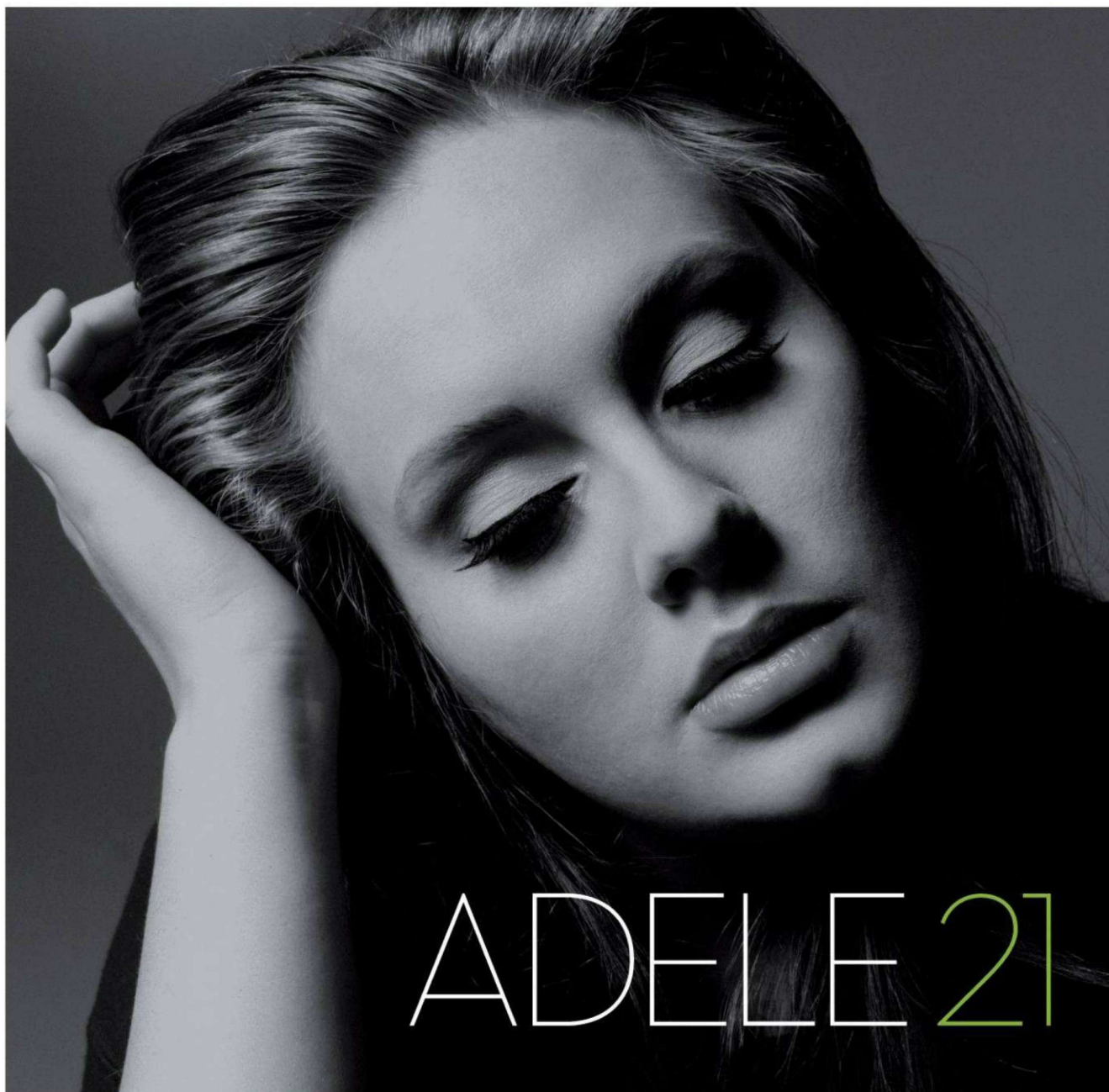
Independent rights group Merlin has reached an out-of-court settlement with LimeWire, the peer-to-peer file-sharing company that a federal court shut down in October 2010 due to a "massive scale of infringement." The amount wasn't disclosed, but Merlin CEO Charles Caldas says it's commensurate with the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

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ADELE 21

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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



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 Schuen**, 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

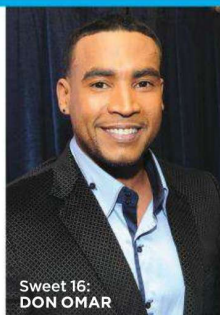
Analysts and pundits say the music industry has increasingly become "a business of songs." In Latin music during the past year, no one has illustrated that belief more than Don Omar, whose hits "Danza Kuduro" and "Taboo" helped him become the leading finalist at the 2012 Billboard Latin Music Awards.

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



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. ■■■

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Accruing Pinterest

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

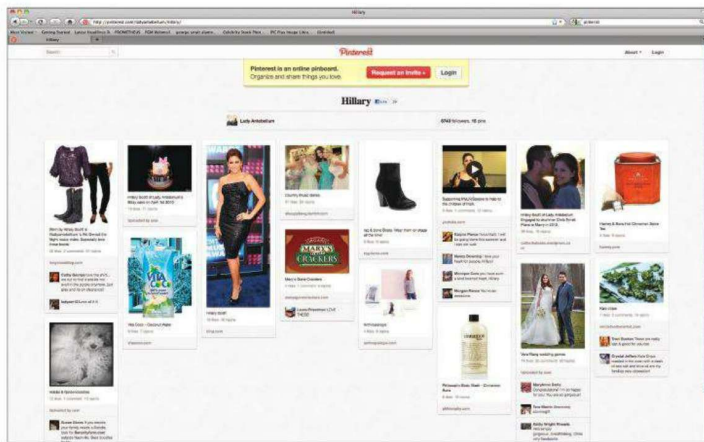
Pinterest could be the next big social media tool for artists, labels and music brands—especially if they're into wedding dresses.

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 Hayward 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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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 CHART	TITLE	ORIGINAL ARTIST	COMPILED BY Nielsen MobileScan		
1	1	23	#1 SEXY AND I KNOW IT	DAVID NIXON			
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 ME YOU	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 MONAË			
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	MARON 5 FEATURING CHRISTINA AGUILERA			
20	26	14	NI**AS IN PARIS	JAY Z, KANYE WEST			

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

MEF CTIA

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.



Puerto Rico, Plugged In

The Mega Electronic Festival helps the island get its techno on

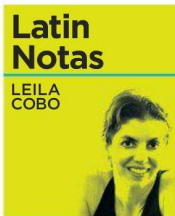
Puerto Rico is a musical hotbed, and a key market for Latin artists. But it has always been most associated with tropical, reggaetón and pop music.

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,**



Latin Notas

LEILA COBO

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 electronic 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

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 electronic 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 homegrown. "We are creating MEF to export it," says **Victor Mer-**

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

cado, whose company Ha! 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 Día 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."

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

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**

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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 Globalhse 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.

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OBITUARY BY PHIL GALLO

Davy Jones: 1945-2012

A lifetime of Monkee business

Davy 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 York. 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.

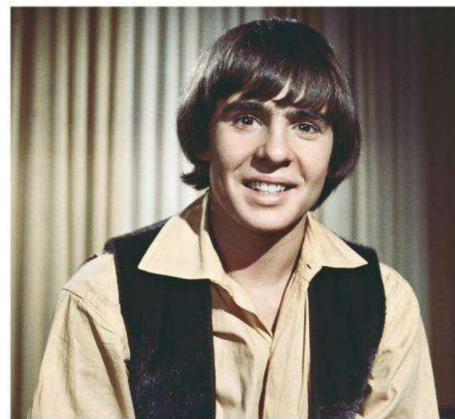
Jones turned to acting after an early stint as a racehorse jockey, then appeared in British theater and eventually on Broadway in the role he created as the Artful Dodger in the musical "Oliver!"

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' 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.

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 York, 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

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

There'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 Tsakalakos 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," Tsakalakos 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 bottled 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, Tsakalakakis 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, Tsakalakakis believes most tickets on StubHub aren't bottled. "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%," Tsakalakakis 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. Tsakalakakis 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?" Tsakalakakis 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 axx, AEG's white-label ticketing venture with Outbox Enterprises and Cirque du Soleil. Perez says axx is developing a product it hopes to roll out this year called Fair axx, 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. I think reinventing 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."

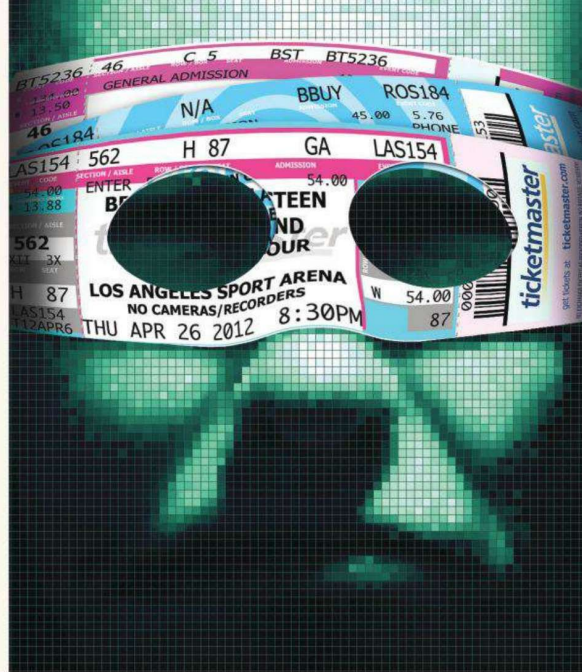
Fielding Logan with Q Prime South, Church's management company, has found Ticketmaster tools that help root out fake fan club members, and says that while it's time-consuming, they're not too hard to spot. Resellers talk about fans' rights and convenience, but neither Church nor Logan are buying. "They 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."

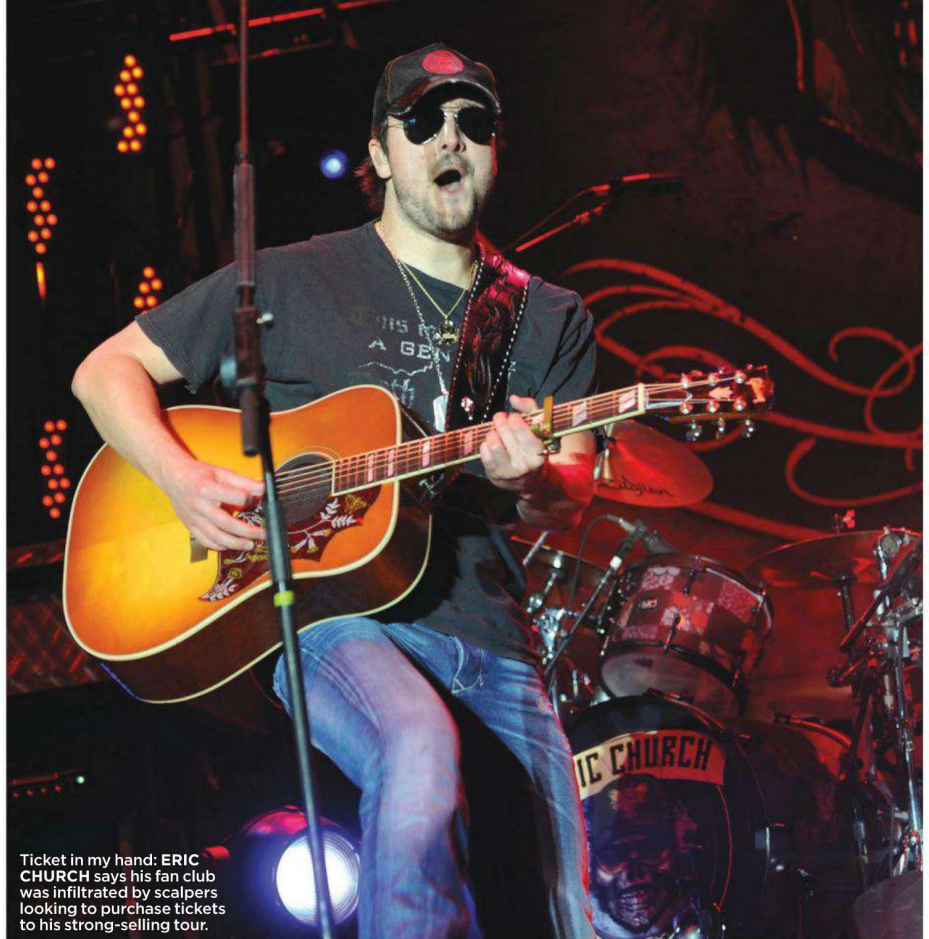
But still few primary players admit it. Tsakalakis says, "In my experience, if an artist or promoter has held back seats and sold them to ticket brokers or directly on StubHub or one of our competitors, that has never been made transparent or obvious."

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
	Michael Marion is president of the Fans First Coalition (FFC) and its website, StandWithFans.org. He's also GM of the Verizon Arena in North Little Rock, Ark., which has used paperless tickets on most events for three years.	Launched in February 2011, the Fan Freedom Project (FFP) and its website, FanFreedom.org, includes more than 100,000 live event fans and leading consumer and property rights organizations like the American Conservative Union, National Consumers League, Consumer Action, Institute for Liberty and the Florida Consumer Action Network. Jon Potter is president of the FFP.
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

ALL 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 Rconteurs 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 Wayer 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 Raspatina emerged from the same Boston music scene as the Dresden Dolls. Wayer 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

EMILY 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.

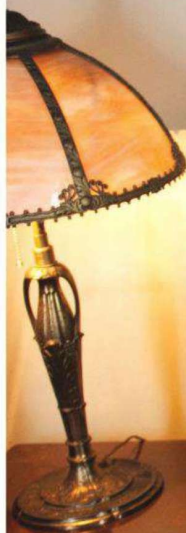
5. KEEP GOING.

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)

Last 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 Netwerk 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."

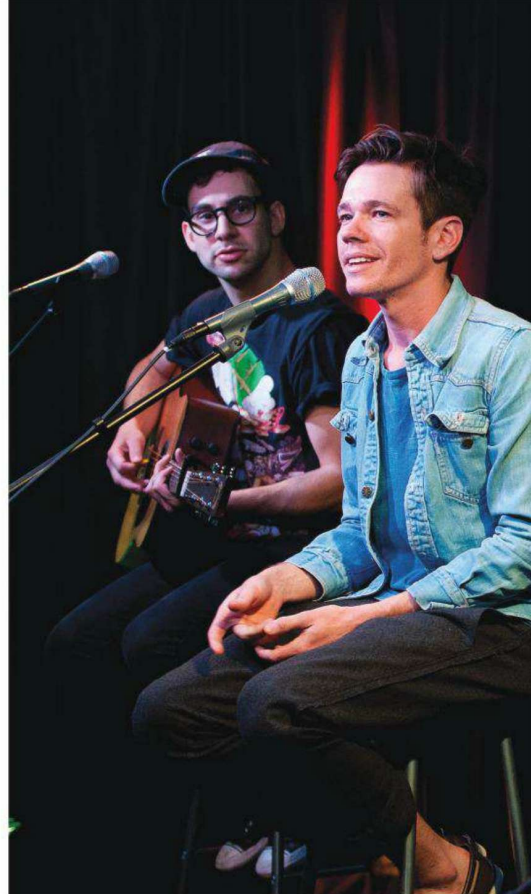
But fun.'s "We Are Young" didn't quite take off following "Glee"—the show's version did, peaking at No. 12 on the Hot 100. After the Super Bowl, however, the single soared.

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 Netwerk, 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, Netwerk 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, Nettwerk 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 (benefitting 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

As 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

Atlántico 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,
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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."

"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,

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." ■■■

"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 re-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 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."

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TODD WILLIAMSON/WIREIMAGE.COM

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 (\$364.44 Australian) \$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 (\$2,554.192) \$95.51/\$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 (\$2,480.03 Australian) \$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 (\$1274.702 Australian) \$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 (\$659.100) \$84.79/\$45.65	COLDPLAY, EMEI 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	15,879 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 19,887 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 12,473	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



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 (@estelle-darlings). "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 Home-School 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.'"

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 swinging 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

MUSIC

INDIE BY JUSTIN JACOBS

THE FIX

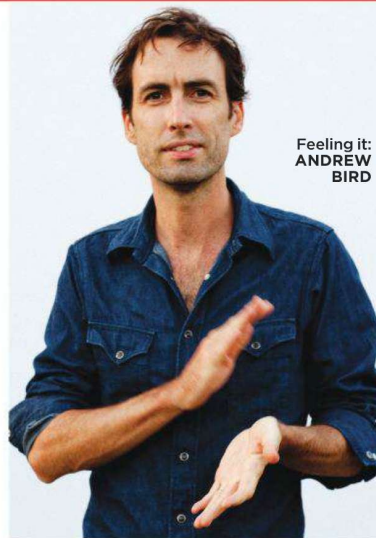
For 'Break It Yourself,' Andrew Bird let the music come to him, the old-fashioned way

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.

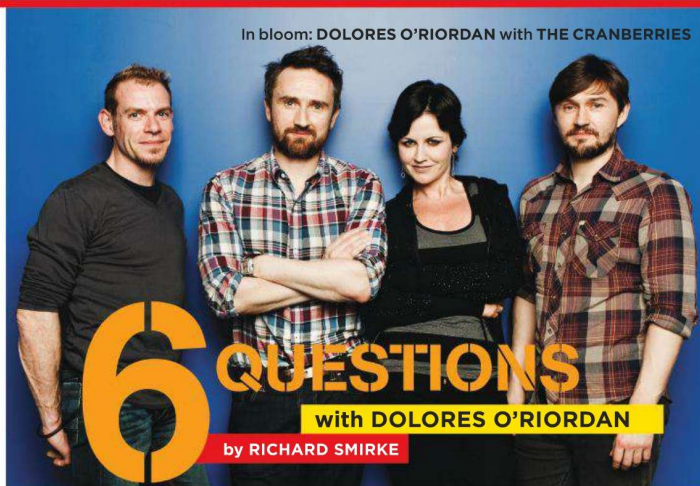
"A lot of bands lose the juice recording in the studio, one layer at a time, where every measure is accounted for," Bird says. "Here, each song leans from left to the right, the tempos fluctuate. It's an appealing sound. Symmetry is generally kind of ugly in nature."

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 rhyth-

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 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 reverberation 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



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-

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

ROCK

SLEIGH BELLS

Reign of Terror

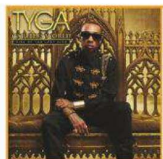
Producer: Derek Miller

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



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 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/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 heavier 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 shimmery 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 gooeey 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 earworm 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

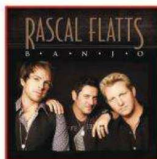
Writers: various

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)

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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 WHTZ (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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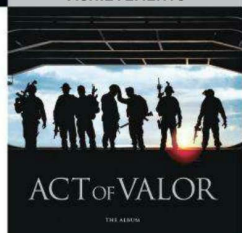
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THE HOT BOX

A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS



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 26th 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.

