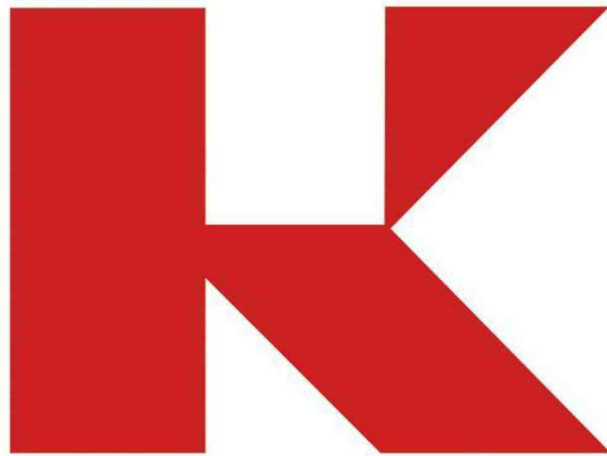


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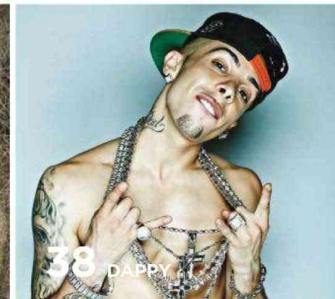
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HOME FRONT

Online BATTLE OF THE BANDS

Cast your vote to send one great unsigned band to the 2012 Billboard Music Awards and enter to win a trip to Las Vegas for the show. Get in on the action at billboard.com/battle.



RICHIE PLAYS SXSW

Lionel Richie will say hello to South by Southwest for the first time by headlining Billboard's showcase on March 14 at ACL Live. Joining him will be the-Dream, Wallpaper, Poliça and Vintage Trouble. More at billboard.com/sxsw.

Events LATIN CONFERENCE

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

UP FRONT

TV BY PHIL GALLO

'Voice' Is Raised

NBC's music show is TV's top series as 'American Idol' faces a surge in competition

American Idol faces some tough new challenges, to be sure, but no one's saying "Idol out!" anytime soon.

For the first time in its 11-season run, Fox's megahit "Idol" faces a competing network's smash show built around a vocal contest, NBC's "The Voice," as well as a separate hit sitcom, ABC's "Modern Family," that's attracting large numbers of viewers in the highly desirable demographic of adults 18-49.

Although TV series' time slots are often moved around for promotional and other reasons, "Idol" is now airing on Wednesdays and Thursdays (both at 8 p.m. ET). "The Voice" airs Mondays (8 p.m. ET) and will have live episodes on Mondays and Tuesdays (8 p.m. ET) in April. And "Modern Family" airs Wednesdays at 9 p.m. ET.

This season, the "Idol" premiere was down significantly from last year's opening yet still pulled huge numbers. That decline, along with the new competition from "The Voice" and "Modern Family," has led rivals and critics to circle the show like vultures, eagerly waiting for more stutters or missteps. However, while a slip in "Idol" ratings may make for juicy headlines, TV's infrastructure and the way it assigns value to programs doesn't allow one network's series to threaten the existence of another on a different night.

In the TV industry today, as pilots are being cast and the fall schedule is huddled over, fourth-place NBC hopes that "The Voice" will do for the beleaguered network what "American Idol" did for Fox: create a time slot to launch new series, lower the age of its average viewer and increase rates that advertisers

pay for 30-second spots. In the February sweeps period, crucial to setting next season's ad rates, "The Voice" led ratings almost across the board. Not only did it rank as the No. 1 TV series for adult men and women 18-34, but it also hit the top spot among adult men and women 18-49, adults and women 25-54, kids 2-11 and teens 12-17.

Because many ad rates are negotiated early on, "The Voice" may well be offering the best bargain for advertisers that purchased space during the "up-front" period that immediately followed the announcement of the network's schedule last May. Based on its 2011 ratings, a 30-second spot on "The Voice" cost an average of \$206,500, according to an Ad Age survey. That same survey found "Idol" selling spots for between \$468,100 and \$502,900. Meanwhile, heavily hyped (but then-unproven) talent competition "X Factor" had the highest ad rate among all new shows and pulled in an average of \$320,000 per spot.

Those rates are determined by each show's number of viewers, with a heavy emphasis on viewers 18-49, a demographic in which "The Voice" has seen significant growth this year. The first week of battle rounds (March 5) gave the show a 63% boost over last year's 18-49 number to 7.9 million viewers and a 98% leap in total viewers (16.9 million), according to Nielsen.

For the music business, the result of three successful singing shows is a cluttered landscape of former contestants. Eight of the final 11 singers on last year's "Idol" signed label deals, Sony Music alone signed four "X Factor" artists, and Universal Republic is months away from releasing its third album from a "Voice" contestant—Vicci Martinez, who



Battle of the network singing stars: NBC is hoping "The Voice" (top) will do for the network what "American Idol" did for Fox.

last year tied for third.

Adding to all the albums in the pipeline is an avalanche of digital downloads released weekly during the next three months while "Idol" and "The Voice" broadcast live episodes.

During the course of six weeks, "we make an album each week—only we do it in three days," says Tom Mackay, executive VP of A&R at Universal Republic, the label releasing "Voice" material. "The Voice" is still weeks away from going live—performance shows begin April 2, with results shows on Tuesdays through May 8—while "Idol" began its live elimination rounds on March 7 and started

releasing tracks the same day.

With "The Voice" featuring battle rounds that turn teammates into do-or-die opponents and "Idol" beginning a weekly whittling of singers, the game literally begins to change: Publicity efforts focus less on judges and more on contestants, while opportunities increase for established artists to appear on the shows.

Despite the ratings turnaround, "Idol" is coming off a year in which winner Scotty McCreery's album sold very well, while "The Voice" victor Javier

Colon's effort didn't.

"Javier made the record he wanted, and our job is to support his artistic vision," Mackay says, acknowledging that runner-up Dia Frampton's album was "much more in line" with what the show's fans expected and expressing optimism that Martinez's album will perform well. In the end, he says, the TV competition doesn't always directly connect to the music later created in a recording studio. "These albums and the artists have to stand up on their own." ...

>>> SONGKICK GETS FUNDING FROM SEQUOIA CAPITAL

Music database startup Songkick has landed investment from venture capital firm Sequoia Capital. Songkick, which can be used with iPhones and Spotify, has created a database of concerts with the goal of helping music fans see more live music and not miss their favorite acts. Songkick's iPhone app, and its new app for the Spotify desktop client, scan a user's music library to build a list of tracked artists. Its concert listings are syndicated to Vevo, Hype Machine, MTV and SoundCloud.

>>> ASCAP REVENUE UP, EXPENSES DOWN

ASCAP has posted a 5.3% increase in revenue to \$985 million from the \$935 million that it reported the year before. Moreover, ASCAP's operating expense ratio declined by two percentage points to 11.9%. That means that last year the performing rights organization's expenses declined to \$117.2 million from \$130 million.

>>> RECORD EXEC TUNC AT 76

Tunc Erim, a legendary and longtime Atlantic Records executive from the '60s until the '90s, died March 3, after a long illness. He was 76. Among the acts with whom he worked were Led Zepelin, Bette Midler, the Rolling Stones, Aretha Franklin, Genesis and Tori Amos. In lieu of flowers or gifts, a tax-deductible donation may be made in Erim's name to ARTZ: Artists for Alzheimer's c/o the "I'm Still Here" Foundation, 130 New Boston St., Woburn, MA 01801.

Reporting by Ed Christman, Glenn Peoples and Billboard staff.

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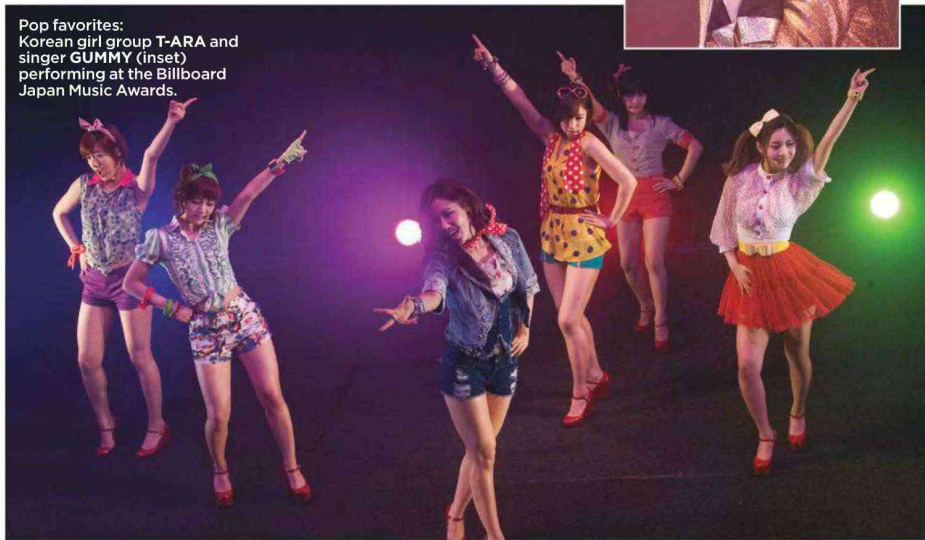


HOME FRONT

360 DEGREES OF BILLBOARD



Pop favorites: Korean girl group T-ARA and singer GUMMY (inset) performing at the Billboard Japan Music Awards.



AKB48, SAORI YUKI, AK-69 AMONG THE WINNERS AT BILLBOARD JAPAN MUSIC AWARDS

Some of Japan's biggest entertainment and solo stars descended upon the third annual Billboard Japan Music Awards this year, with literally dozens of girl-group band members winning the top prize. Held March 3 at the Billboard Live club in Tokyo, the event was broadcast on a major Japanese terrestrial station, TV Tokyo, for the first time. In 2011, the chart-topping, 14-member boy band Exile took home the artist of the year honor, but this year the top award had to be split among many more people.

AKB48, an all-girl group that includes approximately 48 members, won the artist of the year award. Eighteen AKB48 group members attended the show to perform a medley of hits including "Flying Get/Kaze Wa Fuiteiru/Everyday, Kachuusha" and "Give Me Five!" The overall group comprises four "teams" that work together, so all members are never onstage simultaneously. As of early February, the latest incarnation of the act included Team A with 16 members, Teams K and B (15 members each) and Team 4 (11).

Formed in 2005, AKB48 has been dominating Japa-

nese sales charts during the past few years and took home four statuettes at this year's Billboard Japan Music Awards, a first for any act at the awards show. In addition to artist of the year, the group snared top pop artist, Hot 100 of the year and Hot 100 single sales of the year.

Masato Kitaguchi, executive director/COO of Hanshin Contents Link, Billboard's partner in Japan, noted that this year's show provided a big technical leap forward. "For the first two incarnations we were only broadcast on satellite TV," he said, "but this year we have terrestrial coverage, which makes it easier for the general public to watch the show."

Former MTV VJ Downtown Julie Brown, host of Billboard.com's Web show "TMI: The Music Insider," also attended the proceedings and was effusive after seeing AKB48 and other performances. "Like anything done in Japan," she said, "the show was very crisp."

A total of five top pop artists were chosen. The remaining four awards went to Avril Lavigne, Korean boy band Tohoshinki (also known as TVXQ), up-and-coming Korean pop girl group T-ara and Japanese singer JUJU. The acts were eligible for the prize by topping the Billboard Japan Hot 100, and Internet voting determined the winners.

Other winners included Japanese rapper AK-69, who picked up the independent artist of the year honor and performed a medley of his songs "Public Enemy" and "The Red Magic," and Korean singer Gummy, who won the K-pop new artist of the year award.

The U.S. Billboard Publisher's Award went to singer Saori Yuki, who last year released the album *7669*, a collaborative effort with American jazz-pop band Pink Martini.

Looking forward to next year's event, Kitaguchi said, "More people want to attend the show, so I'd like to use a bigger venue in 2013. I'd also like to explore the concept of an international awards show held in collaboration with the United States and Billboard Korea."

FOR THE RECORD

■ In the Feb. 18 issue, in a story about artists posting cover songs to YouTube, it should have noted that Gotye's "Somebody That I Used to Know" samples the song "Saville" by late Brazilian guitarist Luiz Bonfá, not "King of Pain" by the Police.

■ In the Feb. 25 issue, in a story about new venues, the relationship between AEG Live and the Barclays Center was misrepresented. AEG's role consists only of assisting in operations of the new venue in Brooklyn. Sean Saadeh, VP of programming for the Barclays Center, and an employee of the center, is the only person who books the venue.

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GLOBAL BY LARS BRANDLE

Oz Looks To Asia

Australia's touring trade turns to Singapore, Malaysia, Hong Kong and other locales for new business



First to market: The Laneway Festival in Singapore debuted in 2011 as the inaugural Australia-based event to play the region.

The sleeping tiger that is the Asian touring market is finally waking up. At least that's the vibe from Australian concert promoters as they make forays north into the vast subregion of Southeast Asia.

On March 17, Future Entertainment will launch an offshoot of its Future Music Festival in Kuala Lumpur, Malaysia, becoming the second Australian-based music event to debut in the region in the past year. It follows the Laneway Festival, promoted by Sydney-based Chugg Entertainment, and Melbourne's Lunatic Entertainment, which held its second event in February in Singapore. In addition, Sydney-based Artist Voice recently opened offices in Hong Kong and Singapore, becoming the first Australian booking agency to aggressively enter the market.

"The Asian markets are developing now, just as Australia did from the 1960s through the '80s," says Colleen Zulian, president of Asia Sounds, an international music publishing, artist management and TV production firm.

Cheaper and more abundant flight routes partly explain the new trend, while the region's venue infrastructure is also growing at a steady pace, according to several music executives. Superstar acts have beaten a path through Asia, with Bob Dylan, Kylie Minogue and Janet Jackson among the top artists touring the region last year. Aside from A-list international talent, executives also believe there's a growing appetite for smaller alternative acts throughout Asia.

"More Australian bands are going there," Chugg Entertainment chairman Michael Chugg says. "It's really opening up." He anticipates new Laneway festivals debuting in Thailand and Korea soon, most likely "in the next few years."

For Australian promoters, Asia shows promise at the same time its home market has become saturated with shows. Laneway launched in Singapore in January 2011, the brainchild of Chugg and artist manager Danny Rogers, managing director of Lunatic Entertainment. Rogers concedes the move may protect the brand from swamped conditions Down Under, but suggests another factor behind the expansion. As a boutique festival, Laneway's largest shows in Sydney and Melbourne accommodated only 10,000 people, while a jump into Asia can give the brand greater leverage to chase bigger acts that solo festival payouts alone won't buy.

"If you come into Australia to do Laneway and a couple of side shows, now you can kick off in

New Zealand, visit Singapore and then do your original four or five shows—plus, possibly, hit Japan on the way home. Well, that's potentially a 12-date tour now," Rogers says.

Rogers has already had success in Asia with his act the Temper Trap, whose frontman Dougy Mandagi is Indonesian. By the end of its first album's cycle in 2010, it was "doing 10,000 tickets in Jakarta," Rogers says.

Sydney-based Future Entertainment is prepping its first mega-event in Kuala Lumpur, thanks in part to a government grant from Tourism Malaysia. The festival's debut comes just days before the Malaysian Grand Prix (March 23-25) and, during the next few years, the tourism board expects its "cars and guitars" week to become a "destination event" for the region. Future's 30,000-capacity venue will host a mix of local and Australian acts with international headliners including electronica duo the Chemical Brothers and British rapper Tinie Tempah.

Future Entertainment tours director Brett Robinson says, "There's been great demand for our festival from producers in different cities, and we're seeing some decent stats on Asians attending the festival via Ticketmaster."

Artist Voice was co-founded by CEO Brett Murrhry, a veteran senior booking agent with Premier Harbour Agency, and Matt Gudinski, a young entrepreneur who created the Illusive Entertainment Group in 2002. Repping more than 60 acts, including the Temper Trap, Paul Kelly, Empire of the Sun and Howling Bells, Artist Voice's new Asian operation provides fresh opportunities for its roster, Murrhry says, building a bridge for Aussie acts to play Asia and vice versa.

"It's important to establish a strong touring thoroughfare into Hong Kong, Taiwan, Malaysia, Singapore, Thailand and Indonesia," Murrhry says. Artist Voice originally entered Asia through a joint venture with Untitled Entertainment, a Hong Kong-based live events company.

Clearly, there are now many more options for touring acts making that long trip to Oz, but growth will be even more successful if there's some give and take, Asia Sounds' Zulian says. "The international market needs to nurture and support Asian artists," she says. "If more opportunities open up for Asia's quality acts, the markets for Western acts there will also expand on all levels." ■

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

ALOYSIUS LIM/CHUGG ENTERTAINMENT

BOXSCORE Concert Grosses

	GROSS/ Ticket Price(s)	ARTIST(S) Venue, Date	Attendance Capacity	Promoter
1	\$6,900,750 (\$6,034,385 Australian) \$428.85/\$107.13	ROGER WATERS Rod Laver Arena, Melbourne, Australia, Feb. 7-8, 10-11	38,586 four sellouts	Michael Coppel Presents
2	\$6,149,610 (\$7,360,040 New Zealand) \$334.13/\$83.47	ROGER WATERS Vector Arena, Auckland, New Zealand, Feb. 18, 20, 22-23	39,096 four sellouts	Michael Coppel Presents
3	\$4,314,050 (\$4,018,973 Australian) \$429.26/\$107.24	ROGER WATERS Allphones Arena, Sydney, Feb. 14-15	22,994 two sellouts	Michael Coppel Presents
4	\$4,296,135 \$250/\$50	MICHAEL JACKSON THE IMMORTAL WORLD TOUR BY CIRQUE DU SOLEIL American Airlines Arena, Miami, March 2-4	35,105 37,974 three shows	Cirque du Soleil
5	\$4,268,040 (\$4,015,731 Australian) \$425.03/\$106.18	ROGER WATERS Brisbane Entertainment Centre, Brisbane, Australia, Feb. 1-2, 4	25,359 three sellouts	Michael Coppel Presents
6	\$3,637,000 (\$3,421,287 Australian) \$428.09/\$109.18	ROGER WATERS Burswood Dome, Perth, Australia, Jan. 27-28	19,523 two sellouts	Michael Coppel Presents
7	\$2,324,570 (\$2,167,328 Australian) \$96.41	ROXETTE, 1927 Sydney Entertainment Centre, Sydney, Feb. 16-17, 25	27,726 28,479 three shows two sellouts	Live Nation
8	\$2,299,593 (\$2,190,089 Australian) \$405.26/\$127.37	ROD STEWART Rod Laver Arena, Melbourne, Australia, Feb. 17	12,699 sellout	Frontier Touring
9	\$2,200,201 \$250/\$50	MICHAEL JACKSON THE IMMORTAL WORLD TOUR BY CIRQUE DU SOLEIL Amway Center, Orlando, Fla., Feb. 28-29	19,288 21,780 two shows	Cirque du Soleil
10	\$1,544,199 \$95/\$33	SNOWGLOBE MUSIC FESTIVAL Lake Tahoe Community College, South Lake Tahoe, Calif., Dec. 29-31	28,995 60,000 three days	C3 Presents, SnowBall
11	\$951,303 (\$894,881 Australian) \$167.86/\$92.80	KANYE WEST, SNEAKY SOUND SYSTEM Sydney Entertainment Centre, Sydney, Jan. 27	9,317 10,069	Big Day Out/Creative Festival Entertainment
12	\$798,301 \$50.25/\$25.50	JASON ALDEAN, LUKE BRYAN, LAUREN ALAINA Xcel Energy Center, St. Paul, Minn., Feb. 17	18,090 sellout	Live Nation
13	\$757,645 \$79.75/\$39.75	DRAKE, A\$AP ROCKY, KENDRICK LAMAR, CHASE, AJ HERNZ Frank Erwin Center, Austin, Feb. 7	11,299 11,663	Live Nation
14	\$751,254 (\$700,651 Australian) \$138.65/\$103.05	SOUNDGARDEN, THE BRONX Sydney Entertainment Centre, Sydney, Jan. 25	6,658 6,843	Big Day Out/Creative Festival Entertainment
15	\$748,995 (\$9,834,677 pesos) \$112.72/\$22.85	SELENA GOMEZ & THE SCENE, DJ RAUL RODRIGUEZ Palacio de los Deportes, Mexico City, Jan. 26	15,961 16,666	OCESA-CIE
16	\$724,464 \$47.25/\$22.50	JASON ALDEAN, LUKE BRYAN, LAUREN ALAINA Bridgestone Arena, Nashville, Feb. 24	16,558 sellout	Live Nation
17	\$715,778 \$65/\$25	BRAD PAISLEY, THE BAND PERRY, SCOTTY MCCREERY Rupp Arena, Lexington, Ky., March 3	15,084 sellout	Live Nation
18	\$704,656 (\$654,149 Australian) \$282.23/\$106.64	HALL & OATES, ICEHOUSE Sydney Entertainment Centre, Sydney, Feb. 8	6,092 6,264	Frontier Touring
19	\$702,447 \$65/\$25	BRAD PAISLEY, THE BAND PERRY, SCOTTY MCCREERY Thompson-Boling Arena, Knoxville, Tenn., March 2	14,766 sellout	Live Nation
20	\$658,379 \$79.50/\$59.50/ \$39.50	GEORGE STRAIT, MARTINA MCBRIDE Amway Center, Orlando, Fla., Feb. 11	11,779 14,502	The Messina Group/AEG Live
21	\$608,984 \$69.75/\$29.75	LADY ANTEBELLUM, DARIUS RUCKER, DAVID NAIL Palace of Auburn Hills, Auburn Hills, Mich., Feb. 25	15,502 sellout	Live Nation
22	\$603,818 \$250/\$50	MICHAEL JACKSON THE IMMORTAL WORLD TOUR BY CIRQUE DU SOLEIL Taco Bell Arena, Boise, Idaho, Jan. 3	5,647 6,525	Cirque du Soleil
23	\$591,679 \$76.50/\$25	LADY ANTEBELLUM, DARIUS RUCKER, THOMPSON SQUARE EnergySolutions Arena, Salt Lake City, Feb. 14	13,782 sellout	United Concerts
24	\$575,494 \$66.50/\$22	LADY ANTEBELLUM, DARIUS RUCKER, THOMPSON SQUARE American Airlines Center, Dallas, Feb. 18	13,988 sellout	AEG Live
25	\$559,778 \$59/\$39	BRAD PAISLEY, THE BAND PERRY, SCOTTY MCCREERY United Spirit Arena, Lubbock, Texas, Feb. 16	10,225 sellout	Live Nation
26	\$556,446 \$59/\$39	BRAD PAISLEY, THE BAND PERRY, SCOTTY MCCREERY 1st Mariner Arena, Baltimore, March 1	10,912 sellout	Live Nation
27	\$539,244 \$59/\$39	BRAD PAISLEY, THE BAND PERRY, SCOTTY MCCREERY i wireless Center, Moline, Ill., Feb. 24	10,590 sellout	Live Nation
28	\$525,074 \$42.50/\$34.75	ERIC CHURCH, SONIA LEIGH, BRANTLEY GILBERT Greensboro Coliseum, Greensboro, N.C., Feb. 18	15,003 sellout	Frank Productions, NS2
29	\$512,778 \$59/\$39	BRAD PAISLEY, THE BAND PERRY, SCOTTY MCCREERY JQH Arena, Springfield, Mo., Feb. 25	8,990 sellout	Live Nation
30	\$501,346 \$49.75/\$25	BLAKE SHELTON, JUSTIN MOORE, DIA FRAMPTON Nationwide Arena, Columbus, Ohio, Feb. 17	11,453 sellout	Police Productions
31	\$498,889 \$59/\$39	BRAD PAISLEY, THE BAND PERRY, SCOTTY MCCREERY Pan American Center, Las Cruces, N.M., Feb. 17	9,544 sellout	Live Nation
32	\$482,904 (\$373,158) \$50.47/\$32.35	INA MÜLLER O2 World, Berlin, Jan. 21	11,909 11,983	Concertbüro Zahlmann, Funke Media
33	\$475,166 \$42.50/\$34.75	ERIC CHURCH, SONIA LEIGH, BRANTLEY GILBERT Thompson-Boling Arena, Knoxville, Tenn., Feb. 3	13,565 sellout	Frank Productions, NS2
34	\$455,280 (\$452,621 Canadian) \$45.26/\$35.21	LMFAO, FAR*EAST MOVEMENT, FRANKMUSIK Rexall Place, Edmonton, Alberta, Feb. 6	12,543 12,782	Live Nation
35	\$448,950 \$69.50/\$39.50	LADY ANTEBELLUM, DARIUS RUCKER, DAVID NAIL Ford Center, Evansville, Ind., Feb. 26	9,399 sellout	NS2

6 QUESTIONS

with **BRUCE OGILVIE**
by **LOUIS HAU**

Betting on a business model based entirely on the distribution and sale of physical entertainment product might appear to be a losing bet. But not for Bruce Ogilvie, CEO of Irvine, Calif.-based one-stop Super D, and a majority principal in the company with COO Jeff Walker.

In 2009, the company generated revenue of \$142 million. The following year, it acquired Infinity Resources, boosting its direct-to-consumer business—online and through catalog sales—as it continued to service wholesale clients. Today, according to Ogilvie, the company reports about \$200 million in annual revenue, with an organic growth rate of about 10%.

Ogilvie, former owner of Abbey Road Distributors and ex-chairman of Wherehouse Entertainment, spoke with Billboard about maintaining a business centered on physical formats.



1 How's your wholesale business faring?

The indie side is shrinking a bit, but not too drastically. [Our online retail business] continues to grow as brick-and-mortar retailers disappear or shrink, and as chain stores get rid of the floor space they once devoted to CDs. But it's not like the desire for music ever went away. Amazon, of course, is the 800-pound gorilla in that category. We keep growing because Amazon is one of our wholesale customers. They look for us to be the long-tail provider. [Our special-markets business] is nontraditional music retail: museums, libraries, gift stores, just oddball things where, generally, the margin requirements are much higher. You try and work with suppliers to say, "OK, we'll only sell to these categories, and price it in a way that makes sense for both sides."

2 How did you get into indie label distribution?

That started about five years ago. It's just a natural progression—when you're selling one-stop product, becoming an independent distributor basically means you just have that label, [and] not always exclusively, sometimes it's shared—and you kind of pick the ones that make sense. You just offer those labels that you distribute to the current customer base that you have. If you have that exclusively, then that forces retailers that you want to do business with you because they can't get it anywhere else. We certainly had a big hit with the Civil Wars. It did really well for us. You know what they say: "One hit record solves a lot of problems."

3 CD sales in the United States declined by a far smaller margin during 2011 than in previous years. Is that sustainable?

I'll tell you a little story. When I was at Wherehouse dealing with the restructuring, we literally had two stores in the same mall. One was at this end of the mall, one was at the other end. Each was doing \$1.2 million [in annual revenue], but the problem was they each needed to do \$1.7 mil-

lion just to break even. Logic said if we closed one store, then its business would flock to the other. So we closed one store, and the other went from \$1.2 million to \$1.4 million. Where did all the sales go? Music is an impulse business. If you don't have those points of distribution, you're definitely going to lose the sales. The footprint determines what's going to happen.

4 What would be the online equivalent of prime location in a brick-and-mortar store?

You have to be in Amazon Marketplace as a seller. Amazon is the No. 1 attractor of people wanting to buy media. They've got all those affiliates. Search anywhere, and they're going to push you to Amazon. More and more people are starting to go there, and that's all driven by price.

5 What does the future hold for you if CD sales plummet again as they did in previous years?

Well, even during the peak decline years we kept growing. During that whole period, Amazon kept growing and we just piggybacked on its success. When Amazon starts falling off the cliff in its sales of media, then we'll need to worry. But I haven't seen that happen yet. There will always be a segment of the population that has a [strong] connection with the artist and they'll always want to collect and own physical products.

6 Private-equity firms own your rivals Alliance Entertainment and Baker & Taylor, while Super D is employee-owned and -operated. Will your company always stay so independent?

I used to own [one-stop] Abbey Road and I sold that back in 1994, so I know how it works, I've been to that rodeo before. It would be our preference to be the last guy standing. That's certainly our goal. Now, if somebody comes in and wants to cause a liquidity event that's really good for the employees, then we'd have to put on our hats as trustees of the pension fund, which is for the benefit of all employees. But we don't have a "For Sale" sign on our door. ...

Billboard

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THE PUBLISHERS QUARTERLY

EMI Still At No. 1

Hits by Rihanna, Gym Class Heroes and David Guetta keep publisher on top

EMI Music Publishing topped its rivals with an 18.7% share of the 100 songs generating the most U.S. radio airplay during the three months ended Dec. 31, 2011.

It marked the seventh consecutive quarter that EMI snared the largest share of the top 100 U.S. airplay songs. Its fourth-quarter tally was up from 17.9% in the third quarter but down slightly from 19.1% during the same period last year.

EMI had a share in 40 top 100 songs in the fourth quarter, down from 49 in the prior quarter and little changed from 41 a year earlier. Its fourth-quarter songs included **Rihanna's** "We Found Love" featuring **Calvin Harris** at No. 3, **Gym Class Heroes'** "Stereo Hearts" featuring **Adam Levine** (No. 4) and **David Guetta's** "Without You" featuring **Usher** (No. 5).

Radio airplay is calculated based on the overall top 100 detecting songs from 1,533 U.S. radio stations monitored electronically by Nielsen BDS for the period of Oct. 1-Dec. 31, 2011. The Harry Fox Agency researches the publishers' split for each track to calculate their share of those songs.

Universal Music Publishing Group ranked second in the fourth quarter with a 16.3% share, up from 14.1% in the third quarter and up from 13.7% in the same period a year earlier. Universal had a share in 43 of the quarter's top 100 songs—up from 41 in the prior quarter and 36 a year earlier—including the No. 1 song of the fourth quarter, "Moves Like Jagger," by **Maroon 5** featuring **Christina Aguilera**, as well as **Adele's** "Someone Like You" (No. 2) and **Bruno Mars'** "It Will Rain" (No. 9).

Kobalt Music Group came in third with a 15.6%

share, little changed from 15.5% in the prior quarter but up from 11.9% a year earlier. It had a share in 25 of the top 100 airplay songs of the period, up from 22 in the prior quarter and 16 songs in fourth-quarter 2010. Its top songs this time around included "Moves Like Jagger," "Stereo Hearts" and **LMFAO's** "Sexy and I Know It" (No. 6).

Sony/ATV Music Publishing, which is part of a consortium that has agreed to acquire EMI Music Publishing in a deal awaiting regulatory approval, came in fourth for the second quarter in a row with a 10.6% share, down from 11.5% in the third quarter and 12.7% a year earlier. Sony/ATV had 28 songs in the top 100, versus 27 in both the prior quarter and the year-earlier period. In addition to "Without You," Sony/ATV's top songs in the fourth quarter included **Drake's** "Headlines" (No. 11) and **Pitbull's** "Give Me Everything" featuring **Ne-Yo, Afrojack** and **Nayer** (No. 12).

Warner/Chappell Music ranked fifth for the second consecutive quarter with a 10.4% share down from 10.8% in the prior quarter and 11.2% a year earlier. Warner/Chappell's top songs in the fourth quarter included "It Will Rain," "Mr. Know It All" by **Kelly Clarkson** (No. 13) and "Ni**as in Paris" by **Jay-Z** and **Kanye West** (No. 14).

BMG Chrysalis, which made its debut in the top 10 in 2010, came in sixth with a 7% share, up from 5% in the prior quarter, when it also ranked sixth, and more than double the 3.1% it had in the year-earlier period. BMG had an interest in 19 of the fourth quarter's top 100 songs, down from 20

in the prior quarter but up from 12 a year earlier.

SMIMS Coffee and Tea Music Publishing, which made its top 10 debut in the prior quarter, came in seventh with a 2.2% share, up from 1.6% in the prior quarter when it ranked 10th. SMIMS, which is owned by **Foster the People** frontman **Mark Foster**, reappears in the ranking thanks to Foster the People's "Pumped Up Kicks," the No. 7 song of the fourth quarter.

Peermusic makes its fourth consecutive appearance in the rankings, coming in eighth with a 1.5% share, down from 1.8% in the third quarter when it ranked seventh. Peer had an interest in three of the quarter's top 100 songs: the No. 8 song, **Cobra Starship's** "You Make Me Feel . . ." featuring **Sabi**; **Nicki Minaj's** "Super Bass" (No. 21); and **Katy Perry's** "Firework" (No. 81).

The ninth and 10th publishers made their debut in the ranking, with **Netwerk Music Group** garnering a 1.1% share, thanks to its interest in "You Make Me Feel . . ." and **Razor & Tie Music Publishing**, with a 1% share thanks to **Blake Shelton's** "God Gave Me You" (No. 33).

Sony/ATV topped the country publishers airplay chart with a 14.7% share of the top 100 country songs at 218 country stations monitored by Nielsen BDS, up from 14.1% in the prior quarter.

The top songwriter of the fourth quarter was Harris, who had a solo writing credit for Rihanna's chart-topping Billboard Hot 100 hit "We Found Love." ■■■

Publishers Place

ED CHRISTMAN



TOP 10 PUBLISHERS AIRPLAY CHART

RANK	PUBLISHER NAME	MARKET SHARE
1	EMI MUSIC PUBLISHING	18.7%
2	UNIVERSAL MUSIC PUBLISHING GROUP	16.3%
3	KOBALT MUSIC GROUP	15.6%
4	SONY/ATV MUSIC PUBLISHING	10.6%
5	WARNER/CHAPPELL MUSIC	10.4%
6	BMG CHRYSALIS	7%
7	SMIMS COFFEE AND TEA MUSIC PUBLISHING	2.2%
8	PEERMUSIC	1.5%
9	NETTWERK MUSIC GROUP	1.1%
10	RAZOR & TIE MUSIC PUBLISHING	1%

Percentage calculations based upon the overall top 100 detecting songs from 1,533 U.S. radio stations electronically monitored by Nielsen BDS 24 hours a day, seven days per week during the period of Oct. 1-Dec. 31, 2011. Publisher information for musical works has been identified by the Harry Fox Agency. A "publisher" is defined as an administrator, copyright owner and/or controlling party.

TOP 10 COUNTRY PUBLISHERS AIRPLAY CHART

RANK	PUBLISHER NAME	MARKET SHARE
1	SONY/ATV MUSIC PUBLISHING	14.7%
2	EMI MUSIC PUBLISHING GROUP	14%
3	WARNER/CHAPPELL MUSIC	11.7%
4	UNIVERSAL MUSIC PUBLISHING GROUP	11.4%
5	WORDS AND MUSIC COPYRIGHT ADMINISTRATION	6.7%
6	BMG CHRYSALIS	6.4%
7	RAZOR & TIE MUSIC PUBLISHING	3.4%
8	BLUEWATER MUSIC SERVICES	2.8%
9	HORI PRO ENTERTAINMENT GROUP	2.59%
10	BIG LOUD BUCKS ADMINISTRATION & INFORMATION	2.55%

Percentage calculations based upon the overall top 100 detecting songs from 218 U.S. country radio stations electronically monitored by Nielsen BDS 24 hours a day, seven days per week during the period of Oct. 1-Dec. 31, 2011. Publisher information for musical works has been identified by the Harry Fox Agency. A "publisher" is defined as an administrator, copyright owner and/or controlling party.

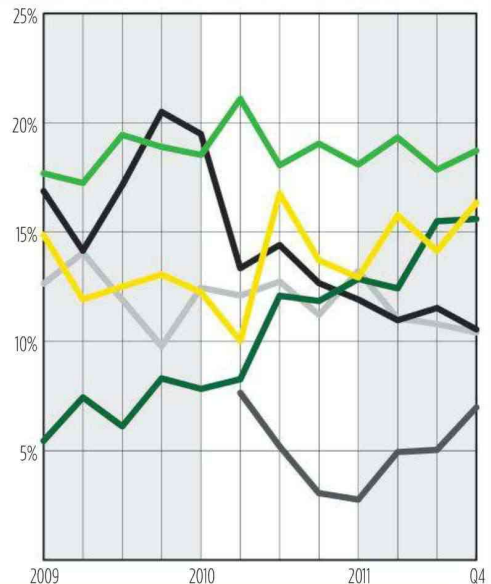




Chart love: **CALVIN HARRIS** scores the top songwriting title for the quarter solely on the strength of "We Found Love," his hit with **RIHANNA** (left) on which he also appears.

QUARTER BY QUARTER

During the last three quarters it's been a three-horse race for the top publisher among EMI, Universal and Kobalt.



TOP 20 AIRPLAY SONGS

RANK	SONG	LABEL
1	"E.T.," KATY PERRY FEAT. KANYE WEST	CAPITOL
2	"SOMEONE LIKE YOU," ADELE	XL/COLUMBIA
3	"WE FOUND LOVE," RIHANNA FEAT. CALVIN HARRIS	SRP/DEF JAM/IDJMG
4	"STEREO HEARTS," GYM CLASS HEROES FEAT. ADAM LEVINE	DECAYDANCE/FUELED BY RAMEN/RRP
5	"WITHOUT YOU," DAVID GUETTA FEAT. USHER	WHAT A MUSIC/ASTRALWORKS/CAPITOL
6	"SEXY AND I KNOW IT," LMFAO	PARTY ROCK/WILL.I.AM/CHERRYTREE/INTERSCOPE
7	"PUMPED UP KICKS," FOSTER THE PEOPLE	STARTIME/COLUMBIA
8	"YOU MAKE ME FEEL . . .," COBRA STARSHIP FEAT. SABI	DECAYDANCE/FUELED BY RAMEN/ATLANTIC/RRP
9	"IT WILL RAIN," BRUNO MARS	SUMMIT/CHOP SHOP/ELEKTRA/ATLANTIC
10	"PARTY ROCK ANTHEM," LMFAO FEAT. LAUREN BENNETT & GOONROCK	PARTY ROCK/WILL.I.AM/CHERRYTREE/INTERSCOPE
11	"HEADLINES," DRAKE	YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
12	"GIVE ME EVERYTHING," PITBULL FEAT. NE-YO, AFROJACK & NAYER	MR. 305/POLO GROUNDS/RCA
13	"MR. KNOW IT ALL," KELLY CLARKSON	19/RCA
14	"NI" "AS IN PARIS," JAY-Z & KANYE WEST	ROC-A-FELLA/ROC NATION/DEF JAM/IDJMG
15	"5 O'CLOCK," T-PAIN FEAT. WIZ KHALIFA & LILY ALLEN	KONVICT/NAPPY BOY/JIVE/RCA
16	"IN THE DARK," DEV	INDIE-POP/UNIVERSAL REPUBLIC
17	"THE ONE THAT GOT AWAY," KATY PERRY	CAPITOL
18	"GOOD FEELING," FLO RIDA	POE BOY/ATLANTIC
19	"WORK OUT," J. COLE	ROC NATION
20	"JUST A KISS," LADY ANTEBELLUM	CAPITOL NASHVILLE/CAPITOL

Ranking based on the number of aggregated plays each song had among 1,533 U.S. radio stations electronically monitored by Nielsen BDS 24 hours a day, seven days per week during the period of Oct. 1-Dec. 31, 2011.

TOP 10 SONGWRITERS AIRPLAY CHART

RANK	ARTIST
1	RICHARD ADAM "CALVIN HARRIS" WILES
2	ADELE ADKINS
3	MARK FOSTER
4	MARTIN KARL "MAX MARTIN" SANDBERG
5	STEFANI GABRIELLA "LADY GAGA" GERMANOTTA
6	DAN WILSON
7	LUKASZ "DR. LUKE" GOTTWALD
8	BENJAMIN "BENNY BLANCO" LEVIN
9	ADAM LEVINE
10	AMMAR MALIK

Ranking based on the number of aggregated plays each songwriter had among the overall top 100 detecting songs from 1,533 U.S. radio stations electronically monitored by Nielsen BDS 24 hours a day, seven days per week during the period of Oct. 1-Dec. 31, 2011. Unlike the accompanying publisher airplay charts, this ranking doesn't take into account the publishing splits among songwriters for a given song, but rather divides credits equally among each listed songwriter.

Someone Like Him

Adele's 'Someone Like You' won a Grammy, Nashville's demanding his songs, and his old Semisonic hit is back in circulation. It's anything but closing time for singer/songwriter Dan Wilson **BY ANDREW HAMPP**

With great power comes great responsibility. That's the sage advice that singer/songwriter and former Semisonic frontman Dan Wilson has had to heed in the weeks following this year's Grammy Awards, where his song "Someone Like You" took home best pop solo performance and Adele's album *21* won album of the year.

Already a big draw for songwriters both new and established after his work with Rick Rubin on Dixie Chicks' *Taking the Long Way* helped the group sweep the 2007 Grammys, Wilson was receiving an average of three unsolicited pitches per week from writers looking to get their songs in front of Adele. After this year's Grammys, it grew to more than two a day, which prompted Wilson to take to his personal blog to offer some gentle advice.

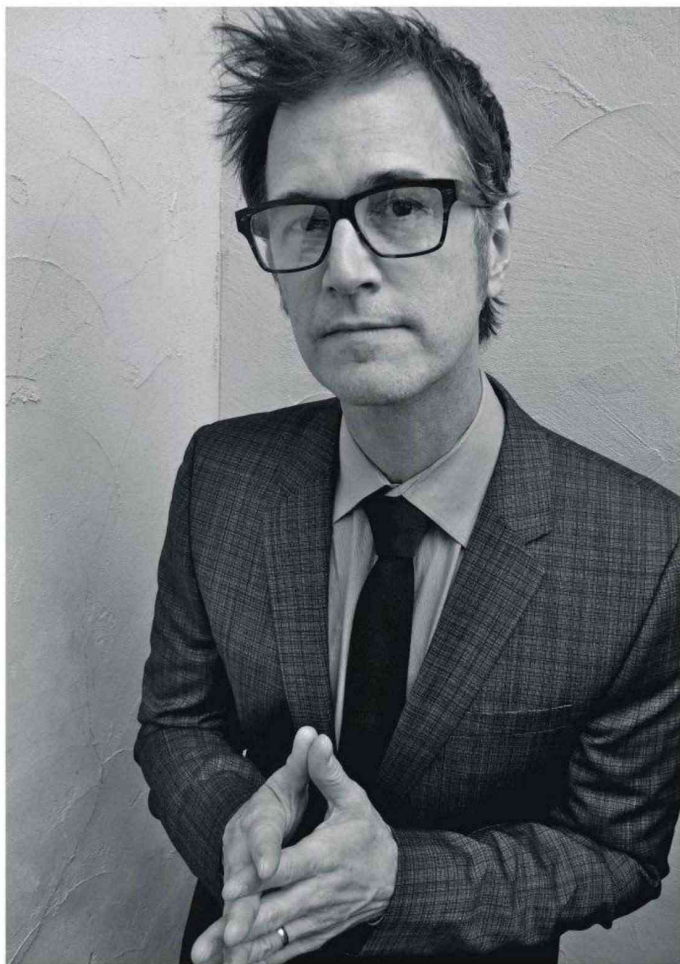
"Submitting to Adele may be, at the moment, the most-travelled path in the entire songwriter world: She is the most visible singer/songwriter on Earth right now, and is very likely absolutely inundated with submissions from hopeful writers," Wilson wrote. "But if I may suggest a parallel strategy, I'd say try to get your work covered by the 'next' Adele, someone you think is a brilliant singer with tons of soul, someone whose music you believe in but who hasn't already become a global superstar. I think that is a better bet for your song."

Beyond Adele, Wilson himself has been in high demand among a different subset of musicians. The country community has begun to embrace him in a big way, as evidenced by his current hit for Dierks Bentley—"Home," which is No. 2 on Billboard's Hot Country Songs chart—and a set of recent sessions with the Band Perry for the act's still-untitled second album.

In an interview with *Billboard*, Wilson talks about the making of the song that bears the distinction of becoming the first piano-and-voice composition to top the *Billboard* Hot 100, as well as the extended life of his own signature single, "Closing Time."

How did you and Adele connect?

She was working with Rick Rubin on her album and Rick and I have done several records together. He and I collaborated on my album *Free Life* [2007] and then we did six songs with the Dixie Chicks on *Taking the Long Way*... So he was producing Adele and essentially blind-dated us together... She was probably aware of my work and I was a big fan of hers since 19. "Hometown Glory" and "Chasing Pavements" were both much-repeated on my iPhone. He had tried to put



us together one time and for some reason it got canceled, so he gently and persistently pushed us to try it one more time.

Describe the writing process between you and Adele for "Someone Like You." Who wrote what?

It was clear to both of us that we wanted it to be pretty full of detail and somehow to feel very specific and not general. We didn't try to make it really universal or broadly applicable. We were really talking about a situation in her life. She came to the session with I think the first four lines of the verse and a pretty clear idea... When I saw her at the Greek Theatre [in Los Angeles], she was saying how a lot of

her songs before "Someone Like You" had a metaphor or a turn of phrase, something kind of clever, and she noted at this concert that "Someone Like You" is just straight-up "talk about it": No metaphors, no similes to put any distance between the song and the listener... So once we got working together she kind of saw that path, to make something really direct. And that's kind of what happened.

Since your work on *21*, you've become something of a go-to guy for Nashville, writing songs with Dierks Bentley and the Band Perry. How did that transition come about? My history with Nashville is actually kind of long. I spent maybe five years after Semisonic

where I would go down every six months and write songs with five or six people over the course of a week. I wanted to become a better songwriter and it seemed like a way for me to become, essentially, Jimmy Webb. I felt like I needed to be with people who looked at songwriting as an art in itself as opposed to a way to generate material for a band.

