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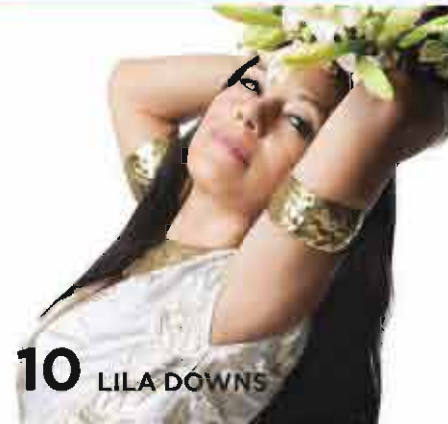
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ANNUAL PHYSICAL
Trans World aims for profitable fiscal '12



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Oscar nominee Howard Shore on "Hugo"



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UP FRONT

RETAIL BY RICHARD SMIRKE

System Of Survival

Embattled U.K. retailer HMV banks on music sales to aid its turnaround

Venerable entertainment retailer HMV Group is in a fight for its life. And while the financially strapped company recently renegotiated a loan covenant with its creditors and suppliers, an urgent question facing the music business is whether the United Kingdom's last brick-and-mortar entertainment retail giant can survive in the long term.

Under the leadership of CEO Simon Fox, the company has diversified its operations with the 2009 purchase of a 50% stake in digital retailer 7digital and its acquisition later that year of MAMA Group, getting it into the live music and artist management business. More recently, it has rebalanced its retail product mix with a heavier emphasis on consumer electronics, at the cost of floor space devoted to music, DVDs and videogames.

But with the company pressed for funds, HMV is now looking to sell its live-music business, which is known as HMV Live. Earlier in the year, it sold book retail chain Waterstones to A&NN Capital Fund Management for £53 million (\$83.8 million).

While maintaining HMV's focus on growing sales of consumer electronics products, Fox is now planning to boost its music offerings as well, including deeper merchandising bays and taller racks, partly a result of the renegotiated loan covenant with its suppliers.

"There is still a significant market for High Street music and we need to make the most of that market," Fox says. "It is evi-

dently a market in decline, but it is still a significant market and it's not one that we want to turn our backs on."

A significant challenge for HMV is that as consumers increasingly move online for entertainment purchases, the company has been hamstrung by its inability to make significant inroads against the likes of iTunes and Amazon. In the latest sign of its waning fortunes, Amazon passed HMV as the United Kingdom's top entertainment retailer during the 12-week shopping season leading up to Christmas, according to data released Feb. 7 by market research firm Kantar. Amazon accounted for 22.4% of sales, up from 19.4% a year earlier. HMV had 17.5% of sales, down from 19.6%.

During the five weeks ended Dec. 31, HMV reported an 8.1% decline in same-store sales from the prior-year period, while total retail sales—dragged down by store closings—plunged 16.9%.

"While it's playing catch-up, it's always on the back foot," says Neil Saunders, co-founder of London-based retail research firm Conlumino. "It needs to almost not to take one or two steps ahead—it needs to take 10 or 20 steps to get ahead."

A key development for HMV's short-term outlook was its deal in January to renegotiate a loan covenant on its £163.7 million (\$259 million) net debt, bringing the company much-needed breathing room.

At the heart of the revised terms is an agreement from HMV Group's banking syndi-



His master's choice:
HMV CEO SIMON FOX

cate to waive its January covenant test and to reset tests that are due April 30 and July 31 with what the company called "significantly enhanced headroom." The amended covenant package, which HMV said would help reduce the group's net debt by approximately 50% during the next three years, was agreed to in response to HMV striking a new deal with its key film and music suppliers. As part of the deal, HMV will issue its suppliers with warrants representing a combined 2.5% of its equity, although the London-based company declined to discuss supplier payment terms or how the equity would be divided.

A senior major-label executive who asked to remain anonymous confirms that the

amended loan covenant provides a vital boost of confidence in HMV's near-term prospects.

"The new terms and deals that they have in place gives everyone some certainty about the next 12 months," the executive says. "What's pretty certain is that HMV may not be here today had the agreements not been reached."

The executive adds that the renewed commitment to music sales is related to the renegotiated loan covenant. "The music and film companies have not only secured HMV's future, they have secured more in-store space for music and film, and that's likely to come at the expense of games," he says.

Despite last year's sale of HMV Canada (which included 121 stores) to Hilco U.K. for £2 million, followed by the sale of Waterstones to A&NN, the group's net debt still stands at £163.7 million. A revised two-year £220 million (\$348 million) credit facility was finalized in June, helping to secure the company's immediate future. HMV is also looking to raise additional funds through the sale of HMV Live, which comprises 13 U.K. venues in addition to holding stakes in several British festivals, and posted half-year operating profits of £3.4 million (\$5.4 million) in 2011, up 44% from a year earlier.

Fox declines to discuss the

>>> WMG Q1 NET LOSS WIDENS

Warner Music Group posted a fiscal first-quarter net loss of \$26 million, widening from a loss of \$18 million in the prior-year period, as revenue came in at \$779 million, virtually flat from \$778 million a year earlier. Recorded-music revenue was also nearly flat at \$661 million from \$662 million a year earlier, while operating income from recorded music rose to \$61 million from \$47 million in the prior-year period. World-wide digital revenue represented 31% of recorded-music revenue, up from 26.9% a year earlier. Within the United States, digital accounted for 44.6% of recorded-music revenue, up from 38.6%.

>>> MYSPACE SHUTTERS ILIKE

Myspace has shut down iLike, the on-line music discovery service it acquired in 2009. A trailblazer among social music services, iLike attracted investors like Ticketmaster, Khosla Ventures and Bob Pittman (now CEO of Clear Channel Media Holdings), and released a mobile app in 2009 that allowed fans to track the concerts of their favorite acts. But iLike was eclipsed by other social music apps and services, hampered by the decline of parent Myspace, which News Corp. sold last year to ad network Specific Media.

>>> SONY MUSIC UPS AFO VERDE

Sony Music Entertainment has promoted Afo Verde to chairman/CEO for the Latin region, Spain and Portugal. He had served since 2009 as Sony Music president of the Latin region, overseeing the label's U.S. Latin and Latin American operations.

Reporting by Leila Cobo and Glenn Peoples

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Turn the beat around: Customers listen to music at an HMV store in the Islington section of London.

CRACKING THE CODE

HMV CEO talks about growing the retailer's digital business

Much like its brick-and-mortar counterparts in the United States, HMV has failed to develop a significant presence in the digital music market. Not that it hasn't tried—the company has owned 50% of download retailer 7digital since 2009 and CEO Simon Fox dismisses reports that HMV is planning on selling its stake, saying, “It's certainly not something that is ongoing.” In an interview, he talks about the company's digital music plans.

What is the road map going forward?

In the short term, it is simply about [operating] better and making our stores as appealing and interesting as they possibly can be. We will also continue to expand our [consumer electronics] offering, but not at the expense of music. Music is a category that we are determined to focus on, allocate more space to. In the medium term, clearly we've got to develop new products and our online and digital proposition. We see increasing opportunities in that space, and that is a real big area of focus for us.

What is your opinion of HMV's performance in the digital sector up to now?

It's been disappointing. We've got a lot to do. It's tough competing with what is the very ef-

fective integrated iTunes service. What I'm hopeful of is that as technology moves on, as devices evolve and labels change their approach, then new opportunities will open up. We should learn from what we have done in the past, but more importantly we should focus our efforts on how we can differentiate in the future.

What immediate changes do you plan to make to HMV's digital offering?

In the next few months, HMVdigital.com will move onto the very latest 7digital technology, which has now migrated to the cloud. Once you have a cloud-based service, [you have] the opportunity to synch CD collections. It opens up a whole range of opportunities, including streaming and so forth.

Might there be an HMV streaming service in the near future?

There is that possibility, yes.

Can brick-and-mortar stores co-exist harmoniously with a digital business?

It's our job to make them co-exist. We need to bring technology into the store and we need to bring all the advantages that we bring, such as the quality of our people, the environment of our stores, and merge those with the advantages of digital. —RS

sale, which is expected to generate between £60 million and £70 million (\$95 million-\$111 million), saying only, “It is not something that we would necessarily have chosen to do, but our balance sheet means that it is something that we need to look very hard at, and that piece of work is progressing very well.” He dismisses reports that HMV is also planning to sell its 50% stake in 7digital, which it acquired in 2009 for £7.7 million.

In 2011, album sales (digital and physical) dropped 5.6% in the United Kingdom, falling to 113.2 million from 119.9 million in 2010, according to the Official Charts Co. CD purchases, which account for more than 75% of all album sales, suffered a 12.6% decline, falling from 98.5 million to 86.2 million.

HMV, which operates nearly 240 stores in the United Kingdom and Ireland, as well as nine Fopp outlets, is the United Kingdom's largest individual music retailer with 24.4% of expenditures in 2010, according to the BPI's most recent figures. Its biggest competitors in music are Amazon (18.7%) and iTunes (12.8%).

Fox is optimistic that HMV has now turned a corner.

“From our point of view, there was too much time spent sorting out the capital structure and financial foundations of the business and not enough time driving the proposition forward,” Fox says. “The consequence of renegotiating the covenants is that our suppliers can have confidence in working with us. We can plan for the long term and we can spend time looking for opportunities

rather than trading cautiously.”

The first step is to make HMV a more attractive destination for music consumers, he says. After de-emphasizing music sales during the past year, the company now plans to increase the floor space dedicated to music by an average of 15% across its main stores. In the next two months, HMV will begin increasing shelf space for vinyl, allocating between 7.5 and 30 feet exclusively to vinyl releases in about 50 stores.

Feature bays promoting customized campaigns will also have a greater presence in-store. Fox says that the increased floor space for music will come from reducing stores' videogames catalog, as well as merchandising changes, including higher and deeper racking bays.

HMV also has big plans in the digital space, says Fox, who admits that the performance of the company's online offering to date has been “disappointing.”

To that end, HMV's download store, HMV Digital, which was relaunched in July 2010, will undergo cosmetic and structural changes in the next few months when it is transformed into a cloud-based locker, in line with 7digital's current offering. The prospect of HMV launching its own streaming service is also a possibility, says Fox, who adds that the company's digital plans are at “a very preliminary stage, but we absolutely recognize that we've got to offer our customers the full suite of digital services.”

The major-label executive said he is encouraged that HMV is returning to a greater emphasis on music sales.

“The key factor for us was to get HMV to refocus its efforts on music,” he says. “They had cut too far over a number of years, not just in the last year or so. They went a little bit too far. Music is part of their DNA. It's what consumers expect, and I think with these new agreements and renewed energy and focus from HMV with more [music] space in store, they can get back to being what they have always been great at, which is a real music specialist.”

HOME FRONT

360 DEGREES OF BILLBOARD



Emilio Estefan Jr.

John Butcher

BILLBOARD LATIN MUSIC CONFERENCE & AWARDS TO BE HELD APRIL 23-26 IN MIAMI

Entertainment mogul Emilio Estefan Jr., Univision Radio president José Valle and Target VP of entertainment John Butcher are among the top executives already confirmed as speakers for the 2012 Billboard Latin Music Conference & Awards, presented by State Farm, which will be held April 23-26 at the JW Marriott Marquis in Miami.

The conference will feature two days of panel discussions and keynote Q&As with Latin music's most important executives and biggest stars, plus three nights of showcases featuring established and up-and-coming acts.

The conference will be followed by the Billboard Latin Music Awards (April 26), which honor the most popular albums, songs and performers in the genre, as determined by the actual sales, radio airplay and social media activity that informs Billboard's weekly charts. The awards will air live on Telemundo from the BankUnited Center in Miami.

The week's events will also include the annual Billboard Bash honoring Latin Music Award finalists, the annual ASCAP artist showcase and the signature BMI “How I Wrote that Song” panel. Other sponsors include Pepsi, SESAC and Morgan Renee Entertainment. Billboard will also hold its second Latin Music Marketing Awards, celebrating the finest use of music in advertising sponsors. Agencies, labels and artists are being asked to submit their campaigns for consideration, with awards to be given for the best tour, print, online/social media and TV campaigns.

For more information, go to billboardlatinconference.com. Those who register by March 9 will be eligible for an early bird discount of \$175 off the regular registration fee.

For a Q&A with Univision's José Valle, go to page 11.

Leading the way back: Trans World Entertainment chairman/CEO **BOB HIGGINS**



On The Rebound

Trans World Entertainment nears a return to profitability

After a prolonged losing streak during which it posted four consecutive annual net losses, Trans World Entertainment appears within striking distance of finishing its fiscal 2012 in the black.

If that happens, it would represent a comeback for a retail chain that has had to contend with both the market's secular shift to digital downloads and growing competition for CD sales from Amazon and other online vendors that sell through the Amazon Marketplace.

It would also mark a personal victory for Trans World chairman/CEO **Bob Higgins**. Rather than sell or walk away from the company he founded in 1972, Higgins has been hellbent on accomplishing a daunting task: returning a brick-and-mortar entertainment retailer to profitability. To that end, Higgins, who declined to be interviewed for this column, has shuttered unprofitable locations, reduced Trans World's reliance on music sales and persuaded the majors to experiment with \$9.99 retail CD pricing.

Through the first three fiscal quarters ended Oct. 29, 2011, the Albany, N.Y., company posted a \$14.3 million net loss, narrowing sharply from a \$43.3 million loss a year earlier, as revenue fell 17% to \$349.5 million from \$421.1 million. According to Billboard estimates, Trans World was the seventh-largest U.S. music account in 2010, when its market share stood at 3.5%, up from 2.9% in 2009.

The question is whether Trans World's fourth quarter, which ended Jan. 28, was strong enough to lift the company to an annual net profit and whether it takes any unforeseen write-offs that could drag down its results. Trans World, which hasn't yet announced when it will report its fourth-quarter results, posted net income of \$12.4 million on sales of \$231.3 million in the fourth quarter of fiscal 2011, compared with earnings of \$11.4 million on sales of \$295.4 million in the prior-year period.

The company last reported an annual profit in fiscal 2007, when it posted net income of \$11.7 million on revenue of \$1.5 billion, improving from net income of \$609,000 and revenue of \$1.2 billion in the prior year.

But even if Trans World doesn't report a profit on a net basis in its just-concluded fiscal year, the company is likely to be profitable on an operating basis—again, for the first time since fiscal 2007. On Jan. 5, Trans World said comparable-store sales during its nine-week, year-end holiday-selling season slipped 2% from the same period in 2010, when sales fell 7%. Total sales at all Trans World stores during the nine-week period fell 17%, due in large part to store closings.

Of course, much like what has happened to the overall music industry, the Trans World Entertainment that exists today is very different from the one that existed five years ago. In fiscal 2007, the company finished with 992 stores, while music sales accounted for 44.2% of revenue, home video was 37.6%, videogames were 7.8% and other products accounted for 10.4%.

Once it completes its plans to close an additional 52 stores by the end of February, Trans World will be left with just 390 stores. During the first nine months of fiscal 2012, music made up 34.6% of revenue, home video was 42.5%, portable electronics were 9.2%, videogames were 4.9% and other merchandise was 8.8%.

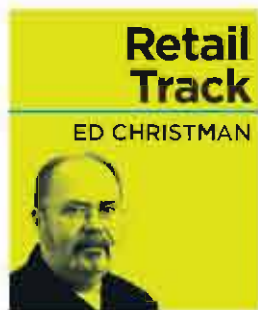
Despite the decline in music's importance to the company's overall sales, Trans World remains the last nationwide retail chain to carry a significant breadth of titles. Its stores—which mostly operate under the f.y.e. brand name—carry anywhere from 10,000 to 60,000 SKUs, with most carrying about 18,000. That compares with 5,000 or less at Best Buy and Walmart and an average of 14,000 music and movie titles at Barnes & Noble.

The thing that Trans World had going for it during its four years of red ink was that it wasn't carrying any significant debt and minimized its borrowings through tight cash management and by generating cash from store closures. In fact, during the first nine months of fiscal 2012, the company didn't borrow one cent from its \$150 million revolving credit facility. While the chain has a revolver, it was negotiated when inventory levels at the chain were far larger. Under the revolver's lending formula, it had \$88 million available to be drawn down at the end of the company's fiscal third quarter.

In addition, Trans World's inventory was valued at \$223.5 million at the end of the third quarter, while account payables stood at \$78.4 million, leaving its net inventory investment—a key indicator of a chain retailer's health—at \$145.1 million, providing it with an additional financial cushion.

Of course, this is all cold comfort for Trans World's long-suffering investors. While the company's stock has rebounded from its all-time low of about half a dollar in March 2009, its Feb. 7 closing price of \$2.41 per share marked a steep come-down from \$5.81 on Feb. 7, 2007, and north of \$14 in early 2005. Meanwhile, shareholders' equity at Trans World had plunged to \$148 million at the end of the third quarter from \$393.2 million at the end of fiscal 2007.

Still, if his company manages to climb back into the black, Higgins will have earned the right to savor a remarkable accomplishment.



Retail Track

ED CHRISTMAN

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Sure Thing / **Miguel** / Black Ice/ByStorm/Jive/RCA
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Universal Republic
I Don't Want This Night To End / **Luke Bryan** / Capitol Nashville
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6 QUESTIONS

with **HOWARD SHORE**
by PHIL GALLO

In a tightly contested race for the best original score Academy Award, Howard Shore's music for "Hugo" has a statistical advantage—he has been an Oscar nominee three times and won each time. During the 84th annual Oscars on Feb. 26, Shore will see if he can go a remarkable four for four.

The composer has won score Oscars for "The Lord of the Rings: The Fellowship of the Ring" and its sequel "The Return of the King," plus the original song Oscar for the latter's "Into the West."

"Hugo" represents Shore's first possible honor for a Martin Scorsese film after collaborating with the director on six pictures. He's up against double-nominee John Williams ("The Adventures of Tintin," "War Horse"), Alberto Iglesias ("Tinker Tailor Soldier Spy") and Ludovic Bource, who won the Golden Globe, European Film Award and numerous critics awards for "The Artist."

Currently working in New Zealand with Peter Jackson on "The Hobbit: An Unexpected Journey," Shore is creating a concert version of the "Hugo" score much as he did with his music from "The Lord of the Rings," although performances haven't yet been

scheduled. In an interview with *Billboard*, he talks about working on "Hugo."

1 This is your sixth collaboration with Martin Scorsese. When did the two of you begin working on "Hugo"?

I've worked closely with Marty and the music editor Jennifer Dunnington for many years. It's a collaboration that started with the book ["The Invention of Hugo Cabret" by Brian Selznick] and then with John Logan's script. It was a very detailed filmmaking process over the course of more than a year. I started composing with the script, but I knew the book before it was an idea for a movie. I started writing and then they showed me maybe 20 minutes, and that was greatly inspiring and I went from there.

2 The cafe group in the movie is modeled after Django Reinhardt's band with guitar, violin, accordion and bass. With that music placing the movie in the early '30s, did it free you up to concentrate on other elements?

What [the music] is doing is transporting [the audience] to Paris 1931 and you want a seamless transition from song to score onscreen. I wanted to make it all flow as one piece. Those recordings were chosen by [music supervisor] Randall Poster and I used a

smaller group [ondes Martenot, musette, gypsy guitar, piano, bass and drums] in addition to an 88-piece orchestra. Part of the idea was to show the intimate family scenes and use music to convey that intimacy.

3 Did the fact that it was in 3-D have an effect?

The depth of the symphony would also relate to the 3-D images, which bring you in closer in the depth of field. It's the first 3-D film I have worked on, and I wanted to orchestrate the music so it filled the frame the way the images did.

4 An acoustic bass is prominent throughout the movie. Was that part of your original vision for the score, or did it emerge later in the arrangements?

I orchestrate my own scores and that's an element of the orchestration—the solo bass is part of the sound of the [cafe group] and it gives the film a bit of a jazz character. I had eight basses in the orchestra and would alternate between the solo bass and the eight, using those sounds depending on the scene.

5 How would you compare scoring a fantasy movie like "The Lord of the Rings" with working on a fact-based film like "Hugo" that has a fantasy element?

Every director uses different techniques and I can't really compare [them]. The Paris of "Hugo" is not a real Paris. It's a storybook world created by Dante Ferretti, who did the production design, and Rob Legato, who did all of the visuals. They created that visual world with Marty and I, then took that reality and wrapped a fictional story around it. It's true [that the real-life "Hugo" character, film-



maker Georges Méliès, had a toy store and he was discovered by the French Film Academy, and all of his movie-making is accurate. Based in that deep history, we take this Charles Dickens-type story and use music to [complement] the story.

6 "Coeur Volant," a song you wrote with Elizabeth Cotnoir and Isabelle Geffroy, was overlooked by the Academy of Motion Picture Arts and Sciences. Any thoughts on the fact that only two songs were nominated?

We could take a look at the process because maybe it needs to be adjusted. I would like to have five songs.

BRANDING BY ANDREW HAMPP

Brands In Town

CBS' Grammys telecast reels in big brands like Pepsi, Ford and Harman Kardon

The Super Bowl had its fair share of big synchs and artist appearances this year (*Billboard.biz*, Feb. 6), but the real music-marketing showcase is the Grammy Awards.

The 2011 Grammys telecast on CBS was watched by 26.6 million viewers, its largest audience in 11 years, according to Nielsen. With that kind of pull, brand

sponsors flocked to this year's awards show, enabling CBS to sell out its ad inventory weeks in advance.

"Demand has been really strong, even prior to the announcement of the lineup of talent that is going to be there," says Linda Rene, senior VP of prime-time sales and innovation at CBS, which has been broadcasting the

Grammys since 1973.

In terms of ad rates, the Grammys can't compete with the Super Bowl (a 30-second spot during this year's game ran as high as \$3.5 million) or even the Academy Awards (ads for last year's ceremony went for \$1.7 million). But the show's stock has been on the rise on Madison Avenue. In 2011, the average spot cost \$621,000—up from a 10-year low of \$426,000 in 2010, according to Nielsen. Early estimates for the 2012 Grammys put pricing closer to \$800,000 per spot, according to two media-buying executives familiar with this year's rates.

Official 2012 sponsors include Pepsi, which teamed with Pandora for a best new artist promotion that included custom channels for this year's nominees and a Friday-night party (cheekily titled "We Heart Pop") where guests like Nicki Minaj, Melanie Amaro and Kevin McHale ("Glee") were expected to appear. During the Grammy telecast, Pepsi will be featured before commercial breaks in custom interstitials promoting this year's best new artist nominees, and will also air an expanded 90-second cut of its "Pepsi for All" Super Bowl ad starring "X Factor" winner Amaro and Elton John.

Recognizing this year's best new artist nominees "really emphasizes Pepsi's connection with what's new in pop cul-

ture," Pepsi VP of marketing Angelique Krembs says. "We're having a lot of fun with music. It's very easy for Pepsi, it's part of the brand's DNA, so we're extending that through the Grammys, the place where music really is celebrated."

The telecast's automotive partners are General Motors and Ford. The latter will promote its Explorer vehicle and music-related in-car features like the car's voice-activated Sync entertainment and communications system.

The two companies' exclusive lock on automotive spots during the telecast prompted a third car marketer—Hyundai—to promote its own collaboration with the Recording Academy (the music-inspired documentary "Re: Generation") at events surrounding this year's awards show. Quick-service restaurants, retail and beauty marketers were expected to have exclusive sponsors from their respective categories as well.

Another advertiser, Harman Kardon, opted to debut two new spots during the show. One is a brand-new spot for its JBL speakers "Hear the Truth" campaign starring Paul McCartney (featuring his new single "My Valentine"), the other is a U.S. premiere of a Harman Kardon home entertainment spot starring Jennifer Lopez (featuring an original 30-second score composed by Will.i.am.) Both spots were directed by Martin Campbell ("Casino Royale,"

"The Green Lantern").

"In the music world, the Grammys are our Super Bowl," says Harman Kardon chief marketing officer Jeff Willard, who snagged McCartney for a rare commercial appearance. "In today's world, artists are interested in doing promotions that might not have been a few years ago. For Paul, he can talk about his new album [see story, page 12] and do it in a way that it helps JBL out. He's able to preview a song to the world."

Even Microsoft's Bing search engine is getting in on the action, premiering a 60-second spot starring rapper Wiz Khalifa that plays up the search engine's tag line, "Bing is for doing." Prior to the Grammys telecast, E! will premiere the spot in a first-of-its-kind integration during its "Live From the Red Carpet" preshow coverage, with anchor Giuliana Rancic introducing the 60-second spot. (Co-anchor Ryan Seacrest is a longtime partner of Bing.) "Our new ad provides an intimate, insider look at Wiz and his creative process," Bing director of advertising Sean Carver says.

The Grammys are once again top of mind for marketers because "it's a really strong rating, it's a live event, and there's lots of interest and strong sales against the ads," CBS' Rene says. "It really delivers the goods."



The right one, baby: MELANIE AMARO and ELTON JOHN shoot a TV spot for Pepsi.

	GROSS/ Ticket Price(s)	ARTIST(S) Venue, Date	Attendance Capacity	Promoter
1	\$1,210,690 (\$33.50/\$34)	JIMMY BUFFETT Amway Center, Orlando, Fla., Feb. 4	13,387 14,223	Live Nation
2	\$1,208,882 (\$34-\$34)	JIMMY BUFFETT Veterans Memorial Arena, Jacksonville, Fla., Jan. 31	11,723 sellout	Live Nation
3	\$942,690 (\$68.50/\$68.50)	TOOL, YOB Izod Center, East Rutherford, N.J., Feb. 1	14,972 sellout	Metropolitan Talent Presents
4	\$621,377 \$75	BOB SEGER & THE SILVER BULLET BAND, FRANKIE BALLARD 1st Mariner Arena, Baltimore, Nov. 25	8,015 13,249	Live Nation
5	\$620,988 \$65/\$65	BRAD PAISLEY, THE BAND PERRY, SCOTTY McCREERY Pepsi Center, Denver, Jan. 21	11,342 sellout	Live Nation
6	\$610,207 \$49.75/\$25	JASON ALDEAN, LUKE BRYAN, LAUREN ALAINA UI Assembly Hall, Champaign, Ill., Feb. 4	15,128 sellout	Live Nation
7	\$606,727 \$49.75/\$25	JASON ALDEAN, LUKE BRYAN, LAUREN ALAINA Chesapeake Energy Arena, Oklahoma City, Feb. 2	14,453 sellout	Live Nation
8	\$599,028 (\$383.25/\$593.78/\$330.08)	JINGLE BALL: EXAMPLE, JLS, PIXIE LOTT & OTHERS Manchester Arena, Manchester, England, Dec. 1	12,687 12,904	Key 103
9	\$594,998 \$89/\$89	BRAD PAISLEY, THE BAND PERRY, SCOTTY McCREERY Mandalay Bay Events Center, Las Vegas, Jan. 28	8,413 sellout	Mandalay Bay Resort & Casino, Live Nation
10	\$577,165 (\$371.42/\$338.88)	RUSSELL HOWARD O2 Arena, London, Dec. 19	14,857 15,400	Avalon
11	\$559,334 \$59/\$39	BRAD PAISLEY, THE BAND PERRY, SCOTTY McCREERY Van Andel Arena, Grand Rapids, Mich., Jan. 12	10,232 sellout	Live Nation
12	\$555,459 (\$61.40/\$30.00)	TOOL, INTRONAUT John Labatt Centre, London, Ontario, Jan. 26	8,640 sellout	Live Nation
13	\$533,731 (\$344.79/\$46.41)	DURAN DURAN, COCKNBULLKID Manchester Arena, Manchester, England, Dec. 16	7,428 9,105	SJM Concerts
14	\$533,119 (\$341.31/\$46.98)	KASABIAN, MILES KANE, VARIOUS CRUELITIES Manchester Arena, Manchester, England, Dec. 7	11,377 12,758	Live Nation
15	\$513,425 \$59/\$39	BRAD PAISLEY, THE BAND PERRY, SCOTTY McCREERY Bradley Center, Milwaukee, Jan. 13	11,221 12,500	Live Nation
16	\$504,552 \$59/\$39	BRAD PAISLEY, THE BAND PERRY, SCOTTY McCREERY Intrust Bank Arena, Wichita, Kan., Jan. 20	9,739 sellout	Live Nation
17	\$498,775 \$59/\$39	BRAD PAISLEY, THE BAND PERRY, SCOTTY McCREERY Idaho Center, Nampa, Idaho, Jan. 26	8,902 sellout	Live Nation
18	\$497,668 \$59/\$39	BRAD PAISLEY, THE BAND PERRY, SCOTTY McCREERY Maverik Center, West Valley City, Utah, Jan. 27	8,899 sellout	Live Nation, United Concerts
19	\$467,451 (\$59.50/\$54.50/\$49.50)	ZAC BROWN BAND, SONIA LEIGH, NIC COWAN Ford Center, Evansville, Ind., Dec. 28	9,008 sellout	Jam Productions, Outback Concerts
20	\$463,089 (\$469.41/Australia) \$92.04/\$71.58	BREAKOUT!: LMFAO, ARMIN VAN BUUREN, AFROJACK & OTHERS Hordern Pavilion, Sydney, Dec. 2	5,896 sellout	Totem OneLove
21	\$451,986 (\$298.52/\$59.75)	STATUS QUO, ROY WOOD, KIM WILDE O2 Arena, London, Dec. 11	7,694 8,615	Live Nation
22	\$451,575 \$49.75/\$25	JASON ALDEAN, LUKE BRYAN, LAUREN ALAINA Crown Coliseum, Fayetteville, N.C., Jan. 21	10,143 sellout	Live Nation
23	\$442,384 \$49.75/\$25	BLAKE SHELTON, JUSTIN MOORE, DIA FRAMPTON Arena at Gwinnett Center, Duluth, Ga., Jan. 27	8,865 sellout	Police Productions
24	\$438,672 (\$89.50/\$69.50/\$59.50/\$49.50)	JEFF DUNHAM The Colosseum at Caesars Palace, Las Vegas, Dec. 2-3	6,458 7,180 (two shows one sellout)	Concerts West/AEG Live
25	\$434,213 \$49.75/\$25	JASON ALDEAN, LUKE BRYAN, LAUREN ALAINA ASU Convocation Center, Jonesboro, Ark., Feb. 3	9,895 sellout	Live Nation
26	\$432,845 \$111.50/\$56	STING Wells Fargo Theatre, Denver, Nov. 20	4,527 sellout	Live Nation Global Touring
27	\$430,608 (\$402.99/Australia) \$100.91/\$54.15	PAUL ANKA The Colosseum at Caesars, Windsor, Ontario, Dec. 10	4,514 4,934	C3 Presents, Caesars World Entertainment
28	\$429,535 (\$448.86/Australia) \$144.01/\$65.95	ANDRÉ RIEU Bell Centre, Montreal, Nov. 23	4,711 5,888	André Rieu Productions, Evenko
29	\$425,028 \$69.50/\$45.50	TOOL, INTRONAUT Reno Events Center, Reno, Nev., Jan. 14	6,264 sellout	Goldenvoice/AEG Live
30	\$424,419 (\$257.11/\$175/\$99.50)	DRAKE The Joint, Hard Rock Hotel, Las Vegas, Jan. 1	4,139 sellout	Concerts West/AEG Live
31	\$420,909 (\$428.90/Australia) \$96.58	ARCTIC MONKEYS, VIOLENT SOHO, MILES KANE Hordern Pavilion, Sydney, Jan. 12	5,300 sellout	Frontier Touring
32	\$406,649 \$75/\$60/\$40/\$25	ALL STARS OF HIP HOP: RAKIM, DOUG E FRESH & OTHERS Atlantic City Boardwalk Hall, Atlantic City, N.J., Jan. 15	7,397 7,641	Platinum Productions
33	\$402,600 \$50	KEVIN HART Mohegan Sun Arena, Uncasville, Conn., Dec. 31	8,052 8,256	in-house
34	\$398,134 (\$388.77/Australia) \$90.74	THE KOOKS, TOUCAN Hordern Pavilion, Sydney, Jan. 6	5,408 sellout	Chugg Entertainment
35	\$395,151 \$67.50/\$41	ZAC BROWN BAND, SONIA LEIGH, NIC COWAN Maverik Center, West Valley City, Utah, Jan. 27	7,004 9,366	AEG Live, United Concerts



Desert wind: AMOS LEE performing at the Fox Theatre in Tucson, Ariz.

Fresh Vantage Point

'Artists Den' creator Mark Lieberman reimagines how live music can be presented

Now in its fourth season on PBS, "Live From the Artists Den" is ready for its coming-out party in 2012.

The show made a splash with its Feb. 3 season debut, presenting a performance by Adele at the Santa Monica Bay Woman's Club in Santa Monica, Calif. The episode was shot a year ago during the same week as the U.S. release of 21, which went on to become the top-selling album of 2011.

"It's a portrayal of an artist that went on to have an unbelievable, record-breaking year," creator/executive producer Mark Lieberman says.

It was a fortuitous programming win for a show that has established itself in the artist community as a coveted gig to play. And it showed off all the key elements that have made the series a widely admired creative success: an accomplished artist in a nontraditional venue before an intimate, appreciative audience of invited guests, accompanied by an interview conducted by music critic and Artists Den director of programming Alan Light.

Another example of the show's synergy involves Amos Lee. The singer/songwriter had a banner year in 2011, opening for Adele on her U.K. tour and releasing his acclaimed album *Mission Bell*, which debuted at No. 1 on the Billboard 200.

Lee, who recorded *Mission Bell* in Tucson, Ariz., with Calxico and other guest artists, makes his home in Philadelphia, so the Artists Den initially thought to present him in a cool Philly venue. But Lee expressed a desire to return to the Arizona desert, and Tucson's recently refurbished Fox Theatre fit the bill. His performance with Calxico at the Fox airs March 2.

"After a very successful year, I couldn't think of a better platform than 'Live From the Artists Den' to showcase this project, to come full circle with the Calxico boys and document the journey where it all started: Tucson, Ariz.," says Perry Greenfield, Lee's co-manager at Red Light Management. "Alan, Mark and the team's attention to detail, marketing sensibilities and quality control has put them at the forefront of music programming. It was an honor to be a part of it."

Other acts to be featured in season four include the Fray, Death Cab for Cutie, Kid Rock and Iron & Wine. Shot in high definition, the series is presented by WLIW in association with WNET New York Public Media and is distributed by American Public Television.

Lieberman's emergence as a champion of live music is as unorthodox as the show's programming approach. During his decade-plus career in investment banking and private equity, the lifelong music fanatic began hosting shows in his living room, where he realized there was something special about seeing musicians performing in nontraditional settings. He eventually expanded the concept by staging shows in other unusual venues, like old synagogues and churches and private homes, and invited people to discover bands considered worthy of the show.

In 2008, "Live From the Artists Den" jumped to TV on satellite channel Ovation, before making its PBS debut in 2009. Among the acts to perform under the "Artists Den" banner are Robert Plant, Ray LaMontagne, Elvis Costello, Ringo Starr, Tori Amos, Alanis Morissette, Crowded House, the Black Crowes, Ben Harper, Regina Spektor, Corinne Bailey Rae and David Gray.

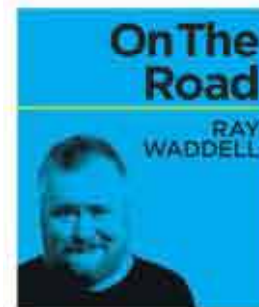
Through it all, Lieberman says the target audience has remained the same: "a crowd that loves music, but has sort of stopped going out to discover it."

Capacity at most "Artists Den" shows is in the 400-500 range, and the tickets are free. Attendees come from a database of about 100,000 music fans that the producers built through the years.

"We send one email once a month when we do a show, and the email just says 'secret show,'" Lieberman says. "We get about a 40% open rate, and somewhere between five and 15,000 people sign up for tickets."

Dating back to the days before it was on TV, "Live From the Artists Den" has been supported by low-key sponsorships and has released well-received DVDs and CDs of shows on Artists Den Records, which has anywhere from two to eight products on its annual release calendar. Today, the show can be viewed, through Northstar Media, in Germany, Australia, New Zealand, Canada and Latin America. The series has also become a big deal online, where viewers can preview clips and watch select episodes on Hulu.

"For the artists," Lieberman says, "it's about doing something different, about doing something inspiring, reimagining the way music should be presented, and what that does is consistently create a unique version of the artist's work."



'We Unleashed A Monster'

La Arrolladora's new album scores big at digital retail

A year ago, **Fernando Camacho**, director/producer of **La Arrolladora Banda el Limón de Rene Camacho** (affectionately known as La Arrolladora), played a demo for Billboard over lunch in Miami. The track was a slow ballad with a twist on the usual storyline: Girl dumps boy. Boy finds new girl. Girl calls boy in a futile effort to make up.

Titled "Llamada de Mi Ex" (A Call From My Ex), its refrain—"What part of 'no' don't you understand"—became the peg for a marketing campaign supporting the launch of the band's latest album, *Irreversible... 2012*, on Universal Music Latin Entertainment (UMLE).

Released Jan. 24 on Disa, the album debuted at No. 1 on Billboard's Top Latin Albums chart, moving more than 9,000 units, the third-highest debut for a regional Mexican set since March 2010, according to Nielsen SoundScan.

More impressively, digital albums accounted for 32% of those first-week sales, making *Irreversible* one of the strongest digital debuts by a regional Mexican act.

Although La Arrolladora has a strong online following—with 3.6 million likes on Facebook and 162,000 followers on Twitter—the digital sales numbers came as a surprise.

"This sends the message that this genre can sell digitally and can make a profit digitally," UMLE executive VP of brand partnerships and digital **Gustavo Lopez** says. "Before this, the units were such a small percentage. But if you sell 9,000 copies and 3,000 are digital, you say, 'Holy shit.'"

It's hard to pinpoint exactly why La Arrolladora did so

The band's all here: LA ARROLLADORA BANDA EL LIMON DE RENE CAMACHO



well at digital retail. Although UMLE gave the album ample marketing and promotional support, most aspects of the campaign covered the usual bases. The group scored a

radio hit with "Llamada de Mi Ex," which is No. 1 on the Regional Mexican Airplay chart and No. 4 on Hot Latin Songs, and a national TV advertising

campaign on Univision, Telefuturo and local Univision affiliates that began airing a week prior to release will extend for a total of three weeks. La Arrolladora also filmed a segment for Walmart's acoustic performance series, "Acceso Total,"

months in advance, which allowed for exclusive content for a Walmart-only CD/DVD version of *Irreversible*.

Camacho says the major differentiator between this and previous album campaigns was the online component. During the past year, La Arrolladora promoted every date on its touring schedule with fan contests and promotions on Facebook. The group also got some love from iTunes, where the album was featured prominently on the iTunes Latino page (where it was still featured at press time) and on the "What's Hot" section of iTunes' music home page and on the home page of iTunes Mexico.

"I followed my friend **Gustavo Lopez's** advice," Camacho says. "He said to pay more attention to electronic media. We did,

and we unleashed a monster."

Does La Arrolladora's experience provide any lessons for other artists? It's hard to say, given the many elements that played a role in the new album's strong debut.

Lopez points out that La Arrolladora is one of the few regional Mexican acts that have cross-generational appeal and are purchased by both young and old audiences. Meanwhile, Camacho says, "our audience is still the largely Mexican audience that likes banda. It's the same audience, just different faces."

It seems like those faces finally made the connection between traditional promotion and online purchasing.



Latin Notas

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Earth Mother

Lila Downs prepares to embark on a North American tour



New perspectives LILA DOWNS

Singer Lila Downs, known for writing music that honors her Mexican heritage, admits she had trouble sleeping during the days leading up to her signing a contract with Sony Music Mexico last summer.

"We didn't have any radio play and yet here we were working very hard," says Downs, who was previously signed to Manhattan. "There's a struggle to make money."

Her Sony debut, *Pecados y Milagros* (Sins and Miracles), has sold fewer than 3,000 units in the United States since its release in November, according to Nielsen SoundScan. But Downs and the label are hopeful that sales will get a boost when she embarks on a 10-date North American tour that begins Feb. 17 at the Science Center Theater in Blue Bell, Pa.

Her biggest-selling album in the United States to date is *Una Sangre: One Blood*, which has sold 54,000, according to SoundScan. Downs has also

charted four top 10 albums on Billboard's World Albums chart: *Una Sangre* (at No. 3), *La Cantina* (No. 2), *Shake Away* (No. 3) and *Pecados y Milagros* (No. 5).

Meanwhile, *Pecados y Milagros* has reached many more fans in Mexico, where corporate sponsors purchased 20,000 CDs of the album and gave them away to fans who purchased tickets to her concerts there.

"I'm very happy with the outcome," Downs says. "It is a really nice thing to do for our audiences. I also like it when they show up and know our songs."

Downs says *Pecados y Milagros* was inspired by her son, Benito Xilonen, and Mexico's votive paintings.

"I had lost faith in life," says Downs, who was born in Oaxaca. "I couldn't conceive as a woman. What's the whole

point of being a woman if you can't have a baby? ... I felt very depressed."

Downs' husband and business partner, Paul Cohen, subsequently decided to adopt a child in Mexico, which inspired the songstress to approach her music from a different perspective. "Having my son is amazing," Downs says. "I feel like I want to live. There's this symbiotic relationship with this little person who is one year and seven months."

Downs says she's currently working on a musical based on the Laura Esquivel novel "Like Water for Chocolate," which was made into a film by director Alfonso Arau in 1992. She hopes to present the musical in Chicago during the summer.

Will she perform in it?

"I'm not sure," Downs says. "That would be great."

