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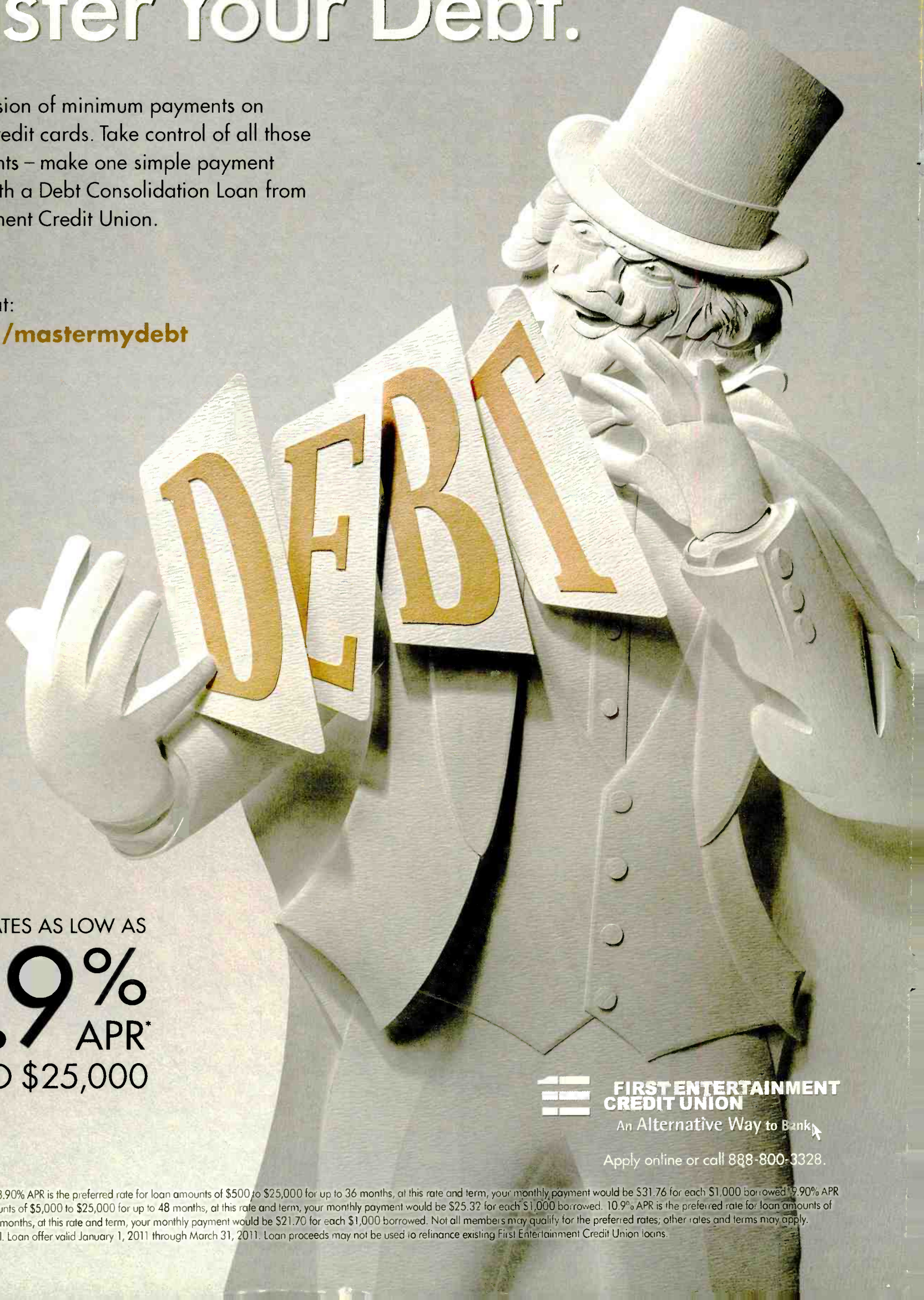
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No. 1

ON THE CHARTS

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TOP CATALOG ALBUMS	#1	ADELE / 21
DIGITAL ALBUMS	#1	ADELE / 21
INTERNET ALBUMS	#1	ADELE / 21
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RAPHAEL SAADIQ 41

360 DEGREES OF BILLBOARD

HOME FRONT

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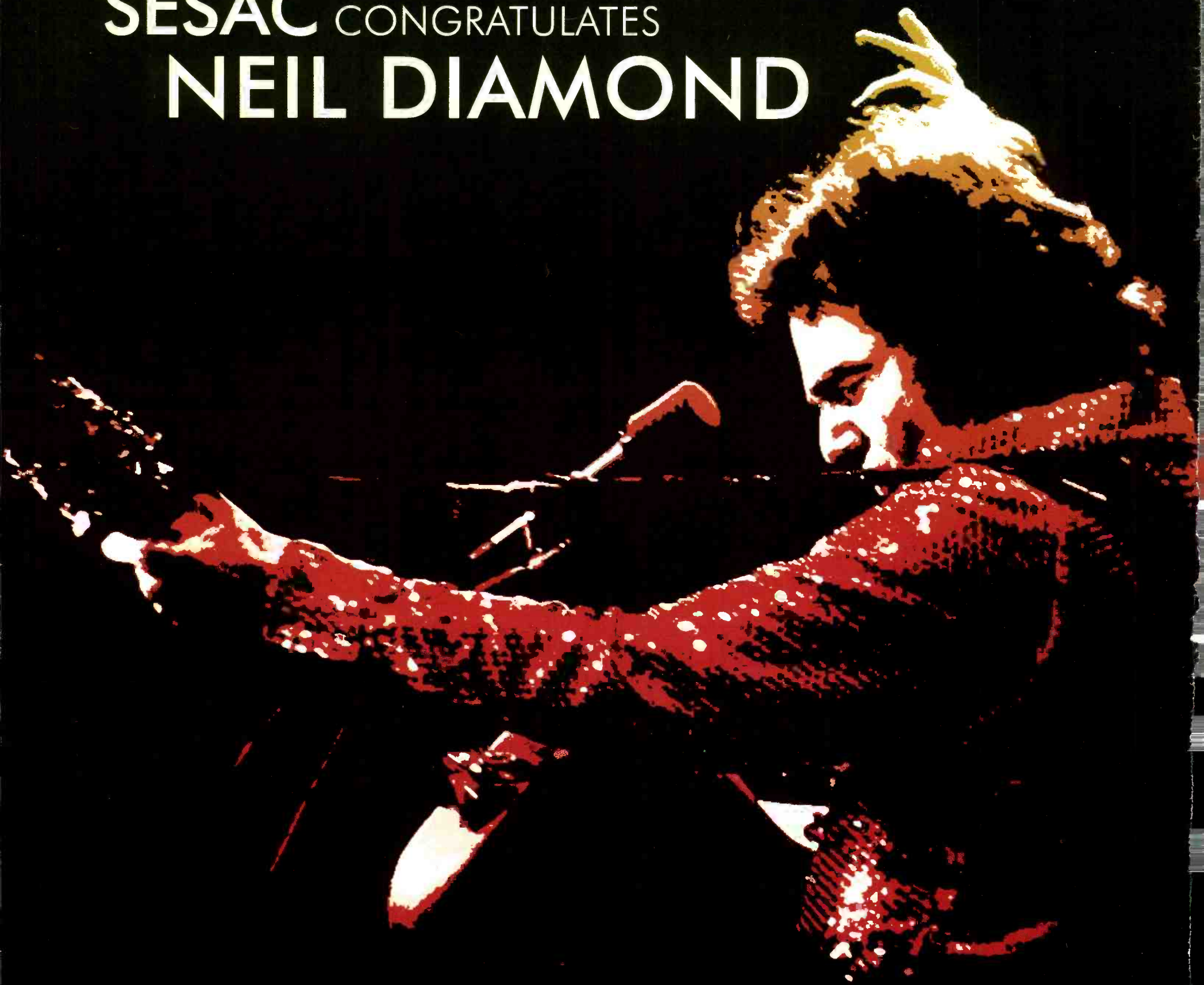
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 Visit Billboard.com/SXSW to check out the Austin action including four days and nights of music at Billboard's Buffalo Billiards showcases, featuring Odd Future, Antoine Dodson, the Pains of Being Pure at Heart and many more.

Events

LATIN MUSIC
 Program topics have been announced for Billboard's Latin Music Conference & Awards, presented by State Farm. It takes place April 26-28 in Miami Beach. For details, call 212-493-4263 or go to billboardlatin.conference.com.



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GOOD VIBRATIONS
Capitol to release the Beach Boys' "Smile"



STICKER BOOK
GetGlue provides new spin on social check-ins



'NIGHT' MOVES
Glassnote launches music publishing unit



ARIZONA SKIES
Danny Zelisko leaves Live Nation, goes indie

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>>>'SPIDER-MAN' DELAYED AGAIN, TAYMOR OUT

The producers of "Spider-Man" announced that Julie Taylor will no longer direct the troubled Broadway musical, which is now expected to open in the summer, rather than March 15. In a statement, U2's Bono and the Edge, who collaborated on songs for "Spider-Man," said they have "a couple of new songs we are very, very excited about putting into the mix."

>>>VEVO TO PROVIDE LIVE STREAM OF BONNAROO

Vevo will host a free, exclusive live stream of the 2011 Bonnaroo festival. Through a new partnership, Vevo will webcast select live and on-demand performances and interviews from the festival, which takes place June 9-12 in Manchester, Tenn. Vevo will offer the stream through Vevo.com and on mobile and other platforms.

>>>LIMEWIRE WINS LIMIT ON DAMAGES TO LABELS

U.S. District Judge Kimba Wood limited the potential financial liability facing the operator of LimeWire, the file-sharing service found liable for copyright infringement, at its May 2 damages trial. Wood agreed with Lime Group that the 13 record companies are entitled to a single award of "statutory damages" per work infringed through LimeWire. Record labels had argued they were entitled to a separate award every time an individual infringed one of their works.

Reporting by Billboard staff, the Associated Press and Reuters.

UP FRONT



Beefing up: Atlantic president of black music **MICHAEL KYSER**; inset: Warner Bros. co-president/CEO **TODD MOSCOWITZ**.

has a very strong fan base." WMG's 14.2% share of 2010 U.S. R&B album sales (which include hip-hop) was a distant third behind that of Universal Music Group (47.8%) and Sony Music Entertainment (26.7%), according to Nielsen SoundScan. But that still represented a sharp gain from 9.8% in 2005 (a year after WMG's spin-off from Time Warner) and 8.9% in 2000.

Atlantic accounted for most of WMG's 2010 R&B albums tally, with a 9% share of the market, nearly unchanged from the prior year, while Warner Bros. claimed 3.5%, up slightly from 3.4% a year earlier.

Kyser, who had been Atlantic's executive VP of urban music since 2004, was previously a VP at Def Jam, where he worked with Atlantic chairman/COO Julie Greenwald and WMG vice chairman/CEO of recorded music for the Americas and the U.K. Lyor Cohen. He presides over a growing urban roster that includes Fiasco, Khalifa, Trey Songz and previous Grammy Award nominees B.o.B, T.I., Jaheim, Janelle Monáe, Flo Rida, Tank, Estelle and Musiq Soulchild.

"When I came into Atlantic, we were kind of all over the place in R&B/hip-hop," Kyser says. "The one thing I wanted to focus on was putting together a tight lineup—not any more than 20 artists on the urban roster. We've got 15 now."

With consumers increasingly getting their music online, "this is a singles market right now," he says. "But peo-

ple are buying into acts they truly believe in. For them to plunk down \$9.99, they have to believe in that artist... People will wait in line for real acts."

Meanwhile, Warner Bros. co-president/CEO Todd Moscovitz is busy beefing up his label's urban roster. In addition to the distribution pacts with Ross and Scott, the label has signed New Orleans rapper Curren\$y to Asylum/Warner Bros. and announced the March 22 release of Gucci Mane's next mixtape, "The Return of Mr. Zone 6."

Mane, who has experienced his share of legal issues during the last few years, has racked up 420,000 in sales for his 2009 album "The State vs. Radric Davis," according to SoundScan. His 2010 follow-up, "The Appeal: Georgia's Most Wanted," debuted and peaked at No. 2 on Billboard's Top R&B/Hip-Hop Albums chart and has sold 155,000.

Meanwhile, labelmate Waka Flocka Flame continues to make chart noise with "No Hands," which peaked at No. 2 on Hot R&B/Hip-Hop Songs, and new single "Grove St. Party" moving 26-23 on that chart this week. His 2010 album "Flockaveli" has sold 217,000, according to SoundScan.

"The beauty of R&B is that people buy into artists and the whole experience."

—MICHAEL KYSER, ATLANTIC

The addition of Ross' Maybach Music brings rappers Wale, Triple-C and Meek Mill under the Warner Bros. umbrella and raises the question of whether Moscovitz can strike a record deal with Ross himself, who has one album left under his Def Jam deal. The first Maybach Music/Warner release will be "Self Made," a compilation album featuring tracks by various Maybach artists due May 24.

Moscovitz's ascension to co-president/CEO was part of a sweeping executive reorganization at Warner Bros. last September that included the departure of longtime chairman/CEO Tom Whalley and the appointment of WMG's then-chief creative officer Rob Cavallo as Warner Bros. chairman and Atlantic executive VP/GM Livia Tortella as Warner Bros. co-president/COO.

In the wake of the restructuring, Moscovitz relocated from New York to Warner Bros.' headquarters in Los Angeles. If he is able to boost Warner Bros.' position in R&B and hip-hop, it would potentially give WMG an urban power base on each coast. (Moscovitz couldn't be reached for comment.)

Warner Bros. will face much of the same challenges as Atlantic to grow its urban market share. "With R&B, it's tough because the single sales on that side aren't as aggressive as with pop singles sales," Kyser says. "But the beauty of R&B is that people buy into the artists and the whole experience as opposed to just buying a record. And that's what we're trying to sell: a whole experience."

Additional reporting by Ed Christman and Jason Lipshutz.

LABELS BY GAIL MITCHELL

LASER FOCUS

WMG Set To Expand Urban Biz With Atlantic's Lupe Fiasco, Wiz Khalifa; Warner Bros. Strikes Deals

Atlantic Records is on the verge of celebrating a one-two punch on the Billboard 200, with industry experts predicting a chart-topping debut next week for Lupe Fiasco's album "Lasers" and strong first-week sales for Wiz Khalifa's hotly anticipated March 29 label debut, "Rolling Papers."

Both releases come on the heels of Michael Kyser's recent appointment as Atlantic's first president of black music, a move that signals the label's redoubled commitment to expand its stake in R&B and hip-hop. At the same time, parent Warner Music Group's (WMG) efforts to boost its overall share of the

urban music market is also getting an assist from Warner Bros. Records, which has moved to jump-start its stalled R&B/hip-hop business with a series of recent deals, including distribution pacts with rapper Rick Ross' Maybach Music Group and singer/songwriter Jill Scott.

With the excitement surrounding Fiasco, Khalifa and Elektra's Bruno Mars, Atlantic "is definitely happening," says Christina Amedore-Smith, an urban buyer for Trans World Entertainment. "And Warner Bros. is definitely on the right track between Waka Flocka Flame and Gucci Mane, who



Stick By Me

GetGlue Enables Artists To Use Virtual Rewards For Fan Engagement

Ever since the emergence of social check-in service Foursquare, the music industry has been searching for a way to capitalize on the popularity of earning virtual rewards for real-life achievements.

A year-old service called GetGlue provides a promising new way to do so.

Although it bills itself as the “Foursquare of social entertainment,” there are some important differences that make GetGlue particularly intriguing for the music industry. Whereas Foursquare users earn “badges” by checking into the service from various locations, GetGlue users earn “stickers” when they check in while enjoying various types of media—such as movies, TV, books or music—as well as for leaving reviews of what they’re consuming.

The stickers earned are a combination of GetGlue-created rewards and those created by partners (more on that later). What’s more, GetGlue creates physical versions of each sticker and ships them for free to any user who earns more than seven stickers in a month. Finally, it offers entertainment recommendations to users based on their media consumption, as measured by their check-in activity.

So far, GetGlue has about 900,000 registered users, who average a total of 12 million

check-ins and reviews per month. That’s still small compared with Foursquare’s 7 million users, but the real power is its Facebook and Twitter integration. Users can choose to share their check-in activity on these more popular social media platforms, allowing even those not using the service to keep up to date on what they’re watching, reading and listening to.

According to Alex Iskold, founder/CEO of GetGlue parent company AdaptiveBlue, about 25% of GetGlue users share their check-in activity and 50% share their sticker rewards through their social networking accounts.

“People are more willing to share what they like than share where they are,” Iskold says. “Thousands of fans check in, and then reach millions of friends and followers. It’s a way to market to audiences through the social plumbing that’s already in place.”

That’s what has gained the attention of entertainment brands. After spending its first year focusing on TV and film studio partnerships—including deals with HBO, Fox and, most recently, Entertainment Weekly—GetGlue is now turning its attention to the music industry.

The company has already managed promotional campaigns for Maroon 5, Gorillaz and Duran Duran, as well as for this year’s Grammy Awards.

The campaigns let artists create custom stickers to reward fans for actions as simple as listening to a band’s music or buying its album, leaving hints for how to achieve rarer stickers for things like participating in a limited-time preorder of concert tickets. The physical stickers that are sent out can even come into play by granting the bearer discounts at the merch table during shows.

After less than two months, the Duran Duran campaign generated 14,000 check-ins, 4,000 stickers and reached an estimated 4 million people on Facebook and Twitter based on GetGlue users sharing their check-ins and rewards with their friends.

Duran Duran’s art assets were converted into GetGlue stickers in only four hours, according to Rachael Masters, co-founder/partner of Red Magnet Media, which Duran Duran’s management team at Magus Entertainment hired to run the band’s social media strategy.

“We were pleasantly surprised,” Masters says. “It was a very quick and efficient way to get the word out there for us.”

In the first six months of the Maroon 5 campaign last year, GetGlue generated 35,000 check-ins and 6,000 stickers, with an estimated social media reach of 8.7 million. For Gorillaz, the tallies were 32,000 check-ins, 8,000 stickers and a total social media reach of 9.2 million in four months. The Grammys generated 17,000 check-ins and 14,000 stickers in two days.

Other similar services include Miso, Philo and Tunerfish, but those are primarily

Is there something I should know? The GetGlue campaign for DURAN DURAN generated 14,000 check-ins, 4,000 stickers (above) and reached an estimated 4 million people in less than two months.

focused on TV viewers. GetGlue is the only one currently addressing the music market. Iskold says the company is working on a self-service feature that would let artists manage their own campaigns, such as uploading their assets and accessing usage data using a Web-based dashboard he hopes to launch later this year. Not only is it more efficient, but it also frees GetGlue from having to navigate the confusing maze of rights and licensing inherent in the music industry.

“Music is more complex than TV or movies,” Iskold says.

The company’s outreach to the music industry is focused primarily on artist management, convincing managers to embed GetGlue widgets directly onto their websites to drive fan engagement. But it’s also begun working with major labels. In February, the company launched a campaign for Neon Trees, its first partnership with Island Def Jam. And Iskold says it’s been in talks with RCA and Atlantic Records on one-off deals with individual artists.

Foursquare merely showed the promise of applying videogame reward mechanics to real-life interactions. GetGlue is translating that “gamification” of life into a format more immediately usable by the music industry.

“People love getting digital stickers and badges,” Masters says. “We’re at the very beginning now of learning how we can create reward systems and loyalty programs for fans. And that to me is incredibly exciting.”

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

BITS & BRIEFS

LDR.TAKEOVER SCORES DEAL WITH CLEVELAND RADIO STATION

The market for listener-programmed radio is getting some competition in the form of a company called LDR.Takeover. The premise is simple: Listeners go to a participating radio station’s website and vote on what songs they want to hear. The concept is similar to Jelli Radio’s hybrid online game/listening format—except in terms of reach and scale. While Jelli’s format is available on 25 stations nationwide, LDR.Takeover just scored its first deal with top 40 WAKS Cleveland for two daily one-hour blocks of programming.

BAND FORMS THROUGH TWITTER, GETS JOHNNY MARR SHOUT-OUT

It was bound to happen: Someone has managed to form a band through Twitter. Twlterband was formed by a newly laid off Richard Newman of Chichester,

England, who turned to the micro-blogging site to see if he could create a band. Within days he found a producer and nine musicians, who recorded (and posted on YouTube) their renditions of Rod Stewart’s “Maggie May” and the Smiths’ “Please Please Please Let Me Get What I Want.” The latter prompted Smiths guitarist/songwriter Johnny Marr to tweet, “OK everybody on Twitterband. Nice job. I’m touched.”

HELLO MUSIC PARTNERS WITH MOBBASE

MobBase is making its DIY mobile app development platform available to artists signed up to the Hello Music network. Artists involved with Hello Music will get a free month of MobBase membership and three months of free premium support. Hello Music bills itself as an “opportunity engine” designed to connect independent bands with digital music services, live event bookings and licensing services.

RINGTONES™

MAR 19 2011 Billboard

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ORIGINAL ARTIST
1	1	20	#1 BLACK AND YELLOW	WIZ KHALIFA
2	4	10	ARE YOU GONNA KISS ME OR NOT	THOMPSON SQUARE
3	6	10	6 FOOT 7 FOOT	LIL WAYNE FEATURING CORY GUNZ
4	2	16	GRENADE	BRUNO MARS
5	3	10	MOMENT 4 LIFE	NICKI MINAJ FEATURING DRAKE
6	7	25	NO HANDS	WAKA FLOCKA FLAME FEATURING ROSCOE DASH & WALE
7	5	13	F**K YOU!	CEE LO GREEN
8	8	16	PRETTY GIRL ROCK	KERI HILSON
9	12		BORN THIS WAY	LADY GAGA
10	9	17	DON'T YOU WANNA STAY	JASON ALDEAN WITH KELLY CLARKSON
11	10	7	F**KIN' PERFECT	PINK
12	13	5	LOOK AT ME NOW	CHRIS BROWN FEATURING LIL WAYNE & BUSTA RHYMES
13	16	6	LOVE FACES	TREY SONGZ
14	22	3	I NEED A DOCTOR	DR. DRE FEATURING EMINEM & SKYLAR GREY
15	11	18	FIREWORK	KATY PERRY
16	15	12	FALL FOR YOUR TYPE	JAMIE FOXX FEATURING DRAKE
17	20	12	DOWN ON ME	JEREMIH FEATURING 50 CENT
18	17	31	JUST THE WAY YOU ARE	BRUNO MARS
19	19	37	LOVE THE WAY YOU LIE	EMINEM FEATURING RIHANNA
20	14	4	NEVER SAY NEVER	JUSTIN BIEBER FEATURING JADEN SMITH



After “Kush,” the first single from Dr. Dre’s forthcoming album “Detox,” spent a week on Ringtones (No. 40) in January, follow-up “I Need a Doctor” is off to a stronger start. With sales of 5,000, the track (No. 14) logs the greatest percentage gain (up 35%) of any title in the top 20.

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



DURAN DURAN: STEPHANIE PISTEL

Glassnote Enters Publishing With Four Song Night

'It's Always Been The Plan,' Daniel Glass Says

Phoenix headlined New York's Madison Square Garden in October. Best new artist Grammy Award nominees **Mumford & Sons** saw debut album "Sigh No More" recently top U.S. sales of 1 million units, according to Nielsen SoundScan. And buzzworthy Knoxville rock trio **Royal Bangs** are set to release their highly anticipated third album—and Glassnote Records debut—at the end of March.

As if all of that wasn't enough to keep Glassnote and founder **Daniel Glass** busy, the independent label is now jumping into music publishing with the launch of Four Song Night. The fledgling publisher's first signing is Glassnote recording artist **Givers**, with a second, non-Glassnote artist signing expected in the next few weeks. Glass says he's in talks with prospective partners to handle worldwide administration for Four Song Night.

"It's always been part of the plan for Glassnote Entertainment Group to have a publishing arm," he says. "I just wanted to establish the label first. For the first four years, we weren't ready, but now I feel like we are mature enough."

Glass says his role models are former employers Chrysalis and SBK, where "the publishing and the music departments at those places complemented each other very well."

He also admires the relationship between Zomba/Jive founder **Clive Calder** and **Barry Weiss**, the former CEO of RCA/Jive Label Group. "Of all those pop hits, I'd say 75% were Zomba writers," he says. "I aspire to have that

kind of synergy."

While Glassnote is known primarily as a rock label, the publishing company will lean in a more pop direction, Glass says.

"We're pretty progressive," he says. "We're more apt to hear about something like a new app and take a chance on that than a larger publisher might be. I wouldn't say we're better, but we're different; we're the right fit for someone who wants patience and a personal touch."

Four Song Night will be helmed by former Denise Rich Songs A&R coordinator **Maureen Lloren**, who joined Glassnote in November 2009 to prepare the groundwork for the publishing unit's launch.

Lloren says she hopes Four Song Night will play the role of what she

describes as "an old-fashioned song plugger." The company expects to open a West Coast office that will aggressively pursue synchronization and licensing opportunities for Four Song Night songwriters, she says, adding that the publisher will also look to arrange collaborations with other songwriters.

Four Song Night's emphasis on individual attention was what attracted **Tiffany Lamson** and **Taylor Guarisco** of Lafayette, La., band **Givers**, which signed to Glassnote Records in February. Percussionist/ukulele player Lamson and guitarist Guarisco share lead vocals and songwriting duties.

"When we were signing, we felt like we were getting to know the label as a whole and we shared a vision," Guarisco says. "We didn't want to hand over our lives to people who were handling lots of other lives."

Lamson says she and Guarisco haven't collaborated with other songwriters but adds that they're open to the idea. "I'd love to do something with **David Byrne**," she says with a laugh. "Let's make that happen."

While Glass may or may not be able to get the former **Talking Head** in a room with Givers, he certainly is good at facilitating other extraordinary events—like the story behind the name of the publishing company.

"It's not a reference to **Three Dog Night**," he says. "When Phoenix played 'Saturday Night Live,' they got to play three songs on the show, which is really rare to begin with. But after the show ended, producers asked them to stick around and play a fourth song, which is even rarer. I just remember how that night felt and wanted to make that happen again." ■■■



The Indies

CORTNEY HARDING



Cajun indie Afrobeat: **GIVERS**

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Father Knows Best

After Resisting A Music Career, Arrolladora Producer Fernando Camacho Makes His Mark

Fernando Camacho is, by his own admission, not a musician.

But thanks to a savvy ear and stellar organizational skills, he's turned regional Mexican band La Arrolladora Banda El Limón de Rene Camacho into a hit-making machine. His work has put him in the running for a producer of the year award at the Billboard Latin Music Awards for the second consecutive year.

Rene Camacho, Fernando's father, founded Arrolladora four decades ago and still leads the band. "My father wanted me to study music, but I always wanted to go to college and study something academic," says Camacho, who earned a law degree.

But little by little, Camacho was drawn into the business, getting involved in promoting Arrolladora shows, then man-

aging the group and finally becoming its producer.

"I may not be a musician, but I can tell you if it sounds good or not. I can tell you if it works or not," he says.

In addition to his work in the studio with Arrolladora, Camacho still books shows and handles day-to-day management. He also manages and produces Banda MS.

Arrolladora signed with Disa in 2002 after a stint with Sony that yielded the group's first track on Billboard's Hot Latin Songs chart, 2001's "Que Me Vas a Dar," which peaked at No. 21. But the band's breakthrough came in 2007, when "De Ti Exclusivo" reached No. 2 on Hot Latin Songs. The group followed up with two chart entries in 2008, including "Sobre Mis Pies," which peaked at No. 3. Finally, in 2009, Arrolladora

topped the Hot Latin Songs ranking with "Niña de Mi Corazón," which stayed at No. 1 for three weeks.

"Niña de Mi Corazón" helped Camacho become a finalist for the producer accolade in 2010. He vies again for the honor this year on the basis of seven tracks, including "La Peinada," produced for Chuy Lizarraga, and "Increíble" and "Sin Evidencias" for Banda MS. "Sin Evidencias" peaked at No. 5 on Hot Latin Songs.

"He has a very good ear in selecting the songs he records

and produces," Fonovisa/Disa VP of marketing Sergio Perez says. "A great deal of his success has to do with being on the street and seeing what's happening, versus other office-bound executives who aren't up to speed. This may be because as a promoter he's forced to be at shows, and he can see firsthand people's reactions to new musical movements."

When Camacho took over the running of Arrolladora, one of his main objectives was to make it appealing to a younger audience and to sim-

ply make it more popular. He pays special attention to lyrics, aiming for messages that are simple and easy to understand but also appeal to the Mexican sense of pride and honor.

"Songs about betrayal and rejection," Camacho says. "It's about talking to the person who did you wrong, who stabbed you in the back. This is very traditional in Mexican music, asking, 'Why did you do this to me, woman?'"

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Latin Notas

LEILA COBO



Manning the boards: FERNANDO CAMACHO

TIGER BEAT

Los Tigres Del Norte To Hit 'MTV Unplugged' This Spring

Los Tigres del Norte's appearance on "MTV Unplugged" in May will mark two important precedents for the network.

The broadcast, which will feature a Feb. 8 Los Tigres performance at the Hollywood Palladium, is the first in what is expected to be a series of "Unplugged" shows produced by U.S. Latino channel MTV Tr3s. It will also mark the first time that the MTV concert series has featured a regional Mexican act. And for the band itself, it represents

an unusual opportunity to extend its reach to a younger generation of music fans.

While the show will air on MTV Latin America and MTV Spain as well, Tr3s' debut "Unplugged" is a deliberate departure from a series of successful "Unplugged" shows and albums produced by MTV Latin America, which have featured rock and pop artists from the region.

"Our No. 1 goal was to appeal to the market here in the U.S.," says Charlie Singer, sen-

ior VP of content/creative for Tr3s and executive producer of Tr3s' "Unplugged" shows.

Because of regional Mexican music's broad appeal in the U.S. Latin market, the Los Tigres "Unplugged" will be "appealing to everyone," Singer says. "The bulk of my audience has a relationship to this band either themselves or through their parents."

The "Unplugged" production built on the multigenerational appeal of Los Tigres by pairing them with a wide range

of artists, including Juanes, Mexican pop singer Paulina Rubio, Argentine rocker Andres Calamaro and Puerto Rican urban duo Calle 13's Rene Perez, who wore a black cowboy hat while he rapped to Los Tigres' song "America."

Drawing the most rousing audience response was Zack de la Rocha of Rage Against the Machine. A Mexican-American who has marched with Los Tigres at immigration rallies, De la Rocha joined the band for a fierce and emotional rendition of its immigrant anthem "Somos Mas Americanos" ("We Are More American").

"We're looking to allow new audiences to discover—or rediscover—who Los Tigres are and what they stand for," Tr3s senior VP of music and talent strategies Jesus Lara says.

Los Tigres have sold 4.1 million albums in the United States, according to Nielsen SoundScan, and are renowned for their marathon live shows, which are staged at venues ranging from rodeos to stadi-

ums. But the "Unplugged" broadcast presents the band with a chance to reach new audiences.

The May premiere will coincide with the release of Los Tigres' "Unplugged" album and DVD on Fonovisa Records. Fonovisa/Disa president Gustavo Lopez says the album will be released in such countries as Spain that are usually not considered markets for the group.

The "Unplugged" album could also boost Los Tigres' digital sales, which have been weak for most regional Mexican acts. Only 2% of the sales of their latest album, "La Granja," represent digital downloads, according to SoundScan.

"Because of the other artists involved and the MTV brand, this will skew clearly younger than anything else they have ever done," Lopez says. "It's a project that we certainly hope breaks the Tigres out of their core customer base."

—Judy Cantor-Navas

Don't fence me in: LOS TIGRES DEL NORTE



EN BREVE

PREMIUM LATIN OWNER ROMERO FREE ON BAIL

Franklin Romero, owner of indie label Premium Latin, is free on bail after pleading not guilty to violating U.S. narcotics laws. The charges stem from a 10-year-old indictment filed in November 2000 against Romero and eight others describing an elaborate money laundering operation to transfer the profits of narcotics trafficking from the United States to such territories as Colombia. Romero left the United States after the indictment and was arrested Feb. 23 at Newark (N.J.) International Airport. His indictment hasn't affected the operation of his Santo Domingo-based record label, whose roster includes Aventura.

GOCHO, WISE TO RELEASE SOLO ALBUMS

Latin urban producer/songwriter Gocho has signed with Venemusic to release his first solo album, while urban songwriter Wise is slated to release a solo set in 2011 on Denizard/Mia Musa, the label that singer Olga Tañón has with her husband/manager Billy Denizard. Gocho, who's worked with Don Omar, Angel y Khriz and Daddy Yankee, has a revenue-sharing deal with Venemusic that includes live shows and merchandising. His album "Mi Musica" dropped March 8. Wise's set, "Wise 2020," is expected to be released this summer.

PROMOTER MUÑOZ DIES AT 72

Veteran regional Mexican concert and events promoter Maximino "Max" Muñoz died Feb. 24 after a long bout with cancer. He was 72. Muñoz was a founding member of concert promotion association Promotores Unidos and served for eight years as the secretary of the organization's board of directors. He founded M&M Promotions and presented shows by such artists as Vicente Fernandez throughout the West Coast. He also represented a U.S. roster of acts that had included Diana Reyes and Arrolladora Banda el Limón.

—Leila Cobo

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'Things Change'

Arizona Promoter On Leaving Live Nation To Launch Danny Zelisko Presents

Fresh off a round of golf with **Alice Cooper**, promoter **Danny Zelisko** is ready to talk about the launch of Danny Zelisko Presents and his recent exit from Live Nation as that company's Southwest chairman (Billboard.biz, Feb. 24).

The CliffsNotes version: Zelisko founded Evening Star Productions in Tempe, Ariz., in 1974; grew it into the leading promoter in the region; and became a vocal critic of concert industry consolidation before selling his business in 2001 to SFX Entertainment. Then-parent company Clear Channel Communications rebranded SFX as Clear Channel Entertainment before spinning off the promotion business in 2005 into what became known as Live Nation.

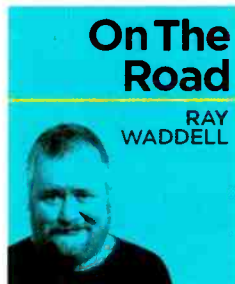
"I signed up with SFX. They really wanted me, they courted me, they paid me, they begged me, they got me," Zelisko says. "It was because they said to me, 'Danny, we're not buying you to retire you. We're buying you so you'll make money for us. Do what you do.' That was the last time I heard that. Then it turned into Clear Channel and Clear Channel pretty much left

was their choice... I didn't quit. Like I said, things change, people changed. They're allowed to, especially when they own the company."

Zelisko acknowledges that he's "kind of shell-shocked" by the end of his affiliation with the promotion giant.

"I don't know what just fucking happened over the last few years," he says. "All I know is I'm back by myself like I started, and it's a great feeling. Do I wish things worked out better or differently with Live Nation? You bet I do. But they didn't."

Live Nation didn't respond to requests for comment on Zelisko's departure.



On The Road
RAY WADDELL

Zelisko isn't wasting any time getting his new company up and running. The first concert under the Danny Zelisko Presents banner was a March 10 benefit for the Fund for Civility, Respect and Understanding at the Tucson (Ariz.) Convention Center featuring **Cooper, Jackson Browne, David Crosby & Graham Nash, Dar**

Williams, Caalexico and other performers. The show benefits the victims of the Jan. 8 shootings in Tucson that killed six people and wounded U.S. Rep. **Gabrielle Giffords**, her aide **Ron Barber** and 11 others.

Zelisko is open to big-guarantee shows "with people I feel confident in," he says. "But I'm more interested in the theory that people want to work with me, and they don't want to bust

my balls. I can't afford big mistakes. So how do you do that? You charge the right ticket prices, you play the right hall, and know your artist and how many people they're going to draw at what ticket price."

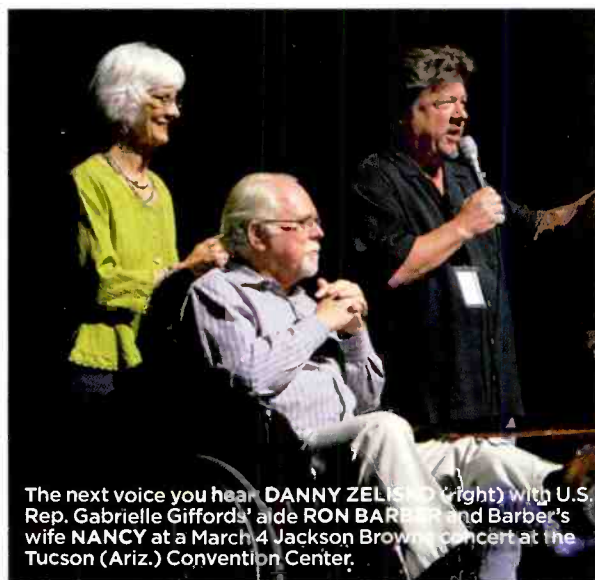
As of today, Zelisko says he has "zero staff," but he has set up shop in Phoenix where he's partnered in a restaurant with Cooper. Eventually, Zelisko says, "I will have staff that will take care of all the necessities, just like I always have." He notes that "people that I hired 15-20 years ago are still working in this market for [Live Nation], and I wish them nothing but the best. I hope someday soon our paths will intermingle again."

By this time next year, Zelisko says he'd like his show counts to match the levels of Evening Star, a perennial top 10 promoter that reported about 200 shows per year to Billboard Boxscore in the late '90s. He's also open to partnering with other promoters as he did in the past.

While such changes would be stressful to most promoters, cancer survivor Zelisko is keeping everything in perspective.

"You know what's stressful?" he asks. "Getting a nice dose of colon cancer and being threatened to die. That's fucking stressful. Putting on rock concerts should not be stressful. Sure, there are problems and complications, but the bottom line is it's a pleasure." ...

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The next voice you hear: **DANNY ZELISKO** (right) with U.S. Rep. **Gabrielle Giffords'** aide **RON BARBER** and Barber's wife **NANCY** at a March 4 Jackson Browne concert at the Tucson (Ariz.) Convention Center.

me alone. Then Live Nation made another five-year deal with me."

In 2007, Live Nation promoted Zelisko to chairman of Live Nation Southwest, putting him in charge of the company's concert operations in Arizona, New Mexico and Las Vegas.

"Everything was hunky-dory," he says. "Then things started changing. I'm not going to say it was for the worse, but the bottom line is things changed over the last few years."

In February, Zelisko announced he was leaving Live Nation under what he called amicable terms to start Danny Zelisko Presents.

"I've got nothing bad to say about those guys. I hope they do great," he says. "I don't know what's going on [at the company], and I haven't known a lot about what's going on for a couple of years. I wish I could have been more involved, and that

	GROSS/ TICKET PRICE(S)	ARTIST(S) Venue, Date	Attendance Capacity	Promoter
1	\$7,003,552 \$1,675/\$600/ \$150/\$25	BON JOVI Madison Square Garden, New York, Feb. 24-25, March 5	53,249 three sellouts	Concerts West/AEG Live
2	\$3,806,514 (\$3,835,588 Canadian) \$1,513.44/\$17.12	BON JOVI, DEAN LICKYER, FRANKIE WHYTE & THE DEAD IDOLS Air Canada Centre, Toronto, Feb. 14-15	36,861 two sellouts	Concerts West/AEG Live
3	\$3,726,141 (\$3,742,834 Canadian) \$1,368.87/\$19.41	BON JOVI Bell Centre, Montreal, Feb. 18-19	39,435 two sellouts	Concerts West/AEG Live
4	\$2,923,374 \$1,400/\$132.75/ \$52.50/\$18.50	BON JOVI, NORMAN NARDINI, JIMBO & THE SOUPBONES Consol Energy Center, Pittsburgh, Feb. 11-12	34,144 two sellouts	Concerts West/AEG Live
5	\$1,841,830 \$1,378/\$503/ \$89.50/\$19.50	BON JOVI, SORAIA Wells Fargo Center, Philadelphia, March 2	18,794 sellout	Concerts West/AEG Live
6	\$1,808,028 \$1,525/\$149.50/ \$89.50/\$19.50	BON JOVI Verizon Center, Washington, D.C., Feb. 27	17,908 sellout	Concerts West/AEG Live
7	\$1,675,208 \$1,422.50/\$500/ \$97/\$17	BON JOVI TD Garden, Boston, March 1	15,928 sellout	Concerts West/AEG Live
8	\$1,655,016 \$1,425/\$129/ \$49.50/\$19.50	BON JOVI, BILLY FALCON RBC Center, Raleigh, N.C., Feb. 21	17,843 sellout	Concerts West/AEG Live
9	\$1,588,241 \$252/\$77	ELTON JOHN Maui Arts & Cultural Center, Kahului, Hawaii, Feb. 24-25	11,394 two sellouts	Goldenvoice/AEG Live
10	\$1,537,472 \$1,520/\$500/ \$210/\$135	BON JOVI, LORENZA PONCE Mohegan Sun Arena, Uncasville, Conn., March 4	8,952 sellout	Live Nation, Concerts West/AEG Live
11	\$1,157,850 \$1,275/\$129.50/ \$49.50/\$19.50	BON JOVI, LORENZA PONCE Bryce Jordan Center, University Park, Pa., Feb. 9	14,758 sellout	Concerts West/AEG Live
12	\$1,145,925 \$125/\$70	KEVIN HART Nokia Theatre L.A. Live, Los Angeles, Feb. 18-19	13,764 two sellouts	Goldenvoice/AEG Live
13	\$1,120,221 \$150/\$50	OZZY OSBOURNE Coliseo de Puerto Rico, Hato Rey, Puerto Rico, Feb. 26	10,905 14,110	Rompeolas Productions
14	\$1,091,460 (\$1,077,291 Australian) \$140.83/\$100.30	BILLY CONNOLLY Newcastle Entertainment Centre, Newcastle, Australia, March 3-4	9,344 9,425 two shows	Duet
15	\$892,825 \$125/\$75/\$45	ERIC CLAPTON, LOS LOBOS Rose Garden, Portland, Ore., Feb. 28	9,635 13,346	Live Nation
16	\$783,748 (\$770,685 Australian) \$142.27/\$101.59	RIHANNA, CALVIN HARRIS, FAR*EAST MOVEMENT Newcastle Entertainment Centre, Newcastle, Australia, Feb. 28	6,505 7,243	Michael Coppel Presents
17	\$645,012 \$75/\$35	CAMILA Coliseo de Puerto Rico, Hato Rey, Puerto Rico, March 4	14,365 sellout	Publivent
18	\$613,919 \$44.75/\$25	JASON ALDEAN, ERIC CHURCH, THE JANEDEAR GIRLS Rupp Arena, Lexington, Ky., March 4	18,336 sellout	Live Nation
19	\$492,375 (\$22,744 reais) \$89.77/\$29.92	EXALTASAMBA Credicard Hall, São Paulo, Feb. 4-5	12,632 13,876 two shows	T4F-Time For Fun
20	\$468,084 \$44.75/\$20.75	JASON ALDEAN, ERIC CHURCH, THE JANEDEAR GIRLS Verizon Arena, North Little Rock, Ark., Jan. 21	14,656 sellout	Live Nation
21	\$453,960 (\$75,478 reais) \$179.79/\$59.93	PARAMORE Credicard Hall, São Paulo, Feb. 20	6,566 6,949	T4F-Time For Fun
22	\$444,922 \$125/\$75/\$55	JOURNEY, NIGHT RANGER Planet Hollywood, Las Vegas, Feb. 23	4,909 sellout	Another Planet Entertainment
23	\$441,720 \$44.75/\$25	JASON ALDEAN, ERIC CHURCH, THE JANEDEAR GIRLS John Paul Jones Arena, Charlottesville, Va., March 3	12,493 sellout	Live Nation
24	\$429,782 \$59/\$49	BRAD PAISLEY, DARIUS RUCKER, JERROD NIEMANN Roanoke Civic Center, Roanoke, Va., Feb. 18	7,878 sellout	Live Nation
25	\$429,113 \$75/\$50	PARAMORE Coliseo de Puerto Rico, Hato Rey, Puerto Rico, March 6	5,957 6,721	Rompeolas Productions
26	\$426,215 \$129.50/\$49.50	NE-YO, MONICA, MIGUEL Nokia Theatre L.A. Live, Los Angeles, Feb. 14	6,147 6,328	AEG Live
27	\$420,523 (\$702,315 reais) \$239.51/\$95.80	BACKSTREET BOYS Citibank Hall, Rio de Janeiro, Feb. 25	5,782 8,433	T4F-Time For Fun
28	\$412,231 \$59/\$49	BRAD PAISLEY, DARIUS RUCKER, JERROD NIEMANN Columbus Civic Center, Columbus, Ga., Feb. 25	7,338 sellout	Live Nation
29	\$391,915 \$44.75/\$25	JASON ALDEAN, ERIC CHURCH, THE JANEDEAR GIRLS BOK Center, Tulsa, Okla., Jan. 29	11,992 sellout	Live Nation
30	\$386,550 \$45/\$20	HILLSONG UNITED Staples Center, Los Angeles, March 1	12,804 sellout	AEG Live, Transparent Productions, Premier Productions
31	\$375,816 \$87.50/\$47.50/ \$37.50/\$23	KID ROCK, JAMEY JOHNSON, TY STONE Peoria Civic Center, Peoria, Ill., Feb. 28	8,708 sellout	Jam Productions, Jay Goldberg Co.
32	\$361,622 \$130/\$46.50	JOHN MELLENCAMP Fox Theatre, Atlanta, Feb. 27	3,634 4,670	AEG Live
33	\$351,675 \$250/\$175/\$125/ \$50	DIANA KRALL Broward Center, Au-Rene Theater, Fort Lauderdale, Fla., Feb. 5	2,612 sellout	in-house
34	\$346,502 \$44.75/\$24.75	JASON ALDEAN, ERIC CHURCH, THE JANEDEAR GIRLS Mizzou Arena, Columbia, Mo., Jan. 28	9,539 sellout	Live Nation
35	\$322,711 \$86.50/\$46.50/ \$36.50/\$23	KID ROCK, JAMEY JOHNSON, TY STONE Roberts Stadium, Evansville, Ind., March 1	7,485 sellout	Jam Productions

RAW AND LIVE

PART SOCIAL MEDIA CAROUSEL. PART HIP-HOP SKATE CREW. PART WEIRD (OFFENSIVE?) CREATIVE CONGLOMERATE—THEY POST RELENTLESSLY TO TUMBLR, GET TWEETED ABOUT BY KANYE, AND WITH NO SINGLE, PERFORM ON “FALLON.” IS THIS THE ODD FUTURE OF THE MUSIC BIZ?

BY ANDREW NOSNITSKY

T Tyler, a skinny 19-year-old with a booming voice and a slightly gapped overbite, sits cross-legged on an unmade bed sheet in a Philadelphia hotel room. Over a tray of cinnamon sticks and a half-closed MacBook he gushes about his dreams (winning a Grammy Award) and heroes (Pharrell Williams of the Neptunes).

For hours Tyler remains tethered to one spot on the bed, yet he seems to be moving constantly. His imagination travels as he pretends to be a secret agent, or that the room’s furniture is slowly coming to life. He shows off a sketchbook filled with his brightly colored marker drawings of doughnuts and cats, ideas for clothing designs and chicken-scratch poetry. Flipping to a portrait of a seemingly jolly, fat-faced man he pauses. “That’s a serial killer,” he says. “That’s Tom, he’s crazy. He looks nice, but that’s how they usually are.”