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SLIGH BELLS: PATRICK ODELL

Billboard

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** "The Love Symbol Album" (1992) and **Prince & the New Power Generation's** "The Love Symbol Album" (1992).

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

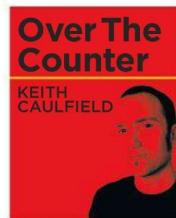
Whitney Houston's self-titled 1985 debut is among the more recently released sets in this week's top 10.

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
OVERALL UNIT SALES			
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%
Total	262,059,000	279,341,000	6.6%
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

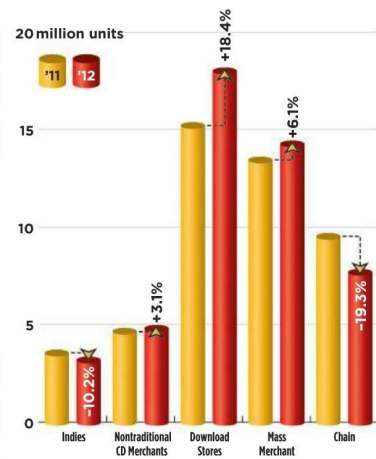
'11	215.2 million
'12	230.9 million

SALES BY ALBUM FORMAT

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 track sales reports collected and provided by

nielsen
SoundScan



THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	1	53	#1 ADELE 22 WKS XL/COLUMBIA 44699*/SONY MUSIC (11.98)	21	7	1
2	2	6	WHITNEY HOUSTON ARISTA 14626/SONY MUSIC (16.98)	Whitney: The Greatest Hits	3	2
3	HOT SHOT DEBUT	1	FUN. SUBSID BY RAMEN 520245* (11.98)	Some Nights	3	
4	NEW	1	TYGA YOUNG MONEY/CASH MONEY 016727/UNIVERSAL REPUBLIC (17.98)	Careless World: Rise Of The Last King	4	
5	3	3	VARIOUS ARTISTS UNIVERSAL/EMI/SONY MUSIC 95758/CAPITOL (18.98)	NOW 41	3	
6	38	60	GREATEST GAINER WHITNEY HOUSTON ARISTA 16899/SONY MUSIC (10.98)	The Bodyguard	1	
7	4	9	ADELE XL/COLUMBIA 31859*/SONY MUSIC (12.98)	19	4	
8	NEW	1	CHIDDY BANG LIFE W/NOVA 016387/CAPITOL (12.98)	Breakfast	8	
9	37	72	WHITNEY HOUSTON ARISTA/LEGACY 58903/SONY MUSIC (15.98 CD/DVD) ⊕	Whitney Houston	1	
10	5	8	VARIOUS ARTISTS GRAMMY 016393/UNIVERSAL REPUBLIC (13.98)	2012 Grammy Nominees	4	
11	6	2	VAN HALEN INTERSCOPE 016477*/IGA (13.98) ⊕	A Different Kind Of Truth	2	
12	NEW	1	SLEIGH BELLS MOM + POP 050* (13.98)	Reign Of Terror	12	
13	12	10	DRAKE YOUNG MONEY/CASH MONEY 016135*/UNIVERSAL REPUBLIC (17.98)	Take Care	1	
14	17	18	RIHANNA GROVE JAM 016313/IDJMG (13.98)	Talk That Talk	3	
15	13	12	KELLY CLARKSON 19 56801/RCA (11.98)	Stronger	2	
16	65	118	WHITNEY HOUSTON ARISTA 10033/RCA (11.98)	I Look To You	1	
17	NEW	1	THE CHIEFTAINS BLACKROCK/HEAR 33437/CONCORD (13.98) ⊕	Voice Of Ages	17	
18	18	11	LMFAO PARTY ROCK/WILL I AM/CHERRYTREE/INTERSCOPE 015678/IGA (9.98)	Sorry For Party Rocking	5	
19	9	17	LADY ANTEBELLUM CAPITOL NASHVILLE 94431 (18.98)	Own The Night	1	
20	7	5	PAUL MCCARTNEY MPL/HEAR 33589*/CONCORD (14.98)	Kisses On The Bottom	5	
21	22	19	LUKE BRYAN CAPITOL NASHVILLE 70412 (16.98)	Tailgates & Tanlines	2	
22	34	28	GOTYE SAMPLES 'N' SECONDS/FAIRFAX 016449*/UNIVERSAL REPUBLIC (13.98)	Making Mirrors	20	
23	15	16	JASON ALDEAN BROKEN BOW 7897 (18.98)	My Kinda Party	2	
24	8	30	BRUNO MARS ELEKTRA 525393* (10.98) ⊕	Doo-Wops & Hooligans	3	
25	26	23	YOUNG JEEZY CTE/WEAR 013738/IDJMG (13.98) ⊕	TM:103: Hustlerz Ambition	3	
26	31	32	SKRILLEX BIG BEAT/OWSLA/ATLANTIC 528521/AG (5.98)	Bangarang (EP)	14	
27	20	15	KIDZ BOP KIDS RAZOR & TIE 89271 (18.98)	Kidz Bop 21	2	
28	11	14	COLDPLAY CAPITOL 87553* (18.98)	Mylo Xyloto	1	
29	44	33	LEONARD COHEN COLUMBIA 96671*/SONY MUSIC (11.98)	Old Ideas	3	
30	193	-	PACE SCOTTER WHITNEY HOUSTON ARISTA 47081/SONY MUSIC (6.98)	My Love Is Your Love	41	13
31	10	41	THE CIVIL WARS SIRSBLITY 017* (11.98)	Barton Hollow	10	
32	33	26	THE BLACK KEYS NONESUCH 529099*/WARNER BROS. (18.98)	El Camino	2	
33	14	4	THE FRAY EPIC 57802*/SONY MUSIC (11.98)	Scars & Stories	4	
34	30	21	MARY J. BLIGE MTRIAH/GEFFEN 016257/IGA (13.98)	My Life II...The Journey Continues (Act 1)	5	
35	16	22	SOUNDTRACK SUMMIT/CHOP SHOP/ATLANTIC 528055/AG (18.98)	The Twilight Saga: Breaking Dawn: Part 1	4	
36	24	7	DIERKS BENTLEY CAPITOL NASHVILLE 7114 (16.98)	Home	7	
37	36	13	LANA DEL REY POLYDOR/INTERSCOPE 016425/IGA (11.98)	Born To Die	2	
38	28	27	JAY Z KANYE WEST ROC-A-FELLA/ROC NATION/DEF JAM 015426/IDJMG (13.98)	Watch The Throne	1	
39	RE-ENTRY	52	WHITNEY HOUSTON ARISTA 51811/SONY MUSIC (6.98)	I'm Your Baby Tonight	4	3
40	35	25	NICKELBACK ROADRUNNER 817709* (18.98)	Here And Now	2	
41	19	24	THE BAND PERRY REPUBLIC NASHVILLE 014839/UNIVERSAL REPUBLIC (10.98)	The Band Perry	4	
42	39	31	LIL WAYNE YOUNG MONEY/CASH MONEY 015548*/UNIVERSAL REPUBLIC (13.98)	Tha Carter IV	2	
43	32	20	TIM MCGRAW CURB 78320 (13.98)	Emotional Traffic	2	
44	48	40	SOUNDTRACK NICKELDEON/LEGACY 95784/SONY MUSIC (9.98)	The Fresh Beat Band: Music From The Hit TV Show	21	
45	23	101	MUMFORD & SONS GENTLEMAN OF THE ROAD 0100*/GLASSNOTE (12.98) ⊕	Sigh No More	2	
46	47	51	ERIC CHURCH EMI NASHVILLE 94266* (16.98)	Chief	1	
47	NEW	1	SOUNDTRACK RELATIVITY MUSIC 70030* (15.98)	Act Of Valor: The Album	47	
48	43	55	FOSTER THE PEOPLE STARTIME/COLUMBIA 14457*/SONY MUSIC (9.98)	Torches	8	
49	25	42	TAYLOR SWIFT BIG MACHINE TS0300A (18.98) ⊕	Speak Now	4	1
50	68	60	FLORENCE + THE MACHINE MOTOWN/CHRONICLES 001098/UME (9.98)	Ceremonials	6	

8

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.

29

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

55

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.

80

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.

88

Thriller returns to the list (6,500) 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.

See Charts Legend on billboard.biz for rules and explanations. © 2012, Prometheus Global Media, LLC and Nielsen SoundScan, Inc. All rights reserved. CHIDDY BANG, JAY BROOKS

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				DAVID NINE	119	DEADMAU5	47
				DAVID NINE	119	DEADMAU5	47
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ANTHONY HAMILTON	111	BOYZ II MEN	70	DAVID NINE	119	DEADMAU5	47
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				DAVID NINE	119	DEADMAU5	47
				DAVID NINE	119	DEADMAU5	47

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
101	83	68	LAMB OF GOD EPIC 97968/SONY MUSIC (11.98)	Resolution	3	7
102	97	105	THE TEMPTATIONS Best Of The Temptations-The 60's: 20th Century Masters The Millennium Collection MOTOWN 153362/UMC (9.98)		7	3
103	72	53	SEAL HEARTS 528694/WARNER BROS. (18.98)	Soul 2	8	2
104	116	140	SKILLNET ARISTON/FAIR TRADE/ATLANTIC 519927/AG (13.98)	Awake	2	2
105	90	183	SOUNDTRACK ARISTA 18951/SONY MUSIC (10.98)	The Preacher's Wife	3	3
106	113	114	VARIOUS ARTISTS WORD-CURB/PROVIDENT-INTEGRITY 48085/EMI CMG (17.98)	WOW Hits 2012	35	35
107	102	149	NEWSBOYS INPOP 71592/EMI CMG (11.98)	God's Not Dead	63	63
108	81	111	LADY ANTEBELLUM CAPTOL NASHVILLE 97702 (18.98)	Need You Now	3	1
109	105	66	METALLICA WARNER BROS. 530093 (5.98)	Beyond Magnetic (EP)	29	29
110	115	117	LYNYRD SKYNYRD The Best Of Lynyrd Skynyrd: 20th Century Masters The Millennium Collection MCA 111941/UMC (9.98)		2	60
111	94	83	ANTHONY HAMILTON MISTER'S MUSIC 99136/RCA (11.98)	Back To Love	12	12
112	89	81	THIRD DAY ESSENTIAL 10921/SONY MUSIC (11.98)	Move	9	9
113	RE-ENTRY	10	SOUNDTRACK WALT DISNEY 005059 (13.98)	The Muppets	38	38
114	104	103	SELENA GOMEZ & THE SCENE HOLLYWOOD 015517 (13.98)	When The Sun Goes Down	3	3
115	NEW	1	SINEAD O'CONNOR LITTLE INDIAN 1122 (12.98)	How About I Be Me (And You Be You)?	115	115
116	RE-ENTRY	2	FUN. NETTWERK 30847* (12.98)	Aim And Ignite	71	71
117	111	110	JAKE OWEN RCA NASHVILLE 89547/SMN (10.98)	Barefoot Blue Jean Night	6	6
118	NEW	1	GALACTIC ANTI- 87182*/EPITAPH (15.98)	Carnivale Electricos	118	118
119	RE-ENTRY	31	DAFT PUNK WALT DISNEY 005872* (13.98)	Tron: Legacy (Soundtrack)	4	4
120	108	107	BARRY WHITE The Best Of Barry White: 20th Century Masters The Millennium Collection ISLAND/CHRONICLE/UMC 000684/UMC (9.98)		78	78
121	106	93	PISTOL ANNIES RCA NASHVILLE 94916/SMN (11.98)	Hell On Heels	5	5
122	NEW	1	JOSH RITTER PYTHEAS 002* (5.98)	Bringing In The Darlings (EP)	122	122
123	88	88	CELTIC WOMAN MANHATTAN 79660 (18.98) ⊕	Believe	133	133
124	96	87	NEIL DIAMOND The Very Best Of Neil Diamond: The Studio Recordings COLUMBIA/LEGACY 90360/SONY MUSIC (12.98)		45	45
125	77	102	CHRIS BROWN JIVE 89852/RCA (11.98)	F.A.M.E.	1	1
126	RE-ENTRY	25	WHITNEY HOUSTON ARISTA 47863/SONY MUSIC (8.98) ⊕	Just Whitney...	9	9
127	NEW	1	CURSIVE SADDLE CREEK 168* (13.98)	I Am Gemini	127	127
128	117	94	KARI JOBE SPARROW 83128/EMI CMG (13.98)	Where I Find You	10	10
129	146	156	AWOLNATION RED BULL 1086 (9.98)	Megalithic Symphony	99	99
130	RE-ENTRY	104	MIRANDA LAMBERT COLUMBIA NASHVILLE 78932/SMN (18.98)	Crazy Ex-Girlfriend	6	6
131	138	142	JOURNEY COLUMBIA/LEGACY 85889/SONY MUSIC (13.98) ⊕	Journey's Greatest Hits	10	10
132	121	113	EVANESCENCE WIND-UP 13156 (11.98) ⊕	Evanescence	1	1
133	87	122	WHITNEY HOUSTON ARISTA 8405/SONY MUSIC (10.98)	Whitney	9	9
134	119	108	GEORGE STRAIT MCA NASHVILLE 016007/UMC (7.98)	Icon: George Strait	62	62
135	99	77	VARIOUS ARTISTS AMNESTY INTERNATIONAL 002 (24.98)	Chimes Of Freedom: The Songs Of Bob Dylan	11	11
136	136	134	CHEVELLE EPIC 92183/SONY MUSIC (11.98)	Hats Off To The Bull	20	20
137	125	125	JUSTIN BIEBER SCHOOLBOY/RAYMOND BRAUN/ISLAND 014063/IDJMG (10.98) ⊕	My World 2.0	3	3
138	150	155	CREDENCE CLEARWATER REVIVAL FEAT. JOHN FOGERTY FANTASY 2*/CONCORD (17.98/12.98)	Chronicle The 20 Greatest Hits	67	67
139	93	104	RIHANNA SRP/DEF JAM 014927/IDJMG (13.98) ⊕	Loud	3	3
140	153	176	EMINEM SHADY/AFTERMATH/INTERSCOPE 005881*/IGA (13.98/8.98)	Curtain Call: The Hits	2	1
141	127	128	JOSH TURNER MCA NASHVILLE 015348/UMC (7.98)	Icon: Josh Turner	98	98
142	149	137	BOB SEGER & THE SILVER BULLET BAND CAPTOL 30334 (15.98)	Greatest Hits	9	9
143	143	158	THREE DOG NIGHT The Best Of Three Dog Night: 20th Century Masters The Millennium Collection MCA 112073/UMC (9.98)		109	109
144	RE-ENTRY	104	SOUNDTRACK LOST HIGHWAY/MERCURY/IDJMG 014749*/UMC (22.98)	O Brother, Where Art Thou?	3	1
145	129	119	BAD MEETS EVIL SHADY/INTERSCOPE 015720/IGA (9.98)	Hell: The Sequel (EP)	1	1
146	158	153	BOB MARLEY AND THE WAILERS TUFF GONG/ISLAND 548904*/UMC (13.98) ⊕	Legend: The Best Of Bob Marley And The Wailers	26	26
147	130	129	ZAC BROWN BAND ROADRUNGER PICTURE/SONY MUSIC 516931/AG (13.98)	The Foundation	2	9
148	141	146	ERIC CLAPTON The Best Of Eric Clapton: 20th Century Masters The Millennium Collection CHRONICLE/POLYDOR 002758/UMC (9.98)		66	66
149	123	159	TAYLOR SWIFT BIG MACHINE 0200 (18.98) ⊕	Fearless	3	1
150	142	166	JACKSON 5 The Best Of Jackson 5: 20th Century Masters The Millennium Collection MOTOWN 007718/UMC (9.98)		114	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 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.