I had not been going to Nashville much in the past four or five years, so when [Bentley's manager] Kenny [Levitan] told me to listen to Dierks and told me to write a song with him, I listened to his live album and was really impressed just because it was one of those live albums that sounded like a record. His producer Brett [Beavers] is a longtime friend of mine and we'd also been trying to find a way to work together... I'm not sure if it was coincidence, but it was definitely interesting that we were all trying to reach each other for the same purpose. The song ["Home"] really did feel like one of those things that fell from the sky.

With the Band Perry, I think it came from Kim [Perry]. She's a massive Dixie Chicks fan and she and her brothers were just really aware of the songs I had done with the Chicks... From my perspective, I got an advance copy of "If I Die Young" before it came out and I just thought it was great. I usually don't say to myself, "That sounds like a huge smash hit"—it's usually more, "I love this. This is incredible." But quite often if I fall madly in love with a song it ends up being a hit later... They are really inspiring to sing with. It was just one of those magical situations where I find myself in a room with a person or people who are so musical that when you try out an idea—whether it's classic and beautiful or whether it's not quite beautiful—just hearing an idea sung by a singer is so inspiring.

Semisonic's biggest hit, "Closing Time," has had something of a resurgence as of late, including a featured role in the movie "Friends With Benefits." How do you feel about the song's second life?

I have to confess about that song... Maybe in the early aughts I was having a conversation with my manager and we were talking about "Closing Time." We were laughing about how it's not one of those songs that becomes a licensing monster because products don't really want to identify themselves with endings. And so with "Closing Time" you don't want to talk about your store. It's just not as easily commercialized in that way.

There's probably an 11-year rule where someone who's pre-hipster age, 13 or 14, can fall in love with a song regardless of whether it's the hippest song or regardless of whether it's great. Then they're in their mid-20s and in this position of being able to influence the culture somehow—they've gotten a job at a movie studio or they're part of a music supervision company that puts songs in TV shows.

[My manager] just laughed, and so this year and last year when it's had this incredible resurgence I emailed him and said, "What did I tell you about the 13-year rule?" And he said, "I'm sorry to tell you, but you said it was an 11-year rule." Whatever it was, it's hard for anyone to sustain visibility or that kind of freshness in the public eye. So it makes sense that this would all be happening now, more than 10 years after the fact. ■■■



We love them: Round Hill Music nabbed such BEATLES favorites as "I Saw Her Standing There."

ROUND HILL OPENS WITH FAB FLOURISH

New publisher acquires six Beatles tracks, among other classics

By Ed Christman

While many tune owners are lining up to sell their catalogs, the principals behind Round Hill Music bucked conventional wisdom and instead decided to launch a new publishing concern.

The New York-based firm had its coming-out party in January, announcing that it had al-

ready acquired the North American rights to six iconic Beatles songs: "She Loves You," "I Saw Her Standing There," "From Me to You," "There's a Place," "I Wanna Be Your Man" and "Misery."

The story behind the rights to the Fab Four's musical holdings has filled a book ("Northern Songs: The True Story of the Beatles Song Publishing Empire" by Brian Southall). On their own,

SPIRITUAL AWAKENING

Repping Pete Townshend to Zola Jesus, publisher revives traditional goals

By Ed Christman

Spirit Music's recent acquisition of Pete Townshend's song catalog represents the culmination of a strategy to become a music publishing company that's at the forefront of branding the legacies of iconic artists.

"We didn't suddenly wake up and make the decision to now do branding," Spirit CEO Mark Fried says. He notes that the company originally launched in 1995 to pursue old-school music publishing, with many qualities that he felt were missing during the '90s as the majors evolved into "conglomerate" publishing behemoths.

"When we started, we didn't buy a bunch of catalogs," he says. "We built the company song by song, taking the most diverse approach possible—spanning decades, genres and territories... We looked for writers with unique and influential flavors who were beloved by fans on a global basis, but who were not embraced by the modern music business."

Spirit's 30,000-song catalog includes material by Lou Christie, Andrea Bocelli, Young MC, Pure Prairie League, C+C Music Factory, Lou Reed, Boz Scaggs, Chaka Kahn, the Grateful Dead,

Charles Mingus, the Go-Go's and Billy Squire.

Deals are also in place with such contemporary songwriters as Scissor Sisters, Kyla Grange and Zola Jesus. And there are songs from the Jim Henson Co., Alan & Marilyn Bergman, the Laurie music publishing catalog (including tunes by Dion & the Belmonts and the Chiffons), Brunswick Records (with songs by Jackie Wilson) and also U.S. sub-publishing rights to Spain's Haddam Music and Alberts Music of Australia.

According to Fried, parts of the industry suffered as most of the publishing majors grew in size. "When [music publishers] become too big, they can't offer customized services," he says. Spirit was launched to fill that void and "bring back the spirit of the Tin Pan Alley days."

"If you have a great, diverse catalog," Fried adds, "then you have a golden ticket to collaborate with every player in entertainment in order to generate covers and samples, as well as getting synch placements from traditional media—film, TV and advertising—to new media [like] ringtones, apps and videogames."

For instance, when the masters, music pub-

lishing, name and likeness rights of late T. Rex leader Marc Bolan came up for sale, Spirit jumped at it. The goal was to not only connect with Bolan's worldwide cult following but also reach potential new fans. Spirit helped strike a deal to use T. Rex songs in the "Guitar Hero" game, as well as a new pact with indie label Fat Possum, whose owner, Matthew Johnson, is a T. Rex fan. Aside from reissuing older titles, Spirit and Fat Possum assembled a tribute album with indie bands covering Bolan classics to help introduce the music to a younger generation.

When Spirit negotiates deals with such brand properties, Fried says he brings in a comprehensive marketing plan for each property. Townshend, for example, was searching for "a collaborative partner and caretaker for his legacy," he says. "He and I spent close to three years getting to know each other, throwing ideas back and forth. We discovered early that only a half-dozen songs receive the most synch activity, but his entire catalog is close to 500 songs." Together they devised a plan to keep Townshend's broader catalog resonant in pop culture.

Spirit declined to disclose financial details of the acquisition, but publishing sources suggest it

paid \$50 million-\$60 million for Townshend's songs. Moreover, sources say that to finance the deal, Spirit, which is majority-owned by private equity firm Pegasus Capital Advisors, had to recapitalize by collateralizing its entire catalog, and received a new term loan through a deal syndicated by SunTrust.

son (who co-wrote Backstreet Boys' hit "I Want It That Way"). The company also handles administration deals with Randy Goodrum ("You Needed Me," "Broken Hearted Me") and the extensive catalog of producer/arranger/writer Arif Mardin.

Calling the current economic downturn "an opportune time to start a publishing company," Round Hill founder/CEO Josh Gruss says, "Valuations have come down from prior years, and BMG has cleared the path in terms of competition by buying many of the smaller publishers, so there is room to step in."

As a self-described "boutique" firm, Round Hill president Neil Gillis promises a personal touch not always found at publishing giants. "The hands-on approach has gotten lost in this day and age," he says, noting that the major players often have catalogs that are simply too large to handle with care.

Round Hill claims its present catalog contains 2,000-5,000 songs, including instrumental scores used in movies, TV and commercials. Worldwide, Round Hill has gone the indie route, using some majors when necessary to fill in the gaps.

In addition to Gruss and Gillis, senior management includes CFO Mark Violante, COO Michael Lau (previously with Warner/Chappell) and Richard Rowe (a former Sony/ATV Publishing president instrumental in acquiring the six Beatles songs). With a full-time staff of eight employees, Round Hill manages its systems with Counterpoint software and proprietary tools.

Embracing technology and digital marketing, Round Hill execs also insist they respect "the Brill Building era," when music publishers knew all the writers and their songs. As Gillis says, "We want to bring back the human factor."



Giving him wings: Spirit Music is now a "partner and caretaker" for PETE TOWNSHEND'S catalog legacy.



From Nashville to national fame: **JOHN PAUL WHITE** and **JOY WILLIAMS** of the Civil Wars.

Out of The Hollors

**THE CIVIL WARS BUILT A FOLLOWING ONE LISTENER AT A TIME,
LEADING THEM TO PARTNERSHIPS WITH TAYLOR SWIFT
AND T BONE BURNETT—ALONG WITH GRAMMY GOLD**

BY PHIL GALLO

In one weekend last summer, the Civil Wars started writing the second chapter of a story so full of accomplishment that they have crossed off nearly every entry on a bucket list the duo created late in 2010.

The pair—Joy Williams and John Paul White—was booked to write and record a song for a documentary on hunger at T Bone Burnett's West Los Angeles studio—a coup in itself. But by the end of the weekend they had scored their first film, written and recorded songs for the documentary—and the much anticipated “Hunger Games” film—and laid down a collaboration with the Chieftains. Soon thereafter, the Civil Wars would be back at Burnett's studio co-writing and recording with superstar Taylor Swift, whose enthusiasm for the band helped jump-start its career in February 2011.

At the time, Williams and White were relying on the skills they'd developed as songwriters—in his case, for Nashville acts, and in hers, for Disney pop singers. Burnett, whom they met at an Americana Awards event, was interested in working with them and put them in touch with director/producer Lori Silverbush, who had placed the Civil Wars' music as a temp track in her untitled documentary.

“We loved the direction [of the documentary] and what it was trying to say, and they asked our input. It was pretty amazing that they welcomed us in and made us a veritable partner,” White says. “They asked us, ‘Would you write one song?’ and we said yes. When we went to see T Bone, we recorded the one song, and he said, ‘Know what, guys? We really need an outro, an ending song for the credits with a little more energy, a little more tempo.’ We said OK and wrote a song called ‘Long Time Gone,’ and then he said, ‘We have this little Dust Bowl scene—why don't you just go in the studio and just play?’ We were messing around and he recorded every bit of it. T Bone added some more of his own stuff, but within two days it became music by T Bone Burnett and Civil Wars.”

Perhaps the greatest tribute came when Silverbush used the song they wrote, “Finding North,” as the film's title. Distributed by Participant Media, “Finding North” premiered at the Sundance Film Festival in January.

KEY OCCURRENCES IN 2012 IN THE CIVIL WARS' career are the results of White and Williams living the DIY story of the year in 2011. What began as a self-released album (*Barton Hollow*) and tours with Williams' husband, Nate Yetton (the band's manager, who drove the duo around the country in the group's

Honda Element), led to two Grammy Awards, a well-received appearance on the Grammy telecast, a “Hunger Games” cut and a single/co-write with Swift, not to mention a European release of the album this month to coincide with a tour (March 8-April 4).

The Civil Wars had one minute of screen time at the Grammys on Feb. 12, yet scored the second-largest percentage spike in album sales, trailing only Adele, according to Nielsen SoundScan. Up 178%, *Barton Hollow* sold 36,000 copies in the first full sales week after the band's Grammy wins in the categories of best folk album and best country duo/group performance. It has sold 358,000 copies since its Feb. 1, 2011, debut.

“The Grammy stage and performing almost a trailer for the song was kind of the next natural step in the progression of the band, being exposed to a much broader audience,” Yetton says. “That's how we've gone about this whole campaign, not forcing anyone to look at the band, but really allowing everyone in their own way to discover them and feel like they're coming across them by whatever channel would be natural. We've never wanted it to feel like the band is being marketed or really forced.”

For example, the connection with Swift began randomly—a member of her band turned her on to Civil Wars.

“We were doing a West Coast run and Taylor got in touch with us to say she was working with Burnett on ‘The Hunger Games,’” Williams recalls. Swift invited them to Burnett's studio before sound check for a concert at the Wiltern Theater in Los Angeles. “We wrote [“Safe & Sound”] within two-and-a-half hours, got in the studio and recorded vocals and the temp version in another two hours. Less than a month later it was up on iTunes. We had no idea an afternoon would culminate in a thing like that. She had great ideas—everything was really easygoing with her. Walking into the studio with Taylor and T Bone felt like the most natural thing in the world.”

Natural. That's one of those words that flows regularly during a conversation with Williams and White. “Organic” is another. “This project started as a safe haven from any confines—commercial, songwriting or genre,” Yetton adds. “They didn't really have any intentions to fit in a certain genre, but to be embraced by several is so ideal.”

The two performers (White plays guitar, Williams plays piano, and both sing) take pride in never making a move that felt forced, from the songwriting to the song arrangements to the distribution of their music. They've built a team: Management, a booking agent, a publicist and a staff photographer joined early, followed by a physical distribution specialist. A front-of-house soundman and a merchandise seller are now onboard too.

Williams and White met in late 2008 while on assignment for a Music Row project that involved a large group of songwriters collaborating with one another. On paper, the pairing didn't



make much sense. White is 39 and a native of the Muscle Shoals, Ala., area, where he lives with his wife and four children. His initial taste in music veered toward Black Sabbath and AC/DC, though as a budding songwriter he learned to enjoy his father's music—Johnny Cash, Merle Haggard and the like. A new source of inspiration was such iconic blues players as Mance Lipscomb.

Williams, 29, grew up in Santa Cruz, Calif. An outdoorsy type who alerted the world through Twitter on Grammy weekend that she's due to give birth to her first child in June, her mom adored the Carpenters and jazz singers like Billie Holiday, and her dad was a Beach Boys fanatic, which led to her believing she could find a career in the youth pop world.

At that initial meeting, which both say they tried to cancel, White was going to EMI and Williams to Warner/Chappell. She had been a staff writer for about two years who was trying to get her songs into the hands of pop producers and Disney shows. He was the guy with a bit of a darker edge who Nashville writers brought in to give songs to Gloriana, Jason Aldean, Rascal Flatts and others.

The more they shared with each other, the more common ground they found, whether it be in the way the vibrato in their voices aligned or the frustration and resignation that comes with giving up on the dream of being a performer. Once they started writing, they found an affinity for a soft, intimate sound infused with the echo of rural country music, pop lyricism and a folky balance of instruments.

“If John Paul and I had met at a different time I think we would've had an afternoon of a co-write and maybe missed something that could have been special,” Williams says. “It set the tone surprisingly at an early stage. We said, ‘Let's just do what we love and write music that we're proud of and throw everything else to the wind. We can't control people's opinions; we can't control whether people want to use [our songs].’”

They wrote and sang together for a few months before White popped the question: Want to form a band? Williams says. “It was like being asked to prom.” **continued on >>p20**

Team *Civil Wars*

Album: *Barton Hollow*

Label: Sensibility

Manager: Nate Yetton

Booking: Frank Riley, High Road Touring (North America); Rob Challice, Coda Agency (Europe)

Publicity: Asha Goodman and Carla Sacks, Sacks & Co.

Upcoming appearances: European tour (March 8-April 4), Atlanta Braves opening day pregame performance (April 13), Sasquatch Music Festival in Washington (May 25), Bonnaroo in Tennessee (June 7-10)

Sites: thecivilwars.com, tewtour.tumblr.com, facebook.com/thecivilwars, myspace.com/thecivilwars

Legal: John P. Strohm, Loeb & Loeb

Tweets: @thecivilwars, @joywilliams, @johnpaulwhite



The company you keep: **THE CIVIL WARS**, with the Band's **LEVON HELM** (far left) and producer **T BONE BURNETT**, attend the 2011 Americana Honors & Awards nominee announcement party on May 23 in New York.

'Hunger Games' Gets A T Bone Entree

THE VETERAN ROOTS ARTIST ON HARVESTING TALENT FOR THE FILM'S SOUNDTRACK

BY PHIL GALLO

T Bone Burnett's career spans more than four decades filled with roots music, quirky collaborations and numerous awards. His production work with Robert Plant and Alison Krauss, among others, has pushed his overall Grammy Award tally to an even dozen. His studio collaborations, which include John Mellencamp, Elvis Costello, Willie Nelson, Jakob Dylan, Gregg Allman and Roy Orbison, have earned him too many accolades to mention.

But it is his soundtrack work that has, perhaps, brought him the most recognition. His contributions to "Crazy Heart," "Walk the Line" and "O Brother, Where Art Thou?" helped place four Grammys on his mantle, along with an Academy Award (shared with co-writer Ryan Bingham) for "The Weary Kind" from "Crazy Heart," which won best original song at the 2010 Oscars. Most recently, Burnett was hired as executive music producer for "The Hunger Games," selecting artists and producing songs for the film in tandem with composer James Newton Howard.

"Rarely do you get something this special to come together, and T Bone was quarterbacking the whole thing," Lionsgate

music executive Tracy McKnight says. "When you look at it on paper, Taylor Swift, Arcade Fire and Carolina Chocolate Drops might not go together. But they really sparked creatively."

Burnett says that he entered the project without any pre-conceived notions, relying on his time-tested methodology: "I always go for the groove." *The Hunger Games: Songs From District 12 and Beyond* arrives March 20 on Universal Republic. Billboard asked Burnett a number of questions about his latest project, which he answered through email.

Once you had a direction determined for the "Hunger Games" music, which artists did you contact first, and what sort of guidance did you give them?

The only direction was asking them to write Appalachian songs that might be heard 300 years from now. That, of course, could sound like anything—from North African Tuareg like Glen Hansard conjured and Adam Levine sang, to minimalist classical, which is where the Punch Brothers ended up. However, it all had to be broken, post-apocalyptic and dark. The Civil

Wars was the first artist we called and recorded first. They're a futurist mountain-type surfer R&B band, to oversimplify it. In hindsight, there wasn't any other place to start.

The Civil Wars said they wrote their song after reading the books that the movies were based on. Was that true for all the artists? They didn't get to see any footage before writing?

[Arcade Fire's] Win Butler and Regine Chassagne saw the film to write . . . "Horn of Plenty" [an anthem for the film's Capitol city]. It's a beautiful, epic melody, for a fascist hymn. The rest of the artists got into it however they got into it, but each of them found a way in and something smart to write about. Each of them had a point of view about what was—or, of course, is—going down. Neko Case writing for [the film's central character] Katniss is about as badass as you can get in this dystopia.

Did you give any specific directions to musicians, or point them to parts of the books for songs?

No. Some, like Glen Hansard and Kid Cudi, wrote from the point of view of the antagonists. Win Butler, Regine Chassagne and I wrote a song called "Abraham's Daughter" from no particular point of view, but from a perspective outside the movie, outside of that hell.

Where were the recordings made?

Mostly at the Village in Los Angeles and Jackson Browne's Groove Masters studio in Santa Monica [Calif.]. We also recorded Punch Brothers and Secret Sisters at Avatar in New York and worked with the Decemberists at Flora Recording in Portland [Ore.].

How did Taylor Swift get involved?

When we were "casting" the record, Taylor was one of the first people that came to mind.

There seems to be a definite overlap between the artists involved in the "Hunger Games" soundtrack and *Voice of Ages*, the Chieftains album you produced. Do you see any parallels between the two projects?

It was all happening at once. As the snail once said after being mugged by the turtle: It all happened so fast.

The Secret Sisters seem most likely to benefit from their presence on the soundtrack. What distinguishes the duo musically?

Laura and Lydia Rogers are two of the best, most honest singers in the world today. They have beautiful tone, and they are great writers. They're on a whole other level from almost all of the stuff being pushed at us these days, and their song on "The Hunger Games" is insanely great. It could have been written at any time over the last 400 years. Pure soul. Pure love. All pain . . . If they benefit the most, it will be because that song is so killer, and they all did it in some beautiful, timeless place.

Might you be working with any of these artists on future projects?

I hope so . . . I think the Civil Wars is the most compelling country music story in decades. I loved working with all of these artists, and I look forward to other collaborations down the line.

When the project was initially announced, it felt like the studio was banking on the ability of you and Danny Elfman to work from script stage forward. When he dropped out and James Newton Howard came in, was there any major change in the dynamic between the songs and the score?

All I can tell you is that I love Danny Elfman and I think he is the closest thing to [late composer] Nino Rota, probably the best film composer we have.

What would it take for this soundtrack to have an afterlife similar to "O Brother, Where Art Thou?" Or are times so different now that things like that just can't happen anymore?

This is a completely different thing. It would be impossible to compare the two. There are too many outside factors to even think about that. What is similar between this album and "O Brother" is that for both projects we set out to make something unified and true, something real, not simply a compilation of various tracks that artists had sitting around. Each song was specifically written and recorded for the album and is part of the whole. ●●●



Surreal moment:
THE CIVIL WARS
perform at the 54th
Grammy Awards on
Feb. 12. The act won
best country duo/
group performance
and best folk album.

continued from >>p18

Their first gig was in East Nashville's now-shuttered French Quarter Cafe in April 2009. The second gig was in Atlanta, which White had taped and posted online in June 2009 so that users could download the performance as an album for free with no strings attached, not even a request for an email address. They had posted a static video of their take on Leonard Cohen's "Dance Me to the End of Love" and would soon post a clip of the first song they wrote together, "Falling."

"I don't want to paint us as so forward-thinking in this," White says. "There was a bit of naivety on our part. We didn't have a label so we didn't have anyone stopping us. It was just us following our noses."

An EP followed, which featured the song "Poison and Wine," a track that "Grey's Anatomy" used in its Nov. 12, 2009, episode along with a solo track from Williams. "When people heard ['Poison and Wine'] and wanted more information, they could go to that free record," White says. "And it just spread like wildfire. We started figuring out the power of the Internet and the power of word-of-mouth. We wondered, 'How much of this is us? How much is technology?'"

Williams says, "That was instrumental, too, in the realm of live shows, because we would play cities we had never played before and they'd be full and people would be mouthing the words . . ."

White finishes his thought: "And we hadn't even released a record."

Their popularity increasing, they hired Frank Riley of High Road Touring to book their shows and tapped photographer Allister Ann to document their lives on the road for their blog and Tumblr (tcwtour.tumblr.com).

Williams recalls that during their first tour, "the promoters had no clue who we were. They were only doing it because Frank said, 'Trust me.' We were playing 100-capacity rooms. As soon as tickets went on sale, they sold out. Promoters were asking, 'What is going on? Who are these guys?' We were saying the same thing because we had no clue we could sell out."

Barton Hollow, some of which was recorded at the time of the EP, took less than four weeks to create at the Art House in Nashville with Charlie Peacock producing and Richie Biggs engineering and mixing. Advance copies

started to circulate in late 2010 and found a fan in "The Tonight Show With Jay Leno" music booker Barbera Libis, who said she was interested in having them appear in May 2011. When a cancellation opened a spot in January, they got the call, making their national TV debut on Jan. 13, 2011, two weeks prior to the release of the album on their Sensibility label.

As great as that exposure was, nothing could have prepared them for the tweet that would change their lives. Swift attended the *Barton Hollow* release show at the Bellacourt in Nashville, where Williams spotted her "in the third row wearing our T-shirt. That was surreal." Swift tweeted—to more than 5 million of her fans—that she was a fan of both the Civil Wars live and *Barton Hollow*.

"We thought 5,000 the first week," Williams says of their album sales expectations just before Valentine's Day last year. "We were going to celebrate with champagne and pizza if we hit 5K. Not sure how we were going to pay for it, but we were going to celebrate it anyway."

It sold 25,000, according to Nielsen SoundScan, bowing at No. 12 on the Billboard 200 and topping the Digital Albums chart. "We were absolutely floored," she says.

Throughout the course of the year the venues grew increasingly larger until the Civil Wars were playing such halls as Los Angeles' 2,200-capacity Wiltern—10 times the size of the venue where they made their L.A. debut, Largo at the Coronet. (White estimates he was home for only about 40 days in 2011.) The duo was also on hand in L.A. when the Grammy nominations were announced in December.

Whether onstage as a young group at Largo, backstage prior to the nominations or meeting the press after the Grammy wins, White and Williams present a cool and welcoming façade, the look of two people calmly absorbing the world.

"We are so polar opposite in so many ways," White says. "It's never push and pull or compromise. It just seems to flow. And it works unlike any creative collaboration she or I have ever been a part of—if I may be so bold as to speak for you."

Williams smiles and responds, "Yes, you may be so bold." ●●●

"Promoters were asking, 'Who are these guys?' We were saying the same thing. We didn't know we could sell out."

—JOY WILLIAMS, THE CIVIL WARS

'Games' Without Frontiers

THE 'HUNGER GAMES' FRANCHISE MARKS UNIVERSAL REPUBLIC'S BIG LEAP INTO SOUNDTRACKS. NOW THE LABEL HAS TO FIND AN AUDIENCE FOR APPALACHIAN MUSIC FROM THE FUTURE

BY PHIL GALLO

The "Hunger Games" countdown clock in the lobby of Lionsgate's Santa Monica, Calif., offices was on 25 days when Universal Republic finalized the soundtrack. The film had been locked for only five days, and a second, score-based album was still in flux.

While Lionsgate was sorting out details in the weeks preceding the film's March 23 opening, presales of opening weekend tickets hit record levels at Fandango. Executive VP/GM Rick Butler said in a statement, "We saw the biggest first-day advance ticketing sales in our company's nearly 12-year history—which is especially impressive for a March release and a non-sequel."

Theaters have begun to increase the numbers of screens that would be showing the movie, and early tracking numbers indicate a possible opening weekend gross of more than \$70 million, according to studio executives quoted anonymously in various news reports.

All indications suggest "The Hunger Games" will be the year's first blockbuster, aided in prerelease hype by author Suzanne Collins giving a thumbs up on her Facebook page to the first of the series' four planned films. Next question: whether the soundtrack can capitalize on the fanaticism for the books and movie.

The Fandango presale setup was one of the first exercises in exposing film-goers to music from "The Hunger Games." Each presale transaction came with an iTunes code providing a free download of the Secret Sisters' track "Tomorrow Will Be Kinder." When consumers download the track, they're then directed to an iTunes page offering a preorder of the 16-song soundtrack.

"Whenever anyone says the next big thing is coming, those things don't turn out as big as you plan," Universal Republic

executive VP of A&R Tom Mackay says. Still, he calls the label "cautiously optimistic."

"We asked the artists to take creative leaps of faith in writing material true to the book," Mackay says. "My hope is that when [fans] sit down and listen, they say, 'This is not what I expected.' And when they see the movie, [the music] will lock in with the movie."

Universal Republic will release two albums of the film's music, the first arriving March 20 and featuring T Bone Burnett's productions of music by Taylor Swift, the Civil Wars, Kid Cudi, the Decemberists, the Low Anthem and others; all of the songs were written for the film. The second album, due March 27, will be James Newton Howard's score, which may also include licensed pieces of music.

The film's first single—"Safe & Sound" by Swift featuring the Civil Wars—has sold 655,000 copies since its Dec. 23, 2011, release. It peaked at No. 30 on the Billboard Hot 100 in its debut week when it sold 136,000 copies, according to Nielsen SoundScan. Since the release of its video, "Safe & Sound" experienced two weeks of sales spikes. Then on March 1, the first trailer featuring the song was sent to TV.



Into the woods: JENNIFER LAWRENCE and LIAM HEMSWORTH in "The Hunger Games." Inset: TAYLOR SWIFT in the video for "Safe & Sound" from the movie's soundtrack.

"It's fascinating to me that each of the artists evoked the spirit and concept of the story," Universal Republic executive VP of marketing Jim Roppo says. "Taylor and the Civil Wars took a poignant part of the story and in their video did a great job of reflecting the feel and the story line. It didn't include any movie footage, but it felt like it could have been part of the movie."

Lionsgate, which acquired the rights to Collins' three novels in March 2009, announced 10 months ago that Burnett would produce the soundtrack and oversee the song side of the film while Danny Elfman would compose the score. Howard replaced Elfman in December, for scheduling reasons.

Discussions about the music began at the script stage, Lionsgate VP of film music Tracy McKnight recalls. The setting is in the future, in a land called District 12 that recalls the Appalachian mountains. "It was unanimous once [Burnett's] name was brought up," she says. "He was perfect to pull this together."

A team of a half-dozen set out to assemble all facets of the music, says Mackay, who signed the deal for Universal Republic to handle all "Hunger Games"-related soundtracks. "We were getting cold calls, demos from platinum-selling artists. We had never done a 'music inspired by' soundtrack, but we knew we weren't going to go in and license songs or pick up B-sides. Everything on this album was written for the film."

"When I saw how passionate the comments would be [online] with the casting of characters, I started to think this will be tricky to pull off musically."

One obvious and immediate challenge was that not all of the artists composing and performing music would be familiar to teen and tween girls at the core of the books' fan base. There are enough names to provide a youth-oriented marketing hook—Swift, Cudi, Miranda Lambert, Maroon 5. But the other prominent names—Neko Case, Arcade Fire and Glen Hansard, for instance—hail from alternative music scenes.

Universal Republic executives say broad demographic appeal distinguishes the project from "Twilight," the last major film series with a collection of successful soundtracks. The soundtrack to the "Twilight" series' 2008 original film has sold 2.7 million copies, and the companion album to 2009 sequel "New Moon" has moved 1.3 million, according to SoundScan. Both hit No. 1 on the Billboard 200. "The Twilight Saga: Eclipse" from 2010 has sold 600,000 copies and peaked at No. 2; last year's "The Twilight Saga: Breaking Dawn—Part 1" has moved 453,000 and reached No. 4. The biggest seller among "Twilight"-related singles is Paramore's "Decode," which has sold 1.2 million downloads.

The series has also released score albums, though only the original (at 243,000 sales) and "New Moon" (117,000) have sold in the six digits. Atlantic has released all of the "Twilight" albums.

"Twilight" is a reference point," Roppo says, "but more so with respect to the fact that it's also a [multipart series], appeals to a similar demo and music is an important part of it."

"I haven't found myself asking, 'How did they do it?'" he continues. "We've had to navigate in a different way. We haven't had a big single or a track leading at radio. The movie is the event and we market around that as much as possible."

Marketing that connects the soundtrack and the film will initially be limited to social media, online contests and a website (thehungergames.com). With Swift on tour in Australia, the Civil Wars in Europe and several of the other acts on hiatus, there hasn't been an opportunity to promote "Hunger Games" music with TV appearances or events.

All of the album's tracks will be available for sale a la carte, and Roppo says a single or two may be taken to adult top 40 and triple A. Although fewer than half the artists on the album have a Universal Music connection, Universal Republic has singles rights on all tracks.

The executives involved, however, have more faith in "The Hunger Games" working as an album than as a springboard for individual careers.

"One thing I said to Lionsgate during our sales pitch," Mackay recalls, "was that we were not going to turn this into a platform for Universal artists. Yes, we want our artists to be represented, but if this wasn't cohesive, it wasn't fitting. We said over and over that ultimately the art wins out. If it doesn't stand up as a body of work, it won't sell."

Money Makers

2012

Stadium and arena superstars top artist earnings ranking

As the concert business rebounded in 2011 (Billboard, Dec. 17), touring remained the biggest source of income for the top earners in the U.S. music business.

Billboard's annual Money Makers ranking includes veteran road warriors U2, Kenny Chesney and Bon Jovi, as well as other artists emerging in recent years as A-list arena headliners, from Taylor Swift to Lady Gaga.

But not all of the 40 artists on the Money Makers list relied heavily, if at all, on touring income. Thanks to the breathtaking sales of sophomore album *21*, Adele made a top 10 showing despite vocal cord problems limiting her ability to perform publicly before she was forced to cancel 10 sold-out U.S. dates in the fall. Sales of the Beatles' classic catalog—powered by impressive digital album sales at iTunes—enabled the Fab Four to make their Money Makers debut. And who says kids don't buy music these days? Justin Bieber enjoyed such robust album and digital track sales that even his absence from the U.S. touring market didn't keep him from making the cut.

Country artists had another banner year, occupying 11 of the 40 slots on the list, with Swift surpassing all with U.S. earnings of \$35.7 million, 17% more than the take-home pay of last year's top-earner, Lady Gaga.

Conspicuously absent are dance artists, despite the genre's recent commercial resurgence. That's due, in part, to the fact that even the most prominent dance acts can't match the recorded-music sales of mainstream pop, rock and country artists. Moreover, touring itineraries of most star

DJs not named Tiësto include multiple club dates, and venue capacities are simply too small to generate the financial returns of an arena tour.

To provide a consistent snapshot of the top Money Makers' earnings power, we focused exclusively on U.S. income sources, ranking artists based upon how much each of them earned in 2011 from a variety of income streams, including touring, recorded-music sales, publishing royalties and payments from an array of digital services. Our calculations were based on each artist's U.S. net earnings, not gross revenue. Due to a lack of sufficient data, our figures do not include revenue from sponsorships, merchandise sales or synchronization deals.

Billboard editors used proprietary data from the Boxscore archives for U.S. concert grosses. We used Nielsen SoundScan for sales of physical and digital albums, digital tracks and ringtone sales. Data from Nielsen BDS provided information on terrestrial radio airplay, tethered music downloads, on-demand music streams and noninteractive streaming at Myspace, Cricket Wireless (Muve), Rhapsody, Yahoo, Spotify, Slacker, Rdio, MediaNet (MOG) and Guvera. Also included in our calculations were Vevo video plays, Warner Music official video plays on YouTube (Warner clips aren't available on Vevo) and video plays on request service Akoo.

We then applied corresponding mechanical rates and estimates to each of these categories. In calculating an artist's share of revenue from recorded-music sales, we assumed a royalty rate of 20%, minus producer fees. Artists re-

ceived 100% credit for the sale of a title or concert Boxscore if credited as the lead artist, and 50% credit if sharing equal billing with another act. We credited each artist with 34% of gross tour receipts; i.e., what's typically left after the promoter's fee, the artist manager's fee and other costs are subtracted.

CD mechanical royalties for artist/songwriters were calculated by assuming standard royalty rates. For digital album and track downloads, we used current statutory rates, assuming 12 tracks per album. We also subtracted a 10% manager's fee for each revenue category.

An artist's take of revenue from on-demand streams was calculated based on the average wholesale rate paid to labels. Revenue from noninteractive streams was based on SoundExchange's rate settlement with webcasters. An artist's share of revenue from tethered downloads was calculated on the number of plays. If the artist is also a songwriter, Billboard estimated the share of songs written by that artist.

But digital revenue accounted for only a fraction of the overall hauls by most artists. In 2011, there was no contest: Touring was by far the largest income generator for most every superstar artist—and it will remain so into the foreseeable future. ●●●

Data used in this report was compiled and calculated by Billboard senior correspondent Ed Christman, director of chartis Silvio Pietrolungo, chart/research manager Gordon Murray, senior editorial analyst Glenn Peoples and Boxscore chart manager Bob Allen, with assistance from Deborah Schwartz, Adam Foster and Dale Brown of Nielsen Entertainment.

No. 1
Taylor Swift
\$35,719,902

Management: 13 Management **Publisher:** Sony/
ATV Label: Big Machine Records **Agent:** William
Morris Endeavor

After wrapping the final leg of her *Fearless* tour, Taylor Swift's blockbuster success two years ago left music industry observers wondering what she could possibly do for an encore. The pop-country superstar answered them with her smash *Speak Now* album and accompanying tour, which jetted through Asia and Europe in addition to making its way across North America. Grossing \$88.5 million in the U.S. alone, the tour netted Swift a remarkable \$29.8 million. Honored as Billboard's Woman of the Year in December, she racked up U.S. album sales of 1.8 million units last year—led by booming business for late 2010's *Speak Now*, which sold 967,000 units and digital single track sales of 7.8 million. Songwriting royalties were another highly beneficial source of income, given that Swift wrote all 14 *Speak Now* tunes herself. —Louis Hau



No. 2 U2

\$32,116,315

Management: Principle Management
Publisher: Universal Music Publishing Group
Label: Interscope **Agent:** N/A

U2's monumental 360° tour finally wrapped in 2011 with a \$91.5 million Boxscore for the year, including a return trek through North America originally scheduled for 2010 but postponed due to Bono's back surgery. Fewer than 10% of the tickets had to be refunded, and those returns were quickly scooped up. The total Boxscore tally of \$736 million stands as an amazing record, and the attendance of 7.3 million concert-goers (another record) led to merchandise sales approaching \$50 million, according to Billboard estimates (but not included in calculating the Money Makers tally). Merch sales and fan club revenue were maximized under synergies created through the band's long-term, multirights deal with Live Nation, and the 360° tour marked an impressive testament to the ability of both sides to deliver. U2 also sold a significant amount of recorded content, including 1.4 million digital tracks, since the tour drew fans' attention to catalog favorites. Combining digital and physical units, however, U2 moved the least number of albums among the top 10 Money Makers. Today's music business is all about the live thing, and U2 stands high on the mountaintop in that regard. —Ray Waddell

No. 3 Kenny Chesney \$29,837,103

Management: Morris Management Group
Publisher: N/A **Label:** BNA **Agent:** N/A

Kenny Chesney rejuvenated himself by taking time off from touring in 2010, and fans responded by turning out in record numbers to see him last year. Promoted nationally by TMG/AEG Live, Chesney captured his sixth top package honor at the 2011 Billboard Touring Awards for his Goin' Coastal concert swing, his eighth consecutive tour to sell more than 1 million tickets. As with most leading country live acts, Chesney also sells a healthy amount of recordings while touring: more than 650,000 physical album units (buoyed by hit-laden 2010 album *Hemingway's Whiskey*) and 4.3 million-plus digital tracks. Chesney's fans worship his romantic, hard-drinking lifestyle, so he derives additional revenue streams from various merchandise, a laid-back clothing line, ring-tones, DVDs and even a sponsorship deal with the beverage firm that makes Corona. (No surprise, given that Chesney wrote the No. 1 country hit "Beer in Mexico.") —RW

No. 4 Lady Gaga \$25,353,039

Management: Troy Carter, Atom Factory
Publisher: Sony/ATV **Label:** Streamline/Konlive/
Interscope Agent: William Morris Endeavor

Topping the Money Makers list in 2011, the theatrical chanteuse enjoyed a near-repeat of her previous stellar year. Defined by the May launch of yet another full-length opus, *Born This Way*, the album sold 1.1 million units during its first week, marking the biggest single sales frame for an album release in 2011. Combined with her previous sets *The Fame* and *The Fame Monster*, Gaga moved 2.8 million albums last year. Meanwhile, *Born This Way* spawned four singles that all reached the top 10 of the Billboard Hot 100 and

helped the singer move 12.7 million digital tracks. Despite holding off on another traditional tour when her 19-month Monster Ball trek wrapped last May, Gaga's Boxscore revenue equaled \$51.4 million in 2011, after reaping \$70.4 million the year before. Expect *Born This Way* to keep delivering in 2012, with the *Born This Way* Ball ready to roll overseas in April. —Jason Lipshutz

No. 5 Lil Wayne \$23,178,722

Management: Cortez Bryant and Gee Roberson,
Blueprint Group Publisher: Warner/Chappell
Label: Young Money/Cash Money/Universal
Republic Agent: Shawn Gee, Blueprint Group

Lil Wayne's first full year back in the market after serving eight months for attempted gun possession in New York proved a lucrative stretch. For the week ending Sept. 6, ninth studio set *Tha Carter IV* debuted atop the Billboard 200, racking up the year's second-biggest sales week with 964,000 units sold. The tally also gave Wayne the best sales week by a male artist since his own *Carter III* topped the charts with 1 million units in June 2008 and accounted for nearly a third of his total 2.7 million sales for that year. (Only Lady Gaga's *Born This Way*, offered at a special 99 cent price for two days at AmazonMP3 during its first week, had a better debut than *IV* in 2011.) Wayne also moved 12.3 million digital tracks, driven by Hot 100 top 10s like "6 Foot, 7 Foot" and "She Will," and continued to prove himself on the road. His I Am Still Music tour grossed \$44.7 million from 67 shows and 695,291 tickets sold. Then there's the fortune he earned as founder of Young Money Entertainment, label home of Nicki Minaj, Drake, Tyga and others, but that's a different list. —Benjamin Meadows-Ingram

No. 7 Bon Jovi \$15,835,856

Management: Bon Jovi Management **Publisher:** Universal **Label:** Island Def Jam **Agent:** Creative Artists Agency

Guided by the business acumen and savvy musical instincts of charismatic frontman Jon Bon Jovi, the New Jersey rock phenom has been a brand and a band on fire for much of the past decade. The *Circle* tour, marking the most ambitious trek in the band's 30-year history, wrapped last summer with a final tally of \$265 million, the sixth-largest-grossing tour of all time. Aside from its prized catalog of hits, the band releases chart-topping new material as well: During the most recent round of live gigs, Bon Jovi put out its first greatest-hits package and new studio album *The Circle*, each cross-marketed on the AEG Live-produced tour directed by BJM's Paul Korzilius. Bon Jovi moved more than 320,000 physical CDs last year, 1.6 million digital tracks and two new DVD titles in addition to tons of branded merch, maximizing its highly familiar image and sound decades after its humble beginnings. —RW

No. 8 Celine Dion \$14,261,515

Management: René Angélil, Feeling Productions
Publisher: N/A **Label:** Sony/Columbia Records
Agent: Rob Prinz, United Talent Agency

Celine Dion sure knows how to make a comeback. After her historic five-year residency at



No. 6 Sade \$16,382,809

Just as fans clamored for a return to the recording studio in 2010—causing her *Soldier of Love* to debut at No. 1 on the Billboard 200 with 502,000 units sold—followers of the sultry singer and her smooth jazz band also lined up last year for Sade's first North American tour since 2001. The 59-date, Live Nation-produced arena trek claimed 10th place on Billboard's Top 25 Tours listing. With John Legend opening all U.S. dates, the tour ultimately posted \$45.7 million in revenue that resulted in a cool \$15.4 million take for the group. Longtime collaborator Sophie Muller served as creative director and Baz Halpin (Pink!, Tina Turner) handled production and lighting design for the critically acclaimed live shows, which featured a massive LED screen showing videos and dazzling images behind the band. While an official release date hasn't yet been announced, Muller stayed busy last year editing a film version of the tour that may appear on cable and DVD soon. —Gail Mitchell

Manager: Roger Davies, RDWM; **Publishers:** Angel Music, Sony/ATV Music; **Label:** Epic Records/Sony Music; **Agent:** Bill Buntain, Bonus Management (United States); Barrie Marshall, Marshall Arts

Las Vegas' Colosseum at Caesars Palace ended in late 2007, the Canadian singer took a well-deserved break, then returned to the 4,000-seat venue in March 2011 for yet another stand. She grossed \$40.1 million from 57 performances last year that drew nearly a quarter-million fans and booked additional Vegas dates through this August. Though Dion's last studio album was 2007's *Taking Chances*, she sold 331,000 albums in 2011, the biggest catalog item being 1997's *Let's Talk About Love* (75,000 copies). The singer also sold 956,000 digital tracks last year, with the top seller still being "My Heart Will Go On," from 1997's blockbuster film "Titanic" (167,000 downloads). —Mitchell Peters

No. 9 Jason Aldean \$13,409,011

Management: Spalding Entertainment
Publisher: Magic Mustang **Label:** Broken Bow
Agent: Buddy Lee Attractions

Contrary to the third-time-lucky rule, it was Jason Aldean's fourth album for Broken Bow Records, *My Kinda Party*, that turned him into a legitimate country superstar. Released in November 2010, *Party* sold 1.6 million units and 5 million tracks last year, moving 2.4 million albums and 6.6 million tracks through mid-February of this year. "Don't You Wanna Stay," a duet with Kelly Clarkson, peaked atop Billboard's Hot Country Songs chart in March 2011 and sold 1.5 million tracks last year. "Stay" was quickly followed by the country-rap hybrid "Dirt Road Anthem," which reached No. 1 in July. Aldean also matured into one of country's most successful live acts. The *My Kinda Party* tour

sold out arenas and amphitheaters across the country, grossed \$27 million in 2011 and netted Aldean an estimated \$9.1 million. His rapid ascent to the concert industry's upper echelon helped him win the Breakthrough honor at the 2011 Billboard Touring Awards. —Glenn Peoples

No. 10 Adele \$13,081,909

Manager: Jonathan Dickins, September Management **Publisher:** Universal-Songs of PolyGram International **Label:** XL/Columbia
Agent: William Morris Endeavor

Even an extreme medical emergency couldn't interfere with Adele's success in 2011. From the moment sophomore album *21* stormed in atop the Billboard 200 in March 2011, the singer/songwriter has been setting—and demolishing—a seemingly endless array of retail and radio feats. Before her latest achievement—spending 23 weeks atop the chart to notch the longest-running No. 1 album in Nielsen SoundScan's history—Adele racked up numerous other milestones. Her single "Rolling in the Deep" became the most widely crossed-over song of the past 25 years, topping rock, pop, AC, R&B/hip-hop, dance and Latin charts. In addition, she became one of only four female artists to spend at least 13 weeks at the peak of the Billboard 200, joining Judy Garland, Carole King and Whitney Houston. Adele then capped the year by winning six Grammy awards, including album of the year. Although throat surgery sidelined her touring schedule last October, her album sales continued to soar to the tune of 6.7 million in 2011. —GM

No. 11 "Glee" Cast \$12,587,771

Management: various **Publisher:** N/A
Label: Columbia Records **Agent:** N/A

The cast of Fox's "Glee" won't tour this year, but the TV musical troupe made a splash in 2011, grossing nearly \$22 million from 23 U.S. arena concerts that attracted nearly 266,000 fans. That number helped the Glee Live! In Concert! outing rank 16th on Billboard's top 25 highest-grossing tours of 2011. The "Glee" cast also scored at retail, selling 2.1 million albums during the year. The cast released six albums in 2011; the biggest of them all (*Glee: The Music, Volume 5*) sold 318,000 copies. In February 2011, the show's cast reached another milestone by beating the record set by Elvis Presley for the most singles simultaneously appearing on the Billboard Hot 100. Online, the "Glee" cast sold 13.6 million downloads in 2011. —MP

No. 12 Journey \$12,313,822

Management: John Baruck, Azoff Music
Management Publisher: Wixen Music Publishing
Label: Nomota **Agent:** Keith Sarkisian, William Morris Endeavor