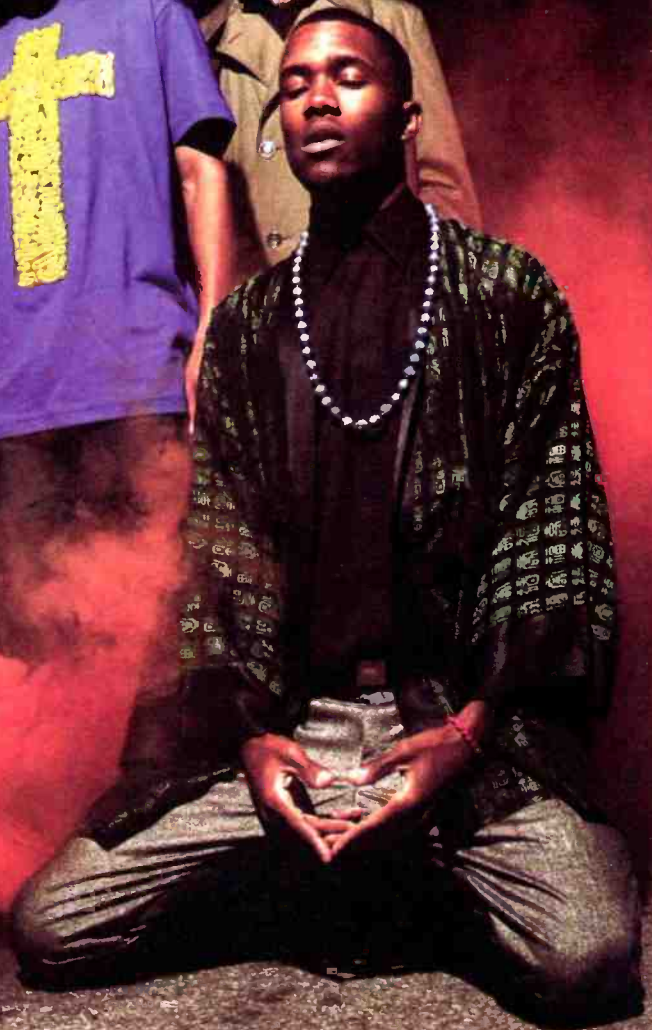
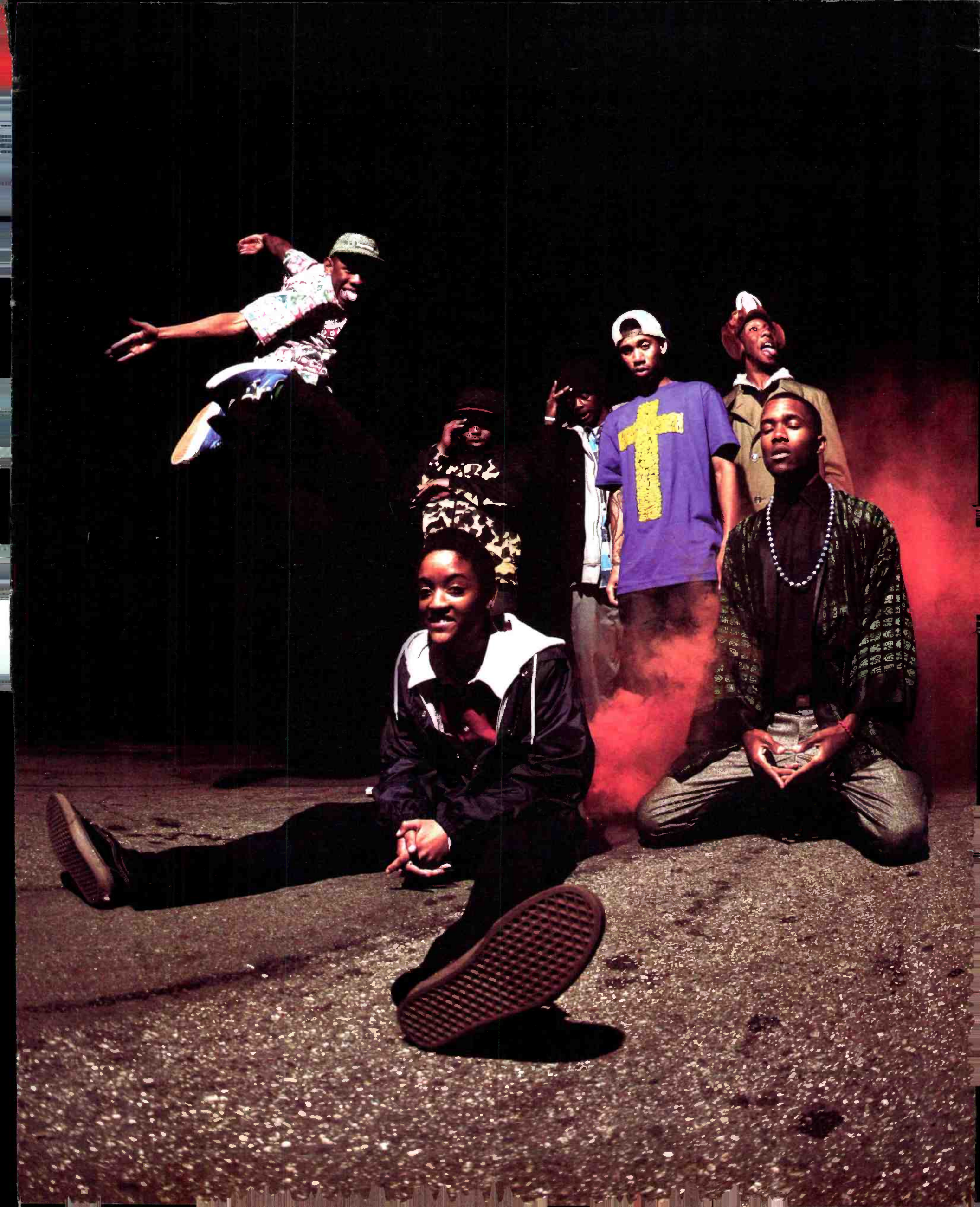
Tyler himself is proof that first impressions are unreliable. The bright-eyed and buzzing teen is also rap’s most buzzed-about

new star—and quite possibly an emerging threat to both decency-minded parent groups and the major-label infrastructure.

Known to fans as Tyler, the Creator (the superfluous comma is intentional), he’s the founder of and de facto spokesman for Odd Future Wolf Gang Kill Them All, a Los Angeles-based collective of rappers, producers, skateboarders, filmmakers, designers and general miscreants, all in their late teens and early 20s. The 11 members on the recording side specialize in splattering today’s adolescent experience onto tape. With that comes rebelliousness, profanity, intense insecurity, dense sarcasm, bizarre non sequiturs and a heartfelt honesty.

Earlier that night in Philadelphia, at a sweatbox known as the Barbary, Odd Future performed to a crowd of 300 kids. There was a full-scale punk energy level on both ends, complete with stage dives and fans screaming their lyrics—“Fuck the fame and all the hype, G/I just want to know if my father would ever like me”—and vulgar catchphrases—“Kill people! Burn shit! Fuck school!”—by heart. Many were wearing homemade OFWGKTA shirts.

When Tyler released his self-produced debut album, “Bas-



ODD FUTURE

SXSW: mtvU Woodie Awards, March 16; Billboard showcase—Midnight, March 19, Buffalo Billiards

Sites: OddFuture.com, Formspring.com/wolfhaley, OFWGKTA.tumblr.com

Tweets: @ofwgkta, @fucktyler, @KILLHodgy, @ofwgLeftBrain, @oddfuckingtaco, @DamierGenesis, @JasperDolphin, @MikeGKTA, @frank_ocean, @sydOFWGKTA, @thesuper3

Management (domestic and international):

David Airaudi and Christian Clancy (@christianclancy)

Agents: The Windish Agency (United States); Steve Strange, X-Ray Touring (overseas)

Publishing: pending

Publicity: Heathcliff Berru, Life or Death PR & Management (@HeathcliffB)



Totally radical: ODD FUTURE with JIMMY FALLON in February.

tard,” on his website in late 2009, it was mostly downloaded by friends and users of the message board of popular street fashion blog Hypebeast. Tyler reached out to a few of the bigger hip-hop blogs to post the tape and received little to no response. But after about six months, Odd Future awareness began to snowball, thanks to more free albums and a couple of unforgettably masochistic music videos for Tyler’s “French,” and then-16-year-old Earl Sweatshirt’s drug binge fantasy “Earl.” By the summer of 2010, Tumblr posts and Twitter retweets begot attention from media outlets like Pitchfork and the Fader. Public co-signs from Kanye West and Soulja Boy followed.

On Feb. 16, Tyler and Odd Future MC Hodgy Beats performed “Sandwiches” on NBC’s “Late Night With Jimmy Fallon.” Odd Future’s then-pro bono publicist had sent the videos to the show’s booker in the fall and they eventually found their way to Fallon himself. Backed by “Fallon” house band the Roots, the performance featured ski masks, a lawn gnome and a girl dressed as a zombie. They ran around screaming at guests and jumping on couches. They even jumped, literally, on Fallon’s back.

A pair of iTunes singles, “Yonkers” and “Sandwiches,” were made available just days before the “Fallon” appearance, and are the only pieces of music available from the camp at retail. The songs (credited to Tyler, the Creator) have sold 12,000 and

6,000 units, respectively.

Yet sales seem beside the point. OddFuture.com offers no less than 11 full-lengths for free download—all self-produced. This model isn’t particularly uncommon, especially in hip-hop where artists have been churning out semi-official mixtapes since forever, but Odd Future approaches it with an eye for detail that competes with major-label releases—complete with tightly penned raps, sonic cohesion and thoughtfully executed conceptual arcs. This degree of refinement is impressive enough on its own, but even more so when you realize that it was effectively made in a vacuum by a bunch of hyperactive teenagers.

They’ve built a self-contained world and diving into it is a lot like looking at Tyler’s sketchbook. The coloring goes outside the lines, but the raw ideas are obvious.

Their visual sensibility is equally arresting. Tyler handles most of the crew’s imagery himself, directing videos and designing artwork and fliers. He brings with him a built-in iconography, mostly tied to deviance, indulgence or childhood—upside-down crosses, yearbook photos and human oddities. The resulting blend often looks more like something from an ’80s punk or industrial demo. The videos have their roots in skate videos and youth-gone-wild, nonmalicious public spec-

FROM “BLACK SABBATH RAP” TO A CHRIS MARTIN/THE-DREAM-INSPIRED SINGER/SONGWRITER: THE (FAR FROM ENTIRE) ODD FUTURE CREW

DOMO GENESIS

The proud pothead rapper. As such, his “Rolling Papers” LP finds him kicking a slow and deliberate flow. His voice oozes comfortably into the lo-fi, syrupy production of Odd Future mates Tyler, the Creator and Left Brain.

EARL SWEATSHIRT

Odd Future’s youngest rapper, Earl, 17, might be the most technically deft lyricist. He’s also gone. Just before the world began to take notice, Earl’s mom enrolled him in a boarding school, cutting off all communication with the crew. The group’s “Free Earl” campaign has grown to mythical proportions among fans.

FRANK OCEAN

Singer/songwriter who finds a hazy and psychedelic midpoint between the-Dream and

Coldplay’s Chris Martin. Born in New Orleans, Ocean moved to Los Angeles after Hurricane Katrina and jumped headfirst into the major-label system, landing a few songwriting credits and eventually a deal with Island Def Jam under the name Lonny Breaux. While that project sat in purgatory, he met Odd Future founder Tyler and was introduced to the world of DIY. Now his self-released free album, “Nostalgia, Ultra,” has received rave reviews from critics and (through Twitter) such names as Sean “Diddy” Combs and Lupe Fiasco.

HODGY BEATS

The rapping half of duo MellowHype, Hodgy is a tongue-twisting lyricist who owes much of his style to traditionalist underground hip-hop but never sacrifices the youthful energy of today’s more popular rap. Hodgy is Odd Future’s most productive

rapper, with two MellowHype full-lengths and one solo project under his belt.

LEFT BRAIN

MellowHype’s production arm. A hulking, mysterious presence at shows, Left Brain’s behind-the-boards style is ever-evolving from traditionalist boom bap to Waka Flocka Flame-inspired post-crunk. Manager Christian Clancy describes the forthcoming MellowHype material as “Black Sabbath rap.”

MATT MARTIAN

The brainchild behind production crew Jet Age of Tomorrow. Its recent “Journey to the 5th Echelon” is a far cry from much of Odd Future’s output, leaning toward alternative space funk in the vein of the Neptunes’ N*E*R*D project.

MIKE G

He just might be Odd Future’s secret weapon. His quietly released debut, “Ali,” is a collection of artfully penned, whimsical narratives that would make Slick Rick proud. Currently prepping follow-up “Gold.”

SYD THE KID

Serving as the in-house engineer, producer and tour DJ, Syd’s home studio is ground zero for most Odd Future projects. Soft-spoken and sweet, Syd gives off a positive, hippie-ish vibe that contradicts the chaos of her male counterparts. She’s also openly gay and a blossoming icon for hip-hop’s Tumblr generation. “It’s weird,” Syd says. “The only reason people even know is because [I got too comfortable on] Twitter. But it’s kind of cool that I inspire people.”

TACO & JASPER

Odd Future’s comic relief. Neither can be considered a serious rapper or artist—how little they do has become a running joke within the collective—but their Internet antics and occasional scene-stealing, offbeat rhymes on tracks like Tyler’s “Tina” have turned them into minor celebrities in their own right.

TYLER, THE CREATOR

The founder of Odd Future, which was first formed as a self-published magazine that seems to have only existed in his mind. Though his “Goblin” album will be the first commercial full-length from the crew, and Tyler pegged as its breakout star, he remains a tireless advocate for his peers: “Obviously they have talent if I’m fucking with them,” he says.

—Andrew Nosnitsky

"YONKERS," THE CLIP FROM TYLER'S FORTHCOMING XL RECORDS DEBUT, HAS 2.5 MILLION YOUTUBE VIEWS.

tacle shows like "Jackass."

"Yonkers," the black-and-white clip from his forthcoming commercial debut, "Goblin," shows Tyler intimately fondling a cockroach for about a minute—before he swallows it. Then he vomits everywhere, and eventually hangs himself. In less than a month the clip has amassed nearly 2.5 million YouTube views, thanks in some part to Kanye West recently declaring on Twitter that it was "the video of 2011."

The song itself is a decidedly uncommercial effort. It lacks a chorus entirely, but Tyler hard-pronounces every curse word (and there are many) and offers Eminem-esque threats of violence against Haley Williams, Bruno Mars and B.o.B. In fact, early Eminem is the largest precedent for Tyler's sense of humor, which occupies a space where casual homophobia, murderous tendencies and misogyny aren't taboo. Many critics read this as an attempt to purposefully shock, but mostly that shock can be attributed to a generational divide drawn along humor lines.

The rise of Odd Future has been accompanied by several think pieces that attempt to link the group to the schlocky horrorcore trend of the '90s or frame the act's humor as an overarching personal worldview. A writer on TheHairpin.com noted that "Tyler's misogynistic and at times rapey persona is probably influencing younger, dumber kids who may not know that it's all an act." A Village Voice blog post concluded: "Odd Future's lyrics are offensive to moral people however you slice it."

"People just choose to be offended by stuff. If they are, then that sucks and I'm sorry, but they don't have to keep listening," says Syd the Kid, 18, the group's in-house sound engineer and only female member. "Words are words. They don't act out what they say, they just say it."

Apart from Tyler and Earl, the rest of the camp tends to be less "offensive," anyway. Domo Genesis primarily raps playfully about smoking weed, while Mike G tells fantastical heist tales. On MellowHype's "Polyurethane," Hodgy even takes a critical look at gang violence. Odd Future transcends genre borders, too, with Jet Age of Tomorrow and Frank Ocean churning out instrumental funk and emotional singer/songwriter projects, respectively.

Perhaps that's why, right before the end of 2010, major labels came calling for OFWGKTA. But Tyler is bringing "Goblin" to XL instead. It's a one-album deal, set for release in April, and Tyler maintains complete creative control. "The best thing we can do," XL senior A&R manager Caius Pawson says, "is let them do what they do. We just help turn their vision into a full campaign."

Hodgy, and producer Left Brain, known collectively as MellowHype, just signed a similar deal with Mississippi-based indie Fat Possum for the remaster and physical release of their previously Internet-only sophomore LP, "Blackendwhite," this summer. "There's a lot of people that would be interested in this that haven't even heard of it yet," Fat Possum co-founder/president Matthew Johnson says. "This record is fucking great, and we're going to make [the release] special. It's going to have great packaging and get what the artist wanted out there."

Odd Future co-manager Christian Clancy echoes that sentiment. "The new business model is to find authentic artists and let them be themselves," he says (see story, right). "They need help to navigate, put things together, have the right meetings, but as far as the art goes? I'd want to punch somebody who wants to get involved in their art."

Calling this an entirely new model is a bit of an exaggeration, but in recent years, despite hip-hop's rich independent legacy, rap crews of autonomous esteem—Gucci Mane's Brick Squad or Wiz Khalifa's Taylor Gang, for instance—made headlines for major deals. Even the most iconic youth-music movements of past generations were often guided and groomed by an older industry veteran in their early stages. N.W.A had Jerry Heller. The Sex Pistols had Malcolm McLaren. Odd Future was a fully formed and self-sustained entity before anyone in the music industry had even heard of it. The large-scale collective autonomy sets it apart.

The members cast a wide multimedia net, too—Clancy's partner, David Airaudi, talks not of deals and albums but of

partnerships and content. "These are not traditional record-making guys. Music is the core of what they do but they have ambitions beyond music," he says. "There are so many creative outlets for the guys that the idea is to be able to maximize the totality of the brand that is Odd Future."

The managers are in a unique position to buck major-label trends. Clancy is an industry veteran who recently left his position as head of urban marketing at Interscope, while Airaudi remains strategy executive there. These affiliations have raised eyebrows about the crew's self-sufficiency, but the management seems firm in its indie stance. "They built it," Clancy says. "And they need to own it."

The Odd Future collective is filled with obsessive self-documenters, and part of its rise is about being able to see childhood fantasies turn into reality in real time. For months Tyler tweeted about his Justin Bieber fandom, how he just wanted the star to acknowledge him. Then, on Feb. 25, Tyler posted a Twitpic of he and Bieber hanging out offset at a Manhattan Beach, Calif., soundstage. In the pre-buzz days, the Odd Future crew would post homemade comedy skits on their Tumblr and mention dreams of one day turning them into a show for Cartoon Network's Adult Swim programming. Now they're producing a pilot for the network, which management describes as a mixture of "Jackass" and "Chappelle's Show."

SEEMS LIKE TEEN SPIRIT

While business churns behind them, and the press buzzes to translate the crew, the Odd Future youth fan base still seems largely sustained by DIY and word-of-mouth networks. A glance at the YouTube views for "Yonkers" shows the vast majority of traffic coming from social networks like Facebook and Twitter, not the so-called tastemaker sites that posted it. Most Odd Future members maintain running Q&A sessions on Tumblr and Formspring accounts. They offer seemingly honest—if brief—answers to fan queries regarding everything from production tips to half-joking sexual propositions. These sites aren't necessarily publicized; some are even maintained under semi-anonymous aliases (on Formspring Tyler goes by his alter-ego "WolfHaley") but the fans, now coming from around the world, always seem to find them, and the interactions often spill into the real world.

THE NEW MODEL

DIY "ON ACID"?

BY CHRISTIAN CLANCY

The music business has pushed aside the most important asset a true artist can have: authenticity. I'm generalizing, and there are exceptions, but for the most part record labels are into immediate gratification. To get any recognition artists have to focus on the hit, and it doesn't matter whether that hit represents them. We can spend hours talking about the problems with the music business but I argue the problem that transcends them all is the lack of artist development for authentic artists.

What's the new model? Find authentic artists and let them be themselves, let them create the music and art they want to. If it's coming from a real place, it will stick—maybe

not immediately—but if you hang on long enough and keep exposing it in an organic way, kids who feel the same will slowly find it. Emotion attracts emotion.

This is something many music executives can't wrap their heads around. It's not their fault. They're stuck in a system that doesn't allow them to. Odd Future is DIY on acid. They write, produce, engineer, mix, photograph, illustrate and direct themselves. Nothing comes from the outside. That would dilute the authenticity. If radio singles happen it'll be because radio bends to Odd Future—not vice versa. While the majors focus on the 50% of the world that listens to what top 40 radio plays, the other 50% of the world are starting to find their voice.

This is the first generation of kids fully raised on the Internet. They're smarter than the music that is being sold to them. They're a showcase of what happens when art and music programs are pulled from schools and neighborhoods, of what happens

"Talking to fans [is] easy when your fan base is the size of ours," Syd says. "When it comes to the die-hards, we do know them. You answer questions [online] just to get the story straight, and during that you end up building a relationship."

Some speculate that Odd Future will do to the polished hip-hop of Drake and B.o.B what Nirvana did to hair metal. The charisma, intelligence and sheer destructive impulse are definitely similar, spearheaded by hyper-creative music nerds who play the rebel role artfully. The members of Odd Future have of course yet to produce a "Smells Like Teen Spirit," and it's unclear if that's even their goal. Today's media is perhaps too fragmented to even support such a big bang movement. Instead, Odd Future moves horizontally through word-of-mouth.

This is how its age group consumes music. Thousands of teens record from home and release it to the Web. Millions more find it and share it. No middlemen, except social networking sites and chat windows. But there's a disconnect between this network and the outlets that still rule the airwaves. How does an Internet star get into radio or MTV rotation? Do they need to? Odd Future peers like Bieber and Soulja Boy quickly jumped from YouTube fame into major-label situations, but Tyler and crew are consciously trying to raise the ceiling on that model. If successful, they could be paving the way for an entire generation of musical independence.

Of course, Internet fame is notoriously fickle when translated into the real world. Odd Future has sold out every show it has put on, but they've all been small venues in large markets. It's still hard to say what percentage of the 2.5 million people who have watched the "Yonkers" clip were simply rubbernecking on the shock and buzz highway. It's also hard to expect roach-eating to connect across demographics. But the numbers will speak when "Goblin" drops.

"I could be a complete failure come June," Tyler says. "'Goblin' could brick. Everyone could hate it. The hype could be over. I could be back to trying to fill out junior college [applications]." Then he snaps back into dreamer mode. "But I don't see that happening. I see Grammys." ●●●

Andrew Nosnitsky (@noz) contributes to NPR and the Washington Post.

when ADD is almost woven into their DNA. To have all of this lost in a label system is what scares me. I picture the meetings now about how we can get them with this or that producer... the politics, video policies, radio games and product placement of things they've never used or even seen before. I can see the push to make music for "other people" so we can get more sales, bigger market share. All that is the problem. This is a movement of kids tired of all of the above.

Odd Future isn't about a single. It's about a brand that it owns. The masters, merch, touring, media, intellectual property and movement. Self-owned and self-made. The decisions we make are never based on politics, only on what's right. However this all plays out, nothing will ever be more important than staying authentic. And in today's world, I guess that is odd. ●●●

Christian Clancy is co-manager of Odd Future and former head of urban marketing at Interscope Records.



Through the years, the role of South by Southwest in the music community has shifted. Once just a place for artists to break out, SXSW has become the spot to prove that blog buzz isn't all hype, and in some cases, a place for established artists to prove they've still got it. SXSW remains the premier place to catch live (mostly) indie music from all over the globe, to meet up with some of the most forward-thinking and thorough music executives around. There are endless rounds of tacos. Platters of barbecue.

And lots of beer. The lines to the showcases are long. The list of secret shows is longer. And the tweeting/Facebooking/Foursquaring/Gowalla-ing is nonstop. But just when you think you've seen it all, just when you've had one chopped-beef plate too many—you hear something that rocks your world. And it's all worth it.

Here's our guide to the Billboard showcases—as well as other choice moments. Plus, SXSW survival tips from 15 of the coolest execs (and conference vets) in the music business.



THE BOXER REBELLION

The London group made chart history in 2009 when sophomore set “Union” became the first self-released album to enter the Billboard 200 on digital sales alone. It reached the top five on iTunes’ U.S. and U.K. charts and was named iTunes’ alternative album of the year. The act scored a high-profile spot playing itself and performing three songs in the 2010 Drew Barrymore film “Going the Distance.” Its third self-released set, “The Cold Still,” came out in February. Abandoning its mostly self-produced ways, the Boxer Rebellion teamed with producer Ethan Johns, who adds a touch of arena-ready sheen. At the core remains the band’s ability to emotive lyrically and musically, which brought the act from obscurity to independent success story.



YOUNG THE GIANT

After winning a Sonicbids online contest and scoring an opening slot for Kings of Leon in 2009, southern California band Young the Giant found a home for its sunny alt-rock at Roadrunner Records. Released digitally on Oct. 26 (a physical version came out Jan. 25), the group’s debut album features guest spots from My Morning Jacket’s Bo Koster and Beck keyboardist Roger Manning. The first single, the anthemic rocker “My Body,” peaked at No. 8 on Billboard’s Alternative Songs chart.

ROYAL BANGS

This rambunctious Knoxville, Tenn., outfit caught its break after Black Keys drummer Patrick Carney discovered the group’s brand of scuzzy dance rock on Myspace. Carney’s Audio Eagle record label released Royal Bangs’ first two albums, which showcased the band’s scattered-dance-rock-meets-classic-rock sound. Now the group has teamed with Flaming Lips producer David Fridmann for its latest, “Flux Outside,” due in March on Glassnote Records.

THE GREGORY BROTHERS

Brooklyn group is probably best-known as the Internet sensation behind the “Auto-Tune the News” YouTube series and unlikely hit “The Bed Intruder Song.” The track was an iTunes success, racking up sales of 434,000 copies, according to Nielsen SoundScan, and cracked the Billboard Hot 100, entering at No. 89 the week of Aug. 28, 2010. In addition to the Gregory Brothers’ growing Auto-Tuned fame, the band creates soul- and folk-influenced songs.



THOSE DANCING DAYS

Euro-pop-ish Those Dancing Days craft infectious, up-beat tunes designed to make your hands clap and feet tap, and was hand-picked by twee masters Belle & Sebastian to play the All Tomorrow’s Parties Bowlie 2 festival last year. Formed in 2005 while the band members were still in high school, Those Dancing Days stirred a buzz about Stockholm before signing with Wichita Recordings. The band’s sophomore effort, “Daydreams and Nightmares,” was released March 1.



GOLD MOTEL

The group brings a blast of sunny California to its Windy City roots on its recently released 10-song debut, “Summer House.” Singer/songwriter Greta Morgan, formerly of Pete Wentz’s label signee the Hush Sound, decamped from her home in Chicago to Los Angeles, where she was inspired to write Gold Motel’s ’60s-styled, fun-in-the-sun pop music.

SXSW SURVIVAL GUIDE (DRISKILL HOTEL, WHAT-A-BURGER, JO’S...)

TOM WINDISH

President, the Windish Agency
First SXSW: 1997
For networking and hanging out the Driskill Hotel (604 Brazos St.). For peace and quiet the Hotel St. Cecilia (112 Academy Drive)—it’s amazing. The best place for tacos is Tacodeli (various locations). They have tons of flavors; the line moves fast. Breakfast? Juan in a Million (2300 E. Cesar Chavez St.). I try to drink a lot of water and not too much alcohol. It’s a long day, long night, not a lot of sleep, a lot of bands. Bring earplugs. I’m going to the Windish

Agency party at Mohawk (912 Red River St.) on Wednesday afternoon; the lineup is outstanding. I’m going to see James Blake at the French Legation Museum (802 San Marcos St.). I have nine events at SXSW. I’m going to every one of them.

JUSTIN ESHAK

Artist manager, Mick Management
First SXSW: 2002
People go to the Four Seasons Hotel (98 San Jacinto Blvd.), but that tends to be more of the industry folks than the bands. Post-midnight eating? I’m a Texan and I grew up on

What-a-Burger (various locations). What-a-Burger crushes In-N-Out Burger. For lunch I like Hut’s Hamburgers (807 W. Sixth St.). Been going there forever. I like Ruby’s BBQ (512 W. 29th St.). My tip for first-timers: Hydrate.

JACK RUTLEDGE

Product manager, Rockhouse Partners (@jckrtldg)
First SXSW: 2010
Eat from whatever truck on the side of the road is open. I don’t know why you’d do anything else. I bring my own coffee. I take the backpacker’s

approach and pack everything in, [like] granola and bananas. There’s a lot of free coffee. Free coffee always wins the day. Find someone who works at a large company like AOL and go to dinner with them. Invite yourself, because they’re going to expense it. Go swimming at Barton Springs (2201 Barton Springs Road).

BRAD NAVIN

CEO, the Orchard (@bradnavin)
First SXSW: 1999
The Orchard did happy hour at the Driskill Hotel for five to six straight

years. We took over the Cattle Baron suite. I think we contributed to putting the Driskill back on the map. We don’t do the happy hour there any more because the Driskill was not loving it, and sort of kicked us out. Late-night eating? Best Wurst (various locations). The guys who sell bratwurst on the street. It’s just your nasty, after-a-day-full-of-beers kind of food. The best coffee is at Jo’s—there’s Hotel San Jose (1316 S. Congress Ave.), and right next to it, there’s this stand. It does muffins and coffee and it’s fantastic because it’s not Starbucks. It’s local and it’s **continued on >>p18**

THE BOXER REBELLION: MARK PRINS; THOSE DANCING DAYS: JOHAN BERGMARK; GOLD MOTEL: DELANEY TEICHLER

THE BIG MARQUEES

SXSW IS ABOUT DISCOVERY, BUT BIG-TIMERS ARE HERE, TOO. FOR THESE SHOWS, LINES WILL BE LONG—AND PAYOFFS LARGE

MARCH 16

DURAN DURAN

STUBB'S, 12:30 A.M.

The band is performing at SXSW to promote new album "All You Need Is Now"; the physical version arrives March 22 (a digital set dropped in December). Buzz from the show should stir up some press for the group's North American spring tour.

SMITH WESTERNS

STUBB'S, 10:15 P.M.

FLOGGING MOLLY

ACL LIVE AT THE MOODY THEATER, 11:45 P.M.

MARCH 17

FITZ & THE TANTRUMS

RUSTY SPURS, 10 P.M.

YELAWOLF

AUSTIN MUSIC HALL, 10:10 P.M.

EMMYLOU HARRIS

ANTONE'S, 11:15 P.M.

RICHIE HAWTIN

THE PARISH, 12:30 A.M.

B.O.B

KISS & FLY, 1 A.M.

MARCH 18

CEE LO GREEN, LUPE FIASCO, WIZ KHALIFA

LA ZONA ROSA, 8 P.M.

Expect to hear soulful tunes from Cee Lo's 2010 album "The Lady Killer," including the hit "F**k You," and also new music from "Black and Yellow" newcomer Khalifa and Chicago MC Fiasco.

DAS RACIST

EMO'S MAIN ROOM, 1:10 A.M.

—Mitchell Peters



MNDR

Amanda Warner, aka MNDR, is the tech-wizard-meets-pop-star phenom blowing up dancefloors. Think: a geeky Santigold/Lady Gaga hybrid who mixes calculated, synth-driven beats and catchy choruses. When the Fargo, N.D., native moved to New York, she met producer Peter Wade, with whom she collaborated on her 2010 debut EP, "E.P.E." It caught the ear of producer Mark Ronson, who featured Warner on his single "Bang Bang Bang." Warner and Wade have been working on a full-length due this spring.

OH LAND

The latest European import to invade the electro-pop underground (after a back injury ended her career as a dancer), Nanna Øland Fabricius pursued her musical journey as a songwriter, crafting mesmerizing Björk-esque songs for her self-produced debut, "Fauna," in 2008. In 2009 she signed with Epic Records. Her debut: March 15.

THE KNUX

The duo sent a message to the masses in the form of a recent EP called "F*ck You." The five-song album isn't so much a kiss-off, though, as a genre-bending preview of what New Orleans brothers Kentrell "Krispy Kream" Lindsey and Alvin "Rah Almillio" Lindsey have in store for their upcoming sophomore set, which will be released on Interscope.

K. FLAY

San Francisco-based MC K. Flay boasts two degrees—in psychology and sociology—from Stanford University. Raised in the suburbs of Chicago, K. Flay grew up on her parents' collection of classic rock and blues records before coming into her own as a rap artist after immersing herself in the Bay Area music scene in college. Currently unsigned, she'll release a mixtape in April.

THE LIMOUSINES

Alt-rock's less-weird answer to MGMT comes in the form of the Bay Area's Limousines, the synth electro-pop duo of songwriter/vocalist Eric Victorino and multi-instrumentalist/producer Giovanni Giusti. The pair's debut full-length, "Get Sharp," was released on Orchard City Books & Noise last July. The Limousines have since joined Dangerbird Records for the release of their next album.



CALIFORNIA WIVES

California Wives are neither from the Golden State nor share its sunshiny West Coast sensibilities. Rather, the Chicago-based quartet of Jason Kramer (guitar, vocals, keys), Dan Zima (bass, guitar, vocals), Hans Michel (guitar, keys) and Joe O'Connor (drums) has a sound built on taut post-punk rhythms and catchy new wave choruses, all bathed in a My Bloody Valentine shoegaze haze.

SXSW SURVIVAL GUIDE (HAMILTON POOL NATURE PRESERVE, SMITTY'S...)

from >>p17 delicious. I'll attend the Orchard showcase, but that might be a little self-promoting.

SAMANTHA COX

Executive director of writer/publisher relations, BMI

First SXSW: Probably since Day 1 I'm from Texas originally, so I feel like I'm going home. The best-kept secret is the Hamilton Pool Nature Preserve—it's a waterfall swimming hole. You can hike, lay out. It's 30 miles outside Austin on Highway 71. I'm looking for new talent while I'm at SXSW. There has to be spontane-

ity. I just love recognizing raw talent and doing what I can to help. My favorite is our brunch at the Four Seasons. It's a private event, but it's the event. You want to be at it. It's a who's who; you can't help but love it.

RICH BENGLOFF

President, American Assn. of Independent Music

First SXSW: 1992

I went [my first time] as a music fan. The next time I went was in 2007 when I became president of A2IM. I'm a panelist every year, so I always get a good spot to stay. I don't have break-

fast. Research and find out where there's going to be free food. Don't waste your time waiting in line to see marquee acts—try new music. I always go to the Americana showcase. And if I told you my secret Austin spot, it wouldn't be a secret any more.

DAVID BOXENBAUM

GM, A&M/Octane Records

First SXSW: 1998

There are some solid barbecue places within [Austin's] city limits, but if you're willing to go 20 minutes outside of town, [head for] the

Salt Lick in Driftwood, Texas (18300 Farm to Market Road 1826). Then there's a town about 40 minutes away called Lockhart, which has **Kreuz Market** (619 N. Colorado St.), **Smitty's** (208 S. Commerce St.) and **Black's Barbeque** (215 N. Main St.). In Luling there's a place called **City Market BBQ** (633 E. Davis St.). You have to do barbecue while you're down there. Central Texas has arguably the best barbecue in the world, and Austin is the heart of Central Texas.

Don't drink. Or drink a lot less than you would usually. SXSW is the

equivalent of being on tour; a lot of artists never drink on tour because you never really get a good night's sleep. It's very tempting because everybody's got a tab open. There are times when I'll see four to six bands in an hour, especially on Sixth Street. I'll have a calendar going in, each hour with the bands I would conceivably see. Usually, by the time SXSW is over, I'll have seen 20-30 bands. At the end of the day it's about the music. Talk to your friends, compare notes. Because with SXSW, there's a whole unofficial SXSW that goes on at the same time.



THE JOY FORMIDABLE

For anyone in need of a full-on '90s alternative assault, take a look at the Joy Formidable. The Welsh trio packs the punch of bands three times its size, with layered, swarming guitars that come at you hard.

A PLACE TO BURY STRANGERS

The accusation: Brooklyn's A Place to Bury Strangers is the loudest band in New York. It just may be true. The experimental-noise-rock-meets-shoegaze outfit puts on one of the most consuming live performances by any band touring today—no small feat for a group with only three members.



SCREAMING FEMALES

New Jersey punk rockers Screaming Females are all DIY, all the time. Born out of playing the basement show circuit in New Brunswick, guitar-shredding vocalist Marissa Paternoster, bassist King Mike and drummer Jarrett Dougherty started out self-booking an impressive 300-plus shows and self-releasing their first two albums, 2006's "Baby Teeth" and 2007's "What If Someone Is Watching Their TV?" Don Giovanni Records took note of Screaming Females' grass-roots approach, helping the group put out 2009's "Power Move" and the following year's "Castle Talk."



BEACH FOSSILS

It's easy to lump Beach Fossils in the same category as lo-fi peers like Best Coast and Surfer Blood. Which, in the case of this particular Brooklyn band, isn't necessarily a bad thing. The brainchild of bandleader Dustin Payseur, Beach Fossils take listeners on a mellow, reverb-drenched trip through the sand with songs that perfectly fit the soundtrack to any beach getaway.

SHILPA RAY & HER HAPPY HOOKERS

New album "Teenage and Torture" is brimming with pent-up angst. That aggression comes courtesy of Shilpa Ray, a New Jersey native of Indian descent who grew up in a house where playing Western music wasn't allowed. She spent her childhood learning to play the harmonium and now uses her skills to her rock-most advantage.

THE PAINS OF BEING PURE AT HEART

New York's Pains of Being Pure at Heart blew new life into a listless dream-pop sphere with its 2009 self-titled debut on Slumberland Records. A collection of noise for the twee-inclined set, a Jesus and Mary Chain sonic experience built on melodic peaks, it bowed at No. 9 on Billboard's Heatseekers chart. For the group's follow-up, "Belong," due in late March, the band adds another layer—enlisting the help of famed producer Flood, who has shaped such acts as the Smashing Pumpkins, U2 and PJ Harvey. Mixer Alan Moulder is also onboard. He's lent his touch to My Bloody Valentine and Depeche Mode.

BOY & BEAR

As groups like Mumford & Sons strum their way into the folk spotlight, close behind are gentle folk-rockers Boy & Bear. The Sydney quintet, which originally began as a solo vehicle for vocalist/guitarist Dave Hosking, formed in 2009 and quickly built up momentum with the group's thumping, Fleet Foxes-esque single "Mexican Mavis," which garnered local radio airplay in Australia.

SCREAMING FEMALES: JOSEPH STEINHARDT; THE PAINS OF BEING PURE AT HEART: PAVLA KOPECNA

THOMAS COOKMAN

President/CEO, Nacional Records (@nacionalista)
First SXSW: 2001

I'm hearing of people who haven't found hotels and are staying farther away. It's a testament to the strength of SXSW. It's interesting, because it's a year MIDEM wasn't strong. We usually have seven to 10 bands at SXSW, but when I'm able to get away, Austin is fantastic for art galleries. One of my favorites is **Yard Dog** (1510 S. Congress Ave.). Also **Tesoros Trading Co.** (1500 S. Congress Ave.). They have

showcases, and there are always bands playing in the back and people walking around with cans of beer. Forget about sleeping. Drink a Shiner Bock.

PETER JESPERSON
A&R/production, New West Records (@newwestrecords)
First SXSW: 1993

Since I started working with New West in 2000, I've spent less time scouting just because I've got so many label functions to go to. One thing I really like to do is **Whole Foods** (various locations). Their corporate headquarters is [in Austin]; the retail stores are phenom-

enal. There are days I've eaten all three of my meals at Whole Foods. We used to say, "You've got to make your A list and B list." Now you need a C and D list. You need multiple things for every time slot during the day and night. The things that happen by accident can often be the most fun part of the event. Let happenstance guide you as well.

ALEX DAMASHEK
Executive director, Move Forward Music (@mfmusic)
First SXSW: 2009

Fly into San Antonio, rent a car, drive to Austin. It'll save you on your flight,

and that car will come in handy when you're arm-wrestling hipsters at 2 a.m. for a nonexistent cab. My favorite place to eat late is the closest food truck that sells Mexican Coca-Cola. The best breakfast is **Annie's Cafe** (319 Congress Ave.); get the chorizo migas. Eat fried okra at **Parkside** (301 E. Sixth St.). It will change your life. SXSW will test your fortitude. My first year, I was with now-former clients who were also there for the first time. They were partying until 5 a.m. the night before their showcase. It was all good until they ended up puking onstage during their performance. This year,

I'm running my own unofficial showcase at **Suite 101** (101 W. Fifth St.). I'm hoping the artists I booked can hold their alcohol, but I'll have a garbage can near the stage just in case.

CHARLES ATTAL
Partner, C3 Presents
First SXSW: 1995

Best bar scene is at the **Four Seasons**. **Stubb's Bar-B-Q** (801 Red River St.) is the best for late-night eating. [Attal is a partner in Stubb's and books the talent there.] **Torchy's** (various locations) for tacos. **Little City Espresso Bar & Cafe** **continued on >>p21**

ON THE PULSE

COOL BAND ALERT: INDIE DANCE, PUNK-TINGED, CHILEAN POP, POST-POST-HARDCORE AND MORE

BY KATHRYN MORGAN

HUNX & HIS PUNX

Hunx & His Punx are a classic California rock band with a dash of early punk and plenty of '60s girl group that signed to Hardly Art last year. Friday at Red 7 at 10:15 p.m.
Blog mentions: 200



STARFUCKER

Starfucker is an indie-dance band from Portland, Ore., whose electro beats make you want to move. Sunday at the Parish at 1 a.m.
Blog mentions: 139

BAJZEL

Bajzel, a one-man band from Poland, creates new wave alt-rock in exhilarating fashion. Saturday at the Parish Underground at 9:20 p.m.
Blog mentions: 114



SKRILLEX

Skrillex is Sonny Moore, former frontman of post-hardcore band From First to Last, who has branched into electro house and dubstep. Friday at Emo's Main Room at 9 p.m., Maggie Mae's at 11:10 p.m. or Mohawk Patio at 11:45 p.m.
Blog mentions: 2,852

BLACK GANDHI

Barcelona-based Black Gandhi delivers classic reggae grooves with a new wave feel. Saturday at Flamingo Cantina at 10 p.m.
Blog mentions: 46



GO CHIC

Go Chic churns out super energetic electro-punk riot dance grooves that will please fans of Metric. Saturday at Malaia at 9 p.m.
Blog mentions: 609



THE VACCINES

London-based quartet the Vaccines create '70s punk tinged with '50s rock'n'roll. Wednesday at Club de Ville at 10 p.m.; Friday at Stubb's at 8:30 p.m.
Blog mentions: 923



THE HEAD AND THE HEART

The Head and the Heart are a Seattle fiveosome with classic folk harmonies and a melodic groove a la Fleet Foxes. Thursday at Radfo Day Stage Convention Center at 2:20 p.m.
Blog mentions: 893



EVAN VOYTAS

Evan Voytas adds whispery, seductive vocals to synth-laden, slow-dance beats to produce a pop-driven chillwave sound. Thursday at Swan Dive at 1 a.m.
Blog mentions: 195



KIDS OF 88

Kids of 88 is a new Zealand new wave duo signed to Sony Music. Thursday at Easy Tiger Patio at 11 p.m.
Blog mentions: 771

MAPS AND ATLASES

Maps and Atlases are a Chicago rock group with a folksy melodic feel. Friday at Red Eyed Fly at midnight.
Blog mentions: 197



LOCOS POR JUANA

Locos Por Juana is a bilingual band whose style represents a fusion of Latin influences. Thursday at Momo's at 11 p.m.; Friday at Prague at 11 p.m.
Blog mentions: 117



GEPE

Daniel Riveros, a Chilean singer/songwriter known as Gepe, creates pop with a heavy influx of traditional Chilean folk music. Friday at Prague at 9 p.m.; Sunday at Maggie Mae's at midnight.
Blog mentions: 390



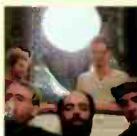
JANKA NABAY

Janka Nabay of Sierra Leone creates traditional Bubu music with an electronic twist. Thursday at Red 7 Patio at 11 p.m.
Blog mentions: 47



O'DEATH

Brooklyn native O'Death blends traditional bluegrass sounds with punk beats to create an eclectic sound. Thursday at Red 7 at 11:20 p.m.
Blog mentions: 37



JOAN OF ARC

Joan of Arc is a Chicago indie rock band that uses samples and electronics to create a flowing sound. Saturday at the Parish at 9 p.m.
Blog mentions: 118



GIVERS

Givers' upbeat folk-rock indie sound and energetic performances make it impossible to stand still. Saturday at Emo's Jr at 11 p.m.
Blog mentions: 241



QUINTRON & MS. PUSSYCAT

Quintron & Ms. Pussycat manage to be retro and futuristic at the same time. Synth-heavy melodies layered with maracas create an individual sound. Sunday at Mohawk Patio at 1 a.m.
Blog mentions: 75



SOME COMMUNITY

Brazilian power pop act Some Community sports driving melodies and silky vocals. Thursday at Mi Casa Cantina at 9 p.m.
Blog mentions: 524



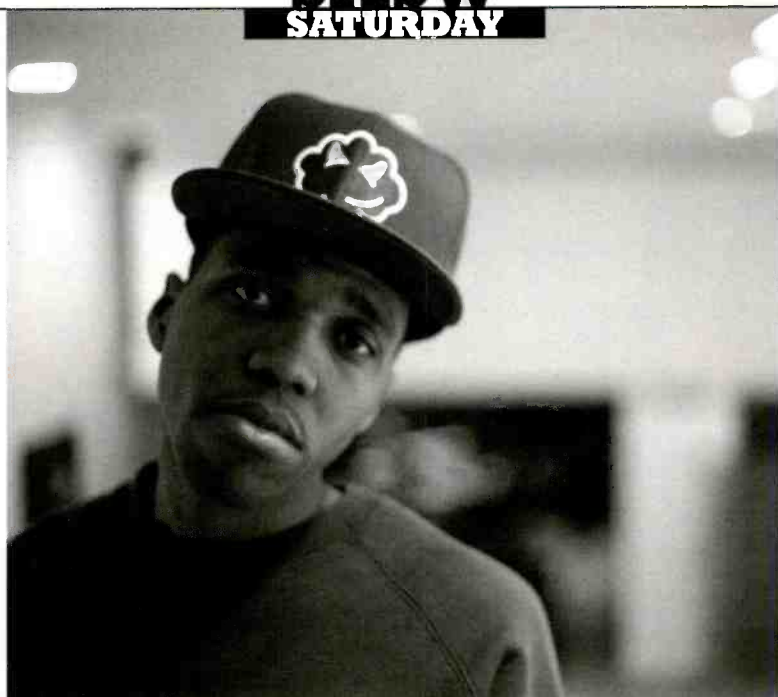
Source: BlogPulse; blog mentions compiled from last six months

HUNX & HIS PUNX: KEVIN COOPER; STARFUCKER: SARAH CASS; EVAN VOYTAS: ANDY J. SCOTT; JOAN OF ARC: CHRIS STRONG; SKRILLEX: ETHAN SAKS; THE HEAD AND THE HEART: KYLE JOHNSON; KIDS OF 88: KYLE JOHNSON; LOCOS POR JUANA: CARLOS ANDRES VARELA; GEPE: MAURICIO DIAZ; QUINTRON & MS. PUSSYCAT: GARY LAVOURDE; O'DEATH: STEVEN GIBERLECHNER; SOME COMMUNITY: CARLOS PEREZ;



BIG K.R.I.T.

Big K.R.I.T. is emerging as a fresh new voice in the Southern rap game. The Meridian, Miss., rapper/producer (born Justin Scott) takes an honest, confessional approach, his drawl riding over soul samples and relaxed beats. Last summer, K.R.I.T. (which stands for King Remembered in Time) self-released his album "K.R.I.T. Wuz Here" as a free download. Soon after, he signed with Def Jam Records. His debut is due later this year.



CURREN\$Y

Curren\$y is proof that persistence pays off. After a long journey between labels, the artist, born in New Orleans as Shante Franklin, has landed at Warner Bros. The label will be home to his JETS International imprint, as well as his EP "Covert Coup," produced by the Alchemist and due in April. In 2009 Curren\$y released the mixtapes "This Ain't No Mixtape" and "Jet Files" on Amalgam Digital. Then in 2010 came the LPs "Pilot Talk" and "Pilot Talk II" on Damon Dash's Blu Roc label, distributed through Def Jam. Curren\$y also continues to develop his JETS brand; the third output in the "Pilot Talk" series, "Muscle Car Chronicles," arrives in April.



BLACK MILK

Michigan MC/producer Black Milk's 2010 record, "Album of the Year," served as an outlet for the artist's grief—his collaborator, Slum Village's Baatin, died in August 2009, and his manager, Hex Murda, suffered a stroke in 2009. Born Curtis Cross, Black Milk's strengths may be just hyper-local enough—"adamantine production that distills the thrashing cold and steel wool-rugged feel of Detroit," as one critic put it—to have global appeal.



CYHI THE PRYNCE

CyHi the Prynce boasts a stamp of approval from Kanye West. The rapper, from Stone Mountain, Ga., is a recent signee to West's G.O.O.D. Music, and he appeared on the track "So Appalled" with Jay-Z, Pusha T, Swizz Beatz and the RZA on West's album "My Beautiful Dark Twisted Fantasy."

BIG SEAN

In 2005, Detroit native Big Sean got a tip that Kanye West was at a local radio station and headed over to see if he could rap for the rising star. Despite only getting in a few bars while he was walking to the parking lot, West was impressed enough to remember him and sign Sean to G.O.O.D. Music in 2008. He has since released two mixtapes and will put out his debut, "Finally Famous," on May 3.



TANYA MORGAN

Tanya Morgan isn't just one singer, but rather a hip-hop trio. The New York-meets-Ohio combo comprises Cincinnati-based Don Will and Ilyas, and Brooklyn's Von Pea. Will and Pea met in 2003 while chatting online at Okayplayer.com, a site launched by Roots drummer Ahmir "Questlove" Thompson, and swapping demos through the Web. The two brought Ilyas onboard and collaborated for Tanya Morgan's 2006 debut, "Moonlighting," followed by 2009's "Brooklynati."

SXSW SURVIVAL GUIDE (FOUR SEASONS, IRON CACTUS, AMY'S ICE CREAMS...)

from >>p19 (916 Congress Ave.) for the best coffee. **Allens** (1522 South Congress Ave.) for boots. The one thing I will do during SXSW, no matter what, is watch the NCAA tourney. My tip? Don't try to catch everything because you may miss everything.