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UNCHARTED™					DATA PROVIDED BY	NEXT BIG SOUND
THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	MYPAGE PAGE		
1	1	59	#1 DJ BL3ND	WWW.MYSPACE.COM/BLNDICZY	35 WKS	
2	2	58	NOISIA	WWW.MYSPACE.COM/NOISIA		
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	SUNGH JUNG	WWW.MYSPACE.COM/JUNGSUNGH		
7	11	49	MAREK HEMMANN	WWW.MYSPACE.COM/MAREKHEMMANN		
8	NEW		C2C	WWW.MYSPACE.COM/C2CJS		
9	NEW		YUNA	WWW.MYSPACE.COM/YUNA		
10	19	47	METRONOMY	WWW.MYSPACE.COM/METRONOMY		
11	3	4	SHLOHO	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	ORESAN	WWW.MYSPACE.COM/ORESAN		
15	7	55	MADDI JANE	WWW.MYSPACE.COM/MADDJANEMUSIC		
16	30	7	GARETH EMERY	WWW.MYSPACE.COM/GARETHEMERY		
17	27	29	YANN TERSEN	WWW.MYSPACE.COM/YANNTERSENINPROGRESS		
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		DEICHKIND	WWW.MYSPACE.COM/DEICHKIND		
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	COMTRUISE	WWW.MYSPACE.COM/IAMCOMTRUISE		
43	12	4	SUPER MASH BROS.	WWW.MYSPACE.COM/SPRMSHBROS		
44	36	19	MEY TAL COHEN	WWW.MYSPACE.COM/DEWATERPRIEST		
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	#1 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/RC		
6	5	64	MICHAEL JACKSON	MJ/EPIC		
7	7	66	DAVID GUETTA	WHAT A MUSIC/ASTRALVERKS/CAPITOL		
8	13	43	LMFAO	PARTY ROCK/WILLIAM/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/KONLIVE/INTERSCOPE		
13	2	3	WHITNEY HOUSTON	ARISTA/RC		
14	20	16	ONE DIRECTION	SYCO		
15	17	64	PITBULL	MR. 305/FAMOUS ARTIST/POLO GROUNDS/J/SONY MUSIC LATIN/RC		
16	21	66	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/RC		
22	19	8	LANA DEL REY	STRANGER		
23	18	1	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	RC		
30	28	10	JESSIE J	LAVA/UNIVERSAL REPUBLIC		
31	30	63	BRITNEY SPEARS	JIVE/RC		
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	DEADMAU5	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/RC		
41	50	58	Tiesto	MUSICAL FREEDOM		
42	35	59	DEMI LOVATO	HOLLYWOOD		
43	42	35	PINK	LAFACE/RC		
44	44	5	FLO RIDA	POE BOY/ATLANTIC		
45	36	62	ENRIQUE IGLESIAS	UNIVERSAL MUSIC LATINO/UNIVERSAL REPUBLIC		
46	RE-ENTRY		KESHA	KEMOSABE/RC		
47	RE-ENTRY		GREEN DAY	REPRISE/WARNER BROS.		
48	RE-ENTRY		CHRISTINA GRIMMIE	UNSIGNED		
49	NEW		MICHEL TELO	PANTANNA/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					You Tube	
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / LABEL)	The most popular songs on YouTube.	
1	2	29	#1 SOMEONE LIKE YOU	ADELE (XL/COLUMBIA)	17 WKS	
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 'N' SECONDS/FAIRFAX/UNIVERSAL REPUBLIC)		
5	4	26	SET FIRE TO THE RAIN	ADELE (XL/COLUMBIA)		
6	—	1	SORRY FOR PARTY ROCKING	LMFAO (PARTY ROCK/WILLIAM/CHERRYTREE/INTERSCOPE)		
7	6	11	INTERNATIONAL LOVE	PITBULL FEATURING CHRIS BROWN (MR. 305/POLO GROUNDS/J/RC)		
8	9	29	PARTY ROCK ANTHEM	LMFAO FEAT. LAUREN BENNETT & GOODROCK (PARTY ROCK/WILLIAM/CHERRYTREE/INTERSCOPE)		
9	7	4	TURN ME ON	DAVID GUETTA FEATURING NICKI MINAJ (WHAT A MUSIC/ASTRALVERKS/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/WILLIAM/CHERRYTREE/INTERSCOPE)		
12	11	29	DANZA KUDURO	DON OMAR & LUCENZO (VANIS/DFANATON/MACHETE/UNIVERSAL MUSIC/LATINO)		
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/RC)		
15	12	27	WAKA WAKA (THIS TIME FOR AFRICA)	SHAKIRA FEATURING FRESHLYGROUND (EPIC)		

MYSPACE SONGS					myspace music	
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / LABEL)	The week's top streamed songs on MySpace Music.	
1	1	5	#1 STRONGER (WHAT DOESN'T KILL YOU)	KELLY CLARKSON (19/RC)	2 WKS	
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/ASTRALVERKS/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/WILLIAM/CHERRYTREE/INTERSCOPE)		
8	8	7	RACK CITY	TYGA (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)		
9	9	12	NIT*AS IN PARIS	JAY-Z KANYE WEST (ROC-A-FELLA/ROC NATION/DEF JAM/IDJMG)		
10	10	9	DOMINO	JESSIE J (LAVA/UNIVERSAL REPUBLIC)		
11	13	14	NOT OVER YOU	GAVIN DEGRAW (J/RC)		
12	19	8	INTERNATIONAL LOVE	PITBULL FEATURING CHRIS BROWN (MR. 305/POLO GROUNDS/J/RC)		
13	11	42	PARTY ROCK ANTHEM	LMFAO FEAT. LAUREN BENNETT & GOODROCK (PARTY ROCK/WILLIAM/CHERRYTREE/INTERSCOPE)		
14	20	5	ALL YOUR LIFE	THE BAND PERRY (IGUELLE/NASHVILLE)		
15	15	13	I DON'T WANT THIS NIGHT TO END	LUKE BRYAN (CAPITOL NASHVILLE)		



NEXT BIG SOUND™



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.

THIS WEEK	ARTIST
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, iLike and Wikipedia, 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 adoptions of friends/fans/followers along with artist page views and weekly song plays. See Charts Legend on Billboard.com for rules and explanations. All charts © 2012, Prometheus Global Media, LLC and Nielsen Soundscan, Inc. All rights reserved. C2C: BEN LORNH

HEATSEEKERS ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	CERT.
1	1	1	GALACTIC ANTI- 871827/EPITAPH (15.98)	Carnivale Electricos	
2	6	10	OF MONSTERS AND MEN UNIVERSAL REPUBLIC DIGITAL EX (4.98)	Into The Woods (EP)	
3	2	3	BAND OF SKULLS ELECTRIC BLUE/PSYCOLLECTIVE 715*/VAGRANT (11.98)	Sweet Sour	
4	NEW	NEW	DAMIAN JURADO SECRETLY CANADIAN 250* (14.98)	Maraqopa	
5	NEW	NEW	JSON LAMP MODE 6176 (13.98)	Growing Pains	
6	NEW	NEW	THE MENZINGERS EPITAPH 87170* (13.98)	On The Impossible Past	
7	NEW	NEW	LAMBCHOP MERGE 434* (14.98)	Mr. M	
8	10	52	VOLBEAT VERTIGO 015113/UNIVERSAL REPUBLIC (13.98)	Beyond Hell/Above Heaven	
9	8	49	THE HEAD AND THE HEART SUB POP 915* (10.98)	The Head And The Heart	
10	NEW	NEW	CATHERINE RUSSELL WORLD VILLAGE 468101/HARMONIA MUNDI (18.98)	Strictly Romancin'	
11	NEW	NEW	RADICAL SOMETHING RADICAL SOMETHING DIGITAL EX (2.98)	No Sweat (EP)	
12	NEW	NEW	FRANKIE ROSE SLUMBERLAND 150* (10.98)	Interstellar	
13	13	5	DIE ANTWOORD ZEF RECORDZ 7031*/DOWNTOWN (13.98)	Ten\$lon	
14	11	12	DIA FRAMPTON UNIVERSAL REPUBLIC 016136 (13.98)	Red	
15	RE-ENTRY	NEW	FOR KING & COUNTRY FERVENT/WORD-CURB 887937/WARNER-CURB (11.98)	Crave	
16	1	2	TENNIS FAT POSSUM 1265* (13.98)	Young & Old	
17	NEW	NEW	GARFUNKEL AND OATES NO ONE BUYS RECORDS DIGITAL EX (8.98)	Slippery When Moist	
18	20	23	GROUPLOVE CANVASBACK/ATLANTIC 527696*/AG (13.98)	Never Trust A Happy Song	
19	37	19	NERO MTA/MERCURY/CHERRYTREE/INTERSCOPE 016371/IGA (9.98 1637102)	Welcome Reality	
20	42	113	GREATEST SIDEWALK PROPHETS 169VENT 887990/WARNER BROS. (9.98)	These Simple Truths	
21	3	2	ANNE AKKO MEYERS/ENGLISH CHAMBER ORCHESTRA (MERCURIO) EDNE 7785 (17.98)	Air: The Bach Album	
22	19	5	FOXY SHAZAM I.R.S. 41160*/CAPITOL (12.98)	Church Of Rock And Roll	
23	NEW	NEW	PERFUME GENIUS MATADOR 964* (14.98)	Put Your Back N 2 It	
24	NEW	NEW	ORANGE AVENUE LOVELAMP 122111 (5.98)	Small Victories	
25	34	8	KIMBRA 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.



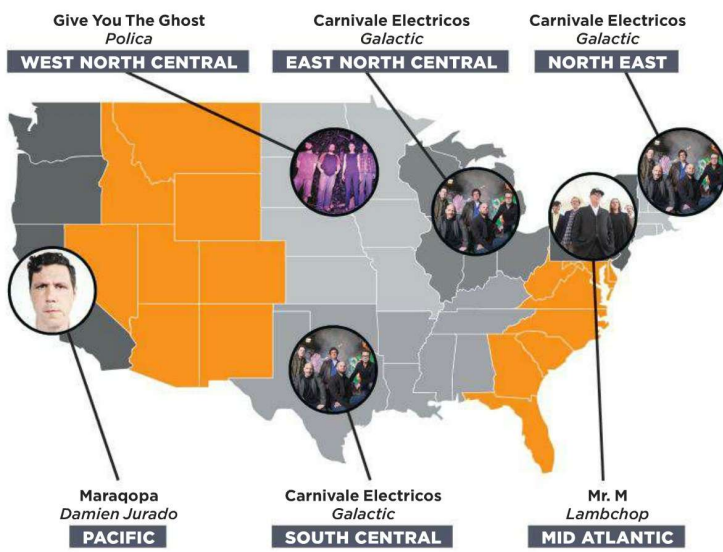
Small Victories, indeed, as the pop/rock band nets its first appearance on a national chart. It's the act's second full-length album, and it bows with a little more than 1,000 sold.

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	CERT.
26	24	35	ANDY GRAMMER S-CURVE 151602 (9.98)	Andy Grammer	
27	5	2	NINE LASHES TOOTH & NAIL 08694/EMI CMG (9.98)	World We View	
28	NEW	NEW	TINDERSTICKS CONSTELLATION 086* (15.98)	Something Rain	
29	15	2	POLICA TOTALLY GROSS NATIONAL PRODUCT 023* (13.98)	Give You The Ghost	
30	21	2	KIRK WHALUM RENDEZVOUS 5148/MACK AVENUE (17.98)	Romance Language	
31	RE-ENTRY	NEW	XENIA UNIVERSAL REPUBLIC DIGITAL EX (3.98)	Sing You Home (EP)	
32	36	28	KENDRICK LAMAR TOP DAWG DIGITAL EX (7.98)	Section.80	
33	4	2	GOATWHORE METAL BLADE 15075* (13.98)	Blood For The Master	
34	31	9	LINDSAY MCCAUL REUNION 100157/SONY MUSIC (9.98)	If It Leads Me Back	
35	26	5	CLOUD NOTHINGS CARPARK 70070* (13.98)	Attack On Memory	
36	40	20	REDLIGHT KING HOLLYWOOD 012373 (10.98)	Something For The Pain	
37	9	2	SHEARWATER SUB POP 957* (13.98)	Animal Joy	
38	22	3	STEVE TYRELL NEW EIGN 32374/CONCORD (19.98)	I'll Take Romance	
39	7	2	TONIGHT ALIVE FEARLESS 30181 (14.98)	What Are You So Scared Of?	
40	NEW	NEW	BJ THE CHICAGO KID M.A.F.E. DIGITAL EX (9.98)	Pineapple Now-Laters	
41	RE-ENTRY	NEW	ED SHEERAN ELEKTRA DIGITAL EX (5.98)	The A Team (EP)	
42	RE-ENTRY	NEW	JOSH WILSON SPARROW 67858/EMI CMG (8.98)	See You	
43	RE-ENTRY	NEW	WE AS HUMAN ATLANTIC 528966 EX/AG (4.98)	EP	
44	35	7	MICHAEL WASCHELL'S BONE COLLECTOR FEAT. RHETT AKINS & DALLAS DAVIDSON GEORGIA BOYS/REPRISE (NASHVILLE) 525754/WMMN (15.98)	The Brotherhood Album	
45	45	23	THE LACS BACKROAD 224/AVERAGE JOE'S (13.98)	Country Boy's Paradise	
46	RE-ENTRY	NEW	BEVERLY MCCLELLAN JUNK DRAWER 40486 (14.98)	Fear Nothing	
47	23	3	BEN HOWARD ISLAND DIGITAL EX/UNIVERSAL REPUBLIC (7.98)	Every Kingdom	
48	12	2	GREGORY PORTER MOTEMA 75 (16.98)	Be Good	
49	NEW	NEW	CHEAP GIRLS RISE 153* (13.98)	Giant Orange	
50	29	4	BOMBAY BICYCLE CLUB ISLAND/MMM/AM&M/OCUTONE 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	SOMETHIN' BOUT A TRUCK KIP MOORE MCA NASHVILLE		
2	1	15	LEVELS ANCHI LEVELS/VERATONE/JATOM EMPRE/INTERSCOPE		
3	7	8	BANGARANG SKRILLEX FEATURING SIRAH BIG BEAT/OWSLA/ATLANTIC/RRP		
4	4	30	LIGHTS ELLIE GOULDING CHERRYTREE/INTERSCOPE		
5	10	9	YOU DON'T KNOW HER LIKE I DO BRANTLEY GILBERT VALORY		
6	RE-ENTRY	NEW	COUGH SYRUP YOUNG THE GIANT ROADRUNNER/RRP		
7	9	10	DRANK IN MY CUP KIRKO BANGZ LMG/UNAUTHORIZED/WARNER BROS.		
8	8	18	LONELY BOY THE BLACK KEYS NONESUCH/WARNER BROS./WARNER		
9	13	11	DO IT LIKE YOU DIGGY FEATURING JEREMIH ATLANTIC		
10	15	4	UP! LOVERANCE FEATURING IAMSU & SKIPPER OR 50 CENT STUDD LIFE/INTERSCOPE		
11	5	26	SCARY MONSTERS AND NICE SPRITES SKRILLEX BIG BEAT/ATLANTIC/RRP		
12	14	5	MAGIC FUTURE FEATURING T.I. FREEBANDZ/A-1/EPIC		
13	17	3	AYY LADIES TRAVIS PORTER FEATURING TYGA PORTER HOUSE/CA		
14	25	11	MIDNIGHT CITY M83. MISSMITE/CAPITOL		
15	20	27	CINEMA BENNY BENASSI FEATURING GARY GU ULTRA		
16	RE-ENTRY	NEW	INTENTALO 3BALLMITY FEATURING EL BEBETO Y AMERICA SIERRA FONOVISA		
17	NEW	NEW	FOLSOM PRISON BLUES JAMIE LONO UNIVERSAL REPUBLIC		
18	3	16	IMA BOSS MEEX MILL FEAT. T.I. BROMAN, LIL VARNIE, DJ OHALED, RICK ROSS & SWIZZ BEATZ MAYBACK/WARNER BROS.		
19	NEW	NEW	HANDCLAPS & GUITARS CHIDDY BANG I.R.S./JUNIOR/CAPITOL		
20	23	2	LAS COSAS PEQUENAS PRINCE ROYCE TOP STOP		
21	RE-ENTRY	NEW	WHERE I BELONG BUILDING 429 ESSENTIAL/PLG		
22	21	10	WILD BOY MGK FEATURING WAKA FLOCKA FLAME EST19XX/BAD BOY/INTERSCOPE		
23	RE-ENTRY	NEW	FACE TO THE FLOOR CHEVELLE EPIC		
24	18	8	KYOTO SKRILLEX FEATURING SIRAH BIG BEAT/OWSLA/ATLANTIC/RRP		
25	NEW	NEW	MI SANTA ROMEO SANTOS FEATURING TOMATTO SONY MUSIC LATIN		

REGIONAL HEATSEEKERS #1 ALBUMS



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.



SOUTH ATLANTIC

- Orange Avenue
Small Victories
- Galactic
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
- Galactic
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)
- Damian Jurado
Maraqopa
- Die Antwoord
Ten\$lon