Through the revival of 1981 anthem "Don't Stop Believin'" on "Glee" and "Big Brother," combined with the arrival of vocalist Arnel Pineda, 2011 proved another stellar year as Journey toured Latin and South America and played 50 shows in the United States. The latter concerts represented a step up in venue size to include arenas and the Hollywood Bowl along with the traditional amphitheaters, fairgrounds and casinos. Touring in support of *Eclipse*, the band netted \$9.9 million from domestic dates while continuing to be a significant player at retail with sales of 703,000 physical albums. Recognizing the group's longevity on the concert stage, band founder Neal Schon and longtime members Jonathan Cain, Ross Valory and Deen Castronovo were honored with the Legend of Live Award at the Billboard Touring Awards in November. —Phil Gallo

No. 14 Katy Perry \$11,969,426

Management: Direct **Management Publisher:** Warner/Chappell **Label:** EMI/Capitol **Agent:** Creative Artists Agency

In 2011, Katy Perry tied Michael Jackson's record by scoring five No. 1 singles from one album, 2010's *Teenage Dream*, with such songs as "E.T." and "Firework." Not surprisingly, the radio ruler's digital track sales soared above her fellow pop phenoms: With 15.2 million units moved, Perry bested Lady Gaga, Taylor Swift and Rihanna in the category. Meanwhile, the singer's California Dreams world tour kept Perry on the road for most of 2011, grossing \$19.5 million domestically and netting her \$6.6 million. Perry also raised her visibility at the multiplex (with a voice spot in "The Smurfs"), on the small screen (with appearances on "How I Met Your Mother" and "American Idol") and at awards ceremonies (with a performance at the 2011 Grammy Awards and a video of the year win at MTV's Video Music Awards). Perry has already started off strong in 2012: "Part of Me," the lead single to her *Teenage Dream* reissue (due March 27), became the 20th song to debut atop the Hot 100 in the chart's history. —JL

No. 15 Toby Keith \$10,413,127

Management: TKO **Publisher:** Tokeco Tunes
Label: Show Dog **Agent:** Paradigm Talent Agency

Country music mega-star Toby Keith secured a spot on the Money Makers list with his Locked & Loaded tour that grossed more than \$24 million. Sponsored by Ford, it included dates in 40-plus U.S. cities and a European leg that wrapped in Berlin last November. During a year that saw the singer lauded as both artist of the decade by the American Country Music Awards and the highest-paid country star by Forbes, Keith released *Clancy's Tavern*, which topped Billboard's country albums chart. *Tavern* has sold more than 336,000 copies, with the album's singles including country chart-topper "Made in America" and "Red Solo Cup," the latter crossing over and reaching No. 17 on the pop chart—Keith's biggest hit to date on the Billboard Hot 100. —Judy Cantor-Navas

No. 16 Britney Spears \$10,090,973

Management: Larry Rudolph and Adam Lever, ReignDeer Entertainment **Publisher:** Universal Music Publishing **Label:** Jive/RCA **Agent:** William Morris Endeavor

While Britney Spears' seventh album, the chart-topping *Femme Fatale*, was released in March

2011, she spent the latter half of the year earning most of her millions. The Live Nation-sponsored *Femme Fatale* tour, her first concert endeavor in nearly two years, kicked off stateside in June, with Nicki Minaj in tow for North American dates. The elaborately staged trek wrapped six months later, after visiting four continents for nearly 80 shows and culminating with revenue of \$21.7 million. While Spears earned \$7.3 million for her half-year on the road, her 2011 album sales of 883,000 were fueled by three *Femme Fatale* singles, including the No. 1 "Hold It Against Me." —Jillian Mapes

No. 17 Bob Seger & The Silver Bullet Band \$10,017,031

Management: Punch Andrews, Punch Enterprises
Publisher: Gear Publishing **Label:** Capitol Records
Agent: Rob Prinz, United Talent Agency

Recent Songwriters Hall of Fame inductee Bob Seger earned the majority of his revenue in 2011 on the road, but the legendary artist made a significant leap into the digital music space by allowing some of the band's live and greatest-hits albums to be sold on iTunes. The September announcement of Bob Seger & the Silver Bullet Band's iTunes debut coincided with the group announcing dates for the second leg of its 2011 tour, which no doubt helped raise awareness of the trek. Grossing \$25.4 million from 32 U.S. arena concerts and attracting more than 354,000 fans, Seger sold 70,000 albums

digitally and 630,000 overall in 2011. His *Ultimate Hits: Rock and Roll Never Forgets*, released last November, sold 185,000 copies, but his biggest seller last year was a 1994 greatest-hits album (191,000). The latter is one of the top-selling hits sets of the Nielsen SoundScan era. —MP

No. 18 Rascal Flatts \$9,639,270

Management: Spalding Entertainment
Publisher: Sony/ATV **Label:** Big Machine
Agent: William Morris Endeavor

Rascal Flatts switched labels and management companies but continued to post stellar numbers in 2011. *Nothing Like This*, the band's first album for Big Machine Records after a decade with now-defunct Lyric Street Records, was released Nov. 16, 2010, and sold 499,000 units and 1.8 million tracks in the following year. The album's second single, "I Won't Let Go," spent 22 weeks on Billboard's Hot Country Songs chart and peaked at No. 2. "Easy," featuring Natasha Bedingfield, peaked at No. 3 on Hot Country Songs after a 25-week stay. The *Nothing Like This* tour continued into 2011 and was followed in the summer by the Flatts Fest trek, with the back-to-back outings helping Rascal Flatts gross \$21.8 million in ticket sales. —GP

No. 19 Tim McGraw \$9,335,258

Management: Red Light Management
Publisher: StyleSonic **Label:** Curb/TBD
Agent: Creative Artists Agency

It's highly unlikely Tim McGraw will release new music through longtime label home Curb Music, since he recently won a court decision that effectively closed any obligations to the label. But he sure moved a lot of music on his way out the door. The delayed release of *Emotional Traffic*, out in January, was offset by a wealth of compilations in the marketplace, and McGraw sold more than 770,000 albums (mostly physical units) in 2011. His touring clout has also been trending upward, which helps direct interest to his catalog of hits, the result being 2.5 million digital track downloads last year. These days, McGraw is a branding/merchandising powerhouse and, lest we forget, a multifaceted artist who also has a healthy film career. —RW

No. 20 Michael Bublé \$9,027,177

Management: Bruce Allen Management **Publisher:** I'm the Last Man Standing Music (SOCAN) **Label:** 143/Reprise **Agent:** Creative Artists Agency

It was a very merry holiday season for Michael Bublé, whose *Christmas* album quickly became the No. 2 best-selling album of 2011, moving 2.4 million copies in its first five weeks. That hot streak, coupled with continued strong action with his catalog (particularly 2009's *Crazy Love*), helped him sell nearly 3 million albums total and an additional 1.3 million tracks during the entire year. A June swing through North America made up the bulk of his 2011 touring, with grosses of \$11.1 million, of which Bublé netted \$3.7 million. Endorsement deals with Beringer Vineyards and Target, a prime-time NBC Christmas special and high-profile appearances on "Saturday Night Live," "Today" and "60 Minutes" all helped further promote the Canadian artist. —Andrew Hampp



No. 13 Elton John \$11,973,990

Elton John returned to Las Vegas in 2011 and performed 16 of his "Million Dollar Piano" shows before heading to Russia and Australia. His Colosseum at Caesars Palace residency accounted for a third of his concert grosses, which hit \$32.5 million and a personal take of \$11 million. A summer tour of Europe, scattered U.S. dates and the soundtrack to his animated "Gnomeo & Juliet" dominated John's activity prior to setting up shop in Vegas, while "The Union," Cameron Crowe's documentary about John's collaboration with Leon Russell, debuted in April at the Tribeca Film Festival. Concert income was significant for John in 2011 as sales of his recordings dipped: Physical album sales were 254,000 units, while digital album and single track sales were 148,000 each. John also contributed music to "Billy Elliot: The Musical," and though the Broadway stand ended in January 2012, road versions continued in other territories around the world. —PG

Management: Rocket Music; **Publisher:** Universal; **Label:** Universal Music Group; **Agent:** Howard Rose Agency



Planet Of Sound

International markets can generate huge returns for musical acts on tour, even if the performers failed to ignite in the United States. A prime example: U.K. vocal group Take That (above), which never established a strong American fan base yet earned more touring income outside the United States last year for its Progress Live reunion show than any other international act. The list of 2011's top 25 worldwide touring acts also includes leading U.S. earner Taylor Swift, whose *Speak Now* tour illustrated the successful inroads country artists are making far from their home market. All figures cited below reflect the performers' estimated net take of grosses reported to Billboard Boxscore, assuming the usual 34% artist cut after expenses and commissions. • •

Rank	Artist	Gross Earned
1	Take That	\$185,175,360
2	U2	\$140,831,350
3	Roger Waters	\$102,545,676
4	Bon Jovi	\$99,470,736
5	André Rieu	\$57,886,655
6	Rihanna	\$38,767,684
7	Usher	\$33,520,150
8	Katy Perry	\$32,296,097
9	Iron Maiden	\$32,151,599
10	Justin Bieber	\$31,760,979
11	Dolly Parton	\$31,530,608
12	Neil Diamond	\$31,303,070
13	Pearl Jam	\$29,583,266
14	Kylie Minogue	\$28,506,339
15	Michael Bubl�	\$24,510,267
16	Eagles	\$23,536,140
17	Peter Kay	\$22,312,660
18	Red Hot Chili Peppers	\$20,328,137
19	Taylor Swift	\$19,341,430
20	Glee Live! In Concert!	\$18,880,609
21	Kings of Leon	\$18,708,103
22	The X Factor Live	\$17,355,667
23	Britney Spears	\$16,409,956
24	Eric Clapton	\$15,832,971
25	Lady Gaga	\$14,427,174

No. 21 Brad Paisley \$8,602,374

Management: Bill Simmons, Fitzgerald-Hartley
Publisher: Sea Gayle Music Label: **Arista Nashville**
Agent: Rob Beckham, William Morris Endeavor
Buoyed by a hot new album, a successful tour and a book, 2011 was a productive year for Brad Paisley. *This Is Country Music*, an ambitious 15-song set that featured guests including Don Henley and Clint Eastwood, debuted atop Billboard's Top Country Albums chart. The project spawned four hit singles, including the chart-topping "Old Alabama." Selling more than 1 million albums last year (more than 181,000 of them downloads), his digital tracks tally tops 4 million. In 2011, Paisley played to 1 million-plus fans in 52 markets, including five stadium shows and eight European dates. His H2O II: Wetter & Wilder tour raked in more than \$16.9 million, and his current Virtual Reality tour has sold out its first 12 dates. —Deborah Evans Price

No. 22 Rihanna \$7,660,833

Management: Jay Brown, Roc Nation **Publishers:** Annahi Music/EMI Blackwood Music **Label:** Def Jam Recordings **Agent:** Tony Goldring, William Morris Endeavor
Though Rihanna's sixth studio album, *Talk That Talk*, lagged in its first week compared with previous release *Loud*, which bowed at No. 2 on the Billboard 200 with 207,000 units sold in December 2010 (*Talk That Talk* came in at No. 3 on the Nov. 30, 2011, chart with 197,000), together the two projects gave Rihanna a strong 2011. Thanks to a slate of hits—including Billboard Hot 100 No. 1s "What's My Name?," "S&M" and "We Found Love"—she sold 14 million digital tracks and 1.5 million albums. On the road, Rihanna's exposure to the domestic market was limited: Of the shows reported to Boxscore (11), she grossed \$7.1 million and sold 111,704 tickets. —BMI

No. 24 The Beatles \$6,743,863

Management: Apple Corps **Publisher:** Sony/ATV (for most of the catalog) **Label:** EMI **Agent:** N/A
On Nov. 16, 2010, seven years after iTunes opened its virtual doors, the Beatles' catalog finally became available on the digital music service, offering all 13 remastered studio albums at \$12.99 each for individual releases and \$19.99 for each double-album or anthology. Also up for sale: a \$150 downloadable digital boxed set of the entire catalog, a mini-documentary on each set and a bonus video of the complete 1964 Washington Coliseum concert. The Beatles sold 1.2 million albums during the year, with their best seller being 2000 hits set *1* (280,000). Overall, the group sold 4.7 million individual tracks in 2011; "Here Comes the Sun" moved the most downloads (270,000). —MP

No. 25 Paul McCartney \$6,726,519

Management: Scott Rodger, Quest Management **Publisher:** MPL Music Publishing **Label:** Hear Music/Concord Music Group **Agent:** Barrie Marshall, Marshall Arts
Paul McCartney lands on the Money Makers tally the same way he appeared on the 2010 list: on the strength of just a few U.S. concerts. The stateside leg of his On the Run tour lasted all of six shows in four cities—New York, Detroit, Chicago and Cincinnati. Promoted by AEG Live, the concerts played to sellout crowds in major-league ballparks, grossing \$18.6 million in ticket sales and netting McCartney an esti-

mated \$6.2 million. The \$10.9 million combined gross from the two shows at Chicago's Wrigley Field were the highest concert gross by a single artist at that point in the year. McCartney's catalog sold a modest 144,000 albums and 422,000 tracks. Of course, this tally doesn't take into account his healthy percentage (plus publishing) from his recorded work with the Beatles. —GP

No. 26 Lady Antebellum \$6,676,450

Manager: Gary Borman, Borman Entertainment **Publishers:** Warner/Chappell, EMI **Label:** Capitol **Nashville Agent:** Creative Artists Agency
Lady Antebellum's success continued to transcend the country genre in 2011. The group began last year by collecting five Grammy Awards, including record of the year for multiformat smash *Need You Now*. The hits kept coming with "Just a Kiss," the debut single from third album *Own the Night*. The group sold nearly 2.2 million albums last year, and digital track sales exceeded 5.3 million. The *Own the Night* tour was among the year's top country treks, raking in more than \$3,209,000. Thus far, 2012 is shaping up to be another banner year for Lady A, with *Own the Night* earning a Grammy for best country album and the trio already selling a half-million tickets for this year's trek. —DEP

No. 27 Keith Urban \$6,579,695

Management: Borman Entertainment **Publisher:** Universal Music Publishing Group **Label:** Capitol

Nashville Agent: Creative Artists Agency
Get Closer wasn't just the name of Keith Urban's November 2010 album and subsequent summer tour. It was also a promotional tag line that played out in real life, thanks to Samsung's sponsorship/endorsement deal that gave hundreds of fans personal time with the country singer at meet-and-greets. The full tour yielded \$15.7 million in grosses, with Urban taking home \$5.3 million. Album sales totaled 330,000 copies, while digital track sales topped out at more than 2 million. As a result, Urban pocketed \$6.6 million in 2011. —AH

No. 28 Zac Brown Band \$6,481,564

Management: ROAR **Publisher:** N/A **Label:** Atlantic **Agent:** Creative Artists Agency
From its namesake singer's distinctive beanie cap to the group's emphasis on providing great gourmet eats for fans at live shows, Zac Brown Band has always approached country music from a decidedly different angle. The result: a loyal and growing fan base that trusts the group's ability to deliver quality goods, ranging from tasty pulled pork sandwiches to digital tracks (5.3 million of them in 2011) or a couple of deep albums (1.3 million, including 360,000 digital copies), and top-notch performances as a bona fide amphitheater (and sometimes even stadium-level) headliner. Zac Brown Band has proved an excellent brand-builder, bringing a Dave Matthews Band-style fan-centric ethos to country music—and the act is just getting started. —RW



No. 23 Enrique Iglesias \$7,448,670

Enrique Iglesias enters the list thanks to his most successful year in nearly a decade. It began with the mid-2010 release of his bilingual breakthrough album, *Euphoria*. The set generated hit after hit, including 2011's "Tonight (I'm Loving You)," which topped Billboard's Mainstream Top 40 chart in March, and "Dirty Dancer," which debuted in the top 10 on the digital singles chart with 125,000 copies sold. Ultimately, the album helped propel digital downloads of Iglesias' singles past the 4 million mark. *Euphoria* also became the top Latin title of 2010 with 225,000 copies sold, and bolstered Iglesias' catalog by moving nearly 200,000 units of his other albums in 2011. As part of his world tour, Iglesias played 20 U.S. arena dates in 2011—some featuring Pitbull and Prince Royce—that grossed nearly \$18 million and made a net profit of \$6 million. After playing 65 shows around the world, he's preparing an even broader global trek in 2012 that'll include U.S. dates. —Leila Cobo

Management: Fernando Giccardi, the Collective; **Publisher:** Sony/ATV; **Label:** Universal Music Latino/Universal Republic; **Agent:** Creative Artists Agency

No.29 Rod Stewart \$6,388,756**Management:** Arnold Stiefel, Stiefel Management **Publishers:** EMI, Warner **Label:** Universal Music Group **Agent:** Dennis Arfa, Artist Group International

A 13-city tour with Stevie Nicks and a Las Vegas residency were the primary earners for Rod Stewart in 2011, even as he pursued other projects including a new album deal with Universal and induction into the Rock and Roll Hall of Fame as lead singer of the Faces. His Heart & Soul tour (paired with Nicks) and 18 greatest-hits shows at the Colosseum at Caesars Palace pushed Stewart's U.S. concert grosses to \$16.6 million, with his take coming in at \$5.6 million. Album sales, driven by 2010 release *Fly Me to the Moon* (72,000) and last year's *The Best Of... The Great American Songbook* (69,000), reached 350,000, while digital track sales reached 825,000. —PG

No.30 Usher \$6,292,586**Management:** Grace Miguel **Publisher:** UR-IV Music, EMI April Music **Label:** RCA Records **Agent:** William Morris Endeavor

With his OMG tour spending nearly the entire first half of 2011 on the road, Usher visited Europe, Asia and Australia, then returned in April for a second North America run. His 73-show trek finished seventh on Billboard's annual Top 25 Tours tally last year, with Boxscore tallying OMG's domestic revenue at \$14 million, and Usher's personal take at \$4.7 million. The tour, which kicked off in November 2010, was mounted in support of Usher's sixth studio album, *Raymond v. Raymond*. Last year's other highlights included the October release of the "OMG Tour: Live From London" DVD and his performance saluting late R&B songwriting legends Jerry Leiber and Nick Ashford on CBS' "Grammy Nominations Concert." —GM

No.31 Foo Fighters \$6,013,257**Management:** John Silva, Silva Artist Management **Publishers:** various **Label:** Roswell/RCA **Agents:** Don Muller (North America) and Russell Warby (United Kingdom/Europe), William Morris Endeavor, Marlene Tsuchii, Creative Artists Agency (Pacific Rim)

Last April, Foo Fighters scored their first No. 1 on the Billboard 200 with the aggressive *Wasting Light*, the band's seventh full-length set. The Dave Grohl-led Foos solidified their credibility among rock fans by tapping producer Butch Vig, who helmed Nirvana's *Nevermind*, to record the set on analog tape in Grohl's home garage. *Wasting Light* debuted with 235,000 copies sold in its first week, helping push the group's overall album sales to 986,000 in 2011, along with 1.6 million digital tracks last year. A stellar live act, the Foos' primary source of revenue in 2011 came from touring arenas. The five-piece grossed \$10.6 million from just 18 U.S. concerts that drew close to 219,000 people. —MP

No.32 Rush \$5,819,304**Management:** SRO **Publisher:** Core Music **Publishing Label:** Roadrunner **Agent:** Artist Group International

The Canadian prog-rock power trio remains a mighty draw on the road, thanks to the band's deep catalog of anthems like "Tom Sawyer," "Closer to the Heart" and "The Spirit of Radio," and the chops of bassist/vocalist Geddy Lee, guitarist Alex Lifeson and drummer Neil Peart. The

**No.34 Sugarland** \$5,632,406

For star country duo Sugarland, last year was marred by a stage collapse at the Indiana State Fair in August, a tragedy that resulted in seven deaths. (A lawsuit brought by fair-goers and their families cites the group's negligence in preparing to go on, despite the high winds.) But the ongoing support of Jennifer Nettles and Kristian Bush by loyal fans can be measured by sales in 2011 of 2010's *The Incredible Machine* (324,000) and total album sales of more than 550,000 units. Enthusiasm for the pair's live shows never waned, either—Sugarland earned more than \$4 million from an extensive 2011 tour that continued through the end of the year. —JCN

Management: Gellman Management; **Publisher:** Jennifer Nettles Publishing/DirkPit; **Label:** Mercury **Agent:** Creative Artists Agency

band's Time Machine tour continued through the first half of 2011, grossing \$14.1 million in the United States and netting \$4.8 million. Rush also made noise at retail, generating U.S. album sales of 431,000 units. Adding to the revenue mix: a concert recording titled "Time Machine: Live in Cleveland 2011" debuted and peaked at No. 54 on the Billboard 200 in November, with the live show kicking off a new deal with Roadrunner Records. —LH

No.33 Backstreet Boys \$5,712,050**Management:** Jeff Kwatinetz, Jennifer Sousa and Peter Katsis, Prospect Park **Publisher:** Not currently signed **Label:** Self-released, excluding Japan (Sony Music) **Agent:** John Marx, William Morris Endeavor

Ranking a few notches above tour mates New Kids on the Block (No. 36), Backstreet Boys grossed \$15.8 million last year, mostly from the combination NKOTBSB tour. The show, which features BSB and New Kids performing their hits together, kicked off in May with more than 50 North American dates, and continues with overseas dates through this spring. The Boys came off their own tour just a few months before hitting the road with NKOTB, which could explain their higher rank on the Money Makers list. In 2011 the two groups released a compilation of their combined greatest hits, two new joint recordings and a mashup. Total album sales for BSB came in at 120,000 units for the year. —JM

No.35 Justin Bieber \$5,523,459**Management:** Scooter Braun Management **Publisher:** Universal Music Publishing Group**Label:** School Boy/Raymond Braun/Island/IDJMG **Agent:** Creative Artists Agency

A break from touring the United States pushed Justin Bieber lower in the rankings, but don't feel bad for him—he still closed out 2011 at No. 9 on Billboard's year-end Top Artists chart, thanks to what appears to be an unending appetite for his music. *Under the Mistletoe* (his first Christmas collection) and dance mix compilation *Never Say Never: The Remixes* both debuted at No. 1 on the Billboard 200. *Mistletoe* sold 1.3 million copies while *Remixes* sold 824,000. In total, Bieber sold 3.4 million albums and 6.9 million digital tracks in 2011, despite the fact that he didn't tour domestically. —LC

No.36 New Kids On The Block \$5,519,805**Management:** Jared Paul; **Azoff, Geary, Paul, Smith Management Publisher:** Self-published **Label:** Self-released (catalog, Sony BMG) **Agents:** Darryl Eaton, Mitch Rose and Chris Dalston, Creative Artists Agency

Like tour mates Backstreet Boys (No. 33), the re-formed New Kids on the Block earned quite a bit in 2011 thanks to the co-headlining NKOTBSB tour. The bill was the 17th-most successful tour last year. Traveling across North America, Europe and Australia, the New Kids performed their hits onstage with BSB (and vice versa), and this year the tour is playing overseas. While the group hasn't recorded an album of new material since 2008, a compilation of both groups' greatest hits, a pair of joint recordings and a mashup pushed NKOTB's album sales to nearly 83,000 units in 2011. —JM

No.37 Steely Dan \$5,389,509**Management:** Irving Azoff, Front Line Management **Publishers:** Lisa Thomas Music, Wixen Music **Publishing Label:** Warner Bros. **Agents:** Mitch Rose and Nat Farnham (North America) and Chris Dalston (worldwide), Creative Artists Agency

Steely Dan hasn't released a new studio album since *Everything Must Go* in 2003, but it's remained active in the touring space during the past decade despite the slow drip of studio recordings. In 2011, the act's album and digital track sales earnings were nominal compared with its touring revenue. The group sold 141,000 albums and 438,000 tracks last year. With plenty of catalog material from the '70s to fill up set lists, Steely Dan grossed \$14.7 million from 50 U.S. theater and amphitheater dates. Highlights from that trek included a seven-night run at New York's Beacon Theatre in September. —MP

No.38 Mötley Crüe \$5,376,272**Management:** Allen Kovac, Tenth Street Entertainment **Publishers:** various **Label:** Eleven Seven Music **Agent:** Pete Pappalardo, Artist Group International

Three decades after forming, Los Angeles hard rock icon Mötley Crüe is still blazing a trail. On the road is where the Crüe did the majority of its business in 2011, grossing nearly \$14.2 million from 28 dates and playing for 255,182 head-bangers during its June-August arena/amphitheater run with supporting acts Poison and the New York Dolls. Famed for its outrageous concert production, on this tour drummer Tommy Lee's kit was outfitted with a roller-coaster loop he actually rode on while playing—and one lucky fan also got strapped in for the ride almost every night. During the year, Mötley Crüe sold more than 700,000 digital tracks and 183,000-plus copies of its various albums. —Christa Titus

No.39 Kanye West \$3,663,661**Management:** N/A **Publisher:** EMI **Label:** Island **Def Jam Agent:** N/A

The rapper's November 2010 release, *My Beautiful Dark Twisted Fantasy*, rocked through all of 2011 as he leveraged its success by releasing collaborative album *Watch the Throne* with Jay-Z. West reaped the multiplying power from both projects, as well as earlier hits, by moving 1.1 million albums (physical and digital) and 3.4 million digital tracks. Right after releasing *Throne*, the two rappers ventured out on a U.S. tour that grossed \$29.3 million. Now working on a G.O.O.D. Music compilation and prepping a new album, West is sitting pretty on last year's net earnings of \$5.4 million. —Erika Ramirez

No.40 Linkin Park \$5,190,655**Management:** Jordan Berliant and Ryan Demarti, the Collective **Publisher:** N/A **Label:** Warner Bros. **Agent:** Michael Arsin, Artist Group International

Linkin Park spent the majority of last year touring the globe to promote its 2010 album, *A Thousand Suns*, which was also the group's best-selling 2011 title with U.S. sales of 208,000. The set debuted at No. 1 in September 2010 with 241,000 first-week copies sold. Linkin Park sold a total of 657,000 albums and 3.7 million digital tracks in 2011. Live, the group performed throughout Australia, Europe and Asia, grossing \$7 million alone from 10 U.S. arena shows. Overall, Linkin Park's take in 2011 came out to \$5.2 million. —MP

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I Gotta Feeling/**Black Eyed Peas**/Interscope
The Reason/**Hoobastank**/Island
Use Somebody/**Kings Of Leon**/RCA

◆ 800,000 SPINS

Dynamite/**Taio Cruz**/Mercury/IDJMG
She Will Be Loved/**Maroon 5**/Octone/J/RCA

◆ 600,000 SPINS

Beautiful Day/**U2**/Interscope
I Need You/**LeAnn Rimes**/Capitol/Curb/Sparrow
My Maria/**Brooks & Dunn**/Arista Nashville
Nothin' On You/**B.o.B Feat. Bruno Mars**/Rebel Rock/Grand Hustle/Atlantic
Party Rock Anthem/**LMFAO Feat. Lauren Bennett & GoonRock**/Party Rock/
will.i.am/Cherrytree/Interscope
Single Ladies (Put A Ring On It)/**Beyonce**/Music World/Columbia

◆ 500,000 SPINS

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F**k You (Forget You)/**Cee Lo Green**/Elektra/RRP
Moves Like Jagger/**Maroon 5 Feat. Christina Aguilera**/A&M/Octone/Interscope
Numb/**Linkin Park**/Warner Bros.
Tonight (I'm Lovin' You)/**Enrique Iglesias Feat. Ludacris & DJ Frank E**/
Universal Republic
What Goes Around . . . Comes Around/**Justin Timberlake**/Jive/RCA
What Was I Thinkin'/**Dierks Bentley**/Capitol Nashville

◆ 400,000 SPINS

Come On Get Higher/**Matt Nathanson**/Vanguard/Capitol
Forever And For Always/**Shania Twain**/Mercury
If I Ain't Got You/**Alicia Keys**/J Records
My Hero/**Foo Fighters**/Capitol

◆ 300,000 SPINS

Alright/**Darius Rucker**/Capitol Nashville
Free And Easy (Down The Road I Go)/**Dierks Bentley**/Capitol Nashville
Mud On The Tires/**Brad Paisley**/Arista Nashville
The River/**Garth Brooks**/Capitol Nashville
The Show Goes On/**Lupe Fiasco**/1st & 15th/Atlantic

◆ 200,000 SPINS

All Of The Lights/**Kanye West**/Roc-A-Fella/Def Jam/IDJMG
Let Me Down Easy/**Billy Currington**/Mercury
Work Out/**J. Cole**/Roc Nation

◆ 100,000 SPINS

Domino/**Jessie J**/Lava/Universal Republic
Party/**Beyonce Feat. Andre 3000**/Parkwood/Columbia
Rain Over Me/**Pitbull Feat. Marc Anthony**/Mr. 305/Polo Grounds/J/RCA
You/**Chris Young**/RCA

◆ 50,000 SPINS

Can't Get Enough/**J. Cole Feat. Trey Songz**/Roc Nation/Columbia
Courageous/**Casting Crowns**/Beach Street/Reunion/PLG
El Mil Amores/**Pesado**/Disa/ASL
My Heart Can't Tell You No/**Sara Evans**/RCA
My Hope Is In You/**Aaron Shust**/Centricity
Red Solo Cup/**Toby Keith**/Show Dog-Universal
Where I Come From/**Montgomery Gentry**/Average Joe's

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SPECIAL FEATURE

WHERE The Brands Are



HOW COMPANIES HAVE MADE SXSW
A MUSIC MARKETING MECCA

By Andrew Hampp



Holding down the fort: TYLER, THE CREATOR of Odd Future (top) and MATT & KIM performed at the Fader Fort by Fiat at South by Southwest in 2011.

It may seem like every band and brand is heading down to Austin this month for the South by Southwest Music Conference and Festival (running March 9-18), but the music portion of SXSW has lost some buzz in recent years to the behemoth that is now SXSW Interactive.

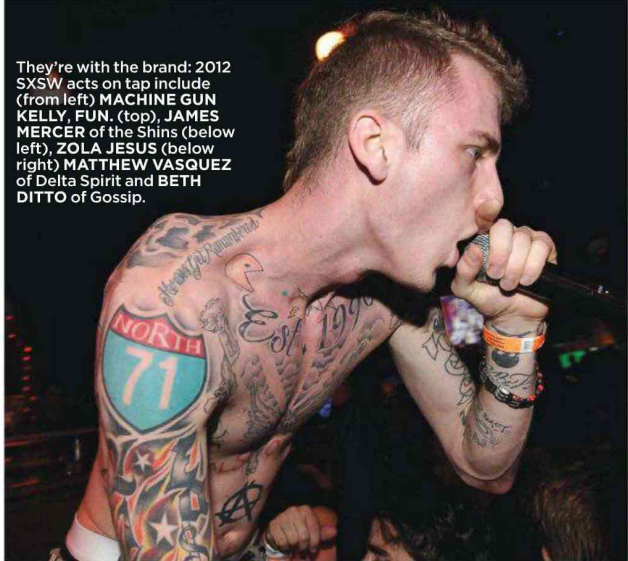
"I was in London having a meeting with a major brand over there and they said, 'Does South by Southwest have a music component to it?'" says Panos Panay, CEO of music-booking company Sonicbids, which has been SXSW Music's exclusive booking platform since 2007. That doesn't look like the case for 2012.

Several longtime Interactive sponsors are extending their marketing plans from SXSW Interactive (which runs March 9-13) to include music events (which are scheduled for March 13-18) for the first time. And a mix of consumer, media and business-to-business brands are also expanding their efforts, some more formally than

others. In fact, one of the festival's biggest unofficial events—the Fader Fort—is finally going legit, teaming up with SXSW for the first time and recruiting Converse as its new presenting sponsor.

Billboard presents a guide to the plans of 14 brands, both for official and unofficial events, at this year's SXSW.

They're with the brand: 2012 SXSW acts on tap include (from left) MACHINE GUN KELLY, FUN. (top), JAMES MERCER of the Shins (below left), ZOLA JESUS (below right) MATTHEW VASQUEZ of Delta Spirit and BETH DITTO of Gossip.



Vevo

[Vevo.com](#)

@Vevo

Brand manager: Vevo GM Fred Santarpia (@fsantarpia)

Brand plans: Vevo is pairing with Nike for a takeover of Austin's Spaghetti Warehouse space on Fourth Street from 4 p.m. to 7 p.m. March 14-16. Vevo and Nike will present artist performances by a roster that already includes the Shins and Machine Gun Kelly, culminating with a March 17 "Vevo Powerstation" event from the "Austin City Limits" theater.

Official SXSW event? Yes.

How it will stand out: Having made a big splash last year at Austin's now-shuttered Power Plant, Vevo proved it can draw some of the festival's biggest names: Kanye West and Jay-Z were among the headliners for the 2011 closing-night party.

Nike Fuelband

[Nike.com/fuelband](#)

Brand manager: Nike global brand manager for sport culture Darla Vaughn (@darlaughn)

Brand plans: Nike is sponsoring Vevo's Spaghetti Warehouse and Powerstation events on behalf of its new Fuelband wristband. It's also prepping an original Web series, "Music Is My Sport," for launch on Vevo post-SXSW.

Official SXSW event? Yes.

How it will stand out: Fuelband is already hugely popular (the company recently reported it's been used by 5 million runners since its January launch), and Nike is expected to participate in a panel with Vevo during Interactive on March 11, keeping its brand integrated with all aspects of the SXSW experience.

IFC

[IFC.com](#)

@IFCTV

Brand manager: IFC senior VP of marketing Blake Callaway

Brand plans: IFC is moving its popular Crossroads House to the heart of Sixth Street this year, taking over the Vice Bar space near San Jacinto for an expanded take on what has become a SXSW staple since 2010. Acts coming to the house include Delta Spirit, Citizen Cope and the American Secrets, the official band of fellow official Music sponsor FreeCreditScore.com.

Official SXSW event? Yes.

How it will stand out: "We like to think our brand is sort of a voice about indie culture—whether that's music or film or comedy, it now gives us permission to be the official media sponsor" for SXSW, Callaway says. "The audience that attends is really representative of who we're reaching on-air. There's a connection between our brands."

Fader

[TheFader.com](#)

@TheFader

Brand manager: Fader president/publisher Andy Cohn (@andycohn)

Brand plans: Long one of SXSW Music's best-attended destinations, the four-day Fader Fort hasn't been an official part of the festival until this year. It's also going to TV for the first time through a media partnership with Fuse, with other new sponsors onboard including Southwest, Beats by Dre and Converse, which signed up for the Fort's first three-year deal as presenting sponsor.

Official SXSW event? Yes.

How it will stand out: By getting more exposure than ever with a little extra help from official SXSW promotion. "Badge-holders will now have access, so it'll be a nice balance between Fader invitees and badge-holders," Cohn says.

Pepsi

[RefreshEverything.com](#)

@Pepsi

Brand manager: Pepsi director of cultural branding Javier Farfan (@jfarfan)

Brand plans: Pepsi is changing up its brand activations this year by linking with Turntable.fm for a pair of live Turntable-themed events, one at Interactive and one at Music, preceded by a Pepsi-backed Turntable Tuesdays promotion that began the first two Tuesdays prior to SXSW.

Official SXSW event? Yes.

How it will stand out: The Pepsi program represents a first-of-its-kind brand partnership for Turntable.fm, where brands like Bravo TV have previously leveraged the platform for free.

Converse

[Converse.com](#)

@Converse

Brand manager: Converse chief marketing officer Geoff Cottrill (@yogmoney)

Brand plans: A sponsor of the Fader Fort in

years past, Converse is taking on a larger role as presenting partner of this year's event. Converse is also the first presenting sponsor to sign up for a three-year commitment, following previous yearly deals from partners like Levi's and Fiat. Santigold, Zola Jesus and Black Hippy are among this year's performers.

Official SXSW event? Yes.

How it will stand out: "Converse has had a long and rich history of championing artistic creativity and supporting the world of music," Cottrill says. "We could not be more excited to partner with the Fader and SXSW to create a truly unique experience for music fans at one of the biggest music festivals of the year."

Sonicbids

[Sonicbids.com](#)

@Sonicbids

Brand manager: Sonicbids CEO Panos Panay (@sonicbidspanos)

Brand plans: As the exclusive band-submission platform for SXSW since 2007, Sonicbids has long been a part of the festival's back end. But increasingly, the company is taking on a more consumer-centric role, offering fans the chance to vote for one of the bands that will play its official showcase. The company is also leading several panels throughout Interactive and Music regarding social media's role in music marketing.

Official SXSW event? Yes.

How it will stand out: By greatly expanding its presence, from doubling its sponsorship investment to sending 20 of its staffers to lead activations and conduct business from Austin throughout the week. "It's almost inexorable—you can't really resist this gravitational force the event has," Panay says.

Doritos

[Doritos.com](#)

@DoritosUSA

Brand manager: Doritos director of marketing Jared Drinkwater

Brand plans: Stepping out of the shadow of its PepsiCo sibling brands, Doritos is prepping its first SXSW activation and is set to unveil a new product exclusively during Music. The snack brand will set up shop on Fifth Street and Red River with a combination music-and-tasting event on March 16 and 17, using real estate

that has yet to host a brand activation at past SXSW confabs.

Official SXSW event? Yes.

How it will stand out: "In true Doritos fashion, we've never been a brand to go in and run the same playbook that other brands run," Drinkwater says. "I can tell you with 100% confidence our activation will be something the likes of South by Southwest has never seen."

Chevrolet

[Chevrolet.com](#)

Brand manager: Chevrolet director of advertising sales and promotion Kevin Mayer

Brand plans: Perhaps best-known for its Interactive activations (the Chevy Volt Recharge Lounge has been a fan favorite in recent years), Chevrolet is debuting a music-dedicated venue at this year's Music festival. The Chevrolet Sound Garage, located near the intersection of Sixth Street and Red River, will host several music showcases and street-art battles from U.K. graffiti collective Secret Wars throughout Music's duration.

Official SXSW event? Yes.

How it will stand out: With little competition in the automotive space (last year's Fader Fort sponsor Fiat isn't returning), Chevrolet has the opportunity to take its category-leading sponsorship to the next level with its expanded Music offerings in 2012.

Filter

[FilterMagazine.com](#)

@FilterMagazine

Brand manager: Filter Creative Group co-owner/co-founder Alan Miller

Brand plans: One of the most active unofficial media brands at SXSW, Filter is busy prepping events in at least three venues, including its third annual Dickies House. It's also busy locking in some exclusive bookings with acts like Miike Snow, Clap Your Hands Say Yeah and Yacht.

Official SXSW event? No.

How it will stand out: By creating best-in-breed performance opportunities for buzz bands and more established groups alike. "Kaiser Chiefs played our show almost 10 years ago now at Cedar St. Courtyard, and the band said in their entire history this was their favorite show they've ever done," Miller says. "This year is their first time back since then and they said, 'We'll play whenever you want us to play.'"



Monster Energy

MonsterEnergy.com

@MonsterMusic

Brand manager: Monster Energy director of music marketing Brent Hamilton

Brand plans: Monster Energy is providing free breakfast and morning beverages during its Java Monster Mornings, to be held in Brush Square Park across the street from the Convention Center throughout Interactive and Music. Plus the energy drink is sponsoring a few key showcases, such as Waterloo Records' 30th-anniversary showcase, which has already booked Blitzen Trapper, the Cult and fun., and the debut of the Monster Energy Outbreak Tour's XXL Freshman Live tour.

Official SXSW sponsor? Yes.

How it will stand out: Everyone loves freebies at SXSW, and a drink that helps weary attendees endure the long week is always welcome.

YouTube/ Google Music

YouTube.com/presents

@YouTube

Brand manager: YouTube VP of marketing Danielle Tiedt

Brand plans: On March 15 and 16, during the Music conference, Google Music and YouTube Presents will host and live-stream two eight-hour showcases from a downtown parking garage. The shows mark YouTube's first time hosting its own live stream at SXSW, and will be available at youtube.com/presents. The lineup includes the Gossip, the Ting Tings and the Shins.

Official SXSW event? No.

How it will stand out: Having an exclusive live stream will help YouTube attract some of the biggest audiences outside of Austin and also generate crucial awareness for Google Music, which has yet to gain much traction since a soft launch in fourth-quarter 2011.

MillerCoors

MillerLite.com

@MillerCoors

Brand manager: N/A

Brand plans: Miller Lite, SXSW's longtime

official beer sponsor, is putting a social spin on this year's activation, having sponsored giveaways and downloads on Pandora, Spotify and other music platforms in the weeks leading up to the festival. The beer brand will also partner with mobile app RoqBot to help attendees program the music at local bars and restaurants around Austin. Sister brand Miller Genuine Draft is joining the festivities this year, partnering with Spin magazine for its annual showcase at Stubb's.

Official SXSW event? Yes.

How it will stand out: Not only will Miller Lite be available at every official party and venue, Miller Genuine Draft will debut a new product, MGD Aluminum Pint, at Stubb's and offer concert-goers the opportunity to be featured in an upcoming issue of Spin through a concert poster-themed photo booth promotion.

Nikon

YouTube.com/thewarnersound

@Nikon_USA

Brand manager: Nikon senior communications manager Lisa Baxt

Brand plans: Nikon is putting an interactive twist on its sponsorship of Warner Music Group's Warner Sound showcases during Music, putting its new Nikon D4 and D-800 high-definition SLR cameras in the hands of music fans. Attendees can sample the devices by snapping pics of Warner acts ranging from T.I. and B.o.B to Kimbra and Dr. John. Nikon will sponsor a YouTube live stream on the new Warner Sound channel as well to make the shows even more broadly accessible.

Official SXSW event? Yes.

How it will stand out: Having the chance to get your picture taken by rock photographer Robert Knight (subject of the documentary "Rock Prophecies") doesn't hurt, nor does the comparative lack of major photography marketing activations this year. "Nikon has the type of brand equity that really speaks to people at a venue like SXSW," Baxt says. "Photography, video and music have similar sensibilities that hit an emotional point that people in all age groups and demographics and interests can relate to, whether it's music or an image or a video." ●●●

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RIVER CITY RAMBLERS
Lucero tightens sound
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ON FIRE
Meat Loaf dishes on
new projects



FEAST FOR THE EARS
Death metal's Cannibal
Corpse digs in again



VOILA!
Kid Cudi's rock project
tops the charts



ON HIS OWN
Kix Brooks scores
first solo hit

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MUSIC

POP BY RICHARD SMIRKE

LICENSED TO ILL

Four years and one abandoned album later, the Ting Tings finally follow up their debut

"I'm quite proud of my shittiness, to be honest," says Katie White, singer with U.K. indie pop duo the Ting Tings, referring to her modest guitar skills. "It gives us one of our little things."

If you haven't already guessed, the Ting Tings (@thetings) pride themselves on being different. Formed in Manchester, England, the duo—White and drummer Jules de Martino—signed to Columbia Records after only a handful of gigs and recorded its debut album, *We Started Nothing* (2008), for "about £10" (roughly \$16), White jokes.

We Started Nothing went on to sell 2 million copies worldwide, according to the label (including 29,000 in the United States, according to Nielsen SoundScan), and topped the British charts. Stateside, breakout tracks "That's Not My Name" (No. 1 in the United Kingdom) and "Shut Up and Let Me Go," featured in a 2008 iPod commercial, hit Nos. 39 and 55 on the Billboard Hot 100, respectively. Worldwide singles sales total 4 million, according to Columbia.

"We've already done everything far beyond what we ever dreamed," White says, citing the Ting Tings' 2010 best new artist Grammy Award nomination as just one highlight of the past four years. Producing a follow-up to their smash debut has, however, been anything but straightforward.

Relocating to Berlin in late 2009, the band set out to create an electro-rock album inspired by the German city's thriving dance culture. When label staff paid a visit in fall 2010 to gauge progress, "everyone was sitting there going, 'This is genius. This is going to be massive.' But we hadn't even finished the tracks yet," de Martino recalls. "It ruined everything."

Only one song from the Berlin sessions was released, the Calvin Harris-mixed "Hands." It limped onto the U.K. chart at No. 29. White and de Martino decided to eliminate all but four of the recorded tracks soon after. "It was quite a hard decision," White says. After a couple of weeks of discussion, "one day we were just like, 'Shall we delete it so it's done and we can't go back?' So we did."

"We didn't like the direction the album was going in and what it stood for," says de Martino, who credits Columbia chairman/CEO Rob Stringer with helping steer the band out of its creative fog. "He said, 'Just make the record that you want to make. The first record was super successful globally. You've given yourselves an opportunity to be experimental.' And he gave us *Paul's Boutique* by the Beastie Boys and said, 'This is what you need to listen to.'"

Recorded largely in Alicante, Spain, the Ting Tings' resulting 10-track sophomore set, *Sounds From Nowheresville*, hits stores March



Something from "Nothing": THE TING TINGS

13, having debuted in the United Kingdom two weeks earlier. Several songs from the abandoned Berlin album remain, including "Day to Day," a swooning TLC-inspired R&B ballad, and "One by One," a bubbling electronic opus. Other highlights include the Ronettes-meets-punk blast of "Guggenheim" and lead single "Hang It Up," which has been serviced to triple A and alternative stations. A digital-only deluxe edition contains additional remixes, as well as "Hands."

Preliminaries of the campaign began last fall when the video for "Hang It Up" premiered online. The reggae-flavored "Soul Killing" subsequently received a first play through AOL Spinner on Feb. 8, and White and de Martino held an interactive online album-listening session on Feb. 27. The band will perform on "Late Show With David Letterman" during street week and has booked "Late Night With Jimmy Fallon" for April.