JOIE MANDA

Executive VP/head of urban music, Warner Bros. (@joeyie)
First SXSW: 2008
As far as networking, everybody knows: It's the **Four Seasons**. My favorite place to eat? **Stubb's Bar-B-Q**. Bring sun block if you're pale like me. I like the

coffee at the **Four Seasons**. Go see our showcase—XV, Theophilus London, Curren\$y. There's a beautiful grassy area behind the **Four Seasons**. You can relax. It's like a little nap spot. I only know the **Four Seasons**.

ALEX WHITE

CEO, Next Big Sound (@nextbigsound)
First SXSW: 2010
Best place for tacos is **Iron Cactus** (various locations). Best coffee? **Halcyon** (218 W. Fourth St.). I shop for as much free swag as I can carry from companies trying to make a splash.

No matter how crazy the week gets, I'll walk around the state capital building late at night. It's gorgeous.

RON BURMAN

Senior VP of A&R, Roadrunner Records
First SXSW: 1990 or 1991
I love to go out for barbecue to the **Green Mesquite** (two locations). Make sure you bring plenty of vitamins. And pace yourself—in my early years I'd have these lists of like eight things for every time slot and try to run around and see maybe like two songs of every band that I wanted to see. The lines

now are a lot longer, so I tend to be a lot more strategic. I signed a band two or three years ago that I saw in Austin, an Australian band called Airbourne. I saw them at the Australian barbecue. I was already interested, but it was my opportunity. We had some barbecue and the rest is history.

MARISSA LOPEZ

Associate director of Latin writer/publisher relations, BMI (@mloatbmi)
First SXSW: 2006
SXSW is all-encompassing. They've done a good job opening their arms

to all cultures. I go to **Amy's Ice Creams** (various locations). It's the best Mexican vanilla you'll ever have, and they have it at the airport. Best breakfast tacos? **El Chilito** (2219 Manor Drive). Usually I go to the **Mexic-Arte Museum** (419 Congress Ave.). They have beautiful traditional Mexican jewelry. I try to go to as many panels as I can, because you really are hearing the experts in the field, and these are the people who don't come to the Latin conferences. Many bands forget the panels. It's important they know the business side.

CYHI THE PRYNCE: HANIBAL MATTHEWS; BLACK MILK: MARIO KHALIF BUTTERFIELD; TANYA MORGAN: J.J. CASAS

CRACKING TH



Getting with the program: scenes from New York Music Hack Day.

THIRTY-SIX HOURS, FIVE HUNDRED CANS OF RED BULL, 200 BAGS OF POP CHIPS AND (MAYBE) THE NEXT GREAT MUSIC APP —A NEW YORK **MUSIC HACK DAY** DIARY

BY CORTNEY HARDING

SATURDAY, FEB. 12, 10:30 A.M.: It's a cold, sunny day in New York. Hackers are sprawled across almost every inch of General Assembly (generalassembly.com, @gnrlassembly)—“an urban campus for entrepreneurs seeking to transform industry and culture through technology and design.” Representatives from company after company take the mic to pitch tech and explain API (application programming interface) to a mostly male, mostly young, very eager audience. The space smells of coffee, but the energy in the air isn't driven by Stumptown alone—there's a palpable energy in the airy, new-startup-centric office space; a desire to get cracking and get creating.

There's Italian lyric site MusiXmatch (@musixmatch). Berlin-based online audio distribution platform SoundCloud (@soundcloud). And Boston-area technology and research-focused music

intelligence startup the Echo Nest (@echonest). Only one of the major labels is presenting—Universal (universalmusic.com, @umg). The speaker talks about artist metadata API. And unfortunately, that metadata API doesn't turn out to be terribly in-demand; only one person ends up using it in his hack. But Tony Huidor, VP of technical product development at Universal Music Group Distribution, says Universal will continue moving forward and working on its API.

“I want us to get smarter about tapping into the developer community, to expose the data, and move the business forward,” he says. A few weeks later, Universal label Island Def Jam announced a partnership with the Echo Nest. IDJ's catalog will be made available to developers who employ the Echo Nest's API.

The absence of many of the majors at New York Music Hack

Day (nyc.musichackday.org) can be attributed in part to timing—after all, it's Grammy weekend. And in fairness, there weren't many independent labels at General Assembly. Michigan's Ghostly International (ghostly.com, @ghostly) took part, but few others were banging down the door. Many labels appear to have little idea what a Hack Day is, let alone how it could benefit them. At the very least, they could pick up some new ideas and maybe some new talent to grow their digital departments; but more importantly, they could gain a critical understanding of what makes this new and influential community tick.

After decades—generations—of operating on a closed system, being part of the hacking community would involve a massive rethinking for many labels. Hack Days are all about open sharing, swapping and building. And if, at the end of the day, someone makes something cool out of your code, well, more power to them. “This event,” says Vickie Nauman, VP of North America for 7digital (@7digital), a U.K. digital media delivery company, “is every label's worst nightmare.” But does it have to be that way?

The first public Hack Day (the name is something of a misnomer—most Hack Days span the course of a weekend) was held in 2006 at Yahoo's headquarters, but kids have been getting together to write code and build new functions practically since the dawn of modern computing. SoundCloud VP of busi-

E CODE



ness development Dave Haynes (@haynes_dave) organized the first Music Hack Day in London in 2008.

"I'd started working at SoundCloud and was interested in other music startups like 7digital and Last.fm," he says. "I didn't know what I was in for when I started to organize the event, but . . . it was a success. Since then, there have been 12 Music Hack Days [around the world]."

FEB. 12, 3 P.M.: Before everyone splits into small working groups, hackers take the mic and talk about their dream projects: One guy mentions using genetics/DNA service 23andme (23andme.com, @23andme) to create personalized music recommendations, while another wants to make an Instagram (the photo-sharing program) for songs.

Some of the presenting companies hold breakouts for those with additional questions. The representative from MusicX-match talks more about the company's back story and its dealings with publishers.

"We went to them and asked to buy the rights, and they said sure. Then we asked for the lyrics . . . and we were told to go on the Internet," one of the founders says with a smile. "They own the rights to something they don't even have a copy of. We're at a point where in the future, we could be selling the music back to them."

In a small room at the back of the space, four young men slouch

over laptops and toss around ideas. Bowdoin College student Hartley Brody, 20 (@hartleybrody) is down for the weekend—he's a music blogger/Web developer. Next to him is Eric Vreeland (@vreeland), who lives in Boston and works for HubSpot, a marketing/Web analytics company. They're trying to figure out how to combine text messaging, song delivery and artist development. They slug Snapples, scribble on a whiteboard and every so often burst out with "Oh, yeah, we should offer analytics as well!"

John Britton (@johndbritton), who organized Music Hack Day in New York, looks a little like actor/blogger Wiley Wiggins and, should his job as an "evangelist" for Twilio (twilio.com), which "provides a Web-service API for businesses to build scalable, reliable communication apps," not work out, he could easily start his own cult. Britton's enthusiasm is infectious but not overbearing, and he makes writing code seem like the coolest thing since being a rock star.

"I originally wanted to do this for totally selfish reasons," he says, lounging on the sofa at General Assembly a week-and-a-half after the event. "My roommate is a great musician and a hacker, and I always wanted to jam with him and didn't know how. I did some research and found an open hardware device with a grid of buttons you can program. In the process of playing with it and learning about it I came across Music Hack Day. I e-mailed Dave and it all started there."

Britton says the February event surpassed his expectations. "The only thing I'd change is the capacity of the space," he says. "We had a huge demand and there was a waiting list to come to the demos." He also says he wishes more musicians who weren't so tech-savvy had come, and adds that he would've welcomed more labels, too. "We're not closed off to labels," he says. "This is something they really should be coming to."

FEB. 12, 9:30 P.M.: Brief dinner break. Several hundred cheese pizzas. Though, in the spirit of the event, there are a number of toppings so each can be customized. Brooklyn's DJ Rupture (@djrupture) sets up to spin at the party to celebrate the "end" of day one, even though many hackers will continue working through the night. Rupture (born Jace Clayton) grew up in Boston and says he has known Brian Whitman (@bwhitman), a co-founder of the Echo Nest, for a while. Clayton often writes about the intersections between music and technology and is currently raising funds on Kickstarter for a music and film project called "Beyond Digital Morocco." While Clayton himself isn't a programmer, he embodies the spirit and goals of Hack Day—bringing together seemingly disparate elements to create something new.

The majors aren't totally mired in the dark ages. Many of them are actively engaged, at least in certain areas. "All four of the majors are our customers," Echo Nest **continued on >>p24**

from >>p23 director of developer platform Paul Lamere (@plamere) says. "They are very interested in data." The Echo Nest was a major presence throughout the event—volunteers were clad in matching velour jumpsuits, ensuring the event ran smoothly, and some Echo Nest staff are already at work on a Music Hack Day to be held in the San Francisco Bay Area in the spring or summer.

SUNDAY, FEB. 13, 3:30 P.M.: Day two. There's still excitement in the air, although it's mixed with a slightly funkier aroma. The hacking has gone on all morning, and the wiki has filled up with demos—72 in all. The hackers have two minutes each to wow a jam-packed room with a new creation.

Hacks fly by, and even the slightly bungled presentations, or those handicapped by uncooperative technology, dazzle. There's "tweets on beats," which sets a tweet to a beat, and a call-in karaoke game. A few minutes later, an app that synchs a person's heart-beat with music—and when the heart-beat gets too slow, the person is "Rickrolled" and leaves this life listening to Rick Astley.

One person presents a program that uses face recognition, connects to Facebook and decision-making website Hunch, then finds songs a user will probably like. Another showcases Beat Parade—a computer program that does everything mash-up musician Gir! Talk does except dance around wearing American Apparel. While these seem like larks, labels could possibly use and perhaps monetize them; publishers could possibly make a fortune from the karaoke game, and the facial recognition app might just be a social media marketer's dream come true.

"Music is something people are passionate about," Union Square Ventures principal Fred Wilson says. "The focus on music made the hacks easy to showcase. If people had been hacking on huge data sets, it would not have been as easy to do all this in a weekend."

But what if something that was done that weekend had caught Wilson's eye, so much so that he was ready to invest? He says that's not really the point. "A lot of these things don't turn into companies," he says. "They're more like senior thesis projects,

a proof of concept. Recruiting is a big part of all these events."

Jim Lucchese, who was a music lawyer at Greenberg Traurig specializing in music and digital media deals before becoming CEO of the Echo Nest, says that most companies that provide APIs are happy to strike deals with developers, should their apps start to turn a profit.

"The terms of the API could state that it is free for noncommercial use and there is a cost for commercial use," he says. "If someone uses an API to create an app that then starts to turn a profit, they would do a licensing deal with the company. It could be a revenue-share deal or a licensing fee. And if the developer feels the terms of the deal are too greedy, they can find another source for the data."

This attitude stands in stark contrast to the traditional music industry, where using someone's copyrighted material, for free or not, will trigger a lawsuit faster than you can say "sampling." Nonetheless, collaborative, open-sourced, sharing—these are ideologies embraced not only by the tech-savvy kids at Music Hack Day, but a whole generation for whom remixing, remaking and customizing is second nature. A report released last year by consulting firm Accenture found that globally, about one-half of millennials have accessed online collaborative tools, online applications and open-source technologies when they found their workplace technology lacking. One can only imagine that the percentage who do so for personal use is even greater.

It's too soon to say whether Hack Days have changed the music business on a grand scale. But just because a hacker has yet to invent an iTunes killer, or an app that tracks down illegal downloaders and makes their computers explode, doesn't mean hacking isn't influential, and a huge part of the future of the music business. If labels embrace the hacker community, they might be more privy to cutting-edge thinking and innovation. The first label that rolls out an artist app with Foursquare integration would surely be ahead of the game.

IF LABELS WERE TO EMBRACE THE HACKER COMMUNITY, THEY MIGHT BE MORE PRIVY TO CUTTING-EDGE THINKING. THE FIRST LABEL THAT ROLLS OUT AN ARTIST APP WITH FOURSQUARE INTEGRATION WOULD SURELY BE AHEAD OF THE GAME.

FEB. 13, 6 P.M.: All 72 hacks have been presented, and the prizes are being announced. Third place goes to Stringer, which allows users to play instruments through Xbox 360's Kinect. Second goes to DJtxt, which allows users to collaboratively build a playlist. First prize goes to an invisible violin.

As the gathering breaks up, hackers stream out from General Assembly, some toward bars on Union Square, others toward a hot shower and bed. But most are going to continue hacking, continue creating. They'll keep on trying to change the music industry—one keystroke at a time.

The new music mavens (clockwise from top left): SoundCloud's DAVE HAYNES, the Echo Nest's PAUL LAMERE and New York Music Hack Day organizer JOHN BRITTON.



ON THE DOWNLOAD

72 AMAZING HACKS WERE PRESENTED AT MUSIC HACK DAY—HERE'S A TOP 10

APP	WHAT IT DOES	CONTACT
Gigbeat	Android app that uses the Songkick API to display upcoming shows for artists in users' music library and notify them.	@michaelnovakjr
PatternSketch	An audio sequencer and drum machine built for the browser.	@htmiguel
SongVoodoo	Find the name of a song by texting the lyrics.	@songvoodoo
AutomaticDJ	Face recognition leads to music recommendations.	@brianloveswords
InstaSamples	Pulls a sample from SoundCloud and puts it in Ableton Live.	@freenerd
Snowball	A Web app that generates hype for a new release by aggregating relevant blog e-mail addresses and requiring that downloaders help spread the word.	@theabrahammer
Jam.ly	An SMS music discovery service.	@vreeland
Find You Some Vinyl	Aggregated vinyl search.	@__lucas
SoundSquare	A Foursquare/SoundCloud mash-up that discovers sounds recorded near your check-in history.	@hi1linger
SXSW Picks	Recommends bands a user might like to see at South by Southwest, based on listening history and blog reader. It also does "reverse similarity checking" to locate lesser-known bands that suit the user's tastes.	@ptrwts



Both sides now: JAC HOLZMAN and JUDY COLLINS as she re-signs with the label.

LESSONS, TRUTHS AND TRULY BIG SHOWS

COURTESY OF ELEKTRA RECORDS/WARNER MUSIC GROUP

AS HE'S USHERED INTO THE ROCK AND ROLL HALL OF FAME, ELEKTRA'S JAC HOLZMAN TALKS THE DOORS, THE WHO—AND DROPS GEMS ALONG THE WAY

BY PHIL GALLO

Instinct, hunches, gut reaction—Jac Holzman paid attention to them from his launch of his Elektra Records in 1950 up through his current position as a digital consultant to Warner Music Group. His perhaps most significant hunch occurred eight bars into Bob Dylan's performance of "Maggie's Farm" at the 1965 Newport Folk Festival. Elektra was a leading folk label at the time, and Holzman decided, in the photographers' pit, that a successful future required a move to California. Relocating resulted in a sea change at Elektra as it blossomed on the West Coast with a rock roster that started with the Paul Butterfield Blues Band, Love and the Doors, and grew to include Tim Buckley, Carly Simon and Queen.

"I came to rock'n'roll through folk music and the black vernacular music of the South," Holzman says. "Sonny Terry, Josh White, Leadbelly. I took note of how Woody Guthrie and Leadbelly really changed what folk music is. Folk had been like rocks in a river for a thousand years and the fear was that the tradition would be lost [if you started playing new songs]. Once you had media that made music portable, those days were over."

continued on >>p26

The Cultural Impact Of Each Performing Artist In The Rock Hall's 2011 Class Extends Far Beyond Sales. But Here They Are . . .

STRICTLY BY THE NUMBERS



ALICE COOPER

Shock-rock icon Alice Cooper scored his first and only No. 1 album on the Billboard 200 in 1973 with "Billion Dollar Babies," but overall he's charted 24 albums, including top 10s "School's Out" (1972), "Muscle of Love" (1973) and "Welcome to My Nightmare" (1975). Cooper scored 21 songs on the Billboard Hot 100 between 1971 and 1991 and three top 10s: "School's Out" (No. 7), "You and Me" (No. 9) and "Poison" (No. 7).



NEIL DIAMOND

Between 1966 and 2010, Neil Diamond released 49 albums that charted on the Billboard 200, including his first No. 1 set, "Home Before Dark" (2008); 17 of those went top 10. Although his career dates back to the '60s, Diamond has sold 17.2 million albums since 1991, according to Nielsen SoundScan. From 1966 through 1986, he notched 53 songs on the Hot 100, three of which went to No. 1: "Cracklin' Rosie," "Song Sung Blue" and "You Don't Bring Me Flowers," with Barbra Streisand.



DR. JOHN

In addition to charting six albums on the Billboard 200, New Orleans musician Dr. John has had four songs on the Hot 100. His tune "Right Place, Wrong Time" peaked at No. 9 in 1973. Only one of Dr. John's albums reached the top half of the Billboard 200 ("In the Right Place," which peaked at No. 24 in 1973). Of his seven sets that appeared on the Traditional Jazz Albums tally, two of them—"In a Sentimental Mood" (1989) and "Goin' Back to New Orleans" (1992)—reached No. 1.



DARLENE LOVE

While Darlene Love had her own smattering of hits as a solo artist on Billboard's charts—including four Hot 100 singles—she's best-known for her often uncredited work as a vocalist for other acts. Most famously, she was the lead on the Crystals' No. 1 "He's a Rebel." And as a member of Bob B. Soxx & the Blue Jeans she notched a No. 8 hit with "Zip-a-Dee Doo-Dah." Her signature 1963 recording, "Christmas (Baby Please Come Home)," is a perennial favorite and has been covered by such acts as Mariah Carey and U2.



TOM WAITS

The gravelly voiced Tom Waits has sold 4.6 million albums in the United States since 1991, according to Nielsen SoundScan, and has released 17 albums that placed on the Billboard 200 between 1975 and 2010. None of his songs has ever hit the Hot 100, Adult Contemporary, Mainstream Rock or Modern Rock charts. But eight of Waits' albums made the top 100 on the Billboard 200; the highest-peaking was "Real Gone," hitting No. 28 in 2004.



LEON RUSSELL

Revered for his long career as a musician, arranger and producer, Leon Russell's collaborative 2010 album with Elton John, "The Union," debuted at No. 3 on the Billboard 200 and became Russell's highest-charting set since 1972's "Carney." Russell has worked with everyone from B.B. King to Bob Dylan to the Rolling Stones to the Ronettes. From 1970 through 2011, the veteran artist has had 15 of his own albums appear on the Billboard 200, three of which made the top 10. Russell has also earned three top 40 songs and one top 10 hit, "The Letter" (with Joe Cocker), which went to No. 7 in 1970. Russell is being inducted for musical excellence, a new honor formerly known as the "sideman" award.

—Billboard staff



Having a wonderful time: JAC HOLZMAN at his home in Santa Monica, Calif., in February.

from >>p25 Holzman created Elektra and its classical offshoot Nonesuch as album-oriented labels, an aesthetic he continued as the label turned to rock. "I never really recorded singles," he says. "The single was there to prepare an audience, to give the best representation of the essence of the album. The first time I heard an Elektra release on the radio was Love's 'My Little Red Book.' I was driving to New York from Annapolis [Md.]. That was a real thrill. I never got into singles but I knew that if we kept working the edges, the center will eventually catch up."

Mr. Holzman, in his own words:

When I couldn't think of something to release, I put out a sound effects record or a Morse code instruction record. I'm just as proud of Nonesuch as Elektra. We had smart audiences, and if you followed your ears as styles crashed into each other, you could succeed. My accountant came into my office in 1966 and said, "I think you made \$2 million last year," which was great considering that we were selling LPs to distributors for \$2.37 each. My response: "Wow. Now we can take more chances."

When Edgar [Bronfman Jr.] invited me to come back [in 2004] . . . he asked me to find stuff that wasn't working and fix it. He said institutional memory is valuable. I'm not scared of the future, but it is difficult.

Music has had more technology changes than any other entertainment industry, but the model stayed the same from Edison cylinders up until 2000. It's all turned around now with highly complex contracts—no two are alike. There are so many income streams, which this industry has never been used to.

I put on Josh White's "Josh at Midnight" [on vinyl] to see if it was as good as we thought it was in the 1950s. My last download was Geoff Muldaur's "Is Having a Wonderful Time."

Elektra has had a magical rebirth with Cee Lo, who seems to be taking the man-

tle from Elton John. I'm happy with the new Elektra.

The music business is not science. Without the music there is nothing. In independent music you make up your mind quickly—you make an offer, shake on it and two days later the paperwork is ready. When the Doors were let go from Columbia I could feel the anguish they had, that they never got a shot. The key to that band was understanding their music and being a representative of the public who would hear it. I committed to three albums upfront because that's what I thought it was going to take to sign them. You have to take care of the music.

It always comes down to songs and singers. Talk to any of the great record men, Chris Blackwell, the A&M brothers—as I like to call Herb Alpert and Jerry Moss—Ahmet and Nesuhi Ertegun. Whenever we talked about the music business we also talked about the music we truly believed in.

Labels will offer high-quality sound. Quality went down when they started doing music for earbuds—they gave us music with no dynamic range. The dark side of file sharing is that listeners started thinking they didn't care about quality if they got it for free.

The best show I've ever seen is the Who at the Isle of Wight playing "Tommy" in full as the sun came up. Frank Sinatra at Universal Amphitheater before they covered it up [with a roof]. The Doors in New York at the Fillmore East. Loreena McKennitt at UCLA. All great moments. But the Who at 5:30 in the morning was just it for me.

This is going to be one of the most creative times in music history—because of digital. Music will only become more pervasive, and we'll also be able to share cultures from around the world. When it comes to digital, for the first time, the audience is smarter than we are.

STAYIN' ALIVE

Rock and Roll Hall of Fame ratings have been on a downward trend since 2002—but Fuse remains interested in the franchise

The Alice Cooper story is the only one of the inductees that will be told as a lead-up to the March 20 telecast of the induction ceremony being held March 13 in New York. Cooper will be featured in one of two episodes of "Mad Genius," one of the Fuse network's flagship programs, that will premiere March 11. The other "Mad Genius" episode will focus on Cooper acolyte Rob Zombie, but the rest of the class of 2011 have only the channel's talk show, "Hoppus on Music," for possible pre-induction promotion.

Switching from a live telecast to a taped show has Rock and Roll Hall of Fame and Fuse executives hoping for strong word-of-mouth and press reports about the ceremony to attract viewers. Rock Hall CEO Joel Peresman says the switch to a taped show gives Fuse an advantage. "It's tougher to keep people engaged for four hours than air a show a week later," he says. "It's better for sponsors, and it's easier for us."

VH1 started broadcasting the Rock Hall induction in 1997, and it peaked in 2001 when 1.4 million people tuned in to watch Michael Jackson, Queen, Aerosmith, Paul Simon and others get inducted. The class of 2004—when Prince, George Harrison and ZZ Top got in—was the only other time viewership topped 1 million, according to Nielsen. In 2008, its final year in the MTV Networks family, the show had an estimated average audience of 206,000 total viewers. It dropped to 140,000 total viewers in its first year on Fuse despite the presence of acts that played to the network's strength—Metallica, Run-DMC and Jeff Beck. Last year the broadcast didn't generate numbers large enough for Nielsen to report.

Peresman notes there was a slight boost in museum attendance after HBO aired the Rock Hall's 25th-anniversary concert in 2009 and Time-Life's release of the concert DVD last fall. That didn't translate into more viewers for the March 2010 induction.

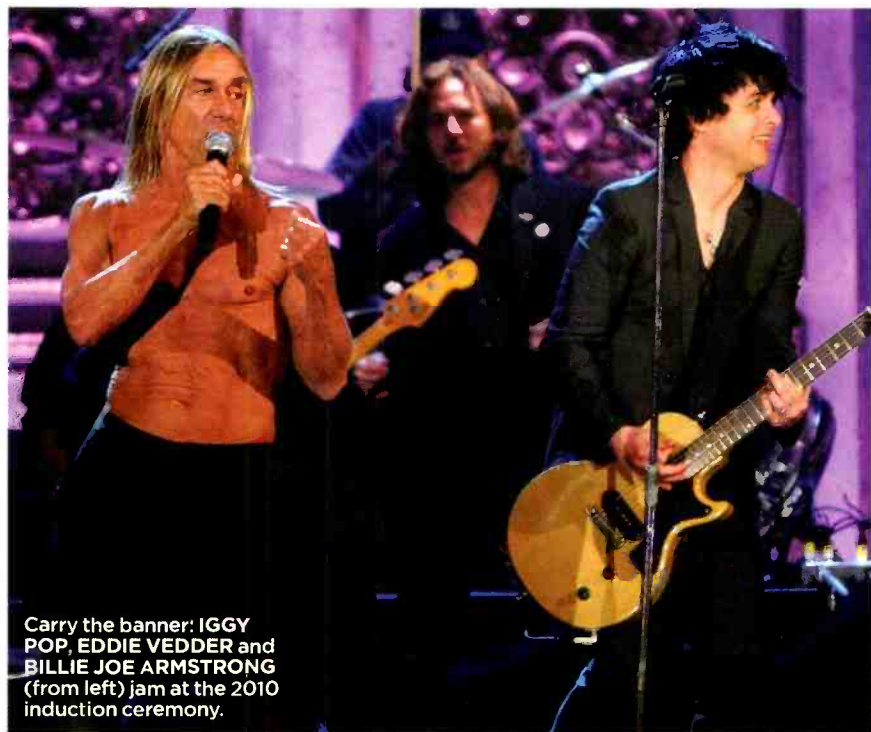
The 2011 telecast is the final year in a three-year deal with Fuse. Peresman and Fuse executives say they're interested in continuing the relationship. "We have a nice equity in this franchise," Fuse executive VP/GM David Clark says. "We see in our audience an openness to being exposed to pioneers. The induction ceremony is a nice culmination for us."

It's unlikely the show will ever air on network TV. Two broadcast network executives with experience in awards shows say the induction is too much of a niche show to consider; all of its viewership is tied to the artists being inducted.

VP of talent relations and programming David Weir's contention, and Clark agrees, is that Fuse targets music fans in general and, through its programming, connects the dots between the legends and current hitmakers. Fuse's recent big-budget programs have been New York concerts featuring Elton John and Leon Russell at the Beacon Theater, Drake at Radio City Music Hall and Linkin Park at Madison Square Garden. Those shows are examples of the synergy between the venues under the Madison Square Garden Entertainment umbrella and Fuse.

"We have to be careful to not underestimate the consumer," Clark says. "Even if an artist does not have a current hit, we can set them in a context . . . We see an openness in our audience to be exposed to pioneers."

—Phil Gallo



Carry the banner: IGGY POP, EDDIE VEDDER and BILLIE JOE ARMSTRONG (from left) jam at the 2010 induction ceremony.

LEFT: DIMITRIOS KAMBOURIS/WIREIMAGE.COM; RIGHT: MICHAEL OGIS ARCHIVES/GETTY IMAGES



Future Hall of Famer: ART RUPE enters his Los Angeles office in 1948.

ART RUPE: THE SOUL STIRRER

by Gail Mitchell

You can't write the definitive history of rock'n'roll or the evolution of black music without including Art Rupe and Specialty Records. Rupe (born Arthur Goldberg) established the Los Angeles-based independent in 1946. Early Rupe-produced hits with Roy Milton and Percy Mayfield laid the foundation for a roster that included seminal gospel groups the Pilgrim Travelers and the Soul Stirrers, pioneering mainstream crossover act Lloyd Price with "Lawdy Miss Clawdy" and Little Richard, one of the architects of rock'n'roll.

Rupe, now 93, resides in Santa Barbara, Calif., where he operates the Arthur N. Rupe Foundation, a philanthropic organization whose mission statement reads, "Creative solutions for societal issues." Translated, Rupe says, it means, "We get our noses in a lot of current social issues," including education. Price will accept the Ahmet Ertegun Award—honoring influential non-performers—on behalf of his former label's founder at the Rock and Roll Hall of Fame induction ceremony on March 14 in New York.

Told that his lack of ego might not fit in today's industry, Rupe chuckles and says, "Well, that's the way my mama and papa taught me, baby."

Mr. Rupe, in his own words:

I was a test engineer during World War II. I tried first to get into the entertainment business as a writer and obviously didn't make it. But I always liked music.

I didn't believe in self-aggrandizement. I believed in publicizing my artists and the songs they were singing. I stayed out of the limelight. That was before the '60s, when producers started to apply their contributions with publicity. I didn't agree with that.

I'm for progress. When I started in the business, it was with plastic, breakable shellac records at 78 rpm. The digital revolution is inevitable and it's going to present problems as

every innovation does.

The only decision I'd take back is letting Sam Cooke go. We recorded "You Send Me" and "Summertime" [later released on Keen Records, the former—backed with "Summertime"—became a No. 1 R&B/pop hit in 1957] and really launched him into his career. And we gave up those masters. From a business standpoint, that's one of the things I regret.

I believed in understanding the dynamics of music making. But the essential thing is feeling, soul and emotion; creating a record in a small space of time which is analogous to a play in a theater, or a movie.

Risk takers, entrepreneurship and actual appreciation of the music—I'd put Jerry Wexler at the top. I respected him as a peer. Incidentally, don't give me credit for being a businessman. I give myself, on a scale of zero to 10, a five or a six. For my production ability, a nine.

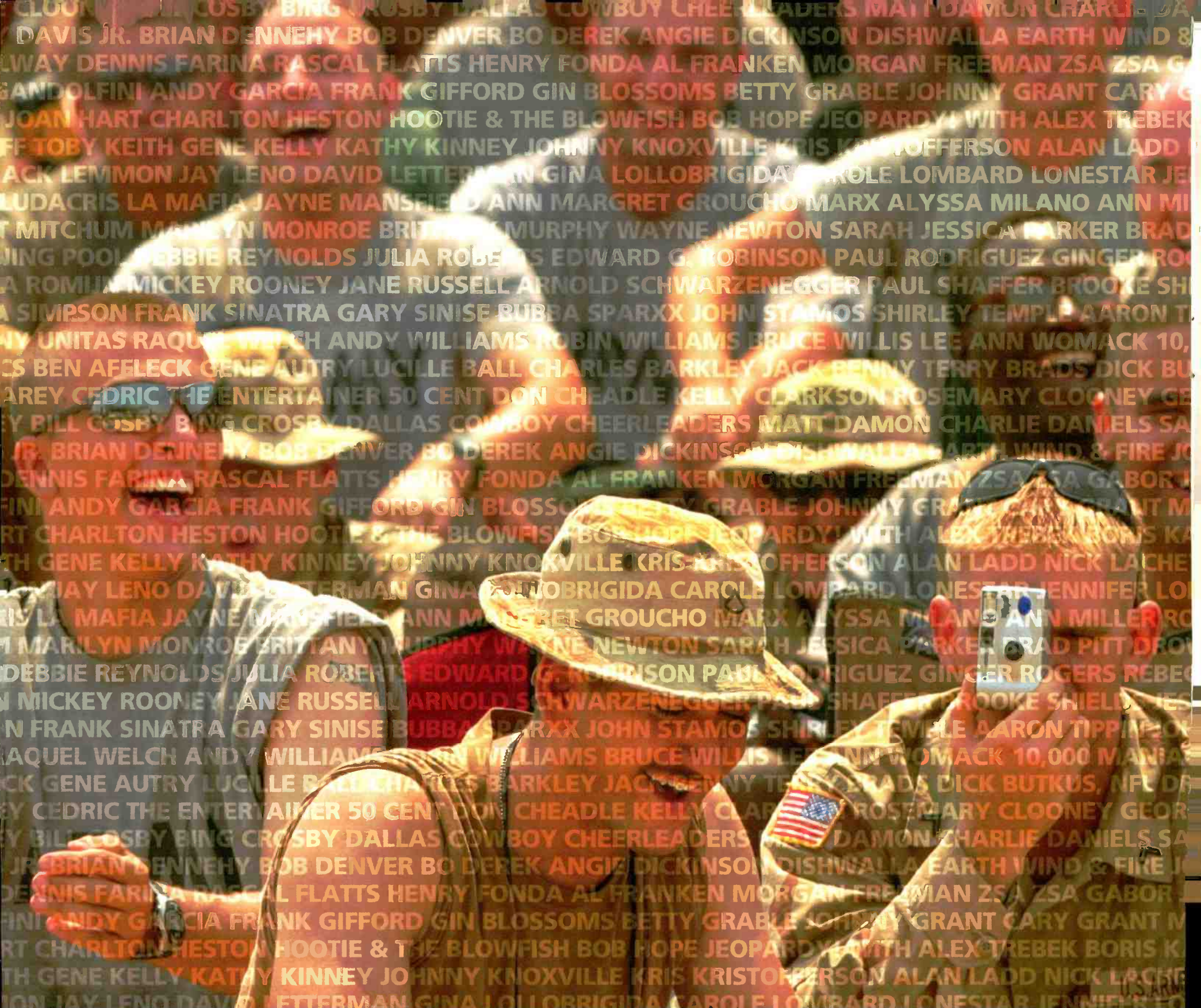
I would've done what I did even if I didn't get paid. I mean that sincerely.

Little Richard was quite an individual. An innovator, and uninhibited onstage. A lot of his stage mannerisms have been imitated—for better or worse. We have two or three of my gospel groups who were outstanding: the Soul Stirrers with Sam Cooke, the Pilgrim Travelers and Alex Bradford. We were arguably the No. 1 label, and that was because of our gospel output as well as our rhythm and blues.

Keep your word. Integrity and honesty are important through all phases of activity.

I haven't downloaded a song. If you'll forgive me, I don't listen much to contemporary music. Remember, I'm 93 [laughs].

There will always be a music industry. It's just the form . . . I can't visualize what that might be.



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SXSWS

At 25

SOUTH BY SOUTHWEST CO-FOUNDER ROLAND SWENSON REFLECTS ON EVENT'S 'CONSTANT STATE OF REINVENTION'

BY THOM DUFFY

One hundred and seventy-two acts. With that comparatively modest lineup (including buzz bands like Dash Rip Rock and the True Believers), the South by Southwest Music & Media Conference was born in Austin in March 1987.

"SXSWS organizers can't get the computers working at registration," Michael Corcoran wrote in "A Brief SXSWS History" for the Austin American-Statesman in January. "So even though the turnout is moderate, waits are as long as two hours. That's something the first year has in common with this one. That and Dash Rip Rock."

That, and someone else. SXSWS co-founder Roland Swenson will mark the 25th anniversary of the conference March 11-20.

Swenson was an Austin Chronicle employee who managed acts and promoted shows on the side in 1986 when he served on a music advisory committee of the Austin Convention & Visitors Council along with Louis Jay Meyers, a regional promoter and manager. The commit-

tee floated the idea of a music conference in Austin that would debut the following spring.

Swenson and Meyers, joined by visitors council president David Lord and music journalist Ed Ward, journeyed that summer to the New Music Seminar in New York. When NMS co-founders Mark Josephson and Mark Webber declined to get involved in an Austin event, the Texans were on their own.

Back home, they approached Nick Barbaro and Louis Black, publisher and editor, respectively, of the Austin Chronicle, the city's alternative weekly newspaper. Debates over the viability of the event continued for weeks. Black disputed whether a local event would draw music executives from New York or Los Angeles.

A forthcoming history of SXSWS recounts Swenson's reaction: "We don't have to get those people." Instead, he proposed an event for regional bands and execs, with sessions and showcases, and concluding with "a big Sunday barbecue and softball game."

"Louis [Black] cursed me, knowing that I had found [Nick Barbaro's] Achilles' heel. There was no way Nick was going to turn down a good excuse for barbecue and softball."

In early December 1986, it was announced that the first South by Southwest Music & Media Conference would take place March 12-15, 1987.

How will SXSWS mark its 25th anniversary?

We've decided to have some bands play, show some movies and put on some panel discussions.

Seriously, one big project we've been working on is a new book for University of Texas Press titled "SXSWS Scrapbook: People and Things That Went Before." We're really proud of how it's turned out. We managed to get over a hundred people to write about their experiences at SXSWS over the years. We unearthed some amazing photographs and there is a history of the event by writers Peter Blackstock, Jason Cohen and Andy Smith.

There is also a new documentary about SXSWS, which was directed by Alan Berg, titled "Outside Industry: The Story of SXSWS." It will premiere at SXSWS Film on March 16. Alan and his crew did a terrific job of finding great footage from the early days of SXSWS and beyond. I saw a rough cut the other day, and I think even people who've never attended SXSWS will find it interesting and fun to watch. It's not our film, but we cooperated closely through extensive interviews and making our archives available.

But the most profound change for the 25th anniversary is the restructuring of our trade shows. By combining the Film/Interactive and Music trade shows [into] one four-day show, we've created a new event where the sum of the parts is greater than the whole. The new four-day show will be 50% larger than the combined two separate shows were before.

We've had the expectation, since we launched Film and Interactive in 1994, that the three events would grow closer together as entertainment in the 21st century took shape. We wanted the three events to first find their footing within their own industries. We didn't want them to be known as that "film festival with a lot of music content" or

that "interactive event about music." But now that the three events are firmly rooted in their own constituencies, it's time to start crossing things over, as organically as possible.

What are the greatest challenges facing SXSWS at this point in its history?

We've always worked hard to keep SXSWS in a constant state of reinvention, and take nothing for granted about whether the event will survive from year to year. Trying to come up with improvements to the event every year, by constantly bringing in new features, keeps it interesting for us—and exhausting.

Managing the growth of the event, which like every business has its ups and downs in revenue, is challenging as the stakes grow higher each year.

Nearly 100 people work all year to organize the three events, and the costs of payroll, health insurance/benefits and operating costs only get more expensive. We made the decision early in our history to maintain a permanent staff, though the model for most events when we started was to hire seasonal people and then lay them off when the event was over.

I believe our staff is the key reason we've survived 25 years. I don't think it's immodest to say we're working at the top of our field, even if it's a fairly small field. We have people who are among the best anywhere at what they do.

Which sectors of the conference are seeing the strongest growth, and why?

There's no question that Interactive is the fastest-growing part of SXSWS, but it didn't just happen overnight. We launched it during the stone age of the World Wide Web and we've struggled along with everyone else to find our footing on the shifting sands of new media. When the tech bubble burst in 2000, we saw some very lean times, but we believed in the event and kept struggling, and about four years ago Interactive started growing rapidly.

The launch of Twitter at SXSWS, and the participation of many other exciting new companies, kicked things into overdrive, and last year [Interactive] surpassed Music in the number of registered delegates.

The Music Fest staff is quick to remind me that when you count all the musicians at SXSWS Music, the two events are close to the same number of people. SXSWS Film has also continued to grow in size and influence, and we've tapped into a great international community of filmmakers who are passionate about their work.

What percentage of bands at SXSWS are playing the festival for the first time?

At this point, and we're not finished confirming acts, around 55% of the acts are playing SXSWS for the first time. [This interview was conducted in mid-February.]

Over the past 20 years, the same artist demographics have held true for SXSWS. Over half of the acts have some kind of indie deal, small or large. Over 30% of them are unsigned, and 10% or so have a deal with major distribution.

What's the best strategy to get a slot?

The easy answer is, "Write great songs that make people want to hear your act play live."

We've had to fight the perception that SXSWS is a talent contest for unknown acts, where the prize is to get a record deal. When we started SXSWS we designed it to **continued on >>p30**



Scenes from SXSW (clockwise from upper left): R.E.M. (1990), ALEJANDRO ESCOVEDO (2000), BECK (1994), KAISER CHIEFS (2005) and SXSW co-founders (from left) LOUIS BLACK, ROLAND SWENSON and NICK BARBARO.

from >>p29 be a tool for working acts to promote themselves to new markets for gigs, media attention and record sales. It wasn't designed to be a place for garage bands to make their debut. It's not "American Idol."

When I was in the biz as a manager, I worked with acts that had no deal, acts with indie deals and acts with major-label deals. They all needed the same thing: to get noticed by people who could help them.

I always tell acts that if they aren't headlining on the weekend in their hometown, if they aren't touring and headlining in other cities on a regular basis, if they don't have any representation, then there's not much they can accomplish by playing at SXSW.

Of all the shows through all the years, which were your personal favorites?

It's hard to choose, since at age 54 my memory has a lot of holes in it now. While we were working on "SXSW Scrapbook" I discovered I could remember a lot more about the first 10 years of SXSW than the past 10 years. Plus, until recently, I would only get to see a few shows each year because I was working all the time. Part of the bad news I have to deliver when new people join the staff is, "You don't get to go to SXSW any more. That's for other people."

It's probably no surprise that the Johnny Cash show at Emo's in 1994 is at the top of my list, though I missed seeing Beck on the same bill.

Other memorable SXSW shows, by famous

artists, that spring to mind are George Clinton at the Austin Music Hall, Elvis Costello at La Zona Rosa, Spoon on Lady Bird Lake, Iggy Pop on the Brazos Street stage, the B-52s at Stubb's, Kris Kristofferson at the Continental Club and Was (Not Was) at La Zona Rosa.

I saw a great quote in some magazine: "Trying to pick your favorite moment at SXSW is like trying to pick your favorite grain of sand at the beach."

How will SXSW continue to grow and evolve? What will it look like in five years?

When we started in 1987, Reagan was president, compact discs were still new, we didn't have e-mail, and we didn't have fax machines. The computers and mobile phones that were available were very expensive and didn't work that well. The World Wide Web and broadband wouldn't come along for years after we started.

One of my mentors in the early days of SXSW was Roger Sovine, who ran BMI Nashville. He told me, "Roland, if you want to succeed, always keep young people around you."

I took his advice to heart, and so much of what we've achieved has been because of really smart kids we hired who led us by the hand to the new digital landscape. My plan is to listen to the youngest people here about what SXSW should look like in the next five years.

SXSW will definitely continue to evolve. Whether or not it continues to grow depends on a lot of factors, including the wisdom of our choices.

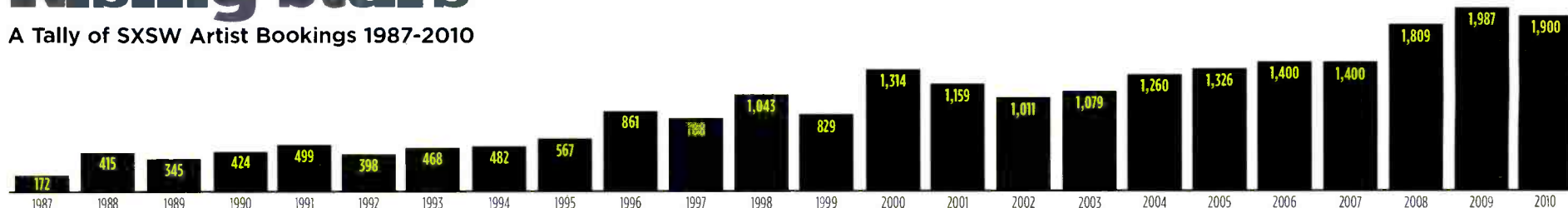
SXSW SOUND BITES

- The name—South by Southwest—came from [co-founder] Louis Black, an ardent film buff. Riffing off Alfred Hitchcock's classic film "North by Northwest," he uttered the regional reconfiguration of that title, "and we all seized upon it," [SXSW co-founder] Roland Swenson recalls. "I quickly sketched the 'SXSW' abbreviation in all caps on a piece of paper and held it up for all to see."
- The 1991 event was especially revealing of SXSW's growing pains: It was the first and only time the gathering wasn't held during the University of Texas' spring break, and clubs overflowed as a result, leading to long lines and fire-code closures.
- Everyone still remembers 1994 for Johnny Cash. Newly signed to Rick Rubin's American Records at the time, the Man in Black delivered the keynote address, which included quite a few songs performed solo acoustic, and "held the audience transfixed for an hour," Swenson recalls. "He concluded by calling us all his 'grandchildren.'"
- In 1997—still a bit shy of the ubiquitous-cell-phone era—the staff received brand-new lightweight walkie-talkies, only to find they shared a frequency with the Delta Airlines ground crew.
- By 2000, "the tech bubble was fully inflated," Swenson says. "The trade show was the biggest ever, taking over two exhibition halls for the first time. My main mental image is flat screens in every direction."
- A saving grace [in the post-9/11 downturn] was international participation. A few international labels had made deals with acts like the Strokes and the White Stripes the year before, when they weren't so famous, Swenson says. "So the word-of-mouth in the U.K. and Europe on SXSW was stronger than ever . . . I [always] saw SXSW as a tool for acts to find alternative ways to build a career, and international outreach is key to that."
- SXSW Interactive 2007 became known as the year of Twitter. After its soft launch the previous summer, the Twitter team brought attention to its unheralded service in Austin by installing large video screens in the Austin Convention Center hallways, where registrants could view live Twitter feeds. During the course of the conference, the service spread like wildfire as people discovered the ease and intrigue of its 140-character posts.
- In his 2007 keynote, Pete Townshend reflected upon the dying [traditional] music industry, and by extension the growth of SXSW Interactive, saying, "An Austin music festival, SXSW, built on top of a really solid, healthy Internet is a very different music festival from one built just on the fact that people in Austin really like to drink beer and listen to live bands."
- Even with the big-name acts, industry executives, film luminaries and tech gurus, the attraction of SXSW is something more organic. "In a word: community," Swenson says. "I've always thought of SXSW as a meeting of the tribes . . . As electronic communication has made the world smaller and has become an ever increasing influence on how we live, it's only heightened the need for face-to-face, real-world contact."

Excerpts taken from "SXSW Scrapbook: People and Things That Went Before," edited by Peter Blackstock, Jason Cohen and Andy Smith; published by Essex Press; and distributed by the University of Texas Press.

Rising Stars

A Tally of SXSW Artist Bookings 1987-2010



Source: The Austin American-Statesman



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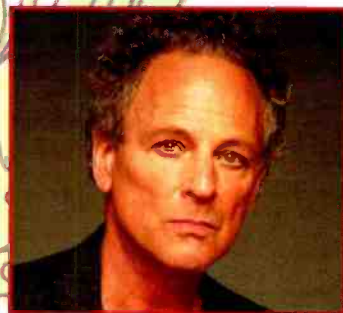
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UNCHARTED GRADUATES

46 BIG SEAN Hip-hop Detroit, MI

Uncharted says so long and good luck to new graduate Big Sean (a.k.a. Sean Anderson), whose single "My Last" (a collaboration with Chris Brown) landed at no. 75 on the Hot R&B/Hip-Hop Songs chart last week. The Detroit rapper, who has attended art schools for music since kindergarten, initially approached and freestyled for rapper Kanye West at a local radio station, where he was giving an interview. The two developed a mentorship that eventually led to West signing Anderson to his label, G.O.O.D. Music, in 2007. Since then, the rapper has gone on to collaborate with artists like West, Brown, Curren\$y, and Chiddy Bang. As the May 3 release of Big Sean's debut album "Finally Famous" draws near, his camp's determination to gather and maintain a dedicated listenership is certainly paying off.



THE PRETTY RECKLESS Rock New York, NY

Also bidding adieu to Uncharted is the Pretty Reckless, the grunge-infused quartet fronted

by Gossip Girl star Taylor Momsen.

Their album "Light Me Up" debuted this month on the Billboard 200 at No. 65, as well as on the Rock Albums chart at No. 18. Though she has pulled a definitive 180 from the uptown blonde prep schooler she plays on television, Momsen's celebrity has undoubtedly attracted many of the band's more than 347,000 Facebook fans. Tracks from "Light Me Up" have appeared in the movie "Kick-Ass," as well as on television shows like "The Vampire Diaries" and, of course, "Gossip Girl." The Pretty Reckless is currently in the midst of a U.S. tour supporting the debut, which has sold over 13,000 copies to date.

With the help of guitarist Ben Phillips and producer Kato Khandwala, Momsen cites influences like Led Zeppelin and Nirvana in her crafting of the debut.

MINDLESS BEHAVIOUR Hip-hop Los Angeles, CA

Mindless Behavior is the group of 13 year-old MCs who earned a top debut on Hot R&B/Hip-Hop Songs this month, with their track "My Girl" coming in at No. 75. With a combination of rap, singing, and dance, the foursome have opened for acts like the Backstreet Boys and Justin Bieber. Their success has certainly been thanks, in part, to their constant contact with their fans, via Twitter, Facebook, and even text messaging, thanks to a fan line displayed on their websites. The charting single, one of a handful about the boys' special lady (ladies?), has sold 59,000 copies.



