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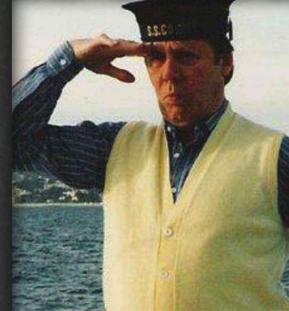
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ON THE COVER: The Wanted photograph by Meredith Truax; One Direction photograph by Tony Cutaia

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

HOME FRON

Online **ONE DIRECTION**

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

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

Events LATIN CONFERENCE

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





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

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

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

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

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

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

Reporting by Ed Christman Glenn Peoples and Billboard staff.



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PFRONT DIGITAL BY ANDREW HAMPP

Video Games

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

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

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

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

There is a great diversity of music displayed in the new channels, from Warner Sound's original series spotlighting such artists as Diggy Simmons and Cody Simpson to the Bowery Presents' exclusive live streams of concerts from bands like Sleigh Bells and Kasabian to MyIsh's "IshPicks" weekly series and a planned upcoming show featuring Jay-Z. "We want to make sure we are tapping into the creativity that's out there," You'Tube global head of content Robert Kyncl says. "You can think of us as portfolio investors, and it's important to us that we're seeing a great variety of approaches."

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

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

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



ing creative control.

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

But because it's YouTube, home of the 30-second cat video and three-minute Lady Gaga cover, many of the same cable programming standards don't apply. Warner Sound, for example, built a daily "Countdown" show around Simmons in the days leading up to his debut album, Unexpected Arrival (see story, page 35), with each episode running no more than six-and-ahalf minutes. And a multi-narrative, choose-your-own-adventure approach is being adopted for an upcoming Simpson series.

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

Ultimately, YouTube's reputation as an A&R tool is at stake. Since the discovery of Justin Bieber, a litany of other YouTube stars who've signed major-label deals have come nowhere near his level of fame-something Kyncl hopes will change as You-Tube steps up its promotional power through Google search and other proprietary algorithms.

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

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DANCE BY KERRI MASON

Only In Vegas

Exclusive DJ residences expand with new Wynn deal

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

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

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

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

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

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



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

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

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

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

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

Country Style

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

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

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

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

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



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

pose its products to 230,000 fans. That mix of direct fan engagement and mass media seems to be

The Brand driving this year's deals as well. According to Borman, mixing brands with music has always presented a cultural challenge. "We've been involved in many

[deals]," Borman says. "Some have succeeded and some have failed

But the Lipton people have been so respectful of the band's brand that it made it really easy to marry these two cultures."

Lady A's Hillary Scott says that she and bandmates Charles Kelley and Dave Haywood have been drinking Lipton teas their entire lives and even request it in their riders. In addition, the combination of tea and honey brings to mind the

band's single "American Honey," a connection not lost on Scott.

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

Borman says he turned down all other sponsorship opportunities for Lady Antebellum to keep the focus on the broader Lipton partnership. "There's only so much you can do to keep your message authentic," he says. "We decided to put all our energies into this and not spread ourselves thin over three or four deals."

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

With

ANDREW

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

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

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

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

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

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COMPOSITORA DEL AÑO

El Profesor Gómez Victor 'El Nasi' Universal Música VMEN

Tito 'El Bambino' Sony/ATV Discos Music Publishing Tito El Patrón Publishing

Ulises Hermosa (GEMA) EMI April Music Ultra Tunes

Victor 'El Nasi' Luis Angel O'Neill Joan M. Oriz Espada Cayey WY Publishing Perfect Latin Music Publishing Universal Música VMEN

Gabriel 'Wise' Cruz Sony/ATV Discos Music Publishing Wise W Publishing

Tito'El Bambino' Jesús Manuel Nieves Nayari Music Publishing Sony/ATV Discos Music Publishing Tito El Patrón Publishing

Andrés Hidalgo Two Strong Publishing

COMPOSITOR DEL AÑO



Anthony "Romeo" Santos



CANCIÓN DEL AÑO - "Di Que Regresarás" COMPOSITOR: Ferra (Carlos M. Ferraresi) EDITORAS: Canción Animal Music & Tres Islas Music

EDITORA DEL AÑO - Sony ATV/Discos Music Publishing EDITORA INDEPENDIENTE DEL AÑO - Pacific Latin Copyright



Regional Mexicano "Estoy Enamorado" Marco Antonio Solís Crisms "La Despedida" "Déjame Amarte Más" compositor: Joiro Daimer Javier Sierra (SA) editora: Topazio Musical "Máquina Del Tiempo" "El Mil Amores" compositor: Elías Medina editora: Pacific Latin Copyright "Mi Corazón Está Muerto" compositor: Joan Sebastian editora: Vander Music "El Punto Final" compositores: Javier Arturo Barraza Chávez Heraclio Rosas Cepeda Mario Soto Madrigal editoras: Editora Cruz De Piedra Pacific Latin Copyright Songs Of Hit Music Publishing Topazio Musical "Taboo" "Gracias A Dios" compositor: Jesús González Elizondo editora: Topazio Musical "Tu Olor" "La Ciudad Del Olvido" compositor: Enrique 'Fato' Guzmán (SACM) editora: Vander Music editoras "La Hummer Y El Camaro" Daniel Niebla Edimupa Publishing Pacific Latin Copyright "Ven Conmigo" "Mente En Blanco" Daniel Niebla Edimupa Publishing Pacific Latin Copyright Tropical "No La Voy A Engañar" "15 Inviernos" compositor: Joan Sebastian editora: Vander Music compositor editoras: "No Me Digas" Ariel Barreras (SACM) Songs Of Edimal "El Amor Oue Perdimos" compositor: editora: Dre "Llama Al Sol" "Contéstame El Teléfono" compositores:

viato Victor "El Nasi" Alexis Y Fido Music Publishing Sony,ATV Discos Music Publishing Universal Musica VMEN

"Dándole" compositores:

composit editoras:

editoras:

composi editora:

editoras:

Urbano

"Basta Ya"

"El Padrino"

compositor: editora:

Dexter Mista Greenzz EMI April Music León Negro Music Publishing editoras

"Llueve El Amor" editoras

Luis Berríos Nieves Tito El Bambino' On Fire Invencible Publishing Sony/ATV Discos Music Publishing Tito El Patrón Publishing "Me Duele La Cabeza" Yoel Henriquez Cosas Mías Music Publishing Universal Música compositor editoras:

"Mi Última Carta"

"Promise"

"Solo Pienso En Ti"

"You"

"Amor Clandestino'

"Bésame"

Pacific Latin Copyright Sony/ATV Discos Music Publishing

"Día De Suerte"

"El Amor"

"Entre Tus Alas" Mario Domm (SACM) Sony/ATV Discos Music Publishing

"Gritar" Claudia Brant

editoras Brantunes Sony/ATV Discos Music Publishing "Lluvia Al Corazón"

Fher Tulum Music WB Music Corp compositor editoras:

editoras

"Lo Mejor De Mi Vida Eres Tú"

Erik Bazilian Claudia Brant Andreas Carlsson (STIM) Desmond Child Bad Candy Music Bad Candy Music Brantunes Destonia Kobalt Songs Music Publishing Sony/ATV Discos Music Publishing Universal Music Corporation

"Mi Corazón Insiste"

Rudy Pérez Rubet Music Publishing Universal Música compositor editoras: "Mi Vida" compos editora:

Carlos Manuel Agosto Raúl A. López Badillo Publishing

"No Me Digas Que No"

Descemer Bueno (SGAE) Enrique Iglesias EIP Music EMI April Music Sony/ATV Tunes

"Peligro" composite

editora "Rabiosa" Ettore Grenci (SACM) Julio Ramírez (SACM) Mónica Vélez (SACM) Pacific Latin Copyright

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

"Rain Over Me" Marc Anthony Sony/ATV Tunes compositor: editora:

"Tan Solo Tú" Franco De Vita (SGAE) WB Music Corp.

"Ven A Bailar" Gonzalo Hermosa (GEMA) Ulises Hermosa (GEMA) EMI April Music Ultra Tunes compositores:

Televisión

"Copa Oro 2011 Theme" compositor: Thomas Anthony Maestu editora: Nuestro Music

"La Casa De Al Lado" compositor: Tulio Cremisini editoras: Telemundo Music Publishing Universal Music Corporation

"La Fuerza Del Destino"

editoras: Mauricio Abaroa Rudy Pérez editoras: Editora San Angel EMI April Music Rubet Music Publishing Universal Música

"La Reina Del Sur Cues"

compositores: Óliver Ángel Camargo May (SAYCO) José Carlos María Ortega (SAYCO) Nicolás Uribe (SAYCO) Telemundo Music Publishing Universal Music Corporation editoras:

"Latin Grammy Awards Theme"

compositores: Nuestro Music

editora:

editoras:

"Quédate" Óliver Ángel Camargo May (SAYCO) José Carlos María Ortega (SAYCO) Nicolás Uribe (SAYCO) Telemundo Music Publishing Universal Music Corporation compositores:

"Sports Highlight Music"

editora:





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UPFRONT LATIN

Running With It

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

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

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

top 10: Romeo Santos' "Promise" at No. 4, 3BallMTY's "Intentalo" (featuring El Bebeto v America Sierra) at No. 5, Daddy Yankee's "Lovumba (Prestige)" at No. 8.

Notas LEILA

Jesse & Joy's "Corre!" at No. 9 and Prince Royce's "Las Cosas Pequeñas" at No. 10.

This is a heartening development that shows Latin music listeners finally connecting what they hear on the radio with what they buy online. While top sellers tend to be uptempo and urban-tinged songs, that's not always the case, indicating that Latin-centric buyers who desire downloads of many kinds do exist

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

Latin Songs

chart, where it

moved 18-12

this week. Its

rise is coun-

terintuitive to

today's Latin

radio, which is

dominated by

uptempo tracks.

Latin



The single was sent to radio on Jan. 6, almost two months after the Nov. 22 digital release of Jesse & Joy's album Con Quién se Queda el Perro? (Who Keeps the Dog?) in the United States. In Mexico, the album was released in digital and physical formats on the same day, but stateside, its physical release arrived Feb. 21. "Our strategy was not to release the album simultaneously with Mexico," Warner Music Latina marketing director Miguel Garrocho savs.

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

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

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



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

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

It helps that Jesse & Joy look-and act-like everyday people: Joy doesn't even wear makeup to TV interviews. That sense of authenticity is also apparent in the duo's presence on social networks, where it has 261,000 Facebook likes, nearly 298.000 Twitter followers and 24.7 million YouTube views for the official "Corre!" video.

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

For 24/7 Latin news biz billboard.biz/latin.

Addictive Sound

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

Venerable norteno band Los Tigres del Norte made news throughout Mexico and beyond recently for performing narcocorridos—literally, "drug ballads"-themed around folk corridos with lyrics about the drug-trafficking world. The compositions, also known as narrative ballads are banned throughout Mexico, and in recent years Mexican authorities have condemned the songs for glorifying drug cartels and violence.

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



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

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

Narcocorridos are so popular that the sixth installment of the Mexican-themed concert Invasion del Corrido. which featured nine acts playing Los Angeles' Gibson Amphitheatre on March 17, sold out in a record 10 days, according to promoter Eddie Orjuela, who created the event with industry yets Pepe Garza, Eddie Leon and Gustavo Lopez. "The underground movement for this music is stronger

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

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

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

.biz

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

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

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

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

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EN Breve

UNIVISION CONCERT SERIES MIXES LATIN, **MAINSTREAM ACTS**

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

-Leila Cobo

CRESPO SIGNS WITH VENEMUSIC

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

FORD MEXICO LAUNCHES **RADIO SHOW**

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

HOME FRONT

360 DEGREES OF BILLBOARD

DADDY YANKEE TO JOIN SOCIAL PANEL AT LATIN CONFERENCE

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

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

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



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

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

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

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

Other confirmed panelists include

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

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

WILLIAM GRUGER NAMED BILLBOARD SOCIAL/ STREAMING MEDIA CHART MANAGER

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



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

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

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- Harley Allen Music
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THANK YOU FOR THE MUSIC

Let's Hang Out

Indie artist finds a million followers using Google+ chat service

that album, an EP and a

handful of singles at

Google's Play MP3 store,

with the EP available at

Musk has only 1,375

followers on Twitter and

another 920 on Face-

book, but the 1.01 mil-

lion Google+ followers

she amassed by March 15

made her the 71st-most-

popular Google+ person-

ality, according to the

DJ David Guet-

ta's 1.02 mil-

lion but ahead

of Josh Groban's

1 million follow-

ers and Lady Ga-

It's not just

music acts tak-

ing advantage

of the service:

done a Hangout, too. "The

product is being used in ways

that blow our minds daily."

Google+ VP of product Brad-

ley Horowitz says. Aside from

sharing concert experiences,

ga's 942,000.

iTunes as well.

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

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

After a downpour soured a concert at an upstate New

York dive bar, Musk registered for Google+ and immediately recognized its potential. "When I saw the Hangouts," she says, "I thought maybe I could use this for a concert without

having to lug my gear through the rain again." Her first Hangout, just three days later, lasted more than six hours and attracted people from all over the world. Then her fans rigged together a live stream so more

PLUS ONE

These days it seems the trend in headphones is toward conspicuous consumption-namely those big, over-the-head earmuffs that offer high-

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

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



Hangouts allow people to watch service's SocialStatistics.com. a YouTube video together, read That put her within reach of a Google Docs document or browse the Web. "We have Coldplay's 1.2 million followers and superstar producer/

some really great things coming this year," Horowitz says. We're by no means done." Launched in September, Hangouts on Air gives Google+

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

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

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

service has generated far more activity than any tech startup could ever hope for. Still, most users only spend a few minutes

langout chat feature.

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

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

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

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



BITS AND BRIEFS

TWITTER.

GRACENOTE EASING CELEB ID PROCESS

Twitter is collaborating with Sonv's Gracenote to streamline the process for celebrities to receive a Twitter-verified account. Under the deal. Gracenote will create tools making it easier for artists to request a "verified" badge, which authenticates celebrity Twitter accounts, Gracenote has a database with descriptions for 130 millionplus songs and album art, plus filmmaker and cast biographies for movies and TV listings. The company works with more than 3.000 record labels, publishers, artists and artist managers to maintain its music-related metadata.

ARTIST GROWTH APP CUTS DEALS

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

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

LIVE NATION FORMS LN LABS FUND

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

MATT

INSET:

WEEK	WEEK	WEEKS ON CHT	TITLE COMPILED BY DICISCI ORIGINAL ARTIST MobileScan
1	1	26	SEXY AND I KNOW IT
2	2	11	STRONGER (WHAT DOESN'T KILLYOU) KELLY CLARKSON
з	7	5	WEAREYOUNG FUN. FEATURING JANELLE MONAE
4	3	17	YOUNG, WILD & FREE SNOOP DOGG & WIZ KHALIFA FEATURING BRUNO MARS
5	4	21	RED SOLO CUP TOBY KEITH
6	5	44	ROLLING INTHE DEEP ADELE
7	6	35	GOD GAVE MEYOU BLAKE SHELTON
8	9	14	MR.WRONG MARY J. BLIGE FEATURING DRAKE
9	8	14	ADELE
10	10	51	JASON ALDEAN
5	3	Ĩ	40-position chart moves up 15-14 in its second charting week. Overall, Rihanna now finds herself alone in third place for the most charted ringtones, with 22. She only trails Drake (26) and Lil Wayne (52).
11	11	12	RACK CITY TYGA
12	12	25	SOMEONE LIKEYOU ADELE
13	13	23	I DON'TWANTTHIS NIGHT TO END LUKE BRYAN
14	15	2	BIRTHDAY CAKE RIHANNA
15	14	22	IT WILL RAIN BRUND MARS
16	25	5	SOMEBODYTHAT I USEDTO KNOW
17	17	10	WILD BOY MCR FEATURING WAKA FLOCKA FLAME
18	31	5	TAKE CARE DRAKE FEATURING RIHANNA
19	26	20	MAKE ME PROUD DRAKE FEATURING NICKI MINAJ
20	23	3	SOMETHIN' 'BOUT ATRUCK KIP MOORE



BRANDING BY GAIL MITCHELL

Soul Survivor

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



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

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

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

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

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

The Soul Train Cruise is the latest entry in what's become a thriving floating marketing vehicle in the last few years. Music-themed cruises run the gamut from rock and jazz to Christian/ gospel and pop. Nostalgia is generally a popular theme, including Direct Holdings Americas' third annual Malt Shop Memories Cruise (Oct. 27-Nov. 3) with Dion, Frankie Avalon and Darlene Love, among others.

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

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

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

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

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Residency Of Sins

Mötley Crüe pitches its metal carnival tent in Las Vegas

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

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

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

"Takes over" might be a more apt description. The Crüe set up

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

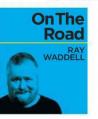
This over-the-top presentation seems tailor-made for Vegas—but is metal? Apparently, but "Crüe is more than just a metal band," Reynolds says. "To have a resident show in Las Vegas, you need to offer ticket buyers something they can't see anywhere else. The success of these shows confirmed that."

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

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

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

"I have never seen a property embrace a show like Hard Rock embraced Mötlev Crüe."



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

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

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

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



ERIK KABIK/HARD ROCK HOTEL & CASINO LAS VEGAS

BOXSCORE concert Grosses

P	U AS	Concert Grosses	-
	GROSS/	ARTIST(S) Attendance Venue, Date Capacity Promoter	
	Ticket Price(s)		
1	\$2,504,380 (£1,582,105)	SNOW PATROL, LISSIE, EVERYTHING EVERYTHING	
	\$55.40/\$39.57	O2 Arena, London, Feb. 10-12 45,455 48,338 three shows Metropolis Music	1
	\$2,090,979	ROD STEWART	
2	(\$1,973,257 Australian)		
	\$407.97/\$128.22	Australia, Feb. 18 sellout	
-	\$2,041,428	ROD STEWART	
3	(\$1.926.496 Australian) \$407.97/\$128.22	Brisbane Entertainment Centre, Brisbane, Australia, Feb. 22 Sellout Frontier Touring	
		MICHAEL JACKSON THE IMMORTAL WORLD TOUR BY CIRQUE DU SOLEIL	
4	\$1,518,631 \$250/\$50		
	\$250/\$50	March 16-17 Cirque du Soleil	
	\$1,266,890	NOEL GALLAGHER'S HIGH FLYING BIRDS	
5	(£798,392) \$94.41/\$55.54	O2 Arena, London, Feb. 26 17,235 17,848 Metropolis Music, SJM Concerts	
	401.11/ 000.01	17,040	
6	\$1,100,604	MICHAEL JACKSON THE IMMORTAL WORLD TOUR BY CIRQUE DU SOLEIL Time Warner Cable Arena, 10,369 24,824 Circue du Soleil	
	\$250/\$50	Time Warner Cable Arena, Charlotte, N.C., March 13-14 10,369 24,824 two shows Cirque du Soleil	
	\$1,026,650	RAMMSTEIN, DEATHSTARS	
7	(£654,330) \$66,68	O2 Arena, London, Feb. 24 15,396 Metropolis Music	
	\$00.00	13/71	
8	\$744,179	RADIOHEAD, OTHER LIVES	
	\$67/\$47	Frank Erwin Center, Austin, 11,477 March 7 C3 Presents	
	\$716,740	THE WANTED, PARADE, LAWSON	
9	(£450.545) \$46.93/\$31.02	O2 Arena Landan Marsh 7 15,591 S IM Concerts	
		16,1/9	
10	\$693,619 (€535,332)	ANDRÉ RIEU	1
	\$94.58/\$41.46	Lanxess Arena, Cologne, Germany, Jan. 1 8,524 12,250 André Rieu Productions	
		ZAC BROWN BAND, TROMBONE SHORTY & ORLEANS AVENUE	
11	\$619,067 \$62.50/\$31.50	Verizon Arena, North Little Rock, 12,461 Beaver Productions	
		Ark., March 10 12,900	
12	\$540,225	THE BLACK KEYS, ARCTIC MONKEYS	
12	(\$536,055 Canadian) \$54.92/\$39.81	Bell Centre, Montreal, March 13 11,091 Evenko, Live Nation	
	\$427,706	HEDLEY, CLASSIFIED, ANJULIE, MY NAME IS KAY	
13	(\$423,968 Canadian)	0.505	1
	\$49.94	Bell Centre, Montreal, March 12 9,732 Evenko, Live Nation, Greenland Productions	
14	\$401,941	RONAN KEATING	
14	(\$482,267 New Zealand) \$108.76/\$83.76	Vector Arena, Auckland, New 2,754 S.271 Michael Coppel Presents	
	\$100,707,\$00,70	The second	
15	\$349,136	ERIC CHURCH, SONIA LEIGH, BRANTLEY GILBERT	-
	\$42.50/\$34.75	Bi-Lo Center, Greenville, S.C., 9,936 Feb. 16 Frank Productions, NS2	
	\$346,876	BLAKE SHELTON, JUSTIN MOORE, DIA FRAMPTON	
16	\$49.75/\$20	The Bank of Kentucky Center, 7,596 Police Productions	
		A CARLES AND A CARLES A	
17	\$344,206 \$67.50/\$57.50/	ZAC BROWN BAND, LEVI LOWREY	
12	\$43	Ocean Center, Daytona Beach, Fla., Feb. 29 5,967 Jam Productions, Outback Concerts, Sound Events	
	\$7.47.770	BLAKE SHELTON, JUSTIN MOORE, DIA FRAMPTON	
18	\$343,739 \$49.75/\$25	Roanoke Civic Center, Roanoke, 6,962 Va., Feb. 18 Police Productions	1
19	\$343,539	BLAKE SHELTON, JUSTIN MOORE, DIA FRAMPTON	1
19	\$49.75/\$25	Taco Bell Arena, Boise, Idaho, March 10 7,385 8,315 Police Productions	
	\$337,792	ANDRÉ RIEU	
20	(€264,055)	O2 World, Hamburg, Jan. 19 4,408 6,369 André Rieu Productions	
	\$88.27/\$43.49		
21	\$337,613	NATALIA JIMÉNEZ, PHEDRO	
~ 1	\$75/\$45	Coliseo de Puerto Rico, Hato Rey, Puerto Rico, March 10 6.535 No Limit Entertainment	
	\$334,154	ANDRÉ RIEU	
22	(€261,530)	Gerry Weber Stadion, Halle, 4,153 André Dieu Productions	
	\$89.44/\$51.11	Germany, Jan. 14 7,062	
23	\$331,650	MUMFORD & SONS, DAWES, THE APACHE RELAY & OTHERS	
23	\$49.50	Ryman Auditorium, Nashville, 6,700 6,732 March 6-8 The Messina Group/AEG Live	
	\$770 0C1	MIRANDA LAMBERT, CHRIS YOUNG, JERROD NIEMANN	
24	\$330,861 \$49.75/\$33.75	Crown Collseum, Favetteville, 6.615 Dedice Dreductions	
		N.C., Feb. 25 6,955	
25	\$329,870 (€256,015)	ANDRÉ RIEU	
23	\$90.19/\$55.40	König-Pilsener Arena, 3,938 Oberhausen, Germany, Jan. 20 9:105 André Rieu Productions	
	\$700 C 11	MIRANDA LAMBERT, CHRIS YOUNG, JERROD NIEMANN	
26	\$329,841 \$49.75/\$25.75		
		North Charleston, S.C., Feb. 24 Sellout	P
27	\$326,928	94.7 THE WAVE 25TH ANNIVERSARY CONCERT WITH TONI BRAXTON	
27	\$115/\$44.50	Nokia Theatre L.A. Live, Los 5,364 Goldenvoice/AEG Live 5,750	
	\$704 COS	BLAKE SHELTON, JUSTIN MOORE, DIA FRAMPTON	
28	\$324,686 \$49.75/\$20	Sovereign Center, Reading, Pa., 6.880 Delice Desclustions	
		Feb. 24 sellout	
20	\$319,945	STEVE HARVEY	
29	\$65/\$55	Nokia Theatre L.A. Live, Los 6,053 Angeles, March 3 6,864 Nu-Opp	
		BLAKE SHELTON, JUSTIN MOORE, DIA FRAMPTON	
30	\$317,204 \$49.75/\$25		
	949.73/ \$25	March 11 Police Productions	
-	\$311,289	ERIC CHURCH, SONIA LEIGH, BRANTLEY GILBERT	
31	\$42.50/\$34.75	Allen County War Memorial 8,833 Frank Productions, NS2, Mischell	
32	\$306,736	MIRANDA LAMBERT, CHRIS YOUNG, JERROD NIEMANN	
	\$49.75/\$25.75	UCF Arena, Orlando, Fla., Feb. 4 6,513 7,110 Police Productions, AEG Live	
	\$304 794	MAZE FEATURING FRANKIE BEVERLY, GLADYS KNIGHT	
33	\$304,794 \$115/\$50	Nokia Theatre L.A. Live, Los 5,037 Goldenvoice/AEG Live	
34	\$303,308 (€234,365)	ANDRÉ RIEU	
	\$91.89/\$71.18	Arena Trier, Trier, Germany, Jan. 21 3,611 4,181 André Rieu Productions	
	\$703 904	ARETHA FRANKLIN, JONATHAN SLOCUM	
35	\$302,894 \$150/\$59.50	Fox Theatre, Atlanta, March 5 3,991 4,161 in-house, NS2	
		4,161	



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TwoCentTracks **MakeNoSense**

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



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

While super-discounts make budget-conscious fans happy and give more exposure to the artists as their albums zoom up the charts, the deep price cuts may harm

the overall industry in the long run if Google's sale continues

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

ending March 11, also with 93,000 coming from downloads. Even though Google Music and Amazon are the companies taking a hit on the lowball pricing by paying the full wholesale cost for each album sold at 25 cents, most music label executives despise the new discount pricing structure, claiming it devalues their product. After all, the 25 cent price point comes out to about 2 cents per song.

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

Some claim that Google Music got off to such a slow start that it had to do something drastic to attract consumers, so it chose pricing as the way to make the most dramatic statement. Why else would the company be willing to lose \$6.75 per album or, as Billboard estimates, about \$400,000 for the combined Coldplay and Lady Antebellum discounts, as well as revenue sacrificed on other albums featured at that price point? Others suggest the 25 cent album promotion was initiated



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

Amazon has traditionally used loss leaders to increase its market share, but the company also takes a more strategic pricing approach. The Internet retailer infamously priced Lady Gaga's Born This Way at 99 cents for two days during the album's initial

> release in 2011. But Amazon hasn't engaged in such a big pricing stunt since then, and the massive publicity generated from the Gaga deal more than compensated for the \$2 million Amazon lost in wholesale costs, in Retail Track's view.

> Clever merchants know how to entice consumers to shop at their stores using a combination of pricing, marketing and branding to build customer loyalty over time. Google may have a hell of a search engine, but it is still in its early days as a retailer. Those familiar with the company's

approach say Google isn't building its brand around cheap pricing but rather using pricing selectively to help build the brand.

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

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

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

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

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THE BILLBOARD

Bob McLynn

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

The guiding lights behind successful firm Crush Management, Bob McLynn and Jonathan Daniel know a few things about artists. That's because they used to be musicians themselves. Launched nearly a decade ago with Fall Out Boy as its first signing, the New York-based management firm boasts a roster that also includes top-selling acts like Panic! at the Disco, Travie McCoy and Gym Class Heroes, and Cobra Starship. In addition to its home base, Crush opened a Nashville office a year ago and recently launched a sports division in Carlsbad, Calif. Two other Crush acts are heating up. Train is following up its 2010 comeback hit "Hey, Soul Sister" with Billboard Hot 100 chart-climber "Drive By"—the debut single from its sixth album, *California 37* (April 17). And Australian singer/songwriter Sia has also been exploding on the Hot 100, thanks to her featured soaring vocals on rapper Flo Rida's "Wild Ones."

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

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

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

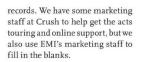
McLynn shares with Billboard how Crush's mantra—"Artists working for artists"—dovetails with the spirit of artistic freedom that was the I.R.S. cornerstone during its first incarnation.

Why relaunch an iconic label rather than create your own?

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

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

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



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

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



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

Where does the Crush Management philosophy fit into this?

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

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

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

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

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

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

Any thoughts about the pending Universal/EMI merger?

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

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





SUPREME CLIENTELE

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

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

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

Music journalists are perhaps the guiltiest per-

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

SXSW 2012

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

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

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

BUZZ, BUZZ, BUZZ



A\$AP ROCKY

LABEL: POLO GROUNDS MUSIC/RCA RECORDS Management: A\$AP yams

SITES: LIVELOVEASAP.COM, Asapmob.com, facebook.com/asaprocky Twitter: @_asaprocky

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



Here's how one grabs attention at SXSW: Bring Kanye West and Big Sean onstage during New York venue S.O.B.'s 30th anniversary showcase. It worked for Atlanta's 2 Chainz, former member of rap duo Playaz Circle, who hasn't even dropped his album yet. But it seems safe to assume West will be featured on that disc when it does emerge, and that it'll be every bit as buzzworthy.



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

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



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

SchoolBoy Q (along with

5 KENDRICK LAMAR

INTERSCOPE/AFTERMATH MANAGEMENT: DAVE FREE STES: TOPDAWGMUSIC.COM, FACEBOOK.COM/KENDRICKLAMARMUSIC

FACEBOOK.COM/KENDRICKLAMARMUSIC Twitter: @kendrick_lamar

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

6 DANNY BROWN LABEL: FOOL'S GOLD

MANAGEMENT: EMEKA OBI

SITES: ITSBRUISERBRIGADE.TUMBLR.COM, Facebook.com/xdannyxbrownx Twitter: @xdannyxbrownx

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

7 CHER LLOYD

MANAGEMENT: SYCO Sites: Cherlloyd.com. Facebook.com/Cherlloydmusic Twitter: @Cherlloyd

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



MANAGEMENT: STUART CAMP, ROCKET MUSIC Sites: Edsheeran.com, Facebook.com/edsheeranmusic Twitter: @edsheeran

British singer Ed Sheeran, 21, has a huge following After 2,200 acts performed on 102 stages, these 20 breakout bands made the most noise online during the week of the SXSW music festival BY EMILY ZELMER

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

9 St. Lucia

LABEL: NEON GOLD/COLUMBIA Management: Huck Kwong and Rene Symonds, Black Math Music Site: Facebook.com/Stlucianewyork Twitter: @Stlucianewyork

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

LABEL: MAD DECENT MANAGEMENT: KEVIN KUSATSU, TMWRK STES: MADDECENT.COM, FACEBOOK.COM/DIPLO TWITTER: ©IPLO

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



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



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

early as possible.

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

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LABLE MAYBACH MUSIC GROUP NAMAGEMENT: DAN RESNICK WEBSITE: STALLEY330.COM, FACEBOOK.COM/STALLEYMUSIC TWITTER: @STALLEY

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

ACTION BRONSON

MANAGEMENT: DANTE ROSS Site: Actionbronson.com Twitter: @Actionbronson

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



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

15 KIMBRA Label: Warner Bros. Management: Mark Richardson, Outpost Management Stee: Kimbramusic com Racebook.com/kimbramusic Twittee: @Kimbramusic

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

1	C
	6
SI	EVE AOKI
LABE	L: DIM MAK RECORDS
MAN	AGEMENT: MATT COLON, DECKSTAR
	S STEVEAOKI.COM, BOOK.COM/DJADKI
TWIT	TER: @STEVEAOKI

DJ/Dim Mak founder Steve Aoki led his label's showcase at SXSW, but received more attention for his high-energy stage show at the mtvU Woodie Awards, where he performed with Lil Jon and showered the audience with champagne.



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



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

19 Electric guest

LABEL: DOWNTOWN/BECAUSE/DEW PROCESS MANAGEMENT: AMY SCHMALZ, MONOTONE SITES: ELECTRICGUEST.COM, FACEBOOK.COM/ELECTRICGUEST TWITTER: @ELECTRICGUEST

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



20 OF MONSTERS

SITES: OFMONSTERSANDMEN.IS, FACEBOOK.COM/OFMONSTERSANDMEN

N MANY WAYS, the story of Of Monsters and

Men (OM&M) is the story of a song-spe-

cifically, the band's infectious single "Little

Talks." Even before the original version of

the Reykjavik, Iceland-based group's debut

album, My Head Is an Animal, appeared in

Iceland last September, and some months before

the band inked its current deal with Universal

Republic, "Little Talks" found its way into rota-

tion in the United States. The path? A non-music

industry friend of John Allers, PD/morning host

for alternative WRFF Philadelphia, caught the

band playing at Icelandic Culture Day in Reyk-

javik last August and forwarded "Little Talks"

to Allers, who downloaded the demo version off

months of power rotation, huge single and EP

sales and [now] two instant concert sellouts."

Allers says. "And [it's] still going very strong. In

addition to a catchy melody, I love the counter-

point of the male and female vocalists. There's

something very innocent-sounding about the

was on full display at SXSW where the band-

singer/guitarists Nanna Bryndís Hilmarsdóttir

and Ragnar þórhallsson, guitarist Brynjar Lei-

fsson, drummer Arnar Rósenkranz Hilmars-

son, bassist Kristján Páll Kristjánsson and piano/

accordion player Árni Guðjónsson-essentially

made its U.S. debut (the group previously played

two small showcases in New York in 2011), log-

ging nine shows in four days and leaving Aus-

tin as one of SXSW's most buzzed-about new

acts. Key performances included Stubb's and

the Filter party. By week's end, many industry

insiders were comparing OM&M's burgeoning

success and catchy single to Foster the People's

OM&M's ability to connect with listeners

"One spin led to two, which led to several

iTunes and put it on-air five days later.

way their voices work together."

ANDMFN

MANAGEMENT: HEATHER KOLKER, PARADIGM

LABEL: UNIVERSAL REPUBLIC

TWITTER: @MONSTERSANDMEN

experience with "Pumped Up Kicks."

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

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

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

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

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

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

HIP-HOP HOLDS COURT

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

FIVE YEARS AGO, you would have been hard-pressed to find a hip-hop 21 act at SXSW. The artists that did show were often local—Texas rappers Bun B. Paul Wall and others have long made the annual trek to the state's capital to shore up their status as regional superstars-but the festival was hardly on the rap world's radar.

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

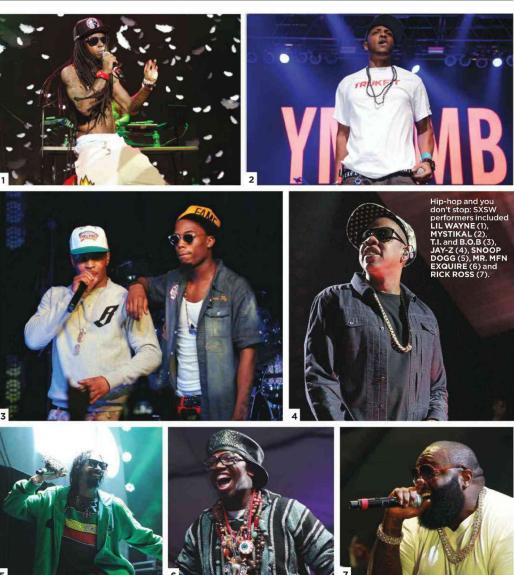
In 2012, though, that steady stream of rappers turned into a flood as what felt like the entire hip-hop community, from the biggest names in the business-West, Jay-Z, Eminem, Lil Wayne, 50 Cent, Nas, Snoop Dogg, T.I. and Rick Ross-to the most-known unknowns-2 Chainz, Kendrick Lamar, Schoolboy Q and Action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

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

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

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

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



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

Although Top Dawg Entertainment president Dave Free says that he was initially cool on the idea of making the trip, he admits that it was ultimately the festival's must-attend status, as well as offers from corporate sponsors like MTV, BET, Doritos, Converse and Beats by Dre, that drew him and his roster of young MCs (Kendrick Lamar, Schoolboy Q, Ab Soul) to Austin.

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



corporate showcases only] increase the competition level."

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

Additional reporting by Erika Ramirez and Lauren Savage



KICKSTARTER KICKS IN

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

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

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

finance its dream, with a few twists.

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

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

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

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

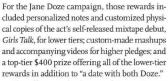
During an hour-long presentation that had roughly 250 people laughing and clapping in delight with more lined up in the hallway, Lamere, whose employer has a platform that reads songs' characteristics so developers can build search, personalization and interactive apps, showed how music databases help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

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

H

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

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



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

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

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

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

BOXED

IS

24

WATER

BETTER.

On March 17, DJ and Fool's Gold

Records chief A-Trak (@atrak)

tweeted from SXSW: "That boxed

water is having a real moment." It

sure was. Founded three years ago

by Benjamin Gott and Kevin Hockin,

product and a grass-roots approach

—RJ Cubarrubia

Michigan-based Boxed Water Is

Better hit Austin with cases of

to spreading the word. Splash.



SXSW 2012

In the face of changes at Facebook, BandPage parties on

BandPage, the app developer formerly known as RootMusic, raised a few eyebrows at SXSW, and its product was only half the reason. For an entire week during SXSWi, the Empire Automotive space at Seventh Street became a BandPage HQ with bands like the Black Angels, the Heartless Bastards and Mickey Avalon performing every night.

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

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

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

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

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

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



THE BOSS Brings The goods

Springsteen's keynote address hits all the right notes



Taking the stage at the Austin Convention Center on March 15, Bruce Springsteen began his keynote speech at SXSW by questioning the

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

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

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

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

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

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

ROCK DOCS ROLL *Music movies made noise at*

the film festival BYPHIL GALLO

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

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

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

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

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



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

"THE SOURCE"

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

What's next: "We're going to San Francisco at the end of April and we're supposed to hear [this month] about all these other festivals. We're hoping we can hook something up for L.A. My hope, my vision, is we'll have a screening at the John Anson Ford Theater and we'll have Ya Ho Wha 13 come out for it and have them play afterward. I'm thinking of putting together a tribute record and having different musicians from different regions doing their versions of Source Family music. Drag City may be doing a soundtrack and the Source Family has a double album coming out on Drag City. There is a whole scene happening, especially in L.A., that is supporting what we're talking about. L.A. bands include the Entrance Band, Spindrift there are tons of them. It feels like there's a different DIY where it's harmonious rather than discordant. It's more collective-oriented." —Jodi Wille, co-director/co-producer

"CHARLES BRADLEY: SOUL IN AMERICA"

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

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

"BEWARE OF MR. BAKER"

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

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

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

New social mobile apps buzz but don't break through

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

"I know it's so 1999, but Foursquare is awesome," Ariel Hyatt of Cyber PR and Ariel Publicity said at the Zya launch party at Six Lounge. Indeed, Foursquare, the breakout mobile app of SXSWi 2009, was the second-most active app name on social networks—behind Instagram—during this year's SXSW, according to Radian6. As anticipated head-

ing into Austin, apps that mixed the geolocation features of products like Foursquare with the networking elements found on LinkedIn were also popular. According to Radian6, Glancee's (@ glanceeapp) 308 mentions were followed by Highlight (@highlight) with 231 mentions, Sonar (@sonar) with 230, Trover (@trover) with 173 and Uberlife (@uberlife) with 75. Another locationbased app that fared well: Zaarly (@zaarly), an app that connects buyers with nearby sellers, logged 251 mentions. But at least based on Ra-

dian6 reporting, the new

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



SOUNDCLOUD'S GATHERING STORM

Music platform forges partnerships as it grows

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

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

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

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

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

Shapeways marketing communications manager Carine Carmy (@carinecarmy) says the Sound-Cloud open space was a great place to meet executives, have drinks and share ideas with like-minded people. "Their community is amazing and engaging," Carmy says. "As a partner they've been incredibly supportive beyond what you'd expect in a typical business relationship." Miselu is a Mountain

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

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

-By Glenn Peoples

30 JUICE PACK CHARGES AHEAD AT SXSWI



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



ZYA STRIKES A CHORD

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

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

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

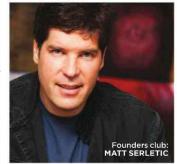
Currently available only for PC, Zya went into SXSW with a couple of partnerships in tow: HP laptops, which have featured the service in a closed trial since November, and Intel, which includes Zya in its Intel AppUp store. (The base version is available as a free download, with upgrades, including access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

What comes after your SXSW comingout party?

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

Why use SXSW to launch Zya?

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



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

What came out of your week in Austin?

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

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

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



FIONA APPLE Returns

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

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

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

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

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

BRANDS GO BIG AND CONNECT

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

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

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

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

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

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

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

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



THE FADER FORT GOES LEGIT Operating for 10 years on the unofficial fringe, Fader joins in

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

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

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

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

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

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



LIONEL RICHIE'S SXSW DEBUT

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

At first, Lionel Richie thought he'd be playing an outdoor venue. The headliner of Billboard's SXSW

35

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

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

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

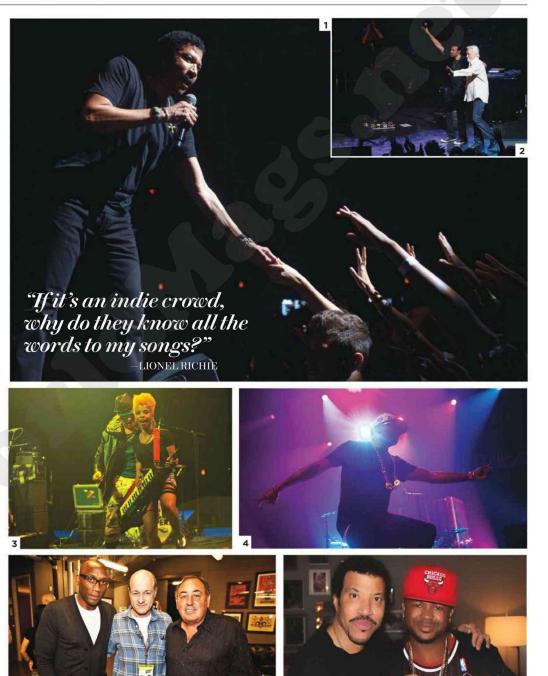
Although the venue was packed, Richie's caliber appears to have kept at least a few hardcore fans from attending out of assumed over-crowding—or worse, hipster irony. "Saw 'Lionel Richie' listed on the #sxsw schedule & just automatically assumed it was some UK band of teenagers I hadn't heard of ;(,"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

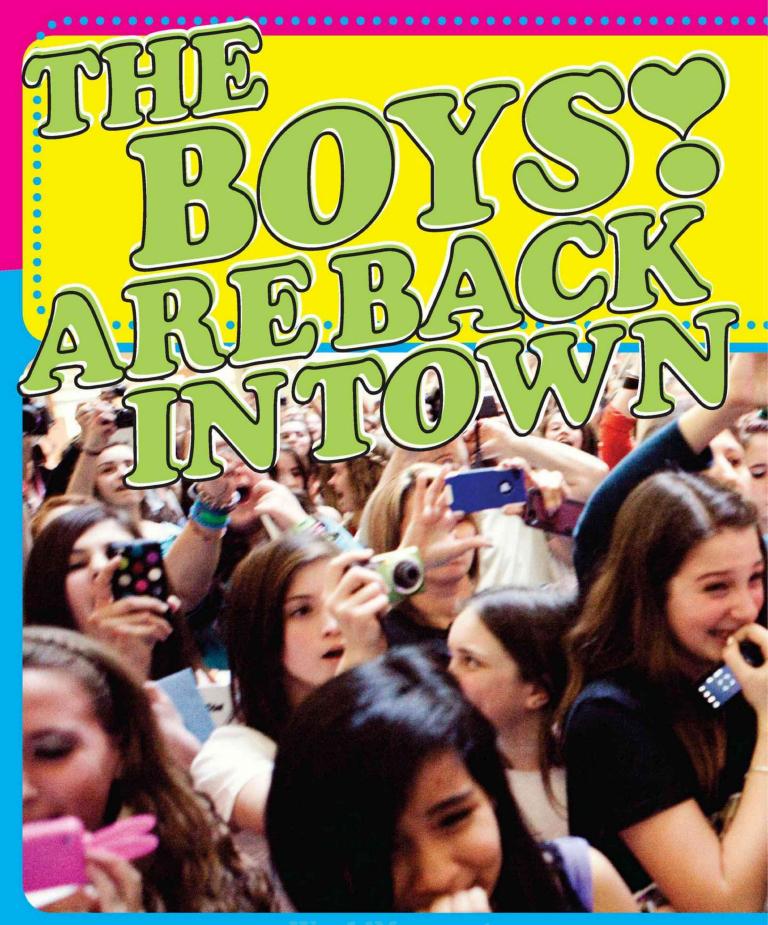
Running with the night: LIONEL RICHIE performing at Billboard's SXSW showcase (1) and with KENNY ROGERS (2); other showcase performers were WALLPAPER. (3) and THE-DREAM (4); attendees included Richie's manager MICHAEL RICHARDSON of In-House Management, Mercury Nashville president DAVID MASSEY and McGhee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

LIONEL RICHIE, WALLP/ VANOUCEK

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

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

hen Melissa Lonner, senior

entertainment producer for

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



Team One Direction

Album Title: Up All Night

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

Label: Columbia/Syco

Management: Richard Griffiths, Modest! Management

A&R: Tyler Brown, Guy Langley and Sonny Takhar, Syco Producers: Steve Mac, Carl Falk, Rami Yacoub, Brian

Rawling, Paul Meehan, Matt Squire, Tom Meredith,

Shep Solomon, Toby Gad, Richard Stannard, Ash

Howes, Steve Robson, RedOne, BeatGeek, Jimmy Joker,

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

Not since the reigning days of Backstreet Boys, 'N Sync and 98 Degrees have boy bands crashed pop culture with such fervor. In the past few years, solo starlets including Bieber, Gaga, Katy Perry and Rihanna have presided over the pop charts. But as summer approaches, 1D and the Wanted are spearheading what could very well be the next boy band boom. The story is a fa-

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

Booking: David Zedeck, Creative Arts Agency

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

> Sites: OneDirectionMusic.com Tweets: @onedirection

> >

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

even chased the group's

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This week, Up All Night tops the Billboard 200 with 176,000 copies sold, according to Nielsen SoundScan, unseating Bruce Springsteen and

miliar one: Backed by big-name managers, fresh-faced groups assemble, win over potential fans through grass-roots marketing, attack the charts with slick pop fare and sell out tours in seconds.

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

In the United Kingdom, "Beautiful" is mammoth: The summery track entered the singles chart at No. 1, selling 540,000 copies (according to the Official Charts Co.) and winning Best British Single at the BRIT Awards in February. In the United States, 1D has shut down malls with instore signings and appearances from coast to coast. Fans holding off Adele to make 1D the first British band—let alone British boy band-to enter the top spot with its debut album, something not even the Beatles could accomplish. (The Fab Four's 1964 Vee-Jay Records debut, Introducing . . . The Beatles, reached No. 2.)

Despite still being a month out from its domestic debut, the Wanted has also soared in the States. Last August, Island Def Jam went to radio with "Glad You Came," from the group's U.K. sophomore album, Battleground. Initially a slow build, "Glad You Came" took flight after the song was featured on the Feb. 21 episode of "Glee," breaking the record for highest-charting single by a British band since Take That's 1995 hit "Back for Good." The Take That track reached No. 7 on the Hot 100. "Glad You Came" sits at No. 3. In January, the group made its U.S. debut on "The Ellen DeGeneres Show," accompanied by a sold-out stateside trek that ran from January through February. When the Wanted returns in April, the group will have already lodged two No. 1 singles in the United Kingdom.

Simon Cowell, who signed 1D to his Syco Records imprint after the group's appearance on the U.K. version of "The X Factor" in 2010, is no stranger to boy bands. In 1999, Cowell, working with 1D manager Richard Griffiths, helped male pop group Westlife sell more than 40 million albums worldwide, according to Griffith's company Modest! Management. The demand for all-male pop groups may appear to be sporadic, but according to Cowell, it always comes in algorithmic waves.

"It's a track-oriented chart at the moment," Cowell says. "When we used to put records out years ago, two singles was the norm, three singles was a lot. And you have these solo artists now who could be, with collaborations, putting out seven or eight singles a year."

Cowell credits Bieber and his manager Scooter Braun-who also manages the Wanted-as the drivers for putting young adult stars back on the map. "I've done this long enough that everything in music and entertainment in cyclical," Cowell says. "[Even if] you go back to the Motown days, every time, it always comes back to 12 o'clock. It felt like that time again."

Ashley Tabor, founder and executive president of Global Group, certainly agreed. In 2009, Tabor audi-

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

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

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

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

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

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



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

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

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

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

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

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

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

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

Do you see boy bands as an emerging trend?

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

Is there a pop phenomenon happening?

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

A New Edition Of Boy Bands? WHY THE TIMING COULD BE RIGHT BY GARY TRUST

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

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

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

"It starts with the song. The boy band aspect wasn't a thought," SiriusXM VP of music programming Kid Kelly says of One Direction's "Beauti-* ful," which jumps 33-19 on the Billboard Hot 100 * this week. Columbia senior VP of promotion Lee * Leipsper notes that SiriusXM's Hits 1 channel first * played the song last September and leads all Nielsen BDS-monitored stations in its airplay (1.131 * spins through March 20). "If we feel the music is * strong and meaningful, we'll present it regardless of * the classification." Kelly says.

Kelly feels that a current wealth of mainstream * pop can only help boy bands' fortunes, although he * believes that, by definition, the format should con-* tinuously be mindful of a core sound that doesn't * lean either too rhythmic or rock. "Call me crazy, but top 40 should always have a mass-appeal center * and maintain a balance of essential music styles." * WDOD (Hits 96) Tulsa, Okla., director of pro-* gramming Danny Howard concurs, calling the Wanted's "Glad" an "immediate listen for us. It has * the perfect mix of pop, harmony and edgy lyrics.' * Until more male vocal groups rack up hits, however, * "the verdict on whether this boy band micro-trend * takes flight is still out," Howard says. The song rises 4-3 on the Hot 100 and has sold 1.2 million down-* loads, according to Nielsen SoundScan.

