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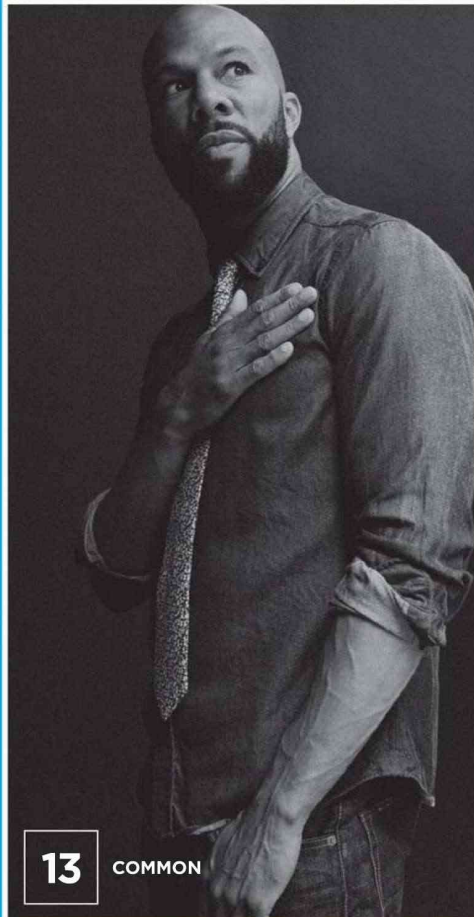
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Print COUNTRY MINI-MAG

Billboard joined forces with 'stache media to launch the first Billboard mini-magazine dedicated to country music, featuring artist interviews, reviews and a 20-track CD. It's available exclusively at Target stores.

Online .COM EXCLUSIVES

Watch "TMI: The Music Insider," with host Downtown Julie Brown, live on Billboard.com at 3 p.m. ET every Thursday for music news, interviews with hitmakers, our chart countdown and lots more.



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UP FRONT

DIGITAL BY ANDREW HAMPP AND GLENN PEOPLES

Viva Las Vegas

As tech companies converge on CES, here's what the music biz will be watching for

The International Consumer Electronics Show in Las Vegas, long the go-to event for the tech and mobile industries, is increasingly becoming a magnet for music-based services and media companies.

With many of this year's announcements expected to focus on thinner tablets, Internet-connected TVs and app-laden automotive dashboards, companies like Pandora, Clear Channel, MOG and CBS Radio's Last.fm are expected to be featured partners.

There are even a few artists booked for high-profile events around the Jan. 10-13 confab. Nickelback will play AT&T's party at the Palms' Rain nightclub the night before CES opens. Will.i.am is scheduled to appear alongside Intel CEO Paul Otellini on Jan. 10 during the executive's keynote address and will DJ iHeartRadio's party at Haze Nightclub on Jan. 11. Croatian duo 2Cellos are confirmed to play Sony Corp. chairman/CEO Howard Stringer's private reception, and Tiësto will spin a 90-minute set on behalf of his new Hewlett-Packard and Intel-sponsored Web series, "In the Booth," at the Encore's XS nightclub.

Pandora led CES 2011's conversation around multiplatform distribution by announcing apps with four automotive partners and a Wi-Fi-enabled Samsung refrigerator. Since then, the company has announced 10 additional automotive partnerships. "We're seeing continued momentum toward ubiquity," Pandora executive

VP of business and corporate development Jessica Steel says. "We're so much farther ahead in executing this story than other player in media."

If 2011 was a year of experimentation with apps and new technologies for the music industry, 2012 is the year of implementation—with CES the key place to start those conversations. Major-label executives will be among the participants.

"We want to get more quality apps created out to market faster, to try and to test," says Jon Vanhala, senior VP of digital, brand integration and new business for Universal Republic and Island Def Jam Music Group, who will be returning to CES this year. "There are some really exciting products wrapped around music and fan engagement," he says, "and we want to learn how all parties can get involved faster."

Lori Feldman, senior VP of brand partnerships and music licensing at Warner Bros. Records, is making her second consecutive trip. "For us, it's about taking these technologies and utilizing them to serve our artists as well as we can," she says.

The digital living room is a hot topic, and rumors about Apple TV heated up during the week leading up to CES. Apple already offers a set-top box called Apple TV, but the latest talk is about an Internet-connected TV, although a lack of chatter in the supply chain has led some analysts to believe Apple is unlikely to launch its own TV in 2012. The lure is understandable: The living room is ripe for a disruptive digital product as well as a killer music app.



Appy to meet you: Among the acts expected to perform at CES-related events are (clockwise from top left) TIËSTO, NICKELBACK and WILL.I.AM.

Other companies are already making inroads in the living room. Sony will be at CES pushing Music Unlimited, the subscription service that launched in the United States last February (see story, page 9). Music Unlimited is now available in nine markets, with more likely to be announced during CES.

Roku, maker of a popular set-top box that connects TVs to the Internet, is another company to watch. A week before CES, Roku debuted its Streaming Stick, a device the size of a USB thumb drive that delivers Roku's streaming platform when plugged into a TV's HDMI port. It doesn't require a power adapter and works with any

Roku remote control. Roku has partnered with Best Buy to sell the Stick with the retailer's own line of Insignia TVs. Consumers will be able to buy the Stick separately this fall. Roku has many music channels, including personalized Internet radio service Pandora and subscription offerings Rdio and MOG.

New headphone launches have become commonplace at CES. Lady Gaga was there in 2010 to show off her branded headphones by Monster. Last year Ludacris presented the SOUL From Luda while 50 Cent introduced his Sleek Platinum.

In 2012, Wicked Audio will debut the newest Solus headphones. The red-on-black, over-the-ear headphones will be available this month and priced at \$100.

CBS Interactive Music Group president David Goodman says that he keeps coming back to CES for the sheer diversity of its attendees. "In terms of the types of discussions that you're able to have, I don't really know of a place other than CES that enables those," Goodman says. "It's different than Cannes Lions or MIDEM. It's one of these places that brings a different type of people together." ...

>>> CARA LEWIS JOINS CAA

Longtime William Morris Endeavor agent Cara Lewis, who represented Kanye West, Eminem, 50 Cent, Rihanna and other top R&B/hip-hop artists, has joined Creative Artists Agency. Eminem is expected to join her at CAA. Lewis was ranked No. 14 in Billboard's recent Women in Music feature (Billboard, Dec. 10, 2011).

>>> NEXT BIG SOUND RAISES FUNDING

Music analytics company Next Big Sound announced it has raised \$6.5 million in a Series A funding round led by IA Ventures and Foundry Group. The Boulder, Colo.-based company also announced the opening of an office in New York. Next Big Sound offers both free and paid analytics that incorporate a variety of social media data. Its funding round comes just weeks after Live Nation acquired BigChampagne to improve its customer experience, reflecting the growing value of music analytics data.

>>> C3, BIG DAY OUT PARTNER

C3 Presents has formed a creative partnership with the Big Day Out festivals in Australia and New Zealand, the latest effort by the U.S. festival producer to extend its reach overseas. C3 Presents, which has already made significant inroads into Latin America with Lollapalooza in Chile and Brazil, will work with Big Day Out to increase opportunities for Australian and international artists across the Northern and Southern hemispheres.

Reporting by Glenn Peoples, Erika Ramirez and Ray Waddell.

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Hymns To The Silence

Amid an abundance of compelling contenders, film scores are generating lots of Oscar buzz



Say it with music: **JEAN DUJARDIN** as **George Valentin** and **BERENICE BEJO** as **Peppy** in "The Artist"; inset: composer **LUDOVIC BOURQUE**.

Oscar time—the last two or three months of every year—is somewhat akin to a professional sports season.

The games are played Friday through Sunday, reviews and per-screen box-office averages determining who'll be rewarded with "for your consideration" ads, which are no longer limited to trade publications and have even started to show up on electronic billboards in Los Angeles.

Gamesmanship comes into play, too, with the Hollywood counterparts of secretive New England Patriots coach **Bill Belichick** at one end of the spectrum and human quote machine **Yogi Berra** on the other. Some camps parade their films and stars for months while others—this year it's **Scott Rudin's** "Extremely Loud and Incredibly Close"—keep their finished film under wraps to potentially elicit the most buzz at the end of the eligibility period.

This year is a rare one: Music is coming into play as well.

Rarely has an awards season arrived where film scores are as highly anticipated as the movies themselves. Names expected to be among the Academy Award nominees announced in late January include **Trent Reznor** and **Atticus Ross** ("The Girl With the Dragon Tattoo"), **Alexandre Desplat** ("Extremely Loud and Incredibly Close") and **Ludovic Bourque** ("The Artist").

Reznor and Ross won the Oscar last year for "The Social Network," their first film project, and have created a score for "Dragon" that bears no resemblance to that movie. Desplat, who was nominated last year for "The King's Speech," is among the most active film composers today, with six movies in 2011. As

a long-established film composer without an Oscar win, he's the top contender for a statuette.

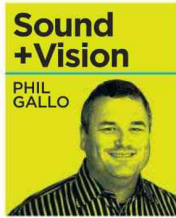
But while the Oscars' best original score category is considered one of the toughest to break into, the last decade has seen the original score award go to outsiders as often as it has to Hollywood's own. Besides Reznor and Ross, score Oscars have gone to India's **A.R. Rahman**, rock en Español guru **Gustavo Santaolalla** (twice) and Chinese classical composer **Tan Dun**.

All of which leads up to Bourque, the Frenchman whose score for "The Artist" has already won a European Film Award and has been nominated for a Golden Globe and Broadcast Film Critics Award. "The Artist" was named best picture by the New York Film Critics Circle, New York Film Critics Online and the Boston Society of Film Critics, among others.

Bourque's score has a unique role in the silent film, having to carry the story, as well as complement the overly expressive actors. Sony Masterworks released the score on Nov. 21, 2011, four days before the movie began its U.S. run in limited release.

The ambitiousness of the score isn't lost on the Weinstein Co., the film's distributor, and Bourque's agents at William Morris Endeavor. They're in the process of booking concert screenings with live orchestras in New York, Los Angeles, Paris, Brussels, London and Geneva.

Bourque and director/writer **Michel Hazanavicius** first discussed the idea of doing a silent film in 2000 while they vacationed together and began discussing a follow-up project to their first film, the 1999 flop "Mes Amis." It would take nearly 10 years before they could revisit the concept.



Sound + Vision
PHIL GALLO

"At the beginning it seemed absurd and I had the idea that it would be very experimental musically," Bourque says through a translator. "Once Michel started writing, and I was listening to a lot of classical music and Hollywood scores, the notion started changing."

Hazanavicius put six principal scenes on storyboards to inspire Bourque before the film began shooting. Finished scenes shot in Hollywood were sent to Paris for Bourque to begin work. Still, he felt he needed a text to serve as a core for the score, which he says draws on French accordion melodies he learned as a youth, scores for **F.W. Murnau's** "Tabu: A Story of the South Seas" and "Sunrise: A Song of Two Humans" and the work of film composer **Alfred Newman**. Add to that **Johannes Brahms**.

"I went looking for a text that expressed the dignity, love and simplicity that [the characters] George and Peppy express," he says. "By chance—by miracle—I found [German poet] **Hans von Schmidt's** 'Sapphische Ode,' which was set to music by Brahms. By listening to words, the principal theme emerged. The last words in the text are 'shed the dew of tears.' We used that for a title on a track in the film, 'The Sound of Tears.'"

ALSO: **Terence Blanchard** has scored Lucasfilm's "Red Tails," a film about the exploits of the first all-African-American aerial combat unit, recording with an 85-piece orchestra in Prague. Twentieth Century Fox will release the film on Jan. 20... "X Factor" vocal producer/songwriter **Savan Kotecha** is launching Kanani Records, a new imprint within **Simon Cowell's** Syco label... **Wynton Marsalis** will make his first appearance as cultural correspondent for CBS on Jan. 16, Martin Luther King Jr. Day.

FOR THE RECORD

■ The Women in Music feature in the Dec. 10, 2011, issue of Billboard contained incorrect information about the following executives. **Julie Greenwald** should have been identified as chairman/COO of Atlantic Records Group. **Brenda Romano**, president of promotion at Interscope Geffen A&M Records, joined Interscope in 1995. **Lynn Hazan** has overseen the growth of 'stache media for Red Distribution. **Heather Kolker** is an agent for the Paradigm Talent Agency and manager for Esja Management.

■ In Billboard's Dec. 17 year-end issue, the name of **Shondrae "Bangladesh" Crawford** was misspelled in the Hot R&B/Hip-Hop Songs Producers chart.

Blast From The Past

Groovespark builds an audience with unlicensed music—sound familiar?

Can the old model of build-the-audience-first-and-license-the-music-later still work in 2012?

Music streaming service Groovespark might provide an answer to that question.

Launched in 2008, Groovespark is the oddity of the music streaming marketplace. It's both popular—the company claims to have 35 million global monthly users—and controversial. It has a slick, feature-filled user interface on par with the most well-funded subscription services. But unlike its peers, Groovespark grew without the blessings of most major labels. And even though it has licenses with EMI, Merlin and numerous independent labels, Groovespark has a poor reputation with some of those licensees.

A Nov. 18, 2011, lawsuit filed by Universal Music Group alleges that the Gainesville, Fla.-based Groovespark employs the infringe-now-settle-later strategy that depends on copy-right infringement to attract listeners and grow in value. (Warner Music Group and Sony Music Entertainment joined the lawsuit on Dec. 15.) The lawsuit names Groovespark's parent company, Escape Media Group, and seven of its senior officers.

This isn't the first time Groovespark has been sued for copyright infringement. EMI sued the company in June 2009 but reached a settlement in October of that year, be-



Split decision: Merlin CEO CHARLES CALDAS (left) says Groovespark is paying royalties to Merlin members. American Assn. of Independent Music president RICH BENGLOFF says songs can reappear on the service as soon as they have been removed.

coming the lone major-label group to license its catalog to the service. Groovespark's August 2010 deal with independent rights group Merlin also settled an outstanding lawsuit. And Universal also sued

Groovespark in January 2010 in a New York state court over the use of its pre-1972 recordings.

As labels and publishers become increasingly open to new business models, the three majors' litigation against Groovespark harks back to an earlier era in label-startup relations. Using labels' music without permission was the undoing of such startups as Project Playlist and Muxtape.

Groovespark might now seem particularly brazen in offering millions of songs without licenses from rights owners. But the company claims it is merely following in the footsteps of YouTube and that it is covered by the "safe harbor" provision of the Digital Millennium Copyright Act (DMCA), which protects digital services from being liable for the infringing activities of their users. Just as an Internet service provider doesn't face secondary liability when, say, one of its subscribers engages in illegal file sharing on its network, a digital service that incorporates user-uploaded material need not verify the legality of every picture, video or music file uploaded by its users.

Much of Groovespark's catalog has been built the YouTube way. Users upload songs to Groovespark just as similarly uploaded content turned YouTube into a repository for all things video. But Universal's complaint alleges, among other things, that Groovespark's management instructed staff members to upload files to the service in addition to uploading 113,777 files themselves. Seeding the service with files has helped Groovespark financially by increasing its user base, the complaint argues.

Groovespark declined to comment on the lawsuit. But in a statement, the company told Billboard it has strict policies to ensure users upload only the content to which they

have rights. "This is a policy which we vigorously enforce within DMCA requirements," the statement reads.

Some content owners paint a different picture. American Assn. of Independent Music president Rich Bengloff says a label's songs can reappear as soon as they're removed from a service. As a result, content owners are put in an uncomfortable position: choose either licensing or monitoring and litigating.

Some content owners have opted to license. Ben Patterson, founder/president of digital distributor DashGo, says he would rather let his artists be discovered and get something for the streaming occurring at Groovespark. "I don't have the legal resources to chase them down," Patterson says.

Content owners that don't license can be left feeling stuck between undesirable options. "We don't have the resources for people to do monitoring," Bengloff says. "We don't have resources, after the whack-a-mole is done, to litigate."

Groovespark has also gained a reputation for not paying royalties for the content it has licensed. An executive who signed a licensing deal with Groovespark claims the company has yet to submit a single royalty payment. "Probably the worst company I've worked with in the last five years," the executive says. But not all licensees have that complaint. Merlin CEO Charles Caldas said in a statement to Billboard that Merlin "is now collecting royalties from the service for ongoing usage."

While content owners are optimistic about streaming services, some complain that Groovespark benefits from an uneven playing field. "It's easy to be popular and turn a nice profit," says the executive who has yet to see a royalty check, "if you don't have to pay for the content you're distributing."

Even if Groovespark continues to grow its user base, its reputation for acting in bad faith with content partners could undermine the chance of settlements or licensing deals with other majors. ♦♦♦

Digital Domain

GLENN PEOPLES



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SIX-CHANNEL SOUND RECORDING

Roland's R-26 portable recorder is for audiophiles looking for more flexibility from a handheld digital recorder. The device can record six simultaneous channels of high-quality sound and boasts omnidirectional and directional microphones. The R-26 can support high-resolution 24 bit/96 kHz audio and file formats including WAV, BWF and MP3. Most of the recorder's functions can be controlled through its touchscreen, which also provides detailed level metering.

The recorder can be connected to a Mac or Windows computer to act as a mic for audio recording software.

The Roland R-26 is available for \$599.



BITS AND BRIEFS

NIMBIT REPORTS TIP JAR DATA

Direct-to-fan service provider Nimbit received encouraging results from its new Tip Jar feature that artists can include in their online shopping cart. In the first 24 hours that the feature was available, 21% of transactions received a tip averaging \$5. The feature allows customers to give a tip ranging from \$1 to \$100 on top of a purchase or free track download. Maybe buyers were in a charitable holiday spirit, but Nimbit sees a larger trend. "We've found that even though some fans aren't buying as much music, they still want to support artists," founder/president Phil Antoniadis said in a statement.

COUPON SITE VISITORS UP 9.6% IN NOVEMBER

Coupon websites were big in November, but Google sites retained their place atop comScore's monthly list of top U.S. Web properties.

Of a total Internet audience of 221 million, Google sites attracted 186.7 million unique visitors, up 4.4% from a year earlier, while Microsoft was second with 175.5 million (down 0.1%), Yahoo was third with 174.5 million (down 3.6%) and Facebook took fourth with 166 million (up 9.4%). Music video network Vevo ranked No. 17 with 63.3 million (up 9.7%). The coupon category drew 49 million unique visitors in November, up 9.6% from a year earlier, and was led by Groupson's 11.8 million unique visitors.

LOUIS C.K.'S DIY SALES HIT

A digital direct-to-fan offering by comedian/actor Louis C.K. is one of the most interesting digital sales stories in recent years. Helped by strong online awareness and perhaps a bit of novelty, C.K.'s self-funded, self-released video, "Live at the Beacon Theater," amassed sales of \$1 million in just 12 days.

RINGTONES™					JAN 14 2012		Billboard
CORPILLED BY nielsen MobileScan							
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST			
1	1	15	#1 SEXY AND I KNOW IT	MARSH Mello			
2	2	10	RED SOLO CUP	TOBY KEITH			
3	5	24	GOD GAVE ME YOU	BLAKE SHELTON			
4	4	40	DIRT ROAD ANTHEM	JASON ALDEAN			
5	3	11	IT WILL RAIN	BRUNO MARS			
6	6	12	I DON'T WANT THIS NIGHT TO END	LUKE BRYAN			
7	10	28	HOW TO LOVE	LIL WAYNE			
8	15	31	PARTY ROCK ANTHEM	LMFAO FEATURING LAUREN BENNETT & GOODNROC			
9	7	9	MAKE ME PROUD	DRAKE FEATURING NICKI MINAJ			
10	13	9	YOU'RE THE BOSS	RICK ROSS FEATURING NICKI MINAJ			
<p>17 Rihanna extends her lead for most charted ringtones by a female artist (19) with her latest top 20, "You Da One" (34-17, up 67%). When Rihanna debuted five weeks ago she distanced herself from Beyoncé (15), Nicki Minaj (11), Kershia Cole (10) and Lady Gaga (10).</p>							
11	11	14	SOMEONE LIKE YOU	ADELE			
12	9	6	WE FOUND LOVE	RHIANNA FEATURING CALVIN HARRIS			
13	8	12	YOUNG, WILD & FREE	SNOOP DOGG & WIZ KHALIFA FEATURING BRUNO MARS			
14	18	18	MOVES LIKE JAGGER	MARON 5 FEATURING CHRISTINA AGUILERA			
15	28	3	MR. WRONG	MARY J. BLIGE FEATURING DRAKE			
16	14	12	WORK OUT	J. COLE			
17	34	5	YOU DA ONE	RHIANNA			
18	12	12	5 O'CLOCK	T-PAIN FEATURING WIZ KHALIFA & LILY ALLEN			
19	16	6	DANCE (ASS)	BIG SEAN			
20	23	3	SET FIRE TO THE RAIN	ADELE			

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



RADIO BY PAUL HEINE

Casting The Net

Pandora, Clear Channel and other Web radio operators ramp up their pursuit of advertisers

Internet radio services are getting more aggressive in their efforts to monetize their growing audiences. Pandora has introduced a new slate of HTML5-enabled advertising units that give advertisers more screen space and is beefing up its sales staff to target local broadcast radio advertisers. Clear Channel has partnered with Facebook to provide marketers with more precise audience targeting on its relaunched iHeartRadio service. And streaming audio service Slacker added AOL Radio's 200-plus channels to its service, enhancing its appeal to advertisers by expanding its listening audience by two-thirds from September to November, according to streaming measurement service Triton Digital.

But about a decade-and-a-half after the first Internet radio stations sprang up, few make money. Even Pandora, which accounts for 60% of U.S. Web radio listening, according to Triton, has yet to turn an annual profit, although its losses have narrowed. Meanwhile, overall usage is on a steep upward trajectory. The U.S. online radio audience has doubled in size every five years, according to Arbitron, and listening sessions were up 44% in November from the same period in 2010, Triton reports.

But music royalties paid by webcasters increase in lock step with listening hours, creating pressure to sell more ads at higher rates. The result is an increasingly crowded market where ad inventory exceeds demand. Traditional ad agencies say better audience measurement is needed to track listening habits and device use, and most digital media buyers are still on the sidelines.

"Within the radio ad-buying community," says Brian Benedik, president of Internet radio ad network Katz360, "we're somewhere between high curiosity and mild interest."

Still, demand is rising and more advertisers are committing dollars to the space, according to Natalie Swed Stone, U.S. director of national radio investment at ad agency OMD.

"The trend is to spend more on Web radio," Swed Stone says.

Revenue is also on the upswing, according to media forecasters. Borrell Associates predicts online audio ad dollars will double in 2012, to \$577 million, while SNL Kagan forecasts revenue for Internet-only music and radio operators will grow at an annual rate of 13.5% during the next 10 years.

Slacker and Pandora, the two biggest webcaster pure-plays, aren't putting all their eggs in the ad revenue basket, with both using a blended model of subscriptions and ad sales. But while Slacker says subscriptions account for about 70% of its revenue, Pandora derived only 13% of its revenue from subscriptions during the nine months ended Oct. 31, 2011.

Web radio's inherent advertising advantage is the ability to serve more precisely targeted ad impressions than broadcast radio's more scattershot

approach. Because they require registered listeners to provide their gender, age and ZIP code when they sign up, Pandora and Slacker have a targeting advantage over broadcast radio's online simulcasts.

But that's changing. To access its new custom radio service, iHeartRadio requires listeners to register or to log in through their Facebook account, adding behavioral targeting capabilities. Other broadcasters are expected to follow the registration-required model. That could drive cost per thousand (CPM) ad rates from current levels in the \$5-\$7 range to \$10-\$20, according to Kagan, while lowering the number of commercials on broadcast streams.

Agency executives also say that new rich-media ad units synched with audio messages are making Internet radio campaigns more effective and easier to integrate with other Web display ad campaigns.

Pandora is attempting to go beyond campaigns evaluated solely on the number of clicks they generate and tap into lucrative brand marketing budgets. A recent branding campaign for Lexus made use of a new type of HTML5-enabled ad unit on Pandora's redesigned website. "The HTML5 format will allow for more innovation in the ad space and move the industry in a new direction," Katz360's Benedik says.

As consumers continue shifting their listening to mobile devices—Pandora says it now accounts for 70% of its listening—advertisers are beginning to follow. Total mobile ad dollars are forecast to grow by 47% in 2012 to \$1.8 billion, according

to Kagan, with Pandora expected to capture 4%.

But as the ways that consumers access the medium increase—the first Web radio-enabled cars are arriving in dealer showrooms—so does the difficulty of measuring it. The industry needs better cross-platform measurement to reach its true potential, webcasters and advertisers say.

"We need a metric that can show what people are doing all day so our buyers can negotiate it historically with their terrestrial radio budget," says Maribeth Papuga, executive VP/director of local investment and activation at ad agency Mediavest. "Not having that will hold us back from embracing some of the steaming elements on any large scale."

Arbitron's plan to re-enter the streaming audio measurement space in 2012 is gaining favor among traditional agencies. But with Triton's digital-friendly Webcast Metrics already the established currency, a second service using traditional radio yardsticks could cause confusion, especially for digital shops accustomed to real-time server-side metrics.

Slacker CEO Jim Cady says the industry needs standardized measurement. "It's a complicated formula," he says. "There's a lot of data and information that needs to be sorted out."

Several webcasters formed distribution partnerships last year, such as AOL Radio with Slacker, and Cumulus and Spanish-language broadcaster Univision with Clear Channel. Growing numbers of small operators are expected to piggyback on larger platforms to offer customization and other

services without incurring extra expenses.

But to make Internet radio a sustainable business, some members of the ecosystem say music royalty rates need to be lowered. Royalties paid to music rights-holders gobbled up 52% of Pandora's total revenue during the nine months ended Oct. 31, according to its third fiscal quarter financial results. Under current royalty agreements with SoundExchange, the rates that webcasters pay are set to gradually increase until 2015.

Benedik, who sells streaming inventory for broadcasters and pure-plays, sees a rate reduction as inevitable.

"Between royalties and bandwidth costs, it's a very expensive proposition to monetize a listener—it's more efficient on analog broadcast radio," he says. "Something has to change in the model and the expectation is it will."

Benedik points to the large sums of investment capital pouring into the space, aggressive moves being made by webcasters and the arrival of a second measurement service as evidence to support his theory. "They're all banking on some changes in the cost structure," he says. "Investors believe it's a business for the future."

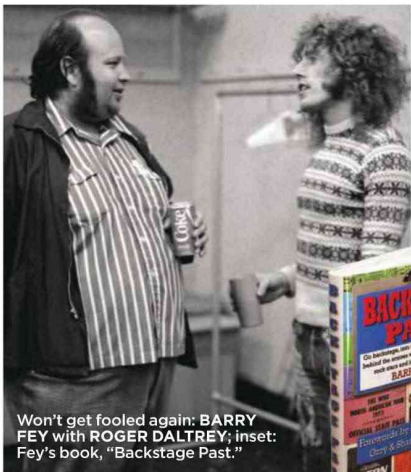
Others disagree, saying growing ad demand, more efficient targeting and rising CPMs will lead to profitability—even without a royalty rate change.

"Pandora is out to prove that," Slacker's Cady says, "and the early indications are they're getting close."



The King Of Denver

Pioneering promoter Barry Fey's candid memoirs look back on a colorful career



Won't get fooled again: BARRY FEY with ROGER DALTREY; inset: Fey's book, "Backstage Past."

You can't write a book like this unless you're no longer in the game.

It's called "Backstage Past" (Lone Wolfe Press) and it's by pioneering promoter and character of mythological (and, at one time, gargantuan) proportions Barry Fey.

As founder of Feyline Presents, Fey (@barryfey) was the undisputed king of Denver and a leading figure in the concert promotion business until industry consolidation merged the bulk of the strong regional and national promoters and marginalized all but a few of the remaining independents.

Fey is resourceful enough and certainly smart enough to have remained a factor in the concert business, but he retired in 1997. Whatever you may think of him, his exit left the concert industry a less colorful place.

But there's a silver lining to Fey's retirement: We get this impossibly entertaining book. When I first began covering the live business 25 years ago, Fey's brawling, bigger-than-life persona had long been secured, but I found him to be friendly, helpful and endlessly quotable. Like most of the best promoters I've interviewed, both then and today, Fey was blessed with the gift of hyperbole and, though he came off as impulsive and even reckless, experience taught me that he was well aware his words would be read by the industry and wasted none of them.

"Backstage Past" is Fey at the full height of his storytelling powers. He opens the book by recalling the time in 1973 when Mick Jagger taught him how to snort cocaine "from a grapefruit-sized pile" in a Honolulu hotel room. He relates how Thumbs Up Productions, his first foray into the concert business, got its start by organizing shows by the Beau Brummels, the Byrds and the Kingsmen at a college gym in Rockford, Ill. ("There was a rule that everyone going into the gym had to take off their shoes.") He describes dealing with Denver cops who didn't take kindly to the rock acts he was bringing to town in the late '60s. ("They blocked the street with their cars, so no one could get in and parents wouldn't want to drop their kids off.") He professes his love for

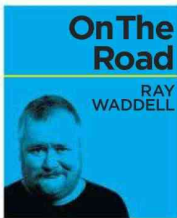
the Grateful Dead, despite having never seen a complete show by the band. ("I couldn't stand the hours and hours of jamming. It was boring.") He recounts what he told Premier Talent's Frank Barsalona upon seeing U2 for the first time in 1981. ("This fuckin' group is going to be the biggest group in the world.")

He also delivers a beating to more than a few reputations, none worse than the pummeling he gives pioneering promoter Bill Graham, alternatively a partner and competitor of Fey, who died in a helicopter crash in 1991. (Graham was "mean with no reason to be mean, a hypocrite just to be a hypocrite, and everything he said, there was a 50/50 chance of it being true.")

"The book is true," Fey says in a phone interview. "I didn't write anything false, and it's not all nice."

"Backstage Past" will surely be read, if anxiously, by many industry veterans. But it is also a must-read for anyone just entering the business, providing a primer on the basics and one man's role in building a business. If Fey knew one thing, he knew how to sell tickets. He knew how to treat artists and fans, how to stage a show and how to have a hell of a good time doing it all.

Given Fey's history in the promotion business, his hyper-speed intellect and his penchant for brutal honesty, I decided to play a name association game with him. Here are his responses. (A caveat: These views are his alone, so don't kill the messenger.)



SFX Entertainment founder Robert Sillerman: "Prick. He single-handedly tore down a business a lot of us helped build."

Former Ticketmaster CEO Fred Rosen: "A guy who got a great break and took advantage of it."

AEG president/CEO Tim Leiweke: "What can you say about your 'son'? He's great at what he does."

Michael Cohl: "Most brilliant man I ever met in rock'n'roll."

Irving Azoff: "What he says he's going to do, he does."

David Geffen: "Lord David? I love him. Since I met him in '67 or '68, he has never not taken my call or not tried his best to help."

Though he's far from bitter, Fey's take on today's concert business is characteristically blunt. It has "no personality, no soul, no heart," he says. "But the main thing missing is loyalty. When I started, whether it was U2 or Led Zeppelin, whoever I found, if you had good enough ears and they got big, you got big with them. Now, if you find somebody and they start to get big, one of the big monsters takes them away. Barry Fey could never be Barry Fey today."

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

BOXSCORE Concert Grosses

	GROSS/ Ticket Price(s)	ARTIST(S) Venue, Date	Attendance Capacity	Promoter
1	\$8,507,360 (14,840/160 reais) \$217.84/\$108.92	PEARL JAM, X Estádio do Morumbi, São Paulo, Nov. 3-4	97,383/130,804 two shows	T4F-Time For Fun
2	\$5,104,455 \$250/\$149.50/ \$109.50/\$59.50	JAY-Z & KANYE WEST Staples Center, Los Angeles, Dec. 11-13	42,332 three sellouts	Live Nation
3	\$4,330,393 \$345.50/\$220.50/ \$120.50/\$65	JAY-Z & KANYE WEST Madison Square Garden, New York, Nov. 7-8	27,649 two sellouts	Live Nation
4	\$4,192,030 (\$426.88 Australian) \$261.19/\$82.32	DOLLY PARTON Rod Laver Arena, Melbourne, Australia, Nov. 22-23, Dec. 1	25,882/28,208 three shows	Chugg Entertainment
5	\$3,787,570 (\$383.27 Australian) \$290.88/\$96.31	DOLLY PARTON Brisbane Entertainment Centre, Brisbane, Australia, Nov. 25-27	21,691/27,564 three shows	Chugg Entertainment
6	\$3,686,720 (15,752/377 pesos) \$113.51/\$58.51	PEARL JAM, X Estadio Único Ciudad de La Plata, Buenos Aires, Nov. 13	40,291 40,956	T4F-Time For Fun
7	\$3,684,280 (\$3,939.67 Australian) \$232.73/\$103.73	ELTON JOHN Rod Laver Arena, Melbourne, Australia, Dec. 6-7	22,233/22,466	Chugg Entertainment
8	\$3,263,690 (5,705.650 reais) \$200.20/\$143	PEARL JAM, X Praça da Apoteose, Rio de Janeiro, Nov. 6	34,068 35,000	T4F-Time For Fun
9	\$3,183,790 (13,689.345 bolivares) \$1,017.51/\$79.08	BRITNEY SPEARS, HOWIE D. Estadio Fútbol Universidad Simón Bolívar, Caracas, Venezuela, Nov. 28	8,474 sellout	Evenpro/Water Brother/XYZ Live
10	\$3,038,140 (\$2,958.205 Australian) \$114/\$87.30	KINGS OF LEON, BAND OF HORSES Rod Laver Arena, Melbourne, Australia, Nov. 13-14, 16	25,478/27,219 three shows	Frontier Touring
11	\$2,772,010 (\$9,959.990 pesos) \$98.19/\$18.50	PEARL JAM, X Foro Sol, Mexico City, Nov. 24	54,381 55,615	OCESA-CIE
12	\$2,693,460 (\$2,719.026 Australian) \$82.74	COLD CHISEL, YOU AM I, THE DETONATORS, DAVE LARKIN BAND Rod Laver Arena, Melbourne, Australia, Nov. 24, Dec. 8-9	31,549/32,239 three shows	Ringside
13	\$2,640,991 \$210/\$35	AEROSMITH Estadio Olímpico Atahualpa, Quito, Ecuador, Nov. 5	31,528 47,590	T4F-Time For Fun
14	\$2,630,460 (\$2,640.074 Australian) \$306.74/\$101.56	DOLLY PARTON Allphones Arena, Sydney, Nov. 15, 29	15,707/16,679 two shows	Chugg Entertainment
15	\$2,535,020 (\$1,050.120 pesos) \$163.55/\$46.73	BRITNEY SPEARS Estadio Único Ciudad de La Plata, Buenos Aires, Nov. 20	21,717 35,613	T4F-Time For Fun
16	\$2,500,710 \$446.50/\$346.50/ \$196.50/\$46.50	Z100 JINGLE BALL: LADY GAGA, DEMI LOVATO, PITBULL & OTHERS Madison Square Garden, New York, Dec. 9	17,008 sellout	Clear Channel Broadcasting
17	\$2,405,217 \$400/\$75	ANDREA BOCELLI MGM Grand Garden, Las Vegas, Dec. 10	11,530 12,220	Frank J. Russo, Gelb Promotions
18	\$2,339,890 (\$1,800,000) \$38.50/ \$455.0/\$39/\$32.50	URBANUS Sportpaleis, Antwerp, Belgium, Dec. 16-17, 22-23	51,500/52,040 four shows	PSE Belgium
19	\$2,318,140 (\$2,318.13 Australian) \$258.16/\$118.61	ELTON JOHN Brisbane Entertainment Centre, Brisbane, Australia, Nov. 30	12,227 12,795	Chugg Entertainment
20	\$2,224,890 (\$3,948,788 reais) \$338.06/\$126.77	BRITNEY SPEARS Arena Anhembi, São Paulo, Nov. 18	20,644 35,000	T4F-Time For Fun
21	\$2,109,295 \$350/\$275/ \$195/\$75	ANDREA BOCELLI St. Pete Times Forum, Tampa, Fla., Dec. 4	12,221 12,660	Frank J. Russo, Gelb Promotions
22	\$2,050,444 \$350/\$75	ANDREA BOCELLI Verizon Center, Washington, D.C., Dec. 2	11,424 12,407	Frank J. Russo, Gelb Promotions
23	\$2,026,110 (\$597.693 nuevos soles) \$110.45/\$32.58	PEARL JAM, X Estadio Universidad San Marcos, Lima, Peru, Nov. 18	23,635 45,886	T4F-Time For Fun
24	\$1,956,130 (\$1,956.134 Australian) \$299.55/\$163.1/\$99.18	DOLLY PARTON Hope Estate Winery, Hunter Valley, Australia, Nov. 19-20	14,127/31,624 two shows	Chugg Entertainment
25	\$1,927,601 \$250/\$59.50	JAY-Z & KANYE WEST Verizon Center, Washington, D.C., Nov. 3	14,085 sellout	Live Nation
26	\$1,922,350 (\$1,922.354 Australian) \$30.95/\$108.5/\$102.50	DOLLY PARTON Burswood Dome, Perth, Australia, Nov. 8	12,494 13,622	Chugg Entertainment
27	\$1,869,710 \$375/\$75	ANDREA BOCELLI Honda Center, Anaheim, Calif., Dec. 11	10,092 11,460	Frank J. Russo, Gelb Promotions
28	\$1,833,860 (\$3,240,185 reais) \$110.45/\$84.90	PEARL JAM, X Estádio Zequinha, Porto Alegre, Brazil, Nov. 11	18,798 20,110	T4F-Time For Fun
29	\$1,678,950 (\$44,849,300 colón) \$103.33/\$17.89	PEARL JAM, X Estadio Nacional de Costa Rica, San José, Costa Rica, Nov. 20	23,732 35,540	T4F-Time For Fun
30	\$1,658,530 (\$2,900.715 reais) \$171.53/\$57.18	PEARL JAM, X Estádio Vila Capanema, Curitiba, Brazil, Nov. 9	19,557 26,999	T4F-Time For Fun
31	\$1,493,260 (\$2,623.960 reais) \$313/\$125.20	BRITNEY SPEARS Praça da Apoteose, Rio de Janeiro, Nov. 15	13,048 35,000	T4F-Time For Fun
32	\$1,477,530 (\$135,000) \$89.82/ \$83.31/\$70.30/\$57.28	COLDPLAY Sportpaleis, Antwerp, Belgium, Dec. 20	18,340 sellout	Live Nation
33	\$1,454,905 \$75/\$55	FURTHUR Bill Graham Civic Auditorium, San Francisco, Dec. 29-31	25,500 three sellouts	Another Planet Entertainment
34	\$1,365,830 \$199.50/\$129.50/ \$99.50/\$49.50	JAY-Z & KANYE WEST Palace of Auburn Hills, Auburn Hills, Mich., Nov. 26	14,097 sellout	Live Nation, Palace Sports & Entertainment
35	\$1,359,810 (\$1,313.412 Australian) \$140.39/\$96.80	KINGS OF LEON, BAND OF HORSES Brisbane Entertainment Centre, Brisbane, Australia, Nov. 8	10,882 11,525	Frontier Touring

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6 QUESTIONS

with MICHAEL ARAGON
by GLENN PEOPLES

Just months after Sony Corp.'s February 2011 U.S. launch of its Qriocity digital music subscription service, disaster struck. Hackers broke into both the Qriocity and Sony PlayStation networks, gaining access to tens of millions of user accounts. The result was a public relations nightmare.

Since that inauspicious start, Sony has improved network security, rechristened Qriocity as Music Unlimited and has placed it with its streaming video and gaming services under the umbrella of Sony Entertainment Network.

While its competitors focus on mobile and PC platforms, Sony is leveraging its presence in the living room to make Music Unlimited accessible from PlayStation consoles and network-enabled TVs and Blu-ray players as well. The basic \$3.99-per-month plan is a webcasting service that can be played on a variety of home entertainment and mobile devices. The premium \$9.99-per-month plan adds on-demand streaming and other features.

In an interview, Michael Aragon, VP/GM of global digital video and music services at Sony Network Entertainment (the division that includes Sony Entertainment Network),

discusses the company's cloud-based services strategy.

1 Are your cloud-based services more of a video play or a music play?

It's equally both. One of the things we're working on longer term is a user experience that has one common [user interface] for all content but also integrates the content in a way that's very unique. Our strength is our ability to take these various services and have them integrated in a common UI with one wallet and one account. We have technology through Gracenote where you can hear a song in a movie and click a button and be able to upload that song to your Music Unlimited queue. There are a lot of really neat things we can do because we have all the different services and because we have that underlying technology.

2 Is the goal of the service to add value to existing Sony products or to generate revenue on its own?

The most important goal we have is to enhance the value of our hardware. We want to be able to feed ourselves, so to speak. I am trying to run a profitable business, but [with the knowledge] that the first few years are going to be pretty

tough given the heavy competition in the market.

3 What role does the cloud play in Sony's future for both services and hardware?

For music, the cloud is the play for us. You can take your songs anywhere with you. Once you like a song you can upload it to your queue—it's with you whether you turn on your TV or play it on your PlayStation 3 or your Android phone. For video, it's a little bit more complicated because studios still have strict [digital rights management] rules they put in place for a host of reasons. The reason we went first with music is because it's easier.

4 Music Unlimited includes on-demand streaming and webcasting. Which is more important? And what role does mobile play in your strategy?

When we first launched, it was an equal play for us. What we're seeing in the market is more of an emphasis on the on-demand side. There are a lot of options that are free, ad-supported or analogous to our \$3.99 offering. But we're seeing a lot more consumer satisfaction and a lot more usage with the premium model. They don't want to have any



restrictions. They want to have access anywhere they're going.

[As for mobile], it's a very important part. When we launched the service, our focus was on the in-home products just because that's where we were dominant. PlayStation 3 has been the dominant platform. As we added the Android platform, that helped adoption [grow] a lot faster. Sony's strength will always be the in-home devices, but with music, it's such a portable product that ignoring mobile is something we're not going to do.

5 Could an entire household share one Music Unlimited account?

You can have one account for a household, but there's a limited number of

devices that can be activated at one time. From a label perspective, you don't want a whole dorm room of people being able to access the same account.

6 Security problems emerged early in the life of Music Unlimited. What steps has Sony taken to protect its networks?

We were down for about a month because we were accelerating a move to a new data center, which was already in process. It is a state-of-the-art data center with the highest levels of [payment card industry] compliance, which basically means we are in a much more secure situation than we were back in May. It's unfortunate the hackers got us when they did. ●●●

TOURING BY RICHARD SMIRKE

Thinning The Ranks

The U.K. festival market is faring better than last year's closings might suggest

Poor weather and a tough economic climate made 2011 a real test for festival promoters in the United Kingdom. The good news is that, despite the widely publicized shuttering

of several festivals, the market remains relatively robust.

Glastonbury, which featured U2, Coldplay and Beyoncé, moved its entire 137,500 ticket allocation in little

more than four hours. V Festival (Eminem, Arctic Monkeys) sold out its two 85,000-capacity events in record time. Bestival (55,000 capacity), Creamfields (50,000), Secret Garden Party (26,000), Green Man (15,000), Kendal Calling (10,000) and End of the Road (10,000) also sold out, while the Field Day festival in London grew its audience from 20,000 the previous year to 30,000.

There were, however, some high-profile casualties, with the Oxfordshire-based Truck Festival going into liquidation after this year's event, which ran July 22-24, generated low ticket sales. Vintage at Goodwood, Devon Rox and Aberdeen, Scotland's Northern Lights were among the approximately 30 festivals canceled during the summer, roughly the same number of pulled events as in 2010.

"You can still sell tickets but you have to work a lot harder for it," says John Probyn, COO of Live Nation U.K., which runs the Download festival, Bar-

claycard Wireless and Hard Rock Calling. Ticket sales at Download failed to match the 105,000 sold in 2010 (Live Nation declined to disclose the number of tickets sold in 2011), but Probyn says that year should be viewed as an exception due to its star attraction, AC/DC. Download headliners this year were Def Leppard, Linkin Park and System of a Down.

"We were never going to sell that number again," he says. "But if you look at previous years, we've done fantastic."

Live Nation's nine Hyde Park summer shows, comprising Wireless, Hard Rock and stand-alone shows from Arcade Fire and Kings of Leon, drew a total of 500,000 people, Probyn says.

Jim King, managing director of Loud Sound, which produces Bestival, RockNess and Creamfields, says Loud Sound enjoyed one of its strongest years, but notes that "lazy booking" is contributing to the homogenization of the market.

"What the tougher economic envi-

ronment has exposed," King says, "is that you can't just order a tent, a stage, find a piece of ground and expect that all of a sudden you're a festival promoter and it's going to be a success."

The view that the U.K. festival market is too reliant on an increasingly familiar number of marquee acts is one shared by Muse manager Anthony Addis. (The act headlined the Reading and Leeds festivals in 2011.)

"The market is oversaturated, and I don't think there are enough good headliners around to be able to create substance for all these festivals," Addis says.

The addition of the London Olympics to 2012's jam-packed summer schedule will provide an additional challenge for U.K. promoters.

"It is going to be harder," King says. "What we have to do is respond and provide better value for money. You have to make sure that you are that top choice. Without that, you are going to have a difficult time." ●●●



Get on your boots:
U2 performing at
Glastonbury 2011.

Striking A Chord

U.S. Latin album sales slow their decline in 2011, as fans seek out new sounds

New artists were a big story in Latin music during 2011, with **Prince Royce's** self-titled debut, on indie Top Stop, becoming the top-selling Latin album of the year. Meanwhile, newcomers **Christian Pagan** and **3BallMTY**, both on Universal Music Latin Entertainment (UMLE), reached No. 1 on Billboard's Top Latin Albums chart with their respective year-end debut sets.