TOP 5 BY YOUTUBE VIEWS*

	ARTIST	YOUTUBE VIEWS	UNCHARTED MONTHLY RANK
1	TraPhik	4,939,511	1
2	Tyler Ward	1,520,934	6
3	Dave Days	859,314	11
4	Sungha Jung	843,152	14
5	DJ BL3ND	500,938	4

*Views during recap period, Feb. 19 through March 12 chart weeks

TOP 5 BY TWITTER FOLLOWERS*

	ARTIST	NEW TWITTER FOLLOWERS	UNCHARTED MONTHLY RANK
1	Ariana Grande	41,273	40
2	Big Sean	35,122	46**
3	The Pretty Reckless	26,841	N/A**
4	Mindless Behavior	14,548	N/A**
5	Devlin	10,962	32

*New followers during recap period, Feb. 19 through March 12 chart weeks
**Graduated from Uncharted during recap period

TOP 5 BY MYSPACE MUSIC PLAYS*

	ARTIST	MYSACE MUSIC SONG PLAYS	UNCHARTED MONTHLY RANK
1	The Deadlies	965,440	2
2	Jamie Lynn Noon	872,677	3
3	Colette Carr	734,251	5
4	Banda SuperToy	658,552	7
5	Javier Jofre	588,435	8

*Song plays during recap period, Feb. 19 through March 12 chart weeks

TOP 5 BY FACEBOOK FANS*

	ARTIST	NEW FACEBOOK FANS	UNCHARTED MONTHLY RANK
1	Porta	204,444	16
2	Jesus Adrian Romero	160,226	19
3	Superman Is Dead	113,469	26
4	Pee Wee Gaskins	87,304	42
5	Sam Tsui	65,000	34

*New fans during recap period, Feb. 19 through March 12 chart weeks

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28 **MADDI JANE**
Pop/rock
Chicago, IL

This adorable 12-year-old's YouTube videos have attracted over 100,000 views this week. Maddi's covers of songs by famous artists like Taylor Swift and Bruno Mars



landed her a guest appearance on the Ellen Degeneres Show last year.

eventually found bassist Yutaka Sao and drummer Briar Dean. They then rehearsed for a full year before playing live.

In a time when online resources for bands mean the potential for overnight fame, there's a lot to be said for the patient approach.

"I wanted to be really ready when we came into the scene," says Ramirez. "I didn't want to rehearse on stage, so we rehearsed for a whole year to get to know each other musically."

According to Ramirez, Sao has taken the lead in building the band's online fanbase, which is much larger in Japan and Europe than in the U.S., "keeping [fans] interested, on the internet talking to them daily."

Now the Deadlies are focusing on building a name at home. Their upcoming tour includes a stop in Austin during SXSW, where they'll play Billboard Pro's daytime showcase on Saturday, March 19. But other than traveling to Texas, they're focusing on their home state. "We're trying not to spread ourselves too thin," says Ramirez.

The Deadlies released a self-titled EP last year on iTunes, and will release another in the next few months with five new songs

34 **SAM TSUI**
Pop
New Haven, CT

Together with his producer/director Kurt Schneider, Sam Tsui has taken YouTube by force with his awe-inspiring voice. Singing covers, medleys and original pieces, all filmed by Schneider, the Yale student has racked up nearly 200 million video views and has appeared on shows like the Oprah Winfrey Show, the Ellen Degeneres Show, It's On with Alexa Chung and ABC World News.



47 **THE BLOODY BEETROOTS**
Electronic
Vicenza, Italy

Having toured with the likes of Steve Aoki, this DJ duo is known for its remixes of tracks by the Chemical Brothers and Wu-Tang Clan. Also known as Death Crew 77, the act consistently ranks on Uncharted due to streams on Last.fm. ffmtotfmmfmmfmmLast.m.monty, Åöll open for Janet Jackson on a number of her U.S. tour dates.



TOP 50
UNCHARTED

26 SUPERMAN IS DEAD
www.myspace.com/supermanisdead

27 GALAXY FARM
www.myspace.com/galaxyfarm

28 MADDI JANE
www.myspace.com/maddijanemusic

29 GIRL TALK
www.myspace.com/girltalk

30 YANN TIERSEN
www.myspace.com/yanntierseninprogress

31 JET BLACK KISS
www.myspace.com/jbkmusic

32 DEVLIN
www.myspace.com/officialdevlin

33 SOZAY
www.myspace.com/sozay

34 SAM TSUI
www.myspace.com/samtsui

35 PURPLE GRIM
www.myspace.com/purplegrim

36 NANA
www.myspace.com/nanaworld

37 HONORATA SKARBK
www.myspace.com/imnotprincess

38 FOKUS
www.myspace.com/fokuspac

39 DASH BERLIN
www.myspace.com/dashberlin

40 ARIANA GRANDE
www.myspace.com/arianagrande

41 JOSEPH VINCENT
www.myspace.com/josephvincentmusic

42 PEE WEE GASKINS
www.myspace.com/peeweegaskinsrawks

43 F.B.O.D.
www.myspace.com/fbod-band

44 ENTER SHIKARI
www.myspace.com/entershikari

45 BEARDYMAN
www.myspace.com/beardyman

46 BIG SEAN
www.myspace.com/uknowbigsean

47 THE BLOODY BEETROOTS
www.myspace.com/thebloodybeetroots

48 SCARLESS
www.myspace.com/scarlessband

49 EXCISION
www.myspace.com/excision

50 HAYDEN PANETTIERE
www.myspace.com/haydenpanettiere

DREAMSEEKERS

THE BEST MUSIC YOU'VE NEVER HEARD

45 **BEARDYMAN**
Beatbox/electronic
London, UK

Born Darren Foreman, Beadyman has gathered a worldwide cult following for his skills in both sampling technology and beatboxing. The two-time UK beatboxing champion earns tens of thousands of YouTube views a week for his impressive and humorous videos, and will be headlining Billboard Pro's daytime party at Buffalo Billiards on Saturday, March 19 during SXSW in Austin.



EARLIER THIS YEAR, BILLBOARD INTRODUCED OUR DREAMSEEKERS INITIATIVE, FOCUSING ON THE CAREERS OF DEVELOPING ARTISTS. THIS PROGRAM INCLUDES UNCHARTED, A WEEKLY RANKING OF EMERGING ARTISTS WHO HAVE YET TO APPEAR ON A MAJOR BILLBOARD CHART, AND THE BILLBOARD PRO TOOLSET TO HELP ARTISTS ACHIEVE THEIR MUSIC CAREER GOALS.

Billboard Pro, which will launch a public beta during the week of SXSW, is a subscription-based service for developing and independent artists, as well as the managers, labels, promoters and others who support them. Attendees at SXSW can preview the site and sign up at Billboard's trade booth in the Austin Convention Center, or during our Billboard Pro day party on Saturday, March 19 at Buffalo Billiards. The event will also showcase performances by Billboard Pro and Uncharted artists including beatboxing pioneer Beadyman, Chinese rockers Queen Sea Big Shark, Boston rising stars Girlfriends, and the Deadlies, featured inside as Billboard Pro's first Artist of the Week.

Billboard Pro, found at <http://pro.billboard.com>, offers personalized analytics that track online and social network activity, airplay, sales and other audience metrics that indicate success in today's music industry. Billboard Pro's tailored editorial, including artist-focused how-to's, case studies and industry profiles, will inform our members about the rapidly evolving music marketplace, its key players, and the issues facing emerging artists.

Beyond analytics and editorial, Billboard Pro connects its members to the power of the Billboard brand. Members can receive exposure to thousands of industry insiders and over 8 million passionate consumers through Billboard's suite of websites, newsletters and this monthly insert. Opportunities at Billboard events and conferences add an additional promotional platform at many happenings throughout the year.

Billboard Uncharted, also featured in this insert, ranks artists by Heat Score—a formula incorporating streamed plays, page views and fans according to MySpace Music as well as sources tracked by aggregator Next Big Sound, including YouTube, Facebook, Twitter, and Last.fm, among others. Billboard Pro members can track their Heat Score and the metrics that drive it, but membership is not required to qualify for the chart. The rankings and spotlights inside this insert recap the past four weeks of Uncharted, ranking the top 50 artists who have appeared on the chart between the Feb. 19 and March 12 chart weeks. The current list, for the March 19 chart week, can be found in this issue's chart section on page 48.

See you in Austin!

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TOP 50 UNCHARTED

Chart Weeks Jan. 29 - Feb. 19, 2011

- 1 TRAPHIK
www.myspace.com/traphik
- 2 THE DEADLIES
www.myspace.com/thedeadiesmusic
- 3 JAMIE LYNN NOON
www.myspace.com/jamielynnnoon
- 4 DJ BL3ND
www.myspace.com/blendizzy
- 5 COLETTE CARR
www.myspace.com/colettecarr
- 6 TYLER WARD
www.myspace.com/tylerward
- 7 BANDA SUPERTOY
www.myspace.com/bandasupertoy
- 8 JAVIER JOFRE
www.myspace.com/javierjofre
- 9 LAURA ROPPE
www.myspace.com/lauraroppe
- 10 DIYAR PALA
www.myspace.com/diyarpala
- 11 DAVE DAYS
www.myspace.com/davedays
- 12 ZIKOS
www.myspace.com/zikos
- 13 THE 4ONTHEFLOOR
www.myspace.com/the4onthefloor
- 14 SUNGHA JUNG
www.myspace.com/jungsungha
- 15 DJ BAM BAM
www.myspace.com/djbambam
- 16 PORTA
www.myspace.com/porta1
- 17 CALL US FORGOTTEN
www.myspace.com/callusforgotten
- 18 OTENKI
www.myspace.com/onteki
- 19 JESUS ADRIAN ROMERO
www.myspace.com/jesusadriannet
- 20 ALYSSA BERNAL
www.myspace.com/alyssabernal
- 21 POMPLAMOOSE
www.myspace.com/pomplamoosemusic
- 22 NOISIA
www.myspace.com/denoisia
- 23 AJ RAFAEL
www.myspace.com/ajrafael
- 24 YOUR FAVORITE ENEMIES
www.myspace.com/yourfavoriteenemies
- 25 NICOLAS JAAR
www.myspace.com/nicolasjaar

BILLBOARD PRO ROCKERS ON THE RISE

THE DEADLIES
Rock
Los Angeles, CA

BILLBOARD PRO EXISTS TO SERVE EMERGING AND INDEPENDENT ARTISTS, AND THIS INCLUDES SPOTLIGHTING NOTABLE ACHIEVEMENTS AND INCREDIBLE MUSIC THAT MAY FLY UNDER THE MAINSTREAM RADAR. IN ADDITION TO DOING THIS THROUGH REGULAR FEATURES, CASE STUDIES AND STORIES ABOUT THE UNCHARTED LIST, BILLBOARD PRO WILL CHOOSE AN ARTIST OF THE WEEK FROM AMONG OUR MEMBERS.

14 SUNGHA JUNG

Acoustic/folk
Seoul, Korea

This 14 year-old South Korean fingerstyle guitar prodigy taught himself to play guitar by watching internet videos. He has

earned more than 226 million YouTube plays of his interpretations of songs including Bruno Mars' "Grenade" and ABBA's "Mamma Mia," and will tour Japan in May.



25 NICOLAS JAAR

Electronic
New York, NY

This Brown University junior's "organic electronic music," as he calls it, has attracted hundreds of thousands of plays on his SoundCloud page and via Last.fm, placing him squarely at No. 1. He released his debut, an EP, when he was just 17; now, with his own record label as well as a forthcoming full-length release, Nicolas Jaar is just getting started.



Our first Billboard Pro Artist of the Week is the Deadlies, a Los Angeles-based rock quartet who joined the private beta of the service in February, and has consistently ranked in the top five of Uncharted.

With members from Mexico, Japan and Southern California, the band is No. 2 in the four-week recap, thanks to almost a million MySpace Music song plays during the recap period. And on the current week's chart, found on p. 48, they unseated seven-week chart-topper Traphik to land at No. 1.

The Deadlies' tight, catchy modern rock, influenced by classic rock and British bands including Blur and Oasis, didn't find its sound overnight. The band's main songwriter, producer and lead guitarist, Jose Luis Ramirez, better known as Joz, says he auditioned about 300 singers over a period of a year before finding lead vocalist Troy Miller. The two started writing together, and

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Heineken USA

Carla Dodds
Walmart

Steven Wolfe Pereira
MediaVest Multicultural

Jason Langley
Audio Network
United States and Canada

Rodrigo Paranhos Velloso
Google Latin America

Cynthia Corzo
Hispanic Market Weekly

Roberto Garcia
AT&T

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RECORDS

AND

REGIME MANAGEMENT



SAIGON



EVERLAST



PONCHO SANCHEZ



KOTTONMOUTH KINGS



DJ MUGGS



UNWRITTEN LAW



CHRISTIAN SCOTT



JASON ELLIS



HOUSE OF PAIN



BIG B



GLASSES MALONE



(HED)P.E.



LA COKA NOSTRA



SLAINE



SWOLLEN MEMBERS



BROKENCYDE



AUTHORITY ZERO



DEVANTE

SAIGON – "THE GREATEST STORY NEVER TOLD" #1 NEW RAP ARTIST. APPEARING ON "STRANGE NOIZE TOUR" IN MARCH 2011.

EVERLAST – THE RETURN OF WHITEY FORD THIS SEPTEMBER. ON TOUR WITH HOUSE OF PAIN NOW. CURRENTLY SCORING MULTIPLE PROJECTS.

PONCHO SANCHEZ – MULTIPLE GRAMMY WINNING LATIN JAZZ LEGEND IS SET TO RELEASE 27TH STUDIO ALBUM ON CONCORD RECORDS. CURRENTLY INKING RADIO DEAL AND BOOK DEAL.

KOTTONMOUTH KINGS – HAS SOLD OVER 2,000,000 ALBUMS. "SUNRISE SESSIONS" DROPPING ON JULY 5, 2011.

DJ MUGGS – FOUR TIME GRAMMY NOMINATED PRODUCER – NEW ALBUM "BASS FOR YOUR FACE" COMING IN 2011 – CAN BE HEARD ON SOUL ASSASSINS RADIO / SIRIUS/XM SHADE 45 EVERY MONDAY.

UNWRITTEN LAW – OVER 1,000,000 UNITS SOLD. NEW STUDIO ALBUM "SWAN" ARRIVES MARCH 29, 2011. APPEARING ON VANS WARPED TOUR THIS SUMMER.

CHRISTIAN SCOTT – GRAMMY NOMINATED TRUMPET PHENOM CONTINUES TO TOUR THE WORLD WHILE NAVIGATING HIS RECORDING, SCORING, AND ACTING ENDEAVORS.

JASON ELLIS – SIRIUS/XM RADIO STAR. CURRENTLY INKING TV AND BOOK DEAL.

HOUSE OF PAIN – "JUMP AROUND" HIP HOP PIONEERS WORLDWIDE REUNION TOUR THROUGHOUT 2011.

BIG B – HIT SINGLE "SINNER" AND "FOR TONIGHT". APPEARING ON VANS WARPED TOUR THIS SUMMER.

HED P.E. – NEW RECORD "TRUTH RISING". CO-HEADLINE TOUR WITH MUSHROOMHEAD AND NEW SINGLE "STAND UP".

BROKENCYDE – OVER 100,000 ALBUMS SCANNED. HEADLINING TOUR IN APRIL 2011.

AUTHORITY ZERO – ON TOUR WITH UNWRITTEN LAW. NEW SINGLE "BIG BAD WORLD" COMING SOON.

SWOLLEN MEMBERS – FOUR TIME JUNO AWARD WINNERS, NEW ALBUM "DAGGER MOUTH" DROPPING ON APRIL 12, 2011.

SLAINE – STAR OF "THE TOWN" AND "GONE BABY GONE". MEMBER OF LA COKA NOSTRA RELEASES HIS DEBUT ALBUM THIS SUMMER.

B-SIDE PLAYERS – WEST COAST LEGENDS OF THE LATIN ROOTS MOVEMENT ARE SET TO RELEASE THEIR 10TH STUDIO ALBUM AND TOUR THE WORLD IN 2011.

GLASSES MALONE – CASH MONEY RECORDING ARTIST ALBUM DEBUTS LATER THIS YEAR.

POTLUCK – NEW CD "RHYMES AND RESIN" IN STORES JUNE 21, 2011.

DEVANTE – LOOK FOR HIS DEBUT SOLO ALBUM IN 2011.

MOONSHINE BANDITS – DEBUT ALBUM SUMMER 2011.

OUR SUBSIDIARIES INCLUDE





Thriving on the edge (clockwise from top): THE KOTTONMOUTH KINGS, fronted by Suburban Noize co-founder BRAD "DADDY X" XAVIER (second from left), Regime Management co-founder IVORY DANIEL, labelmates UNWRITTEN LAW and Suburban Noize/Regime co-founder KEVIN ZINGER.

Members, due April 12.

Alan Becker, senior VP of artist development at RED Distribution, the label's distribution partner for the past year, says Suburban Noize has quickly become one of its top-performing labels. Becker recalls the first time he and RED president Bob Morelli sat down with Zinger.

"Just with the first impression, you could see somebody with the same determination and passion that you see in the people that run other labels that have been very successful here. It could be Brett [Gurewitz] from Epitaph or Tony Brummel at Victory Records. They have that same spirit and same charismatic way they articulated their company."

After that first meeting with Zinger, Becker turned to Morelli and said, "Holy shit, where has this guy been all our lives? This is a home run."

Initially, Suburban Noize was founded as the home for the Kottonmouth Kings, and Zinger and Xavier planned to follow the indie route following Xavier's experience with the Humble Gods and Hollywood Records. After budget cutbacks at Hollywood, the band was dropped mid-tour and its tour support withdrawn, leaving the group stranded in Michigan, having to pay its way home.

The plan to stay indie, however, changed once the Kottonmouth Kings began to attract major-label interest. The band had been recording after hours at A&M Studios, but word was spreading about the Kings' potential.

Then an A&R rep from Interscope approached the group. "We weren't shopping the band," Zinger says. "We didn't have any dreams of being on a major label, but we invited them over to the studio."

Soon after, Zinger heard that then-Interscope A&R executive Tom Whalley—known for signing No Doubt and Nine Inch Nails—wanted to meet and showcase the band. The Kings were soon fielding offers from a number of labels. "Half of them hadn't even heard the music," Zinger recalls. "We were young and didn't understand that whole process."

During the bidding war, one offer stood out. Then-Capitol chief Gary Gersh wanted to not only sign the Kings for "Royal Highness" in 1998 but also ink Suburban Noize to a label deal, thus funding Zinger and Xavier's vision.

"He understood what we wanted to do and gave us the funding to get it off the ground," Xavier says. "He was into empowering the artists by giving them a boutique label, like he did with the Beastie Boys and Grand Royal."

While the Suburban Noize/Capitol relationship was short-lived—Roy Lott axed all of Capitol's sub-label deals when he replaced Gersh in the summer of 1998—it allowed the label to lay the groundwork for its future success.

What followed were a few lean years for Suburban Noize, as it scrambled to find a proper indie distributor for its other releases and the Kings remained under contract with Capitol.

"I had to beg for a distribution deal," Zinger recalls. "I knocked on the door of every distribution company."

Suburban Noize first went with Southwest Wholesale, but that deal fizzled when the distributor went out of business. The label then hooked up with Memphis-based Select-O-Hits.

But it wasn't until Suburban Noize inked a deal with Navarre that things began to click. Following the band's split with Capitol, the Kottonmouth Kings' 2004 release "Fire It Up," the label's first title re-

continued on >>p36

15 Years Of Noize

INDIE LIFESTYLE LABEL SUBURBAN NOIZE THRIVES WITH SMART MARKETING AND DEVOTED FANS

BY CRAIG ROSEN

It began with a chance meeting in the mid-'90s. Kevin Zinger, a San Diego-area concert promoter and co-owner of SRH Clothing, had a habit of giving free shirts to the bands playing his shows, as a sign of good will and to help promote the clothing brand.

Making his usual preshow rounds, Zinger knocked on the window of the Humble Gods' van in the parking lot of Chillers, a club in Mission Beach, Calif. The band, then signed to Hollywood Records, was on a bill supporting rising stars Blink-182.

The Humble Gods' singer, Brad "Daddy X" Xavier, happened to be sleeping, but he warmly accepted Zinger's gift. The two began talking. Though Humble Gods were a punk band, Xavier had a newfound interest in rap music and was already plotting his next project—a group of pro-marijuana hip-hop heads called the Kottonmouth Kings. Zinger listened enthusiastically and vowed to book the Kings on some shows.

"I ended up putting them on a show with Sugar Ray right when 'Fly' was taking off" on modern rock XETRA-FM San Diego, Zinger

recalls. "Sugar Ray were saying, 'What are you doing putting this white hip-hop band on before us?' But they came out and blew away the crowd, and from that moment on I knew I wanted to manage that band."

It was then and there that the two forged the partnership that would lead to the birth of Suburban Noize Records.

A decade-and-a-half later, Zinger and Xavier are still partners in Suburban Noize, an indie lifestyle label that's thriving thanks to flagship act the Kottonmouth Kings, targeted marketing and a strong relationship with its core audience. Zinger also co-founded Regime Management with Ivory Daniel, as an affiliated company.

The Kottonmouth Kings have sold more than 2 million albums in the United States, according to Nielsen SoundScan, with their 1998 Capitol-distributed effort, "Royal Highness," racking up sales of more than 500,000. The band also scored a record sales week when its 2000 album, "High Society" (also distributed by Capitol), debuted at No. 65 on the Billboard 200 with sales of 24,000.

That success continued after the Kings left Capitol and went indie in 2004. Through the years, Suburban Noize has charted nearly 20 titles on the Billboard 200; its peak release, the Kings' 2010 set "Long Live the Kings," debuted at No. 26 with 16,000 copies sold.

While those numbers may not be too impressive compared with major-label chart and sales stats, they've allowed Suburban Noize to not only survive, but thrive, thanks to the label's targeted marketing approach and frugal, yet potent promotional strategy.

"We figured out a model where we can make money selling 10,000-50,000 units, which a lot of labels can't do," Zinger says.

And there's more on the way. Current releases include the latest from rapper/actor Saigon, "The Greatest Story Never Told," as well as "Kottonmouth Kings Present the Dirtball 'Nervous System.'" Other titles in the pipeline include "Instinct" by extreme metal act As Blood Runs Black, due March 15; "Swan," the Suburban Noize debut from veteran alt-rock band Unwritten Law, out March 29; and "Dagger Mouth," by Canadian rap crew Swollen

from >>p35 leased through the new deal, sold 23,000 copies in its first week, according to the label.

Buoyed by that success, Suburban Noize started partnering with a number of groups that—like the Kottonmouth Kings and Humble Gods—had less than favorable experiences with major labels.

“We’re not necessarily signing these bands, but starting a partnership,” Zinger says. “We give them a menu of services and they can pick and choose what they want. There’s no confusion and there’s no ‘hide the ball’ math. If it’s done correctly, the band makes money and we make money.”

With that strategy, Suburban Noize was, in a sense, offering 360 deals before the term was popular, since Zinger’s business partnerships with his bands not only released their albums, but provided merchandising deals with his SRH Clothing company and frequently provided booking agency support in creating multiple-act package tours.

“I’m physically on the road with a lot of artists we’re signing,” Xavier says of his role as co-founder of Suburban Noize. “So I can really get to know them and understand what they’re trying to accomplish.”

Those relationships extend to the label’s staff as well. For example, VP of sales Ty Visconti worked with Suburban Noize first at Southwest Wholesale; later at Navarre, where he was the label’s catalog sales manager; and then at E1 Music (formerly Koch Records), where he was

its label manager. When he left E1 Music, Visconti opted to join the Suburban Noize team because he admired the label’s approach.

“A lot of labels do that kind of hit-and-run thing. They ship as much project as they can, they sell what they can sell, and you never hear from the project again,” he says. “Because we manage some of these artists and handle merch for some of these artists, we work records for a ridiculous amount of time. There are records that came out nine months ago that we’re still working. We’re still doing things virally. We’re still making videos and we still have these bands out on tour, because it’s in our best interest to do that.”

Through its merchandising arm, Suburban Noize has a revenue stream that supplements, and helps drive, album sales. As Xavier points out, “A kid can’t download a T-shirt.” To that end, as traditional brick-and-mortar music retail contracts, Suburban Noize is packaging CDs with T-shirts and distributing them to surf-and-skate lifestyle shops.

The label is also making a more concerted effort to go after such traditional promotional avenues as radio, but without sacrificing its core strategy. Xavier says, “Fifteen years later, it’s really cool to see how the music we put out has affected so many people. To me, that’s the greatest reward. There’s a real personal connection between the fan base, the artists and the label that’s pretty special. I’m blessed because I guarantee there’s no one that thought we’d be standing here 15 years later.”

Noize Notes

The Latest News From Suburban Noize And Regime Management Artists

KOTTONMOUTH KINGS

Digital “Legalize It” EP available April 20 • New studio record “The Sunrise Sessions” out later this summer • Headlining tour starts in July

UNWRITTEN LAW

New album “Swan” out March 29 • Single “Starships and Apocalypse” now gaining airplay • Headlining U.S. tour in April/May • Confirmed for Vans Warped tour this summer

EVERLAST

Now on the U.S. leg of a world tour to celebrate 20th anniversary of “House of Pain” • Struck new distribution deal with EMI • New studio album due later this year

JASON ELLIS

Popular radio personality on Sirius XM Radio • Book and TV deals imminent • “Ellismania” premieres on Fuel TV in April

SAIGON

Debut album “The Greatest Story Never Told” entered the Billboard 200 at No. 61 in the March 5 issue • Co-headlining the Strange Noize tour in March/April • Featured on HBO series “Entourage”

CHRISTIAN SCOTT

Worldwide tour dates set to support new Concord Records album, “Ninety Miles,” due this summer • Appearing in second season of “Treme” on HBO • Scoring multiple film projects

DJ MUGGS

New album “Bass for Your Face” due later in 2011 • Playing the Paid Dues Festival in April • Booked for more than 125 shows this year • Producing multiple projects

Sources: Suburban Noize Records, Regime Management

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A roster that rules: Regime clients (clockwise from top left) include JASON ELLIS, EVERLAST, SAIGON and CHRISTIAN SCOTT.

Building A Regime

**SUBURBAN NOIZE BOASTS MIGHTY
MANAGEMENT AFFILIATE**

BY CRAIG ROSEN

The Kottonmouth Kings are not only the top-selling band for Suburban Noize but also the flagship act at Regime Management, the indie label's affiliated management company.

Yet unlike at Suburban Noize, the Kings don't define the management company's roster and aesthetic. Instead of focusing exclusively on hard-edged hip-hop and rock acts, Regime has a diverse roster that ranges from a few Suburban Noize acts and Grammy Award-winning jazz artists to a radio personality and up-and-coming actors.

Regime started in the mid-2000s, when Suburban Noize co-founder Kevin Zinger and established manager Ivory Daniel joined forces. The pair had been doing business for nearly two decades; they first worked together when Zinger was promoting punk rock shows with acts like Pennywise but was looking to expand his musical palette by adding to his concerts acts like the B-Side Players, who Daniel represented.

"The Kottonmouth Kings were sort of the platform that we built our [management] business around," Zinger says. "As soon as I knew that was a viable way of doing business, that spring-boarded us into going out and getting different acts, different bands and different managers to come inside the company and handle the day-to-day for those acts. [We thought that] if the business model that we built works for one genre of music, it can certainly work for other genres. I'm not an expert in the jazz world, but Ivory Daniel is."

At Regime, Daniel still works with the B-Side Players, but also handles the day-to-day management duties for Grammy winner Poncho Sanchez, House of Pain, Everlast, Brokencyde and Grammy nominee Christian Scott.

Former Trans World urban buyer Violet Brown works with Swollen Members and Slaine; Benny Glickman, formerly of Azoff Music Management, oversees Saigon.

Regime also oversees satellite radio shock jock

Jason Ellis and his satirical rock outfit, Taintstick, in addition to acts hed (p.e.), Big B, Glasses Malone, Potluck and Unwritten Law.

Aside from identifying worthy talent, Daniel attributes Regime's success to the company's work ethic.

"We're in here 78 hours a week," he says. "We're an independent-spirited company with a major network [of industry contacts]. We know all those people, we know how to function on those levels. But we don't do 90-minute lunches very often, we don't go to all the events. But you can catch us in our offices working, and our artists know that."

**"WE THOUGHT THAT
IF THE BUSINESS
MODEL THAT WE
BUILT WORKS FOR
ONE GENRE OF
MUSIC, IT CAN
CERTAINLY WORK
FOR OTHERS."**

—Kevin Zinger, Regime

With TV and film projects in the works for Ellis, and Everlast continuing to work in film and TV scoring, Regime is primed to delve deeper into the TV and film world, which includes moving its offices from Burbank, Calif., to Hollywood.

"We want to be not only managing talent, but owning content," Daniel says. "We definitely want to executive-produce movies and create TV shows. We have several shows in line right now.

"That's definitely one of the goals," he adds. "To try and infiltrate that system." ...

**Congratulations to
Suburban Noize and The Regime
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Ivory and Kevin, the dedication and hard work provided to your clients is truly admirable. We are proud to see Concord artists in such capable hands.



Christian Scott

CONCORD
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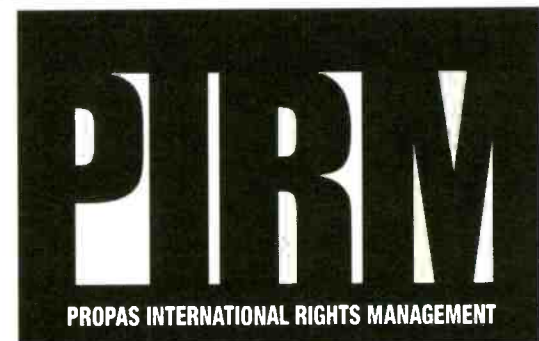
Poncho Sanchez

BRAD AND KEVIN

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CHAPNICK SMUKLER & CHAPNICK
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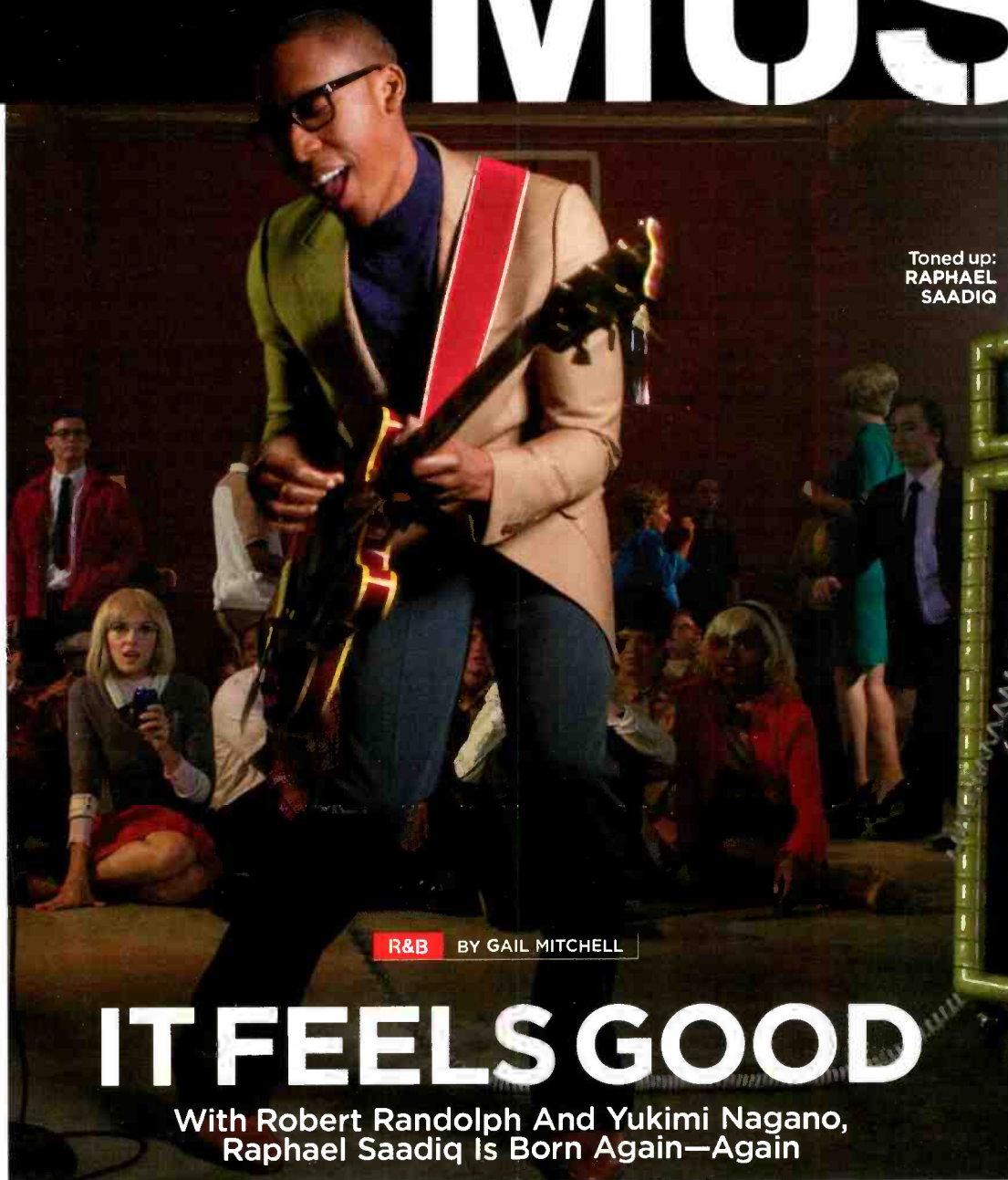
Raphael Saadiq has accomplished something that few '80s artists can claim: He has reinvented himself and built a whole new audience.

Best-known to R&B fans as one-third of avant-garde soul trio Tony! Toni! Toné!, Saadiq has broadened that base to include the adult hipster crowd that tunes in to NPR and triple A radio. Some of those fans were no doubt among the 26 million who watched Mick Jagger and a guitar-slinging Saadiq trade kinetic moves during the pair's house-raising tribute to the late Solomon Burke at the 53rd annual Grammy Awards. And Saadiq will get the chance to strut his stuff again before more new faces when he makes his debut at Coachella on April 16.

"Raphael is the ultimate modern combination of rock, soul and blues," Columbia Records VP of marketing Milo Pacheco says. "Last summer in a three-month span he played the Essence Festival, headlined the Central Park stage, performed at Lollapalooza, opened for Dave Matthews Band and then played the Voodoo Experience. Not many artists have that range and appeal."

That range and its appeal are fully displayed on Saadiq's new album, "Stone Rollin'" (May 15, Columbia Records). Steeped in '60s and '70s soul, the set picks up where 2008 album "The Way I See It" left off. Teeming with influences ranging from rock to Dixieland, "Stone Rollin'" sports an equally eclectic guest lineup: pedal steel guitarist Robert Randolph, bass legend Larry Graham, piano man Larry Dunn (Earth, Wind & Fire) and Swedish-Japanese singer Yukimi Nagano of indie rock act Little Dragon.

"I've always rolled the dice; I've never played it safe," Saadiq says from his Blakeslee Recording studio complex in Los Angeles as he draws parallels between the upcom-



Toned up:
**RAPHAEL
SAADIQ**

R&B BY GAIL MITCHELL

IT FEELS GOOD

With Robert Randolph And Yukimi Nagano, Raphael Saadiq Is Born Again—Again

ing album and his career. "I always bet on myself; never on what's going on at the time. Isaac Hayes told me once there's no such thing as old school. Either you went to school or you didn't. It's all music."

As he pointedly illustrates on "Stone Rollin'." The album opens with the aggressive "Heart Attack," a Sly Stone-influenced track sparked by Saadiq's desire to always "drive the audience crazy" during his performances. The bluesy title track, recently most-added at triple A radio, is being worked simultaneously with the urban AC-targeted "Good Man." Saadiq conjures Chuck Berry on

"Radio," goes soulful on the Marvin Gaye-inspired "Moving Down the Line," draws from Elvis Presley for the lighthearted "Day Dreams" and segues into social consciousness on "The Answer." Playing bass, mellotron, keys, guitar, percussion and drums on most of the tracks, the multifaceted artist orchestrates a skillful balance between classic influences and contemporary nuances.

Growing up in Oakland, Calif., Saadiq was influenced by such broad-appeal Bay Area artists as Sly Stone and Carlos Santana. It's that background, manager Damien Smith says, that has honed Saadiq's

senses as an artist, songwriter and producer. "He's very astute, keeping an ear to what's going on around him," Smith says. "Many established artists seem to lose a certain level of creativity and innovativeness as they become older. But even back with the Tonys, Raphael gave people a peek at his alternative side and was able to make it commercial."

Saadiq initially found post-Tonys success in the late '90s with R&B trio Lucy Pearl, as well as with a couple of solo hits including "Ask of You." As a producer he's worked with D'Angelo, Joss Stone and Ledisi, among others. Then in 2002, first

solo album "Instant Vintage" earned five Grammy nominations. But it wasn't until "The Way I See It," which was championed by NPR and picked up three Grammy nods, that Saadiq began clicking with the major-market hipster crowd, music supervisors and festival bookers.

Songs from the album gleaned major placements on TV ("Parenthood," "Private Practice," "Nip/Tuck") and in film ("The Secret Life of Bees," "It's Complicated"). Eventual hit "Love That Girl" now doubles as the theme song for the same-titled TV One cable series launched this year, starring Tatyana Ali. (Saadiq doubles as music supervisor and an executive producer.) "The Way I See It" also kick-started Saadiq's presence at festivals like Bonnaroo, Lollapalooza and South by Southwest.

NPR is back onboard for "Stone Rollin'." In addition to conducting a live broadcast at SXSW during Saadiq's March 16 performance, NPR will premiere the new album close to its release date. Intent on expanding the mainstream visibility fueled by "The Way I See It," Columbia launched the first in a series of "Saadiq Sessions" in San Francisco (Jan. 20), comprising a stripped-down set with Saadiq discussing his influences and "Stone Rollin'." The next session is slated for March 23 in Los Angeles. Coming March 21 is an appearance on "The Tonight Show With Jay Leno" followed by a European tour that begins April 20.

Having established IllFonic, a videogame development company in 2009, Saadiq says an announcement about first game "Ghetto Golf" is coming soon. Right now, though, he's ready to throw his musical dice once more on the craps table. "Metaphorically, I'm saying, 'Here I am again,'" he says. "This record has shown me that if you put something into what you believe in, you can see it through. It can happen." ●●●

ROCK BY SARAH JAFFE

THE WILDEST OF GIFTS

Punk Legend Exene Cervenka Explores Love And Loss On Her New Album

Exene Cervenka has been playing music for more than 30 years, starting with the groundbreaking West Coast punk band X, through many groups and solo records, ranging from hardcore to folk. She's back now with her second solo album in two years, "The Excitement of Maybe" (Bloodshot, March 8), a collection of folk-tinged country love songs that plays like a dreamy road trip across an America in what could be 2011 or 1982 or 1955. Though she was diagnosed with multiple sclerosis in 2009, Cervenka's health remains good and she plans to tour—both for this new record and with her country-folk band the Knitters, with longtime X bandmates John Doe and D.J. Bonebrake—in the coming months.

The new song "Alone in Arizona" takes on a whole different meaning in the wake of the shootings of Arizona Rep. Gabrielle Giffords and 18 others in Tucson, Ariz.

There's going to be a lot of art, music, writing, thinking, dialogue, coming right now. If you don't think creatively right now, you're sunk. Every person I know is thinking creatively of ways to get their art across, coming up with new ideas of how to live. Everything in your life has to be rethought now, and it's all a political act. The good thing that's going to happen is people are going to figure out what they're best at—am I best at sewing, teaching, what is it? And there are other issues like the corporations moving out of the country, none of that's ever coming back. The corporations will come back to us when we get rid of our labor laws and the unions are all gone.

What's happening is really bad. It's a scary time; it's going to take some work to get back together. I think there are plenty of solutions, though, plenty of creative people.

Can you talk about the people you worked with on this record?

I co-produced it with David Bianco, who I've worked with before. He does everything from building a studio from scratch to producing a record; he can mix, engineer, everything. It was a wonderful experience working with him.

Everybody on this record is somebody I respect. This is the first record that I've ever made in my career that I am completely happy with. It's the first time I think where I got to make a record and really be in control of every aspect of it. And I believe something now that I didn't used to believe,

which is that there is a lot of sexism in the punk world, the music world, that the '60s are still not over yet. I dealt with none of that this time around, nor will I ever tolerate it again in my life.

X was so centered in a time and a place at the beginning, and now on this album, you have all these songs about different places. Can you discuss some of them?

I wrote "I Wish It Would Stop Raining" on tour through the South and it rained every day. We were on our way

to Memphis and I started writing it and played it the next night in Oklahoma City. I wrote two songs in Oklahoma, "Dirty Snow" and "A Long Long Time Ago," the extra track.

I get really motivated by places. Every time I go to Oklahoma City I go to the memorial; it always reanimates something in me that we can't let die. We have to stop that kind of thinking. But all the beauty that they made out of it—it's the most beautiful monument in the country. And "Alone in Arizona," there was a big thunderstorm coming in and we were playing

outside in Tucson; I was playing with John but he was off with other friends, and I felt so alone, for a moment, that I just couldn't believe it. And I wrote that song.

In order to write a song, you have to transport yourself. I do feel as though this country is a fantastic place; it has fantastic places to explore.

What makes a great love song?

There are so many elements that have to make something that simple—a love song is the simplest thing in the musical world. Love songs are a cat-

egory of their own. I found them fascinating at a very young age. A love song can be a sad song or a happy song; it can be a goofy song or a Billie Holiday song; it can be desperate or it can have the spirit of redemption; it can be angry or funny. What is the one thing that makes a love song? It's this: It has to feel like it's about you.

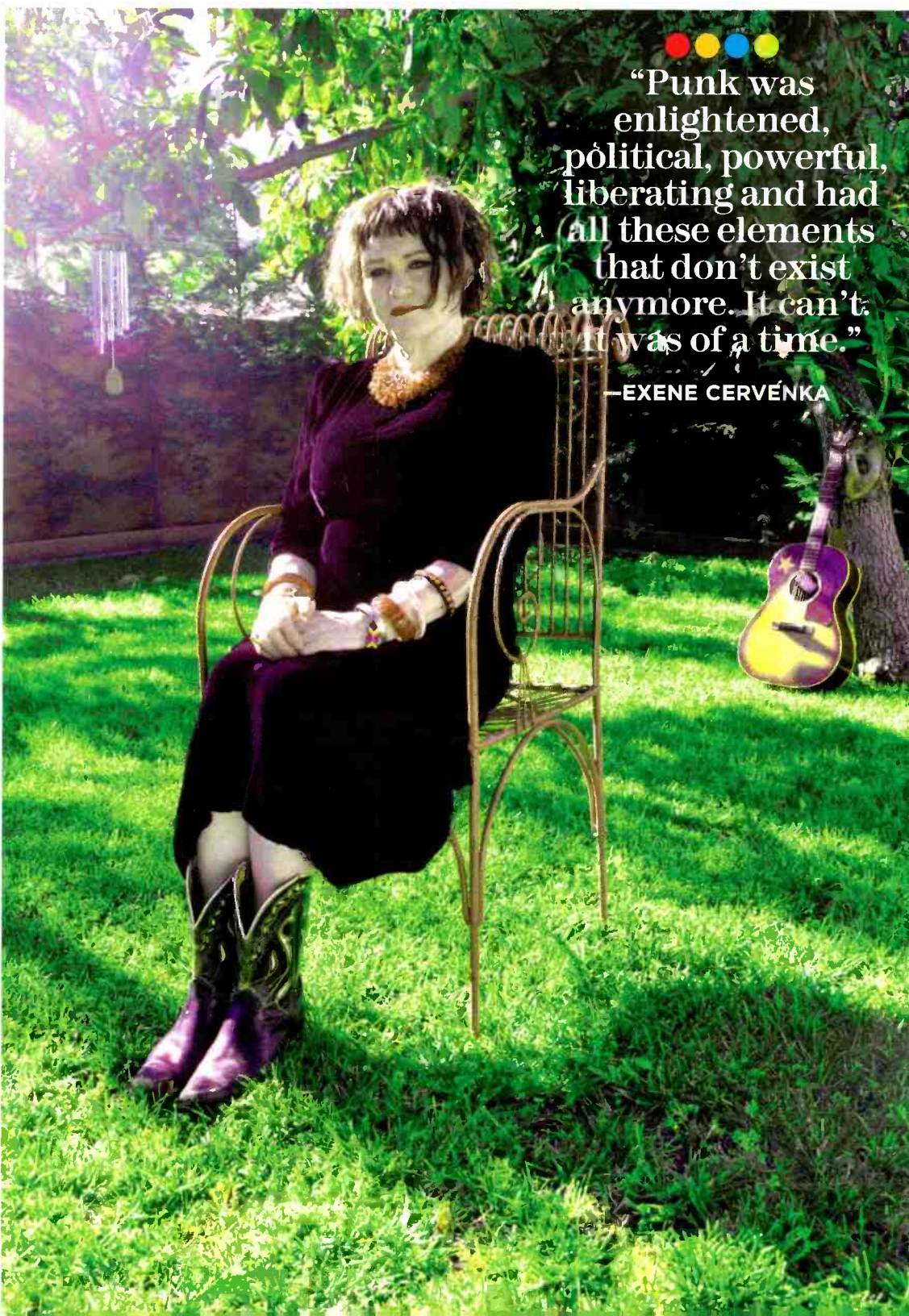
After all this time, too, you're still playing with X. Do you still feel the same about the classic songs?

The older I get, the older those songs get, the more I love them. When Billy [Zoom] starts up "White Girl," it's amazing to me. I feel so much emotion about when it was written, about that time. Those songs are powerful songs; if it wasn't for John, his ability to write music and my ability to write words, and Billy and D.J. [Bonebrake], they're incredible too. We made up something different together that other people didn't. Originality—it triumphs over everything else. A poorly executed idea that's brilliant is better than an excellently executed idea that's, you know. I don't think people are out of ideas yet.

What is it about country songs that you come back to after playing punk rock?

The Knitters began in 1982, with me and John singing Hank Williams songs and old bluegrass songs. It really wasn't a big deal for us to get older and settle down or something. When punk rock started, it was an extremely direct, powerful medium. It meant everything to everybody in that room. Now it's \$100 to get in and you buy your merch and you go to see this band playing this big arena, and you read about all these bands that used to exist and you recreate it the best that you can by dancing around in the mosh pit.

But now you need to find a new punk form of communication. If you're not communicating, why are you there? Punk was so super enlightened and political and powerful and liberating and had all these amazing elements to it that don't exist anymore. It can't. It was of a time. And it was just a bunch of scary and scared misfits and artists that all at once came up with these brilliant ideas and a new culture. And I want to see that again. I think there is a generation of kids who can do that, and all they have to do is realize it. And if you're just kind of going along thinking maybe Obama will change things, then you really just got to go do it.



“Punk was enlightened, political, powerful, liberating and had all these elements that don't exist anymore. It can't. It was of a time.”

—EXENE CERVENKA

POP PHIL GALLO

One Down, 12 To Go

New Musical Director Ray Chew Makes His 'American Idol' Debut

Twenty minutes after the final 13 "American Idol" contestants sang tunes associated with their personal idols, new musical director Ray Chew was backstage relaxing, content with the way the first single-elimination show had unfolded.

The show was taped a night before it aired on March 9, a bit of insurance to help the show's rookies—judges Steven Tyler and Jennifer Lopez, director Gregg Gelfand and Chew, who leads his quintet from behind a pair of keyboards elevated at stage right.

"Technical difficulties" delayed the show's start for 20 minutes. But once it got going, all of the performances and critiques fit

within the two-hour running time. Chew and his band hopscotched around genres and generations, performing Lennon & McCartney's "With a Little Help From My Friends" Joe Cocker-style, R. Kelly's "I Believe I Can Fly" complete with choir, Garth Brooks' "The River" and Charlie Chaplin's "Smile," which received a slightly jazzy twist.

Asked to rank himself on a scale of one to 10 on his first night of delivering one-minute, 40-second songs, Chew quickly ruled it a "10."

"I have to always be a 10," says Chew, a veteran of TV bands whose earlier best-known gig was "Showtime at the Apollo."

On "Idol," he succeeds Rickey Minor, now helming the "Tonight Show" band. "It's got to be a home run every time we play," Chew adds. "The band [comprises] well-seasoned pros who know how to get it right quickly."

Chew will face a time crunch when rehearsal rolls around. Each week, the contestants will hit the studio with one of Jimmy Iovine's stable of producers—Don Was, Jim Jonsin, Ron Fair, Rodney Jerkins and the Rock Mafia appeared on the first episode—to record their selections. The producers not only guide the singers, they craft the arrangements and instrumental backing.

Taking the extra time to record means less time for the band to work on the arrangement for the live presentation.

"There is not a whole lot of time—maybe a day or two," Chew says, noting that the first show featured just the core band while future episodes will include string and horn sections. "My job is to bring to the stage all of the things these world-class producers have worked on in the studio. The general challenge is following the plan laid out by them and the show's producers, making sure we're providing the right support for the singers."

Chew was vague about what material would be performed a week later when the show's roster is reduced to 12. But he did suggest that this season will be different from the previous nine—and that audiences will quickly realize this.