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

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

*

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

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

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

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

Team Wanted Album Title: The Wanted (EP) Release Date: April 24 Label: Island Def Jam Management: Scooter Braun A&R: David Massey, Mercury Records; Daniel Werner, Mercury U.S.; Louis Bloom, Island U.K. Producers: Steve Mac, Ryan Tedder Studios: Westlake Studios, Los Angeles; Rokstone Studios, London

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

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

For 1D, the combination of the group's appearance on the seventh season of "The X Factor" 0 in 2010, as well as its timing and social media engagement, created a perfect storm for American 0

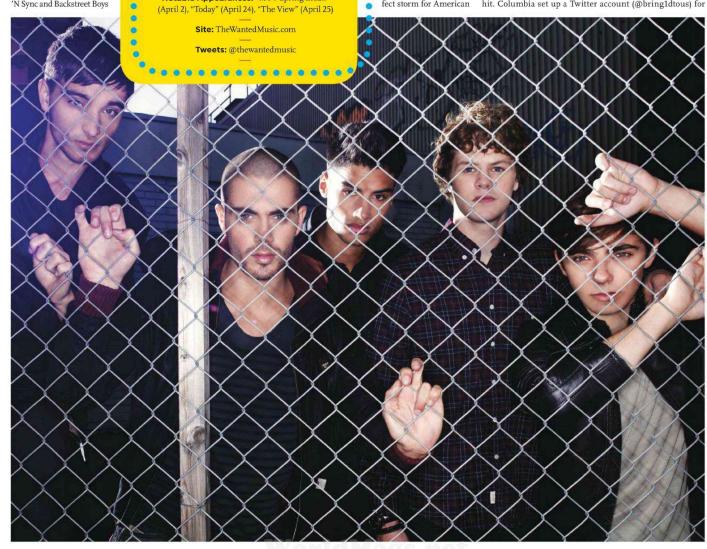
crossover, and online outreach has been an essential component to the act's marketing. To stir interest through Europe, Syco and Sony Music launched the three-week "Bring 1D to Me" campaign-a contemporary twist on the classic street team model-that targeted prospective listeners in Germany, Holland.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

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

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

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

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



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

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

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

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

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

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

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

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

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



or boy bands, riding the popularity wave to the top is much easier than architecting a longterm career. When marketed to younger demographics, all-male pop groups can become less appealing over time. Audiences tend to outgrow the bands and move on to other artists, though re-

cently the market for future revivals like tours and comeback albums has proved strong.

New Edition and New Kids on the Block, found by Maurice Starr in the '80s and '90s, excelled with the public's revived interest in all-male pop groups, creating a heightened global demand through excessive merchandising, branding and relentless touring. Under Starr's guidance, New Edition and NKOTB had careers that featured endorsements of everything from cereal boxes to collector's edition magazines. ("There's not much that we didn't do," Starr says.) Starr adds that there are always active boy bands in music, famous or not, but that label interest and funding are key in propelling such groups to the top of the pop ranks.

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

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

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

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

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

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

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

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

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Up, Up And Away HOW MODEST! MANAGEMENT'S RICHARD GRIFFITHS STEERED ONE DIRECTION'S INTERNATIONAL ASCENT



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

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

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

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

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

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

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

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

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

he lives of guitarist Joe Don Rooney, bassist/keyboardist Jay DeMarcus and lead singer Gary LeVox—collectively, the harmonizing multiplatinum country trio Rascal Flatts—have experienced some maior shifts

during the past two years: on the business side, a new label and new management; on the personal side, the joys and challenges of balancing career and fatherhood. So it's not hard to see why their eighth studio album, due April 3 on Big Machine Records, is called *Changed*.

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

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

Rascal Flatts has sold 21.5 million albums

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

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

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

The album's lead single, "Banjo," rises 11-9 on the Hot Country Songs chart this week. "We're just coming off of two ballads," LeVox says. "So we really wanted to [come] firing out of the gates with something that we thought was a great representation of the album, something fresh and uptempo."

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

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

HELP FROM ABOVE

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

The three collaborators built the song from there, but LeVox feels they had some heavenly guidance. "We really felt like we had something magical on that," he says. "The three of us just held the pen and God kind of wrote the whole thing. It talks about how we all screw up and make mistakes and we can all change, but you have to be man enough or woman enough to say, 'Hey, I'm sorry.' Because you can't live your life with regret. It's time to change and sometimes the hardest thing in life is just forgiving yourself."

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

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

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

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

the rest of the record with the band members.

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

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

COMING TO YOUR TOWN

Another new cover tune that Rascal Flatts has in store for fans is connected with the group's upcoming American Band tour. "We have Little Big Town out with us starting June 15 in Boston," Rooney says. "There's also the Eli Young Band and Edens Edge. It's all bands, something that we've been talking about doing for a long time ... We went into the studio and recorded the old

Grand Funk Railroad song 'We're an American Band,' and we brought in all the bands that are going to be on tour with us to sing. It's just awesome to hear this wall of vocals."

ANDEE ST. NICHOLAS

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

sive song," Big Machine's Rich says.

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

Beckham predicts this will be Rascal Flatts' biggest tour yet. "The fact that they continually sell out arenas, amphitheaters and stadiums is a tremendous credit to them," he says. "They continually push the envelope."

By Deborah Evans Price

With the band members' business

and family lives evolving, RASCAL FLATTS returns with their eighth studio album

Big Machine has teamed with Live Nation to give away a trip to see Rascal Flatts on tour. John Zarling, Big Machine Label Group VP of promotion and media strategy, says CMT will also run a promotion with Taylor Guitars, giving fans a chance to design a custom guitar for the trio to play live. Additionally, the label is supporting the new album with a documentary the band filmed that will be broadcast in theaters nationwide on April 5. "We have teamed with AEG Network Live and [distributor] NCM/Fathom for a one-ofa-kind event," Zarling says. "The approximately 115-minute event will feature never-before-seen content, including live performances of songs from the new album and some of their most memorable hits. It will also spotlight one-onone interviews with Gary, Jay and Joe Don, with each of them taking fans behind the scenes into their daily lives."

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

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

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

TEAM RASCAL FLATTS

worldMags.net

ALBUM TITLE: Changed

LABEL: Big Machine RELEASE DATE: April 3

MANAGEMENT: Clarence Spalding and Jake LaGrone, Spalding Entertainment

PRODUCERS: Dann Huff, Rascal Flatts

A&R: Allison Jones, Big Machine Label Group

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

PUBLISHING: Sony/ATV Music Publishing

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

BOOKING: Rob Beckham, William Morris Endeavor Nashville

ATTORNEY: Mike Milom, Milom Horsnell Crow Rose Kelley

SITE: RascalFlatts.com

TWEETS: @rascalflatts

MUSIC

ROCK BY EMILY ZEMLER

ALL TOGETHER NOW

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

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

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

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

Following the Carnival of Madness outing, for which it toured 10,000-capacity venues, Shinedown went out on an acoustic trek of 3,000-capacity venues called Everything and Anything. Before hitting the road for the final leg of the Carnival tour in 2010, the group penned two songs: "Her Name Is Alice," for the Almost Alice compilation of music inspired by the film "Alice in Wonderland," and "Diamond Eyes (Boom-Lay Boom-Lay Boom)," for the soundtrack to "The Expendables." Then, in February 2011, the band began writing songs for another album, and its time on the road inspired new material fairly quickly.

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

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

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

The making of *Amaryllis*, which was finished in February, has been chronicled in an e-book that'll be released the same day as the album. "For Your Sake: Inside the Making of Shinedown's Amaryllis" comprises nearly 40 interactive pages meant to supplement the album, and for now is only available for the iPad. For the label, the book is an opportunity to jump onboard with a new technology as well as engage fans. "It's going to be a new trend," Atlantic VP of rock marketing and A&R Anthony Delia says. "This is a very important initiative for Atlantic."

Flower power: SHINEDOWN

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

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

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

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

One Nation Under A Groove

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

is voice has drawn comparisons to Otis Redding and Bill Withers, but hotly buzzed-about U.K. soul singer Michael Kiwanuka (@michaelkiwanuka) says that he's keen to establish himself as a performer in his own right.

"The artists that I'm compared to are people that I love and think are amazing, so it's real nice," the 24-year-old says. "But I hope that soon those names peel away and people talk about me for my music rather than reference back."

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

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

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

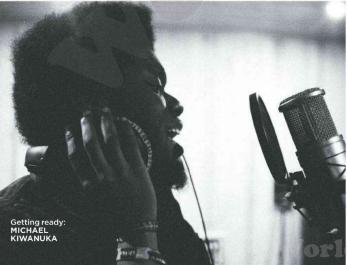
"With this kind of music it's not always easy to get heard, and the BBC poll gave me a fantastic platform," says Kiwanuka, whose debut album, *Home Again* (Communion/Polydor), was released across Europe on March 12 and entered the U.K. chart at No. 4 with 30,000 first-week sales, according to the Official Charts Co. The 10-track album, which was produced by Paul Butler and contains a rich mix of vintage-sounding R&B, rootsy folk and rousing acoustic soul, will make its domestic bow July 31 on Cherrytree/Interscope.

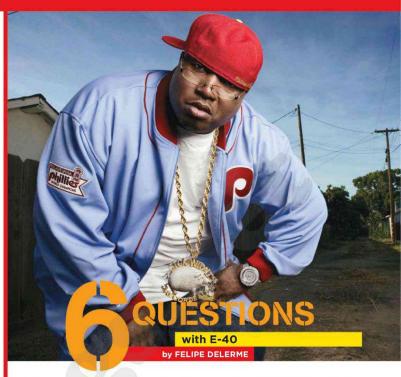
"Michael is up there with some of the greatest young male voices around at the moment," Universal Music U.K. VP of international marketing Hassan Choudhury says. "His music transcends across all demographics, and he has the qualities to be a true global star."

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

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

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





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

1 Why three albums at once?

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

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

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

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

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

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

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

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

5 You have a great quote about your marketing strategy: "Old-school tactics make new-school dollars." What do you mean? I just go by the old-school ways. It's still posters, fliers, all that. It's still getting on the phone, keeping your relationships with people that was in the industry that might have been fired at the time—where most people would just stop talking to them, I would still continue to talk to them.

customized drops for radio, customized jingles. 6 You're also involved with Twitter and Tumblr. Does it ever get overwhelming?

Going in the studio, knocking out two or three

songs in one day, mixing it down in one day. Doing

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

PHOTO DOCTOR GRAPHICS

TRIDGE; E-40:



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

low at Gent, Belgium's Cafe Charlatan (March 28) and Helsinki's Virgin Oil Co. (April 5). Bon appétit! *— Jon Blistein* & Lauren Savage



the creative process and side projects

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

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

ALL

DANCE BY JASON LIPSHUTZ

SMILES

Milke Snow preps super-size

to bring second album to life

Miike Snow is bringing the Blob on tour.

stage show and all-star remixers

No, the Blob isn't an oozing monster, or a death-metal

group serving as an opening act, or a Swedish delicacy.

The Blob refers to a giant synthesizer. The instrument

takes up an entire stage and breaks down into 30 pieces

so that it can travel with the indie-pop group on its up-

coming U.S. trek in support of its second full-length,

tian Karlsson, who forms Miike Snow with Pontus Winn-

berg and Andrew Wyatt. "We got the best people, 'synth

scientists,' to build the ultimate Miike Snow machine,"

a few years ago. Before founding Miike Snow in 2007,

Karlsson and Winnberg were the Sweden-based pro-

duction duo Bloodshy & Avant, best-known for crafting

tracks for Britney Spears and Kylie Minogue, while Wyatt

was an unheralded New York singer/producer. Karls-

son says the group initially hoped to release a few songs

online and move on. "When we started Miike Snow and

worked on the first album, we didn't know anything,"

he says. "We didn't know we were going to play live."

The Blob would've been unthinkable for the band

"It took us six months to build this thing," says Chris-

Happy to You (Downtown Records, March 26).

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

Due March 26 on Warner Bros. Records, Noctourniquet was recorded on the heels of the band's 2009 release Octahedron, which debuted at No. 12 on the Billboard 200 and has sold 84,000 copies, according to Nielsen SoundScan. At the time, Rodriguez-Lopez and Bixler-Zavala had an eye-opening argument that led to the former realizing the songwriting process needed to be more collaborative if the Mars Volta (@themarsvolta) was going to stay together.

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

Happy to You, recorded in Stockholm beginning in



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

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

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

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

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

The album has also received a residual awareness boost through the recent announcement that post-hardcore band At the Drive-In—of which Rodriguez-Lopez and Bixler-Zavala are members—has reunited after 11 years to play select performances, including Coachella in April.

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

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

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

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

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

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

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

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

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

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

MUSIC

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

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

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

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



BY EMILY ZEMLER

The Old Life And Times

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

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

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

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

The visual element will also eventually seep into Ranaldo's upcoming live shows, which include an opening slot on M. Ward's East Coast tour in May. Touring will also bring Ranaldo onto the same stage as Moore's solo project at Mexico City's Indie-O Festival in April, For Ranaldo, this makes sense, as the musicians share an immediate fan base.

"With all of us in Sonic Youth we know we've got a pretty devoted audience and they're pretty willing and interested to follow us down whatever path we choose, whether it's arty, experimental stuff or more traditional stuff," he says.

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

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

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

Making you look: DIGGY SIMMONS

RAP BY JON BLISTEIN

Can You Dig It?

Teen rapper Diggy Simmons is ready for the big-time

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

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

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

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

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

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

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

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

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

The single "Do It Like You" is No. 12 on Billboard's Hot R&B/Hip-Hop Songs chart and No. 11 on Rap Songs. Earlier track "Copy, Paste" reached the top 25 on both lists.

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

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

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

ALBUMS

AMERICANA

JUSTIN TOWNES EARLE Nothing's Gonna Change the Way You Feel About

Me Now Producers: Justin Townes Earle, Skylar Wilson Bloodshot Records

Release Date: March 26 Justin Townes Earle has always put a lot of soul into his music (when Steve Earle's your dad, can you do otherwise?), but never quite like this. The troubadour recorded his fifth studio album, Nothing's Gonna Change the Way You Feel About Me Now, in North Carolina but channeled Memphis into the mix of these 10 tracks-at least the Memphis of Stax and Hi, with a little bit of Sun Studios thrown into the mix. Rich organ swells and muscular horn charts mark many of the 10 tracks, with a live, off-thefloor groove that levitates songs like "Look the Other Way," "Maria," "Memphis in the Rain" and the title track. "Baby's Got a Bad Idea." however, harks back to the honky-tonk, while "Won't Be the Last Time" heads down the highway toward Nashville. Romantic yearning



and repentant recognition

about what he's wrought in

life are the focus of Earle's

lyrics this time, although

the opening of "Am I That

Lonely Tonight?" and album

closer "Movin' On" find him

dealing with family affairs

with more ease and clarity

than ever before -GG

DR. JOHN Locked Down Producer: Dan Auerbach

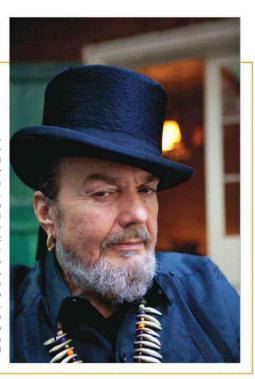
Producer: Dan Auerbach Nonesuch Records Release Date: April 3 Decades of albums that precede Dr.

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

METAL MINISTRY Relapse

Producer: AI Jourgensen AFM/13th Planet Release Date: March 27

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



R&B MELANIE FIONA

The MF Life Producers: various Title 9/SRC/Universal Republic

Release Date: March 20 At the start of her second album, in the face of men who are treating her much worse, Melanie Fiona declares, "This time I'm doing much better."



THE ALL-AMERICAN REJECTS

The MF Life, it seems, is full of

cads and heartbreaks, even

for someone with a few R&B

hits and a couple of Grammy

Awards, But Fiona tears into

them with righteous rel-

ish on the 13-song set. She

may allow herself a bit of

airy self-pity at "4 AM," but

when he (in this case, quest

T-Pain) rolls in at "6 AM," he's

not going to sleep without

Kids in the Street Producer: Greg Wells Interscope Records Release Date: March 26 It's easy to understand why the title

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

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

ning her down.—GG **RUBEN STUDDARD** Letters From Birmingham Producers: Elvis "Blac Elvis" Williams, Harold Lilly Shanachie Entertainment Release Date: March 13 The Velvet Teddy Bear returns, already toting a top 20 adult R&B hit, "June 28th (I'm Single)." The track is the final entry in the Birmingham, Ala., singer's 12-song concept album exploring the anatomy of a relationship. Reminiscent of Marvin Gave's musical foravs on "Let's Get It On," Studdard sends listeners everything from smooth soul and funky/ jazzy dancefloor grooves to movie-theme pop and gospel. That's a tall order. But he delivers, shifting seamlessly from raw funkster ("Turn U Out") to angelic falsetto ("Today [Hallelujah!]") and back to contemporary crooner ("Twisted Love"). He brings new meaning to two covers: a wistful romantic interpretation of "Pure Imagination" (from 1971's "Willy Wonka & the Chocolate Factory") and a sloweddown take on Bobby Brown's "Rock Wit'cha." And Studdard's inspired pairing with Chrisette Michele on "Do It Right" is tantalizing. The set's spoken-word interstitials aren't really needed, however, while the track "Wear Me" ("Wear me like Gucci... take it off just to put me on") comes off as too cute. But quibbles aside, one thing is certain: The 2003 "American Idol" champ still has the chops.-GM



Producer: Christopher Mercer Mad Decent Release Date: March 26 Like Harry Potter, Mr. Bean and the

original version of "The Office."

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

SINGLES



MARINA & THE DIAMONDS

Primadonna (3:58) Producers: Dr. Luke, Cirkut Writers: M. Diamandis, J. Frost. L. Gottwald, H. Walter

Publishers: various Flektra

U.K.-based singer Marina Diamandis' 2010 debut, The Family Jewels, was a lively collection of genre-hopping pop songs that deserved more stateside commercial success. A string of U.S. gigs supporting Coldplay this summer could help matters, along with "Primadonna," an early taste of sophomore effort Electra Heart. The singer taps pop whiz Lukasz "Dr. Luke" Gottwald for production duties, and "Primadonna" packs the pounding synth and slick chorus to show for it. Lyrically, Diamandis' persona is far from game-changing ("I'm a primadonna girl, all I ever wanted1 was the world," she sings), though the spunky singer has the vocals to get away with a bit of cliché. With a slew of singles like this and a little help from her friends (including her self-dubbed "Diamonds" fan base), the stars could soon align above North America for the singer.-CP

POP

CODY SIMPSON **FEATURING T-PAIN** So Listen (3:06) Producers: Shawn

Campbell, DJ Frank E Writers: various Publishers: various Atlantic Records

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

BEACH HOUSE

"MYTH

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

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

COUNTRY THOMAS RHETT Something to Do With My

Hands (3:20) Producer: Jay Joyce Writers: T. Rhett, L.T. Miller, C. Stapleton Publishers: various

Valory Music

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



GOSSIP Perfect World (4:28)

Producer: Brian Higgins Writers: various Publishers: Warner/ Chappell, Xenomania Sonas Columbia Three years out of the

spotlight for a band like Gossip, which gained its buzz based mostly on word-of-mouth, can feel like an eternity. The



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

REVIEWS

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

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

R&B

CASSIE King of Hearts (3:39) Producer: J2 Writers: J. Singh, J. J. Conte Jr., R. Arrequin Publishers: 2AM Makes Hitz. 2ThaMoon Publishing, She Is Pheenom/Universal (BMI) Bad Boy/Interscope Cassie proved to be a vocal ice queen over the slinky. minimal production of her

debut single, "Me & U," in

LEGEND & CREDITS

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

CONTRIBUTORS: Jeff Benjamin. RJ Cubarrubia, Chuck Dauphin, Phil Gallo, Gary Graff, Jillian Mapes, Kerri Mason, Gail Mitchell, Chris Payne, Ryan Reed, Mikael

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

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

BEACH HOUSE Myth (4:18) Producers: Beach House. Chris Coady Writer: Beach House Publisher: Chrvsalis

Sub Pop Records It's been two long years since Beach House, Baltimore's premier space-

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



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





Ready To Moondance

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

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

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

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

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

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

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

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

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

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

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

TOP 41

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

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

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

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

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

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

Madonna's first Billboard chart hit arrived



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

LEADERS OF THE PACK

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

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



ROCK BY RICHARD SMIRKE

Burning Bright

British star Frank Turner moves from playing clubs to Wembley Arena

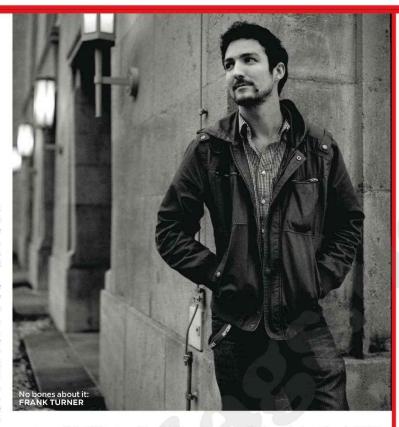
hen Frank Turner was presented with the idea of playing London's 12,000-capacity Wembley Arena, he wasn't immediately sure it was the right move. After all, the British singer/songwriter was used to playing to 500 fans squeezed into smaller sweat and sawdust venues, not enormous sheds.

"A large part of the appeal in what I do is a degree of intimacy and a personal connection," says Turner (@fthc). "I spent a long time wondering if it was the right format and the right setting. In the end, one thing that swung it for me was partly thinking, 'Fuck it. We may never be able to book Wembley Arena again.' So nothing ventured, nothing gained." Set for April 13. Turner's Wembley show (booked

Set for April 15, furner's Wembley show (booked by London-based International Talent Booking) will be the folk-rock artist's biggest headlining gig, marking the culmination of years on the road. "Live is the essential thing," says Turner, whose Road to Wembley iPhone app arrived March 13 and debuted at No. 12 in the U.K. Apple App store, making it the most-downloaded music artist app of the week, according to a representative for developer PIAS Media.

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

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



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

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

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

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

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

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

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

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

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

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

It's not the first time "I Can't Stop," with its defiant loop of Steele's own vocals and magma-shaking bass wobble, has caught the ear of a content creator with a big platform: The track was also sampled by Kanye West and Jay-Z on *Watch the Throne's* "Who Gon Stop Me."

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

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

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

BUBBLING UNDER

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

>>>WALLPAPER.'S 'BEST' YET TO COME

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

>>>MIZE MAKES 'NASHVILLE' INROADS

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

>>>OJEDA STEPS OUT SOLO WITH 'ITALIANO'

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

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

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One Direction Makes Billboard 200 History

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

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



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

U.K. version of "The X Factor," One

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

For the past two weeks, One Direction mania has been in full swing in the United States, as the group did numerous album-signing events at shopping malls and performed on NBC's "Today" (March 12). According to the group's label, Syco/

Columbia, more than 10,000 fans showed up for the "Today" show-its first live TV performance in America.

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

Meanwhile, on the Billboard Hot 100. fellow British pop group the Wanted rises 4-3 with "Glad You Came." The act's self-titled American debut album is due April 24. With two male vocal pop groups in the top 20 of the Hot 100, one can't help but recall when the Hot 100 was ruled by 'N Sync and Backstreet Boys in the late '90s and early '00s.

STARKID'S'SPACE'SETS SAIL: The

cast recording of "StarKid Presents: The Space Tour" flies in at No. 2 on the Cast Albums chart, selling 2,000 copies in its first week, according to

Nielsen SoundScan. The set is blocked from the pole position by the No. 1 debut of the original Broadway cast recording of new musical "Once" (based on the hit film of the same name).

The StarKid production troupe has made quite a

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

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

StarKid's Billboard chart history dates back almost exactly two years this issue. On March 27, 2010, its cast recording of the cheeky "Me and My Dick" musical debuted at No. 11 on Cast Albums. It made history as the first student-produced show to reach a Billboard chart.

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

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

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

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

aldy Unit Cale Year-To-Date 2011 2012 CHANGE OVERALL UNIT SALES >>Happy fifth birthday to the ard Canadian Hot 100, 64,716,000 66,214,000 Albums 2.3% Current which launched the week of March 31, 2007. Fittingly, **Digital Tracks** 289.811.000 309.021.000 6.6% Catalog Belleville, Ontario, native Avril Store Singles 591,000 585.000 -1.0% Deep Catalog Lavigne led the inaugural list with "Girlfriend." The Black Eyed 5.8%

Total 355,118,000 375,820,000 Albums w/TEA* 93.697.100 97.116.100 3.6% Includes track equivalent album sales (TEA) with 10 track downloads ec to one album sale.

ALBUM SALES

'11

12

64.7	millio	on
 66.2	2 milli	0

SALES BY ALBUM FORMAT

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

nielsen reek ending March 18, 2012. Figures are rounded. Billed from a national sample of retail store and rack SoundSca 2011 2012 CHANGE YEAR-TO-DATE SALES BY ALBUM CATEGORY 33,605,000 31,488,000 -6.3% 31,111,000 34,726,000 11.6% 24,317,000 27,941,000 14.9% CURRENT ALBUM SALES '11 33.6 million

'12 31.5 million CATALOG ALBUM SALES

31.1 million '11 '12 34.7 million

(12 months for classical and jazz albums). Titles that stay in the siliboard 200, however, remain as current. Titles older than 18 alog. Deep catalog is a subset of catalog for titles out more than

PASSIONATE DEBUT

Billboard 200, according to Nelsen SoundScan—the best

LUCK O' THE IRISH

As St. Patrick's Day (March during SoundScan's most

propriate tunes charge onto orld Digital Songs (see page

NO. 1, AT LAST

uitarist Peter White scores his irst No. 1 as *Here We Go* arrives

our No. 2 titles. Meanwhile, the new album's title track rises 9-7

Peas boast the top-performing song of the chart's first five

years: "I Gotta Feeling," which reigned for a record 16 weeks in

2009, Rihanna, meanwhile,

is the chart's top artist in that

the top title by a Canadian artist—2008's "Dangerous,"

featuring Akon—while Hedley is the top Canadian act in the

chart's archives. The four-piece

ck band from Abbotsford,

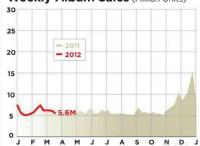
British Columbia (named for nearby Hedley) has tallied six Canadian Hot 100 top 10s.

span. Kardinal Offishall, born in Scarborough, Ontario, claims



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

Weekly Album Sales (Million Units)





THE Billeoard 200 MAR 31 2012

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2	2	1	56	XL/COLUMBIA 44699*/SONY MUSIC (11.98)		8	1
3	31	86	231	GREATEST GAINER GEFFEN 001714/UME (16.98)	Greatest Hits	5	3
4	1	-	2	BRUCE SPRINGSTEEN COLUMBIA 94254*/SONY MUSIC (11.98)	Wrecking Ball		1
5	NE	W	1	PASSION SIXSTEPS/SPARROW 46367/EMI CMG (9.98)	Passion: White Flag		5
6	6	2	35	WHITNEY HOUSTON ARISTA 14626/SONY MUSIC (16.98)	Whitney: The Greatest Hits	3	2
7	7	8	18	DRAKE YOUNG MONEY/CASH MONEY 016135*/UNIVERSAL REPUBLIC (17.98)	Take Care		1
8	3	4	6	VARIOUS ARTISTS UNIVERSAL/EMI/SONY MUSIC 95758/CAPITOL (18.98)	NOW 41		3
9	16	19	11	GOTYE SAMPLES 'N' SECONDS/FAIRFAX 016449*/UNIVERSAL REPUBLIC (13.98)	Making Mirrors		9
10	13	12	4	FUR. FUELED BY RAMEN 528048* (11.98)	Some Nights		3
11	11	7	126	ADELE XL/COLUMBIA 31859*/SONY MUSIC (12.98)	19	2	4
12	14	6	4		World: Rise Of The Last King		4
13	17	9	17	RIHANNA	Talk That Talk	•	3
14	18	18	32	SRP/DEF JAN 016313/IDJMG (13.98)	Tailgates & Tanlines	•	2
15	NE	w	1	CAPITOL NASHVILLE 70412 (16.98) TECH N9NE	Klusterfuk (EP)		15
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22	NE	W	1	EQUAL VISION 217* (13.98)	Anarchy, My Dear		22
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249 27 28 29 30 31 31 32 33 34 35 36 35 36 37 39 40 41 42 43 44 5 46	30 28 21 8 10 43 5 49 27 35 32 7 35 32 8 8 8 42 47 29 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8	35 49 10 37 - 40 29 97 11 47 61 47 61 38 54 30 22 22 30 22 22 30 22 30 22 30 22 30 22 30 30 22 30 30 22 30 30 30 30 30 30 30 30 30 30 30 30 30	12 34 169 2 7 2 1 2 6 6 7 1 1 1 7 6 9 7 5 8 7 5 8 1 1 1 1 1 1 3 2	PADE MARANATHA! PRAISE Dank STITEB MARANATHA!???!/RMICKG(12.69) Top SKRILLEX BID BID <td>Bangarang (EP) Chief Whitney Houston Tha Carter IV Break It Yourself Born To Die Mylo Xyloto Duets II A Different Kind Of Truth Here And Now Sigh No More Torture Doo-Wops & Hooligans Kidz Bop 21 Chief Band Perry 2012 Grammy Nominees Happy To You Women & Work</td> <td></td> <td>14 1 1 1 1 2 1 1 2 2 38 3 2 4 4 4 43 44 45 1</td>	Bangarang (EP) Chief Whitney Houston Tha Carter IV Break It Yourself Born To Die Mylo Xyloto Duets II A Different Kind Of Truth Here And Now Sigh No More Torture Doo-Wops & Hooligans Kidz Bop 21 Chief Band Perry 2012 Grammy Nominees Happy To You Women & Work		14 1 1 1 1 2 1 1 2 2 38 3 2 4 4 4 43 44 45 1
249 27 28 29 30 31 31 32 33 33 34 35 36 35 36 37 39 40 41 42 43 40 41 42 43 44 44 5 46 47	30 28 21 8 10 43 5 49 27 35 32 32 33 42 47 29 NE 33 8 42 8 47 29 NE 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8	35 49 10 37 40 29 97 11 47 61 38 54 30 22 22 30 22 22 34	12 34 169 2 7 2 1 2 6 6 7 1 7 6 9 7 5 8 1 7 5 8 1 1 1 1 1 3 2 1 7 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1	PADE MARANATHA! PRAISE BAND Top STITEB MARANHA/7207/JEMICK0 (12.98) Top SKRILLEX BIS BEAT/OWSLANTLAINTO 52825/1AG (5.98) ENCOMPAGE/AND CONTROL (12.98) BIS BEAT/OWSLANTLAINTO 52825/1AG (5.98) ENCOMPAGE/AND CONTROL (15.98 CD/DVD) (*) EMI MASWILLE 4285° (15.98) WHITNEY HOUSTON WHITNEY HOUSTON AMSTALLEAX' S9003/SDW MUSIC (15.98 CD/DVD) (*) LIL WAYNE VILLEAX' S9003/SDW MUSIC (15.98 CD/DVD) (*) LIL WAYNE ADDREW BID MOM + POP 048' (13.98) (*) ANDREW BID MOM + POP 048' (13.98) (*) EANN DEEL REY POWDORINTERSCOPE 016429/GA (11.98) COLDPLAY CANTOL ERST RAMCOLLIABLA 6223/GA (13.98) (*) NICKELBACK ROADUNKER STOR' (13.98) (*) NICKELBACK BOADUNKER STOR' (13.98) BUTLEMAN OF TRADE (10.98) ELEKTRA 525382' (10.98) BUTLEMAN OF TRADE (10.98) ELEKTRA 525382' (10.98) MUMO MARS ELEKTRA 525382' (10.98) BURLEMA OT GASANINE (10.98) ELEKTRA 525382' (10.98) BURLEMA OT GASANINE (10.98) ELEKTRA 525382' (10.98) BURLEMA OT GASANINE (10.98) ELEKTRA 52510000000000000000000000000000000	Bangarang (EP) Chief Whitney Houston Tha Carter IV Break It Yourself Born To Die Mylo Xyloto Duets II A Different Kind Of Truth Here And Now Sigh No More Sigh No More Obo-Wops & Hooligans Kidz Bop 21 Doo-Wops & Hooligans Kidz Bop 21 Obo-Wops & Hooligans Sidt Bop 21 Doo-Wops & Hooligans Nidz Bop 21 Doo-Wops & Hooligans Sidt Bop 21 Doo-Wops & Hooligans Nidz Bop 21 Doo-Wops & Hooligans Nidz Bop 21 Doo-Wops & Hooligans Nidz Bop 21 Doo-Wops & Hooligans Sidt Bop 21 Doo-Wops & Hooligans Nidz Bop 21 Doo-Wops & Hooligans		14 1 1 1 2 1 1 2 2 38 3 2 2 38 3 2 2 38 3 2 2 4 4 4 3 4 4 4 3 44 45 1 5
249 27 28 29 30 31 31 32 33 34 35 36 35 36 37 39 40 41 42 43 44 5 46	30 28 21 8 10 43 5 49 27 35 32 7 35 32 8 8 8 42 47 29 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8	35 49 10 37 - 40 29 97 11 47 61 47 61 38 54 30 22 22 30 22 22 30 22 30 22 30 22 30 22 30 30 22 30 30 22 30 30 30 30 30 30 30 30 30 30 30 30 30	12 34 169 2 7 2 1 2 6 6 7 1 1 1 7 6 9 7 5 8 7 5 8 1 1 1 1 1 1 3 2	PADE MARANATHA! PRAISE Dank STITEB MARANATHA!????!/RMICKG(12.89) Top SKRILLEX BIS BIS BIS ERATOWSKANTANTICS 2020/1681 (58 (98) ERATOWSKANTANTICS 2020/1681 (58 (98) ERATOWSKANTANTICS 2020/1681 (58 (98) WHITNEY HOUSTON AMSTALLEAX' BIS BIS MILLEAX' SBORJSON' MUSIC (15.98 (20/0VD) ⊕ LIL WAYNE LIL WAYNE MORY FORSH MOREY 015548 "/UNIVERSAL REPUBLIC (13.98) ANDREW BID MOM + POP 048' (13.98) ⊕ LANA DEL REY POLYDORINTERSCOPE 01622/064 (11.98) COLDPLAY CANDENETT RMICCUBAR 2020/0740 (13.98) ⊕ NICKELBACK RADORUMER STOR' (10.98) ⊕ MURFYORD' (13.98) ⊕ MURFORD & SONS BETLEMAN OF THE RAD 0109' (ALSNOTE (12.98) ⊕ EXTLEMA 0100 (13.98) ⊕ MURDORAS ELETRA 2020' (10.98) ELETRA 2020' (10.98) ELETRA 2020' (10.98) MARTAL BLODE DERNY REFUBLIC (10.98) MURCUBARTIS'''' MURCUBARTIS'''' MIRAD OT GISSALINUE 01489/UNIVERSAL REPUBLIC (10.98) MURCUBARTIS''''''''''''''''''''''''''''''''''''	Bangarang (EP) Chief Whitney Houston Tha Carter IV Break It Yourself Born To Die Mylo Xyloto Duets II A Different Kind Of Truth Here And Now Sigh No More Torture Doo-Wops & Hooligans Kidz Bop 21 Chief Band Perry 2012 Grammy Nominees Happy To You Women & Work		14 1 1 1 1 2 1 1 2 2 38 3 2 4 4 4 43 44 45 1
249 27 28 29 30 31 31 32 33 33 34 35 36 35 36 37 39 40 41 42 43 40 41 42 43 44 44 5 46 47	30 28 21 8 10 43 5 49 27 35 32 32 33 42 47 29 NE 33 8 42 8 47 29 NE 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8	35 49 10 37 40 29 97 11 47 61 38 54 30 22 22 30 22 22 34	12 34 169 2 7 2 1 2 6 6 7 1 7 6 9 7 5 8 1 7 5 8 1 1 1 1 1 3 2 1 7 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1	PADE MARANATHA! PRAISE Dank STITEB MARANATHA!?207/LBMICK0[12.89] Top SKRILLEX BIS BIS BIS ERATIONSKANTANITO: 528251/AG (5.98) ERATIONSKANTANITO: 528251/AG (5.98) ERATIONSKANTANITO: 528251/AG (5.98) BIS ERATIONSKANTANITO: 528251/AG (5.98) EMISSIONSKANTANITO: 528251/AG (5.98) EMISSIONSKANTANITO: 528251/AG (5.98) WHITTNEY HOUSTON AMISTALEGACY 39803/SOM Musice (15.98 CD/DVD) (*) ELIL EMISSIONSKANTANITO: 528251/AG (15.98) LIL WAYNE MOM + POP 048* (13.98) (*) EMISSIONS EMISSIONSKANTANITO: 528251/AG (15.98) MOM + POP 048* (13.98) (*) EMISSIONSKANTANITO: 5283/AG (*) EMISSIONSKANTANITO: 5283/AG (*) MOM + POP 048* (13.98) (*) EMISSIONSKANTANITO: 5283/AG (*) EMISSIONSKANTANITO: 5283/AG (*) MOM + POP 048* (13.98) (*) EMISSIONSKANTANITO: 5283/AG (*) EMISSIONSKANTANITO: 5283/AG (*) MISSION DELTANITO: TOTAGA (*) EMISSIONSKANTANITO: 5283/AG (*) EMISSIONSKANTANITO: 5283/AG (*) MIRESCOPE 016477*/GA (*) MOSSIONSKANTANITO: 5283/AG (*) EMISSIONSKANTANITO: 5283/AG (*) MIRESCOPE 016477*/GA (*) MOSSIONSKANTANITO: 5283/AG (*) EMISSIONSKANTANITO: 5283/AG (*) MIRESCOPE 01	Bangarang (EP) Chief Whitney Houston Tha Carter IV Break It Yourself Born To Die Mylo Xyloto Duets II A Different Kind Of Truth Here And Now Sigh No More Sigh No More Obo-Wops & Hooligans Kidz Bop 21 Doo-Wops & Hooligans Kidz Bop 21 Obo-Wops & Hooligans Sidt Bop 21 Doo-Wops & Hooligans Nidz Bop 21 Doo-Wops & Hooligans Sidt Bop 21 Doo-Wops & Hooligans Nidz Bop 21 Doo-Wops & Hooligans Nidz Bop 21 Doo-Wops & Hooligans Nidz Bop 21 Doo-Wops & Hooligans Sidt Bop 21 Doo-Wops & Hooligans Nidz Bop 21 Doo-Wops & Hooligans		14 1 1 1 2 1 1 2 2 38 3 2 2 38 3 2 2 38 3 2 2 4 4 4 3 4 4 4 3 44 45 1 5
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WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHT	ARTIST Title	CERT.	PEAK
51	46	43	20	MIRANDA LAMBERT RCA NASHVILLE 90589/SMN (11.98) ⊕ Four The Record	•	3
52	9	-		LUKE BRYAN CAPITOL NASHVILLE DIGITAL EX (3.98) Spring Break 4 Suntan City (EP)		9
53	N	EW		SHOOTER JENNINGS BLACK COUNTRY ROCK 2409'/EONE (13.98) Family Man		53
54	58	75	20	FLORENCE + THE MACHINE UNIVERSAL REPUBLIC 016297* (13.98) Ceremonials	•	6
55	39	59	58	THE CIVIL WARS SENSIBILITY 017* (11.98) Barton Hollow		10
56	60	72	43	FOSTER THE PEOPLE Torches	•	8
57	62	77	41	SKRILLEX BIG BEAT/ATLANTIC 526918/AG (5.98) Scary Monsters And Nice Sprites (EP)		49
58	48	63	36	BLAKE SHELTON WARNER BROS. NASHVILLE 527370/WMN (18.98) Red River Blue	•	1
59	N	EW		DAVE BARNES RAZOR & TIE 83307 (11.98) Stories To Tell		59
60	54	69	38	BEYONCE PARKWOOD/COLUMBIA 90824/SONY MUSIC (13.98) 4		1
61	38	21	4	WHITNEY HOUSTON Triple Feature: I'm Your Baby Tonight/My Love Is Your Love/Just Whitney SONY MUSIC CMG 75919/SONY MUSIC (11.98)		21
62	45	64	24	SCOTTY MCCREERY 19/MERCURY NASHVILLE 016022//GA/UMGN (13.98) Clear As Day		1
63	40	46	6	PAUL MCCARTNEY MPL/HEAR 33369*/CONCORD (14.98) Kisses On The Bottom		5
64	108	68		EMINEM Recovery Web/shady/AFTERMATH/INTERSCOPE 014411*/IGA (13.98)	3	1
65	55	65	8	TIM MCGRAW Emotional Traffic		2
66	69	73		TOBY KEITH SHOW DOG-UNIVERSAL 015592 (9.98) Clancy's Tavern		5
67	66	44	73	TAYLOR SWIFT BIG MACHINE TS0300A (18.98) ⊕ Speak Now	4	1
68	70	88	23	FIVE FINGER DEATH PUNCH PROSPECT PARK 50104 (15.98) American Capitalist		3
69	52	31	80	WHITNEY HOUSTON ARISTA 47861/SONY MUSIC (6.98) My Love Is Your Love	4	13
70	N	EW		ADRENALINE MOB ELM CITY MUSIC 3000 (12.98) Omerta		70
71	79	45	3	CELTIC THUNDER Voyage		45
72	117	110	17	DAUGHTRY 19 61813/RCA (11.98) Break The Spell	•	8
73	N	EW		RUBEN STUDDARD SHANACHIE 5797 (8.98) Letters From Birmingham		73
74	56	62		SOUNDTRACK The Fresh Beat Band: Music From The Hit TV Show NICKELODEON/LEGACY 95784/SONY MUSIC (9.98)		21
75	101	99	69	NICKI MINAJ YOUNG MONEY/CASH MONEY 015021*/UNIVERSAL REPUBLIC (13.98) Pink Friday		1
76	61	32	55	WHITNEY HOUSTON ARISTA 54181/SONY MUSIC (6.98) I'm Your Baby Tonight	4	3
77	72	39	74	MAROON 5 A&M/OCTONE 015984/IGA (15.98) Hands All Over		2
78	N	EW		THE DECEMBERISTS CAPITOL 31803* (24.98) We All Raise Our Voices to the Air: Live Songs 04.11.0B		78
79	65	50	28	WHITNEY HOUSTON ARISTA 47863/SONY MUSIC (8.98) ⊕ Just Whitney		9
80	64	67	19	SOUNDTRACK SUMMIT/CHOP SHOP/ATLANTIC 528055/AG (18.98) The Twilight Saga: Breaking Dawn: Part 1		4
81	82	100	78	ZAC BROWN BAND SOUTHERN GROUND/ROAR/BIGGER PICTURE/ATLANTIC 524722/AG (18.98) You Get What You Give		1
82	94	93	39	PITBULL Planet Pit Mrs. 305/POLO GROUNDS/J 59060/RCA (11.98) Planet Pit		7
83	N	EW		SOULFLY Enslaved		83
84	80	83	25	J. COLE ROC NATION/COLUMBIA 57920/SONY MUSIC (11.98) Cole World: The Sideline Story	•	1
85	113	-	2	IL VOLO II VoloTakes Flight: Live From The Detroit Opera House OPERA BLUES/GATICA/RENTOR/GEFFEN 016553/IGA (13.98)		85
86	74	71		DIERKS BENTLEY CAPITOL NASHVILLE 94714 (16.98) Home		7
87	N	EW	1	THE TING TINGS COLUMBIA 76300/SONY MUSIC (11.98) Sounds From Nowheresville		87
88	N	EW		PHILLIPS, CRAIG & DEAN FAIR TRADE/COLUMBIA 16019/SONY MUSIC (13.98) Breathe In		88
89	71	28	3	ESTELLE All Of Me All Of Me		28
90	102	66	26	DAVID GUETTA WHAT A MUSIC/ASTRALWERKS 76830/CAPITOL (18.98) Nothing But The Beat		5
91	68	53		LEONARD COHEN COLUMBIA 98671*/SONY MUSIC (11.98) Old Ideas		3
92	78	146		CELTIC WOMAN MANHATTAN 79660 (18.98) ⊕ Believe		13
93	90	109	95	THE BLACK KEYS NONESUCH 520286*/WARNER BROS. (15.98) Brothers	•	3
94	84	52	82	KATY PERRY CAPITOL 84601* (18.98) Teenage Dream	2	1
95	85	96	15	AMY WINEHOUSE UNIVERSAL REPUBLIC 016394* (13.98) Lioness: Hidden Treasures		5
96	99	103	20	WALE Ambition Ambition		2
97	83	74	6	THE FRAY Scars & Stories Scars & Stories		4
98	93	101	22	CASTING CROWNS BEACH STREET/REUNION 10162/SONY MUSIC (11.98) Come To The Well		2
99	106	177	11	NEWSBOYS INPOP 71592/EMI CMG (11.98) God's Not Dead		63
	M	E WAY		MEAT LOAF		100

1 MEAT LOAF 100 NEW LEGACY 93273/SONY MUSIC (13.98) FUN.

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Making Mirrors is a

true chart success story. Released in

August, it debuted

This week, it moves into the Billboard

200's top 10 for the

first time (24,000; up 14%).

16 At the rate the

album is selling

soon surnass the

totals of her last two releases:

2009's All I Ever

December (829,000).

22

Wanted (941,000) and 2007's My

It's the band's third

vet. It surpasses the debut and peaks of

Say Anything (No.

25 in 2009) and In Defense of the

Genre (No. 27 in 2007).

The death metal band, formed in the

late '80s, earns its

highest chart rank and best sales week

yet with its 12th

studio album.

nearly 10,000.

It bows with

43

With 9,000 sold.

it's a new high-

water mark for the band (not to be

confused with the

rock act's previous

Park (No. 114 with a

high came with 2009's 1372 Overton

5,000 bow).

Latin act of the same name). The

38

top 30 set—and

highest-charting

(666,000 and counting), it should

on Heatseekers Albums on Dec. 17.

Hell In A Handbasket

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PAMELA LITTKY

KEARNEY:

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All rights

Inc.

sen SoundScan,

and I

Media, LLC

Global

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See Charts Legend on billbo

108

The set bounces

back to the tally for the first time since

the April 23, 2011,

chart-no doubt herause of St.

Patrick's Day (March 17),

The Irish-punk

128

Like Dropkick Murphys (No. 108).

Flogging Molly also takes a gain thanks

to the St. Paddy's

re-entered around the same time

every year for the

nast three years. This week, it's up

by 247%.

154

The album, first

released in 2000,

returns to the list

was reissued last

week exclusively through Walmart

and the act's

official website It's bolstered with a

narration of each

track, as heard in

159

the band's concerts.

Delayed Internet CD sales enable the

band's debut at No.

11 on Top Internet Albums with The

Monkees Greatest

Hits (up 1,247%).

The chart is

viewable at billboard.biz/charts.

162

The album has its best download

sales frame (3,000;

up 120%) since the

week ending Oct. 23. In turn, the set

the first time since the Nov. 12 issue.

re-enters the Billboard 200 for

(un 1.436%) after it

Day holiday. The album has

band's set gains by 363%.