—Justino Águila

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EN BREVE

ANTHONY TO RECEIVE ASCAP FOUNDERS AWARD

ASCAP will honor Marc Anthony with its Founders Award during its 20th annual Latin Music Awards on March 20 at the Beverly Hilton Hotel in Los Angeles. Anthony, who is co-executive-producing reality show "Q'Viva! The Chosen," airing on Univision throughout Latin America and soon on Fox, is also an actor and a major force behind the Latin crossover explosion of 1999, with global sales of 12 million-plus albums, according to his label, Sony Music. The Founders Award is ASCAP's highest honor. Past recipients include Paul McCartney, Garth Brooks and Billy Joel. —Leila Cobo

BMI TO HONOR PITBULL

Pitbull will be honored with BMI's President's Award at the 19th annual BMI Latin Awards on March 30 at the Encore Wynn Las Vegas. The award recognizes what BMI describes as "unique occasions when an individual songwriter or executive has distinctly and profoundly influenced the entertainment industry." Pitbull ranked No. 8 on Billboard's year-end Hot 100 Artists chart, and his single "Give Me Everything" was No. 5 on the year-end Hot 100 Songs tally. He also topped the year-end Hot Latin Songs artist chart. Past winners include Taylor Swift, Emilio and Gloria Estefan, and Willie Nelson. —LC

SLACKER ADDS LATIN STATIONS

Slacker Radio has launched four Latin music stations. *Memorias* plays Latin oldies from the last three decades, *Puro Norte* features norteñas and corridos acts like Los Tucanes de Tijuana and Los Tigres del Norte, *Romantica* will play Spanish-language AC hits (Ricky Martin, Chayanne, Marco Antonio Solís), and *Salsa* will play top acts of the genre (Gloria Estefan, Victor Manuelle, Tito Nieves). Slacker also announced that terrestrial radio veteran Edgar Pineda will help curate its Latin stations along with programmers Alex Cortez and Jackie Madrigal. —Justino Águila

UNIVISION RADIO
PRESIDENT

José Valle

The radio executive on shaking things up at the Spanish-language broadcaster.



Have your core advertisers changed, particularly following last year's release of the new U.S. Census numbers?

Our advertising list size has increased year over year. We have improved our ability not just to work better with our current advertisers but to grow advertisers. [The Census numbers] were a confirmation of what we knew: that there are Hispanics in America. What a concept. That's why we're in this business. But really, what drives the revenue is performance, delivery. When you have in Los Angeles the No. 2 and No. 4 stations in the market, when they see the ratings our TV network has, how they dominate, when they see those kinds of things, that's the progress.

You started in Spanish-language radio in the early 1990s. What is the biggest difference between then and now?

The number of competitors that are in the space. There was nothing before. And the focus on [profit and loss]. It's a business now. When I was a receptionist and an account executive, working in Spanish-language radio was like dying and going to heaven—the connectivity with the artists, the fun that we had. If you could dream it, you could do it. And then it became a business. And what we're trying to do is bring it back to having fun. We play music and throw parties for a living—that's what we do. If we can't have fun with this, we're doing it wrong.

José Valle will participate in a keynote Q&A at the Billboard Latin Music Conference on April 24 in Miami. For more information, go to billboardlatinconference.com.

When José Valle was named president of Univision Radio in March 2011, he took over a company in flux.

The largest Spanish-language radio network in the United States—with 74 owned-and-operated stations in the United States and Puerto Rico—Univision had just begun to subscribe to Arbitron's Portable People Meter (PPM) audience measurement system at the end of 2010, after protracted negotiations with the ratings company over its methodology.

The Cuban-born, Los Angeles-raised Valle, who had a long history in radio and TV, almost immediately started to implement changes, appointing new managerial and programming heads in many major markets. He also launched a radio app that's racked up half a million downloads.

Since Valle's appointment, ratings have risen for Univision stations in key markets, including New York, Los Angeles, Chicago and Miami, according to Arbitron.

Valle's first job in radio was working as a receptionist for KTNQ-AM and KLVE-FM Los Angeles, back when they were part of what was called Heftel Media and the full potential of Hispanic broadcasting had yet to be realized. He worked his way up the ranks, eventually becoming VP/GM of Univision Radio Los Angeles before ascending to his current post.

"We have our swagger back," Valle says of Univision Radio, speaking publicly for the first time since taking over. "We are who we say we are. We are the heartbeat of that 18-49 demographic."

In an interview with Billboard, Valle talks about what's ahead for the Hispanic radio broadcasting giant.

You've made dramatic changes, even at a programming level. For instance, you added uptempo tracks and English-language songs at top-rated Los Angeles Spanish-language station KLVE, which is known for romantic ballads. Why tinker with the formula?

Old school would have been, "We have a formula, we have a brand, we have a format." New school is, "We want to give listeners what they want to hear." And the listeners who listen to KLVE want to hear Pitbull. KLVE is an 18-49 station that we want to win in L.A. with. So if tomorrow it's polka that the audience wants to listen to, we're going to play that.

What was your plan when you took over Univision Radio?

What I found was some good stations, but more importantly I found a core group of leaders and a very engaged staff that was looking for an opportunity to compete and to win. I think we went through a dark time in radio. The economy was

tough. We had made the decision to not participate in Arbitron, so we were self-exclusionary.

How has the PPM affected the way you program?

In the past with the diary method, we programmed to a brand, whereas now we program to what the listener wants on a minute-by-minute basis. The listening is so exact, the acceptance of a listener for a mistake is zero. So we can't talk about brand. We're learning to compete with the PPM system, we're learning to program better with it, and I think we've been able to show that we can work and leverage it to our advantage.

What do you think about label complaints that Univision stations play only recurrenents?

We program to listeners first and foremost. We program to their requests, their needs, their lifestyle, their likes first. And we go to a lot of great pains and expense to make sure we're getting it right. But at the same time I realize we have this need to continue to fuel new artists

and new music, so we're welcome to new ideas and new music so long as we can maintain the balance of the ratings wins and the ratings needs. We play new music. It's a myth that we don't. We just may not happen to be playing the records that labels want us to play that day, at that moment. We give ample opportunity for music to work.

What are your other strategies?

One of the biggest changes we've had is decisions at the market level. They're at the GM, at the sales manager, at the program director level. An example of a station that controlled its own destiny is KCSA in Los Angeles. It was the No. 3 regional Mexican station and the No. 5 Spanish station in the market. We decided to go against the grain of what was happening and only focus on traditional Mexican. And in a matter of 10 days, we were the No. 1 [regional Mexican station] in the market. We put the priority on the listener. It went mainstream, mass-appeal regional Mexican, as opposed to newer corridos.

Is it a myth that many bilingual listeners tune in to Spanish-language radio?

There are a bunch of bilinguals and there are a bunch of English-dominants too. The myth is that they left us. They never left. It's about the product. I watch the listeners and in the same minute they can go back and forth. To me it's about, "What mood am I in? Who do I want to be right now?" We're never going to lose these folks. The music that we play is the music that brings them back to where they're from, to where their parents are from. It's the music they listen to in birthday parties and quinceañeras. We're never going to lose those people, so long as we give them the right product. It's in their DNA.

What's your fastest-growing segment?

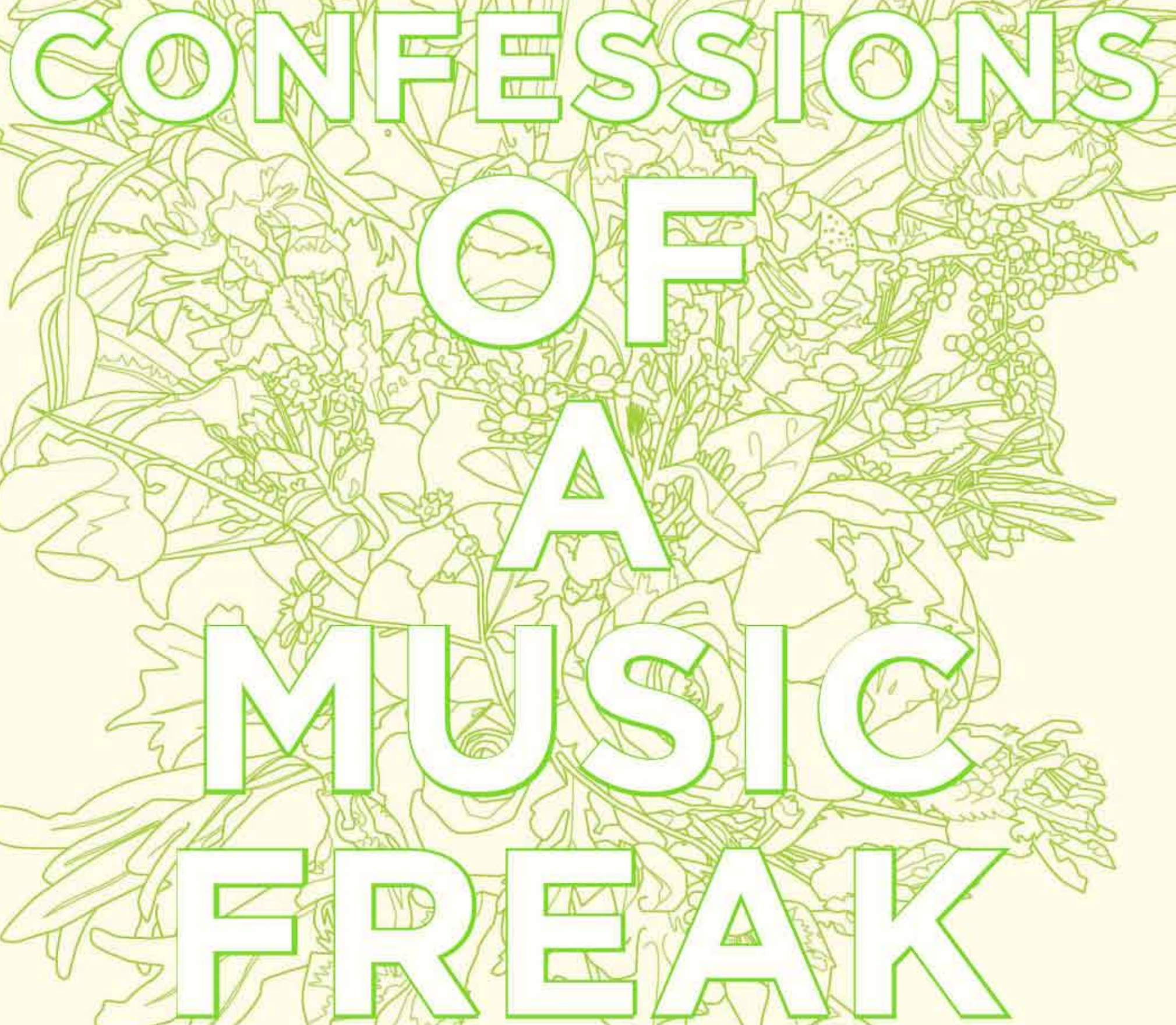
More than fastest growing, the core is still regional Mexican. That's where we play. That's our bread and butter. It evolves, but it doesn't lose the clout.

Old school would have been, 'We have a formula, we have a brand, we have a format.' New school is, 'We want to give listeners what they want to hear.'

**"I IMAGINE PEOPLE
COMING HOME,
CRACKING OPEN A
BOTTLE OF WINE
OR SOMETHING,
WHATEVER'S YOUR
TIPPLE, PUTTING THIS
ALBUM ON, KICKING
BACK AND RELAXING."**

—PAUL McCARTNEY





CONFESSIONS OF A MUSIC FREAK

**WITH A NEW ALBUM OF
STANDARDS, PAUL McCARTNEY
MAKES A LEFT TURN WHILE
LOOKING IN HIS REARVIEW**

BY RAY WADDELL

“Hello there, this is Paul. Are you expecting my call?”

Why, yes, indeed we are, thank you. Sir.

Sir Paul McCartney, calling from “a car” somewhere in England, is surfacing to discuss his new record, *Kisses on the Bottom*. It’s an ultra-cool tip of the hat to both a bygone melodic era and McCartney’s own treasured childhood recollections of “sing-songs.”

Or, as Macca himself puts it, *Kisses* (the title references a line from the record’s opening cut, Fats Waller’s 1935 “I’m Gonna Sit Right Down and Write Myself a Letter”) is all about “melody and memory.” Not only does it feature a bounty of standards—some well-known, others not so much—but *Kisses* also boasts two new McCartney compositions that fit perfectly in this classy mix in terms of both gorgeous melody and lyrical heft.

Produced by legendary Grammy Award-winning producer Tommy LiPuma (Barbra Streisand, Miles Davis, Diana Krall) and featuring jazz/pop pianist Krall (@DianaKrall) and members of her studio and road bands as musicians, *Kisses* might seem at first take a quiet little album, especially when placed alongside McCartney’s epic recorded legacy. Yet, the record lacks nothing in substance—and owns style to burn. It’s the sort of album McCartney hopes folks might chill to after a hard day of whatever.

“When I play it . . . something really nice happens,” he says. “I get into a zone I really like being in. I imagine people coming home, cracking open a bottle of wine or whatever’s your tippie, putting the album on, kicking back and relaxing. I hope people find it musical, relaxing and something that means a lot to them.”

In an era when reinterpreting standards has become standard (Rod Stewart has done five such albums), McCartney’s stab at the classics songbook stands out for its warm, in-the-moment feel; impeccable and often left-field song selection; and the fact that the world’s most famous bassist doesn’t play a note, save some spontaneous whistling on “My Very Good Friend the Milkman.” This record, perhaps more than any other, spotlights McCartney the vocalist.

“The nice thing, in one way, was that I wasn’t playing any instruments. I was just there as a vocalist,” he says. “I could just give up the playing responsibilities to them and just sit back and enjoy their playing. That way I had a chance to just focus on the vocal.”

A YEAR BEFORE RECORDING BEGAN, LiPuma, armed with a cache of songs and a “very talented” keyboardist, spent five days at McCartney’s home studio at his East Sussex estate in southeast England just trying some things out. “We probably put about 15-20 songs down on tape, just piano and vocal, to get a sense of what might work,” LiPuma says. “I left with a sense as to what he was comfortable with and what he wasn’t comfortable with.”

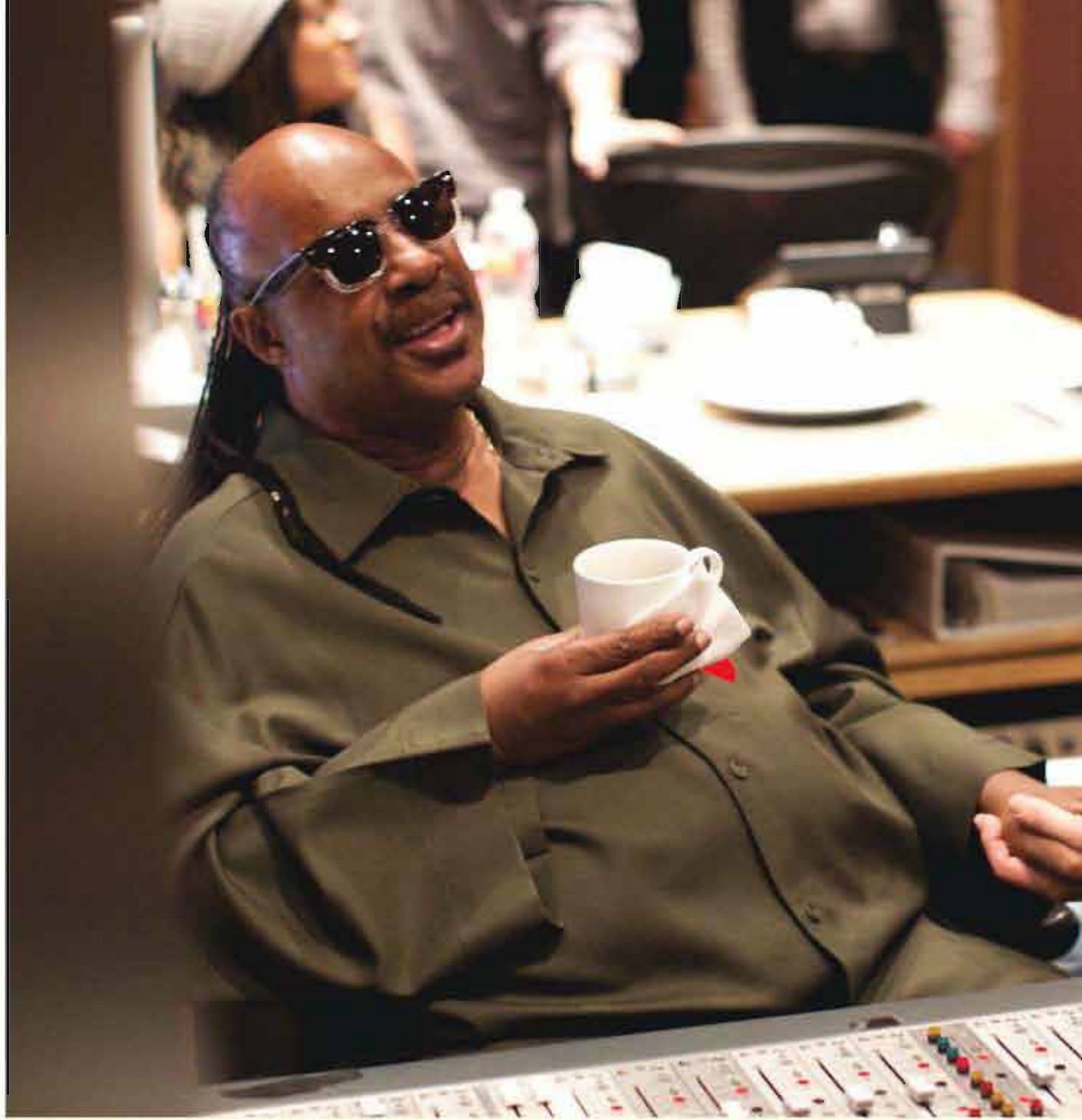
The songs recorded were selected democratically, with some dating back to McCartney’s childhood days around the family piano helmed by his father, an amateur musician.

“I pulled up some [songs] from my memories, when I was a kid and we had family sing-songs, which was the original inspiration for the whole idea,” McCartney says. “I said to Tom, ‘Let’s look at these ones. This is the kind of era I want to look at.’ Tommy himself suggested some; a girl in my office, Nancy Jeffries, suggested some—she’s very knowledgeable; Diana [Krall] suggested some. Then I played Tommy a couple that I’d written, and he said, ‘Whoa, that’s a great idea,’ so we selected a couple of those. We all pitched in, we all made suggestions, and we took all those suggestions to the studio.”

Along with the new compositions “My Valentine” and “Only Our Hearts” (which fit seamlessly into the rotation), the 14 songs include such lesser-known chestnuts as “More I Cannot Wish You,” a Frank Loesser gem from “Guys and Dolls”; Irving Berlin’s “Always”; and an endearingly strange take on Loesser’s “The Inch Worm.” Even the more familiar songs like “Ac-Cent-Tchu-Ate the Positive” and “Bye Bye Blackbird” receive fresh, inspired interpretations, with the latter, as a ballad, becoming a mood piece that brings new attention to the poignant Mort Dixon lyric.

“We said, ‘Let’s try it as a ballad.’ And then suddenly you listen to the story in a completely different way than when it’s an uptempo,” LiPuma says.

Beyond McCartney, the album features added-value star appeal, with Eric Clapton making a stellar turn on the record’s two bluest arrangements in “My Valentine” and “Get Yourself An-



TEAM McCARTNEY

ALBUM: *Kisses on the Bottom*

LABEL: Hear Music/Concord

RELEASE DATE: Feb. 7

MANAGEMENT: MPL; Scott Rodger, consultant

PRODUCER: Tommy LiPuma

STUDIOS: Avatar Studios, New York; Capitol Studios, Los Angeles

PUBLISHING: MPL Communications

A&R: Nancy Jeffries at MPL

TOUR DIRECTOR: Barrie Marshall at Marshall Arts

PUBLICITY: Steve Martin at Nasty Little Man (North America); Dawbell (United Kingdom)

WEBSITE: PaulMcCartney.com

TWEETS: @PaulMcCartney

NOTABLE APPEARANCES: Scheduled to perform Feb. 9 with the *Kisses on the Bottom* band for invited guests at Los Angeles’ Capitol Studios; Feb. 10 at a MusiCares gala as MusiCares’ Person of the Year at the Los Angeles Convention Center; and Feb. 12 at the Grammy Awards. Touring plans TBA.

other Fool,” and Stevie Wonder chiming in with a highly effective harmonica part on album closer “Only Our Hearts.”

The other stars are Krall and the rest of the musicians on the record, including John and Bucky Pizzarelli on tasteful guitar. Involving Krall was a key element in the project’s considerable chemistry. “She’s a great stride piano player, and stylistically she understands this period better than anyone I know,” LiPuma says.

Recording began in March 2010, first at Capitol Studios in Los Angeles and then Avatar Studios in New York. The approach was loose, and decisions as to arrangements and angles to take

were made on the fly, albeit with input from impeccable sources in McCartney, LiPuma, Krall, the musicians, arrangers Johnny Mandel and Alan Broadbent, and engineer Al Schmitt. The mood was relaxed and fun, and it’s apparent, as the album feels very much like an hour spent in a darkened jazz club.

“Each day I would come in [to the studio] and we’d say, ‘OK, what do we want to try now? What are you in the mood for?’ I’d say, ‘How about this one?’ And we’d just figure it out from the sheet music,” McCartney recalls. “Nobody had parts written. We just went through it. By the time I figured out how I

“THE TWO MOST IMPORTANT THINGS TO HIM WERE, DOES IT FEEL GOOD AND WAS HE HAVING A GOOD TIME.”

—TOMMY LiPUMA, PRODUCER



In perfect harmony: STEVIE WONDER and PAUL McCARTNEY at Capitol Studios in Los Angeles on Nov. 15, 2011.



wanted to sing it. Diana and the guys had sorted out an arrangement, and we kicked it around among ourselves. We'd say, 'This sounds like a good idea, let's try it,' then we'd do a take or two, Al [Schmitt] would record it, then we'd go in and listen. It was a very enjoyable process."

LiPuma has a similar recollection of the sessions, adding that for the most part nothing was arranged in advance. "We'd have somebody write out a chord sheet for us, and then we went in and figured it out on the date," he says. "The next thing you know, things started taking shape, and the minute it started sounding like something, I would tell Al Schmitt, 'Let's start rolling the tape,' and then boom, that magic would pop up."

The producer believes the process wasn't an unfamiliar one for McCartney. "He mentioned to me on many occasions, 'I love this. It reminds me of the way we used to do the Beatles. John [Lennon] and I would write a song, we'd have a date booked at Abbey Road, and neither George Martin, George Harrison or Ringo [Starr] knew what the songs were about. They'd work it out right there in the room,'" LiPuma recalls. "When we first went



Beatles for sale: The BEATLES have sold nearly 800,000 downloads since their music went on sale in the iTunes Music Store in November 2010.

DIGITAL BEATLES

"STEVE JOBS CAME ALONG TO A COUPLE OF OUR CONCERTS AND STUFF. HE WAS A DEAR MAN... A BEAUTIFUL GUY. I WAS SO LUCKY TO COUNT HIM AS ONE OF MY FRIENDS."

The wait for the Beatles to make it to iTunes was a long one, and when it finally happened—mania. Since November 2010, when all 13 studio albums and various compilations hit iTunes, the Beatles' collected albums (at press time) have sold 744,000 downloads in the United States, according to Nielsen SoundScan, topped by the 7 hits set at 132,000.

Bringing the Beatles to iTunes was a well-known personal goal of late Apple CEO Steve Jobs. Paul McCartney, who with Ringo Starr are the group's only surviving members (Yoko Ono and Olivia Harrison, the widows of Beatles John Lennon and George Harrison, respec-

tively, represent their interests), says the delay was just business.

"We were all so happy to get on iTunes," McCartney says. "We'd wanted it for a long time, but all this business stuff—it was a big deal, so everyone wanted to get it right. When we finally did, it was really cool. And after that, Steve came along to a couple of our concerts and stuff. He was a dear man."

McCartney's recent solo sets haven't made much of a digital splash, with *Chaos and Creation in the Backyard* and *Memory Almost Full* each just crediting single-digit percentage sales to digital. Overall, McCartney seems pleased

with the Beatles' impact on iTunes, but mourns the loss of Jobs, who died last October. "He was a beautiful guy, Steve. I was so lucky to count him as one of my friends," says McCartney, who calls Jobs "a very clever man, a nice man, a great music fan. He will be sorely missed."

Meanwhile, McCartney remains a popular figure in the world of social media, whether he knows it or not. (He does now.) He has more than 550,000 followers on Twitter and 1.4 million-plus likes on Facebook. Asked if he ever checks in with either, McCartney replies, "I'm afraid I don't." Keep posting!

—RW

BEATLES, LATIN STYLE

THE FAB FOUR'S INFLUENCE HAS TOUCHED MANY LEADING LATIN ACTS

Last summer, Cuban salsa star Willy Chirino released an album of Beatles covers, in English, set to tropical beats—from straight-ahead salsa to bachata and merengue. Titled *My Beatles Heart*, it was Chirino's homage to his self-professed "first love."

"I'll tell you honestly," Chirino told *Billboard* in an interview years earlier, "I am a Beatles connoisseur. To me the Beatles are exactly what music should be. Listen to a Beatles album. It has British folk music, it has country music, beautiful ballads, hard rock, light rock. You hear every single spectrum of music."

And every single spectrum of music hears the Beatles, from Brazilian Rita Lee's 2002 bossa-tinged *Bossa 'N Beatles* to Los Fabulosos Cadillacs' 1995 ska rendition of "Strawberry Fields Forever."

"The Beatles' influence throughout Latin America is staggering," says Jorge Mejia, Sony /ATV Music Publishing se-

nior VP for Latin America and U.S. Latin. "There is hardly a person out there who does not know the songs, regardless of whether they understand the lyrics or not. In addition, virtually most, if not all, major artists sing and cover the catalog—from Roberto Carlos to Caetano Veloso to Sergio Mendes to Ze Ramalho to Leonardo... the list goes on and on



... in Brazil to Charly Garcia, and Gustavo Cerati in Argentina, just to name a few."

Virtually every major star—from Mexican Marco Antonio Solís to Dominican Juan Luis Guerra—has spoken of the influence of the Beatles on their music and songwriting. "I grew up listening to rock'n'roll [Spanish-language] cover songs," Solís says. "And when I grew up, I realized they were originally by the Beatles."

Pop star Luis Fonsi says "Yesterday" is his favorite Beatles song, but he has a special place in his heart for "Let It Be."

"It was the first song I learned when I started playing the guitar," Fonsi says. "The beauty of it was that [Paul McCartney's] songs were so harmonically simple yet so powerful that they were easy enough to play and I got hooked... That's when I started to play the guitar in cafes where people sang. We all wanted to be Paul McCartney." —Leila Cobo



"Bottom" heavies: PAUL McCARTNEY with producer TOMMY LIPUMA (left) and engineer AL SCHMITT at Los Angeles' Capitol Studios on Nov. 15, 2011.

"I'VE BEEN REALLY LUCKY THAT WHEN WE GO OUT AND DO A SHOW, WE'VE GOT SOME TUNES THAT WE CAN PLAY."

—PAUL McCARTNEY

in, the most crucial point was finding a manner for [McCartney] to approach telling the story. I think Paul felt completely comfortable. He had a great time doing it."

One of the great things about McCartney, according to Lipuma, is that "he lets you do your job. There wasn't any second-guessing going on. The two most important things to him were, does it feel good and was he having a good time."

Apparently both were the case. "It was a labor of love kind of thing," McCartney says. "We just had fun. We went in there and enjoyed the songs and enjoyed each other's company. It was a great team, and I think it came out OK."

THESE DAYS

Certainly one of the key elements that will draw attention to the new project is the presence of the two new McCartney compositions. The songs are of such high quality that they beg the question: Just how many such treasures does this master songwriter have lying around?

"I do have quite a bit of stuff, actually, yeah, quite a lot of songs I've been writing over the past year or so," he says. "I am in the process now of starting to think about making a record of those songs. I'm lucky. I love songwriting. It happens naturally for me."

In fact, McCartney says the songs are what he's most proud of, professionally. "I've been really lucky that when we go out and do a show, we've got some tunes that we can play," he understates. "[When] you think about it, [songwriting] is not always something you train to do. John [Lennon] and I weren't trained at all. We just kind of figured it out and made it up ourselves. I think we did some pretty good stuff, considering."

And people still want to hear that "stuff" live, along with scores of other well-loved songs from McCartney's days with Wings and his solo career. In the past decade, McCartney has approached touring with renewed vigor, to staggering box-office effect. Since 2002, he has sold 2.5 million tickets to 135 shows that grossed \$322.6 million, according to Billboard Boxscore. Barrie Marshall, director of London-based Marshall Arts, is McCartney's longtime global tour director. While Marshall Arts is affiliated with AEG Live, McCartney also works with Live Nation in North America, and other promoters around the globe.

His crack touring band has now been together longer than either Wings or the Beatles. "Aren't they cool?" he responds when the band is complimented. "We're having a really great time, and last year we played quite a few dates. They're such a pleasure to play with. We all enjoy each other's company and the musicianship, and next month we will have been playing together 10 years. That's long enough to make us a proper band."

Asked if he would continue to work with this particular touring band, McCartney says, "Yeah, I hope so. We all love it, and I don't see any reason not to. I've got a meeting coming up with my promoter, who I hear has some nice, interesting ideas for me. So we'll start to put that together, map out our live dates this year."

As for live work with the Kisses band, McCartney doesn't rule it out. "We haven't really talked about it yet," he says. The band was set to play a few shows in Los Angeles around the Grammys and McCartney is being honored as MusiCares' Person of the Year, which could lead to more shows. "We'll try it out then and I think that will give us some clues," he says. "People have plenty of ideas and suggestions. I'd like to see how it goes live, just how much we enjoy it. If we all enjoy it, then we've got to think about taking it out."

McCartney stands as a cornerstone member of inarguably the most influential rock band of all time, writer or co-writer of some of the most enduring and flat-out *best* songs ever entered into the musical canon and has toured under the reign of Beatlemania, as well as with two other top-shelf rock acts in Wings and his current touring band. He has also received every musical accolade imaginable, including knighthood.

But it is, perhaps, McCartney's sense of humor and ability to not take himself too seriously that contribute to his long-lived appeal and ongoing coolness to generation after generation of music fans, a concept he doesn't dismiss. "You could say it's humor, mixed with a complete love of what I do," McCartney says. "I'm a music freak, man."

Nashville-based Ray Waddell (@billboardtour) is executive director of content and programming for touring and live entertainment at Billboard. He writes the weekly *On the Road* column.

SIR PAUL McCARTNEY'S VERY OWN TOP 40

Paul McCartney has the kind of stats on the Billboard Hot 100 that artists only dream of. He's earned 71 hits with the Beatles plus another 43 as a solo act and with Wings. The Fab Four own the record for the most No. 1s—20—in the chart's history. And McCartney has claimed nine more since the Beatles disbanded. Which means he's visited the top slot a staggering 29 times.

Nearly every single that the Beatles released was a smash. Of their 71 entries (including one credited to Die Beatles), 34 were top 10s—the most for any group in history.

The Beatles first charted on the Hot 100 on Jan. 18, 1964, when "I Want to Hold Your Hand" bowed at No. 45. It hit No. 1 three weeks later. The Beatles were so popular that year that on April 4 they claimed the top five slots on the Hot 100. "Can't Buy Me Love" vaulted 27-1 that week, while "Twist and Shout," "She Loves You," "I Want to Hold Your Hand" and "Please Please Me" rounded out the top five, respectively. (The band also had seven more singles on the tally that week.)

Just how popular were the Beatles in 1964? In that year alone, they charted 31 singles. The next-closest acts in terms of charting singles were Elvis Presley and the Beach Boys, with nine entries each.

Though the Beatles disbanded in 1970, they etched seven more hits afterward, most recently in 1996 with "Real Love." The tune, which debuted and peaked at No. 11, was the second of two new singles from the *Anthology* album series. The first, "Free As a Bird," became the group's 34th top 10 hit on Dec. 30, 1995, when it debuted at No. 10. It peaked at No. 6 a week later.

McCartney's post-Beatles career started off with a smash in "Another Day"/"Oh Woman Oh My," which topped out at No. 5 in 1971. It was the first of 27 consecutive top 40 Hot 100 hits for him, a stretch that lasted until 1982's "Take It Away" (No. 10). Of his 43 non-Beatles hits, nine of them topped the list. His solo career No. 1s include Wings' "My Love" (four weeks in 1973) and "Silly Love Songs" (five weeks in 1976), "Ebony and Ivory" with Stevie Wonder (seven weeks in 1982) and "Say Say Say" with Michael Jackson (six weeks in 1983).

On Billboard's exclusive tally of McCartney's top 40 Hot 100 hits (facing page), "Hey Jude" is No. 1, followed by "Silly Love Songs" and "Say Say Say." The ranking is based on actual performance on the weekly Hot 100 chart. Songs are ranked based on an inverse point system, with weeks at No. 1 earning the greatest value and weeks at No. 100 earning the least. To ensure equitable representation of the biggest hits from each era, certain time frames were weighted to account for the difference between turnover rates from those years. —Keith Caulfield



Taking flight: PAUL McCARTNEY in a London studio recording with Wings in November 1973.

PAUL McCARTNEY'S TOP 40 HOT 100 HITS

RANK	TITLE	ARTIST	LABEL
1	"HEY JUDE"	The Beatles	Apple
2	"SILLY LOVE SONGS"	Wings	Capitol
3	"SAY SAY SAY"	Paul McCartney and Michael Jackson	Columbia
4	"I WANT TO HOLD YOUR HAND"	The Beatles	Capitol
5	"EBONY AND IVORY"	Paul McCartney and Stevie Wonder	Columbia
6	"MY LOVE"	Paul McCartney & Wings	Apple
7	"COMING UP (LIVE AT GLASGOW)"	Paul McCartney & Wings	Columbia
8	"SHE LOVES YOU"	The Beatles	Swan
9	"GET BACK"	The Beatles With Billy Preston	Apple
10	"LET IT BE"	The Beatles	Apple
11	"COME TOGETHER"/"SOMETHING"	The Beatles	Apple
12	"HELLO GOODBYE"	The Beatles	Capitol
13	"BAND ON THE RUN"	Paul McCartney & Wings	Apple
14	"THE GIRL IS MINE"	Michael Jackson and Paul McCartney	Epic
15	"A HARD DAY'S NIGHT"	The Beatles	Capitol
16	"WE CAN WORK IT OUT"	The Beatles	Capitol
17	"CAN'T BUY ME LOVE"	The Beatles	Capitol
18	"I FEEL FINE"	The Beatles	Capitol
19	"YESTERDAY"	The Beatles	Capitol
20	"LISTEN TO WHAT THE MAN SAID"	Wings	Capitol
21	"TWIST AND SHOUT"	The Beatles	Capitol
22	"HELP!"	The Beatles	Capitol
23	"WITH A LITTLE LUCK"	Wings	Capitol
24	"LIVE AND LET DIE"	Wings	Apple
25	"LET 'EM IN"	Wings	Capitol
26	"ALL YOU NEED IS LOVE"	The Beatles	Capitol
27	"JUNIOR'S FARM"/"SALLY G"	Paul McCartney & Wings	Apple
28	"LOVE ME DO"	The Beatles	Capitol
29	"UNCLE ALBERT"/"ADMIRAL HALSEY"	Paul & Linda McCartney	Apple
30	"TICKET TO RIDE"	The Beatles	Capitol
31	"PLEASE PLEASE ME"	The Beatles	Vee-Jay
32	"PAPERBACK WRITER"	The Beatles	Capitol
33	"THE LONG AND WINDING ROAD"/"FOR YOU BLUE"	The Beatles	Apple
34	"EIGHT DAYS A WEEK"	The Beatles	Capitol
35	"LADY MADONNA"	The Beatles	Capitol
36	"GOODNIGHT TONIGHT"	Wings	Columbia
37	"GOT TO GET YOU INTO MY LIFE"	The Beatles	Capitol
38	"PENNY LANE"	The Beatles	Capitol
39	"YELLOW SUBMARINE"	The Beatles	Capitol
40	"DO YOU WANT TO KNOW A SECRET"	The Beatles	Vee-Jay



Congratulations on being honoured as MusiCares Person of the Year, Sir Paul. Here's to many more years of making music together.

From all your friends at Abbey Road Studios



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KISSES FROM A BEATLE

RADIO, AND BRANDS LIKE TELEFLORA AND TIFFANY, LINE UP WITH SIR PAUL

Paul McCartney's *Kisses on the Bottom* is poised to be yet another noteworthy addition to a very impressive list of releases from Hear Music/Concord, featuring some of the most respected and beloved artists in music. The record was released Feb. 7, which began a busy week for McCartney and the crack backing band on the album led by Diana Krall.

Hear Music/Concord is a partnership between Concord Music Group and Starbucks whose genesis dates back to 2004 with the Grammy Award-winning Ray Charles album *Genius Loves Company*. Hear Music launched as an imprint in 2007 with McCartney's *Memory Almost Full* as the inaugural release. That album has gone on to sell 634,000 units in the United States, according to Nielsen SoundScan.

Since then, Hear Music/Concord has released albums from Elvis Costello, James Taylor, the Chieftains, John Mellencamp, Joni Mitchell and Paul Simon, among others. McCartney's last record, *Chaos and Creation in the Backyard*, has sold 547,000, according to SoundScan. Concord provides all sales, mar-

keting and A&R for Hear Music/Concord releases. *Kisses* will be distributed worldwide by Universal Music Group International. Concord supplements Universal's team with the label's own international marketing staff.

The album's physical version will be available "wherever music is sold," according to Margi Cheske, senior VP of marketing and label manager at Concord Music Group, including Starbucks. On the digital front, *Kisses* became available as an iTunes preorder on Jan. 17. Concord created a special "Mastered for iTunes" version, and is partnering with iTunes on an invitation-only show by McCartney and the *Kisses* band at Los Angeles' Capitol Studios on Feb. 9 that iTunes will stream live globally, a first for the store. All other digital providers are releasing *Kisses* as well, including a high-definition version at HD Tracks. (At press time, Hear/Concord's McCartney catalog was pulled from subscription services, according to Digital Music News.)

As the 2012 MusiCares Person of the Year, McCart-

ney will be highly visible during Grammy week beyond the Capitol Studios performance, with his most high-profile event being the star-studded MusiCares gala on Feb. 10 ("We'll play a little bit there," McCartney says) and a performance on the awards telecast. "We've also tailored special marketing initiatives with Teleflora, Tiffany and AARP, to name a few of our partners," Cheske says. "Starbucks ran an exclusive stream [of the album] on their digital network, and we have other plans with Starbucks that will take place throughout the album's promotional period."

Cheske says the album is being "heavily supported" by retail outlets, from independents to big-box retailers, including Best Buy, Target and Walmart. "NPR and a slew of great media outlets have reacted with real passion and enthusiasm to the record. They will be vital to the launch as well," she adds.

In terms of radio exposure, *Kisses* would seem a tough sell, but it is, after all, a new McCartney album with highly accessible songs including two new tracks from one of the greatest pop songsmiths of all time. One of those new songs is the languid, haunting ballad "My Valentine," featuring guitar work from Eric Clapton.

"Reaction from radio has been really strong, especially from a 'love song' programming point of view," Concord Music Group VP of promotion Jill Weindorf says. "Flagship New York station WLTW has added 'My Valentine' and is playing it during [syndicated program] 'Delilah,' the No. 1-rated time slot." Weindorf adds that "a major national Clear Channel campaign is also under way, encompassing classic rock, mainstream AC, classic hits and news/talk formats."

Of course, given that the record is a collection of mostly covers dating back to the 1930s, public reaction is hard to forecast. Though far afield from contemporary pop, McCartney's inspired, intimate vocals and the equally inspired backing by Krall and a top-flight group of musicians will surely draw people in. This is, at its core, a great-sounding record from one of the most important artists in music history.

"People will be surprised and impressed with this album," Cheske says. "It's personal, intimate and unlike anything he's ever done before. Paul, [Krall] and [producer] Tommy [LiPuma] have done a magnificent job. We can't wait for people to hear it." —RW

SONGS EVERYONE KNOWS

WITH CLASSICS LIKE 'ROUTE 66' AND 'UNCHAINED MELODY,' MCCARTNEY'S MPL COMMUNICATIONS IS THE LITTLE PUBLISHING COMPANY THAT COULD

Like the latest offering from its owner Paul McCartney, 41-year-old music publishing firm MPL Communications keeps chugging along, revitalizing classic songs. While McCartney is highlighting classics on new album *Kisses on the Bottom*, which mainly consists of covers, MPL does so through synchs.

For the Super Bowl, MPL had Frank Loesser's "Brotherhood of Man" in a promo for the NBC lineup, and almost had another with "Ebony and Ivory" for a Super Bowl commercial for the show "Psych," but in the end that one didn't run. Of the 16 songs on the deluxe version of *Kisses on the Bottom*, nine are from MPL's catalog, including the set's two originals, "My Valentine" and "Only Our Hearts."

MPL executives declined to identify the size of the catalog that's been built since its founding in 1971, but a Billboard story in 2003 (when the company signed an administration deal with the Carl Perkins estate) estimated that it contained about 25,000 copyrights. Other big-name artist/songwriters with songs represented by MPL include Buddy Holly, the early Four Seasons catalog and, of course, McCartney's solo catalog, beginning with half the songs on second album *Ram*.

Besides those, MPL oversees, in whole or in part, such catalog names as Desilu (Desi Arnaz and Lucille Ball's company), Arko, Barwin, Claridge, Conley, Edwin H. Morris & Co. (a deep standards catalog), Harwin, Jerryco, Meredith Willson, Morley,

Remsen, Winmor, Wren and Frank, either through ownership or administration deals.

Consequently, MPL represents a treasure trove of songs including "Beyond the Sea," "Palisades Park," "Let the Good Times Roll," "Route 66," "Unchained Melody," "The Christmas Song," "Baby, It's Cold Outside," "It's Beginning to Look Like Christmas," "Riders in the Sky," "Hello, Dolly!," "Sentimental Journey" and "Luck Be a Lady."

In the past, MPL was an active buyer of publishing assets, with staff songwriters and signing the occasional new tunesmith. Nowadays the focus is on mining its rich catalog. "The important thing is, MPL oversees a manageable catalog of quality material," says Nancy Jeffries,

who supervises the creative aspects of MPL's operation. "The catalog is a gem in that respect."

Patricia O'Hearn, who runs the financial and administration side of MPL, adds, "On a song-for-song basis, we would put the income [that MPL generates] against any other publisher." Senior management at MPL also includes John Eastman and his son, Lee. John Eastman's late father, Lee, founded the firm with McCartney, his son-in-law, and McCartney is often consulted on business decisions.