"We're going to have some wonderful performances that will feature the contestants and special guests," he says. "But I can't give too much away. We have to make sure people tune in." ●●●



It's showtime: RAY CHEW



Building blocks: SIMON CURTIS

DIY POP FOR THE TWITTER SET

Simon Curtis' mix of electro-pop, Lady Gaga references and social-networking savvy have helped him rack up some impressive statistics as an unsigned act. In the last year, he's earned nearly 1 million plays on Last.fm, more than 400,000 YouTube views and 20,000 Twitter followers. Billboard estimates that his 2010 debut full-length, "8Bit Heart," has been downloaded 150,000 times through his website since its release last March. Oh, and the album? It's free.

"I don't look at giving away the album for free as a missed opportunity for making money," says Curtis, 24, who has yet to hire a music manager or publicist. "I look at it as a really great first step, as an artist building a successful business."

It's not that he prefers flying without a safety net; he just didn't want to buckle to a label's long-term demands, a move he considered after starring in Nickelodeon's 2009 TV movie "Spectacular!" and being approached by Sony through Nickelodeon's Nick Records. Curtis says Sony offered "one of those really big, scary contracts that included taking my publishing for the rest of my life." Curtis instead spent 13 days writing and recording "8Bit Heart" with producer Jeff "Jadion" Wells—a set that started to generate buzz online last year courtesy of Curtis' live shows and coverage by leading Lady Gaga fan sites GagaNews.com and GagaDaily.com.

Curtis wants to release his sophomore set, "RΔ," this spring on a label, which he's currently seeking. "It's kind of like evil pop," he says of the forthcoming album. "But it's catchy and fun, and I think people are going to be taken by surprise by what's on there." —Jason Lipshutz

Additional reporting by Keith Caulfield.

'LIGHT' BREAKS

Adele and Jessie J aren't the only British female artists making noise on the U.K. charts. Clare Maguire is also causing a stir following the release of her debut album, "Light After Dark" (Polydor/Universal). It entered the U.K. albums chart at No. 7 with 18,000 in first-week sales, according to the Official Charts Co.

"To go top 10 is really amazing, especially as it was definitely a word-of-mouth situation," says Maguire, who's published by Universal Music Publishing Group. "A lot of strong fans pushed to get it there, so that makes me very happy."

Maguire signed with Universal in 2008, having been discovered after posting several demos online. Recognizing the 23-year-old's raw talent, the label spent two years pairing Maguire with a variety of songwriters before settling on British hitmaker Fraser T. Smith, who has previously collaborated with Adele, Cee Lo Green and Kylie Minogue. Smith co-wrote and produced "Light After Dark."

"I wanted this record to be true to me," Maguire says, adding that before Smith she had "written with so many people that I didn't know where the record was going. Then I wrote a song,

'Break These Chains,' with him. As soon as I heard it, I said, 'This is how I want the album to be.' "

Polydor Associated Labels head of marketing Hannah Neaves credits the album's chart bow to strong support from national AC station BBC Radio 2 and top 40 network BBC Radio 1, which B-listed the single "The Last Dance." Maguire's No. 5 ranking in the influential BBC Sound of 2011 Poll, published in January, was also a key factor in driving public awareness, says Neaves, who calls the artist "an amazing songwriter who has real gut-wrenching emotion."

A U.S. release of "Light After Dark" is set for June on Universal Republic, according to Kate Bartlett, Universal Music Group director of U.K. international. Maguire will also head stateside later this year to participate in songwriting sessions with writer/producers Ryan Tedder and Alex Da Kid for future solo material.

"This is the starter record," says Maguire, who will support the Script on a U.K. arena tour that runs March 17-29, followed by a nationwide headlining trek, booked by London-based 13 Artists. "This is just the beginning." —Richard Smirke



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CHARTS

THE HOT BOX

A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS



MURPHYS' LAW

>> Dropkick Murphys notch their first top 10 set on the Billboard 200 as "Going Out in Style" bows at No. 6 with a career-high sales week of 43,000. The band has charted seven times previously, going as high as No. 20 with its last studio release, 2007's "The Meanest of Times."

'IDOL' IMPACT

>> Discussing the chart impact of "American Idol" never gets old. This week, following cover performances of Jon Secada's "Angel" and Smokey Robinson's "I Need You Now," both titles rise on Latin Pop Digital Songs and Gospel Digital Songs, respectively (page 51).



HARRY CONNICK, JR.
IN CONCERT
ON BROADWAY

EVEN DOZEN

>> Harry Connick Jr. claims his 12th No. 1 on Traditional Jazz Albums as "In Concert on Broadway" bows with 7,000. Since his chart career began in 1989, he owns the most toppers of any artist. Diana Krall, with nine in that span, is in second place.

CHART BEAT

>> Lady Gaga's "Born This Way" banks a fourth week—its entire chart life—atop the Billboard Hot 100. The song is the first to begin at No. 1 and remain on top for as many as four frames since Aerosmith's "I Don't Want to Miss a Thing" in 1998.

>> Fifteen years ago this week, in the March 16, 1996, issue, Billboard premiered the Adult Top 40 radio airplay chart. Some highlights of the list's first decade-and-a-half? Nickelback boasts the most No. 1s (five), Goo Goo Dolls have the most top 10s (14), and Madonna has the most chart entries (17). Santana's "Smooth," featuring Rob Thomas, has spent the most weeks at No. 1 (25, 1999-2000).

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

Adele's Still Tops As '21' Crosses Half-Mil Mark

After two weeks in release, Adele's "21" becomes the biggest-selling album of the year so far, with 520,000 sold, according to Nielsen SoundScan. It started last week at No. 1 with 352,000—immediately ranking it as the year's second-largest seller behind Mumford & Sons' "Sigh No More." With another 168,000 copies sold this week (down 52%), "21" jumps ahead of "Sigh" by 74,000.



Taylor Swift's "Speak Now" was the year's top seller until the week ending Feb. 6, when Nicki Minaj's "Pink Friday" took over two weeks before Mumford reigned for two.

A year ago this week—nine weeks into 2010—Lady Antebellum's "Need You Now" had already shifted 1.3 million units, easily making it, at that

point, the year's top seller. Lady A's set actually became the best seller of the year upon its debut, when it bowed with 481,000 the week ending Jan. 31.

Prior to that, Ke\$ha's "Animal" had been top dog for three weeks, ever since it dropped on Jan. 5.

In recent years, you could usually count on a blockbuster album dropping in the first quarter to overtake the year-to-date top-seller spot. So Adele's feat isn't all that unusual.

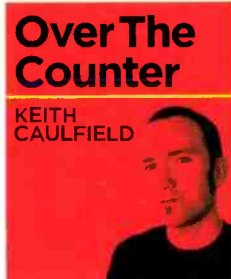
However, in 2009, Swift's "Fearless" remained the year's biggest set through most of the year—until the week ending Aug. 23. That's when, in the wake of his death, Michael Jackson's "Number Ones" skipped ahead of "Fearless," selling 1.62 million versus 1.61 million.

While "Number Ones" became the year's first set to surpass 2 million copies (in the week ending Oct. 25), "Fearless" reclaimed the No. 1 crown the week of Nov. 8.

SALES CHATTER: Unsurprisingly, Adele's "21" also becomes the first (and only) album in 2011 to cross the 500,000 sales mark. Since SoundScan began tracking data in 1991, this marks

the longest wait since Jan. 1 for a set to cross the half-million threshold.

At this point last year, four albums had done so: Lady Antebellum's "Need You Now" (1.3 million),



Over The Counter
KEITH CAULFIELD

Sade's "Soldier of Love" (899,000), Lady Gaga's "The Fame" (575,000) and Susan Boyle's "I Dreamed a Dream" (512,000).

But, as we've previously noted, 2010 was an odd year in that the first two months were stocked with big sellers —unlike 2011, where Adele was the first big release out of the gate.

UP, UP, UP: While 2011 hasn't had a series of blockbuster releases thus far (save for Adele, of course), sales are up 1% over the same week last year—the third consecutive frame where sales exceeded the comparable week in 2010. Last issue, sales were up by 8%, and a week earlier, 10%.

It's a tricky statistic, in a way. While current album sales are actually down by 7%, catalog is doing the heavy lifting. Catalog volume is up 11% this week while deep catalog is up by 15%. (However, in the two previous weeks, all three segments—current, catalog and deep catalog

were up compared with the comparable weeks of 2010.)

KIM VS. PARIS: Intentionally or not, Kim Kardashian has often followed in the footsteps of fellow socialite savant Paris Hilton. Both have privileged backgrounds, became buzzed-about pop culture symbols, earned notoriety through scandalous sex tapes and parlayed their fame into hit reality TV shows.

Now, Kardashian—like Hilton before her—has set her sights on the music world. Last week, she dropped her first single, the self-released "Jam (Turn It Up)," produced by the-Dream. But with 14,000 sold, it misses the Hot Digital Songs chart and the Billboard Hot 100. (With 6.7 million Twitter followers, you'd think a few more of them would have plunked down \$1.29 for the single.)

Hilton had a more robust bow with her 2006 debut, "Stars Are Blind." The Warner Bros. tune launched on the Digital Songs list at No. 10 with 52,000 in its first week and parlayed those sales into a No. 18 bow on the Billboard Hot 100.

Hilton later went on to release her debut album, "Paris," in August of the same year. It entered the Billboard 200 at No. 6 with 77,000 copies. To date, the set has moved 197,000.

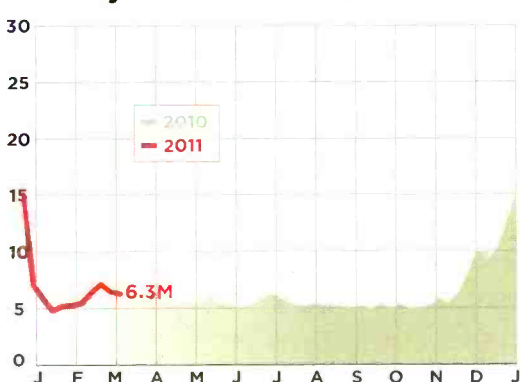
Market Watch A Weekly National Music Sales Report

Weekly Unit Sales

	ALBUMS	DIGITAL ALBUMS*	DIGITAL TRACKS
This Week	6,341,000	1,952,000	25,447,000
Last Week	6,500,000	2,042,000	26,478,000
Change	-2.4%	-4.4%	-3.9%
This Week Last Year	6,273,000	1,620,000	23,092,000
Change	1.1%	20.5%	10.2%

*Digital album sales are also counted within album sales.

Weekly Album Sales (Million Units)



Year-To-Date

	2010	2011	CHANGE
OVERALL UNIT SALES			
Albums	57,322,000	52,790,000	-7.9%
Digital Tracks	225,492,000	240,613,000	6.7%
Store Singles	356,000	485,000	36.2%
Total	283,170,000	293,888,000	3.8%
Albums w/TEA*	79,871,200	76,851,300	-3.8%

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

DIGITAL TRACKS SALES

'10	225.5 million
'11	240.6 million

SALES BY ALBUM FORMAT

CD	41,218,000	35,023,000	-15.0%
Digital	15,662,000	17,179,000	9.7%
Vinyl	435,000	575,000	32.2%
Other	7,000	12,000	71.4%

For week ending March 6, 2011. Figures are rounded. Compiled from a national sample of retail store and rack sales reports collected and provided by

nielsen
SoundScan

	2010	2011	CHANGE
YEAR-TO-DATE SALES BY ALBUM CATEGORY			
Current	31,924,000	27,385,000	-14.2%
Catalog	25,398,000	25,405,000	0.0%
Deep Catalog	19,325,000	19,841,000	2.7%

CURRENT ALBUM SALES

'10	31.9 million
'11	27.4 million

CATALOG ALBUM SALES

'10	25.4 million
'11	25.4 million

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

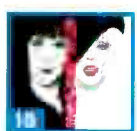
THE BILLBOARD 200

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	Title	CERT.	PEAK POSITION
1	1	2	#1 ADELE XL/COLUMBIA 44699* (11.98)	21	1	1
2	NO SHOT DEBUT	1	MARSHA AMBROSIOUS J 64826/RMG (9.98)	Late Nights & Early Mornings	2	2
3	2	50	MUMFORD & SONS GENTLEMAN OF THE ROAD 0109*/GLASSNOTE (12.98)	Sigh No More	2	2
4	1	3	JUSTIN BIEBER SCHOOLBOY RAYMOND BRAUN/ISLAND 015397/IDJMG (9.98)	Never Say Never: The Remixes (EP)	1	1
4	3	4	VARIOUS ARTISTS UNIVERSAL EMI/SONY MUSIC 46746/CAPITOL (18.98)	NOW 37	1	1
6	NEW	1	DROPKICK MURPHYS BORN & BRED 526916*/ILG (15.98)	Going Out In Style	6	6
7	NEW	1	AARON LEWIS STROUD/AVARIOUS 01013 (7.98)	Town Line (EP)	1	1
5	8	50	JUSTIN BIEBER SCHOOLBOY RAYMOND BRAUN/ISLAND 014063/IDJMG (10.98) ⊕	My World 2.0	2	1
9	6	5	BRUNO MARS ELEKTRA 525393* (10.98) ⊕	Doo-Wops & Hooligans	3	3
10	12	14	PINK LAFACE 80657/JLG (13.98)	Greatest Hits... So Far!!!	1	1
11	8	10	RIHANNA SRP/DEF JAM 014927/IDJMG (13.98) ⊕	Loud	1	1
12	9	9	NICKI MINAJ YOUNG MONEY CASH MONEY/UNIVERSAL MOTOWN 015021*/UMRG (13.98)	Pink Friday	1	1
13	7	37	EMINEM WEB/SHADY AFTERMATH/INTERSCOPE 014111*/IGA (13.98)	Recovery	1	1
14	11	16	JASON ALDEAN BROKEN BOW 7697 (18.98)	My Kinda Party	1	1
15	NEW	1	LUCINDA WILLIAMS LOST HIGHWAY 015189*/UMGN (13.98)	Blessed	15	15
16	NEW	1	FRANCESCA BATTISTELLI FERVENT 80086/WARNER BROS. (18.98)	Hundred More Years	16	16
17	13	11	KATY PERRY CAPITOL 84601* (18.98)	Teenage Dream	1	1
18	140	144	GREATEST GAINER SOUNDTRACK RCA 80205/RMG (11.98)	Burlesque	18	18
19	10	4	LADY ANTEBELLUM CAPITOL NASHVILLE 97702 (18.98)	Need You Now	3	1
20	14	15	TAYLOR SWIFT BIG MACHINE TSO300A (18.98) ⊕	Speak Now	3	1
21	21	24	ZAC BROWN BAND SOUTHERN GROUND/ROAR/BIGGER PICTURE/ATLANTIC 524722/AG (18.98) ⊕	You Get What You Give	1	1
22	18	19	FLORENCE + THE MACHINE UNIVERSAL REPUBLIC 013170*/UMRG (13.98)	Lungs	14	14
23	NEW	1	LUKE BRYAN CAPITOL NASHVILLE DIGITAL EX (3.98)	Spring Break 3... It's A Shore (EP)	23	23
24	19	36	KANYE WEST RCA A&R/DEF JAM 014695*/IDJMG (13.98) ⊕	My Beautiful Dark Twisted Fantasy	1	1
25	27	20	R. KELLY JIVE 80874/JLG (11.98)	Love Letter	1	1
26	22	18	JUSTIN BIEBER SCHOOLBOY/RAYMOND BRAUN/ISLAND 015084 EX/IDJMG (12.98)	My Worlds Acoustic	1	1
27	25	33	KID ROCK TOP DOG ATLANTIC 521682*/AG (18.98) ⊕	Born Free	5	5
28	16	50	ADELE XL/COLUMBIA 31859*/SONY MUSIC (12.98)	19	10	10
29	30	40	RASCAL FLATTS BIG MACHINE BFO100A (13.98)	Nothing Like This	1	1
30	32	29	THOMPSON SQUARE STONE CREEK 7677 (13.98)	Thompson Square	15	15
31	NEW	1	BEADY EYE BEADY EYE 061*/DANGERBIRD (15.98) ⊕	Different Gear, Still Speeding	31	31
32	31	27	THE BLACK EYED PEAS INTERSCOPE 015033*/IGA (13.98)	The Beginning	1	1
33	NEW	1	FOREVER THE SICKEST KIDS UNIVERSAL MOTOWN 015320/UMRG (10.98)	Forever The Sickest Kids	33	33
34	20	42	THE BLACK KEYS NONESUCH 520286*/WARNER BROS. (15.98)	Brothers	1	1
35	24	31	JUSTIN BIEBER SCHOOLBOY/RAYMOND BRAUN/ISLAND 013719/IDJMG (9.98)	My World (EP)	1	1
36	NEW	1	LYKKE LI LL RECORDINGS/ATLANTIC 526549*/AG (13.98)	Wounded Rhymes	36	36
37	28	25	LIL WAYNE CASH MONEY UNIVERSAL MOTOWN 015002/UMRG (13.98)	I Am Not A Human Being	1	1
38	23	23	LADY GAGA STREAMLINE KON/LIVE CHERRYTREE/INTERSCOPE 011805*/IGA (12.98)	The Fame	3	1
39	26	28	KIDZ BOP KIDS HAZOR & TIE 89244 (18.98)	Kidz Bop 19	1	1
40	15	7	VARIOUS ARTISTS GRAMMY JIVE 80792/JLG (18.98)	2011 Grammy Nominees	1	1
41	34	22	CEE LO GREEN RADICULTURE 525601/ELEKTRA (18.98)	The Lady Killer	9	9
42	47	63	KESHA KEMOSABE/RCA 80560/RMG (9.98)	Cannibal	15	15
43	43	46	TREY SONGZ SONGBOOK ATLANTIC 524539/AG (18.98) ⊕	Passion, Pain & Pleasure	1	1
44	37	37	JAMIE FOXX J 54860/RMG (11.98)	Best Night Of My Life	1	1
45	44	53	VARIOUS ARTISTS WOW Gospel 2011: The Year's 30 Top Gospel Artists And Songs WORD-CURB/EMI CMG/VERITY 77918/JLG (13.98)	29	29	29
46	74	61	KESHA KEMOSABE/RCA 49209*/RMG (11.98)	Animal	1	1
47	46	49	BON JOVI ISLAND 014903/IDJMG (13.98)	Greatest Hits	1	1
48	17	31	ARCADE FIRE MERGE 385* (15.98)	The Suburbs	1	1
49	53	41	THE BAND PERRY REPUBLIC NASHVILLE 014839/UMRG (10.98)	The Band Perry	4	4
50	71	39	JOSH GROBAN 143/REPRISE 524833/WARNER BROS. (18.98) ⊕	Illuminations	4	4



After she notched her first top 10 with her last album, 2008's "Little Honey" (a No. 9 debut with 35,000), her latest set starts with 25,000.

16 Her second album arrives with a career-high peak and sales week (24,000). Her first set, "My Paper Heart," topped out at No. 35. On Christian Albums, it's her second topper, following the four-week run of "Paper" last year.



After the film was released on DVD last week, its companion soundtrack takes an appropriately showy jump, earning a 398% gain. With 22,000, it hasn't sold this much in a week since the Christmas frame.



Group comprises three members of Oasis (Liam Gallagher, Gem Archer and Andy Bell) along with Chris Sharrock. First effort from the not-quite-Oasis band enters with 13,000.

59 After a full week's worth of impact from the Academy Awards, the winner of the best original score zips with a 73% increase. This week, with 9,000 sold, the soundtrack crosses the 100,000 sales mark (rising to 106,000).

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	Title	CERT.	PEAK POSITION
51	45	23	KENNY CHESNEY BNA 57445/SMN (11.98) ⊕	Hemingway's Whiskey	1	1
52	55	48	SUGARLAND MERCURY NASHVILLE 014756*/UMGN (13.98) ⊕	The Incredible Machine	1	1
53	33	43	T.I. GRAND HUSTLE ATLANTIC 523753*/AG (18.98)	No Mercy	1	1
54	49	59	CRISTIAN CASTRO UNIVERSAL MUSIC LATIN 015013/UMLE (10.98) ⊕	Viva El Principe	1	49
55	90	86	MICHAEL JACKSON MJJ/EPIC 88998/SONY MUSIC (14.98)	Number Ones	3	13
56	70	71	ZAC BROWN BAND ROAR/BIGGER PICTURE/HOME GROWN/ATLANTIC 516931/AG (13.98)	The Foundation	2	9
57	48	26	MIRANDA LAMBERT COLUMBIA (NASHVILLE) 46854/SMN (12.98)	Revolution	1	1
58	58	51	TIM MCGRAW CURB 79205 (18.98)	Number One Hits	1	27
59	125	11	PAGE SETTER TRENT REZTOR AND ATTICUS ROSS THE NULL CORPORATION 01*/MADISON GATE (7.98)	The Social Network (Soundtrack)	20	20
60	38	39	SOUNDTRACK 20TH CENTURY FOX TV/COLUMBIA 79214/SONY MUSIC (13.98)	Glee, The Music: Season Two: Volume 4	5	5
61	51	54	LINKIN PARK MACHINE SHOP 525375*/WARNER BROS. (18.98)	A Thousand Suns	1	1
62	39	65	BIG TIME RUSH NICKELODEON COLUMBIA 42918/SONY MUSIC (8.98)	BTR (Soundtrack)	1	1
63	52	38	TRAIN COLUMBIA 07736/SONY MUSIC (12.98)	Save Me, San Francisco	1	11
64	59	60	KEYSHIA COLE Geffen 015108/IGA (13.98)	Calling All Hearts	1	1
65	57	107	CASTING CROWNS BEACH STREET REUNION 10117/SONY MUSIC (17.98)	The Altar And The Door	1	1
66	62	55	KERI HILSON MOSLEY ZONE 4/INTERSCOPE 015088/IGA (13.98)	No Boys Allowed	11	11
67	61	57	DRAKE YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN 014325/UMRG (13.98)	Thank Me Later	1	1
68	50	47	THE DECEMBERISTS CAPITOL 47547* (18.98) ⊕	The King Is Dead	1	1
69	64	58	THE BLACK EYED PEAS INTERSCOPE 012887*/IGA (13.98)	The E.N.D.	2	1
70	78	83	WAKA FLOCKA FLAME 1017 BRICK SQUAD ASYLUM 522740/WARNER BROS. (18.98)	Flockaveli	1	1
71	60	17	HILLSONG UNITED HILLSONG 32893/SPARROW (13.98)	Aftermath	17	17
72	73	74	BLAKE SHELTON REPRISE (NASHVILLE) 525092/WMN (18.98)	Loaded: The Best Of Blake Shelton	24	24
73	94	127	MIGUEL BLACK ICE/BYSTORM/JIVE 75487/JLG (9.98)	All I Want Is You	73	73
74	NEW	1	DEVOTCHKA ANTI 87103*/EPITAPH (16.98)	100 Lovers	74	74
75	69	104	DIDDY - DIRTY MONEY BAD BOY/INTERSCOPE 014381/IGA (13.98)	Last Train To Paris	1	1
76	NEW	1	HARRY CONNICK, JR. COLUMBIA/LEGACY 77295/SONY MUSIC (11.98) ⊕	Harry Connick, Jr. In Concert On Broadway	76	76
77	NEW	1	GO RADIO FEARLESS 30148* (14.98)	Lucky Street	77	77
78	86	119	EMINEM WEB/AFETERMATH/INTERSCOPE 490629*/INTERSCOPE (13.98)	The Marshall Mathers LP	10	10
79	87	76	CAGE THE ELEPHANT DSP 81421*/JIVE (13.98)	Thank You Happy Birthday	1	1
80	NEW	1	EISLEY EQUAL VISION 203* (13.98)	The Valley	80	80
81	63	34	ESPERANZA SPALDING HEADS UP 31810*/CONCORD (18.98)	Chamber Music Society	34	34
82	92	100	KEM UNIVERSAL MOTOWN 014469/UMRG (13.98) ⊕	Intimacy: Album III	1	1
83	83	84	BILLY CURRINGTON MERCURY NASHVILLE 014407/UMGN (9.98)	Enjoy Yourself	1	1
84	75	72	EMINEM SHADY/AFETERMATH/INTERSCOPE 005811*/IGA (13.98/8.98)	Curtain Call: The Hits	2	1
85	65	64	RED ESSENTIAL 10916 (13.98)	Until We Have Faces	1	1
86	66	91	GUNS N' ROSES Geffen 001714/INTERSCOPE (16.98)	Greatest Hits	4	3
87	55	44	VARIOUS ARTISTS UNIVERSAL EMI/SONY MUSIC 08777/CAPITOL (18.98)	NOW 36	1	1
88	96	114	DAFT PUNK WALT DISNEY 005672 (13.98)	Tron: Legacy (Soundtrack)	4	4
89	81	70	DARIUS RUCKER CAPITOL NASHVILLE 26939 (18.98)	Charleston, SC 1966	1	1
90	79	73	GREGG ALLMAN ROUNDER 612215*/CONCORD (18.98)	Low Country Blues	1	1
91	41	13	BRIGHT EYES SADDLE CREEK 158* (14.98)	The People's Key	13	13
92	102	96	SOUNDTRACK RCA NASHVILLE 72911/SMN (11.98)	Country Strong	1	1
93	85	90	JERROD NIEMANN SEA GAYLE/ARISTA NASHVILLE 65720/SMN (9.98)	Judge Jerrod & The Hung Jury	1	1
94	NEW	1	SICK PUPPIES RMR/VIRGIN DIGITAL EX CAPITOL (6.98)	Polar Opposite (EP)	94	94
95	108	40	FIVE FINGER DEATH PUNCH PROSPECT PARK 50100* (13.98) ⊕	War Is The Answer	7	7
96	112	03	CHARLIE WILSON P/MUSIC/JIVE 81698/JLG (11.98)	Just Charlie	19	19
97	72	52	RICKY MARTIN SONY MUSIC LATIN 54472 (14.98)	Musica + Alma + Sexo	1	1
98	77	32	PJ HARVEY ISLAND DEF JAM 651*/VAGRANT (13.98)	Let England Shake	32	32
99	80	39	PRINCE ROYCE TOP STOP 30020/SONY MUSIC LATIN (10.98)	Prince Royce	1	80
100	99	32	KINGS OF LEON RCA 64698*/RMG (13.98)	Come Around Sundown	1	1

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								ERIC CLAPTON</													

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
101	76	112	JAZMINE SULLIVAN	Love Me Back		17
102	97	95	TANK	Now Or Never		35
103	93	105	VARIOUS ARTISTS	WOW Hits 2011		26
104	111	108	RICK ROSS	Teflon Don	●	2
105	116	85	ALAN JACKSON	34 Number Ones	●	37
106	103	111	CHRIS TOMLIN	And If Our God Is For Us...		11
107	106	116	THIRD DAY	Revelation	●	6
108	RE-ENTRY	13	QUEEN	Greatest Hits: We Will Rock You		42
109	123	136	CREDENCE CLEARWATER REVIVAL	Chronicle The 20 Greatest Hits	●	67
110	NEW	1	ALEXANDER	Alexander		110
111	110	102	NELLY	5.0		10
112	98	93	BOB MARLEY AND THE WAILERS	Legend: The Best Of Bob Marley And The Wailers	◆	54
113	NEW	1	FLORENCE + THE MACHINE	Lungs: The B-Sides (EP)		113
114	122	115	ERIC CHURCH	Carolina		11
115	137	143	THE JANEDEAR GIRLS	The JaneDear Girls		46
116	88	94	SELENA GOMEZ & THE SCENE	A Year Without Rain	●	2
117	118	128	CRYSTAL BOWERSOX	Farmer's Daughter		28
118	89	56	THE SCRIPT	Science & Faith		1
119	95	92	WISIN & YANDEL	Los Vaqueros: El Regreso		1
120	129	134	AVENGED SEVENFOLD	Nightmare		32
121	68	81	KEITH URBAN	Get Closer	●	1
122	121	131	SKILLET	Awake	●	1
123	104	101	NE-YO	Libra Scale		15
124	101	109	STEEL MAGNOLIA	Steel Magnolia		8
125	82	77	AMOS LEE	Mission Bell		6
126	115	118	MY DARKEST DAYS	My Darkest Days		20
127	138	78	CAKE	Showroom Of Compassion		8
128	40	2	CELTIC THUNDER	Heritage		40
129	128	129	TAYLOR SWIFT	Fearless	●	6
130	84	30	GINUWINE	Elgin		30
131	119	125	BRAD PAISLEY	Hits Alive	●	1
132	153	117	THE CIVIL WARS	Barton Hollow		12
133	120	179	ERIC CLAPTON	The Best Of Eric Clapton: 20th Century Masters The Millennium Collection		120
134	117	132	KID CUDI	Man On The Moon II: The Legend Of Mr. Rager		3
135	190	191	RASCAL FLATTS	Greatest Hits Volume 1		6
136	145	142	DISTURBED	Asylum		27
137	182	154	BOB SEGER & THE SILVER BULLET BAND	Greatest Hits		8
138	189	16	FAR*EAST MOVEMENT	Free Wired		24
139	163	155	EMINEM	Relapse	●	2
140	42	2	DEVILDRIVER	Beast		42
141	136	196	LYNYRD SKYNYRD	The Best Of Lynyrd Skynyrd: 20th Century Masters The Millennium Collection		2
142	172	174	JEREMIH	All About You		27
143	131	88	LADY GAGA	The Fame Monster (EP)	●	1
144	RE-ENTRY	4	BOB MARLEY AND THE WAILERS	Live Forever: September 23, 1980 * Stanley Theatre * Pittsburgh, PA		14
145	150	121	USHER	Raymond V Raymond		1
146	171	195	FRANCESCA BATTISTELLI	My Paper Heart		35
147	91	79	THE BEATLES	Love	●	2
148	146	130	MICHAEL JACKSON	Michael	●	1
149	109	42	THE AVETT BROTHERS	I and Love and You		163
150	166	190	BOYZ II MEN	The Best Of Boyz II Men: 20th Century Masters The Millennium Collection		127

108
Sale pricing at iTunes lifts the compilation to an overall increase of 263%. Its digital gain is extraordinary—up by more than 1,000%, moving from basically zero downloads to 4,000.



17
With the new "American Idol" season in full swing, how are last season's runner-up and winner doing? Second-placer Bowersox has sold 166,000 of her album while champ Lee DeWyze's "Live It Up" set has moved 123,000.

144
Sometimes a re-entry can be a little deceiving. While Marley's album returns at No. 144 (4,000), its actual gain is less than 1,000 units. But, with the No. 150 and No. 200 title separated by only 667 copies, the smallest gain means a big move.



193
Though it's been out since November, it never sold enough to chart until this week (3,000, up 161%). The 19-track set includes eight of his top 10 Billboard Hot 100 singles, including his three No. 1s.



17
His first "Hit Man" live set has moved 271,000 since its release in late 2008. The sequel starts with 3,000. It features pairings with Jackie Evancho, Donna Summer, Seal and Martina McBride.

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
151	29	2	DESTROY REBUILD UNTIL GOD SHOWS	D.R.U.G.S.		29
152	147	151	TAYLOR SWIFT	Taylor Swift	●	5
153	149	176	EASTON CORBIN	Easton Corbin		10
154	142	153	JOURNEY	Journey's Greatest Hits	◆	10
155	139	147	LIL WAYNE	Tha Carter III	●	3
156	107	35	DRIVE-BY TRUCKERS	Go-Go Boots		35
157	RE-ENTRY	16	REBA	All The Women I Am		7
158	100	80	ELLA FITZGERALD	Let's Fall In Love		80
159	124	106	VARIOUS ARTISTS	NOW 35	●	1
160	113	120	CAMILA	Dejarte De Amar		64
161	152	126	FANTASIA	Back To Me		28
162	135	124	SOCIAL DISTORTION	Hard Times And Nursery Rhymes		7
163	156	165	JOE NICHOLS	Greatest Hits		52
164	167	163	DEITRICK HADDON	Church On The Moon		65
165	180	182	TRACE ADKINS	Cowboy's Back In Town		17
166	177	180	SHINEDOWN	The Sound Of Madness		134
167	199	184	KID ROCK	Rock N Roll Jesus		130
168	RE-ENTRY	61	LUKE BRYAN	Doin' My Thing	●	1
169	192	169	KINGS OF LEON	Only By The Night	●	2
170	148	166	DEADMAU5	4X4=12		47
171	158	21	GEORGE STRAIT	The Best Of George Strait: 20th Century Masters The Millennium Collection		76
172	RE-ENTRY	3	ELVIS PRESLEY	An Afternoon In The Garden		137
173	36	2	G. LOVE	Fixin' To Die		36
174	181	188	NICKELBACK	Dark Horse		117
175	170	160	MAROON 5	Hands All Over	●	20
176	54	2	JEFF BECK	Rock 'n' Roll Party: Honoring Les Paul		54
177	RE-ENTRY	35	CAROLE KING & JAMES TAYLOR	Live At The Troubadour	●	1
178	187	4	CREDENCE CLEARWATER REVISITED	Extended Versions		178
179	178	162	LADY GAGA	The Remix		20
180	161	192	KID CUDI	Man On The Moon: The End Of Day	●	69
181	105	52	ALBERT KING WITH STEVIE RAY VAUGHAN	In Session		52
182	191	199	JASON ALDEAN	Wide Open		98
183	143	123	SOUNDTRACK	Glee: Season One: The Music Volume 1		70
184	133	22	RAY LAMONTAGNE AND THE PARIAH DOGS	God Willin' & The Creek Don't Rise		25
185	RE-ENTRY	7	SOUNDTRACK	Inception		44
186	154	178	VARIOUS ARTISTS	Save It For A Rainy Day		154
187	RE-ENTRY	14	JEREMY CAMP	We Cry Out: The Worship Project		15
188	159	148	HINDER	All American Nightmare		13
189	RE-ENTRY	94	DR. DRE	Dr. Dre - 2001	●	6
190	151	139	SOUNDTRACK	Glee: The Music, Volume 3: Showstoppers	●	42
191	183	161	MICHAEL BUBLE	Crazy Love	●	2
192	168	177	JAY-Z	Hits Collection: Volume One		43
193	NEW	1	BILLY JOEL	The Hits		193
194	127	66	MUSE	The Resistance	●	3
195	RE-ENTRY	33	TAIO CRUZ	Rokstarr		33
196	132	61	SAIGON	The Greatest Story Never Told		61
197	NEW	1	DAVID FOSTER	David Foster & Friends: Hit Man Returns		197
198	RE-ENTRY	13	EL DEBARGE	Second Chance		57
199	175	173	ENRIQUE IGLESIAS	Euphoria		10
200	RE-ENTRY	8	BARRY WHITE	The Best Of Barry White: 20th Century Masters The Millennium Collection		100

ARTIST	WEEKS ON CHART	ARTIST	WEEKS ON CHART	ARTIST	WEEKS ON CHART
ALBERT KING WITH STEVIE RAY VAUGHAN	181	RAY LAMONTAGNE AND THE PARIAH DOGS	184	BOB MARLEY AND THE WAILERS	111
KINGS OF LEON	100	AMOS LEE	125	THE WAILERS	112
CAROLE KING & JAMES TAYLOR	177	AARON LEWIS	7	MAROON 5	175
LADY ANTEBELLUM	19	LIL WAYNE	37	RICKY MARTIN	97
LADY GAGA	38	LYNKE LI	36	TIM MCGRAW	58
MIRANDA LAMBERT	57	LINKIN PARK	61	MIGUEL	73
		LYNYRD SKYNYRD	141	MUMFORD & SONS	73
				MUSE	194
				MY DARKEST DAYS	126
				BRAD PAISLEY	131
				KATY PERRY	17
				RASCAL FLATTS	29
				REBA	157
				TRENT REZOR AND ATTICUS ROSS	59
				RHIANNA	11
				SKILLET	104
				DARIOUS RUCKER	89
				QUEEN	108
				SAIGON	196
				THE SCRIPT	118
				BOB SEGER & THE SILVER BULLET BAND	137
				BLAKE SHELTON	72
				SHINEDOWN	66
				BURLESQUE	18
				COUNTRY STRONG	92
				SICK PUPPIES	94
				GLEE: SEASON ONE: THE MUSIC VOLUME 1	183
				GLEE: THE MUSIC: SEASON TWO: VOLUME 4	60
				GLEE: THE MUSIC: VOLUME 3: SHOWSTOPPERS	190
				INCEPTION	185
				KEITH URBAN	121
				USHER	145
				NOW 37	5
				SAVE IT FOR A RAINY DAY	186
				WOW GOSPEL 2011: THE YEAR'S 30 TOP GOSPEL ARTISTS AND SONGS	45
				WOW HITS 2011	103
				WAKA FLOCKA FLAME	70
				KANYE WEST	24
				BARRY WHITE	200
				LUCINDA WILLIAMS	15
				CHARLIE WILLSON	96
				WISIN & YANDEL	119

UNCHARTED™		DATA PROVIDED BY	NEXT BIG SOUND
THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST
1	8	1 WK	THE DEADLIES WWW.MYSPACE.COM/THEDEADLIESMUSIC
2	3	8	JAMIE LYNN NOON WWW.MYSPACE.COM/JAMIELYNNNOON
3	1	8	COLETTE CARR WWW.MYSPACE.COM/COLETTECARR
4	8	8	LAURA ROPPE WWW.MYSPACE.COM/LAURAROPPE
5	8	8	JAVIER JOFRE WWW.MYSPACE.COM/JAVIERJOFRE
6	4	4	TYLER WARD WWW.MYSPACE.COM/TYLERWARD
7	8	8	TRAPHIK WWW.MYSPACE.COM/TRAPHIK
8	14	8	DJ BAM BAM WWW.MYSPACE.COM/DJBAMBAM
9	6	8	DJ BL3ND WWW.MYSPACE.COM/BLENDIZZY
10	12	8	DAVE DAYS WWW.MYSPACE.COM/DAVEDAYS
11	13	8	DIYAR PALA WWW.MYSPACE.COM/DIYARPALA
12	10	4	PORTA WWW.MYSPACE.COM/PORTA1
13	15	8	OTENKI WWW.MYSPACE.COM/DNTEKI
14	23	5	YOUR FAVORITE ENEMIES WWW.MYSPACE.COM/YOURFAVRDITEENEMIES
15	11	4	SUNGH A JUNG WWW.MYSPACE.COM/JUNGSINGHA
16	9	8	ZIKOS WWW.MYSPACE.COM/ZIKOS
17	10	5	GIRL TALK WWW.MYSPACE.COM/GIRLTALK
18	31	8	NOISIA WWW.MYSPACE.COM/DENDISIA
19	16	4	JESUS ADRIAN ROMERO WWW.MYSPACE.COM/JESUSADRIANNET
20	18	8	CALL US FORGOTTEN WWW.MYSPACE.COM/CALLUSFORGOTTEN
21	42	8	JET BLACK KISS WWW.MYSPACE.COM/JBKSMUSIC
22	19	8	ALYSSA BERNAL WWW.MYSPACE.COM/ALYSSABERNAL
23	34	7	SOZAY WWW.MYSPACE.COM/SOZAY
24	20	8	NICOLAS JAAR WWW.MYSPACE.COM/NICOLASJAAR
25	30	5	SCARLESS WWW.MYSPACE.COM/SCARLESSBAND
26	28	5	NANA WWW.MYSPACE.COM/NANAWORLD
27	39	4	JOSEPH VINCENT WWW.MYSPACE.COM/JOSEPHVINCENTMUSIC
28	24	8	POMPLAMOOSE WWW.MYSPACE.COM/POMPLAMOOSEMUSIC
29	36	8	YANN TIERSEN WWW.MYSPACE.COM/YANNTIERSENINPROGRESS
30	21	8	MADDI JANE WWW.MYSPACE.COM/MADDIJANEMUSIC
31	27	8	AJ RAFAEL WWW.MYSPACE.COM/AJRAFAEL
32	RE-ENTRY		GALAXY FARM WWW.MYSPACE.COM/GALAXYFARM
33	26	3	PURPLE GRIM WWW.MYSPACE.COM/PURPLEGRIM
34	37	2	AUGUST RUINS WWW.MYSPACE.COM/AUGUSTRUINS
35	46	8	SUPERMAN IS DEAD WWW.MYSPACE.COM/SUPERMANISDEAD
36	32	8	DEVLIN WWW.MYSPACE.COM/OFFICIALDEVLIN
37	35	7	DASH BERLIN WWW.MYSPACE.COM/DASHBERLIN
38	NEW		AGNES OBEL WWW.MYSPACE.COM/OBELMUSIC
39	17	6	THE 40NTHFLOOR WWW.MYSPACE.COM/THE40NTHFLOOR
40	NEW		AEROPLANE WWW.MYSPACE.COM/AEROPLANEMUSICLOVE
41	33	8	TURISAS WWW.MYSPACE.COM/TURISASOFFICIAL
42	41	7	ENTER SHIKARI WWW.MYSPACE.COM/ENTERSHIKARI
43	49	7	THE BLOODY BEETROOTS WWW.MYSPACE.COM/THEBLOODYBEETROOTS
44	NEW		BONDAN PRAKOSO & FADE2BLACK WWW.MYSPACE.COM/BONDANFADE2BLACK
45	48	5	NERO WWW.MYSPACE.COM/NEROUK
46	38	7	SAM TSUI WWW.MYSPACE.COM/SAMTSUI
47	RE-ENTRY		PEE WEE GASKINS WWW.MYSPACE.COM/PEEWEEGASKINSRAWKS
48	NEW		T. MILLS WWW.MYSPACE.COM/TMILLS
49	NEW		DIGGY SIMMONS WWW.MYSPACE.COM/DIGGYSIMMONS
50	RE-ENTRY		GABE BONDOC WWW.MYSPACE.COM/IMGABE

SOCIAL 50™		DATA PROVIDED BY	NEXT BIG SOUND
THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST
1	15	2 WKS	LADY GAGA STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE
2	1	15	JUSTIN BIEBER SCHOOLBOY/RAYMOND BRAUN/ISLAND/IDJMG
3	15	15	RIHANNA SRP/DEF JAM/IDJMG
4	4	15	EMINEM WEB/SHADY/AFTERMATH/INTERSCOPE
5	8	15	SHAKIRA SONY MUSIC LATIN/EPIC
6	5	15	KATY PERRY CAPITOL
7	1	15	THE BLACK EYED PEAS INTERSCOPE
8	14	14	LUDACRIS DTP/DEF JAM/IDJMG
9	11	15	AVRIL LAVIGNE ARISTA/RMG
10	7	15	AKON KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN
11	12	15	USHER LAFACE/JLG
12	18	13	JAMIE LYNN NOON DASHGO
13	5	15	MICHAEL JACKSON MJJ/EPIC
14	27	13	CHRIS BROWN JIVE/JLG
15	10		LINKIN PARK MACHINE SHOP/WARNER BROS.
16	33	15	BEYONCE MUSIC WORLD/COLUMBIA
17	9	15	TAYLOR SWIFT BIG MACHINE
18	20	15	50 CENT SHADY/AFTERMATH/INTERSCOPE
19	19	13	DRAKE YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN
20	42	13	PITBULL MR. 305/FAMOUS ARTIST/POLO GROUNDS/SONY MUSIC LATIN/RMG
21	23		ADELE XL/COLUMBIA
22	15	15	NICKI MINAJ YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN
23	15	15	SELENA GOMEZ HOLLYWOOD
24	22	14	BOB MARLEY TUFF GONG/ISLAND/UMG
25	34	15	KESHA KEMOSABE/RCA/RMG
26	17	15	DON OMAR ORFANATO/MACHETE
27	16		DAVID GUETTA GUM/VIRGIN/CAPITOL
28	24	15	ENRIQUE IGLESIAS UNIVERSAL MUSIC LATINO/UNIVERSAL REPUBLIC
29	26	14	LIL WAYNE CASH MONEY/UNIVERSAL MOTOWN
30	25		BRITNEY SPEARS JIVE/JLG
31	NEW		JENNIFER LOPEZ ISLAND/IDJMG
32	21	12	WIZ KHALIFA ROSTRUM/ATLANTIC
33	31	15	GREEN DAY REPRISE
34	41	15	TIESTO MUSICAL FREEDOM
35	32	15	COLDPLAY CAPITOL
36	38	14	PINK LAFACE/JLG
37	36	8	KANYE WEST ROC-A-FELLA/DEF JAM/IDJMG
38	45	6	NICKELBACK ROADRUNNER
39	11		ALICIA KEYS MBK/J/RMG
40	NEW		NIRVANA DGC/GEFFEN
41	RE-ENTRY		JUSTIN TIMBERLAKE JIVE/JLG
42	NEW		THE XX YOUNG TURKS
43	37	13	SNOOP DOGG PRIORITY/CAPITOL
44	RE-ENTRY		DR. DRE AFTERMATH/INTERSCOPE
45	49	15	MY CHEMICAL ROMANCE REPRISE
46	47	3	WISIN & YANDEL WY/MACHETE
47	RE-ENTRY		GUNS N' ROSES GEFFEN
48	NEW		KID CUDI G.O.O.D./UNIVERSAL MOTOWN
49	RE-ENTRY		BON JOVI ISLAND/IDJMG
50	RE-ENTRY		WILLOW ROC NATION/COLUMBIA

YAHOO! SONGS		DATA PROVIDED BY	NEXT BIG SOUND
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE
1	2	13	BACK TO DECEMBER TAYLOR SWIFT (BIG MACHINE)
2	12	2	F**K YOU (FORGET YOU) CEE LO GREEN (RADICULTURE/ELEKTRA/RRP)
3	8	8	HOLD IT AGAINST ME BRITNEY SPEARS (JIVE/JLG)
4	3	3	BORN THIS WAY LADY GAGA (STREAMLINE/KONLIVE/INTERSCOPE)
5	2	2	ROCKETEER FAR*EAST MOVEMENT FEATURING RYAN TEDDER (CHERRYTREE/INTERSCOPE)
6	13	2	F**KIN' PERFECT PINK (LAFACE/JLG)
7	10	10	TONIGHT (I'M LOVIN' YOU) ENRIQUE IGLESIAS FEATURING LUDACRIS & DJ FRANK E (UNIVERSAL REPUBLIC)
8	5	9	GRENADE BRUNO MARS (ELEKTRA/ATLANTIC)
9	8	8	YEAH 3X CHRIS BROWN (JIVE/JLG)
10	6	14	WE R WHO WE R KESHA (KEMOSABE/RCA/RMG)
11	7	17	RAISE YOUR GLASS PINK (LAFACE/JLG)
12	8	18	WHAT'S MY NAME? RIHANNA FEATURING DRAKE (SRP/DEF JAM/IDJMG)
13	14	2	MORE USHER (LAFACE/JLG)
14	-	1	HEY BABY (DROP IT TO THE FLOOR) PITBULL FEATURING T-PAIN (MR. 305/POLO GROUNDS/J/RMG)
15	15	2	COMING HOME DIDDY - DIRTY MONEY FEATURING SKYLAR GREY (BAD BOY/INTERSCOPE)

ILIKE LIBRARIES: MOST ADDED		DATA PROVIDED BY	NEXT BIG SOUND
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE
1	2	4	BORN THIS WAY LADY GAGA (STREAMLINE/KONLIVE/INTERSCOPE)
2	1	7	ROLLING IN THE DEEP ADELE (XL/COLUMBIA)
3	11	2	SOMEONE LIKE YOU ADELE (XL/COLUMBIA)
4	13	7	S&M RIHANNA (SRP/DEF JAM/IDJMG)
5	12	16	GRENADE BRUNO MARS (ELEKTRA/ATLANTIC)
6	14	2	SET FIRE TO THE RAIN ADELE (XL/COLUMBIA)
7	16	2	LOVESONG ADELE (XL/COLUMBIA)
8	15	2	ONE AND ONLY ADELE (XL/COLUMBIA)
9	20	30	JUST THE WAY YOU ARE BRUNO MARS (ELEKTRA/ATLANTIC)
10	17	2	HE WON'T GO ADELE (XL/COLUMBIA)
11	18	2	DON'T YOU REMEMBER ADELE (XL/COLUMBIA)
12	2	2	I'LL BE WAITING ADELE (XL/COLUMBIA)
13	21		TAKE IT ALL ADELE (XL/COLUMBIA)
14	3	3	LOTUS FLOWER RADIOHEAD (TICKER TAPE/TBD/ATO/RED)
15	6	3	LITTLE BY LITTLE RADIOHEAD (TICKER TAPE/TBD/ATO/RED)

NEXT BIG SOUND 25™		DATA PROVIDED BY	NEXT BIG SOUND
THIS WEEK	ARTIST	The fastest accelerating artists during the past week, across all major social music sites, statistically predicted to achieve future success, as measured by Next Big Sound.	
1	MILLIONAIRES		
2	CUNNINGLYNGUISTS		
3	DON TETTO		
4	SANDOVAL		
5	TWENTY TWENTY		
6	FUN		
7	LANGE		
8	LOWKEY		
9	JACOB LATIMORE		
10	PETEK DINCOZ		
11	BENNY BENASSI		
12	THE WHITE PANDA		
13	THE QEMISTS		
14	JULIAN PERRETTA		
15	HYPER CRUSH		

Uncharted's new No. 1 is Los Angeles rock quartet the Deadlies. The group unseats seven-week chart-topper Traphik thanks to tireless online fan outreach and almost 300,000 song plays on Myspace Music during the chart week. The band will play at the Billboard Pro daytime showcase at South by Southwest on March 19.