In line with the Ting Tings' debut, which picked up synchs in everything from "Gossip Girl" to "Slumdog Millionaire" as well

as the iPod ad, landing synchs will once again be a strong focus. "Hang It Up" has already been featured on CBS' "CSI," with "lots more pending offers coming up," says Columbia Records product manager Mike Mathewson, who credits a "graduated, systematic push of content" with reigniting fans' interest.

That push will continue throughout 2012, with the band planning to self-produce videos for up to eight album tracks. "If [Columbia is] going to spend a fortune on a video, we'd rather take 1% of that money and make eight videos that we feel get our songs across better," White says. A 27-date U.S. trek kicks off at South by Southwest (March 13-18), wraps April 21 at Dallas' Granada Theater and includes two dates at New York's Webster Hall.

"I'm up for just going until I drop again," says White, who was briefly hospitalized in 2009 due to tour exhaustion. De Martino adds: "We've made a record now that we really love, and that's given us the license to go around the world again." ■■■

On the hunt: Just one day after performing at **South by Southwest**, Grammy Award-winning singer/songwriter/producer **Van Hunt** will launch a North American tour to celebrate *Live at The Troubadour 2011*, his first live concert recording. The trek kicks off in Houston on March 16 at **Warehouse Live**. Then he'll play **Dallas' Prophet Bar** on March 17. Other dates include **Lola** in St. Louis (March 21), **Lincoln Hall** in Chicago (March 22), **Magic Bag** in Ferndale, Mich. (March 22) and **Beachland Ballroom & Tavern** in Cleveland (March 23) ... Hip-opera: **Emily Wells** hits the road to promote upcoming album *Mama*, due April 10 on **Partisan Records**. The violinist will have her album release show at New York's **Bowery Ballroom** on April 9. She'll follow up with shows at Philadelphia's **World Cafe Live** (April 11) and the **Iota Cafe** in Arlington, Va. (April 12). Her performance at Minneapolis' **Cedar Cultural Center** (May 1) will be the first of several shows featuring the **Portland Cello Project** ... Brotherly love: As part of the **Brothers Midnight Concert Series**, **Jaimoe's Jassz Band** will showcase its old-school R&B sound in an intimate set at **Iridium** in New York on March 17. The concert series runs in conjunction with the **Allman Brothers Band's** annual residency at New York's **Beacon Theatre**. (Jaimoe is the Allmans' drummer.) Other acts affiliated with the Allmans will also perform at Iridium, including **Bruce Hampton** (March 24) and **Berry Oakley Jr.'s Jive Ass Review** (March 25) ... In the house: Hip-hop quartet **Slaughterhouse** is touring to promote upcoming sophomore album *Welcome To: Our House* (the collective's first on **Eminem's Shady Records**). The act will perform at **Masquerade** in Atlanta on March 21 and **House of Blues** in Myrtle Beach, S.C., on March 22. The group will then play the **Cannery Ballroom** in Nashville on March 23; the **Fillmore** in Charlotte, N.C., on March 24; **9:30 Club** in Washington, D.C., on March 28; and the **Best Buy Theater** in New York on March 29.

—Lauren Savage

MUSIC



Nashville rebel: SHOOTER JENNINGS

COUNTRY BY DEBORAH EVANS PRICE

BEYOND
THE BLACK

Shooter Jennings stays close to home on 'Family Man'

After a deeper foray into rock on 2010's *Black Ribbons*, Shooter Jennings (@shooterjennings) returns to his country roots with his March 13 release *Family Man* (Entertainment One Music Group).

"It's the first time I stepped out of people's shadows and did something all by myself," he says of his seventh album. "I'm proud of the other records I've done ... but they were kind of a band dynamic and there were walls I had to get through. This time I met a different group of guys I connected with through the piano player [jazz pianist Erik Deutsch], who is an old friend of mine. I wrote all the songs and produced it myself. It's really my first solo record, in a way."

Jennings recorded in New York with Deutsch, guitarist Chris Masterson, drummer Tony Leone, bassist Jeff Hill, pedal steel player John Graboff and Eleanor Whitmore, who sang harmony and played mandolin and fiddle. Jennings dubbed them "the Triple Crown" and recorded two albums' worth of material.

"We have another record coming out in September that's a companion to this," he says. "It's called *The Other Life*. It's a little bit darker than this one. It's the other side of the coin, but it was recorded during the same sessions. It's the same sound, same band."

Family Man draws heavily from Jennings' relationship with his fiancée, actress Drea de Matteo, with whom he has two children. "When she was pregnant I thought, 'Oh, no, I'm going to lose my edge,'" Jennings says. He needn't have worried. "The record I did after the kids was *Black Ribbons* ... It's a post-apocalyptic record. Stephen King plays a DJ. It's really dark and not country at all. It's like an audio movie. When I had kids, that record came out of me being scared for their lives because of the state the world is in."

On *Family Man*, the outlaw is in a softer mood, as exemplified by first single "The Deed and the Dollar." CMT and GAC have aired the video, which features de Matteo and their daughter. "It felt like pretty much the most unexpected thing I could do in my career—especially with the preconceived notions people have about me—would be to come out with a really simple love song," says Jennings, son of late country legend Waylon Jennings and Jessi Colter. "Radio always has a reason not to play me. It's always lyrically or sonically too risky. So I thought, 'Why don't we come out of the gate with something that's really honest, straightforward and kindhearted?'"

"It's about his wife, his daughter and his life at home," Entertainment One VP of music Van Fletcher says. "It's a straight-ahead country song and represents where he's at in his life right now."

"This will reach a broader variety of people than he ever has before," Fletcher says. "That first record [2005's *Put the O Back in Country*] was country, but it was rockin' country. This is country. It's got a couple songs on it that are edgy, but in a different way."

Jennings will perform on "The Tonight Show With Jay Leno" on street date and also appear on "Late Show With David Letterman," "Imus in the Morning" and "The View." He'll perform at South by Southwest on March 16, then head out on a national tour. He has several other irons in the fire, including hosting a radio show, "Shooter Jennings' Electric Rodeo," on SiriusXM for the sixth year and producing an album for Lexington, Ky.-based Southern rock band Fifth on the Floor, as well as another for his mother.

"She's as much of a free-spirit visionary as I can be. It definitely will be fun," he says of the project, which isn't yet attached to a label. "We've been talking about doing a record together for eight years, and now is the time." ■■■

ROCK BY JUSTIN JACOBS

A New
Memphis
Sound

Country-punk act Lucero embraces soul, and a new label, on 'Women and Work'

After six albums of country-punk barroom laments, Ben Nichols decided it was time to dance.

His band, Lucero (@lucero-music), had become a Memphis institution, so he didn't have to look far to find musicians who could help him make the transition. Nichols enlisted Memphis saxophonist Jim Spake and trumpeter Scott Thompson. Suddenly, his band of ragged punks had a shiny, new horn section. The result was 2009's *1372 Overton Park* (Universal Republic).

Three years later, Lucero is now signed to ATO (alongside acts like My Morning Jacket and Drive-By Truckers) and preparing for the March 13 release of *Women and Work*—an album that, Nichols says, "completes our vision of being this country soul band. We took some Johnny Cash and mixed in some Jerry Lee Lewis. But now we're throwing in Otis Redding and Stax Records."

Lucero spent much of the last decade slowly building a devoted fan base attracted to Nichols' barstool-confessional lyrics and his sandpaper howl. However, he says, "We needed a shot in the arm. [Bassist] John [Stubblefield] suggested inviting [Memphis pianist] Rick Steff to band practice. He came by that day and turned everything around," Nichols recalls. "It was a burst of inspiration, and we realized we had a capability of doing something new."

Itching to explore, Lucero began inviting Memphis musicians to sit in. The sound was a drastic, energetic change for the band, and Nichols was eager to hit the studio. "When you've got guys that talented lending you time, you'd be crazy not to make records with them. We heard the songs and said, 'We want to do this. We want to do a lot of this,'" he says.

Women and Work, then, sounds much like a companion piece to *1372 Overton Park*. Re-

6 QUESTIONS
with MEAT LOAF
by GARY GRAFF

It's fair to say Meat Loaf (@realmeatloaf) is cooking these days. The guy who used to take several years between albums has put out two in rapid succession, with his new *Hell in a Handbasket* closely following 2010's *Hang Cool Teddy Bear*. The new set, which Loaf calls "the most honest record I've ever done," was produced by his guitarist, Paul Cook. Much of it was recorded on the road, and it features surprising guests, such as rappers Chuck D and Lil Jon and "Celebrity Apprentice" mates John Rich and Mark McGrath. This year also marks the 35th anniversary of *Bat Out of Hell*. With two more albums—a Christmas collection and another studio set—primed to go, Loaf has plenty to dig into right now.

- 1 Does it feel good to have another album out so quickly after your last one? Oh, yeah, and they're both really good, too. I got really inspired after [*Hang Cool Teddy Bear*], so on this one we were recording background vocals on the road, in hotel rooms. We were recording guitars on buses. I was doing vocals in closets. Everything was much more spontaneous and more off the cuff.
- 2 What led you into the realm of social commentary this time? I'm in that demographic where I listen to news all the time—MSNBC, Fox News, CNN. I keep going back and forth and circling, and as I watched I kept thinking, "The world's going to hell in a handbasket." But I



Men at work: LUCERO

recorded in Memphis' Ardent Studios, with studio manager/Big Star drummer Jody Stephens and producer Ted Hutt (the Gaslight Anthem), it is Lucero's tightest, most focused album yet—a funky horn section blasting over terse guitar lines and honky-tonk piano. Slow-building closer "Go Easy" even features a gospel choir. Still, it's a far cry from the slick soul-revivalism of Fitz & the Tantrums or Sharon Jones & the Dap-Kings. Lucero's business is rock'n'roll before anything else.

But if Lucero sounded a bit overeager to play with new toys on *1372 Overton Park*, *Women and Work* finds the band com-

fortable in its new skin and on its new label.

"We've never had too much luck with labels," Nichols says. Shortly after *1372 Overton Park*, Lucero's deal with Universal Republic dissolved amicably. ATO's Jon Salter, a longtime fan, was excited to step in and help Lucero develop its new sound.

"They shed that bar-band layer, and their sound can appeal to a more discerning listener," Salter says. To push *Women and Work*, ATO is hoping to "first stimulate and activate the super-fans, but then take it broader. From World Cafe Live to getting attention at KEXP Seattle, we're doing things that

might not have been possible for the band five years ago."

"I really think ATO can help us move on down the road. This is the last label I ever want to be on," Nichols says with a laugh, noting that the aspect that holds the most appeal is space for the band to grow and change at its own pace. "We're going to make as many records as we can. We're not going anywhere. The next one could be all slow, sad songs with a guitar and a Dobro. But for right now, this boogie-woogie soul stuff is doing the trick. As long as we're having a good time, we'll keep doing it. Hopefully everyone will get onboard with us." ...

couldn't make that the album title because it's too long. There's a lot of stuff going on there, but I'm a true Hollywood happy-ending type of guy, so there's always the chance of getting out of it—the chance for the dog to come home, the lost sailor to be found.



3 What are Chuck D and Lil Jon doing on a Meat Loaf album?

Lil Jon was on "Celebrity Apprentice" with me, and that song ["Stand in the Storm"] with him and John Rich and McGrath was supposed to be on the finale and then go on iTunes

for charity. But they didn't do it, which was upsetting. So we rerecorded it and put it on the record. And Chuck D came from nowhere. I really studied [rap] after being around Lil Jon, and when we got to that song ["The Good God Is a Woman and She Don't Like Ugly"] I said, "We need a rap artist on this thing." Paul Cook turned to me and goes, "The one you want is Chuck D... He's best friends with your son-in-law [Anthrax guitarist Scott Ian]." And within 30 minutes Chuck D and I are exchanging emails, and I was speechless when I heard it. I'm so impressed with what Chuck did and that he's on my record.

4 You're not planning on letting up any time soon, are you?

I have all the music for two more albums sitting here, ready to go. One's a Christmas album. It's really fun, and I'm getting people like Garth Brooks and Reba McEntire to be on it. And the other record is completely different than anything I've ever

done. If you called it anything, you'd call it a party record—but really, really different.

5 Are you planning anything for *Bat Out of Hell's* 35th anniversary?

I don't pay attention to that stuff. I can remember doing *Bat Out of Hell* like it's yesterday. People have been born and graduated high school and gotten married and had kids since that came out, which is mind-boggling. I'm a grandfather now. It's like it was a whole lifetime ago.

6 You were with Motown for an album, *Stoney and Meat Loaf*, in 1971. Can you tell us that story?

Stoney [aka Shaun Murphy] and I were both upset that we had a song we really liked by Norman Whitfield called "Who Is the Leader of the People?" that Berry Gordy took off our record and gave to Edwin Starr. I actually smashed my shoe on Berry Gordy's desk because of it. And Norman Whitfield got really mad at them. ...

Appetite For Destruction

Death metal icon Cannibal Corpse serves up another brutal feast on 'Torture'

It's been 22 years since Florida-based Cannibal Corpse released its debut album, *Eaten Back to Life*, on Metal Blade Records. But the memory of its arrival remains fresh in bassist Alex Webster's mind. "That first album was the beginning of a long and incredible career, and still something I'm incredibly proud of," Webster says in an email sent from the road while the band toured in Germany.

The group is preparing for the next chapter with *Torture*, its 12th studio record, arriving March 13 on Metal Blade. The death metal act—which has stirred controversy more than once because of its horror-movie lyrics, brutal musical style, guttural vocals and bloody, cartoonish album images of corpses—has sold 893,000 albums in the United States, according to Nielsen SoundScan. Best seller *Tomb of the Mutilated* (1992) has sold 124,000 copies, and its last album, 2009's *Evisceration Plague*, achieved

ter (@CorpseOfficial) and Facebook accounts of Cannibal Corpse, Metal Blade and metal magazines, saying those outlets can reach "billions of people. That really has been so significant for us in the last few years in really getting the word out." The band has posted online three videos of the recording sessions for *Torture* and exclusively premiered the track "Scourge of Iron" on RevolverMag.com and just released "Encased in Concrete" to DecibelMagazine.com.

Metal Blade VP of sales and marketing Dan Fitzgerald says *Torture* is part of the label's launch of its "Here's the Metal" campaign with mom-and-pop stores that spotlights titles every month in an endcap and offers a free gift with purchase. The preorder gift with *Torture* is a T-shirt, and the label is playing up how much fans value the band's merchandise by making it a preorder exclusive. "It's a one-time print run," Fitzgerald says. "After street date, the shirt goes away forever."



Hungry for more: CANNIBAL CORPSE

the band's highest peak on the Billboard 200 (No. 66) and has sold 48,000. Metal Blade founder/CEO Brian Slagel says the act has sold nearly 2 million records worldwide.

"People would be surprised, but they're really normal, extremely smart guys," Slagel says of Cannibal Corpse's longevity. "They know how the business works, they know what to do to keep touring, and they love the music."

Webster attributes the band's run to constant work, as well as musical consistency. "We have made nothing but pure death metal records the entire time, and I think our fans appreciate this," he writes. "Our loyal fan base is no doubt the biggest reason for our success."

According to Slagel, press and social media are two of the more important factors in promoting the new album. He points to the Twit-

ter (@CorpseOfficial) and Facebook accounts of Cannibal Corpse, Metal Blade and metal magazines, saying those outlets can reach "billions of people. That really has been so significant for us in the last few years in really getting the word out." The band has posted online three videos of the recording sessions for *Torture* and exclusively premiered the track "Scourge of Iron" on RevolverMag.com and just released "Encased in Concrete" to DecibelMagazine.com.

As always, Cannibal Corpse remains a dogged road warrior. The 25-date U.S. *Torture* tour launches April 5 in Jacksonville, Fla., and ends May 3 in Gainesville, Fla. Fellow death metal bands Arkaik, Exhumed and Abysmal Dawn are supporting all dates. Fitzgerald anticipates the group will do "two or three runs in the U.S. before this album cycle's over," along with some South American shows. ...

CANNIBAL CORPSE: ALEX MORGAN

ALBUMS

CHRISTIAN

FOR KING & COUNTRY

Crave

Producers: Shaun Shankel, Aqualung, Ben Glover
Fervent Records

Release Date: Feb. 28

With their new album, *Crave*, Australian-born brothers Joel and Luke have crafted an engaging pop/rock collection marked by the duo's compelling vocals and their earnest, insightful songwriting. The sweeping, anthemic ballad "People Change" begins with the confession, "Wanna tell you I'm alright/Wanna say I'm not in pain/But I will just be telling lies/I'm not OK, not OK." It's a tender song about admitting to the mistakes made in a failing relationship and seeking forgiveness and redemption. The song "Busted Heart (Hold On to Me)" is another highlight, boasting a vulnerable, heartfelt lyric and passionate performance that leaves an indelible impression. Joel and Luke aren't hesitant to wrestle with life's complexities in such tracks as "Love's to Blame," and are equally skilled at delivering uplifting uptempo tunes like "Fine Fine Life" and "Light It Up," which acknowledges challenge while celebrating the strength and endurance of the human spirit. "Love's to Blame" and "Light It Up" have already received TV exposure



LOST IN THE TREES

A Church That Fits Our Needs

Producer: Ari Picker
Anti- Records

Release Date: March 20

A breakthrough album for Ari Picker's North Carolina-based folkie orchestra, *A Church That Fits Our Needs* focuses the ambition of its predecessor through more conventional songwriting techniques, stronger production values and greater track-to-track cohesiveness. Inspired to create a musical space for his late mother, Picker draws on heavenly choir sounds, soaring orchestrations and, in his own vocals, elements of anguish and cathartic release. It's as much a solo walk in the woods as it is a communal gathering at home. A trio of stunningly beautiful numbers—"Red," "Golden Eyelids" and "Icy River"—run back to back in the early half of the album, creating an emotional



centerpiece for the entire experience. "Don't you ever dare think she was weak-hearted," Picker sings in "Icy River," a post-funeral reflection on his mother's death. The classically trained musician thoughtfully works the dynamics of instruments to stir multiple feelings. Cello, piano, violins and swinging drums lend a compelling sense of unease to "Tall Ceilings"; "This Dead Bird Is Beautiful" evokes a windy, pitch black night. The song ultimately unfurls like a bright East Coast dawn, a rumination on death that finds not just a flicker of light, but the entire beam of the sun.—PG

on "The Vampire Diaries" and "Drop Dead Diva," respectively. There's plenty on *Crave* to satisfy the duo's Christian fan base, but this is music that's sure to attract a much wider audience.—DEP

R&B

ESTELLE

All of Me

Producers: various
HomeSchool/Atlantic
Release Date: Feb. 28

There's been a red flag waving over Estelle's third album (her second for John Legend's HomeSchool label) during the past couple of years. Its first singles, the David Guetta-produced "Freak" and the Legend/Nas-assisted "Fall in Love," grossly underperformed, removing some of the residual shine from the British-born singer/songwriter's 2008 debut. *All of Me*, then, has a scattershot feel, moving Estelle through club-style slammers—"The Life," "International (Serious)," "Speak Ya Mind"—smooth love songs (the very fine "Thank You," "Love the Way We Used To") and buoyant pop ("Wonderful Life," "Back to Love," "Do My Thing"). The range is impressive, as is a guest list that includes Janelle Monáe, Chris Brown, Trey Songz, Rick Ross and Akon, as well as such ace producer/writer collaborators as Legend, Wyclef Jean, Jerry "Wonda" Duplessis and Ne-Yo. The problem, however, is that in covering so much ground, no one direction is truly pursued, robbing *All of Me* of any sense of identity and rendering it something less than the sum of its parts.—GG



CRAIG MORGAN

This Ole Boy

Producers: Phil O'Donnell, Craig Morgan
Black River Entertainment
Release Date: Feb. 28

For his debut with the swiftly rising Black River Entertainment, Craig Morgan wisely doesn't try to reinvent the wheel. He has been fortunate to develop a sound and style that has worked, and it works very well indeed on *This Ole Boy*. The infectious singalong title cut has made its presence known at radio, and there's more where that came from. The track "Show Me Your Tattoo" is a winner, as well as the high-octane "Corn Star," which is sure to please many of his longtime fans. There are some slower moments on the album for Morgan to show his range, too. Elsewhere, the songs "Love Loves a Long Night" and "Summer Moon" are two of the stronger romantic ballads that the singer has enjoyed, and "I Didn't Drink" is Morgan at his stone-country best. All in all, Morgan turns in his strongest album since 2006's *Little Bit of Life*, and one that should keep him on the airwaves plenty during the next couple of years.—CD

AMERICANA

AMY RAY

Lung of Love

Producer: Greg Griffith
Daemon Records
Release Date: Feb. 28

On the back end of Amy Ray's sixth solo album, *Lung of Love*, one can hear the disgruntled

exasperation as she sings, "All the kids say ho-hum/They think I'm growing old." The Indigo Girl isn't about to resign herself to that fate. But a good half of the new set—including tracks like "Glow," "From Haiti," "Little Revolution" and the glamorous "Give It a Go"—



LYLE LOVETT

Release Me

Producers: Nathaniel Kunkel, Lyle Lovett
Curb/Universal Music Group
Release Date: Feb. 28

Lyle Lovett isn't being subtle about the fact that this is his final album for Curb Records—neither in the project's title nor in the cover image of him bound with ropes. But Lovett is leaving as graciously as possible, with a mostly covers set that's characteristically well-crafted and creatively arranged from a pair of affecting originals (the bluesy "The Girl With the Holiday Smile" and the gentle "Night's Lullaby") to the personal stamp he puts on such traditional as the swinging instrumental "Garfield's Blackberry Blossom," the jaunty "Keep It Clean" and the R&B-flavored "One Way Gal." A rocking, brassy take on Jesse Winchester's "Isn't That So" ranks as a career highlight, while a Western ballad treatment of Chuck Berry's "Brown Eyed Handsome Man," a fiery rendition of Townes Van Zandt's "White Freightliner Blues" and a cheeky vamp through Michael Franks' "White Boy Lost in the Blues" also deserve great praise. Lovett is assisted on "Release Me" by crack players and duet partners like k.d. lang, Kat Edmonson and Nickel Creek siblings Sara and Sean Watkins, who help bring a graceful, celebratory finish to this lengthy phase of Lovett's career.—GG

kicks with punky, irreverent energy. The lyrics come from a wizened place of social consciousness and self-awareness here, saluting such influences as Joe Strummer and David Bowie. But with its lean and urgent-sounding production by Greg Griffith, *Lung of Love* cuts a wider swath through soulful Americana ("When You're Gone You're Gone," "Bird in the Hand," the title track) and even turns left for the Appalachian stomp of "The Rock Is My Foundation," where Ray equates bass with Jesus and kick drum with God. And with Brandi Carlile, My Morning Jacket's Jim James and some former Butchies in the choir, that testimony is pretty convincing.—GG

ROCK

SCHOOL OF SEVEN BELLS

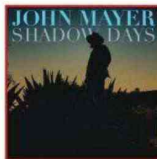
Ghostory

Producer: Ben Curtis
Vagrant/Ghostly International
Release Date: Feb. 28

Love isn't exactly a splendorous thing in the world of the new School of Seven Bells. That's no surprise, perhaps, since this is the same group that advised us to *Disconnect From Desire* in 2010. The band, now a duo after the departure of singer/key-boardist Claudia Deheza, has ostensibly fashioned its latest release, *Ghostory*, as a concept piece exploring the various ghosts that inhabit a character named Lafayette. But it's more like an ethereal nine-song rumination on the pitfalls of dysfunctional codependence and the merits of free will. Think of it as a marriage of Kate Bush and Stevie Nicks, especially on "White Wind," the angry transition point that leads to the more hopeful horizons of the liquidy "Reappear" and the percolating eight minutes of album closer "When You Sing." Singer/guitarist Alejandra Deheza and guitarist/producer Benjamin Curtis have smoothly survived their bandmate's departure, and fans of SVIIB's marriage of prog rock, new wave, shoegazer ambience and electro club thump will find this *Ghostory* worth hearing.—GG

REVIEWS

SINGLES



JOHN MAYER

Shadow Days (3:53)

Producers: Don Was, John Mayer

Writer: J. Mayer

Publishers: Sony/ATV Tunes/
Specific Harm Music (ASCAP)

Columbia

When John Mayer begins the second verse of his new single declaring that "I ain't no troublemaker, and I never meant her harm," it seems so pregnant with possibilities given his well-chronicled tabloid history. But even more striking (by Mayer's design, we're sure) is the tune itself, a gentle and shimmering confluence of mellow Southern rock (think the Allman Brothers Band's "Melissa") with a guitar hook and solo that nods to *All Things Must Pass*-era George Harrison. And despite the song's dense and fully loaded arrangement, there's a lightness of tone and a sonic spaciousness that lets Chuck Leavell's keyboards and Greg Leisz's pedal steel add rich texture to the mix. Mayer's understated vocal, meanwhile, laments the foibles of his past ("I'm a good man with a good heart/Had a tough time, got a rough start") but revels quietly in the lessons of growth and maturity, promising that "my shadow days are over." His *Born and Raised* album, meanwhile, is off to a shining start.—GG

HIP-HOP

B.O.B

So Good (3:33)

Producers: Ryan Tedder,

Noel Zancanella

Writers: various

Publishers: various
Rebel Rock/Grand Hustle/
Atlantic

Atlanta rapper B.o.B goes pop with the third promotional release from his sophomore album, *Strange Clouds*, due May 1. The song's lack of synthesizer-driven production and epic chorus

strays from the dance music currently dominating top 40 radio. However, producer Ryan Tedder doesn't allow any innovation to seep in: If one removed Bobby Ray's verses and inserted some like-minded crooning, the song would resemble a track by Tedder's band, OneRepublic. "So Good" lacks originality, but its most glaring flaws are the absurdly bold statements packed within B.o.B's flow. "She says that I'm her favorite 'cause she

admires the art/Michelangelo with the flow, Picasso with the bars," he raps. B.o.B proved a lot with his debut album, 2010's *The Adventures of Bobby Ray*, but it'll take some time before the rapper builds up enough credibility to compare himself to the geniuses of the art world.—JR

ELECTRONIC

GORILLAZ FEATURING JAMES MURPHY AND ANDRÉ 3000

DoYaThing (4:26)

Producers: Gorillaz, André

Benjamin, James Murphy

Writers: Gorillaz,

A. Benjamin, J. Murphy

Publishers: BMG Chrysalis

Music, Guy With Head and Arms Music (administered by Kobalt Music Publishing)

EMI/Converse

Three well-defined musical artists with an unexpected, one-off collaboration: What could go wrong? Unfortunately with "DoYaThing," Converse's latest entry in its "3 Artists. 1 Song" campaign, Gorillaz mastermind Damon Albarn, LCD Soundsystem main man James Murphy and OutKast's André 3000 combine their signature sounds with playful yet puzzling results. In theory,



CARRIE UNDERWOOD

Good Girl (3:31)

Producer: Mark Bright

Writers: C. Underwood,

A. Gorley, C. DeStefano

Publishers: various

19 Recordings Limited/
Arista Nashville

Carrie Underwood's latest

single, "Good Girl," finds

the former "American Idol"

star at her edgiest before

her next album is released.

Produced by longtime

collaborator Mark Bright,

"Good Girl" begins with a

bluesy electric guitar riff and

heavy snare before being

jolted up with some hand

claps. Similar to her previous

smash hit "Before He

Cheats," "Good Girl" has

Underwood warning women

everywhere against charming

but insidious men with lines

like, "His lips are dripping

honey but he'll sting you like

a bee," and the chorus, "Hey

good girl, get out while you

can/I know you think you've

got a good man/Get out while

you can." Let's hope

"Good Girl" will signal the

unveiling of a new layer of

Underwood, whose fourth

full-length is scheduled to

arrive in the spring.—MS



CARLY RAE JEPSEN

Call Me Maybe (3:13)

Producer: Josh Ramsay

Writers: C.R. Jepsen,

J. Ramsay, T. Crowe

Publishers: Carly Rae Music/Regular
Monkey Productions/Tavish Crowe

Schoolboy Records/Interscope

How much weight does a Twitter shout-out from Justin Bieber carry? For Canadian pop singer Carly Rae Jepsen, whose single "Call Me Maybe" has been socially promoted by Bieber, Selena Gomez and Ashley Tisdale, the high-profile nods have helped the song land a top 40 debut on the Billboard Hot 100. Yet Jepsen's first U.S. hit can't solely be chalked up to the sway of her pop music brethren—"Call Me Maybe" is a tight, yet jaunty track built around a deliciously singular chorus. A common tale of girl-meets-boy, girl-pines-after-boy-while-staring-at-her-phone, the song is a breezy stroll until Jepsen ramps up the intensity on the string-driven hook. Newly signed to Schoolboy Records, the label run by Bieber's manager Scooter Braun, Jepsen may have built a strong foundation for her stateside career with this charming single.—JL



Albarn's synth-pop should partner well with Murphy's progressive electronica, but the feeble bass and unmemorable rhythm section seem too carefree on the track. Later, Three Stacks' caffeine-charged verse

starts strong before getting too goofy, with a "Do ya damn thang/Do yo thang-a-thang" hook that quickly loses its endearing quality. All three artists bring their style to the table, but the mishmash creates a disappointing, directionless mess—in short, it's too much of a good thing.—RJC

ALTERNATIVE

REGINA SPEKTOR

All the Rowboats (3:35)

Producer: Mike Elizondo

Writer: not listed

Publisher: not listed

Sire Records

Piano chanteuse Regina

Spektor has never been one

for abstractions—with the

distinct exception of her

biggest hit to date, "Fidelity,"

which is perhaps what

launched it to

"Grey's Anatomy" and rom-

com soundtrack fame. On "All the Rowboats," her first single in nearly three years, Spektor describes artistic subjects trying to flee from the paintings that immortalized them, and the museums that house these masterpieces. Her peers would probably chronicle this fictional plight with a sense of whimsy, but instead, the Russian-born songstress infuses the piano track with a serious tone and over-the-top electronic touches. Also setting the single apart are heavy beats punctuating the song's beginning and end, building percussively throughout until the track feels positively sinister. On "Rowboats," Spektor finally matches her memorable lyrical tales to music that's just as, if not even more than, dramatic.—JM

LEGEND & CREDITS

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

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Rock stars: WZRD's DOT DA GENIUS (left) and KID CUDI

ROCK BY JASON LIPSHUTZ

The Magic Is Working

Kid Cudi's rock project lands at No. 3, impresses in first week

WZRD, the experimental psych-rock collaboration between Cleveland rapper Kid Cudi and producer Dot Da Genius, notches the only top 10 debut on this week's Billboard 200, landing at No. 3 with 66,000 copies sold, according to Nielsen SoundScan.

The album, which also crowns the rock and alternative charts, debuts slightly more than a year after Cudi announced he'd be making a guitar-heavy departure from the insular alt-rap of his first two albums, 2009's *Man on the Moon: The End of Day* and 2010's *Man on the Moon II: The Legend of Mr. Rager*. It also comes one week after the rapper slammed his label, Universal Republic, for shipping what he considered a low number of physical copies of WZRD in its first week.

"Ok so just a heads up, my weak ass label only shipped 55k physicals cuz they treated this like some indie side project tax right off," Cudi tweeted (@wizarcudi) on Feb. 28, the date of the album's release.

"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.com last week. In 2010, Cudi moved 169,000 first-week copies of *Man on the Moon II*—77,000 of which were physical, according to SoundScan. WZRD sold 21,000 physical units and 45,000 digital copies in its first week. (Universal experienced a similar dip in sales when Lil Wayne released rock album *Rebirth* in 2010. It moved 175,000 copies in its first week, just 17.5% of the 1 million that 2008's *Tha Carter III* sold in its first week.)

While a Universal Republic spokesman couldn't be reached to comment on the album's prerelease rollout, Cudi says, "We were really hoping to have more [promotion], but at this point, it's a dead issue. The numbers kind of speak for themselves—it lets people know that I'm not out here taking crazy pills. When I get

passionate about something, and people hear me kind of outraged, it's not coming from a place of me being irrational or being difficult to work with. I believe in something I've created."

Recorded in late 2010 and throughout 2011, WZRD marks Cudi's first project without longtime producers Patrick "Plain Pat" Reynolds and Emile Haynie, who formed their own record label, Dream On, with the rapper in 2009. WZRD arrived on Wicked Awesome Records, a new imprint Cudi announced last April in conjunction with Kanye West's G.O.O.D. Music label and Universal Republic.

WZRD features heavy electric riffs, live drums and Cudi playing guitar for the first time, while drawing on influences like Pink Floyd and the Pixies. "Cudi picked up the guitar and we started exploring the instrument, and exploring the landscape of rock and alternative music in general," says Dot Da Genius, who previously helmed Cudi's breakout single, "Day 'N' Nite," which peaked at No. 3 on the Billboard Hot 100.

On March 6, Cudi and Dot Da Genius, billed as WZRD, performed the song "Teleport 2 Me, Jamie" on "Conan," and the following day the duo filmed a video for the track in Huntington Beach, Calif. Dot Da Genius says that he and Cudi are "working on the live show," and plan to tour behind the album later this year.

Meanwhile, Cudi confirms that WZRD will release another album before he returns to his *Man on the Moon* hip-hop series. "At this point, I'm more inspired to keep learning this instrument and getting better at it," he says of the guitar. "If I did just have this album as a one-off and didn't continue it, then people would look at it as a one-off. This is not a one-off. This is something that's real for me."

Additional reporting by Ed Christman.

"The numbers let people know that I'm not out here taking crazy pills."

—KID CUDI

ROOKIES ROCK

Fun. is the first rock band to reach No. 1 with its first Hot 100 hit since Nickelback in 2001

Fun. crowns the Billboard Hot 100 in its first appearance on the chart as "We Are Young," featuring Janelle Monáe, ascends 3-1 (see page 46). The group joins the exclusive club of rock bands that have conquered the survey on their first try. Before this week, Nickelback was the most recent rock group to rule in its maiden Hot 100 appearance with "How You Remind Me" in 2001-02. The song went on to become Billboard's top title of 2002.

Fun. could be set for future chart success. Among the 10 most recent rock bands to top the Hot 100 their first time out (see chart, below) prior to fun., four—Nickelback, Extreme, Nelson and Guns N' Roses—charted at least another top 10. And four of the other five acts (Vertical Horizon, Lisa Loeb & Nine Stories, Mr. Big and EMF)

reached the top 25 with follow-up singles (leaving Crazytown the lone Hot 100 one-hit wonder of the bunch). Of those 10 groups, Guns N' Roses and Nickelback have tallied the most top 10s (six each).

One more first: The coronation of "Young" marks the first No. 1 for the 16-year-old Fueled by Ramen imprint. —Gary Trust



"Young" money: FUN.

NO. 1 STUNNERS

Here's a look at the last 10 rock bands to have topped the Billboard Hot 100 in their first visit to the survey.

Artist	Title	Date Reached No. 1	Weeks At No. 1
Fun. (featuring Janelle Monáe)	"We Are Young"	March 17, 2012	1 (to date)
Nickelback	"How You Remind Me"	Dec. 22, 2001	4
Crazytown	"Butterfly"	March 24, 2001	2
Vertical Horizon	"Everything You Want"	July 15, 2000	1
Lisa Loeb & Nine Stories	"Stay (I Missed You)"	Aug. 6, 1994	3
Mr. Big	"To Be With You"	Feb. 29, 1992	3
EMF	"Unbelievable"	July 20, 1991	1
Extreme	"More Than Words"	June 8, 1991	1
Nelson	"(Can't Live Without Your Love and Affection"	Sept. 29, 1990	1
Guns N' Roses	"Sweet Child O' Mine"	Sept. 10, 1988	2

Taking off: DAPPY



Hardworkin' Man

Kix Brooks is solo and climbing the country chart

After 20 years as half of country music's most successful duo, Kix Brooks (@kixbrooks) returns with "New to This Town," marking his first solo appearance on the chart since 1989.

"I recorded almost 50 songs for this album," Brooks says of his first solo outing since he and Ronnie Dunn ended their two-decade ride as Brooks & Dunn in 2010. "I've been writing all year and made a couple of movies. It's been really fun. I just camped out with all the pickers in the studio. I've been going crazy about trying to cull 50 down to 20 and then 20 down to 10 or 12."

"New to This Town" was a last-minute addition that Brooks penned with Marv Green and Terry McBride. "Jay DeMarcus [of Rascal Flatts] and I were working on a soundtrack for a Christmas movie," Brooks says. "I was over at Jay's house working on this other project. We were at the end of the session, so I played him the song. He really liked it and put it down. I got to listening to it and I liked the idea of 'I wished I was new to this town,' because it's sort of a metaphor when you've been here for so long and you're trying to start over."

Brooks played the single for Lonnie Napier, associate producer of "American Country Countdown," Brooks' weekly syndicated radio show. Napier suggested adding "some Joe Walsh-sounding guitar." Brooks' manager Clarence Spalding contacted Irving Azoff, who sent the song to Walsh. "It wasn't 10 minutes that Joe Walsh called me and said he'd love to play on this track," Brooks says. "I got so excited. He was actually in rehearsals for the Grammys with Paul McCartney for their performance."

"We're off to a great start with Kix's first single," Arista Nashville VP of national promotion Lesly



Not so new in town: KIX BROOKS

Tyson says, citing early adds at WDSY Pittsburgh, WYCD Detroit, KKKO Los Angeles and KSOP Salt Lake City, among others. "New to This Town" debuted at No. 58 on Billboard's Hot Country Songs chart and moves to No. 51 this week.

"We firmly believe 'New to This Town' is a wonderful Kix solo debut to country radio and fans," Sony Music Nashville chairman/CEO Gary Overton says. "When Kix performed new music on our Sony Music Nashville boat show at [Country Radio Seminar], the response back from those in attendance was absolutely amazing—everything Kix and we had hoped for."

A release date hasn't yet been set for the album, but Brooks is already looking forward to hitting the road and playing new music for his fans. "Our first show is March 23 and then we have a week off for the [Academy of Country Music Awards]," the Shreve-

port, La., native says. "Then we have four or five weekends in a row and we're all over the place—Chicago, New York, out West and down South."

In addition to hosting "American Country Countdown," Brooks is involved in a variety of ventures. He co-owns Arrington Vineyards outside Nashville, is a partner in a film production company and recently completed acting roles in "Thriftstore Cowboy" and "To Kill a Memory." However, music remains his first love.

"I'm looking to play small places," says Brooks, who launched his recording career with a solo deal on Capitol in the late '80s. "I told them [at William Morris Endeavor] that I really just want to go back and find that excitement, just play clubs and the House of Blues and places like that... We've got some really good music. I'm ready to grab the band, jump on a bus and go do what we do." ■■■

JUST FOR KICKS

Rising MC, producer pair with Reebok for free mixtape

Breakout MC Action Bronson (@actionbronson) carved out his own lane last year with undeniable mic skills and offbeat charisma. After self-releasing acclaimed debut *Dr. Lecter* and a well-received collaborative album with producer Statik Selectah (*Well-Done*, on DCide), Bronson's latest effort, *Blue Chips*, finds the Queens native teaming with Fool's Good Records producer Party Supplies (@xpartysupplies) and sneaker brand Reebok for an off-the-cuff free mixtape.

Much like Bronson's endless punch lines, *Blue Chips*, out March 12 and set to premiere on Complex.com, took shape in an easygoing studio atmosphere. "The original thing I wanted to call it was *5 Minute Beats and 1 Take Raps* [because] that's pretty much all it really was," Bronson says.

"I jumped on YouTube, found some weird obscure sample—basically started looping it on the drum machine and [Bronson] wrote some shit," Party Supplies says of the recording. "It's digging in the crates," Bronson adds. "[YouTube] is digging nonetheless. It's still hard to find [the gems]."

That open-minded attitude attracted Reebok, leading it to fund the project and sponsor its release. "They're very progressive. They're both two different people, both very creative," says Reebok head of entertainment for Global Matt Pantoja, a hip-hop fan and friend of managers Dante Ross (Bronson) and Peter Oasis (Party Supplies). Reebok, seeking to boost its visibility among Bronson's fan base, will promote the release with video content of the artists, including performances and interviews.

For both artists, the Reebok deal was a chance to pair with one of their favorite brands. "Reebok introduced the idea to us, we were into it, and we love Reebok," Party Supplies says.

The unsigned Bronson relishes his creative freedom, and has three albums—produced by Alchemist, Harry Fraud and Tommy Mas, respectively—slated for 2012. "If I was signed I would probably not be able to do things like this," he says. "I wanted to get it all out while I can. Who knows how long I'll be able to rap." —RJ Cubarrubia

SHINING BRIGHT

Brit rapper Dappy partners with Queen's Brian May to land U.K. No. 2 ahead of solo debut

In his native United Kingdom, rapper Dappy (@thedappy) has attracted as many negative headlines as positive ones. A regular fixture in British tabloid newspapers, the outspoken artist, a founding member of Island Records pop group N-Dubz, is no stranger to controversy, with a previous conviction for assault the most serious of his run-ins with the police.

Now the 24-year-old (real name: Costadinos Contostavlos) is making waves for all the right reasons, with his latest solo single, "Rockstar" (All Around the World/Island), debuting at No. 2 on the U.K. singles chart. The stirring hip-hop-flavored track, which features a memorable guest appearance from Queen guitarist Brian May and contains the catchy chorus hook "I'm living like a rockstar," sold 57,000 units in its first week, according to the Official Charts Co. It was beaten to the top spot by Gotye's "Somebody That I Used to Know" (also on Island), which sold

87,000 copies, according to the OCC.

"Rockstar" is Dappy's third solo single. Previous releases "Spaceship," a collaboration with fellow Brit rapper Tinchy Stryder, and "No Regrets" hit Nos. 5 and 1 on the U.K. chart, respectively. N-Dubz' third studio album, *Love.Live.Life* (All Around the World/Island), arrived in 2010, peaking at No. 7 in the United Kingdom. The group, which includes Tula "Tulisa" Contostavlos (Dappy's cousin) and Richard "Fazer" Rawson, has sold more than 1 million records, according to Island. It signed to Def Jam in the United States, but left the label last year without releasing an album, with Def Jam citing creative differences. A few months later, the members of N-Dubz announced they were taking a two-year hiatus to pursue solo careers. With Dappy getting the jump on his bandmates, Island is eyeing a summer release for the rapper's still-untitled studio debut.

"N-Dubz blazed the trail for urban pop in the U.K.," Island marketing manager Tom March says. "As Dappy steps out on his own with a more mature record, that will hopefully be enough to appeal to N-Dubz fans as well as find him lots of new ones." March credits strong radio support from national top 40 stations BBC Radio 1 and Capital FM with driving download sales. Following the track's U.K. success, "Rockstar" will now be serviced to other international territories, while live dates are planned for later this year, booked by William Morris Endeavor.

"I don't think Dappy gets the credit for quite how talented he is. Lyrically, there's not really anyone else out there to touch him" says March, who predicts the Sony/ATV-published artist will break in multiple markets. "The guy is a superstar. He has everything you need to explode internationally." —Richard Smirke

Blue chipper: ACTION BRONSON



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THE HOT BOX

A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS

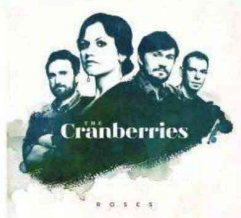


CELTIC WARS

>> Celtic Thunder storms No. 1 on World Albums with its latest, *Voyage*, marking the vocal act's eighth leader. That brings it into a tie with Celtic Woman for the most No. 1s in the chart's nearly 22-year history. Their combined 16 No. 1s make up 12% of the list's 133 total No. 1s.

NEW RELEASE

>> Bowing at No. 9 on Top Country Albums, Lyle Lovett's *Release Me* is his eighth top 10 on the tally. He's now had top 10s in four decades ('80s-'10s). Twenty-five years ago this week, he peaked with his first entry—his 1986 self-titled debut—which topped out at No. 14 for two weeks beginning March 7, 1987.



LONG TIME, NO SEE

>> With their first album since 2001, the Cranberries return to the Billboard 200 after more than a decade. The new *Roses* starts at No. 51, five steps below the No. 46 debut and peak of previous set *Wake Up and Smell the Coffee*. The act first arrived on the tally in 1993, scoring a pair of top 10s in 1995-96.

CHART BEAT

>> As fun's "We Are Young," featuring Janelle Monáe, tops the Billboard Hot 100 (see page 46), the song is the first leader to sport the word "young" in its title. Rising 3-1, the song passes the previous top-charting "young"-ster, the Union Gap's "Young Girl" (featuring Gary Puckett), which reached No. 2 in 1968.

>> "Endless Love" is aptly titled, as the ballad charts on Adult Contemporary in a third superstar duet version. Lionel Richie and Diana Ross spent three weeks at No. 1 with the song in 1981; Luther Vandross and Mariah Carey rose to No. 11 with their faithful interpretation in 1994; and, this week, Richie returns the song to No. 24 in country-tinged form with Shania Twain.

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

Billboard

CHARTS

Adele's '21': Already 2 Million Sold This Year

Adele's *21* clocks a 23rd week at No. 1 on the Billboard 200, selling 247,000 copies this week (down 17%), according to Nielsen SoundScan. It's the longest-running No. 1 since Prince & the New Power Generation's "Purple Rain" soundtrack scored 24 weeks at No. 1 in 1984-85.

The year-to-date sales for *21* now stand at 2.1 million (by far 2012's top album). Well behind in second place among the year's best sellers is Whitney Houston's *Whitney: The Greatest Hits*, with 527,000.



The last time an album sold more than 2 million copies this early in a year was in 2003, when 50 Cent's just-released *Get Rich or Die Tryin'* blew through 2.6 million by March 2.