With 15 employees in New York, "we have a hands-on staff, giving very quick responses on exploiting the catalog," Jeffries says. "I love the ratio of staff to catalog. It must be difficult for the big publishing firms to focus on all their assets." —Ed Christman

MCCARTNEY KEEPS MAKING WAVES

Radio audiences still listening to what the man said

The Paul McCartney songbook remains a staple of classic hits radio. Airplay, though, centers on the icon's catalog from the late '60s through the '70s, as opposed to the early stages of Beatlemania.

According to Nielsen BDS' ranking of the most-played songs on terrestrial U.S. radio in 2011 by the Beatles or McCartney (including his billings with Wings), each of the top 10 tracks on the recap dates to between 1968 and 1979. Wings' "Maybe I'm Amazed," a No. 10 Billboard Hot 100 hit in 1977, tops the tally, followed by McCartney's 1979 carol "Wonderful Christmastime" and Wings' No. 2-peaking 1973 rock opus "Live and Let Die," respectively.

The first song on the list released earlier than 1968 ranks at No. 11: the Beatles' No. 2 1964 party anthem "Twist and Shout." And, as Edison Research VP of music and programming Sean Ross notes, even that track is "from 1986 for a lot of listeners," thanks to a rerelease following its usage in the film "Ferris Bueller's Day Off."

"Many of the most durable Beatles titles tend to be the post-Sgt. Pepper's Lonely Hearts Club Band songs," Ross says. As for "Maybe I'm Amazed," since it peaked lower than many other McCartney-penned hits, Ross theorizes that it especially benefits from "people never really having had a chance to get tired of either the studio or live versions of the song when they were new."

WODS (103.3) Boston assistant PD/music director/imaging director Joe Cortese says that Beatles songs are researching "as strong as ever" on the classic hits outlet. "McCartney and the Beatles remain relevant. Plus, the release of the Beatles' catalog on iTunes in late 2010 brought their music to younger audiences," he says, referring to McCartney and EMI executives as "marketing masters. The next generation has found the Fab Four." —Gary Trust



All The Way Live

In the live entertainment business, where cash is king and relationships are everything, AEG Live's indomitable CEO RANDY PHILLIPS extends his successful reign and drops gems about strategy, management and making it

By Ray Waddell

Photograph by Ben Clark

Ten years ago, when Randy Phillips was tapped by Tim Leiweke, CEO of global sports and entertainment firm Anschutz Entertainment Group, to run the company's newly launched live entertainment business, AEG Live, the former manager and label executive told *Billboard* that his plan was to bring "devolution" to the concert business.

Whether the live business has devolved or not is a matter of debate, but there's no doubt AEG has changed the game considerably, whether by blowing up the paradigm for live entertainment in Las Vegas with Celine Dion at the Colosseum at Caesars Palace, creating the arena residency with artists ranging from Garth Brooks to Prince (to, almost, Michael Jackson), to becoming a viable global-tour deal option with creative marketing and promotion for acts like Bon Jovi, Usher, Justin Bieber and, with the Messina Group (TMG), Kenny Chesney and Taylor Swift.

When Jackson's 50-date run at London's O2 didn't happen, Phillips (@aeglive) was a key player in saving the company from a huge financial loss as a producer of "This Is It," with the "docu-concert" concept, continuing with Bieber's "Never Say Never" and an upcoming (reportedly 3-D) project with Katy Perry.

Rumors of Phillips' demise at AEG Live surface every now and then, yet he just re-upped for another five-year run as president/CEO of

“In order to be successful in this business you have to create an entrepreneurial atmosphere where the individual can succeed at their highest level, or the company's not going to work.”

the company, which reported grosses totaling nearly \$800 million in 2011, according to *Billboard* Boxscore. From its early beginnings as a supplier of content to AEG buildings to what now encompasses 15 regional offices worldwide and stand-alone divisions devoted to touring, festivals (Coachella, JazzFest), exhibitions, broadcast, merchandise and now ticketing (axs), AEG Live is on fire.

Big-name bookings: Among the artists that Randy Phillips has worked with are **CELINE DION**, **JUSTIN BIEBER** and **PRINCE** (clockwise from top), including Dion's and Prince's Las Vegas residencies.



“Under Randy Phillips and his entire management team, the last three years at AEG Live have been the best three years in our history, including 2011—our best year ever,” Leiweke says. “It is also ironic that for years, people questioned whether or not we were committed to this business. Now we are the most consistent and respected in the industry. I'm happy to have Randy back and look forward to the next 10 years.”

When you first took this job, your strategy was to acquire top people as opposed to buying companies and venues.

I looked at what was happening [with promoter consolidation] at SFX and what Clear Channel purchased, and I knew that the margins in the concert business could not sustain that kind of debt. That hasn't changed—it still can't. So I decided early on to invest in great people and not pay ridiculous multiples for what ostensibly is a personal service business. To me, cash will always be king, but if cash is equal, it's about relationships.

We have rainmakers in this company like [TMG/AEG Live president] Louis Messina and [Goldenvoice president/Coachella founder] Paul Tollett, and we have great executives, like [Concerts West co-

CEO] John Meglen and [AEG Live senior VP of touring] Doug Clouse and [AEG Live New York executive VP] Debra Rathwell, who are fantastic. The one thing about AEG, and it's been my mantra: We invest in people. It's almost like a game of chess to put the right personalities together . . . like a puzzle, the pieces match so they function together, and that's what AEG Live has become. This is a company that is as devoid of



politics as any corporation of its size could be, given human nature.

What in your background made you qualified to run a global touring company?

I was a touring manager, that was my job. Whether it was Rod Stewart or Prince, that's what I did—the tours, worldwide. One thing about being a manager is you become a jack of all trades. You know a little about everything, from records to publishing to touring, so it really makes you dangerous. It's the best education you could have for any kind of job in this business.

What has surprised you in your first decade as CEO of AEG Live?

What really surprised me was when the Justice Department allowed Live Nation and Ticketmaster to merge. I guess there's a naive part of me that still kind of believes in the efficacy of government. But, in many ways, as much as we fought the merger—and we fought it hard and spent a lot of money on legal fees—we are probably the reason it got through. We were the victims of our own success.

Has the Ticketmaster-Live Nation merger



changed how you do business?

Honestly it hasn't, other than the fact that we started our own ticketing company. Promoters became drunk on ticket rebates. I never quite understood the structure of a tour deal where you pay the acts the guarantee and in order to make back the guarantee and make promoter profit you add all these rebates on top of the normal economy of a tour. I don't believe you need that subterfuge to make the business model work.

Talk about how AEG Live interacts with the other divisions of the company.

AEG Live existed originally as a strategic defensive move to protect our real estate so we weren't dependent on one buyer for our content. The line I use internally is, "Facilities builds 'em and we fill 'em." But over the ensuing 10 years and the growth of this company, and with the success of our festivals and touring divisions, we've now become a very profitable stand-alone company. Every division of this company is now functioning at a high level of creativity and success.

If something doesn't work, it doesn't last. You've had to pull the plug on a couple of festivals.

It's easy to talk about all your hits, but there are plenty of misses, too. The good news is our hits outweigh our misses. There were years we didn't know if Coachella was going to survive—now it's a juggernaut. My philosophy is, in order to be successful in this business you have to create an entrepreneurial atmosphere where the individual can succeed at their highest level, or the company's not going to work, at least at this level.

Are AEG venues an automatic play on an AEG Live tour?

Obviously we have a lot of the right venues in terms of our arena footprint, whether it's the Staples Center in Los Angeles, the Sprint Center in Kansas City [Mo.] or Target in Minneapolis or the soon-to-open Barclays Center in Brooklyn. You have to pick the right venue for the artist, and we've never been asked by

our parent to make a decision that benefited our venues at the expense of our clients.

What does axs, AEG's ticketing venture with Outbox Enterprises and Cirque du Soleil, bring to your strategy?

In the consent decree with the Justice Department, we had to eventually do our own ticketing system, because it was set up and designed to create competition. In the time we've been using Ticketmaster since the merger, it's uncomfortable to have your chief competitor also selling your tickets. It's not the best situation for a business to have your principle competitor be your chief interface with the consumer. But what it has done is, it's given us the time to build a system out, partner with the right system in Outbox, and it's working as we roll it out. That is going to give us the ability to control our own destiny and, frankly, when it's totally mature and in all of our buildings, this system is going to take away any barrier between the artist and the fan, because it's a white-label solution.

We're leveling the playing field, and now people are going to not just have a choice in your promoter, but a choice in who sells your tickets, and how they sell them. The bottom line is, if there's going to be consolidation like in the promoting business, thank God AEG exists, because at least it gives people choice on a worldwide basis of another company that has the financial resources to compete. The same thing on ticketing: Lack of competition is a disease.

When you bid for a tour, how do you take it beyond just the money? What's your pitch?

We use virtually the same financial modeling [our competitors] do and we generally get to the same place, unless the scaling is out of whack. So, to me, the pitch is about ideas. I sell fresh thought, fresh concepts, marketing out of the box, doing things that haven't been done before. It goes back to even this thing we created almost by accident with the Michael Jackson movie, "This Is It." These docu-concerts—we did it with Justin Bieber with Paramount and [Bieber manager] Scooter Braun with "Never Say Never," and we're doing it again with Katy Perry and Paramount and her managers, trying to get it out for late spring/early summer. The idea is to capture your fan and expand your fan base.

It also expands the revenue beyond the night of show.

It gets back to how we started this. Build a better mousetrap, and you win.

Would you say that competitive bidding on concert tours has directly contributed to higher ticket prices in the past 10 years?

Normally I would say yes, because due to competitive bids the guarantees go up, therefore the ticket prices go up. But as a company, we will rarely allow ourselves to back into a guarantee. There's a limit to what we will scale for a particular tour, and if it gets too far above what we feel the market can sustain, we will pass and not bid.

Are you doing any straight percentage deals?

We've done a few of those.

If the artist, manager and agent believe in their act, shouldn't they be more willing to go on a straight percentage, and would you prefer that as a lower-risk situation?

You'd think I would say yes, but for that to happen we'd have to take a reduced back-end [percentage], and if they believe in something, I'd rather they take my guarantee. Please take my money, so I can make more. If I believe enough in the commercial viability of an artist, why wouldn't I want to make a guarantee so I can make a bigger back end? It's the same amount of work, whether you make the guarantee or not.

Are there situations where you're willing to go to a certain level on the guarantee and your competitor isn't?

That hasn't happened yet. They seem to operate on a different economic scale than we do.

You've said in the past that you make bets. What's your average of success?

Last year it was 100%. Over the course of the 10 years, I'd say I'm probably batting .800. That would make me an all-star.

How is AEG Live's one-off business in the regional markets?

The one-offs business has become very successful for us. Our regional offices are smoking. [AEG Live executive VP of regional offices] Larry Valton has done a great job of putting discipline in the buying process.

Where do you see opportunities?

In international touring, obviously. We see opportunities in ticketing and that platform. We see it in the creation of the axs network, which will be traditional broadcast, cable and online. We see growth in the movie business. We're very entrepreneurial. [AEG owner] Phil Anschutz has never said, "You can't be in that business." [He's said], "If it's an offshoot of what you're doing and it makes sense, go do it."

How is AEG involved in artist development?

We get a bad rap about that. On the touring side, yes, we compete for the biggest acts that tour, because that's what tour promoters do—you have to be at that level for it to make sense. But we have small clubs, small venues all over the country. We're developing acts all the time. We are as invested and vested in breaking new talent as our competitors are, maybe more so. We want to be part of the chain that helps break new talent, because if we don't we're going to run out of headliners.

Clearly you're bullish on the future of the live business.

Live is a business I know how to make money at. Music will always be in the fabric of people's lives. It's just how it's monetized and how people access it that's changing.

Does it bother you when a tour goes out with AEG Live, you do great business with it, the tour is a success, and then the next time the artist goes out he or she goes with another promoter?

I would be lying if I said it didn't disappoint me. Loyalty is measured sometimes by success and sometimes by cash. I accept that reality.

What misconceptions exist about you?

If there's anything I want people to know about me, it's that throughout my career my job doesn't define me, my friends do.

Why do you re-up as AEG Live CEO? Are you having fun?

Yes, but it's not all altruistic. I like making money. Like anyone else, I like being rewarded when I do good work. But the other side of it is I love music and I love working with new talent, watching people break, helping established artists extend their run. I love being part of a team that surrounds artists. There isn't a day I walk into the office that I don't enjoy.

COVER ME BAD?

BY STEVEN J. HOROWITZ

More and more artists are breaking into the business by posting cover songs online. But who wins if the cover outpaces the original? And can cover artists make it on their own?

Look at them now: KARMIN'S YouTube cover-song clip of a Chris Brown track has logged more than 54 million views.



F

For Karmin, it took 36 cover-song videos to go viral.

The Boston-based pop duo set up its YouTube account, karmincovers, on Aug. 11, 2010, and for the next eight months posted amateur cover versions of hits by Katy Perry, Bruno Mars and Rihanna. But it was when Amy Heidemann and Nick Noonan uploaded their rendition of Chris Brown's BET Award-winning, Grammy-nominated "Look at Me Now," on April 12, 2011, that Karmin's account went into hyper-drive.

Today, karmincovers has more than 765,000 subscribers. And Karmin's version of "Look at Me Now" has logged 54 million-plus views alone.

Last summer, that online success led to a deal with Epic Records—the first act signed to the label by new chairman/CEO Antonio "L.A." Reid. Karmin's major-label debut album, *Hello*, is due in April and expected to feature contributions from such marquee hitmakers as Christopher "Tricky" Stewart, Dr. Luke and Claude Kelly. All songs will be originals. On Feb. 11, Karmin will perform on "Saturday Night Live," becoming only the second act—behind Lana Del Rey, who appeared on the Jan. 14 episode—to perform on the show before the release of its debut since Natalie Imbruglia in 1998.

Cover songs are nothing new on YouTube. With 60 hours of footage uploaded to the service every minute, amateur musicians have saturated the site with self-helmed clips, most of which log handfuls of views. But YouTube has also become a launching pad for unsigned talent. Justin Bieber (RBMG/Island), Greyson Chance (eleveneleven/Interscope) and Dondria (So So Def/Island Def Jam) all landed label deals after first attracting attention by covering top 40 hits.

"Imagine you have the best idea in the world, but you don't have the finances or the connections or the wherewithal to bring that all to life," Karmin's Heidemann says. "That's what we can do now." Noonan adds, "YouTube is kind of the platform of the future."

But have labels warmed up to amateurs profiting from covers? Although most covers posted to YouTube don't generate revenue, users can sell these tracks legally by obtaining mechanical rights from services run by RightsFlow and the Harry Fox Agency. Last May, Karmin released a 15-track collection—*Karmin Covers Vol. 1*—to iTunes after securing the proper licenses from rights-holders to songs including "Grenade," "Jar of Hearts" and "Teenage Dream." According to the U.S. Copyright Act, the group would've paid 9.1 cents on the dollar to the rights-holders for every unit sold. The set has sold 13,000, according to Nielsen SoundScan, and peaked at No. 27 on Billboard's Heatseekers Albums chart. But for Karmin the release wasn't about sales: It was about marketing.

"At the end of the day, we did not monetize these cover videos," says Nils Gums, Karmin's

In the know: GOTYE'S "Somebody That I Used to Know" got a chart boost after WALK OFF THE EARTH (inset) posted a cover version of his song to YouTube.



manager and president/CEO of the Complex Group, an artist management group that assists acts in driving monetization through new-media specialization. "It was strictly a promotional tool for us, so it was sort of in a gray area. But I think it worked out, because it became so popular."

Online synch rights have improved in recent years thanks to YouTube's Content ID system that identifies uploaded songs and its settlement with music publishers on synch royalties. In December, the streaming service acquired RightsFlow to assist with licensing music tracked by the system by taking a song's digital fingerprint and allocating a slice of ad revenue to copyright holders.

According to Harry Fox senior VP of licensing, collections and business affairs Maurice Russell, it's not always easy for amateur artists to track down copyright holders for mechanical rights, which can impede protocol. "It would be difficult for a common title to sometimes determine which one you need to clear if you don't know the writer," he says. "And then let's say you did know what you needed, but for whatever reason you can't find the publisher, you might not be able to get through."

Some songwriters don't mind the amateurs and instead consider the clips to be added promotion. Dutch producer Afrojack, who co-wrote and co-produced Brown's "Look at Me Now," welcomes such renditions. He believes it encourages listeners to track down source material and strengthens the original marketing momentum.

"It's always promotion. I don't know how it was 10 years ago, but I know I don't care if

there's cover stuff. It's better [to have] promotion than loss of money," says Afrojack, who's working on a solo album and executive-producing Paris Hilton's sophomore LP. "These kinds of spoofs and covers, they never get played on the radio, as far as I know. So it's just a fun online promotion."

But it doesn't always go so smoothly. Released by Samples 'N' Seconds/Fairfax/Universal Republic (except in the United States), Australian singer/songwriter Gotye's summer 2011 hit "Somebody That I Used to Know" peaked at No. 1 in Germany, Belgium, Australia and New Zealand, but didn't appear on any of Billboard's charts until late last year. The song features New Zealand singer Kimbra and a sample from the Police's 1983 No. 3 Billboard Hot 100 hit "King of Pain."

On Jan. 6, Canadian quintet Walk Off the Earth posted a quirky rendition of Gotye's song to its YouTube channel, walkofftheearth, featuring the quintet playing different parts of the track on just one guitar. WOTE had been posting videos to YouTube since June 2009 to the tune of 4.8 million total views. But the cover video immediately went viral, averaging 3 million hits per day, and at press time, the WOTE clip had registered more than 49.5 million views.

Although WOTE cleared the mechanical rights to sell its cover on iTunes, the group has been engaged in a battle to keep the song up for sale. Since releasing the cover to iTunes through its own SlapDash Records on Jan. 6, the track was

pulled several times and reinstated, only after the group disputed the takedown. The band is unsure of whether Universal Music Group or iTunes orchestrated the removal, but some speculate that UMG considers WOTE's cover a wrench in the marketing plan for Gotye's version, which entered the Hot 100 after WOTE's video went viral. At press time, a representative from UMG hadn't responded to requests for comment.

"That has nothing to do with anything that was done on our part. That's pretty much all I can say," WOTE singer Sarah Blackwood says. Since going viral, the still-unsigned group says it has been vetting major-label deals and booked a spot on "The Ellen DeGeneres Show." "We're not really sure if it is someone else's camp who's doing that, or if it's iTunes or what. Unfortunately, it's been taken down a few times. And we keep getting it back up. So we're doing something right."

Some label executives have faith that audiences are curious enough to connect the dots between a cover and its original. "I don't particularly see a downside to it," says a top marketing executive who asked to remain anonymous. "I don't know why anyone would. It's not the artist out there doing the song. It's a different version of karaoke."

"If the Gotye cover takes off, people will track it back to Gotye," the exec continues. "There's nothing wrong with that. I'd understand what the issue would be in the short term, but in the long term, it could help the whole thing."

Who knows? Sometimes the charts do. On this week's charts, Gotye's version is No. 27 on the Hot 100, up from No. 31 the week before. It

jumps 18-13 (89,000 units, up 24%) on the Hot Digital Songs chart. And Gotye tweeted his approval ("genius and clever," he said) of WOTE's YouTube cover. As for Kimbra, *Settle Down* (Warner Bros.), her debut EP, is No. 26 on the Heatseekers Albums chart.

The other side of the coin: In 2006, 23-year-old Dutch singer Esmée Denters became a YouTube smash after posting videos of covers of hits by Beyoncé, Alicia Keys and Christina Aguilera. Less than a year later, Denters signed to Justin Timberlake's Interscope imprint Tennman and began working with Mike Elizondo, Stargate and Ryan Tedder for her debut, *Outta Here*. But as the LP's release date staggered to 2009 in her native Netherlands and to 2010 in the United States and United Kingdom, her steady stream of cover clips slowed to a trickle, a byproduct, according to former Tennman GM Navin Watumull, of Tennman/Interscope's fear of a YouTube account shutdown following a temporary suspension in 2009 due to suspected copyright infringement. Even with more than 166 million views on her personal YouTube account and 19.5 million views on her Vevo page, Denters couldn't cross over. Since its 2010 release, *Outta Here* (which was only released digitally) has sold approximately 1,000 copies, according to SoundScan.

"She was somewhere in the most-subscribed people on YouTube," says Watumull, who exited Tennman in January but still manages label signee Brenda Radney, who also signed to the imprint after posting covers to YouTube. She hasn't yet released her debut. "If you start off doing covers and you get famous for singing covers, and you start singing original music, at that point, the audience is going to question what you're doing,"

For Karmin, the challenge of crossing over to the mainstream with original material was daunting. Heidemann and Noonan, who are engaged, developed artistically while attending Berklee College of Music in Boston. Describing their initial recordings as "super hippie," the pair built a following before trying its hand at cover songs. Audiences have warmed up to new tracks, including buzz single "Crash Your Party," with fans tweeting their original lyrics at them (@karrminband) instead of praising their covers.

"That was definitely a concern, [but] the transition so far could not be smoother," Noonan says of breaking out of the cover mold. "Before, our Twitter account was all, 'Check out this cover video.' Now, it's all quotes from 'Crash Your Party' or from video links of [cover] videos. We tried to do the covers creatively so that people saw that there was a little more than the karaoke thing going."

The pair recently released the Dr. Luke/Cirkut-produced single "Broken Hearted," co-written with Claude Kelly. Like many artists who ditched their cover strategy upon signing to a major label, Karmin doesn't have any immediate plans to continue building its career on the backs of others' songs.

"I wouldn't say that we're past it. We just haven't had a lot of time to do that because we've been focused on these other things," Heidemann says of posting more covers. "It's a natural progression to focus on building up your Vevo channel, which is where all these official music videos live. We're working with YouTube to transition a lot of our stuff. It's where artists are discovered these days. It's incredible. But we're definitely not abandoning it."

Steven J. Horowitz (@speriod) is a New York-based journalist who serves as news editor at HipHopDX and associate editor at YRB magazine. Additional reporting by chart manager Alex Vitoulis.

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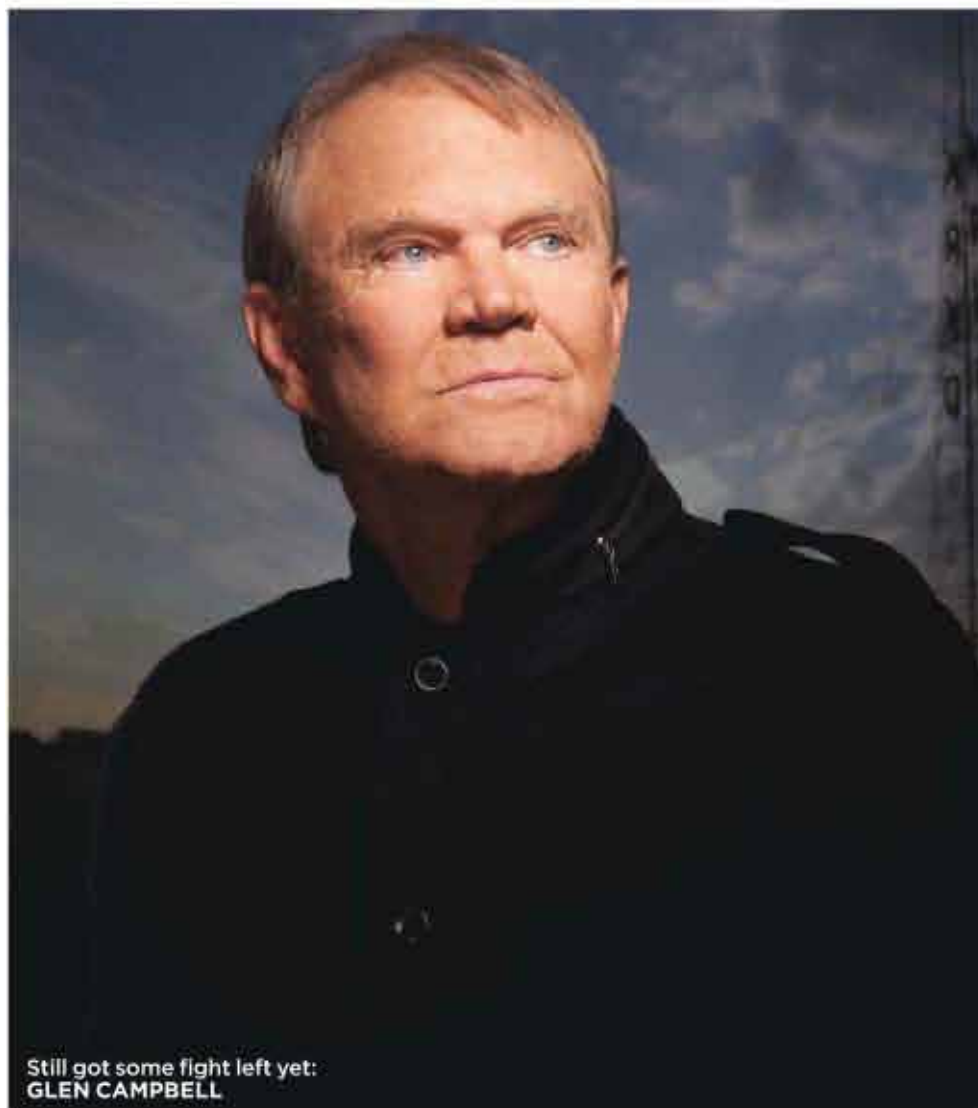
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MUSIC

COUNTRY BY GARY GRAFF

MIDNIGHT COWBOY

Surfdog Records works with Glen Campbell and his team to strike the right chords for legend's last album and tour



Still got some fight left yet:
GLEN CAMPBELL

Surfdog Records founder/CEO Dave Kaplan already had a working knowledge of Glen Campbell when producer Julian Raymond approached him about releasing Campbell's final album, *Ghost on the Canvas*.

"Like most people, I knew the big media events of Glen—the hits, the ["Glen Campbell Goodtime Hour" TV] show, that kind of thing," Kaplan says.

But Kaplan quickly learned he had signed on for much more than an album release. "It evolved into this mission to educate people, to work the legend Glen Campbell and the icon Glen Campbell, not just a new record," he says. "There's so much there to appreciate and to expose people to that I didn't realize at first."

Kaplan and Surfdog entered the realm of the Rhinestone Cowboy at an interesting and poignant time. As Campbell prepares to receive a Grammy Lifetime Achievement Award and perform (with Blake Shelton and the Band Perry) at the 54th Grammy Awards on Feb. 12, his battle with Alzheimer's disease is forcing him to bring down the curtain on an incredible career. He has garnered sales of more than 45 million albums, according to the artist's management, and more than six dozen country chart hits, which include such pop crossovers as "Wichita Lineman," "Galveston," "Southern Nights" and, of course, "Rhinestone Cowboy," which hit No. 1 on the Billboard Hot 100 in 1975. He also did stints as a guitarist for Gene Autry, the Beach Boys (he played on "Good Vibrations") and Phil Spector's Wrecking Crew, and he earned a Golden Globe nomination for his role in the 1969 film "True Grit."

So the Surfdog association represents a late-career wrinkle for Campbell, meshing his old-school cool with contemporary marketing and promotion sensibilities. "Dave Kaplan and his associates at Surfdog have great ideas and a tremendous amount of energy," Campbell wrote in an email. "They laid out a plan for this album and followed it exactly . . . They knew exactly what to do with it."

The troubadour's last album, 2008's *Meet Glen Campbell*, arrived on Capitol Records, which was also Campbell's home during his heyday. *Meet Glen Campbell*, which was produced by Raymond and found Campbell tackling songs by younger acts like U2, Foo Fighters and Green Day, peaked at No. 27 on Top Country Albums. Campbell's longtime manager Stan Schneider says other labels were interested in *Ghost on the Canvas*, but Raymond was high on Surfdog.

"They presented a very interesting picture of what they thought they could do with this album," Schneider says of the label, which artist manager Kaplan founded in 1993 and has a roster that includes Brian Setzer, Dave Stewart and Joss Stone. "They didn't have a great big roster, which was a plus, and Dave convinced us that this would be

something special in their catalog and that would be the good way to go."

The Surfdog deal did involve some changes to the way team Campbell operated. Kaplan adopted a co-manager role in order to have jurisdiction over the campaign's direction, with the caveat that "Stan always has the final word," and an outside PR firm

was also brought in to complement Campbell's own longtime PR firm, the Brokaw Co.

Kaplan and company were particularly excited that they had a hot album of original material to work on—what Kaplan calls "a serious record" of ambitious songs that openly ruminate on the life issues Campbell is facing. "We knew there was a chance he'll never [record] again, so we wanted to do a great send-off," says Raymond, who produced the project, co-wrote six songs with Campbell and commissioned tunes from Paul Westerberg, Teddy Thompson, Jakob Dylan and others. "It was definitely harder making this record than *Meet Glen Campbell*, but it's a cool body of work for him and a great way to kind of finalize his musical recording history."

Kaplan says his team knew it wouldn't be able to follow a traditional campaign, though the label did commission a clip for the album's title track. Surfdog also moved to bolster Campbell's Internet footprint, rebuilding GlenCampbellMusic.com (including a Glen Campbell Goodbye Campaign) and establishing presences on Facebook and Twitter (@glencampbell). Campbell revealed his struggle with Alzheimer's to *People* magazine in June and appeared on "60 Minutes" in August the Sunday before the album's Aug. 30 release. Schneider acknowledges that the disease, "as terrible as it is . . . became a hook."

Equally important was Campbell's desire to do one final tour, using a band that includes three of his children and longtime musical director T.J. Kuenster, which added weight to the campaign. "Glen can still go out and perform," Schneider says. "He's not just mailing it in." The tour is open-ended, with dates booked into late June and offers into the fall, according to Schneider. "The end date is when he can't do it anymore," he says. "As long as the people are enjoying it and not coming out of pity, why not go out and say goodbye to the country?"

Kaplan, meanwhile, says *Ghost on the Canvas* remains an active concern for Surfdog. He hopes to film another video, most likely for the moving "A Better Place." A live album/DVD or documentary of the farewell tour "is a topic that's come up," he says, though firm plans haven't yet been made.

Ghost on the Canvas, which peaked at No. 6 on Top Country Albums and No. 24 on the Billboard 200, has sold 61,000 copies, according to SoundScan. A Campbell biopic, produced by James Keach ("Walk the Line") is also said to be in the works.

"Days" upon days: Built around an April 15 **Coachella** performance, indie darling **Real Estate** embarks on a third U.S. tour behind last year's sophomore effort, *Days* (Domino). **John Chavez** at **Ground Control Touring**, which handled booking, says the album's success has opened the door to bigger venues—like San Francisco's **Great American Music Hall** (April 24)—but Real Estate still sticks to its roots: On April 8, the band plays **Cat's Purring**, a DIY spot in Oxford, Miss. "If it's a Sunday night in Mississippi," Chavez says, "it's like, 'Let's do a house show and have a blast.'" ... Cold call: Detroit MC **Royce Da 5'9"** has crossed the Ambassador Bridge for a string of Canadian dates, including stops at **Starlite Room** in Edmonton, Alberta (Feb. 19) and the **Queens** in Nanimo, British Columbia (Feb. 24). The run wraps March 4 at **Cameo Nightclub** in Waterloo, Ontario ... Open mic: Up-and-coming rock act **Rains** kicks off its first headlining tour on Feb. 19 at the **Ranch** in Arlington, Texas, with a twist. Working with **Reverb Nation**, Rains booker **Ryan Darnell** (**3Thirteen Entertainment Group**) and manager **Luke Danelon** set up a competition to find local bands to open each night. "We want to show the industry that Rains is able to hold their own on a headline tour," Danelon says. "And we're hoping to find some other bands who are talented and savvy, and eventually have a network where we can all support each other." Round two? **Hooligans** in Albuquerque, N.M., on Feb. 20 ... They reminisce over you: On Feb. 10, Detroit's historic **Fillmore** hosted **Dilla Day Detroit**, a concert to commemorate the sixth anniversary of the death of revered hip-hop producer **J Dilla**, who succumbed to complications related to lupus when he was 32. **Busta Rhymes**, **Phife Dawg**, **Danny Brown** and more were all on the bill, with proceeds going to the **J Dilla Foundation**. Salute!

—Jon Blistein



Looking ahead: Shearwater frontman **JONATHAN MEIBURG**

INDIE BY JILL MENZE

EVOLVER

Critically acclaimed Shearwater lands at Sub Pop, breaks new ground and looks to grow on new release

After enjoying a critically favored three-album stretch at Matador Records, Austin outfit Shearwater is switching gears for its latest effort, *Animal Joy*. The set, due Feb. 14, finds Shearwater at its new label home at Sub Pop and frontman Jonathan Meiburg mining new musical territory.

"The last three records, we sort of felt like they were all one piece," Meiburg says of Shearwater's loose trilogy of environmentally based concept albums: 2006's *Palo Santo*, 2008's *Rook* (which peaked at No. 15 on Billboard's Heatseekers chart) and 2010's *The Golden Archipelago* (No. 12 peak on Heatseekers). "I felt like I really needed to make a clean break from that. This album has flesh and blood to it. [The last albums] were a little bit cerebral, and I wanted this to have a body, not just a head."

While *Animal Joy* possesses a similar reflective nature to Shearwater's past work, it serves as more of an immediate and direct offering from the band. Meiburg notes, for example, the album doesn't contain as much varied instrumentation as the group's back catalog. "At first [there] was no orchestration, but we used a harp. We also used a clarinet, but it sounds like bending metal," he says.

Shearwater—with principal members Meiburg, bassist Kimberly Burke and drummer Thor Harris, as well as such guests as Wye Oak's Andy Stack and Murder by Death's Scott Brackett—recorded the album in Austin from April through September of last year with producer Danny Reisch, who also plays drums on tour with the band, and recruited Peter Katis (Interpol, the National) to mix the set at his studio in Bridgeport, Conn.

"I kept noticing the records Peter had mixed always sounded good no matter where I heard them, on the radio or out somewhere," Meiburg says of wanting to work with Katis.

"They were really integrated and really appealing."

Stuart Meyer, the band's A&R rep at Sub Pop, adds that Shearwater's sound on the new album puts it more in line with bigger-name indie acts currently in the spotlight. "With bands like the National having mainstream success, Shearwater's time could very well be now," Meyer says. "It's adult-leaning, great songwriting [with a] distinctive voice."

Animal Joy marks the latest of many steps taken by a band that initially started as nothing more than a one-off side project between Meiburg and Will Sheff of Okkervil River, of which Meiburg used to be a member. Following the release of Shearwater's fourth album, *Palo Santo*, the band signed with Matador in early 2007 for the effort's rerelease.

The group's contract with Matador ended after *The Golden Archipelago*, its third release with the label, and Meiburg explains the dissolve of the relationship simply: "They asked for demos for another record, so we sent them demos for this record and they didn't want them. I wish I had a big dramatic story to tell, but I don't."

Meyer says when Sub Pop was presented with the opportunity to bring Shearwater onboard, label founder Jonathan Poneman jumped at the chance. Together Shearwater and Sub Pop are working to explore new avenues at radio, both commercially and at NPR. Touring will also factor heavily into the campaign as the band, which has previously opened for the likes of Coldplay and Clinic, hits the road in North America with Sharon Van Etten this month before returning home for South by Southwest in March.

"Sub Pop has given us a lot of freedom to do what we wanted to do, which is very much appreciated," Meiburg says of the new relationship. "They've put a lot of trust and confidence in us, and that counts for a lot."

SOUL BY PHIL GALLO

The Sweet Stuff

Two Nashville singer/songwriters tap into retro soul as Sugar & the Hi-Lows

The Chi-Lites' "Ooh Child" was on Trent Dabbs' mind when he wrote "Show and Tell," the opening track on the debut album from his retro-looking project with fellow Nashville songwriter Amy Stroup, Sugar & the Hi-Lows.

"'Ooh Child' has a feeling you don't have in any other music," says Dabbs, a Jackson, Miss., native who has released six solo albums since 2004, a body of work largely of the singer/songwriter variety. "I'm so influenced by people who created so much classic music that we love. I was getting tired of introspective, melancholy songwriting—it was time to try a different avenue of music. Ultimately the beauty of [the project] is that it's not contrived. It all comes from the love of classic music."

Dabbs and Abilene, Texas, native Stroup (who has three solo albums to her credit) first collaborated as writers about four years ago when their careers were getting significant sup-

port from placement in TV programs. Dabbs got his first taste of Nashville when he landed a two-year publishing deal that led to more than 150 co-writing credits. Stroup moved to Music City for college in 2001 and released her first album after graduation. Her "Hold On to Heart Love" was featured in "Brothers & Sisters," "Private Practice," "One Tree Hill" and "Army Wives," and in 2009, she was named one of the top 20 songwriters under 30 by long-running radio show "A Prairie Home Companion."

Sugar & the Hi-Lows' self-released, self-titled debut arrives Feb. 14 through 101 Distribution, and Dabbs and Stroup will showcase their sound with a handful of performances at South by Southwest at the end of a 17-city North American tour that started Jan. 27 in Atlanta.

The shape of the final project owes a lot to process. Dabbs would play records and while debating the merits of Marvin Gaye, "I Can't Help Myself

6 QUESTIONS

with **ROBERTA FLACK**
by GAIL MITCHELL

Roberta Flack has been thrilling us softly with her songs since her 1969 Atlantic debut, *First Take*. On Feb. 7, the Grammy Award winner released her first project in eight years: *Let It Be Roberta: Roberta Flack Sings the Beatles*. Produced by Sherrod Barnes, the album—released in partnership with 429 Records, Sony/ATV Music Publishing and Flack's RAS Records—features lead single "We Can Work It Out" (Nos. 36 and 28 on Billboard's adult R&B and smooth jazz charts, respectively—her first chart appearances since 1999). Flack continues to tour, founded a music school in the Bronx in 2006 and takes a voice lesson every week. "I hope the day never comes when I can't sing anymore," she says. "To not be doing this would be like laying down. And I want to keep moving."

1 What inspired you to record Beatles covers?

I wanted a project that would envelop me. I love melody, and Beatles songs are chock-a-block full of wonderful melodies. I love that, and loved that so many songs they'd written had these wonderful stories that you could use your imagination with or just simply stick to the words themselves and be very literal. It was such a dramatic oppor-

tunity musically to explore the possibilities and go where you haven't gone before as an interpreter of someone else's music.

2 Given the group's vast catalog, how did you narrow your choice of songs?

It wasn't easy. What got it down to the songs on the album was my ability to just deliver the song as simply as possible but without making a simplified rendition:

INDIE BY JUSTIN JACOBS

GAME ON

The Black Keys' Patrick Carney helms buzz band Tennis' sophomore effort

It didn't take long for Tennis' indie origin story to catch on: in 2010, Alaina Moore and her husband, Patrick Riley, bought a boat, sailed down the East Coast and posted online the quirky, catchy pop songs they wrote about the journey. Blogs loved the tracks, so the couple recorded a whole album, gained label support and became a real live band (with drummer James Barone). Tennis seemingly appeared out of nowhere; an A.V. Club headline even asked, "Who's this Tennis band that everybody keeps talking about?"

The story matched the music—released by Fat Possum, 2011's *Cape Dory* was warm, naive and bright.

Calling from her Colorado apartment, Moore is a bit more frank about her band: "We got home today to discover that our toilet is leaking, and spent all morning trying to fix it. Romance, adventure and toilet leaks. That's us."

Just 13 months after *Cape Dory*, Tennis will release *Young and Old* on Feb. 14 on Fat Possum. Lyrically, the album's wider in scope; musically, it's tighter and more muscular, largely thanks to producer Patrick Carney of the Black Keys. It's Tennis' second album, but its first written with an audience in mind, and it finds Moore trying to break out of the cute-kitschy image Tennis earned with *Cape Dory*.

Creating *Young and Old*, then, was the first time Moore was able to make sense of the new life she was suddenly living.

"A record deal didn't make us feel like a real band; our first tour didn't," she says. "I was this aimless college graduate with no idea of what I was capable of [on *Cape Dory*]. But writing this new album and realizing that *Cape Dory* wasn't a fluke—that made it real. If we were writing songs that sucked, we would've been the first to say, 'That's it. We were just a hype band. We

rode a cultural wave and now it's over."

Tennis began writing new songs last summer. "We'd already outgrown *Cape Dory*. The parts were way too simple," Moore says. "They were no longer a reflection of who we were." By August, Tennis was in the studio with Carney.

Connected by Fat Possum founder Matthew Johnson, Carney and Tennis first met in Carney's home, where the band was "really intimidated," Moore admits. "Do we shake hands? Wave? Hug? Nothing? There wasn't chemistry quite yet, but when we set to work in the studio, all that melted away."

In nine days, Tennis laid down the 10 tracks of *Young and Old* at Nashville's Haptown Studio. The band held blunt discussions about music—theirs and others—with Carney jokingly called "Real Talk With Pat Carney."

"The songs wouldn't be what they are without him," Moore says.

The result isn't the work of a band writing just for kicks. The record builds on *Cape Dory*'s looseness with thick doo-wop harmonies, heavier guitars, dance-shuffle drums and effervescent piano, all crisp and clear. "*Cape Dory* wasn't solid the whole way through like *Young and Old* is, and it was still a heck of a debut," Johnson says. "They made the first record and then figured out how to be a band."

Whereas the lead-up to *Cape Dory* included a few songs released as 7-inches, *Young and Old* is preceded by a more focused campaign. Tennis covers of the Zombies and Broadcast kept the band in blogs through the fall. First single "Origins" hit the Internet in late 2011, and a video for "Origins" B-side "Deep in the Woods" kept fans engaged in December.

It's a new band to Moore this time around: "We're one step closer to finding our voice, our strength. And I want to keep going."

●●●●●
"Realizing that 'Cape Dory' wasn't a fluke—that made it real."
 —ALAINA MOORE, TENNIS

Soul to soul: SUGAR & THE HI-LOWS

(Sugar Pie Honey Bunch)," garage rock and Al Green, they wrote their own material, echoing simpler analog times. They aren't alone in working the time-tested formula of male-female vocal interaction that has caught on in the indie community the last few years with Jenny & Johnny, She & Him, Isobel Campbell and Mark Lanegan and others, but Stroup says the motivation to record together was rooted in sound, not structure.