On the Social 50 chart, Chris Brown vaults 27-14 while Jennifer Lopez debuts at No. 31. Both stars were in the news this past week, but for different reasons. Alleged self-shot racy photos of Brown leaked online—perhaps helping raise his social chatter (he's up 18% in Twitter followers), while Lopez's video premiere for "On the Floor" fired up fans. Her Vevo views went through the roof, jumping by more than 1,000%.



UNCHARTED: A listing of the top new and developing artists who have yet to appear on a major Billboard chart, regardless of country of origin. Ranking is based on a formula incorporating streamed plays, page views and fans, according to Myspace, as well as sources tracked by online aggregator Next Big Sound, including YouTube, Facebook, Twitter, Last.fm, iLike and Wikipedia, among others. In order to appear on Uncharted, acts must be registered Myspace Music artists and have not appeared on Billboard charts (more than 80 overall). SOCIAL 50: A ranking of the most active artists on the world's leading social networking sites. Artists' popularity is determined by a formula blending their weekly additions of friends/followers along with artist page views and weekly song plays. See Charts Legend on billboard.biz for rules and explanations. All charts © 2011, Prometheus Global Media, LLC and Nielsen SoundScan, Inc. All rights reserved.

HOT 100 AIRPLAY™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	CERT.
1	2	15	#1 TONIGHT (I'M LOVIN' YOU)	ENRIQUE IGLESIAS FEAT. LUDACRIS & DJ FRANK E (UNIVERSAL REPUBLIC)	
2	1	16	GRENADE	BRUNO MARS (ELEKTRA/ATLANTIC)	
3	4	1	BORN THIS WAY	LADY GAGA (STREAMLINE/KONLIVE/INTERSCOPE)	
4	15	1	F**K YOU (FORGET YOU)	CEE LO GREEN (RADICULTURE/ELEKTRA/RRP)	
5	3	1	FIREWORK	KATY PERRY (CAPITOL)	
6	5	9	F**KIN' PERFECT	PINK (LAFACE/JLG)	
7	7	12	MOMENT 4 LIFE	NICKI MINAJ FEAT. DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)	
8	8	19	HEY BABY (DROP IT TO THE FLOOR)	PITBULL FEAT. T-PAIN (MR. 305/POLO GROUNDS/JRMG)	
9	9	1	HOLD IT AGAINST ME	BRITNEY SPEARS (JIVE/JLG)	
10	16	12	DOWN ON ME	JEREMIH FEAT. 50 CENT (MICK SCHULTZ/DEF JAM/DJMG)	
11	13	13	ROCKETEER	FAR*EAST MOVEMENT FEAT. RYAN TEDDER (CHERRYTREE/INTERSCOPE)	
12	5	5	S&M	RIHANNA (SRP/DEF JAM/DJMG)	
13	11	32	JUST THE WAY YOU ARE	BRUNO MARS (ELEKTRA/ATLANTIC)	
14	13	20	WHAT'S MY NAME?	RIHANNA FEAT. DRAKE (SRP/DEF JAM/DJMG)	
15	10	14	BACK TO DECEMBER	TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)	
16	17	17	YEAH 3X	CHRIS BROWN (JIVE/JLG)	
17	10	22	RAISE YOUR GLASS	PINK (LAFACE/JLG)	
18	9	9	MORE	USHER (LAFACE/JLG)	
19	17	9	6 FOOT 7 FOOT	LIL WAYNE FEAT. CORY GUNZ (CASH MONEY/UNIVERSAL MOTOWN)	
20	21	14	PRETTY GIRL ROCK	KERI HILSON (MOSLEY/ZONE 4/INTERSCOPE)	
21	19	26	ONLY GIRL (IN THE WORLD)	RIHANNA (SRP/DEF JAM/DJMG)	
22	25	13	COMING HOME	DIDDY - DIRTY FEAT. SKYLAR GREY (BAD BOY/INTERSCOPE)	
23	31	4	LOOK AT ME NOW	CHRIS BROWN (JIVE/JLG)	
24	28	1	DON'T YOU WANNA STAY	JASON ALDEAN WITH KELLY CLARKSON (BROKEN BOW)	
25	22	38	DYNAMITE	TAIO CRUZ (MERCURY/DJMG)	

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	CERT.
26	30	3	THIS IS COUNTRY MUSIC	BRAD PAISLEY (ARISTA NASHVILLE)	
27	33	14	LET ME DOWN EASY	BILLY CURRINGTON (MERCURY NASHVILLE)	
28	34	5	BLOW	KESHA (KEMOSABE/RCA/RMG)	
29	26	34	DJ GOT US FALLIN' IN LOVE	USHER FEAT. PITBULL (LAFACE/JLG)	
30	24	19	WE R WHO WE R	KESHA (KEMOSABE/RCA/RMG)	
31	29	20	STEREO LOVE	EDWARD MAYA & VIKI JIGULINA (ULTRA)	
32	24	24	NO HANDS	WAKA FLUCKA FLAME (1017 BRICK SQUAD/ASYLUM/WARNER BROS.)	
33	38	9	JAR OF HEARTS	CHRISTINA PERRI (MS. PERRI LANE/ATLANTIC/RRP)	
34	29	18	BLACK AND YELLOW	WIZ KHALIFA (ROSTRUM/ATLANTIC/RRP)	
35	41	7	ARE YOU GONNA KISS ME OR NOT	THOMPSON SQUARE (STONEY CREEK)	
36	35	33	TEENAGE DREAM	KATY PERRY (CAPITOL)	
37	40	7	ALL OF THE LIGHTS	KANYE WEST (ROC-A-FELLA/DEF JAM/DJMG)	
38	57	2	E.T.	KATY PERRY FEAT. KANYE WEST (CAPITOL)	
39	39	6	LOVE FACES	TREY SONGZ (SONGBOOK/ATLANTIC)	
40	36	15	WHO ARE YOU WHEN I'M NOT LOOKING	BLAKE SHELTON (REPRISE (NASHVILLE)/WMN)	
41	32	11	FALL FOR YOUR TYPE	JAMIE FOXX FEAT. DRAKE (JRMG)	
42	10	4	MARRY ME	TRAIN (COLUMBIA)	
43	40	5	COLDER WEATHER	ZAC BROWN BAND (SOUTHERN GROUND/ATLANTIC/BIGGER PICTURE)	
44	11	6	WHAT THE HELL	AVRIL LAVIGNE (RCA/RMG)	
45	14	14	WAITING FOR THE END	LINKIN PARK (MACHINE SHOP/WARNER BROS.)	
46	37	16	HELLO WORLD	LADY ANTEBELLUM (CAPITOL NASHVILLE)	
47	49	8	THIS	DARIUS RUCKER (CAPITOL NASHVILLE)	
48	54	2	JUST CAN'T GET ENOUGH	THE BLACK EYED PEAS (INTERSCOPE)	
49	48	12	YOU BE KILLIN' EM	FABOLOUS (DESSERT 'STORM/DEF JAM/DJMG)	
50	55	5	FOR THE FIRST TIME	THE SCRIPT (PHONOGENIC/EPIC)	

HOT DIGITAL SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	CERT.
1	1	4	#1 BORN THIS WAY	LADY GAGA (STREAMLINE/KONLIVE/INTERSCOPE)	
2	3	2	ON THE FLOOR	JENNIFER LOPEZ FEAT. PITBULL (ISLAND/DJMG)	
3	2	2	F**K YOU (FORGET YOU)	CEE LO GREEN (RADICULTURE/ELEKTRA/RRP)	
4	5	7	S&M	RIHANNA (SRP/DEF JAM/DJMG)	
5	4	4	E.T.	KATY PERRY FEAT. KANYE WEST (CAPITOL)	
6	10	5	BLOW	KESHA (KEMOSABE/RCA/RMG)	
7	11	10	I NEED A DOCTOR	DR. DRE FEAT. EMINEM & SKYLAR GREY (AFTERMATH/INTERSCOPE)	
8	7	10	F**KIN' PERFECT	PINK (LAFACE/JLG)	
9	7	8	ROLLING IN THE DEEP	ADELE (XL/COLUMBIA)	
10	1	1	TILL THE WORLD ENDS	BRITNEY SPEARS (JIVE/JLG)	
11	9	23	GRENADE	BRUNO MARS (ELEKTRA/ATLANTIC)	
12	17	5	LOOK AT ME NOW	CHRIS BROWN FEAT. LIL WAYNE & BUSTA RHYMES (JIVE/JLG)	
13	12	11	FIREWORK	KATY PERRY (CAPITOL)	
14	14	22	JAR OF HEARTS	CHRISTINA PERRI (MS. PERRI LANE/ATLANTIC/RRP)	
15	13	11	WHAT THE HELL	AVRIL LAVIGNE (RCA/RMG)	
16	21	16	DOWN ON ME	JEREMIH FEAT. 50 CENT (MICK SCHULTZ/DEF JAM/DJMG)	
17	15	15	NEVER SAY NEVER	JUSTIN BIEBER FEAT. JAHN SMITH (GOODBYE/ATLANTIC/REPUBLIC)	
18	15	15	BLACK AND YELLOW	WIZ KHALIFA (ROSTRUM/ATLANTIC)	
19	16	15	COMING HOME	DIDDY - DIRTY FEAT. SKYLAR GREY (BAD BOY/INTERSCOPE)	
20	19	15	TONIGHT (I'M LOVIN' YOU)	ENRIQUE IGLESIAS FEAT. LUDACRIS & DJ FRANK E (UNIVERSAL REPUBLIC)	
21	18	10	MORE	USHER (LAFACE/JLG)	
22	26	12	6 FOOT 7 FOOT	LIL WAYNE FEAT. CORY GUNZ (CASH MONEY/UNIVERSAL MOTOWN)	
23	22	8	ALL OF THE LIGHTS	KANYE WEST (ROC-A-FELLA/DEF JAM/DJMG)	
24	24	23	HEY BABY (DROP IT TO THE FLOOR)	PITBULL FEAT. T-PAIN (MR. 305/POLO GROUNDS/JRMG)	
25	27	10	LOSE YOURSELF	EMINEM (SHADY/INTERSCOPE)	

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	CERT.
26	20	4	HOLD IT AGAINST ME	BRITNEY SPEARS (JIVE/JLG)	
27	29	9	MOMENT 4 LIFE	NICKI MINAJ FEAT. DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)	
28	23	12	ROCKETEER	FAR*EAST MOVEMENT FEAT. RYAN TEDDER (CHERRYTREE/INTERSCOPE)	
29	8	14	PRETTY GIRL ROCK	KERI HILSON (MOSLEY/ZONE 4/INTERSCOPE)	
30	14	9	ARE YOU GONNA KISS ME OR NOT	THOMPSON SQUARE (STONEY CREEK)	
31	31	26	NO HANDS	WAKA FLUCKA FLAME (1017 BRICK SQUAD/ASYLUM/WARNER BROS.)	
32	34	33	JUST THE WAY YOU ARE	BRUNO MARS (ELEKTRA/ATLANTIC)	
33	1	1	JUST CAN'T GET ENOUGH	THE BLACK EYED PEAS (INTERSCOPE)	
34	1	1	BOW CHICKA WOW WOW	MIKE POSNER FEAT. LIL WAYNE (JRMG)	
35	35	17	DON'T YOU WANNA STAY	JASON ALDEAN WITH KELLY CLARKSON (BROKEN BOW)	
36	41	6	COLDER WEATHER	ZAC BROWN BAND (SOUTHERN GROUND/ATLANTIC/BIGGER PICTURE)	
37	40	10	MARRY ME	TRAIN (COLUMBIA)	
38	41	19	WE R WHO WE R	KESHA (KEMOSABE/RCA/RMG)	
39	33	17	THE TIME (DIRTY BIT)	THE BLACK EYED PEAS (INTERSCOPE)	
40	39	10	YEAH 3X	CHRIS BROWN (JIVE/JLG)	
41	42	22	RAISE YOUR GLASS	PINK (LAFACE/JLG)	
42	43	4	THE CAVE	MUMFORD & SONS (GENTLEMAN OF THE ROAD/REDGLASSNOTE)	
43	36	11	HIGHER	TAIO CRUZ FEAT. TRAVIE MCCOY (MERCURY/DJMG)	
44	3	3	BACKSEAT	NEW BOYZ FEAT. THE CATARACS & DEV (SHOUTY/WARNER BROS.)	
45	48	20	STEREO LOVE	EDWARD MAYA & VIKI JIGULINA (ULTRA)	
46	31	18	WHAT'S MY NAME?	RIHANNA FEAT. DRAKE (SRP/DEF JAM/DJMG)	
47	51	24	DOG DAYS ARE OVER	FLORENCE + THE MACHINE (UNIVERSAL REPUBLIC)	
48	59	4	WAITING FOR THE END	LINKIN PARK (MACHINE SHOP/WARNER BROS.)	
49	55	40	DYNAMITE	TAIO CRUZ (MERCURY/DJMG)	
50	53	33	LOSE YOURSELF	EMINEM (SHADY/INTERSCOPE)	

ROCK™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	CERT.
1	2	20	#1 MARRY ME	TRAIN (COLUMBIA)	
2	1	17	THE CAVE	MUMFORD & SONS (GENTLEMAN OF THE ROAD/REDGLASSNOTE)	
3	3	34	DOG DAYS ARE OVER	FLORENCE + THE MACHINE (UNIVERSAL REPUBLIC)	
4	25	1	WAITING FOR THE END	LINKIN PARK (MACHINE SHOP/WARNER BROS.)	
5	4	33	LITTLE LION MAN	MUMFORD & SONS (GENTLEMAN OF THE ROAD/REDGLASSNOTE)	
6	6	30	RHYTHM OF LOVE	PLAIN WHITE TS (HOLLYWOOD)	
7	7	17	FOR THE FIRST TIME	THE SCRIPT (PHONOGENIC/EPIC)	
8	1	1	ROPE	FOO FIGHTERS (ROSWELL/RCA/RMG)	
9	8	27	BOHEMIAN RHAPSODY	QUEEN (HOLLYWOOD)	
10	13	13	COUNTRY BOY	AARON LEWIS FEAT. GEORGE JONES & CHARLIE DANIELS (STROUD/AVOIDUS)	
11	12	5	PLAIN WHITE TS	(HOLLYWOOD)	
12	10	42	SECRETS	ONEREPUBLIC (MOSLEY/INTERSCOPE)	
13	61	1	HEY, SOUL SISTER	TRAIN (COLUMBIA)	
14	12	12	SING	MY CHEMICAL ROMANCE (REPRISE)	
15	15	46	ANIMAL	NEON TREES (MERCURY/DJMG)	

COUNTRY™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	CERT.
1	2	20	#1 ARE YOU GONNA KISS ME OR NOT	THOMPSON SQUARE (STONEY CREEK)	
2	1	18	DON'T YOU WANNA STAY	JASON ALDEAN WITH KELLY CLARKSON (BROKEN BOW)	
3	1	1	COLDER WEATHER	ZAC BROWN BAND (SOUTHERN GROUND/ATLANTIC/BIGGER PICTURE)	
4	4	20	BACK TO DECEMBER	TAYLOR SWIFT (BIG MACHINE)	
5	10	9	I WON'T LET GO	RASCAL FLATTS (BIG MACHINE)	
6	1	61	NEED YOU NOW	LADY ANTEBELLUM (CAPITOL NASHVILLE)	
7	7	18	LET ME DOWN EASY	BILLY CURRINGTON (MERCURY)	
8	6	19	SOMEWHERE WITH YOU	KENNY CHESNEY (BNA)	
9	9	9	WHAT DO YOU WANT	JERROD NIEMANN (SEA GAYLE/ARISTA NASHVILLE)	
10	12	25	A LITTLE BIT STRONGER	SARA EVANS (RCA NASHVILLE)	
11	8	19	VOICES	CHRIS COUNTRY (RCA)	
12	15	13	COUNTRY BOY	AARON LEWIS FEAT. GEORGE JONES & CHARLIE DANIELS (STROUD/AVOIDUS)	
13	13	22	WHO ARE YOU WHEN I'M NOT LOOKING	BLAKE SHELTON (REPRISE/WMN)	
14	38	1	IF I DIE YOUNG	THE BAND PERRY (REPUBLIC NASHVILLE)	
15	16	25	BLESS THE BROKEN ROAD	RASCAL FLATTS (LYRIC STREET)	

R&B/HIP-HOP™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	CERT.
1	1	21	#1 F**K YOU (FORGET YOU)	CEE LO GREEN (RADICULTURE/ELEKTRA/ATLANTIC)	
2	2	5	I NEED A DOCTOR	DR. DRE FEAT. EMINEM & SKYLAR GREY (AFTERMATH/INTERSCOPE)	
3	5	5	LOOK AT ME NOW	CHRIS BROWN FEAT. LIL WAYNE & BUSTA RHYMES (JIVE/JLG)	
4	17	17	DOWN ON ME	JEREMIH FEAT. 50 CENT (MICK SCHULTZ/DEF JAM/DJMG)	
5	25	25	BLACK AND YELLOW	WIZ KHALIFA (ROSTRUM/ATLANTIC)	
6	15	15	COMING HOME	DIDDY - DIRTY MONEY FEAT. SKYLAR GREY (BAD BOY/INTERSCOPE)	
7	15	15	MORE	USHER (LAFACE/JLG)	
8	10	12	6 FOOT 7 FOOT	LIL WAYNE FEAT. CORY GUNZ (CASH MONEY/UNIVERSAL MOTOWN/JRMG)	
9	10	10	ALL OF THE LIGHTS	KANYE WEST (ROC-A-FELLA/DEF JAM/DJMG)	
10	23	14	HEY BABY (DROP IT TO THE FLOOR)	PITBULL FEAT. T-PAIN (MR. 305/POLO GROUNDS/JRMG)	
11	11	16	THE SHOW GOES ON	LUPE FIASCO (1ST & 15TH/ATLANTIC)	
12	13	15	MOMENT 4 LIFE	NICKI MINAJ FEAT. DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN/JRMG)	
13	17	17	PRETTY GIRL ROCK	KERI HILSON (MOSLEY/ZONE 4/INTERSCOPE)	
14	15	26	NO HANDS	WAKA FLUCKA FLAME (1017 BRICK SQUAD/ASYLUM/WARNER BROS.)	
15	10	2	JUST CAN'T GET ENOUGH	THE BLACK EYED PEAS (INTERSCOPE)	

LATIN™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	CERT.
1	1	43	#1 WAKA WAKA (THIS TIME FOR AFRICA)	SHAKIRA FEAT. FRESHLYGROUND (EPIC/SONY MUSIC LATIN)	
2	2	18	BON, BON	PITBULL (MR. 305/FAMOUS ARTISTS/SONY MUSIC LATIN)	
3	61	1	I KNOW YOU WANT ME (CALLE OCHO)	PITBULL (ULTRA)	
4	4	20	DANZA KUDURO	DON OMAR & LUJERZO (VANS OF ART/MACHETE/UNIVERSAL MUSIC LATIN)	
5	25	25	LOCA	SHAKIRA FEAT. EL CATA (EPIC/SONY MUSIC LATIN)	
6	61	1	HIPS DON'T LIE	SHAKIRA FEAT. WYCLEF JEAN (EPIC/SONY MUSIC LATIN)	
7	40	40	CORAZON SIN CARA	PRINCE ROYCE (TOP STOP)	
8	9	61	HEROE	ENRIQUE IGLESIAS (INTERSCOPE/UNIVERSAL MUSIC LATIN)	
9	18	18	LO MEJOR DE MI VIDA ERES TU	RICKY MARTIN FEAT. NAT	

MAINSTREAM TOP 40			
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	16	#1 TONIGHT (I'M LOVIN' YOU) ENRIQUE IGLESIAS FEAT. LUDACRIS & DJ FRANK E. (UNIVERSAL REPUBLIC)
2	3	9	F**KIN' PERFECT PINK (LAFACE/JLG)
3	2	19	GRENADE BRUNO MARS (ELEKTRA/ATLANTIC)
4	5	4	BORN THIS WAY LADY GAGA (STREAMLINE/KONLIVE/INTERSCOPE)
5	7	21	F**K YOU (FORGET YOU) CEE LO GREEN (RADIOCULTURE/ELEKTRA/RRP)
6	4	8	HOLD IT AGAINST ME BRITNEY SPEARS (JIVE/JLG)
7	9	16	HEY BABY (DROP IT TO THE FLOOR) PITBULL FEAT. T-PAIN (MR. 305/POLO GROUNDS/J/RMG)
8	6	20	FIREWORK KATY PERRY (CAPITOL)
9	13		MORE USHER (LAFACE/JLG)
10	8	14	ROCKETEER FAR*EAST MOVEMENT FEAT. RYAN TEDDER (CHERRYTREE/INTERSCOPE)
11	12	15	COMING HOME DIDDY - DIRTY MONEY FEAT. SKYLAR GREY (RAD BOY/INTERSCOPE)
12	16		YEAH 3X CHRIS BROWN (JIVE/JLG)
13	14	7	BLOW KESHA (KEMOSABE/RCA/RMG)
14	17	6	S&M RIHANNA (SRP/DEF JAM/IDJMG)
15	16		WHAT THE HELL AVRIL LAVIGNE (RCA/RMG)
16	13	20	WE R WHO WE R KESHA (KEMOSABE/RCA/RMG)
17	19	12	JAR OF HEARTS CHRISTINA PERRI (MS. PERRI LANE/ATLANTIC/RRP)
18	15	14	BACK TO DECEMBER TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
19	31	2	GREATEST GAINER E.T. KATY PERRY FEAT. KANYE WEST (CAPITOL)
20	26	4	JUST CAN'T GET ENOUGH THE BLACK EYED PEAS (INTERSCOPE)
21	18	19	WHAT'S MY NAME? RIHANNA FEAT. DRAKE (SRP/DEF JAM/IDJMG)
22	21	15	WAITING FOR THE END LINKIN PARK (MACHINE SHOP/WARNER BROS.)
23	22	15	RHYTHM OF LOVE PLAIN WHITE T'S (HOLLYWOOD)
24	28	4	WRITTEN IN THE STARS TINIE TEMPAH (DISTURBING LONDON/PARLOPHONE/CAPITOL)
25	29	6	FOR THE FIRST TIME THE SCRIPT (PHONOGENIC/EPIC)
26	30	7	PRETTY GIRL ROCK KERI HILSON (MOSLEY/ZONE 4/INTERSCOPE)
27	25	18	STEREO LOVE EDWARD MAYER & VIKI JIGULINA (ULTRA)
28	27	10	MARRY ME TRAIN (COLUMBIA)
29	32	5	PRICE TAG JESSIE J FEAT. B.D.B. (LAVA/UNIVERSAL REPUBLIC)
30	23	12	BLACK AND YELLOW WIZ KHALIFA (ROSTRUM/ATLANTIC/RRP)
31	20	13	HIGHER TAIO CRUZ FEAT. TRAVIE MCCOY (MERCURY/IDJMG)
32	34	5	NEVER SAY NEVER JUSTIN BIEBER FEAT. JADEN SMITH (SCHOLBOY/RAYMOND BROWN/ISLAND/IDJMG)
33	37	2	DOWN ON ME JEREMIH FEAT. 50 CENT (MICK SCHULTZ/DEF JAM/IDJMG)
34	38	3	ON THE FLOOR JENNIFER LOPEZ FEAT. PITBULL (ISLAND/IDJMG)
35	24	13	WHO DAT GIRL FLD RIDA FEAT. AKON (POE BOY/ATLANTIC)
36	33	10	NO HANDS WAKA FLOCCA FLAME (1017 BRICK SQUAD/ASYLUM/WARNER BROS.)
37	40		BOW CHICKA WOW WOW MIKE POSNER FEAT. LIL WAYNE (J/RMG)
38	36	6	DANCING CRAZY MIRANDA COSGROVE (COLUMBIA)
39	39	3	SING MY CHEMICAL ROMANCE (REPRISE)
40	NEW		THE LAZY SONG BRUNO MARS (ELEKTRA/ATLANTIC)

ADULT CONTEMPORARY			
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	22	#1 JUST THE WAY YOU ARE BRUNO MARS (ELEKTRA/ATLANTIC)
2	2	30	SEPTEMBER DAUGHTRY (19/RCA/RMG)
3	3	52	BREAKEVEN THE SCRIPT (PHONOGENIC/EPIC)
4	4	62	HEY, SOUL SISTER TRAIN (COLUMBIA)
5	5	9	MINE TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
6	6	1	MARRY ME TRAIN (COLUMBIA)
7	8	10	GREATEST GAINER FIREWORK KATY PERRY (CAPITOL)
8	7	36	KING OF ANYTHING SARA BAREILLES (EPIC)
9	9	24	TEENAGE DREAM KATY PERRY (CAPITOL)
10	13		RHYTHM OF LOVE PLAIN WHITE T'S (HOLLYWOOD)
11	10	26	HOLLYWOOD MICHAEL BUBLE (143/REPRISE)
12	12	15	RAISE YOUR GLASS PINK (LAFACE/JLG)
13	13	22	WHAT DO YOU GOT? BON JOVI (ISLAND/IDJMG)
14	14	11	SECRETS ONEREPUBLIC (MOSLEY/INTERSCOPE)
15	15	19	ANIMAL NEON TREES (MERCURY/IDJMG)
16	17	9	JAR OF HEARTS CHRISTINA PERRI (MS. PERRI LANE/ATLANTIC/RRP)
17	16	12	DYNAMITE TAIO CRUZ (MERCURY/IDJMG)
18	19	5	BACK TO DECEMBER TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
19	22	6	GRENADE BRUNO MARS (ELEKTRA/ATLANTIC)
20	21	6	F**KIN' PERFECT PINK (LAFACE/JLG)
21	20	10	ONLY GIRL (IN THE WORLD) RIHANNA (SRP/DEF JAM/IDJMG)
22	18	19	HIDDEN AWAY JOSH GROBAN (143/REPRISE)
23	24	19	COOLER THAN ME MIKE POSNER (J/RMG)
24	25	5	FELT GOOD ON MY LIPS TIM MCGRAW (CURB/REPRISE)
25	23		DJ GOT US FALLIN' IN LOVE USHER FEAT. PITBULL (LAFACE/JLG)

ADULT TOP 40			
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	18	#1 FIREWORK KATY PERRY (CAPITOL)
2	3	9	F**KIN' PERFECT PINK (LAFACE/JLG)
3	2	22	RAISE YOUR GLASS PINK (LAFACE/JLG)
4	4	28	JAR OF HEARTS CHRISTINA PERRI (MS. PERRI LANE/ATLANTIC/RRP)
5	5	27	MARRY ME TRAIN (COLUMBIA)
6	6	13	GRENADE BRUNO MARS (ELEKTRA/ATLANTIC)
7	7	19	FOR THE FIRST TIME THE SCRIPT (PHONOGENIC/EPIC)
8	8	28	JUST THE WAY YOU ARE BRUNO MARS (ELEKTRA/ATLANTIC)
9	11	7	GREATEST GAINER F**K YOU (FORGET YOU) CEE LO GREEN (RADIOCULTURE/ELEKTRA/RRP)
10	7	34	SECRETS ONEREPUBLIC (MOSLEY/INTERSCOPE)
11	12	4	BORN THIS WAY LADY GAGA (STREAMLINE/KONLIVE/INTERSCOPE)
12	10	19	MAYBE SICK PUPPIES (RMR/VIRGIN/CAPITOL)
13	13	10	BACK TO DECEMBER TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
14	14	18	WAITING FOR THE END LINKIN PARK (MACHINE SHOP/WARNER BROS.)
15	16	13	ROLLING IN THE DEEP ADELE (XL/COLUMBIA)
16	15	8	WHAT THE HELL AVRIL LAVIGNE (RCA/RMG)
17	17	20	DOG DAYS ARE OVER FLORENCE + THE MACHINE (UNIVERSAL REPUBLIC)
18	18	16	LITTLE LION MAN MUMFORD & SONS (GENTLEMAN OF THE ROAD/RED/GLASSNOTE)
19	19	5	NEVER GONNA LEAVE THIS BED MARDON 5 (A&M/OCTONE/INTERSCOPE)
20	20	7	TONIGHT (I'M LOVIN' YOU) ENRIQUE IGLESIAS FEAT. LUDACRIS & DJ FRANK E. (UNIVERSAL REPUBLIC)
21	2	7	SING MY CHEMICAL ROMANCE (REPRISE)
22	24	5	I DO COLBIE CAILLAT (LAVA/UNIVERSAL REPUBLIC)
23	23	3	STUCK LIKE GLUE SUGARLAND (MERCURY NASHVILLE/INTERSCOPE)
24	23	8	HOLD IT AGAINST ME BRITNEY SPEARS (JIVE/JLG)
25	27	5	KEEP YOUR HEAD UP ANDY GRAMMER (S-CURVE)

ROCK SONGS			
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	2	#1 GREATEST GAINER ROPE FOO FIGHTERS (ROSWELL/RCA/RMG)
2	2	16	SHAKE ME DOWN CAGE THE ELEPHANT (OSP/JIVE/JLG)
3	5	7	HELP IS ON THE WAY RISE AGAINST (DGC/INTERSCOPE)
4	6	18	THE CAVE MUMFORD & SONS (GENTLEMAN OF THE ROAD/RED/GLASSNOTE)
5	4	40	TIGHTEN UP THE BLACK KEYS (NONESUCH/WARNER BROS.)
6	3	26	WAITING FOR THE END LINKIN PARK (MACHINE SHOP/WARNER BROS.)
7	7	15	DIAMOND EYES (BOOM-LAY BOOM-LAY BOOM) SHINEDOWN (ATLANTIC)
8	11	19	WELCOME TO THE FAMILY AVENGED SEVENFOLD (HOPELESS/SIRE/WARNER BROS.)
9	9	39	LITTLE LION MAN MUMFORD & SONS (GENTLEMAN OF THE ROAD/RED/GLASSNOTE)
10	8	20	ISOLATION ALTER BRIDGE (ALTER BRIDGE/CAPITOL)
11	16	35	SAY YOU'LL HAUNT ME STONE SOUR (ROADRUNNER/RRP)
12	12	47	ANIMAL NEON TREES (MERCURY/IDJMG)
13	10	18	SING MY CHEMICAL ROMANCE (REPRISE)
14	15	20	FAR FROM HOME FIVE FINGER DEATH PUNCH (PROSPECT PARK)
15	14	24	DOG DAYS ARE OVER FLORENCE + THE MACHINE (UNIVERSAL REPUBLIC)
16	17	29	UNDISCLOSED DESIRES MUSE (HELIUM-3/WARNER BROS.)
17	20	16	NEW LOW MIDDLE CLASS RUT (BRIGHT ANTENNA/JLG)
18	19	9	HOWLIN' FOR YOU THE BLACK KEYS (NONESUCH/WARNER BROS.)
19	21	12	BURN PAPA ROACH (EVEVEN SEVEN)
20	13	21	THE ANIMAL DISTURBED (REPRISE)
21	22	16	AWAKE AND ALIVE SKILLET (ARDENT/INO/ATLANTIC)
22	26	12	HESITATE STONE SOUR (ROADRUNNER/RRP)
23	24	8	MY BODY YOUNG THE GIANT (ROADRUNNER/RRP)
24	25	7	WHEN YOU'RE YOUNG 3 DOORS DOWN (UNIVERSAL REPUBLIC)
25	16	16	MACHINE GUN BLUES SOCIAL DISTORTION (EPITAPH)
26	27	20	ALL I WANT A DAY TO REMEMBER (VICTORY)
27	29	8	HEAR ME NOW HOLLYWOOD UNDEAD (A&M/OCTONE/INTERSCOPE)
28	30	15	HOLD ON ALL THAT REMAINS (PROSTHETIC/RAZOR & TIE)
29	28		PUMPED UP KICKS FOSTER THE PEOPLE (COLUMBIA)
30	31		ROLLING IN THE DEEP ADELE (XL/COLUMBIA)
31	33		LOST IN YOU THREE DAYS GRACE (JIVE/JLG)
32	38	4	RIP TIDE SICK PUPPIES (RMR/VIRGIN/CAPITOL)
33	34	6	PYRO KINGS OF LEON (RCA/RMG)
34	32		UNDER COVER OF DARKNESS THE STROKES (RCA/RMG)
35	35		LAST MAN STANDING POP EVIL (UNIVERSAL REPUBLIC)
36	36		DOWN BY THE WATER THE DECEMBERISTS (CAPITOL)
37	2		LIES OF THE BEAUTIFUL PEOPLE SIXX: A.M. (EVEVEN SEVEN)
38	46	3	CHANGING THE AIRBORNE TOXIC EVENT (MAJOR DOOM/ISLAND/IDJMG)
39	39	6	COUNTRY BOY AARON LEWIS FEAT. GEORGE JONES & CHARLIE DANIELS (STROUDAVARIUS)
40	42	4	WE USED TO WAIT ARCADE FIRE (MERGE)
41	43	5	PEOPLE SAY PORTUGAL. THE MAN (EQUAL VISION/ATLANTIC)
42	37	12	MONEY GRABBER FITZ & THE TANTRUMS (DANGEROUS BIRD)
43	44		NOT STRONG ENOUGH APOCALYPTICA FEAT. BRENT SMITH (DRAGNET/JIVE/JLG)
44	45		LET IT DIE OZZY OSBOURNE (EPIC)
45	4		THIS IS WHY WE FIGHT THE DECEMBERISTS (CAPITOL)
46	40	10	JUSTICE REV THEORY (VAN HOWES/MALOOF/DGC/INTERSCOPE)
47	47	2	SAIL AWOLNATION (RED BULL)
48	RE-ENTRY		FOR THE SUMMER RAY LAMONTAGNE AND THE PARIAH DOGS (RCA/RED)
49	RE-ENTRY		MINE SMELL LIKE HONEY R.E.M. (WARNER BROS.)
50	HOT SHOT DEBUT		DIE TRYING THE ART OF DYING (INTOXICATION/REPRISE)

ACTIVE ROCK			
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	19	#1 DIAMOND EYES (BOOM-LAY BOOM-LAY BOOM) SHINEDOWN (ATLANTIC)
2	2	20	WELCOME TO THE FAMILY AVENGED SEVENFOLD (HOPELESS/SIRE/WARNER BROS.)
3	3	23	FAR FROM HOME FIVE FINGER DEATH PUNCH (PROSPECT PARK)
4	4	22	AWAKE AND ALIVE SKILLET (ARDENT/INO/ATLANTIC)
5	6	14	BURN PAPA ROACH (EVEVEN SEVEN)
6	5	16	HESITATE STONE SOUR (ROADRUNNER/RRP)
7	7	21	ISOLATION ALTER BRIDGE (ALTER BRIDGE/CAPITOL)
8	16	2	GREATEST GAINER ROPE FOO FIGHTERS (ROSWELL/RCA/RMG)
9	8	27	HOLD ON ALL THAT REMAINS (PROSTHETIC/RAZOR & TIE)
10	10	15	SHAKE ME DOWN CAGE THE ELEPHANT (OSP/JIVE/JLG)
11	11	20	LAST MAN STANDING POP EVIL (UNIVERSAL REPUBLIC)
12	1	8	WHEN YOU'RE YOUNG 3 DOORS DOWN (UNIVERSAL REPUBLIC)
13	9	22	THE ANIMAL DISTURBED (REPRISE)
14	14	9	HEAR ME NOW HOLLYWOOD UNDEAD (A&M/OCTONE/INTERSCOPE)
15	15	6	HELP IS ON THE WAY RISE AGAINST (DGC/INTERSCOPE)
16	17		JUSTICE REV THEORY (VAN HOWES/MALOOF/DGC/INTERSCOPE)
17	18	5	LOST IN YOU THREE DAYS GRACE (JIVE/JLG)
18	18	8	NOT STRONG ENOUGH APOCALYPTICA FEAT. BRENT SMITH (DRAGNET/JIVE/JLG)
19	19	13	DIE TRYING THE ART OF DYING (INTOXICATION/REPRISE)
20	22	5	RIP TIDE SICK PUPPIES (RMR/VIRGIN/CAPITOL)
21	20	7	LET IT DIE OZZY OSBOURNE (EPIC)
22	28	2	LIES OF THE BEAUTIFUL PEOPLE SIXX: A.M. (EVEVEN SEVEN)
23	21	12	COUNTRY BOY AARON LEWIS FEAT. GEORGE JONES & CHARLIE DANIELS (STROUDAVARIUS)
24	25	7	MOVE YOUR BODY MY DARKEST DAYS (MVR/604/MERCURY/IDJMG)
25	24	17	ALL I WANT A DAY TO REMEMBER (VICTORY)

HERITAGE ROCK			
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	22	#1 ISOLATION ALTER BRIDGE (ALTER BRIDGE/CAPITOL)
2	2	18	DIAMOND EYES (BOOM-LAY BOOM-LAY BOOM) SHINEDOWN (ATLANTIC)
3	4		WHEN YOU'RE YOUNG 3 DOORS DOWN (UNIVERSAL REPUBLIC)
4	3		WORLD SO COLD THREE DAYS GRACE (JIVE/JLG)
5	5	29	PORN STAR DANCING MY DARKEST DAYS FEAT. ZACK WYLDE (MVR/604/MERCURY/IDJMG)
6	16	2	GREATEST GAINER ROPE FOO FIGHTERS (ROSWELL/RCA/RMG)
7	6	32	LOVE-HATE-SEX-PAIN GODSMACK (UNIVERSAL REPUBLIC)
8	20		THE ANIMAL DISTURBED (REPRISE)
9	10	16	GYPSY WOMAN JONATHAN TYLER & THE NORTHERN LIGHTS (F-STOP/ATLANTIC)
10	8	35	SAY YOU'LL HAUNT ME STONE SOUR (ROADRUNNER/RRP)
11	26		THE SEX IS GOOD SAVING ABEL (SKI DOG/VIRGIN/CAPITOL)
12	12		APPETITE THE GRACIOUS FEW (QUESTIONABLE)
13	19		FAR FROM HOME FIVE FINGER DEATH PUNCH (PROSPECT PARK)
14	14	18	WELCOME TO THE FAMILY AVENGED SEVENFOLD (HOPELESS/SIRE/WARNER BROS.)
15	13	16	HESITATE STONE SOUR (ROADRUNNER/RRP)
16	20	2	LIES OF THE BEAUTIFUL PEOPLE SIXX: A.M. (EVEVEN SEVEN)
17	17	8	GOD BLESS SATURDAY KID ROCK (TOP DOG/ATLANTIC/RRP)
18	15	20	AWAKE AND ALIVE SKILLET (ARDENT/INO/ATLANTIC)
19	23	3	RIP TIDE SICK PUPPIES (RMR/VIRGIN/CAPITOL)
20	21	5	LOST IN YOU THREE DAYS GRACE (JIVE/JLG)
21	19	7	IT'S A PARTY BUCKCHERRY (EVEVEN SEVEN)
22	18	6	LET IT DIE OZZY OSBOURNE (EPIC)
23	25	7	NOT STRONG ENOUGH APOCALYPTICA FEAT. BRENT SMITH (DRAGNET/JIVE/JLG)
24	22	11	BURN PAPA ROACH (EVEVEN SEVEN)
25	24	14	YOU'VE SEEN THE BUTCHER DEFTONES (REPRISE)

Rising 7-5 in its 21st week on Mainstream Top 40, Cee Lo Green's "F**k You (Forget You)" ties P!nk's "U + Ur Hand" (2007) and the Fray's "Over My Head (Cable Car)" (2006) for second-longest trip to the chart's top five. Only Will Smith's "Gettin' Jiggy Wit It" logged a longer journey to the top five (22 weeks, 1998).

"F**k You (Forget You)" concurrently climbs 11-9 with Greatest Gainer honors on Adult Top 40 and claims Greatest Gainer/Airplay accolades for a third consecutive week on the Billboard Hot 100, where it holds at No. 2 for a third frame.

As "More" moves 11-9, Usher collects his 14th top 10 on Mainstream Top 40. With the advance, he breaks a tie with Nelly and Justin Timberlake for most top 10s among males dating to the chart's Oct. 3, 1992, launch. Among all artists, Usher matches Madonna and P!nk for second-most top 10s. Mariah Carey and Rihanna lead with 17 apiece.



GREEN

As it spends a second week atop Rock Songs (14.2 million audience impressions, up 20%), Foo Fighters' "Rope" reaches the top 10 on Active Rock (16-8) and Heritage Rock (16-6), with Greatest Gainer honors on all three charts. "Wasting Light," the group's first studio album since 2007, arrives April 12.



HOT COUNTRY SONGS™

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION
1	1	2	18	#1 DON'T YOU WANNA STAY <small>PRODUCER (SONGWRITER) M. KNOX (J. SELLERS, P. JENKINS, A. GIBSON)</small>	Jason Aldean With Kelly Clarkson BROKEN BOW		1
2	2	3	16	THIS IS COUNTRY MUSIC <small>FROGERS (B. PAISLEY, C. DUBOIS)</small>	Brad Paisley ARISTA NASHVILLE		2
3	5	6	24	LET ME DOWN EASY <small>C. CHAMBERLAIN, B. CURRINGTON (M. DODSON, J. HANSON, M. NESLER)</small>	Billy Currington MERCURY		3
4	7	10	33	GREATEST GAINER ARE YOU GONNA KISS ME OR NOT <small>NEW VOICE (J. COLLINS, D. L. MURPHY)</small>	Thompson Square STONE CREEK		4
5	4	1	26	WHO ARE YOU WHEN I'M NOT LOOKING <small>S. HENDRICKS (E. G. LEE, J. W. WIGGINS)</small>	Blake Shelton REPRISE/WGN		1
6	3	5	18	BACK TO DECEMBER <small>N. CHAPMAN, T. SWIFT (T. SWIFT)</small>	Taylor Swift BIG MACHINE		1
7	8	9	24	HELLO WORLD <small>P. WARDLEY (T. DOUGLAS, T. LANE, D. LEE)</small>	Lady Antebellum CAPITOL NASHVILLE		7
8	11	12	12	COLDER WEATHER <small>K. STEGALL, Z. BROWN (Z. BROWN, W. DURBETTE, J. LOWREY, C. BOWLES)</small>	Zac Brown Band SOUTHERN GROUND/ATLANTIC/BIGGER PICTURE		8
9	10	12	17	THIS <small>FROGERS (D. RUCKER, F. ROGERS, K. DIOGUARDI)</small>	Darius Rucker CAPITOL NASHVILLE		9
10	12	13	39	FROM A TABLE AWAY <small>B. BEAVERS (S. SWEENEY, B. DIPIERO, K. ROCHELLE)</small>	Sunny Sweeney REPUBLIC NASHVILLE		10
11	11	14	24	WHAT DO YOU WANT <small>D. BRAINARD, J. NIEMANN (J. L. NIEMAN, R. BROWN, R. BRADSHAW)</small>	Jerrold Niemann SEA GAYLE/ARISTA NASHVILLE		11
12	13	16	11	HEART LIKE MINE <small>F. LIDDELL, M. WRUCKE (M. LAMBERT, T. HOWARD, A. MONROE)</small>	Miranda Lambert COLUMBIA		12
13	14	17	11	LITTLE MISS <small>B. GALLIMORE, K. BUSH, J. NETTLES (J. O. NETTLES, K. BUSH)</small>	Sugarland MERCURY		13
14	15	18	25	A LITTLE BIT STRONGER <small>T. BROWN (L. LAIRD, H. LINDSEY, H. SCOTT)</small>	Sara Evans RCA		14
15	16	20	9	I WON'T LET GO <small>O. HUFF, RASCAL FLATTS (S. ROBSON, J. SELLERS)</small>	Rascal Flatts BIG MACHINE		15
16	17	22	5	BLEED RED <small>R. DUNN (A. DORFF, T. L. JAMES)</small>	Ronnie Dunn ARISTA NASHVILLE		16
17	20	29	5	AIR POWER LIVE A LITTLE <small>B. CANNON, K. CHESNEY (S. MINOR, D. L. MURPHY)</small>	Kenny Chesney BNA		17
18	17	19	33	THE SHAPE I'M IN <small>M. WRIGHT (R. AKINS, D. DAVIDSON, B. HAYSLIP)</small>	Joe Nichols SHOW DOG/UNIVERSAL		17
19	19	21	32	FAMILY MAN <small>K. STEGALL, C. CAMPBELL, J. HENDERSON, J. SHEWMAKE</small>	Craig Campbell BIGGER PICTURE		19
20	24	28	5	AIR POWER WITHOUT YOU <small>O. HUFF, K. URBAN (D. PAHANISH, J. WEST)</small>	Keith Urban CAPITOL NASHVILLE		20
21	21	24	19	YOU LIE <small>P. WARDLEY (S. HENNINGSEN, C. HENNINGSEN, A. HENNINGSEN)</small>	The Band Perry REPUBLIC NASHVILLE		21
22	23	26	29	GEORGIA CLAY <small>C. LAGERBERG (J. KELLEY, C. LAGERBERG, C. KELLEY)</small>	Josh Kelley MCA NASHVILLE		22
23	22	23	40	REAL <small>D. FRIZELL, R. CLAWSON (N. COTY, J. MELTON)</small>	James Wesley BROKEN BOW		22
24	25	25	17	I CAN'T LOVE YOU BACK <small>C. CHAMBERLAIN (C. CHAMBERLAIN, C. DANIELS, J. HYDE)</small>	Easton Corbin MERCURY		24
25	26	30	9	IF I WERE A BOY <small>D. HUFF (B. J. CARLSON, T. GAD)</small>	Reba STARSTRUCK/VALORY		25



With Greatest Gainer honors on the audience-driven Hot Country Songs (7-4), rookie duo also claims its first No. 1 on Country Digital Songs (59,000 downloads) following a March 1 performance on "The Tonight Show With Jay Leno."



Entering the upper tier in its 39th chart week, song notches the longest top 10 climb for a solo female's first chart entry in the Nielsen BDS era (since 1990). By doing so, the artist achieves the best rank for such a single since Taylor Swift's "Tim McGraw" peaked at No. 6 in 2007.