Considering that *21* was released more than a year ago, its 2012 sales are all the more impressive. Looking fur-

ther back in the archives, the last time an album released the previous year rang up 2 million sales in the next this quickly was in 2001, when Shaggy's *Hotshot* moved 2.1 million (through March 4). *Hotshot* debuted in August 2000, and in early 2001, Shaggy was riding high on the Billboard Hot 100 with two No. 1s: "It Wasn't Me" and "Angel."

Getting back to this week's Billboard 200, however, Adele leads a relatively quiet chart, as there's only one debut in the top 10. WZRD, the collaborative album from Kid Cudi and producer Dot Da Genius (see story, page 38), bows at No. 3 with 66,000. It trails Houston's *Greatest Hits* at No. 2 with 112,000 (down 36%).

Houston has nine albums on the Billboard 200 this week, and all chart within the top 100: She's found at Nos. 2, 4, 10, 13, 21, 31, 32, 50 and 80. The last time an act had at least nine albums among the top 100 sellers was on Oct. 17, 2009, when the Beatles racked 11 within the top 100 of the now-defunct Comprehensive Albums chart.

HEY HEY: Following the death of the Monkees' Davy Jones on Feb. 29, the pop group returns to the Billboard 200 for the first time since 2003.

The Best of the Monkees re-enters at No. 20 with 17,000 (up 7,808%) while *Flashback With the Monkees* debuts at No. 125 with 5,000 (a gain of 252%). They were last seen on the Billboard

200 on June 21, 2003, when *The Best* wrapped a then-five week run.

Collectively, the group's albums sold 29,000 in the week ending March 4—a gain of 1,265% over the 2,000 copies sold the previous week. In terms of digital track sales, the act's best seller this week is "Daydream Believer," which shifts 39,000 (up 5,346%) and debuts at No. 49 on Hot Digital Songs. The Monkees' overall track sales grew by 3,750%—moving from 4,000 sold in the week that ended Feb. 26 to 140,000 this past week. In all of 2011, the band sold 174,000 tracks and 96,000 albums.

'THE ARTIST,' 'THE WALL': After "The Artist" won five Academy Awards on Feb. 26, including best picture and best original score, its soundtrack debuts at No. 19 on Top Soundtracks with a 72% sales gain. (The chart is viewable at Billboard.biz.) The score album, by Ludovic Bource, sold 2,000 copies last week—its best sales frame yet. The set was released Nov. 22, 2011, and has moved a total of 10,000.

Back on the Billboard 200, Pink Floyd's final installment in its *Why Pink Floyd?* remaster series makes chart waves. A refurbished version of *The Wall* zooms 190-17 on the tally, selling 20,000 (up 537%). The album's various reissue

configurations received a staggered release, with the standard reissue (dubbed the Discovery edition) arriving Sept. 27, 2011. The ultra-deluxe Immersion box, Experience version and vinyl LP collection streeted last week. So far in 2012, Pink Floyd's albums have moved 181,000 copies, while last year they sold 798,000 and in 2010, 563,000.

Over The Counter

KEITH CAULFIELD



ADELE VS. THE BOSS: Bruce Springsteen's new studio album,

Wrecking Ball, is on course to sell more than 200,000 copies by week's end (March 11), according to industry prognosticators. However, that may not be enough to bump the reigning Adele from the top slot on the Billboard 200. *Wrecking Ball* follows Springsteen's last studio effort, 2009's *Working on a Dream*. It started at No. 1 with 224,000 sold in its first week. If *Wrecking Ball* reaches No. 1, it will mark the Boss' 10th No. 1 album.

Even if Springsteen starts at No. 2, it will give his label, Columbia, the top two slots on the chart. Adele's *21* was released on XL Recordings through Columbia. The last time one label owned the top two was Dec. 24, 2011, when Warner Bros. had Michael Bublé's *Christmas* at No. 1 and the Black Keys' *El Camino* at No. 2.

Market Watch A Weekly National Music Sales Report

Weekly Unit Sales

	ALBUMS	DIGITAL ALBUMS*	DIGITAL TRACKS
This Week	6,326,000	2,288,000	27,121,000
Last Week	6,309,000	2,157,000	28,134,000
Change	0.3%	6.1%	-3.6%
This Week Last Year	6,341,000	1,952,000	25,447,000
Change	-0.2%	17.2%	6.6%

*Digital album sales are also counted within album sales.

Weekly Album Sales (Million Units)



Year-To-Date

	2011	2012	CHANGE
OVERALL UNIT SALES			
Albums	52,790,000	54,337,000	2.9%
Digital Tracks	240,613,000	258,039,000	7.2%
Store Singles	485,000	471,000	-2.9%
Total	293,888,000	312,847,000	6.5%
Albums w/TEA*	76,851,300	80,140,900	4.3%

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

ALBUM SALES

'11	52.8 million
'12	54.3 million

SALES BY ALBUM FORMAT

CD	35,023,000	33,319,000	-4.9%
Digital	17,179,000	20,313,000	18.2%
Vinyl	575,000	693,000	20.5%
Other	12,000	12,000	0.0%

For week ending March 4, 2012. Figures are rounded. Compiled from a national sample of retail store and rack sales reports collected and provided by

nielsen
SoundScan

	2011	2012	CHANGE
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YEAR-TO-DATE SALES BY ALBUM CATEGORY

Current	27,385,000	25,822,000	-5.7%
Catalog	25,405,000	28,515,000	12.2%
Deep Catalog	19,841,000	22,955,000	15.7%

CURRENT ALBUM SALES

'11	27.4 million
'12	25.8 million

CATALOG ALBUM SALES

'11	25.4 million
'12	28.5 million

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

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	DEBT.	PEAK POSITION
1	1	54	#1 ADELE XL/COLUMBIA 44699*/SONY MUSIC (11.98)		21	1
2	2	33	WHITNEY HOUSTON ARISTA 14676/SONY MUSIC (16.98)	Whitney: The Greatest Hits	3	2
3			HOT SHOT DEBUT WZRD ARISTA 14676/SONY MUSIC (16.98)	WZRD	3	3
4	5	3	VARIOUS ARTISTS UNIVERSAL/EMI/SONY MUSIC 97578/CAPITOL (18.98)	NOW 41	3	3
5	6	38	WHITNEY HOUSTON ARISTA 18699/SONY MUSIC (10.98)	The Bodyguard	1	1
6	4	2	TYGA YOUNG MONEY/CASH MONEY 016727/UNIVERSAL REPUBLIC (17.98)	Careless World: Rise Of The Last King	4	4
7	7	4	ADELE XL/COLUMBIA 31859*/SONY MUSIC (12.98)		19	4
8	13	12	DRAKE YOUNG MONEY/CASH MONEY 016133*/UNIVERSAL REPUBLIC (17.98)	Take Care	1	1
9	14	17	RIHANNA SIREENA JAM 016131/DJMG (13.98)	Talk A Talk Talk	3	3
10	9	37	WHITNEY HOUSTON ARISTA/LEGACY 58903/SONY MUSIC (15.98 CD/DVD) ⊕	Whitney Houston	1	1
11	11	6	VAN HALEN INTERSCOPE 016477*/IGA (13.98) ⊕	A Different Kind Of Truth	2	2
12	3	4	FUN. FUELED BY RAMEN 528048* (11.98)	Some Nights	3	3
13	16	65	WHITNEY HOUSTON ARISTA 10033/RCA (11.98)	I Look To You	1	1
14	18	37	LMFAO PARTY ROCK/WILL LAM/CHERRYTREE/INTERSCOPE 016678/IGA (9.98)	Sorry For Party Rocking	5	5
15	NEW	1	ROBERT GLASPER EXPERIMENT RUFF NOTE 80353* (17.98)	Black Radio	15	15
16	19	9	LADY ANTEBELLUM CAPITOL NASHVILLE 84431 (18.98)	Own The Night	1	1
17	190	135	GREATEST HITS PINK FLOYD CAPITOL 28844* (24.98) ⊕	The Wall	1	1
18	21	22	LUKE BRYAN CAPITOL NASHVILLE 70412 (16.98)	Tailgates & Tanlines	2	2
19	22	34	GOTYE SAMPLES 'N' SECONDS/FAIRFAX 016449*/UNIVERSAL REPUBLIC (13.98)	Making Mirrors	19	19
20	RE-ENTRY	7	THE MONKEES WARNER BROS. 7897 (18.98)	The Best Of The Monkees	20	20
21	73	2	WHITNEY HOUSTON SONY MUSIC CMG 73919/SONY MUSIC (11.98)	Triple Feature: I'm Your Baby Tonight/My Love Is Your Love/Just Whitney	21	21
22	10	5	VARIOUS ARTISTS GRAMMY 016393/UNIVERSAL REPUBLIC (13.98)	2012 Grammy Nominees	4	4
23	1	6	SOUNDTRACK WATERLOO DIGITAL EX (9.98)	Project X	23	23
24	15	13	KELLY CLARKSON 19 56601/RCA (11.98)	Stronger	2	2
25	23	15	JASON ALDEAN BROWN BOW 7897 (18.98)	My Kinda Party	2	2
26	25	26	YOUNG JEEZY STREANLINE/KONLIVE/INTERSCOPE 016257/IGA (13.98) ⊕	TM:103: Hustlerz Ambition	3	3
27	38	28	JAY Z KANYE WEST ROC-A-FELLA/ROC NATION/DEF JAM 016428/DJMG (13.98)	Watch The Throne	1	1
28	NEW	1	ESTELLE HOME SCHOOL/ATLANTIC 521146/AG (11.98)	All Of Me	28	28
29	28	11	COLDPLAY CAPITOL 87553* (18.98)	Mylo Xyloto	1	1
30	41	19	THE BAND PERRY REPUBLIC NASHVILLE 014839/UNIVERSAL REPUBLIC (10.98)	The Band Perry	4	4
31	30	193	WHITNEY HOUSTON ARISTA 14676/SONY MUSIC (16.98)	My Love Is Your Love	4	13
32	39	53	WHITNEY HOUSTON ARISTA 54181/SONY MUSIC (6.98)	I'm Your Baby Tonight	4	3
33	32	33	THE BLACK KEYS NONESUCH 529099*/WARNER BROS. (18.98)	El Camino	1	2
34	34	30	MARY J. BLIGE MTRIA/IRCH/SEVEN 016257/IGA (13.98)	My Life II...The Journey Continues (Act 1)	1	5
35	26	31	SKRILLEX BIG BEAT/OWSLA/ATLANTIC 528521/AG (5.98)	Bangarang (EP)	14	14
36	NEW	1	KUTLESS REC 09654/EMI CMG (15.98)	Believer	36	36
37	42	39	LIL WAYNE YOUNG MONEY/CASH MONEY 015548*/UNIVERSAL REPUBLIC (13.98)	Tha Carter IV	2	1
38	24	8	BRUNO MARS ELEKTRA 525383* (10.98) ⊕	Doo-Wops & Hooligans	3	3
39	55	40	MAROON 5 A&M/OCTONE 015984/IGA (15.98)	Hands All Over	2	2
40	37	36	LANA DEL REY POLYDOR/INTERSCOPE 016425/IGA (11.98)	Born To Die	2	2
41	NEW	1	CRAIG MORGAN BLACK RIVER 2012 (13.98)	This Ole Boy	41	41
42	166	799	PINK FLOYD CAPITOL 28844* (24.98) ⊕	Dark Side Of The Moon	12	12
43	56	52	MIRANDA Lambert RCA NASHVILLE 80569/SMR (11.98) ⊕	Four The Record	3	3
44	49	25	TAYLOR SWIFT BIG MACHINE 150300A (18.98) ⊕	Speak Now	1	1
45	NEW	1	CELTIC THUNDER CELTIC THUNDER 018471/DECCA (16.98)	Voyage	45	45
46	20	7	PAUL MCCARTNEY MPL/HEAR 3358*/CONCORD (14.98)	Kisses On The Bottom	5	5
47	40	35	NICKELBACK ROADRUNNER 817709* (18.98)	Here And Now	2	2
48	70	53	ETTA JAMES MCA 112953/UMG (9.98)	The Best Of Etta James: 20th Century Masters The Millennium Collection	32	32
49	46	47	ERIC CHURCH EMI NASHVILLE 83266* (16.98)	Chief	1	1
50	126	26	WHITNEY HOUSTON	Just Whitney...	9	9



56 Similar to how his last studio set was introduced by two live EPs, his upcoming *Love Is a Four Letter Word* is led by this four-song title (11,000), his eighth overall to reach the list.



58 Priced for \$2.99 for one day during Google's leap day sale, it sports a 178% overall sales gain and rises to its best rank since the July 9, 2011, chart, when it slipped 26-40.



85 & 86 Digital discounting helps both Eminem (No. 85, up 81%) and Guns N' Roses (No. 86, up 98%), each selling about 7,000 this week. The latter, with 5.2 million sold, recently became the act's third-biggest seller of the SoundScan era.

89 Not only does Google aid the legendary reggae act at No. 58, its promotion also assists Elton John, who rockets back onto the list with a 315% increase.

94 The sophomore set from the rapper starts with 6,000 and also bows at No. 11 on Rap Albums and No. 17 on Top R&B/Hip-Hop Albums. His first release, *If Tomorrow Comes*, started with 18,000 at No. 25 on the Billboard 200.

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	DEBT.	PEAK POSITION
51	NEW	1	THE CRANBERRIES TIMELESS SOLUTIONS/COOKING VINYL/SHAMROCK SOLUTION 552/DOWNTOWN (14.98)	Roses	51	51
52	63	49	KATY PERRY CAPITOL 84601* (18.98)	Teenage Dream	2	1
53	29	44	LEONARD COHEN COLUMBIA 89511*/SONY MUSIC (11.98)	Old Ideas	3	3
54	27	20	KIDZ BOP KIDS RAZOR & THE 89271 (18.98)	Kidz Bop 21	2	2
55	8	2	CHIDDY BANG I.R.S./VIRGIN 18398*/CAPITOL (12.98)	Breakfast	8	8
56	NEW	1	JASON MRAZ ATLANTIC DIGITAL EX/AG (5.98)	Live Is A Four Letter Word (EP)	56	56
57	17	2	THE CHIEFTAINS BLACKROCK/HEAR 33437/CONCORD (13.98) ⊕	Voice Of Ages	17	17
58	146	158	BOB MARLEY AND THE WAILERS TUPELLO/ISLAND 548904*/UMG (13.98) ⊕	Legend: The Best Of Bob Marley And The Wailers	1	26
59	31	10	THE CIVIL WARS SENSIBLY 017* (11.98)	Barton Hollow	10	10
60	NEW	1	LYLE LOVETT CURB/ROCK HIGHWAY 016386/UMGN (13.98)	Release Me	60	60
61	45	23	MUMFORD & SONS GENTLEMAN OF THE ROAD 0109*/GLASSNOTE (12.98) ⊕	Sigh No More	2	2
62	44	48	SOUNDTRACK NICKLEODEON/LEGACY 95784/SONY MUSIC (9.98)	The Fresh Beat Band: Music From The Hit TV Show	21	21
63	53	41	BLAKE SHELTON WARNER BROS. NASHVILLE 527370/WMM (18.98)	Red River Blue	1	1
64	52	45	SCOTTY MCCREERY 101RECORDY NASHVILLE 016022/IGA/UMGN (13.98)	Clear As Day	1	1
65	43	32	TIM MCGRAW CURB 79320 (13.98)	Emotional Traffic	2	2
66	76	42	DAVID GUETTA WHAT A MUSIC/ASTRALWERKS 78830/CAPITOL (18.98)	Nothing But The Beat	5	5
67	35	16	SOUNDTRACK SUMMIT/SHOP SHOPS/ATLANTIC 528055/AG (18.98)	The Twilight Saga: Breaking Dawn: Part 1	4	4
68	92	100	EMINEM WEB/SHADY/AFTERMATH/INTERSCOPE 014411*/IGA (18.98)	Recovery	3	1
69	54	46	BEYONCE PARKWOOD/COLUMBIA 89824/SONY MUSIC (13.98)	4	1	1
70	57	56	BRANTLEY GILBERT VALORY 80105 (14.98)	Halfway To Heaven	4	4
71	36	24	DIERKS BENTLEY CAPITOL NASHVILLE 94714 (15.98)	Home	7	7
72	48	43	FOSTER THE PEOPLE STARTIME/COLUMBIA 74457*/SONY MUSIC (9.98)	Torches	8	8
73	58	50	TOBY KEITH SHOW DOG/UNIVERSAL 015592 (9.98)	Clancy's Tavern	5	5
74	33	14	THE FRAY EPIC 57802*/SONY MUSIC (11.98)	Scars & Stories	4	4
75	50	68	FLORENCE + THE MACHINE UNIVERSAL REPUBLIC 016297* (13.98)	Ceremonials	6	6
76	NEW	1	VEIL OF MAYA SUMERIAN 198 (11.98)	Eclipse	76	76
77	59	51	SKRILLEX BIG BEAT/ATLANTIC 526918/AG (5.98)	Scary Monsters And Nice Sprites (EP)	49	49
78	12	2	SLEIGH BELLS MOM + POP 050* (13.98)	Reign Of Terror	12	12
79	91	59	LADY GAGA STREAMLINE/KONLIVE/INTERSCOPE 015373*/IGA (13.98)	Born This Way	2	1
80	105	90	SOUNDTRACK ARISTA 16961/SONY MUSIC (10.98)	The Preacher's Wife	3	3
81	84	92	KORIN RAMBLER 617728 (18.98) ⊕	The Path Of Totality	10	10
82	60	58	VARIOUS ARTISTS WORD-CURB/EMI CMG/VERITY 97014/RCA (13.98)	WOW Gospel 2012	30	30
83	67	62	J. COLE ROC NATION/COLUMBIA 57920/SONY MUSIC (11.98)	Cole World: The Sideline Story	1	1
84	47	2	SOUNDTRACK RELATIVITY MUSIC 70025 (15.98)	Act Of Valor: The Album	47	47
85	140	153	EMINEM SHADY/AFTERMATH/INTERSCOPE 005881*/IGA (13.98/8.98)	Curtain Call: The Hits	2	1
86	160	175	GUNS N' ROSES GEFFEN 80174/UMG (16.98)	Greatest Hits	3	3
87	66	57	TYRESE VOLTRON RECORDS 93582 (15.98)	Open Invitation	9	9
88	74	74	FIVE FINGER DEATH PUNCH PROSPECT PARK 90104 (15.98)	American Capitalist	3	3
89	RE-ENTRY	54	ELTON JOHN CHRONICLES/ROCKET/ISLAND/MERCURY 008661/UMG (13.98)	Rocket Man: Number Ones	9	9
90	69	80	LE'ANDRIA JOHNSON BET/STRANGE FRUIT/MUSIC WORLD GOSPEL 5414/MUSIC WORLD (8.98)	The Evolution Of Le'Andria Johnson (EP)	69	69
91	62	54	VARIOUS ARTISTS UNIVERSAL/EMI/SONY MUSIC 97578/CAPITOL (18.98)	NOW 40	3	3
92	61	21	FOO FIGHTERS UNIVERSAL 84983*/RCA (11.98) ⊕	Wasting Light	1	1
93	79	85	PITBULL MR. 305/PLOD GROUNDS/J 69090/RCA (11.98)	Planet Pit	7	7
94	NEW	1	MAINO HUSTLE HARD/ATLANTIC 2161/EONE (17.98)	Day After Tomorrow	94	94
95	157	128	AMY WINEHOUSE UNIVERSAL REPUBLIC 008428* (15.98)	Back To Black	2	2
96	65	55	AMY WINEHOUSE UNIVERSAL REPUBLIC 016394* (13.98)	Lioness: Hidden Treasures	5	5
97	68	27	TONY BENNETT RPM/COLUMBIA 89253/SONY MUSIC (13.98)	Duets II	1	1
98	NEW	1	GREEN RIVER ORDINANCE GOOD TIME 8857* (11.98)	Under Fire	98	98
99	77	61	NICKI MINAJ YOUNG MONEY/CASH MONEY 015021*/UNIVERSAL REPUBLIC (13.98)	Pink Friday	1	1
100	83	73	ZAC BROWN BAND SOUTHERN GROUND/ROAR/BIGGER PICTURE/ATLANTIC 524722/AG (18.98) ⊕	You Get What You Give	1	1

THE BILLBOARD 200 ARTIST INDEX

ADELE	THE BEATLES	THE BLACK KEYS	THE CHIEFTAINS	THE CRANBERRIES	DR. DRE	JAMES FORTUNE & FYA	SELENA GOMEZ & THE SCENE	FRED HAMMOND	JA RULE
1	102	33	57	51	139	112	107	104	197
1.7	102	33	57	51	139	112	107	104	197
1.7	102	33	57	51	139	112	107	104	197

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	DEBT.	PEAK POSITION
101	78	75	CASTING CROWNS	Come To The Well	2	1
102	51	91	THE BEATLES	1	1	1
103	81	82	WALE	Ambition	2	2
104	75	66	FRED HAMMOND	God, Love & Romance	8	8
105	82	120	MERCYME	The Generous Mr. Lovell	3	3
106	85	84	WIZ KHALIFA	Rolling Papers	2	2
107	114	104	SELENA GOMEZ & THE SCENE	When The Sun Goes Down	3	3
108	RE-ENTRY	210	QUEEN	Greatest Hits	3	11
109	93	101	THE BLACK KEYS	Brothers	3	3
110	90	63	DAUGHTRY	Break The Spell	8	8
111	RE-ENTRY	77	TOBY KEITH	35 Biggest Hits	2	2
112	71	64	JAMES FORTUNE & FIYA	Identity	7	7
113	94	98	ROMEO SANTOS	Formula: Vol. 1	2	9
114	148	141	ERIC CLAPTON	The Best Of Eric Clapton: 20th Century Masters The Millennium Collection	66	66
115	89	79	BOB SEGER & THE SILVER BULLET BAND	Ultimate Hits: Rock And Roll Never Forgets	19	19
116	111	94	ANTHONY HAMILTON	Back To Love	12	12
117	NEW	1	JAY FARRAR/WILL JOHNSON/ANDERS PARKER/YIM YAMES	New Multitudes	117	117
118	151	152	WILLIE NELSON	Super Hits	2	98
119	100	95	BOYZ II MEN	The Best Of Boyz II Men: 20th Century Masters The Millennium Collection	70	70
120	102	97	THE TEMPTATIONS	The Best Of The Temptations-The 60's: 20th Century Masters The Millennium Collection	73	73
121	80	167	YOUNG THE GIANT	Young The Giant	42	42
122	99	103	LIONEL RICHIE	The Best Of Lionel Richie: 20th Century Masters The Millennium Collection	71	71
123	RE-ENTRY	12	PINK FLOYD	A Foot In The Door: The Best Of Pink Floyd	50	50
124	110	115	LYNYRD SKYNYRD	The Best Of Lynyrd Skynyrd: 20th Century Masters The Millennium Collection	2	60
125	NEW	1	THE MONKEES	Flashback With The Monkees	125	125
126	120	108	BARRY WHITE	The Best Of Barry White: 20th Century Masters The Millennium Collection	78	78
127	64	29	BON IVER	Bon Iver	2	2
128	NEW	1	HEATSEKER GRADUATE	FOR KING & COUNTRY	128	128
129	NEW	1	TOO SHORT	No Trespassing	129	129
130	NEW	1	CAROLINA CHOCOLATE DROPS	Leaving Eden	130	130
131	121	106	PISTOL ANNIES	Hell On Heels	5	5
132	96	114	FLORENCE + THE MACHINE	Lungs	14	14
133	106	113	VARIOUS ARTISTS	WOW Hits 2012	35	35
134	117	111	JAKE OWEN	Barefoot Blue Jean Night	6	6
135	97	70	DEADMAU5	4X4=12	47	47
136	86	107	SOUNDTRACK	Drive	31	31
137	108	81	LADY ANTEBELLUM	Need You Now	3	1
138	125	77	CHRIS BROWN	F.A.M.E.	1	1
139	RE-ENTRY	96	DR. DRE	Dr. Dre - 2001	3	2
140	RE-ENTRY	18	JAY-Z	Hits Collection: Volume One	43	43
141	129	146	AVOLUNTAL	Megalithic Symphony	99	99
142	104	116	SKILET	Awake	2	2
143	NEW	1	ELUVEITIE	Helvetios	143	143
144	95	69	VARIOUS ARTISTS	Now That's What I Call Country Ballads	58	58
145	131	138	JOURNEY	Journey's Greatest Hits	10	10
146	123	88	CELTIC WOMAN	Believe	13	13
147	101	83	LAMB OF GOD	Resolution	3	3
148	109	105	METALLICA	Beyond Magnetic (EP)	29	29
149	143	143	THREE DOG NIGHT	The Best Of Three Dog Night: 20th Century Masters The Millennium Collection	109	109
150	NEW	1	BIGBANG	Alive	150	150

108
A \$3.99 sale tag at AmazonMP3 pushes its 148% increase (selling 5,000 last week). It's now only 60,000 copies away from hitting the 7 million sales mark.



111
His new album (No. 73, with 452,000 sold) has surpassed his last studio set's sales (2010's *Bulletin in the Gun*, 380,000) and will likely become his biggest studio effort since *Daddy* (702,000).

129
The rap icon nets his lucky 21st entry on Top R&B/Hip-Hop Albums this week as this set starts at No. 23 (5,000 sold). He debuted on the list on May 28, 1988, and has since notched 10 top 10s (with four No. 1s).



130
Also debuting at No. 1 on Bluegrass Albums and No. 6 on Folk Albums, the trio's third launches with 5,000.

140
A digital promotion yields a 385% gain for the set, which sold 4,000 last week. That marks the 2010 album's best sales frame since the week ending Feb. 20, 2011 (its 13th week in stores).

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	DEBT.	PEAK POSITION
151	137	125	JUSTIN BIEBER	My World 2.0	3	1
152	124	96	NEIL DIAMOND	The Very Best Of Neil Diamond: The Studio Recordings	45	45
153	103	72	SEAL	Soul 2	8	8
154	134	119	GEORGE STRAIT	Icon: George Strait	62	62
155	161	147	BLAKE SHELTON	Loaded: The Best Of Blake Shelton	18	18
156	136	136	CHEVELLE	Hats Off To The Bull	20	20
157	NEW	1	CORROSION OF CONFORMITY	Corrosion Of Conformity	157	157
158	138	150	CREEDENCE CLEARWATER REVIVAL FEAT. JOHN FOGERTY	Chronicle The 20 Greatest Hits	3	67
159	147	130	ZAC BROWN BAND	The Foundation	2	9
160	164	155	ROAR-SMITH	The Best Of Roar-Smith: 20th Century Masters The Millennium Collection	67	67
161	150	142	JACKSON 5	The Best Of Jackson 5: 20th Century Masters The Millennium Collection	114	114
162	163	170	EMINEM	The Marshall Mathers LP	1	1
163	RE-ENTRY	13	MICHAEL JACKSON	Immortal	24	24
164	112	89	THIRD DAY	Move	9	9
165	145	129	BAD MEETS EVIL	Hell: The Sequel (EP)	1	1
166	155	163	WILLIAM MCDOWELL	Arise: The Live Worship Experience	63	63
167	141	127	JOSH TURNER	Icon: Josh Turner	98	98
168	132	121	EVANESCENCE	Evanescence	1	1
169	177	-	OF MONSTERS AND MEN	Into The Woods (EP)	108	108
170	142	149	BOB SEGER & THE SILVER BULLET BAND	Greatest Hits	3	8
171	87	144	MICHAEL JACKSON	Number Ones	3	13
172	165	172	SNOOP DOGG & WIZ KHALIFA	Mac + Devin Go To High School (Soundtrack)	29	29
173	RE-ENTRY	9	ELLIE GOULDING	Lights	78	78
174	149	123	TAYLOR SWIFT	Fearless	3	1
175	128	117	KARI JOBE	Where I Find You	10	10
176	116	-	FUN.	Aim And Ignite	71	71
177	107	102	NEWSBOYS	God's Not Dead	63	63
178	152	132	TIM MCGRAW	Number One Hits	27	27
179	NEW	1	SENT BY RAVENS	Mean What You Say	179	179
180	RE-ENTRY	73	SNOOP DOGGY DOGG	Doggystyle	4	1
181	RE-ENTRY	50	SOUNDTRACK	Waiting To Exhale	7	1
182	139	93	RIHANNA	Loud	3	3
183	153	151	CHRISTINA PERRI	lovestrong	7	7
184	172	78	HEARTLESS BASTARDS	Arrow	48	48
185	RE-ENTRY	44	PINK FLOYD	Wish You Were Here	3	1
186	162	134	CHILDISH GAMBINO	Camp	11	11
187	173	180	JOHNNY CASH	Super Hits	166	166
188	RE-ENTRY	28	BIG SEAN	Finally Famous	3	3
189	156	135	VARIOUS ARTISTS	NOW 39	3	3
190	72	197	SNOW PATROL	Fallen Empires	5	5
191	171	159	YELAWOLF	Radioactive	27	27
192	154	110	LE'ANDRIA JOHNSON	The Awakening Of Le'Andria Johnson (EP)	24	24
193	176	195	FIVE FINGER DEATH PUNCH	War Is The Answer	7	7
194	158	140	MINDLESS BEHAVIOR	#1 Girl	7	7
195	159	149	CHUCK BERRY	The Best Of Chuck Berry: 20th Century Masters The Millennium Collection	134	134
196	159	145	JUSTIN MOORE	Outlaws Like Me	5	5
197	NEW	1	JA RULE	PIL2	197	197
198	180	184	JOHNNY CASH/WILLIE NELSON	VH1 Storytellers	56	56
199	199	179	JANIS JOPLIN	Super Hits	113	113
200	NEW	1	LITTLE ANGELS	Little Angels Sing About Animals: God Loves All His Creatures!	200	200

TOBY KEITH	73	111	LAMB OF GOD	147	MARON 5	196	OF MONSTERS AND MEN	93	SEAL	153	SNOW PATROL	190	THE PREACHER'S WIFE	80	TOO SHORT	129	VARIOUS ARTISTS	W	103
KID ROCK	84	111	LITTLE ANGELS	37	BRUNO MARS	41	THE SILVER BULLET BAND	115	BOB SEGER & THE SILVER BULLET BAND	115	GEORGE STRAIT	154	PROJECT X	23	JOSH TURNER	167	2012 GRAMMY NOMINEES	W	103
KORN	81	111	LMFAO	200	PHIL MCCARTNEY	46	QUEEN	108	SENT BY RAVENS	179	ROAR-SMITH	44	BREAKING DOWN PART 1	8	TYGA	167	BARRY WHITE	W	126
KUTLESS	36	111	LYLE LOVETT	166	SCOTTY MCCREERY	64	QUEEN	108	BLAKE SHELTON	63	GEORGE STRAIT	154	BREAKING DOWN PART 1	8	TYGA	167	BARRY WHITE	W	126
			LYLE LOVETT	166	WILLIAM MCDOWELL	166	QUEEN	108	SKRILLEX	142	ROAR-SMITH	44	BREAKING DOWN PART 1	8	TYGA	167	BARRY WHITE	W	126
			LYNYRD SKYNYRD	124	MERCYME	105	QUEEN	108	SLEIGH BELLS	78	ROAR-SMITH	44	BREAKING DOWN PART 1	8	TYGA	167	BARRY WHITE	W	126
			LADY ANTEBELLUM	16, 137	METALLICA	148	QUEEN	108	DRIVE	136	ROAR-SMITH	44	BREAKING DOWN PART 1	8	TYGA	167	BARRY WHITE	W	126
			LADY GAGA	79	NICKI MINAJ	99	QUEEN	108	THE FRESH BEAT BAND	120	ROAR-SMITH	44	BREAKING DOWN PART 1	8	TYGA	167	BARRY WHITE	W	126
			MIRANDA LAMBERT	43	MINDLESS BEHAVIOR	194	QUEEN	108	MUSIC FROM THE HIT TV SHOW	82	ROAR-SMITH	44	BREAKING DOWN PART 1	8	TYGA	167	BARRY WHITE	W	126
					THE MONKEES	20, 125	QUEEN	108	THREE DOG NIGHT	149	ROAR-SMITH	44	BREAKING DOWN PART 1	8	TYGA	167	BARRY WHITE	W	126
					THE MONKEES	20, 125	QUEEN	108	THREE DOG NIGHT	149	ROAR-SMITH	44	BREAKING DOWN PART 1	8	TYGA	167	BARRY WHITE	W	126

UNCHARTED™		DATA PROVIDED BY	NEXT BIG SOUND
THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST (IMPRINT/LABEL)
1	59	#1 (1 WK)	NOISIA WWW.MYSPACE.COM/DENDISIA
2	1	60	DJ BL3ND WWW.MYSPACE.COM/BLNDZIZY
3	3	59	TRAPHIK WWW.MYSPACE.COM/TRAPHIK
4	15	56	MADDI JANE WWW.MYSPACE.COM/MADDIJANEMUSIC
5	6	55	SUNGA H JUNG WWW.MYSPACE.COM/JUNGSUNGA
6	12	55	TYLER WARD WWW.MYSPACE.COM/TYLERWARD
7	5	56	PORTA WWW.MYSPACE.COM/PORTA1
8	4	44	PITTY WWW.MYSPACE.COM/BANDAPITTY
9	8	2	C2C WWW.MYSPACE.COM/C2C2JS
10	27	19	UMEK WWW.MYSPACE.COM/DJUMEK
11	RE-ENTRY		LAZY RICH WWW.MYSPACE.COM/AEROPLANEMUSIC/LAZYRICH
12	26	37	AEROPLANE WWW.MYSPACE.COM/AEROPLANEMUSIC/LOVE
13	NEW		BENGA WWW.MYSPACE.COM/BENGAEBATS
14	7	50	MAREK HEMMANN WWW.MYSPACE.COM/MAREKHEMMANN
15	11	5	SHLOHMO WWW.MYSPACE.COM/SHLOMOSHUN
16	37	58	DAVE DAYS WWW.MYSPACE.COM/DAVEDAYS
17	9	2	YUNA WWW.MYSPACE.COM/YUNA
18	RE-ENTRY		FELGUK WWW.MYSPACE.COM/FELGUK
19	16	8	GARETH EMERY WWW.MYSPACE.COM/GARETHEMERY
20	14	27	ORESAN WWW.MYSPACE.COM/ORESAN
21	22	25	STAR SLINGER WWW.MYSPACE.COM/STARSLINGERMUSIC
22	25	20	DATSIK WWW.MYSPACE.COM/DJDATSIK
23	13	33	GOLD PANDA WWW.MYSPACE.COM/GOLDPANDA
24	24	24	MORD FUSTANG WWW.MYSPACE.COM/MORDFUSTANG
25	31	58	ALYSSA BERNAL WWW.MYSPACE.COM/ALYSSABERNAL
26	21	51	PRETTY LIGHTS WWW.MYSPACE.COM/PRETTYLIGHTS
27	30	15	GRAMATIK WWW.MYSPACE.COM/GRAMATIK
28	32	33	JOTA QUEST WWW.MYSPACE.COM/JOTAQUEST
29	10	48	METRONOMY WWW.MYSPACE.COM/METRONOMY
30	RE-ENTRY		BONDAN PRAKOSO & FADEZBLACK WWW.MYSPACE.COM/BONDANFADEZBLACK
31	28	6	PAN-POT WWW.MYSPACE.COM/PANPOT
32	RE-ENTRY		PURITY RING WWW.MYSPACE.COM/PURITYRING
33	44	20	MEYAL COHEN WWW.MYSPACE.COM/DEWATERPRIEST
34	RE-ENTRY		MANGA WWW.MYSPACE.COM/MANGAWEB
35	NEW		HEFFRON DRIVE WWW.MYSPACE.COM/HEFFRONDRIVE
36	29	49	SUPERMAN IS DEAD WWW.MYSPACE.COM/SUPERMANISDEAD
37	RE-ENTRY		JORDAN JANSEN WWW.MYSPACE.COM/JORDANJANSEN
38	RE-ENTRY		JOSEPH VINCENT WWW.MYSPACE.COM/JOSEPHVINCENTMUSIC
39	43	5	SUPER MASH BROS. WWW.MYSPACE.COM/SPRMSHBROS
40	42	25	COM TRUISE WWW.MYSPACE.COM/IAMCOMTRUISE
41	48	3	DIRTYLOUD WWW.MYSPACE.COM/DIRTYLOUDMUSIC
42	RE-ENTRY		GIRL TALK WWW.MYSPACE.COM/GIRLTALK
43	RE-ENTRY		TOKIMONSTA WWW.MYSPACE.COM/TOKIBEATS
44	RE-ENTRY		BEFORE YOU EXIT WWW.MYSPACE.COM/BEFOREYOUEXIT
45	39	20	ONRA WWW.MYSPACE.COM/ONRA
46	17	30	YANN TIERSEN WWW.MYSPACE.COM/YANNTIERSENINPROGRESS
47	NEW		DOWNLINK WWW.MYSPACE.COM/DOWNLINKDUB
48	RE-ENTRY		ELECTRIXX WWW.MYSPACE.COM/ELECTRIXX
49	RE-ENTRY		SPARTAQUE WWW.MYSPACE.COM/SPARTAQUE
50	40	53	THE BLOODY BEETROOTS - DEATH CREW 77 WWW.MYSPACE.COM/THEBLOODYBEETROOTS

SOCIAL 50™		DATA PROVIDED BY	NEXT BIG SOUND
THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST (IMPRINT/LABEL)
1	1	57	#1 (9 WKS) ADELE XL/COLUMBIA
2	3	67	RIHANNA SRP/DEF JAM/JMG
3	2	67	JUSTIN BIEBER SCHOOLBOY/RAYMOND BRAUN/ISLAND/IDJMG
4	12	67	LADY GAGA STREAMLINE/KONLIVE/INTERSCOPE
5	9	67	KATY PERRY CAPITOL
6	6	65	MICHAEL JACKSON MJJ/EPIC
7	5	65	CHRIS BROWN JIVE/RCA
8	4	67	NICKI MINAJ YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
9	11	67	SHAKIRA SONY MUSIC LATIN/EPIC
10	16	67	SELENA GOMEZ HOLLYWOOD
11	8	44	LMFAO PARTY ROCK/WILLIAMS/CHERRYTREE/INTERSCOPE
12	7	67	DAVID GUETTA WHAT A MUSIC/CASTRALWERKS/CAPITOL
13	17	67	TAYLOR SWIFT BIG MACHINE
14	15	65	PITBULL MR. 305/FAMOUS ARTIST/POLO GROUNDS/J/SONY MUSIC LATIN/RCA
15	10	67	EMINEM WEB/SHADY/AFTERMATH/INTERSCOPE
16	14	17	ONE DIRECTION SYCO
17	20	35	SKRILLEX BIG BEAT/MAUSTRAP/ATLANTIC
18	18	66	LIL WAYNE CASH MONEY/UNIVERSAL REPUBLIC
19	19	56	BRUNO MARS ELEKTRA
20	26	66	BEYONCE PARKWOOD/COLUMBIA
21	28	64	WIZ KHALIFA ROSTRUM/ATLANTIC
22	30	11	JESSIE J LAVA/UNIVERSAL REPUBLIC
23	21	61	USHER LAFACE/RCA
24	32	67	LINKIN PARK MACHINE SHOP/WARNER BROS.
25	23	62	SNOOP DOGG DOGGYSTYLE/PRIORITY/CAPITOL
26	RE-ENTRY		BON IVER JAG JAGUWAR
27	37	42	BOYCE AVENUE 3 PEACE
28	39	7	MADONNA LIVE NATION/INTERSCOPE
29	31	64	BRITNEY SPEARS JIVE/RCA
30	NEW		ODD FUTURE ODD FUTURE
31	25	66	THE BLACK EYED PEAS INTERSCOPE
32	41	59	TIESTO MUSICAL FREEDOM
33	24	65	DRAKE YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
34	RE-ENTRY		AC/DC ALBERT PRODUCTIONS/COLUMBIA
35	38	8	WALK OFF THE EARTH SLAPDASH
36	29	66	AVRIL LAVIGNE RCA
37	34	62	50 CENT SHADY/AFTERMATH/INTERSCOPE
38	40	48	JUSTIN TIMBERLAKE JIVE/RCA
39	NEW		SUSAN BOYLE SYCO/COLUMBIA
40	RE-ENTRY		DON OMAR GREFANATO/MACHETE
41	42	60	DEMI LOVATO HOLLYWOOD
42	35	21	DEADMAU5 MAUSTRAP/ULTRA
43	48	56	CHRISTINA GRIMMIE UNSIGNED
44	RE-ENTRY		AUSTIN MAHONE UNSIGNED
45	RE-ENTRY		MARIAH CAREY ISLAND/IDJMG
46	45	63	ENRIQUE IGLESIAS UNIVERSAL MUSIC LATIN/UNIVERSAL REPUBLIC
47	27	53	JENNIFER LOPEZ ISLAND/IDJMG
48	47	38	GREEN DAY REPRISE/WARNER BROS.
49	RE-ENTRY		METALLICA WARNER BROS.
50	RE-ENTRY		CAMILA SONY MUSIC LATIN

YOUTUBE		DATA PROVIDED BY	NEXT BIG SOUND
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE (IMPRINT / LABEL)
1	1	30	#1 (6 WKS) SOMEONE LIKE YOU ADELE (XL/COLUMBIA)
2	2	29	ROLLING IN THE DEEP ADELE (XL/COLUMBIA)
3	6	2	SORRY FOR PARTY ROCKING LMFAO (PARTY ROCK/WILLIAMS/CHERRYTREE/INTERSCOPE)
4	4	6	SOMEBODY THAT I USED TO KNOW GOTYE FEATURING KIMBRA (SAMPLES 'N' SECONDS/FAIRFAX/UNIVERSAL REPUBLIC)
5	5	27	SET FIRE TO THE RAIN ADELE (XL/COLUMBIA)
6	7	12	INTERNATIONAL LOVE PITBULL FEATURING CHRIS BROWN (MR. 305/POLO GROUNDS/J/RCA)
7	8	30	PARTY ROCK ANTHEM LMFAO FEAT. LAUREN BENNETT & GOODROCK (PARTY ROCK/WILLIAMS/CHERRYTREE/INTERSCOPE)
8	11	24	SEXY AND I KNOW IT LMFAO (PARTY ROCK/WILLIAMS/CHERRYTREE/INTERSCOPE)
9	9	5	TURN ME ON DAVID GUETTA FEATURING NICKI MINAJ (WHAT A MUSIC/CASTRALWERKS/CAPITOL)
10	10	6	MIRROR LIL WAYNE FEATURING BRUNO MARS (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)
11	14	30	RAIN OVER ME PITBULL FEATURING MARC ANTHONY (MR. 305/POLO GROUNDS/J/RCA)
12	12	30	DANZA KUDURO DON OMAR & LUIGENZO (VANISOR/FANATO/MACHETE/UNIVERSAL MUSIC/LATINO)
13	13	2	WHAT MAKES YOU BEAUTIFUL ONE DIRECTION (SYCO/COLUMBIA)
14	3	4	I WILL ALWAYS LOVE YOU WHITNEY HOUSTON (ARISTA/LEGACY)
15	15	28	WAKA WAKA (THIS TIME FOR AFRICA) SHAKIRA FEATURING FRESHLYGROUND (EPIC)

YAHOO! SONGS		DATA PROVIDED BY	NEXT BIG SOUND
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE (IMPRINT / LABEL)
1	1	14	#1 (9 WKS) IT WILL RAIN BRUNO MARS (SUMMIT/CHOP SHOP/ELEKTRA/ATLANTIC)
2	2	18	SEXY AND I KNOW IT LMFAO (PARTY ROCK/WILLIAMS/CHERRYTREE/INTERSCOPE)
3	3	12	GOOD FEELING FLO RIDA (POE BOY/ATLANTIC)
4	4	12	THE ONE THAT GOT AWAY KATY PERRY (CAPITOL)
5	6	14	SET FIRE TO THE RAIN ADELE (XL/COLUMBIA)
6	7	20	WITHOUT YOU DAVID GUETTA FEATURING USHER (WHAT A MUSIC/CASTRALWERKS/CAPITOL)
7	5	21	WE FOUND LOVE RIHANNA FEATURING CALVIN HARRIS (SRP/DEF JAM/UNIVERSAL)
8	8	27	SOMEONE LIKE YOU ADELE (XL/COLUMBIA)
9	9	21	YOU MAKE ME FEEL... COBRA STARSHIP FEATURING SABI (DECA/DANCE/FUELED BY RAMEN/ATLANTIC/RRP)
10	10	8	NOT OVER YOU GAVIN DEGRAW (RCA)
11	13	28	MOVES LIKE JAGGER MAROON 5 FEATURING CHRISTINA AGUILERA (A&M/OCTONE/INTERSCOPE)
12	12	21	FLY NICKI MINAJ FEATURING RIHANNA (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)
13	11	24	STEREO HEARTS GYM CLASS HEROES FEATURING ADAM LEWINE (DECA/DANCE/FUELED BY RAMEN/RRP)
14	14	12	LOVE YOU LIKE A LOVE SONG SELENA GOMEZ & THE SCENE (HOLLYWOOD)
15	15	2	DISASTER JOJO (BLACKGROUND/INTERSCOPE)

MYSPACE SONGS		DATA PROVIDED BY	NEXT BIG SOUND
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE (IMPRINT / LABEL)
1	2	25	#1 (6 WKS) SET FIRE TO THE RAIN ADELE (XL/COLUMBIA)
2	1	6	STRONGER (WHAT DOESN'T KILL YOU) KELLY CLARKSON (19/RCA)
3	4	43	ROLLING IN THE DEEP ADELE (XL/COLUMBIA)
4	3	32	SOMEONE LIKE YOU ADELE (XL/COLUMBIA)
5	5	7	TURN ME ON DAVID GUETTA FEATURING NICKI MINAJ (WHAT A MUSIC/CASTRALWERKS/CAPITOL)
6	6	13	WE FOUND LOVE RIHANNA FEATURING CALVIN HARRIS (SRP/DEF JAM/IDJMG)
7	16	2	SOMEBODY THAT I USED TO KNOW GOTYE FEATURING KIMBRA (SAMPLES 'N' SECONDS/FAIRFAX/UNIVERSAL REPUBLIC)
8	7	19	SEXY AND I KNOW IT LMFAO (PARTY ROCK/WILLIAMS/CHERRYTREE/INTERSCOPE)
9	8	8	RACK CITY TYGA (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)
10	9	13	NI**AS IN PARIS JAY Z KANYE WEST (RCA-A&M/RCA/NATION/DEF JAM/IDJMG)
11	10	10	DOMINO JESSIE J (LAVA/UNIVERSAL REPUBLIC)
12	12	9	INTERNATIONAL LOVE PITBULL FEATURING CHRIS BROWN (MR. 305/POLO GROUNDS/J/RCA)
13	15	14	I DON'T WANT THIS NIGHT TO END LUKE BRYAN (CAPITO/NASHVILLE)
14	23	3	RUMOUR HAS IT ADELE (XL/COLUMBIA)
15	20	3	TONIGHT IS THE NIGHT D'USHIG (WARNER BROS.)