THE BILLBOARD HOT 100

WEEK	LAST WEEK	WEEKS ON CHART	TITLE	PRODUCER (SONGWRITER)	IMPRINT / PROMOTION LABEL	Artist	CERT.	PEAK POSITION
1	4	10	#1 [GREATEST GAINER/AIRPLAY]	STRONGER (WHAT DOESN'T KILL YOU)	Kelly Clarkson	19/BCA		1
2	2	26	SET FIRE TO THE RAIN	F.T.SMITH (A.ADKINS,F.T.SMITH)		XL/COLUMBIA	2	1
3	6	3	WE ARE YOUNG	FUN, J.BHASKER (N.RUESS,A.DOST,J.ANTONOFF,J.BHASKER)	fun. Featuring Janelle Monae			3
4	1	2	PART OF ME	DR. LUKE,MAX MARTIN (K.PERRYLL,GOTTWALD,MAX MARTIN,B.MCKEE)		Katy Perry		1
5	23	25	7 [GREATEST GAINER/DIGITAL]	GLAD YOU CAME		The Wanted		5
6	8	6	23 WE FOUND LOVE	C.HARRIS (C.HARRIS)		Rihanna Featuring Calvin Harris	3	1
7	12	5	22 GOOD FEELING	DR. LUKE,GIRGITI (D.LILLARD,GOTTWALD,H.WALTER,B.ISAAC,A.POURNOUR,T.BERGLINE,G.JAMES,L.KIRKLAND,P.WOODS)		Flo Rida	2	3
8	11	8	13 TURN ME ON	G.UETTA,G.TUINFORT (E.DEAN,D.GUETTA,G.TUINFORT)		David Guetta Featuring Nicki Minaj		4
9	14	12	20 YOUNG, WILD & FREE	SNOOP DOGG & WIZ KHALIFA		Featuring Bruno Mars		8
10	9	2	STARSHIPS	REIDONE,C.FALK (O.TAMARAJ,N.KHAYAT,C.FALK,R.YOCAUBU,W.HECTOR)		Nicki Minaj		9
11	HOT SHOT DEBUT	1	SO GOOD	REIDONE,C.FALK (O.TAMARAJ,N.KHAYAT,C.FALK,R.YOCAUBU,W.HECTOR)		YOUNG MONEY/CASH MONEY/UNIVERSAL, REPUBLIC		11
12	13	4	26 SEXY AND I KNOW IT	DR. LUKE,GIRGITI (D.LILLARD,GOTTWALD,H.WALTER,B.ISAAC,A.POURNOUR,T.BERGLINE,G.JAMES,L.KIRKLAND,P.WOODS)		B.o.B		11
13	17	16	17 INTERNATIONAL LOVE	SOULSHOCK BIKER (A.C.PEREZ,C.SHACK,PIBIKER,S.HURLEY,C.KELLY)		Pitbull		13
14	18	14	20 DOMINO	DR. LUKE (J.CORNISH), GOTTWALD,C.KELLY,MAX MARTIN,H.WALTER)		Jessie J		6
15	21	22	18 TAKE CARE	A.GRAHAM,A.SHEBIB,A.PALMAK,SMITH,MAXLEY,CROFTI,GLOCK,N.GOLD,S.GUTT,ELW,WENNER,B.STONER)		Drake Featuring Rihanna		9
16	27	26	8 SOMEBODY THAT I USED TO KNOW	W.DE BACKER (W.DE BACKER)		Gotye Featuring Kimbra		16
17	19	15	15 THE MOTTO	J.ANNIS (A.GRAHAM,M.D.CARTER,T.WILLIAMS,A.RAY)		Drake Featuring Lil Wayne		16
18	15	9	14 RACK CITY	DR. MUSTARD (M.STEVENSON)		Tyga		7
19	10	2	2 TURN UP THE MUSIC	THE UNDERDOGS,FUEGO (C.M.BROWN,H.J.MASON, JR.,D.E.THOMAS,A.PALMER,M.JIMNEZ,T.COLES)		Chris Brown		10
20	16	13	22 IT WILL RAIN	THE SMEEZINGTONS (BRUNO MARS,PLAWRENCE A.LEVINE)		Bruno Mars		3
21	7	11	34 SOMEONE LIKE YOU	D.WILSON,A.ADKINS (A.ADKINS,D.WILSON)		Adele		4
22	26	15	11 ASS BACK HOME	Gym Class Heroes,B.LEVIN,A.MALIK,D.OMELIO,D.SILBERSTEIN		Neon Hitch		12
23	5	17	60 ROLLING IN THE DEEP	REDFORTH (A.ADKINS,REDFORTH)		Adele		6
24	NEW	1	GOOD GIRL	M.BRIGHT (C.UNDERWOOD,C.DESTEFANO,D.GORLEY)		Carrie Underwood		24
25	24	20	29 NII'AS IN PARIS	MT-BOK,WEST,M.DEAN,K.O.WEST,S.CARTER,C.HOLLS,M.DEAN,W.A.DONALDSON)		Jay Z Kanye West		5
26	29	18	48 PARTY ROCK ANTHEM	LMFAO		Featuring Lauren Bennett & GoonRock		5
27	32	24	18 NOT OVER YOU	R.B.TEDDER,N.ZANCANELLA,S.KINS (G.DEGRAW,R.B.TEDDER)		Gavin DeGraw		18
28	31	23	36 MOVES LIKE JAGGER	SHELLBACK,B.BLANCO (A.LEVINE,B.LEVIN,A.MALIK,SHELLBACK)		Maroon 5 Featuring Christina Aguilera		4
29	30	21	20 THE ONE THAT GOT AWAY	DR. LUKE,MAX MARTIN (K.PERRYLL,GOTTWALD,MAX MARTIN)		Katy Perry		3
30	3	7	29 I WILL ALWAYS LOVE YOU	D.FOSTER (D.PARTON)		Whitney Houston		4
31	20	29	24 PARADISE	M.DRAVS,D.GREEN (G.R.BERRYMAN,J.M.BUCKLAND,W.CHAMPION,C.A.J.MARTIN,B.END)		Coldplay		15
32	43	43	7 DRIVE BY	ESPIONAGE,B.WALKER (P.MONAHAN,E.LIND,A.BJORKLUND)		Train		32
33	22	30	36 LOVE YOU LIKE A LOVE SONG	ROCKMAFIA (A.ARMATO,T.JAMES,A.SCHMALHOLTZ)		Selena Gomez & The Scene		22
34	35	31	19 A THOUSAND YEARS	D.HODGES (C.PERRI,D.H.HODGES)		Christina Perri		34
35	45	57	8 WILD ONES	SOFY & NUS APWELL (T.DILLARD,R.JUDRIN,PMELKI,S.FURLER,APWELL,J.LUTTRELL,M.COOPER & MADDAH)		Flo Rida Featuring Sia		35
36	37	32	26 WITHOUT YOU	DAVID GUETTA,TIMOTHY BRESTHER (RAYMOND W.T.CRUIZ,NOE LOVE,D.GUETTA,G.TUINFORT,J.BRESTHER)		David Guetta Featuring Usher		2
37	33	27	21 DANCE (ASS)	DA INTERENZ (S.ANDERSON,M.PALACIOS,E.CLARK,K.BURRELL,R.JAMES,A.MILLER,D.TAMARAJ)		Big Sean Featuring Nicki Minaj		10
38	NEW	1	CALL ME MAYBE	J.RAMSAY (J.RAMSAY,C.R.JEPSEN,T.CROWE)		Carly Rae Jepsen		38
39	34	28	28 WORK OUT	J.COLE (J.COLE,K.O.WEST,S.RAINEY,M.BEN-ARI,B.A.KANTE,J.LEGEND,E.WOLFF)		J. Cole		13
40	38	33	36 STEREO HEARTS	Gym Class Heroes,Featuring Adam Levine		B. Blanco		4
41	51	48	14 TONIGHT IS THE NIGHT	COOK,CLASSICS,M.MASURKA (R.A.CONTE,W.LABBEN-BEAN)		Outasight		38
42	42	39	11 STRIP	THE BUSINESS (C.M.BROWN,K.MCCALL,A.STREETER,J.L.BERHAL,C.WHITACE,J.HENDERSON)		Chris Brown Featuring Kevin K-Mac McCall		42
43	40	34	22 I DON'T WANT THIS NIGHT TO END	J.STEVENS (L.BRYAN,D.DAVISON,R.AKINS,B.HAYSLEI)		Luke Bryan		22
44	52	52	10 A WOMAN LIKE YOU	J.STONE,L.BRICE (J.BULFORD,P.BARTON,J.STONE)		Lee Brice		44
45	46	47	16 OURS	N.CHAPMAN,T.SWIFT (T.SWIFT)		Taylor Swift		13
46	77	90	3 FEEL SO CLOSE	C.HARRIS (C.HARRIS)		Calvin Harris		46
47	41	36	18 RED SOLO CUP	KETHI (J.BEYVERS,B.BEYVERS,B.WARREN,B.WARREN)		Toby Keith		15
48	55	53	12 ALONE WITH YOU	J.MOI,R.CLAWSON (C.GRAVITT,J.T.HARDING,S.MCANALLY)		Jake Owen		48
49	60	62	5 SORRY FOR PARTY ROCKING	PARTY ROCK (S.K.GORDY,S.A.GORDY,E.BECK)		LMFAO		49
50	28	2	2 WHAT MAKES YOU BEAUTIFUL	C.FALK,R.YOCAUBU (R.YOCAUBU,C.FALK,S.KOTECHE)		One Direction		28
51	67	11	11 RUMOUR HAS IT	R.B.TEDDER (A.ADKINS,R.B.TEDDER)		Adele		51
52	64	61	6 OVER YOU	FLUIDELL,C.AINLAY,G.WORF (M.LAMBERT,B.SHELTON)		Miranda Lambert		52
53	47	37	20 MAKE ME PROUD	F.MUNIS (A.GRAHAM,T.WILLIAMS,N.SSETHARAM,O.T.MARAJ)		Drake Featuring Nicki Minaj		9
54	62	59	9 TALK THAT TALK	C.BASKIN,T.E.HANSEN,S.C.CARTER,A.BEST,S.COMBS,C.THOMPSON,C.WALLACE)		Rihanna Featuring Jay-Z		31
55	69	64	6 DRINK ON IT	S.HENDERICKS (J.R.STEWART,J.ALEXANDER,R.CLAWSOIN)		Blake Shelton		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.

BETWEEN THE BULLETS

JEPSEN DIALS UP A HIT WITH 'CALL'



British Columbia native Carly Rae Jepsen's "Call Me Maybe" soars onto 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/Airplay and Greatest Digital Gainer/Airplay are awarded, respectively, for the largest digital sales and airplay increases on the chart. See Charts Legend on billboard.biz for rules and explanations. © 2012 Prometheus Global Media, LLC and Nielsen SoundScan. All rights reserved.

HOT 100 AIRPLAY™									
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT/PROMOTION LABEL	THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE
1	1	14	#1 SET FIRE TO THE RAIN	RIHANNA	FEAT. CALVIN HARRIS SRP/DEF. JAM/ID/JMG	26	23	44	PARTY ROCK ANTHEM
2	2	23	WE FOUND LOVE	RIHANNA	FEAT. CALVIN HARRIS SRP/DEF. JAM/ID/JMG	27	30	18	REALITY
3	4	7	STRONGER (WHAT DOESN'T KILL YOU)	KELLY CLARKSON	19/RCA	28	25	30	STEREO HEARTS
4	3	19	GOOD FEELING	FLO RIDA	POE BOY/ATLANTIC	29	26	14	YOU GONNA FLY
5	7	10	TURN ME ON	DAVID GUETTA	FEAT. NICKI MINAJ WHAT A MUSIC/ASTRALVERKS/CAPITOL	30	35	7	LOVE ON TOP
6	6	15	DOMINO	JESSIE J	LAVA/UNIVERSAL REPUBLIC	31	31	15	HOME
7	5	20	IT WILL RAIN	BRUNO MARS	SUMMIT/CHOP SHOP/ELEKTRA/ATLANTIC	32	24	17	MAKE ME PROUD
8	8	14	INTERNATIONAL LOVE	PITBULL	FEAT. CHRIS BROWN MR. 305/POLO GROUNDS/JRCA	33	39	14	CAN'T GET ENOUGH
9	9	10	TAKE CARE	DRAKE	FEAT. RIHANNA YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	34	33	17	LOTUS FLOWER BOMB
10	12	13	YOUNG, WILD & FREE	SNOOP DOGG & WIZ KHALIFA	ROSTRUM/DOGGSTYLE/ATLANTIC/RRP	35	43	8	ALONE WITH YOU
11	11	12	THE MOTTO	DRAKE	FEAT. LIL WAYNE YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	36	29	18	DANCE (ASS)
12	9	20	THE ONE THAT GOT AWAY	KATY PERRY	CAPITOL	37	32	18	SHAKE IT OUT
13	13	21	NOT OVER YOU	GAVIN DEGRAW	JRCA	38	41	8	OURS
14	17	10	ASS BACK HOME	DYN CASTS	MIRRORED FEAT. NEON WITCH DECA/DANCE/FUELED BY RAME/RRP	39	40	11	LOVE'S GONNA MAKE IT ALRIGHT
15	14	32	MOVES LIKE JAGGER	MARON 5	FEAT. CHRISTINA AGUILERA A&M/OCTONE/INTERSCOPE	40	42	5	TALK TALK TALK
16	15	26	WITHOUT YOU	DAVID GUETTA	FEAT. USHER WHAT A MUSIC/ASTRALVERKS/CAPITOL	41	38	19	I DON'T WANT THIS NIGHT TO END
17	18	24	SEXY AND I KNOW IT	LMFAO	PARTY ROCK/WILLIAMS/CHERRYTREE/INTERSCOPE	42	45	5	DRINK ON IT
18	19	10	RACK CITY	TYGA	YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	43	44	12	I DO
19	36	2	PART OF ME	KATY PERRY	CAPITOL	44	56	3	TURN UP THE MUSIC
20	21	29	SOMEONE LIKE YOU	ADELE	XL/COLUMBIA	45	48	4	DRIVE BY
21	16	26	NII*AS IN PARIS	JAY Z	KANYE WEST R.O.C-A-FELLA/R.O.C. NATION/DEF. JAM/ID/JMG	46	64	2	FEEL SO CLOSE
22	28	5	GLAD YOU CAME	THE WANTED	GLOBAL TALENT/MERCURY/ID/JMG	47	46	6	DANCIN' AWAY WITH MY HEART
23	20	23	WORKOUT	J. COLE	R.O.C. NATION/COLUMBIA	48	47	10	TONIGHT IS THE NIGHT
24	22	18	LOVE YOU LIKE A LOVE SONG	SELENA GOMEZ & THE SCENE	HOLLYWOOD	49	72	2	STARSHIPS
25	27	9	STRIP	CHRIS BROWN	FEAT. KEVIN MCCALL RCA	50	52	50	ROLLING IN THE DEEP

HOT DIGITAL SONGS™									
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT / PROMOTION LABEL	THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE
1	6	9	#1 WE ARE YOUNG	FUN. FEAT. JANELLE MONAE FUELED BY RAME/RRP	2	26	30	8	ASS BACK HOME
2	5	10	STRONGER (WHAT DOESN'T KILL YOU)	KELLY CLARKSON	19/RCA	27	25	48	PARTY ROCK ANTHEM
3	19	6	GLAD YOU CAME	THE WANTED	GLOBAL TALENT/MERCURY/ID/JMG	28	27	26	NII*AS IN PARIS
4	1	2	PART OF ME	KATY PERRY	CAPITOL	29	44	6	DRIVE BY
5	4	29	SET FIRE TO THE RAIN	ADELE	XL/COLUMBIA	30	42	6	WILD ONES
6	—	1	SO GOOD	B.O.B	REBEL/ROCK/GRAND HUSTLE/ATLANTIC	31	31	19	A THOUSAND YEARS
7	7	2	STARSHIPS	NICKI MINAJ	YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	32	12	2	WHAT MAKES YOU BEAUTIFUL
8	17	7	SOMEbody THAT I USED TO KNOW	DRAKE	FEAT. KIMBERLIE SAMPLER'S 2ND SECOND/FRANK/UNIVERSAL REPUBLIC	33	—	1	FLY / I BELIEVE I CAN FLY
9	10	26	SEXY AND I KNOW IT	LMFAO	PARTY ROCK/WILLIAMS/CHERRYTREE/INTERSCOPE	34	24	22	IT WILL RAIN
10	9	2	TURN UP THE MUSIC	CHRIS BROWN	RCA	35	51	5	RUMOUR HAS IT
11	15	20	YOUNG, WILD & FREE	SNOOP DOGG & WIZ KHALIFA	FEAT. BRUNO MARS ROSTRUM/ATLANTIC/RRP	36	—	1	SOME NIGHTS
12	—	1	GOOD GIRL	CARRIE UNDERWOOD	19/ARISTA NASHVILLE	37	35	36	MOVES LIKE JAGGER
13	2	3	I WILL ALWAYS LOVE YOU	WHITNEY HOUSTON	ARISTA/LEGACY	38	—	1	COUGH SYRUP
14	3	59	ROLLING IN THE DEEP	ADELE	XL/COLUMBIA	39	40	26	NOT OVER YOU
15	16	13	TURN ME ON	DAVID GUETTA	FEAT. NICKI MINAJ WHAT A MUSIC/ASTRALVERKS/CAPITOL	40	—	1	WHAT DOESN'T KILL YOU (STRONGER)
16	14	13	RACK CITY	TYGA	YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	41	34	20	DANCE (ASS)
17	8	32	SOMEONE LIKE YOU	ADELE	XL/COLUMBIA	42	41	18	RED SOLO CUP
18	22	15	THE MOTTO	DRAKE	FEAT. LIL WAYNE YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	43	43	20	I LIKE IT LIKE THAT
19	23	14	INTERNATIONAL LOVE	PITBULL	FEAT. CHRIS BROWN MR. 305/POLO GROUNDS/JRCA	44	64	13	TONIGHT IS THE NIGHT
20	26	22	GOOD FEELING	FLO RIDA	POE BOY/ATLANTIC	45	57	7	A WOMAN LIKE YOU
21	29	15	TAKE CARE	DRAKE	FEAT. RIHANNA YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	46	39	7	SAFE & SOUND
22	—	1	CALL ME MAYBE	CARLY RAE JEPSEN	604/SCHOOLBOY/INTERSCOPE	47	69	3	WHEN I'M GONE
23	11	24	PARADISE	COLDPLAY	CAPITOL	48	—	1	HERE'S TO US
24	18	23	WE FOUND LOVE	RIHANNA	FEAT. CALVIN HARRIS SRP/DEF. JAM/ID/JMG	49	71	3	SORRY FOR PARTY ROCKING
25	28	19	DOMINO	JESSIE J	LAVA/UNIVERSAL REPUBLIC	50	—	1	MUTHA**** UP

ROCK™							
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST	IMPRINT/PROMOTION LABEL	CERT.	
1	3	13	#1 WE ARE YOUNG	FUN. FEAT. JANELLE MONAE	FUELED BY RAME/RRP	2	
2	2	15	SET FIRE TO THE RAIN	ADELE	XL/COLUMBIA	2	
3	6	12	SOMEbody THAT I USED TO KNOW	DRAKE	FEAT. KIMBERLIE SAMPLER'S 2ND SECOND/FRANK/UNIVERSAL REPUBLIC	2	
4	1	45	ROLLING IN THE DEEP	ADELE	XL/COLUMBIA	8	
5	4	27	SOMEONE LIKE YOU	ADELE	XL/COLUMBIA	4	
6	5	24	PARADISE	COLDPLAY	CAPITOL	4	
7	7	7	DRIVE BY	TRAIN	COLUMBIA	4	
8	9	43	RUMOUR HAS IT	ADELE	XL/COLUMBIA	4	
9	—	1	SOME NIGHTS	FUN. FEAT. JANELLE MONAE	FUELED BY RAME/RRP	2	
10	10	8	JASON MRAZ	ATLANTIC/RRP	2		
11	12	58	PUMPED UP KICKS	FOSTER THE PEOPLE	STARTIME/COLUMBIA	3	
12	21	20	SHAKE IT OUT	FLORENCE + THE MACHINE	UNIVERSAL REPUBLIC	2	
13	8	18	PRINCESS OF CHINA	COLDPLAY	FEAT. RIHANNA	CAPITOL	2
14	13	23	BLACKOUT	BREATHLE CAROLINA	FEARLESS/COLUMBIA	2	
15	—	12	COUGH SYRUP	YOUNG THE GIANT	ROADRUNNER/RRP	2	

COUNTRY™						
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT/PROMOTION LABEL	CERT.
1	—	1	#1 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	CJRB	
4	2	10	SAFE & SOUND	TAYLOR SWIFT	FEAT. THE CIVIL WARS BR. 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	THE BAND PERRY	REPUBLIC NASHVILLE	3
14	12	33	GOD GAVE ME YOU	BLAKE SHELTON	WARNER BROS./WMN	■
15	10	42	JUST A KISS	LADY ANTEBELLUM	CAPITOL NASHVILLE	■

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

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

BLUES™						
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST/IMPRINT/LABEL		CERT.
1	—	1	#1 WEEK	FOLSOM PRISON BLUES JAMIE LONO UNIVERSAL REPUBLIC		
2	1	6		AT LAST ETTA JAMES/CHESSE/MCA/UMe		
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/UMe		
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 AT LANTIC/RHINO		
10	9	2		ROAD RUNNER BO DIDDLEY MASTER CLASSICS/GEFFEN/CHESSE/UMe/UMe		
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 HOME/REPRISE/WARNER BROS.		
15	11	5		GO TO THE MARDI GRAS PROFESSOR LONGHAIR ROUNDER/CONCORD		

						
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT/LABEL	CERT.
1	—	1	#1 A BILLION HITS	ROSS LYNCH	WALT DISNEY	
2	2	4	WHAT CAN I SAY	SHEALEIGH 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 NICKEL/DECA/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 BOB KIDS RAZOR & TIE		
10	—	1	COUNTDOWN	VICTORIOUS CAST NICKEL/DECA/COLUMBIA/SONY MUSIC		
11	18	2	WE SO FLY	THE GGGG'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 BOB KIDS RAZOR & TIE		
15	15	72	BOYFRIEND	BIG TIME RUSH NICKEL/DECA/COLUMBIA/SONY MUSIC		