"It's not so much about the duet," she says. "We were more inspired by the sound of those records. The second we would

finish a song, Trent would say who he wants on each song, who was going to make it sound right."

For Dabbs, Sugar & the Hi-Lows is part of his efforts to keep defining his career on his own terms. "I found that I was happier about the music I could write on my own," he says of his decision to go independent following the pub deal. Together with his wife, Kirsten, Dabbs also created the Ten Out of Tenn tour in 2008. It has a revolving membership of 10 up-and-coming singer/songwriters, and has issued four

compilation CDs and a DVD.

Still, he acknowledges that the freedom the pair enjoyed on this project wouldn't have been possible without each other's earlier work inside the system. "We have a style of music that fits TV and film, and we said, 'Let's do something completely different,'" Dabbs says. "For me this record would have been made no matter what. I've invested more in this record than anything else, which we were able to do because of our successes before we created this band. This was done for the love of the music." ●●●●●

to paint a picture that maybe wasn't revealed in their performance. Like "Isn't It a Pity." I decided to approach it the way a jazz singer like an Ella Fitzgerald, Frank Sinatra or Michael Bublé would: You just sing, the

album. So Paul did get to hear a little of "Hey Jude" in its earlier incarnation. He liked it. I didn't bastardize it, I didn't funk it up, I'm not screaming. I'm just singing in my Roberta voice. And I think he's heard the whole album now. We sent it to him.

I wouldn't be close-minded to doing another with Peabo. And gosh, I wish Donny could come back [laughs]. We were magic. I'd love to sing with Lalah Hathaway, India.Arie and Bonnie Raitt. And Ne-Yo. I love his energy.

4 You're involved in a collective called Real Artists Symposium. Any new projects in the wings?

I have my own RAS album of songs written by the talented members of the symposium, who include Sherrod Barnes and Jerry Barnes. It includes songs I've done live but have never recorded. Then my goal is to have members of the symposium do their own solo projects and I'd be involved as a producer, arranger or background singer.

5 Your catalog includes duet sets with Donny Hathaway and Peabo Bryson. Any plans to do more?

I have a lot of folks that I wished I'd done a duet album with. One is Luther Vandross, who was in my band for three years.

6 What's your take on contemporary music?

Rap has a very important role and there's nothing wrong with that. As a matter of fact, there's everything right with it. But the thing I wish for is more people singing and writing. When Lady Gaga writes a song, it's wonderful. You can't help but listen to it, can't help but try to hum it back. She is extremely talented.

I like Adele. Hers is an unusual voice. It reminds me of when we first heard Janis Joplin sing "Piece of My Heart." We knew that song but hadn't heard this little white girl from Texas sing the song that way with all that pain and serious blues. And we embraced her. Adele doesn't sound anything like that, but she has made the same impact. The music scene is in good hands, safe and healthy. ●●●●●

lyrics guide you, and you allow them to be delivered that way.

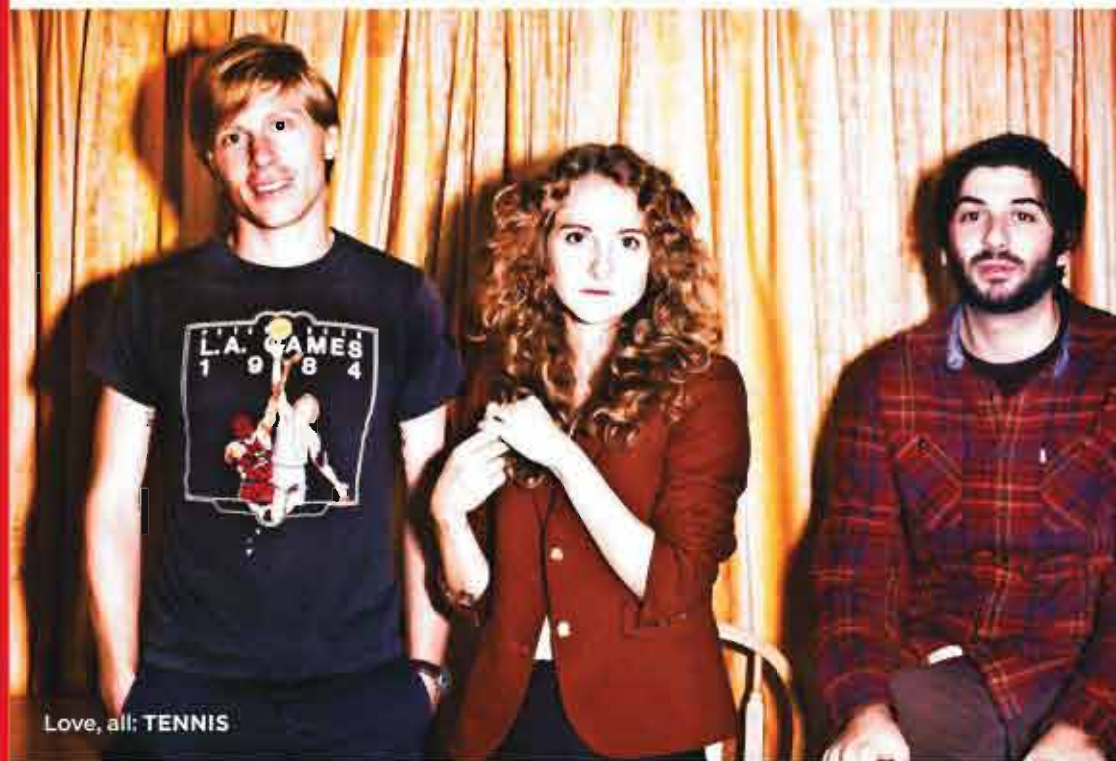
I took chances on a lot of things. It's just so incredible to me how beautiful music sort of lays itself out.

3 Has Paul McCartney heard the album?

He's heard some of it. He was in the studio at the same time I was. His son James was doing



SUGAR & THE HI-LOWS: TEC PETAJA



Love, all: TENNIS

ALBUMS

ELECTRONIC

AIR

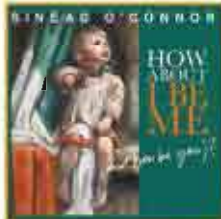
Le Voyage Dans la Lune

Producer: *Air*

Astralwerks

Release Date: Feb. 7

The members of French duo Air are no strangers to movie music: In 2000, not long after the release of their hit debut, *Moon Safari*, Nicolas Godin and Jean-Benoît Dunckel scored Sofia Coppola's "The Virgin Suicides." Three years later, they contributed "Alone in Kyoto" to the soundtrack for Coppola's "Lost in Translation." Air's latest album began when the act was asked to compose original music to accompany a newly restored version of "Le Voyage Dans la Lune" ("A Trip to the Moon") Georges Méliès' groundbreaking silent film from 1902. The final product—expanded from the 15-minute score that premiered last year at Cannes—reaffirms Godin and Dunckel's flair for sexy-creepy synth settings, even if it feels a little underdeveloped in the songwriting department. Victoria Legrand of Baltimore's Beach House appears on the album's most tuneful cut, "Seven Stars," which hardly requires Mé-



SINÉAD O'CONNOR

How About I Be Me (And You Be You)?

Producer: *John Reynolds*

One Little Indian

Release Date: Feb. 21

With Sinéad O'Connor's propensity to generate sensational headlines, we sometimes forget just how exceptional and original of a singer/songwriter she can be. Her ninth studio album, *How About I Be Me (And You Be You)?*, is a slap-upside-the-head reminder, a collection of heartfelt confessionals, evocative insights and provocative position statements. The lattermost is heard on the charged "Take Off Your Shoes" and hymn-like "V.I.P.," responses to the 2009 Murphy Report about child abuse in her native Ireland's Catholic school system. The opening "4th and Vine" gives us the lyrical image of O'Connor donning a pink dress and putting her hair up (as if) and getting married (well, OK . . .), while such tracks as "Old Lady," "The Wolf Is Getting Married" and "I Had a Baby" start softly and ultimately carry a big, rocking stick. A cover of John Grant's "Queen of Denmark" gives the set a requisite bit of nasty, but there's plenty of gentle positivity here—proof that good things can happen when we just let O'Connor be O'Connor.—GG



Line") and remakes of some earlier tracks. "Wings," from 1977's *Ringo the 4th*, gets a reggae-styled overhaul with help from brother-in-law Joe Walsh and Heartbreakers keyboardist Benmont Tench, and "Step Lightly" is a smoother but lesser recast of the '73 *Ringo* original. Starr rocks things up on "Anthem," the buoyant "Wonderful" and "Slow Down" (co-written with Walsh), while a stellar cast of additional collaborators (Edgar Winter, Charlie Haden, Van Dyke Parks, Kenny Wayne Shepherd, Don Was, Glen Ballard, Richard Page, Michael Bradford, Gary Nicholson) maintains a high (yet understated) caliber of musicianship.—GG

BLUES

RUTHIE FOSTER

Let It Burn

Producer: *John Chelew*

Blue Corn Music

Release Date: Jan. 31

Texan Ruthie Foster heads to Louisiana on her fifth studio album since taking the roots route, toting her gospel upbringing along for the ride. Backed by a superb New Orleans rhythm section that includes bassist George Porter Jr. and drummer Russell Batiste, *Let It Burn* provides a framework for Foster to connect soul to soul with listeners as she takes on gospel songs and covers ranging from Los Lobos to the Band to the Black Keys. On an Internet recommendation site *Let It Burn* should pop up anytime a Bonnie Raitt fan is seeking an album as good as her Grammy Award-winning *Nick of Time*. The Blind Boys of Alabama appear on four tracks, among them a sizzling take on David Crosby's "Long Time Gone." Her original tune "Welcome Home," which also features the Blind Boys, is a potent marriage of the secular and sacred, Dave Easley's pedal steel guitar delivering cries of pain underneath the Boys' joyous choral work. Stax Records legend William Bell also joins Foster on a sultry take on his signature tune "You Don't Miss Your Water."—PG

liès' visuals to put its avant-lounge point across.—MW

POP

THE FRAY

Scars & Stories

Producer: *Brendan O'Brien*

Epic Records

Release Date: Feb. 7

After sales of its self-titled 2009 sophomore album fell far short of 2005's *How to Save a Life*, the Fray pushes to "put it all back together" on its latest album, *Scars & Stories*. The Denver quartet shakes things up with new producer Brendan O'Brien, and many of the dozen songs achieve the kind of meatiness that the group approached tentatively on *The Fray*. The troupe's stock in trade remains frontman Isaac Slade's earnest lyricism and a lush, anthemic ambience that marks similar territory to U2 and Coldplay on tracks like "The Fighter," "Run for Your Life" and "Munich." "Here We Are" and the martial-rhythmed "The Wind" are the set's hardest rockers, while "1961" gets a touch more raw. Elsewhere, "Turn Me On" mines the white-bread funk of Maroon 5, "48 to Go" offers a rootsy mainland U.S.A. travelogue, and lullaby "Be Still" closes the album with a gentle Celtic tinge. It's not a complete overhaul, but *Scars & Stories* pushes things perceptibly forward.—GG

RINGO STARR

2012

Producer: *Ringo Starr*

Hip-O/UMe

Release Date: Jan. 31

No one does amiable quite like Ringo Starr. The Beatles drummer is as much about melody, peace and being in love on his 16th solo album,

2012, as he's been on its recent predecessors. Producing himself for a second time, Starr crafts the set as something of a hodgepodge, mixing genial originals with covers (Buddy Holly's "Think It Over" from the *Listen to Me: Buddy Holly* tribute and the skiffle staple "Rock Island



DIE ANTWOORD

Ten\$ion

Producers: *DJ Hi-Tek, Ninja*

ZEF Records/Good Smile

Release Date: Feb. 7

Welcome to music that's too hot to

handle—at least for one major label. The sex-drenched lyricism of Die Antwoord's sophomore album, *Ten\$ion*, led to a parting of ways with Cherrytree/Interscope, which has kept the South African trio righteously Zef (white trash-ish) over 13 tracks in a brisk 39 minutes. (Interscope Geffen A&M chairman Jimmy Iovine, meanwhile, gets bitch-slapped in the skit "Uncle Jimmy.") "We have our own system/We don't answer to no one" is MC Ninja's battle cry. And while *Ten\$ion* isn't quite as fresh and inventive as 2010's *\$O\$,* it's still edgy, proactive, profane and gleefully explicit. The new set is also more gangsta-leaning than its predecessor, as the cropped Ninja channels his inner Eminem on "Never Le Nkemise" and is credibly street on "Hey Sexy" and "So What?" DJ Hi-Tek's minimalist electro beats provide intriguing backdrops for Ninja and his foil Yo-Landi Vi\$\$er to vocalize over on the single "I Fink U Frecky," "Zefside Zol" and the album-closing "Never Le Nkemise" reprise. There's still nothing else that sounds like it, or would probably dare to try.—GG



VAN HALEN

A Different Kind of Truth

Producers: *Van Halen, John Shanks*

Interscope Records

Release Date: Feb. 7

It's been a whopping 28 years since

David Lee Roth last made an album as the frontman of Van Halen—more than twice as long, in other words, as his original stint with the legendary Los Angeles hard rock band. Yet for all the in-fighting that's gone down between Roth and Eddie Van Halen in the last few decades (including during a fractious 2007 reunion tour), there's no denying the chemistry they share on *A Different Kind of Truth*. Less than a minute into first single "Tattoo," the album's opener, Roth is layering his drunk-uncle yowl over a blistering Van Halen riff in an utterly familiar manner. Of course, that might result from the fact that the band has said it assembled much of *Truth* from unused song scraps left over from the bad old days. Hardcore fans will no doubt spend the time until Van Halen's arena tour reaches their town combing their old bootlegs for the provenance of the breakneck "China Town" and the acoustic-bluesy "Stay Frosty." As comeback albums go, though, this one feels unusually natural.—MW

REVIEWS

SINGLES



MADONNA FEATURING NICKI MINAJ AND M.I.A.
Give Me All Your Luvin' (3:22)
Producers: *Madonna, Martin Solveig*
Writers: *various*
Publishers: *various*
Interscope Records

When Madonna's "Give Me All Your Luvin'" fell victim to a widely publicized leak in November, this reviewer's main reaction was, "That's it?" Sure, the track had many elements that currently dominate radio—peppy production, a cheerleader chant straight out of "Hollaback Girl," an easy-to-remember chorus—but it felt like something was missing. When Nicki Minaj and M.I.A. were confirmed to appear on the finalized track, the assumed missing piece was "guest raps," but now that "Give Me All Your Luvin'" is out in full, little has changed. What the raps add, if anything, is a temporary distraction from the tedious proceedings: Minaj spits her guest verse so quickly, the listener barely has time to register lines like "I'm Roman/I'm a barbarian/I'm Conan" before she's off the track. Ditto M.I.A., who appears just long enough to drop a few scientific adjectives ("supersonic/bionic/uranium") before effectively dropping the mic with "I'ma say this once—yeah, I don't give a shit." It's a subpar effort from all parties, particularly Madonna, who hasn't sounded this robotic since the more tweaked-out moments on her last album, *Hard Candy*. Here's hoping her other collaborations with Martin Solveig, as well as long-time collaborator William Orbit, produce better dance-pop results when new album *M.D.N.A.* arrives March 26. —AH

"Turn Off the Light," K'naan's uplifting subject matter sounds very much at home. Sometimes his musings are clever ("You can point a finger, but there's three pointing back"), but other times, his "troubled youth" anecdotes ("Adam was lonely, drugs were the only") come off a little too reminiscent of P.O.D.'s "Youth of the Nation." Even if K'naan is turning into an artist that a high school guidance counselor would love, his often eclectic, always earnest brand of pretense-free rap-pop is difficult to fault. If his latest single is any indication, *More Beautiful Than Silence* is poised to keep "Wavin' Flag" enthusiasts coming back for more. —CP

ALTERNATIVE

LADYHAWKE
Black Blue & White (3:55)
Producers: *Pascal Gabriel, Pip Brown*
Writers: *P. Brown, P. Gabriel*
Publishers: *EMI PTY/Gabriel and Son administered by Kobalt*
Modular Recordings

Always one for the anthemic, New Zealander Pip Brown, better-known as Ladyhawke, returns with a sexy, assured synth-pop stadium jam. "Black Blue & White" begins with



JACK WHITE
Love Interruption (2:36)
Producer: *Jack White*
Writer: *J. White*
Publisher: *Third String Tunes (BMI)*
Third Man/Columbia

As cool as it's been to have the albums from the Dead Weather, Raconteurs, Wanda Jackson and the other projects Jack White's been involved in, they just haven't completely delivered the Jack fix we've been jonesing for since the White Stripes officially split last year. So it's great to hear that not only is his proper solo debut, *Blunderbuss*, due April 24, but its lead track is now available on his official website. Reminiscent of deeper cuts on the last few White Stripes albums, "Love Interruption" is an unusual but tantalizing introduction. The slow song finds White harmonizing with Nashville singer Ruby Amanfu (who toured with Wanda Jackson recently) about all of the violent things they want love to do to them: "I want love to roll me over slowly, stick a knife inside me and twist it all around . . . Murder my own mother and take her off to somewhere like hell or up above." The song is driven by electric piano and acoustic guitar and subtly embellished with woodwinds. It doesn't feature any percussion whatsoever—and it's over in two-and-a-half minutes. Like the recent material from his other bands (and its title) "Love Interruption" leaves you lusting for more. —JA



POP

K'NAAN FEATURING NELLY FURTADO
Is Anybody Out There (3:58)
Producers: *Sham, Motesart*
Writers: *various*
Publishers: *various*
A&M/Octone Records

The first single from Somali hip-hop artist K'naan's new EP *More Beautiful Than Silence*

picks up right where uplifting cuts like "Wavin' Flag" left off, this time with pop chameleon Nelly Furtado handling the chorus. Next to Furtado's breezy hook, which recalls her pre-Timbaland material like

analog snaps and hisses and a looped keyboard behind clattering drum beats before Brown's vocals kick in, slinking seductively alongside the heavy bassline. The hypnotic first verse quickly gives way

to hammering guitars and psychedelic synth licks in the chorus, with Brown leading listeners into a journey: "On and on through the night/In the Milky Way." The production is more dense here than on previous efforts, but "Black" sounds tight, not excessive. The song may not possess the relentless drive as previous breakthrough hit "My Delirium" or feature the sultry smokiness of "Dusk Till Dawn," but "Black Blue & White" finds a nice middle-ground between the two. —RJC

Many talented male singers have come down Music Row of late, but Dustin Lynch brings something special to the table. The Tennessee native possesses a vocal that's heavy on the twang, but also very current and commercial, and on his debut single, "Cowboys and Angels," producer Brett Beavers anchors an arrangement that lets him shine brightly. Lynch, who grew up a Garth Brooks fan, demonstrates the same warmth in his voice as the country superstar. Meanwhile, the lyrics are proof that Lynch can also write a winner of a country song, as Josh Leo and Tim Nichols—both heavy hitters in the Nashville songsmith community—help the rising star deliver a potent debut. —CD

COUNTRY

DUSTIN LYNCH
Cowboys and Angels (3:47)
Producer: *Brett Beavers*
Writers: *D. Lynch, J. Leo, T. Nichols*
Publishers: *various*
Broken Bow Records

LEGEND & CREDITS

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CHRIS BROWN
Turn Up the Music (3:49)
Producers: *The Underdogs, Fuego*
Writers: *The Underdogs, Fuego*
Publisher: *not listed*
RCA Records

Nearly a year removed from the release of Chris Brown's fourth album, *F.A.M.E.*, it's clear the set's most memorable singles—"Look at Me Now" and "Deuces"—revolved around simple, unique beats and intriguing lyrical passages instead of energetic but overly broad dance tracks like "Yeah 3x" and "Beautiful People." "Turn Up the Music," the first single from his follow-up *Fortune*, falls into the latter category, although



the track is another kinetic club delectable that sports the electro-pop blueprint currently lighting up the Billboard Hot 100. "If you're sexy and you know it, put your hands up in the air!" Brown commands as synthesizers flash underneath his elastic voice and listeners everywhere fist-pump in delight. "Turn Up the Music" is likely to continue Breezy's hit parade, but an inevitably less pulse-pounding follow-up single might have been a more well-rounded offering. —JL



Packing her bags: MADONNA

TOURING BY RAY WADDELL

Blond Ambition 2.0

Madonna's ninth tour—a worldwide trek with close to 90 shows—will hit North America in August

Fresh off her halftime performance at Super Bowl XLVI (viewed by a record 114 million people, according to Nielsen), Madonna is now prepping for her 2012 world tour, details of which were announced this week (Billboard.com, Feb. 7). The trek, which launches May 29 in Tel Aviv, Israel, will be the singer's most extensive tour ever in terms of number of dates, according to Arthur Fogel, CEO of Live Nation Global Touring, which is the worldwide producer of the tour. The outing will take Madonna to Australia for the first time in 20 years, as well as to many markets she has never played before.

This will be Madonna's fifth tour with Fogel and Live Nation, and second under her long-term multirights deal with the promoter. Her last tour, 2008-09's *Sticky & Sweet*, grossed \$408 million, according to Billboard Boxscore, the highest ever for a solo artist and third-highest of all time. Prior to that, Madonna's 2006 *Confessions* tour grossed \$194 million, according to Boxscore, then the highest gross ever for a female artist.

The 2012 tour will follow the release of Madonna's new album *MDNA*, due March 26 on Live Nation Entertainment/Interscope Records, which creates myriad cross-promotional opportunities, according to Fogel. Having the recording and touring (not to mention merchandising and other rights) under one umbrella "gives you the freedom to line up all the different elements to sell tickets and to sell records," he says. "It's as great a setup as you could have. If this doesn't work, I'm going into plumbing."

The tour will play 26 European markets, including London, Paris, Milan and Berlin, before hitting North American shores beginning Aug. 28 in Philadelphia. Twenty-six shows are planned for North America, including a Sept. 6 concert at New York's Yankee Stadium and an Oct. 10 performance at the Staples Center in Los Angeles. Tickets are scheduled to go on sale beginning Feb. 10 in Tel Aviv and the United Kingdom,

with North America tickets going on sale beginning Feb. 13.

Madonna will play North America until just before Thanksgiving, then head to Latin America to tour until the year-end holidays. Then she will wrap the tour in Australia in early 2013. The entire tour will end up with close to 90 shows, which would be the most ever for Madonna; *Sticky & Sweet* ended up with 85 dates. The tour will play arenas, stadiums and unique outdoor sites, including the Plains of Abraham in Quebec. Fogel says production for the tour is in the conceptual stages, but adds, "It will be big and can get bigger," depending on the venue.

When all is said and done, the upcoming tour will be one of the highest-grossing treks in history, potentially giving Madonna two tours in the all-time top five. Fogel says ticket scaling will be "almost identical" to *Sticky & Sweet*, though venue capacities will vary.

"Of the shows we're doing," Fogel says, "I'd say 25%-30% will be markets she's never played before. There's still a few left. We'll get to these markets where she's never been and back to Australia after too long a time."

Although Madonna's first headlining tour was in 1985, the upcoming run will be only her ninth. *Sticky & Sweet* was a monster by any measure and included some blockbuster dates in a wide range of territories, 32 countries in all. Madonna sold 650,000 tickets in South America, 72,000 tickets at Zurich's Dübendorf Airfield—the largest-attended concert ever in Switzerland—75,000 tickets in London and four sellouts at New York's Madison Square Garden that sold more than 60,000 tickets. That tour wrapped where this one begins, Tel Aviv.

In addition to her Super Bowl performance and the tour announcement, the last week also saw the release of Madonna's new single, "Give Me All Your Lovin'," featuring Nicki Minaj and M.I.A. It debuts at No. 7 on the Digital Songs chart (see *Over the Counter*, page 33).

CHART IDOLS

Kelly Clarkson's 'Stronger' marks 'American Idol' franchise's seventh Hot 100 No. 1

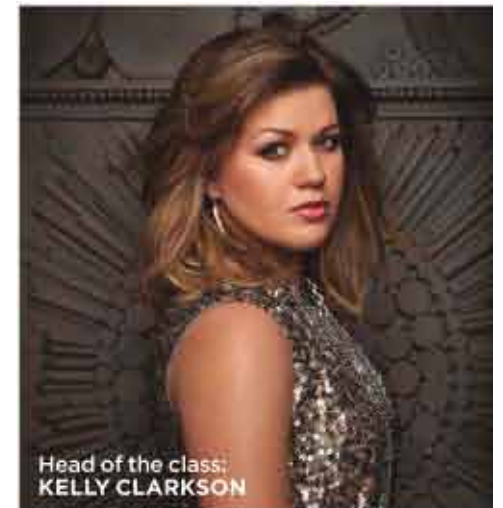
"American Idol" judge Randy Jackson and "The Voice" coach Adam Levine have been staging a war of words. After Jackson mused (at Fox's Television Critics Assn. presentation last month) that contestants dismissed from "Idol" may seek refuge in NBC's "The Voice" as a second option after missing the "Idol" cut, Levine returned the serve on "The Ellen DeGeneres Show" on Feb. 3.

"Shame on Randy Jackson for saying that," Levine said. "He, out of anybody, should know that if you're in this business you need second, third, fourth and fifth chances. We embrace that being part of the show."

The Billboard Hot 100, however, continues to be an unchallenged domain for "Idol." While no "Voice" singer has yet to reach even the top 40, "Idol" contestants continue to rack up No. 1s. Kelly Clarkson strikes the latest blow for "Idol"—

even as she's scheduled to appear as a mentor this season on "The Voice"—scoring her third No. 1, as "Stronger (What Doesn't Kill You)" powers to the chart's summit (see chart, page 38). The song marks the "Idol" franchise's seventh No. 1, a string that began with Clarkson's first-season coronation song, "A Moment Like This," in 2002.

—Gary Trust



Head of the class: KELLY CLARKSON

REALITY CHECK

With the series in its 11th season, "American Idol" alumni continue to inhabit the upper reaches of the Billboard Hot 100. Here's a look at the highest-peaking Hot 100 hits by the show's graduates.

Title	Artist	Chart Peak (Weeks At No. 1)	Peak Date
"A Moment Like This"	Kelly Clarkson	No. 1 (2)	Oct. 5, 2002
"This Is the Night"	Clay Aiken	No. 1 (2)	June 28, 2003
"My Life Would Suck Without You"	Kelly Clarkson	No. 1 (2)	Feb. 7, 2009
"I Believe"	Fantasia	No. 1	July 10, 2004
"Inside Your Heaven"	Carrie Underwood	No. 1	July 2, 2005
"Do I Make You Proud"	Taylor Hicks	No. 1	July 1, 2006
"Stronger (What Doesn't Kill You)"	Kelly Clarkson	No. 1	Feb. 18, 2012
"Since U Been Gone"	Kelly Clarkson	No. 2	April 9, 2005
"Inside Your Heaven"	Bo Bice	No. 2	July 9, 2005
"Crush"	David Archuleta	No. 2	Aug. 30, 2008
"No Air"	Jordin Sparks duet with Chris Brown	No. 3	April 26, 2008
"Time of My Life"	David Cook	No. 3	June 7, 2008

MADONNA: KEVIN MAZUR/WIREIMAGE.COM; CLARKSON: HARPER SMITH



Worldwide smash: MICHEL TELÓ

Rumer Has It

Another platinum-selling British singer aims for stateside success

Could a new British female vocalist be poised to rule 2012 the same way that Adele dominated last year? It may be early going in her stateside campaign, but 32-year-old, U.K.-bred singer/songwriter Rumer is certainly off to a flying start.

The Atlantic artist's debut album, *Seasons of My Soul* (Jan. 24), shot straight to the top of the iTunes Albums chart following her Jan. 29 appearance on "CBS Sunday Morning." That momentum propelled the project to a No. 55 debut last week on the Billboard 200 (as a digital exclusive) with 8,000 sold, according to Nielsen SoundScan. This week, *Seasons* moves to No. 46 with a 17% increase (selling 9,000) for total sales thus far of 17,000. The 11-track set—a winning mix of soulful pop and slow-tempo jazz ballads featuring the singles "Slow" and "Aretha"—has also proved to be a huge hit internationally. Released in November 2010 in the United Kingdom, the album has moved 575,000 units, according to the Official Charts Co. It has also been a top 10 hit in Belgium, Norway, New Zealand, Ireland and the Netherlands with total worldwide sales topping 1 million, according to Atlantic.

"I don't really know what's happened," says the ever-modest Rumer, whose rich, velvety voice has drawn favorable comparisons to Karen Carpenter and Carole King. "But it's lovely to connect with people," adds the artist born Sarah Joyce, whose adopted stage name was chosen in a homage to British writer Rumer Godden.

In the decade prior to landing a contract with Atlantic, Rumer worked a variety of jobs, including waitress, teacher, cleaner and shop assistant in a London Apple store. She says that the trials and



No idle gossip: RUMER

tribulations she experienced while struggling to break into the music business fed directly into her debut album.

"I wanted to create a body of work that reflected my 10 years of exploration spiritually," Rumer says. "My mum was diagnosed with cancer when I was 19 and she died when I was 23. I then spent five years in grief. So pretty much my whole adult life has been taken up with existential angst. This album is like the flower that has grown out of the struggle."

Setup for her stateside campaign began in February 2011 when Rumer performed two showcases at Joe's Pub in New York and Vibrato Grill in Los Angeles in front of industry tastemakers. The domestic push began in earnest on Jan. 24 with an album launch show at Los Angeles' Hotel Café venue, which also marked the start of Rumer's first headlining U.S. tour. The nine-date trek was booked by Creative Artists Agency and wrapped Feb. 10 at Brighton Music Hall in Boston.

"When you see her live, you realize that she is an exceptional talent that doesn't come around very often," Atlantic senior director of marketing Chris Stang says, adding that live shows will keep playing a key role in breaking Rumer stateside, with the singer due to return later this year for more touring. "I've always been a people person and ultimately that's what music is about," says Rumer, who plans to release a covers album this spring titled *Boys Don't Cry*. "It's all about communication."

Radio also remains a major campaign component, with *Seasons of My Soul* being serviced to triple A and AC stations. Rumer will additionally appear at San Diego's Sunset Sessions on Feb. 18 to showcase her music for TV and film music supervisors.

"You can see just from what happened in the U.K. that the sky is the limit for her," Stang says. Atlantic Records U.K. chairman Max Lousada adds, "The sheer strength of her voice and songwriting would have made her a star in any decade." ★★

WHATEVER HAPPENED TO ...

Judith Hill on life after 'This Is It'

Judith Hill is most recognizable for her roles as duet partner and backup singer for Michael Jackson in "This Is It." But that's about to change.

The singer/songwriter was tapped by director Spike Lee to provide the music for his upcoming summer film, "Red Hook Summer." In addition to working vocally on the soundtracks for "Happy Feet 2" and new Dr. Seuss film adaptation "The Lorax"—plus collaborating with Stevie Wonder on other songs—Hill is busy recording her debut album. Calvin Harris (featured on Rihanna's "We Found Love") is remixing a track on the indie project, slated for release this summer.

And it's no surprise that the daughter of funk bassist Robert "Pee Wee" Hill (James Brown, Billy Preston) and keyboardist Michiko Hill (Preston, Chaka Khan) draws from those influences. "It's about reinventing funk in 2012," says Hill, adding that the album is a cross-section between her inspirational music in "Red Hook Summer" and her soul/funk roots. "Our band plays a lot with horns, funk guitars and big synths. It's very modern-sounding, but you'll hear retro too."

She and Lee first met at Jackson's memorial service. They became reacquainted a few months ago after one of her Los Angeles performances, and he asked her to submit music for his film. He chose nine of her songs for the movie. "It's shocking and controversial," Hill says of the film. "But the overall tone is very much spiritual and the music... is like a third voice and commentary to the characters."

A model for Avon's Believe campaign, Hill showcased her material at Hollywood's Key Club on Feb. 7. "Michael gave me a platform from which a lot of opportunities have come," she says. "He's still very much a part of my story." —Gail Mitchell

KICK-STARTING A HIT

Soccer players give Michel Teló a leg up on a smash

It started with a celebration during a Real Madrid soccer match last October. Cristiano Ronaldo, one of the team's Brazilian stars, scored a first goal against Spain's Malaga team. Instead of running around cheering, he began dancing with teammate Marcelo Vieira. Their hip-waving, arm-crossing dance immediately had TV viewers worldwide asking, "What is that?"

The dance is associated with the smash Brazilian hit "Ai Se Eu Te Pego" (Oh, When I Catch You), a rootsy sertanejo track (think accordion-based country music in Portuguese) with lyrics sung by Michel Teló. Propelled by Ronaldo's dancing and impromptu versions by other soccer players like Neymar (of the Santos team) and Eric Abidal and Dani Alves (of Barcelona), the track—in its original Portuguese version—has also become an international hit. "Ai Se Eu Te Pego" is No. 1 this week on Billboard's Euro Digital Songs and Digital Tracks charts. It's also No. 1 in Austria, Belgium,

Germany, Italy, Luxembourg, the Netherlands, Spain and Switzerland, as well as most of Latin America. The track's multiple versions—including Teló's live rendition—add up to hundreds of millions of YouTube views.

Teló, former lead singer of boy group Tradição, released his first solo album—*Balada Sertaneja*—in 2009 with indie label Som Livre and scored two hit singles in Brazil. But the international success of "Ai Se Eu Te Pego" has caught everyone by surprise—even Som Livre president Marcelo Soares. He recalls that Teló first heard the song just before a concert. "He immediately identified it as a major hit, saying, 'We have to record this.'"

The song wasn't licensed in Europe at the time of the Real Madrid game. "I wasn't even close to that," Soares adds. "I watched the game and thought, 'How do these guys even know the song?'"

Soares quickly licensed the track through Ros-

ter Music in Spain, which in turn sublicensed it to labels in various countries. But the rights for Spain, Latin America and the United States were licensed by Sony, which is already working the track in the U.S. Latin market.

Sony U.S. Latin head Nir Seroussi says the track was initially worked through DJs and clubs. Slowly being pushed at radio, it's on 15 Latin stations nationwide. Although a Spanish version is a possibility, Seroussi says, "The natural success has come from the Portuguese version. A few months ago, it would have been harder because the story [behind the song] wasn't consolidated." Now language isn't a barrier.

"It's all about the [rhythm]," says Liberman Broadcasting VP of programming Eddie León, who's playing the track on Spanish rhythmic KWIZ Santa Ana, Calif. "The song is mainstream on TV and the Internet. All soccer fans know it now, and that's our audience." —Leila Cobo

Reinventing funk: JUDITH HILL



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For print and online contact Jeff Serrette 212-493-4199 or Jeffrey.Serrette@billboard.com

THE HOT BOX

A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS

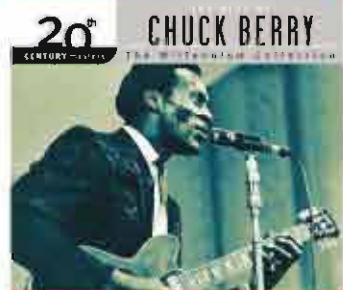


CENTRAL TIME

>>> For the 100th time since the Grammy Albums chart launched on Oct. 7, 2004, Grammy Central Records tops the list as John Mulaney's *Live at Town Hall* debuts at No. 1. The label, which spins out many of its stand-up TV special albums, has also placed 10 of the chart's 25 No. 1s.

FAB TWO

>>> Paul McCartney's new album, *Love on the Rocks*—which should debut in the top 10 on the Billboard 200 next week—arrives early on the Traditional Jazz Albums tally at No. 10 this week (courtesy of chart-date-violation rules). It's his first jazz album entry. His Beatles buddy George Harrison also takes a bow, at No. 80 on the Billboard 200 with *Give* 2012.



BERRY'S BACK

>>> Absent from the Billboard 200 since 1975, recording pioneer Chuck Berry returns to the tally at No. 124 with *The Best of Chuck Berry: 20th Century Masters The Millennium Collection* (4,000, up 55%, according to Nielsen SoundScan). Like many millennium titles, it's budget-priced for \$5.49 (minus tag-bag retailers).

CHART BEAT

>>> The Beach Boys celebrate their golden anniversary on the Billboard charts this issue. The band first drew chart ink the week of Feb. 17, 1962, when "Surfin'," the first of the group's 55 Billboard Hot 100 entries, debuted at No. 93. The Beach Boys are set to reunite on the Grammy Awards (Feb. 12), and a new album and 50-date international tour are planned for this year.

>>> Saxophonist Eric Marienthal notches his first top 10 on Contemporary Jazz Albums since 2001, as *It's Love* bows at No. 6. The set's first single, "Get Here," which debuts on Smooth Jazz Songs at No. 22, is an instrumental update of Oleta Adams' "Get Here," which rose to No. 5 on the Hot 100 in 1991.

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

MULANEY: HAL HOROWITZ

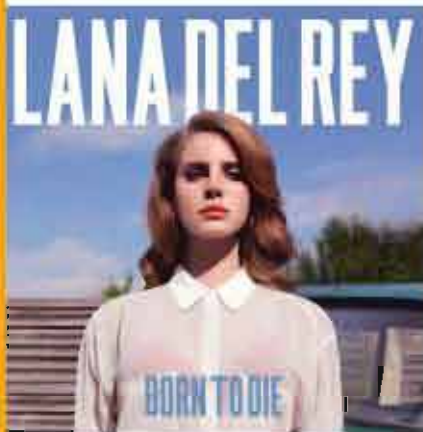
Billboard

CHARTS

Del Rey Bows At No. 2; Madonna's Super Sales

Much-discussed singer/songwriter **Lana Del Rey** makes her expected arrival at No. 2 on the Billboard 200 with *Born to Die* selling 77,000 copies, according to Nielsen SoundScan. Meanwhile, Adele's *21* sits tight at No. 1 for a 19th nonconsecutive week (122,000, up 5%).

At No. 3 is Rock and Roll Hall of Famer **Leonard Cohen** with the debut of *Old Ideas* (41,000). It's the icon's highest-charting album and best sales week since SoundScan began tracking them in 1991. Cohen's new album is his first studio effort since 2004's *Dear Heather*, which debuted and peaked at No. 131 with 9,000 first-week copies.



MADONNA'S SUPER SALES: Madonna made the most of her Super Bowl halftime show performance on Feb. 5. The mega-gig came two days after her new single and video for

"Give Me All Your Luvin'" (featuring **Nicki Minaj** and **M.I.A.**) debuted and two days before the announcement of her upcoming world tour on Feb. 7. Further, iTunes launched an exclusive preorder campaign for her new album, *MDNA* (due March 26 on Live Nation/Interscope), on Feb. 3.

Sources say that *MDNA* netted 50,000 iTunes preorders in its first three days of availability, and according to an Interscope press release, on its first day of availability, it was the "biggest one-day preorder in iTunes history."

"Give Me All Your Luvin'" is off to a fast start, debuting on the Hot Digital Songs chart at No. 7 with 115,000 downloads sold (with only three days in the tracking week). That sales start, along with a No. 28 launch on Hot 100 Airplay (43.9 million in audience, according to Nielsen BDS), enables the song's debut at No. 13 on the Billboard Hot 100. On the latter tally, the single ties 1992's "Erotica" as her fourth-highest debuting single. Only "Ray of Light" (No. 5, 1998), "You'll See" (No. 8, 1995) and "Frozen" (No. 8, 1998) have started higher.

Her lofty bow on the Hot 100 Airplay chart was aided by Clear Channel's promotion of the song. Participating pop stations in the chain played

it at the top of every hour starting at 9 a.m. ET on Feb. 3 until the Super Bowl's kickoff on Feb. 5.

Expect "Give Me All Your Luvin'" to descend on the Hot 100 next week, as its airplay will likely falter since the



Clear Channel promotion has ended. It could head back up the list once the song's just-released (Feb. 7) **LMFAO** remix begins to make sales and airplay waves.

Madonna's catalog of albums had a 410% gain in sales in the week that ended at the close of business on Feb. 5 (moving from 5,000 to 26,000), while her catalog track sales surged by 214% (going from 30,000 to 94,000; that figure doesn't include sales of "Give Me All Your Luvin'"). Madonna's biggest-selling album of the last week was her *Celebration* hits set, which re-enters the Billboard 200 at No. 24 with 16,000 (up 1,341%). Much of her catalog was sale-priced in the iTunes store for \$7.99, while *Celebration* was discounted to \$6.99.

'GLEE'-HEE! **Michael Jackson** makes a splash on the Billboard 200 and the Billboard Hot 100 thanks to Fox TV's Jackson-themed "Glee" episode that aired Jan. 31. The King of Pop's *Number Ones* (176-61 on the Billboard 200; 8,000, up 162%) and *The Essential*

Michael Jackson (a re-entry at No. 120 with 4,000, up 76%) both make waves. Further, **2Cellos**, the classical duo that appeared on the show performing "Smooth Criminal," re-enters at No. 92 (6,000, up 664%).

VH4NO.1? **Van Halen** might be on its way to a sixth career No. 1 album on the Billboard 200, unless **Adele's** *21* stands in the veteran band's way.

Industry sources suggest that Van Halen's *A Different Kind of Truth* may sell 180,000-200,000 copies by the end of the tracking week (Feb. 12). Under normal circumstances, that would be enough for the recently signed Interscope act to bump Queen Adele from the top slot.

However, this isn't a normal week. The 54th Grammy Awards take place on Feb. 12, and Adele is scheduled to perform on the CBS telecast. The artist is nominated for six Grammys, and the performance will mark her first since undergoing vocal-chord surgery last year. Further, Adele will sit down with **Anderson Cooper** for an interview on CBS' "60 Minutes" that will air right before the Grammys.

It's certainly possible that whatever buzz Adele generates on Grammy night (the final day of the tracking period for next week's Billboard 200) could engineer a big sales gain for *21*. If Van Halen reaches No. 1, it'll be the band's first chart-topping studio set with returning frontman **David Lee Roth**.