After uploading five new tracks to its SoundCloud profile, Dutch electronic trio Noisia garnered more than 200,000 plays, helping it dethrone DJ BL3ND from the top spot on **Uncharted**. The latter has tallied 35 nonconsecutive weeks atop the list.



Mariah Carey re-enters the **Social 50** at No. 45, following a 29% surge in page views across Myspace, YouTube and Wikipedia generated by her first concert performance since giving birth to twins on April 30, 2011. The show, which was part of a promotion by Caesars Entertainment, took place at New York's Gotham Hall and was streamed on the Web.



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 time, 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 additions of friends/fans/followers along with artist page views and weekly song plays. See Charts Legend on billboard.biz for rules and explanations. All charts © 2012, Prometheus Global Media, LLC. All rights reserved.

HEATSEEKERS ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	GENRE
1	HOT SHOT DEBUT	1	JAY FARRAR/WILL JOHNSON/ANDERS PARKER/YIMYAMES	New Multitudes	
2	NEW	1	CAROLINA CHOCOLATE DROPS	Leaving Eden	
3	NEW	1	ELUVEITIE	Helvetios	
4	NEW	1	BIGBANG	Alive	
5	NEW	1	CORROSION OF CONFORMITY	Corrosion Of Conformity	
6	2	11	OF MONSTERS AND MEN	Into The Woods (EP)	
7	NEW	1	LITTLE ANGELS	Little Angels Sing About Animals: God Loves All His Creatures!	
8	NEW	1	SCHOOL OF SEVEN BELLS	Ghostory	
9	11	2	GREATEST RADICAL SOMETHING GAINER	No Sweat (EP)	
10	9	50	THE HEAD AND THE HEART	The Head And The Heart	
11	NEW	1	I THE BREATHER	Truth And Purpose	
12	NEW	1	JULIA NUNES	Settle Down	
13	8	53	VOLBEAT	Beyond Hell/Above Heaven	
14	NEW	1	NAPALM DEATH	Utilitarian	
15	NEW	1	DARK NEW DAY	New Tradition	
16	NEW	1	CORNERSTONE CHURCH WORSHIP	The Heart Revolution: Live Worship From Cornerstone Church Of San Francisco	
17	NEW	1	FANFARLO	Rooms Filled With Light	
18	1	2	GALACTIC	Carnivale Electricos	
19	14	13	DIA FRAMPTON	Red	
20	NEW	1	MONA	Mona	
21	NEW	1	ARMIN VAN BUUREN	A State Of Trance 2012	
22	NEW	1	AMY RAY	Lung Of Love	
23	NEW	1	ANDREW BELLE	The Daylight (EP)	
24	3	4	BAND OF SKULLS	Sweet Sour	
25	23	2	PERFUME GENIUS	Put Your Back N 2 It	



The South Korean hip-hop group nets its second hit on the tally, following "Tonight" last year (No. 7). The new set also bows at No. 4 on World Albums, nine slots above fellow Korean act Girls' generation.

The act's third album launches with nearly 3,000 copies sold. Its last release, *Disconnect From Desire*, entered at No. 5 with approximately the same sales number in 2010.



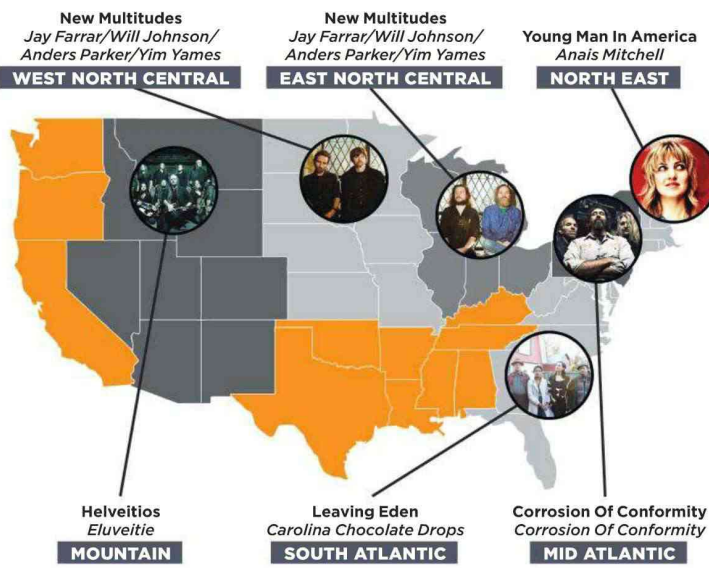
The singer swung by "The Rachael Ray Show" on March 2. In turn, the album posts a 215% increase.

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	GENRE
26	NEW	1	TRAM	Lingua Franca	
27	NEW	1	ANALIS MITCHELL	Young Man In America	
28	18	24	GROUPOLOVE	Never Trust A Happy Song	
29	13	6	DIE ANTWOOD	Ten\$ion	
30	NEW	1	THE WHITE BUFFALO	Once Upon A Time In The West	
31	25	9	KIMBRA	Settle Down (EP)	
32	16	3	TENNIS	Young & Old	
33	26	36	ANDY GRAMMER	Andy Grammer	
34	12	2	FRANKIE ROSE	Interstellar	
35	19	20	NERO	Welcome Reality	
36	34	10	LINDSAY MCCAUL	If It Leads Me Back	
37	RE-ENTRY	1	IMELDA MAY	Mayhem	
38	27	3	NINE LASHES	World We View	
39	7	2	LAMBCHOP	Mr. M	
40	32	29	KENDRICK LAMAR	Section.80	
41	36	21	REDLIGHT KING	Something For The Pain	
42	NEW	1	MEMORYHOUSE	Slideshow Effect	
43	NEW	1	DIRTY THREE	Toward The Low Sun	
44	45	24	THE LACS	Country Boy's Paradise	
45	22	6	FOXY SHAZAM	The Church Of Rock And Roll	
46	RE-ENTRY	1	KNIFE PARTY	100% No Modern Talking (EP)	
47	NEW	1	THE ASSEMBLIE	The Assemblie (EP)	
48	20	114	SIDEWALK PROPHETS	These Simple Truths	
49	5	2	JSON	Growing Pains	
50	NEW	1	GEOGRAPHER	Myth	

HEATSEEKERS SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT/PROMOTION LABEL
1	1	8	SOMETHIN' BOUT A TRUCK	Jay Farrar/Will Johnson/Anders Parker/Yim Yames	KIP MOORE MCA NASHVILLE
2	7	11	DRANK IN MY CUP	KIRKO BANGS	LAGUNA/UNAUTHORIZED/WARNER BROS.
3	3	9	BANGARANG	SKRILLEX FEATURING SIRAH	BIG BEAT/OWSLA/ATLANTIC/RRP
4	2	16	LEVELS	AVICHI	LEVELS/VERATONE/ATOM EMPIRE/INTERSCOPE
5	5	10	YOU DON'T KNOW HER LIKE I DO	BRANTLEY GILBERT	VALORY
6	4	31	LIGHTS	ELLIE GOULDING	CHERRYTREE/INTERSCOPE
7	8	19	LONELY BOY	THE BLACK KEYS	NONESUCH/WARNER BROS./WARNER
8	13	4	UPY LADIES	TRAVIS PORTER	FEATURING TYGA PORTER HOUSE/CA
9	10	5	LOVERANCE	FEATURING IAMSU & SKIPPER	OR 50 CENT STUDIO LIFE/INTERSCOPE
10	12	6	MAGIC	FUTURE	FEATURING T.I. FREEBANDZ/A-VEPIC
11	6	4	COUGH SYRUP	YOUNG THE GIANT	ROADRUNNER/RRP
12	9	12	DO IT LIKE YOU	DIGGY	FEATURING JEREMIH ATLANTIC
13	11	27	SCARY MONSTERS AND NICE SPRITES	SKRILLEX	BIG BEAT/ATLANTIC/RRP
14	14	12	MIDNIGHT CITY	MRS. MISSAMITE	CAPTOL
15	20	3	LAS COSAS PEQUENAS	PRINCE ROYCE	TOP STOP
16	16	5	INTENTALO	3BALLMITY	FEATURING EL BEBETO Y AMERICA SIERRA FONOVISA
17	22	11	WILD BOY	MKG	FEATURING WAKA FLOCKA FLAME ESTI9XX/BAD BOY/INTERSCOPE
18	NEW	1	BROKENHEARTED	KARMIN	EPIC
19	15	28	CINEMA	BENNY BENASSI	FEATURING GARY GO ULTRA
20	NEW	1	LITTLE TALKS	OF MONSTERS AND MEN	RECORD RECORDS
21	NEW	1	FINE BY ME	ANDY GRAMMER	S-CURVE
22	21	5	WHERE I BELONG	BUILDING 429	ESSENTIAL/PLG
23	NEW	1	WE RUN THE NIGHT	HAVANA BROWN	FEATURING PITBULL UNIVERSAL REPUBLIC
24	RE-ENTRY	1	PROMISE	ROMEO SANTOS	FEATURING USHER SONY MUSIC LATIN
25	NEW	1	REMEMBER EVERYTHING	FIVE FINGER DEATH PUNCH	PROSPECT PARK

REGIONAL HEATSEEKERS #1 ALBUMS



PROGRESS REPORT

Havana Brown Featuring Pitbull, "We Run The Night"
The Australian DJ joins Pitbull for her first Billboard chart hit, as it debuts at No. 40 on Mainstream Top 40 and No. 23 on Heatseekers songs. Just last issue, it reached the top of the Dance Club Songs tally. (It falls to No. 9 this week.)



SOUTH CENTRAL

- The Assemblie
The Assemblie (EP)
- Jay Farrar/Will Johnson/Anders Parker/Yim Yames
New Multitudes
- Eluveitie
Helvetios
- We As Human
EP
- BIGBANG
Alive
- Corrosion Of Conformity
Corrosion Of Conformity
- Carolina Chocolate Drops
Leaving Eden
- I The Breather
Truth And Purpose
- Volbeat
Beyond Hell/Above Heaven
- Soldido
Mas Soldido Mas Norteno

PACIFIC

- BIGBANG
Alive
- Jay Farrar/Will Johnson/Anders Parker/Yim Yames
New Multitudes
- Of Monsters And Men
Into The Woods (EP)
- School Of Seven Bells
Ghastory
- Radical Something
No Sweat (EP)
- Eluveitie
Helvetios
- Carolina Chocolate Drops
Leaving Eden
- The Head And The Heart
The Head And The Heart
- The White Buffalo
Once Upon A Time In The West
- Lila Downs
Pecados y Milagros

THE BILLBOARD HOT 100

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION
1	1	6	#1 GREATEST GAINER/AIRPLAY WE ARE YOUNG fun. Featuring Janelle Monáe	fun. Featuring Janelle Monáe	PL	1
2	4	11	STRONGER (WHAT DOESN'T KILL YOU) Adele	Adele	RI	9
3	2	27	SET FIRE TO THE RAIN Rihanna	Rihanna	RI	2
4	5	23	GLAD YOU CAME The Wanted	The Wanted	RI	4
5	4	3	PART OF ME Katy Perry	Katy Perry	RI	1
6	10	9	STARSHIPS Nicki Minaj	Nicki Minaj	RI	6
7	9	14	YOUNG, WILD & FREE Snoop Dogg & Wiz Khalifa Featuring Bruno Mars	Snoop Dogg & Wiz Khalifa Featuring Bruno Mars	RI	7
8	8	11	TURN ME ON David Guetta Featuring Nicki Minaj	David Guetta Featuring Nicki Minaj	RI	4
9	16	27	SOMEBODY THAT I USED TO KNOW Gotye Featuring Kimbra	Gotye Featuring Kimbra	RI	9
10	6	8	WE FOUND LOVE Rihanna Featuring Calvin Harris	Rihanna Featuring Calvin Harris	RI	3
11	15	21	TAKE CARE Drake Featuring Rihanna	Drake Featuring Rihanna	RI	9
12	7	12	GOOD FEELING Flo Rida	Flo Rida	RI	2
13	17	18	INTERNATIONAL LOVE Pitbull Featuring Chris Brown	Pitbull Featuring Chris Brown	RI	13
14	12	27	SEXY AND I KNOW IT LMFAO	LMFAO	RI	3
15	17	19	THE MOTTO Drake Featuring Lil Wayne	Drake Featuring Lil Wayne	RI	15
16	14	21	DOMINO Jessie J	Jessie J	RI	6
17	18	15	RACK CITY Tyga	Tyga	RI	7
18	24	2	GOOD GIRL Carrie Underwood	Carrie Underwood	RI	18
19	35	45	GREATEST GAINER/DIGITAL WILD ONES Flo Rida Featuring Sia	Flo Rida Featuring Sia	RI	19
20	22	12	ASS BACK HOME Gym Class Heroes Featuring Neon Hitch	Gym Class Heroes Featuring Neon Hitch	RI	20
21	NOT RATED	1	LIVE MY LIFE Far*East Movement Featuring Justin Bieber	Far*East Movement Featuring Justin Bieber	RI	21
22	20	16	IT WILL RAIN Bruno Mars	Bruno Mars	RI	23
23	32	43	DRIVE BY Train	Train	RI	23
24	21	7	SOMEONE LIKE YOU Adele	Adele	RI	4
25	26	29	PARTY ROCK ANTHEM LMFAO Featuring Lauren Bennett & GoonRock	LMFAO Featuring Lauren Bennett & GoonRock	RI	5
26	27	32	NOT OVER YOU Gavin DeGraw	Gavin DeGraw	RI	18
27	19	10	TURN UP THE MUSIC Chris Brown	Chris Brown	RI	10
28	28	31	MOVES LIKE JAGGER Maroon 5 Featuring Christina Aguilera	Maroon 5 Featuring Christina Aguilera	RI	4
29	11	2	SO GOOD B.o.B	B.o.B	RI	11
30	25	24	Ni**AS IN PARIS Jay Z Kanye West	Jay Z Kanye West	RI	2
31	38	2	CALL ME MAYBE Carly Rae Jepsen	Carly Rae Jepsen	RI	31
32	23	5	ROLLING IN THE DEEP Adele	Adele	RI	6
33	29	21	THE ONE THAT GOT AWAY Katy Perry	Katy Perry	RI	3
34	46	7	FEEL SO CLOSE Calvin Harris	Calvin Harris	RI	34
35	31	20	PARADISE Coldplay	Coldplay	RI	15
36	34	35	A THOUSAND YEARS Christina Perri	Christina Perri	RI	31
37	36	27	WITHOUT YOU David Guetta Featuring Usher	David Guetta Featuring Usher	RI	2
38	41	15	TONIGHT IS THE NIGHT Outkast	Outkast	RI	38
39	51	67	RUMOUR HAS IT Adele	Adele	RI	39
40	52	64	OVER YOU Miranda Lambert	Miranda Lambert	RI	40
41	42	12	STRIP Chris Brown Featuring Kevin K-MAC	Chris Brown Featuring Kevin K-MAC	RI	41
42	37	22	DANCE (ASS) Big Sean Featuring Nicki Minaj	Big Sean Featuring Nicki Minaj	RI	10
43	44	52	A WOMAN LIKE YOU Lee Brice	Lee Brice	RI	43
44	50	28	WHAT MAKES YOU BEAUTIFUL One Direction	One Direction	RI	28
45	32	37	LOVE YOU LIKE A LOVE SONG Selena Gomez & The Scene	Selena Gomez & The Scene	RI	22
46	54	22	TALK THAT TALK Rihanna Featuring Jay-Z	Rihanna Featuring Jay-Z	RI	31
47	48	55	ALONE WITH YOU Jake Owen	Jake Owen	RI	47
48	45	46	OURS Taylor Swift	Taylor Swift	RI	13
49	39	34	WORK OUT J. Cole	J. Cole	RI	13
50	43	23	I DON'T WANT THIS NIGHT TO END Luke Bryan	Luke Bryan	RI	22
51	55	69	DRINK ON IT Blake Shelton	Blake Shelton	RI	51
52	64	59	I WON'T GIVE UP Jason Mraz	Jason Mraz	RI	8
53	49	60	SORRY FOR PARTY ROCKING LMFAO	LMFAO	RI	49
54	57	66	LOVE ON TOP Beyoncé	Beyoncé	RI	20
55	63	2	BIRTHDAY CAYE Rihanna Featuring Chris Brown	Rihanna Featuring Chris Brown	RI	55



After topping 15 surveys on Billboard's international charts menu, the song pushes 8-5 on Hot Digital Songs (148,000, up 11%) and 56-50 on Hot 100 Airplay (26 million, up 15%). It leads Alternative for a third week.

The lead single from the group's forthcoming album *Dirty Bass* arrives with 127,000 downloads sold. It also marks just the second of Bieber's 22 Hot 100 visits in a featured role; he reached No. 26 last year as a guest on Chris Brown's "Next to You."



Of the 1,014 No. 1s in the Hot 100's history, "Deep" has now spent the most weeks on the chart (61), breaking a tie it held with Los Del Rio's "Macarena" (1995-96). "Rumour," meanwhile, becomes the fourth top 40 entry from 21, fueled by lifts in digital sales (62,000, up 10%) and airplay (11 million, up 12%).



Bruce Springsteen's new album, *Wrecking Ball*, will storm next week's Billboard 200. In the meantime, Church's tribute goes 26-23 on Hot Country Songs and 25-13 on Country Digital Songs.

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION
56	61	74	DANCIN' AWAY WITH MY HEART Lady Antebellum	Lady Antebellum	RI	50
57	81	2	CLIMAX Usher	Usher	RI	57
58	59	57	HOME Dierks Bentley	Dierks Bentley	RI	44
59	76	89	SOMETHIN' 'BOUT A TRUCK Kip Moore	Kip Moore	RI	59
60	47	41	RED SOLO CUP Toby Keith	Toby Keith	RI	15
61	67	71	CAN'T GET ENOUGH J. Cole Featuring Trey Songz	J. Cole Featuring Trey Songz	RI	52
62	60	61	YOU GONNA FLY Keith Urban	Keith Urban	RI	54
63	71	73	REALITY Kenny Chesney	Kenny Chesney	RI	62
64	92	2	FLY OVER STARS Jason Aldean	Jason Aldean	RI	64
65	80	70	BETTER THAN I USED TO BE Tim McGraw	Tim McGraw	RI	65
66	75	10	LOTUS FLOWER BOMB Wale Featuring Miguel	Wale Featuring Miguel	RI	38
67	68	58	YOU Chris Young	Chris Young	RI	34
68	96	97	DRANK IN MY CUP Kirko Bangz	Kirko Bangz	RI	68
69	70	56	SAFE & SOUND Taylor Swift Featuring The Civil Wars	Taylor Swift Featuring The Civil Wars	RI	30
70	NEW	1	ROMAN RELOADED Nicki Minaj Featuring Lil Wayne	Nicki Minaj Featuring Lil Wayne	RI	70
71	82	63	BANJO Rascal Flatts	Rascal Flatts	RI	63
72	83	95	BANGARANG Skrillex Featuring Sirah	Skrillex Featuring Sirah	RI	72
73	69	53	BLACKOUT Breathle Carolina	Breathle Carolina	RI	32
74	77	75	LEVELS Avicii	Avicii	RI	60
75	78	54	PRINCESS OF CHINA Coldplay Featuring Rihanna	Coldplay Featuring Rihanna	RI	20
76	94	99	YOU DON'T KNOW HER LIKE I DO Brantley Gilbert	Brantley Gilbert	RI	76
77	93	94	LOVE'S GONNA MAKE IT ALRIGHT George Strait	George Strait	RI	77
78	85	84	LIGHTS Ellie Goulding	Ellie Goulding	RI	78
79	NEW	1	SPRINGSTEEN Eric Church	Eric Church	RI	79
80	72	81	WHEN I'M GONE Wiz Khalifa	Wiz Khalifa	RI	57
81	87	83	THE TROUBLE WITH GIRLS Scotty McCreery	Scotty McCreery	RI	55
82	100	91	FADED Tyga Featuring Lil Wayne	Tyga Featuring Lil Wayne	RI	52
83	98	93	WHERE I COME FROM Montgomery Gentry	Montgomery Gentry	RI	83
84	84	78	GOTTA HAVE IT Jay Z Kanye West	Jay Z Kanye West	RI	69
85	96	68	MIRROR Lil Wayne Featuring Bruno Mars	Lil Wayne Featuring Bruno Mars	RI	16
86	58	39	GIVE ME ALL YOUR LOVE Madonna Featuring Nicki Minaj & M.I.A.	Madonna Featuring Nicki Minaj & M.I.A.	RI	10
87	99	96	LONELY BOY The Black Keys	The Black Keys	RI	64
88	NEW	1	AYY LADIES Travis Porter Featuring Tyga	Travis Porter Featuring Tyga	RI	88
89	62	2	SOME NIGHTS fun.	fun.	RI	62
90	RE-ENTRY	3	4 AM Muehlen Fiona	Muehlen Fiona	RI	90
91	88	82	I DO Young Jeezy Featuring Jay-Z & Andre 3000	Young Jeezy Featuring Jay-Z & Andre 3000	RI	61
92	NEW	1	UPI LoveRance Featuring IanSu & Skipper or 50 Cent	LoveRance Featuring IanSu & Skipper or 50 Cent	RI	92
93	91	2	MAKE IT NASTY Tyga	Tyga	RI	91
94	NEW	1	MAGIC Future Featuring T.I.	Future Featuring T.I.	RI	94
95	RE-ENTRY	5	MR. WRONG Mary J. Blige Featuring Drake	Mary J. Blige Featuring Drake	RI	87
96	95	2	COUGH SYRUP Young The Giant	Young The Giant	RI	95
97	89	72	YOU DA ONE Rihanna	Rihanna	RI	14
98	RE-ENTRY	4	DO IT LIKE YOU Diggy featuring Jeremih	Diggy featuring Jeremih	RI	97
99	79	18	SHAKE IT UP Florencie + The Machine	Florence + The Machine	RI	73
100	NEW	1	THANK YOU Estelle	Estelle	RI	100

BETWEEN THE BULLETS FUN.-TASTIC! 'WE ARE YOUNG' IS NO. 1



Fun. becomes the first rock band to send a debut Billboard Hot 100 hit to No. 1 since Nickelback in 2001 (see story, page 38), as "We Are Young," featuring Janelle Monáe, ascends 3-1. The song spends a third week atop Hot Digital Songs with 302,000 downloads sold (up 19%), according to Nielsen SoundScan, and bounds 61-41 on Hot 100 Airplay (30 million, up 60%, according to Nielsen BDS). In the four full weeks since Chevrolet's Sonic ad featuring "Young" aired during the Super Bowl on Feb. 5, the song has sold 1.1 million downloads, or 77% of its total (1.5 million) dating to its September digital release. —Gary Trust

MAINSTREAM TOP 40™					
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	
1	1	14	#1 SET FIRE TO THE RAIN	ADELE (XL/COLUMBIA)	
2	3	8	GREATEST STRONGER (WHAT DOESN'T KILL YOU) GAINER	KELLY CLARKSON (19/RCA)	
3	2	24	DOMINO	JESSIE J (LAVA/UNIVERSAL REPUBLIC)	
4	5	12	TURN ME ON	DAVID GUETTA FEAT. NICKI MINAJ (WHAT A MUSIC/ASTRALWERKS/CAPITOL)	
5	4	23	GOOD FEELING	FLO RIDA (POE BOY/ATLANTIC)	
6	7	16	INTERNATIONAL LOVE	PITBULL FEAT. CHRIS BROWN (MR. 305/POLO GROUNDS/UMCA)	
7	8	14	ASS BACK HOME	GTM CLASS HEROES FEAT. NEON HITCH (DECAJAYS/FUELED BY RAMEN/RRP)	
8	6	23	WE FOUND LOVE	Rihanna feat. Calvin Harris (SRP/DEF JAM/IDJMG)	
9	10	8	GLAD YOU CAME	THE WANTED (GLOBAL TALENT/MERCURY/IDJMG)	
10	16	3	PART OF ME	KATY PERRY (CAPITOL)	
11	13	12	YOUNG, WILD & FREE	SHOOP DOGG & WIZ KHALIFA FEAT. BRUNO MARS (ROSTROW/OGGOSTYLE/ATLANTIC/RRP)	
12	9	25	NOT OVER YOU	GAVIN DEGRAW (J/RCA)	
13	11	22	IT WILL RAIN	BRUNO MARS (SUMMIT/CHOP SHOP/ELEKTRA/ATLANTIC)	
14	12	21	THE ONE THAT GOT AWAY	KATY PERRY (CAPITOL)	
15	18	7	TAKE CARE	DRAKE FEAT. Rihanna (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)	
16	17	18	TONIGHT IS THE NIGHT	OUTSIGHT (WARNER BROS.)	
17	22	3	FEEL SO CLOSE	CALVIN HARRIS (ULTRA)	
18	21	4	TURN UP THE MUSIC	CHRIS BROWN (RCA)	
19	19	7	SORRY FOR PARTY ROCKING	LMFAO (PARTY ROCK/WILL I AM/CHERRYTREE/INTERSCOPE)	
20	24	3	STARSHIPS	NICKI MINAJ (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)	
21	26	3	WILD ONES	FLO RIDA FEAT. Sia (POE BOY/ATLANTIC)	
22	23	6	DRIVE BY	TRAIN (COLUMBIA)	
23	20	20	BLACKOUT	BREATHE CAROLINA (FEARLESS/COLUMBIA)	
24	NEW		WE ARE YOUNG	FUN. FEAT. Janelle Monáe (FUELED BY RAMEN/RRP)	
25	29	9	PRINCESS OF CHINA	COLDFEET FEAT. RHIANNA (CAPITOL)	
26	37	2	BROKENHEARTED	KARMIN (Epic)	
27	18	18	WORKOUT	J. COLE (RDC NATION/COLUMBIA)	
28	17	17	NI**AS IN PARIS	JAY Z & Kanye West (RDC-A-FELLA/RDC NATION/DEF JAM/IDJMG)	
29	31	6	A THOUSAND YEARS	CHRISTINA PERRI (SUMMIT/CHOP SHOP/ATLANTIC/RRP)	
30	34	3	BREATHING	JASON DERULO (BELUGA HEIGHTS/WARNER BROS.)	
31	NEW		WHAT MAKES YOU BEAUTIFUL	ONE DIRECTION (SYCO/COLUMBIA)	
32	40	2	RACK CITY	TYGA (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)	
33	10	30	DISASTER	JOJO (BLACKGROUND/INTERSCOPE)	
34	39	3	NAKED	DEV & ENRIQUE IGLESIAS (INDIE-POP/UNIVERSAL REPUBLIC)	
35	NEW		TALK THAT TALK	RHIANNA FEAT. JAY-Z (SRP/DEF JAM/IDJMG)	
36	28	5	GIVE ME ALL YOUR LOVIN'	MADONNA FEAT. NICKI MINAJ & M.I.A. (LIVE NATION/INTERSCOPE)	
37	33	5	LEVELS	WICII (LEVELS/VERATONE/ATOM EMPIRE/INTERSCOPE)	
38	NEW		THE MOTTO	DRAKE FEAT. Lil Wayne (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)	
39	36	18	HEARTBEAT	THE FRAY (Epic)	
40	NEW		WE RUN THE NIGHT	HAVANA BROWN FEAT. PITBULL (UNIVERSAL REPUBLIC)	

ADULT CONTEMPORARY™					
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	
1	1	29	#1 JUST A KISS	LADY ANTEBELLUM (CAPITOL NASHVILLE/CAPITOL)	
2	2	36	GOOD LIFE	ONE REPUBLIC (IMD/ISLE/INTERSCOPE)	
3	4	24	BRIGHTER THAN THE SUN	COLBIE CAULAT (UNIVERSAL REPUBLIC)	
4	5	10	SET FIRE TO THE RAIN	ADELE (XL/COLUMBIA)	
5	6	26	MR. KNOW IT ALL	KELLY CLARKSON (19/RCA)	
6	3	28	SOMEONE LIKE YOU	ADELE (XL/COLUMBIA)	
7	10	13	NOT OVER YOU	GAVIN DEGRAW (J/RCA)	
8	7	30	MOVES LIKE JAGGER	MARSHAY (FEAT. CHRISTINA AGUILERA) (A&M/OCTONE/INTERSCOPE)	
9	8	38	IF I DIE YOUNG	THE BAND PERRY (REPUBLIC NASHVILLE/UNIVERSAL REPUBLIC)	
10	9	50	ROLLING IN THE DEEP	ADELE (XL/COLUMBIA)	
11	11	10	THE ONE THAT GOT AWAY	KATY PERRY (CAPITOL)	
12	12	10	IT WILL RAIN	BRUNO MARS (SUMMIT/CHOP SHOP/ELEKTRA/ATLANTIC)	
13	13	10	WITHOUT YOU	DAVID GUETTA FEAT. Usher (WHAT A MUSIC/ASTRALWERKS/CAPITOL)	
14	16	19	GREATEST LET'S STAY TOGETHER GAINER	KELLY CLARKSON (WARNER BROS.)	
15	14	10	CRAWLING BACK TO YOU	DAUGHTRY (19/RCA)	
16	15	8	A THOUSAND YEARS	CHRISTINA PERRI (SUMMIT/CHOP SHOP/ATLANTIC/RRP)	
17	17	5	STRONGER (WHAT DOESN'T KILL YOU)	KELLY CLARKSON (19/RCA)	
18	18	6	WE FOUND LOVE	RHIANNA FEAT. CALVIN HARRIS (SRP/DEF JAM/IDJMG)	
19	19	6	MY VALENTINE	PAUL MCCARTNEY (IMPL/HEAR/CMG)	
20	23	7	EASY	NICKI MINAJ FEAT. NATASHA BEMNEHFEED (BIG MACHINE/UNIVERSAL REPUBLIC)	
21	21	18	YOU AND I	LADY GAGA (STREAMLINE/KONLive/INTERSCOPE)	
22	22	9	HEARTBEAT	THE FRAY (Epic)	
23	27	2	DOMINO	JESSIE J (LAVA/UNIVERSAL REPUBLIC)	
24	NEW		ENDLESS LOVE	LIONEL RICHIE FEAT. SHANIA TWAIN (MERCURY NASHVILLE)	
25	25	3	SCENE IN SAN FRANCISCO	ED HALE (DYING VAIN GOSH)	

ADULT TOP 40™					
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	
1	2	9	#1 STRONGER (WHAT DOESN'T KILL YOU)	KELLY CLARKSON (19/RCA)	
2	1	16	SET FIRE TO THE RAIN	ADELE (XL/COLUMBIA)	
3	3	22	IT WILL RAIN	BRUNO MARS (SUMMIT/CHOP SHOP/ELEKTRA/ATLANTIC)	
4	4	20	THE ONE THAT GOT AWAY	KATY PERRY (CAPITOL)	
5	5	36	NOT OVER YOU	GAVIN DEGRAW (J/RCA)	
6	7	21	PARADISE	COLDFEET (CAPITOL)	
7	8	8	DRIVE BY	TRAIN (COLUMBIA)	
8	6	18	WE FOUND LOVE	RHIANNA FEAT. CALVIN HARRIS (SRP/DEF JAM/IDJMG)	
9	9	12	DOMINO	JESSIE J (LAVA/UNIVERSAL REPUBLIC)	
10	10	17	A THOUSAND YEARS	CHRISTINA PERRI (SUMMIT/CHOP SHOP/ATLANTIC/RRP)	
11	12	7	I WON'T GIVE UP	JASON MRAZ (ATLANTIC/RRP)	
12	19	3	GREATEST PART OF ME GAINER	KATY PERRY (CAPITOL)	
13	16	12	LOVE YOU LIKE A LOVE SONG	SELENA GOMEZ & THE SCENE (HOLLYWOOD)	
14	14	22	WITHOUT YOU	DAVID GUETTA FEAT. Usher (WHAT A MUSIC/ASTRALWERKS/CAPITOL)	
15	17	20	CALLED OUT IN THE DARK	SHOOP DOGG (POLYDOR/FICTION/ISLAND/IDJMG)	
16	18	14	FINE BY ME	ANDY GRAMMER (S-CURVE)	
17	20	5	SOMEBODY THAT I USED TO KNOW	GOYTE FEAT. KIMBRA (SAMPLES 'N' SECONDS/FARFAX/UNIVERSAL REPUBLIC)	
18	21	13	I LIKE IT LIKE THAT	HOT CHELLE RAE (RCA)	
19	22	11	DON'T STOP (COLOR ON THE WALLS)	FOSTER THE PEOPLE (STARTIME/COLUMBIA)	
20	23	16	SHAKE IT OUT	FLORENCE + THE MACHINE (UNIVERSAL REPUBLIC)	
21	24	15	GOOD FEELING	FLO RIDA (POE BOY/ATLANTIC)	
22	25	8	RUN	MATT NATHANSON FEAT. SUGARLAND (ACROBAT/VANGUARD/CAPITOL)	
23	26	6	LULLABY	NICKELBACK (ROADRUNNER/RRP)	
24	27	6	BETTER THAN I KNOW MYSELF	ADAM LAMBERT (19/RCA)	
25	38	2	UMOOR HAS IT	ADELE (XL/COLUMBIA)	

ROCK SONGS™					
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	
1	1	19	#1 LONELY BOY	THE BLACK KEYS (NONESUCH/WARNER BROS.)	
2	2	13	SOMEBODY THAT I USED TO KNOW	GOYTE FEAT. KIMBRA (SAMPLES 'N' SECONDS/FARFAX/UNIVERSAL REPUBLIC)	
3	3	22	THESE DAYS	FOO FIGHTERS (ROSWELL/RCA)	
4	4	9	SHUNNED DOWN	(ATLANTIC)	
5	6	13	WE ARE YOUNG	FUN. FEAT. Janelle Monáe (FUELED BY RAMEN/RRP)	
6	5	23	FACE TO THE FLOOR	CHEVELLE (Epic)	
7	7	40	WALK	FOO FIGHTERS (ROSWELL/RCA)	
8	9	15	SATELLITE	RISE AGAINST (DGC/INTERSCOPE)	
9	11	20	DON'T STOP (COLOR ON THE WALLS)	FOSTER THE PEOPLE (STARTIME/COLUMBIA)	
10	8	32	THE SOUND OF WINTER	BUSH (ZUMA ROCK/EONE)	
11	16	14	NOT YOUR FAULT	AWOLNATION (RED BULL)	
12	14	32	COUGH SYRUP	YOUNG THE GIANT (ROADRUNNER/RRP)	
13	13	24	A WARRIOR'S CALL	VOLBEAT (VERTIGO/UNIVERSAL REPUBLIC)	
14	15	17	REMEMBER EVERYTHING	FOO FIGHTERS (ROSWELL/RCA)	
15	21	5	GOLD ON THE CEILING	THE BLACK KEYS (NONESUCH/WARNER BROS.)	
16	10	25	PARADISE	COLDFEET (CAPITOL)	
17	19	12	TONGUE TIED	GROUPOLOVE (CANVASBACK/ATLANTIC)	
18	12	22	SHAKE IT OUT	FLORENCE + THE MACHINE (UNIVERSAL REPUBLIC)	
19	24	5	I LIKE IT	FOXY SHAZAM (J.R.S./CAPITOL)	
20	18	34	THE ADVENTURES OF RAIN DANCE MAGGIE	RED HOT CHILI PEPPERS (WARNER BROS.)	
21	22	14	MIDNIGHT CITY	MRS. (M3/MUTE/CAPITOL)	
22	20	8	NO RESOLUTION	SEETHER (WIND-UP)	
23	23	6	CHARLIE BROWN	COLDFEET (CAPITOL)	
24	25	20	BULLET IN MY HAND	REDLIGHT KING (HOLLYWOOD)	
25	27	9	LITTLE TALKS	OF MONKEYS AND MEN (RECORD RECORDS)	
26	32	6	BABY COME HOME	BUSH (ZUMA ROCK/EONE)	
27	26	12	EYES WIDE OPEN	STAINED (FLIP/ATLANTIC)	
28	33	4	LOOK AROUND	RED HOT CHILI PEPPERS (WARNER BROS.)	
29	30	8	SIMPLE SONG	THE SHINS (COLUMBIA)	
30	31	5	LOVE INTERRUPTION	JACK WHITE (THIRD MAN/COLUMBIA)	
31	28	20	NARCISSISTIC CANNIBAL	KORN FEAT. SKRILLEX & KILL THE NOISE (ROADRUNNER/RRP)	
32	37	11	THE WAITING ONE	ALL THAT REMAINS (PROSTHETIC/RAZOR & TIE)	
33	36	7	IN MY BLOOD	BLACK STONE CHERRY (IN DE GOOT/ROADRUNNER/RRP)	
34	40	3	THIS MEANS WAR	NICKELBACK (ROADRUNNER/RRP)	
35	35	10	EVERYBODY TALKS	NEON TREES (MERCURY/IDJMG)	
36	41	5	LOVE BITES (SO DO I)	HALESTORM (ATLANTIC)	
37	42	2	SHE'S THE WOMAN	VAN HALEN (INTERSCOPE)	
38	38	15	SET FIRE TO THE RAIN	ADELE (XL/COLUMBIA)	
39	43	3	HURRICANE	THEORY OF A DEADMAN (604/ROADRUNNER/RRP)	
40	47	5	BOSS'S DAUGHTER	POP EVIL (EONE)	
41	HOT SHOT DEBUT		GREATEST SHADOW DAYS GAINER	JOHN MAYER (COLUMBIA)	
42	42	16	THE WALK	MAYNARD MATHISON (UNIVERSAL REPUBLIC)	
43	46	8	DRIVE BY	TRAIN (COLUMBIA)	
44	NEW		YOU'RE A LIE	SLASH FEAT. MYLES KENNEDY & THE CONSPIRATORS (DJK HAVO/CAPITOL)	
45	NEW		HATS OFF TO THE BULL	CHEVELLE (Epic)	
46	NEW		RACE YOU TO THE BOTTOM	NEW MEDICINE (PHOTO FINISH/ATLANTIC)	
47	34	19	MONARCHY OF ROSES	RED HOT CHILI PEPPERS (WARNER BROS.)	
48	50	7	WE TAKE CARE OF OUR OWN	BRUCE SPRINGSTEEN (COLUMBIA)	
49	NEW		THIS TIME IT'S DIFFERENT	EVANS BLUE (SOUNDS+SIGHTS)	
50	49	20	CALLED OUT IN THE DARK	SHOOP DOGG (POLYDOR/FICTION/ISLAND/IDJMG)	

John Mayer previews his fifth studio album, *Born and Raised* (due May 22), as "Shadow Days" debuts on Rock Songs at No. 41 with 1.5 million first-week audience impressions. The song concurrently storms Triple A (see billboard.biz/charts) at No. 11, marking the highest of Mayer's 16 career entries on the list.



ACTIVE ROCK™					
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	
1	1	9	#1 BULLY	SHINEDOWN (ATLANTIC)	
2	2	18	REMEMBER EVERYTHING	FIVE FINGER DEATH PUNCH (PROSPECT PARK)	
3	3	19	THESE DAYS	FOO FIGHTERS (ROSWELL/RCA)	
4	4	23	FACE TO THE FLOOR	CHEVELLE (Epic)	
5	5	29	A WARRIOR'S CALL	VOLBEAT (VERTIGO/UNIVERSAL REPUBLIC)	
6	6	18	LONELY BOY	THE BLACK KEYS (NONESUCH/WARNER BROS.)	
7	7	27	BULLET IN MY HAND	REDLIGHT KING (HOLLYWOOD)	
8	8	9	NO RESOLUTION	SEETHER (WIND-UP)	
9	9	15	EYES WIDE OPEN	STAINED (FLIP/ATLANTIC)	
10	10	17	THE WAITING ONE	ALL THAT REMAINS (PROSTHETIC/RAZOR & TIE)	
11	11	6	I LIKE IT	FOXY SHAZAM (J.R.S./CAPITOL)	
12	12	14	IN MY BLOOD	BLACK STONE CHERRY (IN DE GOOT/ROADRUNNER/RRP)	
13	15	6	LOVE BITES (SO DO I)	HALESTORM (ATLANTIC)	
14	17	8	BOSS'S DAUGHTER	POP EVIL (EONE)	
15	16	13	SATELLITE	RISE AGAINST (DGC/INTERSCOPE)	
16	18	7	HURRICANE	THEORY OF A DEADMAN (604/ROADRUNNER/RRP)	
17	20	5	THIS MEANS WAR	NICKELBACK (ROADRUNNER/RRP)	
18	19	20	NARCISSISTIC CANNIBAL	KORN FEAT. SKRILLEX & KILL THE NOISE (ROADRUNNER/RRP)	
19	21	7	CASUAL SEX	MY DARKEST DAYS (MVR/MERCURY/IDJMG)	
20	22	19	RACE YOU TO THE BOTTOM	NEW MEDICINE (PHOTO FINISH/ATLANTIC)	
21	24	7	HOW WE END UP ALONE	HURT (GARYDON)	
22	25	7	STAINS	JANUS (REAL ID/ILG)	
23	NEW		66 YOU'RE A LIE	SLASH FEAT. MYLES KENNEDY & THE CONSPIRATORS (DJK HAVO/CAPITOL)	
24	32	2	HATS OFF TO THE BULL	CHEVELLE (Epic)	
25	36	2	LOOK AROUND	RED HOT CHILI PEPPERS (WARNER BROS.)	

HERITAGE ROCK™					
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	
1	1	9	#1 BULLY	SHINEDOWN (ATLANTIC)	
2	5	18	THESE DAYS	FOO FIGHTERS (ROSWELL/RCA)	
3	2	22	FACE TO THE FLOOR	CHEVELLE (Epic)	

HOT COUNTRY SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION
1	2	23	#1 REALITY B.CANNON,K.CHESENEY(K.CHESENEY,B.JAMES)	Kenny Chesney @ BNA		1
2	3	23	HOME B.BEAVERS,L.WOODEN(D.WILSON,B.BEAVERS,D.BENTLEY)	Dierks Bentley @ CAPITOL NASHVILLE		2
3	5	10	ALONE WITH YOU J.MOJICA,J.WILSON,S.CRAWFORD,T.J.HARDING,S.MCANALLY	Jake Owen @ RCA	●	3
4	1	20	YOU GONNA FLY D.HUFF,E.URBAN(J.JOHNSON,C.LUCAS,PBRUST)	Keith Urban @ CAPITOL NASHVILLE		4
5	6	9	OURS D.CHAPMAN,T.SWIFT(T.SWIFT)	Taylor Swift @ BIG MACHINE		5
6	9	8	LOVE'S GONNA MAKE IT ALRIGHT T.BROWN,G.STRAIT(A.ANDERSON,C.STAPLETON)	George Strait @ MCA NASHVILLE		6
7	11	11	DRINK ON IT S.HENDRICKS(J.R.STEWART,J.ALEXANDER,R.CRAWSON)	Blake Shelton @ WARNER BROS./WMN		7
8	4	6	I'M GONNA LOVE YOU THROUGH IT M.MCBRIDE,B.GALLMIRE(B.HAYSLIPS,ISAACS,J.YEARLY)	Martina McBride @ REPUBLIC NASHVILLE		4
9	7	3	YOU J.STROUD(C.YOUNG,L.AIRD)	Chris Young @ RCA	●	1
10	12	13	DANCIN' AWAY WITH MY HEART P.WORLEY,LADY ANTEBELLUM(D.HAYWOOD,C.CKEYN,S.COTT,J.KEAR)	Lady Antebellum @ CAPITOL NASHVILLE		10
11	14	16	A WOMAN LIKE YOU J.STONE,L.BRICE(J.BULFORD,P.BARTON,J.STONE)	Lee Brice @ CURB		11
12	13	14	WHERE I COME FROM M.KNOX(R.CRAWSON,D.DAVIDSON)	Montgomery Gentry @ AVERAGE JOE'S		12
13	15	8	BANJO D.HUFF,RASCAL FLATTS(T.MARTIN,W.MOBLEY,N.THASHER)	Rascal Flatts @ BIG MACHINE		13
14	16	17	OVER YOU F.LUDWELL,C.ANLAG,WORF(M.LAMBERT,B.SHELTON)	Miranda Lambert @ RCA		14
15	18	14	BETTER THAN I USED TO BE B.GALLMIRE,B.GALLMIRE(B.HAYSLIPS,M.CRAWLEY)	Tim McGraw @ RCA		15
16	21	22	FLY OVER STATES M.KNOX(M.DULANEY,N.THASHER)	Jason Aldean @ Broken Bow		16
17	19	19	THE TROUBLE WITH GIRLS M.BRIGHT(P.WHITE,C.TOMPKINS)	Scotty McCreery @ 19INTERSCOPE/MERCURY		17
18	20	7	NO HURRY K.STEGALL,Z.BROWN(Z.BROWN,W.DURRETTE,J.OTTO)	Zac Brown Band @ BIGGER PICTURE		18
19	30	2	GREATEST GOOD GIRL M.BRIGHT(C.UNDERWOOD,C.DESTEFANO,A.GORLEY)	Came Underwood @ 19ARISTA NASHVILLE		19
20	22	21	SOMETHIN' 'BOUT A TRUCK B.JAMES(K.MCROREY,D.COUCH)	Kip Moore @ MCA NASHVILLE		20
21	23	14	YOU DON'T KNOW HER LIKE I DO D.HUFF,GILBERT,MCCORMICK	Brantley Gilbert @ VALORY		21
22	24	24	THIS OLE BOY P.DONNELL(B.HAYSLIP,D.DAVIDSON,R.AKINS)	Craig Morgan @ BLACK HIRN		22
23	26	28	SPRINGSTEEN J.JOYCE(E.CHURCH,R.TYNDALL,J.HYDE)	Eric Church @ MCA NASHVILLE		23
24	25	29	GOT MY COUNTRY ON K.STEGALL(K.ARCHER,J.WEAVER,D.MYRIK)	Chris Cagle @ BIGGER PICTURE		24
25	29	31	EVEN IF IT BREAKS YOUR HEART M.WRUCKE(W.HOGE,E.PASLAY)	Eli Young Band @ REPUBLIC NASHVILLE		25



1 Reaching the summit in its 23rd chart week, Chesney's 21st leader is his slowest No. 1 climb, surpassing a 12-week rise with "You Had Me From Hello" in 1999. He releases a new album and opens a tour with Tim McGraw in June.