MAINSTREAM TOP 40					TITLE
THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST (IMPRINT / PROMOTION LABEL)		
1	1	13	#1 SET FIRE TO THE RAIN ADELE (XL/COLUMBIA)	3 WKS	
2	3	23	DOMINO JESSE J (JAWA/UNIVERSAL REPUBLIC)		
3	5	7	GG 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/ASTRALWORKS/CAPITOL)		
6	6	22	WE FOUND LOVE RIHANNA FEAT. CALVIN HARRIS (SRP/DEF JAM/JD/JMG)		
7	7	15	INTERNATIONAL LOVE PITBULL FEAT. CHRIS BROWN (MR. 305/POLO GROUNDS/URCA)		
8	10	13	ASS BACK HOME GIRLZAS HUND FEAT. HIGH HIGH (DECA/DANCE/VEELED BY RAME/ATLANTIC)		
9	11	24	NOT OVER YOU GAVIN DEGRAU (URCA)		
10	13	7	GLAD YOU CAME THE WANTED (GLOBAL TALENT/MERCURY/JD/JMG)		
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 SHOOP DOGG & WEE KHALIFA FEAT. BRUNO MARS (RUSTHUM/DOGGYSTYLE/ATLANTIC/RRP)		
14	14	26	SEXY AND I KNOW IT LORDI (PARTY ROCK/WEA/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 OUTSIGHT (WARNER BROS.)		
18	18	6	TAKE CARE DAVE KREWE, RIHANNA (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)		
19	20	6	SORRY FOR PARTY ROCKING LIMFAD (PARTY ROCK/WEA/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	NIP*AS IN PARIS JAY-Z & KAMIE WEST (RCA-A-FELLA/ROC NATION/DEF JAM/JD/JMG)		
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 COLDFPLAY FEAT. RIHANNA (CAPITOL)		
30	30	9	DISASTER JUDO (BLACKGROUND/INTERSCOPE)		
31	36	5	A THOUSAND YEARS CHRISTINA PERRI (SUMMIT/CHOP SHOP/ATLANTIC/RRP)		
32	34	14	WE LIKE THE KINGS S-CURVE		
33	38	4	LEVELS AVICII (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					TITLE
THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST (IMPRINT / PROMOTION LABEL)		
1	1	28	#1 JUST A KISS LADY ANTEBELLUM (CAPITOL NASHVILLE/CAPITOL)	6 WKS	
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 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/OCTONE/INTERSCOPE)		
8	8	37	IF I DIE YOUNG THE BAND PERRY (REP-BLIC NASHVILLE/UNIVERSAL REPUBLIC)		
9	10	49	ROLLING IN THE DEEP ADELE (XL/COLUMBIA)		
10	11	12	NOT OVER YOU GAVIN DEGRAU (URCA)		
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	NOT OVER YOU DAVID GUETTA FEAT. Usher (WHAT A MUSIC/ASTRALWORKS/CAPITOL)		
14	15	9	CRAWLING BACK TO YOU DAVID GUETTA FEAT. Usher (WHAT A MUSIC/ASTRALWORKS/CAPITOL)		
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/JD/JMG)		
19	23	5	MY VALENTINE PAUL MCGARTNEY (APL/NEAR/CMG)		
20	21	20	A BRIGHTER DAY THE DOOBIE BROTHERS (HQR)		
21	22	17	YOU AND I LADY GAGA (STREAMLINE/KONLIVE/INTERSCOPE)		
22	24	8	HEARTBEAT THE FRAY (EPIC)		
23	25	6	EASY NASCAL FLATTS FEAT. NATASHA BEDINGFIELD (BIG MAMMA/UNIVERSAL REPUBLIC)		
24	26	4	HONESTY WHITNEY WOOLANIN (TOPNOTCH)		
25	28	2	SCENE IN SAN FRANCISCO ED HALE (DYING VAN GOGH)		

ADULT TOP 40					TITLE
THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST (IMPRINT / PROMOTION LABEL)		
1	1	15	#1 SET FIRE TO THE RAIN ADELE (XL/COLUMBIA)	4 WKS	
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	35	NOT OVER YOU GAVIN DEGRAU (URCA)		
6	6	17	WE FOUND LOVE RIHANNA FEAT. CALVIN HARRIS (SRP/DEF JAM/JD/JMG)		
7	7	20	PARADISE COLDFPLAY (CAPITOL)		
8	8	7	DRIVE BY TRAIN (COLUMBIA)		
9	11	11	DOMINO JESSE J (JAWA/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	20	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/ASTRALWORKS/CAPITOL)		
15	15	24	STEREO HEARTS ON-CLASH FEAT. RAYMOND JONES (DECA/DANCE/VEELED BY RAME/ATLANTIC)		
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/JD/JMG)		
18	20	13	FINE BY ME ANDY GRAMMER (S-CURVE)		
19	28	2	GREATEST PART OF ME KATY PERRY (CAPITOL)		
20	25	4	SOMEbody THAT I USED TO KNOW GOTYE FEAT. KIMBRA (SAMPLES 'N' SECONDS/FARFAX/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 FLO RIDA (POE BOY/ATLANTIC)		
24	24	14	GOOD FEELING FLO RIDA (POE BOY/ATLANTIC)		
25	26	7	RUN MATT NATHANSON FEAT. SUGARLAND (ACROBAT/VANGUARD/CAPITOL)		

ROCK SONGS					TITLE
THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST (IMPRINT / PROMOTION LABEL)		
1	1	18	#1 LONELY BOY THE BLACK KEYS (NONESUCH/WARNER BROS.)	12 WKS	
2	3	12	SOMEbody THAT I USED TO KNOW GOTYE FEAT. KIMBRA (SAMPLES 'N' SECONDS/FARFAX/UNIVERSAL REPUBLIC)		
3	2	21	THESE DAYS FOO FIGHTERS (ROSSELL/RCA)		
4	5	8	BULLY SHINEDOWN (ATLANTIC)		
5	4	22	FACE TO THE FLOOR CHEVELLE (EPIC)		
6	7	12	GREATEST WE ARE YOUNG FUN. (FUELED BY RAMEN/RRP)		
7	6	39	WALK FOO FIGHTERS (ROSSELL/RCA)		
8	9	31	THE SOUND OF WINTER BUSH (ZUMA ROCK/EONE)		
9	10	14	SATELLITE RISE AGAINST (JGC/INTERSCOPE)		
10	8	24	PARADISE COLDFPLAY (CAPITOL)		
11	14	19	DON'T STOP (COLOR ON THE WALLS) FOSTER THE PEOPLE (STARTIME/COLUMBIA)		
12	11	23	SHAKE IT OUT FLO RIDA (POE BOY/ATLANTIC)		
13	12	21	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 GRUPOVE (CAVASBACK/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 COLDFPLAY (CAPITOL)		
24	24	4	I LIKE IT FOXY SHAZAM (I R.S./CAPITOL)		
25	27	19	BULLET IN MY HAND REIGNIT (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	LOVE INTERRUPTION JACK WHITE (THIRD MAN/COLUMBIA)		
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/JD/JMG)		
36	37	6	IN MY BLOOD BLACK STONE COUNTRY (IN DE GROOT/ROADRUNNER/RRP)		
37	39	10	THE WAITING ONE ALL THAT REMAINS (PROSTHEC/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 (JGC/INTERSCOPE)		
46	46	7	DRIVE BY TRAIN (COLUMBIA)		
47	47	4	BOSS'S DAUGHTER POP EVIL (EONE)		
48	RE-ENTRY		MUSTACHE MAN (WASTED) GANE (UPBEAT/LIVE)		
49	44	19	CALLED OUT IN THE DARK SNOW PATROL (POLYDOR/FICTION/ISLAND/JD/JMG)		
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 time. 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.



GOTYE

ALTERNATIVE					TITLE
THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST (IMPRINT / PROMOTION LABEL)		
1	1	12	#1 SOMEBODY THAT I USED TO KNOW GOTYE FEAT. KIMBRA (SAMPLES 'N' SECONDS/FARFAX/UNIVERSAL REPUBLIC)	3 WKS	
2	2	18	LONELY BOY THE BLACK KEYS (NONESUCH/WARNER BROS.)		
3	4	13	GREATEST WE ARE YOUNG FUN. (FUELED BY RAMEN/RRP)		
4	3	22	THESE DAYS FOO FIGHTERS (ROSSELL/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 (JGC/INTERSCOPE)		
8	9	34	COUGH SYRUP YOUNG THE GIANT (ROADRUNNER/RRP)		
9	11	12	TONGUE TIED GRUPOVE (CAVASBACK/ATLANTIC)		
10	8	22	FACE TO THE FLOOR CHEVELLE (EPIC)		
11	10	24	PARADISE COLDFPLAY (CAPITOL)		
12	13	12	MIDNIGHT CITY M83 (M83/MUTE/CAPITOL)		
13	14	8	BULLY SHINEDOWN (ATLANTIC)		
14	12	21	SHAKE IT OUT FLO RIDA (POE BOY/ATLANTIC)		
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/JD/JMG)		
21	21	6	CHARLIE BROWN COLDFPLAY (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 TM				
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' SECONDS/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 COLDFPLAY (CAPITOL)
9	8	19		FREE GRAFFITI (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)
14	16	16		DOWN IN THE VALLEY THE HEAD AND THE HEART (SUB POP)
15	15	12		VIDEO GAMES LANA DEL REY (POLYDOR/STRANGER/INTERSCOPE)
16	21	4		HOLD ON ALANNA SHAKES (ATO/RED)
17	17	6		CHAINS OF LOVE RYAN ADAMS (PAX AM/CAPITOL)
18	20	5		RIGHT DOWN THE LINE BONNIE RAITT (REDWING RED)
19	27	3		GREATEST GAINER FUN. (FUELED BY RAMEN/NRPP)
20	22	3		LOVE INTERRUPTION JACK WHITE (THIRD MAN/COLUMBIA)
21	18	19		HEARTBEAT THE FAY (EPIC)
22	23	8		GHOST INGRID MICHAELSON (CABIN 24/MOJO + POP)
23	26	4		GOLD ON THE CEILING THE BLACK KEYS (NONESUCH/WARNER BROS.)
24	24	16		ROOM AT THE END OF THE WORLD MAT NATHANSON (ACROBAT/VANGUARD)
25	28	3		SHIPS IN THE NIGHT MAT KEARNEY (AWARE - UNIVERSAL REPUBLIC)

HOT COUNTRY SONGS™										
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT & NUMBER / PROMOTION LABEL	CERT.	PEAK POSITION	THIS WEEK	LAST WEEK	WEEKS ON CHART
1	1	19	#1 YOU GONNA FLY D. HUFF, URBAN (J. JOHNSTON, C. LUCAS, P. BRUST)	Keith Urban	Capitol Nashville		1	26	28	43
2	2	4	REALITY B. CANNON, K. CHESNEY, K. CHESNEY, B. JAMES	Kenny Chesney	BNA		2	27	27	28
3	4	6	HOME D. HUFF, URBAN (J. JOHNSTON, C. LUCAS, P. BRUST)	Dierks Bentley	Capitol Nashville		3	28	27	31
4	6	7	I'M GONNA LOVE YOU THROUGH IT M. MCBRIDE, B. GALLUMORE (B. HAYSUP, S. ISAACS, J. YEARY)	Martina McBride	Republic Nashville		4	29	31	34
5	10	9	ALONE WITH YOU J. MOI, R. CLAYSON (C. GRAVITT, J. THARDING, C. MCANALLY)	Jake Owen	RCA		5	30	31	34
6	9	11	OURS N. CHAPMAN, T. SWIFT (T. SWIFT)	Taylor Swift	Big Machine		6	31	30	32
7	3	3	YOU J. STROUD (C. YOUNG, L. LAIRD)	Chris Young	RCA		1	32	29	29
8	5	1	ALL YOUR LIFE N. CHAPMAN (B. HENNINGSEN, C. HENNINGSEN)	The Band Perry	Capitol Nashville		1	33	32	30
9	8	8	LOVE'S GONNA MAKE IT ALRIGHT J. BROWN, J. STRAIT (A. ANDERSON, C. STAPLETON)	George Strait	Capitol Nashville		8	34	34	35
10	7	5	I DON'T WANT THIS NIGHT TO END J. STEVENS, J. BRYAN, D. DAVIDSON, R. AKINS, B. HAYSUP	Luke Bryan	Capitol Nashville		1	35	33	33
11	11	12	DRINK ON IT S. HENDRICKS (J. R. STEWART, J. ALEXANDER, R. CLAYSON)	Blake Shelton	Warner Bros. / Wynn		11	36	35	36
12	12	14	DANCIN' AWAY WITH MY HEART P. WOLFE, J. ADY, A. TEBELIUM (D. HAYWOOD, C. KELLEY, H. SCOTT, J. KEAR)	Lady Antebellum	Capitol Nashville		12	37	36	38
13	14	13	WHERE I COME FROM M. KNOX (R. CLAYSON, D. DAVIDSON)	Montgomery Gentry	Average Joe's		13	38	37	37
14	16	18	A WOMAN LIKE YOU J. STONE, L. BRICE (J. BULFORD, P. BARTON, J. STONE)	Lee Brice	Capitol Nashville		14	39	38	40
15	15	7	BANJO D. HUFF, R. SCALATI (J. MARTIN, W. MOBLEY, N. THRASHER)	Rascal Flatts	Big Machine		15	40	39	41
16	17	16	OVER YOU J. DODD, C. ANI, A. G. WOLF, M. LAMBERT, B. SHELTON	Miranda Lambert	RCA		16	41	43	47
17	13	10	RED SOLO CUP T. KEITH (J. BEAVERS, B. BEAVERS, R. WARREN, B. WARREN)	Toby Keith	Show Dog / Universal		9	42	51	57
18	18	20	BETTER THAN I USED TO BE B. GALLUMORE, T. MCRAWR (B. SIMPSON, A. GORLEY)	Tim McGraw	Capitol Nashville		18	43	42	45
19	19	19	THE TROUBLE WITH GIRLS M. BRIGHT (J. WHITE, C. TOMPKINS)	Scotty McCreery	Interscope / Mercury		19	44	45	46
20	20	24	NO HURRY J. BROWN, J. STRAIT (A. ANDERSON, C. STAPLETON)	Zac Brown Band	Southern Ground / Atlantic / Big Picture		20	45	40	42
21	22	25	FLY OVER STATES M. KNOX (D. LANE, N. THRASHER)	Jason Aldean	Broken Bow		21	46	50	52
22	21	21	SOMETHIN' 'BOUT A TRUCK B. JAMES (K. MOORE, D. COUCH)	Kip Moore	Capitol Nashville		21	47	47	51
23	23	22	YOU DON'T KNOW HER LIKE I DO D. HUFF (B. GILBERT, J. MCCORMICK)	Brantley Gilbert	Valory		22	48	46	48
24	24	32	THIS OLE BOY P. DONNELL (B. HAYSUP, D. DAVIDSON, R. AKINS)	Craig Morgan	Black River		23	49	48	50
25	25	26	GOT MY COUNTRY ON K. STEGALL (K. ARCHER, J. WEAVER, M. MYRICK)	Chris Cagle	Big Picture		25	50	49	49



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.

TOP COUNTRY ALBUMS™										
THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE)	CERT.	PEAK POSITION	THIS WEEK	LAST WEEK	WEEKS ON CHART
1	1	24	#1 LADY ANTEBELLUM CAPITOL NASHVILLE 94431 (18.98)	Own The Night			1	26	28	43
2	4	4	BRYAN BRYAN CAPITOL NASHVILLE 70412 (18.98)	Tailgates & Tanlines			1	27	33	41
3	2	6	JASON ALDEAN BROKEN BOW 7697 (18.98)	My Kinda Party			2	28	26	24
4	5	1	DIERKS BENTLEY CAPITOL NASHVILLE 94714 (18.98)	Home			1	29	27	25
5	3	6	THE BAND PERRY CAPITOL NASHVILLE 014839/UNIVERSAL REPUBLIC (18.98)	The Band Perry			2	30	35	35
6	7	5	TIM MCGRAW CURB 79205 (13.98)	Emotional Traffic			1	31	32	32
7	10	11	ERIC CHURCH SMI NASHVILLE 90564 (18.98)	Chief			1	32	30	29
8	HOT SHOT DEBUT	1	SOUNDTRACK RELATIVITY MUSIC 70025 (15.98)	Act Of Valor: The Album			8	33	25	30
9	6	7	TAYLOR SWIFT BIG MACHINE 759300A (18.98)	Speak Now			4	34	24	33
10	9	9	SCOTTY MCCREERY 19/MERCURY NASHVILLE 016022/IGA/UMGN (13.98)	Clear As Day			1	35	31	26
11	8	10	BLAKE SHELTON WARNER BROS. 527370/WMN (18.98)	Red River Blue			1	36	39	46
12	12	12	MIRANDA LAMBERT RCA 89059/SMN (11.98)	Four The Record			1	37	36	36
13	13	14	BRANTLEY GILBERT VALORY 850100 (18.98)	Halfway To Heaven			2	38	43	45
14	11	8	TOBY KEITH SHOW DOG-UNIVERSAL 015592 (9.98)	Clancy's Tavern			1	39	38	40
15	15	15	ZAC BROWN BAND SOUTHERN GROUND/ROAR/BIGGER PICTURE/ATLANTIC 524722/AG (18.98)	You Get What You Give			1	40	44	39
16	14	13	VARIOUS ARTISTS NOW That's What I Call Country Ballads UNIVERSAL/SONY MUSIC/EMI 95758/CAPITOL (18.98)	Now That's What I Call Country Ballads			13	41	41	41
17	17	19	JAKE OWEN RCA 89057/SMN (10.98)	Barefoot Blue Jean Night			1	42	42	38
18	16	17	PISTOL ANNIES RCA 89058/SMN (10.98)	Hell On Heels			1	43	45	43
19	19	18	GEORGE STRAIT CAPITOL NASHVILLE 016027/UME (7.98)	Icon: George Strait			14	44	40	37
20	20	20	JOSH TURNER CAPITOL NASHVILLE 015348/UME (7.98)	Icon: Josh Turner			20	45	34	58
21	21	21	TIM MCGRAW CURB 79205 (18.98)	Number One Hits			6	46	46	57
22	22	22	JUSTIN MOORE VALORY JMD200A (10.98)	Outlaws Like Me			1	47	47	47
23	23	23	BLAKE SHELTON REPRISE 525092/WMN (18.98)	Loaded: The Best Of Blake Shelton			4	48	37	49
24	28	28	CHRIS YOUNG RCA 85470/SMN (10.98)	Neon			2	49	57	54
25	18	16	KELLIE PICKLER 19/BNA 91567/SMN (11.98)	100 Proof			2	50	50	51