C	2				
HIS VEEK	LAST WEEK 2 WEEKS AGO	VEEKS N CHT	ARTIST IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE)	CERT.	EAK Osition
101	81 87	20	TYRESE Open Invitation		9
102	86 82		VARIOUS ARTISTS WORD-CURB/EMI CMG/VERITY 97014/RCA (13.98) WOW Gospel 2012		30
103	NEW		DELTA SPIRIT ROUNDER 519131*/CONCORD (14.98) Delta Spirit		103
104	96 91		VARIOUS ARTISTS UNIVERSAL/EM/SONY MUSIC 95756/CAPITOL (18.98) NOW 40		3
105	NEW		EPICA Requiem For The Indifferent NUCLEAR BLAST 2558 (15.98)		105
106	34 3		WZRD WICKED AWESOME/G.O.O.D. 016529/UNIVERSAL REPUBLIC (11.98) WZRD		3
107	NEW		IMPENDING DOOM Baptized In Filth		107
108	RE-ENTRY		DROPKICK MURPHYS BORN & BRED 526916*/ILG (15.98) Going Out In Style		6
109	118 144	8	VARIOUS ARTISTS UNIVERSAL/SOMY MUSIC/EMI 95759/CAPITOL (18.98) NOW That's What I Call Country Ballads		58
110	111 106		WIZ KHALIFA ROSTRUM/ATLANTIC 527099/AG (13.98) ROSTRUM/ATLANTIC 52709/AG (13.98) ROSTRU	•	2
111	104 116	14	ANTHONY HAMILTON Back To Love		12
112	63 15		ROBERT GLASPER EXPERIMENT Black Radio		15
113	98 48	17	ETTA JAMES The Best Of Etta James: 20th Century Masters The Millennium Collection MCA 111953/UME (9.98)	•	32
114	107 92		FOO FIGHTERS R05WELL 84493/R6A (11.98) ⊕ Wasting Light	•	1
115	109 113	19	ROMEO SANTOS SONY MUSIC LATIN 82046 (11.98) Formula: Vol. 1	2	9
116	126 134		JAKE OWEN RCA.NASHVILLE 89547/SMN (10.98) Barefoot Blue Jean Night		6
117	59 17	137	PINK FLOYD The Wall CAPITOL 28944* (24.98) ⊕ The Wall	*	1
118	110 81	15	KORN R0ADRUNNER 617728 (18.98) ⊕ The Path Of Totality		10
119	139 159	173	ZAC BROWN BAND ROAR/BIGGER PICTURE/HOME GROWN/ATLANTIC 516931/AG (13.98) The Foundation	2	9
120	138 -		BIG TIME RUSH Elevate (Soundtrack)		12
121	131 142	130	SKILLET AWAKE ARDENT/FAIR TRADE/ATLANTIC 519927/AG (13.98)	•	2
122	105 137	112	LADY ANTEBELLUM Need You Now CAPITOL NASHVILLE 97702 (18.98)	3	1
123	127 132	94	FLORENCE + THE MACHINE UNIVERSAL REPUBLIC 013170* (13.98)	•	14
124	73 -		DEMI LOVATO HOLLYW00D 004623 (13.98) Unbroken		4
125	91 105	42	MERCYME FAIR TRADE/COLUMBIA 67708/SONY MUSIC (13.98) The Generous Mr. Lovewell		3
126	120 124		LYNYRD SKYNYRD The Best Of Lynyrd Skynyrd: 20th Century Masters The Millennium Collection MCA 111941/UME (9.98)	2	60
127	171 138	46	CHRIS BROWN JUVE 86067/RCA (11.98) F.A.M.E.	•	1
128	RE-ENTRY		FLOGGING MOLLY SIDEONEDUMMY 1230* (13.98) Drunken Lullabies	•	104
129	128 141	26	AWOLNATION Megalithic Symphony RED BULL 1086 (9.98)		99
130	RE-ENTRY	84	DRAKE YOUNG MONEY/CASH MONEY 014325/UNIVERSAL REPUBLIC (13.98) Thank Me Later	-	1
131	97 79	43	LADY GAGA Born This Way STREAM.INE/KONLVE/INTERSCOPE 015373*/IGA (13.98) Born This Way	2	1
132	194 186		CHILDISH GAMBINO GLASSNOTE 0121* (13.98) OPERPENDE OL GADMATED PENNAL SEAT, JOHN SOCIETY		11
133	Contra Contra	132	CREEDENCE CLEARWATER REVIVAL FEAT. JOHN FOGERTY FANTASY 2*/CONCORD (17.98/12.98) Chronicle The 20 Greatest Hits	8	67
134	RE-ENTRY		LIL WAYNE CASH WONEY 011977-/UNIVERSAL REPUBLIC (13.98) Tha Carter III	3	1
135	174 112	9	JAMES FORTUNE & FIYA Identity FYA WOLD/LIGHT 7565/50/6 (13.98) UNINEL PUCKET TO BEACT OF Ligned Picking 20th Capture Mactain The Milleonium Collection		7
136	124 122	34	LIONEL RICHE The Best Of Lionel Richie: 20th Century Masters The Millennium Collection MOTOWW/CHRONICLES 007759/UME (9.98) THE TEMPTATIONS Best Of The Temptations-The 60's: 20th Century Masters The Millennium Collection		71
137	122 120		MOTOWN 153362/UME (9.98)	-	73
138	116 115		HIDEOUT 46151/CAPITOL (19.98)		19
	119 133		WORD-CURB/PROVIDENT-INTEGRITY 48085/EMI CMG (17.98) WOW Hits 2012		35
140	RE-ENTRY		BIG MACHINE 079012 (18.98) ⊕	5	5
141	NEW		RISE 154 (12.98)	-	141
	103 85	153	SHADY/AFTERMATH/INTERSCOPE 005881*/IGA (13.98/8.98)	2	1
143	112 104		F HAMMOND/VERITY 80990/RCA (11.98)		8
	145 135		DEADMAU5 4X4=12 MAUSTRAP 2518*/ULTRA (15.98) TAYLOR SWIFT		47
145	165 174	175	BIG MACHINE 0200 (18.98) ⊕ Featiless	6	1
	125 58		TUFF GONG/ISLAND 548904*/UME (13.98) ⊕	•	26
147	142 131	30	PISTOL ANNIES Hell On Heels RCA NASHVILLE 94916/SIM (11.98) B072 II MEN The Best Of Boyz II Men: 20th Century Masters The Millennium Collection		5
	129 119		MOTOWN/CHRONICLES 001098/UME (9.98)		70
149	121 55		CHIDDY BANG Breakfast		8
150	134 145	206	JOURNEY COLUMBIA/LEGACY 85889/SONY MUSIC (13.98) ⊕ Journey's Greatest Hits	\$	10

so Xii	EK	VCO USA	CHT	ARTIST Title	Е	K
THIS			ONE	IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE)	CER	PEAK
151		11		BLACK RIVER 2012 (13.98)		41
152		78		MOM + 2P0 Costo (13.96) Reign Of Terror BARRY WHITE The Best Of Barry White: 20th Century Masters The Millennium Collection		12
	136 1			TRANS-SIBERIAN ORCHESTRA Besthouse's Last Night		78
154	RE-ENT	RY		LAVA/ATLANTIC 63319/RHINO (12.98)	•	81
155	147 1	49	39	THREE DOG NIGHT The Best Of Three Dog Night: 20th Century Masters The Millennium Collection MCA 112073/UME (9.98)	•	10
156	100 6	60		LYLE LOVETT Release Me CURR/LOST HIGHWAY 016386/UMGN (13.98)		60
157	RE-ENT	RY		IL VOLO OPERA BLUES/GATICA/RENTOR/GEFFEN 015517/IGA (11.98)		10
158	154 1	14		ERIC CLAPTON The Best Of Eric Clapton: 20th Century Masters The Millennium Collection CHRONICLES/POLYDOR 002759/UME (9.98)		66
159	172 1	25		THE MONKEES RHINO FLASHBACK 528089 EX/RHINO (5.98) Flashback With The Monkees		12
160	160 1	56		CHEVELLE Hats Off To The Bull EPIC 92182/SONY MUSIC (11.98)		20
161	148 1	07		SELENA GOMEZ & THE SCENE HOLLYWOOD 013517 (13.98) When The Sun Goes Down	•	3
162	RE-ENT	RY		MAT KEARNEY AWARE 015817*/UNIVERSAL REPUBLIC (10.98) Young Love		4
163	156 1	55		BLAKE SHELTON REPRISE (NASHVILLE) 525092/WMN (18.98) Loaded: The Best Of Blake Shelton	•	18
164	155 1	21		YOUNG THE GIANT ROADRUNNER 617806* (13.98) Young The Giant		42
165	193	-		LECRAE REACH 8161/INFINITY (12.98) Rehab		17
166	170 1	96		JUSTIN MOORE VALORY JM0200A (10.98) Outlaws Like Me		5
167	RE-ENT	BY		TONY BENNETT RPMC0LUMBIA 80979/SONY MUSIC (18.98) Duets: An American Classic		3
168	25			EVERY TIME I DIE EVEN		25
169	164 1	62	123	EPITAPH 87155* (15.98) EMINEM The Marshall Mathers LP	1	1
170	169 1			JACKSON 5 The Best Of Jackson 5: 20th Century Masters The Millennium Collection		11
171	199 1			MOTOWN 007718/UME (9.98) FIVE FINGER DEATH PUNCH War is The Answer		7
172	143 1			GEORGE STRAIT	-	62
173	153 1			KARI JOBE		10
174	150 1			SPARROW 83128/EMI CMG (13.98) Where I Find You NEIL DIAMOND The Very Best Of Neil Diamond: The Studio Recordings		45
174	140 1		104	COLUMBIA/LEGACY 90360/SONY MUSIC (12.98)	3	1
176				Schoole@vr/wonb Bakuh//sLand 014063/IDJMG (10.98) My World 2.0 JOHNNY CASH/WILLIE NELSON V/H1 Storatellare	-	56
	196 1	90		AMERICAN/COLUMBIA/SONY MUSIC CMG 58490/SONY MUSIC (6.98)		
177	77	-		BET/MUSIC WORLD GOSPEL 5618/MUSIC WORLD (7.98)		77
178	177 1			AEROSMITH The Best Of Aerosmith: 20th Century Masters The Millennium Collection		63
179	175 1			GEFFEN 001101/UME (9.98)		67
180	RE-ENT			GHET-0-VISION/SHADY/D6C/INTERSCOPE 016174/IGA (10.98) Hadioactive		27
181	141 1			JAGJAGUWAR 135* (14.98)	_	2
182	195 1			SRP/DEF JAM 014927/IDJMG (13.98) ⊕		3
183	166 1			SHADY/INTERSCOPE 015729/IGA (9.98)	•	1
184	162 1	18		COLUMBIA/LEGACY 64184/SONY MUSIC (5.98)	2	98
185	RE-ENT			FUN. Aim And Ignite		71
186	186 1	47		LAMB OF GOD Resolution		3
187	133 3	36		KUTLESS Believer BEC 09854/EMI CMG (15.98) Believer		36
188	75	-		306 P0P/060/GEFFEN 01366/ /UME (10.36)	•	1
189	183 1	83	40	CHRISTINA PERRI ATLANTIC 525653/AG (13.98) ⊕ lovestrong.		4
190	163 1	67		JOSH TURNER Icon: Josh Turner		98
191	185 1	87		JOHNNY CASH SONY BMG CUSTOM MARKETING GROUP 05279/SONY MUSIC (7.98) Super Hits		16
192	157 1	69		OF MONSTERS AND MEN UNIVERSAL REPUBLIC DIGITAL EX (4.98) Into The Woods (EP)		10
193	151	-		LAUREN ALAINA 19/MERCURY NASHVILLE 016025/IGA/UMGN (13.98) Wildflower		5
194	152 1	36		SOUNDTRACK LAKESHORE 34232 (18.98) Drive		31
195	123 1	30		CAROLINA CHOCOLATE DROPS NONESUCH 529809/WARNER BROS. (15.98) Leaving Eden		12
196	RE-ENT	RY		ELI YOUNG BAND REPUBLIC NASHVILLE 015856/UNIVERSAL REPUBLIC (10.98) Life At Best		6
197	RE-ENT	RY		MIGUEL All I Want Is You BLACK ICE/BYSTORM/JIVE 75487/RCA (9.98) All I Want Is You		37
198	178 1	72		SNOOP DOGG & WIZ KHALIFA ROSTRUM/D0GGYSTYLE/ATLANTIC 529248/AG (18.98) Mac + Devin Go To High School (Soundtrack)		29
199	NEW			MARANATHA! GOSPEL MARANATHA! Z087/EM LONG (13.98) Top 25 Gospel Songs 2012 Edition		19
200	184	-		ELVIS PRESLEY RCA/SONY MUSIC COMMERCIAL MUSIC GROUP 70971/SONY MUSIC (6.98) An Afternoon In The Garden		85
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SOCIAL/STREAMING^{Billboard}

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				0	115		×		KS				KK KK	TITLE The
LAST WEEK	ONC		THIS	LAST WEEK	WEE		THIS	LAST	WEEKS ON CHT		THIS	LAST	WEEKS ON CHT	TITLE ARTIST IMPRINT/LAI
1	62	#1 DJ BL3ND 37WKS WWW.MYSPACE.COM/BLENDIZZY	1	1	59	#1 ADELE 11 WKS XL/COLUMBIA	1	1	2	#1 WE ARE YOUNG 2WKS FUN. FEAT. JANELLE MONAE FUELED BY RAMEN/RRP	1	1	32	#1 SOMEO
2	61	TRAPHIK WWW.MYSPACE.COM/TRAPHIK	2	4	69	LADY GAGA STREAMLINE/KONLIVE/INTERSCOPE	2	2	2	SOMEBODY THAT I USED TO KNOW GOTYE FEAT. KIMBRA SAMPLES 'N' SECONDS/FAIRFAX/UNIVERSAL REPUBLIC	2	2	31	ADELE XL/COLUMBIA
4	57	SUNGHA JUNG WWW.MYSPACE.COM/JUNGSUNGHA	3	3	69	RIHANNA SRP/DEF_JAM/IDJMG	3	3	2	RACK CITY TYGA YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	з	3	8	SOMEBODY GOTYE FEAT, KIMBRA SAM
11	4	YUNA	4	17	69	NICKI MINAJ	4	7	2	GLAD YOU CAME	4	4	29	SET FIRE TO
3	61	WWW.MYSPACE.COM/YUNA NOISIA	6	9	19	YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC ONE DIRECTION	6	5	2	THE WANTED GLOBAL TALENT/MERCURY/IDJMG	5	5	14	ADELE XL/COLUMBIA INTERNATIO
		WWW.MYSPACE.COM/DENOISIA				SYCO JUSTIN BIEBER	-			DRAKE FEAT. RIHANNA YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC NI**AS IN PARIS				SORRY FOR
5	57	WWW.MYSPACE.COM/TYLERWARD	6	2	69	SCHOOLBOY/RAYMOND BRAUN/ISLAND/IDJMG	6	4	2	JAY Z KANYE WEST ROC-A-FELLA/ROC NATION/DEF JAM/IDJMG	6	6	4	LMFAO PARTY ROCKA
30	35	JOTA QUEST WWW.MYSPACE.COM/JOTAQUEST	7	6	69	EMINEM WEB/SHADY/AFTERMATH/INTERSCOPE	7	6	2	WE FOUND LOVE RIHANNA FEAT. CALVIN HARRIS SRP/DEF JAM/IDJMG	7	7	32	PARTY ROCK
7	7	SHLOHMO WWW.MYSPACE.COM/SHLOMOSHUN	8	14	46	LMFAO PARTY ROCK/WILLI.AM/CHERRYTREE/INTERSCOPE	8	9	2	STRONGER (WHAT DOESN'T KILL YOU) KELLY CLARKSON 19/RCA	8	9	7	TURN ME ON DAVID GUETTA FEAT. NICH
6	58	MADDI JANE WWW.MYSPACE.COM/MADDIJANEMUSIC	9	16	37	SKRILLEX BIG BEAT/MAUSTRAP/ATLANTIC	9	8	2	YOUNG, WILD & FREE SNOOP DOGG & WIZ KHALIFA FEAT. BRUND MARS ROSTRUM/DOGGYSTYLE/ATLANTIC	9	8	26	SEXY AND I LMFAO PARTY ROCKA
21	4	GEMINI CLUB WWW.MYSPACE.COM/GEMINICLUB	10	5	67	CHRIS BROWN	10	13	2	STARSHIPS NICKI MINAJ YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	10	14	2	WE ARE YOU FUN. FEAT. JANELLE M
9	52	MAREK HEMMANN	11	8	69	KATY PERRY	11	18	2	WILD ONES	11	11	4	WHAT MAKE
13		WWW.MYSPACE.COM/MAREKHEMMANN UMEK	12	13	67	PITBULL	12	12	2	FLO RIDA FEATURING SIA POE BOY/ATLANTIC PUMPED UP KICKS	12	10	8	ONE DIRECTION SYCC
		WWW.MYSPACE.COM/DJUMEK BLONDES				MR. 305/FAMOUS ARTIST/POLO GROUNDS/J/SONY MUSIC LATIN/RCA SHAKIRA			2	FOSTER THE PEOPLE STARTIME/COLUMBIA CALL ME MAYBE				ULWAYNEREAT.BRUNOMA
NE	N	WWW.MYSPACE.COM/BLONDEBLONDEBLONDES	13	12	69	SONY MUSIC LATIN/EPIC	13	28	2	CARLY RAE JEPSEN 604/UNIVERSAL	13	22	7	ONE DIRECTION SYCC
10	58	PORTA WWW.MYSPACE.COM/PORTA1	14	7	69	DAVID GUETTA WHAT A MUSIC/ASTRALWERKS/CAPITOL	14	19	2	SOME NIGHTS FUN. FUELED BY RAMEN/RRP	14	16	5	SHE DOESN' SEAN PAUL VP/ATLAN
12	46	PITTY WWW.MYSPACE.COM/BANDAPITTY	15	18	68	LIL WAYNE CASH MONEY/UNIVERSAL REPUBLIC	15	10	2	ROLLING IN THE DEEP ADELE XL/COLUMBIA	15	17	6	WILD ONES
RE-EN	TRY	DOWNLINK WWW.MYSPACE.COM/DOWNLINKDUB	16	19	66	BRITNEY SPEARS	16	11	2	MIDNIGHT CITY				
39	24	TOKIMONSTA	17	15	69	SELENA GOMEZ	17	14	2	MB3. MB3/MUTE/CAPITOL			-	
		WWW.MYSPACE.COM/TOKIBEATS C2C				HOLLYWOOD TAYLOR SWIFT				COLDPLAY CAPITOL SEXY AND I KNOW IT	$\left(\right)$		Y	HOO
14	4	WWW.MYSPACE.COM/C2CDJS	18	10	69	BIG MACHINE	18	17	2	LMFAO PARTY ROCK/WILLI.AM/CHERRYTREE/INTERSCOPE		ノ	V	DEOS
RE-EN	TRY	STAR SLINGER WWW.MYSPACE.COM/STARSLINGERMUSIC	19	11	2	MATTYB UNSIGNED	19	21	2	TURN ME ON DAVID GUETTA FEAT. NICKI MINAJ WHAT A MUSIC/ASTRALWERKS/CAPITOL	~ H	۲×	WEEKS ON CHT	TITLE
24	60	ALYSSA BERNAL WWW.MYSPACE.COM/ALYSSABERNAL	20	25	58	BRUNO MARS ELEKTRA	20	15	2	HEADLINES DRAKE YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	THE	LAS	WE	ARTIST IMPRINT/LAB
RE-EN	TRY	COM TRUISE WWW.MYSPACE.COM/IAMCOMTRUISE	21	26	67	DRAKE YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	21	16	2	SCARY MONSTERS AND NICE SPRITES SKRILLEX BIG BEAT/ATLANTIC/RRP	1	=	1	#1 OVER MIRANDAL
32	44	NICOLAS JAAR	22	23	50	JUSTIN TIMBERLAKE	22	23	2	ASS BACK HOME	2	2	10	YOU DA ONE RIHANNA (SRP/DEFJA
	29	WWW.MYSPACE.COM/NICOLASJAAR	23	24	69	JIVE/RCA	23	20	2	GYM CLASS HERDES FEAT. NEON HITCH DECAYDANCE/RUELED BY RAMEN/RRP MAKE ME PROUD	з	-	1	CLIMAX USHER(BCA)
		WWW.MYSPACE.COM/ORELSAN				AVRIL LAVIGNE	1000			DRAKE FEAT. NICKI MINAJ YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC FEEL SO CLOSE	4	4	3	MODERN LO
18	39	WWW.MYSPACE.COM/AEROPLANEMUSICLOVE	24	22	68	RCA	24	34	2	CALVIN HARRIS ULTRA	5	5	6	TURN ME ON
RE-EN	TRY	MILES KANE WWW.MYSPACE.COM/MILESKANEMUSIC	25	32	64	SNOOP DOGG DOGGYSTYLE/PRIORITY/CAPITOL	25	24	2	GOOD FEELING FLO RIDA POE BOY/ATLANTIC	-			DAVID GUETTA FEAT. NICK
15	60	DAVE DAYS WWW.MYSPACE.COM/DAVEDAYS	26	30	13	JESSIE J LAVA/UNIVERSAL REPUBLIC	26	22	2	DANCE (A\$\$) BIG SEAN FEAT. NICKI MINAJ G.O.O.D./DEF JAM/IDJMG	6	10	2	ADELE (XL/COLUMBIA
26	15	MAX COOPER WWW.MYSPACE.COM/MAXCOOPERMAX	27	34	62	DEMI LOVATO HOLLYWOOD	27	NE	W	WHAT MAKES YOU BEAUTIFUL ONE DIRECTION SYCO/COLUMBIA	7	3	4	MR. WRONG MARY J. BLIGE FEAT. D
25	10	GARETH EMERY	28	28	66	WIZ KHALIFA	28	25	2	IT WILL RAIN	8	8	4	MY HEART IS EVANESCENCE (WIND
RE-EN	TRY	WWW.MYSPACE.COM/GARETHEMERY CALVERTRON	29	31	55	ROSTRUM/ATLANTIC JENNIFER LOPEZ	29	26	2	BRUNO MARS SUMMIT/CHOP SHOP/ELEKTRA/ATLANTIC	9	11	16	CHANGE TAYLOR SWIFT (BIG M
-		WWW.MYSPACE.COM/CALVERTRONICA BORGORE	-			ISLAND/IDJMG BEYONCE	1			AVICII LEVELS/VERATONE/ATOM EMPIRE/INTERSCOPE PARTY ROCK ANTHEM	10	_	1	IN THE END
38	37	WWW.MYSPACE.COM/BORGORE MORD FUSTANG	30	29	68	PARKW00D/COLUMBIA	30	27	2	IMFAD FEAT. LAUREN BEINIETT & GOONROCK PARTY ROCKWILLJAM/CHERRYTREEIN/TERSCOPE	11		1	WHAT MAKE
22	26	WWW.MYSPACE.COM/MORDFUSTANG	31	37	63	USHER LAFACE/RCA	31	30	2	PITBULL FEAT. CHRIS BROWN MR. 305/POLO GROUNDS/J/RCA				ONE DIRECTION (SYCC SEXY AND I
47	7	SUPER MASH BROS. WWW.MYSPACE.COM/SPRMSHBROS	32	35	44	BOYCE AVENUE 3 PEACE	32	29	2	HYFR (HELL YEAH F*****G RIGHT) DRAKE FEAT LL WAYNE YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	12	7	21	LMFAO (PARTY ROCKA HOW DO YOU
20	22	MEYTAL COHEN WWW.MYSPACE.COM/DEWWATERPRIEST	33	27	68	THE BLACK EYED PEAS INTERSCOPE	33	32	2	BANGARANG SKRILLEX FEAT. SIRAH BIG BEAT/OWSLA/ATLANTIC/RRP	13	-	1	TONY BENNETT DUET
29	22	DATSIK WWW.MYSPACE.COM/DJDATSIK	34	21	67	MICHAEL JACKSON	34	41	2	PART OF ME	14	14	2	FOR YOU KEITH URBAN (CAPITO
17	29	FELGUK	35	33	9	MADONNA	35	NE	w	DRIVE BY	15	9	7	STUPID HOE
		GOLD PANDA	36	36		LIVE NATION/INTERSCOPE 50 CENT	36	33	2	TRAIN COLUMBIA WORK OUT				
	35	WWW.MYSPACE.COM/GOLDPANDA				SHADY/AFTERMATH/INTERSCOPE CHRISTINA GRIMMIE				J. COLE ROC NATION/COLUMBIA				
NE		WWW.MYSPACE.COM/LUCYROSEMUSIC	37	44	58	UNSIGNED	37	31	2	RIHANNA SRP/DEF JAM/IDJMG	\cap		N	
40	43	BONDAN PRAKOSO & FADE2BLACK	38	48	65	CAPITOL	38	35	2	MOVES LIKE JAGGER MAROON 5 FEAT. CHRISTINA AGUILERA A&M/OCTONE/INTERSCOPE)	SC	DÛND
37	11	PURITY RING WWW.MYSPACE.COM/PURITYRING	39	41	10	WALK OFF THE EARTH SLAPDASH	39	38	2	LIGHTS ELLIE GOULDING CHERRYTREE/INTERSCOPE				
23	11	ELECTRIXX WWW.MYSPACE.COM/ELECTRIXXX	40	39	3	MICHEL TELO PANTANNAL/RGE/SONY MUSIC LATIN	40	37	2	STEREO HEARTS GYM CLASS HEROES FEAT, ADAM LEWINE DECAYDANCE/FUELED BY RAMEN/RRP	THIS	AR	TIST	
33	48	JOSEPH VINCENT	41	RE-E	NTRY	AVENGED SEVENFOLD	41	40	2	FADED	1	СН	ERR	BOMB
		GABE BONDOC		_	-	HOPELESS/SIRE/WARNER BROS. MILEY CYRUS				TYGA FEAT. LIL WAYNE YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC MIRROR	2	DA	NAK	IL
	9	WWW.MYSPACE.COM/IMGABE	42	45		HOLLYWOOD	42	39		LIL WAYNE FEAT. BRUNG MARS YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC MARVINS ROOM	з	TIN	лом	ATIC
RE-EN	TRY	WWW.MYSPACE.COM/RIVASTARR	43	40	61	MUSICAL FREEDOM	43	36	2	DRAKE YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	4			T OFFEND YO
48	22	ONRA WWW.MYSPACE.COM/ONRA	44	47	5	WHITNEY HOUSTON ARISTA/RCA	44	44	2	CREW LOVE DRAKE FEAT. THE WEEKEND YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC		-		. SITEND TO
NE	N	BARE NOIZE	45	49	23	ALICIA KEYS J/RMG	45	45	2	NOT OVER YOU GAVIN DEGRAW J/RCA	5	TY		
36	13	JORDAN JANSEN WWW.MYSPACE.COM/JORDANJANSEN	46	N	EW	SUNGHA JUNG	46	47	2	SAIL AWOLNATION RED BUIL	6	CA	ZZE	TTE
31	5	DIRTYLOUD	47		NTRY	DON OMAR	47	43		WITHOUT YOU	7	CA	NAA	N SMITH
lane and		WWW.MYSPACE.COM/DIRTYLOUDMUSIC SOMETHINGALAMODE				ORFANATO/MACHETE SORRISO MAROTO				DAVID GUETTA FEAT. USHER WHAT A MUSIC/ASTRALWERKS/CAPITOL SHE WILL	8	CA	RSO	N HENLEY
RE-EN		WWW.MYSPACE.COM/SOMETHINGALAMODE METRONOMY	48		EW		48	42		LIL WAYNE FEAT. DRAKE YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC TURN UP THE MUSIC	9	JO	HN H	AMILTON
45	50	WWW.MYSPACE.COM/METRONOMY	49	RE-E	NTRY	STRANGER	49	NE	W	CHRIS BROWN RCA	10		RICZ	
46	3	DIRTYPHONICS WWW.MYSPACE.COM/DIRTYPHONICS	50	42	37	PINK LAFACE/RCA	50	NE	W	CARRY ON FUN. FUELED BY RAMEN/RRP				
											11	FIG	URE	0

U.K. singer/songwriter Lucy Rose debuts on Uncharted at No. 37, reaching 20,000 "illice" on Facebook and receiving 32,000 YouTube views (a 730% increase) during the charting week. The gains are owed to the recent surge in popularity of her video "Middle of the Ret"

lacksquare





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

1	1	32	#1 SOMEONE LIKE YOU 20 WKS ADELE XL/COLUMBIA
2	2	31	ROLLING IN THE DEEP ADELE XL/COLUMBIA
з	3	8	SOMEBODY THAT I USED TO KNOW GOTYE FEAT. KIMBRA SAMPLES TV SECONDS/FAIRFAX/UNIVERSAL REPUBLIC
4	4	29	SET FIRE TO THE RAIN ADELE XL/COLUMBIA
5	5	14	INTERNATIONAL LOVE PITBULL FEAT. CHRIS BROWN MR. 305/POLO GROUNDS/J/RCA
6	6	4	SORRY FOR PARTY ROCKING
7	7	32	PARTY ROCK ANTHEM IMAOFEKT LAUREN BEINNETT& GOOM POCK PARTY ROCK WILL LAUN CHERRYTREEIN TERSCOPE
8	9	7	TURN ME ON DAVID GUETTA FEAT: NICKI MINAJ WHAT A MUSICIASTRALWERKS/CAPITOL
9	8	26	SEXY AND I KNOW IT LMFAO PARTY ROCK/WILLIAM/CHERRYTREE/INTERSCOPE
10	14	2	WE ARE YOUNG FUN. FEAT. JANELLE MONAE FUELED BY RAMEN/RRP
11	11	4	WHAT MAKES YOU BEAUTIFUL ONE DIRECTION SYCO/COLUMBIA
12	10	8	MIRROR ULWAYNE FEAT BRUNO MARS YOUNG MONEYCASH MONEYUNIVERSAL REPUBLIC
13	22	7	ONE THING ONE DIRECTION SYCO/COLUMBIA
14	16	5	SHE DOESN'T MIND SEAN PAUL VP/ATLANTIC
15	17	6	WILD ONES FLORIDA FEAT. SIA POE BOY/ATLANTIC
)	V	
			The weeks most-
° Ħ	王张		
ME	WEB	WEEK:	TITLE The weeks most- streamed videos on Yahool Music.
1	I UAS	L WEEK	ARTIST IMPRINT/LABEL Streamed videos on ARTIST IMPRINT/LABEL Yahoo! Music.
1	2 LAS	1 10	WIT OVER YOU IVIX MIRANDA LAMBERT (RCA NASHVILLE) YOU DA ONE
1	2 WE		#1 OVER YOU wirandalambert (RCA NASHVILLE)
1 2 3 4	2 4	10	VOURYOU MIRANDA LAMBERT (RCA NASHVILLE) YOU DA ONE RINANNA (SRP)DE JAM/IDJMG) CLIMAX
1 2 3 4	-	10 1	VER YOU VIX: MIRANALAMERT (RCAASHVILLE) YOU DA ONE NIMANNASHVILSANGO CLIMAX USHRRCAI MODERN LOVE
1 2 3 4 5	- 4	10 1 3	OVER YOU
1 2 3 4 5	4	10 1 3 6	OVER YOU
1 2 3 4 5 6 7	4 5 10	10 1 3 6 2	OVER YOU OVER OVER YOU OVER OV
1 2 3 4 5 6 7 8	4 5 10 3	10 1 3 6 2 4	OVER YOU OVER AND
1 2 3 4 5 6 7 8 8 9	4 5 10 3 8	10 1 3 6 2 4 4	OVER YOU OVER YOU OVER YOU OVER YOU OVER YOU OVER YOU OA ONE
1 2 3 4 5 6 7 8 8 9 10	4 5 10 3 8	10 1 3 6 2 4 4 4 16	OVER YOU
1 2 3 4 5 6 7 8 9 10 11	4 5 10 3 8	10 1 3 6 2 4 4 4 16	YOVER YOU OVER YOU YOU DA ONE YOU
1 2 3 4 5 6		10 1 3 6 2 4 4 4 16 1 1 1	YOVER YOU OVER YOU YOU
1 2 3 4 5 6 7 8 8 9 10 11 12 13		10 1 3 6 2 4 4 4 16 1 1 1	YOVER YOU YOVER YOU YOU
1 2 3 4 5 6 7 8 9 10 11 12 13 14	4 5 10 3 8 11 7 	10 1 3 6 2 4 4 4 16 1 1 1 21 1	YOVER YOU YOVER YOU YOU A ONE YOU DA ONE YOU DA ONE WINANALAMBERT (RICANASSAVILLE) TURN ME ON MODERN LOVE TOTHE RAIN MERUSAULAUMORIAL MUSICASTRAUMERSCAPTOL MOMORTIFICATION MARKANALICASTRAUMERSCAPTOL MOMORTIFICATION MARKANALICASTRAUMERSCAPTOLICASTRAU
1 2 3 4 5 6 7 8 9 10 11 12		10 1 3 6 2 4 4 4 4 16 1 1 21 1 2	OVER YOU
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1 2 3 4 5 6 7 8 9 10 11 12 13 14		10 1 3 6 2 4 4 4 4 16 1 1 21 1 2	Y
1 2 3 4 5 6 7 8 9 10 11 12 13 14	4 5 10 3 8 11 7 7 14 9	10 1 3 6 2 4 4 4 4 16 1 1 21 1 2	VOUR YOU

You Tube

most popular songs on YouTube

BE

ABEL

	THIS	ARTIST		
	1	CHERRI BOMB		
	2	DANAKIL		
	з	TIMOMATIC		
	4	DOES IT OFFEND YOU, YEAH?		
	5	ТҮДІ		
	6	CAZZETTE		
	7 CANAAN SMITH 8 CARSON HENLEY			
	9	JOHN HAMILTON		
	10	LYRICZ		
	11	FIGURE		
	12	KASUWELL		
	13	ZANDER BLECK		
	14	DA KILLAH GENIUS		
	15	DANGER		

Top Country Alturns. Top Latin Alburns, Christian Alburns or Gaspal Alburns. If a title reaches any of those levels, it and the act's subsequent a antist in the top 30 of the Billboard Hot. TOD (or the top Softapp port or Det 25: 1998). It a the reaches have the act's and the act's and and streaming activity data provided porting uncess, as 2012. Promitteness (30ba) Media, LLC and Vielsen SoundScan, Inc. All rights et and streaming activity data provided porting notice sources.

who have never appeared on the top 100 of the Billboard 200 or the top 10 of Top R&B/Hip-Hop Alburns, conga across all formats by more developing acts, defined as those wind have never appeared as a load is alightly audience impressions as measured by Nielsen BDS, sales data as compiled by Nielsen SoundScan.

HEATSEEKERS ALBUMS: The best-selling albums by new or developing acts, defined as those we then ineligible to appear on Heatselerk Album. HEATSEEKERS SONGS: The most popular subsequents songs are then ineligible to appear on Heatselerk Songs. Titles are ranked by radio

Billboard LAUNCH PAD 31 2012

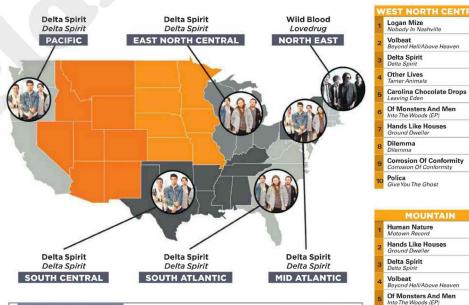
HEATSEEKERS ALBUMS"

NEEK	AST MEEK		TITLE	1	THIS	AST WEEKS	ARTIST CARELS NUMBER/DISTRIBUTING LABEL (PRICE)
1	HOT SH DEBU	HOT #1 DELTA SPIRIT TWK ROUNDER 619131*/CONCORD (14.93)	Delta Spirit	The group notches its first No. 1 on	26	27 22	NEDO
2	NEW	HANDS LIKE HOUSES	Ground Dweller	a nationwide Billboard chart with	27	NEW	VIJAY IYER TRIO ACT + VISION 8524 (16.98) Accelerando
3	4	13 OF MONSTERS AND MEN UNIVERSAL REPUBLIC DIGITAL EX (4,98)	Into The Woods (EP)	the debut, as the	28	NEW	COTTON MATHER STAR APPLE KINGDOM 005 116.58) Kontiki
4	2	3 CAROLINA CHOCOLATE DROPS NONESUCH 529809/WARNER BROS. (15.98)	Leaving Eden	album shifts nearly 5,000 copies.	29	NEW	JESSE & JOY WARNER LATINA 529227 (13.98) Con Quien Se Queda El Perro?
5	5	52 THE HEAD AND THE HEART SUB POP 915* (10.98)	The Head And The Heart		30	RE-ENTRY	FOXY SHAZAM LR.S. 41160°/CAPITOL (1298) The Church Of Rock And Roll
6	NEW	W PETER WHITE HEADS UP 32905/CONCORD (18.98)	Here We Go		31	36 8	DIE ANTWOORD ZEF RECORDZ 70311/DOWNTOWN (13.98) Ten\$Ion
7	NEW	ADAM CAPPA BEC 79296/EMI CMG (9.98)	The Rescue	10 M	32	23 6	BAND OF SKULLS ELECTRIC BLUES/PSYCOLLECTIVE 715*/VAGRANT (11.98) Sweet Sour
8	8	2 THE MEN SACRED BONES 071* (14.98)	Open Your Heart	For the for	33	RE-ENTRY	BAHAMAS BRUSHFIRE 016334*/UNIVERSAL (12.98) Barchords
9	12	55 VOLBEAT VERTIGO 015113/UNIVERSAL REPUBLIC (13.98)	Beyond Hell/Above Heaven	10 🚺 🎧	34	RE-ENTRY	ANUHEA ANUHEAJAMS DIGITAL EX (9.98) For Love
10	NEW	N SHINEE S.M. DIGITAL EX (6.98)	Sherlock (EP)	The South Korean vocal group also	35	NEW	ELIDA REYNA Y AVANTE FREDDIE 3092 (9.58) Contigo Descubri
11	18	26 GROUPLOVE CANVASBACK/ATLANTIC 527696*/AG (13.98)	Never Trust A Happy Song	bows at No. 5 on the World Albums	36	RE-ENTRY	BOMBAY BICYCLE CLUB ISLAND/MMM/A&M/OCTONE 016399/IGA (11.98) A Different Kind Of Fix
12	10	3 JAY FARRAR/WILL JOHNSON/ANDERS ROUNDER 619129*/CONCORD (14.98)	PARKER/YIM YAMES New Multitudes	chart (2,000 sold).	37	NEW	DJ WOOGIE Hip Hop Mix USA
13	NEW	W VCMG MUSICAL MOMENTS/GRABBING HANDS 9528*/MUTE (15.98)	SSSS	It's the highest- ranked non-Irish/	38	17 3	SCHOOL OF SEVEN BELLS BHOSTLY INTERNATIONAL 707*/VAGRANT (11.98) Ghostory
14	14	3 CORROSION OF CONFORMITY CANDLELIGHT 135510* (14.98)	Corrosion Of Conformity	Celtic act on that	39	44 8	KNIFE PARTY EARSTORM DIGITAL EX (2.98) 100% No Modern Talking (EP)
15	NEW	W LOGAN MIZE BIG YELLOW DOG 00301 (12.98)	Nobody In Nashville	tally this week.	40	34 12	LINDSAY MCCAUL REUNION 10157/SONY MUSIC (9.98) If It Leads Me Back
16	19	2 ADAM CAROLLA & DENNIS PRAGER ACE BROADCASTING DIGITAL EX (7.98)	An Evening With Adam Carolla & Dennis Prager		41	RE-ENTRY	THE LACS BACKROAD 224/AVERAGE JDE'S (1398) Country Boy's Paradise
17	37	23 GREATEST REDLIGHT KING HOLLYWOOD 013273 (10.98)	Something ForThe Pain		42	41 31	KENDRICK LAMAR TOP DAWG DIGITAL EX (7.98) Section.80
18	28	38 ANDY GRAMMER S-CURVE 151602 (9.98)	Andy Grammer	22422	43	RE-ENTRY	NINE LASHES World We View
19	6	2 WHITE RABBITS TBD 0020* (11.58)	Milk Famous	13	44	NEW	HUMAN NATURE UME 016250 (13.98) Motown Record
20	1	2 GOOD OLD WAR SARGENT HOUSE 072* (15.98)	Come Back As Rain	Vince Clarke	45	RE-ENTRY	OTHER LIVES Tamer Animals
21	21	15 DIA FRAMPTON UNIVERSAL REPUBLIC 016136 (13.98)	Red	(formerly of Depeche Mode,	46	NEW	ANTHONY EVANS FAIR TRADE 60189 (14.38) Home
22	24	11 KIMBRA WARNER BROS. DIGITAL EX (3.98)	Settle Down (EP)	currently of	47	39 5	TENNIS FAT POSSUM 1265* (13.38) Young & Old
23	7	2 JB AND THE MOONSHINE BAND AVERAGE JOE'S 237 (13.98)	Beer For Breakfast	Erasure) and Martin Gore (always of	48	49 3	IMAGINE DRAGONS KIDINDAKURNER/INTERSCOPE 01620/IGA (7.98) Continued Silence (EP)
24	11	2 DOUG STANHOPE ROADRUNNER COMEDY DIGITAL EX/ROADRUNNER (9.98)	Before Turning The Gun On Himself	DM) unite for their first collaboration	49	RE-ENTRY	MICHAELWASOELL'S BONE COLLECTOR FEAT. RHETT AKINS & DALLAS DAVIDSON GEORGIA BOYS/REPRISE (NASHVILLE) 525754/WMN (15.98) The Brotherhood Album
25	NEW	ALL SONS & DAUGHTERS	Season One	since 1981.	50	20 3	ELUVEITIE Helvetios

HEATSEEKERS SONGS

211	1		
THIS	LAST	WIEEKS DN CHT	TITLE ARTIST IMPRINT/PROMOTION LABEL
1	2	10	SOMETHIN''BOUTATRUCK
2	1	6	AYY LADIES
3			TRAVIS PORTER FEATURING TYGA PORTER HOUSE/RCA
-	3	13	KIRKO BANGZ LMG/UNAUTHORIZED/WARNER BROS.
4	10	3	KARMIN EPIC
5	8	7	UP! LOVERANCE FEATURING IAMSU & SKIPPER OR 50 CENT STUDD LIFE/INTERSCOPE
6	5	33	LIGHTS ELLIE GOULDING CHERRYTREE/INTERSCOPE
7	4	18	LEVELS AVICII LEVELS/VERATONE/ATOM EMPIRE/INTERSCOPE
8	6	11	BANGARANG SKRILLEX FEATURING SIRAH BIG BEAT/OWSLA/ATLANTIC/RRP
9	7	14	MIDNIGHT CITY M83. M83/MUTE/CAPITOL
10	13	8	MAGIC FUTURE FEATURING T.I. FREEBANDZ/A-1/EPIC
11	12	12	YOU DON'T KNOW HER LIKE I DO BRANTLEY GILBERT VALORY
12	11	21	LONELY BOY THE BLACK KEYS NONESUCH/WARNER BROS/WARNER
13	9	29	SCARY MONSTERS AND NICE SPRITES SKRILLEX BIG BEAT/ATLANTIC/RRP
14	14	14	DO IT LIKE YOU DIGGY FEATURING JEREMIH ATLANTIC
15	NE	W	TTYLXOX BELLA THORNE WALT DISNEY
16	NE	w	YOUNG HOMIE CHRIS RENE SYCO/EPIC/SONY MUSIC
17	17	3	WE RUN THE NIGHT HAVANA BROWN FEATURING PITBULL UNIVERSAL REPUBLIC
18	15	6	COUGH SYRUP YOUNG THE GIANT ROADRUNNER/RRP
19	NE	W	TOO CLOSE ALEX CLARE UNIVERSAL REPUBLIC
20	16	7	INTENTALO 3BALLMTY FEATURING EL BEBETO Y AMERICA SIERRA FONOVISA
21	19	30	CINEMA BENNY BENASSI FEATURING GARY GO ULTRA
22	22	13	WILD BOY MGK FEATURING WAKA FLOCKA FLAME EST19XX/BAD BOY/INTERSCOPE
23	21	3	FINE BY ME ANDY GRAMMER S-CURVE
24	NE	w	BAILANDO POR EL MUNDO JUAN MAGAN FEATURING PITBULL & EL CATA SONY MUSIC LATIN
25	25	2	ANOTHER ROUND FAT JOE FEATURING CHRIS BROWN TERROR SQUAD

REGIONAL HEATSEEKERS #1 ALBUMS



NEW ON THE CHARTS

Human Nature, "The Motown Record"

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



Volbeat Beyond Hell/Above Heaven Carolina Chocolate Drops Of Monsters And Men Into The Woods (EP) Hands Like Houses **Corrosion Of Conformity** Corrosion Of Conformity

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

HOT 100, Billboard,

nielsen SoundSca

THE BILLBOARD HOT 100

IS	ST	2 WEEKS AGO	LCHT	TITLE Artist	RT.	PEAK
	1	AS 1	56 13	Artist Producter (sonswritter) GRATEST WE ARE YOUNG fun. Featuring Janelle Monae www. GAINER/AIRPLAY FINJ BHASKER NARESSADOST. JANTONOF. JEAASKER OF URLED STAMEMARP	8	22 T
-	-	-	13		-	A
2	2	2		G KUBSTIN (J ELOESSON A TAMPOSI D GAMSON G KUBSTIN) 0 19/BCA		1 a
3	4	4	10	GREATEST GAINER/ STREAMING SMAC(SMCCUTCHEON/WHECTORE.DREWETT) GLOBAL TALENT/MERCUR/IDJMG		3 W
4	3	3		SET FIRE TO THE RAIN Adele ETSMITH (AADKINS,ETSMITH) ••• XL/COLUMBIA	3	1 1
6	5	9		SOMEBODY THAT I USED TO KNOW Gotye Featuring Kimbra		5 V
6	9			WDE BACKER (WDE BACKER) STARSHIPS Nicki Minai	-	6 8
0	-	6		RAM,REDONE,CFALK(0.TMARAJ,NKHAYAT,CFALK.RYOCAUB,W.HECTOR) O YOUNG MONEY/CASH MONEY/UNVERSAL REPUBLIC TURN ME ON David Guetta Featuring Nicki Minaj		п
V	6	8		D.GUETTA,G.TUINFORT (E.DEAN,D.GUETTA,G.TUINFORT) O WHAT A MUSIC/ASTRALWERKS/CAPITOL		4 ir
8	7	11		TAKE CARE Drake Featuring Rihanna JSMTH/SHEBBAGRAMAN/SHEBBAPALMAL/SMTHR/MOLEYCOFIJELICX/WSOLDS.GOTTUEBH/WENERBEDTION O/DUM/SMCH/CASHMONE/CASHACHMONE/CASH		7 Si
9	12	19		WILD ONES Flo Rida Featuring Sia SORY & NIUSAXWELL (T.DILLARD,R.JUDRIN,PMELK),SFURIERAXWELLJ,LUTTRELLM.COOPERB.MADDAHI) OP 06 B01/ATLANTIC		9
10	10	5		PART OF ME Katy Perry		1
-				DR.LUKE,MAX MARTIN (K PERRYL GOTTWALD,MAX MARTIN,B.MCKEE) © CAPITOL YOUNG, WILD & FREE Snoop Dogg & Wiz Khalifa Featuring Bruno Mars	-	
11	8	7		THE SHEET REVISES A LINE OF A STANDARD AND AND A STANDA		7
12	11	10		C.HARRIS (C.HARRIS) O SRP/DEF JAM/IDJMG	3	1 1
13	16	20		ASS BACK HOME Gym Class Heroes Featuring Neon Hitch B.BLANCO.ROBOPOP(GYM CLASS HEROES, BLEVIN, A.MALIK, D.OMELIO, D.SILBERSTEIN) OCCAYDANCE/FUELED BY FAMEN/RRP		12 fi
14	15	17		RACK CITY Tyga DJ MUSTARD (M.STEVENSON) © YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC		7 Si
15	21	23	10	DRIVE BY Train		15 N
-	14	10		ESPIONAGE.B.WALKER (PMONAHAN,ELIND,A.B.JORKLUND) OCLUMBIA INTERNATIONAL LOVE Pitbull Featuring Chris Brown		
16	14	13		SOULSHOCK, BIKER (A.C. PEREZ, C. SHACK, P.BIKER, S.HURLEY, C. KELLY) O MR. 305/POLO GROUNDS/J/RCA		A
17	13	12		DR LUKE,CIRKUT (TDILLARD),LGOTTWALD),HWALTERBISAAC,APOURNOURI,TBERGLING,EJAMES,LKIRKLAND,PWOODS) O POEBOY/ATLANTIC	2	3 (1
18	22	34		FEEL SO CLOSE Calvin Harris CHARRIS(CHARRIS) OULTRA		18 U
19	33	44	5	GREATEST WHAT MAKES YOU BEAUTIFUL One Direction GAINER/DIGITAL CFALKRYACOUBIRYOCAUB.CFALK,SKOTECHA) OSYCO/COLUMBIA		19 0
20	17	16	28	DOMINO Jessie J		6 (7
				DR.LUKE(J.CORNISH,LGOTTWALD,C.KELLY/MAX MARTIN,H.WALTER) OLAVAUNIVERSAL REPUBLIC THE MOTTO Drake Featuring Lil Wayne		
21	19	15	18	T-MINUS (A GRAHAM, D. CARTER, T.WILLIAMS, A.RAY) O YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC		15 A
22	18	14		SEXY AND I KNOW IT LMFAO PARTY ROCK (SK GORDYK OUVER GM ROBERTSON, DJLISTENBEELE BECK) @PARTY ROCK WILLIAM/CHERRYTREE/INTERSCOPE	3	1 h U
23	24	31		CALL ME MAYBE Carly Rae Jepsen J.RAMSAY (J.RAMSAY, C.R.JEPSEN, T.CROWE) © 604/SCH00LB0Y/INTERSCOPE		23 a
24	20	22		IT WILL RAIN Bruno Mars THE SMEEZINGTONS (BRUNO MARS, PLAWRENCE, A LEVINE) © SUMMIT/CHOP SHOP/ELEKTRA/ATLANTIC		3 2
25	28	27		TURN UP THE MUSIC Chris Brown		10 fi
-				THE UNDERDOGS,FUEGO (CM.BROWN,H.J.MASON, JR.D.E.THOMAS,A.PALMER,M.JIMINEZ,TCOLES) ORCA NI**AS IN PARIS Jay Z Kanye West	_	17
26	23	30		HIT-BOY,KWEST,M.DEAN (K.O.WEST,S.C.CARTER,C.HOLLIS,M.DEAN,W.A.DONALDSON) O ROC-A-FELLA/ROC NATION/DEF JAM/IDJMG	2	5 S
27	26	25		PARTY ROCK ANTHEM LMFAO Featuring Lauren Bennett & GoonRock PARTY ROCK (S.K.GORDY,S.A.GORDY,J.IJSTENBEE, PSCHROEDER) @PARTY ROCKWILLIAM/CHERRYTREE/INTERSCOPE	5	1 6
28	27	28		MOVES LIKE JAGGER Maroon 5 Featuring Christina Aguilera SHELIBACK,B BLANCO (A.LEVINE,B.LEVIN,A.MALIK,SHELIBACK) @ A8M/IOCTONE/INTERSCOPE	4	1 N
29	25	26	32	NOT OVER YOU Gavin DeGraw		18
30	37	18		R.B.TEDDER,N.ZANCANELLA,SKINS (G.DEGRAW,R.B.TEDDER)		18
-	3/	10		M.BRIGHT (C.UNDERWOOD,C. DESTEFAND,A.GORLEY) O 19/ARISTA NASHVILLE SOMEONE LIKE YOU Adele		A
31	29	24		D.WILSON,A.ADKINS (A.ADKINS,D.WILSON)	4	1 ir R
32	36	46		TALK THAT TALK Rihanna Featuring Jay-Z STARGATE (E.DEAN, M.S.ERIKSEN, TE HERMANSEN, S.C.CARTER, ABEST, S.COMBS, C.THOMPSON, C.WALLACE) O SRP/DEF JAM/DJMG		31 e
33	30	32		ROLLING IN THE DEEP Adele PEPWORTH(A ADKINS, PEPWORTH) OO XU/COLUMBIA	6	1 S
34	32	35		PARADISE Coldplay		15 fc
35	34	36		M.DRAVS.D.GREEN (G.R.BERRYMAN, J.M.BUCKLAND, W.CHAMPION, C.A.J.MARTIN, B.ENO) OCAPITOL A THOUSAND YEARS Christina Perri	-	31 2
-				DHODGES(C.PERRID.H.HODGES) © SUMMIT/CHOP SHOP/ATLANTIC/RRP THE ONE THAT GOT AWAY Katy Perry	-	B
36	31	33		DR. LUKE,MAX MARTIN (K.PERRY,L.GOTTWALD,MAX MARTIN)		3 (1
37	38	41		STRIP Chris Brown Featuring Kevin K-MAC McCall THA BIZNESS (CM.BROWN,KMCCALLA,STREETER,JLBBREAL,C.WHITACRE,J.HENDERSON) © RCA		37
38	46	43		A WOMAN LIKE YOU Lee Brice J.STONELBRICE (J.BULFORD, PBARTON, J.STONE) © CURB		38
39	49	55		BIRTHDAY CAKE Rihanna		39
40				DA INTERNZ (TNASH,RFENTYM.PALACIOS,E.CLARK) © SRP/DEF JAM/IDJMG WITHOUT YOU David Guetta Featuring Usher	-	
40	35	37		D.GUETTA,G.TUINFORT/FRIESTERER (URAYMOND IV,TCRUZ,RICO LOVE,D.GUETTA,G.TUINFORT/FRIESTERER) WHAT A MUSIC/ASTRALWERKS(CAPITOL	2	4 P
41	39	48		OURS Taylor Swift NCHAPMAN,T.SWIFT (T.SWIFT)	•	13 SI
42	43	47		ALONE WITH YOU Jake Owen JMOIR CLAWSON (C.GRAVITT, JTHARDING, S.MCANALLY) OR A NASHVILLE		42 0
43	41	38		TONIGHT IS THE NIGHT Outasight COOK CLASSICS MMASURKA (R.A. CONTE.W.LOBBAN-BEAN) O WARNER BROS.	•	38 (
44	47	40		OVER YOU Miranda Lambert		40 St
				ELIDDELL,CAINLAY,G.WORF(M.LAMBERT,B.SHELTON) OR A NASHVILLE CLIMAX Usher		K
45	58	57		DIPLO (U.RAYMOND IV,W.PENTZ,A.RECHTSHAID, J.NAJERA, S.FENTON)		45 (3
46	40	42		DANCE (A\$\$) Big Sean Featuring Nicki Minaj DAINTERNZ (SANDERSON,M.PALACIOS,E.CLARK,K.BURRELL,R.JAMES,A.MILLER,O.T.MARAJ) © 6.0.0.D/DEF JAM/IDJMG	٠	10
47	55	29		SO GOOD B.o.B R.B.TEDDER.N.ZANCANELLA.IR.B.TEDDER.N.ZANCANELLA.B.KUTZLE.B.R.SIMMONS.J.R.) @ REBELROCK/GRAND HUSTLE/ATLANTIC		11
48	48	54		LOVE ON TOP Beyonce		20
49				B KNOWLES,STAYLOR (B KNOWLES,TNASH,STAYLOR) OP ARKWOOD/COLUMBIA DRINK ON IT Blake Shelton		100
-	50	51		S.HENDRICKS (J.R.STEWART, J.ALEXANDER, R.CLAWSON) O WARNER BROS. NASHVILLE/WMN		49
60	57	39		RUMOUR HAS IT Adele R.B.TEDDER(A.ADKINS.R.B.TEDDER) © XU/COLUMBIA	•	39
61	51	52		IWON'T GIVE UP Jason Mraz J.CHICCARELLI (J.MRAZ,M.NAITER) O ATLANTIC/RRP		8
52	52	56		DANCIN' AWAY WITH MY HEART Lady Antebellum		50
53	67	79		PWORLEYLADY ANTEBELLUM (D.HAWWOOD,C.KELLEY,H.SCOTT,J.KEAR) O CAPITOL NASHVILLE SPRINGSTEEN Eric Church		53
-				JJ0YCE (E CHURCH,R.TYNDELL,J.HYDE) O EMI NASHVILLE CAN'T GET ENOUGH J. Cole Featuring Trey Songz		
54	54	61		B.KIDD (J.COLE,KOUYATE,SOUMAH) OR OC NATION/COLUMBIA		52
55	61	64		FLY OVER STATES Jason Aldean M.KNOX (M.DULANEY,N.THRASHER) O BROKEN BOW		55