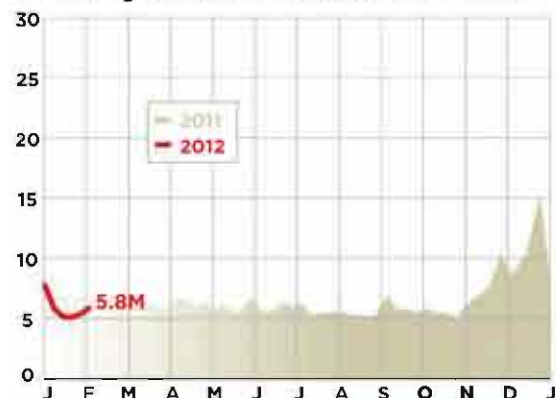
Market Watch A Weekly National Music Sales Report

Weekly Unit Sales

	ALBUMS	DIGITAL ALBUMS*	DIGITAL TRACKS
This Week	5,813,000	2,063,000	26,386,000
Last Week	5,392,000	2,141,000	25,980,000
Change	7.8%	-3.6%	1.6%
This Week Last Year	5,500,000	1,736,000	24,609,000
Change	5.7%	18.8%	7.2%

*Digital album sales are also counted within album sales.

Weekly Album Sales (Million Units)



Year-To-Date

	2011	2012	CHANGE
OVERALL UNIT SALES			
Albums	26,340,000	27,159,000	3.1%
Digital Tracks	132,936,000	141,577,000	6.5%
Store Singles	249,000	241,000	-3.2%
Total	159,525,000	168,977,000	5.9%
Albums w/TEA*	39,633,600	41,316,700	4.2%

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

DIGITAL TRACKS SALES

'11	132.9 million
'12	141.6 million

SALES BY ALBUM FORMAT

	2011	2012	CHANGE
CD	16,804,000	15,927,000	-5.2%
Digital	9,221,000	10,854,000	17.7%
Vinyl	310,000	371,000	19.7%
Other	5,000	7,000	40.0%

For week ending Feb. 5, 2012. Figures are rounded. Compiled from a national sample of retail store and track sales reports collected and provided by

nielsen
SoundScan

	2011	2012	CHANGE
YEAR-TO-DATE SALES BY ALBUM CATEGORY			
Current	13,519,000	12,632,000	-6.6%
Catalog	12,821,000	14,527,000	13.3%
Deep Catalog	9,947,000	11,592,000	16.5%

CURRENT ALBUM SALES

'11	13.5 million
'12	12.6 million

CATALOG ALBUM SALES

'11	12.8 million
'12	14.5 million

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

Main Billboard 200 chart table with columns for rank, artist, title, and album cover. Includes text callouts for Adele's 'Duets II' and Michael Jackson's 'Number Ones'.

THE BILLBOARD 200 ARTIST INDEX table listing artists and their corresponding chart positions.

Table listing artists and their corresponding chart positions, continuing from the index.

Table listing artists and their corresponding chart positions, continuing from the index.

Table listing artists and their corresponding chart positions, continuing from the index.

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THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	GENRE	PEAK POSITION
101	76	35	FLORENCE + THE MACHINE	Lungs	•	14
102	91	81	SELENA GOMEZ & THE SCENE	When The Sun Goes Down	•	3
103	67	37	TIM MCGRAW	Number One Hits	■	27
104	124	118	VARIOUS ARTISTS	NOW 39	•	3
105	100	95	ROMEO SANTOS	Formula: Vol. 1	•	11
106	104	89	CHEVELLE	Hats Off To The Bull	•	20
107	94	53	JUSTIN BIEBER	My World 2.0	•	8
108	127	123	SKILLET	Awake	•	2
109	107	112	LADY ANTEBELLUM	Need You Now	•	3
110	97	83	NEIL DIAMOND	The Very Best Of Neil Diamond: The Studio Recordings	•	45
111	143	136	THREE DOG NIGHT	The Best Of Three Dog Night: 20th Century Masters The Millennium Collection	•	109
112	148	115	ERIC CLAPTON	The Best Of Eric Clapton: 20th Century Masters The Millennium Collection	•	86
113	84	47	MARTINA MCBRIDE	Hits And More	•	47
114	192	170	JACKSON 5	The Best Of Jackson 5: 20th Century Masters The Millennium Collection	•	114
115	169	148	AEROSMITH	The Best Of Aerosmith: 20th Century Masters The Millennium Collection	•	67
116	RE-ENTRY	16	LE'ANDRIA JOHNSON	The Awakening Of Le'Andria Johnson (EP)	•	24
117	139	132	BAD MEETS EVIL	Hell: The Sequel (EP)	•	1
118	112	116	JAKE OWEN	Barefoot Blue Jean Night	•	11
119	101	110	ANDREA BOCELLI	Concerto: One Night In Central Park	•	4
120	RE-ENTRY	55	MICHAEL JACKSON	The Essential Michael Jackson	•	53
121	87	84	THE CIVIL WARS	Barton Hollow	•	12
122	NEW	1	BRUCKNER ORCHESTRER LINZ CONDUCTED BY DENNIS RUSSELL OAVIES	Glass: Symphony No. 9	•	122
123	113	49	JOURNEY	Journey's Greatest Hits	•	10
124	75	33	SNOW PATROL	Fallen Empires	•	5
125	117	122	CREDENCE CLEARWATER REVIVAL FEAT. JOHN FOGERTY	Chronicle The 20 Greatest Hits	•	67
126	130	96	ETTA JAMES	At Last!	•	96
127	126	184	FRANK SINATRA	Sinatra: Best Of The Best	•	23
128	188	188	WILLIAM MCDOWELL	Arise: The Live Worship Experience	•	83
129	NEW	1	HIT THE LIGHTS	Invicta	•	129
130	RE-ENTRY	16	THE NOTORIOUS B.I.G.	Greatest Hits	•	1
131	99	108	AWOLNATION	Megalithic Symphony	•	99
132	131	137	JUSTIN MOORE	Outlaws Like Me	•	5
133	110	140	YELAWOLF	Radioactive	•	27
134	NEW	1	CHUCK BERRY	The Best Of Chuck Berry: 20th Century Masters The Millennium Collection	•	134
135	103	130	ZAC BROWN BAND	The Foundation	•	2
136	119	128	GUNS N' ROSES	Greatest Hits	•	5
137	137	86	LAUREN ALAINA	Wildflower	•	3
138	85	-	GRAFFITI6	Colours	•	85
139	199	173	ELVIS PRESLEY	Elvis: Best Of Love	•	128
140	189	182	EMINEM	Curtain Call: The Hits	•	2
141	118	82	MAC MILLER	Blue Slide Park	•	1
142	142	127	SNOOP DOGG & WIZ KHALIFA	Mac + Devin Go To High School (Soundtrack)	•	29
143	111	136	BRAD PAISLEY	This Is Country Music	•	2
144	151	106	BIG TIME RUSH	Elevate (Soundtrack)	•	12
145	170	151	RIHANNA	Loud	•	3
146	140	-	VARIOUS ARTISTS	Something To Believe In	•	140
147	177	169	BOB MARLEY AND THE WAILERS	Legend: The Best Of Bob Marley And The Wailers	•	76
148	120	77	YO GOTTI	LIVE From The Kitchen	•	12
149	RE-ENTRY	45	GEORGE STRAIT	The Best Of George Strait: 20th Century Masters The Millennium Collection	•	76
150	129	125	M83	Hurry Up, We're Dreaming.	•	15

116
Airlings of the Stellar Awards—on which she performed—began in late January, likely aiding the album's 69% increase this week.



129
The rock band debuts the big chart for the first time since 2008 with its third full-length album, which enters with 4,000. On Alternative Albums, it starts at No. 19.

130
Black History Month promotions perhaps assist the gains of some key catalog sets, including this one (up 250%) and the titles at Nos. 163, 167 and 197 (each up by more than 100%).



145
As Rihanna's previous studio set jumps 25 spots with a 20% gain, her newest set rallies 16-10 with a 17% increase courtesy of sale pricing and promotion in circular. Target also aids Mary J. Blige's *My Life II* (25-11, up 53%) and Anthony Hamilton's *Back to Love* (60-53, up 23%).



199
The Billboard 200 might also be called the Best of 200, as 41 titles this week on the tally (many budget-priced) are single-artist greatest-hits packages. While there are few in the top 100, they swarm the bottom half of the chart.

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	GENRE	PEAK POSITION
151	173	190	EMINEM	The Marshall Mathers LP	•	1
152	179	-	CHRIS BROWN	F.A.M.E.	•	1
153	136	58	TAYLOR SWIFT	Fearless	•	1
154	138	129	CHRIS TOMLIN	How Great Is Our God: The Essential Collection	•	40
155	175	154	WIZ KHALIFA	Rolling Papers	•	2
156	98	186	RED HOT CHILI PEPPERS	I'm With You	•	2
157	RE-ENTRY	2	BUDDY HOLLY	The Best Of Buddy Holly: 20th Century Masters The Millennium Collection	•	157
158	181	120	T-PAIN	rEVOLVER	•	28
159	135	101	SOUNDTRACK	Glee: The Music: Season 3: Volume 7	•	9
160	166	111	SOUNDTRACK	Alvin And The Chipmunks: Chipwrecked	•	36
161	146	-	VARIOUS ARTISTS	Dinner For Two	•	146
162	63	-	RODRIGO Y GABRIELA AND C.U.B.A.	Area 52	•	63
163	RE-ENTRY	95	DR. DRE	Dr. Dre - 2001	•	7
164	145	131	SUSAN BOYLE	Someone To Watch Over Me	•	4
165	186	186	ELVIS PRESLEY	An Afternoon In The Garden	•	86
166	NEW	1	JOHNNY CASH	Super Hits	•	166
167	RE-ENTRY	68	KEITH SWEAT	Make It Last Forever	•	15
168	171	158	CHRIS YOUNG	Neon	•	4
169	194	178	MICHAEL JACKSON	Immortal	•	24
170	65	90	FIRST AID KIT	The Lion's Roar	•	65
171	NEW	1	LOS TUCANES DE TIJUANA	365 Dias	•	171
172	NEW	1	CARPENTERS	The Best Of The Carpenters: 20th Century Masters The Millennium Collection	•	172
173	147	135	3BALLMTY	Intentalo	•	128
174	RE-ENTRY	195	BOB SEGER & THE SILVER BULLET BAND	Greatest Hits	•	9
175	185	192	YOUNG THE GIANT	Young The Giant	•	42
176	193	-	JOHNNY CASH/WILLIE NELSON	VH1 Storytellers	•	96
177	183	184	DISTURBED	The Lost Children	•	13
178	154	89	BLAKE SHELTON	Loaded: The Best Of Blake Shelton	•	14
179	200	166	GEORGE STRAIT	Icon: George Strait	•	62
180	160	153	SOUNDTRACK	Burlesque	•	111
181	RE-ENTRY	99	FIVE FINGER DEATH PUNCH	War Is The Answer	•	7
182	RE-ENTRY	13	GAVIN DEGRAW	Sweeter	•	8
183	156	162	AMY WINEHOUSE	Back To Black	•	2
184	RE-ENTRY	14	KIRK FRANKLIN	Hello Fear	•	9
185	RE-ENTRY	31	VARIOUS ARTISTS	NOW That's What I Call Country: Volume 4	•	14
186	197	193	DRAKE	Thank Me Later	•	1
187	123	72	COMMON	The Dreamer / The Believer	•	14
188	RE-ENTRY	13	JANIS JOPLIN	Super Hits	•	113
189	NEW	1	VARIOUS ARTISTS	Las Bandas Romanticas De America 2012	•	189
190	144	104	PINK FLOYD	Dark Side Of The Moon	•	12
191	125	156	LADY GAGA	The Fame	•	2
192	163	87	SOUNDTRACK	Courageous	•	87
193	NEW	1	BLEEDING THROUGH	Great Fire	•	193
194	NEW	1	WHITESNAKE	The Best Of Whitesnake: 20th Century Masters The Millennium Collection	•	194
195	155	-	ETTA JAMES	Icon: Etta James	•	155
196	NEW	1	JOHNNY CASH	Best Of Johnny Cash	•	196
197	RE-ENTRY	59	MARY J. BLIGE	What's The 411?	•	5
198	RE-ENTRY	127	RASCAL FLATTS	Greatest Hits Volume 1	•	6
199	198	-	THE BEATLES	Icon: The Beatles	•	1
200	NEW	1	THE TEMPTATIONS	Icon: The Temptations	•	200

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M83 150	TIM MCGRAW 103	THE NOTORIOUS B.I.G. 130	PITBULL 93	RUMOR 46	SNOOP DOGG & WIZ KHALIFA 142	ALVIN AND THE CHIPMUNKS: BURLESQUE 160	GLEE: THE MUSIC: SEASON 3: VOLUME 7 9	THREE DOG NIGHT 111	CHIMES OF FREEDOM: THE SONGS OF BOB DYLAN 154	NOW THAT'S WHAT I CALL COUNTRY: VOLUME 4 146	AMY WINEHOUSE: BACK TO BLACK 2
MAC MILLER 141	METALLICA 24	JAKE OWEN 118	ELVIS PRESLEY 139	ROMEO SANTOS 106	SNOW PATROL 124	CHIPWRECKED 160	JOYFUL NOISE 39	CHRIS TOMLIN 154	LAS BANDAS ROMANTICAS DE AMERICA 2012 189	WOW HITS 2012 99	WIZ KHALIFA 155
MADONNA 24	INGRID MICHELSOHN 57	BRAD PAISLEY 114	RASCAL FLATTS 198	SEAL 115	BOJA 36	COURAGEOUS 192	THE TWILIGHT SAGA: BREAKING DAWN: PART I 70	T-PAIN 158	DINNER FOR TWO 161	WOW GOSPEL 2012 30	YELAWOLF 133
BOB MARLEY AND THE WAILERS 147	NICKI MINAJ 81	KATY PERRY 68	RED HOT CHILI PEPPERS 158	BOB SEGER & THE SILVER BULLET BAND 69	RINGO STARR 80	DRIVE 50	THE TEMPTATIONS: THIRD DAY 64	THE MARSHALL MATHERS LP 1	DE AMERICA 2012 189	WOW HITS 2012 99	CHRIS YOUNG 168
MAROON 5 56	MINDLESS BEHAVIOR 97	KELLIE PICKLER 39	LIONEL RICHE 71	BLAKE SHELTON 72	KEITH SWEAT 179	THE FRESH BEAT BAND: MUSIC FROM THE HIT TV SHOW 21	THE TEMPTATIONS: THIRD DAY 64	THE MARSHALL MATHERS LP 1	NOW 40 26	WOW HITS 2012 99	YOUNG JEEZY 12
BRUNO MARS 48	MUMFORD & SONS 48	PINK FLOYD 190	RIHANNA 10	FRANK SINATRA 127	KEITH SWEAT 179	THE FRESH BEAT BAND: MUSIC FROM THE HIT TV SHOW 21	THE TEMPTATIONS: THIRD DAY 64	THE MARSHALL MATHERS LP 1	WOW HITS 2012 99	WOW HITS 2012 99	YOUNG JEEZY 12
MARTINA MCBRIDE 113	WILLIE NELSON 98	PISTOL ANNIES 94	C.U.B.A. 162	SKILLET 108	TAYLOR SWIFT 169	THE FRESH BEAT BAND: MUSIC FROM THE HIT TV SHOW 21	THE TEMPTATIONS: THIRD DAY 64	THE MARSHALL MATHERS LP 1	WOW HITS 2012 99	WOW HITS 2012 99	YOUNG JEEZY 12
SCOTTY MCCREERY 35	NICKELBACK 118							THE MARSHALL MATHERS LP 1	WOW HITS 2012 99	WOW HITS 2012 99	YOUNG JEEZY 12
WILLIAM MCDOWELL 128								THE MARSHALL MATHERS LP 1	WOW HITS 2012 99	WOW HITS 2012 99	YOUNG JEEZY 12

UNCHARTED™		DATA PROVIDED BY	NEXT BIG SOUND
THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST (IMPRINT/LABEL)
1	7	56	#1 DJ BL3ND WWW.MYSPACE.COM/BL3NDZYZ
2	2	55	TRAPHIK WWW.MYSPACE.COM/TRAPHIK
3	3	52	MADDI JANE WWW.MYSPACE.COM/MADDIJANEMUSIC
4	4	51	TYLER WARD WWW.MYSPACE.COM/TYLERWARD
5	11	47	PRETTY LIGHTS WWW.MYSPACE.COM/PRETTYLIGHTS
6	5	55	NOISIA WWW.MYSPACE.COM/DENOISIA
7	6	51	SUNGHA JUNG WWW.MYSPACE.COM/JUNGSUNGHA
8	9	46	MAREK HEMMANN WWW.MYSPACE.COM/MAREKHEMMANN
9	NEW		SUPER MASH BROS. WWW.MYSPACE.COM/SPRMSHBROS
10	26	33	AEROPLANE WWW.MYSPACE.COM/AEROPLANEMUSICLOVE
11	32	11	GRAMATIK WWW.MYSPACE.COM/GRAMATIK
12	12	52	JESUS ADRIAN ROMERO WWW.MYSPACE.COM/JESUSADRIANNET
13	13	23	ORELSAN WWW.MYSPACE.COM/ORELSAN
14	17	10	CAPITAL INICIAL WWW.MYSPACE.COM/CAPITALINICIAL
15	10	40	PITTY WWW.MYSPACE.COM/BANDAPITTY
16	21	32	BORGORE WWW.MYSPACE.COM/BORGORE
17	14	52	PORTA WWW.MYSPACE.COM/PORTA1
18	23	20	MORD FUSTANG WWW.MYSPACE.COM/MOROFUSTANG
19	18	44	METRONOMY WWW.MYSPACE.COM/METRONDY
20	24	16	DATSIK WWW.MYSPACE.COM/DJDATSIK
21	16	21	STAR SLINGER WWW.MYSPACE.COM/STARSLINGERMUSIC
22	19	28	JOTA QUEST WWW.MYSPACE.COM/JOTAQUEST
23	15	55	DAVE DAYS WWW.MYSPACE.COM/DAVEDAYS
24	RE-ENTRY		UMEK WWW.MYSPACE.COM/DJUMEK
25	RE-ENTRY		FELGUK WWW.MYSPACE.COM/FELGUK
26	28	55	ALYSSA BERNAL WWW.MYSPACE.COM/ALYSSABERNAL
27	34	21	COM TRUISE WWW.MYSPACE.COM/IAMCOMTRUISE
28	RE-ENTRY		ELECTRIX WWW.MYSPACE.COM/ELECTRIX
29	36	47	GIRL TALK WWW.MYSPACE.COM/GIRLTALK
30	20	4	GARETH EMERY WWW.MYSPACE.COM/GARETHEMERY
31	41	11	MAX COOPER WWW.MYSPACE.COM/MAXCOOPERMAX
32	39	24	MANGA WWW.MYSPACE.COM/MANGAWEB
33	38	15	SUPERMAN IS DEAD WWW.MYSPACE.COM/SUPERMANISDEAD
34	43	19	TOKIMONSTA WWW.MYSPACE.COM/TOKIBEATS
35	40	2	FOBIA WWW.MYSPACE.COM/FOBIADICIAL
36	29	16	MEYTAL COHEN WWW.MYSPACE.COM/DEWWATERPRIEST
37	44	17	ONRA WWW.MYSPACE.COM/ONRA
38	RE-ENTRY		THE BLOODY BEETROOTS - DEATH CREW 77 WWW.MYSPACE.COM/THEBLOODYBEETROOTS
39	RE-ENTRY		CAROLINE COSTA WWW.MYSPACE.COM/CAROLINECOSTA
40	45	29	GOLD PANDA WWW.MYSPACE.COM/GOLDPANDA
41	RE-ENTRY		JAKE MILLER WWW.MYSPACE.COM/JAKEMILLERMUSICI
42	RE-ENTRY		PURITY RING WWW.MYSPACE.COM/PURITYRING
43	27	20	MODESTEP WWW.MYSPACE.COM/MODESTEP
44	50	2	PLASTILINA MOSH WWW.MYSPACE.COM/PLASTILINAMOSH
45	RE-ENTRY		JOSEPH VINCENT WWW.MYSPACE.COM/JOSEPHVINCENTMUSIC
46	30	38	GOD IS AN ASTRONAUT WWW.MYSPACE.COM/GODISANASTRONAUT
47	NEW		SPARTAQUE WWW.MYSPACE.COM/SPARTAQUE
48	RE-ENTRY		FRANCISCA VALENZUELA WWW.MYSPACE.COM/FRANCISCAVALENZUELAMUSIC/WWW.MYSPACE.COM/ELECTRIX
49	35	42	NICOLAS JAAR WWW.MYSPACE.COM/NICOLASJAAR
50	22	52	DIYAR PALA WWW.MYSPACE.COM/DIYARPALA

Mashup trio Super Mash Bros. debut on Uncharted at No. 9 thanks to the buzz generated by the release of their latest mixtape, the amusingly titled *Miley High Club*, along with the free SoundCloud single "Holy Guacamole!" The latter combines bits and pieces of familiar tracks by the Romantics, Billy Joel, TLC and Ludacris.



SOCIAL 50™		DATA PROVIDED BY	NEXT BIG SOUND
THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST (IMPRINT/LABEL)
1	1	53	#1 ADELE XL/COLUMBIA
2	3	63	KATY PERRY CAPITOL
3	10	63	NICKI MINAJ YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
4	8	63	DAVID GUETTA WHAT A MUSIC/ASTRALWERKS/CAPITOL
5	4	63	JUSTIN BIEBER SCHOOLBOY/RAYMOND BRAUN/ISLAND/IDJMG
6	2	63	SHAKIRA SONY MUSIC LATIN/EPIC
7	5	63	RIHANNA SRP/DEF JAM/IDJMG
8	RE-ENTRY		MADONNA LIVE NATION/INTERSCOPE
9	9	61	MICHAEL JACKSON MJJ/EPIC
10	6	40	LMFAO PARTY ROCK/WILLI AM/CHERRYTREE/INTERSCOPE
11	12	63	EMINEM WEB/SHADY/AFTERMATH/INTERSCOPE
12	11	63	LADY GAGA STREAMLINE/KONLIVE/INTERSCOPE
13	13	61	CHRIS BROWN JIVE/RCA
14	14	63	SELENA GOMEZ HOLLYWOOD
15	15	52	BRUNO MARS ELEKTRA
16	22	58	SNOOP DOGG DOGGYSTYLE/PRIORITY/CAPITOL
17	23	62	LIL WAYNE CASH MONEY/UNIVERSAL REPUBLIC
18	19	63	TAYLOR SWIFT BIG MACHINE
19	20	62	THE BLACK EYED PEAS INTERSCOPE
20	17	31	SKRILLEX BIG BEAT/MAUSTRAP/ATLANTIC
21	21	63	LINKIN PARK MACHINE SHOP/WARNER BROS.
22	16	44	JUSTIN TIMBERLAKE JIVE/RCA
23	27	13	ONE DIRECTION SYCO
24	30	56	50 CENT SHADY/AFTERMATH/INTERSCOPE
25	7	61	PITBULL MR. 305/FAMOUS ARTIST/POLO GROUNDS/J/SONY MUSIC LATIN/RCA
26	26	49	BOB MARLEY TURF GONG/ISLAND/UMG
27	18	4	WALK OFF THE EARTH SLAPDASH
28	40	59	ENRIQUE IGLESIAS UNIVERSAL MUSIC LATINO/UNIVERSAL REPUBLIC
29	31	49	JENNIFER LOPEZ ISLAND/IDJMG
30	39	56	DEMI LOVATO HOLLYWOOD
31	33	61	DRAKE YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
32	29	62	BEYONCE PARKWOOD/COLUMBIA
33	25	60	WIZ KHALIFA ROSTRUM/ATLANTIC
34	28	63	DON OMAR ORFANATO/MACHETE
35	24	38	BOYCE AVENUE 3 PEACE
36	35	62	AVRIL LAVIGNE RCA
37	RE-ENTRY		DESTORM UNSIGNED
38	34	55	TIESTO MUSICAL FREEDOM
39	32	6	AC/DC ALBERT PRODUCTIONS/COLUMBIA
40	49	5	LANA DEL REY STRANGER
41	36	7	JESSIE J LAVA/UNIVERSAL REPUBLIC
42	42	60	BRITNEY SPEARS JIVE/RCA
43	38	12	MAROON 5 A&M/OCTONE
44	41	57	USHER LAFACE/RCA
45	NEW		INNA ROTO/ULTRA
46	RE-ENTRY		COLDPLAY CAPITOL
47	47	9	AVENTURA PREMIUM LATIN
48	RE-ENTRY		ALEX DAY NERMIE ARMY HQ
49	RE-ENTRY		KELLY CLARKSON 19/RCA
50	43	33	PINK LAFACE/RCA

Madonna's media activity last week sparks her re-entry at No. 8 on the Social 50, her highest rank ever on the year-old tally. Her video for "Give Me All Your Lovin'" premiered Feb. 3 on YouTube, while she performed at the Super Bowl halftime show on Feb. 5. For the tracking week, she earned a 479% increase in YouTube fans and a 685% leap in YouTube views.



YOUTUBE		DATA PROVIDED BY	NEXT BIG SOUND
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE (ARTIST/IMPRINT/LABEL)
1	2	2	#1 MIRROR LIL WAYNE FEAT. BRUNO MARS (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)
2	1	26	SOMEONE LIKE YOU ADELE (XL/COLUMBIA)
3	1	1	TURN ME ON DAVID GUETTA FEATURING NICKI MINAJ (WHAT A MUSIC/ASTRALWERKS/CAPITOL)
4	2	25	ROLLING IN THE DEEP ADELE (XL/COLUMBIA)
5	3	23	SET FIRE TO THE RAIN ADELE (XL/COLUMBIA)
6	5	2	SOMEBODY THAT I USED TO KNOW GOTYE FEATURING KIMBRA (SAMPLES 'N' SECONDS/FAIRFAX/UNIVERSAL REPUBLIC)
7	4	20	SEXY AND I KNOW IT LMFAO (PARTY ROCK/WILLI AM/CHERRYTREE/INTERSCOPE)
8	12	8	INTERNATIONAL LOVE PITBULL FEATURING CHRIS BROWN (MR. 305/POLO GROUNDS/J/RCA)
9	7	13	THE ONE THAT GOT AWAY KATY PERRY (CAPITOL)
10	6	26	PARTY ROCK ANTHEM LMFAO FEAT. LAUREN BENNETT & GOODROCK (PARTY ROCK/WILLI AM/CHERRYTREE/INTERSCOPE)
11	10	6	DOMINO JESSIE J (LAVA/UNIVERSAL REPUBLIC)
12	8	26	DANZA KUDURO DON OMAR & LUCENZO (YANI SORFANATO/MACHETE/UNIVERSAL MUSIC LATINO)
13	13	7	YOU DA ONE RIHANNA (SRP/DEF JAM/IDJMG)
14	9	17	WE FOUND LOVE RIHANNA FEATURING CALVIN HARRIS (SRP/DEF JAM/IDJMG)
15	11	26	RAIN OVER ME PITBULL FEATURING MARC ANTHONY (MR. 305/POLO GROUNDS/J/RCA)

YAHOO! VIDEOS		DATA PROVIDED BY	NEXT BIG SOUND
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE (ARTIST/IMPRINT/LABEL)
1	12	4	#1 THE ONE THAT GOT AWAY KATY PERRY (CAPITOL)
2	12	2	MY HEART IS BROKEN EVANESCENCE (WIND-UP)
3	1	4	YOU DA ONE RIHANNA (SRP/DEF JAM/IDJMG)
4	3	3	LOTUS FLOWER BOMB WALE FEATURING MIGUEL (MAYBACH/WARNER BROS.)
5	1	1	STUPID HOE NICKI MINAJ (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)
6	4	15	SEXY AND I KNOW IT LMFAO (PARTY ROCK/WILLI AM/CHERRYTREE/INTERSCOPE)
7	8	18	SOMEONE LIKE YOU ADELE (XL/COLUMBIA)
8	1	1	IF YOU EVER COME BACK THE SCRIPT (PHONOGENIC/EPIC)
9	11	8	IT WILL RAIN BRUNO MARS (SUMMIT/CHOP SHOP/ELEKTRA/ATLANTIC)
10	5	15	MOVES LIKE JAGGER MAROON 5 FEATURING CHRISTINA AGUILERA (A&M/OCTONE/INTERSCOPE)
11	13	14	CHANGE TAYLOR SWIFT (BIG MACHINE)
12	4	4	MARRY THE NIGHT LADY GAGA (STREAMLINE/KONLIVE/INTERSCOPE)
13	2	2	MR. WRONG MARY J. BLIGE FEATURING DRAKE (MTRIARCH/DEF JAM/INTERSCOPE)
14	15	14	I HATE MYSELF FOR LOVING YOU JOAN JETT AND THE BLACKHEARTS (BLACKHEART/EPIC)
15	7	7	PARTY BEYONCE FEATURING ANDRE 3000 (PARKWOOD/COLUMBIA)

NEXT BIG SOUND™		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	MARCO BAILEY		
2	PEZ		
3	TIFFANY THOMPSON		
4	SCARLETT RABE		
5	TOM HADES		
6	CROSSES		
7	DIRTY SOUTH		
8	JOTDOG		
8	NAT & ALEX WOLFF		
10	THE TWILIGHT SAD		
11	IMPENDING DOOM		
12	GABY MORENO		
13	CHRIS LAKE		
14	BENNY BANKS		
15	KRAZY BALDHEAD		

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, Last.fm, Live and Wikipedia, among others. In order to appear on Uncharted, acts must be registered MySpace Music artists and have not appeared on specifically outlined Billboard charts (more than 80 overall). SOCIAL 50: A ranking of the most active artists on the world's leading social networking sites. Artists' popularity is determined by a formula blending their weekly additions of friends/fans/followers along with artist page views and weekly song plays. See Chart Legend on billboard.biz for rules and explanations. All charts © 2012, Prometheus Global Media, LLC and Nielsen SoundScan, Inc. All rights reserved.

HEATSEEKERS ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	GENRE
1	1	1	BRUCKNER ORCHESTER LINZ CONDUCTED BY DENNIS RUSSELL DAVIES ORANGE MOUNTAIN DIGITAL EX (9.98)	Glass: Symphony No. 9	Classical
2	1	46	THE HEAD AND THE HEART SUB POP 915* (10.98)	The Head And The Heart	Rock
3	7	7	OF MONSTERS AND MEN UNIVERSAL REPUBLIC DIGITAL EX (4.98)	Into The Woods (EP)	Rock
4	31	2	GREATEST GAINER DIE ANTWOORD 25F RECORDS 7021*/DOWNTOWN (13.98)	TenSion	Rock
5	NEW		THE ASTEROIDS GALAXY TOUR BMG RIGHTS MANAGEMENT 5380017 (11.98)	Out Of Frequency	Rock
6	NEW		RUTHIE FOSTER BLUE CORN 1281 (14.98)	Let It Burn	Rock
7	NEW		SIMONE DINNERSTEIN SONY CLASSICAL 88943/SONY MASTERWORKS (11.98)	Something Almost Being Said: Music Of Bach And Schubert	Classical
8	8	2	CROSSES CROSSES DIGITAL EX (3.98)	EP ++	Rock
9	NEW		JORDAN/MURRAY VSR 7222/EMM CMG (8.98)	Awake & Alive (EP)	Rock
10	12	49	VOLBEAT VERTIGO 015113/UNIVERSAL REPUBLIC (13.98)	Beyond Hell/Above Heaven	Rock
11	3	2	CLOUD NOTHINGS CARPARK 70070* (13.98)	Attack On Memory	Rock
12	NEW		MY TICKET HOME HIUSE 149 (13.98)	To Create A Cure	Rock
13	14	20	GROUPLOVE CANVASBACK/ATLANTIC 527696*/A&G (13.98)	Never Trust A Happy Song	Rock
14	NEW		JOHN MULANEY COMEDY CENTRAL 0137 (12.98)	New In Town	Comedy
15	NEW		HOSPITALITY MERGE 431* (13.98)*1	Hospitality	Rock
16	9	66	FITZ & THE TANTRUMS DANGERBIRD 051* (15.98)	Pickin' Up The Pieces	Rock
17	RE-ENTRY		GIRLS' GENERATION S.M./INTERSCOPE 016474/IGA (10.98)	Boys	Pop
18	NEW		DANIEL ELLSWORTH & THE GREAT LAKES DANIEL ELLSWORTH 001 (9.98)	Civilized Man	Rock
19	5	2	CHAIRLIFT KANINE 63098*/COLUMBIA (12.98)	Something	Rock
20	NEW		IMPERIAL TEEN MERGE 423* (14.98)*1	Feel The Sound	Rock
21	49	5	FOR KING & COUNTRY HERVANT/WORD CURIO 887981/WARNER-CURB (11.98)	Crave	Country
22	NEW		DARRELL SCOTT FULL LIGHT 432840* (12.98)	Long Ride Home	Country
23	NEW		SOLIDO FREDDIE 3089 (8.98)	Mas Solido Mas Norteno	Latin
24	22	32	ANDY GRAMMER S-CURVE 151802 (9.98)	Andy Grammer	Rock
25	29	4	MICHAEL WASSOELL'S BONE COLLECTOR FEAT RHETT AKINS & DALLAS DAVIDSON GEORGIA BOYS/REPRISE (NASHVILLE) 505794/WMN (15.98)	The Brotherhood Albums	Country



Conducted by Dennis Russell Davies (pictured), this marks the first time an orchestra has topped the chart.



The album dropped digitally on an off-cycle Jan. 28 release date, selling 1,000 a week ago. Now, with a full seven days under its belt, it moves 3,000 (up 203%).

17 After the Korean group made its American TV debut on "Late Show With David Letterman" (Jan. 31) singing the single "The Boys," the set re-enters with a 222% increase.

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	GENRE
26	30	5	KIMBRA WARNER BROS. DIGITAL EX (3.98)	Settle Down (EP)	Rock
27	NEW		YURIDIA SONY MUSIC LATIN 92057 (9.98)	Para Mi	Latin
28	2	2	FOXY SHAZAM I.R.S. 41160/CAPITOL (12.98)	Church Of Rock And Roll	Rock
29	40	110	SIDEWALK PROPHETS FERVENT 887900/WARNER BROS. (9.98)	These Simple Truths	Rock
30	26	16	NERO MTA/MERCURY/CHERRYTREE/INTERSCOPE 016371/IGA (9.98 1637102)	Welcome Reality	Rock
31	4	2	MOE. SUGAR HILL 14080*/WELK (15.98)	What Happened To The La Las	Rock
32	NEW		JEALOUS SOUND SUBJECTIVE 110 (11.98)	Gentle Reminder	Rock
33	35	10	ELEVATION WORSHIP ELEVATION CHURCH/ESSENTIAL WORSHIP 10944/SONY MUSIC (9.98)	For The Honor	Worship
34	17	2	MARTIN SEXTON KTR 008 (4.98)	Fall Like Rain (EP)	Rock
35	16	4	JOSHUA BELL/JEREMY DENK SONY CLASSICAL 82026/SONY MASTERWORKS (11.98)	French Impressions	Classical
36	RE-ENTRY		WE AS HUMAN ATLANTIC 528966 EX/AG (4.98)	EP	Rock
37	25	25	KENDRICK LAMAR TOP DAWG DIGITAL EX (7.98)	Section.80	Rock
38	NEW		JOE LOUIS WALKER ALLIGATOR 4945 (17.98)	Hellfire	Rock
39	50	20	THE LACS BACKROAD 224/AVERAGE JOE'S (13.98)	Country Boy's Paradise	Country
40	18	6	LINDSAY MCCAUL REUNION 10157/SONY MUSIC (9.98)	If It Leads Me Back	Rock
41	24	3	ROGER CREAGER FUN ALL WRONG 851104/THIRTY TIGERS (12.98)	Surrender	Rock
42	NEW		DJ COBRA/NIKKI X & KIKE PLAY M&G SOUND 8849 (9.98 CD/DVD)	100% Tribal	Dance
43	RE-ENTRY		REND COLLECTIVE EXPERIMENT KINGSWAY 23275/EMI CMG (11.98)	Homemade Worship By Handmade People	Worship
44	21	5	TUNE-YARDS 4AD 3108* (14.98)	WHOKILL	Rock
45	37	17	REDLIGHT KING HOLLYWOOD 013273 (10.98)	Something For The Pain	Rock
46	6	9	DIA FRAMPTON UNIVERSAL REPUBLIC 016136 (13.98)	Red	Rock
47	NEW		LABERINTO MUSART 4518/BALBOA (8.98)	Me Voy Como Vine	Latin
48	33	2	PORCELAIN RAFT SECRETLY CANADIAN 345* (14.98)	Strange Weekend	Rock
49	NEW		SUBNOIZE SOULJAZ SUBURBAN NOIZE 357 (16.98)	Underground Collabos	Rock
50	NEW		LINCOLN DURHAM HIP 12 (12.98)	theshovel[vs]theshowingbones	Rock

HEATSEEKERS SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT/PROMOTION LABEL
1	1	12	#1 LEVELS 2 WKS AVICHI LEVELS/VEVATION/ACOM EMPIRE/INTERSCOPE	LEVELS	AVICHI LEVELS/VEVATION/ACOM EMPIRE/INTERSCOPE
2	4	15	LONELY BOY THE BLACK KEYS NONESUCH/WARNER BROS./WARNER	LONELY BOY	THE BLACK KEYS NONESUCH/WARNER BROS./WARNER
3	5	27	LIGHTS ELLIE GOULDING CHERRYTREE/INTERSCOPE	LIGHTS	ELLIE GOULDING CHERRYTREE/INTERSCOPE
4	6	22	STORM WARNING HUNTER HAYES ATLANTIC NASHVILLE/WMN	STORM WARNING	HUNTER HAYES ATLANTIC NASHVILLE/WMN
5	8	8	DO IT LIKE YOU IGGY FEATURING JEREMIH ATLANTIC	DO IT LIKE YOU	IGGY FEATURING JEREMIH ATLANTIC
6	9	6	YOU DON'T KNOW HER LIKE I DO BRANTLEY GILBERT VALORY	YOU DON'T KNOW HER LIKE I DO	BRANTLEY GILBERT VALORY
7	14	7	DRANK IN MY CUP KIRKO BANGZ LMG/UNAUTHORIZED/WARNER BROS.	DRANK IN MY CUP	KIRKO BANGZ LMG/UNAUTHORIZED/WARNER BROS.
8	7	5	KYOTO SKRILLEX FEATURING SIRAH BIG BEAT/OWSLA/ATLANTIC/RRP	KYOTO	SKRILLEX FEATURING SIRAH BIG BEAT/OWSLA/ATLANTIC/RRP
9	13	4	SOMETHIN' 'BOUT A TRUCK KIP MOORE MCA NASHVILLE	SOMETHIN' 'BOUT A TRUCK	KIP MOORE MCA NASHVILLE
10	11	23	SCARY MONSTERS AND NICE SPRITES SKRILLEX BIG BEAT/ATLANTIC/RRP	SCARY MONSTERS AND NICE SPRITES	SKRILLEX BIG BEAT/ATLANTIC/RRP
11	RE-ENTRY		VIDEO GAMES LANA DEL REY POLYDOR/STRANGER/INTERSCOPE	VIDEO GAMES	LANA DEL REY POLYDOR/STRANGER/INTERSCOPE
12	NEW		LOVE INTERRUPTION JACK WHITE THIRD MAN/COLUMBIA	LOVE INTERRUPTION	JACK WHITE THIRD MAN/COLUMBIA
13	15	2	MAGIC FUTURE FEATURING T.I. FREEBANDZ/A-/EPIC	MAGIC	FUTURE FEATURING T.I. FREEBANDZ/A-/EPIC
14	12	7	WILD BOY MGK FEATURING WAKA FLOCKA FLAME EST19XX/BAD BOY/INTERSCOPE	WILD BOY	MGK FEATURING WAKA FLOCKA FLAME EST19XX/BAD BOY/INTERSCOPE
15	19	10	FACE TO THE FLOOR CHEVELLE EPIC	FACE TO THE FLOOR	CHEVELLE EPIC
16	18	24	CINEMA BENNY BENASSI FEATURING GARY GO ULTRA	CINEMA	BENNY BENASSI FEATURING GARY GO ULTRA
17	16	8	MIDNIGHT CITY M83 M83/MUTE/CAPITOL	MIDNIGHT CITY	M83 M83/MUTE/CAPITOL
18	21	12	EL VERDADERO AMOR PERDONA MANA FEATURING PRINCE ROYCE WARNER LATINA	EL VERDADERO AMOR PERDONA	MANA FEATURING PRINCE ROYCE WARNER LATINA
19	24	2	INTENTALO 3BALLMITY FEATURING EL BEBETO Y AMERICA SIERRA FONOVISA	INTENTALO	3BALLMITY FEATURING EL BEBETO Y AMERICA SIERRA FONOVISA
20	25	2	WHERE I BELONG BUILDING 429 ESSENTIAL/PIG	WHERE I BELONG	BUILDING 429 ESSENTIAL/PIG
21	20	19	PROMISE ROMEO SANTOS FEATURING USHER SONY MUSIC LATIN	PROMISE	ROMEO SANTOS FEATURING USHER SONY MUSIC LATIN
22	NEW		UP! LOVERANCE FEATURING IAMSU & SKIPPER OR 50 CENT STUDD LIFE/INTERSCOPE	UP!	LOVERANCE FEATURING IAMSU & SKIPPER OR 50 CENT STUDD LIFE/INTERSCOPE
23	NEW		FEEL SO CLOSE CALVIN HARRIS ULTRA	FEEL SO CLOSE	CALVIN HARRIS ULTRA
24	22	5	BANGARANG SKRILLEX FEATURING SIRAH BIG BEAT/OWSLA/ATLANTIC/RRP	BANGARANG	SKRILLEX FEATURING SIRAH BIG BEAT/OWSLA/ATLANTIC/RRP
25	10	14	AMEN EDENS EDGE BIG MACHINE	AMEN	EDENS EDGE BIG MACHINE

REGIONAL HEATSEEKERS #1 ALBUMS



PROGRESS REPORT

Blush, "Dance On"

The Pan-Asian female vocal group shimmies up to No. 2 on the Dance Club Songs chart, surpassing the No. 3 peak of its first hit, last year's "Undivided." The act comprises singers from the Philippines, India, China, Japan and South Korea.