BLUEGRASS ALBUMS™										
THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE)	CERT.	PEAK POSITION	THIS WEEK	LAST WEEK	WEEKS ON CHART
1	2	7	#1 DAILEY & VINCENT ROUNDER 618912 EX/CRACKER BARREL	The Gospel Side Of Dailey & Vincent			3	2	1	2
2	1	2	PUNCH BROTHERS NONESUCH 520777/WARNER BROS.	Who's Feeling Young Now?			2	3	4	18
3	4	18	YO-YO MA/STUART DUNCAN/EDGAR MEYER/CHRIS THILE SONY CLASSICAL 84118/SONY MASTERWORKS	The Goat Rodeo Sessions			2	4	3	47
4	3	47	ALISON KRAUSS & UNION STATION ROUNDER 610665/CONCORD	Paper Airplane			1	5	5	50
5	5	50	STEVE MARTIN AND THE STEEP CANYON RANGERS 40 SHARE/ROUNDER 610660/CONCORD	Rare Bird Alert			3	6	7	41
6	7	41	SARAH JAROSZ SUGAR HILL 40627/WELK	Follow Me Down			3	7	8	3
7	8	3	YO-YO MA/STUART DUNCAN/EDGAR MEYER/CHRIS THILE SONY CLASSICAL DIGITAL EX/SONY MASTERWORKS	Live EP			3	8	6	17
8	6	17	THE ISAACS GATHER 40380/EMI CMG	Why Can't We			1	9	31	31
9	31	31	SIERRA HULL ROUNDER 610658/CONCORD	Daybreak			2	10	10	50
10	10	50	THE GRASCALS CRACKER BARREL 1002 EX/BLUEGRASSAL	The Grascals & Friends: Country Classics With A Bluegrass Spin			3			

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 Jensen

CHRISTIAN SONGS™									
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMP/INT/PROMOTION LABEL				
1	2	25	#1 WHERE I BELONG	13 WEEKS	BUILDING 429 ESSENTIAL/PLG				
2	1	36	MY HOPE IS IN YOU	1 WEEK	AARON SHUST CENTRICITY				
3	5	16	OVERCOME	JEREMY CAMP	REC'D/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	6	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	GOTEE				
13	8	45	STRONG ENOUGH	GOD, LOVE & ROMANCE	F HAMMOND/VERITY 8090/RCA				
14	17	9	GOD'S NOT DEAD (LIKE A LION)	NEWSBOYS	IN/POP				
15	7	27	REMINDE ME WHO I AM	JASON GRAY	CENTRICITY				
16	16	9	CARRY ME TO THE CROSS	KUTLESS	REC'D/TOOTH & NAIL				
17	18	8	ALL THIS TIME	BRITT NICOLE	SPARROW/EMI CMG				
18	48	2	GREATEST GAINER THE HURT & THE HEALER	13 WEEKS	MERCYME FAIR TRADE				
19	19	8	FREE	DARA MACLEAN	FERVENT/WORD-CURB				
20	20	19	FOREVER REIGN	ONE SONIC SOCIETY	ESSENTIAL WORSHIP/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 CHERRY	ESSENTIAL/PLG				
25	HOT SHOT 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	HMM				
29	28	6	LONG WAY HOME	STEVEN CURTIS CHAPMAN	SPARROW/EMI CMG				
30	27	19	CHANGED FOREVER	TOBYMAC	FEAT. NIVRA READY FOREFRONT/EMI CMG				
31	32	15	EVERY TIME YOU RUN	MANIFEST FEAT. TREVOR MCNEAVAN	OF TYK REC'D/TOOTH & NAIL				
32	31	11	ONE DAY TOO LATE	SKILLET	ARJENT/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 NUCKLES	SIXSTEPS/SPARROW/EMI CMG				
36	33	17	GIVE THEM JESUS	YOU GOT MY ATTENTION	FERVENT 6882/WORD-CURB				
37	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	RENAISSANCE	GRONIVA 20 EX/CLUCID				
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		RISE UP	MATT MAHER	ESSENTIAL/PLG				
46	43	3	SHIPS IN THE NIGHT	MAT KEARNEY	IN/POP				
47	46	6	HEARTBEAT	THE RAY	EPIC				
48	50	4	ABLE	NEEDTOBREATHE	ATLANTIC/WORD-CURB				
49	45	4	THE RESCUE	ADAM CAPPA	REC'D/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	TITLE	ARTIST	IMP/INT/PROMOTION LABEL				
1	2	19	#1 CASTING CROWNS	13 WEEKS	COME TO THE WELL BEACH STREET/REUNION 10162/PLG				
2	9	94	GREATEST GAINER MERCYME	13 WEEKS	THE GENEROUS MR. LOWMEYER FAIR TRADE 4010/PLG				
3	7	131	SKILLET	AWAKE	ARJENT/FAIR TRADE/ATLANTIC 2554/PLG				
4	6	22	VARIOUS ARTISTS	WOW HITS 2012	WORD-CURB/PROVIDENT-INTegrity 8085/EMI CMG				
5	5	14	NEWSBOYS	GOD'S NOT DEAD	IN/POP 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 MUSIC	WATERTOWER 39273/EMI CMG				
11	26	47	MANDISA	WHAT IF WE WERE REAL	SPARROW 7863/EMI CMG				
12	16	47	DAILEY & VINCENT	THE GOSPEL OF DAILEY & VINCENT	FOUNDER 61891 EX/CKARCK BARREL				
13	12	7	DAVID CROWDER/BAND	ONE IS MY BEST	ONE SIXSTEPS/SPARROW 7894/EMI CMG				
14	20	8	NEWSONG	ONE TRUE GOD	HMM/NEWSONG MINISTRIES 6208/EMI CMG				
15	3	2	AUDREY ASSAD	HEART	SPARROW 7071/EMI CMG				
16	HOT SHOT 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	IN/POP 1608*/EMI CMG				
20	22	46	LAURA STORY	BLESSINGS	FAIR TRADE 4873/PLG				
21	13	74	LEGRAE	REHAB	BEACH STREET/INFINITY				
22	19	119	CASTING CROWNS	UNTIL THE WHOLE... BEACH STREET/REUNION 10135/PLG					
23	29	23	NEEDTOBREATHE	THE RECKONING	ATLANTIC 528054/WORD-CURB				
24	15	23	JAMIE GRACE	ONE SONG AT A TIME	GOTEE/COLUMBIA 70021/PLG				
25	23	67	CHRIS TOMLIN	ONE IS MY BEST	ONE SIXSTEPS/SPARROW 344/EMI CMG				
26	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 10168/PLG				
29	30	13	JESUS CULTURE	AWAKENING	LIVE FROM CHICAGO JESUS CULTURE/KINGSWAY 888/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		SIDEWALK PROPHETS	THESE SIMPLE TRUTHS	FERVENT 887900/WORD-CURB				
33	36	23	SWITCHFOOT	VICE VERSES	LOWERCASE PEOPLE/CREDENTIAL 6727/EMI CMG				
34	35	66	MATTHEW WEST	THE STORY OF YOUR LIFE	SPARROW 6504/EMI CMG				
35	RE-ENTRY		STEVEN CURTIS CHAPMAN	RECREATION	SPARROW 6726/EMI CMG				
36	RE-ENTRY		DARA MACLEAN	YOU GOT MY ATTENTION	FERVENT 6882/WORD-CURB				
37	17	2	NINE LASHES	WOMEN WE VIEW	TOOTH & NAIL 8694/EMI CMG				
38	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 851/EMI CMG				
41	RE-ENTRY		MARK SCHULTZ	RENAISSANCE	GRONIVA 20 EX/CLUCID				
42	33	3	THE CRABB FAMILY	TOGETHER AGAIN	GAITHER 6236/EMI CMG				
43	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		WE AS HUMANS	EP	ATLANTIC 528966 EX/WORD-CURB				
46	RE-ENTRY		VARIOUS ARTISTS	MUSIC INSPIRED BY THE STORY	PROVIDENT-INTegrity/WORD-CURB 853/EMI CMG				
47	42	51	RED	UNTIL WE HAVE FACES	ESSENTIAL 10916/PLG				
48	24	52	FRANCESCA BATTISTELLI	HUNDRED MORE YEARS	FERVENT 888088/WORD-CURB				
49	44	46	VARIOUS ARTISTS	WOW HITS 2011	PROVIDENT-INTegrity/EMI CMG 88186/WORD-CURB				
50	47	14	MICHAEL W. SMITH	GLORY	MVWS 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 "Rebuted: 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	IMP/INT/PROMOTION LABEL				
1	1	23	#1 WHERE I BELONG	3 WEEKS	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	GOTEE				
6	5	20	BUSTED HEART (HOLD ON TO ME)	FOR KING & COUNTRY	FERVENT/WORD-CURB				
7	9	11	OVERCOME	JEREMY CAMP	REC'D/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	REMINDE ME WHO I AM	JASON GRAY	CENTRICITY				
13	7	43	STRONG ENOUGH	GOD, LOVE & ROMANCE	F HAMMOND/VERITY 8090/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	IN/POP				
20	20	5	LIVE LIKE THAT	SIDEWALK PROPHETS	FERVENT/WORD-CURB				
21	21	6	CARRY ME TO THE CROSS	KUTLESS	REC'D/TOOTH & NAIL				
22	23	7	THE SAME GOD	NEWSONG	HMM				
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	IMP/INT/PROMOTION LABEL
1	1	15	#1 6WKS	GOD'S NOT DEAD (LIKE A LION) NEWSBOYS IN/POP
2	2	16		ONE DAY TOO LATE SKILLET ARJENT/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 ADDITION ROAD FAIR TRADE
7	4	22		YOU LEAD JAMIE GRACE GOTTEE
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'OTH & NAIL
12	16	13	GREATEST GAINER	LOVE COME TO LIFE BIG DADDY WEAVER FERVENT/WORD-CURB
13	13	18		DRIFTING PLUMB WITH DAN HASELINE 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 IN/POP
18	15	14		LET ME FEEL YOU SHINE DAVID CROWDER+BAND SIXSTEPS/SPARROW/EMI CMG
19	20	7		CARRY ME TO THE CROSS KUTLESS REC'D/TOOTH & NAIL
20	21	9		MY HOPE IS IN YOU AARON SHUST CENTRICITY
21	24	6		THE RESCUE ADAM CAPPA REC'D/TOOTH & NAIL
22	23	5		ALL FOR YOU MIXESHAIR CURB
23	NEW			AFTERLIFE SWITCHPOD LOWERCASE PEOPLE/CREDENTIAL/EMI CMG
24	29	2		OVERCOME JEREMY CAMP REC'D/TOOTH & NAIL
25	19	16		REMEDY DISCIPLE FAIR TRADE

DANCE CLUB SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	2	10	#1 WE RUN THE NIGHT	MADONNA FEAT. NICKI MINAJ & M.I.A. LIVE NATION/INTERSCOPE
2	1	7	STRONGER (WHAT DOESN'T KILL YOU)	KELLY CLARKSON 19/CA
3	8	5	F U BETTA	NEON HITCH WARNER BROS.
4	6	7	SURRENDER	PAUL DAKENFELD FEAT. J HART PERFECTO/INZUNE
5	10	4	INTERNATIONAL LOVE	PITBULL FEAT. CHRIS BROWN MR. 305/POLO GROUNDS/JRCA
6	7	9	TONIGHT IS THE NIGHT	OUTSIGHT WARNER BROS.
7	12	5	DOMINO	JESSIE J JAWA/UNIVERSAL REPUBLIC
8	3	10	YOU DA ONE	RIHANNA SRP/DEF JAM/JDJMG
9	24	2	GIVE ME ALL YOUR LUVIN'	MADONNA FEAT. NICKI MINAJ & M.I.A. LIVE NATION/INTERSCOPE
10	14	9	DON'T F*CK WITH MY MONEY	PENGUIN PRISON DOWNTOWN
11	9	13	DANCE ON	BUSH 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 ASTRALWORKS/CAPITOL
16	4	8	SHAVE IT	ZEED DWSLA
17	16	11	DRIFTING	PLUMB WITH DAN HASELTINE CURB
18	22	4	SHE GETS DOWN ON HER KNEES	ONO MIND TRINITY/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	JIM KANISHI FEAT. JASON DERULO WARNER BROS.
23	5	12	TURN ME ON	DAVID GUETTA FEAT. NICKI MINAJ WHAT A MUSIC/ASTRALWORKS/CAPITOL
24	18	10	HEY HEY HEY (POP ANOTHER BOTTLE)	LAURENT WERY FEAT. SWITKID & DEV BIG BEAT/ATLANTIC
25	44	2	POWER LOVE ON TOP	BEYONCE PARKWOOD/COLUMBIA

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
26	30	4	NEVER FEAR	GEORGE ACOSTA FEAT. EMMA LOCK BLACK HOLE
27	25	13	WAITING ON YOU	ULTRA NATE & MICHELLE WILLIAMS BLURIE/PEACE BISQUIT
28	20	15	NAUGHTY NAUGHTY	PORCELAIN BLACK 210/UNIVERSAL REPUBLIC
29	28	6	WHERE HAVE YOU BEEN	RIHANNA SRP/DEF JAM/JDJMG
30	34	3	INSOMNIA	12 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 & BASSMONEYS FEAT. AMANDA WILSON SEA TO SUN
34	33	4	END OF TIME	REYONCE PARKWOOD/COLUMBIA
35	46	2	RAISE YOUR HANDS	C-ROD FEAT. JASON WALKER ROSEMINI
36	47	2	GLOW IN THE DARK	CARISHIMA GIANT PEACH
37	48	2	POP IT	JASON DOTTLEY J03
38	HOT SHOT DEBUT		NEVER FORGET	DAVE AUDE FEAT. LENA KATINA AUDACIOUS
39	36	7	STILETTOES	EMILY SUPRYNCE EEL
40	39	9	I'M ALRIGHT	LILI ROCHA IDEA
41	NEW		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/ASTRALWORKS/CAPITOL
44	43	3	FALLING	LANGSTAM DEL DRG
45	49	6	TURN IT DOWN	KASKADEE WITH REBECCA & FIONA ULTRA
46	29	15	HANGOVER	TAIO CRUZ FEAT. FLO RIDA MERCURY/IDJMG
47	35	4	YES NO MAYBE	RDUMI FEAT. CANDACE SAMES CARRILLO
48	NEW		SHORI SHURI (CRAZY)	SHORI SHURI (CRAZY)
49	27	12	HOTEL NATIONAL	DENIS HARTMAN FEAT. ADAM MAGAN BIG HATTOMMY BOY
50	NEW		FAMOUS	ADAM MAGAN CRESCENT MON/VERVE FORECAST/NERVE
50	NEW		AUDIO PLAYGROUND	CANNEST MUSICWORKS

DANCE/ELECTRONIC ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE #1 IMPRINT / NUMBER / DISTRIBUTING LABEL	CERT.
1	1	36	#1 15 WKS	LMFAO DAVID GUETTA FEAT. NICKI MINAJ WHAT A MUSIC/ASTRALWORKS/CAPITOL	
2	2	9	SKRILLEX	BANGORIAN EP (BI BEAT/DW/SLA/ATLANTIC 526521/AG	
3	4	62	SKRILLEX	SCARY MONSTERS AND NICE SPINTES BIG BEAT/ATLANTIC 508149/AG	
4	3	26	DAVID GUETTA	NOTHING BUT THE BEAT WHAT A MUSIC/ASTRALWORKS 78302/CAPITOL	
5	7	12	KORN	THE PATH OF TOTALITY ROADRUNNER 617728	
6	5	41	LADY GAGA	BORN THIS WAY STREAMLINE/ONLINE/INTERSCOPE 015279/IGA	2
7	6	64	DEADMAU5	4x4x12 MAUSTRAP 2518/ULTRA	
8	NEW		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 ZEP RECORDZ 7031*/DOWNTOWN	
13	13	64	VARIOUS ARTISTS	UKF DUBSTEP 2010 UKF DIGITAL EX	
14	9	3	AIR	LE VOYAGE DANS LA LUNE ARCHEOLOGY 59633/ASTRALWORKS	
15	15	26	KLAC AND THE SUNSHINE BAND	FLASHBACK WITH KLAC AND THE SUNSHINE BAND FLASHBACK 52020/RHINO	
16	18	17	NERO	WELCOME REALITY VITA/MERCURY/CHERRYTREE/INTERSCOPE 018271/IGA	
17	14	36	SKRILLEX	MORE MONSTERS AND SPINTES 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 & SCARICATED 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	OW! CITY	ALL THINGS BRIGHT AND BEAUTIFUL UNIVERSAL REPUBLIC 015544*	
23	20	16	BJORK	BIOPLHIA ONE LITTLE INDIAN/NOYES/US 52728*/WARNER BROS.	
24	RE-ENTRY		TIESTO	CLUB LIFE VOLUME ONE LAS VEGAS MUSICAL FREEDOM 001	
25	25	29	BREATHE CAROLINA	HELL IS WHAT YOU MAKE IT FEARLESS/COLUMBIA 30135/SONY MUSIC	

DANCE/MIX SHOW AIRPLAY™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTING) LABEL
1	1	11	#1 3WKS TURN ME ON DAVID GUETTA FEAT. NICKI MINAJ WHAT A MUSIC/ASTRALWORKS/CAPITOL
2	2	21	FEEL SO CLOSE CALVIN HARRIS ULTRA
3	4	22	LEVELS AVICII LEVELS/VEVATION/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 GROUNDS/JRCA
6	6	21	WE FOUND LOVE RIHANNA FEAT. CALVIN HARRIS SRP/DEF JAM/JMJMG
7	5	17	GOOD FEELING FLO RIDA FEA. SIA PDE BOY/ATLANTIC
8	9	7	DOMINO JESSIE J JAWA/UNIVERSAL REPUBLIC
9	8	17	GLAD YOU CAME THE WANTED GLOBAL TALENT/MERCURY/JMJMG
10	10	21	SEXY AND I KNOW IT LMFAO PARTY ROCK/WILLIAMS/CHERRYTREE/INTERSCOPE
11	12	4	GIVE ME ALL YOUR LOVIN' MADONNA FEAT. NICKI MINAJ & M.I.A. LIVE NATION/INTERSCOPE
12	19	2	STRONGER (WHAT DOESN'T KILL YOU) KELLY CLARKSON 19/CA
13	14	3	TAKE CARE DRAME FEAT. RIHANNA YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
14	NEW	TURN UP THE MUSIC	CHRIS BROWN RCA
15	18	4	CRY (JUST A LITTLE) BINGO PLAYERS HYSTERIA/SPININ'
16	17	3	WILD ONES FLO RIDA FEA. SIA PDE BOY/ATLANTIC
17	11	17	THE ONE THAT GOT AWAY KATY PERRY CAPITOL
18	15	4	ASS BACK HOME OWN CLASS HEROES FEAT. NEON MICH DANCE/DANCE/RELEBY RAVEN/ATLANTIC
19	NEW	CAN'T STOP ME	ARLO JACOB & SHENMAN/NOLOGY ROBBINS
20	RE-ENTRY	YOUNG, WILD & FREE	SNOW POGG & WIG KIMURA FEAT. BRUNO MARS DISTRO/INDIGOS/ATLANTIC
21	NEW	TONIGHT IS THE NIGHT	OUTSIGHT WARNER BROS.
22	20	4	LOCA PEOPLE SAK NOEL ULTRA
23	23	3	ANTIDOTE SWEDISH HOUSE MAFIA VS KNIFE PARTY ASTRALWORKS/CAPITOL
24	NEW	STARSHIPS	NICKI MINAJ YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
25	22	13	NI**AS IN PARIS JAY Z KANYE WEST ROC-A-FELLA/ROCK NATION/DEF JAM/JMJMG