State is the introduced interval of the introduced interval of the introduced interval of the interval of the introduced interval of the inter	The song claims	THIS	LAST	ZWE	WEE
a hird consecutive week with a 40% increase to 65 million in audience. With 349,000 downloads sold (up 8%), the track has moved 2 million in digital sales since it selease. 60 64 62 6 6 900 600 64 62 63 7 6 6 900 640 71 65 64 62 6<	Greatest Gainer/	56	59	59	
a and collectory 53 58 12 68 1 week with 4400° 55 53 58 1 with 349,000 600 84 - 2 with 349,000 600 73 71 6 with 349,000 600 73 71 6 74 1 with 349,000 73 71 600 78 2 1 with 349,000 71 800 73 71 80 3 3 with 349,000 75 75 75 75 75 75 75 75 75 75 <td< th=""><th></th><th>57</th><th>56</th><th>88</th><th></th></td<>		57	56	88	
increase to 65 million in audience. with 349,000 downloads sold (up 8%), the track has mored 2 million in digital sales since its release.5953581 $3%$), the track has mored 2 million in digital sales since its release.6084-2 400 70 90 223671 100 100 100 100 100 12231 100 100 100 100 100 12111 100 100 100 100 100 121111 300 100 100 100 100 1111111 100 100 100 100 100 100 11 <td< th=""><th></th><th>-</th><th></th><th></th><th></th></td<>		-			
With 349,000 downloads sold (up downloads sold (up sme de xmlition in digital sales since its release. 600 944 -1 600 640 77 600 600 77 600 77 600 600 77 600 77 600 600 77 600 77 600 77 600 77 600 77 600 77 700 <th></th> <th>-</th> <th></th> <th></th> <th></th>		-			
downloads sold (up) 00 0.0 0.0 0.0 0.0 8%), the track has moved a million in digital sales since its release. 0.0		59	53	58	
8%, the track has moved 2 million in digital sales 601 69 71 60 100 100 602 71 60 100 100 602 71 60 100 602 602 71 602 100 602 602 602 71 100 100 602 602 71 100 90 1000 1000 100		60	84	-	
in digital sales iiii 32 iiii 33 iiiii 33 iiii 33 iiii	8%), the track has	61	69	77	
and if a breakes. 63 71 65 7 ising if is release. 63 71 65 7 ising if ising if ising if ising if ising if ising if ising ising if ising ising if ising ising if ising ising ising if ising ising ising if ising isin		62	73	71	
Image: Second constraints of the second hole of the secon		63		65	
Image: Second to the second hole of th		-			
10 666 55 7.5 9 This week mark the sorg hasn't fallen song		-			
Image: Control in the section of t		65	68	78	
first time that the song hasn't fallen since it debuted at No. 1 four weeks ago. It breaks into the Hoi 100 Airplay top 10 (1-6; Y 4 million, up 15%) and elevates 41-34 on 0n-Demand Songs (260,000, up 31%). 20 34 22 34 32 32 19 36 10 22 34 32 33 31 32 32 32 32 33 31 33 33 33 33 33 33 34 33 33 34 33 34 33 34 33 34 34 35 36 36 36 36 36 36 36 36 36 36 36 \mathbf	10	66	65	75	
song hasn't fallen sine it debuted at sine it debuted at sine it debuted at matche hot 100 (11-5; 74 million, pp 13%) and elevates 41-34 on On-Demand Songs (260,000, up 37%). 30 90 -1 7 100 691 10 71 80 91 7 100 691 10 72 94 92 20 7 7 72 10 100 70 100 91 7 7 72 10 100 100 72 100 100 8 th ext makes into the hol 100 atop the Billoard 200 with a debut (see page 41), its first single bounds 17-7 on Hot Digital Songs (15,000, up (40%) and enters Hot 100 Airplay at No. 64 (19 million inthe Ext songs, the song east the sondtrack to Baik's new Veano 91 100 100 100 8 2 100 <	This week marks the	67	66	74	
since it debuted at No. 1 four weeks ago. It breaks and a set of the tot 100 Airplay top 10 (1-6; 74 million, up 15%) and elevates 41-34 on 0 - Demand Songs (260,000, up 31%). 71 60 69 1 $10 + 5; 4 m million, up 15%) and elevates 41-34 on 0 - Demand Songs (260,000, up 31%). 72 94 99 2 19 As the act makes history as the first U.K. group to launch atop the Billibard 200 with a debut (see page 41), its first single bounds 72 80 83 1 720 90 (100, in 11) (100, in 11$		68	64	62	
No. 1 for weeks ago. It meaks into the Hot 100 Airplay top 10 (1-6; Y4 million, pu 37%) and elevates 41-34 on 0n-Demand Songs (20,0000, pp 37%). 70	since it debuted at	69	99	_	
3 + 0 + 0 + 0 + 0 + 0 + 0 + 0 + 0 + 0 +	No. 1 four weeks			02	
Airplay top 10 71 10 10 10 $(1+6; Y 4n illion, up 15%) and elevates 41-34 on 0n-Demand Songs 22 19 18 18 19 23 10 18<$		-			
elevates 1-34 on On-Demand Songs $CEUT$ 19 75 72 2 As the act makes history as the first (XL, group to land) 76 72 2 8 70 72 90 8 1 76 77 1 70 91 94 2 80 3 1 72 91 94 2 3 1 74 Acth is thigh bounds for single bounds for bounds f	Airplay top 10	-	60	69	
elevates 1-34 on On-Demand Songs $CEUT$ 19 75 72 2 As the act makes history as the first (XL, group to land) 76 72 2 8 70 72 90 8 1 76 77 1 70 91 94 2 80 3 1 72 91 94 2 3 1 74 Acth is thigh bounds for single bounds for bounds f	(11-6; 74 million,	72	94	99	
On-Denaid Songs 72 IFW I (260,000, up 37%). 75 72 2 IS 75 72 2 As the act makes itstory as the first (UK, group to launch atop the Billboard 200 with a debut (see page 41), its first single bounds 17-7 on Hot Digital Songs (153,000, up 44/3) and enter Hot 100 Airplay at No. 64 (19 million intpressions, up 53%). 80 63 53 9 72 8 90 1 94 2 1 94 2 8 70 71 1 80 63 53 9 7 1 1 76 97 1 8 7 67 1 1 1	elevates 41-34 on	73	HOT	SHOT	1
19 75 75 72 8 As the act makes history as the first U.K. group to launch to grint a debut (see page 41), its first single bounds 17-7 on Hot Digital Songs (135,000, up 16,000, up 16,0	On-Demand Songs	74	NE	W	
As the act makes 70 62 83 Mathematical Stress of Stress		75	75	72	
As the act makes instance as the first (xee page 4/), its (see page 4/), its	19	76	82	89	
U.K. group to launch atop the Billboard Old with a debut (see page 41), its first single bounds 78 74 2 20 with a debut (see page 41), its first single bounds 80 63 53 3 300 with a debut (see page 41), its first single bounds 80 63 53 6 300 with a debut (see page 41), its first single bounds 81 76 97 1 300 with a debut (see page 41), its first single bounds 82 72 63 1 300 with a debut (see page 41), its first single bounds 82 72 63 1 84 91 85 1 83 76 1 84 81 85 1 86 33 - 1 84 81 85 1 88 22 86 0 1 85 87 87 18 88 2 86 1 2 90 NEW 90 NEW 90 91 NEW 91 92 92 92 92 92 93 93 95 93 92 93 93 <th></th> <th>-</th> <th>90</th> <th>02</th> <th></th>		-	90	02	
aboy in a debut (see page 41), its first single bounds 70 91 94 7 70 hot bighal Songs (155,000, up 64%) and enters Hot 100 Airplay at No. 64 (19 million impressions, up 53%). 80 63 53 1 82 72 63 1 83 76 1 84 91 94 1 85 7 1 84 91 95 9	U.K. group to launch	-		00	
(see page 41), its 20 31 34 2 (first single bounds) 80 63 53 1 7-7 OH to Dights 81 76 97 1 3003 187 76 97 1 82 72 63 1 3013 82 72 63 1 83 76 1 800 63 53 7 87 1 83 86 1 85 7 67 1 800 61 93 77 1 85 7 7 1 85 7 7 1 85 7 7 1 85 7 7 1 86 93 7 1 86 96 2 96 97 88 92 96 97 98 96 97 97 98 95 98 97 97 97 97 97 97 97 97 </th <th></th> <th></th> <th>74</th> <th>-</th> <th></th>			74	-	
first single bounds 17-7 on Hot Digital (5000 KTP) 80 63 53 1 17-0 n Hot Digital (5000 KTP) 81 76 97 1 64%) and enters Hot (100 Airplay at No. 64 (9 million impressions, up 53%). 84 11 85 1 72 43 88 76 1 84 11 85 1 1 72 43 18 76 1 84 11 85 1 1 74 86 83 - 1 84 11 85 1 1 84 12 86 83 - 1 85 800 83 2 86 90 1 800 81 93 96 - 2 97 - 2 93 89 92 98 92 98 92 98 92 98 92 98 92 98 92 98 92 98 92 98 92 98 92 98 92 93		79	91	94	
Songs (135,000, up G4%) and enters Not No. 64 (9) million impressons, up 53%). 84 7 6 9 22 63 1 33 88 76 1 30 88 76 1 1 1 85 1 22 83 16 1 85 7 7 1 31 85 97 84 11 85 1 32 84 81 85 1 1 34 11 85 1 1 1 35 37 7 1 1 1 36 96 96 96 9 1 39 96 96 9 1 1 30 88 92 96 1 1 30 96 9 9 95 9 31 NEW 9 3 73 2 32 97 - 2 9 3 3 3 31 NEW 9 3 73 2 32 97 - 2 9 3 3 3 31 93 95 9 3 3 <th>first single bounds</th> <th>80</th> <th>63</th> <th>53</th> <th></th>	first single bounds	80	63	53	
64%) and enters Hot 100 Airplay at No. 64 (19 million impressions, up 53%). 82 72 63 1 82 72 63 1 83 86 76 1 84 81 85 1 84 1 85 1 72 43 84 1 85 1 84 1 85 1 74 86 87 87 86 83 - 7 1 87 86 90 89 2 98 2 98 2 98 2 98 2 98 2 98 2 98 2 98 92 98 92 98 93 95 94 96 97 93 96 - 2 97 - 2 97 - 2 93 93 95 94 95 94 95 94 95 94 95 94 95 94 95 97		81	76	97	
No. 64 (9 million impresions, up 53%). 84 81 85 1 Z4 85 7 87 1 Rod. Songs, the song hers Not biging theres Not biging theres Not biging the song at No. 39 88 92 98 92 96 2 Songs at No. 39 88 92 98 92 96 2 97 1 Joinwing its usage as the soundtrack to Buick's normercial. 90 NEW 92 97 2 92 97 2 92 93 95 94 95 84 1 95 1	64%) and enters Hot	82	72	63	
Impressions, top 35%). 84 81 85 Z4 85 87 87 As it jumps 35-30 86 83 - Rock Sons, the song enters Hot Digital 87 86 90 8 Songs at No. 39 88 92 98 9 9 Advidtioning its usage as the soundhrack to generation. 90 NEW 9 91 NEW 90 93 95 9 92 97 - 2 93 95 9 94 85 84 1 95 NEW 9 93 95 94 85 84 1 94 85 84 1 95 NEW 95 NEW 96 37 7 2 96 33 73 2 97 78 - 6 98 96 5 1 1 99 95 1 1		83	88	76	
Z4 85 87 87 1 As it jumps 35-30 in its 12th week on Rock Sons, the song enters Hot Digital Songs at No. 39 (44,000, up 185%) following its usage as the soundbrack to 90 87 86 90 8 30 96 - 2 96 90 NEW 90 NEW 90 NEW 90 NEW 91 NEW 91 1 1 92 97 - 2 97 - 93 89 95 94 85 84 1 95 NEW 96 37 73 2 96 NEW 96 NEW 98 93 95 97 88 - 93 89 55 96 NEW 96 37 73 2 97 88 - 96 8 NEW 98 99 95 1 1		-			
As if jumps 55-50 B6 33					
Reck Song, the song enters Not Digital Song at No. 39 B7 86 90 1 Song at No. 39 B8 2 98 0 1 Song at No. 39 B8 92 98 0 1 Song at No. 39 B8 92 98 0 1 0 Song at No. 39 B8 92 98 0 0 NEW 0 Baick's new Verano commercial. 90 NEW 0 0 NEW 0 Palying to her surely text-savy and the Disney of the Disney cond No. 1 on kee Ond No. 1 on kei Digital Songs 96 37 2 0	As it jumps 35-30			87	
enters Hot Digital B7 b6 90 c Songs at No. 39 88 92 98 98 92 98 A(4,00, up 18%) 10 90 93 96 - 2 as the soundbrack to subick's new Verano commercial. 90 NEW 90 97 - 2 93 99 97 - 2 97 - 2 94 85 84 1 95 NEW 96 3 73 2 94 85 84 1 95 NEW 96 3 73 2 94 85 84 1 95 NEW 96 3 73 2 97 78 - 1 1 NEW 96 3 73 2 97 78 - 1 1 1 1 1 10 10 10 10 1 1 1		86	83	-	
(44,000, up 185%) following its usage as the soundtrack to Buick's new Verano commercial. 100 NEW 100 100 NEW 100 100 100 100 100 NEW 100 100 100 100 100 100 NEW 100 100 100 100 100 100 100 NEW 100	enters Hot Digital	87	86	90	
following its usage 39 96 - 9 as the soundhack to 90 NEW 9 Build's new Yeano 91 NEW 9 93 97 - 2 93 93 95 9 94 85 84 1 94 85 84 1 96 93 73 2 97 96 93 73 2 97 98 - 6 0 16 tb Disney 96 97 38 - 6 16 tb Disney 99 93 73 2 9 97 38 - 6 0 NEW 9 98 57 91 1 1 1 1	Songs at No. 39	88	92	98	
as the soundhrack to Buick's new Verano Buick's new Verano Ommercial. 90 NEW 9 91 NEW 9 91 NEW 9 92 97 - 2 97 - 2 93 89 95 84 1 9 3 73 2 94 85 84 1 9 3 73 2 91 NEW 9 63 73 2 9 3 73 2 92 97 98 97 98 9 5 1 1 93 94 95 98 1	following its usage	89	96		
commercial. 91 NEW 92 97 - 2 93 89 95 9 94 85 84 1 95 NEW 96 33 73 2 96 93 73 2 9 8 - 5 96 NEW 96 83 73 2 9 8 - 5 97 70.tbcs 96 93 73 2 9 8 - 5 98 NEW 99 95 91 1 1 100 10 99 95 91 1 1	as the soundtrack to	90	NE	w	
92 97 - 2 93 89 95 9 93 89 95 9 94 85 84 1 95 MEW 9 37 2 96 93 73 2 97 93 96 97 98 - 9 3 73 2 97 98 - 9 9 9 9 9 1 1 98 NEW 99 95 91 1 1		91	NE	w	
93 93 93 95 98 94 85 84 1 94 85 84 1 1 95 94 85 84 1 95 96 33 73 2 96 33 73 2 3 97 98 97 38 9 96 97 98 9 8 97 98 9 9 1 98 95 91 1 99 95 91 1		-	_		
98 94 85 84 1 Playing to her surely text-sarvy fans, the co-star of the Disney 96 NEW 9 97 83 - 5 0 the Disney 90 93 73 2 97 98 - 5 5 1 98 0the Disney 99 95 91 1 99 95 91 1 99 95 91 1		-			
98 95 NEW 1 Playing to her surely text-savry fans, the co-star of the Disney 96 93 73 2 96 NEW 96 93 73 2 3 73 2 100 Tams, the co-star of the Disney 97 98 — 1 3 73 2 Second No. 1 on second No. 1 on second No. 1 on 99 95 91 1 1	Ster.				
surely text-savey 96 93 73 2 fans, the co-star 97 98 98 98 chanely's "Shake 98 NEW 98 NEW chanely's "Shake 98 NEW 93 5 91 1 kit Digital Songs 99 95 91 1 1 1	98	94	85	84	
surely text-savey 96 93 73 2 fans, the co-star 97 98 98 98 chanely's "Shake 98 NEW 98 NEW chanely's "Shake 98 NEW 93 5 91 1 kit Digital Songs 99 95 91 1 1 1	Playing to her	95	NE	W	
of the Disney 97 98 - 5 Channel's "Shake 98 NEW It Up!" notches her second No. 1 on 99 95 91 1 Kid Digital Songs	surely text-savvy	96	93	73	
Channel's "Shake It Up!" notches her second No. 1 on Kid Digital Songs	of the Disney	97	98	-	
second No. 1 on 99 95 91 1 Kid Digital Songs	Channel's "Shake	98	NE	w	
Kid Digital Songs	second No. 1 on	-			
(36,000, up 70%).	Kid Digital Songs	-			
	(36,000, up 70%).		-ne-E	anar	1

	MEEK	LAST WEEK	SWEEKS	WEEKS DN CHT	TITLE	Artist	ERT.	PEAK
	56	59	59	50	PRODUCER (SONGWRITER) IMPRINT/ PROM SOMETHIN' 'BOUT A TRUCK	(ip Moore	0	56
					BJAMES(KMOORE,D.COUCH) OM AYY LADIES Travis Porter Featu	cá NASHVILLE		
	57	56	88		M.ROBERTS (D.WOODS,H.DUNCAN,LMATTOX,M.STEVENSON)	ER HOUSE/RCA		56
9	58	62	68		SOUND M.O.B. (K.RANDLE, B. TILLMAN, R.GONZALEZ) O LMG/UNAUTHORIZED/V			58
1	59	53	58		HOME Dierh B.BEAVERS,L.WOOTEN (D.WILSON,B.BEAVERS,D.BENTLEY) @ CAPIT	INASHVILLE		44
(60	84	-		BROKENHEARTED CIRKUTE:WRIGHT (A HEIDEMANN N.NOONAN, R.HEAD, J.HILL, C.KELLY, H.WALTER, E.WRIGHT)	Karmin @EPIC		60
(61	69	77		LOVE'S GONNA MAKE IT ALRIGHT Geo	orge Strait		61
6	62	73	71		BANJO Ra	scal Flatts		62
		71	65			BIG MACHINE McGraw		63
	-				B.GALLIMORE,TMCGRAW (B.SIMPSON,A.GORLEY) UP! LoveRance Featuring IamSu & Skipper of	O CURB		
	64	79	92		NOT LISTED (NOT LISTED)	E/INTERSCOPE		64
9	65	68	78		R.STANNARD,A.HOWES (E.GOULDING,R.STANNARD,A.HOWES)			65
2	66	65	75		PRINCESS OF CHINA Coldplay Featuring MDRAVS.D.GREEN.R.SIMPSON (GR.BERRYMAN, JM.BUCKLAND, WCHAMPION, CA.JMARTIN, JBIRGISSON, O.P.D/RASON, GHOLM, K.SVEINSSI	g Rihanna		20
2	67	66	74		LEVELS TBERGUNG A POURNOURILIORKI AND PWOODS E JAMES ITBERGUNG A POURNOURILIORKI AND PWOODS E JAMES OO LEVELS VERATONE/ATOME	Avicii MPIRE/INTERSCOPE		60
	68	64	62		YOU GONNA FLY Ke	oth Urban		54
(69	99	_		DRUNK ON YOU	uke Bryan		69
	70		82		JSTEVENS (R.CLAWSON,C.TOMPKINS,J.KEAR) O CAPIT FADED Tyga Featuring	OL NASHVILLE		52
	-	78			D.BLACKSHER (M.STEVENSON,D.CARTER,D.BLACKSHER) O YOUNG MONEY/CASH MONEY/UNIVER SAFE & SOUND Taylor Swift Featuring The	ISAL REPUBLIC		
	71	60	69		T-BONE BURNETT (T.SWIFT,J.WILLIAMS,J.P.WHITE,T-BONE BURNETT) O BIG MACHINE/UNIVER	SAL REPUBLIC		30
(72	94	99			ISAL REPUBLIC		72
(73	HOT	SHOT	1		Scal Flatts BIG MACHINE		73
(74	NE	W	1		leon Trees RCURY/IDJMG		74
	75	75	72		BANGARANG Skrillex Featu	ring Sirah		72
6	76	82	89		SOME NIGHTS	fun.		62
					J.BHASKER (FUN.J.BHASKER) OF FUELED E WHERE I COME FROM Montgome	RAMEN/RRP		
		80	83		MKNOX (R.CLAWSON, D.DAVIDSON)	WERAGE JOE'S M83.		77
	78	74	-		A.GONZALEZ,J.MELDA-JOHNSEN (A.GONZALES,M.KIBBY,J.MEDAL-JOHNSEN)	UUTE/CAPITOL		74
(79	91	94			ANDZ/A-1/EPIC		79
1	80	63	53		SORRY FOR PARTY ROCKING PARTY ROCK (S.K.GORDY,S.A.GORDY,E.E.BECK) O PARTY ROCK,WILLIAM/CHERRYTRE	LMFAO E/INTERSCOPE		49
	81	76	97		YOU DA ONE DR. LUKE,CIRKUT (E.DEAN,L.GOTTWALD,R.FENTY,J.HILL,H.WALTER) O SRP/DI	Rihanna EF JAM/IDJMG	•	14
1	82	72	63			Chesney		62
6	83	88	76		YOU DON'T KNOW HER LIKE I DO Branti	ey Gilbert		76
	84	81	85		D.HUFF(B.GILBERT,J.MCCORMICK) MIRROR Lil Wayne Featuring Br	VALORY Uno Mars		16
					REO (D.CARTER, BRUNO MARS, PLAWRENCE, R.OWEN) O YOUNG MONEY/CASH MONEY/UNIVER	SALREPUBLIC	•	
3	85	87	87		DANGER MOUSE, THE BLACK KEYS (D. AUERBACH, P.CARNEY, B. BURTON) OO NONESUCH/WARNER B	ROS, AWARNER		64
1	86	83	-			Skrillex ATLANTIC/RRP	•	69
-	87	86	90		RICOLOVE,E.HOOD,E2 (RICOLOVE,E.HOOD,E.GOUDY II) O SRC/UNIVER			86
1	88	92	98		DO IT LIKE YOU Diggy Featuring POP(D.SIMMONS,J.MAULTSBY,J.FELTON, POP WANSELD.WANSEL) Diggy Featuring			88
(89	96				own Band		89
6	90	NE	w		ONE THING One	Direction		90
	91	NE				co/columbia ung Band		91
	~	_	W		M.WRUCKE (W.HOGE, EPASLAY) O REPUB	LIC NASHVILLE		
	92	97	-		TTAYLOR, EHUDSON (TNEVERSON, TTAYLOR, EHUDSON, ELEWIS, NMCDOWELL, EMILES, A. CLIFTON, S. FENTON) O SONGE	BOOK/ATLANTIC		92
8	93	89	95		JIM JONSIN, RICO LOVE (J.G. SCHEFFER RICO LOVE, D.MORRIS, K.GAMBLE, LA HUFF; C.GILBERTA, GRAHAM) O MATRIARCH/GEF	EN/INTERSCOPE		87
-	94	85	84		GOTTA HAVE IT Jay Z Ka THE NEPTUNES, KWEST (K.O.WESTS, C.CARTER PLWILLIAMS, J.BROWN, J.ROACH-PWESLEY, TPINCINEY) © ROC A-FELLAROC NATION			69
(95	NE	W		LEAVE YOU ALONE Young Jeezy Featur WARREN G (J.W.JENKINS,W.GRIFFIN,S.C.SMITH,LLISTON-SMITH) © CTE/DI	ing Ne-Yo		95
-	96	93	73		BLACKOUT Breath	e Carolina ss/columbia	•	32
1	97	98	-		DON'T STOP (COLOR ON THE WALLS) Foster T	he People		86
1	98	NE	w		TTYLXOX Be	ME/COLUMBIA		98
	99	95			JLURIE,AARCHONTIS,CNEEMAN (JLURIE,AARCHONTIS,CNEEMAN) 6 I DO Young Jeezy Featuring Jay-Z & Ar	WALT DISNEY		50
		00	91	13	M-6(J.W.JENKINS, J.BANKS, S.C.CARTER, A BENJAMIN, LWILLIAMS, M.BENNETT) © CTEOD HYFR (HELL YEAH F*****G RIGHT) Drake Featuring	EF JAM/IDJMG		
	100	RE-E	NTRY	2	T-MINUS (AGRAHAM,D.CARTER,N.SHEBIB,T.WILLIAMS,A.PALMAN,K.SAMIR,C.HILL) O YOUNG MONEY/CASH MONEY/UNIV	ERSALREPUBLIC		92

BETWEEN THE BULLETS

WILD' RIDE: FLO RIDA, SIA REACH TOP 10



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

—Gary Trust

AIRPLAY MONITORED BY SALES DATA COMPILED BY SoundScan

<u>HOT 100</u>

HOT 100 AIRPLAY

WEE	LAST	WEEKS ON CHT	TITLE ARTIST IMPRINT/PROMOTION LABEL	THIS	LAST
1	1	17	#1 SET FIRE TO THE RAIN ADELE XL/COLUMBIA	26	29
2	2	10	STRONGER (WHAT DOESN'T KILL YOU) KELLY CLARKSON 19/RCA	27	21
3	3	13	TURN ME ON DAVID GUETTA FEAT. NICKI MINAJ WHAT A MUSIC/ASTRALWERKS/CAPITOL	28	20
4	5	13	TAKE CARE DRAKE FEAT. RIHANNA YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	29	35
5	4	26	WE FOUND LOVE RIHANNA FEAT. CALVIN HARRIS SRP/DEF JAM/IDJMG	30	30
6	11	5	PART OF ME KATY PERBY CAPITOL	31	25
0	13	8	GLAD YOU CAME THE WANTED GLOBAL TALENT/MERCURY/IDJMG	32	34
8	7	17	INTERNATIONAL LOVE PITBULL FEAT, CHRIS BROWN MR. 305/POLO GROUNDS/J/RCA	33	39
9	6	22	GOOD FEELING FLO RIDA POE BOY/ATLANTIC	34	28
10	9	16	YOUNG, WILD & FREE SNOOP DOGG & WIZ KHALIFIA ROSTRUM/DOGGYSTYLE/ATLANTIC/RRP	35	37
11	8	18	DOMINO JESSIE J LAVA/UNIVERSAL REPUBLIC	36	45
12	12	13	ASS BACK HOME GYM CLASS HERDES FEAT. NEON HITCH DECAYDANCE/FUELED BY RAMEN/RRP	37	42
13	10	15	THE MOTTO DRAKE FEAT. LIL WAYNE YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	38	24
14	19	4	WE ARE YOUNG FUN. FEAT. JANELLE MONAE FUELED BY RAMEN/RRP	39	36
15	14	23	IT WILL RAIN BRUNO MARS SUMMIT/CHOP SHOP/ELEKTRA/ATLANTIC	40	41
16	15	23	THE ONE THAT GOT AWAY KATY PERRY CAPITOL	41	50
17	17	13	RACK CITY TYGA YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	42	33
18	16	35	MOVES LIKE JAGGER MAROON 5 FEAT. CHRISTINA AGUILERA A&M/OCTONE/INTERSCOPE	43	46
19	23	5	FEEL SO CLOSE CALVIN HARRIS ULTRA	44	51
20	26	10	LOVE ON TOP BEYONCE PARKWOOD/COLUMBIA	45	53
21	31	5	STARSHIPS NICKI MINAJ YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	46	49
22	27	11	OURS TAYLOR SWIFT BIG MACHINE	47	48
23	18	24	NOT OVER YOU GAVIN DEGRAW J/RCA	48	52
24	32	6	TURN UP THE MUSIC CHRIS BROWN RCA	49	44
25	22	12	STRIP CHRIS BROWN FEAT. KEVIN MCCALL RCA	50	55

WEEKS ON CHT	TITLE ARTIST IMPRINT/PROMOTION LABEL	THIS
11	ALONE WITH YOU JAKE OWEN RCA NASHVILLE	1
27	SEXY AND I KNOW IT LMFA0 PARTY ROCK/WILLI.AM/CHERRYTREE/INTERSCOPE	2
29	WITHOUT YOU DAVID GUETTA FEAT. USHER WHAT A MUSIC/ASTRALWERKS/CAPITOL	3
5	WILD ONES FLO RIDA FEAT. SIA POE BOY/ATLANTIC	4
14	LOVE'S GONNA MAKE IT ALRIGHT GEORGE STRAIT MCA NASHVILLE	5
32	SOMEONE LIKE YOU ADELE XL/COLUMBIA	6
8	TALK THAT TALK RIHANNA FEAT. JAY-Z SRP/DEF JAM/IDJMG	7
7	DRIVE BY TRAIN COLUMBIA	8
47	PARTY ROCK ANTHEM IMFA0 PARTY ROCK/WILLIAM/CHERRYTREE/INTERSCOPE	9
8	DRINK ON IT BLAKE SHELTON WARNER BROS. NASHVILLE/WMN	10
6	SOMEBODY THAT I USED TO KNOW Gotye Feat. Kimbra samples 'N' seconds/fairfax/universal republic	1
6	A WOMAN LIKE YOU LEE BRICE CURB	12
18	HOME DIERKS BENTLEY CAPITOL NASHVILLE	13
17	CAN'T GET ENOUGH J. COLE FEAT. TREY SONGZ ROC NATION/COLUMBIA	14
9	DANCIN' AWAY WITH MY HEART LADY ANTEBELLUM CAPITOL NASHVILLE	15
4	BIRTHDAY CAKE RIHANNA SRP/DEF JAM/IDJMG	
29	NI**AS IN PARIS JAY Z KANYE WEST ROC-A-FELLA/ROC NATION/DEF JAM/IDJMG	6
13	TONIGHT IS THE NIGHT OUTASIGHT WARNER BROS.	\mathbf{O}
6	BANJO RASCAL FLATTS BIG MACHINE	
3	CLIMAX USHER BCA	THIS
7	A THOUSAND YEARS CHRISTINA PERRI SUMMIT/CHOP SHOP/ATLANTIC/RRP	1
12	WHERE I COME FROM MONTGOMERY GENTRY AVERAGE JOE'S	2
6	OVER YOU MIRANDA LAMBERT RCA NASHVILLE	3
17	YOU GONNA FLY KEITH URBAN CAPITOL NASHVILLE	4
3	GOOD GIRL CARRIE UNDERWOOD 19/ARISTA NASHVILLE	6
		6
		7
	المعارف والفقية فالمتشر يتشتعهما	

POC

SALES DATA COMPILED BY

nielsen SoundScan

4	ノ	1	UCK	
WEEK	LAST WEEK	WEEKS ON CHT	TITLE ARTIST IMPRINT/PROMOTION LABEL	CERT.
	1	16	#1 WE ARE YOUNG SWKS FUN. FEAT. JANELLE MONAE FUELED BY RAMEN/RRP	
2	2	15	SOMEBODY THAT I USED TO KNOW GOTYE FEAT. KIMBRA SAMPLES TV SECONDS/FAIRFAX,UNIVERSAL REPUBLIC	•
3	4	10	DRIVE BY TRAIN COLUMBIA	
1	3	18	SET FIRE TO THE RAIN ADELE XL/COLUMBIA	3
5	8	11	I WON'T GIVE UP JASON MRAZ ATLANTIC/RBP	
6	7	27	PARADISE COLDPLAY CAPITOL	
7	6	48	ROLLING IN THE DEEP ADELE XL/COLUMBIA	6
3	10	46	RUMOUR HAS IT ADELE XL/COLUMBIA	•
•	19	5	EVERYBODY TALKS NEON TREES MERCURY/IDJMG	
0	9	30	SOMEONE LIKE YOU ADELE XL/COLUMBIA	4
1	12	61	PUMPED UP KICKS FOSTER THE PEOPLE STARTIME/COLUMBIA	4
2	11	21	PRINCESS OF CHINA COLDPLAY FEAT. RIHANNA CAPITOL	
3	18	23	SHAKE IT OUT FLORENCE + THE MACHINE UNIVERSAL REPUBLIC	
4	13	4	SOME NIGHTS FUN. FUELED BY RAMEN/RRP	
5	14	50	SAIL AWOLNATION RED BULL	

R&B/HIP-HOP

23 ARTIST IMPRINT/PROMOTION LABEL 23 #1 YOUNG,WILD & FREE 4WXS SMOP DOGG & WE KALIFA FEAT. BRIND MARS

NEY/CASH MONE

NG MONE

B.U.B REBELRICKOBARIN HUSTE/ATLANTIC NI**AS IN PARIS JAVZ KAWYE WEST ROC-A-FELLARDC NATION/DEF JAM/DJMG AYY LADIES TRAVIS PORTER FEAT. TYGA PORTER HOUSE/RCA

BIRTHDAY CAKE BIRTHDAY CAKE RIHANNA SRP/DEF JAM/IDJMG TALK THAT TALK RIHANNA FEAT. JAY-Z SRP/DEF JAM/IDJMG

CLIMAX USHER RCA DANCE (A\$\$) BIG SEAN FEAT. NICKI MINAJ G.O.O.D./DEF JAM/IDJMG

BRAKE FEAT. UL WAYNE YOUNG MOVEY/CASH MONEY SO GOOD B.O.B REBELROCK/GRAND HUSTLE/AT

CERT

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17 RACK CITY TYGA YOUNG MONE

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 FADED TYCA FEAL ED TYCA FEAL ED WAYNE YOUNG MONEYCASH MON 14
 13
 STRIP CHRIS BROWN FEAT. KEVIN K-MACC

LIL WAYNE FEAT, BE

12 11 115 J**Z IN MY PANTS THE LONELY ISLAND UNIVERSAL REPUBLIC

15 12 60 THE CREEP THE LONELY ISLAND FEAT. NICKI MINAJ UNIVERSAL

DRANK IN MY CUP KIRKO BANGZ LMG/UNAUTHORIZ MIRROR

18 THE MOTTO

Billeoard.

MAR 31 2012

COUNTRY

of the Local Division of the Local Divisiono				
THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE ARTIST IMPRINT/PROMOTION LABEL	CERT.
1	1	4	#1 GOOD GIRL 4WKS CARRIE UNDERWOOD 19/ARISTA NASHVILLE	
2	-	1	CHANGED RASCAL FLATTS BIG MACHINE	
3	3	17	A WOMAN LIKE YOU LEE BRICE CURB	
4	7	5	SPRINGSTEEN ERIC CHURCH EMI NASHVILLE	
5	2	10	OVER YOU MIRANDA LAMBERT RCA	
6	4	12	SOMETHIN' 'BOUT A TRUCK KIP MOORE MCA NASHVILLE	
7	5	13	SAFE & SOUND TAYLOR SWIFT FEAT. THE CIVIL WARS BIG MACHINE/UNIVERSAL REPUBLIC	
8	12	5	FLY OVER STATES JASON ALDEAN BROKEN BOW	
9	14	7	DRUNK ON YOU LUKE BRYAN CAPITOL NASHVILLE	
10	8	21	RED SOLO CUP TOBY KEITH SHOW DOG-UNIVERSAL	
11	9	18	ALONE WITH YOU JAKE OWEN RCA	•
12	6	27	I DON'T WANT THIS NIGHT TO END LUKE BRYAN CAPITOL NASHVILLE	
13	11	19	OURS TAYLOR SWIFT BIG MACHINE	•
14	10	8	DRINK ON IT BLAKE SHELTON WARNER BROS,/WMN	
15	13	11	DANCIN' AWAY WITH MY HEART LADY ANTEBELLUM CAPITOL NASHVILLE	

)	L <i>l</i>	TIN ™	
THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE ARTIST IMPRINT/PROMOTION LABEL	CERT.
1	1	83	BANZA KUDURO 36 WKS DON OMAR & LUCENCO INNO OFRANTO MACHETE UNIVERSA. MUSIC LATINO	
2	15	1	DUTTY LOVE Ion omar feat. Natty Natasha orfanato(Macheter)Niversal. Music Latino	
3	2	115	I KNOW YOU WANT ME (CALLE OCHO) PITBULL ULTRA	2
4	3	97	WAKA WAKA (THIS TIME FOR AFRICA) SHAKIRA FEAT. FRESHLYGROUND EPIC/SONY MUSIC LATIN	C
5	5	19	INTENTALO 3BALLMTY FEAT. EL BEBETO Y AMERICA SIERRA FONOVISA	
6	4	29	PROMISE ROMEO SANTOS FEAT. USHER SONY MUSIC LATIN	
7	6	115	HIPS DON'T LIE SHAKIRA FEAT. WYCLEF JEAN EPIC/SONY MUSIC LATIN	
8	11	72	BON, BON PITBULL MR. 305/FAMOUS ARTIST/SONY MUSIC LATIN	
9	8	24	LOVUMBA (PRESTIGE) DADDY YANKEE EL CARTEL	
10	7	115	HEROE ENRIQUE IGLESIAS INTERSCOPE/UNIVERSAL MUSIC LATINO	
11	10	9	LAS COSAS PEQUENAS PRINCE ROYCE TOP STOP	
12	14	80	THE ANTHEM PITBULL FEAT. LIL JON FAMOUS ARTIST/TVT	
13	13	20	BAILANDO POR EL MUNDO JUAN MAGAN FEAT. PITBULL & EL CATA SONY MUSIC LATIN	
14	9	11	CORRE! JESSE & JOY WARNER LATINA	
15	12	74	RABIOSA SHAKIRA EPIC/SONY MUSIC LATIN	

)	C	OMEDY	2	0		W	/ORLD [™]
LAST WEEK	WEEKS ON CHT	TITLE ARTIST IMPRINT/LABEL	CERT.	THIS	LAST WEEK	WEEKS ON CHT	TITLE ARTIST IMPRINT/LABEL
-	1	#1 ROCK'S CONCERT		1	1	1	SOMEWHERE OVER THE RAINBOW
2	66	I JUST HAD SEX The Lonely Island Feat. Akon Universal Republic		2	2	14	AI SE EU TE PEGO MICHEL TELO PANTANNAL/RGE/SONY MUSIC LATIN
3	115	I'M ON A BOAT THE LONELY ISLAND FEAT. T-PAIN UNIVERSAL REPUBLIC		3	7	28	UNICORN THE IRISH ROVERS GEFFEN/UME
5	46	JACK SPARROW THE LONELY ISLAND FEAT. MICHAEL BOLTON UNIVERSAL REPUBLIC		4	23	9	BEER, BEER, BEER THE CLANCY BROTHERS COLUMBIA/LEGACY/SONY MUSIC
4	115	LIKE A BOSS THE LONELY ISLAND UNIVERSAL REPUBLIC		5	8	7	WHISKEY IN THE JAR THE DUBLINERS SONY MUSIC CMG/SONY MUSIC
1	2	DOUBLE D CUPS CLEDUS T. JUDD WARNER BROS. NASHVILLE/WMN		6	3	3	FANTASTIC BABY BIGBANG YG
-	1	COMPLICATED YOUR FAVORITE MARTIAN YOUR FAVORITE MARTIAN		7	24	81	THE BLOOD OF CU CHULAINN 2010 JEFF DANNA & MYCHAEL DANNA JEFF DANNA & MYCHAEL DANNA
7	18	THE LEGEND OF ZELDA RAP SMOSH SMOSH		8	-	6	DANNY BOY THE IRISH TENORS EONE
6	42	NICE GUYS CHESTER SEE, KEVJUMBA, RYAN HIGA CHESTER SEE, KEVIN WU & RYAN HIGA		9	12	7	THE GALWAY GIRL CELTIC THUNDER CELTIC THUNDER/DECCA
8	44	THREW IT ON THE GROUND THE LONELY ISLAND UNIVERSAL REPUBLIC		10	-	5	THE ORANGE AND THE GREEN THE IRISH ROVERS GEFFEN/UME
9	113	WHITE & NERDY WEIRD AL YANKOVIC WAY MOBY/VOLCANO/LEGACY/SONY MUSIC		11	22	101	ROCKY ROAD TO DUBLIN YOUNG DUBLINERS 429/SLG
11	115	J**Z IN MY PANTS THE LONELY ISLAND UNIVERSAL REPUBLIC	•	12	5	3	BAD BOY BIGBANG YG
19	2	HUNGER GAMES! I WANNA GO WINTERSPRINGPRO WINTERSPRINGPRO		13	-	4	FINNEGAN'S WAKE THE CLANCY BROTHERS WITH LOU KILLEN VANGUARD/WELK
10	7	EPIC RAP BATTLES OF HISTORY: MASTER CHIEF VS. LEONIDAS NICE PETER VS. EPICLIOYD IMAGER STUDIOS		14	-	4	LIVE FROM MATT MOLLOY'S PUB THE CHIEFTAINS RCA VICTOR/RMG
12	60	THE CREEP THE LONELY ISLAND FEAT. NICKI MINAJ UNIVERSAL REPUBLIC		15	-	1	DANNY BOY IRISH ALL-STARS COBRA
9	YC.	te mot					

HOT DIGITAL SONGS

DO AIRPLAY. 1211 stations, encompassing pob. adult, rock, country, RB2/hip-hop, Christian, gospel, dance, jazz and Latin formats, are electronically monitored 24 hours a day. 7 days a week by Neisen scales Days and the Control of Control of

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WEEK	LAST WEEK	WEEKS ON CHT	TITLE ARTIST IMPRINT / PROMOTION LABEL	CERT.	WEEK	LAST WEEK	WEEKS ON CHT	TITLE ARTIST IMPRINT / PROMOTION LABEL	
1	1	12	#1 WE ARE YOUNG 5WKS FUN. FEAT. JANELLE MONAE FUELED BY FAMEN/RPP		26	25	22	DOMINO JESSIE J LAVA/UNIVERSAL REPUBLIC	
2	2	9	GLAD YOU CAME THE WANTED GLOBAL TALENT/MERCURY/IDJMG		27	24	25	GOOD FEELING FLO RIDA POE BOY/ATLANTIC	
3	4	5	STARSHIPS NICKI MINAJ YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC		28	26	22	A THOUSAND YEARS CHRISTINA PERRI SUMMIT/CHOP SHOP/ATLANTIC/RRP	
4	5	10	SOMEBODY THAT I USED TO KNOW Gotye Feat. Kimbra Samples 'W' Seconds/Fairfax/UNIVERSAL REPUBLIC	•	29	29	51	PARTY ROCK ANTHEM LMFA0 PARTY ROCK/WILLI.AM/CHERRYTREE/INTERSCOPE	
5	3	13	STRONGER (WHAT DOESN'T KILL YOU) KELLY CLARKSON 19/RCA		30	28	27	PARADISE COLDPLAY CAPITOL	
6	6	9	WILD ONES FLO RIDA FEAT. SIA POE BOY/ATLANTIC		31	38	10	A WOMAN LIKE YOU LEE BRICE CURB	
0	17	5	WHAT MAKES YOU BEAUTIFUL ONE DIRECTION SYCO/COLUMBIA		32	51	2	SPRINGSTEEN ERIC CHURCH EMI NASHVILLE	
8	11	9	DRIVE BY TRAIN COLUMBIA		33	30	26	WE FOUND LOVE RIHANNA FEAT. CALVIN HARRIS SRP/DEF JAM/IDJMG	
9	8	4	CALL ME MAYBE CARLY RAE JEPSEN 604/SCHOOLBOY/INTERSCOPE		34	27	62	ROLLING IN THE DEEP ADELE XL/COLUMBIA	
10	7	5	PART OF ME KATY PERBY CAPITOL		35	35	8	RUMOUR HAS IT ADELE XL/COLUMBIA	
1	13	4	FEEL SO CLOSE CALVIN HARRIS ULTRA		36	33	29	NI**AS IN PARIS JAY Z KANYE WEST ROC A FELLA/ROC NATION/DEF JAM/IDJMG	
12	10	23	YOUNG, WILD & FREE SNOOP DOGG & WIZ KHALIFA FEAT. BRUND MARS ROSTRUM(ATLANTIC/RRP		37	32	2	AYY LADIES TRAVIS PORTER FEAT. TYGA PORTER HOUSE/RCA	
13	9	32	SET FIRE TO THE RAIN ADELE XL/COLUMBIA	3	38	46	4	BIRTHDAY CAKE RIHANNA SRP/DEF JAM/IDJMG	
14	14	16	RACK CITY TYGA YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC		39	—	1	EVERYBODY TALKS NEON TREES MERCURY/IDJMG	
15	15	18	TAKE CARE DRAKE FEAT. RIHANNA YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC		40	36	7	OVER YOU MIRANDA LAMBERT RCA NASHVILLE	
16	16	29	SEXY AND I KNOW IT LMFAO PARTY ROCKWILLIAM/CHERRYTREE/INTERSCOPE	3	41	42	4	SOMETHIN' 'BOUT A TRUCK KIP MOORE MCA NASHVILLE	
17	18	16	TURN ME ON David Guetta Feat. Nicki Minaj What a Music/Astraliverks/Capitol		42	34	35	SOMEONE LIKE YOU ADELE XL/COLUMBIA	
18	19	18	THE MOTTO DRAKE FEAT. LIL WAYNE YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC		43	40	16	TONIGHT IS THE NIGHT OUTASIGHT WARNER BROS.	
19	22	4	GOOD GIRL CARRIE UNDERWOOD 19/ARISTA NASHVILLE		44	47	10	SAFE & SOUND TAYLOR SWIFT FEAT. THE CIVIL WARS BIG MACHINE/UNIVERSAL REPUBLIC	
20	21	17	INTERNATIONAL LOVE PITBULL FEAT. CHRIS BROWN MR. 305/POLO GROUNDS/J/RCA		45	45	6	TALK THAT TALK RIHANNA FEAT. JAY-Z SRP/DEF JAM/IDJMG	
21	20	11	ASS BACK HOME GYM CLASS HERDES FEAT. NEON HITCH DECAYDANCE/FUELED BY RAMEN/RRP		46	56	3	CLIMAX USHER RCA	
22	23	5	TURN UP THE MUSIC CHRIS BROWN RCA		47	65	44	PUMPED UP KICKS FOSTER THE PEOPLE STARTIME/COLUMBIA	
23	-	1	CHANGED RASCAL FLATTS BIG MACHINE		48	-	1	ONE THING ONE DIRECTION SYCO/COLUMBIA	
24	31	11	I WON'T GIVE UP JASON MRAZ ATLANTIC/RRP		49	61	3	FLY OVER STATES JASON ALDEAN BROKEN BOW	
25	37	4	SO GOOD B.O.B REBELROCK/GRAND HUSTLE/ATLANTIC		50	71	3	DRUNK ON YOU LUKE BRYAN CAPITOL NASHVILLE	

POP/ADULT/ROCK Billboard. MAR 31 2012

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SHADOW DAYS

JOHN MAYER (COLUMBIA

I LIKE IT LIKE THAT

Ø		M	AINSTREAM
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VEEK	AST VEEK	WEEKS DN CHT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
0	1	10	TRONGER (WHAT DOESN'T KILL YOU)
2	2	16	SET FIRE TO THE RAIN
3	3	14	ADELE (XL/COLUMBIA) TURN ME ON
ă	6	10	GLAD YOU CAME
G	5	16	THE WANTED (GLOBAL TALENT/MERCURY/IDJMG) ASS BACK HOME
6	4	26	GYM CLASS HERGES FEAT. NEON HITCH (DECAYDANCE/FUELED BY RAMEN/RRP)
-			JESSIE J (LAVA/UNIVERSAL REPUBLIC) PART OF ME
U	9	5	KATY PERRY (CAPITOL)
8	7	18	INTERNATIONAL LOVE PITBULL FEAT. CHRIS BROWN (MR. 305/POLO GROUNDS/J/RCA) GOOD FEELING
9	8	25	FLO RIDA (POE BOY/ATLANTIC)
10	11	14	YOUNG, WILD & FREE SNORP DODG & WIZ KHALIFA FEAT. BRUND MARS (ROSTRUM DOGGSYSTILE/ATLANTIC/RRP)
0	19	3	GREATEST WE ARE YOUNG GAINER FUN. FEAT. JANELLE MONAE (FUELED BY RAMENTRAP)
12	10	25	WE FOUND LOVE RIHANNA FEAT. CALVIN HARRIS (SRP/DEF JAM/IDJMG)
13	12	9	TAKE CARE DRAKE FEAT. RIHANNA (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)
14	14	20	TONIGHT IS THE NIGHT OUTASIGHT (WARNER BROS.)
15	16	5	FEEL SO CLOSE CALVIN HARRIS (ULTRA)
16	17	5	STARSHIPS NICKI MINAJ (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)
17	20	5	WILD ONES FLO RIDA FEAT. SIA (POE BOY/ATLANTIC)
18	18	6	TURN UP THE MUSIC CHRIS BROWN (RCA)
19	21	8	DRIVE BY TRAIN (COLUMBIA)
20	22	4	BROKENHEARTED KARMIN (EPIC)
21	24	3	WHAT MAKES YOU BEAUTIFUL
22	26	8	A THOUSAND YEARS
23	28	2	CHRISTINA PERRI (SUMMIT/CHOP SHOP/ATLANTIC/RRP)
24	25	11	B.O.B (REBELROCK/GRAND HUSTLE/ATLANTIC) PRINCESS OF CHINA
25	36	2	COLDPLAY FEAT. RIHANNA (CAPITOL) RUMOUR HAS IT
20	35	2	ADELE (XL/COLUMBIA) SOMEBODY THAT I USED TO KNOW
-		-	GOTYE FEAT. KIMBRA (SAMPLES W SECONDS/FAIRFAX/UN/VERSAL REPUBLIC)
27	31	3	RIHANNA FEAT. JAY-Z (SRP/DEF JAM/IDJMG)
28	30	5	JASON DERULO (BELUGA HEIGHTS/WARNER BROS.) NI**AS IN PARIS
29	27	19	NIT AS IN PARIS JAY Z KANYE WEST (ROC-A-FELLA/ROC NATION/DEF JAM/DJMG) NAKED
30	32	5	DEV & ENRIQUE IGLESIAS (INDIE-POP/UNIVERSAL REPUBLIC)
31	29	20	WORK OUT J. COLE (ROC NATION/COLUMBIA)
32	34	3	THE MOTTO DRAKE FEAT. LL. WAYNE (YOUNG MOKEY/CASH MONEY/UN/VERSAL REPUBLIC)
33	33	4	RACK CITY TYGA (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)
34	37	3	WE RUN THE NIGHT HAVANA BROWN FEAT. PITBULL (UNIVERSAL REPUBLIC)
35	38	2	IS ANYBODY OUT THERE K'NAAN FEAT. NELLY FURTADO (A&M/OCTONE/INTERSCOPE)
36	39	2	LIGHTS ELLIE GOULDING (CHERRYTREE/INTERSCOPE)
37	23	9	SORRY FOR PARTY ROCKING IMFAO (PARTY ROCK/WILLI.AM/CHERRYTREE/INTERSCOPE)
38	N	w	CALL ME MAYBE CARLY RAE JEPSEN (604/SCHOOLBOY/INTERSCOPE)
39	40	2	BEEKEEPER'S DAUGHTER THE ALL-AMERICAN REJECTS (DOGHOUSE/DGC/INTERSCOPE)
40	N	w	GIVE YOUR HEART A BREAK

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

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

Mars, meanwhile, ex to eight, tying him with

career-opening top 10 streak since the chart launched in October 1992. Only Mariah Carey (whose career dates to 1990) boasts a larger sum, having sent her first 11 chart entries to the top tier in 1993-97.