19 Lead single from singer's upcoming *Blown Away* album (due May 1) grabs the Greatest Gainer nod on the radio chart and sells 120,000 downloads in its second week atop Country Digital Songs (see chart, page 47).

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION
26	28	27	TIME IS LOVE FROGERS(T.SHAPIRO,T.MARTIN,M.NESLER)	Josh Turner @ MCA NASHVILLE		26
27	27	26	LET'S DON'T CALL IT A NIGHT C.LINDSEY(C.JAMES,B.LONG,T.MCBRIDE)	Casey James @ 19BNA		26
28	32	29	(KISSED YOU) GOOD NIGHT M.SPURLOCK(T.GOSSIN,J.KEAR)	Gloriana @ EMBLEM/WARNER BROS./NAR		28
29	31	30	HE'S MINE T.HWITT,R.ATKINS(C.BEATHARD,P.DONNELL,T.JAMES)	Rodney Atkins @ CURB		29
30	34	34	WHY YA WANNA S.HENDRICKS(C.GRAVITT,C.DESTEFANO,A.GORLEY)	Jana Kramer @ ELEKTRA NASHVILLE/WMN		30
31	33	32	WANNA MAKE YOU LOVE ME J.STROUD(L.COLLINS,B.PINSON)	Andy Gibson @ DMP/R&J		30
32	35	33	GEORGIA PEACHES B.GALLMIRE(M.HOPE,B.DALYR,PROCTOR)	Lauren Alaina @ 19INTERSCOPE/MERCURY		32
33	37	36	COWBOYS AND ANGELS B.BEAVERS(D.LYNCH,L.LEO,T.NICHOLS)	Dustin Lynch @ Broken Bow		33
34	36	35	SO YOU DON'T HAVE TO LOVE ME ANYMORE K.STEGALL(A.WRIGHT,K.NICHOLS)	Alan Jackson @ A&M NASHVILLE		34
35	42	51	DRUNK ON YOU J.STEVENS(R.CRAWSON,C.TOMPKINS,K.KEAR)	Luke Bryan @ CAPITOL NASHVILLE		35
36	38	37	HOME SWEET HOME D.MYRICK,N.HOFFMAN(D.MYRICK,N.HOFFMAN,K.MARIE,D.HORNE)	THE FARM @ ALL IN/ELEKTRA NASHVILLE/REVOLUTION		36
37	39	38	LET THE COWBOY ROCK R.DUNN(R.DUNN,D.DAVIDSON)	Ronnie Dunn @ ARISTA NASHVILLE		37
38	40	39	ANGEL EYES J.LEO(L.COPLAN,E.GUNDERSON,E.PASLAY)	Love And Theft @ RCA		38
39	41	43	GLASS N.V.R.COPPERMAN(J.NITE)	Thompson Square @ STONEY CREEK		39
40	43	42	COMIN' AROUND P.DONNELL,L.T.HOMPSON,R.CRAWSON,K.MARVEL	Josh Thompson @ RCA		40
41	RE-ENTRY	22	UNDERDOG S.NIELSON(J.S.NIELSON,D.L.MURPHY,A.SEVER,H.TORBIN)	The Lost Trailers @ HRT/STOKES TUNES		41
42	46	50	SOMETHING TO DO WITH MY HANDS J.JOYCE(T.HOMAS,RHETT,T.MILLER,C.STAPLETON)	Thomas Rhett @ VALORY		42
43	44	45	WHEN I GET IT K.STEGALL(C.CAMPBELL,J.PMATHEWS,J.MCCORMICK)	Craig Campbell @ BIGGER PICTURE		43
44	47	47	DON'T MISS YOUR LIFE P.VASSAR(P.VASSAR,C.BLACK)	Phil Vassar @ RODEOWAVE		44
45	48	46	MY HOMETOWN K.STEGALL(M.SHAFFER,S.MCANALLY,T.HARDING)	Uncle Kracker @ TOP DOG/ATLANTIC/BIGGER PICTURE		45
46	45	40	SATURDAY NIGHT J.WEBER(M.W.BOWEN,L.MILLER)	Wade Bowen @ SEA GALE/BNA		39
47	49	48	WE GOT US B.BEAVERS,L.WOOTEN(C.SMITH,T.JAMES,S.B.LILES)	Canaan Smith @ MERCURY		47
48	56	59	LOVIN' YOU IS FUN C.CHAMBERLAIN,J.BEAVERS,B.DIPIERO)	Easton Corbin @ MERCURY		48
49	50	49	LIKE WE NEVER SAID GOODBYE K.STEGALL(T.GOSS,C.BATTEN)	Clay Walker @ CURB		49
50	51	53	TOUCH E.HERBST(R.FOSTER,J.ABBOTT,J.CLEMENTI)	Josh Abbott Band @ POT		50

TOP COUNTRY ALBUMS™

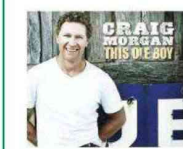
THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	1	25	#1 LADY ANTEBELLUM CAPITOL NASHVILLE 94431 (18.98)	Own The Night		1
2	2	4	LUKE BRYAN CAPITOL NASHVILLE 70412 (16.98)	Tailgates & Tanlines	●	1
3	3	2	JASON ALDEAN BROKEN BOW 7697 (18.98)	My Kinda Party	2	1
4	5	3	THE BAND PERRY REPUBLIC NASHVILLE 014839/UNIVERSAL REPUBLIC (10.98)	The Band Perry	●	2
5	HOT SHOT	1	CRAIG MORGAN BLACK RIVER 2012 (13.98)	This Ole Boy		5
6	12	12	GREATEST GAINER MIRANDA LAMBERT RCA 90589/SMN (11.98) ↓	Four The Record		1
7	9	6	TAYLOR SWIFT BIG MACHINE 75204 (18.98)	Speak Now	4	1
8	7	10	ERIC CHURCH MCA NASHVILLE 94256 (16.98)	Chief	●	1
9	NEW	1	LYLE LOVETT CURB/LOST HIGHWAY 016386/UMGN (13.98)	Release Me		9
10	11	8	BLAKE SHELTON WARNER BROS. 527370/WMN (18.98)	Red River Blue	●	1
11	10	9	SCOTTY MCCREERY 19/MERCURY NASHVILLE 016022/IGA/UMGN (13.98)	Clear As Day	■	1
12	6	7	TIM MCGRAW CURB 75203 (13.98)	Emotional Traffic		1
13	13	13	BRANTLEY GILBERT VALORY 809100 (14.98)	Halfway To Heaven		2
14	4	5	DIERKS BENTLEY CAPITOL NASHVILLE 94714 (16.98)	Home		1
15	14	11	TOBY KEITH SHOUB 006/UNIVERSAL 015592 (9.98)	Clancy's Tavern		1
16	8	—	SOUNDTRACK RELATIVITY MUSIC 70025 (15.98)	Act Of Valor: The Album		8
17	15	15	ZAC BROWN BAND SOUTHERN GROUND/R&R/BIGGER PICTURE/ATLANTIC 524722/AG (18.98) ↓	You Get What You Give	■	1
18	16	28	PISTOL ANNIES RCA 90576/SMN (11.98)	Hell On Heels		1
19	17	17	JAKE OWEN RCA 95477/SMN (10.98)	Barefoot Blue Jean Night		1
20	16	14	VARIOUS ARTISTS NOW/That's What I Call Country Ballads UNIVERSAL/SIDNY MUSIC/EMI 95759/CAPITOL (18.98)	Country Ballads		13
21	19	19	GEORGE STRAIT MCA NASHVILLE 016007/UME (7.98)	Icon: George Strait		14
22	23	23	BLAKE SHELTON Loaded: The Best Of Blake Shelton REPRISE 525092/WMN (18.98)	Loaded: The Best Of Blake Shelton	●	4
23	20	20	JOSH TURNER MCA NASHVILLE 015348/UME (7.98)	Icon: Josh Turner		20
24	21	21	TIM MCGRAW CURB 70255 (18.98)	Number One Hits	■	6
25	22	22	JUSTIN MOORE VALORY JMO200A (10.98)	Outlaws Like Me		1

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
26	24	28	CHRIS YOUNG RCA 95497/SMN (10.98)	Neon		2
27	31	32	RODNEY ATKINS MERCURY 015290/UME (7.98)	Take A Back Road		3
28	27	33	BILLY CURRINGTON MERCURY 015290/UME (7.98)	Icon: Billy Currington		22
29	30	35	ELI YOUNG BAND REPUBLIC NASHVILLE 015856/UNIVERSAL REPUBLIC (10.98)	Life At Best		3
30	28	26	LAUREN ALAINA 19/MERCURY NASHVILLE 016025/IGA/UMGN (13.98)	Wildflower		3
31	26	29	VARIOUS ARTISTS NOW/That's What I Call Country: Volume 4 UNIVERSAL/EMI/SIDNY MUSIC 015731/UME (18.98)	Now/That's What I Call Country: Volume 4		3
32	29	27	BRAD PAISLEY ARISTA NASHVILLE 83274/SMN (11.98)	This Is Country Music	●	1
33	25	18	KELLIE PICKLER CURB 75205 (18.98)	100 Proof		2
34	32	30	KENNY CHESNEY MCA 57455/SMN (11.98) ↓	Hemingway's Whiskey	■	1
35	75	—	GEORGE STRAIT MCA NASHVILLE 016008/UME (12.98)	Icon 2: George Strait		35
36	33	25	GEORGE STRAIT MCA NASHVILLE 015924/UMGN (13.98)	Here For A Good Time		1
37	35	7	MARTINA MCBRIDE RCA 98097/SMN (11.98)	Hits And More		11
38	34	24	TAYLOR SWIFT Speak Now: World Tour Live CD + DVD BIG MACHINE 75200A (24.98) (D/DVD) ↓	Speak Now: World Tour Live CD + DVD		2
39	36	39	THOMPSON SQUARE STONEY CREEK 7677 (13.98)	Thompson Square		3
40	37	36	BILLY CURRINGTON MERCURY 014407/UMGN (9.98)	Enjoy Yourself 2		1
41	43	45	ALAN JACKSON ARISTA NASHVILLE 78681/SMN (11.98)	34 Number Ones	●	7
42	44	40	RASCAL FLATTS BIG MACHINE RFD10A (13.98)	Nothing Like This	■	1
43	39	38	MARTINA MCBRIDE REPUBLIC NASHVILLE 016017/UNIVERSAL REPUBLIC (13.98)	Eleven		4
44	41	41	SOUNDTRACK RCA 7291 (SMN) (11.98)	Country Strong		2
45	40	44	HUNTER HAYES ATLANTIC 523899/WMN (18.98)	Hunter Hayes		7
46	42	42	SARA EVANS RCA 49632/SMN (10.98)	Stronger		1
47	47	48	KEITH URBAN CAPITOL NASHVILLE 47695 (11.98)	Get Closer	●	2
48	53	56	RANDY TRAVIS WARNER BROS. 524837/WMN (7.98)	Top 10		40
49	51	48	DARIUS RUCKER CAPITOL NASHVILLE 76939 (18.98)	Charleston, SC 1966	●	1
50	50	50	MONTGOMERY GENTRY AVERAGE JOE'S 233 (14.98)	Rebels On The Run		9

BLUEGRASS ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	NEW	1	#1 CAROLINA CHOCOLATE DROPS NONESUCH 979809/WARNER BROS.	Leaving Eden		1
2	1	8	DAILEY & VINCENT NONESUCH 979809/WARNER BROS.	The Gospel Side Of Dailey & Vincent		1
3	2	3	PUNCH BROTHERS NONESUCH 529777/WARNER BROS.	Who's Feeling Young Now?		1
4	3	19	YO-YO MA/S. DUNCAN/E. MEYER/C. THILE SONY CLASSICAL 841810/SONY MASTERWORKS	The Goat Rodeo Sessions		1
5	4	48	ALISON KRAUSS & UNION STATION ROUNDER 016057/CONCORD	Paper Airplane		1
6	5	51	STEVE MARTIN AND THE STEEP CANYON RANGERS 40 SUGAR HILL 40827/AVEL	Rare Bird Alert		1
7	6	42	SARAH JAROSZ SONY CLASSICAL 841810/SONY MASTERWORKS	Follow Me Down		1
8	7	4	YO-YO MA/S. DUNCAN/E. MEYER/C. THILE SONY CLASSICAL 841810/SONY MASTERWORKS	The Goat Rodeo Sessions: Live EP		1
9	8	18	THE ISAACS GATHER 46138/EMI CMG	Why Can't We		1
10	RE-ENTRY	1	SLEEPY MAN BANJO BOYS SLEEPY MAN BANJO BOYS 6019 EX	America's Music		1

BETWEEN THE BULLETS 'BOY' DONE GOOD



Craig Morgan achieves a career-best rank on Top Country Albums with *This Ole Boy*, which draws Hot Shot Debut applause at No. 5 with 12,000 copies sold, according to Nielsen SoundScan.

His previous best was notched when *My Kind of Livin'* peaked during its opening week at No. 7 in March 2005. The lead single and title track from *This Ole Boy* also reaches a new peak at No. 22 in its 33rd week on Hot Country Songs and bows at No. 31 with 14,000 downloads on Country Digital Songs. (To see the complete chart, go to [Billboard.biz](http://www.billboard.biz).)

—Wade Jensen

TOP R&B/HIP-HOP ALBUMS

Table with 5 columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, ARTIST, TITLE, and CERT. Top entries include Drake's 'Take Care' at #1, Robert Glasper's 'Black Radio' at #2, and Whitney Houston's 'I'm Back' at #3.

MAINSTREAM R&B/HIP-HOP

Table with 5 columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST, and PROMOTION/LABEL. Top entries include 'The Motto' by Drake, 'Strip' by Chris Brown, and 'Love on Top' by Beyoncé.

RHYTHMIC

Table with 5 columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST, and PROMOTION/LABEL. Top entries include 'The Motto' by Drake, 'Love on Top' by Beyoncé, and 'Strip' by Chris Brown.

ADULT R&B

Table with 5 columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST, and PROMOTION/LABEL. Top entries include 'Love on Top' by Beyoncé, 'Love After War' by Robin Thicke, and 'Work Out' by J. Cole.

RAP SONGS

Table with 5 columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST, and PROMOTION/LABEL. Top entries include 'The Motto' by Drake, 'Strip' by Chris Brown, and 'Love on Top' by Beyoncé.

Feature article for Robert Glasper's 'Black Radio' album. Includes a photo of Glasper, the album title 'GLASPER TURNS ON 'RADIO'', and text describing his crossover success and collaborations.

J. Cole places his second top 10 on the Rhythmic chart as "Can't Get Enough," featuring Trey Songz, continues its ascent (11-10). The track is the second radio single from his debut album, 'Cole World: The Sideline Story'.

HOT R&B/HIP-HOP SONGS™

Chart table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, PRODUCER(S), ARTIST, IMPRINT/PROMOTION LABEL, CERT., PEAK POSITION, and R&B POSITION. Includes songs like 'Love on Top', 'The Motto', 'Strip', etc.



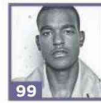
18 This smoothly crowned title earns the Greatest Gainer/Airplay tag as it jumps 10 spots and lands in the top 20 in only its third chart week. The last time Mr. Raymond reached the top 20 in rapid fashion was "Papers" (two weeks).



76 Track's featured artists have collectively placed an astounding 180 titles on this list and help the DJ/entrepreneur grab the highest debut among his now five charting titles. His prior tracks all debuted between Nos. 88 and 98.



94 While the singer's "Strip" holds at No. 3, this decidedly more crossover-flavored track opens in the lower reaches of the chart. There's still no official word on when or if the much talked-about remix featuring Rihanna will be officially serviced to radio or available as a download.



99 The New Orleans native enters the chart for the first time as an artist, having previously penned three charting tracks: Ruben Studdard's "Change Me" (No. 18, 2006), Lyle Jennings' "Cops Up" (No. 68, 2008) and Chris Brown's "Crawl" (No. 59, 2010).

Continuation of the chart table from row 56 to 100, including songs like 'Stay Schemin', 'Girls Like You', 'The Woman You Love', etc.

Advertisement for 'Blige & Drake Net 23rd Top 10' featuring a photo of Mary J. Blige and text: 'Queen of Hip-Hop Soul Mary J. Blige, along with her guest star Drake, both earn their 23rd top 10 on Hot R&B/Hip-Hop Songs as "Mr. Wrong" inches up 11-10. Blige continues to own the most top 10s among women since the tally began using Nielsen SoundScan data in December 1992.'

Vertical text on the left margin: 'The weekly Top 100 songs are ranked by Nielsen BDS. The weekly Top 100 songs are ranked by Nielsen BDS. The weekly Top 100 songs are ranked by Nielsen BDS...' (repeated text)

CHRISTIAN SONGS chart with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST, IMPRINT/PROMOTION LABEL, CERT.

CHRISTIAN ALBUMS chart with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, ARTIST, TITLE, IMPRINT/PROMOTION LABEL, CERT.

CHRISTIAN AC SONGS chart with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST, IMPRINT/PROMOTION LABEL, CERT.

CHRISTIAN CHR chart with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST, IMPRINT/PROMOTION LABEL, CERT.

GOSPEL ALBUMS chart with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, ARTIST, TITLE, IMPRINT/PROMOTION LABEL, CERT.

GOSPEL SONGS chart with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST, IMPRINT/PROMOTION LABEL, CERT.

Kutless claims its second No. 1 on Christian Albums with Believer, the rock band's seventh studio set...



Sister act Mary Mary gets the Hot Shot Debut at No. 24 on Gospel Songs with 'Go Get It'...



See Charts Legend on billboard.biz for CHRISTIAN ALBUMS and GOSPEL ALBUMS...

DANCE CLUB SONGS™						
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMP/INT)	PROMOTION/LABEL	CERT.
1	3	6	#1	F U BETTA	NEON HITCH WARNER BROS.	
2	5	5		INTERNATIONAL LOVE	PITBULL FEAT. CHRIS BROWN MR. 305/POLO GROUNDS/JRCA	
3	4	8		SURRENDER	PAUL OKENFOLD FEAT. J HART PERFECT/INZUNE	
4	7	6		DOMINO	JESSE J LAVA/UNIVERSAL REPUBLIC	
5	9	3		GIVE ME ALL YOUR LOVIN'	MADONNA FEAT. NICKI MINAJ & M.I.A. LIVE/NATION/INTERSCOPE	
6	2	8		STRONGER (WHAT DOESN'T KILL YOU)	KELLY CLARKSON 19/CA	
7	10	10		DON'T F*CK WITH MY MONEY	PENGUIN PRISON DOWNTOWN	
8	14	4		NAKED	DEV & ENRIQUE IGLESIAS INDIE-POP/UNIVERSAL REPUBLIC	
9	1	11		WE RUN THE NIGHT	HAVANA BROWN FEAT. PITBULL UNIVERSAL REPUBLIC	
10	12	5		R.E.S.P.E.C.T.	RIP & BARBARA TUCKER FEAT. LIL JON TOMMY BOY	
11	11	14		DANCE ON	BUSH NETTWERK	
12	20	3		RESPECT	MELANIE AMARO EPIC	
13	25	3		LOVE ON TOP	BEYONCÉ PARKWOOD/COLUMBIA	
14	18	5		SHE GETS DOWN ON HER KNEES	ONO MIND TRAIN/TWISTED	
15	19	7		BE YOUR FREAK	KENNY DOPE FEAT. JOSH MILAN DOPE WAX/KAY-DEE	
16	6	10		TONIGHT IS THE NIGHT	OUTSIGHT WARNER BROS.	
17	12	12		DRIFTING	PLUMB WITH DAN HASELTINE CURB	
18	13	9		IT'S TOO LATE	JES ULTRA	
19	16	9		SHAVE IT	ZEDD OWLSA	
20	21	13		BE WITH YOU	ERASURE MUTE	
21	26	5		NEVER FEAR	GEORGINA FEAT. AGOSTA FEAT. EMMA LOCK BLACK HOLE	
22	8	11		YOU DA ONE	RIHANNA SRP/DEE JAM/JDJMG	
23	30	4		INSOMNIA	L2/L2	
24	32	3		CHANGED THE WAY YOU KISS ME	EXAMPLE DATA/MINISTRY OF SOUND	
25	24	11		HEY HEY HEY (POP ANOTHER BOTTLE)	LAURENT WERY FEAT. SWITKID & DEV BIG BEAT/ATLANTIC	

DANCE/ELECTRONIC ALBUMS™						
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMP/INT)	PROMOTION/LABEL	CERT.
1	1	37	#1	LMFAO	2009 FBI PARTY NOKO WILLIAMS/CHERRYTREE/INTERSCOPE	
2	2	10		SKRILLEX	BANGERS (EP) BIG BEAT/OWSLA/ATLANTIC 526621/AG	
3	4	27		DAVID GUETTA	NOTHING BUT THE BEAT/WHAT A MUSIC/ASTRALWERKS/CAPTOL	
4	3	63		SKRILLEX	SCARY MONSTERS AND NICE SPRITES BIG BEAT/ATLANTIC 526916/AG	
5	6	42		LADY GAGA	BORN THIS WAY STREAMLINE/KOLMIVE/INTERSCOPE 015327/IGA	2
6	5	13		KORN	THE PATH OF TOTALITY ROADRUNNER 617228	
7	7	65		DEADMAU5	4X4=12 MAUSTRAP 2518*/ULTRA	
8	10	20		M83	HURRY UP, WE'RE DREAMING. M83 9510*/MUTE	
9	NEW			SCHOOL OF SEVEN BELLS	GHOSTLY GHOSTLY INTERNATIONAL 709*/VAGRANT	
10	8	2		GRIMES	VISIONS 4AD 3208*	
11	9	65		DAFT PUNK	TRON: LEGACY (SOUNDTRACK) WALT DISNEY 005872*	
12	NEW			ARMIN VAN BUUREN	A STATE OF TRANCE 2012 ARMADA DIGITAL EX	
13	11	4		VARIOUS ARTISTS	ULTRA DANCE 13 ULTRA 3118	
14	15	27		KC AND THE SUNSHINE BAND	FLORIAN WITZ AND THE SUNSHINE BAND FLORIANWITZ 33201/RHINO	
15	12	6		TIE ANTWORLD	TENSION 2FZ RECORDZ 2031*/DOWNTOWN	
16	20	15		VARIOUS ARTISTS	UKF DUBSTEP 2011 UKF DIGITAL EX	
17	13	65		VARIOUS ARTISTS	UKF DUBSTEP 2010 UKF DIGITAL EX	
18	14	4		AIR	LE VOYAGE DANS LA LUNE (SOUNDTRACK) ARCHEVOX 53633/ASTRALWERKS	
19	18	18		NERO	WELCOME REALITY MTA/MERCH/CHERRYTREE/INTERSCOPE 016371/IGA	
20	17	37		SKRILLEX	MORE MONSTERS AND SPRITES (EP) BIG BEAT/ATLANTIC DIGITAL EX/AG	
21	18	7		VARIOUS ARTISTS	35 TOP HITS: WORKOUT MIXES POWER MUSIC DIGITAL EX	
22	NEW			KNIFE PARTY	100% NO MODERN TALKING (EP) EARSTORM DIGITAL EX	
23	19	16		ASKING ALEXANDRIA	STEPPED UP & SCRATCHED SUMERIAN 47	
24	21	45		DAFT PUNK	TRON: LEGACY RECONFIGURED WALT DISNEY 013540	
25	NEW			JAY TECH & JAMES GRANT	ANJUNADEEP94 ANJUNADEEP DIGITAL EX	

DANCE/MIX SHOW AIRPLAY™						
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMP/INT)	PROMOTION/LABEL	CERT.
1	2	22	#1	FEEL SO CLOSE	CALVIN HARRIS ULTRA	
2	1	12		TURN ME ON	DAVID GUETTA FEAT. NICKI MINAJ/WHAT A MUSIC/ASTRALWERKS/CAPTOL	
3	4	10		TURN UP TO THE RAIN	ADELE XL/COLUMBIA	
4	9	18		GLAD YOU CAME	THE WANTED GLOBAL TALENT/MERCURY/IDJMG	
5	3	23		LEVELS	AVICHI LEVELS/VERATONE/ATOM EMPIRE/INTERSCOPE	
6	5	9		INTERNATIONAL LOVE	PITBULL FEAT. CHRIS BROWN MR. 305/POLO GROUNDS/JRCA	
7	8	8		DOMINO	JESSE J LAVA/UNIVERSAL REPUBLIC	
8	6	22		WE FOUND LOVE	RIHANNA FEAT. CALVIN HARRIS SRP/DEE JAM/JDJMG	
9	7	18		GOOD FEELING	FLO RIDA FEAT. SIA PØE BOY/ATLANTIC	
10	10	12		SEXY AND I KNOW IT	LMFAO PARTY ROCK/WILLIAMS/CHERRYTREE/INTERSCOPE	
11	13	4		TAKE CARE	DRAKE FEAT. RIHANNA YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	
12	16	4		WILD ONES	FLO RIDA FEAT. SIA PØE BOY/ATLANTIC	
13	19	2		CAN'T STOP ME	AFROJACK & SHERMANOLDOY ROBBINS	
14	14	2		TURN UP TO THE RAIN	CHRIS BROWN RCA	
15	12	3		STRONGER (WHAT DOESN'T KILL YOU)	KELLY CLARKSON 19/CA	
16	18	5		ASS BACK HOME	GYM CLASS HEROES FEAT. NEON HITCH DECADE/CANDICE/RELEED/ARJEN/ATLANTIC	
17	11	5		GIVE ME ALL YOUR LOVIN'	MADONNA FEAT. NICKI MINAJ & M.I.A. LIVE/NATION/INTERSCOPE	
18	24	2		STARSHIPS	NICKI MINAJ YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	
19	21	2		TONIGHT IS THE NIGHT	OUTSIGHT WARNER BROS.	
20	15	5		CRY (JUST A LITTLE)	BINGO PLAYERS HYSTERIA/SPINNIN'	
21	17	18		THE ONE THAT GOT AWAY	KATY PERRY CAPITOL	
22	NEW			PART OF ME	KATY PERRY CAPITOL	
23	23	4		ANTIDOTE	SWEDISH HOUSE MAFIA VS KNIFE PARTY ASTRALWERKS/CAPTOL	
24	20	4		YOUNG, WILD & FREE	SNOW PØGS & WIZ KHALIFA FEAT. BRUNO MARS RESTRO/GOODBYESTR/ATLANTIC	
25	22	5		LOCA PEOPLE	SAK NOEL ULTRA	

TRADITIONAL JAZZ ALBUMS™						
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMP/INT)	PROMOTION/LABEL	CERT.
1	NEW		#1	ROBERT GLASPER EXPERIMENT	BLACK RADJO BLUE NOTE 88333*	
2	1	5		PAUL MCCARTNEY	KISSES ON THE BOTTOM MPL/HEARST 33889*/CONCORD	
3	2	25		TONY BENNETT	DUETS II RPM/COLUMBIA 66235/SONY MUSIC	
4	3	16		FRANK SINATRA	SINATRA: BEST OF THE BEST REPRISE 79764/CAPTOL	
5	4	12		SOUNDTRACK	MIDNIGHT IN PARIS MADISON GATE 63482 EX	
6	6	15		LANDAU EUGENE MURPHY, JR.	THAT'S LIFE SYCO/COLUMBIA 99178/SONY MUSIC	
7	5	3		CATHERINE RUSSELL	STRICTLY ROMANCO WORLD VILLAGE 48810/HARMONIA MUNDO	
8	NEW			FRANK SINATRA	THE 20 GREATEST HITS BRISA DIGITAL EX	
9	8	3		GREGORY PORTER	BE GOOD MOTEMA 75	
10	7	4		STEVE TYRRELL	I'LL TAKE ROMANCE NEW EIGN 33274/CONCORD	
11	9	58		FRANK SINATRA, DEAN MARTIN & SAMMY DAVIS JR.	THE VERY BEST OF THE BIG PAID FRANK SINATRA/REPRISE 5304/WARNER BROS.	
12	12	5		THE SOUL REBELS	UNLOCK YOUR MIND ROUNDER 61917/CONCORD	
13	NEW			MONTY ALEXANDER	HARLEM-KINGSTON EXPRESS LIVE! MOTEMA 67	
14	10	18		PINK MARTINI	RETROSPECTIVE HEINZ 11	
15	20	8		CHARLIE HADEN/HANK JONES	COME SUNDAY EMARCY 01639/DECCA	

CONTEMPORARY JAZZ ALBUMS™						
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMP/INT)	PROMOTION/LABEL	CERT.
1	1	2	#1	GALACTIC	CARNIVALE ELECTRO GALSALIC FUNK/ANTI- 8702*/EARTH	
2	NEW			TR M	LINGUA FRANCA SUMERIAN 71	
3	3	5		NAJEE	THE SMOOTH SIDE OF SOUL SHANACHIE 5193	
4	2	3		KIRK WHALUM	ROMANCE LANGUAGE RENDEZVOUS 5148/MACK AVENUE	
5	4	25		TROMBONE SHORTY	FOR TRUE VERVE FORECAST 015586/VG	
6	5	5		JEFF LORBER FUSION	GALAXY HEADS UP 33173/CONCORD	
7	6	49		BONEY JAMES	CONTACT VERVE FORECAST 015275/VG	
8	7	17		MAYSA	MOTIONS OF LOVE SHANACHIE 5191	
9	20	21		RICHARD ELLIOT	IN THE ZONE ARTISTRY 7058/MACK AVENUE	
10	10	22		GEORGE BENSON	GUITAR MAN CONCORD JAZZ 30999*/CONCORD	
11	14	23		BILL FRIESEL	ALL WE ARE SAYING...SAVVOY JAZZ 17836/SLG	
12	21	42		BELA FLECKTONS	ROCK-ET > SCIE-NCE EONE 2133	
13	11	5		CANDY DULFER	CRAZY LISTEN 2 83323/RAZOR & THE	
14	16	37		PAUL HARBACASTLE	HARBACASTLE VI TRIPPIN' N' RHYTHM 48	
15	17	73		DAVE KOZ	HELLO TOMORROW CONCORD 31753	

SMOOTH JAZZ SONGS™						
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMP/INT)	PROMOTION/LABEL	CERT.
1	3	5	#1	OLIVER'S TWIST	CHRIS STANDING ULTIMATE VIBE	
2	1	8		PERFECT NITES	NAJEE SHANACHIE	
3	2	10		CRY	BONEY JAMES VERVE FORECAST/VERVE	
4	7	8		BIG BROTHER	JEFF LORBER FUSION HEADS UP/CMG	
5	5	17		MANDELA	TERRY WOLLMAN MANGO EATER	
6	10	10		HORIZON	PAUL TAYLOR FEAT. STEVE OLIVER PEAK/EONE	
7	8	25		BOOM TOWN	RICHARD ELLIOT ARTISTRY/MACK AVENUE	
8	6	8		ROADTRIP	MICHAEL LINGTON FEAT. LEE RITENOUR TRIPPIN' N' RHYTHM	
9	4	23		THE LADY IN MY LIFE	GEORGE BENSON CONCORD JAZZ/CMG	
10	9	24		MARRAKESH	ACOUSTIC ALCHEMY HEADS UP/CMG	
11	12	5		THE CONNECTION	NICK COLUONE TRIPPIN' N' RHYTHM	
12	15	21		FREE FALL	KIM WATERS SHANACHIE	
13	11	20		SLAM DUNK	WAYMAN TISDALE RENDEZVOUS/MACK AVENUE	
14	16	5		GET HERE	ERIC MARHENS FEAT. PEAK/EONE	
15	13	16		TAKING OFF	ANDY SNITZER NATIVE LANGUAGE	

TRADITIONAL CLASSICAL ALBUMS™						
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMP/INT)	PROMOTION/LABEL	CERT.
1	2	10	#1	SOUNDTRACK	DOWNTON ABBEY CARAVAN/MASTERPIECE 016290/DECCA	
2	1	3		ANNE AKIKO MEYERS/ENGLISH CHAMBER ORCH.	AIR: THE BACH ALBUM EONE 7785	
3	3	8		JOSHUA BELL/JEREMY DENK	FRENCH IMPRESSIONS SONY CLASSICAL 8205/SONY MASTERWORKS	
4	RE-ENTRY			PHOENIX CHORALE	NORTHERN LIGHTS CHANDEL 5100	
5	6	8		MORMON TABERNAACLE CHOIR	GLORY: MUSIC OF REJONIA MORMON TABERNAACLE CHOIR 50280A	
6	5	5		SIMONE DINNERTSEN	SOMETHING ALMOST BEING SAID SONY CLASSICAL 89K30/SONY MASTERWORKS	
7	14	2		DAVID RUSSELL	THE GRANDIEUR OF BAROQUE TELARC 33223/CONCORD	
8	7	7		Z. BAILEY/J. MARKL/INDIANAPOLIS SYMPHONY ORCH.	DYORAK: CELLO CONCORD TELARC 32927/CONCORD	
9	4	5		BRUCKNER ORCHESTER LINZ	GLASS: SYMPHONY NO. 9 ORANGE MOUNTAIN DIGITAL EX	
10	8	58		ERIC WHITACRE	LIGHT & GOLD DECCA 014890/DECCA CLASSICS	
11	12	39		MORMON TABERNAACLE CHOIR	THIS IS THE CHRIST MORMON TABERNAACLE CHOIR 50582R	
12	NEW			JOHN WILLIAMS	A TRIBUTE TO JOHN WILLIAMS SONY CLASSICAL 84250/SONY MASTERWORKS	
13	RE-ENTRY			PIERRE-LAURENT AIMARD	THE LISZT PROJECT DG 015844/DECCA CLASSICS	
14	15	5		NICOLA BENEDETTI	ITALIA DECCA 016412/DECCA CLASSICS	
15	NEW			BRNAMIJAN GROSVENOR	CHOPIN LISZT RAVAL DECCA 016471/DECCA CLASSICS	

CLASSICAL CROSSOVER ALBUMS™						
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMP/INT)	PROMOTION/LABEL	CERT.
1	NEW		#1	IL VOLO	IL VOLO 3/MSR LIVE OPERA BUELL/GARANT/REPRISE/REPRISE	
2	1	16		ANDREA BOCELLI	CONCERTO SUGAR 015977/DECCA	
3	2	39		JACKIE EVANCHO	DREAM WITH ME SYCO/COLUMBIA 87061/SONY MUSIC	
4	3	19		YO-YO MA/S. DUNCANE/E. MEYER/C. THILE	THE GREAT ROBES SESSIONS SONY CLASSICAL 81190/SONY MASTERWORKS	
5	4	17		IL DIVO	WICKED GAME SYCO/COLUMBIA 96448/SONY MUSIC	
6	5	5		2CELLOS	32CELOS MASTERWORKS 91011/SONY MASTERWORKS	
7	6	17		LONDON PHILHARMONIC ORCHESTRA	THE GREATEST EVER GAME MUSIC X5 114	
8	10	4		THE PIANO GUYS	HITS VOLUME 1 THE PIANO GUYS 3752 EX	
9	7	17		JIM BRICKMAN	ROMANZA SOMERSET 56142 EX	
10	8	45		IL VOLO	IL VOLO OPERA BLUES/GATICA/RENTOR/GEFFEN 015917/IGA	
11	9	39		IL VOLO	IL VOLO EN ESPAÑOL OPERA BLUES/GATICA/RENTOR/GEFFEN 015918/IGA	
12	12	24		TORI AMOS	NIGHT OF HUNTERS DG 015849*/DECCA	
13	11	4		YO-YO MA/S. DUNCANE/E. MEYER/C. THILE	THE GREAT ROBES SESSIONS SONY CLASSICAL DIGITAL EX/SONY MASTERWORKS	
14	13	21		JENNY OAKS BAKER	WISH UPON A STAR SHADOWN MOUNTAIN 505626	
15	15	58		STING: LIVE IN BERLIN	PHILHARMONIC CONCERT ORCH. STING: LIVE IN BERLIN CHERRYTREE/DG 014962/DECCA	

HOT LATIN SONGS™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMP/INT/PROMOTION LABEL)
1	3	7	#1 LAS COSAS PEQUEÑAS PRINCE ROYCE (TOP/STP)
2	1	22	INTENCIONAL JESSE & JOY (IMP/INT/AMERICA/SIERRA FONOVISA)
3	2	13	LLAMADA DE MI EX LA ARROLLADORA BANDA EL LIMON DE RENE CAMACHO (DISA)
4	6	9	DUTTY LOVE DON OMAR (FEAT. NATTY NATAISHA) (ORFANATO)
5	5	20	LOVUMBA (PRESTIGE) DADDY Yankee EL CARTEL
6	4	6	MI SANTA ROMEO SANTOS (FEAT. TOMATITO) (SONY MUSIC/LATIN)
7	11	26	PROMISE ROMEO SANTOS (FEAT. USHER) (SONY MUSIC/LATIN)
8	9	22	TE QUIERO A MORIR UN HOMBRE NORMAL (DISA) (16554) (UM/LE)
9	14	13	BAILANDO POR EL MUNDO JUAN MAGAN (FEAT. PITBULL & EL CATA) (SONY MUSIC/LATIN)
10	7	23	EL VERDADERO AMOR PERDONA MANA (FEAT. PRINCE ROYCE) (WARNER/LATINA)
11	22	6	INTERNATIONAL LOVE PITBULL (FEAT. CHRIS BROWN) (MR. 305/POLO GROUNDS/JRCA)
12	16	6	AMOR CONFUSO GERARDO ORTIZ (DEL SONY MUSIC/LATIN)
13	10	19	SI TU ME BESAS VICTOR MANUEL (SONY MUSIC/LATIN)
14	13	22	VERDOS DE MI MALVA DE WANDY (DISA)
15	8	9	GOOD FEELING FLO RIDA (PEE BOY) (ATLANTIC)
16	12	6	FUISTE TU ARJONA (FEAT. GABY MORENO) (METAMORFOSIS)
17	15	22	400 MIL VEINTE ANOS TIERRA CALI (VICTORIA) (VENUS/MUSIC)
18	21	17	WE FOUND LOVE RIHANNA (FEAT. CALVIN HARRIS) (SRP/DEF JAM/JMG)
19	20	6	CORRE! JESSE & JOY (WARNER/LATINA)
20	19	8	SET FIRE TO THE RAIN ADELE (COLUMBIA)
21	17	7	TU YA ERES COSA DEL PASADO RIEL RUEDA (DISA)
22	26	7	EL VESTIDO BLANCO VICENTE FERNANDEZ (SONY MUSIC/LATIN)
23	27	5	EL MEJOR PERFUME LA ORIGINAL BANDA EL LIMON DE SALVADOR LIZARRAGA (FONOVISA)
24	24	10	CAMINAR CONTIGO LUCERO Y JOAN SEBASTIAN (F.A.S./SKALONA)
25	25	4	SI TE DIGO LA VERDAD GOCERIO NUNEZ (VENUS/MUSIC)
26	23	11	EN EL CIELO NO HAY HOSPITAL JUAN LUIS GUERRA (CAPITOL/LATIN)
27	18	8	CRAZY PEOPLE SENSATO, PITBULL, SAKNOEL (FAMOUS ARTIST/MR. 305)
28	32	12	AMOR COMPARTIDO LOS TUCANES DE TJUANA (FONOVISA)
29	31	4	UN HOMBRE NORMAL ESPINOZA PAZ (DISA)
30	29	19	SEXY AND I KNOW IT LINDA PASTORIS (CON LLAM/AM/CHERRY TREES/INTERSCOPE)
31	39	4	YA ME CANSE LARRY HERNANDEZ (FONOVISA)
32	NEW	1	HOT SHOT DEBUT DE QUE ME SIRVE LA VIDA CAMILA (SONY MUSIC/LATIN)
33	NEW	1	AI SE EU TE PEGO MICHELLE PATANTALAN (RGE/SONY MUSIC/LATIN)
34	28	13	ANTES DE LAS SEIS SHAKIRA (SONY MUSIC/LATIN)
35	35	17	ME GUSTAS TANTO PAULINA RUBIO (UNIVERSAL MUSIC/LATIN)
36	37	5	SOLAMENTE TU LA ORIGINAL BANDA EL LIMON (LATIN)
37	33	18	EL POETA CHINO & NACHO MACHETE (UNIVERSAL MUSIC/LATIN)
38	44	2	MUJER DE TODOS MUJER DE NADIE CALIBRE 50 (DISA)
39	36	7	REGALO DEL CIELO EL CHAPDE SINALOA (PALOMA)
40	34	10	QUE NOS PASO? REYLU BARBA A DUEITO CON YURIDIA (SONY MUSIC/LATIN)
41	45	3	ME VOY DE LA CASA TITO EL BAMBINO (SIETE)
42	30	10	HOTEL NACIONAL GLORIA ESTEFAN (CRESCENT MOON/VERVE FORECAST/VERVE)
43	42	2	CLARIDAD LUIS FONSI (UNIVERSAL MUSIC/LATIN)
44	41	5	ESTOY SALADO CHUY LIZARRAGA Y SU BANDA TIERRA SINALDENSE (DISA)
45	48	8	THE ONE THAT GOT AWAY KATY PERRY (CAPITOL)
46	38	5	TE DIJERON PLAN B (PINA)
47	43	3	MARCHATE JULIO MANRIQUE Y SU NORTEÑO BANDA (DISA)/ASL
48	47	3	PERDONAME LA REPUBLICA (WARNER/LATINA)
49	40	11	IT WILL RAIN BRUNO MARS (SUMMIT/CHOP SHOPEL/EKTR/LATANTIC)
50	NEW	1	PARA EL PEOR AMANTE EDIITA NAZARIO (SONY MUSIC/LATIN)

Don Omar earns his seventh No. 1 on Latin Rhythm Songs as "Dutty Love" becomes his third consecutive title to grace the top seat. Omar is now tied with Aventura for third-most No. 1s on the chart, trailing Wisin & Yandel (12) and Daddy Yankee (eight).