TRADITIONAL JAZZ ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE (IMP/RT & NUMBER / DISTRIBUTING LABEL)
1	1	4	 PAUL MCCARTNEY	KISSES ON THE BOTTOM MFL/NEAR 3383* (CONCORD)
2	2	24	TONY BENNETT	DUETS II RPA/COLUMBIA 66253/SONY MUSIC
3	3	15	FRANK SINATRA	SINATRA: BEST OF THE BEST REPRISE 78764/CAPITOL
4	5	11	SONDTRACK	MIDNIGHT IN PARIS MADISON GATE 63482 EX
5	23	2	CATHERINE RUSSELL	STRICTLY ROMANCE WORLD VILLAGE 46010/HARMONIA MUNDI
6	4	14	LANDAU EUGENE MURPHY, JR.	THAT'S LIFE SYCO/COLUMBIA 98178/SONY MUSIC
7	7	3	STEVE TYRRELL	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 BEST OF THE RAT PACK FRANK SINATRA/REPRISE/SONY WARNER BROS.
10	12	17	PINK MARTINI	RETROACTIVE HEINZ 11
11	13	19	COREA, CLARKE & WHITE	FOREVER CONCORD 23627
12	19	4	THE SOUL REBELS	UNLOCK YOUR MIND ROUNDER 619117/CONCORD
13	RE-ENTRY	TIM BERNE	SHAKE! ECM 016437/DECCA	
14	RE-ENTRY	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/IMPRINT & NUMBER/(DISTRIBUTING LABEL)
1	NEW	#1	GALACTIC	CARNIVALE ELECTRICOS ANTI- 87182*/EPITAPH
2	1	2	KIRK WALUM	ROMANCE LANGUAGE RENDEZVOUS 5148/MACK AVENUE
3	2	4	NAJEE	THE SMOOTH SIDE OF SOUL SHANACHIE 5193
4	3	24	TROMBONE SHORTY	FOR TRUE VERVE FORECAST 015586/VE
5	4	4	JEFF LORBER FUSION	GALAXY HEADS UP 33173/CONCORD
6	5	48	BONEY JAMES	CONTACT VERVE FORECAST 015275/VE
7	6	16	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 GROVE/CONCORD JAZZ 33016/CONCORD
10	9	21	GEORGE BENSON	GUITAR MAN CONCORD JAZZ 33099*/CONCORD
11	11	4	CANDY DULFER	CRACK LISTEN 2 83323/RAZOR & TIE
12	14	4	ERIC MARIENTHAL	IT'S LOVE PEAK 2396/EDNE
13	10	3	VARIOUS ARTISTS	SMOOTH JAZZ HITS: FOR LOVERS CONCORD 33299
14	19	22	BILL FRIESEL	ALL WE ARE SAYING... SAVOY JAZZ 17836/3L
15	24	52	THE RIPPINGTONS FEAT. RUSS FREEMAN	COTE D'AZUR PEAK 32580/CONCORD

SMOOTH JAZZ SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMPRINT/PROMOTION LABEL
1	6	7	#1 1WK	PERFECT NITES NAJEE SHANACHIE	
2	4	9	CRY	BONEY JAMES VERVE FORECAST/VERVE	
3	7	4	OLIVER'S TWIST	CHRIS STANDRING 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	ACQUENT ALCHEMY HEADS UP/CMG	
10	11	9	HORIZON	PAUL TAYLOR FEAT. STEVE OLIVER PEAK/EDNE	
11	3	19	SLAM DUNK	WAYMAN TISDALE RENDEZVOUS/MACK AVENUE	
12	15	4	THE CONNECTION	NICK COLUONE TRIPPIN' 'N' RHYTHM	
13	13	15	TAKING OFF	ANDY SMITZER NATIVE LANGUAGE	
14	12	26	RED SUED SHOE	CHUCK LOEB TWEEET	
15	14	20	FREE FALL	KIM WATERS SHANACHIE	

TRADITIONAL CLASSICAL ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST		TITLE/IMPRINT & NUMBER/DISTRIBUTING LABEL
1	1	2		ANNE AKIKO MEYERS	AIR EONE 7785
2	2	9	SOUNDTRACK		DOWNTON ABBEY CARNIVAL/MASTERCPIE 016260/DECCA
3	3	7	JOSHUA BELL/JEREMY DENK		FRENCH IMPRESSIONS SONY CLASSICAL 80205/SONY MASTERWORKS
4	6	4	BRUCKNER ORCHESTER LINZ		GLASS: SYMPHONY NO. 9 (BRANDE MOUNTAIN DIGITAL EX
5	4	4	SIMONE DINNERTSEIN		SOMETHING ALMOST BEING SAID SONY CLASSICAL RH303/SONY MASTERWORKS
6	5	7	MORMON TABERNALE CHOIR		GLORY: MUSIC OF READING MORMON TABERNALE CHOIR 506384
7	12	6	Z. BAILEY, J. MARKL/INDIANAPOLIS SYMPHONY		DYORAK: CELLO CONCERTO TELARC 32827/CONCORD
8	8	57	ERIC WHITACRE		LIGHT & GOLD DECCA 014850/DECCA CLASSICS
9	RE-ENTRY		CHICAGO SYMPHONY ORCHESTRA BRASS		LIVE CSO RESOUND 9011101
10	RE-ENTRY		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 TABERNALE CHOIR		THIS IS THE CHRIST MORMON TABERNALE CHOIR 505582
13	11	2	LISA SMIRNOVA		HANDEL ECM NEW SERIES/ECM 016410/DECCA CLASSICS
14	NEW		DAVID RUSSELL		THE GRANDEUR OF BAROQUE TELARC 33223/CONCORD
15	RE-ENTRY		NICOLA BENEDETTI		ITALIA DECCA 016412/DECCA CLASSICS

CLASSICAL CROSSOVER ALBUMS™

THIS WEEK IN THE TOP 10	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMPRINT / NUMBER / DISTRIBUTING LABEL	CERT.
1	1	15	#1 14WKS	ANDREA BOCELLI	CONCERTO SUGAR 015977/DECCA	●
2	3	38	JACKIE EVANCHO	DREAM WITH ME SYCO/COLUMBIA 87061/SONY MUSIC	●	
3	4	18	YO-YO MA/DUNCAN/MEYER/THILE	THE GREAT ROBES SONS SONY CLASSICAL 84178/SONY MASTERWORKS		
4	2	16	IL DIVO	WICKED GAME SYCO/COLUMBIA 96448/SONY MUSIC		
5	5	31	2CELLOS	2CELLOS MASTERWORKS 91011/SONY MASTERWORKS		
6	6	16	LONDON PHILHARMONIC ORCHESTRA	THE GREATEST VIDEO GAME MUSIC X5 114		
7	7	16	JIM BRICKMAN	ROMANZA SOMERSET 56142 EX		
8	8	44	IL VOLO	IL VOLO OPERA BLUES/GATICA/RENTOR/GEFFEN 015817/IGA		
9	9	38	IL VOLO	IL VOLO SPANISH OPERA BLUES/GATICA/RENTOR/GEFFEN 015817/IGA		
10	10	3	THE PIANO GUYS	HITS VOLUME 1 THE PIANO GUYS 3752 EX		
11	12	3	YO-YO MA/DUNCAN/MEYER/THILE	THE GREAT ROBES SONS SONY CLASSICAL DIGITAL EX/SONY MASTERWORKS		
12	11	23	TORI AMOS	NIGHT OF HUNTERS DQ 015849/DECCA		
13	14	20	JENNY OAKS BAKER	WISH UPON A STAR SHADOW MOUNTAIN 5055026		
14	13	3	CHICK COREA	THE CONTINENTS DQ 016441/DECCA CLASSICS		
15	15	57	STING FT. THE ROYAL PHILHARMONIC CONCERT ORCH.	STING: LIVE IN BERLIN CHERRYTREE/DQ 014862/DECCA		

WORLD ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST		TITLE	IMPRINT / NUMBER / DISTRIBUTING LABEL	CERT.
1	NEW	#1 1WK	THE CHIEFTAINS		VOICE OF AGES BLACKROCK/NEAR 33437/CONCORD		
2	1	5	CELTIC WOMAN		BELIEVE MANHATTAN 79660		
3	2	14	SONDTRACK		THE BROWNSHIPS/SONY SONY CLASSICAL 8065/SONY MASTERWORKS		
4	3	5	RODRIGO Y GABRIELA AND C.U.B.A.		AREA 52 RUZY/VEVORS 01364/ATO		
5	NEW		ANGELIQUE KIDJO		SPRING RISING: LIVE FROM GUEST STREET VGBH 83336/RAZOR & TIE		
6	4	7	SONDTRACK		PINA ROUGH TRADE 001*/WENDERS		
7	6	53	CELTIC THUNDER		HERITAGE CELTIC THUNDER 015195/DECCA		
8	12	9	LILA DOWNS		PECADOS Y MILAGROS SONY MUSIC LATIN 98722		
9	8	6	GIRLS' GENERATION		BOYS & GIRLS INTERSCOPE 016474/IGA		
10	7	25	CELTIC THUNDER		STORM CELTIC THUNDER 0150190/DECCA		
11	11	66	LORENA MCKENNETT		THE WIND THAT SHAKES THE BARKLEY QUINN ROAD/VERVE 015019/VE		
12	10	54	CELTIC WOMAN		LULLABY MANHATTAN 47068/BLUE NOTE		
13	NEW		MISS A		TOUCH (THE 4TH PROJECT TOUCH) AQ DIGITAL/JYP		
14	NEW		MAX RAABE		ONE CANNOT KISS ALONE DECCA 016424		
15	14	47	JAKE SHIMABUKURO		PEACE LOVE UNKLELE HITCHHIKE 1112		

HOT LATIN SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMP/INT/PROMOTION LABEL
1	2	21	#1 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	6	LAS COSAS PEQUEÑAS	PRINCE ROYCE	TOP STOP
4	1	5	MI SANTA	ROMEO SANTOS	FEAT. TOMATITO SONY MUSIC LATIN
5	5	19	LOVUMBA (PRESTIGE)	DADDY YANNKE	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	BANDA EL RECORD DE CRUZ LIZARRAGA	FONOVISA
10	11	18	SI TU ME BESAS	VICTOR MANUELLE	SONY MUSIC LATIN
11	10	25	PROMISE	ROMEO SANTOS	FEAT. USHER SONY MUSIC LATIN
12	19	5	FUISTE TU	ARJONA	FEAT. GABY MORENO METAMORFOSIS
13	14	21	VERSOS DE MI ALMA	VOZ DE MANDO DISA	
14	24	12	GG BAILANDO POR EL MUNDO	JUAN MAGAN	FEAT. PITBULL & EL CATA SONY MUSIC LATIN
15	13	21	400 MIL VEINTE ANOS	TIERRA CALI	VICTORIA/VEVEMUSIC
16	23	5	AMOR CONFUSO	GERARDO ORTIZ	DEL SONY MUSIC LATIN
17	25	6	TU YA ERES COSA DEL PASADO	FIDEL RUEDA DISA	
18	16	7	CRAZY PEOPLE	SENSATO, PITBULL, SAK NOEL	FAMOUS ARTIST/MR. 305
19	21	7	SET FIRE TO THE RAIN	ADELE	XL/COLUMBIA
20	29	5	CORRE!	JESSE & JOY	WARNER LATINA
21	9	16	WE FOUND LOVE	RIHANNA	FEAT. CALVIN HARRIS SP/DEF JAM/JMG
22	31	5	INTERNATIONAL LOVE	PITBULL	FEAT. CHRIS BROWN/MR. 305/POLO GROUNDS/LURICA
23	20	10	EN EL CIELO NO HAY HOSPITAL	JUAN LUIS GUERRA	CAPITOL/LATIN
24	18	9	CAMINAR CONTIGO	LUCERO Y JOAN SEBASTIAN	F.A.S./SKALONA
25	27	3	SI TE DIGO LA VERDAD	GOCHO	NEW ERA/VEVEMUSIC
26	22	6	EL VESTIDO BLANCO	VICENTE FERNANDEZ	SONY MUSIC LATIN
27	36	4	EL MEJOR PERFUME	LA ORIGINAL	BANDA EL LIMON DE SALVADOR LIZARRAGA FONOVISA
28	28	12	ANTES DE LAS SEIS	SHAKIRA	SONY MUSIC LATIN
29	32	18	SEXY AND I KNOW IT	LMFAO	PARTY ROCK/WILLAM/CHERRYTREE/INTERSCOPE
30	30	9	HOTEL NACIONAL	QUORIN ESTRELLA	CENT MON/VERVE/FORECAST/VERVE
31	41	3	UN HOMBRE NORMAL	ESPINOZA PAZ DISA	
32	35	11	AMOR COMPARTIDO	LOS TUCANES DE TIJUANA	FONOVISA
33	33	17	EL POETA	CHINO & NACHO	MACHETE/UNIVERSAL MUSIC LATINO
34	37	9	QUE NOS PASO?	REYLI BARBA	A DUETO CON YURIDIA SONY MUSIC LATIN
35	26	16	MI GUSTAS TANTO	PAULINA RUBIO	UNIVERSAL MUSIC LATINO
36	38	6	REGALO DEL CIELO	EL CHAPO DE SINALOA	PALOMA
37	42	4	SOLAMENTE TU	PABLO ALBORAN	CAPITOL/LATIN
38	43	4	TE DIJERON	PLAN B PIVA	
39	40	3	YA ME CANSE	LARRY HERNANDEZ	FONOVISA
40	34	10	IT WILL RAIN	BRUNO MARS	SUMMIT/CHOP SHOPE/ELEKTRA/ATLANTIC
41	44	4	ESTOY SALADO	CHUY LIZARRAGA	Y SU BANDA TIERRA SINALOENSE DISA
42	HOT SHOT DEBUT		CLARIDAD	LUIS FONSI	UNIVERSAL MUSIC LATINO
43	47	2	MARCHATE	JULIAN ALVAREZ Y SU NORTEÑO	BANDA DISA/ASL
44	NEW		MUJER DE TODOS MUJER DE NADIE	CALIBRE 50	DISA
45	46	2	ME VOY DE LA CASA	TITO "EL BAMBINO"	SIENTE
46	45	2	EL RETO	LUIS ENRIQUE	TOP STOP
47	49	2	PERDONAME	LA REPUBLICA	WARNER LATINA
48	48	7	THE ONE THAT GOT AWAY	KATY PERRY	CAPITOL
49	50	11	ARREPIENTETE	INTOCABLE	GOOD!
50	39	14	VUELVE PRONTO	ALEX RIVERA	SERCA

Espinoza Paz, a Billboard Latin Music Awards finalist for regional Mexican artist of the year, debuts at No. 2 on Top Latin Albums with his latest set, which shifts 4,000, according to Nielsen SoundScan. Last album *Canções Que Duelen* moved a bit more when it bowed at No. 1 in October.