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THIS	LAST	WEE) NO	ARTIST (IMPRINT / PROMOTION LABEL)
0	3	12	#1 SET FIRE TO THE RAIN TWK ADELE (XL/COLUMBIA)
2	2	31	JUST A KISS LADY ANTEBELLUM (CAPITOL NASHVILLE/CAPITOL)
з	1	26	BRIGHTER THAN THE SUN COLDIE CAILLAT (UNIVERSAL REPUBLIC)
4	4	38	GOOD LIFE ONEREPUBLIC (MOSLEY/INTERSCOPE)
5	5	28	MR. KNOW IT ALL KELLY CLARKSON (19/RCA)
6	6	30	SOMEONE LIKE YOU
7	7	15	ADELE (XL/COLUMBIA) NOT OVER YOU
0	8	32	GAVIN DEGRAW (J/RCA) MOVES LIKE JAGGER
0	11	12	MAROON 5 FEAT. CHRISTINA AGUILERA (A&M/OCTONE/INTERSCOPE) THE ONE THAT GOT AWAY
-			KATY PERRY (CAPITOL)
10	9	40	THE BAND PERRY (REPUBLIC NASHVILLE/UNIVERSAL REPUBLIC)
O	13	7	GREATEST STRONGER (WHAT DOESN'T KILL YOU) GAINER KELLY CLARKSON (19/RCA)
12	12	12	BRUNO MARS (SUMMIT/CHOP SHOP/ELEKTRA/ATLANTIC)
13	16	21	LET'S STAY TOGETHER SEAL (REPRISE/WARNER BROS.)
14	14	12	WITHOUT YOU DAVID GUETTA FEAT. USHER (WHAT A MUSIC/ASTRALWERKS/CAPITOL)
15	15	12	CRAWLING BACK TO YOU DAUGHTRY (19/RCA)
16	17	10	A THOUSAND YEARS CHRISTINA PERRI (SUMMIT/CHOP SHOP/ATLANTIC/RRP)
17	18	8	WE FOUND LOVE RIHANNA FEAT. CALVIN HARRIS (SRP/DEF JAM/IDJMG)
10	22	3	ENDLESS LOVE LIONEL RICHIE FEAT. SHANIA TWAIN (MERCURY NASHVILLE)
19	25	6	DRIVE BY TRAIN (COLUMBIA)
20	23	4	DOMINO JESSIE J (LAVA/UNIVERSAL REPUBLIC)
21	20	9	EASY
22	19	8	RASCAL FLATTS FEAT. NATASHA BEDINGFIELD (BIG MACHINE/UNVERSAL REPUBLIC)
23	21	20	YOU AND I
24	24	7	LADY GAGA (STREAMLINE/KONLIVE/INTERSCOPE)
	24	1	WHITNEY WOLANIN (TOPNOTCH)
	00	4	3 WORDS
25	28	4	3 WORDS ELLIOTT YAMIN (PURPOSE/EONE)
25	28	4	
25			ELLIOTT YAMIN (PURPOSE/EONE)
			ELLIOTT YAMIN (PURPOSE/EONE) DULT TOP 40 ¹¹¹ TITLE
WEEK	LAST	WEEKS	ELLIOTY YAMIN (PURPOSE/EONE)
A Meek	L LAST	A MEEKS	ELLIOTT YAMIN (PURPOSE/EONE) DULT TOP 40
CAL MEEK	L LAST WEEK	A I MEEKS	ELLIOTT YAMIN (PURPOSE/EONE) DULT TOP 40
A MERK 1 2 3	LIAST UMEEK 3	A I MEHSING 11 18 24	ELLIOTT YAMIN (PURPOSE/EONE) DULT TOP 40 [™] TITLE ARTIST (IMPRINT / PROMOTION LABEL) MI STROMESER (WHAT DOESN'T KILL YOU) SET FIRE TO THE RAIN ABLE (RAICOMBRIA) IT WILL FAIN BRUND MAS (SUMITCHOP SHOP/ELEKTRA/ALLANTIC)
CAL MEEK	Table	A 1 SHOW CHARACTER 11 18 24 10	ELLIOTT YAMIN (PURPOSE/EONE) DULT TOP 40 " TITLE ARTIST (URPRINT / PROMOTION LABEL) ************************************
A MERK 1 2 3	LIAST UMEEK 3	A I MEHSING 11 18 24	ELIUTT YAMIN (PURPOSE/EONE)
A MEEK MEEK 2 3 4	Table	A 1 SHOW CHARACTER 11 18 24 10	ELIUTT YAMIN (PURPOSE/EONE)
A Meter Mete	LIVER AND A CONTRACT	A 10 11 18 24 10 14	ELLIOTY YAMIN (PURPOSE/EONE)
MEK 1 2 3 4 5 6	LSV 1 2 3 6 4 5	A 1 500 500 500 500 500 500 500 50	ELLIOTY YAMIN (PURPOSE/EONE)
Market Karley (1997) (1	Isyri 1 2 3 6 4 5 10	A 1 SH3N0 11 18 24 10 14 23 19	ELLIOTT YAMIN (PURPOSE/EONE) DULLT TOP 40" TITLE ARTIST (INPENIT / PROMOTION LABEL) STONGE REW(HAT DOESN'T KILL YOU) STONGER (VICAUNASON (1997C) STONGER (VICAUNASON (1997C) STONGER (VICAUNASON (1997C) STONGER (VICAUNASON (1997C) STONGER (VICAUNASON (1997C) STONGER (VICAUNASON (1997C) DIVIL FAIN BRUND MAS (1997C) JESSIE J. (AVACUMPTERSAL REPUBLIC) PARADISE COUPLAN (CAPTOL) A THOUSAND VEARS CARGINA FERAI (SUMMITCHOP SHOP/ALLANIC/GRP) A THOUSAND VEARS CARGINA FERAI (SUMMITCHOP SHOP/ALLANIC/GRP)
1 2 3 4 5 6 7 8	1 2 3 6 4 5 10 7	A 1 system 11 18 24 10 14 23 19 38	ELLIOTT YAMIN (PURPOSE/EONE) DULLT TOP 40" TITLE ATTAST (IMPERIT / PROMOTION LABEL) STONGER (WHAT PORSON TON LABEL) STONG (WHAT PORSON TON LABEL) STONG (WHAT PORSON TON LABEL) DOMIO JESTEJ (LAVAUNIVERSAL REPUBLIC) PARADISE COMPAY (CAPTOL) A THOUSAND YEARS EMBETIMA FERMI SUMMITCHOP SHOP/ALLANTICIDERP) NOT OVER YOU GAMM GEGAW (JACA) THE ONE THAT GOT AWAY LATY PERF (LAPITOL)
8HL 1 2 3 4 5 6 7 8 9	Iser Iser Iser Iser I I I I I I I I	A 1 SX3300 11 18 24 10 14 23 19 38 22	ELLIOTT YAMIN (PURPOSE/EONE) DULLT TOP 40 " TITLE ARTIST (MREINIT / PROMOTION LABEL) "" STROMERER (WHAT DOESN'T KILL YOU) SET FIRE TO THE RAIN ABLE (ALCOMINGAI) IT WILL RAIN BRUND MAIS (SUMMITCHOP SHOP/ELEKTRA/ATLANTIC) DRIVE BY TARK (COLUMBAI) DOMINO JESTEA J.(ANAUNIVERSAL REPUBLIC) PARADISE COUPLAY (CARTIOL) A THOUSAND SHOP/ELEKTRA/ATLANTIC) PARK JOK (MANUNYERSAL REPUBLIC) PARADISE COUPLAY (CARTIOL) A THOUSAND SHOP/ELEKTRA/ATLANTIC) MUN DEGISMU (JIRCA) THE ONE THAT GOT AWAY MAY PEPOND LOVE RIMAMA FAAL CAUM HARMS (SIPJOEF JAM/DJMG) PART OF ME
8HL 1 2 3 4 5 6 7 8 9 10	1 2 3 6 4 5 10 7 8 9	A 10 500 500 500 500 500 500 500 5	ELLIOTT YAMIN (PURPOSE/EONE) DULLT TOP 40 " TITLE ARTIST (MERINT / PROMOTION LABEL) ARTS (MERINT / PROMOTION LABEL) ARTS STRUMERER (WHAT DOESN'T KILL YOU) SET FIRE TO THE PAIN ABLE (ALCOUNDER) IT WILL RAIN BRUND BMAS (SUMMITCHOP SHOP/ELEKTRA/ATLANTIC) DRIVE BY TARK (COUNDER) DOMINO JSERE J. (LAVAUNURERSAL REPUBLIC) PARADISE COLPELY (CAPTOL) A THOUSAND VERSE HISTIMA REMINITION PROPARTIANTIC/RRP) NOT OVER YOU BUNN REGRAM (WIRCH) THE ONE THAT GOT AWAY LATY PERRY (CAPTOL) WE FOUND LOVE RIMAMA FEAL CAUNN HARBIS (SRP.OEF JAM/IDJMG) PART OF ME KATY PERRY (CAPTOL)
SHA 1 2 3 4 5 6 7 8 9 10	X33M 1 2 3 6 4 5 10 7 8 9 11	A 1 533300 11 18 24 10 14 23 19 38 22 20 5	ELLIOTT YAMIN (PURPOSE/EONE) DULLT TOP 40 " TITLE ATTST (URENINT / PROMOTION LABEL) YM STROMERER (WHAT DOESN'T KILL YOU) SET FIRE TO THE RAIN ABLE (ALCOLINGIA) IT WILL RAIN BRUND MARS (SUMMITCHOP SHOP/ELEKTRA/ATLANTIC) DRIVE BY TARN (COLUMBIA) DOMINO JSERLA (LAVAUNURESAL REPUBLIC) PARADISE COLPLAY (CAPTOL) A THOUSAND VERS HISTIMA (REMINITCHOP SHOP/ATLANTIC/RRP) OT OVER YOU SUMH BEGRAN (MERCA) THE ONE THAT GOT AWAY KATY PERMY (CAPTOL) WE FOUND LOVE RIMAMA FEAL CANTIN MARS (SBP/DEF JAMIDJMG) PART OF ME KATY PERMY (CAPTOL) LIVONT GIVE UP JASON MARAZ (ATLANTIC/RRP) SOMEBODY THAT I USED TO KNOW
8HL 1 2 3 4 5 6 7 8 9 10 11 12	LSY1 1 2 3 6 4 5 10 7 8 9 11 12	A 1 11 18 24 10 14 23 19 38 22 20 5 9	ELLIOTT YAMIN (PURPOSE/EONE) DULLT TOP 40 " TITLE ARTIST (URENINT / PROMOTION LABEL) ARTS (URENINT) SET FIRE TO THE PAIN ART (COLUMBIA) IT WILL PAIN BRUND MARS (SUMMITCHOP SHOP/ELEKTRA/ATLANTIC) DRIVE BY TARK (COLUMBIA) DOMINO JSERJ (LAVAUNURESAL REPUBLIC) PARADISE COLPELY (CAPTOL) A THOUSAND VERS ARTHOUSAND VERS ARTHOUSAND VERS ARTHOUSAND (URENIN THE PORE THAT GOT AWAY LATY PERRY (CAPTOL) VEF FOUND LOVE RIMAMA FEAL CAUTH HABBIS (SBP/DEF JAMIDJANG) PART OF ME KATY PERRY (CAPTOL) LIVONT GIVE UP JASON MARZ (ATLANTICIREP) SOMEBODY THAT I USED TO KNOW CONTACTA JOINTS
SHL 1 2 3 4 5 6 7 8 9 10 11 12 13	1 1 2 3 6 4 5 10 7 8 9 11 12 13	A 11 18 24 10 14 23 19 38 22 20 5 9 7	ELLIOTT YAMIN (PURPOSE/EONE) DULLT TOP 40" FITLE ARTIST (INDENIT / PROMOTION LABEL) STONGER (WHAT DOESN'T KILL YOU) SET FIRE TO THE RAIN AGLE (ALCOLUMBA) TO WILL RAIN BRUND MAS (SUMMICHOP SHOP/ELEKTRA/ATLANTIC) DRIVE BY TAMI (GULUBBA) DOMIO JESSIE J, LANAUMIYERSAL REPUBLIC) PARADISE COUPLAN (CANTOL) A THOUSAND YEARS CHRISTMA FERMI (SUMMICHOP SHOP/ELEKTRA/ATLANTIC) DRIVE BY TAMI (GULUBBA) DOMIO JESSIE J, LANAUMIYERSAL REPUBLIC) PARADISE COUPLAN (CANTOL) A THOUSAND YEARS CHRISTMA FERMI (SUMMICHOP SHOP/ELEKTRA/ATLANTIC) PARADISE COUPLAN (CANTOL) THE ONE THAT GOT AWAY KAT PERMY (CANTOL) VEFOUND LOVE FINING FAILUTE (SUMMICHOP SHOP/ELEKTRA/ATLANTIC) PARADISE SOMEROLY (LATATIC) SOMEROLY (LATATIC) SOMEROLY THAT I USED TO KNOW WE'RE MUMBARES IN SCORMACIAMINGSAL REPUBLIC) FINE BY ME
Xiam 1 2 3 4 5 6 7 8 9 10 1 12 13 14 15	LSM1 1 2 3 6 4 5 10 7 8 9 11 12 13 14 19	A 1 SHENO 11 18 24 10 14 23 19 38 22 20 5 9 7 16 4	ELLIOTY YANIN (PURPOSE/EONE) DULLT TOP 40" TITLE ATTST (URENNT / PROMOTION LABEL) WY STROMERT (WHAT DOESN'T KILL YOU) STROME (URENNT / PROMOTION LABEL) WY STROMERT (WHAT DOESN'T KILL YOU) STROME (URENNT / PROMOTION LABEL) WY STROMERT (WHAT DOESN'T KILL YOU) STROME (URENNT / PROMOTION LABEL) THE (URENNT / PROMOTION LABEL) THE (URENNT/CHOP SHOP/ELEKTRA/ATLANTIC) DRIVE BY TAMI (OLUMBIA) DOMINO JISTEA (URAVAUNIKERSAL REPUBLIC) PARADISE COUPLAY (CAPTOL) A THOUSAND VEARS CHRISTMA FERRI (SUMMIT/CHOP SHOP/ELEKTRA/ATLANTIC) A THOUSAND VEARS CHRISTMA FERRI (SUMMIT/CHOP SHOP/ELEKTRA/ATLANTIC) A THOUSAND VEARS CHRISTMA FERRI (SUMMIT/CHOP SHOP/ELEKTRA/ATLANTIC) RAT PERRY (CAPTOL) WE FOUND LOVE FRAMMERT (URENT) SOMEBODY THAT I USED TO KNOW INT FRAMMERT (SUMMITS) SOMEBODY THAT I USED TO KNOW INTERNAMERT (USED) SOMEBODY THAT I USED TO KNOW INTERNAMERT (USED) ENTER SUMMITS) ATHOUSAND (SUMMITS) PARADISE SOMEBODY THAT I USED TO KNOW INTERNAMERT (USED) ENTER SUMMITS) ATHOUSAND (SUMMITS) PARADISE SOMEBODY THAT I USED TO KNOW INTERNAMERT (USED) ENTER SUMMITS) ATHOUSAND (SUMMITS) PARADISE SOMEBODY THAT I USED TO KNOW INTERNAMERT (SUMMITS) ATHOUSAND (SUMMITS) PARADISE SOMEBODY THAT I USED TO KNOW INTERNAMERT (SUMMITS) PARADISE PARAD
SHAP 1 2 3 4 5 6 7 8 9 10 10 10 10 10 10 10 10 10 10 10 10 10	1 2 3 6 4 5 10 7 8 9 11 12 13 14 19 25	A 1 11 18 24 10 14 23 19 38 22 20 5 9 7 16 4 3 1 1 1 1 1 1 1 1 1 1 1 1 1	ELLIOTY YAMIN (PURPOSE/EONE) DULT TOP 40" TITLE ATTST (URENIT / PROMOTION LABEL) WM STANDARD (URENIT SET FIRE TO THE RAIN ADEL EC/COLUMBIA) I WILL FAIN BENID MARS (SUMMIT/CHOP SHOP/ELEKTRA/ATLANTIC) DRIVE BY TAMI (OLUMBIA) DOMINO JUSTE J. (UAVAUNIVERSAL REPUBLIC) PARADISE COUPLAY (CAPTOL) A THOUSAND VEARS CARISTIAN FERMI (URENIT) A THOUSAND VEARS CARISTIAN FERMI (URENIT) A THOUSAND VEARS CARISTIAN FERMI (URENIT) MU FORM (URENIT) A THOUSAND VEARS CARISTIAN FERMI (URENIT) A THOUSAND VEARS CARISTIAN FERMI (URENIT) A THOUSAND VEARS CARISTIAN FERMI (URENIT) A THOUSAND VEARS CARISTIAN FERMI (URENIT) A THOUSAND LOVE RAINT GENE AND GENE AND GODY THAT I USED TO KNOW LINE HAMMAR SIL CHAINTIC/REP) SOMEBODY THAT I USED TO KNOW LINE LINE (URENIT) SOMEBODY THAT I USED TO KNOW LINE HAMARKE IS COUPLAS IT CARISTI ASCOULDER AS IT CARISTI ASCOULD AND HAS IT AND HAMARKE IS LOWER CARISTI ASCOULD AND HAS IT AND HAMARKE IS LOWER ASCOULD AND HAS IT AND HAS ASCOULD AND HAS ASCOULD AND HAS IT AND HAS ASCOULD AND HAS IT AND HAS ASCOULD AND HAS IT AND
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Nam 1 2 3 4 5 6 7 8 9 10 11 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 10 17 18 19 19 19 19 10 10 17 18 19 10 17 18 19 10 17 19 19 19 19 10 10 10 17 19 19 10 <th< th=""><th>11 2 3 6 4 5 10 7 8 9 11 12 13 14 19 25 16 22 20</th><th>A 10 11 18 24 10 14 23 19 38 22 20 5 9 7 16 4 3 14 8 10</th><th>ELLIOTT YAMIN (PURPOSE/EONE) DULLT TOP 40" TITLE ARTIST (MORRINT / PROMOTION LABEL) TO THE ARTIST (MORRINT / PROMOTION LABEL) THE / LA ANAUNYERSAL REPUBLIC) PARA (CUUBIA) DOMINO JISTEJ LI (ANAUNYERSAL REPUBLIC) PARA (CUUBIA) DOMINO JISTEJ LI (ANAUNYERSAL REPUBLIC) PARA (CARTIOL) A THOUSAND VERS CANTER (CARTIOL) A THOUSAND VERS CANTER (CARTIOL) A THOUSAND VERS CANTER (CARTIOL) A THOUSAND VERS CONCENTION A THOUSAND VERS CONCENTION A THOUSAND (CONCENTION) A THOUSAND (CONCENTION) A THOUSAND (CARTIOL) WE FOUND LOVE RIMAMA FALL CAUTICRIPS SOMEBODY THAT I USED TO KNOW CONTENT LOBALIAMETICS IN ECONOMICATION (CONCENTION) CONCENTION (CONCENTION) CONCEN</th></th<>	11 2 3 6 4 5 10 7 8 9 11 12 13 14 19 25 16 22 20	A 10 11 18 24 10 14 23 19 38 22 20 5 9 7 16 4 3 14 8 10	ELLIOTT YAMIN (PURPOSE/EONE) DULLT TOP 40" TITLE ARTIST (MORRINT / PROMOTION LABEL) TO THE ARTIST (MORRINT / PROMOTION LABEL) THE / LA ANAUNYERSAL REPUBLIC) PARA (CUUBIA) DOMINO JISTEJ LI (ANAUNYERSAL REPUBLIC) PARA (CUUBIA) DOMINO JISTEJ LI (ANAUNYERSAL REPUBLIC) PARA (CARTIOL) A THOUSAND VERS CANTER (CARTIOL) A THOUSAND VERS CANTER (CARTIOL) A THOUSAND VERS CANTER (CARTIOL) A THOUSAND VERS CONCENTION A THOUSAND VERS CONCENTION A THOUSAND (CONCENTION) A THOUSAND (CONCENTION) A THOUSAND (CARTIOL) WE FOUND LOVE RIMAMA FALL CAUTICRIPS SOMEBODY THAT I USED TO KNOW CONTENT LOBALIAMETICS IN ECONOMICATION (CONCENTION) CONCENTION (CONCENTION) CONCEN
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Nam 1 2 3 4 5 6 7 8 9 10 11 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 10 17 18 19 19 19 19 10 10 17 18 19 10 17 18 19 10 17 19 19 19 19 10 10 10 17 19 19 10 <th< th=""><th>11 2 3 6 4 5 10 7 8 9 11 12 13 14 19 25 16 22 20</th><th>A 11 11 18 24 10 14 23 19 38 22 20 5 9 7 16 4 3 14 8 10 13 8</th><th>ELLIOT YAMIN (PURPOSE/EONE) DULT TOP 40" TITLE ATTST (URENNT / PROMOTION LABEL) STATUS STATUS ATTONIC (URENNT / PROMOTION LABEL) STATUS</th></th<>	11 2 3 6 4 5 10 7 8 9 11 12 13 14 19 25 16 22 20	A 11 11 18 24 10 14 23 19 38 22 20 5 9 7 16 4 3 14 8 10 13 8	ELLIOT YAMIN (PURPOSE/EONE) DULT TOP 40" TITLE ATTST (URENNT / PROMOTION LABEL) STATUS STATUS ATTONIC (URENNT / PROMOTION LABEL) STATUS
Max 1 2 3 6 7 8 9 10 11 12 3 6 7 8 9 10 11 12 13 14 15 15 16 17 18 19 20	Liseria 1 2 3 6 4 5 10 7 8 9 11 12 13 14 19 255 16 222 200 17	A 11 11 18 24 10 14 23 19 38 22 20 5 9 7 16 4 3 14 8 10 13	

77M)	C A		RC	
	VEEK	AST VEEK	WEEKS ON CHT	TITLE
		2 N	15	ARTIST (IMPRINT / PROMOTION LABEL) #1 SOMEBODY THAT I USED TO KNOW BUTTE FEAT. NINERA (SAMPLES IN SECONDS/FAIRFACUMIERSAL REP
	2	1	21	LONELY BOY THE BLACK KEYS (NONESUCH/WARNER BROS.)
_	3	5	15	GREATEST WE ARE YOUNG GAINER FUN. FEAT JANELLE MONAE (FUELED BY RAMENT
_	4	3	24	THESE DAYS FOO FIGHTERS (ROSWELL/RCA)
	6	4	11	BULLY
_	6	6	25	SHINEDOWN (ATLANTIC) FACE TO THE FLOOR
_	7	7	17	CHEVELLE (EPIC) SATELLITE
	8	8	22	RISE AGAINST (DGC/INTERSCOPE)
RSCOPE)	9	9	42	FOSTER THE PEOPLE (STARTIME/COLUMBIA)
	10	14	7	GOLD ON THE CEILING
EPUBLIC) L YOU)	11	10	19	THE BLACK KEYS (NONESUCH/WARNER BROS.) REMEMBER EVERYTHING
	12	11	16	FIVE FINGER DEATH PUNCH (PROSPECT PARK) NOT YOUR FAULT
ANTIC)	13	16	14	AWOLNATION (RED BULL) TONGUE TIED
_	14	15	27	GROUPLOVE (CANVASBACK/ATLANTIC) PARADISE
CAPITOL)	15	13	34	COUGH SYRUP
_	16	12	34	YOUNG THE GIANT (ROADRUNNER/RRP) THE SOUND OF WINTER
RRP)		20	10	BUSH (ZUMA ROCK/EONE) NO RESOLUTION
<u>G)</u>		18	10	SEETHER (WIND-UP)
HVILLE)	-			FOXY SHAZAM (I.R.S./CAPITOL) MIDNIGHT CITY
	19	19	16	M83. (M83/MUTE/CAPITOL)
_	20	21	6	RED HOT CHILI PEPPERS (WARNER BROS.) BULLET IN MY HAND
REPUBLIC)	21	22	22	REDLIGHT KING (HOLLYWOOD)
_	22	24	11	OF MONSTERS AND MEN (RECORD RECORDS)
_	23	25	14	STAIND (FLIP/ATLANTIC) CHARLIE BROWN
_	24	23	8	COLDPLAY (CAPITOL) BABY COME HOME
	25	26	8	BUSH (ZUMA ROCK/EONE) SIMPLE SONG
_	26	28	10	THE SHINS (COLUMBIA) THE WAITING ONE
	27	29	13	ALL THAT REMAINS (PROSTHETIC/RAZOR & TIE)
	28	27	7	JACK WHITE (THIRD MAN/COLUMBIA)
	29	32	7	HALESTORM (ATLANTIC)
. YOU)	30	35	12	NEON TREES (MERCURY/IDJMG) THIS MEANS WAR
	31	34 30	5	NICKELBACK (ROADRUNNER/RRP)
ANTIC)	33	31	9	BLACK STONE CHERRY (IN DE GOOT/ROADRUNNER/RRF SHE'S THE WOMAN
ANTIO)	-			VAN HALEN (INTERSCOPE) YOU'RE A LIE
_	34 35	33 39	3	SLASH FEAT. MYLES KENNEDY & THE CONSPIRATORS (DIK HAYD/CAPP HATS OFF TO THE BULL
_	-	37	5	CHEVELLE (EPIC)
RRP)	36 37	38	7	THEORY OF A DEADMAN (604/ROADRUNNER/RRP) BOSS'S DAUGHTER
Mar /	-			POP EVIL (EONE) IT'S TIME
	38	44	2	IMAGINE DRAGONS (KIDINDAKORNER/INTERSCOPE) SHADOW DAYS
IG)	39	40	3	JOHN MAYER (COLUMBIA) SET FIRE TO THE RAIN
<u></u>	40	36	17	ADELE (XL/COLUMBIA) DRIVE BY
_	41	41	10	TRAIN (COLUMBIA) RACE YOU TO THE BOTTOM
WOW	42	43	3	NEW MEDICINE (PHOTO FINISH/ATLANTIC) THE WALK
REPUBLIC)	43	42	18	THIS TIME IT'S DIFFERENT
	44	45	3	EVANS BLUE (SOUNDS+SIGHTS) FIRE ESCAPE
	45	50	2	CIVIL TWILIGHT (WIND-UP)
<u>(P)</u>	46	49	6	GRAFFITIG (N.W.FREE/CAPITOL) CASUAL SEX
-	47	46	2	WE TAKE CARE OF OUR OWN
-	48	47 HOT	9 Shot	BRUCE SPRINGSTEEN (COLUMBIA)
ALLS)	49	DE	BUT	NORAH JONES (BLUE NOTE/CAPITOL) MUSTACHE MAN (WASTED)
_	50	RE-E	NTRY	CAKE (UPBEAT/ILG)
/ у	<i>Make B</i> Youth" Villboar	elieve enter rd.biz/	, due s Alter chart	second album <i>Master of My</i> April 23, as "Disparate mative (viewable at s) at No. 27. Upon its arrival, No. 35 peak of her Ione

C		~	
A	1	1	CTIVE ROCK
WEEK	LAST WEEK	WEEKS ON CHI	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
D	1	11	#1 BULLY 4 WKS SHINEDOWN (ATLANTIC)
2	2	20	REMEMBER EVERYTHING FIVE FINGER DEATH PUNCH (PROSPECT PARK)
3	4	11	NO RESOLUTION SEETHER (WIND-UP)
4	5	29	BULLET IN MY HAND REDLIGHT KING (HOLLYWOOD)
5	3	21	THESE DAYS FOO FIGHTERS (ROSWELL/RCA)
6	8	19	THE WAITING ONE ALL THAT REMAINS (PROSTHETIC/RAZOR & TIE)
7	7	17	EYES WIDE OPEN STAIND (FLIP/ATLANTIC)
в	6	25	FACE TO THE FLOOR CHEVELLE (EPIC)
•	11	8	I LIKE IT FOXY SHAZAM (I.R.S./CAPITOL)
0	13	8	LOVE BITES (SO DO I) HALESTORM (ATLANTIC)
1	10	31	A WARRIOR'S CALL VOLBEAT (VERTIGO/UNIVERSAL REPUBLIC)
2	9	20	LONELY BOY THE BLACK KEYS (NONESUCH/WARNER BROS.)
3	12	16	IN MY BLOOD BLACK STONE CHERRY (IN DE GOOT/ROADRUNNER/RRP)
4	14	10	BOSS' DAUGHTER POP EVIL (EONE)
5	15	9	HURRICANE THEORY OF A DEADMAN (604/ROADRUNNER/RRP)
6	17	7	THIS MEANS WAR NICKELBACK (ROADRUNNER/RRP)
7	18	3	GG YOU'RE A LIE SLASH FEAT. MYLES KENNEDY & THE CONSPIRATORS (OK HAYD/CAPITO
8	16	15	SATELLITE RISE AGAINST (DGC/INTERSCOPE)
9	19	4	HATS OFF TO THE BULL CHEVELLE (EPIC)
0	21	4	LOOK AROUND RED HOT CHILI PEPPERS (WARNER BROS.)
Ð	22	21	RACE YOU TO THE BOTTOM NEW MEDICINE (PHOTO FINISH/ATLANTIC)
2	20	9	CASUAL SEX MY DARKEST DAYS (MVR/MERCURY/IDJMG)
3	23	9	HOW WE END UP ALONE HURT (CARVED)
4	24	9	STAINS JANUS (REALID/ILG)
:5	25	5	SHE'S THE WOMAN VAN HALEN (INTERSCOPE)
6			
		an br	
NEEK	AST NEEK	WEEKS DN CHT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
D	1	11	#1 BULLY 7WKS SHINEDOWN (ATLANTIC)
2	2	20	THESE DAYS FOO FIGHTERS (ROSWELL/RCA)

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

Billboard COUNTRY MAR 31 2012

HOT COUNTRY SONGS"

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHT	TITLE PRODUCER (SONGWRITER)		CERT. PEAK POSITION	A 4 80	THIS WEEK	LAST WEEK 2 WEEKS	AGO	TITLE Artist PRODUCER (SONGWRITER) IMPRINT & NUMBER / PROMOTION LABEL	PEAK
1	3	5	17	#1 OURS NCHAPMAN.T.SWIFT (T.SWIFT)	Taylor Swift © BIG MACHINE	1		26	28 3	30 1	3 WHY YA WANNA Jana Kramer S.HENDRICKS (C.GRAVITI,C. DESTEFANO,A.GORLEY) O ELEKTRA NASHVILLE/WMN	26
2	2	3		ALONE WITH YOU J.MOI.R.CLAWSON (C.GRAVITT, J.T.HARDING, S.MCANALLY)	Jake Owen	• 2		27	29 3	31 2	7 WANNA MAKE YOU LOVE ME Andy Gibson J.STROUD (J.COLLINS,B.PINSON) ODMP/R&J	27
3	4	6		LOVE'S GONNA MAKE IT ALRIGHT T.BROWN,G.STRAIT (A, ANDERSON,C.STAPLETON)	George Strait	3	Lead radio single	28	30 3	32 2	GEORGIA PEACHES Lauren Alaina B.GALLIMORE (M.HOPE.B.DALYR.PROCTOR) © 19/INTERSCOPE/MERCURY	28
4	1	2		HOME B.BEAVERS,LWOOTEN (D.WILSON, B.BEAVERS, D.BENTLEY)	Dierks Bentley © CAPITOL NASHVILLE	1	from <i>Changed</i> (due April 3) becomes	29	31 3	36 2	2 HOME SWEET HOME THE FARM DMYRICKN.HOFFMAN (D.MYRICKN.HOFFMAN,KMARIED.HORNE) @ALL IN/ELEKTRA NASHVILLE/NEW REVOLUTION	29
5	9	11	24	GREATEST GAINER J.STONEL.BRICE (J.BULFORD, P.BARTON, J.STONE)	Lee Brice © CURB	5	the trio's 27th top	30	32 3	33 1	COWBOYS AND ANGELS BERAVERS(DLYNCH,JLEO,TMICHOLS) OBROKEN BOW	30
6	6	7		DRINK ON IT S.HENDRICKS (J.R.STEWART, J.ALEXANDER, R.CLAWSON)	Blake Shelton • WARNER BROS, WMN	6	10 since it first reached the	31	33 3	34 1	SO YOU DON'T HAVE TO LOVE ME ANYMORE Alan Jackson Ackreminashville	31
7	7	10		DANCIN' AWAY WITH MY HEART PWORLEY,LADY ANTEBELLUM (D.HAYWOOD,C.KELLEY,H.SCOTT,J.KEAR)	Lady Antebellum © CAPITOL NASHVILLE	7	upper tier in 2000. The title	32	35 3	37 1	LET THE COWBOY ROCK Ronnie Dunn RDUNN (RDUNN, DDAVIDSON) ØARISTA NASHVILLE	32
8	10	12		WHERE I COME FROM M.KNOX (R.CLAWSON, D.DAVIDSON)	Montgomery Gentry • AVERAGE JOE'S	8	track opens with	33	34 3	38 1	B ANGEL EYES Love And Theft JLE0 (J.COPLAN.E.GUNDERSON.E PASLAY) @RCA	33
9	11	13		BANJO D.HUFFRASCAL FLATTS (T.MARTIN,W.MOBLEY,N.THRASHER)	Rascal Flatts	9	57,000 downloads at No. 2 on Country	34	36 3	39 8	GLASS Thompson Square wv(r.copperman,j. nite) @stonevcreek	34
10	12	14		OVER YOU FLIDDELL,C.AINLAY,G.WORF (M.LAMBERT,B.SHELTON)	Miranda Lambert • RCA	10	Digital Songs (see	35	37 4	10 1	5 COMIN' AROUND Josh Thompson PO'DONNELL (J.THOMPSON.R.CLAWSON,K.MARVEL) ORCA	35
11	15	19		GOOD GIRL M.BRIGHT (C.UNDERWOOD, C. DESTEFAND, A.GORLEY)	Carrie Underwood • 19/ARISTA NASHVILLE	11	page 47).	36	39 4	12 7	SOMETHING TO DO WITH MY HANDS Thomas Rhett JJOYCE (THOMAS RHETTLITMILLERC STAPLETON) OVALORY	36
12	13	15		BETTER THAN I USED TO BE B.GALLIMORE,T.MCGRAW (B.SIMPSON,A.GORLEY)	Tim McGraw O CURB	12		37	38 4	11 2	4 UNDERDOG The Lost Trailers 5.NIELSON (G.S.NIELSON,D.L.MURPHY,J.SEVER,H.TOBIN) @HRT/STOKES TUNES	37
13	14	16		FLY OVER STATES M.KNOX (M.DULANEY,N.THRASHER)	Jason Aldean BROKEN BOW	13	A-DA	38	40 4	13 1	5 WHEN I GET IT Craig Campbell KSTEGALL (CCAMPBELL) PMATTHEWS, JMCCORMICK) OBIGGER PICTURE	38
14	16	18		NO HURRY K.STEGALLZ-BROWN (Z.BROWN,W.DURRETTE,J.OTTO)	Zac Brown Band SOUTHERN GROUND/ATLANTIC/BIGGER PICTURE	14	44	39	42 4	18	LOVIN' YOU IS FUN Easton Corbin C.CHAMBERLAIN (J.BEAVERS.B.DIPIERO) @MERCURY	39
15	17	20		SOMETHIN' 'BOUT A TRUCK B.JAMES (K.MOORE,D.COUCH)	Kip Moore OMCA NASHVILLE	15	After a No. 10 peak on the Billboard	40	52 -	- 2	POSTCARD FROM PARIS The Band Perry N.CHAPMAN (KPERRY,N.PERRY,R PERRY,KDIOGUARDI,J. COHEN) OREPUBLIC NASHVILLE	40
16	20	23		SPRINGSTEEN J.JOYCE (E.CHURCH,R.TYNDELL,J.HYDE)	Eric Church @ EMI NASHVILLE	16	Hot 100 last fall,	41	41 4	14 8	B DON'T MISS YOUR LIFE Phil Vassar PVASSAR(PVASSARCBLACK) O RODEOWAVE	41
17	18	21		YOU DON'T KNOW HER LIKE I DO D.HUFF (B.GILBERT,J.MCCORMICK)	Brantley Gilbert • VALORY	17	track from Stronger gets unsolicited	42	51 5	51 4	NEW TO THIS TOWN KBROCKS,J.DEMARCUS (KBROOKS,M.GREEN,T.M.CBRIDE) © ARISTA NASHVILLE	42
18	19	22		THIS OLE BOY PO'DONNELL (B.HAYSLIPD.DAVIDSON,R.AKINS)	Craig Morgan BLACK RIVER	18	play at three of the 130 country	43	45 5	56 4	WANTED Hunter Hayes DHUFFHHAYES (TVERGES, HHAYES) @ ATLANTIC/WMN	43
19	21	24	29	AIR GOT MY COUNTRY ON POWER K.STEGALL (K.ARCHER.J.WEAVER,D.MYRICK)	Chris Cagle BIGGER PICTURE	19	stations monitored	44	48 5	55 6	MR. KNOW IT ALL Kelly Clarkson DHUFF(B.SEALS,E.DEAN,B.JAMES,D.JONES) 19/RCA	44
20	22	25		EVEN IF IT BREAKS YOUR HEART M.WRUCKE (W.HOGE, E PASLAY)	Eli Young Band © REPUBLIC NASHVILLE	20	by Nielsen BDS. Track is her fourth	45	53 -	- 2	2 THE SOUND OF A MILLION DREAMS David Nail CAINLAYELIDDELL (S CARUSOE,P.VASSAR) OMCA NASHVILLE	45
21	23	26		TIME IS LOVE FROGERS (TSHAPIRO,T.MARTIN,M.NESLER)	Josh Turner O MCA NASHVILLE	21	to chart on the	46	44 4	17 8	WE GOT US Canaan Smith B.BEAVERSLW00TEN(C.SMITH,TL.JAMES,S.B.IJLES) @MERCURY	44
22	24	27		LET'S DON'T CALL IT A NIGHT C.LINDSEY (C.JAMES, B.LONG, T.MCBRIDE)	Casey James	22	country list, with "A Moment Like	47	43 5	52 6	GOODBYES MADE YOU MINE JT Hodges D.COOKM.WRIGHTR COPPERMAN(J.T.HODGES.R.COPPERMAN,J. NITE) OSHOW DOG-UNIVERSAL	43
23	26	35		DRUNK ON YOU J.STEVENS (R.CLAWSON,C.TOMPKINS,J.KEAR)	Luke Bryan © CAPITOL NASHVILLE	23	This" (No. 58 in 2002) the only	48	56 -	- 2	BEERS AGO Toby Keith TKEITH(TKEITH,B.PINSON) © SHOW DOG-UNIVERSAL	48
24	25	28		(KISSED YOU) GOOD NIGHT M.SERLETIC (T.GOSSIN,J.KEAR)	Gloriana	24	other one with her	49	46 4	19 1	4 LIKE WE NEVER SAID GOODBYE Clay Walker KSTEGALL (LGOSS,C.BATTEN) OCURB	46
25	27	29	20	HE'S MINE THEWITTRATKINS (C.BEATHARD, P.O'DONNELL, TJAMES)	Rodney Atkins O CURB	25	as a lead vocalist.	50	47 5	50 8	TOUCH Josh Abbott Band EHERBST (RFOSTER, JABBOTT, J CLEMENTI) O POT	47

TOP COUNTRY ALBUMS

THIS	LAST WEEK	2 WEEKS AGO	WEEKS ON CHT	ARTIST Title	CERT.	PEAK
1	3	2	32	Tailgates & Tanlines	•	1
2	4	3		JASON ALDEAN My Kinda Party BROKEN BOW 7697 (18.98)	2	1
з	1	1		LADY ANTEBELLUM Own The Night CAPITOL NASHVILLE 94431 (18.98)		1
4	5	8		ERIC CHURCH Chief EMI NASHVILLE 94266* (16.98)	•	1
6	9	4		THE BAND PERRY The Band Perry REPUBLIC NASHVILLE 014839/UNIVERSAL REPUBLIC (10.98)		2
6	6	53		SOUNDTRACK Footloose (2011) ATLANTIC 528899/WMN (18.98)		4
0	11	13		BRANTLEY GILBERT Halfway To Heaven VALORY 860100 (14.98)		2
8	8	6		MIRANDA LAMBERT Four The Record	•	1
9	2	-		LUKE BRYAN Spring Break 4 Suntan City (EP) CAPITOL NASHVILLE DIGITAL EX (3.96)		2
10	HOT	SHOT BUT	1	SHOOTER JENNINGS Family Man BLACK COUNTRY ROCK 2409*/EONE (13.98)		10
11	10	10	36	BLAKE SHELTON Red River Blue WARNER BROS. 527370/WMN (18 98)	•	1
12	7	11		SCOTTY MCCREERY Clear As Day 19/MERCURY NASHVILLE 016022/IGA/UMGN (13.98)		1
13	12	12		TIM MCGRAW Emotional Traffic CURB 79320 (13.98)		1
14	14	15		TOBY KEITH Clancy's Tavern SHOW DDG-UNIVERSAL 015592 (9.98)		1
15	13	7		TAYLOR SWIFT Speak Now BIG MACHINE TS0300A (18.98) ⊕	4	1
16	16	17		ZAC BROWN BAND You Get What You Give SOUTHERN GROUND/ROAR/BIGGER PICTURE/ATLANTIC 524722/AG (18.98) ⊕		1
17	15	14		DIERKS BENTLEY Home CAPITOL NASHVILLE 94714 (16.98)		1
18	19	20		VARIOUS ARTISTS NOW That's What I Call Country Ballads UNIVERSAL/SONY MUSIC/EMI 95759/CAPITOL (18.98)		13
19	20	19		JAKE OWEN Barefoot Blue Jean Night RCA 89547/SMN (10.98)		1
20	21	18		PISTOL ANNIES Hell On Heels RCA 94916/SMN (11.98)		1
21	17	5		CRAIG MORGAN This Ole Boy BLACK RIVER 2012 (13.98)		5
22	18	9		LYLE LOVETT Release Me CURB/LOST HIGHWAY 016386/UMGN (13.98)		9
23	24	22		BLAKE SHELTON Loaded: The Best Of Blake Shelton REPRISE 525092/WMN (18.98)	•	4
24	27	25		JUSTIN MOORE Outlaws Like Me VALORY JM0200A (10.98)		1
25	22	21		GEORGE STRAIT Icon: George Strait MCA NASHVILLE 016007/UME (7.98)		14

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHT	ARTIST Title	CERT.	PEAK
26	26	23		JOSH TURNER Icon: Josh Turner MCA NASHVILLE 015348/UME (7.98)		20
27	23	30		LAUREN ALAINA Wildflower 19/MERCURY NASHVILLE 016025/IGA/UMGN (13.98)		2
28	30	29		ELIYOUNG BAND Life At Best REPUBLIC NASHVILLE 015856/UNIVERSAL REPUBLIC (10.98)		3
29	32	27		RODNEY ATKINS Take A Back Road CURB 79255 (18.98)		3
30	28	24		TIM MCGRAW Number One Hits CURB 79205 (18.98)		6
31	49	45	23	GREATEST HUNTER HAYES Hunter Hayes		7
32	48	42	70	PACE RASCAL FLATTS Nothing LikeThis		1
33	25	16		SOUNDTRACK RELATIVITY MUSIC 70025 (15.98) Act Of Valor: The Album		8
34	33	28		BILLY CURRINGTON Icon: Billy Currington MERCURY 015290/UME (7.98)		22
35	34	26		CHRIS YOUNG Neon RCA 85497/SMN (10.98)		2
36	37	34		KENNY CHESNEY BNA 57445/SMN (11.98) ⊕ Hemingway's Whiskey		1
37	29	-		GARY ALLAN Icon: Gary Allan		25
38	36	31		VARIOUS ARTISTS NOW That's What I Call Country: Volume 4 UNIVERSAL/EMI/SONY MUSIC 015731/UME (18.98)		3
39	38	32		BRAD PAISLEY This Is Country Music ARISTA NASHVILLE 83274/SMN (11.98)	•	1
40	41	39		THOMPSON SQUARE STONEY CREEK 7677 (13.98) Thompson Square		3
41	40	33		KELLIE PICKLER 100 Proof 19/BNA 91587/SMN (11.98)		2
42	43	44		SOUNDTRACK Country Strong RCA 72911/SMN (11.98)		2
43	44	38		TAYLOR SWIFT Speak Now: World Tour Live CD + DVD BIG MACHINE T\$0340A (24.98 CD/DVD) ⊕		2
44	42	36		GEORGE STRAIT Here For A Good Time		1
45	NE	w		THEM IDIOTS FEAT. BILL ENGVALL, JEFF FOXWORTHY, LARRY THE CABLE GUY Whirled Tour JACK/WARNER BROS. 530051/WMN (13.98)		45
46	45	41		ALAN JACKSON 34 Number Ones ARISTA NASHVILLE 78681/SMN (11.98)	•	7
47	50	43		MARTINA MCBRIDE Eleven		4
48	47	40		BILLY CURRINGTON Enjoy Yourself MERCURY 014407/UMGN (9.98)	•	2
49	NE	w		LOGAN MIZE Nobody In Nashville BIG YELLOW DOG 00301 (12.98)		49
50	46	37		MARTINA MCBRIDE Hits And More RCA 98087/SMN (10.98)		11