But Latin music albums—defined as titles that are at least

51% in Spanish—weren't able to stave off another annual decline. Sales slipped to 11.8 million units for the 52 weeks ending Jan. 1, down from the 12.4 million in 2010, according to Nielsen SoundScan.

The 4.3% drop was a sharp improvement from the 25% plunge registered the previous year, although it still lagged the 1.4% increase in overall U.S. album sales, according to SoundScan.

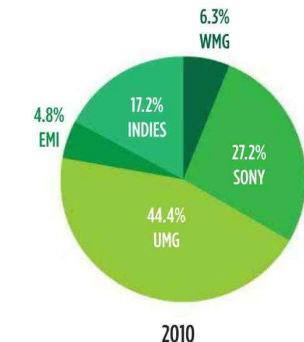
Even if one were to factor in digital downloads of Latin tracks—which rose nearly 10%,

from 18.8 million in 2010 to 20.6 million in 2011—sales of Latin music would still be down compared with 2010.

At least the hemorrhaging appears to have ebbed, and after years of blaming the market it's perhaps time to take a good look at music that's striking a chord with U.S. buyers.

The five top-selling albums of the year were Prince Royce, **Maná's** *Drama y Luz* (Warner), **Cristian Castro's** *Viva El Principito* (UMLE), **Romeo Santos' Formula Vol. 1** (Sony) and **Wisin y Yandel's** *Los Vaqueros: El Regreso* (UMLE).

They share one thing in common: None of them sounds like anything else in the market. Even Castro, who has a lengthy career as a pop balladeer, took a departure with an album of classic standards while Wisin y Yandel reinforced their release with an unusually ambitious tour for a reggaeton act in this country. Plus, **Don Omar** scored the top-selling digital track of the year with "Danza Kuduro" (featuring **Lucento**), an infectious—and



UMG STILL TOPS

Universal Music Group remained the largest U.S. Latin distributor in 2011, despite losing market share as Sony, Warner Music Group and indies gained ground.

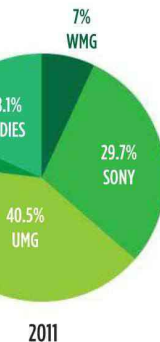
totally new to radio—blend of reggaeton and Brazilian beats.

Now, the auspicious debuts of 3BallMTY—a trio of teenaged Mexican DJs who play tribal music, which fuses electronica and cumbia—and "Puerto Rican Idol" winner Pagan reinforce the notion that Latin buyers want either different names or different sounds that have been in short supply for too long.

Universal Music Group remained the dominant Latin music distributor in 2011, with a 40.5% market share, down from 44.4% in 2010, ac-

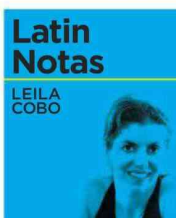
ording to SoundScan. Sony Music Entertainment again finished second but continued to gain ground thanks to hit releases by Santos and **Pitbull**, with its market share climbing to 29.7% from 27.2%. Independent distributors also grew their share of the market, climbing to 18.1% in 2011 from 17.2% in 2010—a reflection of a strong year enjoyed by Select-O-Hits and other indies. Warner Music Group inched up to 7% from 6.3%, and EMI remained nearly flat at 4.8%.

Among leading Latin labels, UMLE—with imprints



cording to SoundScan. Sony Music Latino, Machete, Fonovisa and Disa, plus Siente, its joint venture with Venevision—continued to dominate the market, although its market share fell to 39.5% from 42.4% in 2010. Sony Music Latin's share climbed for the second consecutive year, rising to 28.3% from 25.9%. WEA Latina, no doubt aided by Maná, rose to 6.8% from 5.1%, while EMI Latin remained unchanged at 4.6%.

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Latin Notas

LEILA COBO

EN BREVE

WAPA LAUNCHES 'IDOL KIDS' IN PUERTO RICO

Puerto Rico's WAPA Television network and FremantleMedia have announced a partnership to produce "Idol Kids" for the network's 2012 season. The show is a spinoff of "Idol Puerto Rico," which finished airing at the end of 2011. According to WAPA, the competition is expected to return in 2012. The network's programming airs in the United States on WAPA America through the U.S. cable network arm of WAPA Television. The latter has a reach of 5 million-plus homes through cable and satellite.

—Justino Águila

HULU ADDS SPANISH SUBSCRIPTION SERVICE

Streaming video service Hulu has begun carrying premium Spanish-language programming called Hulu Latino. For \$7.99 per month, Hulu Plus subscribers can watch hundreds of hours of current and classic programming from Univision, Galavisión and Telefutera. Free users get next-day access to a selection of current programming. Hulu Plus' subscription services will allow access to more programming in 2012 from such content partners as Azteca America, Caracol Television, Estrella TV and Venevision. Hulu Latino's initial advertising partners are Corona, Modelo, Toyota, Pantene and Volkswagen.

—JÁ

PAZ TOPS PREMIOS OYE NOMS

Espinoza Paz leads nominees for Mexico's Premios Oye, with six nominations, followed by Alejandra Guzmán with four and Calle 13, Joan Sebastian and Zoe with three each. The 10th annual Premios Oye (the National Awards for Recorded Music) are organized by the National Academy of Music in Mexico and will take place Feb. 9 in Mazatlan. The awards will honor recordings released in Mexico between July 1, 2010, and Sept. 30, 2011. Winners will be decided by the 2,500 voting members of the National Academy. —Leila Cobo

Make Some Noise

Venezuelan rock band La Vida Boheme emerges as ambassador for revitalized music scene

In La Vida Boheme's video for "Radio Capital," a song about the obscure history of Venezuelan rock, the band plays on a rooftop with a bleak view of its native Caracas. Gritty and claustrophobic, the video transmits an about-to-explode tension that alludes to the city's violence and social strife while celebrating a boom in Caracas' music scene.

"Music is suddenly at the forefront," La Vida Boheme lead singer Henry D'Arthenay says at the Los Angeles offices of Nacional Records, which released the band's debut album, *Nuestra*. "It's something that often happens when the political and economic situation are difficult, and that's what's happening in Venezuela now."

D'Arthenay sees the rise of alternative and punk bands in Caracas as a movement, and in 2011 his band emerged as its ambassador. Nacional president Tomas Cookman signed La Vida Boheme after the act sent him an email with a link to its music. Now *Nuestra* is a Grammy Award nominee for best Latin pop, rock or urban album. La Vida

Boheme was also a finalist in MTV Iggy's "Best Band in the World" contest, and plans to play at South by Southwest in March.

The members of La Vida Boheme credit the teenage isolation they experienced during the 2002-03 labor strikes against the policies of President Hugo Chavez with their musical beginnings. "All of a sudden there was no milk at the store and your parents would tell you not to go outside because of the demonstrations on the streets," D'Arthenay says. "We had nothing else to do but be at home listening to records."

By the time the band formed in 2006, Chavez's government had implemented a new law

requiring that at least 50% of music played by radio stations must be by domestic acts. While the law was intended to promote folk artists and those who toe the government line, programmers were searching for music to fill their playlists, including pop, rock and what La Vida Boheme refers to as its own "tropical punk."

D'Arthenay readily admits that the band has benefited from the government's radio quota, which is ironic given the often rebellious tone of the band's music.

"Despite the fact that some of our songs speak out against the authorities," D'Arthenay says, "that hasn't been a problem for us."

—Judy Cantor-Navas



Caracas calling: LA VIDA BOHEME

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MERCHANTS

Joe Lamond

The NAMM chief talks about shifts in the musical instruments market and why he's happy about the uptick in ukulele sales.



Is this a topic you'll be tackling at the NAMM Show?

One of the big roles I'll be talking about is innovation, because it can be in the products, it can also take the form of how you run your marketing campaigns—innovation at all levels. We're moving forward, changing our business models, growing our companies and taking care of our customers.

Many elementary and secondary schools have been scaling back music programs. How big a concern is that for your membership?

We are lobbying for stronger arts instruction. Building the argument for the benefit of the arts is one of our primary missions, and we're funding research about music's role in health and wellness, especially as people age in the arts. We see our role is to continue to get out there and beat the drum about the benefits of music education. The headlines are dire—states are broke and education's being slashed. There are certainly areas hard hit, but school music dealers are one of the strongest parts of NAMM right now. What we have seen is the power went into parents' hands. They have seen the value of arts education and parents are demanding it for their kids.

Are there any instruments that have been enjoying particularly strong sales?

The ukulele. I've never seen someone frown while playing a ukulele. It's not a difficult instrument to learn to play. You can play it with others. It's a gateway instrument. People are learning to play and have fun, and if that leads to more people playing music, or at least enjoy saying, "I'm a musician," that's great for our industry. ♦♦♦

Manufacturers and retailers of musical instruments and sound gear share obvious ties with the music business, even as they contend with very different market dynamics.

While the recording industry's most immediate challenge is managing the transition to a digital marketplace, the issues facing the instrument and gear market remain primarily cyclical, as the slow U.S. economic recovery limits spending on new purchases.

But companies that produce and sell instruments and sound gear are increasingly contending with fundamental market shifts of their own, as will be evident at the NAMM Show, the National Assn. of Music Merchants' annual trade show and convention, which will be held Jan. 19-22 at the Anaheim (Calif.) Convention Center.

Online and big-box retailers are capturing a growing share of sales, forcing both brick-and-mortar chains and locally owned retailers to adapt. Applications for tablet computers and smartphones are enabling consumers to create music without an actual instrument. And the promotion of music education, a central part of NAMM's mission, has been hurt by budget cuts in school music programs.

Still, NAMM president/CEO Joe Lamond feels good about the prospects for the music products market, where he says a physical storefront and a knowledgeable sales force still holds great value. Having to "evolve and adapt the best practices of using technology has not been an easy transition," he says. "Big changes come with a lot of pain... NAMM's membership through it all has remained surprisingly steady and resilient."

In an interview with Billboard, Lamond discusses recent developments in the market.

Best Buy began selling musical instruments in 2008. How has that affected the market?

The general consensus is it's good when consumers who might not walk into a music store are exposed to musical instruments. They might not have thought about going to a local community music store. When it comes to that second purchase, and maybe they're ready to move up to a more serious experience with making music, that's where the community music store kicks in.

What's the impact of online retailers on brick-and-mortar?

It was clear that to compete they'd have to be available to customers—they can't be open 24 hours a day and the Internet's always open. I think it's very healthy for the industry—it shows a lot of innovation in how our industry's products are being sold in multiple channels now. Some of our members sell through Amazon now, and many sell through eBay. [There are some] members who've done it themselves and created their own Web presence—both ways have

worked. We had a member in Memphis doing really well online. That's because he's selling the expertise. This drum shop has the training to find the right cymbal for their customers, so people are becoming more comfortable buying cymbals online.

As recorded-music sales decline, many musicians have focused more on income from touring and other sources. How has your membership responded to these changing needs?

The democratization of music-making—bands that wouldn't have had the chance before, making and selling their own products—it's broadened the base of professional musicians out there. It has not affected us as it has the record industry. The touring side seems strong; it's still tied to discretionary spending. Live music and touring have continued to be a vital part of any musician's career path. NAMM members who sell those products have seen good growth. Before Starbucks, a cup of coffee was just a cup of coffee—but once

someone experienced it and said, "I like that," a \$4 cup of coffee became a more accepted thing. [Sound systems were] a commodity, just a cup of coffee. Now that someone can experience what it can do in a church or a club or another concert venue, I think people are demanding live sound be good. That's the benefit for the consumer, who's getting a better experience, a higher expectation of what higher-quality sound should be.

How have NAMM's member retailers fared during the slow U.S. economic recovery?

There's a customer base for music products that will be there through thick and thin—no matter what happens, people want to make music. What we are tied to is consumer spending. When consumer spending went down because of the recession and high unemployment, that certainly impacted our numbers at retail. A lot of that was from the hobbyists who could put off and defer a purchase—in tough economic times, a piano is pretty much a deferrable purchase. A gui-

tar player may buy accessories for his current guitar instead of buying another one. Drummers would add more features to their existing drum sets. A lot of people felt they could afford more accessories rather than buy another instrument. In general, we're moving with the [modest, upward] trend. I'm knocking on wood as I say that.

A growing number of apps enable musicians to make music. How has that affected retailers of musical instruments?

It's a pretty big shift, that's for sure. Yamaha had a product in Japan that was about \$1,000, an electronic music-making device. Now it's a \$19 app—that's a big change. It's all very interesting and affecting how people make music. A downloaded app doesn't go through retail, so a NAMM member has to find a way to add value to that. It's a blessing and a curse. The blessing is more people will make more music because of it, and it's a curse because we have to figure out as an industry, "Where do we fit in?"

A downloaded app doesn't go through retail. It's a blessing and a curse. The blessing is more people will make more music. It's a curse because we have to figure out as an industry, 'Where do we fit in?'

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Robin Thicke ready to inspire new generation

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MUSIC

HIP-HOP BY JASON LIPSHUTZ

“How can I say this? Fuck it, I’m the greatest!”

Common is pacing the room like a prizefighter, his left arm extended above his head as he mouths the first 10 words to “Sweet,” a song off his new album that is anything but. As the speakers rattle at Roc the Mic Studios in Manhattan, Common nods along to the rhythm and echoes weighty declarations like, “I’m to hip-hop what Obama is to politics,” and “I’m the franchise, so I rock my own chain.”

“Sweet” may be the cockiest track that Common has ever recorded, but it feels at home on his insatiable new album, *The Dreamer/The Believer*, released Dec. 20, 2011, on Think Common Music/Warner Bros. Records. Ditching the electronic vibe of 2008’s disappointing *Universal Mind Control* (G.O.O.D. Music/Geffen), Common has regained his soulful swagger on his ninth studio set with the help of No I.D., who produced the entirety of *The Dreamer/The Believer*. The project debuted at No. 18 on the Billboard 200 with 69,000 copies sold (according to Nielsen SoundScan) and scored favorable reviews from such magazines as *XXL*, *Paste* and *Prefix*.

Common had grown up in Chicago working with No I.D.—the producer was heavily involved in early Common projects *Can I Borrow a Dollar* and the rapper’s breakthrough, *Resurrection* (which No I.D. also produced in its entirety)—but the pair hadn’t stayed in close contact as No I.D. moved on to helm tracks for artists like Jay-Z, Ghostface Killah and G-Unit. After running into each other at the 2006 premiere of Common’s film “Smokin’ Aces,” the two bonded again, and in September 2010 they laid down a handful of tracks at No I.D.’s Los Angeles studio.

“Working on this, it was more like, ‘We need an interlude, we need an emotional song, we need a single/radio song, we need a club song,’” says No I.D., who was named Def Jam executive VP of A&R in August. “You can think about the whole process, knowing what’s there already, versus going in to work with somebody and not knowing what else they’re going to get from somebody else.”

Common had wrapped primary work on the album in March when an invitation from first lady Michelle Obama to attend a poetry event at the White House pushed him in the middle of a conservative media cross-examination. Fox News’ Bill O’Reilly and former Alaska governor Sarah Palin condemned the rapper’s track “A Song for Assata,” which focuses on the controversial conviction of former Black Panther member Assata

RESURRECTION

Common returns with a critically acclaimed new album, a TV show on AMC and a slate of film roles



Things are looking up: **COMMON**

Shakur and appears on his fourth album, *Like Water for Chocolate*, as a plea for Shakur, who has maintained her innocence in the 1973 killing of a New Jersey police officer. Common, who attended the May 11 reading without incident, says the media scrutiny simply helped spread the message of “A Song for Assata.” “Even if they did delve into my lyrics, they’d see that I was speaking up against police brutality,” he says.

The political controversy certainly didn’t scare away Warner Bros. Records: After spending a decade on Universal Music (and the past seven years under the umbrella of fellow Chicago native Kanye West’s G.O.O.D. Music, where No I.D. served as label president), Common announced a distribution deal with Warner on June 24 for his own imprint, Think Common Music, which will primarily handle the release of *The Dreamer/The Believer*. “That was more of us wanting to take control of our assets, in a situation where we could own our masters,” manager Derek Dudley says.

The Dreamer/The Believer was originally slated for a Nov. 22 release, but was pushed back to Dec. 20 partly because of Common’s commitment to “Hell on Wheels,” a new western TV series that filmed its first season last summer in Calgary, Alberta, and premiered Nov. 6 on AMC. Show creators Joe and Tony Gayton describe the rapper, who stars as a freed slave named Elam, as the hardest-working man on the set.

“He was the first major part cast in this thing,” Tony Gayton says, “and we wanted to be very clear with him of the privations he would be suffering during the production of this television show—that it was going to be cold and rainy, there could have been snow, and it’s a basic cable show and there’s a brutal shooting schedule. He kind of smiled and said, ‘I’m up for all that.’”

In addition to “Hell on Wheels,” Common stars in the forthcoming independent film “L.U.V.,” scored a supporting role in Disney’s “The Odd Life of Timothy Green,” lent a voice-over spot to “Happy Feet Two” and appears in a bit part in the ensemble comedy “New Year’s Eve.” The acting gigs have ultimately helped spread the word about *The Dreamer/The Believer*, with recent appearances on “The Tonight Show With Jay Leno” and “Chelsea Lately” used to promote both his acting roles and the new album.

Common will likely hit the road next year, and Dudley says the rapper’s camp has discussed the possibility of a co-headlining tour with Nas, who appears on the new album track “Ghetto Dreams.” “There’s nothing set in stone,” Dudley says. ●●●

Not too far gone: **Aubrey "Drake" Graham** is hitting the asphalt. The **Club Paradise** tour kicks off Feb. 14 at the Bank United Center in Miami. The month-long run will see Drizzy and buzzed-about openers **Kendrick Lamar** and **A\$AP Rocky** visiting venues like Austin's **Frank Erwin Center** (Feb. 27) and Kansas City, Mo.'s **Sprint Center** (March 1), ending at San Diego's **Viejas Arena** on March 11. Then: Europe... Ramping up: Before he opens for Drake, A\$AP Rocky and his whole **A\$AP Mob** will go on an 11-date North American run. It launches Jan. 26 at Buffalo, N.Y.'s **Town Ballroom** and wraps Feb. 11 at Atlanta's excelsior mill-turned-venue **Masquerade Upstairs**... She's got the look: With just a few songs and overseas concerts and appearances under her belt, **Lana Del Rey** has scored quite a U.S. TV debut: "Saturday Night Live" on Jan. 14 thanks to "SNL" talent bookers **Ayala Cohen** and **Brian Siedlecki** and Del Rey's agent **Carole Kinzel** at **Creative Artists Agency**. Also announced: She'll make her first Australia trip next month, playing the **Oxford Art Factory** in Sydney on Feb. 28 and Melbourne's **Toff in Town** March 3... Say Who? On Jan. 5, a handful of journalists were invited to Greenwich Village's 250-seat **Café Wha?** to see **Van Halen** play its first show with original frontman **David Lee Roth** since its 2007-08 reunion tour. The band has been rehearsing at Los Angeles' **Roxy** prepping for another massive trek with tickets for the first wave of shows going on sale Jan. 10... Trak star: Fresh off his opening gig for **Swedish House Mafia's** sold-out show at New York's Madison Square Garden, producer/DJ/**Fool's Gold** label head **A-Trak**—who's repped by **Windish Agency's Sam Hunt**—will take the stage at a **GBH**-presented installment of **Girls & Boys**, a weekly party hosted at New York's **Webster Hall** on Jan. 13. Expect to repeatedly scream "Barbra Streisand." **TGIF.**

—Jon Blistein

DANCE BY KERRI MASON

FEAR THE BEARD

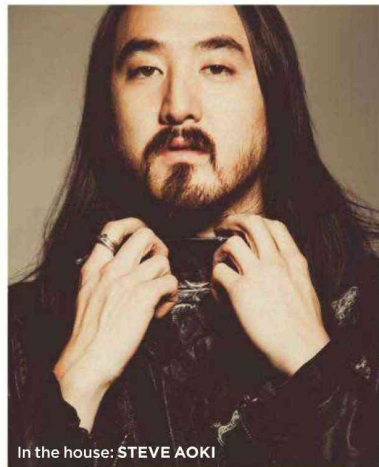
With an electric live show and his hands deep in the scene, DJ/producer Steve Aoki packs plenty of punch on his solo debut

He stage-dives in blow-up rafts, collaborates with everyone from Lil' Jon to Weezer's Rivers Cuomo and has a coif and beard so distinctive that he can be identified by mere outline. But while Steve Aoki is already a favorite of electronic dance music (EDM) fans, 2012 will be the Dim Mak label head's breakthrough year.

"When I first heard about Steve Aoki, I only knew that he was a DJ," says Shady Records/Goliath Artists' Paul Rosenberg, manager to Eminem and formerly DJ AM, one of Aoki's friends. "Then I saw him play and learned he was more than that. He's an incredible performer and entertainer. Since then I've watched him grow into a genre-defying musical entity that the world needs more of."

Three years in the making, the DJ/producer's debut album as an artist, *Wonderland*, is due Jan. 17 on Dim Mak in conjunction with Ultra. The wily collection pulls in all the varied elements that have sparked America's dance revolution, in many cases with the artists who lit the matches. But Aoki isn't just playing jukebox: "Each song takes on a different personality of my life and career," he says.

Wonderland sports radio-friendly dance-alongs like "Livin' My Love" with LMFAO, stoned electro-hop like "Cudi the Kid" with Kid Cudi (and Travis Barker) and irresistibly hooky nuggets like "Ladi Dadi" with Wynter Gordon, a surefire chart-topper. But there's also first single "Earthquakey People" with Cuomo, a nerdy '90s-rock throwback, and "The Kids Will Have Their Say," a nod to Aoki's hard-rock roots that features Big John Dun-



In the house: STEVE AOKI

can from Scottish punk band the Exploited on guitar.

Currently co-headlining the Dead Meat tour with gangsta-step DJ Datsik—who recently finished a stint opening for Korn—while maintaining his residencies at swanky casino-hotels like Shrine at MGM Foxwoods in Connecticut and Surrender at Las Vegas' Wynn, Aoki could be the guy who toughens up the sound of mainstream dance in 2012.

"There's a warning on his rider: 'Not a traditional DJ performance,'" says Aoki's longtime manager Matt Colon of Deckstar. "Steve comes from a different background—from punk rock and hardcore music—and has a popular indie label. It's not until the last five or six years that he became a dance artist, and when he plays, it shows. He's half behind the turntables, half screaming vocals in front of them, hanging from the rafters, crowd-surfing and stage-diving. What other DJ does that?"

Aoki matches his exuberance with a bold, colorful aesthetic: cartoon sleeve art, limited-edition T-shirts and hats, and, for *Wonderland*, a music video for each of its 12 tracks. The desire to promote the album with video content is part of what sold Aoki on Ultra, which has one of YouTube's top 10 most-watched music channels with more than 1.4 billion views. "We spoke to a lot of labels, from Interscope to Atlantic, but Steve chose Ultra over all of them," Colon says. "The largest thing he brought up over and over again was their YouTube presence. For kids these days, YouTube is the new MTV, the new radio."

"I'm making seven music videos at the same time; that's something I've never done before," Ultra president Patrick Moxey says with a laugh. "But I'm rolling with it. We want to help bring Steve to the highest level possible, and to do that, Ultra has embraced all the creativity that he brings."

The video rollout is more than just an artistic project: It's a way to keep *Wonderland* top of mind throughout 2012. "We're going to release singles with videos every three to four months and service them to MTV and radio," Colon says. "But a dance artist has to stay relevant—going dark for three months is unheard of. The other tracks will be like mini-singles, with videos and remixes for each."

When asked if dance and rock can get along long term, Aoki doesn't hesitate, exclaiming, "This is the future!" And with him at the controls, it's looking neon-bright. ●●●

Welsh singer/songwriter Cate Le Bon is an artist shrouded in myth, much of it false. According to some, she resides in Cardiff's French quarter (no such place exists). Others say she writes all of her songs in complete darkness. (Also not true: "I wouldn't be able to note anything down," she says with a laugh.) And still others suggest that she's the daughter of Duran Duran singer Simon Le Bon.

"I've had that question asked quite a few times," says Le Bon, who was born Cate Timothy. She says she chose the Le Bon moniker simply because she "thought it was funny," but the stage name does carry certain benefits. "When I first toured with [Super Furry Animals singer] Gruff Rhys his sound guy would tell all the in-house crew that I was Simon Le Bon's daughter, and I had no idea," she says. "I was baffled why everyone was bending over backward to accommodate my really basic sound needs."

Le Bon says she was equally taken back by the warm reception that greeted her 2009 debut, *Me Oh My*, which originally ar-



On the road: CATE LE BON

INDIE BY RICHARD SMIRKE

Cardiff Giant

Cate Le Bon readies her sophomore set as her indie legend grows

rived on Rhys' Irony Bored label and received U.S. release a year later through the Control Group. Although domestic sales were modest—fewer than 1,000 copies, according to Nielsen SoundScan—the set drew critical praise from several outlets including NME and Pitchfork. Extensive touring, including a recent fall U.S. trek supporting St. Vincent, helped further cultivate the artist's fan base. Now comes Le Bon's sophomore set, *CYRK*,

named after a school of contemporary Polish circus poster art and arriving domestically on Jan. 17 on the Control Group.

"The record is very much like a travelogue of the past year and things that have happened," says Le Bon, who recorded the album in Cardiff alongside engineer/producer Kris Jenkins. "I don't really like songs to be obvious, and I will mask everything in a code that only I can understand, or I think only I do."

Le Bon credits studio equipment on loan from Wales-based Super Furry Animals with helping create *CYRK*'s eclectic mix of psychedelic rock and woozy pastoral folk. "Unfortunately, I would get so excited that I would forget which keyboards and pedals I used for which song, so it's an absolute mystery to us now how we came up with it at the time."

"Cate is an amazing songwriter with a unique voice," Control Group founder Nabil

Ayers says. He describes Le Bon—often dubbed "the Welsh Nico"—as being "reminiscent of something from the past but at the same time very new, exciting and refreshing."

To accompany the release, Le Bon will embark on an 11-date U.S. tour, beginning Feb. 8 at TT the Bear's Place in Cambridge, Mass. The tour, booked by Chicago-based Billions Corp., wraps Feb. 27 at Los Angeles' Bardot Hollywood. Radio promotion is heating up with a two-song sampler featuring "Puts Me to Work" and "Falcon Eyed" serviced to college and noncommercial formats. Sirius XMU, noncommercial KCRW Los Angeles and triple A WXRT Chicago are among the early supporters, with Le Bon scheduled to appear on KCRW's "Morning Becomes Eclectic" in February. Further radio sessions will take place throughout the tour, says Ayers, who intends to schedule a return U.S. trek later in the year—much to Le Bon's delight.

"I just love playing live. Anything else is a bonus," she says. "As long as I get to inflict my music on people then I'm more than happy." ●●●

6 QUESTIONS

with MANNIE FRESH
by ERIKA RAMIREZ

In the late '90s, New Orleans native Mannie Fresh was one of hip-hop's most successful producers. As the in-house producer for Cash Money Records, he delivered such hits as Juvenile's top 20 single "Back That Thang Up" and B.G.'s "Bling Bling." In addition to his production work, he rapped alongside label head Bryan "Baby" Williams as half of the Big Tymers and his signature sound—a rolling, Southern bounce lit with hints of house—defined Cash Money's output until 2005, when he left the label citing business disputes. He briefly signed to Def Jam as an artist, but then, in 2007, his sister was shot and killed in her New Orleans home.

Fresh has been relatively quiet in recent years, but has started stepping out again with a couple of high-profile DJ appearances including a set at the 2010 Fool's Gold holiday party alongside label co-founder A-Trak and Young Money/Cash Money rapper Drake. That appearance, he says, helped him "fall back in love" with hip-hop, and after taking a year off to take care of family affairs, he says he's getting "back to the basics," working with such heavyweights as Juvenile, Kanye West and Dr. Dre.

1 What made you come back to music? **4 What's your current status with Cash Money?**

I'm not really feeling what's going on in music right now. Everything sounds like it's programmed—you drop it and it does it for you. It all sounds the same. The fault is on the record company and the artist. Record companies are not allowing artists to go outside the box, therefore everything sounds the same. I just want to give something that has real feeling behind it.

We still have money issues. We will always have them, as long as Cash Money is selling anything that has Mannie Fresh on it. "Til this day, I'm like, "Dude, what's going on? Where are the statements for this?" There's always some kind of complication, that's all I can say.

2 You've been independent since leaving Def Jam. Would you ever sign another deal? **5 There have long been rumors of a Cash Money reunion record, or tour. Do you see that happening anytime soon?**

No. I've been approached by several record labels and I told them what I'm telling you: I don't want anybody to dictate my future. To me, Def Jam put my career on hold. I was used to making 13-14 songs a year and they trickled that down to nothing. They were telling me to go out and get big records. I went and got a record with [Lil] Wayne and brought it back to Def Jam. Although it got a million hits on my page, they still refused to put it out. To this day I haven't got answers. I don't hold grudges. I just know I won't do it again.

Everybody has to get paid. It would be something large if Cash Money did a tour with the first generation of artists, but with everything that's happened, we need money upfront and on top of that we all need our own attorneys. You don't get my money and pay me—I get my money directly.

3 Drake's recent No. 1 album, *Take Care*, includes the song "Practice," which samples "Back That Thang Up." Do you have anything else in the works with Drake? **6 In addition to contributing to Juvenile's upcoming album, *Rejuvenation* (Rap-a-Lot Records, date TBA), you've been working with Dr. Dre and Kanye West. What's that been like?**

I sent Drake a couple of songs for Juvenile's album [*Rejuvenation*]. I'm waiting for him to pick what he likes, put whatever he wants on it and send it back. When "Practice" came up, he reached out and said he really wanted [the sample] on his album. I appreciate him for making the phone calls, making sure all was right and I got what I asked for, despite my history with Cash Money.

Kanye inspires me through his work ethic and his approach. He'll tell you his whole warm-up speech: "When we're doing a song, we're not doing a song just to be doing a song. We're striving for a No. 1 song." With Dr. Dre, he's a perfectionist. A lot of people ask why *Detox* is taking so long. It's because Dre is somebody that is trying to top what he's done. Will he do it? I don't know if he ever will, but I respect that he's trying to do so. You have to wait for a masterpiece.

We're all fans of Dre down South. He can park it in Atlanta and I promise you *Detox* would come out tomorrow.



But on the bright side... THE BIG PINK

ALTERNATIVE BY JULIANNE ESCOBEDO SHEPHERD

Bright Eyes

After a breakthrough debut, the Big Pink looks to expand its sound with a more upbeat second set

The Big Pink's debut album, *A Brief History of Love* (4AD), was released in 2009 and did quite well, particularly for a British band breaking into the United States. The set has sold 32,000, according to Nielsen SoundScan, and the duo's lush, electronic-based rock earned an NME Award for best new act, landed a Jaguar ad (for single "Dominos") and was sampled by rap producer JR Rotem for "Girls Fall Like Dominoes," an iTunes bonus track on Nicki Minaj's *Pink Friday*. Despite the success, though, the members weren't sure the album properly represented them.

"We always see the good in everything, and I don't think that kind of came across in our first record," says Milo Cordell (son of late producer Denny Cordell), who makes up the Big Pink with guitarist/singer Robbie Furze. "We are really positive people. Everything's been incredible, but we really tripped ourselves up with the old songs because the only way we could turn up the intensity was by literally turning up the volume."

It wasn't an issue with the music, but rather the tempo—the songs on their debut stayed in the middle range and were a smidge dark. For a band that was always on the road—including four American tours since the album's release, according to 4AD label manager Nabil Ayers—the Big Pink needed its live show to explode. So for follow-up *Future This*, arriving Jan. 13 on 4AD, the group set about to create an album that translated its energy and outlook: one that mined anthemic, sweet and optimistic pop chords propelled by thick, bass-heavy beats.

"The first record was quite city-like, concrete, black and white," Cordell says, "and this one maybe flows more like a river. It's much looser and it's got more swing in it. It just flows nicer." The river metaphor might sound a bit dramatic, but glimmering songs like "The Palace (So Cool)" and "13" blend into each other seamlessly, their rhythmic crunch a common thread. The duo was

inspired by such electronic favorites as Aphex Twin and Crystal Castles (Cordell's label Merok Records released early cuts by the latter), as well as hip-hop, as evidenced by the sweeping Arab-muzik remix commissioned for lead single "Stay Gold," which even includes a druggy verse by rapper Danny Brown. "I've always been into hip-hop really," Cordell says. "Rob and I always bonded over hip-hop and Weezer."

Recorded last summer in the band's East London studio, *Future This* also features cover art by famous graffiti artist KR (he of Krink!), alluding to Cordell's youth as a graff writer. "Even now, I carry a pen around in my pocket," he says.

Crucial to the duo's fusing of explosive static rock and its more acute influences—along with a newfound stash of Abelton software and an MPC sampler—was working for the first time with producer Paul Epworth (Adele, Bloc Party, Florence & the Machine), who helped loosen up the process despite being a stickler.

"He worked us really hard, like a movie, like we were training with some kind of karate teacher, breaking blocks of wood with our fingers for hours on end," Cordell says. "But it was great for us because we get too much into our comfort zone. Recording yourself, you lose your mind, thinking for six hours that the sound of one high-hat is the biggest thing in the world. Epworth was a complete relief."

The Big Pink's live show is shifting, too—the members are looking forward to translating the elated energy they sought to audiences—and worldwide tour plans are in the works, along with TV (to be announced) and spots on major 2012 festivals.

"The idea of us going out and playing the same songs in the same way every night almost killed us last time," Cordell says. "So this time we've got the power, the knowledge and the equipment to do a different show every night and keep it fresh." ●●●



ALBUMS

RAP

SNOOP DOGG & WIZ KHALIFA Mac and Devin Go to High School

Producers: various
Rostrum/Doggystyle/
Atlantic

Release Date: Dec. 13

If you've caught a whiff of what these rappers do in their spare time, it's hardly surprising that they're positioning themselves to be the new Cheech & Chong. Snoop Dogg announces as much on the closing track of this soundtrack. That's a lofty goal the album never quite hits. But while the one-topic focus wears thin, this stoner-focused set does have its share of high points. Tracks like "I Get Lifted," "Talent Show" and the mostly sung (by Raheem DeVaughn and J. Black) "It Could Be Easy" are driven by sturdy rhythms and creamy, melodic old-school hooks. Elsewhere, the track "6:30" employs meaty guitars and a heady prog-rock ambience. Bruno Mars brings bounce to "Young, Wild & Free," while Mike Posner contributes a chorus feature on the laid-back "French Inhale." Juicy J and Curren\$y add flava to "Smokin' On" and "OG," re-

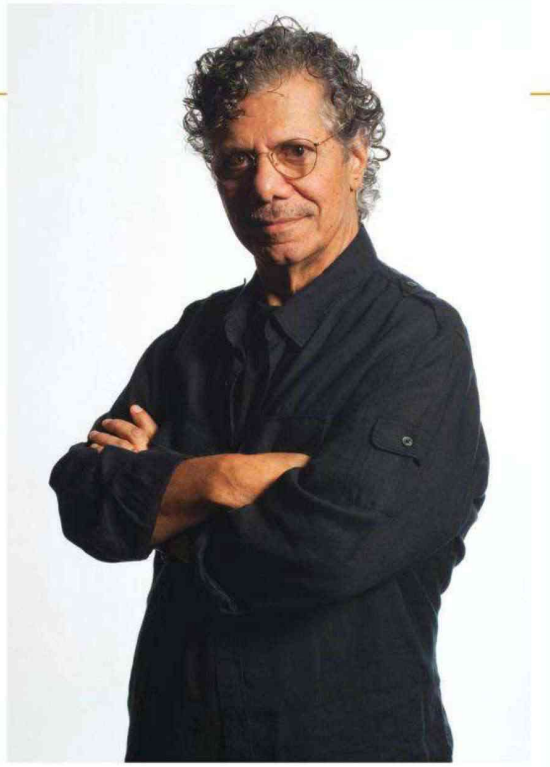


CHICK COREA, EDDIE GOMEZ & PAUL MOTIAN

Further Explorations
Producer: Chick Corea
Concord Jazz

Release Date: Jan. 17

Chick Corea's month-long stand at New York's Blue Note allowed the pianist to work in settings both familiar and against type, such as the free-flowing work found on *Further Explorations*, an examination of pianist Bill Evans' music. With the late drummer Paul Motian and protean bassist Eddie Gomez, both longtime members of Evans' trios, Corea leans more toward traditional jazz than just about any project that has gained him fame. Celebrating the 50th anniversary of *Explorations*, a landmark album that significantly expanded the piano trio vocabulary, Corea plays with both the lightness and pensive attitude associated with Evans. Motian, (who appeared on the original) and Gomez keep pace alongside him, interacting and creating space in a natural, conversational manner. Cohesive and inspired, the set also includes an Evans tune that was never recorded, "Song No. 1," a spiritual centerpiece of the album's first disc. Corea slides in three originals that fit seamlessly with tunes long associated with Evans, among them "Tune Out the Stars" and "But Beautiful."—PG



Love After War, turning up in "Pretty Lil' Heart" to advise listeners, "This is for the lovers and the sexy motherfuckers." No surprise there: Ever since his underrated 2003 debut, *A Beautiful World*, Thicke has consistently shown himself to be one of R&B's most devoted ladies' men; the singer's 2006 hit "Lost Without U" virtually defines male sensitivity. There's plenty more of that on *Love After War*, as in the Latin-flavored "Tears on My Tuxedo" and "Boring," where he demonstrates his commitment to a woman by promising, "No need to have floor seats, seventh game, Celtics and Kobe." Thicke also flexes a deepening hammy streak here: The rowdy, '70s-funk-style "I'm an Animal" comes remarkably close to earning its title.—MW

POP

DORIS DAY My Heart

Producers: various
Arwin Productions
Release Date: Dec. 2

For her first U.S. album in 17 years, Doris Day delivers a heartfelt hodgepodge filled with two of the things she does best: melody and sentimentality. Dedicated to her late son Terry Melcher, who co-wrote three songs on *My Heart* with Beach Boys buddy Bruce Johnston and sang the track "Happy Endings," the set finds Day hopping from lush, previous career moments. They range from the 1920s standard "My Buddy," "Ohio" (from the musical "Wonderful Town") and the jazzy "My One and Only Love" from her *Duet* collaboration with Andre Previn to such pop covers as the Beach Boys' "Disney Girls," Joe Cocker's "You Are So Beautiful" and the Lovin' Spoonful's "Daydream." Some of the tunes hail from the "Doris Day's Best Friends" animal TV series of the mid-'80s. And Melcher and Johnston's "The Way I Dreamed It," along with the title track and Johnston's "Heaven Tonight," create some valid contemporary settings for a voice that's so well steeped in the Great American Songbook.—GG

spectively. No one will mistake *Mac and Devin Go to High School* for Jay-Z and Kanye West's *Watch the Throne*, but it has enough to buzz most hip-hop fans, regardless of whether they inhale.—GG

R&B

MATEO Love & Stadiums II

Producers: various
Krucial Noise
Release Date: Dec. 6

The latest protégé of Alicia Keys producer Kerry "Krucial" Brothers, Mateo turned heads last year with an acoustic folk-soul take on Keys and Jay-Z's 2009 smash "Empire State of Mind." Now, several months after the release of his buzz-increasing *Love & Stadiums* mixtape, the Cincinnati native is back with an impressive new studio EP that should appeal to fans of Drake's sensual, spaced-out soul music. Keys contributes background vocals to the set's Brothers-produced opener, "Say It's So," in which Mateo ponders streetlights and endless nights over a stirring midtempo groove similar to "Empire State of Mind." Later, Oakland, Calif.-based Goapele offers the female perspective in the moody duet "Don't Shoot Me Down," which Brothers builds around an eerie guitar line. But Mateo doesn't really need help on the high notes: Dude busts out a falsetto in "Doubt" that Prince might admire.—MW

ROBIN THICKE Love After War

Producers: Robin Thicke,
Pro Jay
Interscope Records
Release Date: Dec. 6

On tour in support of 2009's *Sex Therapy*, Robin Thicke was known to end his shows rapping along boisterously with Lil Wayne's "A Milli." Two years later, Weezy repays the shout-out on Thicke's fifth studio set,



TRENT REZTOR & ATTICUS ROSS

The Girl With the Dragon Tattoo
Producers: Trent Reznor, Atticus Ross, David Fincher
The Null Corporation/Madison Gate

Release Date: Dec. 27

Trent Reznor and Atticus Ross' soundtrack to "The Girl With the Dragon Tattoo" opens with a searing digital-punk version of Led Zeppelin's "Immigrant Song" with vocals by Yeah Yeah Yeahs singer Karen O. So right away you're thinking that maybe the Nine Inch Nails frontman and his production partner have taken a more explicitly tuneful approach on the follow-up to their score for 2010's "The Social Network," which won the pair an Academy Award and a Golden Globe. Turns out, not so much. Like "The Social Network," the rest of "Dragon Tattoo" (minus a closing cover of Bryan Ferry's "Is Your Love Strong Enough?") mostly functions in a traditional scene-setting capacity. Suffice it to say, nothing here is likely to attract the attention of Leona Lewis, who recently took on NIN's "Hurt." That doesn't mean the sounds don't exude a strange beauty: "With the Flies," for example, conjures the experience of being trapped inside a dying refrigerator, while "Hidden in Snow" hauntingly mixes the creepy and the tender. But Reznor's return to pop this ain't.—MW



COMMON The Dreamer/The Believer

Producer: No I.D.
Think Common Music/Warner Bros.
Release Date: Dec. 20
It's been a busy three years since Common's last album, *Universal*

Mind Control. He's acted in films, penned a memoir, created a clothing line and appeared at the White House. But three years is an eternity in the rap game, which may be why the Chicago MC is in fierce and fighting form this time out, dropping disses and N-word bombs with aggressive abandon. Declaring himself "high above the standard" and announcing that "the game needs direction and I'm here to map it," Common's Warner Bros. debut is filled with chest-thumping blasts of brag-gadocio and a mostly raw, minimalist attack built by childhood friend and original producer No I.D. The track "Sweet" is pure anger, while "Gold" positions Common as a deliverer with a messianic mission. But even though his chin is out Common also wears his heart on his sleeve in these 12 tracks, sampling the Impressions, Graham Central Station, ELO and Kenny Loggins. He also gets a spiritual uplift from John Legend on "The Believer" and poems from Maya Angelou and Lonnie "Pops" Brooks. They bookend the album and maintain a level of conscience amid the sass.—GG

REVIEWS

SINGLES

MYSTIKAL ORIGINAL
FEAT. BIRDMAN
AND LIL WAYNE

MYSTIKAL FEATURING LIL WAYNE & BIRDMAN

Original (5:22)
Producers: Detail, King Midas
Writers: various
Publishers: various

Cash Money/Universal Republic

For hip-hop heads longing for the return of the Dirty South's glory days, the ending of Mystikal's six-year prison sentence was a welcome day indeed. His last great singles (2000's "Shake Ya Ass" and 2001's "Bouncin' Back [Bumpin' Me Against the Wall]") were released a decade ago, but the brass at Cash Money Records recognized the veteran's talent and inked a deal with the rapper last November. Working over a no-nonsense synth line, Birdman and Lil Wayne smartly leave the fast-talking man of the hour plenty of space to do his thing. "Stay out of that medicine cabinet!" Mystikal bellows less than a minute into the welcome-back party, returning to the sometimes-comprehensible, always-entertaining flow he perfected in the '90s. For those who first think of Lil Jon when it comes to rowdy Southern hip-hop, it's a fine time to get reacquainted with Mystikal.—CP

HIP-HOP

CHIDDY BANG

Ray Charles (3:43)

Producers: Xaphoon Jones, Adam Pallin, Sam Hollander
Writers: various

Publishers: various
Virgin Records

Hip-hop duo Chiddy Bang has returned with "Ray Charles," a fun romp over a faux '50s arrangement from its long-awaited debut album, *Breakfast*. The playful song contains many of Chiddy and Xaphoon Jones'

signature sonic elements: great bouncy beats and lyrics that range from clever to corny. "I make the music with the soul of a blind man/They be amazed how I get them ladies that cry, 'Yeah!'" Chiddy raps. Lines like these are part of the package with Chiddy Bang: The listener can either embrace the eye-roll-worthy punch lines or choose to look the other way entirely. Luckily for fans, Chiddy's carefree flow comes off



SHARON VAN ETTEN

Serpents (3:03)

Producer: Aaron Brooking Dessner
Writer: S. Van Etten
Publisher: Country Archers
Jagjaguwar

Featuring the well-oiled skills of the National's Aaron and Bryce Dessner, the Walkmen's Matt Barrick, Doveman's Thomas Bartlett and Wye Oak's angel-voiced Jenn Wasner, the newest single from Brooklyn folk sorceress Sharon Van Etten is jam-packed with overdub cameos. Her upcoming third full-length, *Tramp*, features the indie-rock equivalent of the 1992 Olympic Dream Team—and with "Serpents," Van Etten's already recruited enough talent for a killer starting five. However, this noisy, venomous track would work just as well as a stripped-down acoustic strummer. The widescreen feedback and six-screen smoke is fairly hypnotizing, but the crowded, awkward vocal harmonies suggest too many cooks in the kitchen. "Serpents in my mind," Van Etten sings over a ragged guitar thrust, "you enjoy suckin' on dreams." It's a nonlinear fever dream with an earth-rattling ruckus, but Van Etten, standing eyes closed in the center of an apocalyptic tornado, sings the listener to sleep.—RR

naturally here, and "Ray Charles" is more fun than flawed.—MBD

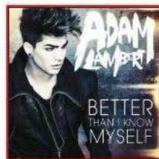
ROCK

GRAFFITI6

Free (3:50)

Producer: Tommy "TommyD" Danvers
Writers: J. Scott, T. Danvers
Publishers: Sony/ATV, EMI Publishing
Capitol

Graffiti6, the duo of singer/songwriter Jamie Scott and songwriter/producer Tommy "TommyD" Danvers, makes the art of crafting pop gems seem like the easiest task in the world. "Free," a new single released as part of a seven-track EP of the same name, begins as a low rumble, with a chugging acoustic guitar and Scott whispering love-lost lyrics. The song builds steadily from there: Scott's strong yet fragile voice resonates as the track progresses, but Danvers' soulful production is the real star. The strings swoon, the guitars bubble, and the choir bells hit all the right spots. "Free" glides so effortlessly that it's easy to forgive the contradic-



ADAM LAMBERT

Better Than I Know Myself (3:36)

Producers: Lukasz

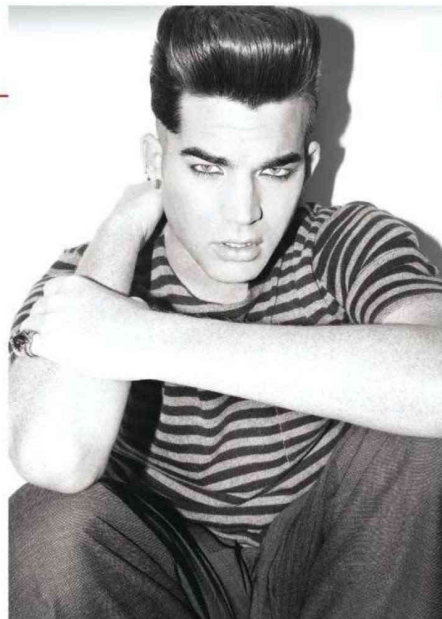
"Dr. Luke" Gottwald, Cirkut, Ammo

Writers: L. Gottwald, J. Coleman, C. Kelly, H. Walter

Publishers: various
RCA Records/19 Entertainment

"Better Than I Know Myself," the first single from Adam Lambert's forthcoming sophomore album,

Travelling, attempts to replicate the winning pop-rock formula of the singer's breakout single, "Whataya Want From Me." That song, from the former "American Idol" finalist's 2009 debut, *For Your Entertainment*, included an unshakable hook and an unflinching vocal performance to serve as its foundation. While "Better Than I Know Myself" isn't as immediately overpowering, repeated listenings amplify the untamed vulnerability that has become Lambert's defining asset. Producers Dr. Luke, Cirkut and Ammo provide a groundswelling chorus, but Lambert shines in the intimate verses, singing, "I can be obnoxious at times/But try and see my heart" before the final climax. Like any talented pop artist, Lambert understands subtle reflection as well as epic bombast.—JL



tory lyrics—"Set me free babe," Scott sings on the chorus, while the second verse begins, "I need some-

one to hold me, wrap their arms/And embrace the air I breathe."—JB

R&B

CEE LO GREEN

Anyway (3:34)

Producers: Wallpaper, Daniel Ledinsky

Writers: E. Frederic, R. Golan, R. Cuomo, J. Alexander

Publishers: various
Elektra

Cee Lo Green's latest single, "Anyway," comes from the recently released "Platinum Edition" of *The Lady Killer*. Co-written by Weezer frontman Rivers Cuomo, the upbeat track mixes dreamy synth cascades with a driving disco

beat and feeds off the R&B star's self-deprecating lyrics. Only Green can deliver the line "When this relationship's not working/That's when your friends start flirting/And my eyes may wander but that is not OK" with successful sincerity. The song doesn't miss a beat when the percussion drops out at the 1:50 mark, and although the hook may not be as catchy as on Green's filthy hit "F**k You," it's pretty darn close. As Green plots his next musical projects while juggling judging duties on "The Voice," "Anyway" serves as a reminder of *The Lady Killer*'s whimsical vibe and staying power.—MD



LEGEND & CREDITS

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THE HEART OF ROCK 'N' ROLL



IT'S SYNCHS.
IT'S BRANDING.
IT'S ON THE ROAD.
IT'S GLOBAL.
IT'S LOCAL.
IT'S EVEN [SLIGHTLY] SURGING AT RETAIL.