TOP LATIN ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMP/INT/PROMOTION LABEL	CERT.
1	1	16	#1 ROMEO SANTOS	13 WKS	FORMULA VOL. 1 SONY MUSIC LATIN 82046	2
2	HOT SHOT DEBUT		ESPINOZA PAZ	UN HOMBRE NORMAL	DISA	
3			LA ARROLLADORA	BANDA EL LIMON DE RENE CAMACHO	IRREVERSIBLE - 2012 DISA 016451/UMLE	
4	4	12	3BALLMTY	INTENTALO	FONOVISA 354663/UMLE	
5	3	4	VARIOUS ARTISTS	LAS BANDAS ROMANTICAS DE AMERICA 2012	DISA 01682/UMLE	
6	5	4	LOS TUCANES DE TIJUANA	365 DIAS	FONOVISA 016401/UMLE	
7	6	25	GERARDO ORTIZ	ENTRE DIOS Y EL DIABLO	DEL 91251/SONY MUSIC LATIN	
8	7	103	PRINCE ROYCE	PRINCE ROYCE TOP STOP	LATIN 30029/AG	2
9	9	21	ARJONA	INDEPENDIENTE	METAMORFOSIS 520011/WARNER LATINA	
10	8	46	MANA	DRAMA Y LUZ	WARNER LATINA 526530	
11	11	14	JENNI RIVERA	JOYAS PRESTADAS	BANDA FONOVISA 354659/UMLE	
12	11	5	MARCO ANTONIO SOLIS	LA HISTORIA CONTINUA... PARTE IV	FONOVISA 016475/UMLE	
13	25	7	RAMON AYALA Y SUS BRAVOS DEL NORTE	LEVENDIA NORTEA	30 GRANDES EXITOS FREDIE 3090	
14	14	103	CAMILA	DEJATE DE AMAR	SONY MUSIC LATIN 93881	
15	23	58	LOS BUKIS	35 ANIVERSARIO	FONOVISA 354608/UMLE	
16	15	14	VICENTE FERNANDEZ	OTRA VEZ	SONY MUSIC LATIN 98642	
17	19	5	ALEJANDRO FERNANDEZ	CANCIONES DE AMOR	LOVE SONGS SONY MUSIC LATIN 91151	
18	10	5	VICTOR MANUELLE	BUSCO UN PUEBLO	SONY MUSIC LATIN 98750	
19	30	71	SHAKIRA	SALES	EL 7423/SONY MUSIC LATIN	
20	13	3	CHAYANNE	SOLAS CON CHAYANNE	SONY MUSIC LATIN 96341	
21	26	27	BRONCO	25 ANIVERSARIO	FONOVISA 354618/UMLE	
22	21	4	JENNI RIVERA	JOYAS PRESTADAS	POP FONOVISA 354660/UMLE	
23	20	2	LOS ORIGINALES DE SAN JUAN	QUE NO SE APAGUE LA LUMBRER	SONY MUSIC LATIN 97607	
24	22	5	RICARDO ARJONA	CANCIONES DE AMOR	LOVE SONGS SONY MUSIC LATIN 93381	
25	16	17	CRISTIAN CASTRO	MI AMOR	PRINCE ROYCE VOL. 1 UNIVERSAL MUSIC LATINO 016240/UMLE	
26	40	66	DON OMAR	DON OMAR PRESENTA: MEET THE ORFANATO	THE ORFANATO/UNIVERSAL MUSIC LATINO	
27	34	16	VARIOUS ARTISTS	CORRIDOS #1	2011 DISA 721864/EX/UMLE	
28	29	15	VARIOUS ARTISTS	RADIO EXOTOS: EL DISCO DEL ANO	2011 DISA 721666/UMLE	
29	33	4	YURIDIA	PARA MI	SONY MUSIC LATIN 80057	
30	RE-ENTRY		JESSE & JOY	CON QUEEN DE AMOR	EL PERRO? WARNER LATINA 529227	
31	32	3	ROCIO DURCAL	CANCIONES DE AMOR	LOVE SONGS SONY MUSIC LATIN 91150	
32	24	57	VARIOUS ARTISTS	LAS BANDAS ROMANTICAS DE AMERICA	DISA 2162/UMLE	
33	17	3	CRISTIAN CASTRO	VIA EL PRINCIPE	VOL. 1 - VOL. 2 UNIVERSAL MUSIC LATINO 016500/UMLE	
34	46	15	JULIAN ALVAREZ Y SU NORTEÑO	BANDA MARCHATE Y OLIVIMANE	DISA 721671/UMLE	
35	18	22	ESPINOZA PAZ	CANCIONES QUE DUELEN	DISA 721659/UMLE	
36	39	42	INTOCABLE	2011	GOOD!	
37	35	40	AVENTURA	14 + 14	PREMIUM/LATIN 80211/SONY MUSIC LATIN	
38	59	4	GG DJ COBRA/NIKKI X & KIKE PLAY	100% TRIBAL	M&S SOUND 8945	
39	43	40	LOS TIGRES DEL NORTE	TROS PRESENTA: MTV UNPLUGGED	TRIOS/ATV/FONOVISA 354646/UMLE	
40	37	46	TITO "EL BAMBINO"	INVENCIABLE	SIENTE 655070/UMLE	
41	27	2	LOS INVASORES DE NUEVO LEON	ATERRADO AL AMOR	SERCA 0254	
42	52	46	JOAN SEBASTIAN	EL POETA	DEL PUEBLO MISCART 4438/BALBOA	
43	47	27	LOS YONICS	35 ANIVERSARIO	FONOVISA 354653/UMLE	
44	44	4	SOLIDO	MAS SOLIDO	MAS NORTEÑO FREDIE 3089	
45	51	3	CHINO & NACHO	SUPREMO	MACHETE 016190/UMLE	
46	45	3	TIERRA CALI	APERTURAS	DE LAS BANDAS ROMANTICAS DE AMERICA/UNIVERSAL MUSIC LATINO 016408/UMLE	
47	49	16	VARIOUS ARTISTS	DURANGO ENSEÑAS	HTS 2011 DISA 721865/EX/UMLE	
48	38	2	DAREYES DE LA SIERRA	SANGRE GUERRERA	DISA 721661/UMLE	
49	48	39	FRANCO DE VITA	EN PRIMERA	SONY MUSIC LATIN 78112	
50	50	12	SHAKIRA	EN VIVO DESDE PARIS	SONY MUSIC LATIN 98030	

Ricardo Arjona bags the top spot on Latin Pop Songs with "FuiSTE Tu." The track is his second straight No. 1—following "El Amor" last October—and his eighth topper overall. Arjona is on a North American tour until March 17.



REGIONAL MEXICAN AIRPLAY™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMP/INT/PROMOTION LABEL
1	1	12	#1	LLAMADA DE MI EX	LA ARROLLADORA BANDA EL LIMON DE RENE CAMACHO DISA
2	2	21		TE QUIERO A MORIR	DANZA EL RECORD DE CRUZ LIZARRAGA FONOVISA
3	3	26		INTENTALO	3BALLMTY FEAT. EL BEBETO Y AMERICA SIERRA FONOVISA
4	5	25		VERSOS DE MI ALMA	VOZ DE MANDO DISA
5	4	30		400 MIL VEINTE ANOS	TIERRA CALI VICTORIA/VEVEMUSIC
6	11	11		TU YA ERES COSA DEL PASADO	FIDEL RUEDA DISA
7	10	6		AMOR CONFUSO	GERARDO ORTIZ DEL SONY MUSIC LATIN
8	13	27		BASTA YA	JENNI RIVERA FEAT. MARCO ANTONIO SOLIS FONOVISA
9	7	13		CAMINAR CONTIGO	LUCERO Y JOAN SEBASTIAN F.A.S./SKALONA
10	6	28		NADA IGUALES	LA ACTIVITA BANDA SAN JOSE DE MESILLAS SONY MUSIC LATIN
11	8	6		EL VESTIDO BLANCO	VICENTE FERNANDEZ SONY MUSIC LATIN
12	12	35		NO FUE FACIL	ROBERTO TAPIA FONOVISA
13	15	6		EL MEJOR PERFUME	LA ORIGINAL BANDA EL LIMON DE SALVADOR LIZARRAGA FONOVISA
14	9	44		OLIVIMANE	JULIAN ALVAREZ Y SU NORTEÑO BANDA FONOVISA
15	19	6		UN HOMBRE NORMAL	ESPINOZA PAZ DISA
16	14	14		AMOR COMPARTIDO	LOS TUCANES DE TIJUANA FONOVISA
17	16	13		REGALO DEL CIELO	EL CHAPO DE SINALOA PALOMA
18	18	11		YA ME CANSE	LARRY HERNANDEZ FONOVISA
19	20	12		ESTOY SALADO	CHUY LIZARRAGA Y SU BANDA TIERRA SINALOENSE DISA
20	21	7		MARCHATE	JULIAN ALVAREZ Y SU NORTEÑO BANDA DISA/ASL

TROPICAL AIRPLAY™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMP/INT/PROMOTION LABEL
1	1	6	#1 MI SANTA	ROMEO SANTOS	FEAT. TOMATITO SONY MUSIC LATIN
2	2	6	LAS COSAS PEQUEÑAS	PRINCE ROYCE	TOP STOP
3	10	19	LOVUMBA (PRESTIGE)	DADDY YANNKE	EL CARTEL
4	3	5	SOLO CON UN BESO	JERRY RIVERA	PLAN B PIVA/MAELODES/VEVEMUSIC
5	31	6	GG EL CARINITO	ALEXIS VALDES	FEAT. GOCHO GAG & JONES
6	6	6	TE DIJERON	PLAN B PIVA	
7	4	3	EL RETO	LUIS ENRIQUE	TOP STOP
8	5	6	DUTTY LOVE	DON OMAR	FEAT. NATTY NATASHA ORFANATO
9	9	12	ADIOS	D'IMINGO	CORSO
10	12	10	QUEDATE CONMIGO	ZACARIAS FERRERA	MAYMIBA
11	8	12	PERDONAME	LA REPUBLICA	WARNER LATINA
12	16	19	SI TU ME BESAS	VICTOR MANUELLE	SONY MUSIC LATIN
13	27	11	BAILANDO POR EL MUNDO	JUAN MAGAN	FEAT. PITBULL & EL CATA SONY MUSIC LATIN
14	11	4	SI TE DIGO LA VERDAD	GOCHO	NEW ERA/VEVEMUSIC
15	13	12	VALLENATO EN KARAOKE	ELVIS CRESPO	FEAT. LOS DEL PUENTE FLASH
16	15	3	YA NO	VENA	EMG/PLANET
17	21	16	EL POETA	CHINO & NACHO	MACHETE/UNIVERSAL MUSIC LATINO
18	7	14	WE FOUND LOVE	RIHANNA	FEAT. CALVIN HARRIS SP/DEF JAM/JMG
19	14	15	SEXY AND I KNOW IT	LMFAO	PARTY ROCK/WILLAM/CHERRYTREE/INTERSCOPE
20	22	2	TE AMO	ALEX WAYNE	MA

BETWEEN THE BULLETS

3BALLMTY NETS FIRST NO. 1



The Monterrey, Mexico-based group 3BallMTY receives its first No. 1 on Hot Latin Songs with the act's first charting single, "Intentalo," featuring El Bebito. It steps up from No. 2. The song, off 3BallMTY's debut album of the same name, made a huge impact at radio, specifically at KXOL Los Angeles. The title receives its highest weekly radio audience from the station: 1.6 million impressions (up 745,000, according to Nielsen BDS).

—Karinah Santiago

EURO			
DIGITAL SONGS			
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL)	MARCH 10, 2012
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 DOESN'T KILL YOU) KELLY CLARKSON 19	

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

GERMANY			
ALBUMS			
THIS WEEK	LAST WEEK	(MEDIA CONTROL)	MARCH 10, 2012
1	1	DANKE FÜR'S ZUHÖREN: LEDERSAMMLUNG 1998-2012 XAVIER NAIDOO NAIDOO	
2	3	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 DEICHKNID UNIVERSAL	
6	NEW	TOMAHAWK TECHNIQUE SEAN PAUL VP/ATLANTIC	
7	6	MTV UNPLUGGED: LIVE AUS DEM HOTEL ATLANTIC UDO LINDBERG MTV	
8	NEW	BIS ANS ENDE DER WELT SARTIANO WE LOVE MUSIC/ROTH	
9	9	SPIRIT OF THE HAWK LEO ROLAN SONY MUSIC	
10	7	CEREMONIALS FLORENCE + THE MACHINE ISLAND	

UNITED KINGDOM			
ALBUMS			
THIS WEEK	LAST WEEK	(THE OFFICIAL UK CHART CO.)	MARCH 10, 2012
1	3	ADELE XL	
2	1	OUR VERSION OF EVENTS EMELI SANDE VIRGIN	
3	5	+	
4	2	BORN TO DIE LANA DEL REY POLYDOR	
5	4	MAKING MIRRORS GOTYE SAMPLES 'N' SECONDS/ELEVEN/ISLAND	
6	RE	MYLO XLOTO COLDFPLAY PARLOPHONE	
7	9	19 ADELE XL	
8	6	LONELY 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			
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL)	MARCH 10, 2012
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 D'ELLE PARTE SEKON DASSAUT 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 L.L. RECORDINGS	
10	9	INTERNATIONAL LOVE PITBULL FT. CHRIS BROWN MR. 305/POLYDOR	

CANADA			
ALBUMS			
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN)	MARCH 10, 2012
1	1	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 LIMFAD PARTY ROCK/WILLAM CHERRY/TREE/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			
THIS WEEK	LAST WEEK	(BILLBOARD KOREA)	MARCH 10, 2012
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 DAVICH J-OCEANSTAR ENTERTAINMENT	
8	6	DID YOU FORGET LEE SEUNG CHUL PAN ENTERTAINMENT	
9	NEW	I HOPE IT'S NOT TRUE LEE K CHAN PAN ENTERTAINMENT	
10	3	FIERCELY FT ISLAND F&C ENTERTAINMENT	

AUSTRALIA			
ALBUMS			
THIS WEEK	LAST WEEK	(ARIA)	FEBRUARY 27, 2012
1	1	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/OWSLA/ATLANTIC	
7	NEW	THE ESSENTIAL WHITNEY HOUSTON WHITNEY HOUSTON ARISTA/LEGACY	
8	4	EL CAMINO THE BLACK KEYS Nonesuch	
9	8	FALLING & FLYING 360 SOLIMATE	
10	3	WHITNEY: THE GREATEST HITS WHITNEY HOUSTON ARISTA	

NETHERLANDS			
DIGITAL SONGS			
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL)	MARCH 10, 2012
1	1	AI SE EU TE PEGO MICHEL TELO CNR	
2	3	I FOLLOW RIVERS LYKKE LI L.L. RECORDINGS	
3	2	BAGAGEDRAGER GERS PARDOEL FT. SEF TOP NOTCH	
4	4	EPIC SANDRO SILVA & QUINTINO BIP	
5	9	PEOPLE HELP THE PEOPLE BIRBY 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 GERS PARDOEL TOP NOTCH	
8	7	THE A-TEAM ED SHEERAN ASYLUM	
9	8	SKINNY LOVE BIRBY JASMINE VAN DEN BOGAERDE	
10	NEW	DEDICATION TO MY EX (MISS THAT) LLOYD FT. ANDRE 3000 & LIL WAYNE YOUNG-GOLDE/ZONE 4	

ITALY			
DIGITAL SONGS			
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL)	MARCH 10, 2012
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&ON	
7	NEW	Celeste CELESTE SABA 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			
THIS WEEK	LAST WEEK	(APBO/NIELSEN)	FEBRUARY 12, 2012
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			
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL)	MARCH 10, 2012
1	1	AI SE EU TE PEGO MICHEL TELO PANTANAL	
2	3	PERDONAME PABLO ALBORAN CON CARMINHO TRIMECA 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			
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL)	MARCH 10, 2012
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	ANGOVER TAIO CRUZ FT. FLO RIDA 4TH & BROADWAY	
8	9	LEVELS AVICHI VERATONE	
9	RE	SOMEONE LIKE YOU ADELE XL	
10	7	SOMEONE LIKE YOU ADELE XL	

BELGIUM			
DIGITAL SONGS			
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL)	MARCH 10, 2012
1	1	AI SE EU TE PEGO MICHEL TELO CNR	
2	2	THE SOUND OF SILENCE GLENN CLAES 88ALL	
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 GERS 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 L.L. RECORDINGS	
8	NEW	GET OUTTA MY WAY ABE LINSTONE FT. KALID SCOTT, KARINA & QUES KROSS MOTOWN	
9	7	GIVE ME ALL YOUR LUVIN' MADONNA FT. NICKI MINAJ & M.I.A. LIVE NATION	
10	NEW	THE CHU CHI SWAY 1980 AND THE CHU OF GIRLS FT. HARLEY JO 12 TUBBY/GRUPOKISH LABEL	

SWEDEN			
DIGITAL SONGS			
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL)	MARCH 10, 2012
1	NEW	EUPHORIA LOREEM WARNER	
2	NEW	AMAZING DANNY SAUCEDO ARTISTHUSE	
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 MOKA LIGNELL UNIVERSAL	
6	3	SOME DIE YOUNG LAREN 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	AKKLIGT ANSKITT UNIVERSAL	

MEXICO			
AIRPLAY			
THIS WEEK	LAST WEEK	(NIELSEN BDS)	MARCH 10, 2012
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 APROLADORA SANDA EL LIMON DE REINE CAMACHO DISA	
4	8	INTENTALO SBALLMITY 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 MAROON 5 FT. CHRISTINA AGUILERA A&M/OCTONE	
8	10	SI TU TE VAS YAHIR WARNER	
9	7	SEXY AND I KNOW IT LIMFAD PARTY ROCK/WILLAM CHERRY/TREE/INTERSCOPE	
10	12	YA TE OLVIDE YURIDIA SONY MUSIC	

IRELAND			
DIGITAL SONGS			
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL)	MARCH 10, 2012
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 DOESN'T KILL YOU) KELLY CLARKSON 19	
5	5	TURN ME ON DAVID GUETTA FT. NICKI MINAJ WHAT A MUSIC	
6	4	DOMINO JESSIE J LAVA	
7	6	TITANIUM DAVID GUETTA FT. SIA WHAT A MUSIC	
8	NEW	WATERLINE JEDWARD PLANET JEDWARD	
9	NEW	STARSHIPS NICKI MINAJ YOUNG MONEY/CASH MONEY	
10	9	MAMA DO THE HUMP RIZZLE KICKS ISLAND	

NEW ZEALAND			
DIGITAL SONGS			
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL)	MARCH 10, 2012
1	2	GOOD NIGHT RECEE MASTIN SONY MUSIC	
2	3	WILD ONES FLO RIDA FT. SIA POE BOY	
3	1	PART OF ME KATY PERRY CAPITOL	
4	5	TURN ME ON DAVID GUETTA FT. NICKI MINAJ WHAT A MUSIC	
5	NEW	WANT U BACK CHER LLOYD SYCO	
6	NEW	STARSHIPS NICKI MINAJ YOUNG MONEY/CASH MONEY	
7	4	DRIVE BY TRAIN COLUMBIA	
8	10	LEGO HOUSE ED SHEERAN ASYLUM	
9	6	GIRL IN STILETTOS ANNAH MAC SONY MUSIC	
10	8	TURN UP THE MUSIC CHRIS BROWN RCA	

PORTUGAL			
DIGITAL SONGS			
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL)	MARCH 10, 2012
1	3	SEXTA-FEIRA (EMPREGO BOM JA) BOSS AC MANADACHIVA PRODUCCIONES	
2	NEW	SKINNY LOVE DANIEL MOREIRA UNIVERSAL	
3	1	PERDONAME PABLO ALBORAN CON CARMINHO TRIMECA ESTUDIOS Y PRODUCCIONES	
4	NEW	CRYPIN' DENIS FILIPE UNIVERSAL	
5	4	SOMEONE LIKE YOU ADELE XL	
6	5	AI SE EU TE PEGO MICHEL TELO VIDISCO	
7	RE	PARADISE COLDFPLAY PARLOPHONE	
8	9	SET FIRE TO THE RAIN ADELE XL	
9	2	I WILL ALWAYS LOVE YOU WHITNEY HOUSTON ARISTA	
10	7	GIVE ME ALL YOUR LUVIN' MADONNA FT. NICKI MINAJ & M.I.A. LIVE NATION	

GREECE			
ALBUMS			
THIS WEEK	LAST WEEK	(CYTA-IFPI)	MARCH 10, 2012
1	1	ESTI LAIKA! VASSILIS KARRAS UNIVERSAL	
2	2	LIONESS: HIDDEN TREASURES AMY WINEHOUSE ISLAND	
3	7	UNIVERSAL: HITS & STAR 2012 VARIOUS ARTISTS UNIVERSAL	
4	RE	THA I ME EDO NIKOS OIKONOMPOULOS MINOS	
5	NEW	BORN TO DIE LANA DEL REY POLYDOR	
6	NEW	A DIFFERENT KIND OF TRUTH VAN HALEN INTERSCOPE	
7	6	WHO YOU ARE JESSIE J LAVA/ISLAND	
8	5	AKOU MELISSES UNIVERSAL	
9	RE	1969 PINK MARTINI & SAORI YUKI HEINZ	
10	8	OLD IDEAS LEONARD COHEN COLUMBIA	

EXECUTIVE TURNTABLE

Send submissions to: 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) 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: VIVIAN KILLALEA/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 Wayne** (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 **Cherrell Green** and **Dean Berner**. In the middle row, from left: BMLG artists **Roid 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



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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 Grimmett**, 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** and **Benji 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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