BLUEGRASS ALBUMS (\cdot)

	THIS	LAST WEEK	WEEKS	ARTIST Title	CERT.
	1	1	3	#1 CAROLINA CHOCOLATE DROPS Leaving Eden swxs NONESUCH 529809/WARNER BROS. Leaving Eden	
	2	3		DAILEY & VINCENT The Gospel Side Of Dailey & Vincent ROUNDER 618912 EX/CRACKER BARREL	
	з	2		PUNCH BROTHERS Who's Feeling Young Now? NONESUCH 529777/WARNER BROS.	
	4	4		YO-YO MA/S. DUNCAN/E. MEYER/C. THILE SONY CLASSICAL 84118/SONY MASTERWORKS	
	5	5		ALISON KRAUSS & UNION STATION Paper Airplane ROUNDER 610665*/CONCORD	
	6	7		SARAH JAROSZ Follow Me Down SUGAR HILL 4062*/WELK	
	7	6		STEVE MARTIN AND THE STEEP CANYON RANGERS Rare Bird Alert 40 SHARE/ROUNDER 610660*/CONCORD	
	8	12		THE ISAACS Why Can't We GAITHER 46138/EMI CMG	
3	9	8		SLEEPY MAN BANJO BOYS America's Music SLEEPY MAN BANJO BOYS 6019 EX	
	10	NE	w	THE INFAMOUS STRINGDUSTERS Silver Sky	

BETWEEN THE BULLETS SWIFT'S SIXTH NO. 1



Taylor Swift claims her sixth No. 1 and completes her second set of two straight leaders on Hot Country Songs, as "Ours" skips 3-1 in its 17th chart week. Her slowest No. 1 climb was noted when previous leader "Sparks Fly" needed 19 weeks to peak last fall, and her

quickest was a nine-week sprint with "Love Story" four years ago. Her first pair of back-to-back No. 1s came three months apart when "Love Story" followed "Should've Said No" in 2008. On Country Digital Songs (see page 47), "Ours" is No. 13 with 30,000 downloads. —Wade Jessen

R&B/HIP-HOP Billboard. MAR 31 2012

37

38

39 NEW

40 37 7

40 13

NEW

MAINSTREAM

0		T(A	DP R&B/HIP-HOP LBUMS	
THIS WEEK	LAST WEEK	WEEKS ON CHT	ARTIST TITLE IMPRINT/DISTRIBUTING LABEL	CERT.
1	1	18	# DRAKE 12 WKS TAKE CARE YOUNG MONEY/CASH MONEY DIG DSYUMIVERSAL REPUBLIC	
2	4	4	TYGA CARELESS WORLD YOUNG MONEY/CASH MONEY 016727/UNIVERSAL REPUBLIC	
3	5	17	RIHANNA TALK THAT TALK SRP/DEF JAM 016313/IDJMG	•
4	HOT	SHOT	TECH N9NE	
5	3	3	KLUSTERFUK (EP) STRANGE 067 EX SOUNDTRACK	
6	6	13	PROJECT X WATERTOWER DIGITAL EX YOUNG JEEZY	-
-			TM:103 CTE/DEF JAM 013738/IDJMG ⊕ LIL WAYNE	-
7	2	30	THA CARTER IN YOUNG MONEY/CASH MONEY O15548 YUNIVERSAL REPUBLIC JAY Z KANYE WEST	
8	7	32	WATCH THE THRONE ROC-A-FELLA/ROC NATION/DEF JAM 015426/IDJMG	
9	8	17	MARY J. BLIGE MY LIFE IL. MATRIARCH/GEFFEN 016257/IGA	•
10	10	38	BEYONCE 4 PARKWOOD/COLUMBIA 90824/SONY MUSIC	
11	9	5	WHITNEY HOUSTON TRIPLE FEATURE SONY MUSIC CMG 75919/SONY MUSIC	
12	NE	W	RUBEN STUDDARD LETTERS FROM BIRMINGHAM SHANACHIE 5797	
13	18	69	GG NICKI MINAJ MICKI MINAJ MICKI MINAJ	
14	16	39	PITBULL	
15	13	25	PLANET PIT MR. 305/POLO GROUNDS/J 69060/RCA J. COLE	
			COLE WORLD ROC NATION/COLUMBIA 57920/SONY MUSIC ESTELLE	-
16	12	3	ALL OF ME HOME SCHOOL/ATLANTIC 521146/AG	
17	15	15	AMY WINEHOUSE LIONESS: HIDDEN TREASURES UNIVERSAL REPUBLIC 016394*	
18	17	20	WALE AMBITION MAYBACH 528587/WARNER BROS.	
19	14	20	TYRESE OPEN INVITATION VOLTRON RECORDZ 93562	
20	20	51	WIZ KHALIFA ROLLING PAPERS ROSTRUM/ATLANTIC 527099/AG ①	•
21	19	14	ANTHONY HAMILTON BACK TO LOVE MISTER'S MUSIC 99136/BCA	
22	11	3	ROBERT GLASPER EXPERIMENT	
23	23	52	CHRIS BROWN	
23	23		FAM.E. JIVE 86067/RCA	-
~		18	SETTER CAMP GLASSNOTE 0121* CHIDDY BANG	
25	21	4	BREAKFAST LR S./VIRGIN 18396*/CAPITOL YELAWOLF	
26	28	17	RADIOACTIVE GHET-O-VISION/SHADY/DGC/INTERSCOPE 016174/IGA	
27	27	70	RIHANNA LOUD SRP/DEF JAM 014927/IDJMG ①	
28	22	40	BAD MEETS EVIL HELL: THE SEQUEL SHADY/INTERSCOPE 015729/IGA	٠
29	36	68	MIGUEL ALL I WANT IS YOU BLACK ICE/BYSTORM/JIVE 75487/RCA	
30	24	14	SNOOP DOGG & WIZ KHALIFA MAC + DEVIN GO TO HIGH SCHOOL ROSTRUM DOGGYSTVLEIATLANTIC SZEARIAG	
31	29	15	ROBIN THICKE	
32	33	19	LOVE AFTER WAR STAR TRAK/GEFFEN 016290/IGA	
33		8	BLUE SLIDE PARK ROSTRUM 218 SEAL	
	25		SOUL 2 REPRISE 528694/WARNER BROS.	
34	31	26	#1 GIRL STREAMLINE/CONJUNCTION/INTERSCOPE 015996/IGA	
35	30	84	INTIMACY: ALBUM III UNIVERSAL REPUBLIC 014469 ①	
36	35	52	KIRK FRANKLIN HELLO FEAR FO YO SOUL/VERITY 77917/RCA	•
37	32	70	KANYE WEST MY BEAUTIFUL DARK TWISTED FANTASY ROC & FELLA DEF JAM 014895 YOJMG ①	
38	46	30	GAME THE R.E.D. ALBUM DGC 013729/IGA	
39	41	39	JILL SCOTT THE LIGHT OF THE SUN BLUES BABE 527941* MARNER BROS.	
40	39	38	BIG SEAN	
41	49	43	FINALLY FAMOUS G.O.O.D./DEF JAM 015421/IDJMG VARIOUS ARTISTS	
-			SELF MADE: VOL I MAYBACH 527800/WARNER BROS.	
42	43	10	LIVE FROM THE KITCHEN POLO GROUNDS 43858/RCA	
43	40	40	LEDISI PIECES OF ME VERVE FORECAST 015557/VG	
44	42	15	T-PAIN REVOLVER NAPPY BOY/KONVICT 98122/RCA	
45	44	45	TYLER, THE CREATOR GOBLIN XL 529*	
46	48	66	YELAWOLF TRUNK MUZIK 0-00 GHET-O-VISION/DGC/INTERSCOPE 014450/IGA	
47	34	17	MICHAEL JACKSON	
48	50	18	IMMORTAL MJJ/EPIC 91259/SONY MUSIC	
-			SAVAGE LIFE 3 TRILL 02 TOO \$HORT	
49	38	3	NO TRESPASSING DANGEROUS MUSIC 000301	
50	51	71	CEE LO GREEN	

Chris Brown earns his seventh No. 1 on Mainstream R&B/Hip-Hop as "Strip" struts out of the second-place spot that it held the past four weeks. The track, which will appear on new album Fortune, due May 7, gains more than 200 spins (up 5%) on the radio-based list.



A		R	&B/HIP-HOP [™]	Å
HIS VEEK	AST	VEEKS IN CHT	TITLE ARTIST IMPRINT/PROMOTION LABEL	HIS VIEEK
	2	15	#1 STRIP 1wx CHRIS BROWN FEAT. KEVIN K-MAC MCCALL RCA	1
2	1	15	THE MOTTO	2
3	3	10	DRAKE FEAT LIL WAYNE YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC LOVE ON TOP	3
4	4	14	BEYONCE PARKWOOD/COLUMBIA RACK CITY	4
5	6	10	TYGA YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC SEX AIN'T BETTER THAN LOVE	5
6	13	4	TREY SONGZ SONGBOOK/ATLANTIC CLIMAX	6
7	5	23	USHER RCA LOTUS FLOWER BOMB	7
8	17	4	WALE FEAT. MIGUEL MAYBACH/WARNER BROS. GREATEST GAINER RIHANNA FEAT. CHRIS BROWN SRP/DEF JAM/IDJ/MG	8
9			GAINER RIHANNA FEAT. CHRIS BROWN SRP/DEF JAW/IDJMG	9
-	11	23	KIRKO BANGZ LMG/UNAUTHORIZED/WARNER BROS.	
10	8	17	DIGGY FEAT. JEREMIH ATLANTIC	10
11	16	9	FUTURE FEAT. T.I. FREEBANDZ/A-1/EPIC	11
12	10	16	I DO YOUNG JEEZY FEAT. JAY-Z & ANDRE 3000 CTE/DEF JAM/IDJMG UP!	12
13	19	6	LOVERANCE FEAT. IAMSU & SKIPPER OR 50 CENT STUDD LIFE/INTERSCOPE	13
14	18	8	AYY LADIES TRAVIS PORTER FEAT. TYGA PORTER HOUSE/RCA	14
15	9	27	4 AM MELANIE FIONA SRC/UNIVERSAL REPUBLIC	15
16	12	9	TALK THAT TALK RIHANNA FEAT. JAY-Z SRP/DEF JAM/IDJMG	16
17	20	8	ANOTHER ROUND FAT JOE FEAT. CHRIS BROWN TERROR SQUAD	17
18	15	20	CAN'T GET ENOUGH J. COLE FEAT. TREY SONGZ ROC NATION/COLUMBIA	18
19	14	19	MR. WRONG MARY J. BLIGE FEAT. DRAKE MATRIARCH/GEFFEN/INTERSCOPE	19
20	21	6	SABOTAGE WALE FEAT. LLOYD MAYBACH/WARNER BROS.	20
21	22	5	IT ALL BELONGS TO ME MONICA & BRANDY BCA	21
22	30	3	LEAVE YOU ALONE YOUNG JEEZY FEAT: NE-YO CTE/DEF JAM/IDJMG	22
23	28	5	CASHIN OUT CASHOUT BASES LOADED/EPIC	23
24	26	6	NOBODY'S PERFECT J. COLE FEAT. MISSY ELLIOTT ROC NATION/COLUMBIA	24
25	24	9	STAY TYRESE VOLTRON RECORDZ/CAPITOL	25
26	23	14	GOTTA HAVE IT	26
27	29	5	JAY Z KANYE WEST ROC-A-FELLA/ROC NATION/DEF JAM/IDJMG THINK LIKE A MAN	27
28	35	4	JENNIFER HUDSON & NE-YO FEAT. RICK ROSS EPIC WILD BOY	28
29	32	3	MGK FEAT. WAKA FLOCKA FLAME EST19XX/BAD BOY/INTERSCOPE TONIGHT (BEST YOU EVER HAD)	29
30	34	3	JOHN LEGEND FEAT. LUDACRIS EPIC	30
31	36	2	THE-DREAM RADIO KILLA/DEF JAM/IDJMG	31
32	33	11	ELLE VARNER MBK/RCA	32
33	25	20	DRAKE FEAT. RIHANINA YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC ROUND OF APPLAUSE	33
33			WAKA FLOCKA FLAME FEAT. DRAKE MIZAY/WARNER BROS. SUPAFREAK	34
	38	7	YOUNG JEEZY FEAT: 2 CHAINZ CTE/DEF JAM/IDJMG	-
35	27	20	BEYONCE PARKWOOD/COLUMBIA SHOT CALLER	35
36	31	9	FRENCH MONTANA FEAL CHARLIE ROCK COKE BOYSMIZAY/GAD BOY/INTERSCOPE	36

NEEK	AST	NEEKS DN CHT	TTTLE ARTIST IMPRINT/PROMOTION LABEL
Ď	1	20	#1 YOUNG, WILD & FREE SWOR DOGG & WIX KWIEA FEAT BRIND MARS FOSTEL MOLOGISTIC MATLANTICREP
2)	3	13	TAKE CARE
3	2	18	DRAKE FEAT. RIHANNA YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC THE MOTTO
	-		DRAKE FEAT. UL WAYNE YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC RACK CITY
1	4	16	TYGA YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC TURN ME ON
	5	15	DAVID GUETTA FEAT. NICKI MINAJ WHAT A MUSIC/ASTRALWERKS/CAPITOL
<u>)</u>	7	22	INTERNATIONAL LOVE PITBULL FEAT. CHRIS BROWN MR. 305/POLO GROUNDS/J/RCA
2	8	16	CAN'T GET ENOUGH J. COLE FEATURING TREY SONGZ ROC NATION/COLUMBIA
3	6	23	GOOD FEELING FLO RIDA POE BOY/ATLANTIC
•	9	11	TALK THAT TALK RIHANNA FEATURING JAY-Z SRP/DEF JAM/IDJMG
0	10	27	NI**AS IN PARIS JAY Z KANYE WEST ROC-A-FELLA/ROC NATION/DEF JAM/IDJMG
1	14	6	TURN UP THE MUSIC CHRIS BROWN BCA
2	12	15	STRIP CHRIS BROWN FEATURING KEVIN K-MAC MCCALL RCA
3	11	25	WE FOUND LOVE
4	13	32	RIHANNA FEATURING CALVIN HARRIS SRP/DEF JAM/IDJMG WORK OUT
5	15	5	J. COLE ROC NATION/COLUMBIA STARSHIPS
6	19	10	NICKI MINAJ YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC ASS BACK HOME
7	18	10	GYM CLASS HEROES FEAT. NEON HITCH DECAYDANCE/FUELED BY RAMEN ATLANTIC UP!
8	20	6	LOVERANCE FEAT. IMMSU & SKIPPER OR 50 CENT STUDD LIFE/INTERSCOPE DRANK IN MY CUP
9	21	3	KIRKO BANGZ LMG/UNAUTHORIZED/WARNER BROS. GREATEST GAINER USHER RCA
4	-		GAINER USHER RCA
0	16	9	ADELE XL/COLUMBIA
1	22	4	WILD ONES FLO RIDA FEATURING SIA POE BOY/ATLANTIC
2	23	3	FEEL SO CLOSE CALVIN HARRIS ULTRA
3	30	3	BIRTHDAY CAKE RIHANNA FEATURING CHRIS BROWN SRP/DEF JAM/IDJMG
4	28	3	GLAD YOU CAME THE WANTED GLOBAL TALENT/MERCURY/IDJMG
5	29	4	PART OF ME KATY PERRY CAPITOL
6	24	9	DO IT LIKE YOU DIGGY FEATURING JEREMIH ATLANTIC
7	26	6	ANOTHER ROUND FAT JOE FEATURING CHRIS BROWN TERROR SQUAD
8	25	7	LOVE ON TOP BEYONCE PARKWOOD/COLUMBIA
9	37	2	SO GOOD B.O.B REBELROCK/GRAND HUSTLE/ATLANTIC
0	27	18	LOTUS FLOWER BOMB WALE FEATURING MIGUEL MAYBACH/WARNER BROS.
1	31	6	NAKED DEV & ENRIQUE IGLESIAS INDIE-POP/UNIVERSAL REPUBLIC
2	35	5	SHE DOESN'T MIND SEAN PAUL VP/ATLANTIC
3	33	7	VANS ON T. MILLS COLUMBIA
4)	34	3	MAGIC
5	32	8	FUTURE FEATURING T.I. FREEBANDZ/A-1/EPIC
6	39	2	JESSIE J LAVA/UNIVERSAL REPUBLIC
7		EW	TRAVIS PORTER FEATURING TYGA PORTER HOUSE/RCA STRONGER (WHAT DOESN'T KILL YOU)
8	38	14	KELLY CLARKSON 19/RCA
9	10.01	EW	YOUNG JEEZY FEAT. JAY-Z & ANDRE 3000 CTE/DEF JAM/IDJMG ALREADY THERE
4			JOHN WEST FEATURING BIG SEAN MERCURY/IDJMG
0	N	EW	TYGA FEAT. UL WAYNE YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC

RHYTHMIC

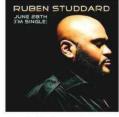
BETWEEN THE BULLETS **STUDDARD'S 'LETTERS' ARRIVES**

3

3

3

4



PRETTY LIL' HEART PRETTY LIL' HEART

I JUST WANNA 50 CENT FEAT. TONY YAYO SHADY/AFTERMATH/INTERSCOPE

ROMAN RELOADED

THE WOMAN YOU LOVE ASHANTI FEAT. BUSTA RHYMES WRITTEN

Ruben Studdard debuts his fifth studio album, Letters From Birmingham, on Top R&B/Hip-Hop Albums at No. 12 with 6,000 sold, according to Nielsen SoundScan. The set boasts the single "June 28th (I'm Single)," which peaked at No. 74 on Hot R&B/Hip-Hop Songs and at No. 18 (thus far) on Adult R&B. The song is appropriately named after the anniversary of his wedding to former wife Surata Zuri McCants. Letters is his first album post-divorce, and also his first on Shanachie, distributed by eOne. Studdard, the second-season champ of "American Idol," reached the top

10 with his four earlier sets, while his 2004 debut, Soulful, spent two weeks at No. 1. His previous release, 2009's Love Is (19/Hickory), launched with 15,000 sold and started at No. 8 on the tally. —Karinah Santiago

ADULT R&B

NEEK	LEN ASI	EEKS	TITLE
₩¥3	23	30	
1	1	23	# LOVE ON TOP SWKS BEYONCE PARKWOOD/COLUMBIA
2	3	23	WOO ANTHONY HAMILTON MISTER'S MUSIC/RCA
3	4	18	THANK YOU ESTELLE HOME SCHOOL/ATLANTIC
4	2	23	LOVE AFTER WAR ROBIN THICKE STAR TRAK/GEFFEN/INTERSCOPE
5	5	25	REAL LOVE ERIC BENET JORDAN HOUSE/CAPITOL
6	6	11	YOU'RE ON MY MIND KEM UNIVERSAL REPUBLIC
7	8	6	SHARE MY LOVE R. KELLY RCA
8	7	34	STAY TYRESE VOLTRON RECORDZ/CAPITOL
9	9	48	FOOL FOR YOU CEE LO GREEN RADICULTURE/ELEKTRA/ATLANTIC
10	10	8	NEXT BREATH TANK MOGAME/SONG DYNASTY/ATLANTIC
11	11	20	I GOT THIS JENNIFER HUDSON ARISTA/RCA
12	12	10	CO-SIGN SWV MASS APPEAL/EONE
13	15	6	IT ALL BELONGS TO ME MONICA & BRANDY BCA
14	13	15	MR. WRONG MARY J. BLIGE FEAT. DRAKE MATRIARCH/GEFFEN/INTERSCOPE
15	20	3	GREATEST BLESSED GAINER JILL SCOTT BLUES BABE/WARNER BROS.
16	17	7	BRAVO LEDISI VERVE FORECAST/VERVE
17	19	6	NOTHING ON YOU TYRESE VOLTRON RECORDZ/CAPITOL
18	18	10	JUNE 28TH (I'M SINGLE) RUBEN STUDDARD SHANACHIE
19	21	9	WILL YOU BE THERE K'JON SHANACHIE
20	23	18	CRAZY [BABY] RAHSAAN PATTERSON ARTISTRY/MACK AVENUE
21	29	3	IT WOULD BE YOU JOHNNY GILL J SKILLZ/NOTIFI
22	22	10	AH YEAH ROBERT GLASPER EXPERIMENT BLUE NOTE/CAPITOL
23	24	5	NOTHING'S REAL BUT LOVE REBECCA FERGUSON SYCO/COLUMBIA
24	25	9	SHOW YOU HOW Q PARKER NEW FAM/MALACO
25	35	2	BEAUTIFUL SURPRISE TAMIA PLUS 1

RAP SONGS

WEEK	LAST WEEK	WEEKS ON CHT	TITLE ARTIST IMPRINT/PROMOTION LABEL			
1	1	18	#1 THE MOTTO 7 WKS DRAKE FEAT. UL WAYNE YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC			
2	2	15	RACK CITY TYGA YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC			
3	3	14	TAKE CARE DRAKE FEAT. RIHANNA YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC			
4	4	17	YOUNG, WILD & FREE SNOOP DOGG & WIZ KHALIFA FEAT. BRUND MARS ROSTRUM/DOGGYSTYLE/ATLANTIC			
5	5	19	CAN'T GET ENOUGH J. COLE FEAT. TREY SONGZ ROC NATION/COLUMBIA			
6	6	22	LOTUS FLOWER BOMB WALE FEAT. MIGUEL MAYBACH/WARNER BROS.			
7	7	30	NI**AS IN PARIS JAY Z KANYE WEST ROC-A-FELLA/ROC NATION/DEF JAM/DJ/MG			
8	8	22	MAKE ME PROUD DRAKE FEAT. NICKI MINAJ YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC			
9	10	14	DRANK IN MY CUP KIRKO BANGZ LMG/UNAUTHORIZED/WARNER BROS.			
0	12	9	UP! LOVERANCE FEAT. JAMSU & SKIPPER OR 50 CENT STUDD LIFE/INTERSCOPE			
11	11	15	DO IT LIKE YOU DIGGY FEAT. JEREMIH ATLANTIC			
12	13	24	DANCE (A\$\$) BIG SEAN FEAT. NICKI MINAJ G.O.O.D./DEF JAM/IDJMG			
13	9	30	WORK OUT J. COLE ROC NATION/COLUMBIA			
14	15	16	I DO YOUNG JEEZY FEAT. JAY-Z & ANDRE 3000 CTE/DEF JAM/IDJMG			
15	18	8	MAGIC FUTURE FEAT. TJ. FREEBANDZ/A-1/EPIC			
16	17	7	ANOTHER ROUND FAT JOE FEAT. CHRIS BROWN TERROR SQUAD			
17	14	20	GOOD FEELING FLO RIDA POE BOY/ATLANTIC			
18	16	13	INTERNATIONAL LOVE PITBULL FEAT. CHRIS BROWN MR. 305/POLO GROUNDS/J/RCA			
9	19	6	AYY LADIES TRAVIS PORTER FEAT. TYGA PORTER HOUSE/RCA			
20	21	3	GREATEST LEAVEYOU ALONE GAINER YOUNG JEEZY FEAT. NE-YO CTE/DEF JAM/DJMG			
21	22	4	SABOTAGE WALE FEAT. LLOYD MAYBACH/WARNER BROS.			
22	23	3	STARSHIPS NICKI MINAJ YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC			
23	20	14	GOTTA HAVE IT JAY Z KANYE WEST ROC-A-FELLA/ROC NATION/DEF JAM/IDJMG			
24	NE	w	STAY SCHEMIN RICK ROSS FEAT. DRAKE & FRENCH MONTANA MAYBACH			
25	RE-E	NTRY	SUPAFREAK YOUNG JEEZY FEAT. 2 CHAINZ CTE/DEF JAM/IDJMG			

Peece See

Billooard R&B/HIP-HOP

🚯 HOT R&B/HIP-HOP SONGS"

	HIS	AST	WEEKS	N CHT	TITLE Artist	ERT.	
1	ES I	1	1	29	PRODUCER (SONGWRITER) IMPRINT/PROMOTION LABEL #1 LOVE ON TOP Beyonce		
1	-		-	-	AWKS B.KNOWLES,S.TAYLOR (B.KNOWLES,T.NASH,S.TAYLOR) O PARKWOOD/COLUMBIA THE MOTTO Drake Featuring Lil Wayne	-	
ł	2	2	2		T-MINUS (A.6RAHAM,D.CARTER,T.WILLIAMS,A.RAY) O YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC STRIP Chris Brown Featuring Kevin K-MAC McCall		
	3	3	3	21	THA BIZNESS (C.M.BROWN,K.MCCALL,A.STREETER,J.L.BEREAL,C.WHITACRE,J.HENDERSON) O RCA		
	4	7	17	5	GREATEST BIRTHDAY CAKE Rihanna GAINER / AIRPLAY DA INTERNZ (TANSHIR FENTYM PALACIOS, E.CLARK) O SRP/DEF JAMIDIMG LOTLIS E LOWER PART		
	5	4	4		LOTUS FLOWER BOMB J.HOWARD (0.AKINTIMEHIN,E.HOWARD,M.J.PIMENTEL,S.J.DEW,W.JOHNSON) Wale Featuring Miguel • MAYBACH/WARNER BROS.		
	6	6	7		SEX AIN'T BETTER THAN LOVE Trey Songz TTAYLOR.EHUDSON (TNEVERSON,TTAYLOR.EHUDSON,ELEWIS,N.MCDOWELL,EMILES,A.CLIFTON) OSONGBOOK/ATLANTIC		
İ	7	5	6		RACK CITY Tyga DJ MUSTARD (M.STEVENSON) O YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC		
1	8	10	18		CLIMAX Usher		
	-				DIPLO (U.RAYMOND IV,W.PENTZ,A.RECHTSHAID,J.NAJERA,S.FENTON) O RCA 4 AM Melanie Fiona		
ł	9	9	8		RICO LOVE,E.HOOD,E2 (RICO LOVE,E.HOOD,E.GOUDY II) O SRC/UNIVERSAL REPUBLIC		
1	10	13	14		DRANK IN MY CUP Kirko Bangz SOUND M.O.B. (K.RANDLE,B.TIILIMAN,R.GONZALEZ) © LMG/UNAUTHORIZED/WARNER BROS.		
ļ	11	8	5		MAKE ME PROUD Drake Featuring Nicki Minaj T-MINUS (A GRAHAM.T.WILLIAMS.N.SEETHARAM.O.T.MARAJ) • YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	•	
	12	11	13		DO IT LIKE YOU Diggy Featuring Jeremih POP (D.SIMMONS,J.MAULTSBY,J.FELTON,POP WANSEL,D.WANSEL) Diggy Featuring Jeremih • ATLANTIC		
	13	19	20		MAGIC Future Featuring T.I. K.E. ON THE TRACK (N.WILBURN.K.M.ERONDU) @ FREEBANDZ/A-1/EPIC		
	14	12	9		I DO Young Jeezy Featuring Jay-Z & Andre 3000 M-16 (J.W.JENKINS,J.BANKS,S.C.CARTER,A BENJAMIN,L.WILLIAMS,M.BENNETT) O CTE/DEF JAM/IDJMG		
İ	15	22	27		UP! LoveRance Featuring lamSu & Skipper or 50 Cent		
1	16	18	23		NOT LISTED (NOT LISTED) O STUDD LIFE/INTERSCOPE AYY LADIES Travis Porter Featuring Tyga		
ł	-				M.ROBERTS (D.WOODS,H.DUNCAN,L.MATTOX,M.STEVENSON) O PORTER HOUSE/RCA CAN'T GET ENOUGH J. Cole FeaturingTrey Songz		
	17	15	11		B.KIDD (J.COLE,KOUYATE,SOUMAH) O ROC NATION/COLUMBIA MR. WRONG Mary J. Blige Featuring Drake		
ļ	18	14	10		JIM JONSIN,RICO LOVE (JG SCHEFFER,RICO LOVE, D MORRIS, K GAMBLE, LA HUFF, C. GILBERTA, GRAHAM) 🛛 MATRIARCH/GEFFEN/INTERSCOPE		
ļ	19	17	16		B.HODGE (T.GIBSON, J.SMITH, A.SLEDGE, C.LACY, B.HODGE) O VOLTRON RECORDZ/CAPITOL		
	20	16	12		TALK THAT TALK Rihanna Featuring Jay-Z STARGATE (EDEAN,MS.ERIKSEN,TE.HERMANSEN,S.C.CARTER,A.BEST,S.COMBS,C.THOMPSON,C.WALLACE) Image: Comparison of the second se		
	21	25	32		ANOTHER ROUND Fat Joe Featuring Chris Brown Young Ladd.cool & DRE (DLAUSTIN.J.ACARTEGENA.C.M.BROWN.J.IRBYX.JOSEPHA.C.LYONS,J.PERRY.& PICKENS.M.VALEVZANO) O TERROR SOLIAD		
	22	23	22		LOVE AFTER WAR Robin Thicke THICKE,PRO J (R.THICKE,MAX) O STAR TRAK/GEFFEN/INTERSCOPE		
1	23	21	19		THANK YOU Estelle JOUPLESSISAALTINGA DUNKLEY (J.DUPLESSISATHIAMAALTINGADUNKLEY/DEEDWARDS.TD.RICHARDSON) O HOME SCHOOLJATLANTIC		
1	24	20	15		NI**AS IN PARIS Jay Z Kanve West	2	
i	25	30	38		HIT-BOYKWESTMDEAN (KOWESTS.CCARTERC.HOLLIS,MDEAN,WADONALDSON)		
	-				RICO LOVE,EARL AND E (RICO LOVE,E.HOOD,E.GOUDY II) O RCA LEAVE YOU ALONE Young Jeezy Featuring Ne-Yo		
	26	35	47		WARREN & (J.W.JENKINS,W.GRIFFIN,S.C.SMITH,LLISTON-SMITH) O CTE/DEF JAM/IDJMG WOO Anthony Hamilton		
ļ	27	24	25		BABYFACE, A.DIXON (A.HAMILTON, BABYFACE, A.DIXON, J.QUE, B.COLEMAN) O MISTER'S MUSIC/RCA		
Į	28	29	30		SABOTAGE Wale Featuring Lloyd CLOUD EATER (D.AKINTIMEHIN,A.N.KRAMER,D.FFRIEDMAN,C.DARREL HUNT,S.J.DEW,LH-POLITE JR.) Wale Featuring Lloyd • MAYBACHWARNER BROS		
	29	27	24		DANCE (A\$\$) Big Sean Featuring Nicki Minaj DA INTERNZ (S.ANDERSON,M.PALACIOS,E.CLARK,K.BURRELL,R.JAMES,A.MILLER) 0 6.0.0.D/DEF JAM/IDJMG	٠	
	30	28	21		PARTY Beyonce Featuring Andre 3000 BKNOWLES,KWEST,JBHASKER (KO.WEST,JBHASKERB KNOWLES ABENJAMIN,DR.MILLS,DDAVIS,RWALTERS) ● PARKWOOD/OLUMBIA		
1	31	26	26		TAKE CARE Drake Featuring Rihanna		
1	32	36	29		FOOL FOR YOU Cee Lo Green Featuring Melanie Fiona or Phillip Bailey J.SPLASH IM.KAHANE,T.D.CALLAWAY,M.HALLIM) @ RADICULTURE/ELEKTRA/ATLANTIC		
j	33	41	46		CASHIN OUT Ca\$hOut		
1	34	34	35		DJ SPINZ (J.M.H.GIBSON) OO BASES LOADED/EPIC REAL LOVE Eric Benet		
ł					E.BENET,G.NASH,JR. (E.BENET,G.NASH,JR.) O JORDAN HOUSE/CAPITOL SHARE MY LOVE R. Kelly		
	35	31	37		R.KELLY (R.S.KELLY) O RCA YOU'RE ON MY MIND Kem		
	36	32	34		KEM,R.RIDEOUT (K.OWENS)		
	37	37	40		CREW LOVE Drake Featuring The Weekend CMONTAGRESSTHE WEEKEND/USHEBIB (AGRAHAM/USHEBIBAPALMA/LATESFAYE/C/MONTAGRESE) O YOUNG MONEY/CASH MONEY/UNVERSAL REPUBLIC		
	38	33	33		GOTTA HAVE IT Jay Z Kanye West The ReptiveSk/West Ko.WestScCarterPLVILLIAMSJBR0VMUR0ACH7WeSLEYTPINCKNEY) @ RocA-FELAROC NATION OFF JAMIOJMG		
	39	46	50		NOBODY'S PERFECT J. Cole Featuring Missy Elliott JLCOLE (J.COLE,CMAYFIELD) © ROC NATION/COLUMBIA		
1	40	47	51		THINK LIKE A MAN Jennifer Hudson & Ne-Yo Featuring Rick Ross HARMONY A KA H-MONEY (H.D.SAMUELS, CHARRELL, S.C. SMITH A.S. LAMBERT, E BELLINGER, WL.ROBERTS II) O EPIC		
l	41	45	42		STAY TOGETHER Ledisi Featuring Jaheim		
	42	44	39		R.RIDEOUT,T.WYMAN (LYOUNG,R.RIDEOUT) O VERVE FORECAST/VERVE SUPAFREAK Young Jeezy Featuring 2 Chainz		
	~				D.RICH (J.W.JENKINS, D.RICH, TEPPS, J.A.JOHNSON, A.H.MILLER) CTE/DEF JAM/IDJMG THAT WAY Wale Featuring Jeremih & Rick Ross		
	43	43	41		LEX LUGER (0.AKINTIMEHIN,WL.ROBERTS II,J.FELTON,LA.LEWIS) O MAYBACH/WARNER BROS. ROUND OF APPLAUSE Waka Flocka Flame Featuring Drake		
4	44	38	36		LEX LUGER (J.MALPHURS,LA.LEWIS) Ø MIZAY/WARNER BROS.		
	45	42	28		YOU THE BOSS K.E. (WLR0BERTS ILK MERONDU,O.T.MARAJ) © SNS/MAYBACH/DEF JAM/DIA () SNS		
	46	49	48		NEXT BREATH Tank NOT LISTED (NOT LISTED) O MOGAME/SONG DYNASTY/ATLANTIC		
	47	39	31		COUNTDOWN BKNOWLESS.TAYLOR (TNASHS.TAYLOR BKNOWLESE DEAN, CLAMB, J.FROSTM BIVINS.N.MORRIS, W.MORRIS) PARKWOOD, COLUMBIA		
	48	52	52		NO CHURCH IN THE WILD Jay Z Kanye West Featuring Frank Ocean DYDINEXIVESTINGEN IKOWESTS.CCATTERCIN NUAPAILDEAU/SOCEANTINGEN WIRKEN WEAKEN JOHN OF INC. AFELLARICI NOTIONDEF JAMOUNG		
Ì	49	51	53		WILD BOY MGK Featuring Waka Flocka Flame		
	50	57	56		J.MINES,D.LANGFORD (C.BAKER,J.MALPHURS) O ESTI3XX/BAD BOY/INTERSCOPE STAY SCHEMIN Rick Ross Featuring Drake & French Montana		
	51	53	60		THE BEAT BULLIES (A.GRAHAM,W.LROBERTS II,K.KHARBOUCH) MAYBACH REFILL Elle Varner		
	-				POP.D.CAMPER (E.VARNER,A.WANSEL,D.CAMPER) Ø MBK/RCA BLESSED Jill Scott		
	52	55	96		DELVIDAL (J.SCOTT,A:HARRIS,V.DAVIS) DELVIDAL (J.SCOTT,A:HARRIS,V.DAVIS) TONIGHT (BEST YOU EVER HAD) John Legend Featuring Ludacris		
	53	58	64		PHATBOIZ (J.LEGEND,M.J.PIMENTEL,A.ARTHUR,C.REILLY,K.JUSTICE,C.BRIDGES)		
	54	54	57		CO-SIGN SWV LAMB (CLAMB, TOSBORNE) © MASS APPEAL/EDNE		
	55	59	63	8	ROC The-Dream T.NASH (T.NASH,C.A.STEWART) O RADIO KILLA/DEF JAM/IDJMG		l
1							

NOTINO	R	THIS WEEK	LAST WEEK	Z WEEKS AGO	WEEKS
1	M	56	79	89	
		57	63	66	
	The sexpot steals	58	62	62	
1	the Greatest Gainer/ Airplay nod for a	59	56	54	
	third week as the	60	60	55	
ł	tawdry tune takes a 25% increase	61	70	78	i.
	in audience	62	71	65	
	impressions. The track has moved	63			
	71-4 in just five		67	67	
	weeks as it continues to be her	64	69	74	
)	fastest-climbing	65	61	58	
	single as a lead artist.	66	65	61	
I	uiuu	67	73	84	
3	Wast Forst Rass	68	94	91	
1	100	69	72	72	
5		70	68	_	
;	73 🥂 📾	71	66	68	
	The rapper delivers his 10th title to	72	64	59	
	the survey and the	73	HOT	SHOT	
)	second single from his sophomore	74	78	92	
	album, Triple F	-			
2	Life: Friends, Fans and Family. The	75	77	80	
1	Hot Shot Debut	76	91	-	
1	follows "Round of Applause," which	77	83	70	
9	dissipates at No. 44	78	74	71	
	after peaking at No. 15 in December.	79	75	73	
;		80	97	-	
5		81	81	75	
1		82	80	76	
3		83	RE-E	NTRY	
	The Odd Future	84	84	81	
1	affiliate debuts with	85	100	_	
	a song he originally penned for Bridget	86	85	_	
5	Kelly. It's been	87	88	82	
3	rereleased as his own and	88	96	94	
3	is the first single				
2	from his debut album that Def	89	N	-	
1	Jam will release	90	93	99	
2	this spring.	91	N	W	
1	98	92	RE-E	NTRY	
1	The "X Factor" third	93	87	-	
,	runner-up, now	94	RE-E	NTRY	
)	signed to Epic under mentor Antonio	95	90	86	
3	"L.A." Reid, charts	96	99	-	
	his first song on the tally. Meanwhile,	97	RE-E	NTRY	
	fellow "Factor" buddy Chris Rene	98	N		
5	bubbles under on	99	-	93	
	the Billboard Hot	100	28	83	

			7
WEEKS IN CHT	TITLE Artist PRODUCER (SONGWRITER) IMPRINT/PROMOTION LABEL	ERI.	PEAK OSITION
6	PRUDUCINSUNGWATER/ IMPHILIN/PHUMUNU CABEL SAME DAMN TIME Future SONYD DIGTAL (S.C.UWAEZUOKEN.WILBURN) O FREEBANDZIA-1/PPU	0	56
	ROMAN RELOADED Nicki Minaj Featuring Lil Wayne		57
	R.VEBBER (D.T.MARAJJ.D.CARTER,R.LAMARRE,S.SAMUELS) O YOUNG MONEY/CASH MONEY/CASH MOREY/LANKERSAL REPUBLIC PRETTY LIL'HEART THICKE,PRO J (R.THICKE,D.CARTER) O STAR TRAX/GEFEN/INTERSCOPE O STAR TRAX/GEFEN/INTERSCOPE		51
19	I GOT THIS Jennifer Hudson		54
	STARGATE,SLIPMATS (C. JOHNSON,M.S.ERIKSEN,T.E.HERMANSEN,M.LIE SKARE) O ARISTA/RCA WE FOUND LOVE Rihanna Featuring Calvin Harris		54
20	C.HARRIS (C.HARRIS) O SRP/DEF JAM/IDJMG	3	-
	I JUST WANNA DRUGS N, BERNARD, D NORMAN HW CASEVRENCH STREET ANTIHINTERSCRE DRUGS (CJJACKSON, JR. M BERNARD, D NORMAN HW CASEVRENCH STREET TY JUST FRAUTURES DE LIVAY STREET AND THE STREET STR		61
	D.BLACKSHER (M.STEVENSUN, D.CARTER, D.BLACKSHER)		62
	JON JON TRAXX (C.KELLY,J.WEBB JR.)		63
	NOTHING ON YOU Tyrese NOT LISTED (NOT LISTED) O VOLTRON RECORDZ/CAPITOL		64
	GIRLS LIKE YOU Miguel FISTICUFFS (M.J.PIMENTEL,M.ROBINSON,B.WARFIELD)		43
	YOUNG, WILD & FREE Snoop Dogg & Wiz Khalifa Featuring Bruno Mars The Shearston Icasional Recommendation University of Academic Strom Usual Provider Annuments Or Restand Construction		56
	SQUARES OUT YOUR CIRCLE Rocko Featuring Future ENSAYNE WAYNE (R.HILL JR.,N.WILBURN, EMILES) @ A-1		67
	THIS TIME OF NIGHT T.I. Featuring Nelly NOT LISTED (NOT LISTED) GRAND HUSTLE		68
	GUCCITHIS (GUCCITHAT) OMG Girlz YOUNG PYREA NORRIS (TWINFREYHCONEV/SOLOMAN,SHAPRIS,TCOTTIELMILES) O PRETTY HUSTLEGRAND HUSTLE/INTERSCOPE		69
	PRAY FOR ME BAYFACE.ADIXON (AHAMILTON,BABYFACE.ADIXON,J.QUE) O MELTI MUSICEDMUID INSTEAMING AND HAMILTON BASYFACE.ADIXON (AHAMILTON,BABYFACE.ADIXON,J.QUE) O MISTER'S MUSIC/RCA		68
	HYFR (HELL YEAH F*****G RIGHT) Drake Featuring Lil Wayne		63
	THINUS IAGRAHAM.D.CARTERN.SHEBIB.TWILLIAMS.A.PALMAN.K.SAMIR.C.HILL) O YOUNG MONEYCASH MONEYUMVERSAL REPÚBLIC THE WOMAN YOU LOVE Ashanti Featuring Busta Rhymes		59
1	IDUPLESSIS,SHM OF THE JUGGANAUTS,AALTINO (ADOUGLAS,IDUPLESSIS,TSMTHE BELINGERASTEVENSON,SJOSEPHAALTINO) @ WRITTEVEONE IDONT REALLY CARE Waka Flocka Flame Featuring Trey Songz		73
	NOT LISTED (NOT LISTED) MIZAY/WARNER BRÖS. JUNE 28TH (I'M SINGLE) Ruben Studdard	_	73
	EWILLIAMS,H.LILLY, JR. (R.STUDDARD,H.LILLY, JR.,E.WILLIAMS) O SHANACHIE DON'T CHANGE Conya Doss		
	RAJONES.C.DOSS.R.A.JONES) O CONVADOSSSONES 6 AM Melanie Fiona & TPain		72
	TPAIN (TPAIN.) GORDON/MGORDON/D.CODK/MHALLIMI, ALLEN/M/OWEN/RICO LOVE/EH000/E.GOUDY II, GKURSTINH DONALD, J.CRAINGE/G.BARLOW/SROBSON) SRCUNVERSAL REPUBLIC		76
	THAT COULD BE US Maino DANGEROUS LLC (TCRAWFORD,H.K.CAMPBELL,J.COLEMAN) O HUSTLE HARD/ATLANTIC/EDNE		57
	SLIGHT WORK Wale Featuring Big Sean DIPL0 (0.AKINTIMEHIN,W.PENTZ,S.ANDERSON) O MAYBACH/WARNER BROS.		71
	WHO I AM Carmen Liana W.MORRIS (C.LIANA) OO LOTUS/NUVO/BUNGALO		67
	I'M READY Psycho Sid Featuring J Dawg JHIAME'MIKE E7 (S.WILEY,J.J.BRADSHAW,J DAWG) OO SOKUU/RC/NEXT WAVE		80
	YOU DA ONE Rihanna DR. LUKE.CIRKUT (E.DEAN.L.GOTTWALD.R.FENTY.J.HILL.H.WALTER) Ø SRP/DEF JAM/IDJMG	•	60
	WE IN THIS BITCH!!! DJ Drama Featuring Young Jeezy, T.I., Ludacris, Future KANE BEATZ (NOT LISTED) O APHILLIATES/EDNE		76
	THE AVILA BROTHERS (A HAMILTON, B.R.AVILA, J.J.AVILA) O MISTER'S MUSIC/RCA		75
	RIOT 2 Chainz/DJ Drama		81
	DJ SPINZ (TEPPS) © 2 CHAINZ GO GET IT Mary Mary WCAMPBELL (TATKINS-CAMPBELL, & CAMPBELL, W.CAMPBELL) 0 MM BLOCKCOLUMBIA		85
	LIGHTS DOWN LOW Bei Maejor Featuring Waka Flocka Flame		85
6	BEI MAEJOR (B.GREEN,J.MALPHURS) RCA ORIGINAL Mystikal Featuring Birdman & Lil Wayne		80
	DETAILKING MIDAS (MTYLER, BWILLIAMS, D. CARTER, N.C. RISHER, KANDERSON, J.M.LAY) O YOUNG MONEY/CASH MONEY/UNIVERSAL REPÚBLIC TURN LIP THE MUSIC		
	THE UNDERDOBS, FUEGO (C.M.BROWN, H.J.MASON, JR., D.E.THOMAS, A. PALMER, M.JIMINEZ, T.COLES) ORLY MAN SHE WANT Popcaan		88
	NOT LISTED (NOT LISTED) O SOUNIQUE		89
	IWANT YOU Luke James KADIS & SEAN (L.J.BOYD,G.S.PRIGGS,S.MARSHALL,F.N.HILLS,B.BEREAL,N.ATWEH) O DEF JAM/IDJMG		90
	THINKING ABOUT YOU Frank Ocean NOT LISTED (NOT LISTED) ODD FUTURE/REDZONE/IDJMG		91
	WOBBLE V.I.C. MR.COLLIPARK (V.OWUSU, J.WRIGHT, P.SCOTT, F.SKI, M.A.CROOMS, J.DUMAS) O YOUNG MOGUL/REPRISE/WARNER BROS.		84
	FUNCTION E-40 With YG, iAMSU! & Problem TREND (E.T.STEVENS,K.JACKSON,S.WILLIAMS,J.LMARTIN,M.SIMMS) @ HEAVY ON THE GRIND		87
	I NEED YOUR GLORY Earnest Pugh J.FORTUNE,A.LEWIS (J.FORTUNE,A.LEWIS) O EPW/BLACKSMOKE/WORLDWIDE		90
	AHYEAH Robert Glasper Experiment Featuring Musiq Soulchild & Chrisette Michele R.GLASPER.B.M.COX (T.JOHNSON, C.M. PAYNE, R.GLASPER, D.H. HODGES) Ø BLUE NOTE/CAPITOL		86
	LET THE CHURCH SAY AMEN Andrae Crouch Featuring Marvin Winans		96
	CRAZY [BABY] Rahsaan Patterson Featuring Faith Evans & Shanice		97
	K.CROUCH (BPATTERSON/K CROUCH, SHANLOE D.J. STEPHENS) O ARTISTRYMACK AVENUE WON'T MAKE A FOOL OUT OF YOU Marcus Canty SUUNDZ, C.A. STEWART (CA STEWART, K.COBY, J. MISTIN) SYCOLEPHIC		98
	LET IT GO (DOPE BOY) Red Cafe Featuring Diddy		76
	NOT LISTED (NOT LISTED) O SHAKEDOWN/KONVICT/BAD BOY/INTERSCOPE IT WILL RAIN Bruno Mars		83
4	THE SMEEZINGTONS (BRUNO MARS,P.LAWRENCE,A.LEVINE) O SUMMIT/CHOP SHOP/ELEKTRA/ATLANTIC		83

BETWEEN THE BULLETS

100 (see page 46).