FROM DAVE GROHL TO THE BLACK KEYS TO DANIEL GLASS TO AWOLNATION—
CITIZENS OF THE ROCK NATION SPEAK

TIGHTENED UP

ONE MASSIVE ARENA TOUR. TWO APPEARANCES ON "SATURDAY NIGHT LIVE"—IN ONE YEAR. THREE GRAMMYS. 207,000 ALBUMS SOLD, OPENING WEEK. THE BLACK KEYS ARE FINALLY FIRING ON ALL CYLINDERS—SYNCHS, RADIO AND VIRAL (SANS SPOTIFY).

AND WITH THE RELEASE OF SEVENTH STUDIO ALBUM "EL CAMINO," THE DUO MAY EVEN BE SAVING ROCK'N'ROLL.

BY JILLIAN MAPES

Last January, the Black Keys and Vampire Weekend faced off in a battle royale of modern rock.

The challenge: earn Grammy Award winner Stephen Colbert's vote for best alternative album. "The only way to determine which alternative band has the most edgy, noncommercial appeal is which one got their songs in more commercials," Colbert said on Comedy Central's "The Colbert Report." After the Keys presented three synchs of the same song—2004's "Girl Is on My Mind," featured in ads for Zales, Victoria's Secret and Sony Ericsson—the competition on Colbert's show ended in fisticuffs, crowbars and all. Thankfully, there weren't any injuries, or bruised egos: "We don't ever want to take ourselves too seriously," Black Keys guitarist/vocalist Dan Auerbach says.

"The whole idea of 'selling out' is this archaic indie-rock ideal," Auerbach continues. "They want to give us money to use our music? It boggled my mind why that was a bad thing because to me, my heroes—blues and hip-hop guys—take all the money they can get."

Two years ago, after eight years in the business, the Ohio-bred bluesy rock duo started allowing its music to be synched in commercials, TV/film and videogames, ranging from the CW's "Gossip Girl" to Subaru of America. In 2010, the pair was the most-licensed band on Warner Music Group's roster, according to David Bither, senior VP of Nonesuch, the Warner imprint that has been the Keys' home since 2006. The group gets about one synch offer each day, both for new music and older material. Black Keys manager John Peets of Q Prime Nashville, who handles the requests in-office, describes the volume of licensing inquiries as "shocking."

"They write such strong hooks . . . that's why they've been successful with licensing," Peets says. "Most people think about synchs in terms of complete songs, but really, it's more about which 30-second snippets will work."

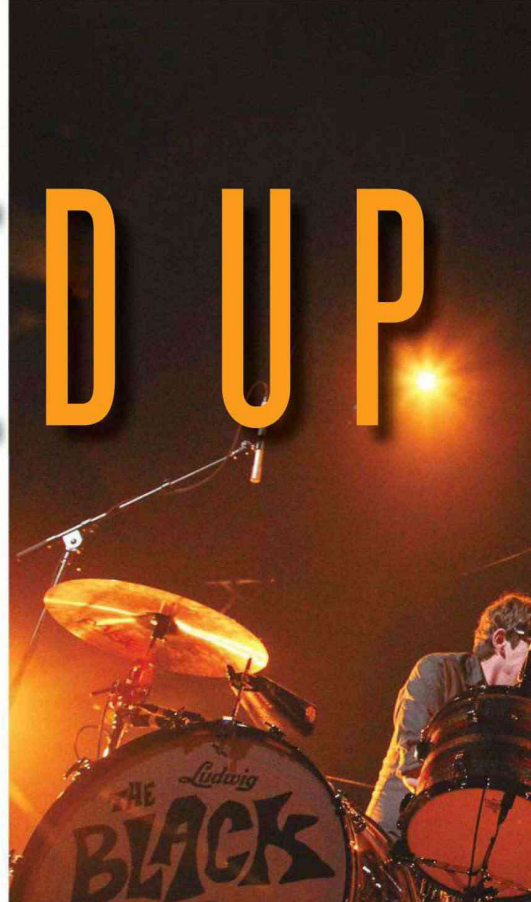
Synchs for the Keys' seventh album, *El Camino*, released Dec. 6, 2011, include ESPN's Band of the Month (December), ABC's "Grey's Anatomy," Lifetime's "Army Wives" and Play-Station's "MLB 12: The Show" videogame. But synchs are far from the only strategy responsible for breaking the Black Keys in the mainstream.

"Radio, radio, radio," Auerbach says.

IT STARTED WITH A WHISTLED DITTY. That was accompanied by start-stop riffs and a retro sheen, courtesy of producer Brian "Danger Mouse" Burton. "Tighten Up" was the final song recorded for 2009's *Brothers*, and the album's only collaboration with Burton. It was the band's conscious effort "to make something catchy that could get played on the radio," says drummer Patrick Carney (@patrickcarney). As a single, "Tighten Up" was a slow burner, but it eventually spent 12 weeks atop Billboard's Rock Songs chart, 10 weeks at No. 1 on the Alternative tally and even cracked the Billboard Hot 100 (No. 87).

The Black Keys—a band that once toured the United States for seven weeks in a rental truck—had finally arrived.

But the duo chose not to ride the wave of *Brothers*. Three weeks after winning three Grammys (best alternative album, best rock performance and best recording package) at last year's ceremony, the band canceled an Australian tour as well as European dates in order to return to the studio. With



Burton now acting as a co-songwriter as well as producer, the Keys spent 40 days at Auerbach's new Easy Eye Studios in Nashville, recording the poppy, punchy *El Camino*.

Canceling tour dates "cost us a lot of money because we had to pay for all the venues," Carney says. "We realized we could tour for two straight years, but at the end of the two years we'd have to deal with making a 'comeback record.' We just wanted to make another record. We didn't want to have to prove ourselves again."

Now, "Lonely Boy," the lead single from *El Camino*, spends its fifth week at No. 1 on the Alternative chart. (It's thus far peaked at No. 64 on the Hot 100.)

FROM THE TOP DOWN, the ethos surrounding the *El Camino* campaign embraces "the spirit of doing it the wrong way"—a tag line initially verbalized by the band's longtime art director, Pat's brother Michael Carney (@carneymichael). It refers to the Keys' "off" visual branding through the years.

"The Black Keys suggest that they're 'off,'" says Warner Bros. Records COO/co-president Livia Tortella (@livia_wbr). "They've latched onto that idea at a time when the real spirit of alternative has, in many ways, gone away from our music. The spirit of

LEFT: STEVE GULLICK; CENTER: NOEL VASQUEZ/GETTY IMAGES; RIGHT: ASHLEY MAILE

ROCK TALK

DAVE GROHL FRONTMAN, FOO FIGHTERS



You and the Foes were in the thick of it throughout 2011, so what's your take on the health of rock?

There's always going to be rock'n'roll bands, there's always going to be kids that love rock'n'roll records, and there will always be rock'n'roll. I travel all over the world and play music, and it's easy to think rock'n'roll has gone away when you're in a country like

America. We just got back from a trip Down Under, did a tour of Australia and New Zealand where we were pulling in 40,000-50,000 people a night, selling out stadiums. To me,

that means rock'n'roll is alive and well. England is another country where rock bands are hugely successful—you hear them on the radio and they have hits and play stadiums. I don't know what it is, but America is one of the few countries where rock'n'roll is not huge.

Have you had this discussion with the band and your team?

No. One of the reasons why we're still a band and still make albums and we're still successful is we don't pay attention to any of that. We have our own studio, our own label. We do everything on our own terms. We've always lived within this beautiful bubble that is the Foo Fighters. You can't pop it. You can't change what we do, because we try to keep it entirely real and pure. Because you have things like "American Idol," and you've got radio stations that play music made entirely by computers, it's easy to forget there are bands with actual people playing actual instruments that rock.

When you come out of your bubble and deliver hits, does it surprise you that radio gets behind it and people respond the way they do?

You have to understand, we're a really simple band. We think we suck, and we try really hard to make good records. But there was a time about 10 years ago when we'd get asked to play an awards show or a festival and we'd show up and be the only rock band. Here we're on a bill with pop artists like Pussycat Dolls or some new rapper and then we get up and beat the shit out of our instruments. I started wondering, "Why are we even here?" I wondered if they just needed a "rock band." Then I started thinking maybe we actually represent something to people. Maybe when they hear the name "Foo Fighters," they think rock'n'roll. And I thought, "Wow, that's cool." Then over the years playing shows I'd look out at the audience and our audience became so diverse. I thought, "Man, they just want to see a rock show."

The current musical climate is not unlike what it was in



When the lights go out, DAN AUERBACH (right) and PATRICK CARNEY (far left) of the Black Keys performing at KROQ Los Angeles' Almost Acoustic Christmas on Dec. 11, 2011.

rock should be that: outside of the norm, not just mainstream and predictable."

Nonesuch senior VP of marketing Peter Clancy offers these descriptors of the band's current sound and feel: "simple, unglorious and deliberately reminiscent of the band's humble beginnings."

Instead of releasing the big-budget video they shot for "Lonely Boy," the Keys opted for footage of a security guard named Derrick Tuggle, who epitomizes the idea of dancing like no one's watching. Finding and recording Tuggle, originally hired as an extra, was essentially an accident, but the video fit in perfectly with the "inside joke" theme of the album's viral-heavy marketing.

The band kicked off the campaign in early October by trying to sell a used van—the 1994 Dodge Caravan junker that's pictured on the cover of *El Camino*. Comedian Bob Odenkirk helmed a low-budget commercial as a car salesman who's lost control of his stead, while Carney recorded a message at 330-510-1206 revealing more details about the vehicle, which is more akin to the van the band first toured in than a Chevrolet El Camino. (A similar voice-mail gag was offered by Arcade Fire, whose name continues to come up in conversations about the Keys' competitors in the rock marketplace.)

1991, right before Nirvana got popular. The late '80s was full of overproduced pop that kids had nothing to grab hold of. You had a bunch of formulaic pop-songstress bullshit—music was boring. And then a bunch of bands with dirty kids got on MTV and rock'n'roll became huge again. I feel like that's about to happen. Something's got to give. It can't be song contests on television for the rest of our lives. It can't be the same playlists on every radio station for the rest of our lives. It can't be music made entirely by computers with people talking over it the rest of our lives. It can't go that way. It just won't.

As a musician, and a part of this rock'n'roll scene, I have a responsibility to make shit real, to not think about making music for money or promoting music for fashion, the contests. Once you start doing the right thing, it will get better. A lot of people are promoting records that are just throw-it-against-the-wall, see-if-it-sticks meaningless bullshit. Everybody has the responsibility to do the right thing and promote artists that mean something. —Ray Waddell

An *El Camino* mini-site was set up (wannabuyavan.com), where fans started leaving comments like, "I've got a '96 Buick Roadmaster that's pretty kick-ass. Wanna trade?" Others quoted Chevy Chase's character in "National Lampoon's Vacation." The sharing had begun.

"With these bands, the little nuances are important," Tortella says. "I almost want to scream it from a rooftop: This band embodies the spirit of what rock marketing should be! And the beauty of it is that we never stopped talking about the Black Keys. There was no gap in marketing them between albums."

One week before street date, the band's official site streamed five tracks from *El Camino*, which at that point had leaked. That was the duo's only go at streaming, with the Keys and management choosing not to put the album—with the exception of "Lonely Boy"—on services like Spotify and Rdio. Manager Peets says they're still gauging the effects of not streaming *El Camino* as the campaign progresses. He doesn't rule out changing their decision later on.

"You get paid [for streaming], but it's so minuscule it's laughable," Auerbach says. "Anyone on the Internet who makes us look stupid for not being on Spotify usually has some sort of stake in the company. Publications like Pitchfork are teaming up with Spotify, and it's kind of ridiculous. It's a cool thing to have if you're in a new band and you want to be heard. But if you are a bigger band that's already known and you rely on record sales for a living, then it's really no place to be."

El Camino's opening-week numbers proved to the band that the combined efforts of Nonesuch and Warner were right in "doing it wrong." The Black Keys nearly tripled the first-week sales of its previous album and debuted at No. 2: Carney and Auerbach were out with über-chef Anthony Bourdain shooting an episode of Travel Channel's "No Reservations" when they heard the news of their big debut.

That same week, the band performed on "Saturday Night Live" for the second time in a year and streamed an *El Camino* release show in New York on MTV Hive. But the biggest moment of the album's release week had to be the Keys selling out a Madison Square Garden show in 15 minutes. They've since added a second Garden date, which the Agency Group's Dave Bevan, who books the band, is confident will also sell out, like many other dates on the group's first headlining arena tour.

"At this point, the band could go to just about any market and do very well—near sellouts at arena-size capacity," Bevan says.

BIG IN EUROPE: AN ALTER BRIDGE CASE STUDY

Rock quartet Alter Bridge tries not to think regionally. Consisting of Creed members Mark Tremonti, Brian Marshall and Scott Phillips, as well as former Mayfield Four vocalist Myles Kennedy, the group has spent the last eight years figuring out how to survive in the ailing rock industry. For the Orlando, Fla., natives, the answer lies beyond international borders.

Releasing its gold-certified debut, *One Day Remains* (Wind-up Records), in 2004, Alter Bridge has since become one of Europe's leading touring bands while simultaneously losing momentum in the United States. With eight international legs on its résumé, the group found fleeting success in North America, maxing out in venue size at New York's 2,100-capacity Best Buy Theater and witnessing diminishing sales on subsequent albums. But in Europe, the act nearly sold out London's 12,000-capacity Wembley Arena last November, and it's top-billed at festivals like England's Download and Germany's Rock am Ring.

According to AGPS Management's Steve Wood, the group's day-to-day manager, the overseas success is a combination of constant digital interaction with fans, a vigorous tour cycle and a nostalgic desire for raw rock talent. "America has too many options. Rock music is sort of written off," Wood says. "They have a very active and interactive fan base in Europe. You can write and get responses and watch the band with webisodes."

Initiatives have involved recording live shows and selling USB drives for \$25 apiece to fans exiting the venue, holding contests for lucky entrants to get a chance to play with the group during sound check and releasing live DVDs of gigs in Amsterdam and London. Newer rock bands may launch similar ventures, but few are as consistent and relentless as Alter Bridge.

"It's determination and communication through the eight years they've had with the fans," says the Agency Group's Neil Warnock, the group's international agent.



"That has brought them through as one of the finest rock bands. There are very few right now who have done that. As an artist, they've come back and back and back and revisited their fans, stayed with them and developed their music."

Live Nation U.K. VP of promotions Steve Homer adds, "In the U.K., if you put the time in touring the market, supporting releases and playing the key festivals, you are part of the way there to having success. The band has a great live show that has grown as they have grown."

Grossing "at least in excess of seven figures" off its last European leg, Alter Bridge plans to co-headline an Australia trek with Steel Panther in February before Tremonti, Marshall and Phillips reunite with Creed frontman Scott Stapp for an EP and a U.S. tour in April. Kennedy will continue working with Slash on a solo project and plans to reconvene with Alter Bridge in early 2013 for another album and tour. The band members are confident their fans will wait.

"There's a movement happening here," Wood says. "People aren't necessarily rejecting other types of music. They're saying, 'We want this again. We want guitar solos.'" —Steven J. Horowitz

"It's just about having the time to get them there."

A long record cycle—or at least one longer than that for *Brothers*—is exactly what Bevan and the label team are planning: at least three legs of the *El Camino* arena tour (with the possibility of additional dates in 2013) and servicing three to four singles, the second one likely being "Gold on the Ceiling." Already confirmed are headlining slots at major U.S. and European festivals this summer, and next on the to-do list is creating stronger inroads internationally.

"The last American rock band to be exported in a big way was the White Stripes," Tortella says. "It's funny to hear people say, 'Rock is dead,' when I believe we're on the verge of exporting one of our greatest American rock bands around the world. It makes me a little giddy, actually—to prove them wrong. The greatest upside for the Black Keys is being able to tour around the world the way they do in America."

DESPITE NEW-SCHOOL VIRAL TACTICS, the band's career is centered on a conventional, linear approach to hard-earned success: Cut your teeth on the road, build a loyal fan base with each record, and find a way to expose your music across multiple platforms. So "wrong way" or not, the team is kicking it old-school in many ways, and working off an established foundation that dates back to Akron, Ohio, in the mid-'90s.

Carney and Auerbach were "neighborhood kids" together, more formally introduced by their older brothers as teenagers because of their mutual musicianship. They jammed together in high school and went away to college, then both dropped out and ended up right where they started: back on the block in Akron.

"The first time I heard the

continued on >>p24



Hello, Mylo:
Coldplay's
CHRIS MARTIN
performing in
Berlin on
Dec. 21, 2011.

WHY ROCK STILL RULES THE ROAD

These days it's rare to see any musical artist make the jump from playing large clubs and theaters to arenas. But after 10 years of development in the touring space, the Black Keys will support their latest album, *El Camino*, with a North American arena headlining tour, beginning in March. The Arctic Monkeys have been tapped as support.

Black Keys manager John Peets of Q Prime says there's "a leap of faith" involved with making the move to large-scale venues, but feels the blues-rock duo has gained enough momentum in recent years to give it a shot. So far, the band's March 12 concert at New York's Madison Square Garden is sold out ("in 15 minutes," according to a tweet from Keys drummer Patrick Carney [@patrickcarney] on Dec. 9), with a second show added soon after, Peets says.

In addition to the Black Keys, Coldplay has already announced a spring arena trek and it's believed that Nickelback will play large venues in 2012 as well. In 2011, rock tours grossed more than any other genre, pulling in \$1.7 billion from more than 5,700 concerts that drew 22,957,774 fans, according to Billboard Boxscore. Keeping in tradition with past years, the top 10 rock tours of 2011 were by veteran acts. Leading the top three spots were U2 (\$293,281,487), Bon Jovi (\$192,947,951) and Roger Waters (\$180,844,170).

Concert promoters, booking agents and artist managers generally agree that rock touring is alive and well. Aside from superstar rock acts that have little trouble drawing fans to headlining concerts, touring industry observers believe the future lies in smartly packaged events with an affordable ticket price.

John Reese, founder/president of Synergy Global Entertainment (SGE), has mastered this formula in recent years with rock festival tours like the Rockstar Energy Drink Mayhem Festival and Rockstar Taste of Chaos.

"It gives the music fans a lot more bang for their buck," says Reese, who co-produces the tours. "I'm looking at [the Rockstar Energy Drink Uproar Festival] poster right now and [fans] can see nine bands for generally what the price of a two- or three-band package [goes for]."

Reese, whose company produced more than 230 music events in 12 countries in 2011, plans to launch several new rock tours and festivals in 2012. He declines to give specific details, but says they'll be organized as a joint venture between SGE and 5B Artist Management.

Joe Litvag, a senior VP at AEG Live in St. Louis, which co-produces such midsize festivals as Rock on the Range, Rock Fest, Rocklahoma and Carolina Rebellion, says that attendance continues to grow at many of his festivals. He notes, however, that there aren't enough upcoming and midlevel acts breaking through to the next level in the active rock genre.

"With the direction the major labels have gone over the last few years—most of them are pretty much out of the rock business, except for the well-established rock acts—these smaller artists are having to rely on independent labels to try and get their career to the next level," Litvag says. "It certainly can be done, but the incubation period is a lot longer with an active rock act than a pop act."

At a time when rock acts are touring more often to make up for lost revenue in recorded-music sales, it's crucial for bands to be more creative with their live show, the Agency Group's Ken Fermaglich says. The agent—who books such bands as Staind, 3 Doors Down, Paramore, Creed and Hinder—says that many acts are getting smarter about offering fans unique concert experiences.

"I'm having conversations with bands about being smart and trying to see that it's important to create interesting content that isn't necessarily the same old thing," Fermaglich says. "Bands are recognizing that they need to reinvent themselves or try some different things when they want to go out and work."

He points to Creed as a recent example. This spring the group will perform its albums *My Own Prison* (1997) and *Human Clay* (1999) in their entirety at theaters in select U.S. cities. The Scott Stapp-led band will spend two nights in the same city, performing one album each night, along with songs from later releases *Weathered* and *Full Circle*.

Creed fans have responded well to the concept. "Ticket counts are great and the tour is going to be awesome," Fermaglich says.

SGE's Reese agrees that rock bands need to start thinking outside of the box if they want to continue selling concert tickets.

"I am seeing bands that are playing too many dates and they're not making it special for the fans," Reese says, noting that ticket counts have decreased as a result. "It's important that when we develop new concepts and touring ideas, we bring cool elements to it, price it right and do all the things necessary to make sure it's special."
—Mitchell Peters

ROCK TALK



JIM JAMES

FRONTMAN, MY MORNING JACKET

"Rock is dead." What's your reaction to that?

It's silly when people talk about things that way. "Rock" is such a huge term—it's basically limitless. I mean, commercial rock radio is a ridiculous joke... they play the same bullshit playlists and don't give new music or creative music a chance... but that's where the college and indie stations come in to keep rock alive—whatever the fuck "rock" is.

Are you hearing new rock that moves you?

Absolutely. Dr. Dog, Floating Action, Fruit Bats, Delta Spirit, Tame Impala, Mötley Crüe, the Melvins, Pearl Jam, Neil Young, Avi Buffalo...

Does a decline in rock radio affect My Morning Jacket?

Like I said, commercial rock radio... they play the same Nickelback and Staind songs way too much, or else they're stuck in the '90s playing Sublime or Nirvana on repeat.

How do shows on the *Circuital* tour feel? Does MMJ's own scene feel vibrant?

We're always grateful that anyone comes to see us whether it is a handful of people or thousands. When people come to see us play it always feels alive—and we're always grateful to be a part of it.—Ray Waddell

ROCK RADIO LOOKS TO THE NEW GENERATION

Format changes and a reliance on the familiar threatened to hinder new artists' growth last year, but programmers remain optimistic that rock radio can remain a vaunted new music destination.

Notable among the format's headlines in 2011 were the losses of New York's and Chicago's Alternative chart reporters—WRXP and WKQX, respectively—when Merlin Media acquired the signals and flipped each to FM news. Similarly, CBS Radio's WYSP Philadelphia, which, except for a brief stint in the mid-'00s as a talk station, had played various forms of rock since 1973, switched to a simulcast of AM sports WIP. Such defections noticeably affected Billboard's Nielsen BDS-based rock radio airplay chart panels. By the close of 2011, 53 stations reported to the Alternative survey, down from 70 at the end of 2006. The Heritage Rock panel shrank from 30 to 17 reporters in that span.

According to BDS, for the week of Nov. 26, 2011, the weekly audience for the No. 1 song on Heritage Rock fell below 1 million for the first time since such figures began being tracked in 1999. Five years ago, the chart's top title regularly registered more than 2 million weekly listeners. In even greater contrast, as far back as 1999, it was common for the total to top more than 6 million.

The rock stations that survive, not surprisingly, often clung to instantly recognizable voices in 2011. Red Hot Chili Peppers continued to crank out alternative top 10s. With two so far from its 10th studio album, *I'm With You*, the act upped its total to 23, matching U2 for the most in the chart's history. Foo Fighters spent more than half the year—28 weeks—atop Billboard's Rock Songs airplay chart with the first two singles from their seventh studio set, *Wasting Light*: "Rope" (20 weeks at No. 1) and "Walk" (eight). And, acts long absent from the charts returned, including Blink-182, Jane's Addiction and Social Distortion, with the lattermost band scoring its first Alternative top 10 ("Machine Gun Blues") since 1996.



RED HOT CHILI PEPPERS

Still, rock programmers are welcoming the next generation. Mumford & Sons, whose *Sigh No More* has tallied 60 weeks atop Billboard's Folk Albums chart and sold nearly 2 million copies, according to Nielsen SoundScan, became one of only two acts (joining Cage the Elephant) to chart three Alternative top 10s from a debut set in the past five years. And Foster the People, Billboard's top new rock act of 2011, notched the biggest pop crossover rock record of the year—the singalong Billboard Hot 100 top 10 "Pumped Up Kicks." The group's success, says Julie Pilat, PD at alternative KYSR Los Angeles, proves that the "local rock scene is on fire" in the nation's second-largest market. "Foster the People, Young the Giant and Grouplove broke out

of L.A.," Pilat says. "Young the Giant received mainstream attention via the MTV Video Music Awards and I think its single 'Cough Syrup' could still cross to pop radio in the first quarter of 2012."

Pilat also points to the success of the Black Keys, who finished the year with a Rock Songs and Alternative chart-topper, "Lonely Boy," from the act's new *El Camino*. The duo built its following gradually before 2010's *Brothers*, its sixth album, brought the pair to the Billboard 200's top 10 at last. "New music discovery and touring is the heart of rock radio," she says. "A few years ago, the Black Keys were receiving only specialty play while selling out tours. Now, they have a No. 1 record." —Gary Trust

SOUND CHECK

DANIEL GLASS FOUNDER, GLASSNOTE ENTERTAINMENT GROUP



I don't think rock is dying. If you look at electronic acts—they're touring, getting in front of the fans—this is a rock approach. Everyone wants to talk about Skrillex right now—this is a rock guy who saw the future. But his guitar is his laptop. He's using a laptop, but it still feels like a guitar. We're a rock company, and we're going to continue

to be a rock company and we're extremely optimistic about the state of rock radio.

We need more rock radio. We lost 10 great stations in the format... Two-thirds of rock radio plays '80s and '90s. Enough already. I recently called the head of CBS and told him to turn two stations into alternative radio. I'd put the stations in the hands of the rebellious kids and open it up. Radio has ignored rock at its own peril.

Bowery Presents, our New York promoter, has venues packed every night with all kinds of edgy artists—rock, but also rap, artists of all kinds. If you look at the festivals—Coachella, Bonnaroo—there are 60,000-80,000 people paying good money. But when you look at these lineups, where is it on the radio? Way too often record companies push to radio—as if radio was the only marketing tool.

Major labels get involved in these bidding wars and spend all this money and then when it doesn't work right away, it's "Oh, we had a bad year." Or, "Rock is over." Rock is not over.

—As told to Benjamin Meadows-Ingram



MARISSA PATERNOSTER FRONTWOMAN, SCREAMING FEMALES

If the general populace sees that rock music is dying, then they're not involved. Because it's not—it's not true. There are tons and tons of punk bands playing in small venues everywhere. It's always been like that, and it's never going to stop. Kids are always going to love punk. Bands that are really dedicated to maintaining the artistic dignity or integrity aren't going to want to access national fame anyway, because they don't want people or the mainstream media to tell them what to do.

The way [punk and DIY] bands do what they do hasn't changed much, except in the way we socialize with one another—networking is so much easier now, though a little bit more impersonal... Things are different. I wouldn't say things are bad or worse. An important part of finding success is being flexible, being able to get rid of old-world models and adapt to new-world things—and not begrudgingly—and make it work, while maintaining your artistic integrity. Things aren't getting easier, but they're getting more interesting.

—As told to Devon Maloney

AARON BRUNO AWOLNATION

I was bored with the music that's called 'rock n'roll.' It's been a few years in which only a few things have stood out, but nothing has changed my life like Radiohead's *OK Computer*. What's good, though, is that people are doing more with production and becoming less loyal to a traditional rock sound. A lot of bands are redefining alternative... The return of rock is through alternative music and if I'm right, this is a really exciting time.

—As told to Phil Gallo

JONAS NACHSIN PRESIDENT, ROADRUNNER RECORDS

The great thing about rock music in general is that [rock artists] tend to have long, great careers. It's not a fanciful type of medium—people who get into it are in it for the long haul. That can be really great for rock companies because you can build a solid stable of artists.

One of the main challenges facing independent acts, today and always, though, is exercising patience. For rock labels, things start very slowly. Then, when things are actually succeeding, comes the greatest challenge of all: knowing how to graduate to the next level... Today, the scene is really healthy. There's so much stuff bubbling up: real fans, independent rock bands getting radio and licensing exposure. Regardless of the economic challenges of the industry, rock is one of its healthiest, thriving sections.

—As told to Devon Maloney

continued from >>p22 Black Keys, I was taken aback,” says Jonathan Cohen (@brainofjoacohen), music booker for “Late Night With Jimmy Fallon,” a former Billboard editor and Auerbach’s childhood friend. “Little Dan! I had never heard him sing like that, and it was an unusual sound . . . but I could tell there was something cool going on there. For a long time it was just Dan and Pat in Pat’s basement, making noise and having fun. In the earliest recordings, that came through loud and clear.”

Despite never having played a show, Auerbach sent demos to 10 garage-rock labels. Only two responded, and the band ultimately went with the small but credible Southern California label Alive. “They released [albums by] Doctor Ross the Harmonica Boss as well as Stooges records,” Auerbach says. “I figured they might understand what we were doing.”

The Keys’ fuzzed-out debut on Alive, 2002’s *The Big Come Up*, which has gone on to sell 139,000 copies (according to Nielsen SoundScan), garnered them looks from major labels, including Sire Records.

“We were talking to [Sire co-founder/president] Seymour Stein every day for two months,” Carney recalls. The band was promised a contract with Sire—which was, at the time, transitioning away from its distribution with Elektra—but the duo went with Fat Possum instead. That’s where the Keys stayed for two crucial albums—2003’s *Thickfreakness* (187,000 copies sold, according to SoundScan) and 2004’s *Rubber Factory* (224,000)—before moving to Nonesuch.

Fat Possum owner Matthew Johnson “taught us a lot about music—about the kind of hustle it takes to kind of be a band that we weren’t really aware of at the time,” Carney says. “If we’d signed with Sire, this would’ve been a whole different band. It would’ve taken months and months [for the record to come out], it would’ve not been a priority, and the band would’ve just fizzled the fuck out. We were nervous that maybe we passed on a really big opportunity, but we were also so determined at the time that if we worked hard, people would probably, hopefully take notice of the band.”

EARLY ON, THE ACT’S LIVE SHOW grabbed people, particularly Mark Leddy and Cindy Barber, owners of Cleveland’s

Beachland Ballroom & Tavern, where the Keys played their first live show to about 25 people. They made \$10. But they kept gigging—their Akron following making the 45-mile drive up Route 77—and when the band later played Chicago, Barber urged David “Boche” Viecegli, founder of booking agency Billions Corp., to see the group live. Soon after Viecegli became the band’s first manager and booking agent, and despite disagreements that led to the Keys’ signing with Q Prime in early 2005, Carney cites Viecegli as a key person early on in the duo’s career.

“Very few bands from Cleveland and even Ohio make it, and part of the problem is that there isn’t an infrastructure of labels and booking agencies that are based here,” Leddy says. “At that point in their career, the Black Keys getting a national booking agent was key for them to make these next couple of steps.”

The next steps included opening slots on big national tours, the first one being Sleater-Kinney. “We snuck into an ‘SNL’ after-party during that tour and met Beck,” Carney says. “We slipped him our demo.” From Beck to Radiohead to Pearl Jam and festival gigs in between, the band’s reputation as a full-on live assault raised its profile little by little—and speaks to a true old-fashioned approach.

As for their hustle during the last 10 years, Carney and Auerbach simply know no other way of life. That, perhaps, is why the concept of “selling out” remains a head-scratcher for Auerbach.

“There’s this weird thing that happened with being a successful band, and it has to do with rich, private-college kids who rule the indie rock world—kids who never really have to worry about anything because they always have some sort of backup plan that they can safely fall into,” he says. “We come from middle-class families. We’re both college dropouts. Driving around the country, paying for everything ourselves—this is the backup plan. The *only* plan, really.”

Jillian Mapes (@jumonsmapes) is an editor for Billboard.com and helms the Billboard Tumblr. She, like the Black Keys, hails from Northeast Ohio.



MUMFORD, FOSTER ROCK RETAIL

Every few years pundits say, “Rock is dead.” And like clockwork, an act will come along and throw a wrench into those death proclamations. Plus, in 2011, of the overall music categories, rock had the biggest gain, up 1.9% to 105.7 million units from 103.7 million in 2010, according to Nielsen SoundScan.

In mid-2003, the No. 1 slot on the Billboard 200 had lacked a rock album for nearly eight months. And then for four weeks straight, beginning with the May 31 tally, a quartet of rock bands bowed at No. 1: Marilyn Manson, Staind, Led Zeppelin and Metallica.

Fast-forward to 2012, and a new rock reality. Last year, only six rock albums topped the Billboard 200—each for only one week. The year started off with a bang/whimper, as four rock acts debuted at No. 1 with worrisome sales figures. Cake’s *Showroom of Compassion* yielded the band its first chart-topper (Feb. 5), but with only 44,000 sold in its first week, according to Nielsen SoundScan. The Decemberists improved on that the following week with *The King Is Dead* (94,000), but then Amos Lee brought it back down to harsh reality when *Mission Bell* started atop the list the next week with 40,000.

Later in 2011, both Foo Fighters and Evanescence nabbed No. 1 albums with *Wasting Light* (April 30, 235,000) and *Evanescence* (Oct. 29, 127,000), respectively. Coldplay’s No. 1 *Mylo Xyloto* came soon after, giving the group its third No. 1 on Nov. 12 (447,000).

But the rock success story of the year is Mumford & Sons, whose *Sigh No More* has sold 2 million copies since its release, according to Nielsen SoundScan, and ranked as the sixth-biggest-selling set of 2011. It was the only rock album among SoundScan’s year-end list of the top 10 best-selling albums. That’s an improvement over 2010, when the highest-ranked rock album on the year-end tally was Jack Johnson’s *To the Sea*, which finished at No. 27 with 723,000 sold. And, proving that No. 1 isn’t everything, *Sigh No More* never hit the top of the Billboard 200: It stalled at No. 2 for two weeks in February.

Following *Sigh No More* on SoundScan’s year-end tally are Mylo Xyloto at No. 13 with 1 million sold, and *Wasting Light* at No. 31 with 663,000.

On the singles side, 2011 was brightened by alternative rock trio Foster the People and its breakthrough debut, “Pumped Up Kicks.” The tune sold more than 3.5 million downloads last year and was the second-highest-ranked rock track among SoundScan’s top-selling digital songs of the year (No. 6). Adele’s “Rolling in the Deep” was the biggest of them all, rock or otherwise, with 5.8 million sold.

—Keith Caulfield

ROCK TALK



PATTERSON HOOD

FOUNDING MEMBER, DRIVE-BY TRUCKERS

Have you heard anyone say, “Rock is dead”?

I’ve been hearing that my whole life. It’s not the healthiest it’s ever been, but I don’t think it’s dead.

Are you hearing new rock music that moves you?

I am. I’ve had more new records I’ve loved this year than any one year I can remember in several years. Rock doesn’t sell like it used to. It may not be the force of cultural change it used to be, and I don’t know if it will be again or not. But there will always be people who respond to and are moved by rock and its various forms.

Is getting on the radio a concern for the band?

There are definitely people who work for us who hold out hope for that. “Everybody Needs Love” got more airplay than any record we’ve ever had, so I’m not going to belittle their efforts. But I just don’t know if radio is geared for us. In a perfect world, “Mercy Buckets” should have been on the radio, but I never heard it there. I’m glad I’m still able to get out there and make my living doing this. If only I could figure out how to make a living when I’m not on the road—that would be nice. Because we can’t as a band continue to tour at this pace for the rest of our lives . . . Sometimes you got to come home.

—Ray Waddell

ROCK GETS SYNCHED UP BIG-TIME

As pop, dance and hip-hop dominates the Billboard Hot 100 top 10 and modern rock radio stations switch formats, what does a rock band need to do to get heard these days? It starts with a good commercial synch.

Foster the People, 2011's breakout rock act, knows the importance of having songs placed in ads first-hand—lead singer Mark Foster got his start writing jingles for Los Angeles' Mophonics before lending his gift for melody to mega-hit "Pumped Up Kicks." That song's slow burn at pop and modern rock radio eventually paved the way for other high-profile synchs, like the band's "Color on the Walls (Don't Stop)" appearing in Nissan's Versa campaign. The result? Strong sales for Foster the People's debut album, *Torches*, which ranked at No. 55 on the Top Billboard 200 Albums year-end list.

But after Foster the People and other rock bands' synch-happy strategy, the commercial-licensing opportunities have been spotty at best for most rock acts. That's why many rock acts raised their hands when the NFL teamed up with sports-music firm Banshee Music and GMR Marketing to pair original rock tracks with individual leagues for localized anthems and touchdown songs.

Universal Republic hard-rock act Hinder, for example, jumped at the opportunity to record the song "The Fight's About to Begin" for free in exchange for exposure during NFL events and telecasts throughout the 2011-12 season. After two top 10 albums and a top five single ("Lips of an Angel") on the Billboard charts, the band has struggled in recent years to get its music out to the same mass audiences.

"We're getting less label support than we've ever gotten,

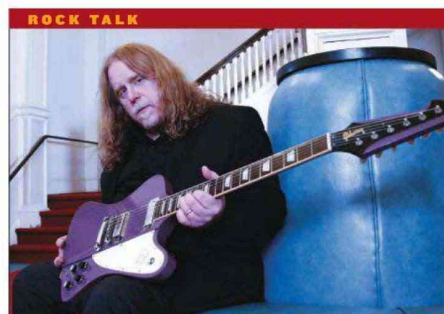
so we're pretty much out there on our own right now," Hinder drummer Cody Hanson says, noting the band's existing relationship with Banshee Music. "It's tough to do, so we have to use the relationships we've made over the years and have to take advantage of the Internet as much as we can. We hope we can reach people any way we can but it's getting tough."

Other acts like Chickenfoot and "American Idol" alum James Durbin also came onboard last summer, despite the NFL's season remaining in limbo until late July. Banshee VP of sports marketing John Canaday says the agency might have been able to lure even more rock acts to record or compose original songs for the current season had the timing been more concrete.

"On the one hand, it was frustrating we couldn't start," Canaday says. "On the other, it's pretty impressive we had songs, deals and music created in about a two-month period that would require league approvals, artist approvals, label approvals and a number of steps that would typically take much longer."

For the NFL, the Banshee deal gives each league an ownable song that fans can instantly identify when they show up at games or watch their telecasts. But NFL VP of entertainment marketing and promotion Tracy Perlman insists the artists are the biggest benefactors.

"Sometimes they get to reach a fan base they don't necessarily have," Perlman says. "Whether you're dealing with country artists in a specific marketplace or rock bands in a specific marketplace, you've got a captive audience of over 60,000 people every week in a stadium. There's also the ancillary benefit of being picked up on TV, being licensed, and the opportunity to get that reach also shows them as football fans." —Andrew Hampp



WARREN HAYNES

SOLO ARTIST; GUITARIST
(ALLMAN BROTHERS BAND,
GOV'T MULE)

Have you been hearing that rock is dead?

I've been hearing that for over 10 years, and I'm sure some elements of rock, particularly in the mainstream, appear to be deceased. But I think there are independent young bands that are going at it the right way and hopefully are bringing back a resurgence. There's no shortage of ticket sales for classic rock bands, but the marketplace is just so cram-packed with product that it's hard for a lot of things to find air. Unfortunately, as much as I hate to say it, in the case of rock music, the bar is very high. If you're going to be a rock 'n' roll band, you've got to compare yourself to Led Zeppelin, Pink Floyd, Jimi Hendrix, the Who, the Stones, the Allmans, the Grateful Dead and that's a high bar to contend with. I hear a lot of really cool, young music that I hope will cause a new wave of excitement, but I don't know that I hear a lot of stuff that competes with the greatest rock music ever made.

When you say bands are "doing it the right way," what do you mean?

Rock music came about in the first place as underground music. The scene was happening on its own before the record companies even knew it existed, and in the beginning the labels and even radio didn't understand it... The bands at that time were running blind and just doing exactly what they wanted to do, and it created a populist movement. I believe for really amazing music to come about in the modern day similar to that movement, it will have to happen organically and not by second-guessing what they think people want to hear.

You've always operated outside the system. Do you even care about what's going on at radio or in mainstream rock?

I've built my whole career making decisions based on what I thought was best for me and never trying to second-guess the public, which is a really dangerous thing because by the time you think you've figured out what the marketplace wants, it's ready to change again... I don't know if that's good advice for somebody else, but it's worked for me. I've never chased radio success and for the most part have had very little, but my current solo record, *Man in Motion*, is doing quite well at radio. It's a little different from what I normally release, but again not trying to chase anything. I can only say the greatest rock music was made when people were making music strictly for themselves and like-minded individuals.

When you play with the Allman Brothers Band, Gov't Mule or solo, does it feel vital to you?

More so than ever. There's a lot of young people—13-, 14-year-olds even—that will come up to me after a Gov't Mule show and say, "Tonight's my first Gov't Mule show," and we'll start talking and I'll realize they've just discovered Pink Floyd or Hendrix, and that music is affecting them the way it did us when we were kids—it's still that strong. I don't think the vitality of great rock music will ever fade away—it will only get stronger. But in return, it makes it harder for young bands to reach that bar. —Ray Waddell



LEFT: PAMELA LITVY; RIGHT: STEWART OSWELDS

HINDER

SEEDS OF CHANGE

U.S. RECORDED-MUSIC UNIT SALES FINISH 2011 IN THE BLACK, BUT DIGITAL TRACK GROWTH SLOWED IN Q4

BY ED CHRISTMAN

Send up a flare: U.S. album sales managed to eke out their first annual unit-sales gain since 2004. After years of gut-wrenching, double-digit percentage declines, 2011 will go down in the books as a period of momentary respite for the recording industry.