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION
26	27	27	10	WHERE DO I GO FROM YOU <small>K. STEGALL (D. CDOK, C. DANIELS, R. TYNDELL)</small>	Clay Walker CURB		26
27	28	31	10	LOOK IT UP <small>B. CANNON (A. PRESLEY, E. ORRALL)</small>	Ashton Shepherd MCA NASHVILLE		27
28	31	31	4	IF HEAVEN WASN'T SO FAR AWAY <small>J. STÖVER (D. DAVIDSON, R. HATCH, B. JONES)</small>	Justin Moore VALORY		28
29	29	32	11	I WOULDN'T BE A MAN <small>FROGERS (R. M. BOURKE, M. REID)</small>	Josh Turner MCA NASHVILLE		29
30	33	23	11	RAYMOND <small>B. GALLIMORE (B. ELDREDGE, B. CRISLER)</small>	Brett Eldredge ATLANTIC/WAR		30
31	RE-ENTRY	25	25	GOOD TO BE ME <small>KID ROCK (M. SHAFER, B. JAMES, J. HARDING, R. J. RITCHIE)</small>	Uncle Kracker Featuring Kid Rock TOP DOG/ATLANTIC/BIGGER PICTURE		31
32	32	34	12	LAST NIGHT AGAIN <small>D. HUFF (J. S. JONES, M. LINDSEY, H. LINDSEY)</small>	Steel Magnolia BIG MACHINE		32
33	33	36	15	WON'T BE LONELY LONG <small>M. KNOX (J. THOMPSON, A. ALBRITTON, G. DUCAS)</small>	Josh Thompson COLUMBIA		33
34	43	4	4	TOMORROW <small>J. STROUD (C. YOUNG, F. J. MYERS, A. SMITH)</small>	Chris Young RCA		34
35	38	3	3	SOMEWHERE ELSE <small>T. KEITH (T. KEITH, B. PINSON)</small>	Toby Keith SHOW DOG/UNIVERSAL		35
36	34	35	20	BEAUTIFUL EVERY TIME <small>D. JOHNSON (L. BRICE, R. HATCH, L. MILLER)</small>	Lee Brice CURB		33
37	35	35	22	KEEP IN MIND <small>J. STEELE (J. STEELE, S. MINOR)</small>	LoCash Cowboys STROUD/AVARIDUS		31
38	36	39	22	GOOD HANDS <small>T. OLSEN (T. OLSEN, M. GREEN)</small>	Troy Olsen EMI NASHVILLE		36
39	40	40	9	LOVE DON'T RUN <small>L. MILLER (J. LEATHERS, B. GLOVER, R. THILBODEAU)</small>	Steve Holy CURB		39
40	39	42	10	BROWN CHICKEN BROWN COW <small>M. KNOX (K. BEARD, R. RUTHERFORD, C. BEATHARD)</small>	Trace Adkins SHOW DOG/UNIVERSAL		39
41	41	4	4	ME AND TENNESSEE <small>B. GALLIMORE, T. MCGRAW, A. MARTIN (A. MARTIN)</small>	Tim McGraw & Gwyneth Paltrow RCA/CURB		41
42	42	41	9	CRAZY WOMEN <small>D. BROWN, L. RIMES (B. CLARK, S. MCANALLY, J. J. DILLON)</small>	LeAnn Rimes CURB		40
43	47	51	3	CRAZY GIRL <small>M. WRUCKE (L. BRICE, L. ROSE)</small>	Eli Young Band REPUBLIC NASHVILLE		43
44	45	48	3	HOMEBOY <small>J. JOYCE (E. CHURCH, C. BEATHARD)</small>	Eric Church EMI NASHVILLE		44
45	44	44	8	1,000 FACES <small>J. JOYCE (R. MONTANA, T. DOUGLAS)</small>	Randy Montana MERCURY		44
46	43	46	16	BEST SONG EVER <small>C. CARLSON (K. ARMIGER, A. FLYNN, B. WALLACE)</small>	Katie Armiger COLD RIVER		42
47	46	45	13	OLD SCHOOL <small>M. KNOX (C. WICKS, C. TOMPKINS, R. CLAWSON)</small>	Chuck Wicks RCA		43
48	48	49	4	WHY WAIT FOR SUMMER <small>M. ALTMAN (W. HAYES, F. WILHELM)</small>	Walker Hayes CAPITOL NASHVILLE		48
49	52	59	3	A BUNCHA GIRLS <small>M. KNOX (F. BALLARD, B. HAYSLIP, D. DAVIDSON, R. AKINS)</small>	Frankie Ballard WARNER BROS./WAR		49
50	49	47	5	I'D LOVE TO BE YOUR LAST <small>G. WILSON, B. CHANCEY (R. RUTHERFORD, S. TATE, A. TATE)</small>	Gretchen Wilson REDNECK		47

TOP COUNTRY ALBUMS™

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	1	1	1	AARON LEWIS <small>STROUD/AVARIDUS 01013 (7.98)</small>	Town Line (EP)		1
2	2	3	1	JASON ALDEAN <small>BROKEN BOW 7997 (18.98)</small>	My Kinda Party		1
3	3	4	1	LADY ANTEBELLUM <small>CAPITOL NASHVILLE 97702 (18.98)</small>	Need You Now		1
4	3	2	19	TAYLOR SWIFT <small>BIG MACHINE TS0300A (18.98) +</small>	Speak Now		3
5	4	4	24	ZAC BROWN BAND <small>SOUTHERN GROUND/ATLANTIC/BIGGER PICTURE/ATLANTIC 524722AG (18.98) +</small>	You Get What You Give		1
6	NEW	1	1	LUKE BRYAN <small>CAPITOL NASHVILLE DIGITAL EX (3.98)</small>	Spring Break 3... It's A Shore (EP)		1
7	5	7	16	RASCAL FLATTS <small>BIG MACHINE RF0100A (13.98)</small>	Nothing Like This		1
8	6	6	4	THOMPSON SQUARE <small>STONE CREEK 7677 (13.98)</small>	Thompson Square		1
9	9	8	21	THE BAND PERRY <small>REPUBLIC NASHVILLE 014839/UMRG (10.98)</small>	The Band Perry		1
10	7	9	23	KENNY CHESNEY <small>BNA 57445/SMN (11.98) +</small>	Hemingway's Whiskey		1
11	10	10	20	SUGARLAND <small>MERCURY 014759*/UMGN (13.98) +</small>	The Incredible Machine		1
12	13	14	120	GG ZAC BROWN BAND <small>REPRISE PICTURE/ATLANTIC/BIGGER PICTURE/ATLANTIC 51502AG (13.98)</small>	The Foundation		2
13	8	5	76	MIRANDA LAMBERT <small>COLUMBIA 46854/SMN (12.98)</small>	Revolution		1
14	11	11	14	TIM MCGRAW <small>CURB 79205 (18.98)</small>	Number One Hits		6
15	14	17	17	BLAKE SHELTON <small>REPRISE 525092/WMN (18.98)</small>	Loaded: The Best Of Blake Shelton		10
16	16	24	24	BILLY CURRINGTON <small>MERCURY 014401/UMGN (9.98)</small>	Enjoy Yourself		2
17	15	13	21	DARIUS RUCKER <small>CAPITOL NASHVILLE 26939 (18.98)</small>	Charleston, SC 1966		1
18	19	20	18	SOUNDTRACK <small>RCA 72911/SMN (11.98)</small>	Country Strong		2
19	17	19	34	JERROD NIEMANN <small>SEA GAYLE/ARISTA NASHVILLE 65720/SMN (9.98)</small>	Judge Jerrod & The Hung Jury		1
20	20	18	15	ALAN JACKSON <small>ARISTA NASHVILLE 78681/SMN (11.98)</small>	34 Number Ones		7
21	22	22	102	ERIC CHURCH <small>CAPITOL NASHVILLE 20810* (12.98)</small>	Carolina		1
22	23	25	5	THE JANEDEAR GIRLS <small>WARNER BROS. 518448/WMN (13.98)</small>	The JaneDear Girls		10
23	12	16	16	KEITH URBAN <small>CAPITOL NASHVILLE 47695 (11.98)</small>	Get Closer		1
24	18	21	8	STEEL MAGNOLIA <small>BIG MACHINE 50A100A (10.98)</small>	Steel Magnolia		1
25	21	23	18	BRAD PAISLEY <small>ARISTA NASHVILLE 75878/SMN (11.98)</small>	Hits Alive		1

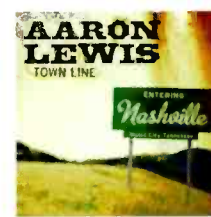
THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
26	24	29	53	EASTON CORBIN <small>MERCURY 013644/UMGN (10.98)</small>	Easton Corbin		1
27	30	32	17	REBA <small>STARSTRUCK RMD200A/VALORY (13.98) +</small>	All The Women I Am		3
28	25	28	6	JOE NICHOLS <small>SHOW DOG/UNIVERSAL 015198 (7.98)</small>	Greatest Hits		12
29	28	30	29	TRACE ADKINS <small>SHOW DOG/UNIVERSAL 014288 (9.98)</small>	Cowboy's Back In Town		1
30	34	35	74	LUKE BRYAN <small>CAPITOL NASHVILLE 65833 (18.98)</small>	Doin' My Thing		1
31	27	24	70	CARRIE UNDERWOOD <small>19 ARISTA NASHVILLE 49923/SMN (13.98)</small>	Play On		2
32	26	12	3	HAYES CARLL <small>LOST HIGHWAY 015136*/UMGN (10.98)</small>	KMAG YOYO (& Other American Stones)		12
33	31	26	22	TOBY KEITH <small>SHOW DOG/UNIVERSAL 014492 (9.98)</small>	Bullets In The Gun		1
34	32	25	25	JAMEY JOHNSON <small>MERCURY 013364*/UMGN (19.98)</small>	The Guitar Song		1
35	35	33	4	VARIOUS ARTISTS <small>SCATTER J0100A/BIG MACHINE (10.98)</small>	The Music Inside		22
36	36	36	56	JOSH TURNER <small>MCA NASHVILLE 013363/UMGN (13.98)</small>	Haywire		2
37	NEW	1	1	BUDDY MILLER <small>NEW WEST 6108 (19.98 CD/DVD) +</small>	Buddy Miller's The Majestic Silver Strings		37
38	37	34	44	ZAC BROWN BAND <small>SOUTHERN GROUND/ATLANTIC 523726AG (25.98 CD/DVD) +</small>	Pass The Jar: Live		2
39	33	-	7	JOHNNY CASH <small>COLUMBIA 6051509*/MSC (15.98)</small>	Bootleg Volume II: From Memphis To Hollywood		33
40	38	37	25	VARIOUS ARTISTS <small>BNSKY MUSIC/UNIVERSAL 05946/CAPITOL (18.98)</small>	NOW That's What I Call Country: Volume 3		1
41	41	43	48	COLT FORD <small>AVERAGE JOE'S 216 (14.98)</small>	Chicken & Biscuits		8
42	42	51	51	BRANTLEY GILBERT <small>AVERAGE JOE'S 215 (14.98)</small>	Halfway To Heaven		19
43	49	50	21	TRACE ADKINS <small>CAPITOL NASHVILLE 48837 (19.98)</small>	The Definitive Greatest Hits: Till The Last Shots Fired		12
44	44	44	78	BROOKS & DUNN <small>ARISTA NASHVILLE 49922/SMN (13.98)</small>	#1s ... And Then Some		1
45	43	8	27	PATSY CLINE <small>MCA NASHVILLE 014526/UME (7.98)</small>	Icon: Patsy Cline		42
46	42	38	30	BLAKE SHELTON <small>REPRISE 524497/WMN (7.98)</small>	All About Tonight (EP)		1
47	40	42	59	SOUNDTRACK <small>FOX/FOX SEARCHLIGHT 6184/NEW WEST (17.98)</small>	Crazy Heart		6
48	45	47	8	THE GRASCALS <small>CRACKER BARREL 1022 EX/BLUEGRASS (11.98)</small>	The Grascals & Friends: Country Classics With A Bluegrass Spin		23
49	48	46	20	LITTLE BIG TOWN <small>CAPITOL NASHVILLE 88755* (18.98)</small>	The Reason Why		1
50	50	45	37	UNCLE KRACKER <small>TOP DOG/ATLANTIC 524613AG (6.98)</small>	Happy Hour: The South River Road Sessions (EP)		9

BLUEGRASS ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.
1	1	8	#1 THE GRASCALS <small>CRACKER BARREL 1022 EX/BLUEGRASS</small>	The Grascals & Friends: Country Classics With A Bluegrass Spin	
2	2	40	DIERKS BENTLEY <small>CAPITOL NASHVILLE 85410*</small>	Up On The Ridge	
3	3	4	THE WAILIN' JENNYNS <small>RED HOUSE 234</small>	Bright Morning Stars	
4	4	55	CAROLINA CHOCOLATE DROPS <small>NONESUCH 516995/WARNER BROS.</small>	Genuine Negro Jig	
5	5	24	STEVE IVEY <small>IMI 0017/SOVOMA</small>	Best Of Bluegrass	
6	6	8	ABIGAIL WASHBURN <small>FOREIGN CHILDREN/ROUNDER 6132289/CONCORD</small>	City Of Refuge	
7	7	47	TRAMPLOD BY TURTLES <small>BANJODAD 07*</small>	Palomino	
8	10	6	CAROLINA CHOCOLATE DROPS LUMINESCENT ORCHESTRA <small>NONESUCH 526130*/WARNER BROS.</small>	Carolina Chocolate Drops Luminescent Orchestra (EP)	
9	15	77	THE ISAACS <small>GAITHER 46014</small>	The Isaacs ... Naturally: An Almost A Cappella Collection	
10	8	38	PUNCH BROTHERS <small>NONESUCH 521960*/WARNER BROS.</small>	Antifogmatic	

BETWEEN THE BULLETS

LEWIS' 'LINE' ARRIVES



Opening with 38,000 copies, Stained frontman Aaron Lewis storms Top Country Albums at No. 1 with "Town Line," which pings the Billboard 200 at No. 7 and Rock Albums at No. 3. Lead radio single "Country Boy" (featuring Charlie Daniels and George Jones) ranks at No. 58 in its fifth week on Hot Country Songs. The track moves 25,000 downloads to shift 15-12 on Country Digital Songs (see chart, page

TOP R&B/HIP-HOP ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE	IMPRINT / DISTRIBUTING LABEL
1			MARSHA AMBROSIOUS	#1 LATE NIGHTS & EARLY MORNINGS	J 64826/RMG
2	2	16	RIHANNA	LOUD SRP/DEF JAM 014927/IDJMG	
3	3	15	NICKI MINAJ	PINK FRIDAY YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN 015021/UMRG	
4	1	35	EMINEM	RECOVERY WEB/SHADY/AFTERMATH/INTERSCOPE 014411/IGA	
5	4	16	KANYE WEST	MY BEAUTIFUL DARK TWISTED FUNGUS ROC-A-FELLA/DEF JAM 014696/IDJMG	
6	5	12	R. KELLY	LOVE LETTER JIVE 80874/JLG	
7	6	23	LIL WAYNE	I AM NOT A HUMAN BEING CASH MONEY/UNIVERSAL MOTOWN 015002/UMRG	
8	8	17	CEE LO GREEN	THE LADY KILLER RADICULTURE 525601/ELEKTRA	
9	10	25	TREY SONGZ	PASSION, PAIN & PLEASURE SONGBOOK/ATLANTIC 524539/AG	
10	3	11	JAMIE FOXX	BEST NIGHT OF MY LIFE J 54860/RMG	
11	13	13	T.I.	NO MERCY GRAND HUSTLE/ATLANTIC 523753/AG	
12	11	11	KEYSHIA COLE	CALLING ALL HEARTS GEFEN 015108/IGA	
13	13	11	KERI HILSON	NO BOYS ALLOWED MOSLEY/ZONE 4/INTERSCOPE 015088/IGA	
14	12	39	DRAKE	THANK ME LATER YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN 014325/UMRG	
15			WAKA FLOCCA FLAME	FLOCCA FLAME 1017 BRICK SQUAD/ASYLUM/WARNER BROS.	
16	19	14	MIGUEL	66 ALL I WANT IS YOU BLACK ICE/STORM/VE 75487/JLG	
17	14	12	DIDDY - DIRTY MONEY	LAST TRAIN TO PARIS BAD BOY/INTERSCOPE 014381/IGA	
18	16	30	KEM	INTIMACY: ALBUM III UNIVERSAL MOTOWN 014469/UMRG	
19			CHARLIE WILSON	JUST CHARLIE P MUSIC/JIVE 61696/JLG	
20			JAZMINE SULLIVAN	LOVE ME BACK J 75357/RMG	
21	20	12	TANK	NOW OR NEVER MOGAM/SONG DYNASTY/ATLANTIC 525214/AG	
22	23	33	RICK ROSS	TEFLON DON MAYBACH/SUP-N-SLIDE/DEF JAM 014366/IDJMG	
23	22	16	NELLY	5.0 DEPARTY/UNIVERSAL MOTOWN 014991/UMRG	
24	21	15	NE-YO	LIBRA SCALE DEF JAM 014697/IDJMG	
25	17	3	GINUWINE	ELGIN NOTIFI 003	
26	25	17	KID CUDI	MAN ON THE MOON II DREAM ON G.O.D./UNIVERSAL MOTOWN 014649/UMRG	
27	32	23	JEREMIH	ALL ABOUT YOU MICK SCHULTZ/DEF JAM 014830/IDJMG	
28	5	5	BOB MARLEY AND THE WAILERS	LIVE FOREVER TUFF GONG/ISLAND 014669/UME	
29	28	50	USHER	RAYMOND V RAYMOND LAFACE 61552/JLG	
30	27	12	MICHAEL JACKSON	MICHAEL M.J./EPIC 66773/SONY MUSIC	
31	29	28	FANTASIA	BACK TO ME S/19/J 66528/RMG	
32	30	77	KID CUDI	MAN ON THE MOON DREAM ON G.O.D./UNIVERSAL MOTOWN 013195/UMRG	
33	31	15	JAY-Z	HITS COLLECTION: VOL. ONE ROC NATION/DEF JAM 013621/ADJMG	
34	3	3	SAIGON	THE GREATEST STORY NEVER TOLD SUBURBAN NOIZE 271	
35	14	14	EL DEBARGE	SECOND CHANCE GEFEN 015045/IGA	
36	35	28	USHER	VERSUS (EP) LAFACE 76535/JLG	
37	34	45	B.O.B	B.O.B PRESENTS REBEL/ROCKAWAY HUSTLE/ATLANTIC 518903/AG	
38	40	27	THE TEMPTATIONS	ICON MOTOWN 014607/UME	
39	14	14	CHRISTETTE MICHELE	LET FREEDOM REIGN DEF JAM 014951/IDJMG	
40	43	14	ERIC BENET	LOST IN TIME REPRISE 522936/WARNER BROS.	
41	33	2	JOELL ORTIZ	FREE AGENT YAOWA/LUSH LIFE 2012/EONE	
42	44	38	WIZ KHALIFA	DEAL OR NO DEAL ROSTRUM 24/HIPHOP	
43	55	57	PAGE SETTER SADE	57 UNDEFEATED LOVE EPIC 63933/SONY MUSIC	
44	42	12	KANDI	KANDI KODATED KANDI KODATED/ASYLUM 526424/WARNER BROS.	
45	50	65	ALICIA KEYS	THE ELEMENT OF FREEDOM MBK/J 46571/RMG	
46	41	15	LLOYD BANKS	H.F.M.2 (HUNGER FOR MORE 2) G UNIT 18041	
47	NEW		KOTTONMOUTH KINGS PRESENT THE DIRTBALL NERVOUS SYSTEM	SUBURBAN NOIZE 210	
48	27	27	MARVIN GAYE	ICON MOTOWN 014578/UME	
49	54	54	CIARA	BASIC INSTINCT LAFACE 72092/JLG	
50	38	24	JOHN LEGEND & THE ROOTS	WAKE UP HIVE SCHOOL G.O.D./COLUMBIA 37082/SONY MUSIC	

MAINSTREAM R&B/HIP-HOP

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE	IMPRINT / PROMOTION LABEL
1	1	13	MOMENT 4 LIFE	#1 MOMENT 4 LIFE	NICKI MINAJ/DEF JAM 014927/IDJMG
2	2	11	6 FOOT 7 FOOT	LIL WAYNE FEAT. CORY GUNZ (CASH MONEY/UNIVERSAL MOTOWN/UMRG)	
3	4	8	LOVE FACES	TREY SONGZ (SONGBOOK/ATLANTIC)	
4	17	17	FALL FOR YOUR TYPE	JAMIE FOXX FEAT. DRAKE (J/RMG)	
5	6	6	LOOK AT ME NOW	CHRIS BROWN FEAT. LIL WAYNE & BUSTA RHYMES (JIVE/JLG)	
6	5	17	PRETTY GIRL ROCK	KERI HILSON (MOSLEY/ZONE 4/INTERSCOPE)	
7	7	18	NO BS	CHRIS BROWN (JIVE/JLG)	
8	7	7	ALL OF THE LIGHTS	KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)	
9	10	18	DOWN ON ME	JEREMIH FEAT. 50 CENT (MICK SCHULTZ/DEF JAM/IDJMG)	
10	11	15	YOU BE KILLIN EM	FABOLOUS (DESERT STORM/DEF JAM/IDJMG)	
11	19	19	WHAT'S MY NAME?	RIHANNA FEAT. DRAKE (SRP/DEF JAM/IDJMG)	
12	12	15	WORDS	BOBBY V (BLU KOLLA DREAMS/CAPITOL)	
13	14	23	ASTON MARTIN MUSIC	RICK ROSS FEAT. DRAKE & CHRISTETTE MICHELE (MAYBACH/SUP-N-SLIDE/DEF JAM/IDJMG)	
14	13	28	NO HANDS	WAKA FLOCCA FLAME (1017 BRICK SQUAD/ASYLUM/WARNER BROS.)	
15	17	17	GROVE ST. PARTY	WAKA FLOCCA FLAME FEAT. KERO GOTTI (1017 BRICK SQUAD/ASYLUM/WARNER BROS.)	
16	20	5	WELCOME TO MY HOOD	DJ KHALED (WE THE BEST/CASH MONEY/UNIVERSAL MOTOWN/UMRG)	
17	20	20	BRING IT BACK	TRAVIS PORTER (PORTER HOUSE/JIVE/JLG)	
18	18	8	H*A*M	KANYE WEST & JAY-Z (ROC-A-FELLA/ROC NATION/DEF JAM/IDJMG)	
19	30	4	DID IT ON'EM	4 NICKI MINAJ (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN/UMRG)	
20	16	20	BLACK AND YELLOW	WIZ KHALIFA (ROSTRUM/ATLANTIC)	
21	24	5	SURE THING	MIGUEL (BLACK ICE/STORM/VE/JIVE/JLG)	
22	23	5	TAKE ME AWAY	KEYSHIA COLE (GEFFEN/INTERSCOPE)	
23	5	5	WHERE YOU AT	JENNIFER HUDSON (J/RMG)	
24	19	19	MAKE IT RAIN	TRAVIS PORTER (PORTER HOUSE/JIVE/JLG)	
25	21	7	SWEAT	SNOOP DOGG (PRIORITY/CAPITOL)	
26	27	13	FEEL LOVE	SEAN GARRETT FEAT. J. COLE OR DRAKE (BET 1 PENNED IT/COLUMBIA)	
27	29	3	HUSTLE HARD	ACE HOOD (WE THE BEST/DEF JAM/IDJMG)	
28	24	24	ROLL UP	WIZ KHALIFA (ROSTRUM/ATLANTIC/RRP)	
29	28	28	GONE	NELLY FEAT. KELLY ROWLAND (DEPARTY/UNIVERSAL MOTOWN/UMRG)	
30	31	31	I DON'T DESERVE YOU	LLOYD BANKS FEAT. JEREMIH (G UNIT/CAPITOL)	
31	NEW		FAR AWAY	MARSHA AMBROSIOUS (J/RMG)	
32	25	25	10 SECONDS	JAZMINE SULLIVAN (J/RMG)	
33	33	33	THE SHOW GOES ON	LUPE FIASCO (1ST & 15TH/ATLANTIC)	
34	38	38	MY GIRL	MINDLESS BEHAVIOR (STREAMLINE/CONJUNCTION/INTERSCOPE)	
35	32	32	FIRE FLAME	BIDMAN FEAT. LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWN/UMRG)	
36	35	35	LOVE LETTER	R. KELLY (JIVE/JLG)	
37			ALL YOUR LOVE	K'LA (MUSIC LINE)	
38	NEW		RACKS	Y.C. FEAT. FUTURE (BIG PLAY/UNIVERSAL REPUBLIC/UMRG)	
39			ANYTHING	MUSIQ SOULCHILD FEAT. SWIZZ BEATS (ATLANTIC)	
40	NEW		CRAZY LUV	AARON ALEXANDER (A.R.)	

RHYTHMIC

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE	IMPRINT / PROMOTION LABEL
1	1	15	DOWN ON ME	#1 DOWN ON ME	JEREMIH FEAT. 50 CENT (MICK SCHULTZ/DEF JAM/IDJMG)
2	2	12	MOMENT 4 LIFE	NICKI MINAJ FEAT. DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)	
3	3	19	GRENADE	BRUNO MARS (ELEKTRA/ATLANTIC)	
4	6	14	TONIGHT (I'M LOVIN' YOU)	ENRIQUE IGLESIAS FEAT. LUDACRIS & DJ FRANK E (UNIVERSAL REPUBLIC)	
5	5	10	6 FOOT 7 FOOT	LIL WAYNE FEAT. CORY GUNZ (CASH MONEY/UNIVERSAL MOTOWN)	
6	8	14	ROCKETEER	FAR*EAST MOVEMENT FEAT. RYAN TEDDER (CHERRYTREE/INTERSCOPE)	
7	11	5	S&M	RIHANNA (SRP/DEF JAM/IDJMG)	
8	20	20	BLACK AND YELLOW	WAKA FLOCCA FLAME (1017 BRICK SQUAD/ASYLUM/WARNER BROS.)	
9	20	20	WHAT'S MY NAME?	RIHANNA FEAT. DRAKE (SRP/DEF JAM/IDJMG)	
10	14	14	PRETTY GIRL ROCK	KERI HILSON (MOSLEY/ZONE 4/INTERSCOPE)	
11	9	22	NO HANDS	WAKA FLOCCA FLAME (1017 BRICK SQUAD/ASYLUM/WARNER BROS.)	
12	14	4	BORN THIS WAY	LADY GAGA (STREAMLINE/KONLIVE/INTERSCOPE)	
13	10	19	YEAH 3X	CHRIS BROWN (JIVE/JLG)	
14	19	4	LOOK AT ME NOW	66 CHRIS BROWN FEAT. LIL WAYNE & BUSTA RHYMES (JIVE/JLG)	
15			BACKSEAT	NEW BOYZ FEAT. THE CATARACS & DEV (SHOTTY/WARNER BROS.)	
16			HOLD IT AGAINST ME	BRITNEY SPEARS (JIVE/JLG)	
17			BUZZIN'	MANN (MERCURY/IDJMG)	
18	20	9	ALL OF THE LIGHTS	KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)	
19			F**K YOU (FORGET YOU)	CEE LO GREEN (RADICULTURE/ELEKTRA/ATLANTIC)	
20	21	6	THE SHOW GOES ON	LUPE FIASCO (1ST & 15TH/ATLANTIC)	
21	18	18	FIREWORK	KATY PERRY (CAPITOL)	
22	22	4	I NEED A DOCTOR	DR. DRE FEAT. EMINEM & SKYLAR GREY (AFTERMATH/INTERSCOPE)	
23	26	5	WRITTEN IN THE STARS	TINIE TEMPAH FEAT. ERIC TURNER (LONDON/CAPITOL)	
24	NEW		E.T.	KATY PERRY FEAT. KANYE WEST (CAPITOL)	
25	28	5	MORE	USHER (LAFACE/JLG)	
26	23	19	WE R WHO WE R	KESHA (KEMOSABE/RCA/RMG)	
27	29	4	GONE	NELLY FEAT. KELLY ROWLAND (DEPARTY/UNIVERSAL MOTOWN)	
28	27	6	FALL FOR YOUR TYPE	JAMIE FOXX FEAT. DRAKE (J/RMG)	
29	34	2	BLOW	KESHA (KEMOSABE/RCA/RMG)	
30	38	2	ON THE FLOOR	JENNIFER LOPEZ FEAT. PITBULL (ISLAND/IDJMG)	
31	32	16	KUSH	DR. DRE FEAT. SNOOP DOGG & AKON (AFTERMATH/INTERSCOPE)	
32	36	3	FEEL LOVE	SEAN GARRETT FEAT. J. COLE OR DRAKE (BET 1 PENNED IT/COLUMBIA)	
33	NEW		JUST CAN'T GET ENOUGH	THE BLACK EYE PEAS (INTERSCOPE)	
34	11	11	YOU BE KILLIN EM	FABOLOUS (DESERT STORM/DEF JAM/IDJMG)	
35	NEW		ROLL UP	WIZ KHALIFA (ROSTRUM/ATLANTIC/RRP)	
36	NEW		HIT THE LIGHTS	JAY SEAN FEAT. LIL WAYNE (CASH MONEY/UNIVERSAL REPUBLIC)	
37			F**KIN' PERFECT	PINK (LAFACE/JLG)	
38	37	5	COMING HOME	DIDDY - DIRTY MONEY FEAT. SKYLAR GREY (BAD BOY/INTERSCOPE)	
39	33	6	SWEAT	SNOOP DOGG (PRIORITY/CAPITOL)	
40	NEW		WELCOME TO MY HOOD	DJ KHALED (WE THE BEST/CASH MONEY/UNIVERSAL MOTOWN)	

ADULT R&B

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE	IMPRINT / PROMOTION LABEL
1	1	25	YOU ARE	#1 YOU ARE	CHARLIE WILSON (P MUSIC/JIVE/JLG)
2	2	18	LAY WITH YOU	EL DEBARGE FEAT. FAITH EVANS (GEFFEN/INTERSCOPE)	
3	4	15	LOVE LETTER	R. KELLY (JIVE/JLG)	
4	16	16	WALKING	MARY MARY (MY BLOCK/COLUMBIA)	
5	29	29	CAN'T BE FRIENDS	TREY SONGZ (SONGBOOK/ATLANTIC)	
6	5	24	I'M DOING ME	FANTASIA (S/19/J/RMG)	
7	7	33	SHARE MY LIFE	KEM (UNIVERSAL MOTOWN/UMRG)	
8	14	14	FAR AWAY	MARSHA AMBROSIOUS (J/RMG)	
9	13	6	GREATEST GAINER WHERE YOU AT	6 JENNIFER HUDSON (J/RMG)	
10	8	21	EMERGENCY	TANK (MOGAM/SONG DYNASTY/ATLANTIC)	
11	12	16	NEVER WANT TO LIVE WITHOUT YOU	ERIC BENET (REPRISE/WARNER BROS.)	
12	1	7	I SMILE	KIRK FRANKLIN (FO YO SOUL/GOSPEL CENTRIC/JLG)	
13	11	17	FALL FOR YOUR TYPE	JAMIE FOXX FEAT. DRAKE (J/RMG)	
14	16	8	4EVERMORE	ANTHONY DAVID FEAT. ALGEBRA (PURPOSE/EONE)	
15	8	8	NOT MY DADDY	KELLY PRICE FEAT. STOKLEY (MY BLOCK/SANG GIRL/MALACO)	
16	18	13	ONE IN A MILLION	NE-YO (DEF JAM/IDJMG)	
17	19	9	ALL ABOUT THE SEX (IT AINT ALL ABOUT THE SEX)	DOANELL JONES (CANDYMAN/EONE)	
18	1	8	GONE AND NEVER COMING BACK	MELANIE FIONA (SRC/UNIVERSAL MOTOWN/UMRG)	
19	22	7	CAUGHT MY EYE	MINT CONDITION (SHANACHE)	
20	20	19	WHAT COULD HAVE BEEN	GINUWINE (NOTIFI)	
21	24	4	GOOD MAN	RAFAEL SAADIQ (COLUMBIA)	
22	4	4	BEAUTIFUL	NOEL GOUDIN (MASS APPEAL/EDNE)	
23	23	18	GOOD MORNING	K'JON (UP&UP/UNIVERSAL REPUBLIC/UMRG)	
24	5	4	I WANNA BE YOUR MAN	CHARLIE WILSON FEAT. FANTASIA (P MUSIC/JIVE/JLG)	
25	28	2	BABY	JAGGED EDGE (SLIP-N-SLIDE/CAPITOL)	

RAP SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE	IMPRINT / PROMOTION LABEL
1	1	13	MOMENT 4 LIFE	#1 MOMENT 4 LIFE	NICKI MINAJ/DEF JAM 014927/IDJMG
2	2	12	6 FOOT 7 FOOT	LIL WAYNE FEAT. CORY GUNZ (CASH MONEY/UNIVERSAL MOTOWN)	
3	3	4	LOOK AT ME NOW	CHRIS BROWN FEAT. LIL WAYNE & BUSTA RHYMES (JIVE/JLG)	
4	7	9	ALL OF THE LIGHTS	KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)	
5	26	26	NO HANDS	WAKA FLOCCA FLAME (1017 BRICK SQUAD/ASYLUM/WARNER BROS.)	
6	24	24	ASTON MARTIN MUSIC	RICK ROSS FEAT. DRAKE & CHRISTETTE MICHELE (MAYBACH/SUP-N-SLIDE/DEF JAM/IDJMG)	
7	5	21	BLACK AND YELLOW	WIZ KHALIFA (ROSTRUM/ATLANTIC/RRP)	
8	20	20	YOU BE KILLIN EM	FABOLOUS (DESERT STORM/DEF JAM/IDJMG)	
9	13	13	ROCKETEER	FAR*EAST MOVEMENT FEAT. RYAN TEDDER (CHERRYTREE/INTERSCOPE)	
10	21	21	HEY BABY (DROP IT TO THE FLOOR)	PITBULL FEAT. T-PAIN (MR	

DANCE CLUB SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT / PROMOTION LABEL
1	3	6	#1 HOLD IT AGAINST ME	BRITNEY SPEARS	JIVE/JLG
2	2	8	HIGHER	TAIO CRUZ FEAT. KYLIE MINOGUE & TRAVIE MCCOY	MERCURY/DJMG
3	4	6	S&M	RIHANNA SRP/DEF JAM/DJMG	
4	10		DOG DAYS ARE OVER	FLORENCE + THE MACHINE	UNIVERSAL REPUBLIC
5	3		SANITY	HANNAH SNOWDOG	
6	11		HELLO	MARTIN SOLVEIG & DRAGONETTE	BIG BEAT/ATLANTIC
7	15	3	ON THE FLOOR	JENNIFER LOPEZ FEAT. PITBULL	ISLAND/UNIVERSAL
8	11		MOVE ON FAST	ONO MIND	TRAIN/TWISTED
9	11		BETTER THAN TODAY	KYLIE MINOGUE	PARLOPHONE/ASTRALWERKS/CAPITOL
10	14	4	E.T.	KATY PERRY	CAPITOL
11	13	7	KEEP ON DANCING	ALYSSA RIBIH	FIRST ENT.
12	12	6	TWIST OF LOVE	KIMBERLY DAVIS	DI
13	28	3	BORN THIS WAY	LADY GAGA	STREAMLINE/KONLIVE/INTERSCOPE
14	27	3	GOOD GIRL	ALEXIS JORDAN	ROC NATION/COLUMBIA
15			I'LL BE THERE	TIFFANY EVANS	MUSIC WORLD/COLUMBIA
16	21	7	AS DAYS GO BY	HICKEY OLIVER FEAT. KIM SMITH	INTENSI-T
17	29		ARMY OF LOVE	KERLI	ISLAND/DJMG
18	24	6	HARE KRISHNA	SIR IVAN PEACEMAN	
19	10	4	SO DELICIOUS	SALME FEAT. NOA TYLO	KONTAINER
20	17	12	PARTY OF THE YEAR	JIPSTA FEAT. SANDY B.	BANDOOZLE BEATZ
21	16	12	NAKED	CONSUELO COSTIN WITH MASSI & DE LEON	CONTINUOUS COOL/CAMP
22	33	3	WALKING	MARY MARY MY BLOCK	COLUMBIA
23	20	13	SLEEPYHEAD	PASSION PIT	FRENCHKISS/COLUMBIA
24	30	4	NEVER SEE YOU AGAIN	TALIA COLES	PHASE ONE
25	19	8	GOT THAT FEELING	BAD BOY BILL FEAT. ERIC JAG	NETTWERK

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT / PROMOTION LABEL
26	11	10	WHAT'S MY NAME?	RIHANNA FEAT. DRAKE	SRP/DEF JAM/DJMG
27	32	4	SUN OF A GUN	OH LAND	EPIC
28	23	0	THIS NIGHT	MASK MUNKYS	EXIT 26
29	44	2	POWER PICK CALL MY NAME	SULTAN & NED SHEPARD FEAT. NADIA ALI HAREM	
30	31		DESPERATE GIRLS & STUPID BOYS	KIMBERLY CALDWELL	VANGUARD/CAPITOL
31	38	4	BEAUTY QUEEN	KELSEY B. CARRILLO	
32	37	4	READY WHEN YOU ARE	FAWNI	FAWNI
33	41	3	TURN IT UP	ULTRASH NATE	DEEP SUGAR/STRICTLY RHYTHM
34	43	3	IF THIS AIN'T LOVE	CHRIS "THE GREEK" PANAGIS FEAT. SOPHIA CRUZ	DJG
35	18	14	WHO'S THAT CHICK?	DAVID GUETTA FEAT. RIHANNA	GUM/ASTRALWERKS/CAPITOL
36	39	8	YEAH 3X	CHRIS BROWN	JIVE/JLG
37			HOT SHOT DEBUT BEAUTIFUL PEOPLE	CHRIS BROWN FEAT. BENNY BENASSI	JIVE/JLG
38	35	7	FLY	DANI BARBERS	DANI BARBERS
39	34	13	TONIGHT (I'M LOVIN' YOU)	ENRIQUE IGLESIAS FEAT. LUDACRIS & DJ FRANK E	UNIVERSAL REPUBLIC
40		12	A YEAR WITHOUT RAIN	SELENA GOMEZ & THE SCENE	HOLLYWOOD
41	22	13	BABY LIKES TO BANG	ZAYRA BRANCO	
42	47	2	TACALCATEO	INDIA & PEPPE	CITARELLA ANGEL EYES
43	49	2	HEY (NAH NEH NAH)	RICO BERNASCONI VS. VAYA	CDN DIOS STARSHIT/CAPP
44	48		PUSH IT	JESSIE AND THE TOY BOYS	FEAT. YELAWOLF PROSPECT PARK
45	45	1	MORE	USHER	LAFACE/JLG
46	40	5	GET BACK	MARCO	ORGANICA
47	50	2	RISE	OSCAR P & GREG STAINER	SEA TO SUN
48	26	13	I NEED LOVE	DJ YIANNIS & GEORGIE	PORGIE MUSIC PLANT
49	42	11	ELECTRIC LOVE	DIRTY VEGAS	DM
50			NEW CONSEQUENCES	VANESSA DAOU	OAOU/KID/OUTSIDER

DANCE/ELECTRONIC ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMPRINT / PROMOTION LABEL
1	1	123	#1 LADY GAGA	THE FAME	SRP/DEF JAM/DJMG
2	13		DAFT PUNK	TRON: LEGACY (SOUNDTRACK)	WALT DISNEY 005872
3	67		LADY GAGA	THE FAME MONSTER (EP)	SRP/DEF JAM/DJMG
4	13		DEADMAU5	4X4=12	MAU5TRAP 2518/ULTRA
5	31		LADY GAGA	THE REMIX	SRP/DEF JAM/DJMG
6	4		CUT /// COPY	ZONOSCOPE	MODULAR 134*
7	6		VIC LATINO	VIC LATINO PRESENTS: ULTRA DANCE 12	ULTRA 2734
8	13	11	SKRILLEX	SCARY MONSTERS AND NICE SPRITES (EP)	BIG BEAT 526918/AG
9			RE-ENTRY GLASSER	RING TRUE	PANTHER SOUNDS 025*
10	16	36	3OH3	STREETS OF GOLD	PHOTO FINISH 523412/AG
11	42		LCD SOUNDSYSTEM	THIS IS HAPPENING	DFA/VERGIN 09903*/CAPITOL
12	12	14	VARIOUS ARTISTS	UKF DUBSTEP 2010	UKF DIGITAL EX
13	14	6	DAVID GUETTA	ONE MORE LOVE (EP)	GUM 71634/ASTRALWERKS
14	9	4	JAMES BLAKE	JAMES BLAKE	HESSLE ALONG/POLO/DOR/UNIVERSAL REPUBLIC DIGITAL EX/UMG
15	21		VARIOUS ARTISTS	NOW THAT'S WHAT I CALL CLUB HITS 2	EM/UNIVERSAL/SONY MUSIC 17803/CAPITOL
16	18	19	DEADMAU5	FOR LACK OF A BETTER NAME	MAU5TRAP 2174/ULTRA
17	10	2	GIL SCOTTHERON AND JAMIE XX	WE'RE NEW HERE	YOUNG TURKS 517*/XL
18	17	76	LA ROUX	LA ROUX	IFG LIFE/POLYDOR/CHERRYTREE/INTERSCOPE 013389*/AGA
19			NEW THE BANGERZ	JABBAWOCKEEZ	MUS.I.C. JBWCKZ DIGITAL EX
20	19	21	LOUIE DEVITO	THE NEW DANCE MIX USA	PHASE ONE 1009
21			RE-ENTRY THE GLITCH MOB	DRINK THE SEA	GLASS AIR 50879 EX
22	20	42	VARIOUS ARTISTS	NOW THAT'S WHAT I CALL CLUB HITS	EM/UNIVERSAL 56256/SONY MUSIC
23	23	6	PENDULUM	IMMERSION	EARSTORM/ATLANTIC 525854/AG
24			RE-ENTRY CRYSTAL CASTLES	CRYSTAL CASTLES	FICTIOM/ASTRALWERKS/UNIVERSAL MOTOOWN 014374/UMG
25	26	12	BASSNECTAR	TIMESTRETCH (EP)	AMORPHOUS DIGITAL EX

DANCE AIRPLAY™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT / PROMOTION LABEL	
1	1	8	#1 HOLD IT AGAINST ME	BRITNEY SPEARS	JIVE/JLG	
2	2	13	HELLO	MARTIN SOLVEIG & DRAGONETTE	BIG BEAT/ATLANTIC	
3	4		BORN THIS WAY	LADY GAGA	STREAMLINE/KONLIVE/INTERSCOPE	
4	5	23	TAKE OVER CONTROL	AFROJACK FEAT. EVA SIMONS	ROBBINS	
5	6		SEEK BROMANCE	TIM / BERG	NAPITH	
6	7	12	HIGHER	TAIO CRUZ FEAT. TRAVIE MCCOY	MERCURY/DJMG	
7	8	10	FREEFALLIN'	ZOE BADWY	BIG BEAT/ATLANTIC	
8	12		TONIGHT (I'M LOVIN' YOU)	ENRIQUE IGLESIAS FEAT. LUDACRIS & DJ FRANK E	UNIVERSAL REPUBLIC	
9	21	8	MORE	USHER	LAFACE/JLG	
10	13		SO TRUE	AGO	NERVOUS	
11	9	4	S&M	RIHANNA	SRP/DEF JAM/DJMG	
12			RE-ENTRY NOT GIVING UP ON LOVE	ARMIN VAN BUUREN VS. SOPHIE ELLIS	BEXTOR ULTRA	
13	12		YEAH 3X	CHRIS BROWN	JIVE/JLG	
14	22	2	F**KIN' PERFECT	PINK	LAFACE/JLG	
15	4	5	ON THE FLOOR	JENNIFER LOPEZ FEAT. PITBULL	ISLAND/UNIVERSAL	
16	1	12	SOFI NEEDS A LADDER	DEADMAU5	MAU5TRAP/ULTRA	
17			BELIEVER	FREEMASONS FEAT. WYNTER GORDON	BIG BEAT/ATLANTIC	
18	24	14	MIAMI 2 IBIZA	SWEDISH HOUSE MAFIA VS. TINE TEMPAL	ASTRALWERKS/VRGIN/CAPITOL	
19			RE-ENTRY HEY BABY (DROP IT TO THE FLOOR)	PITBULL FEAT. T-PAIN	MR. 305/POLO GROUNDS/JRMG	
20	17	14	WHO'S THAT CHICK?	DAVID GUETTA FEAT. RIHANNA	GUM/ASTRALWERKS/CAPITOL	
21	20	2	CHASING THE SUN	MATT DAREY & AERON	NETHER FEAT. RIDGEWALKERS	NOCTURNAL GLOBAL/BLACK HOLE
22			NEW ROCKETTEER	FAR EAST MOVEMENT	FEAT. RYAN TEDDER	CHERRYTREE/INTERSCOPE
23			NEW E.T.	KATY PERRY	FEAT. KANYE WEST	CAPITOL
24			RE-ENTRY GET OUTTA MY WAY	KYLIE MINOGUE	PARLOPHONE/ASTRALWERKS/CAPITOL	
25	25	2	RATED R	KIM SOZZI	ULTRA	

TRADITIONAL JAZZ ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMPRINT / PROMOTION LABEL	
1			NEW HARRY CONNICK, JR.	IN CONCERT ON BROADWAY	COLUMBIA/LEGACY 77255/SONY MUSIC	
2	1	74	MICHAEL BUBLE	CRAZY LOVE	143/REPRISE 520733/WARNER BROS.	
3			VARIOUS ARTISTS	LOVE NOTES	USPS 23190675 EX/CONCORD	
4	4	6	FRANK SINATRA, DEAN MARTIN & SAMMY DAVIS JR.	THE VERY BEST OF THE RAT PACK	FRANK SINATRA ENT/REPRISE 52024/WARNER BROS.	
5	3		MICHAEL BUBLE	HOLLYWOOD: THE DELUXE	143/REPRISE 526141/WARNER BROS.	
6	7	10	VARIOUS ARTISTS	CLASS ACTS OF THE VEGAS STRIP	EM/SONY SPECIAL MARKETS 1987 EX/STARBUCKS	
7	5		KURT ELLING	THE GATE	CONCORD JAZZ 31230/CONCORD	
8	4		MILES DAVIS	BITCHES BREW LIVE	COLUMBIA/LEGACY 81485/SONY MUSIC	
9			RE-ENTRY FRANK SINATRA, DEAN MARTIN & SAMMY DAVIS JR.	CHRISTMAS WITH THE RAT PACK	CAPITOL 48843	
10	10	3	NINA SIMONE	S.O.U.L.: NINA SIMON	PG&G/SONY MUSIC CMG 83788/SONY MUSIC	
11	11	23	SOUNDTRACK	TRIBE: MUSIC FROM THE HBO ORIGINAL SERIES	SEASON 1	HBO/GEFFEN 014910/AGA
12	6	2	BRAD MEHLDAU	LIVE IN MARCIAC	NONFUSIL 520275/WARNER BROS.	
13	9	3	VARIOUS ARTISTS	DISNEY JAZZ VOLUME 1	DISNEY PEARL SERIES 003126/WALT DISNEY	
14	15	22	LOUIS ARMSTRONG	LOUIS ARMSTRONG	SONOMA 0018	
15			NEW FRED HERSCH	ALONE AT THE VANGUARD	PALMETTO 2417	

TRADITIONAL CLASSICAL ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMPRINT / PROMOTION LABEL	
1	1	12	#1 MORMON TABERNACLE CHOIR	MEMORIAL CONCERT	DECCA 015154/UNIVERSAL CLASSICS GROUP	
2	2	7	SIMONE DINNERSTEIN	KAMMERORCHESTER	BACH	SONY CLASSICAL 81742/SONY MASTERWORKS
3	3	29	VARIOUS ARTISTS	BEST	GARNER, DIETS & APAS	SUGAR/LEGACY 77255/SONY MUSIC
4			JANINE JANSEN/ITAMAR GOLAN	BEAU SOIR	DECCA 015149/UNIVERSAL CLASSICS GROUP	
5			EMANUEL AX-YO-YO MAITZHAK PERLMAN	MENDELSSOHN	SONY CLASSICAL 52152/SONY MASTERWORKS	
6	9	35	ANDRE RIEU & HIS JOHANN STRAUSS ORCH.	FOREVER VIENNA	ANDRE RIEU POLYDOR/HIPPO 014143/SONY	
7	11	6	JOYCE DIDONATO	ET CHEUR L'OPERA DE LYON	DNA DIVO: OPERA ARIAS	VRGIN CLASSICS 1966/EMI CLASSICS
8			LANG LANG	LANG LANG	LIVE IN BERLIN	DECCA 015154/UNIVERSAL CLASSICS GROUP
9	4	5	GABRIELA MONTERO	SOLATINO	EMI CLASSICS 18201	
10			RE-ENTRY JANINE JANSEN	BEECHOVEN	VRGIN CLASSICS 1966/EMI CLASSICS	
11			RE-ENTRY VARIOUS ARTISTS	SUNDAY MORNING	WITH STRING QUARTET	EMI CLASSICAL 520282/SHAWON MOUNTAIN
12			LISA BATIASHVILI	ECHOES OF TIME	OG 015203/UNIVERSAL CLASSICS GROUP	
13			HILARY HAHN	WITH ROYAL LIVERPOOL PHILHARMONIC ORCH.	"PLAYS PROCOP & TOWARSKI: VIOLIN CONCERTOS	OG 014889/UNIVERSAL CLASSICS GROUP
14	13	11	THE BENEDETTE NUNS OF NOTRE-DAME DE L'ANNONCIATION	VOICES	CHANT FROM AMANHOE	DECCA 015000/UNIVERSAL CLASSICS GROUP
15			HELENE GRIMAUD	RESONANCES	OG 015154/UNIVERSAL CLASSICS GROUP	

CONTEMPORARY JAZZ ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMPRINT / PROMOTION LABEL	
1	1	29	#1 ESPERANZA SPALDING	CHAMBER MUSIC SOCIETY	HEADS UP 31610/CONCORD	
2	4	5	THE RIPPINGTONS	FEAT. RUSS FREEMAN	COTE D'AZUR	PEAK 32580/CONCORD
3			TROMBONE SHORTY	BACKTOWN	VERVE	FORECAST 014194/VG
4			KEIKO MATSUI	THE ROAD	SHANACHIE 5188	
5			KENNY G	HEART AND SOUL	CONCORD 32048	
6	3	4	HERB ALPERT & LANI HALL	I FEEL YOU	CONCORD JAZZ 32757/CONCORD	
7	9	21	DAVE KOZ	HELLO TOMORROW	CONCORD 31753	
8	11	19	FOURPLAY	LET'S TOUCH THE SKY	HEADS UP 32030/CONCORD	
9	2		TOWER OF POWER	40TH ANNIVERSARY	TOP 300207	
10	8	5	PAUL HARDCASTLE	DESIRE: THE ULTIMATE SEDUCTIVE ALBUM	TRIPPIN' 'N' RHYTHM 46	
11	10	37	HERBIE HANCOCK	THE IMAGINE PROJECT	HANCOCK 0001*	
12	19	5	MARCUS MILLER WITH LORCHESTRE PHILHARMONIQUE	A NIGHT MONTE CARLO	3/DECCA/SONY JAZZ/CONCORD JAZZ 32660/CONCORD	
13			VINICIUS CANTUARIA & BILL FRIESEL	LAGRIMAS MEXICANAS	SONGLINE/TONE FIELD 2110/EE	
14	15	33	JAZZMASTERS	TRIPPIN' 'N' RHYTHM 41		
15	13		BRIAN CULBERTSON	XII	GRP 014460/VG	