100 86 83

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BANGZ' SLOW RISE WITH 'DRANK'



Houston-born rapper Kirko Bangz earns his first top 10 on Hot R&B/ Hip-Hop Songs as his second charting single, "Drank in My Cup," moves 13-10. "Drank" enters the top tier in its 31st week, a rare circumstance on the chart. The last rapper to take longer was Yung L.A. in 2009 with "Ain't I" breaking the top 10 in 33 weeks. Bangz' title also celebrates its second week in the top 10 on Rap Songs, where it has a chart life of only 14 weeks. The track comes from his fifth mixtape, *Progression 2: A Young Texas Playa.* —*Karinah Santiago*

popular songs, according to R&B/Hip-Hop radio audience impressions measured by Nielsen Broadcast Data Systems and sales biele Dy Nielsen Sourcest. Greatest Gainer/AriDay is awarded for the Ingreast and publy increase on the chart. Expend on the ror view evoluations. (SOPD Bromentics (Sched Media 1.1.C. and Malacian Schnedscan for All rights meanword

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CHRISTIAN/GOSPEL^{Billboard} MAR 31

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HOT SHOT #1 PASSION DEBUT IWK PASSION: WHITE F

AIRPLAY MONITORED BY SALES DATA COMPILED BY BDS

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a ži	⊢×	CHT	TITLE	
WEEP	WEEK		ARTIST IMPRINT/PROMOTION LABEL	THIS
1	1	28	4WKS BUILDING 429 ESSENTIAL/PLG	
3	2	19 39	JEREMY CAMP BEC/TOOTH & NAIL MY HOPE IS IN YOU	
4	4	12	GOD'S NOT DEAD (LIKE A LION)	
5	3	12	LEARNING TO BE THE LIGHT	(
6	5	12	NEWWORLDSON PLATINUM POP WHAT A SAVIOR	
7	6	12	LAURA STORY FAIR TRADE WHEN THE STARS BURN DOWN (BLESSING AND HONOR)	6
8	10	11	PHILLIPS, CRAIG & DEAN FAIR TRADE ALL THIS TIME	
9	9	26	BRITT NICOLE SPARROW/EMI CMG	
10	8	36	BIG DADDY WEAVE FERVENT/WORD-CURB STRONG ENOUGH TO SAVE	6
11	13	19	YOU LEAD	1
12	15	5	JAMIE GRACE GOTEE THE HURT & THE HEALER	1
13	12	27	MERCYME FAIR TRADE BUSTED HEART (HOLD ON TO ME)	1
14	11	48	FOR KING & COUNTRY FERVENT/WORD-CURB	1
15	17	12	THE AFTERS FAIR TRADE	1
16	16	9	KUTLESS BEC/TOOTH & NAIL LIVE LIKE THAT SIDEWALK PROPHETS FERVENT/WORD-CURB	(
17	18	4	WHITE FLAG	(1
18	20	11	PASSION FEAT. CHRIS TOMLIN SIXSTEPS/SPARROW/EMI CMG FREE DARA MACLEAN FERVENT/WORD-CURB	1
19	25	5	GG HE SAID GROUP 1 CREW FEAT. CHRIS AUGUST FERVENT/WORD-CURB	1
20	19	9	LONG WAY HOME STEVEN CURTIS CHAPMAN SPARROW/EMI CMG	2
21	24	16	OUR GOD'S ALIVE ANDY CHERRY ESSENTIAL/PLG	2
22	21	10	ALL FOR YOU MIKESCHAIR CURB	2
23	22	17	I TURN TO YOU SELAH CURB	2
24	28	3	JESUS, FRIEND OF SINNERS CASTING CROWNS BEACH STREET/REUNION/PLG	2
25	HOT	SHOT	SECOND CHANCE REND COLLECTIVE EXPERIMENT KINGSWAY/INTEGRITY	2
26	26	10	THE SAME GOD NEWSONG HHM	2
27	27	15	ALIVE NATALIE GRANT CURB	2
28	31	8	EVER LIFTING CHRISTY NOCKELS SIXSTEPS/SPARROW/EMI CMG	2
29	30	14	ONE DAY TOO LATE SKILLET ARDENT/FAIR TRADE	2
30	23		LET ME FEEL YOU SHINE	
31		12	DAVID CROWDER*BAND SIXSTEPS/SPARROW/EMI CMG	з
-	37	12 4	DAVID CROWDER*BAND SIXSTEPS/SPARROW/EMI CMG RISE UP MATT MAHER ESSENTIAL/PLG	3
32	37 33		DAVID CROWDER*BAND SIXSTEPS/SPARROW/EMI CMG RISE UP MATT MAHER ESSENTIAL/PLG AFTERLIFE SWITCHFOOT LOWERCASE PEOPLE/CREDENTIAL/EMI CMG	
\mathbf{x}		4	DAVID CROWDER*BAND SIXSTEPS/SPARROW/EMI CMG RISE UP MATT MAIRER ESSENTIAL/PLG AFTERLIFE SWITCHYOTI COVERCASE PEOPLE/CREDENTIAL/EMI CMG GOOD MORNING MANDISA FART INSPYMAC SPARROW/EMI CMG	(
32	33	4	DAVID CROWDER*BAND SXXSTEPS/SPARROW/EMI CMG RISE UP MATT MAILER ESSENTIAL/PLG AFTERLIFE WITCH/0011CW/ERCASE PEOPLE/CREDENTIAL/EMI CMG GOOD MORNING MANDISA FAST LOVERAGE SPARROW/EMI CMG EVERY TIME YOU RUNA WANG THE SEC/TOOTH & NAIL	
32 33	33 32	4 4 10	DAVID CROWDER*BAND SIXSTEPS/SPARROW/EMI CMG RISE UP MATT MAIRE RESENTIAL/PLG AFTERLIFE SWITCHYDOT LOWERCASE PEOPLE/CREDENTIAL/EMI CMG GOOD MCRNING MANDISA FEAT. TDBYMAC SPARROW/EMI CMG EVERY TIME YOU RUNN MANAEST FAST. TWOW MONEYAN OF TIK BEC/TOOTH & NAIL STAY CLOSE HERUBART LICER/PLG	
32 33 34	33 32 35	4 4 10 18	DAVID CROWDER*BAND SIXSTEPS/SPARROW/EMI CMG RISE UP MATT MAIRE RESENTIAL/PLG AFTERLIFE SWITCHT00T LOWERCASE PEOPLE/CREDENTIAL/EMI CMG COOD MCRNING MANDISA FEAT. TOBYTMAC SPARROW/EMI CMG EVERY TIME YOU RUNN MANAREST FAT. TREVM MCREVAN OF THE BE/T00TH & NAIL STAY CLOSE HERUIGHT ILCREW/HG THE RESCUE ADM CAPAR BECTIOTH & NAIL	
32 33 34 35	33 32 35 34	4 4 10 18 7	DAVID CROWDER*BAND SIXSTEPS/SPARROW/EMI CMG RISE UP MATT MAIRER ESSENTIAL/PLG AFTERLIFE SWITCHT00T LOWERCASE PEOPLE/CREDENTIAL/EMI CMG GOOD MCRNING MANDISA FRAT. TDBYMAG SPARROW/EMI CMG EVERY TIME YOU RUN MANAREST FLAT. TREVIN MCN/CMA GY TIK BEC/T00TH & NAIL STAY CLOSE HERLIGHT //LOCE/PLG THE RESCUE ADM CAPA B GEC/T00TH & NAIL REMEDY DISCRET_FAR. TRADE	
32 33 34 35 36	 33 32 35 34 36 	4 4 10 18 7 7	DAVID CROWDER*BAND SIXSTEPS/SPARROW/EMI CMG RISE UP MATT MAIRER ESSENTIAL/PLG AFTERLIFE SWITCHTOD LOWERCASE PEOPLE/CREDENTIAL/EMI CMG GOOD MORNING MANDISA FRAT. TOBYMA SPARROW/EMI CMG EVERY TIME YOU RUM MANUFST FRAT. TREVOR MCNEVAN OF THE SEC/TOOTH & NAIL STAY CLOSE HERLIGHT //LOEX/PLG THE RESCUE BANK CAPA RECTOOTH & NAIL REMEDY DSORUELFART. RADE SHIPS IN THE RUGH MAT KEARAREY INFOP	33
32 33 34 35 36 37	 33 32 35 34 36 38 	4 4 10 18 7 7 7 16	DAVID CROWDER* BAND SIXSTEPS/SPARBOW/EMI CMG RISE UP MATT MAIRE ESSENTIAL/PLG AFTERLIFE SWITCHYOTI COVERCLASE PEOPLE/CREDENTIAL/EMI CMG GOOD MORNING BODD MORNING EVERY TIME YOU RUN MANDISA FART LAYEON MARVEN OF TRE SEC/TOOTH & NAIL STAY CLOSE IN EVERY TIME YOU RUN MANARST FART INFORM MARVEN OF TRE SEC/TOOTH & NAIL STAY CLOSE IN EVERY THE NIGHT MANARST FART INFORM DISORLEFART TRADE SHIPS IN THE NIGHT MAT KEARINEY INFORM I CHOOSE JESUS MORAN PETERS REUNION/FLG	3333
32 33 34 35 36 37 38	 33 32 35 34 36 38 41 	4 4 10 18 7 7 16 6	DAVID CROWDER*BADD SIXSTEPS/SPARROW/EMI CMG RISE UP MATT MAILER ESSENTIAL/PLG AFTERLIFE SWITCHYOTI COVERCASE PEOPLE/CREDENTIAL/EMI CMG GOOD MORNING BYERY TIME YOU RUN MANDISA FAET LAVEWAG SPARE OVER EVERYY TIME YOU RUN MANARST FAET INFORM COVERNMENT EVERYY TIME YOU RUN MANARST FAET INFORM COVERNMENT THE RESCUE ADMA CAPPA BECTOOTH & NAIL REMEDY DISCREEFAIR TRADE SHIPS IN THE NIGHT MAT BEAMBY INFORM I CHOOSE JEBUS MORAIM PETERS RUNNON/PLG WE WON'T GIVE UP THE AFTERS SUME/FAILT TRADE	
32 33 34 35 36 37 38 39	 33 32 35 34 36 38 41 40 	4 4 10 18 7 7 16 6 2	DAVID CROWDER*BADD SIXSTEPS/SPARROW/EMI CMG RISE UP MATT MAIRE RESENTIAL/PLG AFTERLIFE SWITCHYOTI COVERCASE PEOPLE/CREDENTIAL/EMI CMG GOOD MORNING WINNIOSA REAT LOVERCASE PEOPLE/CREDENTIAL/EMI CMG EVERY TIME YOU RUN MANDIST REAT LOVER/MASS PEOPLE/CREDENTIAL/EMI CMG EVERY TIME YOU RUN MANARST RAT LIVEN/MSC MONT THE BE/TOOTH & NAIL STAY CLOSE HERVIGHT ALCER/PLG THE RESCUE ADMA CAPYA BE/CTOOTH & NAIL REPUBLIC HAR TRADE SHIPS IN THE NIGHT MAT KEARMEY IN/PD DISCRELFAR TRADE SHIPS IN THE NIGHT MAT KEARMEY IN/PD ICHOOSE JESUS MORIAN PETERS REUNION/FLG WE WON'T GIVE UP THE AFTERS SIMULE/ANI TRADE THIS IS THE DAY PINI WICKMAR AFTERDE	
32 33 34 35 36 37 38 39 40 41 42	 33 32 35 34 36 38 41 40 42 	4 4 10 18 7 7 16 6 2 2 8	DAVID CROWDER*BADD SIXSTEPS/SPARBOW/EMI CMG RISE UP MATT MAIRER SSSENTIAL/PLB AFTERLIFE GOOD MORNING WITCHYGOTIOWERGASE PEOPLE/CREDENTIAL/EMI CMG GOOD MORNING WITCHYGOTIOWERGASE PEOPLE/CREDENTIAL/EMI CMG EVERY TIME EVOL RUN MANDISH FART INSOUNCEMIC MAIL STAY CLOSE HEREIGHT FLOSER/PLG THE RISCUE ADMI CAPPA BEC/TOOTH & NAIL REFUGHT /LOSER/PLG DISCUELFART IRADE SHIPS IN THE NIGHT MAT KEARNEY INFOP DISCUELFART IRADE SHIPS IN THE NIGHT MAT KEARNEY INFOP IC CHOOSE JESUS MORIAH PETERS REUNION/FLG WE WON'T GIVE UP THE ATTERS SIMPLE/FART IRADE THIS IS THE DAY PHIL WICKMAM FART IRADE MATTER OF FAITTH	
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Rend Collective Experiment debuts on
the pan-genre, audience-driven Christian
Songs chart, earning the Hot Shot Debut
(No. 25) with "Second Chance." The lead
track is from the group's second album,
Homemade Worship for Handmade People
released in January.

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26	29	11	NEWSONG ONE TRUE GOD HHM/NEWSONG MIN
27	16	50	MANDISA WHAT IF WE WERE REAL SPAF
28	19	5	HILLSONG UNITED
29	20	10	SOUNDTRACK
30	15	49	LAURA STORY BLESSINGS FAIR TRADE 4873/F
31	31	16	ROYAL TAILOR BLACK & WHITE ESSENTIAL 10
32	32	69	MATTHEW WEST THE STORY OF YOUR LIFE SPAN
33	26	70	CHRIS TOMLIN AND IF OUR GOD IS FOR US SIXSTEF
34	28	26	NEEDTOBREATHE THE RECKONING ATLANTIC 528
35	36	17	MICHAEL W. SMITH GLORY MWS 20030/PLG
36	27	22	SOUNDTRACK COURAGEOUS REUNION 10167/
37	34	21	STEVEN CURTIS CH RE:CREATION SPARROW 6726/6
38	35	26	SWITCHFOOT VICE VERSES LOWERCASE PEOPLE/CR
39	25	122	CASTING CROWNS UNTIL THE WHOLE WORLD HEARS BEACH
40	N	W	ALL SONS & DAUGI SEASON ONE INTEGRITY 5058
41	33	16	JESUS CULTURE AWAKENING: LIVE FROM CHICAGO JESUS CU
42	41	5	AUDREY ASSAD HEART SPARROW 7071/EMI CM
43	N	W	BETHANY DILLON TO THOSE WHO WAIT: LIVE BETHAN
44	43	24	VARIOUS ARTISTS MUSIC INSPIRED BY THE STORY PROVIDENT-INT
45	37	11	DARA MACLEAN YOU GOT MY ATTENTION FERVEN
40			LINDSAY MCCAUL
46	39	8	IT IT LEADS ME DACK OFUNIO
46	39 13	8 74	IF IT LEADS ME BACK REUNION
	13	-	THIRD DAY MOVE ESSENTIAL 10921/PLG TENTH AVENUE NO
47	13	74	THIRD DAY MOVE ESSENTIAL 10921/PLG TENTH AVENUE NO LIVE: INSIDE AND IN BETWEEN ERNIE HAASE & SIGN
47	13 RE ⁻ E	74 NTRY	THIRD DAY MOVE ESSENTIAL 10921/PLG TENTH AVENUE NO LIVE: INSIDE AND IN BETWEEH ERNIE HAASE & SIGN HERE WE ARE AGAIN STOWTO NINE LASHES
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47 48 49 50 The You third top "After T	13 REFE 48 REFE thful 1 0 10, a his" r	74 NTRY 4 NTRY Praiso and fi ises 1	THIRD DAY MOVE ESSENTIAL 1002/PEG TENTH AVENUE NO LIVE. INSIDE AND IN BETWEE ERNIE HAASE & SIGN HERE WE ARE AGAIN STOWTO NINE LASHES WORLD WE VIEW TOOTH & IN/ ectoral group collects its stin almost two years, as 1-9 on the radio-fueled
47 48 49 50 The You third top "After T Gospel S	13 RE-E 48 RE-E thful I o 10, a his" r iongs	74 NTRY 4 NTRY Praise and fi ises 1 charl	THIRD DAY MOVESSENTAL 1002/PEG TENTH AVENUE ROL LIVE WISIG RAY ON BETWEETE ERNIE HAASE & SIGON HERE WE ARE AGAIN STOWTO NINE LASHES WORLD WE VIEW TOOTH & NE ectoral group collects its rst in almost two years, as 1-9 on the radio-fueled . Fonted by director J.J.
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5	TITLE IMPRINT & NUMBER / DISTRIBUTING LABEL	CER				ARTIST IMPRINT/PROMOTION LABEL
	1 WK PASSION: WHITE FLAG SIXSTEPS/SPARROW 6367/EMI CMG		1	1	26	6 WKS BUILDING 429 ESSENTIAL/PLG
	GG MARANATHA! PRAISE BAND TOP 25 PRAISE SONGS 2012 EDITION MARANATHAI 2011/EMI CMG		2	2	37	AARON SHUST CENTRICITY
	DAVE BARNES STORIES TO TELL RAZOR & TIE 83307/PLG		3	3	12	YOU LEAD JAMIE GRACE GOTEE
	CASTING CROWNS COME TO THE WELL BEACH STREET/REUNION 10162/PLG		4	5	14	OVERCOME JEREMY CAMP BEC/TOOTH & NAIL
	NEWSBOYS		5	4	19	LEARNING TO BE THE LIGHT
	GOD'S NOT DEAD INPOP 1592/EMI CMG PHILLIPS, CRAIG & DEAN		6	6	33	STRONG ENOUGH TO SAVE
	BREATHE IN FAIR TRADE 6019/PLG					TENTH AVENUE NORTH REUNION/PLG BUSTED HEART (HOLD ON TO ME)
	BAPTIZED IN FILTH EONE 2148		7	7	23	FOR KING & COUNTRY FERVENT/WORD-CURB
4	SKILLET AWAKE ARDENT/FAIR TRADE/ATLANTIC 2554/PLG		8	12	9	GOD'S NOT DEAD (LIKE A LION) NEWSBOYS INPOP
	VARIOUS ARTISTS WOW HITS 2012 WORD-CURB/PROVIDENT-INTEGRITY 8085/EMI CMG		9	11	10	WHAT A SAVIOR LAURA STORY FAIR TRADE
	MAT KEARNEY		10	9	10	ALL THIS TIME BRITT NICOLE SPARROW/EMI CMG
	YOUNG LOVE INPOP 1608*/EMI CMG		m	14	8	LIVE LIKE THAT
	REHAB REACH 8161/INFINITY KARI JOBE		12			SIDEWALK PROPHETS FERVENT/WORD-CURB WHEN THE STARS BURN DOWN (BLESSING AND HONOR)
	WHERE I FIND YOU SPARROW 3128/EMI CMG KUTLESS	-		15	11	PHILLIPS, CRAIG & DEAN FAIR TRADE WAITING FOR TOMORROW
	BELIEVER BEC 9854/EMI CMG		13	10	28	MANDISA SPARROW/EMI CMG
	FIREFLIGHT NOW ESSENTIAL 10933/PLG		14	8	25	LOVE COME TO LIFE BIG DADDY WEAVE FERVENT/WORD-CURB
	CHRIS TOMLIN HOW GREAT IS OUR GOD SIXSTEPS/SPARROW 6364/EMI CMG		15	13	46	STRONG ENOUGH MATTHEW WEST SPARROW/EMI CMG
	MYCHILDREN MYBRIDE		16	18	4	THE HURT & THE HEALER
	MYCHILDREN MYBRIDE SOLID STATE/TOOTH & NAIL 0362/EMI CMG FOR KING & COUNTRY					CARRY ME TO THE CROSS
	CRAVE FERVENT/WORD-CURB 887997/WARNER-CURB		17	17	9	KUTLESS BEC/TOOTH & NAIL
	FLAME THE 6TH CLEAR SIGHT 8228		18	16	19	WE ARE KARI JOBE SPARROW/EMI CMG
	BUILDING 429 LISTEN TO THE SOUND ESSENTIAL 10932/PLG		19	22	10	I TURN TO YOU SELAH CURB
	JAMIE GRACE ONE SONG AT A TIME GOTEE/COLUMBIA 70021/PLG		20	19	7	FREE DARA MACLEAN FERVENT/WORD-CURB
1	JEREMY CAMP		21	20	5	LONG WAY HOME
	I STILL BELIEVE BEC 1547/EMI CMG ADAM CAPPA					STEVEN CURTIS CHAPMAN SPARROW/EMI CMG WHITE FLAG
	THE RESCUE BEC 9296/EMI CMG		22	23	3	PASSION FEAT. CHRIS TOMLIN SIXSTEPS/SPARROW/EMI CMG
	DECADES OF WORSHIP REUNION 10168/PLG		23	21	10	THE SAME GOD NEWSONG HHM
	DAILEY & VINCENT THE GOSPEL SIDE OF DAILEY & VINCENT ROUNDER 618912 EX/CRACKER BAFREL		24	25	2	HE SAID GROUP 1 CREW FEAT. CHRIS AUGUST FERVENT/WORD-CURB
	DAVID CROWDER*BAND GIVE US REST OR SIXSTEPS/SPARROW 7854/EMI CMG		25	24	6	ALL FOR YOU MIKESCHAIR CURB
						WINCOUTHIN COND
	NEWSONG					
	ONE TRUE GOD HHM/NEWSONG MINISTIRES 6209/EMI CMG MANDISA					
	ONE TRUE GOD HHM/NEWSONG MINISTIRES 6209/EMI CMG MANDISA WHAT IF WE WERE REAL SPARROW 7863/EMI CMG		P)	C	
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	ONE THE GOD HIMAREVISORIE MINISTIRES BODIEAN CAG MANDISA MANDISA HILLSONG UNITED LIVEN IMAMI HILLSONG/SPARAROW 528/EMI CMG SOUNDTRACK JOYTU NOISE VARTERTOVER 38273/EMI CMG LAURA STORY BLESSINGS FAIR TRADE 4973/PLG ROYAL TALLOR		Å			TITLE ARTISTIMPRINT/PROMOTION LABEL ALL THIS TIME TIME BRITT NICOLE SPARROW/EMI CMG
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WEEK	WEB	ARTIST IMPRINT/PROMOTION LABEL	THIS	UASI	WEEKS DN CHT	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL
1	26	#1 WHERE I BELONG BUILDING 429 ESSENTIAL/PLG	1	3	8	#1 VARIOUS ARTISTS 4WKS WOW GOSPEL 2012 WORD-CURB/EMI CMG/VERITY BT014/RCA
2	37	MY HOPE IS IN YOU AARON SHUST CENTRICITY	2	6	9	JAMES FORTUNE & FIYA IDENTITY FIYA WORLD/LIGHT 7265/EONE
3	12	YOU LEAD JAMIE GRACE GOTEE	з	4	7	FRED HAMMOND GOD, LOVE & ROMANCE F HAMMOND/VERITY 80990/RCA
5	14	OVERCOME JEREMY CAMP BEC/TOOTH & NAIL	4	8	77	LECRAE REHAB REACH 8161/INFINITY
4	19	LEARNING TO BE THE LIGHT	5	2	2	ANDREA HELMS MOVING FORWARD (EP) BET/MUSIC WORLD GOSPEL 5618/MUSIC WORLD
6	33	STRONG ENOUGH TO SAVE TENTH AVENUE NORTH REUNION/PLG	6	7	19	WILLIAM MCDOWELL ARISE DELIVERY ROOM/LIGHT 2352/EONE
7	23	BUSTED HEART (HOLD ON TO ME)	7	18	8	GG MARANATHA! GOSPEL TOP 25 GOSPEL SONGS 2012 MARANATHA! 72087/EMI CMG
12	9	FOR KING & COUNTRY FERVENT/WORD-CURB GOD'S NOT DEAD (LIKE A LION)	8	5	5	LE'ANDRIA JOHNSON
11	10	WHAT A SAVIOR	9	9	28	THE EVOLUTION BETISTRANCE FRUIT.MUSIC WORLD GOSPEL SHI4MUSIC WORLD LE'ANDRIA JOHNSON
	10	ALL THIS TIME	10	1	2	THE AWAKENING BET/STRANGE FRUIT/MUSIC WORLD GOSPEL SZIQ/MUSIC WORLD FLAME
9	10	BRITT NICOLE SPARROW/EMI CMG				THE 6TH CLEAR SIGHT 8228 ISRAEL & NEW BREED
14	8	SIDEWALK PROPHETS FERVENT/WORD-CURB	11	10	2	10: DECADE: 2002-2012 INTEGRITY/COLUMBIA 85060/SONY MUSIC
15	11	WHEN THE STARS BURN DOWN (BLESSING AND HONOR) PHILLIPS, CRAIG & DEAN FAIR TRADE	12	11	52	KIRK FRANKLIN HELLO FEAR FO YO SOUL/VERITY 77917/RCA
10	28	WAITING FOR TOMORROW MANDISA SPARROW/EMI CMG	13	13	30	ISAAC CARREE UNCOMMON ME SOVEREIGN AGENCY 002
8	25	LOVE COME TO LIFE BIG DADDY WEAVE FERVENT/WORD-CURB	14	12	60	MARVIN SAPP PLAYLIST: THE VERY BEST OF MARVIN SAPP VERITY/LEGACY GRADISONY MUSIC
13	46	STRONG ENOUGH MATTHEW WEST SPARROW/EMI CMG	15	15	25	JESSICA REEDY FROM THE HEART LIGHT 7239/EONE
18	4	THE HURT & THE HEALER MERCYME FAIR TRADE	16	16	25	ANDRAE CROUCH THE JOURNEY RIVERPHIO 002
17	9	CARRY ME TO THE CROSS	17	14	10	SOUNDTRACK JOYFUL NOISE WATERTOWER 39273
16	19	WE ARE KARI JOBE SPARROW/EMI CMG	18	19	59	VARIOUS ARTISTS WOW GOSPEL 2011 WORD-CURB/EMI CMG/VERITY 77918/RCA
22	10	I TURN TO YOU SELAH CURB	19	20	15	AMBER BULLOCK THANK YOU MUSIC WORLD GOSPEL 5516/MUSIC WORLD
19	7	FREE DARA MACLEAN FERVENT/WORD-CURB	20	21	17	GENITA PUGH MY PURPOSE ETERNITY 0003
20	5	LONG WAY HOME STEVEN CURTIS CHAPMAN SPARROW/EMI CMG	21	17	6	BRIAN COURTNEY WILSON so PROUD MUSIC WORLD GOSPEL 5241/MUSIC WORLD
23	3	WHITE FLAG PASSION FEAT. CHRIS TOMLIN SIXSTEPS/SPARROW/EMI CMG	22	26	25	1-1-SIX MAN UP REACH 8185/INFINITY
21	10	THE SAME GOD	23	32	3	ANTHONY EVANS HOME FAIR TRADE 60189
25	2	HE SAID	24	22	8	KIRK FRANKLIN
24	6	GROUP 1 CREW FEAT. CHRIS AUGUST FERVENT/WORD-CURB	25		NTRY	THE ESSENTIAL KIRK FRANKLIN FO YO SOUL/VERITY/LEGACY 91513/SONY MUSIC CHARLIE HADEN/HANK JONES
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	9	IRISTIAN CHR	A	1	9	USPEL SUNGS
MEEK	WIEEKS ON CHT	TITLE	NEEK	AST	WEEKS ON CHT	TITLE
		ARTIST IMPRINT/PROMOTION LABEL		22		ARTISTIMPRINT/PROMOTION LABEL
2	10	1WK BRITT NICOLE SPARROW/EMI CMG	1	1	31	GWKS JAMES FORTUNE & FIYA FIYA WORLD/LIGHT/
1	18	GOD'S NOT DEAD (LIKE A LION) NEWSBOYS INPOP	2	4	23	LET THE CHURCH SAY AMEN ANDRAE CROUCH FEAT. MARVIN WINANS RIVERPHIC
3	19	ONE DAY TOO LATE SKILLET ARDENT/FAIR TRADE	3	2	32	I WON'T GO BACK WILLIAM MCDOWELL DELIVERY ROOM/LIGHT/EONE
4	10	FREE DARA MACLEAN FERVENT/WORD-CURB	4	7	19	I FEEL GOOD FRED HAMMOND F HAMMOND/VERITY/RCA
9	10	WE WON'T GIVE UP THE AFTERS SIMPLE/FAIR TRADE	6	6	13	MY TESTIMONY MARVIN SAPP VERITY/RCA
6	22	BUSTED HEART (HOLD ON TO ME) FOR KING & COUNTRY FERVENT/WORD-CURB	6	5	45	I NEED YOUR GLORY EARNEST PUGH EPM/BLACKSMOKE/WORLDWIDE
8	22	WON'T LET ME GO ADDISON ROAD FAIR TRADE	7	8	32	ONE MORE TIME ZACARDI CORTEZ FEAT. JOHN P. KEE BLACKSMOKE/WORLD

PLUMB WITH DAN HASELTINE CURB

25 24 21 DRIFTING

18 17 10

19 18 19

20

21 22 8

22 23 19

23 RE-ENTRY

24

25 25

21 4

NEW

HONY EVANS FRANKLIN FGACY NISTNSONY MUS RLIE HADEN/HANK JONES PEL SONGS APRINT/PROMOTION LABEL STILL ABLE JAMES FORTUNE & FIYA FIYA WORLD/LIGHT, THE CHURCH SAY AMEN E CROUCH FEAT. MARVIN N'T GO BACK DOWELL DELIVERY ROOM/LIGHT/EOM AM MCDUWELL HAMMOND F HAMN TESTIMONY SAPP VERITY ED YOUR GLORY KE/WORLDWIDE MORE TIME I CORTEZ FEAT. JOHN P. KEE BLACKSMOKE/WORLDWIDE 3 47 IN THE MIDDLE 9 11 17 AFTER THIS FUL PRAISE FEAT. JJ HAIRSTON EVIDENCE GOSPEL/LIGHT/EONE PUT IT ON THE ALTAR JESSICA REEDY LIGHT/EONE I HEAR THE SOUND (OF VICTORY) 10 9 26 11 10 44 MAURETTE BROWN CLARK AIR GOSPEL/MAL GOOD & BAD 12 12 10 A GOD LIKE YOU KIRK FRANKLIN FO YO SOU 13 13 29 SOUL/VEBITY/BCA SHIFTING THE ATMOSPHERE JASON NELSON VERITY/RCA SPIRITUAL 14 16 11 14 45 15 GG AWESOME PASTOR CHARLES JENKIN 16 20 7 VIE Jenkins & Fellowship Chicago Inspi 19 3 GO GET IT 17 MARY MARY MY BLOCK/COLUMBI

DONALD LAWRENCE & CO. QUIET WATER/VERITY/RCA ALL IS WELL TROY SNEED EMTRO GOSPEL CAN'T LIVE GENITA PUGH ETERNITY HE KEEPS HIS PROMISE ANGELA SPIVEY INNOVATIVE HE BROUGHT ME DORINDA CLARK-COLE LIGHT/EONI SO PROUD BRIAN COURTNEY WILSON MUSIC WORLD GOSPEL/MUSIC WORLD GREAT AND MIGHTY BYRON CAGE GOSPO CENTRIC/VERITY/RCA MAKE AN EXAMPLE OUT OF ME I'M AT PEACE

AIRPLAY MONITORED BY

Billboard DANCE

SHE SAN ARTIST IMPRINT/PROMOTION LABEL

WEEK

NEV

AIRPLAY MONITORED BY SALES DATA COMPILED BY

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TRADITIONAL JAZZ ALBUMS

ARTIST TITLE IMPRINT& NUMBER/DISTRIBUTING LABEL

CERT.



🚯 DANCE CLUB SONGS

nielsen SoundScar

WEEK	LAST WEEK	WEEKS ON CHT	TITLE ARTIST IMPRINT/PROMOTION LABEL
1	2	5	GIVE ME ALL YOUR LUVIN' MADONNA FEAT. NICKI MINAJ & MJ.A. LIVE NATION/INTERSCOPE
2	3	8	DOMINO JESSIE J LAVA/UNIVERSAL REPUBLIC
3	4	6	NAKED DEV & ENRIQUE IGLESIAS INDIE-POP/UNIVERSAL REPUBLIC
4	5	5	RESPECT MELANIE AMARO EPIC
(5)	7	5	LOVE ON TOP BEYONCE PARKWOOD/COLUMBIA
6	6	7	R.E.S.P.E.C.T. RLP & BARBARA TUCKER FEAT. LIL JON TOMMY BOY
7	9	7	SHE GETS DOWN ON HER KNEES
8	1	7	INTERNATIONAL LOVE PITBULL FEAT. CHRIS BROWN MR. 305/POLO GROUNDS/J/RCA
9	10	8	F U BETTA NEON HITCH WARNER BROS.
10	13	9	BE YOUR FREAK KENNY DOPE FEAT, JOSH MILAN DOPE WAX/KAY-DEE
11	11	13	WE RUN THE NIGHT HAVANA BROWN FEAT. PITBULL UNIVERSAL REPUBLIC
12	15	4	NEVER FORGET DAVE AUDE FEAT. LENA KATINA AUDACIOUS
13	14	7	NEVER FEAR GEORGE ACOSTA FEAT. EMMA LOCK BLACK HOLE
14	12	10	SURRENDER PAUL OAKENFOLD FEAT. J HART PERFECTO/IN2UNE
15	19	5	CHANGED THE WAY YOU KISS ME
16	17	6	
17	8	10	STRONGER (WHAT DOESN'T KILL YOU)
18	29	3	WILD ONE TWO JACK BACK FEAT. DAVID GUETTA, NICKY ROMERO & SIA BIG BEAT/ATLANTIC
19	18	12	TONIGHT IS THE NIGHT OUTASIGHT WARNER BROS.
20	46	2	GIRL GONE WILD MADONNA LIVE NATION/INTERSCOPE
21	22	5	RAISE YOUR HANDS C-ROD FEAT, JASON WALKER ROSEMINE
22	25	5	POP IT JASON DOTTLEY JD3
23	23	6	I'M FREE HAYLA DAUMAN
24	24	6	DON'T THROW IT AWAY DOMINATORZ & BASSMONKEYS FEAT. AMANDA WILSON SEA TO SUN
25	28	4	FAMOUS AUDIO PLAYGROUND CANWEST MUSICWORKS

DANCE/ ELECTRONIC ALBUMS

30	ARTIST IMPRINT/PROMOTION LABEL
11	IT'S TOO LATE JES ULTRA
12	DON'T FUCK WITH MY MONEY PENGUIN PRISON STRANGER/DOWNTOWN
3	TURN UP THE MUSIC CHRIS BROWN RCA
3	BODY ON MINE EVA BIG H/TOMMY BOY
5	GLOW IN THE DARK CARISHMA GIANT PEACH
4	WILD ONES FLO RIDA FEAT. SIA POE BOY/ATLANTIC
3	NEVER GIVE UP Phil B FEAT. DEBBY HOLIDAY LADY LUNCH BEATS
2	BROKENHEARTED KARMIN EPIC
3	SORRY FOR PARTY ROCKING LMFA0 PARTY ROCK/WILL.LAM/CHERRYTREE/INTERSCOPE
4	SHURI SHURI (LET'S GET LOCO) DJ DENIS FEAT. JUAN MAGAN, LIL JON & BABY BASH BIG H/TOMMY BOY
3	LET'S GET NAUGHTY JESSIE AND THE TOY BOYS PROSPECT PARK
2	POWER PART OF ME PICK KATY PERRY CAPITOL
9	WHERE HAVE YOU BEEN RIHANNA SRP/DEF JAM/IDJMG
11	SHAVE IT ZEDD OWSLA
16	TITANIUM DAVID GUETTA FEAT. SIA WHAT A MUSIC/ASTRALWERKS/CAPITOL
SHOT	STARSHIPS NICKI MINAJ YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
15	TURN ME ON DAVID GUETTA FEAT. NICKI MINAJ WHAT A MUSIC/ASTRALWERKS/CAPITOL
2	THE ONLY ONE AMANNDA CAMP
16	ANTIDOTE SWEDISH HOUSE MAFIA VS KNIFE PARTY ASTRALWERKS/CAPITOL
NTRY	GLAD YOU CAME THE WANTED GLOBAL TALENT/MERCURY/IDJMG
7	END OF TIME BEYONCE PARKWOOD/COLUMBIA
w	SOMEBODY THAT I USED TO KNOW Gotye Feat. Kimbra Samples 'N' Seconds/Fairfax/Universal Republic
W	CAN'T STOP ME AFROJACK & SHERMANOLOGY ROBBINS
14	TEST DRIVE JIN AKANISHI FEAT. JASON DERULO WARNER BROS.
	BE WITH YOU

DANCE/MIX SHOW A

THIS

WEBK	WEBKS	ARTIST TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	CERT.
1	39	HINFAO 18 WKS SORRY FOR PARTY ROCKING WILLIAM CHERKTREE/INTERSCOPE INSEMILA	
2	12	SKRILLEX BANGARANG BIG BEAT/OWSLA/ATLANTIC 528521/AG	
3	65	SKRILLEX Scary Monsters and Nice Sprites big Beat/Atlantic 526918/Ag	
5	29	DAVID GUETTA Nothing but the beat what a music/astraliverks 7800/Capitol	
6	15	KORN THE PATH OF TOTALITY ROADRUNNER 617728	
4	44	LADY GAGA BORN THIS WAY STREAMLINE/KONLIVE/INTERSCOPE 015373*/IGA	2
7	67	DEADMAU5 4X4=12 MAUSTRAP 2518*/ULTRA	1
8	22	M83. HURRY UP, WE'RE DREAMING. M83 9510*/MUTE	K
9	4	GRIMES VISIONS 4AD 3208*	
NE	EW	VCMG SSSS MUSICAL MOMENTS/GRABBING HANDS 9528*/MUTE	
12	67	DAFT PUNK TRON: LEGACY (SOUNDTRACK) WALT DISNEY 005872*	
13	6	VARIOUS ARTISTS ULTRA DANCE 13 ULTRA 3118	
15	29	KC AND THE SUNSHINE BAND FLASHBACK FLASHBACK 528201/RHINO	
16	67	VARIOUS ARTISTS UKF DUBSTEP 2010 UKF DIGITAL EX	
14	17	VARIOUS ARTISTS UKF DUBSTEP 2011 UKF DIGITAL EX	
20	39	SKRILLEX More Monsters and Sprites big Beat/Atlantic Digital EX/Ag	
17	20	NERO WELCOME REALITY MTA/MERCURY/CHERRYTREE/INTERSCOPE 0/6371/IGA	
21	8	DIE ANTWOORD TENSION ZEF RECORDZ 7031*/DOWNTOWN	
18	9	VARIOUS ARTISTS 35 TOP HITS POWER MUSIC DIGITAL EX	
11	3	SCHOOL OF SEVEN BELLS GHOSTORY GHOSTLY INTERNATIONAL 707*/VAGRANT	
22	3	KNIFE PARTY 100% NO MODERN TALKING EARSTORM DIGITAL EX	
24	18	ASKING ALEXANDRIA STEPPED UP & SCRATCHED SUMERIAN 47	
25	21	BASSNECTAR DIVERGENT SPECTRUM AMORPHOUS 011	4
RE-E	NTRY	DAFT PUNK TRON: LEGACY RECONFIGURED WALT DISNEY 013540	
RE-E	NTRY	SWEDISH HOUSE MAFIA UNTIL ONE ASTRALWERKS 09666	

AST	VEEKS	TITLE ARTIST IMPRINT/PROMOTIONLABEL
1	24	# FEEL SO CLOSE
_	_	3WKS CALVIN HARRIS ULTRA
2	14	TURN ME ON David Guetta Feat, Nicki Minaj What a Music/AstralWerks/Capitol
3	20	GLAD YOU CAME THE WANTED GLOBAL TALENT/MERCURY/IDJMG
5	11	INTERNATIONAL LOVE PITBULL FEAT. CHRIS BROWN MR. 305/POLO GROUNDS/J/RCA
4	12	SET FIRE TO THE RAIN ADELE XL/COLUMBIA
6	25	LEVELS AVICII LEVELS/VERATONE/ATOM EMPIRE/INTERSCOPE
7	10	DOMINO JESSIE J LAVA/UNIVERSAL REPUBLIC
8	24	WE FOUND LOVE RIHANNA FEAT. CALVIN HARRIS SRP/DEF JAM/IDJMG
15	4	TURN UP THE MUSIC CHRIS BROWN RCA
16	4	CAN'T STOP ME AFROJACK & SHERMANOLOGY ROBBINS
10	6	WILD ONES FLO RIDA FEAT. SIA POE BOY/ATLANTIC
13	5	STRONGER (WHAT DOESN'T KILL YOU) KELLY CLARKSON 19/RCA
12	6	TAKE CARE DRAKE FEAT. RIHANNA YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
18	4	STARSHIPS NICKI MINAJ YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
9	20	GOOD FEELING FLO RIDA POE BOY/ATLANTIC
20	3	PART OF ME KATY PERBY CAPITOL
14	7	ASS BACK HOME GYM CLASS HERDES FEAT. NEON HITCH DECAYDANCE/FUELED BY RAMEN/RRP
21	4	TONIGHT IS THE NIGHT OUTASIGHT WARNER BROS.
22	2	TITANIUM DAVID GUETTA FEAT. SIA WHAT A MUSIC/ASTRALWERKS/CAPITOL
24	6	ANTIDOTE SWEDISH HOUSE MAFIA VS KNIFE PARTY ASTRALWERKS/CAPITOL
17	7	CRY (JUST A LITTLE) BINGO PLAYERS HYSTERIA/SPINNIN'
19	6	YOUNG, WILD & FREE SNOOP DOGG & WIZ KHALIFA FEAT. BRUND MARS ROSTRUM/DOGGYSTYLE/ATLANTIC
N	W	CHANGED THE WAY YOU KISS ME EXAMPLE DATA/MINISTRY OF SOUND
NE	W	BELIEVE IT SPENCER & HILL FEAT. NADIA ALI STRICTLY RHYTHM
		ROBULINORI

BODY WORK MORGAN PAGE FEAT. TEGAN AND SARA NETTWEF

1	2	27	#1 TONY BENNETT
2	1	7	PAUL MCCARTNEY KISSES ON THE BOTTOM MPL/HEAR 33369*/CONCORD
з	3	3	ROBERT GLASPER EXPERIMENT BLACK RADIO BLUE NOTE 88333*
4	5	18	FRANK SINATRA SINATRA: BEST OF THE BEST REPRISE 79764/CAPITOL
5	6	14	SOUNDTRACK MIDNIGHT IN PARIS MADISON GATE 63482 EX
6	N	EW	VIJAY IYER TRIO ACCELERANDO ACT + VISION 9524
7	7	17	LANDAU EUGENE MURPHY, JR. THAT'S LIFE SYCO/COLUMBIA 99178/SONY MUSIC
8	18	10	CHARLIE HADEN/HANK JONES COME SUNDAY EMARCY 016390/DECCA
9	8	2	WES MONTGOMERY ECHOES OF INDIANA AVENUE RESONANCE 2011*
10	13	5	GREGORY PORTER BE GOOD MOTEMA 75
11	4	2	PAUL MCCARTNEY ITUNES LIVE FROM CAPITOL STUDIOS MPL/HEAR DIGITAL EX/CONCORD
12	12	6	STEVE TYRELL I'LL TAKE ROMANCE NEW ESIGN 33274/CONCORD
13	RE-E	NTRY	ALMA ADENTRO MARSALIS 0016
14	11	60	FRANK SINATRA, DEAN MARTIN & SAMMY DAVIS JR The very best of the rat pack frank sinatra/reprise 5084(warner bros
15	9	2	FLORATONE FLORATONE II SAVOY JAZZ 17855/SLG
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WEEK	LAST WEEK	WEEKS ON CHT	ARTIST TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	orne
1	N	EW	#1 PETER WHITE HERE WE GO HEADS UP 32905/CONCORD	
2	1	4	GALACTIC CARNIVALE ELECTRICOS GALACTIC FUNK/ANTI- 87182*/EPITAPH	
3	2	2	PAUL BROWN THE FUNKY JOINT WOODWARD AVENUE 20201	
4	5	27	TROMBONE SHORTY FOR TRUE VERVE FORECAST 015586/VG	
5	3	7	NAJEE THE SMOOTH SIDE OF SOUL SHANACHIE 5193	
6	6	51	BONEY JAMES CONTACT VERVE FORECAST 015375/VG	
7	4	5	KIRK WHALUM ROMANCE LANGUAGE RENDEZVOUS 5148/MACK AVENUE	
8	7	44	BELA FLECK & THE FLECKTONES ROCK-ET > SCIE-NCE EONE 2133	
9	9	19	MAYSA MOTIONS OF LOVE SHANACHIE 5191	
10	N	EW	ESPERANZA SPALDING RADIO MUSIC SOCIETY MONTUNO/HEADS UP 33174/CONCORD	
D	10	7	JEFF LORBER FUSION GALAXY HEADS UP 33173/CONCORD	
12	8	3	TRAM LINGUA FRANCA SUMERIAN 71	
13	RE-E	INTRY	THE RIPPINGTONS FEAT. RUSS FREEMAN COTE D'AZUR PEAK 32580/CONCORD	
14	RE-E	NTRY	KEIKO MATSUI THE ROAD SHANACHIE 5188	
15	14	24	GEORGE BENSON GUITAR MAN CONCORD JAZZ 33099*/CONCORD	

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THIS WEEK	LAST WEEK	WEEKS ON CHT	ARTIST TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	CERT.
1	N	W	#1 AUKSO ORCHESTRA PENDERECKIGREENWOOD NONESUCH S30223/WARNER BROS	
2	2	12	SOUNDTRACK DOWNTON ABBEY CARNIVAL/MASTERPIECE 016260/DECCA	
з	3	5	ANNE AKIKO MEYERS/ENGLISH CHAMBER ORCH. AIR: THE BACH ALBUM EONE 7785	
4	5	10	MORMON TABERNACLE CHOIR GLORY! MUSIC OF REJOICING MORMON TABERNACLE CHOIR 5053064	
5	4	2	VARIOUS ARTISTS LIFESCAPES LIFESCAPES 58100 EX/MOOD MEDIA	
6	1	2	RENEE FLEMING/ALAN GILBERT/SEIJI OZAWA POEMES: RAVEL/MESSIAEN/DUTILLEUX DECCA 015543/DECCA CLASSICS	
7	6	10	JOSHUA BELL/JEREMY DENK FRENCH IMPRESSIONS SONY CLASSICAL 82026/SONY MASTERWORKS	
8	N	EW	XUEFEI YANG/ELIAS STRING QUARTET BACH CONCERTOS EMI CLASSICS 79018	
9	N	EW	L'ARPEGGIATA/CHRISTINA PLUHA LOS PAJAROS PERDIDOS VIRGIN CLASSICS 70550/EMI CLASSICS	
10	12	41	MORMON TABERNACLE CHOIR THIS IS THE CHRIST MORMON TABERNACLE CHOIR 5055982	
1	N	W	SAN FRANCISCO SYMPHONY/MICHAEL TILSON THOMAS Adams: Harmonielehre san Francisco Symphony 0053	
12	7	4	PHOENIX CHORALE (BRUFFY) NORTHERN LIGHTS CHANDOS 5100	
13	N	W	ANGELS & SPIRITS MUMFORD & SONS ANGELS & SPIRITS DIGITAL EX	
14	8	7	SIMONE DINNERSTEIN Something Almost Being said Sony Classical Sobarsony Masterworks	

15 10 7 BRUCKNER ORCHESTER LINZ

GLASS: SYMPHONY NO. 9 ORANGE MO

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THIS WEBK	LAST WEBK	WEEKS ON CHT	ARTIST TITLE IMPRINT& NUMBER/DISTRIBUTING LABEL	CERT.
1	1	3	#1 IL VOLO 3 WKS IL VOLD TANES RUNNT OFFIN BUILESGATICAREINTORGEFFEN DISESSIGN	
2	2	47	IL VOLO IL VOLO OPERA BLUES/GATICA/RENTOR/GEFFEN 015517//GA	
з	3	18	ANDREA BOCELLI CONCERTO SUGAR 015977/DECCA	•
4	5	34	2CELLOS 2CELLOS MASTERWORKS 91011/SONY MASTERWORKS	
6	4	41	JACKIE EVANCHO DREAM WITH ME SYCO/COLUMBIA 87061/SONY MUSIC	•
6	6	19	IL DIVO WICKED GAME SYCO/COLUMBIA 96448/SONY MUSIC	
7	7	21	MA/DUNCAN/MEYER/THILE THE GOAT RODED SESSIONS SONY CLASSICAL 84118/SONY MASTERWORKS	
8	10	41	IL VOLO Il VOLE EN ESPANOL OPERA BLIESSATCA RENTORGETEN UNIVERSAL MUSIC LATINO OFSINSUME	
9	9	19	JIM BRICKMAN ROMANZA SOMERSET 56142 EX	
10	8	19	LONDON PHILHARMONIC ORCHESTRA THE GREATEST VIDEO GAME MUSIC X5 114	
11	11	6	THE PIANO GUYS HITS VOLUME 1 THE PIANO GUYS 3752 EX	
12	12	26	TORI AMOS NIGHT OF HUNTERS DG 015849*/DECCA	
13	14	7	IL VOLO Il volo: christmas favorites opera blues,gatica,rentor,geffen oforz ek/ga	
14	NE	w	THE CELTIC TENORS FEELS LIKE HOME TELARC 32982/CONCORD	
15	13	6	MA/DUNCAN/MEYER/THILE THE GOAT RODED SESSIONS: LIVE SONY CLASSICAL DIGITAL EX/SONY MASTERWORKS	

	51 50	100TH JAZZ	\odot		W	ORLD ALBUMS [™]
LAST WEEK	WEEKS ON CHT	TITLE ARTIST IMPRINT/PROMOTION LABEL	THIS	LAST WEBK	WEEKS ON CHT	ARTIST TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL
1	7	#1 OLIVER'S TWIST SWKS CHRIS STANDRING ULTIMATE VIBE	1	1	4	#1 THE CHIEFTAINS swks VOICE OF AGES BLACKROCK/HEAR 33437/CONCORD
2	10	BIG BROTHER JEFF LORBER FUSION HEADS UP/CMG	2	3	3	CELTIC THUNDER VOYAGE CELTIC THUNDER 016471/DECCA
5	10	ROADTRIP MICHAEL LINGTON FEAT. LEE RITENOUR TRIPPIN 'N' RHYTHM	з	2	8	CELTIC WOMAN BELIEVE MANHATTAN 79660
3	12	CRY BONEY JAMES VERVE FORECAST/VERVE	4	4	17	SOUNDTRACK THE DESCENDANTS FOX/SONY CLASSICAL 38456(SONY MASTERWORKS
6	12	HORIZON PAUL TAYLOR FEAT. STEVE OLIVER PEAK/EONE	6	NE	W	SHINEE SHERLOCK (EP) S.M. DIGITAL EX
9	3	HERE WE GO PETER WHITE CONCORD/CMG	6	15	3	IRISH ALL-STARS 50 MUST-HAVE ST. PATRICK'S DAY FAVORITES COBRA DIGITAL EX
4	10	PERFECT NITES NAJEE SHANACHIE	7	8	56	CELTIC THUNDER HERITAGE CELTIC THUNDER 015195/DECCA
7	7	THE CONNECTION NICK COLIONNE TRIPPIN 'N' RHYTHM	8	NE	W	CAETANO VELOSO AND DAVID BYRNE LIVE AT CARNEGIE HALL NONESUCH 513702/WARNER BROS.
8	27	BOOM TOWN RICHARD ELLIOT ARTISTRY/MACK AVENUE	9	NE	w	VARIOUS ARTISTS IRISH DRINKING SONGS CMR DIGITAL EX
17	4	MAGNETIC DARREN RAHN TRIPPIN 'N' BHYTHM	10	6	8	RODRIGO Y GABRIELA AND C.U.B.A. AREA 52 RUBYWORKS 0136/ATO
15	8	SHAKIN' THE HOUSE ROB TARDIK GUITARDIK	11	5	3	LOREENA MCKENNITT TROUBADOURS ON THE RINNE (A TRAD PERFORMANCE) SVITJUUNLAN RUADVENE STRESSING
13	19	MANDELA TERRY WOLLMAN MANGO EATER	12	10	28	CELTIC THUNDER STORM CELTIC THUNDER 015901/DECCA
11	22	SLAM DUNK WAYMAN TISDALE RENDEZVOUS/MACK AVENUE	13	7	3	BIGBANG ALIVE YG DIGITAL EX
12	7	GET HERE ERIC MARIENTHAL PEAK/EONE	14	NE	W	VARIOUS ARTISTS MURPHY'S IRISH PUB MOOD MEDIA 57956 EX
10	25	THE LADY IN MY LIFE GEORGE BENSON CONCORD JAZZ/CMG	15	NE	W	VARIOUS ARTISTS ST. PATRICK'S DAY X5 DIGITAL EX
		re not				

Billboard. MAR 31

SHA ORFANATO/MACHETE/UNIVERSAL/MUSIC LATINO

DE DENE CAMACUO DIC

IR. 305/POLO GROUNDS/J/RCA

AL/RGE/SONY MUSIC LATIN

TOMATTTO SONY MUSIC LATIN

HOT LATIN SONGS

RINT/PROMOTION LABEL

BALLINTY FEAT. EL BEBETOY AMERICA SIERRA FONOVISA

ANTOS FEAT USHER SONY MUSIC LATI LOVUMBA (PRESTIGE)

EL VERDADERO AMOR PERDONA

TU YA ERES COSA DEL PASADO

ATO, PITBULL, SAK NOEL FAMOUS ARTIST/MR. 305 WE FOUND LOVE

FEAT.GABY MORENO METAMORFOSIS

MUJER DE TODOS MUJER DE NADIE

DA TIERRA SINALOENSE DISA

MUSIC LATIN

T 15 #1 GG BAILANDO POR EL MUNDO

LAS COSAS PEQUENAS

INTERNATIONAL LOVE

400 MIL VEINTE ANOS

TE OUIERO A MORIR

EL MEJOR PERFUME

UN HOMBRE NORMAL

EL VESTIDO BLANCO

SI TE DIGO LA VERDAD

CAMINAR CONTIGO

ME VOY DE LA CASA

NDEZ FONO

SET FIRE TO THE RAIN

AMOR COMPARTIDO LOS TUCANES DE TUJUANA FONOVIS

AWARNERLATINA

DE QUE ME SIRVE LA VIDA

SALMUSICLATINO

SENTIMIENTOS ENCONTRADOS

THE ONE THAT GOT AWAY

REGALO DEL CIELO

YOUNG, WILD & FREE

MI REINA DEL DOLOR

DUELE SER INFIEL

AMOR PROHIBIDO

VUELVE PRONTO

MO CAPITOL LATIN QUE NOS PASO?