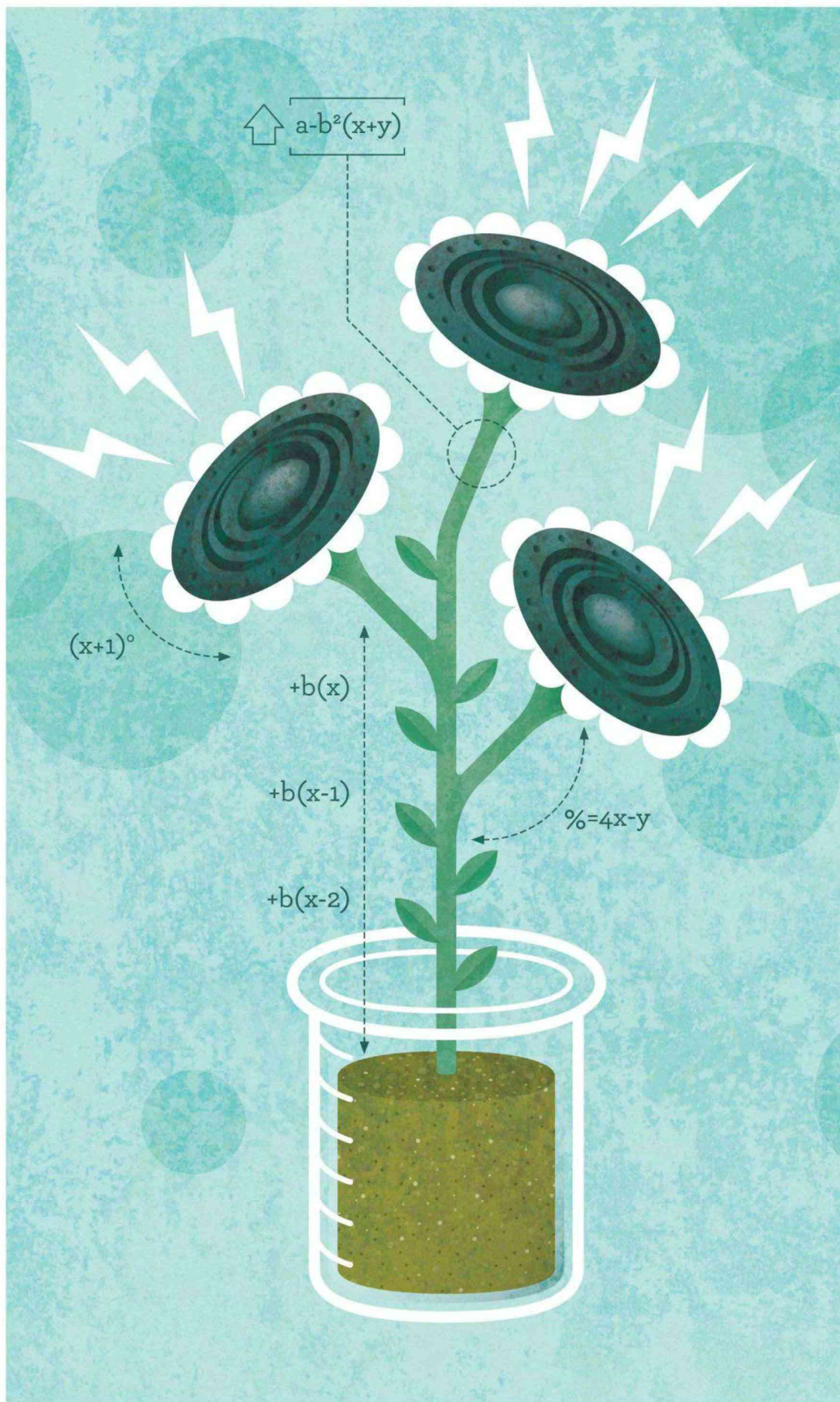
It was a year of milestone achievements in a market of diminished expectations. Total recorded-music sales at three of the four major-label groups finished the year up or roughly flat from 2010. Adele sold a staggering 5.8 million units of her sophomore album, *21*. And for the first time, sales of digital tracks and digital albums accounted for slightly more than half of total U.S. recorded-music sales.

But retail trends suggest that the market could be backsliding. Music sales began experiencing headwinds in the final quarter of 2011, as digital-track sales growth cooled off and CD sales resumed their decline.

During the 52 weeks ended Jan. 1, combined U.S. sales of albums and track-equivalent albums (or TEA, where 10 tracks equal an album) totaled 457.7 million units, up 3.2% from 443.4 million in 2010, according to Nielsen SoundScan. Sales of digital albums and TEA accounted for 50.3% of all album and TEA sales.

Album sales without TEA inched up 1.4% to 330.6 million from 326.2 million in the prior year. Digital album sales surged 19.5% to 103.1 million units from 86.3 million, while CD sales fell to 223.5 million units from 236.9 million—a 5.7% decline that represented dramatic improvement from drops of 18%-20% in each of the prior four years, according to SoundScan.

When 2011 began with a first-quarter decline in CD sales of 12.8% from a year earlier, some executives decided to view the glass as half full, hoping that the format was perhaps nearing bottom. The second and third quarters seemed to bear that out as sales rose 0.8% and 3.4%, respectively. But CD sales did a U-turn in the fourth quarter, tumbling 9.9% from the same period in the



2011 YEAR-END SOUNSCAN REPORT

prior year, although that still marked an improvement from the 17.7% drop in CD sales posted in fourth-quarter 2010, according to SoundScan.

Digital track sales rose to 1.27 billion units in 2011 from 1.17 billion in the prior year. The 8.5% gain was an encouraging rebound from the meager 1.4% increase posted in 2010. But in a worrying sign, year-on-year digital-track sales growth slowed to 2.6% in the fourth quarter, down from gains of 8.6%, 12.8% and 8.8% in each of the first three quarters of 2011, respectively, according to SoundScan.

It was a banner year for Sony Music Entertainment, which posted combined album and TEA sales of 130.1 million units, up a remarkable 7.7% from 120.8 million in 2010, according to SoundScan. Sony's performance received a considerable boost from the February release of Adele's *21*, which sold an eye-popping 5.8 million in 2011 to become the year's top-selling album, while her Billboard Hot 100 No. 1 "Rolling in the Deep" was the year's top-selling digital track with 5.8 million sold, according to SoundScan.

Universal Music Group and EMI also finished up on the year, albeit just barely. UMG's combined album and TEA sales rose to 140.6 million units in 2011 from 139.6 million in the prior year, while EMI's inched up to 43.3 million units from 43 million, according to SoundScan. Warner Music Group was the only major to post a decline in 2011, with its album and TEA sales dropping 2.7% to 85.8 million units from 88.2 million in 2010.

UMG still managed to finish 2011 with the largest share of album and TEA sales, capturing 30.7% of the market and prevailing over Sony at 28.4%, thanks to robust digital track sales. UMG accounted for 33% of track sales, compared with Sony's 26.2%. When it came to album sales, Sony and UMG went toe-to-toe all year long with UMG ultimately coming out narrowly on top with a 29.9% share of sales versus 29.2% for Sony.

Sales of current albums—titles released within the last 18 months, or older titles that remain in the top half of the Billboard 200 or are active at radio—fell 4.2% to 179.4 million, from 187.3 million in the prior year. But catalog albums—titles more than 18 months old that don't meet any of the other current-title qualifications—jumped 9% to 151.2 million units from 138.9 million in 2010. The rise in catalog album sales benefited from aggressive discounting at big-box retailers like Walmart and Best Buy, which priced many older CD titles at \$5 apiece. That, along with Amazon's aggressive discounting of album downloads at its MP3 store, strongly suggest that while recorded-music unit sales were up, revenue was not. Other factors helping buoy album sales included CD sales at online retailers and other nontraditional outlets.

Among genres, rock album sales rose 1.9% to 105.7 million units, while country album sales fell 1.8% to 42.9 million, Christian/gospel was down 2% to 23.7 million, R&B dropped 4.3% to 11.8 million and Latin slipped 4.3% to 11.8 million, according to SoundScan. Within R&B, the rap category was more vibrant, as album sales rose 3.3% to 28.3 million. Meanwhile, jazz album sales surged 26.1% to 11.1 million thanks to Michael Bublé's *Christmas*, which sold 2.4 million units in 2011. Electronic/dance music album sales jumped 15% to 10 million.

Among retailers, nontraditional merchants enjoyed a strong year. While digital sales accounted for most of the category's success in 2011, album sales at other nontraditional retailers—including online CD stores, mail-order houses, concert venues and merchants like Starbucks and Toys "R" Us—continue to also show strength, growing 11.1% to 35.5 million. Of the traditional retailers, mass merchants had the strongest showing, with album sales declining only 3.8% to 103.6 million, while album sales were down 12.6% at chain retailers to 64.6 million units and down 9.5% at independents to 23.7 million units, according to SoundScan.

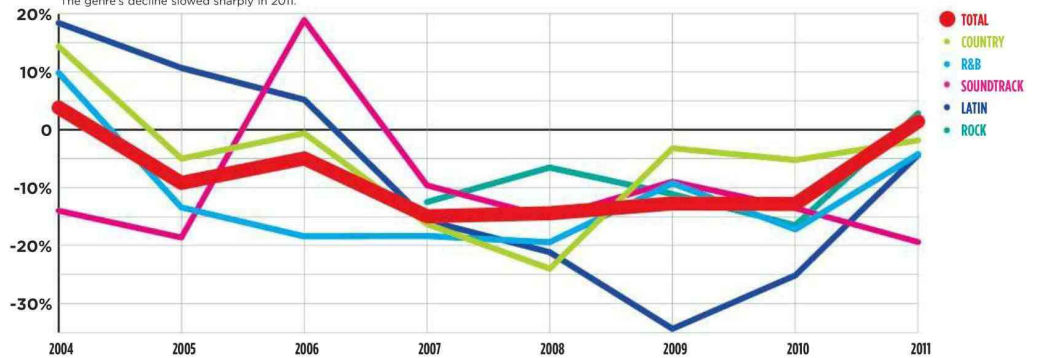
SALES OF MAJOR FORMATS OVER TIME

Digital album sales finished the fourth quarter up 16.5% from the same period in 2010, when sales rose 14.5%. But sales of digital tracks didn't end the year on the same high note. Track sales grew 2.6% in the fourth quarter from a year earlier, when sales rose 6.3%. CD sales dropped 9.9% in the final quarter of 2011, a slower decline than the 17.7% plunge in the year earlier period, but a disappointing performance after two consecutive quarters of modest growth.



YEAR-ON-YEAR CHANGE IN ALBUM SALES BY GENRE

Rock album sales, which Nielsen SoundScan began tracking as a genre in 2006, rebounded in 2011 with a 1.9% increase, edging the overall market's 1.4% uptick. Country's see-sawing fortunes—outpacing the broader market in the mid-2000s, before sales plunged in 2007 and 2008—have sharply narrowed its losses in recent years. R&B went through a particularly rough period from 2005 through 2010, declining more sharply than the rest of the market during most of those years and failing to post a net gain in sales in 2011 despite strong sales in its subgenre of rap. Latin music, which enjoyed robust sales in the first half of the 2000s, has suffered alarming declines since then. The genre's decline slowed sharply in 2011.

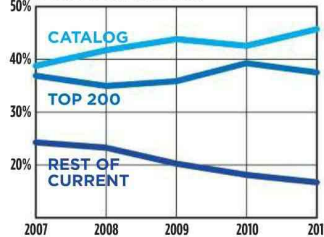


HIT ALBUM SALES TRENDS

Since 2004, catalog titles as a percentage of total album sales have grown by nearly 10 percentage points, while current titles have dropped by about the same proportion. At this pace, Billboard estimates that catalog sales could pull even with current sales by the end of 2013. Among current albums, the number of blockbuster titles stabilized somewhat in 2011, as releases selling 2 million units fell to three from four in the prior year, while those hitting the 1 million mark remained steady at 13 and those reaching the 500,000 milestone also remained unchanged, at 48. But current non-hit albums and niche genre titles are losing ground as brick-and-mortar stores close or reduce floor space devoted to music. Meanwhile, the number of blockbuster digital song titles continues to surge, with 102 songs each hitting the million-unit mark in 2011, up sharply from 80 titles in 2010.

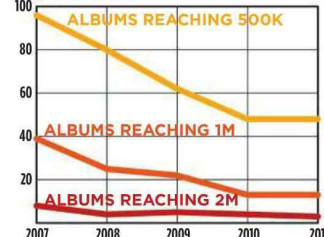
U.S. ALBUM SALES BY CATEGORY

(Percent of total album sales)



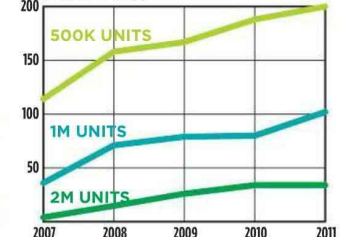
MILLION-SELLING ALBUMS

(Number of titles)



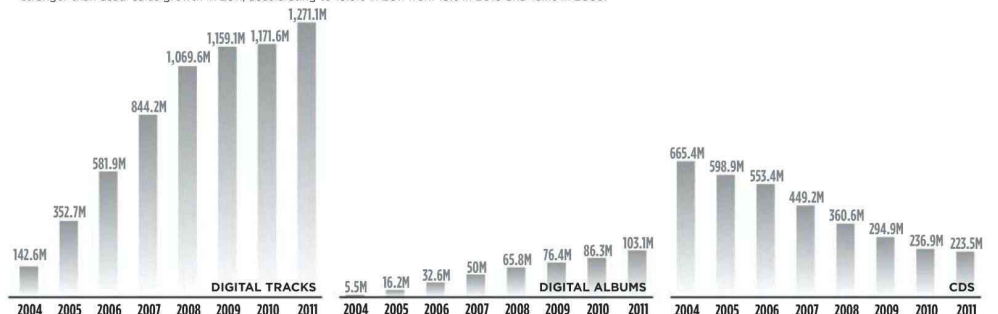
TOP DIGITAL TRACK SELLERS

(Number of songs)



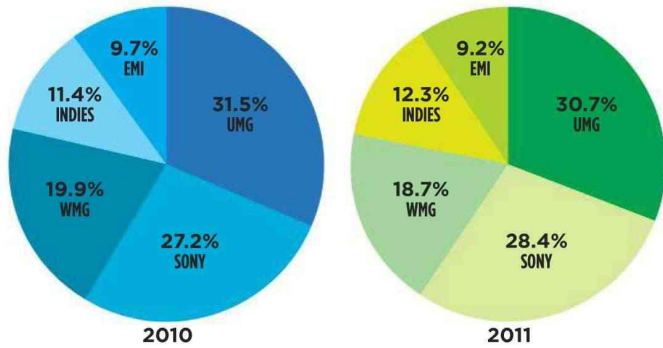
RECORDED-MUSIC UNIT SALES

After digital track sales barely averted posting an annual decline in 2010, they rebounded strongly in 2011, growing 8.5% over the prior year. CD sales fell a relatively modest 5.7% in 2011, narrowing sharply from the 18%-20% declines in recent years, helped by aggressive discounting of catalog titles. Digital album sales also enjoyed stronger than usual sales growth in 2011, accelerating to 19.5% in 2011 from 13% in 2010 and 16.1% in 2009.



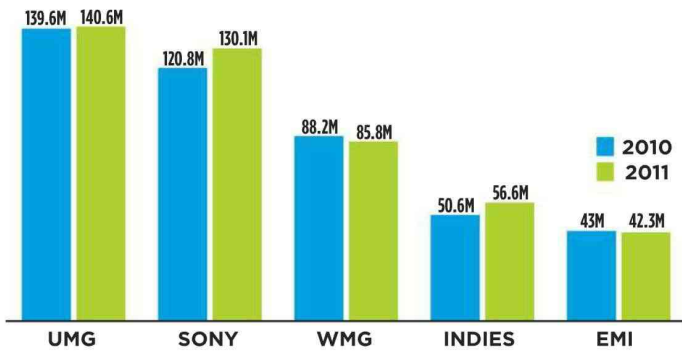
MARKET SHARE BY DISTRIBUTOR BASED ON ALBUM AND TEA (TRACK-EQUIVALENT ALBUM) SALES

Universal Music Group managed to hold onto the top spot with a 30.7% share, despite a strong challenge from Sony Music and a decline from its 2010 market share of 31.5%. Sony climbed to 28.4% from 27.2%. Warner Music Group saw its share decline to 18.7%, while EMI fell to 9.2%. The independent sector grew to 12.3% from 11.4%.



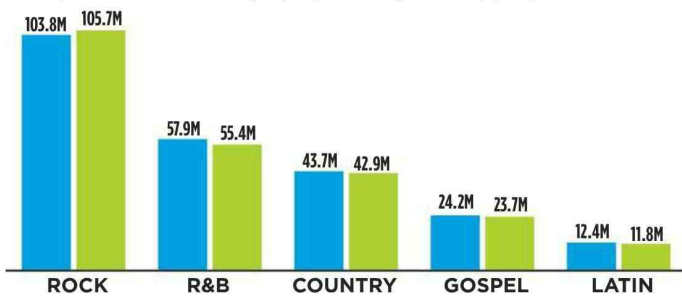
ALBUMS PLUS TEA SOLD BY DISTRIBUTOR

Adele played a major role in Sony's sales gain in 2011, selling a combined 6.7 million units of albums and TEA. But even without the British songstress, Sony would have still posted a net gain of 2.6 million album-plus-TEA units. The other big winner this year was the indie sector, which collectively grew by 6 million units to 56.6 million for 2011.



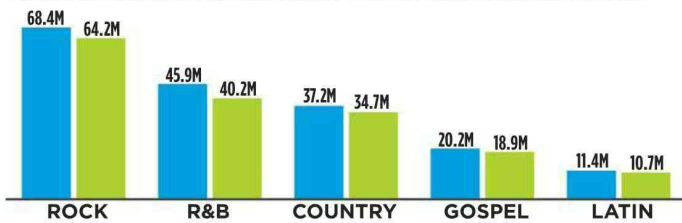
ALBUM SALES BY GENRE

While rock posted a 1.9% gain, the smaller genres of jazz and dance/electronic music (not shown) boasted bigger percentage gains. Jazz album sales leaped 26.2% to 11.1 million units, thanks largely to Michael Bublé's Christmas. Electronic/dance rose 15% to 10 million, buoyed by the genre's recent groundswell in popularity.



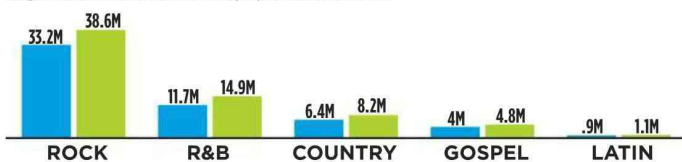
CD ALBUM SALES BY GENRE

Year-over-year increases in the jazz, classical, Latin and new age genres helped slow the CD's decline in 2012. Meanwhile, a 4.3 million-unit decline in rock CD sales didn't overshadow the genre's 5.4 million-unit gain in digital album sales.



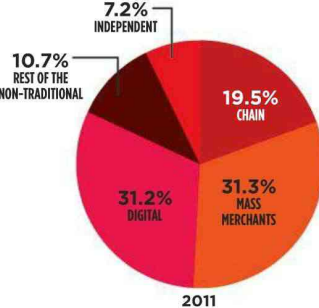
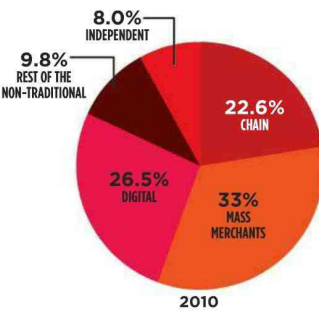
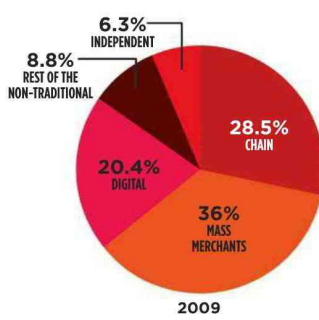
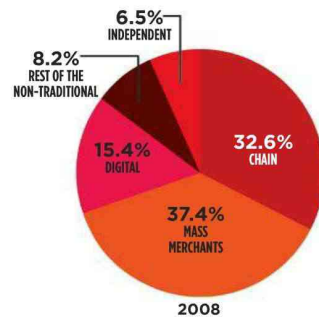
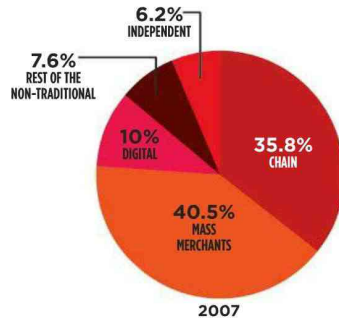
DIGITAL ALBUM SALES BY GENRE

The dance/electronic genre enjoyed the largest percentage gain, with sales surging 42.3% to 4.9 million units. Rap, a subgenre of R&B not shown in the chart, jumped 41.8% to 9.9 million.



MARKET SHARE BY RETAIL CATEGORY

Chain retailers—like Trans World, Best Buy and Barnes & Noble—which about a decade ago accounted for more than half of all album sales, now account for about a fifth of the market. The market-share erosion at mass merchants and indie stores has been much slower, while the nontraditional sector continues to enjoy robust growth. While digital retailers lead the way, growing to nearly one-third of album sales, other nontraditional merchants like online CD stores, mail-order houses and concert venues continue to post growth as well, now accounting for about 11% of sales, more than doubling from 5.1% in 2005.

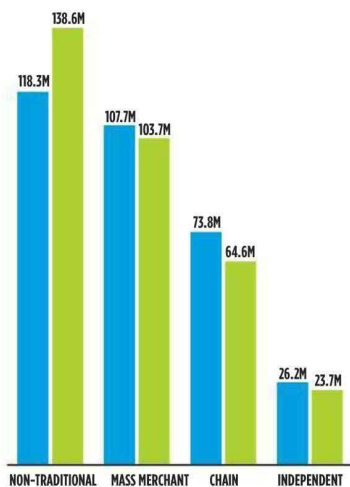


FOREVER '21'
ADELE'S 21 FINISHES 2011 AS THE YEAR'S BIGGEST-SELLING ALBUM, WITH 5.8 MILLION COPIES SOLD, ACCORDING TO NIELSEN SOUNDSCAN. IT'S THE BIGGEST-SELLING SET OF ANY YEAR SINCE 2004, WHEN USHER'S CONFESSIONS MOVED 8 MILLION.

DOUBLE UP
WITH ADELE'S 21 TOPPING THE YEAR-END ALBUM SALES TALLY, WITH 5.8 MILLION COPIES SOLD, IT SELLS MORE THAN TWICE THE AMOUNT OF 2011'S RUNNER-UP SET MICHAEL BUBLÉ'S CHRISTMAS, WITH 2.5 MILLION. 2004 WAS THE LAST YEAR WHERE THE TOP-SELLING ALBUM SOLD AT LEAST TWICE AS MUCH AS THE NO. 2 SET. USHER'S CONFESSIONS (8 MILLION) WAS WAY AHEAD OF NORAH JONES' FEELS LIKE HOME, WHICH WAS THE NO. 2 SELLER IN 2004 WITH 3.8 MILLION.

ALBUM SALES BY STORE TYPE

Chains once again suffered the steepest decline on a unit and percentage basis. The independent sector also suffered a decline, due in part to a tougher year-on-year comparison after some regional chains were added to the indie category in 2010. The nontraditional sector is now firmly established as the largest retail category, capturing 41.9% of album sales in 2011.



2011 YEAR-END SOUNDSCAN REPORT



SALES LEADERS OF 2011

ADELE'S BREAKOUT YEAR FEATURED A LATE-BREAKING HIT ALBUM BY MICHAEL BUBLÉ AND LMFAO'S UBIQUITOUS 'ANTHEM'

TOP ALBUMS

RANK	ARTIST	TITLE	LABEL	YTD SALES
1	ADELE	21	XL/COLUMBIA/SONY MUSIC	5,824,000
2	MICHAEL BUBLÉ	CHRISTMAS	143/REPRISE/WARNER BROS.	2,452,000
3	LADY GAGA	BORN THIS WAY	STREAMLINE/NO9LIVE/INTERSCOPE/IGA	2,101,000
4	LIL WAYNE	THA CARTER IV	YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	1,917,000
5	JASON ALDEAN	MY KINDA PARTY	BROKEN BOW	1,576,000
6	MUMFORD & SONS	SIGH NO MORE	GENTLEMAN OF THE ROAD/GLASSNOTE	1,420,000
7	DRAKE	TAKE CARE	YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	1,247,000
8	JUSTIN BIEBER	UNDER THE MISTLETOE	SCHOOLBOY/RAYMOND BRAUN/ISLAND/DMG	1,245,000
9	JAY Z & KANYE WEST	WATCH THE THORNE	ROC-A-FELLA/ROC NATION/DEF JAM/DMG	1,232,000
10	LADY ANTEBELLUM	OWN THE NIGHT	CAPITOL NASHVILLE	1,204,000
11	BEYONCÉ	4	PARKWOOD/COLUMBIA/SONY MUSIC	1,058,000
12	KATY PERRY	TEENAGE DREAM	CAPITOL	1,006,000
13	COLDPLAY	MYLO XYLOTO	CAPITOL	1,006,000
14	BRUNO MARS	DOO-WOPPS & HOOLIGANS	ELEKTRA/ATLANTIC	978,000
15	TAYLOR SWIFT	SPEAK NOW	BIG MACHINE	967,000
16	NICKI MINAJ	PINK FRIDAY	YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	876,000
17	ADELE	19	XL/COLUMBIA/SONY MUSIC	857,000
18	SCOTTY MCCREERY	CLEAR AS DAY	19/MERCURY NASHVILLE/IGA/LUMGN	856,000
19	RIHANNA	LOUD	SRP/DEF JAM/DMG	833,000
20	JUSTIN BIEBER	NEVER SAY NEVER-REMIXES	SCHOOLBOY/RAYMOND BRAUN/ISLAND/DMG	824,000

HOT DIGITAL SONGS

RANK	ARTIST	TITLE	LABEL	YTD SALES
1	ADELE	ROLLING IN THE DEEP	XL/COLUMBIA/SONY MUSIC	5,813,000
2	LMFAO FEAT. LAUREN BENNETT & GOONROCK	PARTY ROCK ANTHEM	PARTY ROCK/WILLI AM/CHERRYTREE/INTERSCOPE	5,468,000
3	KATY PERRY	ET.	CAPITOL	4,829,000
4	MAROON 5 FEAT. CHRISTINA AGUILERA	MOVES LIKE JAGGER	ABM/OCTONE/INTERSCOPE	4,111,000
5	PITBULL FEAT. NE-YO, AFROJACK & NAVY	GIVE ME EVERYTHING	MR. 305/POLO GROUNDS/IRMG	3,875,000
6	FOSTER THE PEOPLE	PUMPED UP KICKS	STARTIME/COLUMBIA/SONY MUSIC	3,843,000
7	ADELE	SOMEONE LIKE YOU	XL/COLUMBIA/SONY MUSIC	3,750,000
8	CEE LO GREEN	F*CK YOU (FORGET YOU)	RADIOCULTURE/ELEKTRA/RRP	3,723,000
9	NICKI MINAJ	SUPERBASS	YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	3,608,000
10	LADY GAGA	BORN THIS WAY	STREAMLINE/NO9LIVE/INTERSCOPE/IGA	3,476,000
11	LMFAO	SEXY AND I KNOW IT	PARTY ROCK/WILLI AM/CHERRYTREE/INTERSCOPE	3,363,000
12	JENNIFER LOPEZ FEAT. PITBULL	ON THE FLOOR	ISLAND/DMG	3,308,000
13	CHRIS BROWN FEAT. LL WARMÉ & 213	LOOK AT ME NOW	JIVE/RCA	3,178,000
14	RIHANNA	SM	SRP/DEF JAM/DMG	3,040,000
15	RIHANNA FEAT. CALVIN HARRIS	WE FOUND LOVE	SRP/DEF JAM/DMG	2,995,000
16	THE BLACK EYED PEAS	JUST CAN'T GET ENOUGH	INTERSCOPE	2,950,000
17	KATY PERRY	FIREWORK	CAPITOL	2,889,000
18	BRUNO MARS	LADY SONG	ELKTRA/ATLANTIC	2,849,000
19	BRUNO MARS	GRENADE	ELEKTRA/ATLANTIC	2,775,000
20	GYM CLASS HEROES FEAT. ADAM LEWINE	STEREO HEARTS	DECA/DANCE/TUELED BY RAMEN/RRP	2,760,000

VINYL: EVEN MORE DELICIOUS
FOR THE FOURTH STRAIGHT YEAR, MORE VINYL ALBUMS WERE SOLD THAN IN ANY OTHER YEAR SINCE SOUNDSCAN BEGAN TRACKING DATA IN 1991. IN 2011, 3.9 MILLION VINYL LPS WERE SOLD, COMPARED WITH THE PREVIOUS RECORD OF 2.8 MILLION IN 2010. OF ALL VINYL ALBUMS SOLD IN 2011, 62% WERE PURCHASED AT INDEPENDENT MUSIC STORES AND NEARLY THREE OUT OF EVERY FOUR VINYL LPS BOUGHT WERE ROCK ALBUMS.

BEATLES, 1
THE TOP-SELLING VINYL SET OF 2011 WAS THE BEATLES' ABBEY ROAD (4,000). THE BIGGEST NON-ROCK VINYL TITLE WAS ADELE'S 21 WHICH WAS THE SIXTH TOP SELLER (16,000). OTHER NON-ROCK VINYL STARS: MICHAEL JACKSON'S THRILLER (9,000), LADY GAGA'S BORN THIS WAY (9,000) AND KANYE WEST'S MY BEAUTIFUL DARK TWISTED FANTASY (8,000).

GO BIG GREEN
THE YEAR-END WORLD ALBUMS CHART IS BROUGHT TO YOU BY THE WORD "CELTIC." THIRTEEN OF THE TOP 25 WORLD ALBUMS FEATURE THE WORD IN ITS TITLE. DRIN IN THE ARTIST'S NAME, CELTIC THUNDER'S HERITAGE LEADS THE PACK WITH 106,000. WHILE CELTIC WOMAN PLACES AT NOS. 10, 12, 14 AND 20, THE MEN OF CELTIC THUNDER ALSO CLAIM NOS. 4, 7, 13 AND 21.

'LEGEND' STATUS
ON THE YEAR-END REGGAE ALBUMS LIST, IT HELPS IF YOU'RE A MEMBER OF THE MARLEY FAMILY... OR IF YOU'RE MATISYAHU! MARLEY'S POPULATE NOS. 1, 2, 3, 5, 7 AND 9 AMONG THE TOP 10, WHILE MATISYAHU FINDS HIMSELF AT NOS. 4 AND 8. THE OTHER TWO ARE VARIOUS-ARTIST COMPILATIONS: THE STARBUCKS-EXCLUSIVE JAMAICAN SUNSHINE (NO. 9) AND MADDEY'S BUDGET COLLECTION BEST OF REGGAE (NO. 10). THE TOP-SELLING REGGAE SET OF 2011 WAS BOB MARLEY & THE WAILERS' LEGEND WITH 237,000 SOLD. IT HAS BEEN THE TOP-SELLING REGGAE SET SINCE 2007.

'TIS THE SEASON
2011 MARKS THE FIRST YEAR SINCE SOUNDSCAN BEGAN TRACKING SALES IN 1991 THAT TWO CHRISTMAS ALBUMS ARE AMONG THE YEAR-END TOP 10. BEST SELLERS MICHAEL BUBLÉ'S CHRISTMAS IS NO. 2 WITH 2.5 MILLION WHILE JUSTIN BIEBER'S UNDER THE MISTLETOE FINISHES AT NO. 8 WITH 1.3 MILLION. PREVIOUSLY, THERE HAD BEEN ONE HOLIDAY SET AMONG THE TOP 10 SELLERS OF THE YEAR IN 1994, 2007, 2008 AND 2009.

'PARTY' TIME
JASON ALDEAN'S MY KINDA PARTY IS THE TOP-SELLING COUNTRY ALBUM OF THE YEAR, MARKING THE FIRST TIME AN INDEPENDENTLY DISTRIBUTED RELEASE HAS TOPPED THE YEAR-END COUNTRY CHART SINCE 2007. THAT WAS WHEN THE EAGLES' SELF-DISTRIBUTED WALKMART EXCLUSIVE LONG ROAD OUT OF EDEN FINISHED THE YEAR WITH 2.6 MILLION.

FIVE THE HARD WAY
ALBUT FIVE OF SOUNDSCAN'S TOP 25 ALBUMS OF 2011 WERE ALSO NO. 1 ON THE BILLBOARD 200. THE ALBUM THAT MISSED TOPPING THE CHART WAS JASON ALDEAN'S MY KINDA PARTY (NO. 5 ON THE YEAR-END CHART WITH 1.6 MILLION). MUMFORD & SONS' SIGH NO MORE (NO. 6, 1.4 MILLION), BRUNO MARS' DOO-WOPPS & HOOLIGANS (NO. 14, 978,000), ADELE'S 19 (NO. 17, 857,000) AND RIHANNA'S LOUD (NO. 19, 833,000). THOSE ALBUMS RESPECTIVELY PEAKED ON THE BILLBOARD 200 AT NOS. 2, 2, 3, 10 AND 3.

'ROLLING' IN THE SALES
ADELE'S "ROLLING IN THE DEEP," WHICH SPENT SEVEN WEEKS ATOP THE BILLBOARD HOT 100 EARLIER IN 2011, LEADS THE YEAR'S TOP-SELLING DIGITAL SONGS TALLY (5.8 MILLION DOWNLOADS). IT'S AHEAD OF LMFAO'S "PARTY ROCK ANTHEM" (FEATURING LAUREN BENNETT AND GOONROCK) AT NO. 2 WITH 5.4 MILLION AND KATY PERRY'S "ET." (FEATURING KANYE WEST) AT NO. 3 WITH 4.8 MILLION.

'BORN' TO MAKE HITS
LADY GAGA'S FORMER BILLBOARD 200 CHART-TOPPER "BORN THIS WAY" IS THE YEAR'S THIRD BIGGEST-SELLING ALBUM, HAVING MOVED 2.1 MILLION. THIS IS THE THIRD YEAR IN A ROW THAT GAGA HAS PLACED AN ALB AMONG THE YEAR'S TOP 10 SELLERS. IN 2009, THE FAME WAS NO. 4 (2.2 MILLION) WHILE IN 2010 THE ALBUM WAS NO. 6 WITH 1.6 MILLION.

SITTING PRETTY
NICKI MINAJ'S PINK FRIDAY IS THE 16TH-BIGGEST-SELLING ALBUM OF 2011 (876,000)—THE YEAR-END LIST'S HIGHEST-RANKED RAP/ HIP-HOP SET BY A WOMAN SINCE 1998. THAT YEAR, LAURYN HILL'S THE MISEDUCATION OF LAURYN HILL WAS THE NO. 14 ALBUM WITH 2.9 MILLION SOLD.

TOP CATALOG ALBUMS

RANK	ARTIST	TITLE	LABEL	2011 SALES
1	ADELE	19	XL/COLUMBIA/SONY MUSIC	857,000
2	EMINEM	RECOVERY	WEB/SHADY/AFTERMATH/INTERSCOPE/IGA	741,000
3	JUSTIN BIEBER	MY WORLD 2.0	SCHOOLBOY/RAYMOND BRAUN/ISLAND/DMG	739,000
4	LADY ANTEBELLUM	NEED YOU NOW	CAPITOL NASHVILLE	700,000
5	FLORENCE & THE MACHINE	LUNGS	UNIVERSAL REPUBLIC	522,000
6	THE BLACK KEYS	BROTHERS	NONESUCH/WARNER BROS.	449,000
7	LADY GAGA	THE FAME	STREAMLINE/NO9LIVE/CHERRYTREE/INTERSCOPE/IGA	407,000
8	ZAC BROWN BAND	THE FOUNDATION	ROAR/BIGGER PICTURE/HOME GROWN/ATLANTIC/AG	354,000
9	MIRANDA LAMBERT	REVOLUTION	COLUMBIA NASHVILLE/SMN	337,000
10	TRAIN	SAVE ME, SAN FRANCISCO	COLUMBIA/SONY MUSIC	295,000

TOP R&B/HIP-HOP ALBUMS

RANK	ARTIST	TITLE	LABEL	2011 SALES
1	LIL WAYNE	THA CARTER IV	YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	1,917,000
2	DRAKE	TAKE CARE	YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	1,245,000
3	JAY-Z & KANYE WEST	WATCH THE THORNE	ROC-A-FELLA/ROC NATION/DEF JAM/DMG	1,232,000
4	BEYONCÉ	4	PARKWOOD/COLUMBIA/SONY MUSIC	1,058,000
5	NICKI MINAJ	PINK FRIDAY	YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	876,000
6	RIHANNA	LOUD	SRP/DEF JAM/DMG	833,000
7	CHRIS BROWN	F.A.M.E.	JIVE/RCA	811,000
8	EMINEM	RECOVERY	WEB/SHADY/AFTERMATH/INTERSCOPE/IGA	741,000
9	BAD MEETS EVIL	HELL: THE SQUEL (EP)	SHADY/INTERSCOPE/IGA	666,000
10	WIZ KHALIFA	ROLLING PAPERS	ROSTRUM/ATLANTIC/AG	650,000

TOP LATIN ALBUMS

RANK	ARTIST	TITLE	LABEL	2011 SALES
1	PRINCE ROYCE	PRINCE ROYCE	TOP STON/ATLANTIC/AG	186,000
2	MAÑÁ	DRAMA Y LUZ	WARNER LATINA	175,000
3	CRISTIAN CASTRO	VIVA EL PRINCE	UNIVERSAL MUSIC LATINO/UMLE	167,000
4	ROMEO SANTOS	FORMULA...VOL. 1	SONY MUSIC LATIN	157,000
5	WISIN & YANDEL	LOS WAQUEROS: EL REGRESO	WY/MACHETE/UMLE	123,000
6	ENRIQUE IGLESIAS	EUPHORIA	UNIVERSAL REPUBLIC/UNIVERSAL MUSIC LATINO/UMLE	119,000
7	CAMILA	DEJARTE DE AMAR	SONY MUSIC LATIN	110,000
8	RICKY MARTIN	MUSICA + ALMA + SEXO	SONY MUSIC LATIN	107,000
9	SHAKIRA	SALE EL SOL	EPIC/SONY MUSIC LATIN	103,000
10	LOS BUKIS	35 ANIVERSARIO	FONOVIS/UMLE	82,000

TOP COUNTRY ALBUMS

RANK	ARTIST	TITLE	LABEL	2011 SALES
1	JASON ALDEAN	MY KINDA PARTY	BROKEN BOW	1,576,000
2	LADY ANTEBELLUM	OWN THE NIGHT	CAPITOL NASHVILLE	1,204,000
3	TAYLOR SWIFT	SPEAK NOW	BIG MACHINE	967,000
4	SCOTTY MCCREERY	CLEAR AS DAY	19/MERCURY NASHVILLE/IGA/LUMGN	856,000
5	ZAC BROWN BAND	YOU GET WHAT YOU GIVE	SOUTHERN GROUND/ROAR/BIGGER PICTURE/ATLANTIC/AG	764,000
6	THE BAND PERRY	THE BAND PERRY	REPUBLIC NASHVILLE/UNIVERSAL REPUBLIC	731,000
7	LADY ANTEBELLUM	NEED YOU NOW	CAPITOL NASHVILLE	700,000
8	LUKE BRYAN	TALGATES & TANLINES	CAPITOL NASHVILLE	651,000
9	BRAD PAISLEY	THIS IS COUNTRY MUSIC	ARISTA NASHVILLE/SMN	613,000
10	ERIC CHURCH	CHIEF	EMI NASHVILLE	544,000

TOP ROCK ALBUMS

RANK	ARTIST	TITLE	LABEL	2011 SALES
1	MUMFORD & SONS	SIGH NO MORE	GENTLEMAN OF THE ROAD/GLASSNOTE	1,420,000
2	COLDPLAY	MYLO XYLOTO	CAPITOL	1,006,000
3	FOO FIGHTERS	WASTING LIGHTS	ROSWELL/RCA	663,000
4	FOSTER THE PEOPLE	TORCHES	STARTIME/COLUMBIA/SONY MUSIC	656,000
5	NICKELBACK	HERE AND NOW	ROADRUNNER	586,000
6	RED HOT CHILI PEPPERS	I'M WITH YOU	WARNER BROS.	490,000
7	THE BLACK KEYS	EL CAMINO	NONESUCH/WARNER BROS.	429,000
8	FLORENCE & THE MACHINE	CEREMONIALS	UNIVERSAL REPUBLIC	414,000
9	KID ROCK	BORN FREE	TOP DOG/ATLANTIC/AG	398,000
10	SOUNDTRACK	THE TWILIGHT SAGA: BREAKING DAWN	SUMMIT/CHOP SHOP/ATLANTIC/AG	368,000

TOP RAP ALBUMS

RANK	ARTIST	TITLE	LABEL	2011 SALES
1	LIL WAYNE	THA CARTER IV	YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	1,917,000
2	DRAKE	TAKE CARE	YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	1,245,000
3	JAY-Z & KANYE WEST	WATCH THE THORNE	ROC-A-FELLA/ROC NATION/DEF JAM/DMG	1,232,000
4	NICKI MINAJ	PINK FRIDAY	YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	876,000
5	EMINEM	RECOVERY	WEB/SHADY/AFTERMATH/INTERSCOPE/IGA	741,000
6	BAD MEETS EVIL	HELL: THE SQUEL (EP)	SHADY/INTERSCOPE/IGA	666,000
7	WIZ KHALIFA	ROLLING PAPERS	ROSTRUM/ATLANTIC/AG	650,000
8	LMFAO	SORRY FOR PARTY ROCKING	PARTY ROCK/WILLI AM/CHERRYTREE/INTERSCOPE/IGA	524,000
9	J. COLE	COLE WORLD: THE SIDELINE STORY	ROC NATION/COLUMBIA/SONY MUSIC	498,000
10	LUPE FIASCO	LASERS	1ST & 15TH/ATLANTIC/AG	492,000



Growing buzz:
DHANUSH RAJA

POP BY RICHARD SMIRKE

Indian Dawn

Dhanush Raja's Tamil-language love song becomes game-changing viral sensation in India

A nonsensical Tamil-language song containing a baffling mix of local dialect and broken English has become a huge crossover hit in India's fast-changing music market. And now the Sony Music India single is starting to make noise internationally.

The insanely catchy midtempo track, titled "Why This Kolaveri Di," features the vocals of Tamil film star Dhanush Raja and is the first single from the soundtrack to the Tamil-language film "Three," which also stars Raja. Since the song's official YouTube video premiere on Nov. 16, the clip has quickly become the most searched-for video among India's billion-strong population. The video counts more than 30 million views on YouTube and has sold more than 500,000 mobile downloads, according to Sony Music India. Ringback sales—an immensely popular format in India—stand at 3 million, while streaming services have racked up an additional 3 million plays, according to the label.

Radio support has also exceeded expectations. Composed and produced by 21-year-old Anirudh Ravichander, "Why This Kolaveri Di" has been played on more than 130 Pan-India radio stations, as well as being the No. 1 most-played song across the top five FM radio networks in India—such as Radio Mirchi, Big FM and Red FM—for five consecutive weeks.

The track's breakout success is all the more remarkable because of its Tamil background. Spoken by just a small percentage of India's population, Tamil-language music and films tend to attract a minority audience compared with the majority Hindi-speaking Bollywood movies and soundtracks that dominate the subcontinent's entertainment industries. Although the lyrics to "Why This Kolaveri Di" are predominantly sung in English, its use of Tamil phrases and such words as "kolaveri," roughly translated as "murderous rage," makes it a unique contender for a crossover hit, says Shridhar Subramaniam, Sony Music Entertainment president for India and the Middle East.

"In India we make music in 14 different languages," Subramaniam says. "So this is like if you envision all of continental Europe as being one country, then all the radio stations playing a song from Poland and it being the No. 1 most-played song across every market."

Subramaniam calls "Kolaveri" a "genre-bending track that crosses language boundaries" and credits its sales to an aggressive marketing campaign utilizing Sony Music India's million-strong Facebook and Twitter communities, plus Raja's loyal online fan base. The full "Three" soundtrack, released Dec. 22, has tallied 20,000 in physical sales, according to Sony Music India. The film will arrive Jan. 27.

"Kolaveri" has also benefited from its unorthodox stripped-down video. Unlike most Indian cinema soundtrack videos, which typically feature lavish costumes and exotic locations, the visuals for "Kolaveri" simply consist of footage of Raja and Ravichander performing the track in the studio with the lyrics displayed in accompanying subtitles. "The first thing that we did is move it from the context of the film and almost pitch it like it's a non-film song," Subramaniam says.

Official remix versions of "Kolaveri," including a dubstep-flavored remix by Singam and a U.K. Bhangra mix by Scotland-based production duo Tigerstyle, have since been released alongside dozens of unofficial remixes and cover versions. In the United Kingdom, the BBC Asian Network and BBC London Radio have given the track spot plays. In the United States, Hum Desi Radio and Apna Radio are among its early adopters, according to Sony Music India, which credits the "Kolaveri" campaign with instigating a sea change in how music is promoted in India.

"Regional-language cinema and music always played the role of a poor cousin to the bigger and more popular Bollywood industry," Subramaniam says. "This product has shown that some of the smaller languages can have global scale and appeal."