WEST NORTH CENTRAL

- Royal Bliss
Waiting Out The Storm
- The Head And The Heart
The Head And The Heart
- Of Monsters And Men
Into The Woods (EP)
- Ruthie Foster
Let It Burn
- The Pines
Dark So Gold
- Joe Louis Walker
Hellfire
- Volbeat
Beyond Hell/Above Heaven
- Andy Grammer
Andy Grammer
- Bruckner Orchester Linz Conducted By Dennis Russell Davies
Glass: Symphony No. 9
- Die Antwoord
TenSion

SOUTH CENTRAL

- Solido
Mas Solido Mas Norteno
- Roger Creager
Surrender
- Bruckner Orchester Linz Conducted By Dennis Russell Davies
Glass: Symphony No. 9
- Siggnò
Lo Que Me Dejaste
- The Head And The Heart
The Head And The Heart
- Ruthie Foster
Let It Burn
- Darrell Scott
Long Ride Home
- Zuill Bailey/Jun Markl/Indianapolis Symphony Orchestra
Dvorak: Cello Concerto
- DJ Cobra/Nikki X & Kike Play
100% Tribal
- The Asteroids Galaxy Tour
Out Of Frequency

HEATSEEKERS ALBUMS: The best-selling albums by new or developing acts, defined as those who have never appeared on the top 100 of the Billboard 200 or the top 10 of Top R&B/Hip-Hop Albums, Top Country Albums, Top Latin Albums, Christian Albums or Gospel Albums; if a title reaches any of those levels, it and the act's subsequent albums are then eligible to appear on Heatseeker Albums. HEATSEEKERS SONGS: The most popular songs across all formats by new or developing acts, defined as those who have never appeared as a lead artist in the top 50 of Hot 100 Airplay prior to Dec. 5, 1999; if a title reaches that level, it and the act's subsequent songs are then eligible to appear on Heatseeker Songs. Titles are ranked by radio airplay audience impressions as measured by Nielsen BDS; sales data as compiled by Nielsen SoundScan and streaming activity data provided by online music sources. © 2012 Prometheus Global Media, LLC and Nielsen SoundScan, Inc. All rights reserved.

THE BILLBOARD HOT 100

Main Billboard Hot 100 chart table with columns for week, title, artist, and peak position.

13 With her 56th Hot 100 hit, Madonna ties Dionne Warwick for the second-most visits among women...



26 Led by its remake of "Smooth Criminal," the "Glee" cast sold 284,000 downloads...

41 Following its usage in Chevrolet's Sonic Super Bowl ad, the song surges by 66% to 68,000 downloads...

57 After its video premiered on Vevo on Jan. 31, the track returns, spurred by a 218% improvement to 53,000 downloads.



81 The lead single from the singer/songwriter's forthcoming fourth album bullets for the first time since its debut at No. 8...

Continuation of the Billboard Hot 100 chart table, showing songs ranked 56 to 100.

CLARKSON DRIVES 'STRONGER' TO NO. 1. In what an RCA Records representative describes as a "perfect storm" of radio airplay, digital sales and pop culture prominence, Kelly Clarkson's "Stronger (What Doesn't Kill You)" rises 2-1 on the Billboard Hot 100...

HOT 100 AIRPLAY™			
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE ARTIST / IMPRINT/PROMOTION LABEL
1	1	20	#1 WE FOUND LOVE RIHANNA FEAT. CALVIN HARRIS / SVP/DEF JAM/JDJMG
2	4	11	SET FIRE TO THE RAIN ADELE XL/COLUMBIA
3	3	16	GOOD FEELING FLD RIDA POE BOY/ATLANTIC
4	2	17	IT WILL RAIN BRUNO MARS SUMMIT/CHOP SHOP/ELEKTRA/ATLANTIC
5	5	17	THE ONE THAT GOT AWAY KATY PERRY CAPITOL
6	10	12	DOMINO JESSIE J LAVA/UNIVERSAL REPUBLIC
7	6	23	NI**AS IN PARIS JAY Z, KANYE WEST / ROC-A-FELLA/ROC NATION/DEF JAM/JDJMG
8	12	7	TURN ME ON DAVID GUETTA FEAT. NICKI MINAJ / WHAT A MUSIC/ASTRALWERKS/CAPITOL
9	11	29	MOVES LIKE JAGGER MAROON 5 FEAT. CHRISTINA AGUILERA / A&M/OCTONE/INTERSCOPE
10	9	23	WITHOUT YOU DAVID GUETTA FEAT. USHER / WHAT A MUSIC/ASTRALWERKS/CAPITOL
11	8	20	WORKOUT J. COLE / ROC NATION/COLUMBIA
12	7	21	SEXY AND I KNOW IT LMFAO PARTY ROCK/WILL.I.AM/CHERRYTREE/INTERSCOPE
13	19	11	INTERNATIONAL LOVE PITBULL FEAT. CHRIS BROWN / MR. 305/POLO GROUNDS/JRCA
14	15	18	NOT OVER YOU GAVIN DEGRAW / JRCA
15	33	4	STRONGER (WHAT DOESN'T KILL YOU) KELLY CLARKSON / RCA
16	20	9	THE MOTTO DRAKE FEAT. LIL WAYNE / YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
17	17	15	LOVE YOU LIKE A LOVE SONG SELENA GOMEZ & THE SCENE / HOLLYWOOD
18	22	10	YOUNG, WILD & FREE SNOOP DOGG & WIZ KHALIFA / ROSTRO/ATLANTIC/RIP
19	18	14	MAKE ME PROUD DRAKE FEAT. NICKI MINAJ / YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
20	16	16	DANCE (A\$S) BIG SEAN FEAT. NICKI MINAJ / G.O.O.D./DEF JAM/JDJMG
21	14	26	SOMEONE LIKE YOU ADELE XL/COLUMBIA
22	34	7	TAKE CARE DRAKE FEAT. RIHANNA / YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
23	13	27	STEREO HEARTS GYM CLASS HEROES FEAT. ADAM LEVINE / DECA/DANCE/DEF JAM/RRP
24	23	41	PARTY ROCK ANTHEM LMFAO PARTY ROCK/WILL.I.AM/CHERRYTREE/INTERSCOPE
25	27	17	ALL YOUR LIFE THE BAND PERRY / REPUBLIC NASHVILLE

HOT DIGITAL SONGS™			
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE ARTIST / IMPRINT / PROMOTION LABEL
1	1	7	#1 STRONGER (WHAT DOESN'T KILL YOU) KELLY CLARKSON / RCA
2	2	26	SET FIRE TO THE RAIN ADELE XL/COLUMBIA
3	3	10	TURN ME ON DAVID GUETTA FEAT. NICKI MINAJ / WHAT A MUSIC/ASTRALWERKS/CAPITOL
4	4	10	RACK CITY TYGA / YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
5	5	17	YOUNG, WILD & FREE SNOOP DOGG & WIZ KHALIFA / ROSTRO/ATLANTIC/RIP
6	6	10	GOOD FEELING FLD RIDA POE BOY/ATLANTIC
7	1	1	GIVE ME ALL YOUR LUVIN' MADONNA FEAT. NICKI MINAJ & M.I.A. / LIVE NATION/INTERSCOPE
8	14	5	ASS BACK HOME GYM CLASS HEROES FEAT. NEON INTEN/DECA/DANCE/DEF JAM/RRP
9	8	23	SEXY AND I KNOW IT LMFAO PARTY ROCK/WILL.I.AM/CHERRYTREE/INTERSCOPE
10	1	1	SMOOTH CRIMINAL GLEE CAST FEAT. ZELLOS / 20TH CENTURY FOX TV/COLUMBIA
11	9	16	DOMINO JESSIE J LAVA/UNIVERSAL REPUBLIC
12	7	20	WE FOUND LOVE RIHANNA FEAT. CALVIN HARRIS / SVP/DEF JAM/JDJMG
13	18	4	SOMEBODY THAT I USED TO KNOW GO'YFE FEAT. KIMBRIA SAMPLES 'N' SECOND/S/RAIR/FAK/UNIVERSAL REPUBLIC
14	10	11	INTERNATIONAL LOVE PITBULL FEAT. CHRIS BROWN / MR. 305/POLO GROUNDS/JRCA
15	12	12	THE MOTTO DRAKE FEAT. LIL WAYNE / YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
16	11	23	NI**AS IN PARIS JAY Z, KANYE WEST / ROC-A-FELLA/ROC NATION/DEF JAM/JDJMG
17	13	17	DANCE (A\$S) BIG SEAN FEAT. NICKI MINAJ / G.O.O.D./DEF JAM/JDJMG
18	16	45	PARTY ROCK ANTHEM LMFAO PARTY ROCK/WILL.I.AM/CHERRYTREE/INTERSCOPE
19	19	23	NOT OVER YOU GAVIN DEGRAW / JRCA
20	26	12	TAKE CARE DRAKE FEAT. RIHANNA / YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
21	15	18	IT WILL RAIN BRUNO MARS SUMMIT/CHOP SHOP/ELEKTRA/ATLANTIC
22	41	6	WE ARE YOUNG FUN. FEAT. JANELLE MONAE / FUELED BY RAMEN/RRP
23	22	29	SOMEONE LIKE YOU ADELE XL/COLUMBIA
24	20	15	RED SOLO CUP TOBY KEITH SHOW / DOG-UNIVERSAL
25	17	33	MOVES LIKE JAGGER MAROON 5 FEAT. CHRISTINA AGUILERA / A&M/OCTONE/INTERSCOPE

ROCK™			
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE ARTIST / IMPRINT/PROMOTION LABEL
1	1	12	#1 SET FIRE TO THE RAIN ADELE XL/COLUMBIA
2	2	9	SOMEBODY THAT I USED TO KNOW GO'YFE FEAT. KIMBRIA SAMPLES 'N' SECOND/S/RAIR/FAK/UNIVERSAL REPUBLIC
3	8	10	WE ARE YOUNG FUN. FEAT. JANELLE MONAE / FUELED BY RAMEN/RRP
4	3	24	SOMEONE LIKE YOU ADELE XL/COLUMBIA
5	4	21	PARADISE COLOPLAY CAPITOL
6	5	20	BLACKOUT BREATHE CAROLINA FEARLESS
7	6	42	ROLLING IN THE DEEP ADELE XL/COLUMBIA
8	7	55	PUMPED UP KICKS FOSTER THE PEOPLE / STARTIME/COLUMBIA
9	10	4	DRIVE BY TRAIN COLUMBIA
10	11	17	HEARTBEAT THE FRAY EPIC
11	9	5	I WON'T GIVE UP JASON MRAZ AT/LANTIC/RRP
12	22	4	VIDEO GAMES LANA DEL REY / POLYDOR/STRANGER/INTERSCOPE
13	13	17	SHAKE IT OUT FLORENCE + THE MACHINE / UNIVERSAL REPUBLIC
14	15	44	SAIL AWOLNATION / RED BULL
15	16	15	PRINCESS OF CHINA GOLDPLAY FEAT. RIHANNA / CAPITOL

R&B/HIP-HOP™			
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE ARTIST / IMPRINT/PROMOTION LABEL
1	1	11	#1 RACK CITY TYGA / YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
2	2	17	YOUNG, WILD & FREE SNOOP DOGG & WIZ KHALIFA / ROSTRO/ATLANTIC/RIP
3	3	15	INTERNATIONAL LOVE PITBULL FEAT. CHRIS BROWN / MR. 305/POLO GROUNDS/JRCA
4	5	12	THE MOTTO DRAKE FEAT. LIL WAYNE / YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
5	4	26	NI**AS IN PARIS JAY Z, KANYE WEST / ROC-A-FELLA/ROC NATION/DEF JAM/JDJMG
6	6	22	DANCE (A\$S) BIG SEAN FEAT. NICKI MINAJ / G.O.O.D./DEF JAM/JDJMG
7	8	12	TAKE CARE DRAKE FEAT. RIHANNA / YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
8	7	25	WORK OUT J. COLE / ROC NATION/COLUMBIA
9	35	15	MIRROR LIL WAYNE FEAT. BRUNO MARS / YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
10	9	4	FADED TYGA FEAT. LIL WAYNE / YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
11	12	7	STRIP CHRIS BROWN FEAT. KEVIN K-MAC / MCCALL JIVE/RCA
12	10	4	STUPID HOE NICKI MINAJ / YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
13	11	16	MAKE ME PROUD DRAKE FEAT. NICKI MINAJ / YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
14	15	44	SUPER BASS NICKI MINAJ / YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
15	13	25	HEADLINES DRAKE / YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC

CLASSICAL™			
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE ARTIST / IMPRINT/LABEL
1	7	11	#1 SMOOTH CRIMINAL ZELLOS / MASTERWORKS/SONY MASTERWORKS
2	1	109	TIME TO SAY GOODBYE SARAH BRIGITMAN & ANDREA BOCELLI / NEMO STUDIO/MAGES/BLUE NOTE
3	2	109	YOU RAISE ME UP JOSH GROBAN / 143/REPRISE/AWARNER BROS.
4	5	109	MOONLIGHT SONATA LUDWIG VAN BEETHOVEN / NOT LISTED
5	3	109	SUITE FOR SOLO CELLO NO. 1 IN YO-YO MA / SONY CLASSICAL/SONY MASTERWORKS
6	4	100	THE PRAYER CELINE DION WITH ANDREA BOCELLI / EPIC/SONY MUSIC
7	6	4	PEPONI (PARADISE) STEVEN SHARP NELSON & JON SCHMIDT / THE PIANO GUYS
8	8	107	DEBUSSY: CLAIR DE LUNE CLAUDE DEBUSSY / NOT LISTED
9	4	4	WITH OR WITHOUT YOU ZELLOS / MASTERWORKS/SONY MASTERWORKS
10	5	5	USE SOMEBODY ZELLOS / MASTERWORKS/SONY MASTERWORKS
11	9	5	DOWNTON ABBEY - THE SUITE THE CHAMBER ORCHESTRA OF LONDON / CARRARO/MASTERPIECE/DECCA
12	2	2	I BELIEVE JACKIE EVANCHO / SYCO/COLUMBIA/SONY MUSIC
13	10	89	BEETHOVEN: BAGATELLE IN A MINOR "FUR ELISE"; WO) NO. 59 LEONARD HOKANSON / X5
14	15	34	DUET OF THE FATES JOHN WILLIAMS / SONY CLASSICAL/SONY MASTERWORKS
15	2	2	VIVA LA VIDA ZELLOS / MASTERWORKS/SONY MASTERWORKS

COUNTRY™			
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE ARTIST / IMPRINT/PROMOTION LABEL
1	1	15	#1 RED SOLO CUP TOBY KEITH SHOW / DOG-UNIVERSAL
2	2	21	I DON'T WANT THIS NIGHT TO END LUKE BRYAN / CAPITOL NASHVILLE
3	3	13	OURS TAYLOR SWIFT / BIG MACHINE
4	4	12	ALONE WITH YOU JAKE OWEN / RCA
5	5	11	A WOMAN LIKE YOU LEE BRICE / CMC
6	6	20	YOU CHRIS YOUNG / RCA
7	9	23	ALL YOUR LIFE THE BAND PERRY / REPUBLIC NASHVILLE
8	7	39	JUST A KISS LADY ANTERELLUM / CAPITOL NASHVILLE
9	17	4	OVER YOU MIRANDA LAMBERT / RCA
10	8	22	DRINK IN MY HAND ERIC CHURCH / EMI NASHVILLE
11	10	86	IF I DIE YOUNG THE BAND PERRY / REPUBLIC NASHVILLE
12	11	6	BETTER THAN I USED TO BE TIM MCGRAW / Curb
13	12	30	GOD GAVE ME YOU BLAKE SHELTON / WARNER BROS./WMN
14	13	47	DIRT ROAD ANTHEM JASON ALDEAN / BROKEN BOW
15	14	22	THE TROUBLE WITH GIRLS SCOTTY MCCREERY / INTERSCOPE/MERCURY

LATIN™			
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE ARTIST / IMPRINT/PROMOTION LABEL
1	1	77	#1 DANZA KUDURO JONAS / JONAS & LINDSEY / MCA/SONY MUSIC LATIN
2	2	109	I KNOW YOU WANT ME (CALLE OCHO) PITBULL / ULTRA
3	4	91	WAKA WAKA (THIS TIME FOR AFRICA) SHAKIRA FEAT. FRESHLYGROUND / EPIC/SONY MUSIC LATIN
4	3	109	HIPS DON'T LIE SHAKIRA FEAT. WYCLEF JEAN / EPIC/SONY MUSIC LATIN
5	6	23	PROMISE ROMEO SANTOS FEAT. USHER / SONY MUSIC LATIN
6	5	13	INTENTALO 3BALLMYTY FEAT. EL REBETO Y AMERICA / SIERRA FONOVISA
7	7	18	EL VERDADERO AMOR PERDONA MANA / WARNER LATINA
8	10	109	HEROE ENRIQUE IGLESIAS / INTERSCOPE/UNIVERSAL MUSIC LATIN/O
9	8	68	RABIOSA SHAKIRA / EPIC/SONY MUSIC LATIN
10	17	5	CORRE! JESSE & JOY / WARNER LATINA
11	13	18	LOVUMBA (PRESTIGE) DADDY YANKEE / EL CARTEL
12	11	66	BON, BON PITBULL / MR. 305/FAMOUS ARTIST/SONY MUSIC LATIN
13	9	3	LAS COSAS PEQUENAS PRINCE ROYCE / TOP STOP
14	12	74	THE ANTHEM PITBULL FEAT. LIL JON / FAMOUS ARTIST/TVT
15	15	73	LOCA SHAKIRA FEAT. EL CATA / EPIC/SONY MUSIC LATIN

REGIONAL MEXICAN™			
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE ARTIST / IMPRINT/LABEL
1	1	13	#1 INTENTALO 3BALLMYTY FEAT. EL REBETO Y AMERICA / SIERRA FONOVISA
2	1	1	UN HOMBRE NORMAL ESPINOZA PAZ / DISA
3	2	9	LLAMADA DE MI EX LA ARROLLADORA / BANDA EL LIMON DE RENE CAMACHO / DISA
4	3	8	LA CUMBIA TRIBALERA EL PELON DEL MIKROPHONE & DJ MORPHIUS / M&G SOUND/REMEX
5	5	18	TE QUIERO A MORIR BANDA EL RECCO DE CRUZ / LIZARRAGA FONOVISA
6	4	22	PROMESTISTE PEPE AGUILAR / VENEMUSIC
7	9	18	VERSOS DE MI ALMA VOZ DE MANDO / DISA
8	8	109	COMO LA FLOR SELENA EMI LATIN/CAPITOL LATIN
9	7	72	BIDI BIBI BOM BOM SELENA EMI LATIN/CAPITOL LATIN
10	1	1	AMOR COMPARTIDO LOS TUCANES DE TIJUANA / FONOVISA
11	1	1	365 DIAS LOS TUCANES DE TIJUANA / FONOVISA
12	12	46	OLVIDAME JULION ALVAREZ Y SU NORTENO / BANDA FONOVISA
13	2	2	LA MEJOR DE TODAS BANDA EL RECCO DE CRUZ / LIZARRAGA FONOVISA
14	18	34	DI QUE REGRESARAS LA ORIGINAL BANDA EL LIMON DE SALVADOR / LIZARRAGA FONOVISA
15	1	1	EL ARDIDO LARRY HERNANDEZ / FONOVISA

HOT 100 AIRPLAY: 1,208 stations encompassing pop, adult, rock, country, R&B/hip-hop, Christian, gospel, dance, Latin formats are electronically monitored 24 hours a day, 7 days a week by Nielsen Broadcast Data Systems. HOT DIGITAL SONGS: The top-selling overall and genre-specific, respectively, downloaded tracks, as compiled from internet radio reports collected and provided by Nielsen SoundScan. Hot 100 Airplay and Hot Digital Songs data is used to compile the Billboard Hot 100. All charts © 2012, Prometheus Global Media, LLC and Nielsen SoundScan, Inc. All rights reserved.

MAINSTREAM TOP 40

Table with 5 columns: Rank, This Week, Last Week, Weeks on Chart, Title, Artist (Imprint / Promotion Label). Includes tracks like 'Good Feeling' by Flo Rida, 'Set Fire to the Rain' by Adele, 'The One That Got Away' by Katy Perry.

ADULT CONTEMPORARY

Table with 5 columns: Rank, This Week, Last Week, Weeks on Chart, Title, Artist (Imprint / Promotion Label). Includes tracks like 'Just a Kiss' by Lady Antebellum, 'Someone Like You' by Adele, 'Good Life' by OneRepublic.

ADULT TOP 40

Table with 5 columns: Rank, This Week, Last Week, Weeks on Chart, Title, Artist (Imprint / Promotion Label). Includes tracks like 'Set Fire to the Rain' by Adele, 'The One That Got Away' by Katy Perry, 'I Will Rain' by Bruno Mars.

ROCK SONGS

Table with 5 columns: Rank, This Week, Last Week, Weeks on Chart, Title, Artist (Imprint / Promotion Label). Includes tracks like 'Lonely Boy' by The Black Keys, 'These Days' by Foo Fighters, 'Face to the Floor' by Chevelle.

ALTERNATIVE

Table with 5 columns: Rank, This Week, Last Week, Weeks on Chart, Title, Artist (Imprint / Promotion Label). Includes tracks like 'Lonely Boy' by The Black Keys, 'These Days' by Foo Fighters, 'Somebody That I Used to Know' by Gotye.

TRIPLE A

Table with 5 columns: Rank, This Week, Last Week, Weeks on Chart, Title, Artist (Imprint / Promotion Label). Includes tracks like 'Shake It Out' by Florence + The Machine, 'Somebody That I Used to Know' by Gotye, 'The Walk' by Mayer Hawthorne.

As Madonna blasts onto Mainstream Top 40 (No. 24) and the Billboard Hot 100 at No. 13 (see page 38), Flo Rida ascends to the former chart's summit with "Good Feeling" (2-1). The song marks the rapper's third pop topper, following his debut single, "Low," which reigned for six weeks in 2008, and "Right Round" (two weeks, 2009). Avicii's "Levels," which samples Etta James' "Something's Got a Hold on Me," concurrently debuts at No. 39 on Mainstream Top 40 and spends a second week atop Heatseekers Songs (see page 37).

As it crowns Mainstream Top 40, "Feeling" spends a third week atop the Rhythmic chart (see page 42).

On Adult Top 40, Adele celebrates her third No. 1, as "Set Fire to the Rain" jumps 2-1. She ruled with the two previous singles from her album 21: lead track "Rolling in the Deep" (13 weeks at No. 1) and "Someone Like You" (nine).



FLO RIDA

Jack White debuts on Rock Songs at No. 33 (and Alternative at No. 26) with "Love Interruption," the lead track from his debut solo album, Blunderbuss, due April 24. White has charted one prior solo entry on Alternative, TI with the White Stripes, four with the Raconteurs and two with the Dead Weather.



HOT COUNTRY SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION
1	1	28	#1 ALL YOUR LIFE	The Band Perry	●	1
2	1	2	YOU	Chris Young	●	1
3	5	7	YOU GONNA FLY	Keith Urban	●	3
4	2	1	I DON'T WANT THIS NIGHT TO END	Luke Bryan	●	1
5	6	6	REALITY	Kenny Chesney	●	5
6	4	3	DRINK IN MY HAND	Eric Church	●	1
7	8	10	HOME	Dierks Bentley	●	7
8	9	9	I'M GONNA LOVE YOU THROUGH IT	Martina McBride	●	8
9	10	11	RED SOLO CUP	Toby Keith	●	9
10	11	12	LOVE'S GONNA MAKE IT ALRIGHT	George Strait	●	10
11	12	14	ALONE WITH YOU	Jake Owen	●	11
12	13	13	OURS	Taylor Swift	●	12
13	17	21	DRINK ON IT	Blake Shelton	●	13
14	14	15	STORM WARNING	Hunter Hayes	●	14
15	18	20	DANCIN' AWAY WITH MY HEART	Lady Antebellum	●	15
16	16	17	WHERE I COME FROM	Montgomery Gentry	●	16
17	15	16	CAMOUFLAGE	Brad Paisley	●	15
18	19	18	BAIT A HOOK	Justin Moore	●	17
19	24	31	GREATEST BANJO GAINER	Rascal Flatts	●	19
20	21	24	AIR POWER	Lee Brice	●	20
21	23	27	OVER YOU	Miranda Lambert	●	21
22	20	23	THE TROUBLE WITH GIRLS	Scotty McCreery	●	20
23	22	26	BETTER THAN I USED TO BE	Tim McGraw	●	22
24	25	25	LIKE MY DOG	Billy Currington	●	24
25	26	30	SOMETHIN' 'BOUT A TRUCK	Kip Moore	●	25



Strait's 85th top 10 pushes him closer to fellow Country Music Hall of Famer Eddy Arnold's record for the most top 10s in the chart's 68-year history. Arnold, who died two weeks shy of his 90th birthday in May 2008, logged 92 top 10s between 1945 and 1980.



Second single from Four The Record advances 17-9 with the biggest sales spike (up 8,000 downloads) and the artist's best rank on Country Digital Songs since "The House That Built Me" peaked at No. 2 almost two years ago (see digital chart, page 39).

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION
26	27	29	THIS OLE BOY	Craig Morgan	●	26
27	28	32	YOU DON'T KNOW HER LIKE I DO	Brantley Gilbert	●	27
28	29	33	GOT MY COUNTRY ON	Chris Cagle	●	28
29	31	34	LET'S DON'T CALL IT A NIGHT	Casey James	●	29
30	36	51	NO HURRY	Zac Brown Band	●	30
31	33	36	(KISSED YOU) GOOD NIGHT	Gloriana	●	31
32	32	35	WANNA MAKE YOU LOVE ME	Andy Gibson	●	32
33	45	52	FLY OVER STATES	Jason Aldean	●	33
34	34	37	HE'S MINE	Rodney Atkins	●	34
35	35	38	GEORGIA PEACHES	Lauren Alaina	●	35
36	37	48	TIME IS LOVE	Josh Turner	●	36
37	40	41	EVEN IF IT BREAKS YOUR HEART	Eli Young Band	●	37
38	38	39	MILLION DOLLAR VIEW	Trace Adkins	●	38
39	42	40	HOME SWEET HOME	The Farm	●	39
40	41	43	ANGEL EYES	Love And Theft	●	40
41	44	50	WHY YA WANNA	Jana Kramer	●	41
42	39	44	SATURDAY NIGHT	Wade Bowen	●	39
43	43	42	COWBOYS AND ANGELS	Dustin Lynch	●	42
44	52	57	SO YOU DON'T HAVE TO LOVE ME ANYMORE	Alan Jackson	●	44
45	48	47	UNDERDOG	The Lost Trailers	●	44
46	49	49	COMIN' AROUND	Josh Thompson	●	46
47	46	54	LET THE COWBOY ROCK	Ronnie Dunn	●	46
48	50	53	WHEN I GET IT	Craig Campbell	●	48
49	60	—	GLASS	Thompson Square	●	49
50	51	56	MY HOMETOWN	Uncle Kracker	●	49

TOP COUNTRY ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	1	2	#1 TIM MCGRAW	Emotional Traffic	●	1
2	3	3	LUKE BRYAN	Tailgates & Tanlines	●	1
3	4	2	LADY ANTEBELLUM	Own The Night	●	1
4	5	66	GREATEST GAINER	My Kinds Party	●	2
5	6	1	TOBY KEITH	Clancy's Tavern	●	1
6	7	6	SCOTTY MCCREERY	Clear As Day	●	1
7	8	4	THE BAND PERRY	The Band Perry	●	2
8	2	—	KELLIE PICKLER	100 Proof	●	2
9	10	10	ERIC CHURCH	Chief	●	1
10	11	7	TAYLOR SWIFT	Speak Now	●	4
11	13	12	MIRANDA LAMBERT	Four The Record	●	1
12	12	9	BRANTLEY GILBERT	Halfway To Heaven	●	2
13	16	—	VARIOUS ARTISTS	NOW That's What I Call Country Ballads	●	13
14	9	18	BLAKE SHELTON	Red River Blue	●	1
15	14	13	ZAC BROWN BAND	You Get What You Give	●	1
16	18	16	PISTOL ANNIES	Hell On Heels	●	1
17	15	8	TIM MCGRAW	Number One Hits	●	6
18	17	11	MARTINA MCBRIDE	Hits And More	●	11
19	20	22	JAKE OWEN	Barefoot Blue Jean Night	●	1
20	21	24	JUSTIN MOORE	Outlaws Like Me	●	1
21	22	17	LAUREN ALAINA	Wildflower	●	2
22	19	23	BRAD PAISLEY	This Is Country Music	●	1
23	25	26	CHRIS YOUNG	Neon	●	2
24	23	15	BLAKE SHELTON	Loaded: The Best Of Blake Shelton	●	4
25	28	14	GEORGE STRAIT	Icon: George Strait	●	14

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
26	35	29	VARIOUS ARTISTS	NOW That's What I Call Country: Volume 4	●	3
27	27	28	KENNY CHESNEY	Hemingway's Whiskey	●	1
28	34	32	BILLY CURRINGTON	Icon: Billy Currington	●	22
29	32	27	JOSH TURNER	Icon: Josh Turner	●	26
30	33	19	GEORGE STRAIT	Here For A Good Time	●	1
31	26	25	TAYLOR SWIFT	Speak Now: World Tour Live CD + DVD	●	2
32	24	21	THE LITTLE WILLIES	For The Good Times	●	9
33	30	20	ELI YOUNG BAND	Life At Best	●	3
34	36	38	RODNEY ATKINS	Take A Back Road	●	3
35	31	31	RASCAL FLATTS	Nothing Like This	●	1
36	38	35	BILLY CURRINGTON	Enjoy Yourself	●	2
37	29	30	HUNTER HAYES	Hunter Hayes	●	7
38	37	37	SARA EVANS	Stronger	●	1
39	39	33	SOUNDTRACK	Country Strong	●	2
40	40	36	MARTINA MCBRIDE	Eleven	●	4
41	41	34	DAVID NAIL	The Sound Of A Million Dreams	●	8
42	43	40	PATSY CLINE	Icon: Patsy Cline	●	38
43	46	46	THOMPSON SQUARE	Thompson Square	●	3
44	42	41	ALAN JACKSON	34 Number Ones	●	7
45	45	49	KEITH URBAN	Get Closer	●	2
46	52	53	RANDY TRAVIS	Top 10	●	40
47	44	42	DARIUS RUCKER	Charleston, SC 1966	●	1
48	50	45	DON WILLIAMS	Icon: Don Williams	●	43
49	55	54	AARON LEWIS	Town Line (EP)	●	1
50	49	50	MONTGOMERY GENTRY	Rebels On The Run	●	9

BLUEGRASS ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.
1	1	4	#1 DAILEY & VINCENT	The Gospel Side Of Dailey & Vincent	●
2	2	15	YO-YO MA, S. DUNCAN, E. MEYER, C. THULE	The Goat Rodeo Sessions	●
3	3	4	ALISON KRAUSS & UNION STATION	Paper Airplane	●
4	4	14	THE ISAACS	Why Can't We	●
5	5	47	STEVE MARTIN AND THE STEEP CANYON RANGERS	Rare Bird Alert	●
6	NEW	THE DEL McCOURY BAND	Old Memories: The Songs Of Bill Monroe	●	
7	6	9	SARAH JAROSZ	Follow Me Down	●
8	NEW	TONY RICE	The Bill Monroe Collection	●	
9	11	10	VARIOUS ARTISTS	O Brother, Where Art Thou?: Bona Fide Ramblers And Unreleased Tracks	●
10	9	10	THE STEELDRIVERS	Reckless	●

BETWEEN THE BULLETS
TIGHT RACE FOR NO. 1



The Band Perry claims its second No. 1 on Hot Country Songs, as "All Your Life" gains 2.4 million audience impressions (according to Nielsen BDS) and jumps 3-1. By a margin of 54,000 impressions, the sibling trio displaces Chris Young's "You," which bullets (1-2) with an increase of more than 695,000 impressions. The photo finish also marks the first time the top two songs both end the tracking week with more than 40 million impressions since the chart's conversion to Nielsen BDS-provided audience rankings seven years ago.

—Wade Jensen

TOP R&B/HIP-HOP ALBUMS

WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE / IMPRINT/PROMOTION LABEL	CERT.
1	1	12	#1 DRAKE	<i>THE CARE</i> (JAY-Z, MINAJ, MONEY, CASH, MONEY) / UNIVERSAL REPUBLIC	
2	3	11	RIHANNA	TALK THAT TALK SRP/DEF JAM 016313/IDJMG	
3	5	11	GG MARY J. BLIGE	MY LIFE IS...MARIACHI/ROCK/DEF JAM/IDJMG	
4	4	7	YOUNG JEEZY	T.M.103 CTE/DEF JAM 013738/IDJMG	
5	1	2	SEAL	SOUL 2 REPRISSE 528894/WARNER BROS	
6	7	24	LIL WAYNE	THE CARTER IVYOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	
7	6	26	JAY Z, KANYE WEST	WATCH THE THRONES ROC-A-FELLA/ROC NATION/DEF JAM 015426/IDJMG	
8	9	32	BEYONCE	4 PARKWOOD/COLUMBIA 90824/SONY MUSIC	
9	10	8	ANTHONY HAMILTON	BACK TO LOVE MISTER'S MUSIC 99136/RCA	
10	8	9	AMY WINEHOUSE	LIONESS: HIDDEN TREASURES UNIVERSAL REPUBLIC 018294*	
11	11	19	J. COLE	COLE WORLD ROC NATION/COLUMBIA 57920/SONY MUSIC	
12	17	14	TYRESE	OPEN INVITATION VOLTRON RECORDZ 93562	
13	13	14	WALE	AMBITION MAYBACH 528687/WARNER BROS.	
14	16	63	NICKI MINAJ	PINK FRIDAY YOUNG MONEY/CASH MONEY 015021* UNIVERSAL REPUBLIC	
15	12	9	ROBIN THICKE	LOVE AFTER WAR STAR TRAK/GEFFEN 018290/IGA	
16	14	33	PITBULL	PLANET PIT MR. 305/POLO GROUNDS/JR 69060/RCA	
17	26	20	MINDLESS BEHAVIOR	#1 GIRL STREAMLINE/CONJUNCTION/INTERSCOPE 015596/IGA	
18	22	34	BAD MEETS EVIL	HELL: THE SEQUEL SHADY/INTERSCOPE 015729/IGA	
19	18	11	YELAWOLF	RADIOACTIVE GHEE 015504/SHADY/DEF JAM/INTERSCOPE 018744/IGA	
20	19	13	MAC MILLER	BLUE SLIDE PARK ROSTRUM 219	
21	23	8	SNOOP DOGG & WIZ KHALIFA	MAC + DEVIN GO TO HIGH SCHOOL ROSTRUM/ROCK/DEF JAM/INTERSCOPE 528464	
22	27	64	RIHANNA	LOUD SRP/DEF JAM 014927/IDJMG	
23	20	4	YO GOTTI	LIVE FROM THE KITCHEN POLO GROUNDS 43858/RCA	
24	29	46	CHRIS BROWN	F.A.M.E. JIVE 86067/RCA	
25	28	45	WIZ KHALIFA	ROLLING PAPERS ROSTRUM/ATLANTIC 527099/AG	
26	30	9	T-PAIN	REVOLVER NAPPY BOY/KONVIC 98122/RCA	
27	31	11	MICHAEL JACKSON	IMMORTAL MJJ/EPIC 91259/SONY MUSIC	
28	34	46	KIRK FRANKLIN	HELLO FEAR FO YO SOUL/VERITY 77917/RCA	
29	21	7	COMMON	THE DREAMER: THE BELIEVER THINK COMMON 528000/WARNER BROS.	
30	24	26	ETTA JAMES	ICON CHESSEX/GEFFEN 014783/UMF	
31	35	75	THE TEMPTATIONS	ICON MOTOWN 014607/UMF	
32	33	32	BIG SEAN	FINALLY FAMOUS G.O.O.D./DEF JAM 015421/IDJMG	
33	39	33	JILL SCOTT	THE LIGHT OF THE SUN BLUES BABE 527241**WARNER BROS.	
34	36	62	MIGUEL	ALL I WANT IS YOU BLACK ICE/BYSTORM/JIVE 75487/RCA	
35	25	12	CHILDISH GAMBINO	CAMP CLASSIC/NOTE 0121*	
36	44	34	LEDISI	PIECES OF ME VERVE FORECAST 015557/VG	
37	15	9	THE ROOTS	UNDUN DEF JAM 018229/IDJMG	
38	41	10	TREY SONGZ	INEVITABLE SONGBOOK/ATLANTIC 529381/AG	
39	40	78	KEM	INTIMACY: ALBUM III UNIVERSAL REPUBLIC 014469	
40	72	11	PAGE SETTER FREDDIE JACKSON	THE GREAT SOUNDS CAPITOL 93253	
41	46	12	WEBBIE	SAVAGE LIFE 3 TRILL 02	
42	42	64	KANYE WEST	MY BEAUTIFUL DARK TWISTED FANTASY ROC-A-FELLA/DEF JAM 018867/IDJMG	
43	38	18	MAYER HAWTHORNE	HOW DO YOU DO UNIVERSAL REPUBLIC 016109*	
44	63	41	SWV	S.O.U.L. SONY MUSIC CMG 84577/SONY MUSIC	
45	53	24	GAME	THE R.E.D. ALBUM DGC 013729/IGA	
46	66	13	KEITH SWEAT	TIL THE MORNING THE SWEAT HOTEL 5164/EONE	
47	55	71	MARVIN GAYE	ICON MOTOWN 014578/UMF	
48	NEW ENTRY		BOYZ II MEN	TWENTY BENCHMARK ENTERTAINMENT 00001 EX/MSM	
49	47	49	MARSHA AMBROSIOUS	LATE NIGHTS & EARLY MORNINGS J 64826/RCA	
50	48	60	YELAWOLF	TRUNK MULEZ & 40 GHEE 015504/SHADY/DEF JAM/INTERSCOPE 018830/IGA	

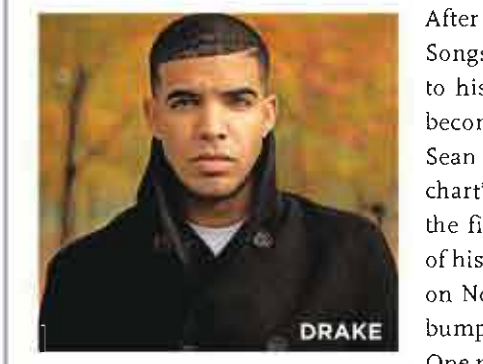
Madonna makes her return to the Rhythmic chart after a four-year hiatus with the debut of "Give Me All Your Lovin'," featuring Nicki Minaj and M.I.A., at No. 33. Madonna has banked four top 10s on the nearly 20-year-old tally, with "Music" (No. 9 peak in 2000) her last to reach the upper tier.