TE DIJERON

REZY SUNORTENO BANDA DISA/ASL PARA EL PEOR AMANTE

FUISTE TU

YA ME CANSE

LA SENAL

PERDONAME

ESTOY SALADO

SOLAMENTE TU

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WEEK	LAST	WEEKS ON CHT	ARTIST TITLE IMPRINT/DISTRIBUTING LABEL	CERT.	THIS	WEEK	WEEKS ON CHT	ARTIST TITLE IMPRINT/DISTRIBUTING LABEL
1	1	19	#1 ROMEO SANTOS	2	1	1	15	#1 3BALLMTY
2	2	15	3BALLMTY		2	2	4	ESPINOZA PAZ
			INTENTALO FONOVISA 354663/UMLE ESPINOZA PAZ					UN HOMBRE NORMAL DISA 016594/UMLE LA ARROLLADORA BANDA EL LIMON DE RENE CA
3	3	4	UN HOMBRE NORMAL DISA 016594/UMLE	_	3	3	8	IRREVERSIBLE 2012 DISA 016451/UMLE
4	4	8	LA ARROLLADORA BANDA EL LIMON DE RENE CAMACHO IRREVERSIBLE_2012 DISA 016451/UMLE		4	5	7	VARIOUS ARTISTS LAS BANDAS ROMANTICAS DE AMERICA 2012 DISA 01638
5	6	7	VARIOUS ARTISTS LASBANDAS ROMANTICAS DE AMERICA 2012 DISA 016382/UMLE		5	6	2	LOS TEMERARIOS 30 ANIVERSARIO DISA 016641/UMLE
6	10	2	LOS TEMERARIOS 30 ANIVERSARIO DISA 016641/UMLE		6	4	3	CALIBRE 50 ELBUENEJEMPLO DISA016554/UMLE
7	5	3	CALIBRE 50	-	7	7	28	GERARDO ORTIZ
			ELBUENEJEMPLO DISA016554/UMLE	-				ENTRE DIOSY EL DIABLO DEL 91251/SONY MUSIC LAT LOS TUCANES DE TIJUANA
8	7	3	COLECCION CRISTIANA CAPITOL LATIN 29678		8	8	7	365 DIAS FONOVISA 016401/UMLE
9	9	106	PRINCE ROYCE PRINCEROYCE TOP STOP/ATLANTIC 30020/AG	2	9	9	2	GRUPO BRYNDIS 20 ANIVERSARIO DISA 016642/UMLE
10	8	24	ARJONA INDEPENDIENTE METAMORFOSIS 529011/WARNER LATINA		10	10	17	JENNI RIVERA JOYAS PRESTADAS: BANDA FONOVISA 354659/UMLE
11	11	28	GERARDO ORTIZ		1	NE	w	ELIDA REYNA Y AVANTE
12			ENTRE DIOS Y EL DIABLO DEL 91251/SONY MUSIC LATIN	1	-			CONTIGO DESCUBRI FREDDIE 3092 MARCO ANTONIO SOLIS
-	15	49	DRAMA YLUZ WARNER LATINA 526530		12	12	8	LAHISTORIA CONTINUA PARTE IV FONOVISA 016475 RAMON AYALA Y SUS BRAVOS DEL N
13	12	7	365DIAS FONOVISA 016401/UMLE		13	11	10	LEYENDA NORTEA FREDDIE 3090
14	13	2	GRUPO BRYNDIS 20 ANIVERSARIO DISA 016642/UMLE		14	16	61	LOS BUKIS 35 ANIVERSARIO FONOVISA 354608/UMLE
15	14	17	JENNI RIVERA JOYAS PRESTADAS: BANDA FONOVISA 354659/UMLE		15	13	17	VICENTE FERNANDEZ OTRAVEZ SONY MUSIC LATIN 99642
16	36	5	GG JESSE & JOY CON QUIENSE QUEDA EL PERRO? WARNER LATINA 523227		16	15	19	VARIOUS ARTISTS
17	18	8	ALEJANDRO FERNANDEZ		17	NE	w	CORRIDOS#12011 DISA721664 EX/UMLE BANDA CARNAVAL
18	HOT S	1	CANCIONES DE AMORLOVE SONGS SONY MUSICIATIN 91151 ELIDA REYNA Y AVANTE		18	14	3	REGULO CARO
-			CONTIGO DESCUBRI FREDDIE 3092					AMORENTIEMPOS DE GUERRA DEL 31026/SONY MUSIC LA VARIOUS ARTISTS
19	16	106	DEJARTE DE AMAR SONY MUSIC LATIN 59881		19	19	57	LAS BANDAS ROMANTICAS DE AMERICA DISA 72162
			MADOO ANITONIO COLIO					VARIOUS ARTISTS
20	19	8	MARCO ANTONIO SOLIS LAHISTORIA CONTINUA PARTE IV FONOVISA 016475/UMLE		20	18	18	RADIO EXITOS: 2011 DISA 721666/UMLE
	19 17	8 10			20	18	18	RADIO EXITOS: 2011 DISA 721666/UMLE
20			LAHISTORIA CONTINUAL. PARTE IV FONOVISA 016475/UMLE RAMON AYALA Y SUS BRAVOS DEL NORTE LEYENDA NORTEA FREDDIE 3090 LOS BUKIS		20	18	18	RADIO EXITOS: 2011 DISA 721666/UMLE
20 21 22	17 23	10 61	LAHISTORACONTINULA_PARTER FONOVISA ORAFISUUMLE RAMON AYALA Y SUS BRAVOS DEL NORTE LEVRONANTERTA FREDIE 380 LOS BUKIS 35 ANVERSARIO FONOVISA 85408/UMLE DON OMAR		20			
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20 21 22 23	17 23 34	10 61 69	LARETORACONTINUE_NATER VENUONSA DISPOSIDALE RAMODIA VALA Y SUS BRAVOS DEL NORTE LIVERIANNOITEA REDDIE 380 LOSS BULKIS SAMUESKARD FONOVISA SSERBUMLE DON OMAR METHEORYMAE THEIRIBUSK ORFINICIPAL OFFENIONE VICENTE FERNANDEZ SINAVESUNT MUSIC LATIN SHARINA SHARINA SHARINA SHARINA		20 MERK MERK			OPICAL ALBUI
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20 21 22 23 24 25	17 23 34 20 26	10 61 69 17 74	LANETGIAGONTINUL, PARTER VENUNISA DI BRAYOMILE RAMONI AVAL A Y SUS BRAVOS DEL NORTE UPBIRIMONTEAREDOIE380 LOS BUKIS SAMMERSAND FORVINSA 354628 UMLE DON OMAR METIRE OPINALEMENTING DI BRAYOM VICENTE FERNANDEZ VICENTE FERNANDEZ SHAKIRA SALEI SOL EPIC 7742350NY MUSIC LATIN IL VOLO UNEDDRIVARI PRALESGONARMERFUNGEUNACURIOSINE	0	THIS	LAST	WEEKS ON CHT	
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20 21 22 23 24 25 26 27 28	17 23 34 20 26 37 22 29	10 61 69 17 74 41 19 17	LANGTORAGONTINUL_PARTER VEDNOVSA DISPUTUNE RAMON AVALA Y SUS BRAVOS DEL NORTE UNDRAMONTAREDOE380 LOS BUKIS DON OMAR METREOPINAL SUS ASSERBUILE DON OMAR METREOPINAL SUS ASSERBUILE VICENTE FERNANDEZ SHAKIRA SHAELS 90. EPIC 748/300/Y MISIC LATIN SHAELS 90. EPIC 748/300/Y MISIC LATIN IL VOLO UNBCOMPARTE PRIME PSICAMPTIFERMARE (MICLINOISINE VARIOUS ARTISTS COMBIOSIN 2011 DISA 72/66/2014AE JENNI RIVERA JOYAS PRESTADAS POP FLOVISA 35/600/MIE RICARDO ARAJONA		MHR 1 2 3	NEK 1 2 3	TR SXHAMO 20 3 106	COPICAL ALBU
20 21 22 23 24 25 26 27 28 29	17 23 34 20 26 37 22 29 30	10 61 69 17 74 41 19 17 8	LARETORIA CONTINUE, PARTIER FORMONSA DISPOSIDALE RAMONA VALA Y SUS BRAVOS DEL NORTE LIVERIA MONTEARREDOIESSO LAOS BULKIS EXAMPRESARD FONOVISA SERGEUMLE DON OMAR MET REGIMMANE RERINGEBIEK ORFANCIONAD/ETECHNERUMAE VICENTE FERNANDEZ URAVEZ SUY MUSIC LATIN BALEL SOL EPID 71453 SOLY MUSIC LATIN IL VOLO LIMBODRIATING PRESLASSOLY MUSIC LATIN IL VOLO LIMBODRIATING PRESLASSOLY MUSIC LATIN STRANS STRAIN CONTINUES LATIN IL VOLO LIMBODRIATING PRESLASSOLY MUSIC LATIN STRANS STRAIN CONTINUES LATIN CORRIDOS PRESLASSOLY MUSIC LATIN STRANS STRAIN CONTINUES LATIN SCILLATIN CORRIDOS PRESLASSOLY MUSIC LATIN SCILLATING CONTINUES FAMOR LIVE SONS SONY MUSIC LATING SCIL PONS PRESLASSOL POLINIKA STRAIL CATING SCILL CONTINUES FAMOR LIVE SONS SONY MUSIC LATING SCILL CONTINUES FAMOR LIVE SONS SONY MUSIC LATING SCILLATING COLO DURCAL DAVID SCILLARA		SHL 1 2 3 4	1 1 2 3 5	20 3 106 43	
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CERT.	WEEK	WEEK	WEEKS ON CHT	
	1	1	24	#1 ARJONA 10 WKS INDEPENDIENTE METAMORFOSIS 529011,WARNER LATINA
	2	2	49	MANA DRAMAY LUZ WARNER LATINA 526530
	3	10	5	JESSE & JOY CON QUIEN SE QUEDA EL PERRO? WARNER LATINA 529227
	4	4	8	ALEJANDRO FERNANDEZ CANCIONES DE AMOR LOVE SONGS SONY MUSIC LATIN 91151
	5	3	106	CAMILA DEJARTE DE AMAR SONY MUSIC LATIN 59881
	6	5	74	SHAKIRA SALEELSOL EPIC 77433/SONY MUSIC LATIN
	0	11	41	IL VOLO IL VOLO: EN ESPANOL OPERA BLUES/GATICA/RENTOR/GEFFEN 015745/UMLE
	8	7	17	JENNI RIVERA JOYAS PRESTADAS: POP FONOVISA 354660/UMILE
	9	8	8	RICARDO ARJONA CANCIONES DE AMOR: LOVE SONGS SONY MUSIC LATIN 93381
	10	6	6	ROCIO DURCAL CANCIONES DE AMOR: LOVE SONGS SONY MUSIC LATIN 91150
	11	9	6	CHAYANNE SOLAS CON CHAYANNE SONY MUSIC LATIN 99341
	12	12	7	YURIDIA PARAMI SONY MUSIC LATIN 92057
	13	13	30	LOS YONIC'S 35ANIVERSARIO FONOVISA 354653/UMLE
	14	16	20	CRISTIAN CASTRO MIAMIGOEL PRINCIPE VOL II UNIVERSAL MUSICILATINO 016240UMLE
	15	14	2	CRISTIAN CASTRO & JOSE JOSE ELROMANTICO& EL PRINCIPE SONY MUSIC LATIN 92939
	16	19	42	FRANCO DE VITA FRANCO DE VITA: EN PRIMERA FILA SONY MUSIC LATIN 78112
	17	17	4	DIEGO VERDAGUER VOLVERE DIEGO VERDAGUER EN LOS 70'S DIAM 8538
	18	RE-E	NTRY	SHAKIRA ENVIVO DESDE PARIS SONY MUSICLATIN 98030
	19	18	21	CHINO & NACHO SUPREMO MACHETE 016190/UMLE
	20	15	6	CRISTIAN CASTRO WAELPRINCIPE VOL 1+ VOL 2 UNIVERSAL MUSIC LATINO 016503 UMLE

O LATIN POP ALB



BETWEEN THE BULLETS MAGAN'S DEBUT HITS NO. 1



Juan Magan's "Bailando por el Mundo" (featuring Pitbull and El Cata) skyrockets 7-1 on Hot Latin Songs, earning the Greatest Gainer/ Airplay tag (up 56% in audience impressions, according to Nielsen BDS). "Bailando" is Magan's first chart hit, and also surges 12-1 on Tropical Airplay and 3-1 on Latin Rhythm Airplay. The song earned gains due to increased audience at WSKQ New York and KXOL Los Angeles (a combined increase of 30 million). —Karinah Santiago

Fresh off his successful per	formance at
South by Southwest, Juan	es debuts his
20th title on Hot Latin Son	gs, "La Senal"
(No. 30). The song is from	his latest effort,
Juanes MTV Unplugged, a	nd was written
with Juan Luis Guerra, wh	o also produced
the tune.	



SONYMUSICILATIN

RUM/DOGGYSTYLE/ATLANTIC/RPP

Elida Revna v Avante post their best rank yet on Top Latin Albums as Contigo Descubri opens at No. 18. The set is the act's fifth to reach the list, dating back to its first entry in 1995. Atrevete, which had also stood as the group's highest-ranking album (No. 22) until this week

5

47 51 20

48 44

49 49

50 48 7 **CRISTIAN CASTRO**

LOS TIGRES DEL NORTE

LOS INVASORES DE NUEVO LEON

DJ COBRA/NIKKI X & KIKE PLAY

VOLU UNIVERSAL MUSIC LATIVO DIRAADUME

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

ALBUMS

Billboard. HITS OF THE WORLD MAR 31

	EURO	•		
	DIGITAL SONGS	В		
LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL) MARCH 31, 2012	THIS		
1	SOMEBODY THAT I USED TO KNOW GOTYE FT. KIMBRA SAMPLES W SECONDS/ELEVEN/ISLAND	1		
2	AI SE EU TE PEGO MICHEL TELO OH MY GODI/PANTANNAL/RGE/ROSTER/VIDISCO	2		
3	WILD ONES FLO RIDA FT. SIA POE BOY			
4	STARSHIPS NICKI MINAJ YOUNG MONEY/CASH MONEY			
6	TITANIUM David guetta FT. SIA WHAT A MUSIC	5		
7	TURN ME ON DAVID GUETTA FT. NICKI MINAJ WHAT A MUSIC	6		
5	NEXT TO ME EMELI SANDE VIRGIN	7		
16	SHE DOESN'T MIND SEAN PAUL VP	8		
NEW	GREYHOUND SWEDISH HOUSE MAFIA SHM	9		
NEW	ELEPHANT ALEXANDRA BURKE FT. ERICK MORILLO SYCO	10		

CAI	NADA	1	

THIS

1

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5

6

7

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9

10

BIL	LBC	DARD CANADIAN HOT 100
THIS	LAST WEEK	(NIELSEN SOUNDSCAN/BDS) MARCH 31, 2012
1	1	WILD ONES FLO RIDA FT. SIA POE BOY/ATLANTIC
2	4	GLAD YOU CAME THE WANTED GLOBAL TALENT/MERCURY
з	3	STRONGER (WHAT DOESN'T KILL YOU) KELLY CLARKSON 19/RCA
4	2	CALL ME MAYBE CARLY RAE JEPSEN 604
5	12	WE ARE YOUNG FUN. FT. JANELLE MONAE FUELED BY RAMEN
6	5	PART OF ME KATY PERRY CAPITOL
7	11	SOMEBODY THAT I USED TO KNOW GOTYE FT. KIMBRA SAMPLES W SECONDS/FAIRFAX
8	7	WHAT MAKES YOU BEAUTIFUL ONE DIRECTION SYCO/COLUMBIA
9	8	STARSHIPS Nicki minaj young money/cash money/universal republic
10	6	SET FIRE TO THE RAIN ADELE XL

ALBUMS			
THIS WEEK	LAST WEEK	(APBD/NIELSEN) MARCH 4, 2012	
1	2	21 Adele XL/Columbia	
2	1	AGAPE MUSICAL PADRE MARCELO ROSSI SONY MUSIC	
з	3	FINA ESTAMPA: INTERNACIONAL VARIOUS ARTISTS SOM LIVRE	
4	4	NA BALADA MICHEL TELO SOM LIVRE	
5	5	19 ADELE XL/COLUMBIA	
6	RE	PAULA FERNANDES AO VIVO PAULA FERNANDES UNIVERSAL	
7	8	O QUE VOCE QUER SABER DE VERDADI MARISA MONTE EMI	
8	9	MYLO XYLOTO COLOPLAY PARLOPHONE	
9	NEW	KISSES ON THE BOTTOM PAUL MCCARTNEY MPL/HEAR	
10	10	MAIS UMA PAGINA	

AIRPLAY				
THIS	LAST WEEK	(NIELSEN BDS) MARCH 31, 2012		
1	1	WE FOUND LOVE RIHANNA FT. CALVIN HARRIS SRP/DEF JAM		
2	2	DE QUE ME SIRVE LA VIDA CAMILA SONY MUSIC		
з	3	SI TU TE VAS YAHIR WARNER		
4	4	LLAMADA DE MI EX LA ARROLLADORA BANDA EL LIMON DE RENE CAMACHO DISA		
5	19	UN HOMBRE NORMAL Espinoza paz disa		
6	5	SET FIRE TO THE RAIN ADELE XL		
7	7	CORRE! JESSE & JOY WARNER		
8	6	CREO EN TI REIK SONY MUSIC		
9	8	GOOD FEELING FLO RIDA POE BOY/ATLANTIC		
10	9	PUMPED UP KICKS FOSTER THE PEOPLE STARTIME/COLUMBIA		

MEXICO

	SILL	BOARD JAPAN HOT TOU
THIS	LAST WEEK	(HANSHIN/SOUNDSCAN JAPAN/PLANTECH) MARCH 31, 2012
1	NEW	STILL Toho Shinki Avex-J-More
2	1	WILD AT HEART ARASHI J-STORM
з	29	GIVE ME ALL YOUR LUVIN' MADONNA FT. NICKI MINAJ & M.I.A. UNIVERSAL
4	31	KOI WO RELEASE YUMI MATSUTOYA EMI
5	19	IKITERU IKITEKU Masaharu fukuyama universal
6	NEW	IKIYOU THE ALFEE EMI
7	11	ALL ABOUT TONIGHT PIXIE LOTT UNIVERSAL
8	16	TILL NEXT TUESDAY JAMES IHA EMI
9	14	MR. SAXOBEAT ALEXANDRA STAN VICTOR
10	6	BE MS.OOJA UNIVERSAL

JAPAN

•	K	DREA
ILL	BO/	RD KOREA K-POP HOT 100
WEEK	LAST WEEK	(BILLBOARD KOREA) MARCH 31, 2012
1	13	I WONDER IF YOU HURT LIKE ME 2AM BIG HIT ENT., JYP ENTERTAINMENT
2	23	ONE PERSON BACK THEN KIM SOO HYUN PAN ENTERTAINMENT
з	2	FANTASTIC BABY BIGBANG YG ENTERTAINMENT
4	1	BLUE BIGBANG YG ENTERTAINMENT
5	3	HEAVEN AILEE YMC ENTERTAINMENT
6	NEW	I STILL LOVE YOU CNBLUE F&C ENTERTAINMENT
7	NEW	TEDDY BEAR LYN JUN MUSIC COMPANY
		TOUOU

8	4	TOUCH MISS A CJ E&M
9	NEW	LOVE DAY YANG YO SEOB & JUNG EUN JI ACUBE ENTERTAINMENT
10	24	YOU WERE MINE 2AM BIG HIT ENT. , JYP ENTERTAINMENT

🙆 SPAIN					
DIGITAL SONGS					
THIS	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL) MARCH 31, 2012			
1	2	YO TE ESPERARE CALI & EL DANDEE UNIVERSAL			
2	1	AI SE EU TE PEGO MICHEL TELO PANTANNAL			
з	3	PERDONAME PABLO ALBORAN CON CARMINHO TRIMECA			
4	NEW	SEXY AND I KNOW IT LMFAO PARTY ROCK/WILL.I.AM/CHERRYTREE			
5	RE	INTERNATIONAL LOVE PITBULL FT. CHRIS BROWN MR. 305/POLO GROUNDS/J			
6	4	MARCO MELENDI & PABLO MOTOS WARNER			
7	7	WE FOUND LOVE RIHANNA FT. CALVIN HARRIS SRP			
8	NEW	MARRY THE NIGHT LADY GAGA KONLIVE/STREAMLINE			
9	RE	SOMEONE LIKE YOU ADELE XL			
10	9	TITANIUM DAVID GUETTA FT. SIA WHAT A MUSIC			

-	Δ	JSTRIA			
-	DIGITAL SONGS				
WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL) MARCH 31, 2012			
1	1	SHE DOESN'T MIND SEAN PAUL VP			
2	2	AI SE EU TE PEGO MICHEL TELO PANTANNAL/RGE./ROSTER			
з	3	WILD ONES FLO RIDA FT. SIA POE BOY			
4	5	DRIVE BY TRAIN COLUMBIA			
5	RE	MA CHERIE DJ ANTOINE FT. THE BEAT SHAKERS GLOBAL			
6	NEW	DON'T GIMME THAT THE BOSSHOSS UNIVERSAL			
7	4	FRIENDS AURA DIONE FT. ROCK MAFIA KOOLMUSIC			
8	6	LEIDER GEIL (LEIDER GEIL) DEICHKIND UNIVERSAL			
9	10	TURN ME ON DAVID GUETTA FT. NICKI MINAJ WHAT A MUSIC			
10	RE	INTERNATIONAL LOVE PITBULL FT. CHRIS BROWN MR. 305/POLO GROUNDS/			

GERMANY

		SINGEES		
THIS	LAST WEEK	(MEDIA CONTROL)	MARCH 31, 2012	
1	1	AI SE EU TE PEGO MICHEL TELO PANTANNAL/RGE./ROSTER		
2	2	HEART SKIPS A BEAT OLLY MURS FT. RIZZLE KICKS SYCO		
з	4	SHE DOESN'T MIND SEAN PAUL VP		
4	5	FRIENDS AURA DIONE FT. ROCK MAFIA KOOLMUSIC		
5	6	SOMEBODY THAT I USED TO KNOW GOTYE FT. KIMBRA SAMPLES 1N' SECONDS/ISLAND		
6	NEW	LEIDER GEIL (LE DEICHKIND UNIVERSA	EIDER GEIL)	

- WILD ONES FLO RIDA FT. SIA POE BOY 7 7
- BREATHING JASON DERULO BELUGA HEIGHTS 8 10

THIS

- LEVELS AVICII VERATONE 9 RE
- SO WIE DU WARST UNHEILIG INTERSTAR/FANSATION 10 8

*	A	USTRALIA			
	DIGITAL SONGS				
THIS	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL) MARCH 31, 2012			
1	1	WE ARE YOUNG FUN. FT. JANELLE MONAE FUELED BY RAMEN			
2	3	STARSHIPS NICKI MINAJ YOUNG MONEY/CASH MONEY			
з	2	ASS BACK HOME GYM CLASS HEROES FT. NEON HITCH DECAYDANCE			
4	7	BANGARANG SKRILLEX FT. SIRAH BIG BEAT/OWSLA			
5	4	WILD ONES FLO RIDA FT. SIA POE BOY			
6	NEW	CALL ME MAYBE CARLY RAE JEPSEN 604/SCHOOLBOY			
7	8	THROW YOUR HANDS UP QWOTE FT. PITBULL & LUCENZO ULTRA/DAX			
8	6	BOYS LIKE YOU 360 FT. GOSSLING SOULMATE			
9	10	TURN UP THE MUSIC CHRIS BROWN RCA			
10	9	FIGHT FOR YOU JASON DERULO BELUGA HEIGHTS			

9 FIGHT FOR YOU JASON DERULO BELUGA HEIGHTS	10 NEW DRIVE BY TRAIN COLUMBIA
SWITZERLAND	
DIGITAL SONGS	DIGITAL SON
(NIELSEN SDUNDSCAN INTERNATIONAL) MARCH 31, 2012	STATE (NIELSEN SOUNDSCAN

- THIS AI SE EU TE PEGO MICHEL TELO PANTANNAL/RGE/ROSTER 1 1
- 2 2 HEART SKIPS A BEAT OLLY MURS FT. RIZZLE KICKS SYCO
- SOMEBODY THAT I USED TO KNOW GOTYE FT. KIMBRA SAMPLES 'N' SECONDS/ISLAND 3 3
- 4 NEW 2012 (IF THE WORLD WOULD END) MIKE CANDYS FT. EVELYN & PATRICK MILLER SIRUP
- MA CHERIE DJ ANTOINE FT. THE BEAT SHAKERS GLOBAL 4 5
- TROUBLEMAKER TAIO CRUZ 4TH & BROADWAY 6 NEW

U

- 5 LEVELS AVICII VERATONE 7
- 8 8 DIGGIN' IN THE DIRT STEFANIE HEINZMANN SSDSD
- SHE DOESN'T MIND SEAN PAUL VP 9 6
- TURN ME ON DAVID GUETTA FT. NICKI MINAJ WHAT A MUSIC 10 7

	-			
1,	N	ORWAY		
		DIGITAL SONGS		
THIS	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL) MARCH 31, 2012		
1	1	GODMORGEN NORGE VINNI TV2/MASTIFF		
2	2	SOME DIE YOUNG LALEH WARNER		
3	3	SOMMERFUGGEL I VINTERLAND VINNI TV2/MASTIFF		
4	4	AI SE EU TE PEGO MICHEL TELO PANTANNAL		
5	NEW	EUPHORIA LOREEN WARNER		
6	5	SOMEBODY THAT I USED TO KNOW GOTYE FT. KIMBRA SAMPLES W SECONDS/ISLAND		
7	8	STARSHIPS NICKI MINAJ YOUNG MONEY/CASH MONEY		
8	NEW	DRIVE BY TRAIN COLUMBIA		
9	7	PULL OF THE EYE DONKEYBOY WARNER		
10	6	LIVE MY LIFE FAR*EAST MOVEMENT FT. JUSTIN BIEBER CHERRYTREE		

	-		
		SINGLES	
WEEK	LAST WEEK	(THE OFFICIAL UK CHARTS CO.) MARCH 31, 2012	THIS
1	1	SOMEBODY THAT I USED TO KNOW GOTYE FT. KIMBRA SAMPLES 'N' SECONDS/ISLAND	1
2	3	STARSHIPS NICKI MINAJ YOUNG MONEY/CASH MONEY	2
з	NEW	ELEPHANT ALEXANDRA BURKE FT. ERICK MORILLO SYCO	3
4	2	NEXT TO ME EMELI SANDE VIRGIN	4
5	4	WILD ONES FLO RIDA FT. SIA POE BOY	5
6	8	TITANIUM David guetta FT. SIA what a music	6
7	6	HOT RIGHT NOW DJ FRESH FT. RITA ORA MINISTRY OF SOUND	7
8	10	TURN ME ON David guetta FT. Nicki minaj what a music	8
9	5	LOVE ME STOOSHE FT. TRAVIE MCCOY WARNER	9

UNITED KINGDOM

		STUUSHE FT. TRAVIE MCCOT WARNER
0	NEW	NI**AS IN PARIS

8 SOMEBODY THAT I USED TO KNOW GOTYE FT. KIMBRA SAMPLES 'N' SECONDS/ISLAND

DIGITAL SONGS

I FOLLOW RIVERS

AWAKE SILKE MASTBOOMS 8BALL

AI SE EU TE PEGO MICHEL TELO CNR

8 NEW GREYHOUND SWEDISH HOUSE MAFIA SHM

KNIGHT IN SHINING ARMOUR GLENN CLAES 8BALL

PEOPLE HELP THE PEOPLE BIRDY JASMINE VAN DEN BOGAERDE

BAGAGEDRAGER GERS PARDOEL FT. SEF TOP NOTCH

THE SOUND OF SILENCE GLENN CLAES 8BALL

TEASING IRIS VAN STRATEN 8BALL

TAKE YOU HIGHER GOODWILL & HOOK N SLIGH LA MUSIQUE FAIT LA FORCE

MARCH 31, 2012

MARCH 31, 201

NETHERLANDS DIGITAL SONGS

SHA LSEA (NIELSEN SOUNDSCAN INTERNATIONAL)

1 1 I FOLLOW RIVERS TRIGGERFINGER EXCELSIO

2 2 AI SE EU TE PEGO MICHEL TELO CNR 3 3 I FOLLOW RIVERS 4 4 EPIC SANDRO SILVA & QUINTINO BIP 5 5 PEOPLE HELP THE PEOPLE BIRDY JASMINE VAN DEN BOGAERDE 6 6 BAGAGEDRAGER GERS PARDOEL FT. SEF TOP NOTCH 7 NEW WON'T YOU STAY CHRIS HORDIJK 8BALL

9 I WON'T GIVE UP

8

9

1 1

2 3

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6 6

7 5

9 RE

10 10

10	RE	DOMINO JESSIE J LAVA		
0	IT	ALY		
THIS	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL) MARCH 31, 2012		
1	1	LA NOTTE ARISA WARNER		
2	6	SOMEBODY THAT I USED TO KNOW GOTYE FT. KIMBRA SAMPLES 1% SECONDS/ISLAND		
з	9	TACATA' Romano & Sapienza FT. Rodriguez Dance and Love		
4	7	AI SE EU TE PEGO MICHEL TELO ROSTER		
5	5	TITANIUM DAVID GUETTA FT. SIA WHAT A MUSIC		
6	4	SONO SOLO PAROLE NOEMI COLUMBIA		
7	3	NON E' L'INFERNO EMMA UNIVERSAL		
8	NEW	TI DEDICO TUTTO BIAGIO ANTONACCI IRIS		
9	8			

10 10 GIVE ME ALL YOUR LUVIN' MADONNA FT. NICKI MINAJ & M.LA. LIVE NATION

FRANCE

WEEK

1

2

4

3

6

DIGITAL SONGS (NIELSEN SOUNDSCAN INTERNATIONAL)

AI SE EU TE PEGO MICHEL TELO PANTANNAL/RGE.

AVANT QU'ELLE PARTE SEXION D'ASSAUT WATI.8

VIDEO GAMES LANA DEL REY STRANGER

I FOLLOW RIVERS

5 I KNOW IRMA MYMAJORCOMPANY

8 LE SENS DE LA VIE TAL WARNER

9 SET FIRE TO THE RAIN

NEW ENCORE UN AUTRE HIVER LES ENFOIRES LES RESTAURANTS DU COEUR

SOMEBODY THAT I USED TO KNOW GOTYE FT. KIMBRA SAMPLES 'N' SECONDS/ISLAND

MARCH 31, 2012

		DIGITAL SONGS		
THIS	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL) MARCH 31, 2012		
1	1	EUPHORIA LOREEN WARNER		
2	2	AMAZING DANNY SAUCEDO ARTISTHUSET		
з	NEW	GREYHOUND SWEDISH HOUSE MAFIA SHM		
4	4	SHOUT IT OUT DAVID LINDGREN EMI		
5	3	SEAN DEN FORSTE BANAN SEAN BANAN SONY MUSIC		
6	7	AI SE EU TE PEGO MICHEL TELO CNR		
7	5	WHY START A FIRE LISA MISKOVSKY SONY MUSIC		
8	RE	SOME DIE YOUNG LALEH WARNER		
9	NEW	SOMEBODY THAT I USED TO KNOW GOTYE FT. KIMBRA SAMPLES 11' SECONDS/ISLAND		
10	6	WHY AM I CRYING MOLLY SANDEN EMI		

D	ENMARK	FINLAND DIGITAL SONGS			
	DIGITAL SONGS				
LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL) MARCH 31, 2012	THIS	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL) MARCH 31, 2012	
1	SOMEBODY THAT I USED TO KNOW GOTYE FT. KIMBRA SAMPLES 'N' SECONDS/ISLAND	1	5	EUPHORIA LOREEN WARNER	
2	AI SE EU TE PEGO MICHEL TELO PANTANNAL	2	2	ALA TYRI NYT JUKKA POIKA SUOMEN MUSIIKKI	
3	GLEMMER DIG ALDRIG SVENSTRUP & VENDELBOE FT. NADIA MALM (LABELMADE:	з	4	SOUTAA HUOPAA ELOKUU EMI	
4	SAY YOU, SAY ME LIONEL RICHIE FT. RASMUS SEEBACH MERCURY NASHVILLE	4	3	AI SE EU TE PEGO MICHEL TELO PANTANNAL	
10	DRIVE BY TRAIN COLUMBIA	5	1	FRONTSIDE OLLIE ROBIN UNIVERSAL	
5	NOGET DUMT L.O.C. SGMD	6	8	MARKAA PETRI NYGARD OPEN RECORDS	
6	FRIENDS AURA DIONE FT. ROCK MAFIA KOOLMUSIC/MFD	7	6	TITANIUM DAVID GUETTA FT. SIA WHAT A MUSIC	
RE	DRUNK IN THE MORNING LUKAS GRAHAM COPENHAGEN	8	7	HETKEN TIE ON KEVYT LAURA NARHI WARNER	
7	TITANIUM DAVID GUETTA FT. SIA WHAT A MUSIC	9	NEW	DRIVE BY TRAIN COLUMBIA	
8	SPEAK OUT NOW OH LAND FAKE DIAMOND	10	NEW	STRONGER (WHAT DOESN'T KILL YOU) KELLY CLARKSON 19	
	1 1 2 3 4 10 5 6 REE 7	INTERNATIONAL INTERNATIONALI INTERN	DIGITAL SONGS Image: Source	DIGITAL SONGS INTERNATIONALI INTERNATIONALI I SOMEDODYTHAT USED TO KNOW ODTE FT. MIMBRA SAMPLES YE SECONDENSLAND ODTE FT. MIMBRA SAMPLES YE SECONDENSLAND I S 2 AI SE EU TE PEGO MICHEL TEN OMITANIAN SUBSETT PARAMAS SERIAGI MERCURY MISHALLE UDER, ROMET RABURAS SERIAGI MERCURY MISHALLE IDEN, ROMET MERCURY MISHALLE MISHALLE IDEN SERIAGI MERCURY MISHALLE IDEN SERIAGI MERCURY MISHALLE IDEN SERIAGI MERCURY MISHALLE MISHALLE IDEN SERIAGI MERCURY MISHALLE MISHALLE IDEN SERIAGI MERCURY MISHALLE MISHALLE MISHALLE IDEN SERIAGI MERCURY MISHALLE MISHALLE MISHALLE MISHALLE IDEN SERIAGI MERCURY MISHALLE MISHALLE MISHALLE IDEN SERIAGI MERCURY MISHALLE MISHALL	

SINGLES & TRACKS SONG INDEX BM/Sony/ATV Songe LIC, BMII, HL, H100 A3 TOUCH House Of Sea Gayle Music, ASZAP/UIB Music, ASZAPI, AMP (SS S) (2014). A strain of the strain of the strain of the Corp., ASZAPI, AMP (SS S) (2014). A strain of the strain of the strain of the TWXAW (AMB Damey Music Corpus), ASZAP/WM Music TWXAW (AMB Damey Music Corpus), ASZAP/WM of the strain in: B, MU/AI2 Songe LIC BM/Slapin, Benstein B (D, Inc., ASZAP/What A Abilishing LID, SACEM/Sony/ AVI Songe LIC BM/Rens Gonge, BW/Milage Music EV, STEMARJ, AMP/HL, H1007 II Universal Inc. BM/ SacePrilline BM/Slapin Music Corporation, ASZAP/Dames B Gonge Music Dhalahing, ASZAP/Universal Music. Multi Abilishing, SSCAS Starker Mexical Music. Chargo Songe AsZAP/Liners Biograf Lines Corporation, ASZAP/Dames B Gonge Bailishing, SSCAS/Starker Mexical Music. RSZAP/Bilmeng Designee, ASZAP, AMP/R4, H100 ZY, IBH (68) Designee, ASZAP, AMP/R4, H100 ZY, IBH (68) Designee, ASZAP, AMP/R4, H100 ZY, IBH (68) Designee, ASZAP, AMP/R4, H100 ZY, IBH (68) DV 49 Kerst CSCAS DL FLASABO (1994). H100 ZY IV 4 REST CSCAS DL FLASABO (1994). H100 ZY, IBH (68) DV 49 Kerst CSCAS DL FLASABO (1994). H100 ZY, IBH (68) DV 49 Kerst CSCAS DL FLASABO (1994). H100 ZY, IBH (68) DV 49 Kerst CSCAS DL FLASABO (1994). H100 ZY, IBH (68) DV 40 Kerst CSCAS DL FLASABO (1994). H100 ZY, IBH (68) DV 40 Kerst CSCAS DL FLASABO (1994). H100 ZY, IBH (68) DV 40 Kerst CSCAS DL FLASABO (1994). H100 ZY, IBH (68) DV 40 Kerst CSCAS DL FLASABO (1994). H100 ZY, IBH (68) DV 40 Kerst CSCAS DL FLASABO (1994). H100 ZY, IBH (68) DV 40 Kerst CSCAS DL FLASABO (1994). H100 ZY, IBH (68) DV 40 Kerst CSCAS DL FLASABO (1994). H100 ZY, IBH (68) DV 40 Kerst CSCAS DL FLASABO (1994). H100 ZY, IBH (68) DV 40 Kerst CSCAS DL FLASABO (1994). H100 ZY, IBH (68) DV 40 Kerst CSCAS DL FLASABO (1994). H100 ZY, IBH (68) DV 40 Kerst CSCAS DL FLASABO (1994). H100 ZY, IBH (68) DV 40 Kerst CSCAS DL FLASABO (1994). H100 ZY, IBH (68) DV 40 Kerst CSCAS DL FLASABO (1994). H100 ZY, IBH (68) DV 40 Kerst CSCAS DL FLASABO (1994). H100 ZY, IBH (68) DV 40 Kerst CSCAS DL FLASABO Tum Me On Music, BMI/BMG Chrysalis Music Publishing, BMI/Orbison Music, LLC, BMI), AMP/HL, CS 42 NEXT BREATH (Not Listed) RBH 46 NI**AS IN PARIS (Prease Gimme My Publishing Inc., BMI/ EMI Blackwood Music Inc., BMI/EMI April Music, Inc.,

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RACK CITY (Tygaman Music, BM/JEMI Blackwood Music Inc., BM/Pey UJ Mustard Publishing, ASCAP/Songs Of SMP, ASCAP, HL, H100 14, BHB /7 REALITY (Sony/ATV Miene Music, ASCAP/Islandsoul Musis ILC, ASCAP/Stang Hirpes Song, ASCAP/Rett, James Cornelius Music, ASCAP/WB Music Corp. ASCAP, AMP/

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S SABOTAGE (WB Music Corp., ASCAP/Dead Stock Music, BM//Fattread, SESAC/Nickel Muse,SESAC/Christopher Darrel Hunt Publishing Designee, BMI/By The Chi Publishing, SESAC/Goldie's Playhouse Publishing, BMI), AMB BRH 2, SESAC/Goldie's Playhouse Publishing, BMI),

AMP, RBH 28 SAFE & SOUND (Som/ATV Tree Publishing Company, BM/U Taylor Swift Maise, BMI/Mrt, Bright Sunshine, BMI/Sensbil ity Songs, ASCAP/Shiny Happy Music, BMI/BMG Platinum Songs, BMI/Henry Burnett Music, BMI/Bug Music, Inc., Ravii Hi, Hann 71 Sunga, brown and BMI), HL 1100 71 SAME DAMM TIME (Sonny Digital Music Group, BMI/ BangVillage 247 Publishing, LLC, BMI/Insing Music, Inc. BAN Maxemetire Maximus Music, BMI/ BBH 56

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LT 41 SET FIRE TO THE RAIN (Universal-Songs Of PolyGram International. BMI/Chrysalis Music Ltd., PRS/Chrysalis Songs,

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H100 36; LT 42 ONE THING (P-Public)

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Data for week of MARCH 31, 2012

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EXECUTIVE TURNIABLE

RECORD COMPANIES: Deutsche Grammophon names Mark Wilkinson president, effective April 9. He currently serves as managing director at Decca Records.

Tenacity Records names Anne Sarosdy-Yarbrough national director of promotion. She was director of promotion at Edgehill Music.

PUBLISHING: Memory Lane/Scion Music Group names Aaron Monty director of creative services for the West Coast. He was manager of special markets at Downtown Music Services.



TOURING: Front Row Marketing Services appoints Brian Marks VP of motorsports and automotive performance. He founded sports marketing company TopSpeed Management.

Cody Entertainment taps Melissa Varallo as a booking agent. She previously ran her own talent firm, Alpha Agency.

LEGAL: Loeb & Loeb in Los Angeles taps Barry E. Mallen as a partner in the firm's IP and entertainment litigation practice. He was a partner/co-chairman of the entertainment litigation group at Manatt, Phelps & Phillips in Los Angeles.

RELATED FIELDS: International Radio Festival in Zurich taps Dominique Leguern as president of its inaugural advisory board. She most recently headed up MIDEM.

The **RIAA** names **Michele Ballantyne** executive VP of public policy and industry relations and **Jonathan Lamy** executive VP of communications. They were senior VPs of their respective departments.

SESAC promotes J.J. Cheng to VP of writer/publisher relations of SESAC Latina. She was associate VP.

-Edited by Mitchell Peters

GOODWORKS

WEAR YOUR MUSIC TURNS OLD GUITAR STRINGS INTO CHARITY BRACELETS

The founders of Wear Your Music are making sure that old guitar strings from touring artists aren't going to waste. Instead, the company uses the strings to make handcrafted bracelets that are sold through its website (wearyourmusic.org), with 100% of the net proceeds going to the charity of the artist's choice.

Since 2006, more than 150 acts including Carlos Santana, Jason Mraz, Sara Bareilles, Bonnie Raitt, Metallica and John Mayer have given strings to Wear Your Music. Last year, the company donated \$60,000 to charity organizations like Rock Camp for Girls LA, the Rhythm & Blues Foundation's Doc Pomus Fund, Milagro Foundation, MusiCares and Surfrider.

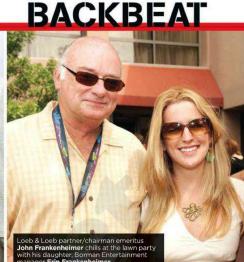
"We're always reaching out to new artists," says Wear Your Music co-president Hannah Garrison, a jewelry designer who cofounded the company with former Relix magazine publisher Steve Bernstein. "Fans write us asking if we can get so-and-so's strings, so we do try and make that happen for the fans."

The bracelets (also available with bass strings) range in price from \$100 to \$250 and are custom-made. Special clasps and stone settings are available for an additional fee. Each bracelet comes hand-stamped with the artist's initials in a recycled DVD case with a certificate of authenticity. "It makes such a brilliant gift for people who are real fans," Garrison says. "It's not someone's T-shirt or a guitar pick. It's a piece of wearable memorabilia."

To stay afloat, Wear Your Music sells non-charity bracelets made from recycled guitar strings that weren't used by famous musicians. The website also sells stickers, record bowls, charms, coasters made from 45s and necklaces. The company plans to sell rings made from guitar strings in the future. —*Mitchell Peters*







BMI, BILLBOARD SXSW ACOUSTIC BRUNCH

BMI. Billboard, SunTrust Bank and Austin's Four Seasons Hotel teamed up to host the BMI/ Billboard Acoustic Brunch presented by SunTrust (March 16). The brunch was heavy on good food (the egg-and-potato breakfast tacos ran out by noon), Bloody Marys and mimosas that began flowing at 10 a.m., and such industry power players as Loeb & Loeb's John Frankenheimer and longtime music supervisors George Drakoulias and Jonathan McHugh. Providing the music was a dynamic lineup featuring Andrea Balency, the Lumineers, Bonnie Bishop, Jillette, Sugar & the Hi Lows, Lyle Divinsky, Milo Greene, Callaghan and Tucker Jameson. PHOTOS BY ERIKA GOLDRING LEFT: Getting in on the music and networking are (from left) peermusic VP of A&R and film & TV Sam Kling, legendary artist **Donovan** and peermusic creative director of film & TV music **Jerome Spence**.





BACKBEAT

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EDITED BY GAIL MITCHELL

iere of "Big Easy Express" (March 17) closed the S The pren refore giving way to performances at the University icians featured in the film. "Express" tracks Mumford w Medicine Show and Edward Sharpe & the Magnet accessed to us to their that took them form Outland. al hefc oncert tour by train that took them from Oa ustin, where e Cave school marching band v's Gill L Malloy, Mumford & S Zeros' Alex Ebert. PH MICHAEL BUCKNER



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The annual South by Southwest conference took Austin by storm-literally-March 9-18. Weathering both rain and sunny skies, attendees were treated once again to a heady mix of music, film and technology. Here's an additional look pictorially at the week's events.

LEFT: SESAC's "Green Eggs & Band" brunch (March 15) brought together SESAC-affiliated bands with journalists and music supervisors for a fun and casual confab. SESAC senior VP of writer/publisher relations **Trevor Gale** (left) holds court with **MNDR**, who served as one of the DJs at the brunch. PHOTO: CARA PASTORE

as one of the DJs at the brunch. PHOTO: CARA PASTORE BELOW: Among the emerging talents on tap at the SESAC showcase on March 14 were Tearist, Dead Sara, Princeton, Superhumanoids and Ramesh. From left are Dead Sara's Sean Friday, Chris Null and Slouxsie Medley; SESAC senior director of writer/ publisher relations Jamie Dominguez; Dead Sara's Emily Amstrong; and SESAC senior Cara Pastore Publisher relations Trevor Gale. PHOTO CARA PASTORE



ABOVE: During the SXSW frenzy, Island Def Jam lined up a surprise birthday bash (March 16) for IDJ Music Group president/COO Steve Bardels at Sam's BBQ. Asher Roth, Big K.R.IT., Wax and Electric Touch were among the IDJ acts partying down, along with (from left) IDJ executive VP of marketing Eric Wong, the Black Cards' Pete Wentz, Neon Trees' Tyler Glenn and Elaine Bradley, Bartels, Neon Trees' Brenden Campbell and Chris Allen, Billboard editorial director Bill Werde and Mercury president David Massey. LEFT: Also wishing Bartels many happy returns was "Today" senior entertainment producer Melissa Lonner. PHOTOS: MEREDITH TRUAX



Latin rock superstar Juanes (third from left) headlined a show presented atre in Austin on March 16. The Colombia native, d closed bits is joined here by (from left) BM by BMI at the ACL Moody The hard in the constraint of the second sec direct



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4.21.12 - Sayreville, NJ 4.22.12 - Boston, MA 4.24.12 - Buffalo, NY 4.25.12 - Columbus, OH 4.26.12 - Nashville, TN 4.29.12 - St. Louis, MO 4.30.12 - Kansas City, MO 5.2.12 - Denver, CO 5.3.12 - Flagstaff, AZ 5.4.12 - Pomona, CA 5.5.12 - San Diego, CA 5.6.12 - San Francisco, CA



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