ROOM AT THE TOP

With 'Hotel Nacional,' Gloria Estefan notches Hot Latin Songs' first No. 1 bow by a woman

Gloria Estefan becomes the first woman in the 25-year history of Billboard's Hot Latin Songs chart to debut at No. 1, as "Hotel Nacional" launches at the summit.

The second single from Estefan's first album in four years, *Miss Little Havana*, was serviced to stations with new mixes the week of Dec. 26 and storms onto the radio airplay survey with 12.3 million in audience, according to Nielsen BDS. "Hotel" blasts to the top spurred by massive first-week airplay at six stations in the Spanish Broadcasting System chain. Carlos Perez, owner of 360 Group, which spearheads Estefan's radio promotion, says that SBS was the only large-scale ownership group to commit to playing "Hotel" before the new year.

"SBS loved the song and wanted it as the first cut [from *Havana*] anyway," Perez says. "SBS liked the song's blend of English and Spanish and wanted that 50/50 split. So they came onboard. And because stations [owned by other groups]



Making history:
GLORIA ESTEFAN

weren't going to program it until the new year, SBS effectively ended up with an exclusive and capitalized on it."

"Hotel" is Estefan's 15th Hot Latin Songs No. 1. Dating back to the chart's Oct. 4, 1986, inception, only Enrique Iglesias (22) and Luis Miguel (16) have tallied more.

—Gary Trust

HOT 'HOTEL'

Gloria Estefan's "Hotel Nacional" is the first song by a female artist, and just the 11th overall, to begin at No. 1 on Hot Latin Songs.

Title	Artist	Chart Date
"El Palo"	Juan Gabriel	July 15, 1995
"Enamorado por Primera Vez"	Enrique Iglesias	Feb. 1, 1997
"Solo en Ti"	Enrique Iglesias	May 3, 1997
"La Venia Bendita"	Marco Antonio Solís	Oct. 11, 1997
"Por Que Te Conoci"	Los Temerarios	Feb. 7, 1998
"Tal Vez"	Ricky Martin	April 12, 2003
"Labios Compartidos"	Maná	Aug. 5, 2006
"Me Enamora"	Juanes	Sept. 29, 2007
"Lluvia Al Corazon"	Maná	March 21, 2011
"You"	Romeo Santos	May 28, 2011
"Hotel Nacional"	Gloria Estefan	Jan. 14, 2012

Artist to watch:
WALLPAPER



Thicke With Soul

Robin Thicke gets set to embark on six-month tour behind fifth album 'Love After War'

Robin Thicke's fifth album, *Love After War*, opened at No. 22 on the Billboard 200 and No. 6 on Top R&B/Hip-Hop Albums following its Dec. 6 release by Interscope. With 95,000 copies sold, according to Nielsen SoundScan, the set stands at No. 64 and No. 15 this week on those respective charts. However, for Thicke and his manager Neil Jacobson of Interscope, there's still a lot more story to tell.

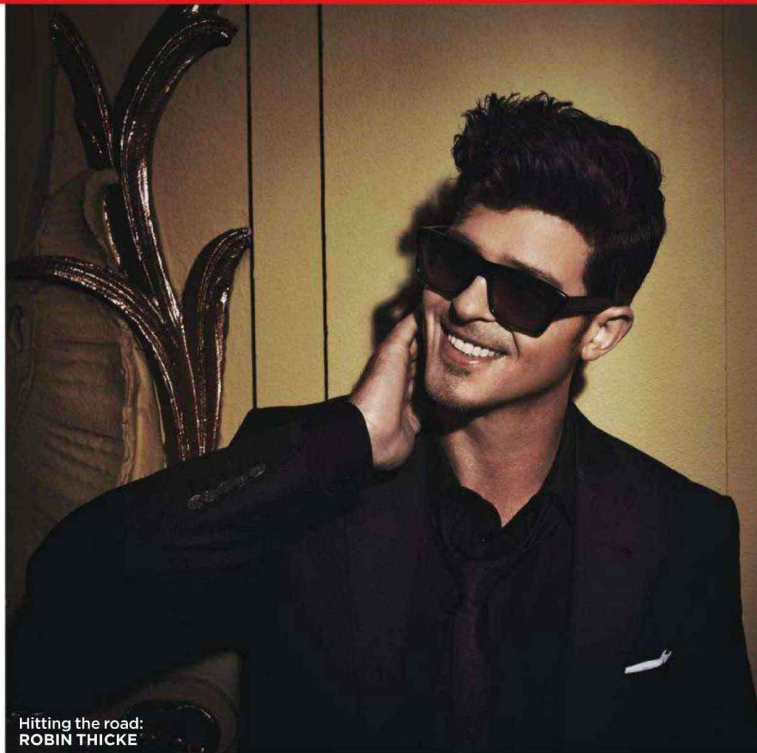
"I didn't think we were going to do 780,000 records out the door," Jacobson says. "But watch where we'll be in three months, and you'll see the kind of record this is going to be."

Key to that declaration is something that Thicke does best: perform live. Beginning in late February and going through June, the singer/songwriter/musician will hit top U.S. markets during the first leg of a national tour. Then he'll kick off another run covering secondary markets.

"If you're touring, you need a lot of hits. People want to hear as many songs as possible," Jacobson says. "And Robin is getting to that place where he really has a solid set. This album is going to be toured. We are going to break this album on the road."

Aiding that mission are the set's first two singles: the title track and the Lil Wayne-assisted "Pretty Little Heart." The former peaked at No. 3 on Adult R&B and No. 18 on Hot R&B/Hip-Hop Songs. Second single "Heart" is making its way up the latter tally, ranked at No. 54 with a bullet this week.

Among the first five songs that Thicke penned for the new album, the two singles were nearly scrapped as he pared down to 20 the 70 tracks he recorded for *Love After War*. A departure from his



Hitting the road:
ROBIN THICKE

2009, more hip-hop-influenced album, *Sex Therapy*, Thicke's latest set flows artistically in line with his 2003 debut, *A Beautiful World* (119,000 sold, according to Nielsen SoundScan), and his second project, 2006's *The Evolution of Robin Thicke* (1.6 million). Showcasing the signature falsetto that graces *Love After War*, *Evolution* also features Thicke's breakthrough hit, "Lost Without U." The song rose to No. 14 on the Billboard Hot 100 and No. 1 on Hot R&B/Hip-Hop Songs, where it remained for 11 straight weeks. Subsequent singles "Magic" and "Sex Therapy" reached No. 6 and No. 1 (for two weeks), respectively, on the latter chart.

During the two years Thicke worked on *Love After War*, the new dad (son Julian with actress wife Paula Patton is 18 months old) says he found himself playing a lot of Muddy Waters, Otis Redding, Al Green,

Marvin Gaye, Stevie Wonder, the Rolling Stones and the Doors. So when he finally began recording, he recalls, "I just couldn't help but want to make music like those guys."

While Jacobson notes that future singles are in the wings, for Thicke there's one track that sums up his career sentiments to this point. "I wrote 'Cloud 9' realizing that maybe I won't headline Madison Square Garden all by myself," he says. "I just got to a point where I said to myself, 'You know what? I'm OK. I'm living right here. I'll be all right, right here on cloud nine, if I can learn to love myself.'"

"If I can still play and, like an Otis Redding, it's some of the most passionate music that you've ever heard... that's what I want in 20, 30 years," Thicke adds. "I want my grandkids to go, 'Damn, you were putting it down back in the day. Your album is crazy!'"

AUTO TUNE

Jessica Frech is the girl in that catchy Hyundai TV ad

If you watched TV at all during the holidays, you might have developed a not-so-subconscious desire to purchase a new Hyundai.

The reason? The car company's ubiquitous, perky commercial sung by Jessica Frech: "All the stress this holiday... I'm glad I bought a Hyundai."

The Nashville-based, self-described "singer, songwriter, ukulele-ista, slapstick YouTube video creator, college student [and] coffeehouse hermit" is enjoying the spotlight after Hyundai executives became fans of her comical video "People of Walmart." The clip—which opens with a mock warning that it features images of "real Walmart shoppers"—has garnered more than 5 million YouTube views since its posting last May.

"I [find] it hysterical that an accidental viral video gave me the opportunity to do a national Hyundai commercial," Frech wrote on her website.

Just as online commenters inspire Frech each week to write a song on her YouTube series "Song Challenge," "Hyundai's marketing team [Innocean] challenged me to write a song about Hyundai Assurance and how they have the best warranty around," Frech writes. "But I had to make it with a holiday feel."

The automaker devised a somewhat similar campaign last year, partnering with indie pop pair Pomplamoose for commercials featuring the duo's versions of carols including "Deck the Halls" and "Jingle Bells."

"Innocean and Hyundai were wonderful to work with. Through the whole process, they continued to make sure that the commercial kept true to me as a singer/songwriter," Frech recalls.

Post-holiday, Frech is now recording her first full-length album, supported by fans who have pledged almost \$8,000. "I have everything lined up: the songs, the musicians, the studio," Frech notes on her site. While "no comedy songs" are scheduled to be part of the 12-song set, the album will "stay true to my quirky wordplay [and] pop/folk style of songwriting," Frech adds.

—Gary Trust

Driving force: JESSICA FRECH



CAREER DESIGNS

MTV leverage spins into major-label deal for indie act Wallpaper

Wallpaper, the brainchild of Oakland, Calif.-based rapper/songwriter Ricky Reed, is the rare 21st century act to owe its ascendance to MTV. In the second half of 2011, Wallpaper's *#Stupidfacedd* EP was released in a joint effort between MTV's Hype Music (the partnership label between MTV and Extreme Music) and Boardwalk Records. The "Jersey Shore" season in Italy was pumped full of Reed's music, leading to hundreds of thousands of free downloads at MTV's soundtrack blog, and the network has tagged Wallpaper as one of 11 artists to watch in 2012. All these factors led to Reed signing with Epic.

"Since day one," Reed says, "my whole thing has been trying to get to things out of my reach... Ideas I have will be realized [by signing with a major]. But I certainly don't feel I'll alter my career to become acceptable for the mainstream. I'll be making the same kind of freaky, blue-collar party records."

Wallpaper's breakthrough song, the EP's title track, has sold 52,000 copies, according to Nielsen SoundScan, while receiving more than 2.1 million plays on YouTube. The video follows Reed going from room to room during a party teetering on anarchy as he raps in a hesitant, off-kilter monotone about various partying guidelines. Compared with the champagne and swimming pools videos he grew up on, Reed is positioning himself as living in a never-ending beer commercial.

"A lot of party and pop records come from a place with bottle service and models," Reed says. "Those lyrics are for the 1%. I make pop for the 99%, talking about Four Loko and dive bars. It's important for me to sell the same kind of realism [in a video as a song], with some psychedelic element, so there's something to connect to."

Reed, 25, started Wallpaper in 2006, playing house parties while working on his songwrit-

ing. (He recently co-wrote "Anyway" with Rivers Cuomo for Cee Lo Green.) A remix he did of Das Racist's "Combination Pizza Hut and Taco Bell" caught the attention of Casey Robison, who connected Reed with Boardwalk Entertainment principal Evan Bogart. On March 1, Wallpaper's *#Stupidfacedd* video kicked off MTV's independent music month, which led to placements on "Jersey Shore" and "The Real World" and MTVX commissioning "Fucking Best Song Ever" from Reed for the relaunch of "Liquid Television." Wallpaper was then selected for MTV's weekly on-air emerging artist franchise PUSH along with A\$AP Rocky, Kendrick Lamar, Frank Ocean and others.

"Wallpaper is the perfect example of how we're looking to identify talent early on in their careers and then leverage the power of all of our screens, shows and relationships to put them on the map," MTV senior VP of creative music integration Joe Cuello wrote in an email.

—Phil Gallo

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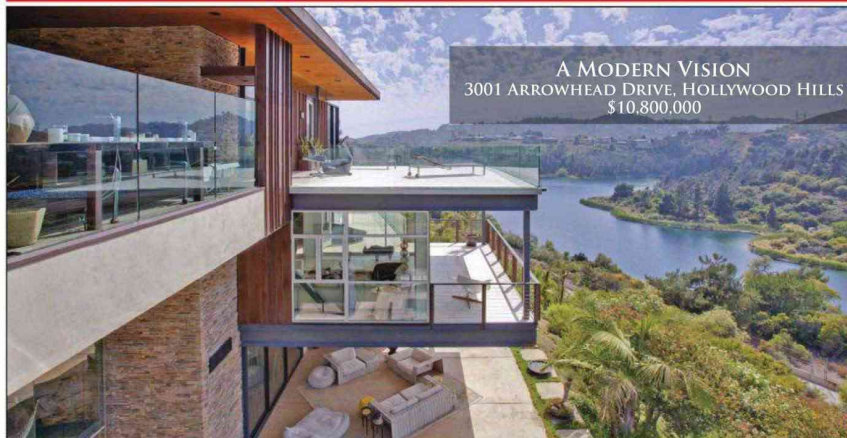
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THE HOT BOX

A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS



SKRILLEX SIZZLES

>>Five-time Grammy Award nominee Skrillex earns his best week ever on the Billboard 200 as digital-exclusive *Bangarang* debuts at No. 19 with 24,000. The news may even get brighter in the coming weeks: It could move up next issue, while its physical CD release on Jan. 28 may also prompt a big move.

HAPPY NEW YEAR

>>Two New Year's favorites return to the Holiday Digital Songs top 10 (see page 39). Late bandleader Guy Lombardo's "Auld Lang Syne," which he first recorded in 1939, re-enters at No. 4 (8,000, up 1,244%), and Dan Fogelberg's bittersweet 1980 ballad "Same Old Lang Syne" returns at No. 10.



LET'S GET PHYSICAL

>>The physical CD release of Trent Reznor and Atticus Ross' soundtrack to "The Girl With the Dragon Tattoo" prompts its re-entry at No. 44 on the Billboard 200 with 14,000 (up 263%). The film, directed by David Fincher, opened Dec. 21 and is the second Fincher film that Reznor and Ross have scored, following 2010's "The Social Network."

CHART BEAT

>>Although it drops like Santa down a chimney from No. 1 to No. 25 on Adult Contemporary, as the format has returned to non-seasonal fare following Christmas, Michael Bubl 's cover of Mariah Carey's "All I Want for Christmas Is You" tied for the longest reign—five weeks—for a holiday song in the chart's 50-year history. Josh Groban's "Believe" likewise tallied five frames at No. 1 in 2004-05.

>>Erika Jayne continues her perfect record of topping Dance Club Songs, as "Party People (Ignore the World)" (5-1) becomes her sixth No. 1 on the list. The Los Angeles-based singer/dancer first ruled with debut chart entry "Rollercoaster" in 2007 and last led a year ago this week with "One Hot Pleasure."

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

SKRILLEX: ETHAN SAYS

Billboard

CHARTS

LMFAO Gets Last Laugh As 2011 Comes To A Close

LMFAO has to be one of the most unlikely success stories of the past year. While all eyes were on Adele, Katy Perry and Rihanna in 2011, the goofy electronic/pop duo scored a pair of No. 1s on the Billboard Hot 100 and enters the top 10 on the Billboard 200 for the first time with its *Sorry for Party Rocking* album.



The set sells another 49,000 this week, according to Nielsen SoundScan, bringing its cumulative sum past the half-million mark (524,000). *Sorry* jumps 16-5 in its 28th week on the tally (the fourth-longest climb to the top 10 since 2009). Chalk up a lot of the set's increase to a \$6.99 sale tag in the iTunes store last week. Its download sales were up 81%.

Unlike most singles-driven acts, LMFAO is able to sell albums, too. *Sorry* is the act's second effort, and originally

debuted and peaked at No. 12. The duo's first release, *Party Rock*, topped off where it began, at No. 33, on the July 25, 2009, chart.

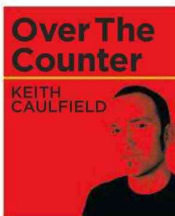
LMFAO also owns the year's second-biggest-selling digital song, with its first Hot 100 No. 1, "Party Rock Anthem" (5.5 million) featuring Lauren Bennett and GoonRock. Meanwhile, other singles-oriented acts (whether they want to be called that or not), are still struggling to sell albums—despite their massive singles success.

Pitbull's "Give Me Everything" is the fifth-biggest-selling digital song of the year (3.9 million), yet its parent album, *Planet Pit*, has sold 307,000 since its June 2011 bow. Cee Lo Green, despite creating one of the most compelling songs of the past few years—"Forget You (F**k You)" sold 3.7 million downloads in 2011—has sold only 457,000 copies of album *The Lady Killer* after more than a year in release.

We're certainly not saying Pitbull or Green aren't successful. They're both talented artists who are doing big business on the road and in branding deals, among other endeavors. We're only pointing out how LMFAO was able to beat the odds and sell not only millions of tracks but also a good number of albums, in addition to

touring success and similar efforts.

Certainly, LMFAO's two massive hits help its cause. Unlike Pitbull and Green, who each only had one top five Hot 100 single as a lead artist in the



past year, LMFAO had a pair of smashes. Had the duo only had one major hit, it wouldn't have 500,000-plus in album sales. Rather, it took two No. 1s that were pop culture phenomena (see the "Party Rock Anthem"-themed Halloween light show on YouTube) in

order to get the album past the half-million mark. Consumers might have purchased "Party Rock Anthem" a la carte in the early summer because it was goofy and everyone was shufflin', but when LMFAO pulled off a second anthem in "Sexy and I Know It," that's when Redfoo and SkyBlu crossed over from novelty act to legit pop stars.

It's no coincidence that once "Sexy" started to work its way up the Hot 100 in September, the *Sorry* album started to find new life, too. Since the SoundScan sales week ending Sept. 25, 2011, *Sorry* hasn't sold less than 10,000 in a week. It's likely that a significant number of people unconvinced of LMFAO's album-worthiness heard "Sexy" and concluded there was more to the duo than just one fluke "Anthem" hit.

And it wasn't just a pair of inescap-

able singles that propelled LMFAO to the proverbial next level. The pair's over-the-top imaging brought it all home. As silly as it may sound, LMFAO has a very real, distinctive brand that the consumer wanted to buy and be a part of. Whether LMFAO will want to keep up the neon-and-animal-print-wearing, nonstop-partying image for album No. 3 is anyone's guess. (But what will it be named? *Sorry I Puked in Your Bath tub at the Party?*)

'21' GOES FOR 14: Adele's *21* returns to No. 1 on the Billboard 200, marking its 14th nonconsecutive week atop the tally. The set sold 144,000 copies last week (down 64%) and continues to be the album with the most weeks at No. 1 since the "Titanic" soundtrack sailed with 16 weeks at No. 1 in 1998.

Among all albums by women, *21* now ties Whitney Houston's self-titled 1986 debut for the third-most weeks at No. 1. Only Houston's own soundtrack to "The Bodyguard" (20 weeks in 1992-93) and Carole King's *Tapestry* (15 weeks in 1971) have earned more among the ladies.

Last week's No. 1 album, Michael Bubl 's *Christmas*, drops to No. 24 with 21,000 (down 96%). It's the fourth album to fall from No. 1 to outside the top 20 in the past year, following Mac Miller's *Blue Slide Park* (1-23), Amos Lee's *Mission Bell* (1-25) and Cake's *Showroom of Compassion* (1-24).

Market Watch A Weekly National Music Sales Report

Weekly Unit Sales

	ALBUMS	DIGITAL ALBUMS*	DIGITAL TRACKS
This Week	7,714,000	3,467,000	46,420,000
Last Week	15,106,000	3,225,000	38,246,000
Change	-48.9%	7.5%	21.4%
This Week Last Year	7,145,000	2,547,000	42,072,000
Change	8.0%	36.1%	10.3%

*Digital album sales are also counted within album sales.

Weekly Album Sales (Million Units)



Year-To-Date

	2010	2011	CHANGE
OVERALL UNIT SALES			
Albums	326,154,000	330,569,000	1.4%
Digital Tracks	1,171,555,000	1,271,119,000	8.5%
Store Singles	2,283,000	2,460,000	7.8%
Total	1,499,992,000	1,604,148,000	6.9%
Albums w/TEA*	443,309,500	457,680,900	3.2%

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

ALBUM SALES

'10	326.2 million
'11	330.6 million

SALES BY ALBUM FORMAT

CD	236,967,000	223,507,000	-5.7%
Digital	86,314,000	103,112,000	19.5%
Vinyl	2,837,000	3,868,000	36.3%
Other	35,000	82,000	134.3%

For week ending Jan. 1, 2012. Figures are rounded. Compiled from a national sample of retail store and rack sales reports collected and provided by

nielsen
SoundScan

	2010	2011	CHANGE
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YEAR-TO-DATE SALES BY ALBUM CATEGORY

Current	187,297,000	179,399,000	-4.2%
Catalog	138,858,000	151,170,000	8.9%
Deep Catalog	106,109,000	119,359,000	12.5%

CURRENT ALBUM SALES

'10	187.3 million
'11	179.4 million

CATALOG ALBUM SALES

'10	138.9 million
'11	151.2 million

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

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	DEBT.	PEAK POSITION	THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	DEBT.	PEAK POSITION
1	2	45	#1 ADELE XL/COLUMBIA 44699*/SONY MUSIC (11.98)	21	5	1	61	106	138	30	SKRILLEX BIG BEAT/MAUISTRAP/ATLANTIC 526918/AG (5.98)	Scary Monsters And Nice Sprites (EP)	51
2	5	7	DRAKE YOUNG MONEY/CASH MONEY 016135*/UNIVERSAL REPUBLIC (17.98)	Take Care		1	52	77	96	14	J. COLE ROC NATION/COLUMBIA 57920/SONY MUSIC (11.98)	Cole World: The Sideline Story	1
3	3	2	YOUNG JEEZY CITYSHRED JAM 013730/DJMG (13.98) ⊕	TM:103: Hustlerz Ambition		3	53	47	27	27	SELENA GOMEZ & THE SCENE HOLLYWOOD 013140/ (13.98)	When The Sun Goes Down	3
4	6	5	LADY ANTEBELLUM CAPITOL NASHVILLE 94431 (18.98)	Own The Night		1	54	86	29	3	SNOOP DOGG & WIZ KHALIFA ROSTRUM/DOGGYSTYLE/ATLANTIC 529248/AG (18.98)	Mac + Devin Go To High School (Soundtrack)	29
5	16	24	LMFAO PARTY ROCK/WILL I AM/CHERRYTREE/INTERSCOPE 015678/IGA (9.98)	Sorry For Party Rocking		5	55	72	177	126	THE BEATLES APPLE 29325/CAPITOL (18.98)	1	1
6	20	38	FLORENCE + THE MACHINE UNIVERSAL REPUBLIC 016297* (13.98)	Ceremonials		6	66	187	32	3	PAGE SETTER EIM VENTURES/DIGITAL EX/WARNER BROS. (9.98)	Beyond Magnetic (EP)	32
7	9	4	THE BLACK KEYS NONESUCH 52999*/WARNER BROS. (18.98)	El Camino		2	57	34	39	9	MIRANDA LAMBERT RCA NASHVILLE 90589/SMN (11.98) ⊕	Four The Record	3
8	12	20	COLDPLAY CAPITOL WY553* (18.98)	Mylo Xyloto		1	58	50	51	6	BIG TIME RUSH NICKELDEON/COLUMBIA 99082/SONY MUSIC (11.98)	Elevate (Soundtrack)	12
9	7	14	RIHANNA SRP/DEF JAM 016313/DJMG (13.98)	Talk That Talk		3	59	81	105	83	FLORENCE + THE MACHINE UNIVERSAL REPUBLIC 013170* (13.98)	Lungs	14
10	10	11	VARIOUS ARTISTS UNIVERSAL/EMI/SONY MUSIC 95758/CAPITOL (18.98)	NOW 40		3	60	63	75	21	VARIOUS ARTISTS UNIVERSAL/EMI/SONY MUSIC 95753/CAPITOL (18.98)	NOW 39	3
11	17	22	ADELE XL/COLUMBIA 31659*/SONY MUSIC (12.98)			19	61	RE-ENTRY	220	GUNS N' ROSES GEFFEN 00174/UMI (16.98)	Greatest Hits	5	3
12	8	6	NICKELBACK ROADRUNNER 617709* (18.98)	Here And Now		2	62	RE-ENTRY	203	BOB MARLEY AND THE WAILERS TUFF GONG/ISLAND 548904*/UMI (13.98) ⊕	Legend: The Best Of Bob Marley And The Wailers	26	26
13	23	43	LIL WAYNE YOUNG MONEY/CASH MONEY 015548*/UNIVERSAL REPUBLIC (13.98)	Tha Carter IV		2	63	84	106	9	WALE MAYBACH 528687/WARNER BROS. (18.98)	Ambition	2
14	35	50	FOSTER THE PEOPLE MCA/REPRISE 52855*/SONY MUSIC (9.98)	Torches		8	64	73	68	4	ROBIN THICKE STAR TRAK/GEFFEN 018290/IGA (13.98)	Love After War	22
15	43	56	JAY Z KANYE WEST ROC-A-FELLA/ROC NATION/DEF JAM 015428/DJMG (13.98)	Watch The Throne		1	65	57	63	23	ERIC CHURCH EMI NASHVILLE 94268* (16.98)	Chief	1
16	15	10	AMY WINEHOUSE UNIVERSAL REPUBLIC 016394* (13.98)	Lioness: Hidden Treasures		5	66	74	79	20	BRANTLEY GILBERT SYCO/COLUMBIA 96252/SONY MUSIC (11.98)	Halfway To Heaven	4
17	39	44	KELLY CLARKSON 19 56801/RCA (11.98)	Stronger		2	67	25	17	9	SUSAN BOYLE SYCO/COLUMBIA 96252/SONY MUSIC (11.98)	Someone To Watch Over Me	4
18	14	16	JASON ALDEAN BROKEN BOW 7697 (18.98)	My Kinda Party		2	68	146	15	15	DAVID GUETTA WHAT A MUSIC/ASTRALWERKS 78830/CAPITOL (18.98)	Nothing But The Beat	5
19	HOT SHOT DEBUT	1	SKRILLEX BIG BEAT/MAUISTRAP/ATLANTIC DIGITAL EX/AG (8.99)	Bangarang (EP)		19	69	98	131	80	EMINEM WEB/SHADY/AFTERMATH/INTERSCOPE 014411*/IGA (18.98)	Recovery	3
20	19	26	MARY J. BLIGE MCA/REPRISE 52855*/SONY MUSIC (13.98)	My Life II...The Journey Continues (Act 1)		5	70	30	21	6	TAYLOR SWIFT BIG MACHINE 139149 (24.98 CD/DVD) ⊕	Speak Now: World Tour Live CD + DVD	11
21	11	9	SCOTTY MCCREERY 19/MERCURY NASHVILLE 016022/IGA/UMGN (13.98)	Clear As Day		1	71	78	103	58	NICKI MINAJ YOUNG MONEY/CASH MONEY 015021*/UNIVERSAL REPUBLIC (13.98)	Pink Friday	1
22	33	64	BEYONCE PARKWOOD/COLUMBIA 90824/SONY MUSIC (13.98)			4	72	79	114	18	RED HOT CHILI PEPPERS WARNER BROS. 528134* (18.98)	I'm With You	2
23	28	31	LUKE BRYAN CAPITOL NASHVILLE 70412 (16.98)	Tailgates & Tanlines		2	73	133	176	23	BON IVER JAGS/GUWARR 135* (14.98)	Bon Iver	2
24	1	1	MICHAEL BUBLE 143/REPRISE 528350/WARNER BROS. (18.98)	Christmas		1	74	117	37	29	BAD MEETS EVIL SHADY/INTERSCOPE 015729/IGA (9.98)	Hell: The Sequel (EP)	1
25	29	35	LADY GAGA CONCORD/REPRISE/INTERSCOPE 015373*/IGA (13.98)	Born This Way		2	75	45	17	4	SOUNDTRACK 20TH CENTURY FOX FILMS/FOX REGENCY/ATLANTIC 527915/AG (18.98)	Glee: The Music: Season 3: Volume 7	9
26	18	2	COMMON THINK COMMON 529038/WARNER BROS. (18.98)	The Dreamer / The Believer		18	76	95	70	4	THE ROOTS DEF JAM 015280/DJMG (13.98)	Undun	17
27	156	139	GREATEST GAINER MCA/REPRISE 52855*/SONY MUSIC (14.98)	Number Ones		3	77	104	136	15	DEMI LOVATO HOLLYWOOD 004823 (13.98)	Unbroken	4
28	48	59	MUMFORD & SONS GENTLEMAN OF THE ROAD 0109*/GLASSNOTE (12.98) ⊕	Sigh No More		2	78	144	162	47	THE CIVIL WARS SENSIBILITY 017* (11.98)	Barton Hollow	12
29	44	48	KATY PERRY CAPITOL 84601* (18.98)	Teenage Dream		1	79	99	77	4	CHELLE EPIC 92182/SONY MUSIC (11.98)	Hats Off To The Bull	20
30	41	49	MAROON 5 A&M/OCTONE 015984/IGA (15.98)	Hands All Over		2	80	RE-ENTRY	42	RED HOT CHILI PEPPERS WARNER BROS. 48545 (18.98)	Greatest Hits	18	
31	21	27	DAUGHTY 19 (13.98)	Break The Spell		8	81	71	97	6	SOUNDTRACK WALT DISNEY 005599 (12.98)	The Muppets	38
32	26	28	TOBY KEITH SHOW DOG/UNIVERSAL 015592 (9.98)	Clancy's Tavern		5	82	54	65	93	JUSTIN BIEBER SCHOLBOY/RAYMOND BRAUN/ISLAND 014063/DJMG (10.98) ⊕	My World 2.0	3
33	4	3	JUSTIN BIEBER SCHOLBOY/RAYMOND BRAUN/ISLAND 016143/DJMG (13.98) ⊕	Under The Mistletoe		1	83	89	113	164	TAYLOR SWIFT BIG MACHINE 0200 (18.98) ⊕	Fearless	3
34	3	30	TAYLOR SWIFT BIG MACHINE T0300A (18.98) ⊕	Speak Now		3	84	NEW	1	JIM BRICKMAN SOMERSET 55540 EX (9.98)	All Is Calm: Peaceful Christmas Hymns	84	
35	69	120	MAC MILLER ROSTRUM 218 (13.98)	Blue Slide Park		1	85	NEW	1	KELLY CLARKSON 19 DIGITAL EX/RCA (7.98)	iTunes Session (EP)	85	
36	131	111	LADY ANTEBELLUM CAPITOL NASHVILLE 94431 (18.98)	A Merry Little Christmas (EP)		12	86	116	132	8	DISTURBED REPRISE 52861/WARNER BROS. (15.98)	The Lost Children	13
37	42	34	SOUNDTRACK SUMMIT/CHOP SHOP/ATLANTIC 528055/AG (18.98)	The Twilight Saga: Breaking Dawn: Part 1		4	87	RE-ENTRY	15	VARIOUS ARTISTS COMPASS 43735 EX (8.98)	Tis The Season: Kids Christmas Sing-Along	87	
38	31	33	THE BAND PERRY REPUBLIC NASHVILLE 014839/UNIVERSAL REPUBLIC (10.98)	The Band Perry		1	88	112	142	38	FOO FIGHTERS ROSWELL 84493*/RCA (11.98) ⊕	Wasting Light	1
39	87	101	EVANESCENCE WIND-UP 13166 (11.98) ⊕	Evanescence		1	89	152	36	36	WIZ KHALIFA ROSTRUM/ATLANTIC 527099/AG (13.98) ⊕	Rolling Papers	2
40	38	12	ANTHONY HAMILTON MISTER S MUSIC 99136/RCA (11.98)	Back To Love		12	90	83	92	19	PISTOL ANNIES COLUMBIA NASHVILLE 94916 EX/SMN (11.98)	Hell On Heels	5
41	24	25	TONY BENNETT RPM/COLUMBIA 86253/SONY MUSIC (13.98)	Duets II		1	91	108	112	84	THE BLACK KEYS NONESUCH 528266*/WARNER BROS. (15.98)	Brothers	3
42	56	46	KORN GOLDMINE 617728 (18.98) ⊕	The Path Of Totality		1	92	100	93	4	T-PAIN MAYBACH 528687/WARNER BROS. (18.98)	rEVOLVE	28
43	64	80	SOUNDTRACK 20TH CENTURY FOX FILMS/FOX REGENCY/ATLANTIC 527915/AG (18.98)	Alvin And The Chipmunks: Chipwrecked		43	93	76	62	6	LANDAU EUGENE MURPHY, JR. SYCO/COLUMBIA 99178/SONY MUSIC (11.98)	That's Life	34
44	RE-ENTRY	2	TRENT REZORN AND ATTICUS ROSS THE NULL CORPORATION 2 002/THE NULL CORPORATION (19.98)	The Girl With The Dragon Tattoo (Soundtrack)		44	94	62	69	25	BLAKE SHELTON WARNER BROS. NASHVILLE 527370/WMN (18.98)	Red River Blue	1
45	68	58	NEIL DIAMOND COLUMBIA/LEGACY 90360/SONY MUSIC (12.98)	The Very Best Of Neil Diamond: The Studio Recordings		45	95	58	73	15	MINDLESS BEHAVIOR STREAMLINE/CONJUNCTION/INTERSCOPE 015966/IGA (9.98)	#1 Girl	7
46	46	45	BOB SEGER & THE SILVER BULLET BAND HIDEOUT 46151/CAPITOL (19.98)	Ultimate Hits: Rock And Roll Never Forgets		19	96	NEW	1	HEATSEEKER GRADUATE UNIVERSAL MUSIC LATINO 015462/UMLE (9.98)	De Miles A Uno	96	
47	70	90	FIVE FINGER DEATH PUNCH PROSPECT PARK 50104 (15.98)	American Capitalist		3	97	149	9	30	CHRISTINA PERRI ATLANTIC 525853/AG (13.98) ⊕	lovestrong	4
48	13	8	ANDREA BOCELLI SUGAR 015977/DECCA (18.98) ⊕	Concerto: One Night In Central Park		4	98	122	169	28	PITBULL MR. 305/OLD GROUNDS/J 69090/RCA (11.98)	Planet Pit	7
49	49	60	BRUNO MARS ELEKTRA 525383* (10.98) ⊕	Doo-Wops & Hoologans		3	99	127	157	16	JAKE OWEN RCA NASHVILLE 89547/SMN (10.98)	Barefoot Blue Jean Night	6
50	52	61	ZAC BROWN BAND SOUTHERN GROUND/RANDY/BECKER PICTURE/ATLANTIC 524722/AG (18.98) ⊕	You Get What You Give		1	100	121	107	10	YO-YO MA/STUART DUNCAN/EDGAR MEYER/CHRIS THILE SONY CLASSICAL 84118/SONY MASTERWORKS (11.98)	The Goat Rodeo Sessions	18

6 Heavily promoted by iTunes last week with a limited-time sale price of \$6.99, the album returns to the top 10 (down 25% overall, but up 35% in downloads). iTunes' promotions also affect Nos. 4, 5, 8, 11, 17, 27, 61 and 62, among others.

11 She finishes 2011 with both the top-selling album and song (27 and "Rolling in the Deep") and almost claims a pair of top 10 albums as the iTunes-promoted 19 rallies (up 225% in downloads).

17 Her endorsement of Republican presidential candidate Ron Paul may have helped draw attention to the album, but it was iTunes' \$7.99 sale pricing (and release of her iTunes Session) that drives its chart move. It's up by 232% in downloads, but down 67% overall.

27 It's the highest rank for the King of Pop's 2003 best-of set since the tally dated Jan. 24, 2004, when it was No. 24. (However, it did spend six weeks at No. 1 on the now-defunct Comprehensive Albums chart in 2009, after his death.)

56 Figure that gift card redemptions and the attractive low price for the four-song EP send the set back up the list with the chart's biggest percentage increase (up 35%).

THE BILLBOARD 200 ARTIST INDEX

RYAN ADAMS	138	THE BEATLES	38	THE BLACK KEYS	7, 91	MIKE BUBLE	24	CASTING CROWNS	104	ERIC CHURCH	78	THE DECEMBERISTS	152	FEIST	198	BRANTLEY GILBERT	66	SELENA GOMEZ & THE SCENE	3	THE CIVIL WARS	12	THE ROOTS	17	DEMI LOVATO	4	LADY ANTEBELLUM	1	M3	118
ADELE	1	THE BAND PERRY	38	THE BLACK KEYS	7, 91	MICHAEL BUBLE	24	ERIC CHURCH	78	ERIC CLAPTON	157	GAWIN DEGRAAF	149	FIVE FINGER DEATH PUNCH	47	SCENE	53	GUNS N' ROSES	61	THE CIVIL WARS	12	THE ROOTS	17	DEMI LOVATO	4	LADY ANTEBELLUM	1	M3	118
LAUREN ALANA	124	THE BEATLES	38	THE BLACK KEYS	7, 91	MICHAEL BUBLE	24	ERIC CHURCH	78	ERIC CLAPTON	157	GAWIN DEGRAAF	149	FIVE FINGER DEATH PUNCH	47	SCENE	53	GUNS N' ROSES	61	THE CIVIL WARS	12	THE ROOTS	17	DEMI LOVATO	4	LADY ANTEBELLUM	1	M3	118
LAUREN ALANA	124	THE BEATLES	38	THE BLACK KEYS	7, 91	MICHAEL BUBLE	24	ERIC CHURCH	78	ERIC CLAPTON	157	GAWIN DEGRAAF	149	FIVE FINGER DEATH PUNCH	47	SCENE	53	GUNS N' ROSES	61	THE CIVIL WARS	12	THE ROOTS	17	DEMI LOVATO	4	LADY ANTEBELLUM	1	M3	118
LAUREN ALANA	124	THE BEATLES	38	THE BLACK KEYS	7, 91	MICHAEL BUBLE	24	ERIC CHURCH	78	ERIC CLAPTON	157	GAWIN DEGRAAF	149	FIVE FINGER DEATH PUNCH	47	SCENE	53	GUNS N' ROSES	61	THE CIVIL WARS	12	THE ROOTS	17	DEMI LOVATO	4	LADY ANTEBELLUM	1	M3	118
LAUREN ALANA	124	THE BEATLES	38	THE BLACK KEYS	7, 91	MICHAEL BUBLE	24	ERIC CHURCH	78	ERIC CLAPTON	157	GAWIN DEGRAAF	149	FIVE FINGER DEATH PUNCH	47	SCENE	53	GUNS N' ROSES	61	THE CIVIL WARS	12	THE ROOTS	17	DEMI LOVATO	4	LADY ANTEBELLUM	1	M3	118
LAUREN ALANA	124	THE BEATLES	38	THE BLACK KEYS	7, 91	MICHAEL BUBLE	24	ERIC CHURCH	78	ERIC CLAPTON	157	GAWIN DEGRAAF	149	FIVE FINGER DEATH PUNCH	47	SCENE	53	GUNS N' ROSES	61	THE CIVIL WARS	12	THE ROOTS	17	DEMI LOVATO	4	LADY ANTEBELLUM	1	M3	118
LAUREN ALANA	124	THE BEATLES	38	THE BLACK KEYS	7, 91	MICHAEL BUBLE	24	ERIC CHURCH	78	ERIC CLAPTON	157	GAWIN DEGRAAF	149	FIVE FINGER DEATH PUNCH	47	SCENE	53	GUNS N' ROSES	61	THE CIVIL WARS	12	THE ROOTS	17	DEMI LOVATO	4	LADY ANTEBELLUM	1	M3	118
LAUREN ALANA	124	THE BEATLES	38	THE BLACK KEYS	7, 91	MICHAEL BUBLE	24	ERIC CHURCH	78	ERIC CLAPTON	157	GAWIN DEGRAAF	149	FIVE FINGER DEATH PUNCH	47	SCENE	53	GUNS N' ROSES											

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	DEBT.	PEAK POSITION
101	178	6	YELAWOLF GHE-T-O-VISION/SHADY/DGC/INTERSCOPE 016174/IGA (10.98)	Radioactive	27	
102	195	6	CHILDISH GAMBINO GLASSNOTE 0121* (13.98)	Camp	11	
103	171	187	HOT CHELLE RAE RCA 90437 (9.98)	Whatever	48	
104	51	53	CASTING CROWNS BEACH STREET RECORDS 10162/SONY MUSIC (11.98)	Come To The Well	2	
105	91	108	KIDZ BOP KIDS RAZOR & TIE 89256 (18.98)	Kidz Bop 20	2	
106	96	104	TYRESE VOLTRON RECORDS 83662 (15.98)	Open Invitation	9	
107	168	195	JOURNEY COLUMBIA/LEGACY 85889/SONY MUSIC (13.98)	Journey's Greatest Hits	10	
108	37	23	VINCE GUARALDI TRIO FANTASY 8088/CONCORD 115 (15.98)	A Charlie Brown Christmas (Soundtrack)	3	23
109	139	156	AMY WINEHOUSE UNIVERSAL REPUBLIC 00428* (15.98)	Back To Black	2	2
110	119	126	SOUNDTRACK WALT DISNEY 0013925 (10.98)	A.N.T. Farm	29	
111	118	139	LADY GAGA STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE 011805*/IGA (12.98)	The Fame	3	2
112	147	185	RIHANNA SRP/DEF JAM 014927/IDJMG (13.98)	Loud	3	3
113	61	66	MICHAEL JACKSON MJJ/EPIC 91259/SONY MUSIC (11.98)	Immortal	24	
114	67	84	LADY ANTEBELLUM CAPTAIN JACK/UNIVERSAL 97702 (18.98)	Need You Now	3	1
115	190	24	BIG SEAN E.O.D.D./DEF JAM 015421/IDJMG (10.98)	Finally Famous	3	
116	126	150	JUSTIN MOORE VALORY JMJ200A (10.98)	Outlaws Like Me	5	
117	123	121	ROMEO SANTOS SONY MUSIC LATIN 82046 (11.98)	Formula: Vol. 1	9	
118	RE-ENTRY	7	M83 M83 9510*/MUTE (18.98)	Hurry Up, We're Dreaming	15	
119	128	140	TAYLOR SWIFT BIG MACHINE 079012 (18.98)	Taylor Swift	5	5
120	60	54	VARIOUS ARTISTS WORD MUSIC/SONY MUSIC/INTERSCOPE 48065/EMI CMG (17.98)	WOW Hits 2012	35	
121	88	85	SOUNDTRACK WALT DISNEY 013523 (15.98 CD/DVD)	Shake It Up: Break It Down	22	
122	80	89	BRAD PAISLEY ARISTA NASHVILLE 83274/SMN (11.98)	This Is Country Music	2	
123	NEW	1	VARIOUS ARTISTS WALT DISNEY 014011 EX (6.98)	Mickey's Magical Holiday 2011	123	
124	90	100	LAUREN ALAINA 19/MERCURY NASHVILLE 016025/IGA/UMGN (13.98)	Wildflower	2	
125	166	37	CHRIS BROWN JIVE 8583/SONY (11.98)	F.A.M.E.	1	
126	120	122	SOUNDTRACK NICKELODEON/COLUMBIA 68341/SONY MUSIC (11.98)	Victorious: Music From The Hit TV Show	5	
127	158	200	BLINK-182 DGC/INTERSCOPE 016033/IGA (13.98)	Neighborhoods	2	
128	173	199	SKILLET ARIDENT/FAIR TRADE/ATLANTIC 519927/AG (13.98)	Awake	2	
129	130	148	TOM WAITS ANTI- 87155*/EPITAPH (17.98)	Bad As Me	6	
130	NEW	1	OF MONSTERS AND MEN UNIVERSAL REPUBLIC DIGITAL EX (4.98)	Into The Woods (EP)	130	
131	NEW	1	VARIOUS ARTISTS SONY (6.98)	123 Favorite Christmas Songs	131	
132	125	133	LYNYRD SKYNYRD MCA 111941/UMG (9.98)	The Best Of Lynyrd Skynyrd: 20th Century Masters The Millennium Collection	2	60
133	180	2	ROSCOE DASH MUSIC LINE/GEFFEN 016363/IGA (6.98)	J.U.I.C.E (EP)	133	
134	137	172	TIM MCGRAW CURB 79205 (18.98)	Number One Hits	2	
135	160	76	DRAKE YOUNG MONEY/CASH MONEY 014325/UNIVERSAL REPUBLIC (13.98)	Thank Me Later	1	
136	RE-ENTRY	15	AVOLUNTATION DEER HILL 0068 (9.98)	Megalithic Symphony	112	
137	RE-ENTRY	8	YOUNG THE GIANT ROADRUNNER 81700* (13.98)	Young The Giant	42	
138	RE-ENTRY	7	RYAN ADAMS PAX AM 79070*/CAPITOL (18.98)	Ashes & Fire	7	
139	22	15	SHE & HIM MERGE 424* (15.98)	A Very She & Him Christmas	12	
140	194	142	EMINEM SHADY/AFTERMATH/INTERSCOPE 005881*/IGA (13.98/8.98)	Curtain Call: The Hits	2	1
141	103	123	ZAC BROWN BAND ROAR BIGGER PICTURE/HOME GROWN/ATLANTIC 516931/AB (13.98)	The Foundation	2	9
142	148	163	THE BEATLES APPLE 8246*/CAPITOL (18.98)	Abbey Road	48	
143	NEW	1	VARIOUS ARTISTS XS DIGITAL EX (7.98)	Rise Of The Masters: Chopin/100 Supreme Classical Masterpieces	143	
144	RE-ENTRY	39	THE SCRIPT PHONOGIC/EPIC 81227/SONY MUSIC (11.98)	Science & Faith	3	
145	RE-ENTRY	43	DEADMAU5 MAUSTRAP 2518*/ULTRA (15.98)	4X4=12	4	
146	NEW	1	SOUNDTRACK MADISON GATE DIGITAL EX (9.98)	Midnight In Paris	146	
147	132	147	VARIOUS ARTISTS UNIVERSAL/EMI/SONY MUSIC 015731/UMG (18.98)	NOW That's What I Call Country: Volume 4	14	
148	65	57	JACKIE EVANCHO SONY/COLUMBIA 87081/SONY MUSIC (13.98)	Dream With Me	2	
149	RE-ENTRY	9	GAVIN DEGRAW J 55083/RCA (11.98)	Sweeter	8	
150	151	182	RODNEY ATKINS CURB 79255 (18.98)	Take A Back Road	8	

114
While the trio's *Own the Night* benefits from iTunes' sale pricing last week (No. 4, up 377% in downloads), its Target-exclusive Christmas EP at No. 36 (up 29%) benefits from blowout post-holiday discount pricing.