CLASSICAL CROSSOVER ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMPRINT / PROMOTION LABEL	
1	1	33	#1 DAVID GARRETT	ROCK SYMPHONIES	DECCA 014442	
2	2	71	THE CANADIAN TENORS	THE CANADIAN TENORS	DECCA 013509	
3	5	16	JACKIE EVANCHO	O HOLY NIGHT (EP)	SYCO/COLUMBIA 8151/SONY MUSIC	
4			NEW ALFIE BOE	BRING HIM HOME	DECCA 015330	
5	3	15	STING	FEAT. THE ROYAL PHILHARMONIC CONCERT ORCH.	STING: LIVE IN BERLIN	CHERRYTREE/DECCA 014982/DECCA
6	4	35	STING	SYMPHONIES	CHERRYTREE/DECCA 014454*/UNIVERSAL CLASSICS GROUP	
7			THE CANADIAN TENORS	THE PERFECT GIFT	DECCA 014801	
8			RE-ENTRY THE PRIESTS	NOEL	RCA VICTOR 75729/SONY MUSIC	
9	9	30	ZOE KEATING	INTO THE TREES	ZOE KEATING 03 EX	
10			RE-ENTRY CHRISTOPHER TIN	CALLING ALL DAWNS	TIN WORKS 001	
11	8	64	JOSHUA BELL	AT HOME WITH FRIENDS	SONY CLASSICAL 52716/SONY MASTERWORKS	
12	7	38</				

HOT LATIN SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	3	14	#1 NO ME DIGAS QUE NO	ENRIQUE IGLESIAS FEAT. WISIN & YANDEL (UNIVERSAL MUSIC LATIN)
2	1	1	CORAZON SIN CARA	PRINCE ROYCE (TOP STOP)
3	1	1	NI LO INTENTES	JULION ALVAREZ Y SU NORTENO BANDA (DISA/ASL)
4	1	18	ME ENCANTARIA	FIDEL RUEDA (DISA)
5	1	28	DANZA KUDURO	DON OMAR & LUCCENZO (YANIS/ORFANATO/MACHETE/UNIVERSAL MUSIC LATIN)
6	1	13	LLUEVE EL AMOR	TITO "EL BAMBINO" SIENTE
7	8	21	BON, BON	PITBULL (MR. 305/FAMOUS ARTIST/SONY MUSIC LATIN)
8	6	26	LOCA	SHAKIRA FEAT. EL CATA (EPIC/SONY MUSIC LATIN)
9	1	13	GRACIAS A DIOS	VIOLENTO (DISA/ASL)
10	13	13	SALE EL SOL	SHAKIRA (EPIC/SONY MUSIC LATIN)
11	10	26	ESTOY ENAMORADO	WISIN & YANDEL (WY/MACHETE/UNIVERSAL MUSIC LATIN)
12	12	15	EL PADRINO	JOAN SEBASTIAN (FONOVISIA)
13	14	8	ZUN ZUN ROMPIENDO CADERAS	WISIN & YANDEL (MACHETE/UNIVERSAL MUSIC LATIN)
14	15	15	ROBARTE UN BESO	INTOCABLE (G.I.M.)
15	18	18	LO MEJOR DE MI VIDA ERES TU	RICKY MARTIN FEAT. NATALIA JIMENEZ (SONY MUSIC LATIN)
16	19	34	ARRASTRANDO LAS PATAS	LARRY HERNANDEZ (MENDIETA/FONOVISIA)
17	20	6	EL AMOR QUE PERDIMOS	PRINCE ROYCE (TOP STOP)
18	17	24	ME DUELE	ROBERTO TAPIA (FONOVISIA)
19	21	18	NO ME DIGAS	EL CHAPO DE SINALOA (DISA)
20	27	21	MENTE EN BLANCO	VOZ DE MANDO (DISA)
21	33	7	LA ULTIMA SOMBRA	GERARDO ORTIZ (DEL/SONY MUSIC LATIN)
22	23	7	TONIGHT (I'M LOVIN' YOU)	ENRIQUE IGLESIAS FEAT. LUDACRIS & DJ FRANK E (UNIVERSAL REPUBLIC)
23	18	18	DANDOLE	GOCHO FEAT. JOWELL Y OMEGA (NEW ERA/VENEMUSIC)
24	26	7	LA MELODIA	JOEY MONTANA (CAPITOL LATIN)
25	4	4	CUANTO ME CUESTA	LA ARROLLADORA BANDA EL LIMON (DISA)
26	16	16	QUIEN TE QUIERE COMO YO	CARLOS BAUTE (WARNER LATINA)
27	36	3	TABOO	DON OMAR (ORFANATO/MACHETE/UNIVERSAL MUSIC LATIN)
28	25	14	STEREO LOVE	EDWARD MAYER & VIKI JIGULINA (ULTRA)
29	15	15	EL JEFE DE LA SIERRA	LOS TUCANES DE TIJUANA (FONOVISIA)
30	37	5	HEY BABY (DROP IT TO THE FLOOR)	PITBULL FEAT. T-PAIN (MR. 305/POLO GROUNDS/J/RMG)
31	22	20	BESAME	CAMILA (SONY MUSIC LATIN)
32	31	8	FIREWORK	KATY PERRY (CAPITOL)
33	29	2	THE TIME (DIRTY BIT)	THE BLACK EYED PEAS (INTERSCOPE)
34	44	3	TENGO TU LOVE	SIE7E (LA VIDA BUENA)
35	42	5	EL CULPABLE	ESPINOZA PAZ (DISA/ASL)
36	43	2	BORN THIS WAY	LADY GAGA (STREAMLINE/KONLIVE/INTERSCOPE)
37	38	3	GRENADE	BRUNO MARS (ELEKTRA/ATLANTIC)
38	40	12	DEJAME AMARTE MAS	BETO ZAPATA (DISA/ASL)
39	39	4	HASTA MI ULTIMO DIA	LA ORIGINAL BANDA EL LIMON (FONOVISIA)
40	28	16	ONLY GIRL (IN THE WORLD)	RIHANNA (SRP/DEF JAM/JMG)
41	34	1	A QUIEN QUIERO MENTIRLE	MARC ANTHONY (SONY MUSIC LATIN)
42	41	4	LA CIUDAD DEL OLVIDO	EL TRONO DE MEXICO (FONOVISIA)
43	1	1	TU ANGELITO	CHINO Y NACHO (MACHETE/UNIVERSAL MUSIC LATIN)
44	49	2	MIENTRAS DORMIAS	PESADO (DISA/ASL)
45	2	2	CONTESTAME EL TELEFONO	ALEXIS & FIDO FEAT. FLEX (SONY MUSIC LATIN)
46	46	3	ERES MI NECESIDAD	EL BETEBO (DISA/ASL)
47	1	1	VIP	FITO BLANKO FEAT. FUEGO (CHOSEN FEW EMERALD/CROWN LOYALTY)
48	48	7	MERENGUE ELECTRONICO	OMEGA (PLANET/SONY MUSIC LATIN)
49	50	2	ME RIO DE TI	GLORIA TREVI (UNIVERSAL MUSIC LATIN)
50	1	1	EL HOMBRE QUE MAS TE AMO	VICENTE FERNANDEZ (SONY MUSIC LATIN)

TOP LATIN ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	14	#1 CRISTIAN CASTRO	VIVA EL PRINCIPE UNIVERSAL MUSIC LATIN 015073/UMLE
2	2	5	RICKY MARTIN	MUSICA + ALMA + SEXO SONY MUSIC LATIN 54472
3	53	3	PRINCE ROYCE	PRINCE ROYCE TOP STOP 30020/SONY MUSIC LATIN
4	6	6	WISIN & YANDEL	LOS VAQUEROS: EL REGRESO WY/MACHETE 015218/UMLE
5	56	5	CAMILA	DEJARTE DE AMAR SONY MUSIC LATIN 59881
6	35	6	ENRIQUE IGLESIAS	BIPHORA UNIVERSAL REPUBLIC/UNIVERSAL MUSIC LATIN 014484/UMRG/UMLE
7	20	7	SHAKIRA	SALE EL SOL EPIC 77433/SONY MUSIC LATIN
8	9	7	GREATEST GAINER LOS BUKIS	35 ANIVERSARIO FONOVISIA 354608/UMLE
9	11	11	TITO "EL BAMBINO"	INVENCIBLE SIENTE 655070/UMLE
10	6	10	VARIOUS ARTISTS	LAS BANDAS ROMANTICAS DE AMERICA DISA 721627/UMLE
11	10	11	RKM & KEN-Y	FOREVER PINA 70204/SONY MUSIC LATIN
12	13	18	PITBULL	ARMANDO MR. 305/FAMOUS ARTIST 33050/SONY MUSIC LATIN
13	14	16	DON OMAR	MEET THE ORPHANS: THE KING IS BACK ORFANATO/MACHETE 014957/UMLE
14	17	16	LARRY HERNANDEZ	26 SUPER EXITOS: LA HISTORIA DE LOS EXITOS MICHETA/FONOVISIA 570058/UMLE
15	15	17	VARIOUS ARTISTS	40 ANIVERSARIO DISA RECORDS: 1974-2010 DISA 723592/UMLE
16	16	2	ROBERTO TAPIA	LIVE FONOVISIA 354623/UMLE
17	12	17	MARC ANTHONY	ICONS SONY MUSIC LATIN 67402
18	18	17	VARIOUS ARTISTS	BANDA #1'S 2010 DISA 721622/UMLE
19	21	21	MARCO ANTONIO SOLIS	EN TOTAL PLENITUD FONOVISIA 354570/UMLE
20	29	70	MARCO ANTONIO SOLIS	MAS DE MARCO ANTONIO SOLIS FONOVISIA 354216/UMLE
21	91	91	AVENTURA	THE LAST PREMIUM LATIN 20800/SONY MUSIC LATIN
22	33	29	VARIOUS ARTISTS	AMANEGER BAILANDO PLATINO 11097
23	23	17	VARIOUS ARTISTS	CORRIDOS #1'S 2010 DISA 721623/UMLE
24	26	40	GERARDO ORTIZ	NI HOY NI MANANA DEL 68924/SONY MUSIC LATIN
25	25	16	LOS TUCANES DE TIJUANA	EL ARBOL FONOVISIA 354413/UMLE
26	28	1	VARIOUS ARTISTS	DURANGUENSE #1'S 2010 DISA 721624/UMLE
27	24	1	LOS INQUIETOS DEL NORTE	LAS PUERTAS DEL INFIERNO EAGLE MUSIC 8123
28	31	13	JUANES	P.A.R.C.E. UNIVERSAL MUSIC LATIN 015027/UMLE
29	32	30	LOS INQUIETOS DEL NORTE	VAMOS A DARLE CON TODO EAGLE MUSIC 3812
30	19	15	JENNI RIVERA	LA GRAN SENORA: EN VIVO FONOVISIA 354603/UMLE
31	30	48	CHINO Y NACHO	MI NINA BONITA MACHETE 014142/UMLE
32	35	66	JENNI RIVERA	LA GRAN SENORA FONOVISIA 354398/UMLE
33	34	22	VICENTE FERNANDEZ	EL HOMBRE QUE MAS TE AMO SONY MUSIC LATIN 78479
34	22	3	K-PAZ DE LA SIERRA	PARA TODA LA VIDA DISA 721608/UMLE
35	38	26	LOS TITANES DE DURANGO	15 EXITOS DISA 721552/UMLE
36	41	22	RAMON AYALA Y SUS BRAVOS DEL NORTE	SUPER #1'S FREDDIE 3065
37	37	20	HECTOR ACOSTA: EL TORITO	OBLAGARIE D.A.M./VENEMUSIC/UNIVERSAL MUSIC LATIN 054033/UMLE
38	39	4	LOS TERRIBLES DEL NORTE	SUPER #1'S FREDDIE 3067
39	36	13	EL TRONO DE MEXICO	EN VIVO: DESDE NUEVA YORK FONOVISIA 354612/UMLE
40	1	1	MARC ANTHONY	DOS CLASICOS: LIBRE AMAR SIN MENTIRAS SONY MUSIC LATIN 64367
41	43	19	VOZ DE MANDO	CON LA MENTE EN BLANCO DISA 721613/UMLE
42	50	17	VARIOUS ARTISTS	NORTENO #1'S 2010 DISA 721621 EX/UMLE
43	53	16	EL GRAN COMBO	SALSA: UN HOMENAJE A EL GRAN COMBO POPULAR 1035
44	45	30	ESPINOZA PAZ	DEL RANCHO PARA EL MUNDO VIDEO MAX/DISA 721593/UMLE
45	51	12	VARIOUS ARTISTS	40 ANIVERSARIO DISA RECORDS: DECADA DE LOS 90'S DISA 723589/UMLE
46	27	54	CHAYANNE	NO HAY IMPOSIBLE SONY MUSIC LATIN 61972
47	42	5	LOS CUATES DE SINALOA	TOCANDO WITH THE MAFIA SONY MUSIC LATIN 77513
48	44	17	VARIOUS ARTISTS	RADIO EXITOS: EL DISCO DE AÑO 2010 DISA 721604/UMLE
49	62	1	NOEL TORRES	AL FRENTE Y DE FRENTE DEL 80677/SONY MUSIC LATIN
50	47	39	JUAN LUIS GUERRA Y 440	ASONDEGUERRA CAPITOL LATIN 42483

REGIONAL MEXICAN AIRPLAY™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	2	26	#1 NI LO INTENTES	JULION ALVAREZ Y SU NORTENO BANDA (DISA/ASL)
2	1	20	ME ENCANTARIA	FIDEL RUEDA (DISA)
3	19	3	GRACIAS A DIOS	VIOLENTO (DISA/ASL)
4	3	17	EL PADRINO	JOAN SEBASTIAN (FONOVISIA)
5	6	16	ROBARTE UN BESO	INTOCABLE (G.I.M.)
6	5	31	INCREIBLE	BANDA SINALOENSE MS DE SERGIO LIZARRAGA (DISA/ASL)
7	8	42	ARRASTRANDO LAS PATAS	LARRY HERNANDEZ (MENDIETA/FONOVISIA)
8	9	31	ME DUELE	ROBERTO TAPIA (FONOVISIA)
9	10	27	NO ME DIGAS	EL CHAPO DE SINALOA (DISA)
10	13	24	MENTE EN BLANCO	VOZ DE MANDO (DISA)
11	15	9	LA ULTIMA SOMBRA	GERARDO ORTIZ (DEL/SONY MUSIC LATIN)
12	7	42	NINA DE MI CORAZON	LA ARROLLADORA BANDA EL LIMON DE RENE CAMACHO (DISA)
13	33	33	MI NECESIDAD	GRUPO MONTEZ DE DURANGO (DISA)
14	16	7	CUANTO ME CUESTA	LA ARROLLADORA BANDA EL LIMON (DISA)
15	12	25	EL TROKERO LOKOCHON	GERARDO ORTIZ (DEL/SONY MUSIC LATIN)
16	14	20	EL JEFE DE LA SIERRA	LOS TUCANES DE TIJUANA (FONOVISIA)
17	18	36	NI EL DIABLO TE VA A QUERER	LOS RIELEROS DEL NORTE (FONOVISIA)
18	23	8	EL CULPABLE	ESPINOZA PAZ (DISA/ASL)
19	19	40	DIME QUE ME QUIERES	BANDA EL RECORD (FONOVISIA)
20	21	16	DEJAME AMARTE MAS	BETO ZAPATA (DISA/ASL)

TROPICAL AIRPLAY™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	33	#1 CORAZON SIN CARA	PRINCE ROYCE (TOP STOP)
2	11	12	GG NO ME DIGAS QUE NO	ENRIQUE IGLESIAS FEAT. WISIN & YANDEL (UNIVERSAL MUSIC LATIN)
3	2	27	DANZA KUDURO	DON OMAR & LUCCENZO (YANIS/ORFANATO/MACHETE/UNIVERSAL MUSIC LATIN)
4	3	21	BON, BON	PITBULL (MR. 305/FAMOUS ARTIST/SONY MUSIC LATIN)
5	10	10	LLUEVE EL AMOR	TITO "EL BAMBINO" SIENTE
6	5	28	ME DUELE LA CABEZA	HECTOR ACOSTA (D.A.M./VENEMUSIC)
7	14	24	DANDOLE	GOCHO FEAT. JOWELL Y OMEGA (NEW ERA/VENEMUSIC)
8	12	17	APRENDE A SER INFIEL	JMARTIN EL MOVIMIENTO
9	23	23	ESTOY ENAMORADO	WISIN & YANDEL (WY/MACHETE/UNIVERSAL MUSIC LATIN)
10	1	3	NO PUEDO CREER (I CANT BELIEVE)	24 HORAS CAJAO/MACHETE/UNIVERSAL MUSIC LATIN
11	13	20	RESCATE	ALEXIS & FIDO FEAT. DADDY YANKEE (SONY MUSIC LATIN)
12	8	8	ZUN ZUN ROMPIENDO CADERAS	WISIN & YANDEL (MACHETE/UNIVERSAL MUSIC LATIN)
13	9	17	SI NO LE CONTESTO	PLAN B (PINA)
14	15	16	15 INVIERNOS	ELVIS CRESPO FEAT. ZONE D'TAMBORA (FLASH/SONY MUSIC LATIN)
15	10	13	DOMINICANITA	YUNEL CRUZ (KOBIS/SONY)
16	7	6	EL AMOR QUE PERDIMOS	PRINCE ROYCE (TOP STOP)
17	17	12	LO MEJOR DE MI VIDA ERES TU	RICKY MARTIN FEAT. NATALIA JIMENEZ (SONY MUSIC LATIN)
18	1	1	MR. SAXOBEAT	ALEXANDRA STAN (ULTRA)
19	22	2	MI CORAZON ESTA MUERTO	RK & KEN-Y (PINA)
20	19	4	ARREPENTIDA	ISSA GADALA (VENEMUSIC)

LATIN POP AIRPLAY™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	16	#1 NO ME DIGAS QUE NO	ENRIQUE IGLESIAS FEAT. WISIN & YANDEL (UNIVERSAL MUSIC LATIN)
2	2	8	SALE EL SOL	SHAKIRA (EPIC/SONY MUSIC LATIN)
3	4	34	CORAZON SIN CARA	PRINCE ROYCE (TOP STOP)
4	6	13	LLUEVE EL AMOR	TITO "EL BAMBINO" SIENTE
5	3	26	LOCA	SHAKIRA FEAT. EL CATA (EPIC/SONY MUSIC LATIN)
6	10	21	BON, BON	PITBULL (MR. 305/FAMOUS ARTIST/SONY MUSIC LATIN)
7	8	19	QUIEN TE QUIERE COMO YO	CARLOS BAUTE (WARNER LATINA)
8	1	8	ZUN ZUN ROMPIENDO CADERAS	WISIN & YANDEL (MACHETE/UNIVERSAL MUSIC LATIN)
9	19	4	TENGO TU LOVE	SIE7E (LA VIDA BUENA)
10	5	18	LO MEJOR DE MI VIDA ERES TU	RICKY MARTIN FEAT. NATALIA JIMENEZ (SONY MUSIC LATIN)
11	14	6	EL AMOR QUE PERDIMOS	PRINCE ROYCE (TOP STOP)
12	12	25	ESTOY ENAMORADO	WISIN & YANDEL (WY/MACHETE/UNIVERSAL MUSIC LATIN)
13	13	12	FIREWORK	KATY PERRY (CAPITOL)
14	7	28	DANZA KUDURO	DON OMAR & LUCCENZO (YANIS/ORFANATO/MACHETE/UNIVERSAL MUSIC LATIN)
15	9	9	A QUIEN QUIERO MENTIRLE	MARC ANTHONY (SONY MUSIC LATIN)
16	17	45	CUANDO ME ENAMORO	ENRIQUE IGLESIAS FEAT. JUAN LUIS GUERRA (UNIVERSAL MUSIC LATIN)
17	18	16	THE TIME (DIRTY BIT)	THE BLACK EYED PEAS (INTERSCOPE)
18	21	3	TABOO	DON OMAR (ORFANATO/MACHETE/UNIVERSAL MUSIC LATIN)
19	14	3	BORN THIS WAY	LADY GAGA (STREAMLINE/KONLIVE/INTERSCOPE)
20	22	3	GRENADE	BRUNO MARS (ELEKTRA/ATLANTIC)

LATIN RHYTHM AIRPLAY™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	29	#1 DANZA KUDURO	DON OMAR & LUCCENZO (YANIS/ORFANATO/MACHETE/UNIVERSAL MUSIC LATIN)
2	2	15	LLUEVE EL AMOR	TITO "EL BAMBINO" SIENTE
3	3	21	BON, BON	PITBULL (MR. 305/FAMOUS ARTIST/SONY MUSIC LATIN)
4	4	29	ESTOY ENAMORADO	WISIN & YANDEL (WY/MACHETE/UNIVERSAL MUSIC LATIN)
5	5	13	ZUN ZUN ROMPIENDO CADERAS	WISIN & YANDEL (MACHETE/UNIVERSAL MUSIC LATIN)
6	7	23	DANDOLE	GOCHO FEAT. JOWELL Y OMEGA (NEW ERA/VENEMUSIC)
7	6	34	LA DESPEDIDA	DADDY YANKEE (SONY MUSIC LATIN)
8	8	11	LA MELODIA	JOEY MONTANA (CAPITOL LATIN)
9	9	4	TABOO	DON OMAR (ORFANATO/MACHETE/UNIVERSAL MUSIC LATIN)
10	10	23	TU ANGELITO	CHINO Y NACHO (MACHETE/UNIVERSAL MUSIC LATIN)
11	11	6	CONTESTAME EL TELEFONO	ALEXIS & FIDO FEAT. FLEX (SONY MUSIC LATIN)
12	13	11	VIP	FITO BLANKO FEAT. FUEGO (CHOSEN FEW EMERALD/CROWN LOYALTY)
13	14	1	RESCATE	ALEXIS & FIDO FEAT. DADDY YANKEE (SONY MUSIC LATIN)
14	12	11	MAS	RKM & KEN-Y (PINA)
15	15	20	QUE BUENA TU TA	FUEGO (CHOSEN FEW EMERALD)
16	17	2	MI CORAZON ESTA MUERTO	RKM & KEN-Y (PINA)
17	18	4	HOY LO SIENTO	ZION & LENNONX FEAT. TONY DIZE (PINA)
18	16	7		

EURO		DIGITAL SONGS		(NIELSEN SOUNDSCAN INTERNATIONAL)	MARCH 19, 2011
THIS WEEK	LAST WEEK				
1		1	SOMEONE LIKE YOU	ADELE XL	
2		2	PRICE TAG	JESSIE J FT. B.O.B LAVA	
3		5	BORN THIS WAY	LADY GAGA STREAMLINE/KONLIVE	
4			S&M	RIHANNA SRP	
5		3	GRENADE	BRUNO MARS ELEKTRA	
6		6	ROLLING IN THE DEEP	ADELE XL	
7		7	YEAH 3X	CHRIS BROWN JIVE	
8			HIGHER	TAIO CRUZ FT. KYLIE 4TH & BROADWAY	
9			ON THE FLOOR	JENNIFER LOPEZ FT. PITBULL ISLAND	
10			WHO'S THAT CHICK?	DAVID GUETTA FT. RIHANNA GUM/POSITIVA	

JAPAN		BILLBOARD JAPAN HOT 100		(HANSHIN/SOUNDSCAN JAPAN/PLANTECH)	MARCH 19, 2011
THIS WEEK	LAST WEEK				
1	25	1	ETERNAL	JIN AKANISHI WARNER	
2	10	2	WHAT THE HELL	AVRIL LAVIGNE SONY	
3	NEW	3	ANSWER	NO3B EPIC	
4		1	LOTUS	ARASHI JOHNNY'S	
5		18	SENSE OF WONDER	RIP SLYME WARNER	
6		34	KARON	NEGOTO KI/ODN	
7	NEW	7	EXIT	PORNOGRAFFITTI SONY	
8		1	BORN THIS WAY	LADY GAGA UNIVERSAL	
9		2	TOMODACHI NO UTA	BUMP OF CHICKEN TOY'S FACTORY	
10		11	NANI KA HITOTSU	JAMOSA FT. JAY'ED & WAKADANNA RHYTHMZONE	

UNITED KINGDOM		SINGLES		(THE OFFICIAL UK CHARTS CO.)	MARCH 19, 2011
THIS WEEK	LAST WEEK				
1	1	1	SOMEONE LIKE YOU	ADELE XL	
2	2	2	PRICE TAG	JESSIE J FT. B.O.B LAVA	
3	3	3	S&M	RIHANNA SRP	
4	8	8	BORN THIS WAY	LADY GAGA STREAMLINE/KONLIVE	
5	4	4	ROLLING IN THE DEEP	ADELE XL	
6	5	5	CHAMPION	CHIPMUNK FT. CHRIS BROWN JIVE	
7	6	6	GOOD GIRL	ALEXIS JORDAN STARROC/ROC NATION	
8	9	9	YEAH 3X	CHRIS BROWN JIVE	
9	7	7	GRENADE	BRUNO MARS ELEKTRA	
10	RE		DO IT LIKE A DUDE	JESSIE J LAVA	

GERMANY		DIGITAL SONGS		(NIELSEN SOUNDSCAN INTERNATIONAL)	MARCH 19, 2011
THIS WEEK	LAST WEEK				
1	1	1	GRENADE	BRUNO MARS ELEKTRA	
2		2	BORN THIS WAY	LADY GAGA STREAMLINE/KONLIVE	
3		2	YEAH 3X	CHRIS BROWN JIVE	
4		1	HIGHER	TAIO CRUZ FT. KYLIE 4TH & BROADWAY	
5		4	ROLLING IN THE DEEP	ADELE XL	
6		7	HOLLYWOOD HILLS	SUNRSE AVENUE COMUSIC/GET NASY OY/CAPITOL	
7		6	STAY	HURTS KITSUNE/MAJOR LABEL	
8		8	ON THE FLOOR	JENNIFER LOPEZ FT. PITBULL ISLAND	
9	NEW		HELLO	MARTIN SOLVEIG & DRAGONETTE TEMPS D'AVANCE	
10	RE		BERLIN CITY GIRL	CULCHA CANDELA HOMEGROUND/STYLEHEADS	

FRANCE		DIGITAL SONGS		(NIELSEN SOUNDSCAN INTERNATIONAL)	MARCH 19, 2011
THIS WEEK	LAST WEEK				
1	1	1	ON THE FLOOR	JENNIFER LOPEZ FT. PITBULL ISLAND	
2		3	S&M	RIHANNA SRP	
3		2	GRENADE	BRUNO MARS ELEKTRA	
4	NEW		TOUTES LES NUITS	COLONEL REYEL STEP OUT	
5		8	BORN THIS WAY	LADY GAGA STREAMLINE/KONLIVE	
6		5	MR. SAXOBEAT	ALEXANDRA STAN PLAY-ON	
7		4	WHO'S THAT CHICK?	DAVID GUETTA FT. RIHANNA GUM/POSITIVA	
8		10	JUST CAN'T GET ENOUGH	THE BLACK EYED PEAS INTERSCOPE	
9		6	SUN IS UP	INNA ROTON ROMANIA	
10		7	CELUI	COLONEL REYEL STEP OUT	

CANADA		BILLBOARD CANADIAN HOT 100		(NIELSEN SOUNDSCAN/BDS)	MARCH 19, 2011
THIS WEEK	LAST WEEK				
1		1	BORN THIS WAY	LADY GAGA STREAMLINE/KONLIVE/INTERSCOPE	
2		2	ON THE FLOOR	JENNIFER LOPEZ FT. PITBULL ISLAND	
3		4	TONIGHT (I'M LOVIN' YOU)	ENRIQUE IGLESIAS FT. LUDACRIS & DJ FRANK E. UNIVERSAL REPUBLIC	
4		5	S&M	RIHANNA SRP/DEF JAM	
5		6	F**KIN' PERFECT	PINK LAFACE	
6		3	GRENADE	BRUNO MARS ELEKTRA	
7		11	MORE	USHER LAFACE	
8		7	FIREWORK	KATY PERRY CAPITOL	
9		8	HELLO	MARTIN SOLVEIG & DRAGONETTE BIG BEAT	
10		12	COMING HOME	DIDDY - DIRTY MONEY FT. SKYLAR GREY BAD BOY/INTERSCOPE	

AUSTRALIA		DIGITAL SONGS		(NIELSEN SOUNDSCAN INTERNATIONAL)	MARCH 19, 2011
THIS WEEK	LAST WEEK				
1	2	1	S&M	RIHANNA SRP	
2	1	1	ON THE FLOOR	JENNIFER LOPEZ FT. PITBULL ISLAND	
3	3	3	BORN THIS WAY	LADY GAGA STREAMLINE/KONLIVE	
4	4	4	COMING HOME	DIDDY - DIRTY MONEY FT. SKYLAR GREY BAD BOY	
5	NEW		PRICE TAG	JESSIE J FT. B.O.B LAVA	
6		5	JUST CAN'T GET ENOUGH	THE BLACK EYED PEAS INTERSCOPE	
7	NEW		THE LAZY SONG	BRUNO MARS ELEKTRA	
8		6	HAPPINESS	ALEXIS JORDAN STARROC/ROC NATION	
9		7	MORE	USHER LAFACE	
10		9	DIRTY TALK	WYNER GORDON BIG BEAT	

ITALY		DIGITAL SONGS		(NIELSEN SOUNDSCAN INTERNATIONAL)	MARCH 19, 2011
THIS WEEK	LAST WEEK				
1	1	1	ARRIVERA	MO'NA FT. EMMA ULTRASUONI	
2		1	ON THE FLOOR	JENNIFER LOPEZ FT. PITBULL ISLAND	
3	5	5	EH...GIA	VASCO ROSSI EMI	
4	RE		TRANNE TE	FABRI FIBRA UNIVERSAL	
5	2	2	CHIAMAMI ANCORA AMORE	ROBERTO VECCHIONI UNIVERSAL	
6	10	10	ROLLING IN THE DEEP	ADELE XL	
7	3	3	YANEZ	DAVIDE VAN DE SPROOS POT	
8	RE		BORN THIS WAY	LADY GAGA STREAMLINE/KONLIVE	
9	RE		TUTTO L'AMORE CHE HO	JOVANNOTTI MERCURY	
10	RE		VUOTO A PERDERE	NOEMI COLUMBIA	

SPAIN		DIGITAL SONGS		(NIELSEN SOUNDSCAN INTERNATIONAL)	MARCH 19, 2011
THIS WEEK	LAST WEEK				
1	4	1	ON THE FLOOR	JENNIFER LOPEZ FT. PITBULL ISLAND	
2	3	2	ON THE FLOOR	JENNIFER LOPEZ FT. PITBULL ISLAND	
3	2	2	TONIGHT (I'M LOVIN' YOU)	ENRIQUE IGLESIAS FT. LUDACRIS & DJ FRANK E. UNIVERSAL REPUBLIC	
4	1	1	SOLAMENTE TU	PABLO ALBORAN TRIMECA ESTUDIOS Y PRODUCCIONES	
5	6	6	LOCA	SHAKIRA FT. EL CATA EPIC	
6	7	7	BLANCO Y NEGRO	MALU SONY MUSIC	
7	9	9	THE TIME (DIRTY BIT)	THE BLACK EYED PEAS INTERSCOPE	
8	RE		WHO'S THAT CHICK?	DAVID GUETTA FT. RIHANNA GUM/POSITIVA	
9	RE		CUATRO ELEMENTOS	LA MUSICALITE WARNER	
10	8	8	THE TIME IS NOW	VIRGINIA LABAUT SONY MUSIC	

IRELAND		DIGITAL SONGS		(NIELSEN SOUNDSCAN INTERNATIONAL)	MARCH 19, 2011
THIS WEEK	LAST WEEK				
1	2	1	SOMEONE LIKE YOU	ADELE XL	
2	1	1	PRICE TAG	JESSIE J FEATURING B.O.B LAVA	
3	3	3	S&M	RIHANNA SRP	
4		1	ROLLING IN THE DEEP	ADELE XL	
5	5	5	BORN THIS WAY	LADY GAGA STREAMLINE/KONLIVE	
6	6	6	YEAH 3X	CHRIS BROWN JIVE	
7	7	7	GRENADE	BRUNO MARS ELEKTRA	
8	8	8	HELLO	MARTIN SOLVEIG & DRAGONETTE TEMPS D'AVANCE	
9	NEW		TILL THE WORLD ENDS	BRITNEY SPEARS JIVE	
10	NEW		E.T.	KATY PERRY FEATURING KANYE WEST CAPITOL	

SWEDEN		DIGITAL SONGS		(NIELSEN SOUNDSCAN INTERNATIONAL)	MARCH 19, 2011
THIS WEEK	LAST WEEK				
1	5	1	IN THE CLUB	DANNY SAUCEDO ARTISHUSET	
2	NEW		POPULAR	ERIC SAADE KING ISLAND ROCKYSTAR	
3	NEW		MY HEART IS REFUSING ME	LOREEN MOHITO	
4	NEW		ME AND MY DRUM	SWINGFLY FT. CHRISTOFFER HIDING EMI	
5	NEW		LEAVING HOME	NICKE BORG ELECTRIC/VERSITY RIGHTS	
6	NEW		SPRING FOR LIVET	SARA VARGA KING ISLAND ROCKYSTAR	
7	2	2	BORN THIS WAY	LADY GAGA STREAMLINE/KONLIVE	
8	NEW		E DET FEL PA MEJ	LINDA BENGTZING WARNER	
9	1	1	ON THE FLOOR	JENNIFER LOPEZ FT. PITBULL ISLAND	
10	NEW		OH MY GOD!	THE MONIKER WARNER	

NORWAY		DIGITAL SONGS		(NIELSEN SOUNDSCAN INTERNATIONAL)	MARCH 19, 2011
THIS WEEK	LAST WEEK				
1	5	1	HAPPINESS	ALEXIS JORDAN STARROC/ROC NATION	
2	2	2	GRENADE	BRUNO MARS ELEKTRA	
3	1	1	HABA HABA	STELLA MWANGI MWANGI	
4	3	3	OLBRILLER	ERIK OG KRISST MTG	
5	10	10	ON THE FLOOR	JENNIFER LOPEZ FT. PITBULL ISLAND	
6	4	4	BORN THIS WAY	LADY GAGA STREAMLINE/KONLIVE	
7	8	8	GLORIOUS	MARIA HAUKAAS STORENG SONY MUSIC	
8	RE		SNAKKE LITT	ADMIRAL P JAMPPRODUCTIONS	
9	9	9	ETTER REGNET	ERIK OG KRISST MTG	
10	RE		HIGHER	TAIO CRUZ FT. KYLIE 4TH & BROADWAY	

NETHERLANDS		DIGITAL SONGS		(NIELSEN SOUNDSCAN INTERNATIONAL)	MARCH 19, 2011
THIS WEEK	LAST WEEK				
1	1	1	ROLLING IN THE DEEP	ADELE XL	
2	10	10	SET FIRE TO THE RAIN	ADELE XL	
3	3	3	GRENADE	BRUNO MARS ELEKTRA	
4	2	2	BORN THIS WAY	LADY GAGA STREAMLINE/KONLIVE	
5	4	4	HELLO	MARTIN SOLVEIG & DRAGONETTE TEMPS D'AVANCE	
6	8	8	HAPPINESS	ALEXIS JORDAN STARROC/ROC NATION	
7	5	5	S&M	RIHANNA SRP	
8	NEW		WOORDEN VAN EEN ANDER	ACDA EN DE MUNNIK AEDM GRAMMOPHONE	
9	NEW		I'M ALIVE	DDN FARDON BR	
10	9	9	IK GA HARD	THE PARTYSQUAD, ADONIS, GERS & JAYH TOP NOTCH	

BELGIUM		DIGITAL SONGS		(NIELSEN SOUNDSCAN INTERNATIONAL)	MARCH 19, 2011
THIS WEEK	LAST WEEK				
1	1	1	ON THE FLOOR	JENNIFER LOPEZ FT. PITBULL ISLAND	
2	2	2	ROLLING IN THE DEEP	ADELE XL	
3	4	4	S&M	RIHANNA SRP	
4	3	3	SOMEWHERE OVER THE RAINBOW	WHAT A WONDERFUL WORLD ISRAEL 12" KAMAKAWIWOOLE BIG BOY/MOUNTAIN APPLE	
5	5	5	BORN THIS WAY	LADY GAGA STREAMLINE/KONLIVE	
6	6	6	DISCOTEX! (YAH!)	DJ F.R.A.N.K. BIP	
7	7	7	GRENADE	BRUNO MARS ELEKTRA	
8	NEW		JUST CAN'T GET ENOUGH	THE BLACK EYED PEAS INTERSCOPE	
9	9	9	YEAH 3X	CHRIS BROWN JIVE	
10	10	10	MORE	USHER LAFACE	

AUSTRIA		DIGITAL SONGS		(NIELSEN SOUNDSCAN INTERNATIONAL)	MARCH 19, 2011
THIS WEEK	LAST WEEK				
1	1	1	HELLO	MARTIN SOLVEIG & DRAGONETTE TEMPS D'AVANCE	
2	2	2	PARIS PARIS	KLIMMSTEIN FT. JOE SUMNER GLOBAL	
3	3	3	ON THE FLOOR	JENNIFER LOPEZ FT. PITBULL ISLAND	
4	9	9	BORN THIS WAY	LADY GAGA STREAMLINE/KONLIVE	
5	4	4	GRENADE	BRUNO MARS ELEKTRA	
6	5	5	ROLLING IN THE DEEP	ADELE XL	
7	NEW		S&M	RIHANNA SRP	
8			HIGHER	TAIO CRUZ FT. KYLIE 4TH & BROADWAY	
9	7	7	STAY	HURTS KITSUNE/MAJOR LABEL	
10	NEW		MIRRORS	NATALIA KILLS CHERRYTREE	

SWITZERLAND		DIGITAL SONGS		(NIELSEN SOUNDSCAN INTERNATIONAL)	MARCH 19, 2011
THIS WEEK	LAST WEEK				
1	1	1	GRENADE	BRUNO MARS ELEKTRA	
2	5	5	ON THE FLOOR	JENNIFER LOPEZ FT. PITBULL ISLAND	
3	7	7	BORN THIS WAY	LADY GAGA STREAMLINE/KONLIVE	
4	1	1	ROLLING IN THE DEEP	ADELE XL	
5	3	3	SUN IS UP	INNA ROTON ROMANIA	
6	6	6	COMING HOME	DIDDY - DIRTY MONEY FT. SKYLAR GREY BAD BOY	
7	4	4	HIGHER	TAIO CRUZ FT. KYLIE 4TH & BROADWAY	
8			WHO'S THAT CHICK?	DAVID GUETTA FT. RIHANNA GUM/POSITIVA	
9	10	10	HEY (NAH NEY NAH)	MILK & SUGAR VS. VAYA CON DIOS SPINNIN'	
10	9	9	STAY	HURTS KITSUNE/MAJOR LABEL	

FINLAND		DIGITAL SONGS		(NIELSEN SOUNDSCAN INTERNATIONAL)	MARCH 19, 2011
THIS WEEK	LAST WEEK				
1	1	1	ON THE FLOOR	JENNIFER LOPEZ FEATURING PITBULL ISLAND	
2	2	2	SELVA PAIVA	PETRI NYGARD OPEN RECORDS	
3	3	3	BORN THIS WAY	LADY GAGA STREAMLINE/KONLIVE	
4	5	5	S&M	RIHANNA SRP	
5	4	4	GRENADE	BRUNO MARS ELEKTRA	
6	NEW		BET		

EXECUTIVE TURNTABLE

Send submissions to: exec@billboard.com

RECORD COMPANIES: Red Bull Records taps **Joe Guzik** as senior VP of promotion and integrated marketing. He was VP of alternative and rock promotion at Columbia Records.

Skyville Records names **Kevin Herring** president. He was VP of national promotion at Lyric Street Records.

Republic Nashville appoints **Matthew Hargis** national director of promotion. He was director of regional promotion for the Southeast at Capitol Records Nashville.

Columbia Records promotes **Christian Schraga** to VP of digital marketing and names **Lars Murray** VP of digital marketing. They were senior directors.

PUBLISHING: PigFactory Music names **Debra Delshad Banks** creative director for TV, film and advertising music. She was director of TV, film and advertising music at Sugaroo.



GUZIK

HERRING

BANKS

AYERS

TOURING: AEG appoints **Todd Sims** senior VP of digital. He was executive producer for ESPN.com.

DIGITAL: Current Media names **Jeanne Meyer** executive VP of corporate communications. She was senior VP of corporate communications for the Americas at EMI.

MANAGEMENT: Music World Gospel taps **Chris Ayers** as VP of artist management. He was director of marketing and product management at Fontana Distribution.

Twenty First Artists appoints **Sanji Tandan** senior VP of its Nordic division. He was CEO at Warner Music Sweden.

RELATED FIELDS: BET Networks names **Tracy Cloherty** VP of talent, music programming. She was PD at CBS Radio's WXRK New York.

Viacom promotes **Robert Bakish** to president/CEO of Viacom International Media Networks. He was president of MTV Networks International.

—Edited by Mitchell Peters

GOODWORKS

PROVIDENT FINANCIAL GOLF CLASSIC SET FOR MARCH 21

Dozens of artists and music industry executives will gather at the Sherwood Country Club in Thousand Oaks, Calif., on March 21 for the fourth annual Provident Financial Management Golf Classic, which raises money for the Bogart Pediatric Cancer Research Program.

To date, the event has raised approximately \$523,000 for bench-to-bedside pediatric cancer research at the Bogart labs at Children's Hospital Los Angeles. This year, Golf Classic committee member Ivan Axelrod expects to raise about \$150,000.

"Our goal is not to do a large tournament with as many golfers as we can get, but to do something a little more classy at a high-level golf event, using Sherwood Country Club, which is a club that not everybody has the opportunity to play, and one of the better courses in the southern California area," says Axelrod, COO of Provident Financial Management. "We limit the number of golfers to 100 so they can have an enjoyable day at the course without having too many people play."

Individual tickets for the Golf Classic—which also includes a complimentary barbecue lunch, an evening dinner, a cocktail party and a silent auction with several artist-signed instruments—cost \$1,500. The event is about 90% sold out, according to Axelrod.

—Mitchell Peters



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COUNTRY RADIO SEMINAR



The annual Country Radio Seminar took over Nashville March 2-4 and packed the convention center with panels, speakers, luncheons, research presentations, performances and networking opportunities.

TOP: On March 1, RCA Nashville artist **Jake Owen** and BNA Records newcomer **Casey James** performed songs from their forthcoming albums at an unofficial kickoff to the Country Radio Seminar for a crowd of country radio programmers and music industry guests at Margaritaville. Stopping for a photo despite the crowds at the event are (from left) RCA Nashville VP of national promotion **Keith Gale**, Sony Music Nashville senior VP of promotion **Skip Bishop**, Academy of Country Music CEO **Bob Romeo**, Owen, Sony Music Nashville chairman/CEO **Gary Overton**, James and BNA Records VP of national promotion **Bryan Frasher**. PHOTO: SONY MUSIC

LEFT: At the Sony Music Nashville Boat Show on March 3, 19 Recordings/Arista Nashville superstar **Carrie Underwood** (far left) was presented with a plaque in recognition of the double-platinum certification of her "Play On" album. There to congratulate her on this milestone were (from left) Sony Music Nashville senior VP of promotion **Skip Bishop** and chairman/CEO **Gary Overton**, Arista Nashville VP of promotion **Lesly Tyson** and Sony Music Nashville VP of sales **Kerri Fox-Metoyer**. PHOTO: ALAN POIZNER

BELOW: During Sony Music Nashville's Boat Show on March 3, RCA Nashville hitmaker **Chris Young** was honored with a plaque celebrating his three consecutive No. 1 singles—"Voices," "Gettin' You Home" and "The Men I Want to Be." From left are RCA Nashville promo team members **Matt Galvin**, **Dan Nelson** and **Steve Pleshe**; Sony Music Nashville chairman/CEO **Gary Overton**; Young; promo team members **Josh Easler**, **Norbert Nix**, **Liz Sledge** and **Parker Fowler**; Sony Music Nashville senior VP of promotion **Skip Bishop**, and RCA Nashville VP of promotion **Keith Gale**. PHOTO: ALAN POIZNER

BOTTOM: **Lionel Richie** made a surprise appearance at Universal Music Group Nashville's Country Radio Seminar luncheon at the Ryman Auditorium on March 2. The pop/R&B superstar (center) stopped in at the Connections Lounge after his performance, where he posed for a photo with (from left) UMG's **Katie Dean**, Country Radio Broadcasters agenda committee member **John Paul**, Clear Channel/Milwaukee's **Kerry Wolfe**, CRB board member **Keith Kaufman**, UMG senior VP of promotion/CRB board member **Royce Risser** and UMG's **Ken Robold**. Of Richie's appearance at the seminar, the fake Dierks Bentley (@drunken_dierks) tweeted: "There will never be a more awkward moment than when you tell Lionel Richie that it wasn't him you were looking for." PHOTO: BEV MOSER



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ABOVE: Country Radio Broadcasters and the Country Music Assn. co-sponsored the Country Radio Seminar 2011 Country Radio research study, conducted by media research firm Coleman Insights. The somewhat surprising results, presented during the CRS research panel on March 3, shook up some long-held industry beliefs about the country music marketplace. One part of the survey in particular: Country stations, much like their pop and rock counterparts, need to defend against an increasing interest in other sources of music discovery, particularly Pandora. Catching up after the panel for a quick photo are (from left) CMA market research director **Greg Fuson**, CRB president **Mike Culotta**, Coleman Insights VP **Sam Milkman**, CMA VP of strategic partnerships **Sherri Warnke**, Coleman Insights president/CEO **Warren Kurtzman** and VP **Chris Ackerman**, and CRB executive director **Bill Mayne**. PHOTO: BEV MOSER



TOP RIGHT: Sony Music Nashville's Boat Show celebrated its 25th anniversary in style as it set sail on March 3 for an evening of music hosted by **Gwyneth Paltrow**. In addition to hosting, Paltrow performed two songs including "Me and Tennessee," the new single from the "Country Strong" soundtrack, which she sang with surprise guest **Tim McGraw**. Reports are now surfacing that Paltrow is on the verge of signing a \$900,000 record deal with Atlantic Records. A source confirmed to Billboard that Atlantic has been in talks with Paltrow but didn't say a deal has been signed. PHOTO: ALAN POIZNER



RIGHT: To celebrate the upcoming release of new single "Teenage Daughters" (and first under Republic Nashville), **Martina McBride** held a super-exclusive gathering at her Nashville home for 50 of her closest industry friends on March 2. Here, she poses for a photo with (from left) CJXX Toronto PD **Steve Kassay**, CJJR Vancouver music director **Mark Patric** and Big Machine Label Group international director of marketing **Brad Turcotte**. PHOTO: KENNY JACKSON

BELOW: Academy of Country Music newcomers **Eric Church** (right) and the Band Perry members **Reid Perry**, **Neil Perry** and **Kimberly Perry** were presented with trophies for new solo vocalist of the year and new duo or group of the year, respectively, onstage during Country Radio Seminar's Music City Jam on March 2. Presenting the awards was Capitol Nashville artist Luke Bryan—the ACM's 2010 new artist of the year—who's currently on tour supporting new album "Spring Break 3... It's a Shore Thing." Both the Band Perry and Church were ecstatic at the honor and here, they're pictured with ACM CEO **Bob Romeo**. PHOTO: GETTY IMAGES/RICK DIAMOND COURTESY OF THE ACADEMY OF COUNTRY MUSIC

BOTTOM LEFT: Columbia Nashville's **Miranda Lambert** celebrated the platinum certification of her Grammy Award-winning single, "The House That Built Me." The song is nominated for the Academy of Country Music's single of the year, and Lambert is up for seven ACM Awards. Smiling proudly are (from left) Sony Music Nashville chairman/CEO **Gary Overton** and VP of sales **Kerri Fox-Metoyer**, Lambert, Sony Music Nashville VP of digital business **Heather McBee**, Lambert's manager **Marion Kraft** and Sony Music Nashville senior VP of marketing **Paul Barnabee**. PHOTO: ALAN POIZNER



COUNTRY RADIO SEMINAR



The highly anticipated Music City Jam took place on March 2. Headlining the event was Reprise/Warner Music Nashville artist **Blake Shelton**, who Country Radio Broadcasters president **Mike Culotta** called "one of the hottest artists in country music today." Enjoying the party at Country Radio Seminar are (from left) Warner Music Nashville president/CEO **John Esposito**, senior VP of promotion **Chris Stacey**, Shelton, Warner Music Nashville senior VP of A&R **Scott Hendricks** and Atlantic Records artist **Brett Eldredge**. PHOTO: BEV MOSER

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