TOP LATIN ALBUMS™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST TITLE (IMP/INT/DISTRIBUTING LABEL)
1	1	17	#1 ROMEO SANTOS UN HOMBRE NORMAL (DISA) (16554) (UM/LE)
2	2	2	ESPINOZA PAZ UN HOMBRE NORMAL (DISA) (16554) (UM/LE)
3	4	13	3BALLMITY INTENCIONAL (FONOVISA) (354663) (UM/LE)
4	NEW	1	HOT SHOT DEBUT CALIBRE 50 EL BUEN EJEMPLO (DISA) (16554) (UM/LE)
5	3	6	LA ARROLLADORA BANDA EL LIMON DE RENE CAMACHO IRREVERSIBLE 2012 (DISA) (16451) (UM/LE)
6	NEW	1	JUAN LUIS GUERRA 440 AMOR EN TIEMPOS DE GUERRA (DEL 31026) (SONY MUSIC/LATIN)
7	5	5	VARIOUS ARTISTS LAS BANDAS ROMANTICAS DE AMERICA 2012 (DISA) (16382) (UM/LE)
8	NEW	1	REGULO CARO AMOR EN TIEMPOS DE GUERRA (DEL 31026) (SONY MUSIC/LATIN)
9	8	104	PRINCE ROYCE TOP STOP (ATLANTIC) (30020) (AG)
10	7	26	GERARDO ORTIZ ENTRE DIOS Y EL DIABLO (DEL 91251) (SONY MUSIC/LATIN)
11	6	5	LOS TUCANES DE TJUANA 35 DIAS (FONOVISA) (016401) (UM/LE)
12	9	22	ARJONA INDEPENDIENTE (METAMORFOSIS) (52901) (WARNER/LATINA)
13	10	47	MANA DRAMA Y LEEZ (WARNER/LATINA) (52630)
14	11	15	JENNI RIVERA JOYAS PRESTADAS (BANDA FONOVISA) (354659) (UM/LE)
15	13	8	RAMON AYALA Y SUS BRAVOS DEL NORTE LEYENDA NORTE: 30 GRANDES EXITOS (FREDDIE) (3890)
16	14	104	CAMILA DE JARTE DE AMAR (SONY MUSIC/LATIN) (59881)
17	17	6	ALEJANDRO FERNANDEZ CANCIONES DE AMOR (LOVE SONGS) (SONY MUSIC/LATIN) (91151)
18	12	6	MARCO ANTONIO SOLIS LA HISTORIA CONTINUA... PARTE IV (FONOVISA) (016475) (UM/LE)
19	15	59	LOS BUKIS NUEVA ERA DEL AMOR (DEL 30226) (SONY MUSIC/LATIN)
20	NEW	1	VICENTE FERNANDEZ OTRA VEZ (SONY MUSIC/LATIN) (88642)
21	16	15	VICTOR MANUEL BUSCO UN PUEBLO (SONY MUSIC/LATIN) (86750)
22	18	6	VARIOUS ARTISTS CORRIDOS #1 2011 (DISA) (721664) (EX/UM/LE)
23	27	17	VARIOUS ARTISTS CORRIDOS #1 2011 (DISA) (721664) (EX/UM/LE)
24	21	28	BRONCO 25 ANIVERSARIO (FONOVISA) (354618) (UM/LE)
25	19	72	SHAKIRA SALES (SOL EPIC) (77433) (SONY MUSIC/LATIN)
26	29	5	YURIDIA PARAMI (SONY MUSIC/LATIN) (92057)
27	28	16	VARIOUS ARTISTS RADIO EXITOS: EL DISCO DEL AÑO 2011 (DISA) (721666) (UM/LE)
28	22	15	JENNI RIVERA JOYAS PRESTADAS: POP (FONOVISA) (354660) (UM/LE)
29	20	4	CHAYANNE SOLAS CON CHAYANNE (SONY MUSIC/LATIN) (86341)
30	31	4	ROCIO DURCAL CANCIONES DE AMOR (LOVE SONGS) (SONY MUSIC/LATIN) (91150)
31	26	67	DON OMAR DON OMAR PRESENTA: MEET THE ORPHANS (ORFANATO/MACHETE) (4651) (UM/LE)
32	37	41	AVENTURA 14 + 14 PREMIUM (LATIN) (80211) (SONY MUSIC/LATIN)
33	62	6	HOT SHOT DEBUT LILA DOWNS PECADOS Y MILAGROS (SONY MUSIC/LATIN) (86722)
34	38	5	DJ COBRA/NIKKI X & KIKE PLAY 100% TRIBAL (M&G SOUND) (8949)
35	25	18	CRISTIAN CASTRO MAMBO EL PRINCE VOL. 1 (UNIVERSAL MUSIC/LATIN) (016240) (UM/LE)
36	32	58	VARIOUS ARTISTS LAS BANDAS ROMANTICAS DE AMERICA (DISA) (721627) (UM/LE)
37	24	6	RICARDO ARJONA CANCIONES DE AMOR (LOVE SONGS) (SONY MUSIC/LATIN) (93381)
38	34	16	JULIAN ALVAREZ Y SU NORTEÑO BANDA MARCHATE Y DIVANIDE (DISA) (721671) (UM/LE)
39	44	5	SOLIDO MAS SOLIDO MAS NORTEÑO (FREDDIE) (3889)
40	36	43	INTOCABLE 2011 (GOLD) (029)
41	30	3	JESSE & JOY CION QUIEN SE QUEDA EL PERRO? (WARNER/LATINA) (529227)
42	23	3	LOS ORIGINALES DE SAN JUAN QUE NOS PASO (APRUELA/LUMBER) (SONY MUSIC/LATIN) (97307)
43	39	41	LOS TIGRES DEL NORTE MTV UNPLUGGED (TRISTE) (FONOVISA) (35644) (UM/LE)
44	47	17	VARIOUS ARTISTS DURANGUENSES #1 2011 (DISA) (721665) (EX/UM/LE)
45	43	28	LOS YONIC'S 35 ANIVERSARIO (FONOVISA) (354653) (UM/LE)
46	40	47	TITO "EL BAMBINO" INVENCIBLE (SIETE) (65070) (UM/LE)
47	46	4	TIERRA CALI AUTOSOUND PRESENTA: MARCADOS (VICTORIA) (VENUS/MUSIC) (65420) (UM/LE)
48	52	18	SHAILA DURCAL ASI CAPITOL (LATIN) (46392)
49	33	4	CRISTIAN CASTRO VUEL PRINCE VOL. 1 (VOL. 2) (UNIVERSAL MUSIC/LATIN) (016240) (UM/LE)
50	42	47	JOAN SEBASTIAN EL POETA DEL PUEBLO (MUSART) (4436) (BALBOA)

Calibre 50's third studio album, *El Buen Ejemplo*, makes its entrance on Top Latin Albums at No. 4. The Hot Shot Debut honoree is the highest bow for the newly formed Mexican group, as neither of its prior sets has ever reached the top 10.



REGIONAL MEXICAN ALBUMS™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST TITLE (IMP/INT/DISTRIBUTING LABEL)
1	1	2	#1 ESPINOZA PAZ UN HOMBRE NORMAL (DISA) (16554) (UM/LE)
2	3	13	3BALLMITY INTENCIONAL (FONOVISA) (354663) (UM/LE)
3	NEW	1	CALIBRE 50 EL BUEN EJEMPLO (DISA) (16554) (UM/LE)
4	2	6	LA ARROLLADORA BANDA EL LIMON DE RENE CAMACHO IRREVERSIBLE 2012 (DISA) (16451) (UM/LE)
5	4	5	VARIOUS ARTISTS LAS BANDAS ROMANTICAS DE AMERICA 2012 (DISA) (16382) (UM/LE)
6	NEW	1	REGULO CARO AMOR EN TIEMPOS DE GUERRA (DEL 31026) (SONY MUSIC/LATIN)
7	6	26	GERARDO ORTIZ ENTRE DIOS Y EL DIABLO (DEL 91251) (SONY MUSIC/LATIN)
8	5	5	LOS TUCANES DE TJUANA 35 DIAS (FONOVISA) (016401) (UM/LE)
9	7	15	JENNI RIVERA JOYAS PRESTADAS (BANDA FONOVISA) (354659) (UM/LE)
10	9	8	RAMON AYALA Y SUS BRAVOS DEL NORTE LEYENDA NORTE: 30 GRANDES EXITOS (FREDDIE) (3890)
11	8	6	MARCO ANTONIO SOLIS LA HISTORIA CONTINUA... PARTE IV (FONOVISA) (016475) (UM/LE)
12	10	59	LOS BUKIS 35 ANIVERSARIO (FONOVISA) (354600) (UM/LE)
13	NEW	1	VARIOUS ARTISTS NUEVA ERA DEL AMOR (DEL 30226) (SONY MUSIC/LATIN)
14	11	15	VICENTE FERNANDEZ OTRA VEZ (SONY MUSIC/LATIN) (88642)
15	14	17	VARIOUS ARTISTS CORRIDOS #1 2011 (DISA) (721664) (EX/UM/LE)
16	12	28	BRONCO 25 ANIVERSARIO (FONOVISA) (354618) (UM/LE)
17	15	16	VARIOUS ARTISTS RADIO EXITOS: 2011 (DISA) (721666) (UM/LE)
18	NEW	1	LILA DOWNS PECADOS Y MILAGROS (SONY MUSIC/LATIN) (86722)
19	20	3	DJ COBRA/NIKKI X & KIKE PLAY 100% TRIBAL (M&G SOUND) (8949)
20	16	55	VARIOUS ARTISTS LAS BANDAS ROMANTICAS DE AMERICA (DISA) (721627) (UM/LE)

TROPICAL ALBUMS™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST TITLE (IMP/INT/DISTRIBUTING LABEL)
1	1	18	#1 ROMEO SANTOS UN HOMBRE NORMAL (DISA) (16554) (UM/LE)
2	NEW	1	JUAN LUIS GUERRA 440 COLECCION CRISTIANA (CAPITOL) (LATIN) (29678)
3	2	104	PRINCE ROYCE TOP STOP (ATLANTIC) (30020) (AG)
4	3	6	VICTOR MANUEL BUSCO UN PUEBLO (SONY MUSIC/LATIN) (86750)
5	4	41	AVENTURA 14 + 14 PREMIUM (LATIN) (80211) (SONY MUSIC/LATIN)
6	6	6	GILBERTO SANTA ROSA CANCIONES DE AMOR (LOVE SONGS) (SONY MUSIC/LATIN) (91146)
7	5	26	CHARLIE ZAA DE BOMENIA (THE ENTITY) (1099)
8	7	69	EL GRAN COMBO SALSAS UN HOMENAJE A EL GRAN COMBO POPULAR (1035)
9	8	16	JOSEPH FONSECA VOZ AGRUPADA (GORDON) (VENUS/MUSIC) (UNIVERSAL MUSIC/LATIN) (86200) (UM/LE)
10	11	22	HENRY SANTOS INTRODUCCION (SENTE) (UNIVERSAL MUSIC/LATIN) (65362) (UM/LE)
11	10	16	TITO CURET SONS SOND: TIE CURET POPULAR (1210)
12	9	26	OMEGA EL DUEÑO DEL FLOW? (PLANET) (25)
13	14	72	HECTOR ACOSTA: EL TORITO OBLIGAME (D.A.M./VENUS/MUSIC) (UNIVERSAL MUSIC/LATIN) (65403) (UM/LE)
14	19	33	LUIS ENRIQUE SUIY SERE TOP STOP (30020) (SONY MUSIC/LATIN)
15	RE-ENTRY	1	LUISITO EL CAN CHAN CHAN SIVIMERO (DARRE) (S) (1208)
16	12	18	TITO NIEVES MULTITRA (GRABACION) TITO NIEVES (MUSIC) (1204)
17	18	12	GRUPO MANIA LO QUE LE PASA (MACHETE) (VENUS/MUSIC) (UNIVERSAL MUSIC/LATIN) (86222) (UM/LE)
18	RE-ENTRY	1	HECTOR ACOSTA THE ULTIMATE COLLECTION (D.A.M./VENUS/MUSIC) (UNIVERSAL MUSIC/LATIN) (65403) (UM/LE)
19	13	7	WILLIE COLON Y HECTOR LOVIE SELECCIONES FAMA (FAMA) (VENUS/MUSIC) (65422) (UM/LE)
20	16	12	VARIOUS ARTISTS (LOVE BACHATA) (2012) (PLANET) (271)

BETWEEN THE BULLETS

ROYCE'S THIRD CHART CROWN



Prince Royce's "Las Cosas Pequeñas" earns him his third No. 1 on Hot Latin Songs as the title shimmies up from No. 3. It's the first single from his sophomore album, *Phase II*, which is slated for release later this year. The song gained 3.8 million audience impressions, a healthy 34% increase from last week's 11 million. Los Angeles stations KXOL and KSSS gave it a combined impressions hike of 860,000 during the tracking week ending March 4.

—Karinah Santiago

HOT LATIN SONGS: 17 stations (66 regional Mexican, 24 Latin pop, 15 tropical, 9 Latin rhythm) are electronically monitored 24 hours a day, 7 days a week. TOP LATIN ALBUMS: See Charts Legend on billboard.biz for rules and explanations. All charts © 2012, Prometheus Global Media, LLC and Nielsen SoundScan, Inc. All rights reserved.

EURO		DIGITAL SONGS		(NIELSEN SOUNDSCAN INTERNATIONAL) MARCH 17, 2012
THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	
1	1	SOMEbody THAT I USED TO KNOW	GOTYE FT. KIMBRA SAMPLES 'N SECONDS/ELEVEN	
2	2	AI SE EU TE PEGO	MICHEL TELÓ CH MY GOD/PANTANAL/RGE/ROSTER/VERDOSO	
3	3	WILD ONES	FLO RIDA FT. SIA POE BOY	
4	4	NEXT TO ME	EMELI SANDE VIRGIN	
5	8	STARSHIPS	NICKI MINAJ YOUNG MONEY/CASH MONEY	
6	5	TURN ME ON	DAVID GUETTA FT. NICKI MINAJ WHAT A MUSIC	
7	6	TITANIUM	DAVID GUETTA FT. SIA WHAT A MUSIC	
8	NEW	ROCKSTAR	DAPPY FT. BRIAN MAY ALL AROUND THE WORLD	
9	10	STRONGER (WHAT DOESN'T KILL YOU)	KELLY CLARKSON 'S	
10	7	HOT RIGHT NOW	DJ FRESH FT. RITA ORA MINISTRY OF SOUND	

JAPAN		BILLBOARD JAPAN HOT 100		(HANSHIN/SOUNDSCAN JAPAN/PLANTECH) MARCH 17, 2012
THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	
1	23	AI, TEXAS	TOMOHISA YAMASHITA WARNER	
2	NEW	SYNCHRO TOKIMEKI	MAYU WATANABE SONY	
3	5	BE...	MIS DOJA UNIVERSAL	
4	76	MISENAI NAMIDA WA KITTO ITSUKA	GREEN EN HAYUTAWAVE	
5	28	ROLY-POLY	T-ARA EMI	
6	2	GIVE ME FIVE!	AKB48 KING	
7	35	TSUMATAI AME	BONNIE PINK WARNER	
8	7	MAYONAKA NO HIDAMARI	NAD YASUTA HAYUTAWAVE	
9	26	KISS KISS BANG BANG	HIMONOUMARI EPIC	
10	13	MR. SAXOBEAT	ALEXANDRA STAN VICTOR	

GERMANY		SINGLES		(MEDIA CONTROL) MARCH 17, 2012
THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	
1	1	AI SE EU TE PEGO	MICHEL TELÓ PANTANAL/RGE/ROSTER	
2	NEW	SO WIE DU WARST	UNHEILIG INTERSTAR/FANSATION	
3	5	HEART SKIPS A BEAT	OLLY MURS FT. RIZZLE KICKS SYCO	
4	2	SHE DOESN'T MIND	SEAN PAUL VP	
5	4	SOMEbody THAT I USED TO KNOW	GOTYE FT. KIMBRA SAMPLES 'N SECONDS/ELEVEN	
6	8	TURN ME ON	DAVID GUETTA FT. NICKI MINAJ WHAT A MUSIC	
7	6	WILD ONES	FLO RIDA FT. SIA POE BOY	
8	NEW	BREATHING	JASON DERULO BELUGA HEIGHTS	
9	7	JAR OF HEARTS	CHRISTINA PERRY ATLANTIC	
10	9	DO YOU LIKE WHAT YOU SEE	IVY QUAINOO UNIVERSAL	

UNITED KINGDOM		SINGLES		(THE OFFICIAL UK CHARTS CO.) MARCH 17, 2012
THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	
1	1	SOMEbody THAT I USED TO KNOW	GOTYE FT. KIMBRA SAMPLES 'N SECONDS/ELEVEN	
2	NEW	ROCKSTAR	DAPPY FT. BRIAN MAY ALL AROUND THE WORLD	
3	2	NEXT TO ME	EMELI SANDE VIRGIN	
4	4	WILD ONES	FLO RIDA FT. SIA POE BOY	
5	7	STARSHIPS	NICKI MINAJ YOUNG MONEY/CASH MONEY	
6	3	HOT RIGHT NOW	DJ FRESH FT. RITA ORA MINISTRY OF SOUND	
7	5	TITANIUM	DAVID GUETTA FT. SIA WHAT A MUSIC	
8	RE	STRONGER (WHAT DOESN'T KILL YOU)	KELLY CLARKSON 'S	
9	NEW	DRUNK	ED SHEERAN ASYLUM	
10	6	DOMINO	JESSIE J LAVA	

FRANCE		DIGITAL SONGS		(NIELSEN SOUNDSCAN INTERNATIONAL) MARCH 17, 2012
THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	
1	1	AI SE EU TE PEGO	MICHEL TELÓ PANTANAL/RGE	
2	3	VIDEO GAMES	LANA DEL REY STRANGER	
3	5	SOMEbody THAT I USED TO KNOW	GOTYE FT. KIMBRA SAMPLES 'N SECONDS/ELEVEN	
4	7	AVANT QUELLE PARTE	SEXION D'ASSAUT WATTI B	
5	2	I KNOW	IRMA MYMAJORCOMPANY	
6	6	SOMEONE LIKE YOU	ADELE XL	
7	4	JE L'AIME A MOURIR	SHAKIRA SONY MUSIC	
8	9	I FOLLOW RIVERS	LYKKE LI LL RECORDINGS	
9	NEW	DOMINO	JESSIE J LAVA	
10	10	INTERNATIONAL LOVE	PITBULL FT. CHRIS BROWN MR. 305/POLO GROUNDSU	

CANADA		BILLBOARD CANADIAN HOT 100		(NIELSEN SOUNDSCAN/BDS) MARCH 17, 2012
THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	
1	1	CALL ME MAYBE	CARLY RAE JEPSEN 504	
2	2	GLAD YOU CAME	THE WANTED GLOBAL TALENT/MERCURY	
3	3	STRONGER (WHAT DOESN'T KILL YOU)	KELLY CLARKSON 'S	
4	NEW	LIVE MY LIFE	FAR-EAST MOVEMENT FT. JUSTIN BIEBER CHERRYTREE/SENSCOPE	
5	5	SET FIRE TO THE RAIN	ADELE XL	
6	7	WILD ONES	FLO RIDA FT. SIA POE BOY/ATLANTIC	
7	4	PART OF ME	KATY PERRY CAPITOL	
8	6	TURN ME ON	DAVID GUETTA FT. NICKI MINAJ WHAT A MUSIC/VIRGIN	
9	8	DOMINO	JESSIE J LAVA/ISLAND	
10	11	STARSHIPS	NICKI MINAJ YOUNG MONEY/CASH MONEY/UNIVERSAL/REPUBLIC	

KOREA		BILLBOARD KOREA K-POP HOT 100		(BILLBOARD KOREA) MARCH 17, 2012
THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	
1	1	BLUE	BIGBANG YG ENTERTAINMENT	
2	NEW	LOVE DUST	BIGBANG YG ENTERTAINMENT	
3	NEW	BAD BOY	BIGBANG YG ENTERTAINMENT	
4	2	TOUCH	MISS A CJ E&M	
5	NEW	FANTASTIC BABY	BIGBANG YG ENTERTAINMENT	
6	5	HEAVEN	AILEE YMC ENTERTAINMENT	
7	3	TO TURN BACK HANDS OF TIME	LYN R&N ENTERTAINMENT	
8	NEW	AINT NO FUN	BIGBANG YG ENTERTAINMENT	
9	4	I NEED YOU	K.WILL STARSHIP ENTERTAINMENT	
10	NEW	B-CLASS LIFE	JIN WOO& KANG SO RA & JR. & KIM JI SOO HOLM	

AUSTRALIA		DIGITAL SONGS		(NIELSEN SOUNDSCAN INTERNATIONAL) MARCH 17, 2012
THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	
1	1	ASS BACK HOME	GYM CLASS HERODES FT. NEON HITCH DECAYDANCE	
2	8	WE ARE YOUNG	FUN. FT. JANELLE MONAE FUELED BY RAMEN	
3	2	WILD ONES	FLO RIDA FT. SIA POE BOY	
4	NEW	STARSHIPS	NICKI MINAJ YOUNG MONEY/CASH MONEY	
5	3	THROW YOUR HANDS UP	OWOTE FT. PITBULL & LUIGENZO ULTRA/DAX	
6	5	BOYS LIKE YOU	360 FT. GOSSLING SOULMATE	
7	4	FIGHT FOR YOU	JASON DERULO BELUGA HEIGHTS	
8	6	TURN UP THE MUSIC	CHRIS BROWN RCA	
9	NEW	ONE THING	ONE DIRECTION SYCO	
10	7	PART OF ME	KATY PERRY CAPITOL	

NETHERLANDS		DIGITAL SONGS		(NIELSEN SOUNDSCAN INTERNATIONAL) MARCH 17, 2012
THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	
1	NEW	YOU AND ME	JOAN FRANKA 'A	
2	NEW	I FOLLOW RIVERS	TRIGGERFINGER EXCELSIOR	
3	1	AI SE EU TE PEGO	MICHEL TELÓ CNR	
4	2	I FOLLOW RIVERS	LYKKE LI LL RECORDINGS	
5	3	BAGAGEDRAGER	TERS PARRDEL FT. SEF TOP NOTCH	
6	4	EPIC	SANDRO SILVA & QUINTINO BIP	
7	5	PEOPLE HELP THE PEOPLE	BIBDY JASMINE VAN DEN BOGAERDE	
8	6	SOMEbody THAT I USED TO KNOW	GOTYE FT. KIMBRA SAMPLES 'N SECONDS/ELEVEN	
9	7	IK NEEM JE MEE	TERS PARRDEL TOP NOTCH	
10	RE	I WON'T GIVE UP	JASON MRAZ ATLANTIC	

ITALY		DIGITAL SONGS		(NIELSEN SOUNDSCAN INTERNATIONAL) MARCH 17, 2012
THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	
1	1	LA NOTTE	ARISA WARNER	
2	NEW	CARUSO	LUCIO DALLA SONY MUSIC	
3	2	NON E' L'INFERNO	EMMA UNIVERSAL	
4	3	SONO SOLO PAROLE	NOEMI COLUMBIA	
5	NEW	4 MARZO 1943	LUCIO DALLA SONY MUSIC	
6	5	AI SE EU TE PEGO	MICHEL TELÓ ROSTER	
7	NEW	PIAZZA GRANDE	LUCIO DALLA SONY MUSIC	
8	8	TITANIUM	DAVID GUETTA FT. SIA WHAT A MUSIC	
9	NEW	L'ANNO CHE VERRA	LUCIO DALLA SONY MUSIC	
10	4	PER SEMPRE	NINA ZILLI UNIVERSAL	

BRAZIL		ALBUMS		(APBO/NIELSEN) FEBRUARY 19, 2012
THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	
1	1	AGAPE MUSICAL	PADRE MARCELO ROSSI SONY MUSIC	
2	4	NA BALADA	MICHEL TELÓ SOM LIVRE	
3	5	SAMBAS DE ENREDO 2012	VARIOUS ARTISTS UNIVERSAL	
4	2	21	ADELE XL/COLUMBIA	
5	3	PAULA FERNANDES AO VIVO	PAULA FERNANDES UNIVERSAL	
6	7	19	ADELE XL/COLUMBIA	
7	6	SUMMER ELETROHITS VOLUME 8	VARIOUS ARTISTS SOM LIVRE	
8	8	REBELDES 2011	REBELDES EMI	
9	10	ENSAIO DE CORES	ANA CAROLINA SONY MUSIC	
10	RE	EXTRAORDINARIO AMOR DE DEUS	ALINE BARRIOS MK	

SPAIN		DIGITAL SONGS		(NIELSEN SOUNDSCAN INTERNATIONAL) MARCH 17, 2012
THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	
1	1	AI SE EU TE PEGO	MICHEL TELÓ PANTANAL	
2	NEW	YO TE ESPERARE	CALI & EL DANDEE UNIVERSAL	
3	2	PERDONAME	PABLO ALBORAN CON CARMINO TRIMCA ESTUDIOS Y PRODUCCIONES	
4	6	WE FOUND LOVE	RIHANNA FT. CALVIN HARRIS SRP	
5	8	MARCO	MELENCO & PABLO MOTOS WARNER	
6	3	GIVE ME ALL YOUR LUVIN'	MADONNA FT. NICKI MINAJ & M.I.A. LIVE NATION	
7	5	SOMEONE LIKE YOU	ADELE XL	
8	RE	TITANIUM	DAVID GUETTA FT. SIA WHAT A MUSIC	
9	7	TE AMO	SERGIO DALMA WARNER	
10	NEW	INTERNATIONAL LOVE	PITBULL FT. CHRIS BROWN MR. 305/POLO GROUNDSU	

SWITZERLAND		DIGITAL SONGS		(NIELSEN SOUNDSCAN INTERNATIONAL) MARCH 17, 2012
THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	
1	1	AI SE EU TE PEGO	MICHEL TELÓ PANTANAL/RGE/ROSTER	
2	2	SOMEbody THAT I USED TO KNOW	GOTYE FT. KIMBRA SAMPLES 'N SECONDS/ELEVEN	
3	3	HEART SKIPS A BEAT	OLLY MURS FT. RIZZLE KICKS SYCO	
4	RE	MA CHERIE	DJ ANTOINE FT. THE BEAT SHAKERS GLOBAL	
5	9	LEVELS	AVIWI VERATONE	
6	5	TURN ME ON	DAVID GUETTA FT. NICKI MINAJ WHAT A MUSIC	
7	4	SHE DOESN'T MIND	SEAN PAUL VP	
8	NEW	DIGGIN' IN THE DIRT	FRIENDS HEINZMANN SDDSDSSWEM	
9	NEW	FRIENDS	AURA DIONE FT. ROCK MAFIA KOOLMUSIC	
10	8	HANGOVER	TAIO CRUZ FT. FLO RIDA 4TH & BROADWAY	

BELGIUM		DIGITAL SONGS		(NIELSEN SOUNDSCAN INTERNATIONAL) MARCH 17, 2012
THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	
1	1	AI SE EU TE PEGO	MICHEL TELÓ CNR	
2	NEW	I FOLLOW RIVERS	TRIGGERFINGER EXCELSIOR	
3	NEW	HOME AGAIN	MICHAEL KIWANUKA POLYDOR	
4	3	TAKE YOU HIGHER	GOODWILL & HOOK N SLIGH LA MUSIQUE FAIT LA FORCE	
5	2	THE SOUND OF SILENCE	GLENN CLAES 88ALL	
6	NEW	PEOPLE HELP THE PEOPLE	BIBDY JASMINE VAN DEN BOGAERDE	
7	4	VIDEO GAMES	LANA DEL REY STRANGER	
8	NEW	LEGO HOUSE	ED SHEERAN ASYLUM	
9	7	I FOLLOW RIVERS	LYKKE LI LL RECORDINGS	
10	NEW	INTO MY ARMS	BERT VOORDECKERS 88ALL	

SWEDEN		DIGITAL SONGS		(NIELSEN SOUNDSCAN INTERNATIONAL) MARCH 17, 2012
THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	
1	1	EUPHORIA	LORÉEN WARNER	
2	2	AMAZING	DANNY SAUCEDO ARTISTHUSE	
3	NEW	SEAN DEN FORSTE BANAN	SEAN BANAN SONY MUSIC	
4	4	WHY START A FIRE	LISA MISKOVSKY SONY MUSIC	
5	8	WHY AM I CRYING	MELLY SANDEN EMI	
6	7	SHOUT IT OUT	DAVID LINDGREN EMI	
7	3	AI SE EU TE PEGO	MICHEL TELÓ CNR	
8	NEW	SOLDIERS	ULRIK MUNTHER UNIVERSAL	
9	NEW	MYSTERY	DEAD BY APRIL UNIVERSAL	
10	NEW	LIVE MY LIFE	FAR-EAST MOVEMENT FT. JUSTIN BIEBER CHERRYTREE	

MEXICO		AIRPLAY		(NIELSEN BDS) MARCH 17, 2012
THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	
1	2	CORREI	JESSE & JOY WARNER	
2	1	WE FOUND LOVE	RIHANNA FT. CALVIN HARRIS SRP/DEF JAM	
3	6	SET FIRE TO THE RAIN	ADELE XL	
4	3	LLAMADA DE MI EX	LA ARROLDORA BANGA EL LIMON DE REBE CAMACHO DISA	
5	NEW	DE QUE ME SIRVE LA VIDA	CAMILA SONY MUSIC	
6	5	GOD FEELING	FLO RIDA POE BOY/ATLANTIC	
7	7	MOVES LIKE JAGGER	MAROON 5 FT. CHRISTINA AGUILERA A&M/OCTONE	
8	8	SI TU TE VAS	YAHIR WARNER	
9	11	CREO EN TI	REIK SONY MUSIC	
10	12	PUMPED UP KICKS	FOSTER THE PEOPLE STARTIME/COLUMBIA	

AUSTRIA		DIGITAL SONGS		(NIELSEN SOUNDSCAN INTERNATIONAL) MARCH 17, 2012
THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	
1	2	SHE DOESN'T MIND	SEAN PAUL VP	
2	1	AI SE EU TE PEGO	MICHEL TELÓ PANTANAL/RGE/ROSTER	
3	3	WOKI MIT DEM POPO	TRACKSHITAZ SONY MUSIC	
4	5	TURN ME ON	DAVID GUETTA FT. NICKI MINAJ WHAT A MUSIC	
5	7	WILD ONES	FLO RIDA FT. SIA POE BOY	
6	6	SOMEbody THAT I USED TO KNOW	GOTYE FT. KIMBRA SAMPLES 'N SECONDS/ELEVEN	
7	NEW	FRIENDS	AURA DIONE FT. ROCK MAFIA KOOLMUSIC	
8	4	JAR OF HEARTS	CHRISTINA PERRY ATLANTIC	
9	8	DEDICATION TO MY EX (MISS THAT)	LLOYD FT. ANDRE 3000 & UL WYNE YOUNG-GOLDE.ZONE 4	
10	NEW	LEIDER GEIL (LEIDER GEIL)	DEICHKIND UNIVERSAL	

NORWAY		DIGITAL SONGS		(NIELSEN SOUNDSCAN INTERNATIONAL) MARCH 17, 2012
THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	
1	NEW	LIVE MY LIFE	FAR-EAST MOVEMENT FT. JUSTIN BIEBER CHERRYTREE	
2	1	SOMMERFUGGEL I VINTERLAND	VINNI T2/MASTIFF	
3	2	SOME DIE YOUNG	LALEN WARNER	
4	NEW	PULL OF THE EYE	DONKEYBOY WARNER	
5	8	LONESOME TRAVELLER	HALDAN SVENSTEN T2/MASTIFF	
6	4	CITY BOY	DONKEYBOY WARNER	
7	NEW	AI SE EU TE PEGO	MICHEL TELÓ PANTANAL	
8	RE	SET FIRE TO THE RAIN	ADELE XL	
9	7	SOMEbody THAT I USED TO KNOW	GOTYE FT. KIMBRA SAMPLES 'N SECONDS/ELEVEN	

400 MIL VENTE ANOS (Newspaper International Publishing...)

A

AYEAH (LUVANNU) Music, Inc. ASCAP/Universal Music Publishing...
AZUL (EMI April Music, Inc.) ASCAP/Sony Music Publishing...

E

EN EL CAMPO NO HAY HOSTAL (Juan Luis Guerra, BMJ/BMG...)

F

FADED (Tigyan Music, BMI/EMI Blackwood Music, Inc./BMJ...)

G

GEORGIA PEACHES (Sony/ATV Tree Publishing Company, Inc./...)

B

BALANDO POR EL MUNDO (Ediciones Musicales Clippers, S.L./I.T.B...)

C

CALL ME MAYBE (Carly Rae Jepsen, Inc., SOCAN/Regalard...)

D

DANCE (A&I) Ft. Def Jaxx (BMJ/Sony D) (BMJ/Sony D) (BMJ/Sony D)...

H

HIS MINE (Sony/ATV Acuff Rose Music, BMI/Sony Music...)

I

IN THE NIGHT (The Roots, BMJ/BMG (Interscope) Publishing...)

J

JUST WARRIOR (30 Cent Music Publishing, ASCAP/Universal...)

INTERNATIONAL LOVE (Philly's Legacy Publishing, BMI/Universal...)

IT WILL BE (The Roots, BMJ/BMG (Interscope) Publishing...)

I WANT YOU (The Roots, BMJ/BMG (Interscope) Publishing...)

JUNE 28TH (I AM SINGLE) (emsted Music, ASCAP/Decca...)

KESSED (Jody's GOOD NIGHT (Elopp Publishing, ASCAP/Glob...)

LET IT GO (DOPPEL) (Not Listed) RB 90

LET THE COWBOY ROCK (EMI Blackwood Music, Inc./BMJ...)

LEVELS (EMI Longitude Music, BMI/EMI Blackwood Music, Inc./...

LOVE (L'Arc'nciel) (Not Listed) HD 10

LOTUS FLOWER BOMB (Wendy Sue Corp., ASCAP/Decca...)

LOVE LIKE A LOVE SONG (Armonia Songs, ASCAP/Proper...)

LOVE YOUR LIFE (The Roots, BMJ/BMG (Interscope) Publishing...)

LOVE YOUR LIFE (The Roots, BMJ/BMG (Interscope) Publishing...)

LOVE YOUR LIFE (The Roots, BMJ/BMG (Interscope) Publishing...)

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LOVE YOUR LIFE (The Roots, BMJ/BMG (Interscope) Publishing...)

LOVE YOUR LIFE (The Roots, BMJ/BMG (Interscope) Publishing...)

Publishing, BMI/Interscope U.S.A., Inc., ASCAP/Sony Music...)

NO HURRY (Weinmann) Music, BMI/EMI Blackwood Music, Inc./...

NOTHING'S REAL BUT LOVE (Sony/ATV Music, BMI/Copyright...)

NOT OVER YOU (DeWayne Mickel, BMI/Warner-Tamela...)

ONE THAT GOT AWAY (Caz Music Publishing, ASCAP/Mar...)

ORIGINAL (Warner-Tamela Publishing Corp., BMI/EMI Blackwood...)

OURS (Sony/ATV Tree Publishing Company, BMI/Taylor Swift...)

OVER MY HEAD (The Roots, BMJ/BMG (Interscope) Publishing...)

PARADISE (Opal Music, London, P/S/Universal Music Group...)

PARTY (Pete Dinklage) (VWB Music Corp., ASCAP/Warner...)

PARTY PLEASE (Gimme Y Music, BMI/EMI Blackwood Music, Inc./...

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PARTY PLEASE (Gimme Y Music, BMI/EMI Blackwood Music, Inc./...

& Music, BMI/Owens Music, BMI/Mike Durb Music, BMI/Es...)

SHOT CALLER (Fremont Motors, BMI/Charlie "Rock" BMJ/B...)

SOMEONE LIKE YOU (Universal Songs of PolyGram International...)

SOMEONE LIKE YOU (Universal Songs of PolyGram International...)

SOMEONE LIKE YOU (Universal Songs of PolyGram International...)

SOMEONE LIKE YOU (Universal Songs of PolyGram International...)

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SOMEONE LIKE YOU (Universal Songs of PolyGram International...)

CONGLOMERATE ENTERTAINMENT, BMI/Essece Norman Publishing...)

TURN UP THE MUSIC (Sony/ATV Music, BMI/EMI Blackwood Music, Inc./...

UNDEERDOG (Geoffrey Stokes Nelson Publishing, BMI/EMI Blackwood...)

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UNDEERDOG (Geoffrey Stokes Nelson Publishing, BMI/EMI Blackwood...)

UNDEERDOG (Geoffrey Stokes Nelson Publishing, BMI/EMI Blackwood...)

EXECUTIVE TURNTABLE

Send submissions to: exec@billboard.com

RECORD COMPANIES: RCA Records promotes **Jennifer Fowler** to senior VP of digital marketing. She was VP of digital marketing at RCA Music Group.

Sony Music Entertainment names **Andre Stapleton** VP of worldwide business development for global digital business. He was senior director of international digital business development for global digital business.

Kidz Bop names **Christina Tom** VP of national sales. She was senior VP of sales at SweetieHigh.com.

Epic Records appoints **Julia Savoca** senior VP of sales. She was VP of sales at RCA Records.

Stoney Creek Records names **Chris Loss** VP of promotion. He served in the same role at Valory Music.

Eleven Seven Music names **Mara Schwartz** senior VP of licensing, and Five Nineteen Music Publishing taps her as COO. Schwartz was senior director of creative for film, TV, advertising and new media at Bug Music (now part of BMG Chrysalis).



FOWLER STAPLETON SAVOCA BLACK

PUBLISHING: Boosey & Hawkes names **Zizi Mueller** president. She was senior VP.

BMI promotes **David Claassen** to director of writer/publisher relations. He was associate director.

TOURING: Creative Artists Agency taps **Scott Morris** as a music agent. He was East Coast director of touring at International Creative Management.

DIGITAL: The Orchard taps **Michael Black** as senior VP of the client and sales group. He previously served as a consultant to the Orchard.

RADIO: Slacker appoints **Steve Wadsworth** as an independent member of the company's board of directors. He was president of Disney Interactive Media Group.

—Edited by Mitchell Peters

GOODWORKS

DJ RELEASING MIXTAPE TO HONOR LATE COLLEAGUE

DJ Rob Swift is dedicating his musical efforts this year to the memory of fellow X-Ecutioner Roc Raida, who died of a heart attack in 2009.

Swift will release the *Roc for Raida* mixtape on March 20 to mark the 21st anniversary of when the two DJ/turntablists first met. The net proceeds of the \$15 album will be given to the late DJ's wife and three kids.

"I didn't want it to be a thing where each year people kind of forget a little more. So I took the responsibility to keep his name out there and his legacy going," Swift says. "Everything I do is going to be in his name. Beyond the creativeness of it, I want to try and raise money for his family. His wife had to take on two jobs because the breadwinner isn't there anymore."

The hour-long mixtape will feature Raida's past music compiled by Swift, with renditions of his classic battle sets from X-Ecutioners *Mista Sinista*, *Total Eclipse* and *Precision*. The release will also feature audioclips from an interview Raida did for the John Carluccio-directed DJ documentary "Battle Sounds."

Swift says the project will also spotlight the man behind the artistry: "Raida was so quiet and soft-spoken. He rarely did interviews, and you get to hear his voice and how he feels about DJ'ing."

The mixtape will be available for purchase physically through DJRobSwift.com and digitally through Bandcamp.com. Those who purchase the CD through Swift's website could receive it as a signed copy with a personal thank-you note, Swift says. —Mitchell Peters

BACKBEAT



.biz Additional photos online this week at billboard.biz.

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

SESAC CHRISTIAN MUSIC AWARDS

Jason Ingram was named songwriter of the year and Sony/ATV Timber Publishing claimed publisher of the year at SESAC's annual Christian Music Awards. Held Feb. 28 at Nashville's Hutton Hotel, the ceremony also honored songwriters Cary Barlowe, Ian Eskelin, Michael Donehey, Juan Otero, Seth Mosley and Tiffany Arbuckle Lee, among others. Turning in spirited live performances were Mikeschair, Natalie Grant and Jamie Grace. PHOTOS: ED RODE

ABOVE: On deck for the publisher of the year presentation are (from left) SESAC senior VP of writer/publisher relations **Trevor Gale**, Sony/ATV Timber Publishing creative manager **Devon DeVries** and president/CEO **Terry Hemmings**, SESAC VP of writer/publisher relations **Tim Fink**, Sony/ATV Timber Publishing senior director of publishing **Holly Zabka** and SESAC senior director of writer/publisher relations **John Mullins**.

LEFT: SESAC VP of writer/publisher relations **Tim Fink**, senior VP of writer/publisher relations **Trevor Gale** and senior director of writer/publisher relations **John Mullins** present **Jason Ingram** with his award. The honoree's 2011 hit song credits include "Come Alive" by Ashes Remain, "I Will Follow" by Chris Tomlin, "Strong Enough to Save" by Tenth Avenue North and "You Are" by Jason Castro. From left are Fink, Gale, Ingram and Mullins.

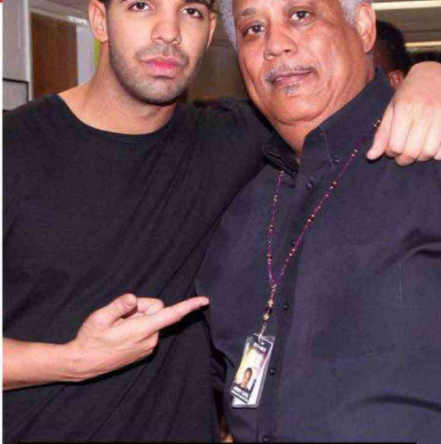
Regional Mexican star **Jenni Rivera** celebrated season two of her popular reality show "I Love Jenni" during a launch party at Hollywood's My House on March 1. In addition to the program, which premiered March 4 on mun2, Rivera is making her feature film debut in "Filly Brown," also starring Edward James Olmos, and will sit for a Q&A at the Billboard Latin Music Conference & Awards (April 23-26) in Miami. Getting their red carpet on are (from left) mun2 director of programming/"Jenni" executive producer **Shari Scorca**, "Jenni" executive producer **Pete Salgado**, Rivera, mun2 GM **Diana Mogollon** and senior VP of programming and production **Flavio Morales**. PHOTO: ROBSON MUJEL/MUN2



The legendary **Carlos Santana** is set to begin a two-year residency at the specially reconfigured House of Blues at the Mandalay Bay Resort & Casino in Las Vegas. "An Intimate Evening With Santana: Greatest Hits Live—Yesterday, Today and Tomorrow" bows May 2. Making the announcement during a press event at Hollywood's House of Blues are (from left) Mandalay Bay VP of marketing **Patrick Miller**, Universal Tone Management COO **Michael Vrontis**, Santana, House of Blues Entertainment CEO **Ron Benson**, House of Blues Las Vegas GM **Andrew Economon** and Casa Noble Tequila CEO **Jose Hermosillo**. PHOTO: DAVID CRANE



Giving back was the order of the day on Feb. 29 for singer/songwriter **Anthony Hamilton** (second from right) when his nonprofit foundation **TASTE** (Take a Step to Elevate) kicked off the Big Payback Week of Service, benefiting his hometown of Charlotte, N.C. The foundation's slate of community outreach initiatives included serving meals at the Men's Shelter of Charlotte. Hamilton is joined by (from left) Hidden Beach Recordings VP of A&R **Charles Whitfield**, Charlotte Bobcats president/COO **Fred Whitfield** and senior VP of marketing **Seth Bennett**. PHOTO: JULIE PUTNAM/MEN'S SHELTER OF CHARLOTTE



Fittingly launching his Club Paradise tour on Valentine's Day in Miami, hip-hop heartthrob **Drake** has been leaving behind scores of screaming fans in his wake with the help of special guests Kendrick Lamar and ASAP Rocky. During his Feb. 27 sold-out stopover in Austin, Drake (left) met backstage with Frank Erwin Center associate director **Jimmy Earl**. After performing March 11 in San Diego, Drake will head overseas for a string of concerts, including performances in London, Paris and Amsterdam. PHOTO: ROY MATA



Midwest music legends **Barry Fey** (left) and **Harry Tuft** flank Colorado Music Hall of Fame chairman **Chuck Morris** at their recent induction ceremony. The nonprofit hall, housed at the 1st Bank Center in Broomfield, benefits the University of Colorado's School of Music. The hall's inaugural inductees last April were John Denver and the Red Rocks Amphitheatre. PHOTO: CHMOF/DAN FONG



Cee Lo Green fans can catch the busy artist belting out the Hall & Oates classic "I Can't Go for That (No Can Do)" when he guests on the March 15 Web segment of "Live From Daryl's House" (lfdh.com). Standing behind the man of the hour are (from left) Primary Wave CEO/Green co-manager **Larry Mestel**, Daryl Hall and Oates manager/"House" co-executive producer **Jonathan Wolfson**. PHOTO: MARK MAGLIO



In honor of Black History Month, the St. Louis Sentinel paid tribute to the city's African-American air personalities. The event, held at the Polish Heritage Center, also doubled as a scholarship fund-raiser for local communications students. Among the honorees was a contingent of broadcast legends, including (front row, from left) **Lou "Fatha" Thimes**, **Bernie Hayes**, **Doug Eason**, **Carole Carper**, **Columbus Gregory** and (back row, from left) "**Gentleman**" **Jim Gates**, **Donn Johnson** and **Calvin King**. PHOTO: KIM LOVE PRODUCTIONS



Carrie Underwood, whose fourth album, *Blown Away*, arrives May 1, performed at the Nordstrom Symphony Fashion Show (Feb. 28). Proceeds from the event—a partnership between retailer Nordstrom and the Nashville Symphony—will assist the symphony in reaching more than 95,000 people through free community concerts, bringing world-renowned artists like Yo-Yo Ma and Béla Fleck to perform for local audiences and providing music education to students across Middle Tennessee. From left are fashion show co-chairman **Caroline McNeilly**, entertainment committee co-chairman **Jan Overton**, Sony Music Nashville chairman/CEO **Gary Overton**, Underwood, Nashville Nordstrom store manager **Lori Stein**, Nashville Symphony president/CEO **Alan Valentine**, fashion show co-chairman **Laura Niewold** and entertainment committee co-chairman **Wendy Longmire**. PHOTO: ROYCE DEGRIE



Britain's **Military Wives Choir** will release *In My Dreams*, its Decca Records debut, in time for Mother's Day (May 13). The project follows in the wake of the choir's record-breaking No. 1 single, "Wherever You Are." Written by composer Paul Mealaro, the song was recognized earlier this year as the fastest-selling U.K. charity single since Elton John's "Candle in the Wind" in 1997. Sales proceeds were donated to the Royal British Legion and SSAFA Forces Help. All smiles during the check presentation are (from left) choir members **Nicky Kenyon** and **Emma Williams**, choir choral director **Gareth Malone** and Decca president **Dickon Stainer**. PHOTO: TYSON BENTON/DECCA

.biz Additional photos online this week at billboard.biz. To submit your photos for consideration, please send images to backbeat@billboard.com.

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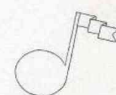
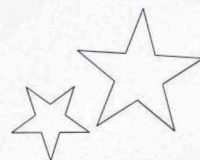
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