118
The album's "Midnight City" is working its way up the Alternative Songs chart (31-30) as the set has a not-too-shabby 13% sales decline (which prompts a re-entry in a soft sales week).

143
The 100-track collection, first released in January 2011, sold for \$1.29 at Amazon MP3 last week and moved 6,000 downloads (that's 70% of its cumulative sales).



146
The DVD release of the Woody Allen film prompts a debut for its soundtrack, which is only in its third week of release (up 107%).

165
Quirky budget Christmas albums always profit in the week after the holiday (as this tracking week ended on Jan. 1, 2012) as big-box retailers clear out merchandise with bargain-bin pricing. Like this title, which gains by 109%.

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	DEBT.	PEAK POSITION
151	143	175	PINK FLOYD CAPITOL 28955* (18.98)	Dark Side Of The Moon	1	1
152	165	26	THE DECEMBERISTS CAPITOL 47547* (18.98)	The King Is Dead	1	
153	196	19	THE TEMPTATIONS S&S/SPARROW 46384/EMI CMG (13.98)	Best Of The Temptations-The 60's: 20th Century Masters The Millennium Collection	132	
154	97	95	CHRIS TOMLIN S&S/SPARROW 46384/EMI CMG (13.98)	How Great Is Our God: The Essential Collection	40	
155	189	11	WILCO DMP/ANTI- 87156*/EPITAPH (17.98)	The Whole Love	5	
156	RE-ENTRY	25	AVRIL LAVIGNE RCA 55870 (11.98)	Goodbye Lullaby	4	
157	179	186	ERIC CLAPTON UNIVERSAL/EMI/SONY MUSIC 95749/CAPITOL (18.98)	The Best Of Eric Clapton: 20th Century Masters The Millennium Collection	66	
158	RE-ENTRY	29	VARIOUS ARTISTS UNIVERSAL/EMI/SONY MUSIC 95749/CAPITOL (18.98)	NOW 38	2	
159	RE-ENTRY	66	AVENGED SEVENFOLD HOPELESS/SIRE 824028*/WARNER BROS. (18.98)	Nightmare	1	
160	163	184	PINK LAFACE/JIVE 80957/RCA (13.98)	Greatest Hits... So Far!!!	5	
161	85	76	FRANK SINATRA REPRISE 79784/CAPITOL (18.98)	Sinatra: Best Of The Best	23	
162	RE-ENTRY	6	HUNTER HAYES ATLANTIC NASHVILLE 52889/WMN (18.98)	Hunter Hayes	18	
163	RE-ENTRY	74	KID CUDI DREAM ON/G.O.D.D. 013195*/UNIVERSAL REPUBLIC (13.98)	Man On The Moon: The End Of Day	4	
164	RE-ENTRY	76	ONEREPUBLIC MUSIC LINE/INTERSCOPE 0138607/IGA (13.98)	Waking Up	21	
165	NEW	1	THE SNOWMAN PACIFIC 3055 (9.98)	Winter Melodies	165	
166	170	167	ELVIS PRESLEY RCA/SONY MUSIC COMMERCIAL MUSIC GROUP 70971/SONY MUSIC (6.98)	An Afternoon In The Garden	85	
167	RE-ENTRY	121	CREEDENCE CLEARWATER REVIVAL FEAT. JOHN FOGERTY FANTASY 2*/CONCORD 17.98 (12.98)	Chronicle The 20 Greatest Hits	67	
168	RE-ENTRY	28	THREE DOG NIGHT MCA 112073/UMG (9.98)	The Best Of Three Dog Night: 20th Century Masters The Millennium Collection	109	
169	RE-ENTRY	22	FLEET FOXES SUB POP 688* (13.98)	Helplessness Blues	4	
170	RE-ENTRY	96	FIVE FINGER DEATH PUNCH PROPER PUNK 60180* (13.98)	War Is The Answer	7	
171	94	81	IL DIVO SYCO/COLUMBIA 96448/SONY MUSIC (11.98)	Wicked Game	10	
172	176	193	CHRIS YOUNG NICKELODEON/COLUMBIA 42918/SONY MUSIC (6.98)	Neon	4	
173	150	158	BIG TIME RUSH NICKELODEON/COLUMBIA 42918/SONY MUSIC (6.98)	BTR (Soundtrack)	3	
174	RE-ENTRY	24	HOLLYWOOD UNDEAD A&M/OCTONE 015275*/IGA (13.98)	American Tragedy	4	
175	RE-ENTRY	3	VARIOUS ARTISTS FANTASY 2*/CONCORD 17.98 (14.98)	Punk Goes Pop: Volume 4	92	
176	RE-ENTRY	23	LIONEL RICHIE MOTOWN/CHRONICLES 007759/UMG (9.98)	The Best Of Lionel Richie: 20th Century Masters The Millennium Collection	127	
177	RE-ENTRY	36	BARRY WHITE ISLAND/CHRONICLES 009884/UMG (9.98)	The Best Of Barry White: 20th Century Masters The Millennium Collection	100	
178	RE-ENTRY	19	RISE AGAINST DGC/INTERSCOPE 015325*/IGA (13.98)	Endgame	2	
179	RE-ENTRY	30	BOYZ II MEN MOTOWN/CHRONICLES 001098/UMG (9.98)	The Best Of Boyz II Men: 20th Century Masters The Millennium Collection	70	
180	196	9	CODY SIMPSON ATLANTIC 528047/AG (9.98)	Coast To Coast (EP)	12	
181	129	128	JAMES DURBIN SONY (10.98)	Memories Of A Beautiful Disaster	36	
182	RE-ENTRY	14	TYLER, THE CREATOR XL 529* (11.98)	Goblin	5	
183	RE-ENTRY	146	NICKELBACK ROADRUNNER 818028 (18.98)	Dark Horse	3	2
184	RE-ENTRY	112	EMINEM WEB/AFTERMATH/INTERSCOPE 406629*/UMG (13.98)	The Marshall Mathers LP	1	
185	RE-ENTRY	48	SOUNDTRACK RCA 80205 (11.98)	Burlesque	18	
186	161	52	BLAKE SHELTON REPRISE NASHVILLE 525092/WMN (18.98)	Loaded: The Best Of Blake Shelton	18	
187	82	99	GEORGE STRAIT MCA NASHVILLE 015582/UMGN (13.98)	Here For A Good Time	3	
188	RE-ENTRY	48	ELTON JOHN CHRONICLES/ROCKET/ISLAND/MERCURY 008661/UMG (13.98)	Rocket Man: Number Ones	9	
189	RE-ENTRY	17	JESSIE J LAVA 015337/UNIVERSAL REPUBLIC (10.98)	Who You Are	11	
190	92	102	JUSTIN BIEBER SCHOOLBOY/RAYMOND BRAUN/ISLAND 015397/IDJMG (9.98)	Never Say Never: The Remixes (EP)	1	
191	193	191	BOB SEGER & THE SILVER BULLET BAND CAPITOL 30334 (15.98)	Greatest Hits	8	
192	RE-ENTRY	7	JOSH TURNER MCA NASHVILLE 015391/UMG (7.98)	Icon: Josh Turner	98	
193	135	125	THE ROLLING STONES ROLLING STONES/UNIVERSAL REPUBLIC 012637*/UMG (13.98)	Some Girls	1	
194	159	181	JUSTIN BIEBER SCHOOLBOY/RAYMOND BRAUN/ISLAND 013710/DJMG (9.98)	My World (EP)	5	
195	RE-ENTRY	32	BRITNEY SPEARS JIVE 85332/RCA (13.98)	Femme Fatale	1	
196	RE-ENTRY	15	BILLY CURRINGTON MERCURY NASHVILLE 015290/UMG (7.98)	Icon: Billy Currington	118	
197	RE-ENTRY	4	MEGADETH ROADRUNNER 617700* (18.98)	Th1rt3en	11	
198	RE-ENTRY	8	FEIST CHERRYTREE/INTERSCOPE 018028*/IGA (13.98)	Metals	7	
199	134	145	KENNY CHESNEY BNA 57445/SMN (11.98)	Hemingway's Whiskey	1	
200	RE-ENTRY	48	JAMES TAYLOR WARNER BROS. 78094/RHINO (11.98)	Greatest Hits	96	

TIM MCGRAW	134	NICKELBACK	12, 163	BRAD PAISLEY	122	R	RED HOT CHILI PEPPERS	97	S	ROMEO SANTOS	117	A.N.T. FARM	110	VICTORIOUS: MUSIC FROM THE HIT TV SHOW	126	TYLER, THE CREATOR	182	NOW 38	158	TIS THE SEASON: KIDS CHRISTMAS SING-ALONG	87	WIZ KHALIFA	89
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JUSTIN MOORE	116	VARIOUS ARTISTS	143	TIFFANY HUNTER	160	THE SCRIPT	144	GLEE: THE MUSIC	165	THE SWANMAN	114	THE TEMPTATIONS	153	THE ROLLING STONES	193	THE ROLLING STONES	193	NOW THAT'S WHAT I CALL COUNTRY VOLUME 4	147	WOW HITS 2012	120	YELAWOLF	101
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UNCHARTED™		DATA PROVIDED BY	NEXT BIG SOUND
THIS WEEK	LAST WEEK	ARTIST	MYPSPACE PAGE
1	1	#1 DJ BL3ND	WWW.MYPSPACE.COM/BL3NDIZZY
2	2	TRAPHIK	WWW.MYPSPACE.COM/TRAPHIK
3	8	NOISIA	WWW.MYPSPACE.COM/DENDISIA
4	3	MADDI JANE	WWW.MYPSPACE.COM/MADDIJANEMUSIC
5	5	TYLER WARD	WWW.MYPSPACE.COM/TYLERWARD
6	50	STAR SLINGER	WWW.MYPSPACE.COM/STARSLINGERMUSIC
7	7	SUNGH A JUNG	WWW.MYPSPACE.COM/JUNGSUNGH A
8	9	T. MILLS	WWW.MYPSPACE.COM/TMILLS
9	6	MAREK HEMMANN	WWW.MYPSPACE.COM/MAREKHEMMANN
10	39	ONRA	WWW.MYPSPACE.COM/ONRA
11	15	PRETTY LIGHTS	WWW.MYPSPACE.COM/PRETTYLIGHTS
12	4	MORD FUSTANG	WWW.MYPSPACE.COM/MORDFUSTANG
13	11	DIYAR PALA	WWW.MYPSPACE.COM/DIYARPALA
14	12	PITTY	WWW.MYPSPACE.COM/BANDAPITTY
15	18	NEOCLUBBER	WWW.MYPSPACE.COM/NEOCLUBBER
16	13	PORTA	WWW.MYPSPACE.COM/PORTA1
17	14	METRONOMY	WWW.MYPSPACE.COM/METRONOMY
18	10	ELECTRIX	WWW.MYPSPACE.COM/ELECTRIX
19	RE-ENTRY	BORGORE	WWW.MYPSPACE.COM/BORGORE
20	16	MAC LETHAL	WWW.MYPSPACE.COM/MACLETHAL
21	26	JOTA QUEST	WWW.MYPSPACE.COM/JOTAQUEST
22	40	JESUS ADRIAN ROMERO	WWW.MYPSPACE.COM/JESUSADRIANINET
23	18	ORELSAN	WWW.MYPSPACE.COM/ORELSAN
24	17	COM TRUISE	WWW.MYPSPACE.COM/IAMCOMTRUISE
25	27	DAVE DAYS	WWW.MYPSPACE.COM/DAVEDAYS
26	RE-ENTRY	DESIGNER DRUGS	WWW.MYPSPACE.COM/DESIGNERDRUGSCLUBMUSIC
27	34	AEROPLANE	WWW.MYPSPACE.COM/AEROPLANEMUSICLOVE
28	19	ENTER SHIKARI	WWW.MYPSPACE.COM/ENTERSHIKARI
29	24	ALYSSA BERNAL	WWW.MYPSPACE.COM/ALYSSABERNAL
30	22	DATSIK	WWW.MYPSPACE.COM/DJDATSIK
31	21	YANN TIERSEN	WWW.MYPSPACE.COM/YANNTIERSENINPROGRESS
32	35	GOD IS AN ASTRONAUT	WWW.MYPSPACE.COM/GODISANASTRONAUT
33	47	MAX COOPER	WWW.MYPSPACE.COM/MAXCOOPERMAX
34	36	MEY TAL COHEN	WWW.MYPSPACE.COM/DEWATERPRIEST
35	NEW	JAMES ZABIELA	WWW.MYPSPACE.COM/JAMESZABIELA
36	29	JOSEPH VINCENT	WWW.MYPSPACE.COM/JOSEPHVINCENTMUSIC
37	NEW	CROW BLACK SKY	WWW.MYPSPACE.COM/CROWBLACKSKY
38	38	MODESTEP	WWW.MYPSPACE.COM/MODESTEP
39	33	GOLD PANDA	WWW.MYPSPACE.COM/GOLDPANDA
40	41	GRAMATIK	WWW.MYPSPACE.COM/GRAMATIK
41	42	TOKIMONSTA	WWW.MYPSPACE.COM/TOKIBEATS
42	NEW	RIVA STAR	WWW.MYPSPACE.COM/RIVASTARR
43	RE-ENTRY	PAN-POT	WWW.MYPSPACE.COM/PANPOT
44	31	FELGUK	WWW.MYPSPACE.COM/FELGUK
45	NEW	UNICORN KID	WWW.MYPSPACE.COM/UNICORNKID
46	NEW	SOMETHINGALAMODE	WWW.MYPSPACE.COM/SOMETHINGALAMODE
47	46	BONDAN PRAKOSO & FADEZBLACK	WWW.MYPSPACE.COM/BONDANFADEZBLACK
48	44	EMANCIPATOR	WWW.MYPSPACE.COM/EMANCIPATOR
49	RE-ENTRY	THE SPIN ROOM	WWW.MYPSPACE.COM/THESPINROOM
50	RE-ENTRY	IAMX	WWW.MYPSPACE.COM/IAMX

Electronic artist Star Slinger (aka Darren Williams) gets some help from an unlikely source for his whopping 50-6 jump on **Uncharted**: Rihanna. Star Slinger remixed the diva's Billboard Hot 100 No. 1 single "We Found Love" (featuring Calvin Harris) and uploaded it to his SoundCloud account shortly before Christmas. It has garnered more than 35,000 plays.



SOCIAL 50™		DATA PROVIDED BY	NEXT BIG SOUND
THIS WEEK	LAST WEEK	ARTIST	IMPRINT/LABEL
1	1	#1 JUSTIN BIEBER	SCHOOLBOY/RAYMOND BRAUN/ISLAND/IDJMG
2	4	RIHANNA	SRP/DEF JAM/IDJMG
3	2	ADELE	XL/COLUMBIA
4	3	EMINEM	WEB/SHADY/AFTERMATH/INTERSCOPE
5	5	SHAKIRA	SONY MUSIC LATIN/EPIC
6	10	LADY GAGA	STREAMLINE/KONJIVE/INTERSCOPE
7	6	LMFAO	PARTY ROCK/WILLI AM/CHERRYTREE/INTERSCOPE
8	7	PITBULL	MR. 305/FAMOUS ARTIST/POLO GROUNDS/J/SONY MUSIC LATIN/RCA
9	8	KATY PERRY	CAPITOL
10	9	CHRIS BROWN	JIVE/RCA
11	11	NICKI MINAJ	YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
12	13	SELENA GOMEZ	HOLLYWOOD
13	15	LIL WAYNE	CASH MONEY/UNIVERSAL REPUBLIC
14	12	DAVID GUETTA	WHAT A MUSIC/ASTRALWERKS/CAPITOL
15	35	BEYONCE	PARKWOOD/COLUMBIA
16	18	TAYLOR SWIFT	BIG MACHINE
17	27	50 CENT	SHADY/AFTERMATH/INTERSCOPE
18	17	COLDFPLAY	CAPITOL
19	25	JENNIFER LOPEZ	ISLAND/IDJMG
20	20	DRAKE	YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
21	21	SNOOP DOGG	DOGGYSTYLE/PRIORITY/CAPITOL
22	43	THE BLACK EYED PEAS	INTERSCOPE
23	22	BRITNEY SPEARS	JIVE/RCA
24	23	BRUNO MARS	ELEKTRA
25	36	AVRIL LAVIGNE	RCA
26	16	SKRILLEX	BIG BEAT/MAUSTRAP/ATLANTIC
27	33	AKON	KONVICT/UPFRONT/SRC/UNIVERSAL REPUBLIC
28	24	JUSTIN TIMBERLAKE	JIVE/RCA
29	RE-ENTRY	MICHAEL JACKSON	MJJ/EPIC
30	47	MARIAH CAREY	ISLAND/IDJMG
31	44	DON OMAR	DRFANATO/MACHETE
32	48	KANYE WEST	ROC-A-FELLA/DEF JAM/IDJMG
33	RE-ENTRY	USHER	LAFACE/RCA
34	RE-ENTRY	ENRIQUE IGLESIAS	UNIVERSAL MUSIC LATIN/O/UNIVERSAL REPUBLIC
35	RE-ENTRY	JESSIE J	LAWA/UNIVERSAL REPUBLIC
36	41	DEMI LOVATO	HOLLYWOOD
37	26	WIZ KHALIFA	ROSTRUM/ATLANTIC
38	30	ONE DIRECTION	SYCO
39	RE-ENTRY	PINK	LAFACE/RCA
40	RE-ENTRY	MAROON 5	A&M/OCTONE
41	29	LINKIN PARK	MACHINE SHOP/WARNER BROS.
42	NEW	NE-YO	DEF JAM/IDJMG
43	40	RED HOT CHILI PEPPERS	WARNER BROS.
44	31	AUSTIN MAHONE	UNSIGNED
45	RE-ENTRY	LUDACRIS	DTP/DEF JAM/IDJMG
46	19	MICHAEL BUBLE	143/REPRISE/WARNER BROS.
47	39	CHRISTINA AGUILERA	RCA
48	RE-ENTRY	GUNS N' ROSES	GEFFEN
49	RE-ENTRY	ALICIA KEYS	J/RMG
50	RE-ENTRY	TREY SONGZ	SONGBOK/ATLANTIC

Leave it to some (non) baby mama drama to boost Beyoncé up the **Social 50** chart this week, as the expectant mother strolls 35-15 on the tally. During the tracking week, Beyoncé's official Twitter account saw a 146% gain in followers—despite how she's yet to tweet a single missive—after false rumors swirled on Dec. 29 that she had gone into labor. (She has yet to give birth.)



YOUTUBE		DATA PROVIDED BY	NEXT BIG SOUND
THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / LABEL)
1	1	#1 SOMEONE LIKE YOU	ADELE (XL/COLUMBIA)
2	3	ROLLING IN THE DEEP	ADELE (XL/COLUMBIA)
3	2	SEXY AND I KNOW IT	LMFAO (PARTY ROCK/WILLI AM/CHERRYTREE/INTERSCOPE)
4	9	YOU DA ONE	RIHANNA (SRP/DEF JAM/IDJMG)
5	6	PARTY ROCK ANTHEM	LMFAO FEAT. LAUREN BENNETT & GOONROCK (PARTY ROCK/WILLI AM/CHERRYTREE/INTERSCOPE)
6	7	AI SE EU TE PEGO	MICHEL TELO (MICHEL TELO)
7	8	WE FOUND LOVE	RIHANNA FEATURING CALVIN HARRIS (SRP/DEF JAM/IDJMG)
8	10	RAIN OVER ME	PITBULL FEATURING MARC ANTHONY (MR. 305/POLO GROUNDS/J/RCA)
9	11	SET FIRE TO THE RAIN	DON OMAR & LUCENZO (VYANIS/OFANATO/MACHETE/UNIVERSAL MUSIC/LATINO)
10	15	THE ONE THAT GOT AWAY	ADELE (XL/COLUMBIA)
11	18	THE ONE THAT GOT AWAY	KATY PERRY (CAPITOL)
12	21	PARADISE	COOLPLAY (CAPITOL)
13	17	MOVES LIKE JAGGER	MAROON 5 FEATURING CHRISTINA AGUILERA (A&M/OCTONE/INTERSCOPE)
14	14	IT WILL RAIN	BRUNO MARS (SUMMIT/CHOP SHOP/ELEKTRA/ATLANTIC)
15	—	DOMINO	JESSIE J (LAWA/UNIVERSAL REPUBLIC)

YAHOO! SONGS		DATA PROVIDED BY	NEXT BIG SOUND
THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / LABEL)
1	1	#1 STEREO HEARTS	DYD CLASS HEROES FEATURING ADAM LEVINE (DECA/DANCE/ Fueled by Ramen/RRP)
2	2	IT WILL RAIN	BRUNO MARS (SUMMIT/CHOP SHOP/ELEKTRA/ATLANTIC)
3	3	SOMEONE LIKE YOU	ADELE (XL/COLUMBIA)
4	4	MOVES LIKE JAGGER	MAROON 5 FEATURING CHRISTINA AGUILERA (A&M/OCTONE/INTERSCOPE)
5	5	SEXY AND I KNOW IT	LMFAO (PARTY ROCK/WILLI AM/CHERRYTREE/INTERSCOPE)
6	6	YOU MAKE ME FEEL...	COBRA STARSHIP FEATURING SABI (DECA/DANCE/ Fueled by Ramen/ATLANTIC/RRP)
7	7	WE FOUND LOVE	RIHANNA FEATURING CALVIN HARRIS (SRP/DEF JAM/UNIVERSAL)
8	8	WITHOUT YOU	DAVID GUETTA FEATURING USHER (WHAT A MUSIC/ASTRALWERKS/CAPITOL)
9	9	GOOD FEELING	NICKI MINAJ FEATURING RIHANNA (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)
10	10	THE ONE THAT GOT AWAY	FLO RIDA (POE BOY/ATLANTIC)
11	11	THE ONE THAT GOT AWAY	KATY PERRY (CAPITOL)
12	12	5 O'CLOCK	T-PAIN FEATURING WIZ KHALIFA & LILY ALLEN (KONVICT/NAPPY BOY/JIVE/RCA)
13	13	LOVE YOU LIKE A LOVE SONG	SELENA GOMEZ & THE SCENE (HOLLYWOOD)
14	14	MARRY THE NIGHT	LADY GAGA (STREAMLINE/KONJIVE/INTERSCOPE)
15	15	SET FIRE TO THE RAIN	ADELE (XL/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	LIAM PAYNE		
2	CRYSTAL STILTS		
3	EMIKA		
4	LECK		
5	PATRICK WOLF		
6	DIANA VICKERS		
7	CHRISTIAN CHAVEZ		
8	MALIK M.A.S.		
9	KATE WAX		
10	ARAABMUZIK		
11	TROOP 41		
12	JOSE MIGUEL		
13	SALEM		
14	STERED HOGGZ		
15	ACTION BRONSON		

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

HEATSEEKERS ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	CHIT
1	3	2	#1 OF MONSTERS AND MEN UNIVERSAL REPUBLIC DIGITAL EX (4.98)	Into The Woods (EP)	
2	1	2	ROSCEE DASH MUSIC LINE/GEFFEN 016363/IGA (6.98)	J.U.I.C.E. (EP)	
3	2	42	AWOLNATION RED BULL (10.98)	Megalithic Symphony	
4	4	42	THE HEAD AND THE HEART SIB POP 015 (10.98)	The Head And The Heart	
5	8	15	GREATEST GAINERS CANVASBACK/ATLANTIC 527696*/AG (13.98)	Never Trust A Happy Song	
6	12	5	GOTYE SAMPLES 'N' SECONDS/FAIRFAX DIGITAL EX/UNIVERSAL REPUBLIC (9.98)	Making Mirrors	
7	11	44	VOLBEAT VERTIGO 01513/UNIVERSAL REPUBLIC (13.98)	Beyond Hell/Above Heaven	
8	6	4	DIA FRAMPTON UNIVERSAL REPUBLIC 016136 (13.98)	Red	
9	20	14	KURT VILE MADADOR 930* (14.98)	Smoke Ring For My Halo	
10	10	61	FITZ & THE TANTRUMS DANGERBIRD 051* (15.98)	Pickin' Up The Pieces	
11	5	2	XENIA UNIVERSAL REPUBLIC DIGITAL EX (1)	Sing You Home (EP)	
12	24	20	KENDRICK LAMAR TOP DAWG DIGITAL EX (7.98)	Section.80	
13	21	11	NERO MTA/MERCURY/CHERRYTREE/INTERSCOPE 016371/IGA (9.98 1637102)	Welcome Reality	
14	19	5	CHRIS WEBBY HOMEGROWN MUSIC DIGITAL EX (7.98)	There Goes The Neighborhood	
15	26	14	YOUTH LAGOON FAT POSSUM 123* (12.98)	The Year Of Hibernation	
16	25	29	THE JOY FORMIDABLE CANVASBACK/ATLANTIC 526623*/AG (13.98)	The Big Roar	
17	27	34	JAMES BLAKE POLYDOR 02/UNIVERSAL REPUBLIC (13.98)	James Blake	
18	45	12	THE WAR ON DRUGS SECRETLY CANADIAN 190* (14.98)	Slave Ambient	
19	30	27	ANDY GRAMMER S-CURVE 151602 (9.98)	Andy Grammer	
20	HOT SHOT DEBUT		MISTY EDWARDS AND DAVID BRYMER FORERUNNER 086 (4.98)	Measure Of Love (EP)	
21	34	14	WYE OAK MERGE 400* (14.98)	Civilian	
22	RE-ENTRY		SBTRKT YOUNG TURKS 069*/XL (14.98)	SBTRKT	
23	15	2	HE IS WE FRAMEWORK NY DIGITAL EX/UNIVERSAL REPUBLIC (4.98)	Skip To The Good Part (EP)	
24	RE-ENTRY		YUCK FAT POSSUM 1237* (12.98)	Yuck	
25	39	105	SIDEWALK PROPHETS FERVENT 89790/WARNER BRUS. (9.98)	These Simple Truths	



The Icelandic band ascends to No. 1 (6,000, down 2%) in its second chart week thanks in part to the EP's "Little Talks" being offered as a free download at iTunes last week.



Even a small gain can yield a big jump in a slow sales week. For example, this set sports just a 5% increase, but rallies 26-15 to its best rank since Nov. 5, 2011.

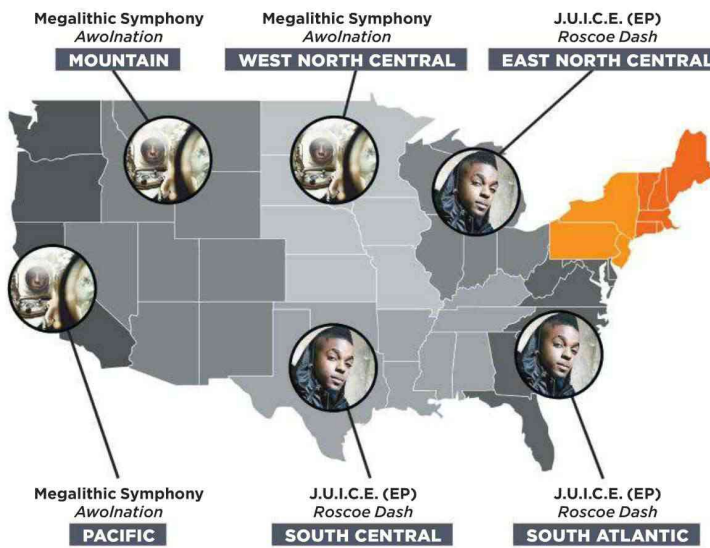
Edwards' pairing with David Brymer debuts with 1,000-plus copies sold and also arrives at No. 36 on the Top Christian Albums chart.

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	CHIT
26	36	2	SMOSH SMOSH DIGITAL EX (9.98)	If Music Were Real	
27	RE-ENTRY		HUGO ROC NATION/EPIC 57825/SONY MUSIC (9.98)	Old Tyme Religion	
28	RE-ENTRY		HE IS WE FRAMEWORK NY 015546/UNIVERSAL REPUBLIC (10.98)	My Forever	
29	RE-ENTRY		ELEVATION WORSHIP ELEVATION CHURCH/ESSENTIAL WORSHIP 10944/SONY MUSIC (9.98)	For The Honor	
30	28	8	BLOOD ON THE DANCEFLOOR CANDYLAND 002 EX (9.98)	All The Rage!	
31	43	15	THE LACS BACKROAD 224/AVERAGE JOE'S (13.98)	Country Boy's Paradise	
32	38	7	LIKE MOTHS TO FLAMES VERTE 146 (13.98)	When We Dont Exist	
33	NEW		DOCTOR P & FLUX PAVILION CIRCUS 001/UKF (27.98)	Circus #1	
34	18	2	GUIDED BY VOICES GBV DIGITAL EX (7.98)	Let's Go Eat The Factory	
35	RE-ENTRY		SHABAZZ PALACES SIB POP 300* (13.98)	Black Up	
36	40	12	REDLIGHT KING HOLLYWOOD 013273 (10.98)	Something For The Pain	
37	RE-ENTRY		TWO STEPS FROM HELL TWO STEPS FROM HELL DIGITAL EX (11.98)	Archangel	
38	13	2	SIGNGO FREDDIE DIGITAL EX (9.98)	Lo Que Me Dejaste	
39	RE-ENTRY		DUM DUM GIRLS SIB POP 950* (13.98)	Only In Dreams	
40	RE-ENTRY		MATT HANMITT SPARROW 2569/EMI CMG (9.98)	Every Falling Tear	
41	RE-ENTRY		THE VACCINES COLUMBIA 81445/SONY MUSIC (9.98)	What Did You Expect From The Vaccines?	
42	NEW		LOS PLAYER'S MUSART 4489/BALBODA (9.98)	La Creacion Perfecta	
43	RE-ENTRY		PHANTOGRAM BARSUK 123 (8.98)	Nightlife (EP)	
44	RE-ENTRY		KNIFE PARTY EARSTORM DIGITAL EX (2.98)	100% No Modern Talking (EP)	
45	RE-ENTRY		ZOLA JESUS SACRED BONES 062* (14.98)	Conatus	
46	NEW		HARDY FUNK VOLUME 7563 EX (10.98)	Raw	
47	RE-ENTRY		COREY SMITH AVERAGE JOE'S 227 (14.98)	Broken Record	
48	RE-ENTRY		MEMPHIS MAY FIRE RISE 130 (12.98)	The Hollow	
49	RE-ENTRY		ANTHEM LIGHTS REUNION 10156/SONY MUSIC (9.98)	Anthem Lights	
50	46	7	JULION ALVAREZ SU NORTENO BANDA DISA 72167/UMLE (9.98)	Marchate y Olvidame	

HEATSEEKERS SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	2	22	#1 LET IT RAIN DAVID NAIL MCA NASHVILLE	
2	1	9	TONIGHT IS THE NIGHT OUTSIGHT WARNER BRUS.	
3	3	18	SCARY MONSTERS AND NICE SPRITES SKRILLEX BIG BEAT/MAUSTRAP/ATLANTIC	
4	4	7	LEVELS AVICHI LEVELS/VERATONE/ATOM EMPIRE/INTERSCOPE	
5	7	17	STORM WARNING HUNTER HAYES ATLANTIC NASHVILLE/WMM	
6	6	10	LONELY BOY THE BLACK KEYS NONESUCH/WARNER BRUS./WARNER	
7	5	14	DONALD TRUMP MAC MILLER ROSTRUM	
8	10	9	PARTY ON FIFTH AVE. MAC MILLER ROSTRUM	
9	11	30	SAIL AWOLNATION RED BULL	
10	13	9	AMEN EDENS EDGE BIG MACHINE	
11	8	6	FIRST OF THE YEAR (EQUINOX) SKRILLEX BIG BEAT/MAUSTRAP/ATLANTIC	
12	12	22	LIGHTS ELLIE GOULDING CHERRYTREE/INTERSCOPE	
13	3	3	KNOCK KNOCK MAC MILLER ROSTRUM	
14	14	19	CINEMA BENNY BENASSI FEATURING GARY GO ULTRA	
15	17	4	WE ARE YOUNG FUN. FEATURING JANELLE MONAE FUELED BY RAMEN/RRP	
16	15	21	BODY 2 BODY ACE HOOD FEATURING CHRIS BROWN WE THE BEST/DEF JAM/DJMG	
17	16	2	WILD BOY MGK FEATURING WAKA FLOCCA FLAME ESTI9XX/BAD BOY/INTERSCOPE	
18	21	11	CAT DADDY REJOCITZ 700/RENAISSANCE MUSIC/THE AURELIUS GROUP	
19	18	14	PROMISE ROMEO SANTOS FEATURING USHER SONY MUSIC LATIN	
20	22	3	DO IT LIKE YOU DIGGY FEATURING JEREMAH ATLANTIC	
21	19	4	SMILE BACK MAC MILLER ROSTRUM	
22	23	2	WOP J. DASH STEREOFAME	
23	RE-ENTRY		MRS. RIGHT MINDLESS BEHAVIOR FEATURING DIGGY STREAMLINE/CONJUNCTION/INTERSCOPE	
24	RE-ENTRY		FACE TO THE FLOOR CHEVELLE EPIC	
25	RE-ENTRY		SOMEBODY THAT I USED TO KNOW GOTYE FEATURING KIMBRA SAMPLES 'N' SECONDS/FAIRFAX/UNIVERSAL REPUBLIC	

REGIONAL HEATSEEKERS #1 ALBUMS



NEW ON THE CHARTS

Penguin Prison, "Don't Fuck With My Money"
The New York singer/songwriter (given name Chris Glover) debuts on the Dance Club Songs chart at No. 50 with the funky pop/disco track, giving him only his second taste of a Billboard tally. He spent three weeks on Uncharted in 2011.



MID ATLANTIC

- 1 Of Monsters And Men
Into The Woods (EP)
- 2 Roscoe Dash
J.U.I.C.E. (EP)
- 3 Kurt Vile
Smoke Ring For My Halo
- 4 The Head And The Heart
The Head And The Heart
- 5 Chris Webby
There Goes The Neighborhood
- 6 AWOLNATION
Megalithic Symphony
- 7 Gotye
Making Mirrors
- 8 Grouplove
Never Trust A Happy Song
- 9 Volbeat
Beyond Hell/Above Heaven
- 10 The War On Drugs
Slave Ambient

NORTH EAST

- 1 Chris Webby
There Goes The Neighborhood
- 2 Of Monsters And Men
Into The Woods (EP)
- 3 AWOLNATION
Megalithic Symphony
- 4 Anderson + Roe
When Words Fade
- 5 Grouplove
Never Trust A Happy Song
- 6 The Head And The Heart
The Head And The Heart
- 7 Roscoe Dash
J.U.I.C.E. (EP)
- 8 Gotye
Making Mirrors
- 9 Volbeat
Beyond Hell/Above Heaven
- 10 Fitz & The Tantrums
Pickin' Up The Pieces

THE BILLBOARD HOT 100

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	DEBT.	PEAK POSITION
1	1	2	#1 SEXY AND I KNOW IT PARTY ROCK (S.A. GORDY, K. OLIVER, G.M. ROBERTSON, D.J. LISTENBER, E.E. BECK) © PARTY ROCK/WILL.I.AM/CHERRYTREE/INTERSCOPE	LMFAO		1
2	2	15	WE FOUND LOVE C.HARRIS © C.HARRIS	Rihanna Featuring Calvin Harris	SRP/DEF JAM/JD/JMG	2
3	3	12	THE ONE THAT GOT AWAY DR. LUKE, MAX MARTIN © (K.PERRY, L. GOTTLWALD, MAX MARTIN)	Katy Perry	CAPITOL	3
4	4	14	IT WILL RAIN THE SMEEZINGTONS (BRUNO MARS, PLAWRENCE, A. LEVINE) © SUMMIT/CHOP SHOP/ELECTRA/ATLANTIC	Bruno Mars		3
5	6	4	GOOD FEELING DR. LUKE, CIRKUT © (D.LIARD, GOTTLWALD, H. WALTER, B. ISAAC, P. POURMOUZI, T. BERGLING, E. JAMES, L. KIRKLAND, P. WOODS) © POE BOY/ATLANTIC	Flo Rida		4
6	9	15	GREATEST GAINER/DIGITAL PARTY ROCK ANTHEM LMFAO Feat. Lauren Bennett & GoonRock PARTY ROCK (S.A. GORDY, S.A. GORDY, J. LISTENBER, P. SCHROEDER) © PARTY ROCK/WILL.I.AM/CHERRYTREE/INTERSCOPE	Lauren Bennett & GoonRock		3
7	5	6	NI**AS IN PARIS M-FRANK, WEST M. DEAN © (K.WEST, S.C. CARTER, C. HOLLIS, M. DEAN, W.A. DONALDSON) © ROC-A-FELLA/ROC NATION/DEF JAM/JD/JMG	Jay Z Kanye West		5
8	7	13	SET FIRE TO THE RAIN T. SMITH © T. SMITH	Adele	XL/COLUMBIA	7
9	8	7	SOMEONE LIKE YOU D. WILSON, A. ADKINS © (A. ADKINS, D. WILSON) © XL/COLUMBIA	Adele		3
10	11	11	STEREO HEARTS B. BLANCO, ROBOPOP © (A. LEVINE, T.MCCOY, B. LEVIN, A. MALIK, B. LOWERY, D. OMELE) © DECAYDANCE/FUELED BY RAMEN/ATLANTIC	Gym Class Heroes Featuring Adam Levine		2
11	12	9	MOVING LIKE JAGGER SHELLBACK, B. BLANCO © (A. LEVINE, B. LEVIN, A. MALIK, SHELLBACK) © A&M/OCTONE/INTERSCOPE	Maroon 5 Featuring Christina Aguilera		4
12	10	12	DANCE (ASS) D. INTERNZ © (S. ANDERSON, M. PALACIOS, E. CLARK, B. BURRELL, R. JAMES, A. MILLER) © G.O.O.D./DEF JAM/JD/JMG	Big Sean Featuring Nicki Minaj		2
13	14	8	WITHOUT YOU D. GUETTA, G. TUINFORT © (R. HAYNES, J. J. MOORE, J. S. STOVER) © WHAT A MUSIC/ATLANTIC/WEA/CAPITOL	David Guetta Featuring Usher		4
14	16	12	YOUNG, WILD & FREE SNOOP DOGG & WIZ KHALIFA FEATURING BRUNO MARS © (S. ANDERSON, M. PALACIOS, E. CLARK, B. BURRELL, R. JAMES, A. MILLER) © G.O.O.D./DEF JAM/JD/JMG	Snoop Dogg & Wiz Khalifa Featuring Bruno Mars		10
15	17	10	RED SOLO CUP J. KEITH © (J. BEAVERS, B. BEAVERS, B. WARREN, B. WARREN) © SHOW DOG-UNIVERSAL	Toby Keith		15
16	13	14	5 O'CLOCK T-PAIN © (T.PAIN, C. L. THOMAS, L. ALLEN, G. BARLOW, H. DONALD, G. KURSTJAK, P. ORANGE, M. OWENS, ROBBSON) © KONK'TAPPY/BOY/DEF JAM/JD/JMG	T-Pain Featuring Wiz Khalifa & Lil' Alan		10
17	17	18	WORK OUT J. COLE © (J. COLE, K. O. WEST, S. RAINEY, M. BEN-ARI, B. A. KANTE, J. LEGEND, E. WOLFF) © ROC NATION/COLUMBIA	J. Cole		14
18	15	21	HEADLINES B.O.I.-DA, N. SHEBIB © (A. GRAHAM, M. SAMUELS, N. SHEBIB) © YOUNG MONEY/CASH MONEY/UNIVERSAL/REPUBLIC	Drake		18
19	20	19	PUMPED UP KICKS M. FOSTER © M. FOSTER	Foster The People	STARTIME/COLUMBIA	3
20	32	21	MR. KNOW IT ALL K. CLARKSON © (K. CLARKSON, D. DEAN, B. JAMES, D. JONES) © RCA	Kelly Clarkson		10
21	25	28	DOMINO DR. LUKE © (C. CORNISH, L. GOTTLWALD, C. KELLY, MAX MARTIN, H. WALTER) © LAVA/UNIVERSAL/REPUBLIC	Jessie J		21
22	22	5	YOU DA ONE DR. LUKE, CIRKUT © (DEAN, L. GOTTLWALD, R. FEINY, J. HILL, H. WALTER) © SRP/DEF JAM/JD/JMG	Rihanna		14
23	21	23	THE MOTTO T-MINUS © (A. GRAHAM, D. CARTER, T. WILLIAMS, A. RAY) © YOUNG MONEY/CASH MONEY/UNIVERSAL/REPUBLIC	Drake Featuring Lil Wayne		18
24	23	22	NOT OVER YOU R. B. TEDDER, N. ZANCANELLA, SKINS © (G. DEGRAW, R. B. TEDDER) © J.R.C.A.	Gavin DeGraw		22
25	28	36	SUPER BASS NICKI MINAJ © (NICKI MINAJ, D. A. JOHNSON, E. DEAN, R. WYLDON) © YOUNG MONEY/CASH MONEY/UNIVERSAL/REPUBLIC	Nicki Minaj		2
26	26	14	I DON'T WANT THIS NIGHT TO END S. STEVENS © (L. BRYAN, D. DAVIDSON, R. AKINS, B. HAYSLEI) © CAPITOL/MASVILLE	Luke Bryan		22
27	27	26	LOVE YOU LIKE A LOVE SONG ROCKMAMIA © (A. ARMATO, T. JAMES, A. SCHMALHOLZ) © HOLLYWOOD	Selena Gomez & The Scene		26
28	29	44	I LIKE IT LIKE THAT E. FRANKO, A. GOLDSTEIN © (R. POLLESE, N. OVBERTRETT, A. GOLDSTEIN, D. BOOK, A. MIOGOLA, E. FRANKO, V. A. BOGART, T. ROBBINS, H. BENJAMIN, V. A. THOMAS) © RCA	Hot Chelle Rae Featuring New Boyz		28
29	31	20	YOU MAKE ME FEEL... S. MAC © (S. MAC, I. WROLDSEN) © DECAYDANCE/FUELED BY RAMEN/ATLANTIC/RIP	Cobra Starship Featuring Sabi		28
30	35	41	GREATEST GAINER/AIRPLAY ROLLING IN THE DEEP ADELE © (A. ADKINS, PEPWORTH) © XL/COLUMBIA	Adele		5
31	30	-	SAFE & SOUND TAYLOR SWIFT FEATURING THE CIVIL WARLS © (BIG MACHINE/UNIVERSAL) © BIG MACHINE	Taylor Swift Featuring The Civil Wars		30
32	34	21	IT GIRL E. KIRIAKOU © (E. KIRIAKOU, E. K. BOGART, L. ROBBINS, J. DESROULEAUX) © BELUGA HEIGHTS/WARNER BROS.	Jason Derulo		17
33	30	3	INTERNATIONAL LOVE SOULSHOCK, BIKER © (A. C. PEREZ, C. SHACK, P. BIKER, S. HURLEY, C. KELLY) © MR. 305/POLO GROUNDS/J.R.C.A.	Pitbull Featuring Chris Brown		9
34	24	12	MAKE ME PROUD A. GRAHAM, T. WILLIAMS, N. SEETHARAM, G. T. MARAJ © YOUNG MONEY/CASH MONEY/UNIVERSAL/REPUBLIC	Drake Featuring Nicki Minaj		3
35	37	40	GIVE ME EVERYTHING AFROJACK © (A. GRAHAM, T. WILLIAMS, N. SEETHARAM, G. T. MARAJ) © MR. 305/POLO GROUNDS/J.R.C.A.	Pitbull Featuring Ne-Yo, Afrojack & Nayer		9
36	37	35	JUST A KISS P. WYNDHAM © (A. ANTONELLI, L. M. © (HAYWOOD, C. KELLEY, H. SCOTT, D. DAVIDSON)	Lady Gaga		29
37	39	3	MARRY THE NIGHT LADY GAGA, F. GARIBAY © (S. GERMANOTTA, F. GARIBAY) © STREAMLINE/SONY/VEV/INTERSCOPE	Lady Gaga		29
38	43	16	PARADISE M. DRAY, D. GREEN © (R. BERRYMAN, J. M. BUCKLAND, W. CHAMPION, C. A. J. MARTIN, B. ENO) © CAPITOL	Coldplay		15
39	46	25	GOD GAVE ME YOU S. HENDRICKS © (D. BARNES) © WARNER BROS. NASHVILLE/WMIN	Blake Shelton		22
40	44	6	RACK CITY DJ MUSTARD © (M. STEVENSON) © YOUNG MONEY/CASH MONEY/UNIVERSAL/REPUBLIC	Tyga		40
41	51	14	STRANGE CLOVES DR. LUKE, CIRKUT © (D. LIARD, H. WALTER, B. R. SIMMONS, JR., C. MONTGOMERY, H.S. J. HILL, J. XONES, D. CARTER) © REBEL/ROCKGANG/HUSTLE/ATLANTIC	B.o.B Featuring Lil Wayne		40
42	40	42	TATTOOS ON THIS TOWN D. HUFF © (N. THRASHER, W. WOBLEY, M. DULANEY) © BIG MACHINE	Jason Aldean		38
43	47	8	OURS N. CHAPMAN, T. SWIFT © (T. SWIFT) © BIG MACHINE	Taylor Swift		13
44	36	35	THE WILL T-MINUS © (D. CARTER, A. GRAHAM, T. WILLIAMS) © YOUNG MONEY/CASH MONEY/UNIVERSAL/REPUBLIC	Lil Wayne Featuring Drake		3
45	42	19	FLY J.R. ROTEM © (T. MARAJ, J.R. ROTEM, K. HISSINK, W. JORDAN, C. RISHAD) © YOUNG MONEY/CASH MONEY/UNIVERSAL/REPUBLIC	Nicki Minaj Featuring Rihanna		19
46	47	9	BLACKOUT I. KIRKPATRICK © (D. SCHMITT, K. EVEN, I. KIRKPATRICK, S. WILCOX) © FEARLESS/RED	Breathe Carolina		46
47	51	15	DRINK IN MY HAND J. JOYCE © (E. CHURCH, M. PHEENEY, L. LAIRD) © EMN NASHVILLE	Eric Church		40
48	50	23	EASY D. HUFF © (RASCAL FLATTS, N. K. ELAM, M. MOBLEY) © RASCAL FLATTS	Rascal Flatts Featuring Natasha Bedingfield		43
49	58	7	TAKE CARE J. SMITH, N. SHEBIB © (A. GRAHAM, N. SHEBIB, A. PALMAN, J. SMITH, B. BENTON) © YOUNG MONEY/CASH MONEY/UNIVERSAL/REPUBLIC	Drake Featuring Rihanna		9
50	52	11	A THOUSAND YEARS D. HODGES © (C. PERRI, D. H. HODGES) © SUMMIT/CHOP SHOP/ATLANTIC/RIP	Christina Perri		43
51	62	6	TURN ME ON D. GUETTA, G. TUINFORT © (DEAN, D. GUETTA, G. TUINFORT) © WHAT A MUSIC/ATLANTIC/WEA/CAPITOL	David Guetta Featuring Nicki Minaj		37
52	53	14	KEEP ME IN MIND ZAC BROWN BAND © (Z. BROWN, W. DURRETTE, N. COWAN) © SOUTHERN GROUND/ATLANTIC/BIGGER PICTURE	Zac Brown Band		35
53	19	32	MISTLETOE THE MESSINGERS © (IN ATENH, A. MESSINGER, J. BIBBER) © SCHOOLBOY/RAYMOND BRADY/SLASH/ATLANTIC	Justin Bieber		11
54	48	38	LOTUS FLOWER BOMB J. HOWARD © (A. KIMTMEHR, E. HOWARD, M. J. PIMENTEL, S. J. DEW, W. JOHNSON) © MAYBACK/WARNER BROS.	Wale Featuring Miguel		38
55	56	16	LET IT RAIN F. LOUDEL, C. ANLAY © (D. NAIL, J. SINGLETON) © MCA NASHVILLE	David Nail		51

1 & 6
With 417,000 downloads sold in the chart's tracking week, "Sexy and I Know It" passes 3 million in digital sales release-to-date. "Party Rock Anthem" (296,000, up 38%), meanwhile, logs a 28th week in the top 10, tying Jewel's "You Were Meant for Me"/"Foolish Games" (which spanned the radio side runs of each side) for the third-longest top 10 stay in the chart's history.