MAINSTREAM R&B/HIP-HOP

WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST / IMPRINT/PROMOTION LABEL
1	1	15	#1 MAKE ME PROUD	DRAKE FEAT. NICKI MINAJ / YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
2	2	17	LOTUS FLOWER BOMB	WALE FEAT. MIGUEL MAYBACH/WARNER BROS.
3	3	10	I DO	YOUNG JEEZY FEAT. JAY-Z & ANDRE 3000 CTE/DEF JAM/IDJMG
4	NEW	9	GG THE MOTTO	DRAKE FEAT. LIL WAYNE / YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
5	9	9	STRIP	CHRIS BROWN FEAT. KEVIN K-MAC MCCALL JIVE/RCA
6	6	14	CAN'T GET ENOUGH	J. COLE FEAT. TREY SONGZ ROC NATION/COLUMBIA
7	5	16	YOU THE BOSS	RICK ROSS FEAT. NICKI MINAJ SNS/MAYBACH/DEF JAM/IDJMG
8	12	8	RACK CITY	TYGA YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
9	4	18	DANCE (A\$\$)	BIG SEAN FEAT. NICKI MINAJ G.O.O.D./DEF JAM/IDJMG
10	11	14	COUNTDOWN	DRAKE FEAT. NICKI MINAJ / YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
11	7	22	PARTY	BEYONCE FEAT. ANDRE 3000 PARKWOOD/COLUMBIA
12	14	21	4 AM	MELANIE FIORA SRC/UNIVERSAL REPUBLIC
13	15	13	MR. WRONG	MARY J. BLIGE FEAT. DRAKE MARIACHI/ROCK/DEF JAM/INTERSCOPE
14	10	23	NI**AS IN PARIS	JAY Z, KANYE WEST ROC-A-FELLA/ROC NATION/DEF JAM/IDJMG
15	13	8	GOTTA HAVE IT	JAY Z, KANYE WEST ROC-A-FELLA/ROC NATION/DEF JAM/IDJMG
16	16	14	ROUND OF APPLAUSE	WAKA FLOCKA FLAME FEAT. DRAKE MIZAY/WARNER BROS.
17	17	11	DO IT LIKE YOU	DIGGY FEAT. JEREMIH ATLANTIC
18	20	4	LOVE ON TOP	BEYONCE PARKWOOD/COLUMBIA
19	21	4	SEX AIN'T BETTER THAN LOVE	TREY SONGZ SONGBOOK/ATLANTIC
20	23	3	TALK THAT TALK	RIHANNA FEAT. JAY-Z SRP/DEF JAM/IDJMG
21	18	17	DRANK IN MY CUP	KIRKO BANGZ LMG/UNAUTHORIZED/WARNER BROS.
22	19	17	UNTIL IT'S GONE	MONICA J/RCA
23	24	7	GIRLS LIKE YOU	MIGUEL BLACK ICE/BYSTORM/JIVE/RCA
24	26	3	MAGIC	FUTURE FEAT. T.I. FREEBANDZ/A-1/EPIC
25	25	8	PRETTY LIL' HEART	ROBIN THICKE FEAT. LIL WAYNE STAR TRAK/GEFFEN/INTERSCOPE
26	27	3	SHOT CALLER	FRENCH MONTANA FEAT. CHARLIE ROCK COKE BOYS/MIZAY/BAD BOY/INTERSCOPE
27	22	19	5 O'CLOCK	T-PAIN FEAT. WIZ KHALIFA & LILY ALLEN KONVIC/NAPPY BOY/JIVE/RCA
28	29	8	GIRLS TALKIN BOUT	MINDLESS BEHAVIOR STREAMLINE/CONJUNCTION/INTERSCOPE
29	28	12	HOUSE PARTY	MEEK MILL FEAT. YOUNG CHRIS MAYBACH/WARNER BROS.
30	30	3	STAY	TYRESE VOLTRON RECORDZ/CAPITOL
31	33	5	TAKE CARE	ORAKE FEAT. RIHANNA YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
32	39	2	AYY LADIES	TRAVIS PORTER FEAT. TYGA PORTER HOUSE/RCA
33	34	3	STUPID HOE	NICKI MINAJ YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
34	37	2	ANOTHER ROUND	FAT JOE FEAT. CHRIS BROWN TERROR SQUAD
35	36	3	THAT COULD BE US	MAIND HUSTLE HARD/ATLANTIC/EONE
36	35	7	THANK YOU	ESTELLE HOME SCHOOL/ATLANTIC
37	32	8	COLD SUMMER	CJ HILTON RCA
38	NEW		THE WOMAN YOU LOVE	ASHANTI FEAT. BUSTA RHYMES WRITTEN/EONE
39	NEW		SUPAFREAK	YOUNG JEEZY FEAT. 2 CHAINZ CTE/DEF JAM/IDJMG
40	31	12	STRANGE CLOUDS	B.O.B FEAT. LIL WAYNE REBELROCK/GRAND HUSTLE/ATLANTIC

BETWEEN THE BULLETS DRAKE: KING OF RAP (SONGS)



the Nos. 1 and 2 slots as a lead artist since he himself pulled the same feat on Sept. 12, 2009, when "Best I Ever Had" was No. 1 and "Successful" rose 3-2. —Karinah Santiago

RHYTHMIC

WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST / IMPRINT/PROMOTION LABEL
1	1	17	#1 GOOD FEELING	FLO RIDA POE BOY/ATLANTIC
2	2	18	WE FOUND LOVE	RIHANNA FEAT. CALVIN HARRIS SRP/DEF JAM/IDJMG
3	7	14	YOUNG, WILD & FREE	SNOOP DOGG & WIZ KHALIFA FEAT. BRUNO MARS ROSTRUM/ROCK/DEF JAM/INTERSCOPE
4	4	26	WORK OUT	J. COLE ROC NATION/COLUMBIA
5	3	21	NI**AS IN PARIS	JAY Z, KANYE WEST ROC-A-FELLA/ROC NATION/DEF JAM/IDJMG
6	8	12	THE MOTTO	DRAKE FEAT. LIL WAYNE YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
7	6	17	IT WILL RAIN	BRUNO MARS SUMMIT/CHOP SHOP/ELEKTRA/ATLANTIC
8	5	16	DANCE (A\$\$)	BIG SEAN FEAT. NICKI MINAJ G.O.O.D./DEF JAM/IDJMG
9	9	10	RACK CITY	TYGA YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
10	10	15	MAKE ME PROUD	DRAKE FEAT. NICKI MINAJ / YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
11	12	12	LOTUS FLOWER BOMB	WALE FEAT. MIGUEL MAYBACH/WARNER BROS.
12	16	10	CAN'T GET ENOUGH	J. COLE FEAT. TREY SONGZ ROC NATION/COLUMBIA
13	14	9	STRIP	CHRIS BROWN FEAT. KEVIN K-MAC MCCALL JIVE/RCA
14	15	16	INTERNATIONAL LOVE	PITBULL FEAT. CHRIS BROWN MR. 305/POLO GROUNDS/JRCA
15	17	9	TURN ME ON	DAVID GUETTA FEAT. NICKI MINAJ/WHAT A MUSIC/CASTALWERKS/CAPITOL
16	11	20	SEXY AND I KNOW IT	LMFAO PARTY ROCK/WILL.I.AM/CHERRYTREE/INTERSCOPE/UNIVERSAL
17	18	7	TAKE CARE	DRAKE FEAT. RIHANNA YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
18	13	13	YOU DA ONE	RIHANNA SRP/DEF JAM/IDJMG
19	21	8	I DO	YOUNG JEEZY FEAT. JAY-Z & ANDRE 3000 CTE/DEF JAM/IDJMG
20	23	4	GOTTA HAVE IT	JAY Z, KANYE WEST ROC-A-FELLA/ROC NATION/DEF JAM/IDJMG
21	20	14	THE ONE THAT GOT AWAY	KATY PERRY CAPITOL
22	24	5	TALK THAT TALK	RIHANNA FEAT. JAY-Z SRP/DEF JAM/IDJMG
23	19	15	STRANGE CLOUDS	B.O.B FEAT. LIL WAYNE REBELROCK/GRAND HUSTLE/ATLANTIC
24	22	19	5 O'CLOCK	T-PAIN FEAT. WIZ KHALIFA & LILY ALLEN KONVIC/NAPPY BOY/JIVE/RCA
25	26	5	SLIDE OVER	IBABY BASH FEAT. MIGUEL BASHTOWN
26	25	3	SET FIRE TO THE RAIN	ADELE XL/COLUMBIA
27	31	4	UP!	LOVERANCE FEAT. IAMSU & SKIPPER DR 50 CENT STUDIO LIFE/INTERSCOPE
28	34	3	DO IT LIKE YOU	DIGGY FEAT. JEREMIH ATLANTIC
29	29	5	ROUND OF APPLAUSE	WAKA FLOCKA FLAME FEAT. DRAKE MIZAY/WARNER BROS.
30	28	4	ASS BACK HOME	BYM CLASS HEROES FEAT. NEON HITCH DECA/UMF/DEF JAM/INTERSCOPE
31	35	3	HEARTBEAT	CHILDISH GAMBINO RED/GLASSNOTE
32	32	14	TROUBLE	BEI MAEJOR FEAT. J. COLE JIVE/RCA
33	NEW		GG GIVE ME ALL YOUR LUVIN'	MADONNA FEAT. NICKI MINAJ & M.I.A. LAR NATION/INTERSCOPE
34	NEW		VANS ON	T. MILLS COLUMBIA
35	37	2	GIRLS TALKIN BOUT	MINDLESS BEHAVIOR STREAMLINE/CONJUNCTION/INTERSCOPE
36	NEW		LOVE ON TOP	BEYONCE PARKWOOD/COLUMBIA
37	27	14	YOU THE BOSS	RICK ROSS FEAT. NICKI MINAJ SNS/MAYBACH/DEF JAM/IDJMG
38	36	3	LOVE YOU LIKE A LOVE SONG	SELENA GOMEZ & THE SCENE HOLLYWOOD
39	30	14	PARTY	BEYONCE FEAT. ANDRE 3000 PARKWOOD/COLUMBIA
40	40	2	DOMINO	JESSIE J LAVA/UNIVERSAL REPUBLIC

ADULT R&B

WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST / IMPRINT/PROMOTION LABEL
1	1	17	#1 LOVE AFTER WAR	ROBIN THICKE STAR TRAK/GEFFEN/INTERSCOPE
2	2	28	STAY	TYRESE VOLTRON RECORDZ/CAPITOL
3	3	42	FOOL FOR YOU	CEE LO GREEN RADICULTURE/ELEKTRA/ATLANTIC
4	4	17	LOVE ON TOP	BEYONCE PARKWOOD/COLUMBIA
5	6	17	WOO	ANTHONY HAMILTON MISTER'S MUSIC/RCA
6	5	32	STAY TOGETHER	LEDISI HOME SCHOOL/ATLANTIC
7	7	25	SO GONE (WHAT MY MIND SAYS)	JILL SCOTT FEAT. PAUL WALL BLUES BABE/WARNER BROS.
8	10	19	REAL LOVE	ERIC BENET JORDAN HOUSE/CAPITOL
9	9	12	THANK YOU	ESTELLE HOME SCHOOL/ATLANTIC
10	8	39	LIFE OF THE PARTY	CHARLIE WILSON P. MUSIC/JIVE/RCA
11	11	18	UNTIL IT'S GONE	MONICA J/RCA
12	13	5	YOU'RE ON MY MIND	KEM UNIVERSAL REPUBLIC
13	15	19	DON'T KISS ME	CARL THOMAS B REAL/BEGRBER/VERVE FORECAST/VERVE
14	16	14	I GOT THIS	JENNIFER HUDSON ARISTA/RCA
15	14	21	25/8	MARY J. BLIGE MARIACHI/ROCK/DEF JAM/INTERSCOPE
16	19	4	CO-SIGN	SWY MASS APPEAL/EONE
17	18	20	CAN'T FORGET	ANTHONY DUNN ELITE
18	31	2	GREATEST GAINER NEXT BREATH	TANK MORGAN/VEVO DYNASTY/ATLANTIC
19	17	16	I LOVE YOU	PHYLLISIA FEAT. URBAN MYSTIC SOBE
20	23	9	MR. WRONG	MARY J. BLIGE FEAT. DRAKE MARIACHI/ROCK/DEF JAM/INTERSCOPE
21	22	4	JUNE 28TH (I'M SINGLE)	RUBEN STUDDARD SHANACHIE
22	21	13	PARTY	BEYONCE FEAT. ANDRE 3000 PARKWOOD/COLUMBIA
23	20	19	EVERYDAY WOMAN	CHRIS WALKER PENDULUM/WDE
24	27	4	AH YEAH	ROBERT GLASPER DEPARTMENT FEAT. MUSIQ SOULJID & CORSETTE MONROE/NOTE/CAPITOL
25	26	3	WILL YOU BE THERE	KJON SHANACHIE

RAP SONGS

WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST / IMPRINT/PROMOTION LABEL
1	4	12	#1 GG THE MOTTO	DRAKE FEAT. LIL WAYNE / YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
2	1	16	MAKE ME PROUD	DRAKE FEAT. NICKI MINAJ / YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
3	3	16	LOTUS FLOWER BOMB	WALE FEAT. MIGUEL MAYBACH/WARNER BROS.
4				

HOT R&B/HIP-HOP SONGS

Main chart table with columns: Rank, Title, Artist, Weeks on Chart, and other details. Includes entries like 'MAKE ME PROUD' by Drake and 'LOVE ON TOP' by Beyoncé.



The song wins the Greatest Gainer/Airplay tag as it improves by 20% to 25 million audience impressions. This is the second consecutive week that Beyoncé charts two titles in the top 10, a feat she had last accomplished in February 2009.



The track arrives as the gospel singer's highest career debut and the chart's top launch since Jay-Z and Kanye West's "Otis," featuring Otis Redding, roared in at No. 15 in August. Since 2000, "Testimony" is one of just 10 songs to begin at No. 23 or higher.



The opening track on the pair's Watch the Throne album is the set's fifth song to reach the survey (and one of three currently charting, joining those at Nos. 12 and 18). The song marks featured singer Ocean's third title to drop onto the list.



The ladies man returns to the chart after a four-year absence, debuting this Ne-Yo-assisted track. Perfect timing: It coincides with LL Cool J's hosting duties at the 54th Grammy Awards (Feb. 12).

Continuation of the Hot R&B/Hip-Hop Songs chart, listing songs like 'GIRLS TALKIN BOUT', 'YOUNG, WILD & FREE', and 'ANOTHER ROUND'.

Feature article titled 'TYGA'S 'CITY' RISES' with a sub-header 'BETWEEN THE BULLETS'. Includes a photo of Tyga and text describing his rise to the top 10 with 'Rack City'.

The most popular songs, according to Nielsen BDS, are ranked by their weekly audience impressions, measured by Nielsen BDS. Songs are ranked by their weekly audience impressions, measured by Nielsen BDS. Songs are ranked by their weekly audience impressions, measured by Nielsen BDS.

CHRISTIAN SONGS chart table with columns for rank, title, and artist.

The Fray logs a third week on Christian Songs with "Heartbeat" (re-entering at No. 45). It also bows at No. 1 on Christian Digital Songs...



CHRISTIAN ALBUMS chart table with columns for rank, title, and artist.

Veteran singer/producer Fred Hammond claims his fourth No. 1 start and seventh overall leader on Gospel Albums...



CHRISTIAN AC SONGS chart table with columns for rank, title, and artist.

CHRISTIAN CHR chart table with columns for rank, title, and artist.

GOSPEL ALBUMS chart table with columns for rank, title, and artist.

GOSPEL SONGS chart table with columns for rank, title, and artist.

See Charts Legend on Billboard.biz for CHRISTIAN ALBUMS and GOSPEL ALBUMS rules and explanations. CHRISTIAN SONGS, GOSPEL SONGS, and GOSPEL CHR are monitored electronically 24 hours a day, 7 days a week...

DANCE CLUB SONGS

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	1	#1 YOU DA ONE	RIHANNA SRP/DEF JAM/DJMG
2	2	DANCE ON	BLUSH NETTWEIK
3	4	ANTIDOTE	SWEDISH HOUSE MAFIA VS KNIFE PARTY ASTRALWERKS/CAPITOL
4	1	TURN ME ON	DAVID GUETTA FEAT. NICKI MINAJ WHAT A MUSIC/ASTRALWERKS/CAPITOL
5	10	DRIFTING	PLUMB WITH DAN HASELTINE CURB
6	13	WE RUN THE NIGHT	HAVANA BROWN FEAT. PITBULL UNIVERSAL REPUBLIC
7	15	STRONGER (WHAT DOESN'T KILL YOU)	KELLY CLARKSON 19/RCA
8	8	NAUGHTY NAUGHTY	PORCELAIN BLACK 21/1/UNIVERSAL REPUBLIC
9	5	HOTEL NACIONAL	GLORIA ESTEFAN CRESCENT MOON/VERVE FORECAST/VERVE
10	14	BE WITH YOU	ERASURE MUTE
11	11	WAITING ON YOU	ULTRA NATE & MICHELLE WILLIAMS BLUFIRE/PEACE BISQUIT
12	7	HANGOVER	TAIO CRUZ FEAT. FLO RIDA MERCURY/DJMG
13	12	IF IT WASN'T FOR LOVE	DEBORAH COX DECO/HOSHQ
14	8	SHAKE IT OUT	FLORENCE + THE MACHINE UNIVERSAL REPUBLIC
15	18	SHAVE IT	ZEDD OWSLA
16	19	HEY HEY HEY (POP ANOTHER BOTTLE)	LAURENT WERY FEAT. SWIFTKID & DEY BIG BEAT/ATLANTIC
17	17	LET ME BE MYSELF	ROSABEL FEAT. TAMARA WALLACE TOMMY BOY
18	21	TONIGHT IS THE NIGHT	OUTSIGHT WARNER BROS.
19	22	TEST DRIVE	JIN AKANISHI FEAT. JASON DERULO WARNER BROS.
20	24	SURRENDER	PAUL OAKENFOLD FEAT. J HART PERFECT 10/IN2UNE
21	23	DON'T FUCK WITH MY MONEY	PENGUIN PRISON DOWNTOWN
22	20	PASS AT ME	TIMBALAND FEAT. PITBULL INTERSCOPE
23	9	MARRY THE NIGHT	LADY GAGA STREAMLINE/KONLIVE/INTERSCOPE
24	26	IT'S TOO LATE	JES ULTRA
25	16	CRAZY CRAZY	DIJNEVERE NIJKE TOWN

THIS WEEK	LAST WEEK	TITLE	ARTIST
26	37	#2 POWER F U BETTA	NEON HITCM WARNER BROS.
27	27	I'M ALRIGHT	LILI ROCHA IDEA
28	28	INTERNATIONAL LOVE	PITBULL FEAT. CHRIS BROWN MR. 305/POLD GROUNDS/JRCA
29	32	SUN IN CUBA	DJ YALEIDYS FEAT. JIMMY BARNES PETROL ELECTRIC
30	29	TITANIUM	DAVID GUETTA FEAT. SIA WHAT A MUSIC/ASTRALWERKS/CAPITOL
31	34	YOU ARE HERE	CHRIS "THE GREEK" PANAGHI DJG
32	33	STILETTOS	EMII SLIPPERY EEL
33	50	DOMINO	JESSIE J LAVA/UNIVERSAL REPUBLIC
34	36	WHERE HAVE YOU BEEN	RIHANNA SRP/DEF JAM/DJMG
35	42	BE YOUR FREAK	KENNY DOPE FEAT. JOSH MILAN DOPE WAX/KAY-DEE
36	NEW	R.E.S.P.E.C.T.	RIP & BARBARA TUCKER FEAT. LIL JON TOMMY BOY
37	28	LEVELS	AVICHI LEVELS/VERATONE/ATOM EMPIRE/INTERSCOPE
38	NEW	SHE GETS DOWN ON HER KNEES	ONO MIND TRAIN/TWISTED
39	41	TURNING JAPANESE	GENEVIEVE MARIKO WILSON SILVER BLUE
40	31	THE ONE THAT GOT AWAY	KATY PERRY CAPITOL
41	35	WE FOUND LOVE	RIHANNA FEAT. CALVIN HARRIS SRP/DEF JAM/DJMG
42	46	TURN IT DOWN	KASKADE WITH REBECCA & RONA ULTRA
43	40	BOY, IF YOU ONLY KNEW	KELSEY B CARRILLO
44	39	WHO IS READY TO JUMP	CHUCKIE CR2/BIG BEAT/ATLANTIC
45	NEW	NEVER FEAR	GEORGE ACOSTA FEAT. EMMA LOCK BLACK HOLE
46	45	SUNDOWN	CHRIS LAKE ULTRA
47	NEW	YES NO MAYBE	ROM FEAT. CANDACE SAMES CARRILLO
48	41	PARADISE	COLDPLAY CAPITOL
49	NEW	END OF TIME	BEYONCE PARKWOOD/COLUMBIA
50	47	NARCISSISTIC CANNIBAL	KORN FEAT. SKRILLEX & KILL THE NOISE ROADRUNNER/RRP

DANCE/ELECTRONIC ALBUMS

THIS WEEK	LAST WEEK	ARTIST	TITLE
1	1	#1 LMFAO	SHUT UP AND PARTY/ROCKWELL/ROCKWELL/DEF JAM/DJMG
2	1	SKRILLEX	BANGARANG BIG BEAT/OWSLA/ATLANTIC 520521/AG
3	3	SKRILLEX	SCARY MONSTERS AND NIC SPRITES BIG BEAT/ATLANTIC 32229/AG
4	4	LADY GAGA	BORN THIS WAY STREAMLINE/KONLIVE/INTERSCOPE 01537/IGA
5	5	KORN	TUE PATH OF TOTALITY ROADRUNNER 617728
6	6	DAVID GUETTA	NOTHING BUT THE BEAT WHAT A MUSIC/ASTRALWERKS/CAPITOL
7	7	M83	HURRY UP, WE'RE DREAMING. M83 9510*/MUTE
8	8	DEADMAU5	4X4=12 MAUSTRAP 2518*/ULTRA
9	20	DIE ANTWOOD	TENSION ZEP RECORDZ 7031*/DOWNTOWN
10	6	DAFT PUNK	THOM: LEGACY WALT DISNEY 005872*
11	10	VARIOUS ARTISTS	UKF DUBSTEP 2010 UKF DIGITAL EX
12	RE-ENTRY	BJORK	HOPIHOLA ONE LITTLE INDIAN/NONESUCH 526721/WARNER BROS.
13	13	VARIOUS ARTISTS	35 TOP HITS POWER MUSIC DIGITAL EX
14	14	VARIOUS ARTISTS	UKF DUBSTEP 2011 UKF DIGITAL EX
15	15	SKRILLEX	MORE MONSTERS AND SPRITES BIG BEAT/ATLANTIC DIGITAL EX/AG
16	18	KC AND THE SUNSHINE BAND	FLASHBACK WITH KC AND THE SUNSHINE BAND FLASHBACK 52829/URHINO
17	17	NERO	WELCOME REALITY MTA/MERCURY/CHERRYTREE/INTERSCOPE 016371/IGA
18	RE-ENTRY	LADY GAGA	BORN THIS WAY: THE REMIX STREAMLINE/KONLIVE/INTERSCOPE 016371/IGA
19	23	DAFT PUNK	TRON: LEGACY RECONFIGURED WALT DISNEY 013540
20	21	ASKING ALEXANDRIA	STEPPED UP & SCRATCHED SUMERIAN 47
21	12	VARIOUS ARTISTS	WIND DOWN EMI SPECIAL MARKETS 31476 EK/STARBUCKS
22	16	STEVE AOKI	WONDERLAND DIM MAK 3040/ULTRA
23	24	BASSNECTAR	DIVERGENT SPECTRUM AMORPHOUS 011
24	22	BREATHE CAROLINA	HELL IS WHAT YOU MAKE IT FEARLESS/COLUMBIA 30783/SONY MUSIC
25	25	OWL CITY	ALL THINGS BRIGHT AND BEAUTIFUL UNIVERSAL REPUBLIC 015544*

DANCE/MIX SHOW AIRPLAY

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	1	#1 WE FOUND LOVE	RIHANNA FEAT. CALVIN HARRIS SRP/DEF JAM/DJMG
2	4	TURN ME ON	DAVID GUETTA FEAT. NICKI MINAJ WHAT A MUSIC/ASTRALWERKS/CAPITOL
3	5	LEVELS	AVICHI LEVELS/VERATONE/ATOM EMPIRE/INTERSCOPE
4	2	GOOD FEELING	FLO RIDA POE BOY/ATLANTIC
5	9	SET FIRE TO THE RAIN	ADELE XL/COLUMBIA
6	6	SEXY AND I KNOW IT	LMFAO PARTY ROCK/WILL.I.AM/CHERRYTREE/INTERSCOPE
7	3	THE ONE THAT GOT AWAY	KATY PERRY CAPITOL
8	7	FEEL SO CLOSE	CALVIN HARRIS ULTRA
9	14	DOMINO	JESSIE J LAVA/UNIVERSAL REPUBLIC
10	11	INTERNATIONAL LOVE	PITBULL FEAT. CHRIS BROWN MR. 305/POLD GROUNDS/JRCA
11	10	WITHOUT YOU	DAVID GUETTA FEAT. USHER WHAT A MUSIC/ASTRALWERKS/CAPITOL
12	12	GLAD YOU CAME	THE WANTED GLOBAL TALENT/MERCURY/DJMG
13	10	YOU DA ONE	RIHANNA SRP/DEF JAM/DJMG
14	16	WORKOUT	J. COLE ROC NATION/COLUMBIA
15	17	NI**AS IN PARIS	JAY Z KANYE WEST ROC A-FELLA/ROC NATION/DEF JAM/DJMG
16	18	EYES	KASKADE FEAT. MINDY GLEDHILL ULTRA
17	19	BLACKOUT	BREATHE CAROLINA FEARLESS/COLUMBIA
18	13	LOVE YOU LIKE A LOVE SONG	SELENA GOMEZ & THE SCENE HOLLYWOOD
19	NEW	LOCA PEOPLE	SAX NOEL ULTRA
20	NEW	ASS BACK HOME	EMM CLASS HEROES FEAT. NEON HITCM DECA/DEF JAM/DJMG
21	NEW	GIVE ME ALL YOUR LUVIN'	MADONNA FEAT. NICKI MINAJ & M.I.A. LIVE NATION/INTERSCOPE
22	NEW	CRY (JUST A LITTLE)	BINGO PLAYERS HYSTERIA/SPINNIN'
23	20	YOUNG, WILD & FREE	SNOOP DOGG & WIZ KALUFA FEAT. BRUNO MARS ROSTRO/EMI/STARBUCKS
24	21	WE'RE ALL NO ONE	NERVO FEAT. AFROJACK & STEVE AOKI ASTRALWERKS/CAPITOL
25	20	MOVES LIKE JAGGER	MARON 3 FEAT. CHRISTINA AGUILERA & MICKY DUCK/INTERSCOPE

TRADITIONAL JAZZ ALBUMS

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	1	#1 TONY BENNETT	DUETS II RPM/COLUMBIA 88253/SONY MUSIC
2	2	FRANK SINATRA	SINATRA: BEST OF THE BEST REPRISE 79764/CAPITOL
3	3	LANDAU EUGENE MURPHY, JR.	THAT'S LIFE SYCO/COLUMBIA 99178/SONY MUSIC
4	4	SOUNDTRACK	MIDNIGHT IN PARIS MADISON GATE DIGITAL EX
5	7	TONY BENNETT	DUETS: AN AMERICAN CLASSIC & DUETS II RPM COLUMBIA 88253/SONY MUSIC
6	6	CHICK COREA/EDDIE GOMEZ/PAUL MOTIAN	FURTHER EXPLORATIONS CONCORD JAZZ 33304/CONCORD
7	5	CHARLIE HADEN/HANK JONES	COME SUNDAY EMARCY 016370/DECCA
8	9	PINK MARTINI	RETROSPECTIVE HEINZ 11
9	10	FRANK SINATRA, DEAN MARTIN & SAMMY DAVIS JR	THE VERY BEST OF THE RAT PACK FRANK SINATRA/DEAN MARTIN/SAMMY DAVIS JR. 016370/DECCA
10	NEW	PAUL MCCARTNEY	KISSES ON THE BOTTOM MFL/HEARST 33369*/CONCORD
11	NEW	THE SOUL REBELS	UNLOCK YOUR MIND ROUNDER 619117/CONCORD
12	13	KEITH JARRETT	RIO ECM 016117/DECCA
13	8	BEEGIE ADAIR	SAVE THE LAST DANCE FOR ME GREEN HILL 55733/EMI CMG
14	NEW	JEREMY PELT	SOUL HIGHNOTE 7233
15	16	PINK MARTINI & SAORI YUKI	1969 HEINZ 12*

TRADITIONAL CLASSICAL ALBUMS

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	NEW	#1 BRUCKNER ORCHESTER LINZ	GLASS SYMPHONY NO. 9/STANISLAV KHUC/ROYAL ORCHESTRA OF LINZ
2	NEW	SIMONE DINNERSTEIN	SOMETHING ALMOST BEING SAID SONY CLASSICAL 88253/SONY MASTERWORKS
3	1	JOSHUA BELL/JEREMY DENK	FRENCH IMPRESSIONS SONY CLASSICAL 88253/SONY MASTERWORKS
4	2	SOUNDTRACK	DOWNTON ABBEY CARNIVAL/MASTERPIECE 016260/DECCA
5	3	MORMON TABERNAACLE CHOIR	GLORY! MUSIC OF REJOICING MORMON TABERNAACLE CHOIR 58826/4
6	9	NICOLA BENEDETTI	ITALIA DECCA 016412/DECCA CLASSICS
7	4	Z. BAILEY/J. MARK/INDIANAPOLIS SYMPHONY	IVORAK: CELLO CONCERTO TELARC 32523/CONCORD
8	NEW	G. OHLSSON/R. SPANO/ATLANTA SYMPHONY	RACHMANINOV ASD 1003
9	NEW	MINNESOTA ORCHESTRA	SIBELIUS BIS 1986
10	7	LANG LANG/VIENNA PHILHARMONIC	LISTET MY PIANO HERO EMI CLASSICAL 88411/EMI MASTERWORKS
11	RE-ENTRY	CANADIAN BRASS	CANADIAN BRASS TAKES FLIGHT STEINWAY & SONS 3008 EXARKIN/MUSIC
12	12	S. DINNVERSTEIN/KAMMERORCHESTER/STAATSKAPELLE	BACH: A STRANGE BEAUTY SONY CLASSICAL 8742/SONY MASTERWORKS
13	8	MORMON TABERNAACLE CHOIR	THIS IS THE CHRIST MORMON TABERNAACLE CHOIR 50581/2
14	RE-ENTRY	DANIELLE DE NIESE/THE ENGLISH CONCERT	BEAUTY OF THE BAROQUE DECCA 016859/DECCA CLASSICS
15	11	MILOS KARADAGLIC	MEDITERRANEO DG 015579/DECCA CLASSICS

CONTEMPORARY JAZZ ALBUMS

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	NEW	#1 NAJEE	THE SMOOTH SIDE OF SOUL SHANACHIE 5118
2	NEW	CANDY DULFER	CRAZY LISTEN 2 83323/RAZOR & TIE
3	NEW	JEFF LORBER FUSION	GALAXY HEADS UP 33173/CONCORD
4	8	WAYMAN TISDALE	THE WAYMAN TISDALE STORY SCHROEDER/MACK AVENUE
5	1	TROMBONE SHORTY	FOR TRUE VERVE FORECAST 015586/VE
6	NEW	ERIC MARIENHAL	IT'S LOVE PEAK 2398/EONE
7	2	BONEY JAMES	CONTACT VERVE FORECAST 015575/VE
8	3	ESPERANZA SPALDING	CHAMBER MUSIC SOCIETY HEADS UP 31810*/CONCORD
9	4	MAYSA	MOTIONS OF LOVE SHANACHIE 5191
10	13	EUGE GROOVE	STVEN LARGE SHANACHIE 5190
11	9	RICHARD ELLIOT	IN THE ZONE ARTISTRY 7926/MACK AVENUE
12	5	GEORGE BENSON	GUITAR MAN CONCORD JAZZ 33099*/CONCORD
13	6	BILL FRISSELL	ALL WE ARE SAYING... SAVOY JAZZ 17838/SLG
14	12	KIM WATERS	THIS HEART OF MINE SHANACHIE 5192
15	NEW	JOHN ZORN	MOUNT ANALOGUE T2AD/IK 7304

CLASSICAL CROSSOVER ALBUMS

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	8	#1 2CELLOS	CELLOS MASTERWORKS 3001/EMI MASTERWORKS
2	1	ANDREA BOCELLI	CONCERTO: ONE NIGHT IN CENTRAL PARK SUGAR 015817/DECCA
3	2	YO-YO MA/S. DUNCAN/E. MEYER/C. THILE	THE GREAT ROOM SESSIONS SONY CLASSICAL 88118/SONY MASTERWORKS
4	3	IL DIVO	WICKED GAME SYCO/COLUMBIA 96448/SONY MUSIC
5	4	JACKIE EVANCHO	DREAM WITH ME SYCO/COLUMBIA 97061/SONY MUSIC
6	6	LONDON PHILHARMONIC ORCHESTRA	THE GREATEST VIDEO GAME MUSIC X5 114
7	5	IL VOLO	IL VOLO OPERA BLUES/GATICA/RENTON/GIFFEN 015717/IGA
8	7	IL VOLO	IL VOLO: EDICION EN ESPANOL GATICA/RENTON/GIFFEN 015717/IGA
9	9	JIM BRICKMAN	ROMANZA SOMERSET 56142 EX
10	10	TORI AMOS	NIGHT OF HUNTERS DG 015849*/DECCA
11	11	STING FEAT. THE ROYAL PHILHARMONIC CONCERT ORCH.	STING: LIVE IN BERLIN CHERRYTREE/DG 014882/DECCA
12	12	JENNY OAKS BAKER	WISH UPON A STAR SHADOW MOUNTAIN 5055026
13	13	HAYLEY WESTENRA/ENNIO MORRICONE	PARADISO DECCA 015819
14	14	ALFIE BOE	BRING HIM HOME DECCA 015830
15	15	ROB GARDNER FEAT. THE SPIRE CHORUS/LONDON SYMPHONY	LAMB OF GOD SPIRE 15

SMOOTH JAZZ SONGS

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	2	#1 MARRAKESH	ACOUSTIC ALCHEMY HEADS UP/CMG
2	1	THE LADY IN MY LIFE	GEORGE BENSON CONCORD JAZZ/CMG
3	3	BOOM TOWN	RICHARD ELLIOT ARTISTRY/MACK AVENUE
4	4	SLAM DUNK	WAYMAN TISDALE RENDEZVOUS/MACK AVENUE
5	5	MANDELA	TERRY WOLLMAN MANDU EATER
6	10	PERFECT NITES	NAJEE SHANACHIE
7	11	CRY	BONEY JAMES VERVE FORECAST/VERVE
8	8	BIG BROTHER	JEFF LORBER FUSION HEADS UP/CMG
9	15	ROADTRIP	MICHAEL KING FEAT. LEE RITENOUR TRIPPIN' 'N' RHYTHM
10	9	TAKING OFF	ANDY SNITZER NATIVE LANGUAGE
11	7	RED SUEDE SHOES	CHUCK LOEB TWEEZY
12	6	FREE FALL	KIM WATERS SHANACHIE
13	16	HORIZON	PAUL TAYLOR FEAT. STEVE OLIVER PEAK/EONE
14	17	ALL MY LIFE	TIM BOWMAN TRIPPIN' 'N' RHYTHM
15	14	EASY COME EASY GO	PAUL HARBORCASTLE TRIPPIN' 'N' RHYTHM

WORLD ALBUMS

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	1	#1 CELTIC WOMAN	BELIEVE MANHATTAN 78009
2	2	RODRIGO Y GABRIELA AND C.U.B.A.	AREA 52 RUBYWORKS 0136/ATQ
3	3	SOUNDTRACK	THE DESCENDANTS FOX/SONY CLASSICAL 88456/SONY MASTERWORKS
4	5	GIRLS' GENERATION	BOYS S.M./INTERSCOPE 016474/IGA
5	NEW	SE7EN	MINI ALBUM YG DIGITAL EX
6	7	SOUNDTRACK	PINA RUIH TRADE 001*/WENDERS
7	6	CELTIC THUNDER	HERITAGE CELTIC THUNDER 015195/DECCA
8	4	CELTIC WOMAN	LULLABY MANHATTAN 47069/BLUE NOTE
9	RE-ENTRY	LILA DOWNS	PECADOS Y MILAGROS SONY MUSIC LATIN 98722
10	10	B.A.P.	WARRIOR TS ENTER DIGITA LEX
11	8	CELTIC THUNDER	STORM CELTIC THUNDER 015901/DECCA
12	9	TINARIWEN	TASSILI + 101 WEDGE S.A.R.L./ANTI 87148/EPITAPH
13	11	LADYSMITH BLACK MAMBAZO	LADYSMITH BLACK MAMBAZO AND FRIENDS LISTEN 2 83311/RAZOR & TIE
14	NEW	VARIOUS ARTISTS	PUTUMAYO PRESENTS: BRAZILIAN BEAT PUTUMAYO 315
15	13	JAKE SHIMABUKURO	PEACE LOVE UKULELE HITCHHIKE 1112

HOT LATIN SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT/PROMOTION LABEL
1	4	15	#1 SI TU ME BESAS	VICTOR MANUELLE	SONY MUSIC LATIN
2	16	6	GG LOVUMBA (PRESTIGE)	DADDY YANKEE EL CARTEL	
3	3	10	INTENTALO	3BALLMITY FEAT. EL BEBETO Y AMERICA SIERRA	FONOVISA
4	5	9	LLAMADA DE MI EX	LA ARROLLADORA BANDA EL LIMON DE RENE CAMACHO DISA	
5	7	10	EL VERDADERO AMOR PERDONA	MANA FEAT. PRINCE ROYCE	WARNER LATINA
6	8	3	LAS COSAS PEQUENAS	PRINCE ROYCE	TDP/STDP
7	6	10	TE QUIERO A MORIR	BANDA EL RECODO DE CRUZ LIZARRAGA	FONOVISA
8	12	14	EL POETA	CHINO & NACHO MACHETE	UNIVERSAL MUSIC LATINO
9	7	13	WE FOUND LOVE	RIHANNA FEAT. CALVIN HARRIS SRP/DEF JAM/JDJMG	
10	1	33	ME GUSTAS TANTO	PAULINA RUBIO	UNIVERSAL MUSIC LATINO
11	14	5	DUTTY LOVE	DON OMAR FEAT. NATTY NATASHA	ORFANATO
12	13	20	NADA IGUALES	LA ADICTIVA BANDA SAN JOSE DE MESILLAS	SONY MUSIC LATIN
13	10	22	PROMISE	ROMEO SANTOS FEAT. USHER	SONY MUSIC LATIN
14	11	41	GIVE ME EVERYTHING	PITBULL FEAT. ME-YO, AROJACK & NAYER MI	POLO GROUNDS/JRCA
15	20	2	MI SANTA	ROMEO SANTOS FEAT. TOMATTO	SONY MUSIC LATIN
16	15	16	SEXY AND I KNOW IT	LMFAO PARTY ROCK/WILLIAMS/CHERRY TREE/INTERSCOPE	
17	13	9	BAILANDO POR EL MUNDO	JUAN MAGAN FEAT. PITBULL & EL CATA	SONY MUSIC LATIN
18	18	18	400 MIL VEINTE ANOS	TERRA CALI VICTORIA/VENEMUSIC	
19	17	37	OLVIDAME	JULION ALVAREZ Y SU NORTEÑO BANDA	FONOVISA
20	21	5	GOOD FEELING	FLORIDA POE BOY/ATLANTIC	
21	22	6	HOTEL NACIONAL	GLORIA ESTEFAN CRESCENT MOON/VERVE FORECAST/VERVE	
22	23	10	VERSOS DE MI ALMA	VOZ DE MANDO DISA	
23	25	20	NO FUE FACIL	ROBERTO TAPIA/FONOVISA	
24	29	7	EN EL CIELO NO HAY HOSPITAL	JUAN LUIS GUERRA CAPITOL/LATIN	
25	34	3	EL VESTIDO BLANCO	VICENTE FERNANDEZ	SONY MUSIC LATIN
26	27	4	CRAZY PEOPLE	SENSATO, PITBULL, SAK NOEL FAMOUS ARTIST/MR. 305	
27	24	9	ANTES DE LAS SEIS	SHAKIRA	SONY MUSIC LATIN
28	28	8	AMOR COMPARTIDO	LOS TUCANES DE TIJUANA	FONOVISA
29	32	6	QUE NOS PASO?	REYLI BARBA A QUETO CON YURIDIA	SONY MUSIC LATIN
30	36	4	SET FIRE TO THE RAIN	ADELE XL/COLUMBIA	
31	31	6	CAMINAR CONTIGO	LUCERO Y JOAN SEBASTIAN F.A.S./SKALONA	
32	38	7	IT WILL RAIN	BRUNO MARS SUMMIT/CHOP SHOP/ELEKTRA/ATLANTIC	
33	26	19	AYER	ENRIQUE IGLESIAS	UNIVERSAL MUSIC LATINO
34	43	2	FUISTE TU	ARJONA FEAT. GABY MORENO	METAMORFOSIS
35	30	3	REGALO DEL CIELO	EL CHAPO DE SINALOA PALOMA	
36	39	2	INTERNATIONAL LOVE	PITBULL FEAT. CHRIS BROWN MR. 305/POLO GROUNDS/JRCA	
37	35	14	TU DECIDES	LOS HURACANES DEL NORTE DISA	
38	41	3	TU YA ERES COSA DEL PASADO	RIDEL RUEDA DISA	
39	46	2	CORRE!	JESSE & JOY WARNER LATINA	
40	40	8	ARREPIENTETE	INTOCABLE GOOD!	
41	37	11	VUELVE PRONTO	ALEX RIVERA SERCA	
42	44	4	VALLENATO EN KARAOKE	ELVIS CRESPO FEAT. LOS DEL PUENTE FLASH	
43	50	2	TE DIJERON	PLAN B PINA	
44	47	2	AMOR CONFUSO	GERARDO ORTIZ DEL/SONY MUSIC LATIN	
45	47	2	T.H.E (THE HARDEST EVER)	WILLIAM FEAT. MICK JAGGER & JENNIFER LOPEZ WILLIAMS/INTERSCOPE	
46	45	4	THE ONE THAT GOT AWAY	KATY PERRY CAPITOL	
47	NEW		ESTOY SALADO	CHUY LIZARRAGA Y SU BANDA TIERRA SINALDENSE DISA	
48	48	10	PEGATE MAS	DYLAND & LENNY	SONY MUSIC LATIN
49	NEW		EL MEJOR PERFUME	LA ORIGINAL BANDA EL LIMON DE SALVADOR LIZARRAGA FONOVISA	
50	NEW		SOLAMENTE TU	PABLO ALBORAN CAPITOL/LATIN	

Daddy Yankee's "Lovumba (Prestige)" springs 9-2 on Hot Latin Songs, giving the Puerto Rican star his highest peak since September 2007 when "Ella Me Levanto" also reached No. 2. The chart's airplay gainer was only 45,000 audience impressions shy of becoming his second career No. 1.