40
The rapper notches his first top 40 placement as a lead act, as the cut jumps by 23% to 94,000 downloads sold. In 2010, he reached No. 14 as a featured act (with Kevin McCall) on Chris Brown's "Deuces."

64
Released digitally on Dec. 20 as a promotion for ESPN's coverage of college football bowl games, the track arrives with 57,000 downloads sold.

91
The act's first Hot 100 entry becomes one of just seven titles ever to spend 20 weeks on the chart but rise no higher than No. 82. With steady support from alternative and active rock radio, the song scored a No. 10 peak in a 37-week run on Rock Songs. Its best digital sales week (35,000, up 20%) ups its total to 746,000.

BETWEEN THE BULLETS
ADELE'S 'DEEP' DOMINANT ROLLS ON



Adele's "Rolling in the Deep," Billboard's top song of 2011 after tallying seven weeks at No. 1, logs a full year on the Billboard Hot 100, rebounding 35-30 with Greatest Gainer/Airplay honors in its 52nd frame. The song, up by 45% to 33 million in all-format audience, according to Nielsen BDS, received renewed interest as adult stations returned to non-seasonal programming—"Deep" re-enters Adult Contemporary at No. 4—and from prominent placing on stations' year-end countdowns. Current single "Set Fire to the Rain," meanwhile, bullets at No. 8 on the Hot 100 and claims the Greatest Gainer tag on Mainstream Top 40 (16-14), and "Deep" follow-up "Someone Like You" (No. 9) returns to the AC summit (12-1). —Gary Trust

The most popular songs, according to all-format audience impressions measured by Nielsen Broadcast Data Systems and sales data compiled by the National SoundScan. Greatest Gainer/Digital and Greatest Gainer/Airplay are awarded, respectively, for the largest digital sales and airplay increases on the chart. See Chart's Legend on billboard.biz for rules and explanations. © 2012, Prometheus Global Media, LLC and Nielsen SoundScan, Inc. All rights reserved.

HOT 100 AIRPLAY™			
THIS WEEK	LAST WEEK	TITLE	ARTIST / IMPRINT / PROMOTION LABEL
1	1	#1 WE FOUND LOVE	Rihanna feat. Calvin Harris SRP/DEF. JAM/DJMG
2	2	IT WILL RAIN	Bruno Mars Summit/Chop Shop/Elektra/Atlantic
3	3	SEXY AND I KNOW IT	LMFAO Party Rock/Will J.A.M./CherryTree/Interscope
4	4	THE ONE THAT GOT AWAY	Katy Perry Capitol
5	6	GOOD FEELING	Flo Rida P.O.E. Boy/Atlantic
6	5	WITHOUT YOU	David Guetta feat. Usher What a Music/Capitol
7	7	NI**AS IN PARIS	Jay Z Kanye West Roc-A-Fella/Roc Nation/Def. Jam/DJMG
8	9	SOMEONE LIKE YOU	Rihanna SRP/DEF. JAM/DJMG
9	8	STEREO HEARTS	Gym Class Heroes feat. Adam Levine Decadance/Def. Jam/RRP
10	11	MOVES LIKE JAGGER	Maroon 5 feat. Christina Aguilera A&M/GC/Tone/Interscope
11	10	WORK OUT	J. Cole Roc Nation/Columbia
12	12	HEADLINES	Drake Young Money/Cash Money/Universal Republic
13	13	5 O'CLOCK	T-Pain feat. Wiz Khalifa & Lil' Allen Konvict/Nappy Boy/JVRCA
14	16	MR. KNOW IT ALL	Kelly Clarkson 19/RCA
15	14	DANCE (ASS)	Big Sean feat. Nicki Minaj G.O.D.D./Def. Jam/DJMG
16	15	YOU MAKE ME FEEL...	Cobra Starship feat. Sabi Decadance/Def. Jam/Atlantic/RRP
17	17	SET FIRE TO THE RAIN	Adele XL/Columbia
18	18	GIVE ME EVERYTHING	Pitbull Mr. 305/Polo Grounds/JRCA
19	20	PARTY ROCK ANTHEM	LMFAO Party Rock/Will J.A.M./CherryTree/Interscope
20	24	JUST A KISS	Lady Antebellum Capitol Nashville
21	19	MAKE ME PROUD	Drake feat. Nicki Minaj Young Money/Cash Money/Universal Republic
22	23	NOT OVER YOU	Gavin Degraw J/RCA
23	21	LOTUS FLOWER BOMB	Wale feat. Miguel Maybach/Warner Bros.
24	26	KEEP ME IN MIND	Zac Brown Band Southern Ground/Atlantic/Bigger Picture
25	20	I LOVE YOU LIKE A LOVE SONG	Selena Gomez & The Scene Hollywood

HOT DIGITAL SONGS™			
THIS WEEK	LAST WEEK	TITLE	ARTIST / IMPRINT / PROMOTION LABEL
1	1	#1 SEXY AND I KNOW IT	LMFAO Party Rock/Will J.A.M./CherryTree/Interscope
2	3	WE FOUND LOVE	Rihanna feat. Calvin Harris SRP/DEF. JAM/DJMG
3	2	THE ONE THAT GOT AWAY	Katy Perry Capitol
4	4	PARTY ROCK ANTHEM	LMFAO Party Rock/Will J.A.M./CherryTree/Interscope
5	4	IT WILL RAIN	Bruno Mars Summit/Chop Shop/Elektra/Atlantic
6	7	SET FIRE TO THE RAIN	Adele XL/Columbia
7	6	GOOD FEELING	Flo Rida P.O.E. Boy/Atlantic
8	5	NI**AS IN PARIS	Jay Z Kanye West Roc-A-Fella/Roc Nation/Def. Jam/DJMG
9	10	SOMEONE LIKE YOU	Rihanna SRP/DEF. JAM/DJMG
10	11	YOUNG, WILD & FREE	SNOP Dogg & Wiz Khalifa feat. Bruno Mars Rostrum/Atlantic/RRP
11	15	STEREO HEARTS	Gym Class Heroes feat. Adam Levine Decadance/Def. Jam/RRP
12	12	RED SOLO CUP	Toby Keith Show Dog/Universal
13	9	DANCE (ASS)	Big Sean feat. Nicki Minaj G.O.D.D./Def. Jam/DJMG
14	14	MOVES LIKE JAGGER	Maroon 5 feat. Christina Aguilera A&M/GC/Tone/Interscope
15	13	5 O'CLOCK	T-Pain feat. Wiz Khalifa & Lil' Allen Konvict/Nappy Boy/JVRCA
16	20	WITHOUT YOU	David Guetta feat. Usher What a Music/Capitol
17	22	PUMPED UP KICKS	Foster the People Startime/Columbia
18	19	SAFE & SOUND	Taylor Swift feat. The Civil Wars Big Machine/Universal Republic
19	17	THE MOTTO	Drake feat. Lil Wayne Young Money/Cash Money/Universal Republic
20	17	HEADLINES	Drake Young Money/Cash Money/Universal Republic
21	21	WORK OUT	J. Cole Roc Nation/Columbia
22	24	I LIKE IT LIKE THAT	Hot Chelle Rae feat. New Boyz RCA
23	28	DOMINO	Jessie J Lava/Universal Republic
24	29	SUPER BASS	Nicki Minaj Young Money/Cash Money/Universal Republic
25	23	YOU DA ONE	Rihanna SRP/DEF. JAM/DJMG

ROCK™			
THIS WEEK	LAST WEEK	TITLE	ARTIST / IMPRINT / PROMOTION LABEL
1	1	#1 SET FIRE TO THE RAIN	Adele XL/Columbia
2	2	SOMEONE LIKE YOU	Rihanna SRP/DEF. JAM/DJMG
3	3	PUMPED UP KICKS	Foster the People Startime/Columbia
4	4	ROLLING IN THE DEEP	Adele XL/Columbia
5	5	PARADISE	Colplay Capitol
6	6	BLACKOUT	Breathe Carolina Fearless
7	7	WHEN WE STAND TOGETHER	Nickelback Roadrunner/RRP
8	8	RMOUR HAS IT	Adele XL/Columbia
9	10	SAIL	Avolant Red Bull
10	11	SHAKE IT OUT	Florence + The Machine Universal Republic
11	12	LOVELY BOY	The Black Keys Nonesuch/Warner Bros.
12	9	HEARTBEAT	The Fray Epic
13	18	DOG DAYS ARE OVER	Florence + The Machine Universal Republic
14	15	WE ARE YOUNG	Fun. feat. Janelle Monae Feared/Ramen/RRP
15	17	NOTHING	The Script Phonogenic/Epic

R&B/HIP-HOP™			
THIS WEEK	LAST WEEK	TITLE	ARTIST / IMPRINT / PROMOTION LABEL
1	1	#1 NI**AS IN PARIS	Jay Z Kanye West Roc-A-Fella/Roc Nation/Def. Jam/DJMG
2	3	YOUNG, WILD & FREE	SNOP Dogg & Wiz Khalifa feat. Bruno Mars Rostrum/Atlantic
3	2	DANCE (ASS)	Big Sean feat. Nicki Minaj G.O.D.D./Def. Jam/DJMG
4	4	5 O'CLOCK	T-Pain feat. Wiz Khalifa & Lil' Allen Konvict/Nappy Boy/JVRCA
5	6	THE MOTTO	Drake feat. Lil Wayne Young Money/Cash Money/Universal Republic
6	5	HEADLINES	Drake Young Money/Cash Money/Universal Republic
7	7	WORK OUT	J. Cole Roc Nation/Columbia
8	8	SUPER BASS	Nicki Minaj Young Money/Cash Money/Universal Republic
9	9	INTERNATIONAL LOVE	Pitbull feat. Chris Brown Mr. 305/Polo Grounds/JRCA
10	12	STRANGE CLOUDS	B.o.B feat. Lil Wayne Rebel Rock/Grand Hustle/Atlantic
11	13	RACK CITY	Tyga Young Money/Cash Money/Universal Republic
12	10	MAKE ME PROUD	Drake feat. Nicki Minaj Young Money/Cash Money/Universal Republic
13	11	HOW TO LOVE	Lil Wayne Young Money/Cash Money/Universal Republic
14	20	FLY	Nicki Minaj feat. Rihanna Young Money/Cash Money/Universal Republic
15	19	GIVE ME EVERYTHING	Pitbull feat. Ne-Yo, Afrojack & Nayer Mr. 305/Polo Grounds/JRCA

KID™			
THIS WEEK	LAST WEEK	TITLE	ARTIST / IMPRINT / LABEL
1	1	#1 YOU'RE THE REASON	Victoria Justice feat. Victoria Justice Nickelodeon/Columbia/Sony Music
2	4	DYNAMITE	China Anne McClain Walt Disney
3	6	CALLING ALL THE MONSTERS	China Anne McClain Walt Disney
4	5	MUSIC SOUNDS BETTER WITH U	Big Time Rush feat. Manni Nickelodeon/Columbia
5	7	PARTY ROCK ANTHEM	The Charmings & The Empties 20th Century Fox/Paramount/Columbia
6	9	FREAK THE FREAK OUT	Victoria Justice feat. Victoria Justice Nickelodeon/Columbia/Sony Music
7	8	WATCH ME	Bella Thorne & Zendaya Walt Disney
8	12	BEST FRIEND'S BROTHER	Victoria Justice feat. Victoria Justice Nickelodeon/Columbia/Sony Music
9	10	IF I RULED THE WORLD	Big Time Rush feat. Nicki Minaj Nickelodeon/Columbia/Sony Music
10	—	MAN OR MUPPET	Jason Segel and Walter Walt Disney
11	14	BEGGIN' ON YOUR KNEES	Victoria Justice feat. Victoria Justice Nickelodeon/Columbia/Sony Music
12	11	BOYFRIEND	Big Time Rush Nickelodeon/Columbia/Sony Music
13	13	DYNAMITE	Kidz Bop Kids Razor & Tie
14	16	BEAUTIFUL	China Anne McClain Walt Disney
15	15	MAKE IT SHINE (VICTORIOUS THEME)	Victoria Justice feat. Victoria Justice Nickelodeon/Columbia/Sony Music

COUNTRY™			
THIS WEEK	LAST WEEK	TITLE	ARTIST / IMPRINT / PROMOTION LABEL
1	1	#1 RED SOLO CUP	Toby Keith Show Dog/Universal
2	2	SAFE & SOUND	Taylor Swift feat. The Civil Wars Big Machine/Universal Republic
3	3	I DON'T WANT THIS NIGHT TO END	Luke Bryan Capitol Nashville
4	4	OURS	Taylor Swift Big Machine
5	10	IF I DIE YOUNG	The Band Perry Republic Nashville
6	7	JUST A KISS	Lady Antebellum Capitol Nashville
7	6	DIRT ROAD ANTHEM	Jason Aldean Broken Bow
8	5	GOOD GAVE ME YOU	Blake Shelton Warner Bros./WMN
9	8	TATTOOS ON THIS TOWN	Jason Aldean Broken Bow
10	9	THE TROUBLE WITH GIRLS	Scotty McCreery 19/Interscope/Mercury
11	13	COUNTRY GIRL (SHAKE IT FOR ME)	Luke Bryan Capitol Nashville
12	12	EASY	Rascal Flatts feat. Natasha Bedingfield Big Machine
13	11	DRINK IN MY HAND	Eric Church Epic Nashville
14	14	CRAZY GIRL	Eli Young Band Republic Nashville
15	16	WE OWNED THE NIGHT	Lady Antebellum Capitol Nashville

LATIN™			
THIS WEEK	LAST WEEK	TITLE	ARTIST / IMPRINT / PROMOTION LABEL
1	1	#1 DANZA KUDURO	Don Omar feat. Luciano Vainoso/Promocine/Music Latin
2	4	I KNOW YOU WANT ME (CALE OCHO)	Pitbull Ultra
3	3	PROMISE	Romeo Santos feat. Usher Sony Music Latin
4	5	WAKA WAKA (THIS TIME FOR AFRICA)	Shakira feat. Freshlyground Epic/Sony Music Latin
5	7	HIPS DON'T LIE	Shakira feat. Wyclef Jean Epic/Sony Music Latin
6	6	INTENTALO	3BallMY feat. El Beto y America Sierra Fonovisa
7	8	HEROE	Enrique Iglesias Interscope/Universal Music Latino
8	9	RABIOSA	Shakira Epic/Sony Music Latin
9	11	SON, BOM	Pitbull Mr. 305/Ramos Artist/Sony Music Latin
10	12	THE ANTHEM	Pitbull feat. Lil Jon Famous Artist/TVT
11	16	LOBA	Shakira Epic/Sony Music Latin
12	13	SUERTE	Shakira Epic/Sony Music Latin
13	15	LOCA	Shakira feat. El Cata Epic/Sony Music Latin
14	10	EL VERDADERO AMOR PERDONA	Maria Vaz Warner Latina
15	14	TABOO	Don Omar feat. Anafanato Machete/Universal Music Latino

HOLIDAY™			
THIS WEEK	LAST WEEK	TITLE	ARTIST / IMPRINT / LABEL
1	1	#1 MISTLETOE	Justin Bieber feat. Raymont Brown/Island/DJMG
2	3	DRUMMER BOY	Justin Bieber feat. Busta Rhymes School Boy/Random/Island/DJMG
3	2	ALL I WANT FOR CHRISTMAS IS YOU	Mariah Carey Columbia/Legacy/Sony Music
4	—	AULD LANG SYNE	Guy Lombardo Jr./Decca/UMe
5	8	ALL I WANT FOR CHRISTMAS IS YOU (SUPERFESTIVE!)	Justin Bieber feat. Mariah Carey School Boy/Random/Island/DJMG
6	5	THE CHANUKAH SONG	Adam Sandler Warner Bros.
7	4	CHRISTMAS EVE (SARAJEVO 12/24)	Trans-Siberian Orchestra Lava/LAG
8	30	FA LA LA	Justin Bieber feat. Boyz II Men School Boy/Random/Island/DJMG
9	27	SANTA CLAUS IS COMING TO TOWN	Justin Bieber School Boy/Random/Island/DJMG
10	—	SAME OLD LANG SYNE	Dan Fogelberg Full Moon/Epic/Legacy/Sony Music
11	18	LAST CHRISTMAS	Taylor Swift Big Machine
12	—	ANGELS AMONG US	Alabama RCA Nashville
13	39	CHRISTMAS LOVE	Justin Bieber School Boy/Random/Island/DJMG
14	—	CHRISTMAS WITH MY GIRL	Mindless Behavior feat. The Civil Wars Interscope
15	9	I WANT A HIPPOPOTAMUS FOR CHRISTMAS	Gayla Flevy CWS

MAINSTREAM TOP 40™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	14	#1 WE FOUND LOVE 6 WKS RIHANNA FEAT. CALVIN HARRIS (SRP/DEF JAM/JMG)
2	2	13	IT WILL RAIN BRUNO MARS (SUMMIT/CHOP SHOP/ELEKTRA/ATLANTIC)
3	3	12	THE ONE THAT GOT AWAY KATY PERRY (CAPITOL)
4	4	18	SEXY AND I KNOW IT LMFAO (PARTY ROCK/WILL.I.A.M./CHERRYTREE/INTERSCOPE)
5	5	14	GOOD FEELING FLO RIDA (POE BOY/ATLANTIC)
6	6	18	WITHOUT YOU DAVID GUETTA FEAT. USHER (WHAT A MUSIC/ASTRALWERKS/CAPITOL)
7	7	25	STEREO HEARTS GIM CLASS HEROES FEAT. ADAM LEVINE (DECAVANCE/FILED BY RAMEU/RP)
8	8	17	LOVE YOU LIKE A LOVE SONG SELENA GOMEZ & THE SCENE (HOLLYWOOD)
9	9	25	MOVES LIKE JAGGER MARDON'S FEAT. CHRISTINA AGUILERA (J&M/OCTONE/INTERSCOPE)
10	11	21	SO SOMEONE LIKE YOU ADELE (XL/COLUMBIA)
11	10	11	5 O'CLOCK T-PAIN FEAT. WIZ KHALIFA & LIL ALLEN (KONVIC/NAPPY BOY/JIVE/RC)
12	13	27	YOU MAKE ME FEEL... CORBA STARSHIP FEAT. SABI (DECAVANCE/FILED BY RAMEU/ATLANTIC/RP)
13	12	17	MR. KNOW IT ALL KELLY CLARKSON (19/RC)
14	16	5	GREATEST GAINER SET FIRE TO THE RAIN ADELE (XL/COLUMBIA)
15	14	16	NOT OVER YOU GAVIN DEGRAW (J/RC)
16	15	7	MARRY THE NIGHT LADY GAGA (STREAMLINE/KONLIVE/INTERSCOPE)
17	17	15	DOMINO JESSIE J (LAVA/UNIVERSAL REPUBLIC)
18	18	10	HEADLINES DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)
19	19	9	WORKOUT J. COLE (ROC NATION/COLUMBIA)
20	21	11	BLACKOUT BRIAN AUGUSTINE (FEARLESS/RED)
21	21	8	YOU DA ONE RIHANNA (SRP/DEF JAM/JMG)
22	22	8	NI**AS IN PARIS JAY Z & KANYE WEST (RCA-FELLA/ROC NATION/DEF JAM/JMG)
23	24	13	I LIKE IT LIKE THAT HOT CHILLE RAE FEAT. NEW BOYZ (RCA)
24	25	9	TONIGHT IS THE NIGHT OUTRIGHT (WARNER BROS.)
25	26	7	INTERNATIONAL LOVE PITBULL FEAT. CHRIS BROWN (MR. 305/POLYDOR/ROCK RIDGE)
26	27	9	HEARTBEAT THE FRAY (EPIC)
27	28	5	ASS BACK HOME GIM CLASS HEROES FEAT. NEON MESH (DECAVANCE/FILED BY RAMEU/ATLANTIC)
28	29	19	IT GIRL JASON DERULO (BELUGA HEIGHTS/WARNER BROS.)
29	32	3	TURN ME ON DAVID GUETTA FEAT. NICKI MINAJ (WHAT A MUSIC/ASTRALWERKS/CAPITOL)
30	30	8	WISH YOU WERE HERE AVRIL LAVIGNE (RCA)
31	31	13	JUST A KISS LADY ANTEBELLUM (CAPITOL NASHVILLE/CAPITOL)
32	34	3	YOUNG, WILD & FREE SHOP DOBZ & WIZ KHALIFA FEAT. BRUNO MARS (RUSH/ROCKWORLD/ATLANTIC)
33	33	14	FLY NICKI MINAJ FEAT. RIHANNA (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
34	36	4	MUSIC SOUNDS BETTER WITH U BIG TIME RUSH FEAT. MANN (NICKELEDEON/COLUMBIA)
35	37	6	SAY YOU LIKE ME WE THE KINGS (S-CURVE)
36	38	2	T.H.E. (THE HARDEST EVER) WILLIAM FEAT. MICK JAGGER & JENNIFER LOPEZ (WILL.I.A.M./INTERSCOPE)
37	39	5	PASS AT ME TIMBALAND FEAT. PITBULL (INTERSCOPE)
38	NEW		DISASTER JOJO (BLACKGROUND/INTERSCOPE)
39	NEW		PRINCESS OF CHINA COLDFLAY FEAT. RIHANNA (CAPITOL)
40	RE-ENTRY		BRIGHTER THAN THE SUN COLBIE CAILLAT (UNIVERSAL REPUBLIC)

ADULT CONTEMPORARY™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	12	19	#1 GREATEST GAINER SOMEONE LIKE YOU 2 WKS ADELE (XL/COLUMBIA)
2	13	20	JUST A KISS LADY ANTEBELLUM (CAPITOL NASHVILLE/CAPITOL)
3	RE-ENTRY		IF I DIE YOUNG THE BAND PERRY (REPUBLIC NASHVILLE/UNIVERSAL REPUBLIC)
4	RE-ENTRY		ROLLING IN THE DEEP ADELE (XL/COLUMBIA)
5	RE-ENTRY		GOOD LIFE ONEREPUBLIC (MOSLEY/INTERSCOPE)
6	RE-ENTRY		F**KIN' PERFECT PINK (LAFACE/RCA)
7	RE-ENTRY		THE EDGE OF GLORY LADY GAGA (STREAMLINE/KONLIVE/INTERSCOPE)
8	RE-ENTRY		FOR THE FIRST TIME THE SCRIPT (PHONOGENIC/EPIC)
9	RE-ENTRY		DON'T YOU WANNA STAY JASON ALDEAN WITH KELLY CLARKSON (BROKEN BOW/RED)
10	24	21	MOVES LIKE JAGGER MARDON'S FEAT. CHRISTINA AGUILERA (J&M/OCTONE/INTERSCOPE)
11	RE-ENTRY		KEEP YOUR HEAD UP ANDY GRAMMER (S-CURVE)
12	20	15	BRIGHTER THAN THE SUN COLBIE CAILLAT (UNIVERSAL REPUBLIC)
13	19	17	MR. KNOW IT ALL KELLY CLARKSON (19/RC)
14	23	13	NOTHING THE SCRIPT (PHONOGENIC/EPIC)
15	RE-ENTRY		NOT OVER YOU GAVIN DEGRAW (J/RC)
16	RE-ENTRY		YOU AND I LADY GAGA (STREAMLINE/KONLIVE/INTERSCOPE)
17	NEW		THE ONE THAT GOT AWAY KATY PERRY (CAPITOL)
18	27	15	TALKING TO YOU (IS LIKE TALKING TO MYSELF) DARYL HALL (VERVE FORECAST/VERVE)
19	28	10	LET'S STAY TOGETHER SEAL (REPRISE/WARNER BROS.)
20	RE-ENTRY		FASTER MATT MANSON (ACROBAT/VANGUARD/CAPITOL)
21	NEW		SET FIRE TO THE RAIN ADELE (XL/COLUMBIA)
22	RE-ENTRY		TONIGHT TONIGHT HOT CHILLE RAE (JIVE/RC)
23	30	14	LET THE RAIN MARGO REY (ORGANICA)
24	29	12	A BRIGHTER DAY THE DOOBIE BROTHERS (HORN)
25	1	8	ALL I WANT FOR CHRISTMAS IS YOU MICHAEL BUBLE (143/REPRISE/WARNER BROS.)

ADULT TOP 40™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	18	#1 GREATEST GAINER MR. KNOW IT ALL 4 WKS KELLY CLARKSON (19/RC)
2	3	27	BRIGHTER THAN THE SUN COLBIE CAILLAT (UNIVERSAL REPUBLIC)
3	2	26	MOVES LIKE JAGGER MARDON'S FEAT. CHRISTINA AGUILERA (J&M/OCTONE/INTERSCOPE)
4	4	24	SOMEONE LIKE YOU ADELE (XL/COLUMBIA)
5	6	27	NOT OVER YOU GAVIN DEGRAW (J/RC)
6	5	22	JUST A KISS LADY ANTEBELLUM (CAPITOL NASHVILLE/CAPITOL)
7	7	11	THE ONE THAT GOT AWAY KATY PERRY (CAPITOL)
8	9	15	CRAWLING BACK TO YOU DAUGHTRY (19/RC)
9	8	16	STEREO HEARTS GIM CLASS HEROES FEAT. ADAM LEVINE (DECAVANCE/FILED BY RAMEU/RP)
10	10	13	IT WILL RAIN BRUNO MARS (SUMMIT/CHOP SHOP/ELEKTRA/ATLANTIC)
11	11	12	HEARTBEAT THE FRAY (EPIC)
12	12	7	SET FIRE TO THE RAIN ADELE (XL/COLUMBIA)
13	13	24	NOTHING THE SCRIPT (PHONOGENIC/EPIC)
14	15	13	WITHOUT YOU DAVID GUETTA FEAT. USHER (WHAT A MUSIC/ASTRALWERKS/CAPITOL)
15	16	9	WE FOUND LOVE RIHANNA FEAT. CALVIN HARRIS (SRP/DEF JAM/JMG)
16	14	12	PARADISE COLDFLAY (CAPITOL)
17	17	20	YOU AND I LADY GAGA (STREAMLINE/KONLIVE/INTERSCOPE)
18	19	15	WHEN WE STAND TOGETHER NICKELBACK (ROADRUNNER/RP)
19	18	20	YOU MAKE ME FEEL... CORBA STARSHIP FEAT. SABI (DECAVANCE/FILED BY RAMEU/ATLANTIC/RP)
20	20	8	A THOUSAND YEARS CHRISTINA PERRI (SUMMIT/CHOP SHOP/ATLANTIC/RP)
21	21	15	LIGHTS ELLIE GOLDING (CHERRYTREE/INTERSCOPE)
22	22	18	KISS ME SLOWLY PARACHUTE (MERCURY/DJMG)
23	23	10	WISH YOU WERE HERE AVRIL LAVIGNE (RCA)
24	24	11	CALLED OUT IN THE DARK SNOW PATROL (POLYDOR/FICTION/ISLAND/DJMG)
25	25	18	1,000 SHIPS RACHEL PLATTEN (ROCK RIDGE)

ROCK SONGS™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	10	#1 GREATEST GAINER LONELY BOY 4 WKS THE BLACK KEYS (JONESUCH/WARNER BROS.)
2	2	23	THE SOUND OF WINTER BUSH (ZUMA ROCK/EONE)
3	5	13	THESE DAYS FOO FIGHTERS (ROSWELL/RCA)
4	4	14	FACE TO THE FLOOR CHEVELLE (EPIC)
5	3	16	PARADISE COLDFLAY (CAPITOL)
6	6	31	WALK FOO FIGHTERS (ROSWELL/RCA)
7	7	25	TONIGHT SEETHER (WIND-UP)
8	9	25	THE ADVENTURES OF RAIN DANCE MAGGIE RED HOT CHILI PEPPERS (WARNER BROS.)
9	8	10	MONARCHY OF ROSES RED HOT CHILI PEPPERS (WARNER BROS.)
10	10	23	COUGH SYRUP YOUNG THE GIANT (ROADRUNNER/RP)
11	12	15	SHAKE IT OUT FLORENCE + THE MACHINE (UNIVERSAL REPUBLIC)
12	15	5	PUMPED UP KICKS FOSTER THE PEOPLE (STARTIME/COLUMBIA)
13	11	14	BURIED ALIVE AVENGED SEVENFOLD (HOPELESS/SIRE/WARNER BROS.)
14	13	15	BOTTOMS UP NICKELBACK (ROADRUNNER/RP)
15	14	25	NOT AGAIN STAND (FLIP/ATLANTIC)
16	21	12	THE COLLAPSE ADELITAS WAY (VIRGIN/CAPITOL)
17	16	11	NARCISSISTIC CANNIBAL KORN FEAT. SKRILLEX & KILL THE NOISE (ROADRUNNER/RP)
18	17	15	A WARRIOR'S CALL VOLBEAT (VERVE FORECAST/VERVE)
19	19	21	WHAT YOU WANT EVANESCENCE (WIND-UP)
20	23	12	AFTER MIDNIGHT RUFUS WAINWRIGHT (REPRISE/WARNER BROS.)
21	20	11	DON'T STOP (COLOR ON THE WALLS) FOSTER THE PEOPLE (STARTIME/COLUMBIA)
22	24	12	ABERDEEN CAGE THE ELEPHANT (DSP/JIVE/RC)
23	22	20	HELENA BEAT FOSTER THE PEOPLE (STARTIME/COLUMBIA)
24	25	6	SATELLITE RISE AGAINST (DGC/INTERSCOPE)
25	26	8	REMEMBER EVERYTHING FIVE FINGER DEATH PUNCH (PROSPECT PARK)
26	27	17	THIS IS GONNA HURT SIXX:A.M. (ELEVEN SEVEN)
27	28	4	SOMEBODY THAT I USED TO KNOW GOTYE FEAT. KIMBRA SIMPSON (19/SECORGS/FARFAX/UNIVERSAL REPUBLIC)
28	29	12	CURL OF THE BURL MASTODON (REPRISE/WARNER BROS.)
29	30	3	TONGUE TIED GROUPLOVE (CANVASBACK/ATLANTIC)
30	34	5	NOT YOUR FAULT AVOLUNTIA (RED BULL)
31	35	4	WE ARE YOUNG FINN FEAT. JANELLE MONAE (FILED BY RAMEU/RP)
32	32	6	SET FIRE TO THE RAIN ADELE (XL/COLUMBIA)
33	31	15	BITCH CAME BACK THEORY OF A DEADMAN (604/ROADRUNNER/RP)
34	33	11	BULLET IN MY HAND RED LITH KID (HOLLYWOOD)
35	37	11	GET THRU THIS ART OF DYING (INTOXICATION/REPRISE/ILG)
36	36	10	PUNCHING IN A DREAM THE BAND PERRY (SOMEWHAT DAMAGED/POLYDOR/UNIVERSAL REPUBLIC)
37	38	7	THE WALK MAYER HAWTHORNE (UNIVERSAL REPUBLIC)
38	42	11	LUCKY NOW RYAN ADAMS (PAX AM/CAPITOL)
39	39	18	COLOURS GROUPLOVE (CANVASBACK/ATLANTIC)
40	41	4	UNDERGROUND JANE'S ADDICTION (CAPITOL)
41	43	3	EYES WIDE OPEN STAND (FLIP/ATLANTIC)
42	44	11	CALLED OUT IN THE DARK SNOW PATROL (POLYDOR/FICTION/ISLAND/DJMG)
43	45	12	HEARTBEAT THE FRAY (EPIC)
44	40	8	HELL DISTURBED (REPRISE/WARNER BROS.)
45	46	3	UNDONE ARANDA (ARANDAMUSIC)
46	47	5	MIDNIGHT CITY M83 (M3/MUTE/CAPITOL)
47	50	8	ALL I EVER WANTED THE AIRBORNE TOXIC EVENT (MA/JORDOMO/ISLAND/DJMG)
48	49	4	CALAMITY SONG THE DECEMBERISTS (CAPITOL)
49	HOT SHOT DEBUT		NEEDY TREES TALKS NEEDY TREES (MERCURY/DJMG)
50	48	2	THE WAITING ONE ALL THAT REMAINS (PROSTHETIC/RAZOR & TIE)

ACTIVE ROCK™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	14	#1 GREATEST GAINER FACE TO THE FLOOR 6 WKS CHEVELLE (EPIC)
2	2	16	BURIED ALIVE AVENGED SEVENFOLD (HOPELESS/SIRE/WARNER BROS.)
3	3	20	A WARRIOR'S CALL VOLBEAT (VERTEGO/UNIVERSAL REPUBLIC)
4	4	18	THE COLLAPSE ADELITAS WAY (VIRGIN/CAPITOL)
5	5	11	NARCISSISTIC CANNIBAL KORN FEAT. SKRILLEX & KILL THE NOISE (ROADRUNNER/RP)
6	6	15	BOTTOMS UP NICKELBACK (ROADRUNNER/RP)
7	7	9	REMEMBER EVERYTHING FIVE FINGER DEATH PUNCH (PROSPECT PARK)
8	8	10	THESE DAYS FOO FIGHTERS (ROSWELL/RCA)
9	9	23	THE SOUND OF WINTER BUSH (ZUMA ROCK/EONE)
10	11	25	NOT AGAIN STAND (FLIP/ATLANTIC)
11	12	9	LONELY BOY THE BLACK KEYS (JONESUCH/WARNER BROS.)
12	10	20	THIS IS GONNA HURT SIXX:A.M. (ELEVEN SEVEN)
13	13	21	WHAT YOU WANT EVANESCENCE (WIND-UP)
14	14	18	CURL OF THE BURL MASTODON (REPRISE/WARNER BROS.)
15	15	28	TONIGHT SEETHER (WIND-UP)
16	16	6	EYES WIDE OPEN STAND (FLIP/ATLANTIC)
17	17	19	GET THRU THIS ART OF DYING (INTOXICATION/REPRISE/ILG)
18	20	18	BULLET IN MY HAND RED LITH KID (HOLLYWOOD)
19	18	8	THE WAITING ONE ALL THAT REMAINS (PROSTHETIC/RAZOR & TIE)
20	19	13	HELL DISTURBED (REPRISE/WARNER BROS.)
21	21	16	BITCH CAME BACK THEORY OF A DEADMAN (604/ROADRUNNER/RP)
22	22	11	MONARCHY OF ROSES RED HOT CHILI PEPPERS (WARNER BROS.)
23	23	12	THICK AS THIEVES CAVO (ELEVEN SEVEN)
24	24	7	UNDERGROUND JANE'S ADDICTION (CAPITOL)
25	25	5	IN MY BLOOD BLACK STONE CHERRY (IN DE GODT/ROADRUNNER/RP)

HERITAGE ROCK™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	15	#1 GREATEST GAINER BOTTOMS UP 7 WKS NICKELBACK (ROADRUNNER/RP)
2	6	30	WALK FOO FIGHTERS (ROSWELL/RCA)
3	3	22	THE SOUND OF WINTER BUSH (ZUMA ROCK/EONE)
4	2	25	NOT AGAIN STAND (FLIP/ATLANTIC)
5	4	26	TONIGHT SEETHER (WIND-UP)
6	5	13	FACE TO THE FLOOR CHEVELLE (EPIC)
7	9	43	COUNTRY SONG SEETHER (WIND-UP)
8	7	9	THESE DAYS FOO FIGHTERS (ROSWELL/RCA)
9	8	45	LIES OF THE BEAUTIFUL PEOPLE SIXX:A.M. (ELEVEN SEVEN)
10	10	13	THE COLLAPSE ADELITAS WAY (VIRGIN/CAPITOL)
11	14	25	THE ADVENTURES OF RAIN DANCE MAGGIE RED HOT CHILI PEPPERS (WARNER BROS.)
12	11	13	BURIED ALIVE AVENGED SEVENFOLD (HOPELESS/SIRE/WARNER BROS.)
13	12	8	REMEMBER EVERYTHING FIVE FINGER DEATH PUNCH (PROSPECT PARK)
14	13	18	THIS IS GONNA HURT SIXX:A.M. (ELEVEN SEVEN)
15	15	20	WHAT YOU WANT EVANESCENCE (WIND-UP)
16	17	10	NARCISSISTIC CANNIBAL KORN FEAT. SKRILLEX & KILL THE NOISE (ROADRUNNER/RP)
17	21	6	LONELY BOY THE BLACK KEYS (JONESUCH/WARNER BROS.)
18	16	9	MONARCHY OF ROSES RED HOT CHILI PEPPERS (WARNER BROS.)
19	22	3	COME ON OVER KENNY WAYNE SHEPHERD BAND (LPSKY/LOU & PHILIP/ROADRUNNER/RP)
20	19	4	A WARRIOR'S CALL VOLBEAT (VERTEGO/UNIVERSAL REPUBLIC)
21	18	12	HELL DISTURBED (REPRISE/WARNER BROS.)
22	25	19	UNDER AND OVER IT FIVE FINGER DEATH PUNCH (PROSPECT PARK)
23	20	16	BITCH CAME BACK THEORY OF A DEADMAN (604/ROADRUNNER/RP)
24	24	2	IN MY BLOOD BLACK STONE CHERRY (IN DE GODT/ROADRUNNER/RP)
25	RE-ENTRY		UNDERGROUND JANE'S ADDICTION (CAPITOL)

"We Found Love" extends its reign as Rihanna's longest-leading Mainstream Top 40 No. 1, as the song, featuring Calvin Harris, rules for a sixth time. That's twice the total of her three previous longest commands: "Take a Bow" and "Disturbia," which led for three weeks apiece in 2008, and "Only Girl (In the World)" (three weeks, 2010).
Rihanna concurrently debuts at No. 39 as a guest on Coldplay's "Princess of China." Although Capitol is not officially promoting the song, from Coldplay's album *Mylo Xyloto*, 55 pop stations played it in the chart's tracking week.
The entrance marks Rihanna's 30th Mainstream Top 40 chart entry, pushing her past Mariah Carey (29) for the most appearances since the list launched in 1992. (The feat is even more notable considering that Rihanna first debuted on the chart as recently as 2005.)
Directly above "Princess," JoJo charts her first Mainstream Top 40 hit since 2007 with "Disaster" (No. 38). The song previews her forthcoming third album, *Jumping Trains*.



The holiday season brought a present for She & Him: the duo's best-selling album. To date, *A Very She & Him Christmas*, which falls to No. 3 after eight weeks atop Folk Albums, has shifted 288,000 copies, according to Nielsen SoundScan. 2008's *Volume One* has sold 275,000 and 2010's *Volume Two* has moved 235,000.



MAINSTREAM TOP 40, ADULT CONTEMPORARY, ADULT TOP 40, 74, and 87, respectively, are electronically monitored 24 hours a day,

HOT COUNTRY SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	PEAK POSITION
1	1	4	#1 KEEP ME IN MIND K. STEGALL, Z. BROWN, Z. BROWN, V. DUURRETTE, N. COWAN	Zac Brown Band	1
2	4	48	LET IT RAIN D. FLORELL, C. ANLAY, I. D. NAIL, J. SINGLETON	David Nail	2
3	5	6	GREATEST DRINK IN MY HAND GAINES	Eric Church	3
4	2	21	TATTOOS ON THIS TOWN M. KNOX (N. THRASHER, V. MOBLEY, D. ULANEY)	Jason Aldean	4
5	3	26	EASY H. RUFFALANTO, F. FLATT, S. KEELAM, M. MOBLEY	Rascal Flatts Featuring Natasha Bedingfield	5
6	6	5	I DON'T WANT THIS NIGHT TO END J. STEVENS, B. BRYAN, D. DAVIDSON, R. AKINS, B. HAYSJUP	Luke Bryan	6
7	7	8	YOU J. STROUD (C. YOUNG, L. LARDE)	Chris Young	7
8	9	9	ALL YOUR LIFE K. CHAPMAN (B. HENNINGSEN, C. HENNINGSEN)	The Band Perry	8
9	8	7	WE OWNED THE NIGHT P. WOLFE, J. ADY, ANTEBELLUM (D. HAYWOOD, C. KELLEY, D. DAVIDSON)	Lady Antebellum	9
10	10	10	REALITY B. CANNON, K. CHESNEY, K. CHESNEY, J. JAMES	Kenny Chesney	10
11	11	11	YOU GONNA FLY D. HUFF, U. RABAN, J. JOHNSTON, C. LUCAS, P. BRUST	Keith Urban	11
12	12	24	I'M GONNA LOVE YOU THROUGH IT M. MCBRIDE, B. GALLIMORE (B. HAYSJUP, S. ISAACS, J. YEARY)	Martina McBride	12
13	13	14	HOME D. DIKERS, B. BENTLEY	Dierks Bentley	13
14	14	14	RED SOLO CUP K. THEITZ, J. BEAVERS, B. WARREN, B. WARREN	Toby Keith	14
15	15	14	CAMOUFLAGE C. FLORES (B. PRAVETZ, C. JORDIS, K. LOVEACE)	Brad Paisley	15
16	15	36	STORM WARNING D. HUFF, H. HAYES, H. HAYES, S. SAMPSON, B. BUSBE	Hunter Hayes	16
17	17	11	LOVE'S GONNA MAKE IT ALRIGHT T. BROWN, G. STRAIT, A. ANDERSON, C. STAPLETON	George Strait	17
18	18	25	WHERE I COME FROM M. KNOX (R. CLAWSON, D. DAVIDSON)	Montgomery Gentry	18
19	18	41	AMEN M. BRIGHT (S. BLACK, H. BLAYLOCK, C. GRAYTT, G. O. BRIEN)	Edens Edge	19
20	20	23	BAIT A HOOK J. STOVER (R. MARSH, L. MADORE, J. S. STOVER)	Justin Moore	20
21	21	14	ALONE WITH YOU J. MOY, D. CLAWSON (C. GRAYTT, J. THARDING, S. MCANALLY)	Jake Owen	21
22	22	6	OURS N. CHAPMAN, T. SWIFT (T. SWIFT)	Taylor Swift	22
23	23	31	MY HEART CAN'T TELL YOU NO T. BROWN, S. CLIMIE, D. W. MORGAN	Sara Evans	23
24	24	25	THE TROUBLE WITH GIRLS M. BRIGHT (P. WHITE, C. TOMPKINS)	Scotty McCreery	24
25	26	13	LIKE MY DOG C. CHAMBERLAIN, B. CURRINGTON (S. EMERICK, K. ALLEN)	Billy Currington	25



3
Singer scores his first top five single as the track lifts 5-3 in its 21st chart week. Title moves 57,000 downloads (No. 13 on Country Digital Songs), upping its overall sales total to 437,000, according to Nielsen SoundScan.