TOP LATIN ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMPRINT/PROMOTION LABEL
1	1	7	#1	LA ARROLLADORA BANDA EL LIMON DE RENE CAMACHO	DISA
2	2	13		ROMEO SANTOS	FORMULA VOL. 1 SONY MUSIC LATIN 98750
3	3	25		LOS TUCANES DE TIJUANA	965 DIAS FONOVISA/INTRODUSIMLE
4	3	9		3BALLMITY	INTENTALO FONOVISA 354663/UMLE
5	NEW			VARIOUS ARTISTS	LAS BANDAS ROMANTICAS DE AMERICA 2011 DISA 721627/UMLE
6	13	22	GG	GERARDO ORTIZ	ENTRE DICES Y EL DIABLO DEL OZENO/SONY MUSIC LATIN
7	4	2		VICTOR MANUELLE	BUSCO UN PUEBLO SONY MUSIC LATIN 98750
8	5	100		PRINCE ROYCE	PRINCE ROYCE TOP STOP/ATLANTIC 30020/AG
9	6	2		MARCO ANTONIO SOLIS	LA HISTORIA CONTINUA... PARTE IV FONOVISA 016475/UMLE
10	7	11		JENNI RIVERA	JOYAS PRESTADAS: BANDA FONOVISA 354663/UMLE
11	8	18		ARJONA	INDEPENDIENTE METAMORFOSIS 529011/WARNER LATINA
12	NEW			SOLIDO	MAS SOLIDO MAS NORTEÑO FREDDIE 3088
13	9	43		MANA	DRAMA Y LUZ WARNER LATINA 52930
14	NEW			DAVID BISBAL	ACUSTICO UNIVERSAL MUSIC LATINO 016485/UMLE
15	NEW			YURIDIA	PARA MI SONY MUSIC LATIN 98907
16	12	100		CAMILA	DE JARTE DE AMAR SONY MUSIC LATIN 59881
17	62	2		ALEJANDRO FERNANDEZ	CANCIONES DE AMOR SONY MUSIC LATIN 91151
18	11	4		RAMON AYALA Y SUS BRAVOS DEL NORTE	LEYENDA NORTEA FREDDIE 310
19	10	14		CRISTIAN CASTRO	MIA MIGO EL PRINCIPE VOL. I UNIVERSAL MUSIC LATINO 016230/UMLE
20	14	11		VICENTE FERNANDEZ	OTRA VEZ SONY MUSIC LATIN 98812
21	16	11		JENNI RIVERA	JOYAS PRESTADAS: POP FONOVISA 354663/UMLE
22	23	54		VARIOUS ARTISTS	LAS BANDAS ROMANTICAS DE AMERICA DISA 721627/UMLE
23	20	12		VARIOUS ARTISTS	RADIO EXITOS: EL DISCO DEL AÑO 2011 DISA 721627/UMLE
24	NEW			DJ COBRA/NIKKI X & KIKE PLAY	100% TRIBAL M86 SOUND/RRM
25	18	55		LOS BUKIS	35 ANIVERSARIO FONOVISA 354663/UMLE
26	17	68		SHAKIRA	SALE EL SOL EPIC 774333/SONY MUSIC LATIN
27	47	2		RICARDO ARJONA	CANCIONES DE AMOR SONY MUSIC LATIN 93381
28	NEW			LABERINTO	MIE VOY COMO VINE MUSART 4518/BALBOA
29	21	19		ESPINOZA PAZ	CANCIONES QUE DUELEN DISA 721627/UMLE
30	24	13		VARIOUS ARTISTS	CORRIDOS #1 2011 DISA 721627/UMLE
31	18	62		CRISTIAN CASTRO	VIVA EL PRINCIPE UNIVERSAL MUSIC LATINO 016230/UMLE
32	15	35		EL VOLO	EL VOLO: EDICION ESPECIAL SONY MUSIC LATIN 98812
33	34	11		BANDA EL RECODO DE CRUZ LIZARRAGA	LA MEJOR DE TODAS FONOVISA 354663/UMLE
34	27	63		DON OMAR	MEET THE ORPHANS: THE KING IS BACK ORFANATO/MACHETE 014857/UMLE
35	22	24		BRONCO	25 ANIVERSARIO FONOVISA 354618/UMLE
36	25	11		SHAKIRA	EN VIVO DESDE PARIS SONY MUSIC LATIN 98030
37	32	38		INTOCABLE	2011 GOOD! 1029
38	33	37		AVENTURA	14 + 14 PREMIUM LATIN 80211/SONY MUSIC LATIN
39	31	24		LOS YONIC'S	35 ANIVERSARIO FONOVISA 354663/UMLE
40	26	37		LOS TIGRES DEL NORTE	MTV UNPLUGGED: TROS/MTV/FONOVISA 354644/UMLE
41	28	12		JULION ALVAREZ Y SU NORTEÑO BANDA	MARCHATE Y OLVIDAME DISA 721671/UMLE
42	30	7		SIGGNO	LO QUE ME DEJASTE FREDDIE 3078
43	29	13		VARIOUS ARTISTS	DURANGOENSE #1'S 2011 DISA 721665/EX/UMLE
44	41	43		JOAN SEBASTIAN	EL POETA DEL PUEBLO MUSART 4438/BALBOA
45	36	13		VARIOUS ARTISTS	ENFERMEDAD MASIVA 2 DEL 92200/SONY MUSIC LATIN
46	38	2		VARIOUS ARTISTS	COMPLEMENTAMENTE ENAMORADOS 2 SONY MUSIC LATIN 09817
47	34	14		SHAILA DURCAL	ASI CAPITOL/LATIN 46892
48	NEW			GILBERTO SANTA ROSA	CANCIONES DE AMOR SONY MUSIC LATIN 91146
49	47	43		TITO "EL BAMBINO"	INVENCIBLE SIEMPRE 655070/UMLE
50	35	36		FRANCO DE VITA	EN PRIMERA FILA SONY MUSIC LATIN 78112

Mexican legend Vicente Fernandez earns his 24th top 10 title on Regional Mexican Songs with "El Vestido Blanco." The 72-year-old has charted at least one title on the tally every year since the list launched in 1994, starting with the No. 6-peaking "No, No y No."



REGIONAL MEXICAN AIRPLAY™

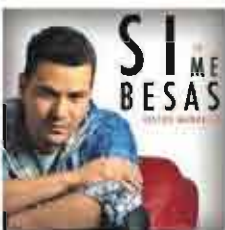
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT/PROMOTION LABEL
1	1	8	#1 LLAMADA DE MI EX	LA ARROLLADORA BANDA EL LIMON DE RENE CAMACHO DISA	
2	2	18	TE QUIERO A MORIR	BANDA EL RECODO DE CRUZ LIZARRAGA FONOVISA	
3	3	25	NADA IGUALES	LA ADICTIVA BANDA SAN JOSE DE MESILLAS SONY MUSIC LATIN	
4	7	23	GG INTENTALO	3BALLMITY FEAT. EL BEBETO Y AMERICA SIERRA FONOVISA	
5	0	27	400 MIL VEINTE ANOS	TERRA CALI VICTORIA/VENEMUSIC	
6	5	41	OLVIDAME	JULION ALVAREZ Y SU NORTEÑO BANDA FONOVISA	
7	9	22	VERSOS DE MI ALMA	VOZ DE MANDO DISA	
8	11	32	NO FUE FACIL	ROBERTO TAPIA/FONOVISA	
9	4	38	DI QUE REGRESARAS	LA ORIGINAL BANDA EL LIMON DE SALVADOR LIZARRAGA FONOVISA	
10	10	3	EL VESTIDO BLANCO	VICENTE FERNANDEZ SONY MUSIC LATIN	
11	8	33	EL MIL AMORES	PESADO DISA/ASL	
12	10	24	BASTA YA	JENNI RIVERA FEAT. MARCO ANTONIO SOLIS FONOVISA	
13	12	11	AMOR COMPARTIDO	LOS TUCANES DE TIJUANA FONOVISA	
14	15	10	CAMINAR CONTIGO	LUCERO Y JOAN SEBASTIAN F.A.S./SKALONA	
15	13	29	PARA NO PERDERTE	ESPINOZA PAZ DISA/ASL	
16	14	10	REGALO DEL CIELO	EL CHAPO DE SINALOA PALOMA	
17	10	8	TU YA ERES COSA DEL PASADO	RIDEL RUEDA DISA	
18	19	18	ARREPIENTETE	INTOCABLE GOOD!	
19	17	15	VUELVE PRONTO	ALEX RIVERA SERCA	
20	20	3	AMOR CONFUSO	GERARDO ORTIZ DEL/SONY MUSIC LATIN	

TROPICAL AIRPLAY™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT/PROMOTION LABEL
1	1	18	#1 SI TU ME BESAS	VICTOR MANUELLE	SONY MUSIC LATIN
2	5	18	GG LOVUMBA (PRESTIGE)	DADDY YANKEE EL CARTEL	
3	2	3	LAS COSAS PEQUENAS	PRINCE ROYCE	TOP STOP
4	4	13	EL POETA	CHINO & NACHO MACHETE/UNIVERSAL MUSIC LATINO	
5	3	10	ME GUSTAS TANTO	PAULINA RUBIO UNIVERSAL MUSIC LATINO	
6	9	3	MI SANTA	ROMEO SANTOS FEAT. TOMATTO SONY MUSIC LATIN	
7	11	3	TE DIJERON	PLAN B PINA	
8	10	3	DUTTY LOVE	DON OMAR FEAT. NATTY NATASHA ORFANATO	
9	0	7	QUEDATE CONMIGO	ZACARIAS FERREIRA MAYIMBA	
10	11	9	VALLENATO EN KARAOKE	ELVIS CRESPO FEAT. LOS DEL PUENTE FLASH	
11	14	8	BAILANDO POR EL MUNDO	JUAN MAGAN FEAT. PITBULL & EL CATA SONY MUSIC LATIN	
12	17	7	BESAME	YUNEL CRUZ KOBE	
13	19	2	AUSENTE ESTA SOLEDAD	EPHREM J. MAFINCA	
14	16	9	ADIOS	D'MINGO CORSO	
15	15	11	WE FOUND LOVE	RIHANNA FEAT. CALVIN HARRIS SRP/DEF JAM/JDJMG	
16	20	12	SEXY AND I KNOW IT	LMFAO PARTY ROCK/WILLIAMS/CHERRY TREE/INTERSCOPE	
17	28	2	EL BOMBON	WASON PREMIUM LATIN	
18	7	8	HOTEL NACIONAL	GLORIA ESTEFAN CRESCENT MOON/VERVE FORECAST/VERVE	
19	13	18	EL VERDADERO AMOR PERDONA	MANA FEAT. PRINCE ROYCE WARNER LATINA	
20	NEW		SI TE DIGO LA VERDAD	GOCHO NEW TRAVE/VENEMUSIC	

BETWEEN THE BULLETS

MANUELLE'S SECOND NO. 1



Nearly eight years after his last (and only previous) No. 1 on Hot Latin Songs, Victor Manuelle earns his second leader as "Si Tu Me Besas" skips 4-1 with 31.7 million in Nielsen BDS-based audience (up 23%). The singer's last chart-topper, "Tengo Ganas," spent three weeks at No. 1 beginning on April 17, 2004. In his 39 visits to the tally since 1993, he's visited the top 10 13 times.

—Karinah Santiago

EURO		DIGITAL SONGS	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL) FEBRUARY 18, 2011	
1	1	AI SE EU TE PEGO MICHEL TELÓ PANTANAL/RGE	
2	3	SOMEBODY THAT I USED TO KNOW GOTYE FT. KIMBRA SAMPLES 'N' SECONDS/ELEVEN	
3	2	TITANIUM DAVID GUETTA FT. SIA WHAT A MUSIC	
4	NEW	ALONE AGAIN ALYSSA REID FT. JUMP SMOKERS! 3BEAT	
5	4	DOMINO JESSIE J LAVA	
6	6	VIDEO GAMES LANA DEL REY STRANGER	
7	NEW	GIVE ME ALL YOUR LUVIN' MADONNA FT. NICKI MINAJ & M.I.A. LIVE NATION	
8	7	WILD ONES FLO RIDA FT. SIA POE BOY	
9	16	BORN TO DIE LANA DEL REY POLYDOR	
10	8	LEVELS AVICHI VERATONE	

JAPAN		BILLBOARD JAPAN HOT 100	
THIS WEEK	LAST WEEK	(HARSHIN/SOUNDSCAN JAPAN/PLANTECH) FEBRUARY 18, 2011	
1	30	HITOTSU TSUYOSHI NAGABUCHI NAYUTAWAVE	
2	67	WHERE YOU ARE CNBLUE WARNER	
3	33	HAJIMARI NO TOKI AYAKA A STATION	
4	1	KATAOMOI FINALLY SKE48 AVEX-J-MORE	
5	16	AI GA TADORITSUKU BASHO DREAMS COME TRUE UNIVERSAL	
6	NEW	NAISHO NO HANASHI CLARIS SONY	
7	41	MANGETSU NI HOERO KATAMONCHY K/00N	
8	NEW	LOVESTROMG MIWA SONY	
9	4	GOOD LUCK BUMP OF CHICKEN TOY'S FACTORY	
10	14	SABRINA LEO IEBI VICTOR	

GERMANY		ALBUMS	
THIS WEEK	LAST WEEK	(MEDIA CONTROL) FEBRUARY 18, 2011	
1	NEW	BORN TO DIE LANA DEL REY POLYDOR	
2	NEW	SPIRIT OF THE HAWK LEO ROJAS SONY MUSIC	
3	NEW	DER LETZTE TAG DEINES LEBENS FARID RANG GERMAN DREAM EV ANGELEIUM	
4	NEW	OLD IDEAS LEONARD COHEN COLUMBIA	
5	2	21 ADELE XL	
6	10	ABENTEUER ANDREA BERG SONY MUSIC	
7	3	MTV UNPLUGGED: LIVE AUS DEM HOTEL ATLANTIC UDO LINDENBERG MTV	
8	NEW	LIBERTY OF ACTION CHRISTINA PERRI ATLANTIC	
9	4	THE BOSSHOSS UNIVERSAL	
10	5	MAKING MIRRORS GOTYE SAMPLES 'N' SECONDS/ELEVEN	

UNITED KINGDOM		ALBUMS	
THIS WEEK	LAST WEEK	(THE OFFICIAL UK CHART CO.) FEBRUARY 18, 2011	
1	NEW	BORN TO DIE LANA DEL REY POLYDOR	
2	NEW	OLD IDEAS LEONARD COHEN COLUMBIA	
3	1	+ ED SHEERAN ASYLUM	
4	3	21 ADELE XL	
5	2	MYLO XYLOTO COLDFPLAY PARLOPHONE	
6	7	WHO YOU ARE JESSIE J LAVA/ISLAND	
7	5	STEREO TYPICAL RIZZLE KICKS ISLAND	
8	9	NOEL GALLAGHER'S HIGH FLYING BIRDS NOEL GALLAGHER'S HIGH FLYING BIRDS SOUR MASH	
9	RE	NOTHING BUT THE BEAT DAVID GUETTA WHAT A MUSIC/VIRGIN	
10	4	DOO-WOPS & HOOLIGANS BRUNO MARS ELEKTRA	

FRANCE		DIGITAL SONGS	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL) FEBRUARY 18, 2011	
1	1	AI SE EU TE PEGO MICHEL TELÓ PANTANAL/RGE	
2	5	VIDEO GAMES LANA DEL REY STRANGER	
3	NEW	GIVE ME ALL YOUR LUVIN' MADONNA FT. NICKI MINAJ & M.I.A. LIVE NATION	
4	2	JE L'AIME A MOURIR SHAKIRA SONY MUSIC	
5	NEW	I KNOW IRMA MYMA/ROCOMPANY	
6	4	TITANIUM DAVID GUETTA FT. SIA WHAT A MUSIC	
7	9	INTERNATIONAL LOVE PITBULL FT. CHRIS BROWN MR. 305/POLO GROUNDSQUAD	
8	6	SOMEONE LIKE YOU ADELE XL	
9	7	DES RICOCHETS COLLECTIF PARIS-AFRICA POUR PUMICEF TWIN	
10	NEW	BORN TO DIE LANA DEL REY POLYDOR	

CANADA		ALBUMS	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN) FEBRUARY 18, 2011	
1	NEW	OLD IDEAS LEONARD COHEN COLUMBIA	
2	1	21 ADELE XL	
3	NEW	BORN TO DIE LANA DEL REY POLYDOR	
4	3	2012 GRAMMY NOMINEES VARIOUS ARTISTS GRAMMY/UNIVERSAL REPUBLIC	
5	7	MAKING MIRRORS GOTYE SAMPLES 'N' SECONDS/FAIRFAX/UNIVERSAL REPUBLIC	
6	17	STORMS NEOLEY UNIVERSAL	
7	9	SORRY FOR PARTY ROCKING LIMPID PARTY ROCK/WILL JAM/CHERRYTREE/INTERSCOPE	
8	4	CHIMES OF FREEDOM: THE SONGS OF BOB DYLAN VARIOUS ARTISTS AMNESTY INTERNATIONAL	
9	8	EL CAMINO THE BLACK KEYS NONESUCH	
10	12	DANSEPLUS 2012 VARIOUS ARTISTS SONY MUSIC	

KOREA		BILLBOARD KOREA K-POP HOT 100	
THIS WEEK	LAST WEEK	(BILLBOARD KOREA) FEBRUARY 18, 2011	
1	1	TO TURN BACK HANDS OF TIME LYN PAN ENTERTAINMENT	
2	NEW	WHEN I CAN'T SING SE7EN YG ENTERTAINMENT	
3	2	LOVEY-DOVEY T-ARA CORE/CONTENTS MEDIA	
4	35	FIERCELY FT ISLAND F&C ENTERTAINMENT	
5	3	I KNEW IT BEAST CUBE ENTERTAINMENT	
6	24	I HATE MYSELF K.WILL STARSHIP ENTERTAINMENT	
7	NEW	DIRTY MIRYO (OF BROWN EYED GIRLS) NEGA NETWORK	
8	4	I WILL LOVE YOU RYORIN STARSHIP ENTERTAINMENT	
9	NEW	LIVING WITHOUT YOU YONG JUN HYUNG (OF BEAST) CUBE ENTERTAINMENT	
10	9	GRASSHOPPER SUNNYRILL LOEN ENTERTAINMENT	

AUSTRALIA		ALBUMS	
THIS WEEK	LAST WEEK	(ARIA) FEBRUARY 18, 2011	
1	2	TORCHES FOSTER THE PEOPLE STARTIME/COLUMBIA	
2	1	21 ADELE XL	
3	5	EL CAMINO THE BLACK KEYS NONESUCH	
4	8	FALLING & FLYING 360 SOULMATE	
5	9	MOONFIRE BOY & BEAR ISLAND	
6	10	BANGARANG (EP) SKRILLEX BIG BEAT/OWSLA/ATLANTIC	
7	RE	MAKING MIRRORS GOTYE SAMPLES 'N' SECONDS/ELEVEN	
8	7	MYLO XYLOTO COLDFPLAY PARLOPHONE	
9	4	SORRY FOR PARTY ROCKING LIMPID PARTY ROCK/WILL JAM/CHERRYTREE/INTERSCOPE	
10	RE	TRIPLE J'S LIKE A VERSION SEVEN VARIOUS ARTISTS ABC	

NETHERLANDS		DIGITAL SONGS	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL) FEBRUARY 18, 2011	
1	1	AI SE EU TE PEGO MICHEL TELÓ CNR	
2	3	THE A-TEAM ED SHEERAN ASYLUM	
3	5	BAGAGEDRAGER GERS PARDOEL FT. SEF TOP NOTCH	
4	4	EPIC SANDRO SILVA & QUINTINO BIP	
5	NEW	GIVE ME ALL YOUR LUVIN' MADONNA FT. NICKI MINAJ & M.I.A. LIVE NATION	
6	6	I FOLLOW RIVERS LYKKE LI LL RECORDINGS	
7	2	SKINNY LOVE BIRDY JASMINE VAN DEN BOGAERDE	
8	7	IK NEEEM JE MEE GERS PARDOEL TOP NOTCH	
9	8	SOMEBODY THAT I USED TO KNOW GOTYE FT. KIMBRA SAMPLES 'N' SECONDS/ELEVEN	
10	9	ODE TO THE BOUNCER STUDIO XILLERS WARNER	

ITALY		DIGITAL SONGS	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL) FEBRUARY 18, 2011	
1	1	AI SE EU TE PEGO MICHEL TELÓ ROSTER	
2	NEW	GIVE ME ALL YOUR LUVIN' MADONNA FT. NICKI MINAJ & M.I.A. LIVE NATION	
3	2	DISTRATTO FRANCESCA MICHELIN SONY MUSIC	
4	3	LEVELS AVICHI VERATONE	
5	8	TITANIUM DAVID GUETTA FT. SIA WHAT A MUSIC	
6	6	L'ULTIMA NOTTE AL MONDO TIZIANO FERRO EMI	
7	4	YOUNG, WILD & FREE SNOOP DOGG & WIZ KHALIFA FT. BRUNO MARS ROSTRUM/DOGGYSTYLE	
8	10	INEVITABILE GIORGIA FEAT. EROS RAMAZZOTTI DISCHI DI CIOCCOLATA	
9	5	SOMEONE LIKE YOU ADELE XL	
10	7	TAPPETO DI FRAGOLE MODA ULTRASUONI	

NORWAY		DIGITAL SONGS	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL) FEBRUARY 18, 2011	
1	1	SOMMERFUGGEL I VINTERLAND VINNI TV2/MASTIFF	
2	8	SOME DIE YOUNG LALER WARNER	
3	2	LOOK BACK TØNE DAMLI ECCENTRIC	
4	7	OLA NORDMANN PLUMBO PIRAYA	
5	4	CITY BOY DONKEYBOY WARNER	
6	5	M*****N PLUMBO PIRAYA	
7	3	PARADISE COLDFPLAY PARLOPHONE	
8	NEW	NOT OVER YOU GAVIN OGBRAW J	
9	6	WILD ONES FLO RIDA FT. SIA POE BOY	
10	9	SET FIRE TO THE RAIN ADELE XL	

SPAIN		DIGITAL SONGS	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL) FEBRUARY 18, 2011	
1	1	AI SE EU TE PEGO MICHEL TELÓ PANTANAL/RGE/ROSTER	
2	NEW	GIVE ME ALL YOUR LUVIN' MADONNA FT. NICKI MINAJ & M.I.A. LIVE NATION	
3	2	PERDONAME PABLO ALBORAN CON CARMINHO TRINCA ESTUDIOS Y PRODUCCIONES	
4	3	WE FOUND LOVE RIHANNA FT. CALVIN HARRIS SRP	
5	4	OTONO, OCTUBRE MANUEL CARRASCO UNIVERSAL	
6	5	MARCO MELENDI & PABLO MOTOS WARNER	
7	8	SOMEONE LIKE YOU ADELE XL	
8	7	TITANIUM DAVID GUETTA FT. SIA WHAT A MUSIC	
9	6	NO SIGUE MODAS JUAN MAGAN SONY MUSIC	
10	10	GOOD FEELING FLO RIDA POE BOY	

SWITZERLAND		DIGITAL SONGS	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL) FEBRUARY 18, 2011	
1	1	AI SE EU TE PEGO MICHEL TELÓ PANTANAL/RGE/ROSTER	
2	2	SOMEBODY THAT I USED TO KNOW GOTYE FT. KIMBRA SAMPLES 'N' SECONDS/ELEVEN	
3	3	VIDEO GAMES LANA DEL REY STRANGER	
4	4	SHE DOESN'T MIND SEAN PAUL VP	
5	6	JAR OF HEARTS CHRISTINA PERRI ATLANTIC	
6	7	MA CHERIE DJ ANTOINE FEATURING THE BEAT SHAKERS GLOBAL	
7	5	HANGOVER TAJO CRUZ FEATURING FLO RIDA 4TH & BROADWAY	
8	RE	TITANIUM DAVID GUETTA FEATURING SIA WHAT A MUSIC	
9	9	SOMEONE LIKE YOU ADELE XL	
10	8	LEVELS AVICHI VERATONE	

BELGIUM		DIGITAL SONGS	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL) FEBRUARY 18, 2011	
1	1	AI SE EU TE PEGO MICHEL TELÓ CNR	
2	2	VIDEO GAMES LANA DEL REY STRANGER	
3	NEW	GIVE ME ALL YOUR LUVIN' MADONNA FT. NICKI MINAJ & M.I.A. LIVE NATION	
4	5	TAKE YOU HIGHER GOODWILL & HOOK N SLIGR LA MUSIQUE FAIT LA FORCE	
5	3	I FOLLOW RIVERS LYKKE LI LL RECORDINGS	
6	4	IK NEEEM JE MEE GERS PARDOEL TOP NOTCH	
7	6	JE L'AIME A MOURIR SHAKIRA SONY MUSIC	
8	7	LEVELS AVICHI VERATONE	
9	9	TITANIUM DAVID GUETTA FT. SIA WHAT A MUSIC	
10	8	SHE DOESN'T MIND SEAN PAUL VP	

SWEDEN		DIGITAL SONGS	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL) FEBRUARY 18, 2011	
1	1	WHEN I HELD YA MOA LIGNELL UNIVERSAL	
2	NEW	GIVE ME ALL YOUR LUVIN' MADONNA FT. NICKI MINAJ & M.I.A. LIVE NATION	
3	2	SOME DIE YOUNG LALER WARNER	
4	3	ACKLIGT ANSIKTET UNIVERSAL	
5	10	AI SE EU TE PEGO MICHEL TELÓ CNR	
6	NEW	DON'T STOP BELIEVIN' JOURNEY COLUMBIA	
7	NEW	EMMYLOU FIRST AID KIT JAGADAMBA	
8	5	YOU LEARN TAKIDA UNIVERSAL	
9	RE	BOYS MIRANDA-X PULLMOTIVE	
10	4	TITANIUM DAVID GUETTA FT. SIA WHAT A MUSIC	

MEXICO		AIRPLAY	
THIS WEEK	LAST WEEK	(NIELSEN BDS) FEBRUARY 18, 2011	
1	1	WE FOUND LOVE RIHANNA FT. CALVIN HARRIS SRP/DEF JAM	
2	2	CORRE! JESSE & JOY WARNER	
3	6	PUMPED UP KICKS FOSTER THE PEOPLE STARTIME/COLUMBIA	
4	4	MOVES LIKE JAGGER MAROON 5 FT. CHRISTINA AGUILERA A&M/OCTONE	
5	7	INTENTALO 3BALLYMY FT. EL BEBETO Y AMERICA SIERRA FONOUSA	
6	18	SET FIRE TO THE RAIN ADELE XL	
7	3	SEXY AND I KNOW IT LIMPID PARTY ROCK/WILL JAM/CHERRYTREE/INTERSCOPE	
8	NEW	SI TU TE VAS YARIR WARNER	
9	5	WITHOUT YOU DAVID GUETTA FT. USHER WHAT A MUSIC/VIRGIN	
10	15	LLAMADA DE MI EX LA ANHOLLADORA SANDA EL LIMÓN DE HENE CAMACHO OSA	

IRELAND		DIGITAL SONGS	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL) FEBRUARY 18, 2011	
1	1	SOMEBODY THAT I USED TO KNOW GOTYE FT. KIMBRA SAMPLES 'N' SECONDS/ELEVEN	
2	2	DOMINO JESSIE J LAVA	
3	3	WILD ONES FLO RIDA FT. SIA POE BOY	
4	RE	TITANIUM DAVID GUETTA FT. SIA WHAT A MUSIC	
5	9	VIDEO GAMES LANA DEL REY STRANGER	
6	4	DANCE WITH ME TONIGHT OLLY MURS SYCO	
7	5	MAMA DO THE HUMP RIZZLE KICKS ISLAND	
8	NEW	STRONGER (WHAT DOESN'T KILL YOU) KELLY CLARKSON 19	
9	NEW	INTERNATIONAL LOVE PITBULL FT. CHRIS BROWN MR. 305/POLO GROUNDSQUAD	
10	NEW	BORN TO DIE LANA DEL REY POLYDOR	

NEW ZEALAND		DIGITAL SONGS	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL) FEBRUARY 18, 2011	
1	1	WILD ONES FLO RIDA FT. SIA POE BOY	
2	2	GIRL IN STILETTOS ANNAH MAC SONY MUSIC	
3	NEW	TURN ME ON DAVID GUETTA FT. NICKI MINAJ WHAT A MUSIC	
4	6	EARTHQUAKE LABRINTH FT. TIME TEMPAN SYCO	
5	NEW	DRIVE BY TRAIN COLUMBIA	
6	4	TITANIUM DAVID GUETTA FT. SIA WHAT A MUSIC	
7	NEW	LONELY BOY THE BLACK KEYS NONESUCH	
8	5	THE A TEAM ED SHEERAN ASYLUM	
9	3	YOUNG, WILD & FREE SNOOP DOGG & WIZ KHALIFA FT. BRUNO MARS ROSTRUM/DOGGYSTYLE	
10	8	EVERYTHINGS GONNA BE ALRIGHT THE BABYSITTERS CIRCUS THE BABYSITTERS CIRCUS	

PORTUGAL		DIGITAL SONGS	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL) FEBRUARY 18, 2011	
1	1	PERDONAME PABLO ALBORAN CON CARMINHO TRINCA ESTUDIOS Y PRODUCCIONES	
2	3	SOMEONE LIKE YOU ADELE XL	
3	2	SEXTA-FEIRA (EMPREGO BOM JA) BOSS AC MANADACHUVA PRODUCCIONES	
4	5	WITHOUT YOU DAVID GUETTA FT. USHER WHAT A MUSIC	
5	NEW	GIVE ME ALL YOUR LUVIN' MADONNA FT. NICKI MINAJ & M.I.A. LIVE NATION	
6	4	AI SE EU TE PEGO MICHEL TELÓ VIDISCO	
7	NEW	PRIMAVERA THE GIFT LA FOLIE GIFT	
8	6	PARADISE COLDFPLAY PARLOPHONE	
9	NEW	BORN TO DIE LANA DEL REY POLYDOR	
10	7	WE FOUND LOVE RIHANNA FT. CALVIN HARRIS SRP	

GREECE		ALBUMS	
THIS WEEK	LAST WEEK	(CYTA-IFPI) FEBRUARY 18, 2011	
1	RE	UNDER THE MISTLETOE JUSTIN BIEBER UNIVERSAL	
2	1	IMOUN KE EGO EKEI PYX LAX: LIVE 2011 PYX LAX MINOS	
3	2	THA IME EDO NIKOS OIKONOMOPoulos MINOS	

400 MIL VEINTE AMOS (Warner-Tamerlane Publishing Corp., BMI/Marabone AB, STM/Kobalt Music Publishing America, Inc., ASCAP/Oneology Publishing, ASCAP)/AMP/HL, H100 6

AH YEAH (LUVANMUSIC Inc., ASCAP/Universal Music Corporation, ASCAP/Christie Michele Music, SESAC/EMI Foray Music, SESAC/Art A. Jazy Jay, SESAC/Son Of Knowledge Music, BMI), AMP/HL, RBH 98

ALL YOUR LIFE (EMI Blackwood Music Inc., BMI/Rainbow Skyline Music, BMI/Cactus Music, BMI), HL, CS 110 23

ALONE WITH YOU (Songs Of Maxx Publishing, SESAC/Tunes Of R&B Tunes, SESAC/Razor & Tie, SESAC/Mighty Seven Music Publishing LLC, BMI/Sony/ATV Music, BMI/JTK Music, BMI/Blue Egg, ASCAP/Arny Waters Music, ASCAP/Kazim Music Publishing, BMI), HL, H100 50

AMOR COMPARTIDO (Not Listed) LT 28
AMOR CONFUSO (DEL Melodies, BMI), HL 44
ANGEL EYES (Hit April Music, Inc., BMI/Sunboy Songs, ASCAP/Rockap Music, ASCAP/Hate And Purchase Music, LLC, ASCAP/Cai IV Songs, ASCAP), HL, CS 10

ANOTHER ROUND (EMI April Music, Inc., ASCAP/Joseph Cartagena Music, BMI/Culture Beyond Jr Experience Publishing, BMI/Songs Of Universal, Inc., BMI/Diva One Music, ASCAP/Poisin Ink MzK Group LLC, BMI/Dante Ca. Project Music, Inc., BMI/Universal Music, Z Music, BMI/Myra Music Master Music Publishing, ASCAP/Aur Music, Inc., BMI), AMP/HL, RBH 58

ANTES DE LAS SEIS (The Carousel Horse Music, BMI/Sony/ATV Melody, BMI/EMI Blackwood Music Inc., BMI/Metascops, BMI), LT 27
A-DK (BMG Riggs Management (Ireland) Limited, IMRO/English Ivy Music, BMI/Chrysalis One Songs, BMI/Universal Music - Careers, BMI/High Powered Machine Music, BMI), AMP/HL, CS 57

ARREPENTITE (Good-I Publishing, BMI), LT 40
ASS BACK HOME (Epic/Asap, Caesar Music, ASCAP/EMI April Music, Inc., ASCAP/Matza Ball Music, BMI/Where Da Kozz At, BMI/Maru One Cha, BMI/Oziah Balls Soup, BMI/A R Entertainment Ltd., ASCAP/BMG Ruby Songs, ASCAP/Lanoviv Songs, BMI), HL, H100 12

AYER (Sony/ATV Tunes LLC, ASCAP/EIF Music, ASCAP/EMI April Music, Inc., ASCAP/Publishing Designee Of December Bunch, SGA) LT 33
AYY LADIES (Porter House Music Publishing, BMI/Ityagan Music, BMI/EMI Blackwood Music Inc., BMI), HL, RBH 45

BAILOANDO POR EL MUNDO (Ediciones Musicales Cipsers, S.L.) LT 17
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EXECUTIVE TURNTABLE

Send submissions to: exec@billboard.com

RECORD COMPANIES: Motown Records taps R&B singer **Ne-Yo** as senior VP of A&R. The Grammy Award-winning artist has also moved from Def Jam Recordings to Motown, along with his label imprint, Compound Entertainment.

Universal Music Group appoints **Deborah Hyacinth** VP of international digital marketing. She was director of global digital strategy at EMI Music.

Columbia Records names **Keith Rangnow** assistant/coordinator in the label's marketing department. He was an intern at ABKCO Music & Records.

Universal Music Publishing Group in Miami appoints producer/composer **Fernando Rojo** senior director of creative/new business development. He's a Grammy Award-nominated musician who has written and produced songs for dance/electronic labels like Ministry of Sound and Renaissance Recordings.



DISTRIBUTION: RED Distribution appoints **Tony Bruno** executive VP/GM. He was senior VP of marketing.

PUBLISHING: Iagem Music Group USA names **Peter Raleigh** senior director of copyright administration. He was director of administration at BMG Chrysalis/Cherry Lane Music Publishing.

BMI in Nashville names **Penny Everhard** associate director of writer/publisher relations. She was a song plugger and creative manager at Tom-Leis Music and Love Monkey Music.

TOURING: The Venue Coalition promotes **Andrew Prince** to executive VP. He was VP.

Global Spectrum promotes **Jason Toner** to GM of events at the WFCU Centre in Windsor, Ontario. He was assistant GM.

MANAGEMENT: Primary Wave Talent Management appoints **Jami Stigliano** GM. She was senior director of marketing and head of digital marketing for Primary Wave's digital marketing division, BrightShop.

—Edited by Mitchell Peters

GOODWORKS

BONNAROO DONATIONS TOP \$5 MILLION

Since launching in 2002, the Bonnaroo Music and Arts Festival in Manchester, Tenn., has donated more than \$5 million to local and national charity organizations. It hopes to surpass that amount in the next 10 years through charitable arm Bonnaroo Works Fund, administered through the East Tennessee Foundation.

"All of the founders are like-minded in the sense that we're trying to always do good through our business endeavors, and have positive impact and change," Bonnaroo partner Rick Farman says. "We knew that a big part of Bonnaroo was going to be how we could not only impact the local community, but also the causes that were important to the community of people we were bringing together."

Bonnaroo has supported such organizations as Doctors Without Borders, Head Count, MusiCares, Habitat for Humanity, Boys & Girls Clubs of America, Rock the Earth, American Red Cross and Sierra Club. It has also provided aid during the earthquake in Haiti, Hurricane Katrina, the flooding in Nashville and the Gulf of Mexico oil spill.

The music festival has also partnered with national consumer brands for creative charitable campaigns. In 2010, Bonnaroo aligned with Ben & Jerry's to create ice cream flavor Bonnaroo Buzz. "We take our share of the proceeds from that and it goes right into Bonnaroo Works Fund," Farman says.

The 11th annual festival will be held June 7-10. The artist lineup will be announced soon.

—Mitchell Peters



SUNDANCE FILM FESTIVAL

Plenty of music accompanied the movie-filled festivities during the Sundance Film Festival held Jan. 19-29 in Park City, Utah.

ABOVE: The 14th annual Sundance ASCAP Music Cafe, setting up shop at the Rich Haines Gallery in Park City, served up a dynamic mix of composers, songwriters and artists. From Jan. 20 to Jan. 27, festival attendees were treated to a variety of performances, including sets by A Fine Frenzy, the All-American Rejects and James McCartney. Joining forces after one cafe session are (from left) ASCAP senior director of film/TV music and creative services **Sue Devine**; singer/songwriter **Lisa Hannigan**; "Something From Nothing: The Art of Rap" film director **Andy Baybutt**, producer **Paul Toogood** and executive producer **Allison Toogood**; singer/songwriter **David Gray**; Sundance Institute senior programmer **John Neln**; ASCAP assistant VP **Loretta Muñoz**; singer/songwriters **Greg Laswell** and **Ingrid Michaelson**; and ASCAP senior director of film/TV music and creative services **Michael Todd**. PHOTO: ERIK PHILBROOK

RIGHT: The venue formerly known as Harry O's was relaunched as Park City Live. LMFAO's **Red Foo** and the Party Rock Crew helped christen the new year-round venue, now under the ownership of **Kathryn Burns** (center), flanked here by Red Foo and forever party girl **Paris Hilton**. Also keeping the joint jumping during the festival were Deadmau5, Drake, OneRepublic, Big Sean, Afrojack and Ludacris. PHOTO: BARRY BRECHEISEN/WIREIMAGE

BELOW: John Forté and Friends—featuring **Natasha Bedingfield**, **Ben Taylor** and **Sergey**—also performed at the cafe. In the back row are (from left) musicians **Tarrah Reynals**, **Brian Satz** and **David Saw**; singer/songwriter **Bedingfield**; composer/producer/artist **John Forté**; ASCAP assistant VP **Loretta Muñoz**; singer/songwriter **Taylor**; musicians **Sean Dixon** and **Yuki Hirano**. Kneeling are (from left) ASCAP associate director of the membership group for pop/rock **Evan Trindl** and senior director of the membership group for pop/rock **Marc Emert-Hutner**. PHOTO: ERIK PHILBROOK



Digital music site OurStage will kick off the second season of its OurStage Panel on Feb. 16. The featured guest will be singer/songwriter **Gavin DeGraw**. Shown here during the taping of the premiere episode at New York's Angels & Kings bar are (from left) OurStage Panel host **Carla Marie**, HQ Productions owner **Mitchell Stuart**, DeGraw, WHTZ (Z100) New York PD **Sharon Dastur**, OurStage Panel host/radio personality **Trey Morgan** and executive producer/entertainment consultant **Bruce Tyler**. PHOTO: ARTHAUS MEDIA



Michael Jackson was immortalized in the forecourt of Hollywood's Grauman's Chinese Theatre on Jan. 26 when his children—**Paris, Prince and Blanket Jackson**—placed the King of Pop's shoes and sequined glove in cement (inset). Produced by the estate of Michael Jackson, the ceremony featured guest speakers **Quincy Jones, Smokey Robinson, Justin Bieber, Debbie Allen** and **Chris Tucker**. Cast members from Cirque du Soleil's "Michael Jackson: The Immortal World Tour" also performed, coinciding with the troupe's sold-out engagement at Los Angeles' Staples Center (Jan. 27-29). Tickets for the tour's European leg went on sale this week; the first show in London (Oct. 12) sold out in a couple of hours. From left: "Immortal" musical director **Greg Phillinganes** and choreographer **Travis Payne**; singer/songwriter **Siedah Garrett**; Jones; Jackson estate co-executor **John Branca**; Allen; "Glee" star **Harry Shum Jr.**; Tucker; Robinson; Prince, Blanket and Paris; three Cirque du Soleil cast members (behind Michael's children); Bieber; Michael's brother **Tito Jackson**; Tito's son **Taj Jackson**; Michael's mother **Katherine Jackson**; Michael's brother **Jackie Jackson**; Jackie's son **Siggy Jackson** (behind Jackie in hat); Tito's grandson **Royal Jackson**; and Tito's son **TJ Jackson**. PHOTO: BOB FREEMAN/2012



In celebration of the 54th Grammy Awards, the Recording Academy's New York Chapter hosted an exclusive VIP reception and ceremony to honor New York's current Grammy nominees on Jan. 25. Among the nominees in attendance at Manhattan's Hudson Terrace were songwriter/producers **Chuck Harmony** and **Claude Kelly** and producers **Just Blaze** and **Sham "Sak Pase" Joseph**. Joining *Watch the Throne* producer **Joseph** (far left) for a photo op are New York Chapter president **Jennifer Blakeman**, Recording Academy chairman emeritus **Jimmy Jam** and veteran artist/producer **Nile Rodgers**. PHOTO: GARY GERSHOFF/WIREIMAGE

Spirits were high at Los Angeles' Club Nokia, where M83 played a sold-out concert on Jan. 13. The electronic group—helmed by French songwriter/producer/musician **Anthony Gonzalez**—is enjoying its biggest-selling album to date, *Hurry Up, We're Dreaming* (Mute). Also on M83's slate: upcoming sold-out gigs in New York, Chicago, San Francisco, Philadelphia, Vancouver, Austin and Dallas, plus dates at Coachella and Ultra Music Festival. Chilling at Club Nokia are (from left) Mute VP of operations **Adrian Janssens**, KROQ Los Angeles music director **Lisa Worden**, Gonzalez and M83 manager **Roland Brown** of D.E.F. Management. PHOTO: MITCHELL PETERS



NBC's "Last Call With Carson Daly" was in full effect at Los Angeles' Wilmet Theatre on Jan. 25 to film Austin-based psych-garage band **White Denim**—tapped as the opener for a string of recent Wilco West Coast concert dates—for an upcoming appearance scheduled to air in early February. Hanging with the band backstage are (from left) Biz3 national publicist **Dana Meyerson**; White Denim members **Joshua Block**, **Austin Jenkins**, **Steve Terebecki** and **James Petralli**; "Last Call" recording engineer/producer **Fred Archambault** and music producer/booker **Davis Powers**. PHOTO: MITCHELL PETERS



RCA Records and **Kelly Clarkson** celebrated the success of her latest album, *Stronger*, with a plaque commemorating 1 million albums sold worldwide during a Jan. 21 stopover on her 2012 world tour at New York's Radio City Music Hall. This week—following her critically acclaimed performance of the national anthem at Super Bowl XLVI—Clarkson also claimed her third No. 1 on the Billboard Hot 100 with "Stronger (What Doesn't Kill You)." Offering Clarkson congratulations backstage at her sold-out Big Apple show are (from left) her manager **Narvel Blackstock** of Starstruck Management Group, RCA Records president/COO **Tom Corson** and CEO **Peter Edge**. PHOTO: BRAD BARKET



Ingrid Michaelson (center) performed several songs—including lead single "Ghost"—from new album *Human Again* at New York's Best Buy on 23rd Street and Sixth Avenue on Jan. 24, the album's release date. The Cabin 24/Mom+Pop Records release debuted at No. 5 on the Billboard 200. Captured post-performance with Michaelson are RED senior VP of label management **Howard Gabriel** and Michaelson's manager **Lynn Grossman**. PHOTO: ALAN BECKER/WED DISTRIBUTION

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