22
As the new single from the deluxe edition of *Speak Now* bullets for a third straight week and reaches a new peak (No. 22), Swift holds at No. 2 on Country Digital Songs with "Safe & Sound" (151,000), the lead track from the "Hunger Games" soundtrack, featuring the Civil Wars. The film opens March 23.

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	PEAK POSITION
26	25	28	A WOMAN LIKE YOU J. STONE, L. BRICE (J. BULFORD, P. BARTON, J. STONE)	Lee Brice	25
27	27	24	DIDN'T I D. FRIZZELL, R. CLAWSON (B. GLOVER, K. JACOBS, R. MONTANA)	James Wesley	24
28	28	27	COME HOME B. GALLIMORE, P. HILL (R. B. TEDDER)	Faith Hill	26
29	31	29	THIS OLE BOY P. DONNELL (B. HAYSJUP, D. DAVIDSON, R. AKINS)	Craig Morgan	29
30	37	41	DANCIN' AWAY WITH MY HEART P. WOLFE, L. ADY, ANTEBELLUM (D. HAYWOOD, C. KELLEY, H. SCOTT, J. KEAR)	Lady Antebellum	30
31	36	33	BETTER THAN I USED TO BE B. GALLIMORE, T. MCGRAW (B. SIMPSON, A. GORLEY)	Tim McGraw	31
32	32	30	SOMETHIN' 'BOUT A TRUCK B. JAMES, K. MOORE, D. COUCH	Kip Moore	30
33	35	31	GOT MY COUNTRY ON K. STEGALL (K. ARCHER, J. WEAVER, D. MYRICK)	Chris Cagle	31
34	34	32	LET'S DON'T CALL IT A NIGHT C. LINDSEY (C. JAMES, B. LONG, T. MCBRIDE)	Casey James	32
35	38	37	YOU DON'T KNOW HER LIKE I DO D. HUFF (B. GILBERT, J. MCCORMICK)	Brantley Gilbert	35
36	42	39	(KISSED YOU) GOOD NIGHT M. SERLETIC (T. GOSSIN, J. KEAR)	Gloriana	36
37	41	35	HE'S MINE T. HEWITT, R. ATKINS (C. BEATHARD, P. O'DONNELL, J. JAMES)	Rodney Atkins	37
38	44	40	GEORGIA PEACHES B. GALLIMORE (M. HOPE, B. DALYR, PROCTOR)	Lauren Alaina	34
39	39	38	DRINK MYSELF SINGLE B. BEAVERS (M. HOLMES, S. SWEENEY)	Sunny Sweeney	36
40	43	36	WANNABE MAKE YOU LOVE ME J. STROUD (C. JAMES, B. LONG, T. MCBRIDE)	Andy Gibson	35
41	56	—	DRINK ON IT S. HENDRICKS (J. B. STEWART, J. ALEXANDER, R. CLAWSON)	Blake Shelton	41
42	47	43	MILLION DOLLAR VIEW K. BEARD, M. WRIGHT (D. L. MURPHY, G. T. EBBEN III)	Trace Adkins	40
43	53	—	OVER YOU F. LUDWIG (C. ANLAY, V. WOLF, M. LAMBERT, B. SHELTON)	Miranda Lambert	43
44	45	44	SATURDAY NIGHT J. NIEBANK (W. BOWEN, T. MILLER)	Wade Bowen	44
45	48	46	ANGEL EYES J. LEO (J. COPLAN, E. GUNDERSON, E. PASLAW)	Love And Theft	42
46	46	45	THAT GIRL D. L. MURPHY, V. FOWLER, T. MILLON, C. JINGERSOLL	Kevin Fowler	45
47	50	47	UNDERDOG S. NIELSON (G. S. NIELSON, D. L. MURPHY, J. SEVER, T. BOBIN)	The Lost Trailers	44
48	52	49	HOME SWEET HOME D. MYRICK, K. HOFFMAN (D. MYRICK, K. HOFFMAN, J. MARIE, D. HORNE)	The Farm	43
49	54	48	COMIN' AROUND P. O'DONNELL (J. THOMPSON, R. CLAWSON, K. MARVEL)	Josh Thompson	47
50	57	53	AMY'S SONG F. ROGERS (C. FULLER, B. ANDERSON, C. DOBOS)	Brent Anderson	48

TOP COUNTRY ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	PEAK POSITION
1	1	16	#1 LADY ANTEBELLUM SONY CAPITOL, NASHVILLE 94431 (18.98)	Own The Night	1
2	3	61	JASON ALDEAN BROKEN BOW/RSN (18.98)	My Kinda Party	2
3	2	13	SCOTTY MCCREERY 19/MERCURY NASHVILLE 016022/IGA/UMGN (13.98)	Clear As Day	3
4	5	7	LUKE BRYAN CAPITOL NASHVILLE 70412 (16.98)	Tailgates & Tanlines	4
5	4	5	TOBY KEITH SHOW DOG/UNIVERSAL 015592 (9.98)	Clancy's Tavern	5
6	6	62	TAYLOR SWIFT BIG MACHINE 153020A (18.98) ⊕	Speak Now	6
7	7	8	THE BAND PERRY 19/MERCURY NASHVILLE 016029/UNIVERSAL REPUBLIC (10.98)	The Band Perry	7
8	10	67	ZAC BROWN BAND SOUTHERN GROUND/RAR/BIIGER PICTURE/ATLANTIC 534722AG (18.98) ⊕	You Get What You Give	8
9	9	9	MIRANDA LAMBERT RCA 90589/SMN (11.98) ⊕	Four The Record	9
10	11	23	ERIC CHURCH MCA NASHVILLE 94266* (16.98)	Chief	10
11	13	87	BRANTLEY GILBERT VALORY 860100 (14.98)	Halfway To Heaven	11
12	6	4	TAYLOR SWIFT BIG MACHINE 153040A (24.98 CD/DVD) ⊕	Speak Now: World Tour Live CD + DVD	12
13	16	15	PISTOL ANNIES COLUMBIA 94915 (18.98)	Hell On Heels	13
14	12	25	BLAKE SHELTON WARNER BROS. 527370/WMN (18.98)	Red River Blue	14
15	20	23	JAKE OWEN RCA 9547/SMN (10.98)	Barefoot Blue Jean Night	15
16	19	21	JUSTIN MOORE VALORY JMO200A (10.98)	Outlaws Like Me	16
17	14	32	BRAD PAISLEY ARISTA NASHVILLE 83274/SMN (11.98)	This Is Country Music	17
18	17	17	LAUREN ALAINA 19/MERCURY NASHVILLE 016025/IGA/UMGN (13.98)	Wildflower	18
19	23	24	TIM MCGRAW CURB 79205 (18.98)	Number One Hero	19
20	21	20	UNIVERSAL ARTISTS NOW That's What I Call Country: Volume 4 UNIVERSAL/UMG/SONY MUSIC 015731/UME (18.98)	You Get What You Give	20
21	25	25	RODNEY ATKINS CURB 79255 (18.98)	Take A Back Road	21
22	38	12	HUNTER HAYES ATLANTIC 528890/WMN (18.98)	Hunter Hayes	22
23	27	26	CHRIS YOUNG RCA 95497/SMN (10.98)	Neon	23
24	26	28	BLAKE SHELTON REPUBLIC 528990/WMN (18.98)	Loaded: The Best Of Blake Shelton	24
25	15	17	GEORGE STRAIT MCA NASHVILLE 015924/UMGN (13.98)	Here For A Good Time	25

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	PEAK POSITION
26	36	39	JOSH TURNER MCA NASHVILLE 015348/UME (7.98)	Icon: Josh Turner	20
27	41	45	BILLY CURRINGTON MERCURY 015290/UMG (7.98)	Icon: Billy Currington	22
28	22	19	KENNY CHESNEY BNA 57465/SMN (11.98) ⊕	Hemingway's Whiskey	1
29	29	33	GEORGE STRAIT MCA NASHVILLE 019007 (7.98)	Icon: George Strait	17
30	18	12	MARTINA MCBRIDE REPUBLIC NASHVILLE 016011/UNIVERSAL REPUBLIC (13.98)	Eleven	1
31	30	30	BILLY CURRINGTON MERCURY 014407/UMGN (9.98)	Enjoy Yourself	2
32	32	36	ELI YOUNG BAND REPUBLIC NASHVILLE 015856/UNIVERSAL REPUBLIC (10.98)	Life At Best	3
33	40	37	FOOTLOOSE ATLANTIC 528890/WMN (18.98)	Footloose (2011)	4
34	24	22	RASCAL FLATS BIG MACHINE 9010A (13.98)	Nothing Like This	1
35	34	32	SOUNDTRACK RCA 72911/SMN (11.98)	Country Strong	2
36	33	41	SARA EVANS RCA 49693/SMN (10.98)	Stronger	1
37	48	49	DAVID NAIL MCA NASHVILLE 016220/UMGN (10.98)	The Sound Of A Million Dreams	8
38	38	38	MODERN COUNTRY HEROES BIG DIGITAL FX (9.98)	Top 50 Hottest Country Hits NOW	38
39	31	43	ALISON KRAUSS & UNION STATION ROUNDER 010665*/CONCORD (18.98)	Paper Airplane	1
40	28	27	SUGARLAND MERCURY 014759/UMGN (13.98) ⊕	The Incredible Machine	1
41	42	42	THOMPSON SQUARE STONEY CREEK 7677 (13.98)	Thompson Square	3
42	44	50	PATSY CLINE MCA NASHVILLE 014526/UME (7.98)	Icon: Patsy Cline	42
43	39	44	KEITH URBAN CAPITOL NASHVILLE 47695 (11.98)	Get Closer	2
44	35	29	VINCE GILL MCA NASHVILLE 015510/UMGN (10.98)	Guitar Slinger	4
45	49	52	MONTGOMERY GENTRY AVERAGE JOE S 233 (14.98)	Rebels On The Run	9
46	37	34	DARIUS RUCKER CAPITOL NASHVILLE 26339 (18.98)	Charleston, SC 1966	1
47	45	58	ALAN JACKSON ARISTA NASHVILLE 78681/SMN (11.98)	34 Number Ones	7
48	67	—	CONWAY TWITY MCA NASHVILLE 015526/UME (7.98)	Icon: Conway Twitty	48
49	53	73	DON WILLIAMS MCA NASHVILLE 014519/UME (7.98)	Icon: Don Williams	44
50	55	60	AARON LEWIS R&J 01013 (7.98)	Town Line (EP)	1

BLUEGRASS ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	PEAK POSITION
1	1	10	#1 YO-YO MA/STUART DUNCAN/EDGAR MEYER/CHRIS THILE SONY CLASSICAL 84118/SONY MASTERWORKS	The Goat Rodeo Sessions	1
2	2	39	ALISON KRAUSS & UNION STATION ROUNDER 010665*/CONCORD	Paper Airplane	1
3	3	42	STEVE MARTIN AND THE STEEP CANYON RANGERS 40 SHARER/ROUNDER 610669*/CONCORD	Rare Bird Alert	1
4	7	33	SARAH JAROS SUGAR HILL 4062*/WEA	Follow Me Down	1
5	4	8	MARK O'CONNOR OMAC 16	An Appalachian Christmas	1
6	13	9	THE DEVIL MAKES THREE MILAN 36554*	Stomp And Smash	1
7	10	46	THE WAILIN' JENNYS RED HOUSE 294	Bright Morning Stars	1
8	8	24	STEVE IVEY SUNOMA 0123	Bluegrass Gospel	1
9	6	9	THE ISAACS GATHER 40138/EMI CMG	Why Can't We	1
10	15	37	ABIGAIL WASHBURN FOREIGN CHILDREN/ROUNDER 61328*/CONCORD	City Of Refuge	1

BETWEEN THE BULLETS

ZBB KEEPS GOING

With the most weeks at No. 1 on Hot Country Songs for a group in more than two years, Zac Brown Band rings in 2012 with its longest chart-topping run, as "Keep Me in Mind" posts a fourth straight week at the summit. Four of the group's seven previous leaders spent two weeks apiece atop the chart. No group has spent this long at No. 1 since Lady Antebellum held for five weeks with "Need You Now" in November/December 2009. Meanwhile, "Keep Me in Mind" moves 43,000 downloads and ranks at No. 21 on Country Digital Songs (see page 39). —Wade Jensen

TOP R&B/HIP-HOP ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMPRINT/PROMOTION LABEL
1	2	7	#1 DRAKE	#1 TAKE CARE	YOUNG MONEY/CASH MONEY/UNIVERSAL/REPUBLIC
2	1	2	YOUNG JEEZY	TALK TALK	HUSTLERZ AMBITION CTE/DEF. JAM 01378/JD/JMG
3	3	6	RIHANNA	THE CARE GIVING MONEY/CASH MONEY/UNIVERSAL/REPUBLIC	
4	7	19	LIL WAYNE	THE MONTE CARLO	YOUNG MONEY/CASH MONEY/UNIVERSAL/REPUBLIC
5	10	21	JAY Z & KANYE WEST	WATCH THE THORNE	ROC-A-FELLA/ROC NATION/DEF. JAM 01560/JD/JMG
6	4	4	AMY WINEHOUSE	LOVE	HYMN: HIDDEN TREASURES UNIVERSAL/REPUBLIC 01639/A
7	6	6	MARY J. BLIGE	MY LIFE II	MATRIARCH/GEFFEN 01625/IGA
8	8	27	BEYONCÉ	4	PARKWOOD/COLUMBIA 90824/SONY MUSIC
9	5	2	COMMON	THE DAMNATION BELIEVER	THINK COMMON 52038/WARNER BROS.
10	13	8	MAC MILLER	BLUE SLIDE PARK	ROSTRUM 218
11	9	3	ANTHONY HAMILTON	BACK TO LOVE	MISTER'S MUSIC 99136/RCA
12	15	14	J. COLE	COLE WORLD	ROC NATION/COLUMBIA 57820/SONY MUSIC
13	18	3	SNOOP DOGG & WIZ KHALIFA	MAC + DEW GO TO HIGH SCHOOL	ROSTRUM/DOGGYSTYLE/ATLANTIC 32826/AG
14	17	9	WALE	AMINON	MAYBACH 52887/WARNER BROS.
15	14	4	ROBIN THICKE	LOVE AFTER WAR	STAR TRAK/GEFFEN 01629/IGA
16	16	58	NICKI MINAJ	PINK FRIDAY	YOUNG MONEY/CASH MONEY/UNIVERSAL/REPUBLIC
17	22	29	BAD MEETS EVIL	HELL	THE SEQUEL SHADY/INTERSCOPE 015728/IGA
18	19	4	THE ROOTS	UNDISCOVERED	DEF. JAM 016282/JD/JMG
19	25	40	WIZ KHALIFA	ROLLING PAPERS	ROSTRUM/ATLANTIC 527099/AG
20	21	4	T-PAIN	REVOLVER	NAPPY BOY/KONVICT 98122/RCA
21	11	15	MINDLESS BEHAVIOR	IF WE REMAIN	CONJUNCTION/INTERSCOPE 015986/IGA
22	23	28	PITBULL	PLANET PT. MR.	305/POLO GROUNDS/J 69606/RCA
23	27	6	YELAWOLF	RADIOACTIVE	GHEY-O-VISION/SHADY/DOGG/INTERSCOPE 016174/IGA
24	30	7	CHILDISH GAMBINO	CAMP GLASS	NOTE 0121*
25	20	9	TYRESE	OPEN INVITATION	VOLTRON RECORDZ 93562
26	24	59	RIHANNA	LOUD	SRP/DEF. JAM 014927/JD/JMG
27	12	6	MICHAEL JACKSON	IMMORTAL	ALJ/EPIC 91299/SONY MUSIC
28	29	27	BIG SEAN	FINALLY FAMOUS	G.O.D.O./DEF. JAM 015421/JD/JMG
29	26	41	CHRIS BROWN	F.A.M.E.	JIVE 86067/RCA
30	28	2	ROSCOE DASH	J.U.I.C.E.	MUSIC LINE/GEFFEN 016383/IGA
31	38	34	TYLER, THE CREATOR	GONN XL	529*
32	34	70	THE TEMPTATIONS	ICON	THE TEMPTATIONS MOTOWN 014607/UMI
33	46	30	TECH N9NE	ALL \$'S & T'S	STRANGE 87/RBC
34	31	28	JILL SCOTT	THE LIGHT OF THE SUN	BLUES BABE 527941*/WARNER BROS.
35	32	41	KIRK FRANKLIN	HELLO FEAR	FO YO SOUL/VERITY 77817/RCA
36	49	19	GAME	THE R.E.D.	ALBUM DGC 013729/IGA
37	56	60	KID CUDI	MAN ON THE MOON	BRESH DNG 010 814992/JD/JMG
38	44	42	LIL WAYNE	THE MONTE CARLO	YOUNG MONEY/CASH MONEY/UNIVERSAL/REPUBLIC
39	48	59	KANYE WEST	MY BEATFUL DANK	WESTBAY/ROC-A-FELLA/DEF. JAM 014889/JD/JMG
40	37	57	MIGUEL	ALL I WANT IS YOU	BLACK ICE/BYSTORM/JIVE 75487/RCA
41	33	5	TREY SONGZ	INEVITABLE	(EP) SONGBOOK/ATLANTIC 529381/AG
42	39	7	WEBBIE	SAVAGE	LIFE 3 TRILL 02
43	45	8	TECH N9NE	COLLABOS	WELCOME TO STRANGELAND STRANGE 012/RBC
44	36	29	LEDISI	PIECES OF ME	VERVE FORECAST 015557/AG
45	35	10	BOYZ II MEN	TWENTY	BENCHMARK ENTERTAINMENT 0001 EX/MXSM
46	67	55	PACE SETTER YELAWOLF	THINK MICK	4/R/SHADY/DOGG/INTERSCOPE 014406/IGA
47	52	66	LIL WAYNE	I AM NOT A HUMAN BEING	CASH MONEY 01900/UNIVERSAL/REPUBLIC
48	50	13	MAYER Hawthorne	HOW DO YOU DO	UNIVERSAL/REPUBLIC 016109*
49	RE-ENTRY	MAC MILLER	ON AND ON AND BEYOND	ROSTRUM DIGITAL EX	
50	62	32	VARIOUS ARTISTS	SELF MADE VOL. I	MAYBACH 527800/WARNER BROS.

Drake's "The Motto" (featuring Lil Wayne), from the deluxe edition of Drake's album *Take Care*, soars as the Greatest Gainer on both the Rhythmic (21-7) and Rap Songs (14-12) airplay charts. The title cut from *Take Care* (featuring Rihanna) concurrently bullets at No. 20 on Rap Songs and No. 31 on Rhythmic.



MAINSTREAM R&B/HIP-HOP

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	IMPRINT/PROMOTION LABEL
1	1	12	#1 LOTUS FLOWER BOMB	WALE FEAT. MIGUEL MAYBACH/WARNER BROS.
2	3	13	DANCE (ASS)	BIG SEAN FEAT. NICKI MINAJ G.O.D.O./DEF. JAM/JD/JMG
3	2	18	NI**AS IN PARIS	JAY Z & KANYE WEST ROC-A-FELLA/ROC NATION/DEF. JAM/JD/JMG
4	4	17	PARTY	BEYONCÉ FEAT. ANDRE 3000 PARKWOOD/COLUMBIA
5	5	10	MAKE ME PROUD	DRAKE FEAT. NICKI MINAJ YOUNG MONEY/CASH MONEY/UNIVERSAL/REPUBLIC
6	7	11	66 YOUTH THE BOSS	RICK ROSS FEAT. NICKI MINAJ SNS/MAYBACH/DEF. JAM/JD/JMG
7	6	14	5 O'CLOCK	T-PAIN FEAT. WIZ KHALIFA & LIL ALLEN KONVICT/NAPPY BOY/JIVE/RCA
8	8	20	SHE WILL	LIL WAYNE FEAT. DRAKE YOUNG MONEY/CASH MONEY/UNIVERSAL/REPUBLIC
9	9	9	CAN'T GET ENOUGH	J. COLE FEAT. TREY SONGZ ROC NATION/COLUMBIA
10	10	21	HEADLINES	DRAKE YOUNG MONEY/CASH MONEY/UNIVERSAL/REPUBLIC
11	11	26	THAT WAY	WALE FEAT. JEREMIH & RICK ROSS MAYBACH/WARNER BROS.
12	12	5	I DO	YOUNG JEEZY FEAT. JAY-Z & ANDRE 3000 CTE/DEF. JAM/JD/JMG
13	13	22	BODY 2 BODY	AACE HOOH FEAT. CHRIS BROWN WE THE BEST/DEF. JAM/JD/JMG
14	14	9	ROUND OF APPLAUSE	WAKA FLOKA FLAME FEAT. DRAKE MIZAY/WARNER BROS.
15	15	21	WORK OUT	J. COLE FEAT. NATION/COLUMBIA
16	16	9	COUNTDOWN	BEYONCÉ PARKWOOD/COLUMBIA
17	21	3	GOTTA HAVE IT	JAY Z & KANYE WEST ROC-A-FELLA/ROC NATION/DEF. JAM/JD/JMG
18	17	8	MR. WRONG	MARY J. BLIGE FEAT. DRAKE MATRIARCH/GEFFEN/INTERSCOPE
19	19	4	STRIP	CHRIS BROWN FEAT. KEVIN MCCALL JIVE/RCA
20	24	16	4 AM	MELANIE FIONA SRC/UNIVERSAL/REPUBLIC
21	20	6	DO IT LIKE YOU	DIRTY FEAT. JEREMIH ATLANTIC
22	22	12	DRANK IN MY CUP	KIRKO BANGZ LMG/UNAUTHORIZED/WARNER BROS.
23	18	12	UNTIL IT'S GONE	MONICA J/RCA
24	23	15	ONLY WAMME GIVE IT TO YOU	ELLE WARNER FEAT. J. COLE J/RCA
25	27	4	THE MOTTO	DRAKE FEAT. LIL WAYNE YOUNG MONEY/CASH MONEY/UNIVERSAL/REPUBLIC
26	28	3	RACK CITY	TYGA YOUNG MONEY/CASH MONEY/UNIVERSAL/REPUBLIC
27	25	7	STRANGE CLOUDS	B.O.B FEAT. LIL WAYNE REBEL/ROC/GRAND HUSTLE/ATLANTIC
28	26	15	FLY TOGETHER	ROD CAE FEAT. IRAN LESLIE & RICK ROSS SHADY/DW/NOB/DIV/INTERSCOPE
29	30	3	PRETTY LIL HEART	ROBIN THICKE FEAT. LIL WAYNE STAR TRAK/GEFFEN/INTERSCOPE
30	31	10	GOOD GOOD NIGHT	ROSCOE DASH MUSIC LINE/GEFFEN/INTERSCOPE
31	29	13	I'M FLEXIN'	T.I. FEAT. BIG K.R.I.T. GRAND HUSTLE/ATLANTIC
32	33	16	TROUBLE	BIG MAE/JOR FEAT. J. COLE JIVE/RCA
33	34	2	GIRLS LIKE YOU	MIGUEL BLACK ICE/BYSTORM/JIVE/RCA
34	35	3	COLD SUMMER	CJ HILTON RCA
35	32	3	Y.U. MAD	BRIAN FEAT. NICKI MINAJ & LIL WAYNE YOUNG MONEY/CASH MONEY/UNIVERSAL/REPUBLIC
36	38	7	HOUSE PARTY	MEIK MELL FEAT. YOUNG CHRIS MAYBACH/WARNER BROS.
37	39	2	GO HARDER	FUTURE A.1/FREE&NDZ/EPIC/COLUMBIA
38	RE-ENTRY	GIRLS TALKIN BOUT	MINDLESS BEHAVIOR STREAMLINE/CONJUNCTION/INTERSCOPE	
39	37	10	LIKE 'EM ALL	JACOB LATIMORE FEAT. ISSA OR DIGGY SIMMONS CROWN WORLD/RCA
40	36	3	LAST LOVE	PROBLEM DIAMOND LANE

BETWEEN THE BULLETS



next to the 70,000 sold by his digital-only EP, *On and On and Beyond*, which was his first charting set. *Blue* holds steady at No. 7 on the Rap Albums chart for the second consecutive week and has popped out of the top 10 only once when it dipped to No. 11 on the Dec. 10 tally.

RHYTHMIC

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	IMPRINT/PROMOTION LABEL
1	1	14	#1 WE FOUND LOVE	RIHANNA FEAT. CALVIN HARRIS SRP/DEF. JAM/JD/JMG
2	2	21	WORK OUT	J. COLE ROC NATION/COLUMBIA
3	3	16	NI**AS IN PARIS	JAY Z & KANYE WEST ROC-A-FELLA/ROC NATION/DEF. JAM/JD/JMG
4	4	12	GOOD FEELING	FAT RUDA POB BOY/ATLANTIC
5	5	11	DANCE (ASS)	BIG SEAN FEAT. NICKI MINAJ G.O.D.O./DEF. JAM/JD/JMG
6	5	15	SEXY AND I KNOW IT	LMFAO PARTY ROCK/WILLIAMS/AMCHERRY/TREE/INTERSCOPE/UNIVERSAL
7	7	17	WITHOUT YOU	DAVID GUETTA FEAT. USHER WHAT A MUSIC/ASTRALWERKS/CAPITOL
8	8	12	IT WILL RAIN	BRUNO MARS SUMMIT/CHOP SHOP/ELEKTRA/ATLANTIC
9	10	10	MAKE ME PROUD	DRAKE FEAT. NICKI MINAJ YOUNG MONEY/CASH MONEY/UNIVERSAL/REPUBLIC
10	9	14	5 O'CLOCK	T-PAIN FEAT. WIZ KHALIFA & LIL ALLEN KONVICT/NAPPY BOY/JIVE/RCA
11	11	21	HEADLINES	DRAKE YOUNG MONEY/CASH MONEY/UNIVERSAL/REPUBLIC
12	12	9	YOUNG, WILD & FREE	SNOOP DOGG & WIZ KHALIFA FEAT. BRUNO MARS ROSTRUM/DOGGYSTYLE/ATLANTIC/RCP
13	13	8	YOU DO ONE	RIHANNA SRP/DEF. JAM/JD/JMG
14	14	7	LOTUS FLOWER BOMB	WALE FEAT. MIGUEL MAYBACH/WARNER BROS.
15	15	21	STEREO HEARTS	DIRTY FEAT. NICKI MINAJ & JAY-Z & ANDRE 3000 CTE/DEF. JAM/JD/JMG
16	16	10	STRANGE CLOUDS	B.O.B FEAT. LIL WAYNE REBEL/ROC/GRAND HUSTLE/ATLANTIC
17	21	7	66 THE MOTTO	DRAKE FEAT. LIL WAYNE YOUNG MONEY/CASH MONEY/UNIVERSAL/REPUBLIC
18	19	11	INTERNATIONAL LOVE	PITBULL FEAT. CHRIS BROWN MR. 305/POLO GROUNDS/J/RCA
19	17	20	SHE WILL	LIL WAYNE FEAT. DRAKE YOUNG MONEY/CASH MONEY/UNIVERSAL/REPUBLIC
20	18	9	PARTY	BEYONCÉ FEAT. ANDRE 3000 PARKWOOD/COLUMBIA
21	20	9	THE ONE THAT GOT AWAY	KATY PERRY/ATLANTIC
22	22	5	RACK CITY	TYGA YOUNG MONEY/CASH MONEY/UNIVERSAL/REPUBLIC
23	23	17	MOVES LIKE JAGGER	MARON 5 FEAT. CHRISTINA AGUILERA ARM/OCTONE/INTERSCOPE
24	25	5	CAN'T GET ENOUGH	J. COLE FEAT. TREY SONGZ ROC NATION/COLUMBIA
25	24	8	MIRROR	LIL WAYNE FEAT. BRUNO MARS YOUNG MONEY/CASH MONEY/UNIVERSAL/REPUBLIC
26	28	4	STRIP	CHRIS BROWN FEAT. KEVIN MCCALL JIVE/RCA
27	29	4	TURN ME ON	DAVID GUETTA FEAT. NICKI MINAJ WHAT A MUSIC/ASTRALWERKS/CAPITOL
28	26	9	YOU THE BOSS	RICK ROSS FEAT. NICKI MINAJ SNS/MAYBACH/DEF. JAM/JD/JMG
29	27	13	SOMEONE LIKE YOU	ADELE L/COLUMBIA
30	30	19	FLY	NICKI MINAJ FEAT. RIHANNA YOUNG MONEY/CASH MONEY/UNIVERSAL/REPUBLIC
31	35	2	TAKE CARE	DRAKE FEAT. NICKI MINAJ YOUNG MONEY/CASH MONEY/UNIVERSAL/REPUBLIC
32	31	10	GOOD GOOD NIGHT	ROSCOE DASH MUSIC LINE/GEFFEN/INTERSCOPE
33	32	19	IT GIRL	JASON DERULO BELLEGA HEIGHTS/WARNER BROS./WARNER
34	36	3	T.H.E. (THE HARDEST EVER)	WILLIAM FEAT. MIKX JAGGER & JENNER LOPEZ WILLIAMS/INTERSCOPE
35	33	18	YOU MAKE ME FEEL...	CORRA STARSHIP FEAT. SAGE DECAR/CAN/DEF. JAM/JD/JMG
36	34	9	TROUBLE	BIG MAE/JOR FEAT. J. COLE JIVE/RCA
37	37	3	I DO	YOUNG JEEZY FEAT. JAY-Z & ANDRE 3000 CTE/DEF. JAM/JD/JMG
38	38	20	MR. SAXOBEAT	ALEXANDRIA STAR ULTRA
39	NEW	LOOKS LIKE SEX	MIKE POSNER RCA	
40	NEW	PARTY ON FIFTH AVE.	MAC MILLER ROSTRUM	

'SLIDE' SLIDES BACK TO TOP 10

There was cause to celebrate when Pittsburgh native Mac Miller's first studio album—and second charting effort—*Blue Slide Park* debuted at No. 1 on the Top R&B/Hip-Hop Albums chart on Nov. 26, 2011. But after its initial success, *Blue* dropped out of the top 10 after two weeks. However, this week, as *Blue* has a relatively small decline in sales compared with the rest of the titles on the chart, it returns to the top 10 (13-10, down 27%). According to Nielsen SoundScan, *Blue* has sold 253,000 copies—a handsome sum stacked next to the 70,000 sold by his digital-only EP, *On and On and Beyond*, which was his first charting set. *Blue* holds steady at No. 7 on the Rap Albums chart for the second consecutive week and has popped out of the top 10 only once when it dipped to No. 11 on the Dec. 10 tally.

—Karinah Santiago

ADULT R&B

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	IMPRINT/PROMOTION LABEL
1	1	23	#1 STAY	TYRESE VOLTRON RECORDZ/CAPITOL
2	2	37	FOOL FOR YOU	LIFE OF GREEN RADICULTURE/ELEKTRA/ATLANTIC
3	3	34	CECILIO OF THE PARTY	CHARLIE WILSON P MUSIC/JIVE/RCA
4	4	27	STAY TOGETHER	LEDISI FEAT. JAMIE VEVE FORECAST/VERVE
5	5	12	LOVE AFTER WAR	ROBIN THICKE STAR TRAK/GEFFEN/INTERSCOPE
6	6	12	LOVE ON TOP	BEYONCÉ PARKWOOD/COLUMBIA
7	7	20	SO GONE (WHAT MY MIND SAYS)	JILL SCOTT FEAT. PAUL WALL BLUES BABE/WARNER BROS.
8	9	42	IF IT'S LOVE	KEM FEAT. CHRISSETTE MICHELE UNIVERSAL/REPUBLIC
9	10	33	YES	MUSLU SOULCHILD ATLANTIC
10	8	16	25/8	MARY J. BLIGE MATRIARCH/GEFFEN/INTERSCOPE
11	11	12	WOO	ANTHONY HAMILTON RCA
12	12	18	REAL LOVE	ERIC BENET JORDAN HOWE/CAPITOL
13	13	18	MAKE YOU SAY OOH	KENTIL SWEAT THE SWEAT HOTEL/EONE
14	14	13	UNTIL IT'S GONE	MONICA J/RCA
15	16	14	DON'T KISS ME	ERIC THOMAS & REAL PERSEVER/VERVE FORECAST/VERVE
16	17	18	MORE THAN YOU'LL EVER KNOW	BOYZ II MEN FEAT. CHARLIE WILSON BENCHMARK ENTERTAINMENT/MXSM
17	17	7	THANK YOU	ESTELLE HOME SCHOOL/ATLANTIC
18	23	9	I GOT THIS	JENNIFER HUDSON ARISTA/RCA
19	21	15	CAN'T FORGET	ANTOINETTE DUNN ELITE
20	19	19	PICTURE PERFECT	ERIC ROBERSON FEAT. PHONIE PURPOSE/EONE
21	22	14	EVERYDAY WOMAN	CHRIS WALKER BENCH/ATLANTIC
22	20	11	I LOVE YOU	PHYLISSA FEAT. URBAN MYSTIC SOBE
23	24	8	HOW LONG I'VE BEEN WAITING	ARETHA FRANKLIN ARETHA'S RECORDS
24	27	18	4 AM	MELANIE FIONA SRC/UNIVERSAL/REPUBLIC
25	28	12	#TRENDING	THE ORIGINAL 7VEN CHRONOLBYFLYTE Tyme/SAGUARO ROAD

RAP SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	IMPRINT/PROMOTION LABEL
1	1	19	#1 NI**AS IN PARIS	JAY Z & KANYE WEST ROC-A-FELLA/ROC NATION/DEF. JAM/JD/JMG
2	2	13	DANCE (ASS)	BIG SEAN FEAT. NICKI MINAJ G.O.D.O./DEF. JAM/JD/JMG
3	3	11	MAKE ME PROUD	DRAKE FEAT. NICKI MINAJ YOUNG MONEY/CASH MONEY/UNIVERSAL/REPUBLIC
4	4	19	WORK OUT	J. COLE ROC NATION/COLUMBIA
5	5	11	LOTUS FLOWER BOMB	WALE FEAT. MIGUEL MAYBACH/WARNER BROS.
6	6	22	HEADLINES	DRAKE YOUNG MONEY/CASH

HOT R&B/HIP-HOP SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	PRODUCER (SONGWRITER)	Artist	PEAK POSITION
1	1	13	#1 LOTUS FLOWER BOMB	Wale	Wale Featuring Miguel	1
2	2	22	Ni**AS IN PARIS	Jay Z	Jay Z & Kanye West	2
3	3	27	PARTY	Beyonce	Beyonce Featuring Andre 3000	3
4	5	24	DANCE (ASS)	Big Sean	Big Sean Featuring Nicki Minaj	4
5	4	12	MAKE ME PROUD	Drake	Drake Featuring Nicki Minaj	5
6	6	21	SHE WILL	Lil Wayne	Lil Wayne Featuring Drake	6
7	8	10	YOU THE BOSS	Rick Ross	Rick Ross Featuring Nicki Minaj	7
8	10	8	HEADLINES	Drake	Drake	8
9	7	30	THAT WAY	Wale	Wale Featuring Jeremih & Rick Ross	9
10	9	12	CAN'T GET ENOUGH	J. Cole	J. Cole Featuring Trey Songz	10
11	11	12	I DO	Young Jeezy	Young Jeezy Featuring Jay-Z & Andre 3000	11
12	11	15	5 O'CLOCK	T-Pain	T-Pain Featuring Wiz Khalifa & Lily Allen	12
13	13	23	STAY	Tyrese	Tyrese	13
14	16	27	FOOL FOR YOU	Cee Lo Green	Cee Lo Green Featuring Melanie Fiona or Phillip Bailey	14
15	14	24	WORK OUT	J. Cole	J. Cole	15
16	15	25	BODY 2 BODY	Ace Hood	Ace Hood Featuring Chris Brown	16
17	19	21	LOVE ON TOP	Beyonce	Beyonce	17
18	20	18	LOVE AFTER WAR	Robin Thicke	Robin Thicke	18
19	17	15	ROUND OF APPLAUSE	Waka Flocka Flame	Waka Flocka Flame Featuring Drake	19
20	18	25	WET THE BED	Chris Brown	Chris Brown Featuring Ludacris	20
21	21	24	COUNTDOWN	Beyonce	Beyonce	21
22	24	27	GOTTA HAVE IT	Jay-Z	Jay-Z Kanye West	22
23	25	30	THE MOTTO	Drake	Drake Featuring Lil Wayne	23
24	23	28	STAY TOGETHER	Ledisi	Ledisi Featuring Jaheim	24
25	22	19	MARVIN & CHARDONNAY	Big Sean	Big Sean Featuring Kanye West & Roscoe Dash	25
26	26	25	LIFE OF THE PARTY	Charlie Wilson	Charlie Wilson	26
27	30	26	SURE THING	Miguel	Miguel	27
28	27	35	STRIP	Chris Brown	Chris Brown Featuring Kevin McCall	28
29	39	34	IF IT'S LOVE	Kem	Kem Featuring Christette Michele	29
30	28	9	DO IT LIKE YOU	Diggy	Diggy Featuring Jeremih	30
31	36	43	RACK CITY	Tyga	Tyga	31
32	35	39	I'M ON ONE	DJ Khaled	DJ Khaled Featuring Drake, Rick Ross & Lil Wayne	32
33	42	41	MOTIVATION	Kelly Rowland	Kelly Rowland Featuring Lil Wayne	33
34	48	42	GREATEST	Anthony Hamilton	Anthony Hamilton	34
35	29	22	UNTIL IT'S GONE	Monica	Monica	35
36	38	36	25/8	Mary J. Blige	Mary J. Blige	36
37	32	31	SO GONE (WHAT MY MIND SAYS)	Jill Scott	Jill Scott Featuring Paul Wall	37
38	33	29	YES	Musiq Soulchild	Musiq Soulchild	38
39	34	33	DRANK IN MY CUP	Kirko Bangz	Kirko Bangz	39
40	31	32	MR. WRONG	Mary J. Blige	Mary J. Blige Featuring Drake	40
41	44	19	4 AM	Melanie Fiona	Melanie Fiona	41
42	37	38	SO IN LOVE	Jill Scott	Jill Scott Featuring Anthony Hamilton	42
43	43	37	ONLY WANNA GIVE IT TO YOU	Elle Varner	Elle Varner Featuring J. Cole	43
44	50	24	OTIS	Jay-Z	Jay-Z Kanye West Featuring Otis Redding	44
45	49	32	HOW TO LOVE	Lil Wayne	Lil Wayne	45
46	41	28	MARVINS ROOM	Drake	Drake	46
47	44	30	FLY TOGETHER	Red Cafe	Red Cafe Featuring Ryan Leslie & Rick Ross	47
48	47	14	STRANGE CLOUDS	B.o.B	B.o.B Featuring Lil Wayne	48
49	51	12	THANK YOU	Estelle	Estelle	49
50	51	7	TAKE CARE	Drake	Drake Featuring Rihanna	50
51	46	13	REAL LOVE	Eric Benet	Eric Benet	51
52	52	15	HOUSE PARTY	Meek Mill	Meek Mill Featuring Young Chris	52
53	53	54	GOOD GOOD NIGHT	Roscoe Dash	Roscoe Dash	53
54	58	6	PRETTY LIL' HEART	Robin Thicke	Robin Thicke Featuring Lil Wayne	54
55	56	13	DON'T KISS ME	Carl Thomas	Carl Thomas	55



4, 5 & 7

Rap's first lady continues her five-week run as the first female rapper to chart three titles in the top 10 concurrently on the survey. Among all women since the chart adopted Nielsen data in 1992, only Ashanti had previously tripled up in the top tier (for two weeks in 2002).



13

With the song's eighth week atop Adult R&B, the crooner doubles the length of his prior the airplay tally. His first No. 1, "How You Gonna Act Like That," topped the chart for four weeks in 2005.



34

The chart's Greatest Gainer/Airplay track has a plump 62% increase to 7.8 million audience impressions. WTLZ Saginaw, Mich., posted the top gain among reporters in the Dec. 28-Jan. 3 tracking week, adding its weekly plays of the track from 15 to 30.

97

The starlet debuts her 26th title on this chart, courtesy of airplay on 13 reporting stations. The song from her *Talk* album follows lead single "We Found Love" (featuring Calvin Harris), which hits a new peak (No. 58) this week and the title cut (featuring Jay-Z), which bullets at No. 61.

BEHIND THE BULLETS

WALE REIGNS FOR THIRD WEEK



Wale

Three weeks ago, Jay-Z and Kanye West's seemingly unstoppable "Ni**as in Paris" was pushed out of the No. 1 spot on Hot R&B/Hip-Hop Songs (after a seven-week reign) as Wale's "Lotus Flower Bomb" crept its way up to steal the spotlight. Despite losing points this week (down 7% in audience, according to Nielsen BDS), "Lotus" still has a sizable lead over "Paris," which sits at No. 2 (and is also losing ground). All but two titles in the top 10 post a decline in chart points, save for Rick Ross' "You Be Boss" at No. 7 and Drake's "Headlines" at No. 8.

—Karinah Santiago

These weekly charts are compiled by Nielsen BDS. The Greatest Gainer/Airplay chart is based on the change in audience impressions from the previous week. The chart is based on Nielsen BDS data. All rights reserved.

CHRISTIAN SONGS™		ARTIST		TITLE		IMPRINT/PROMOTION LABEL	
THIS WEEK	LAST WEEK	WEEKS ON CHART	WEEKS ON CHART	WEEKS ON CHART	WEEKS ON CHART	WEEKS ON CHART	WEEKS ON CHART
1	6	28	#1	GG	MY HOPE IS IN YOU	AARON SHUST CENTRICITY	
2	3	25			STRONG ENOUGH TO SAVE TENTH AVENUE	NORTH REUNION/PLG	
3	5	37			LIFT ME UP	THE AFTERS FAIR TRADE	
4	4	21			COURAGEOUS	CASTING CROWNS BEACH STREET/REUNION/PLG	
5	RE-ENTRY				STRONG ENOUGH	MATTHEW WEST SPARROW/EMI CMG	
6	21	19			WAITING FOR TOMORROW	MANDISA SPARROW/EMI CMG	
7	9	30			FALL APART	JOSH WILSON SPARROW/EMI CMG	
8	8	34			DO EVERYTHING	STEVEN CURTIS CHAPMAN SPARROW/EMI CMG	
9	RE-ENTRY				TURN AROUND	MATT MAHER ESSENTIAL/PLG	
10	RE-ENTRY				THE WAY	JEREMY CAMP BEC/TOOTH & NAIL	
11	RE-ENTRY				BATTLE	CHRIS AUGUST FERVENT/WORD-CURB	
12	48	17			WHERE I BELONG	BUILDING 429 ESSENTIAL/PLG	
13	15	15			LOVE COME TO LIFE	BIG DADDY WEAVE FERVENT/WORD-CURB	
14	14	14			WE ARE	KARI JOBE SPARROW/EMI CMG	
15	10	19			REMINDE ME WHO I AM	JASON GRANT CENTRICITY	
16	19	16			BUSTED HEART (HOLD ON TO ME)	FOR KING & COUNTRY FERVENT/WORD-CURB	
17	RE-ENTRY				EVERYTHING GOOD	ASHES REMAIN FAIR TRADE	
18	RE-ENTRY				AT YOUR NAME (YAHWEH, YAHWEH)	PHIL WICKHAM FAIR TRADE	
19	RE-ENTRY				OVERCOME	JEREMY CAMP BEC/TOOTH & NAIL	
20	16	15			ALL OF ME	MATT MAHER SPARROW/EMI CMG	
21	25	10			LEAVING EDEN	BRANDON HEATH MONOMODE/REUNION/PLG	
22	26	11			FOREVER REIGN	ONE SONIC SOCIETY ESSENTIAL WORSHIP/ESSENTIAL/PLG	
23	RE-ENTRY				DOWN	MATT KEARNEY INPOP	
24	RE-ENTRY				LEARNING TO BE THE LIGHT	NEWORLDSOON PLATINUM POP	
25	RE-ENTRY				GOD IS STILL GOD	HEATHER WILLIAMS FAIR TRADE	
26	13	21			ALLELUJAH	THE NEWBORN BEC/TOOTH & NAIL	
27	43	8			YOU LEAD	JAMIE GRACE GOTTEE	
28	HOT SHOT DEBUT				LET ME FEEL YOU SHINE	DAVID CROWDER/BAND SIXSTEPS/SPARROW/EMI CMG	
29	17	9			I HAVE A DREAM (IT FEELS LIKE HOME)	THE CITY HARMONIC KINGSWAY	
30	RE-ENTRY				I TURN TO YOU	SELAH CURB	
31	RE-ENTRY				CHANGED FOREVER	TOBYMAC FEAT. NIKYA READY FOREFRONT/EMI CMG	
32	NEW				CARRY ME TO THE CROSS	KUTLESS FAIR TRADE	
33	RE-ENTRY				GIVE THEM JESUS	JACI VELASQUEZ INPOP	
34	NEW				WHEN THE STARS BURN DOWN (BLESSING AND HONOR)	PHILLIPS, CRAIG & DEAN FAIR TRADE	
35	RE-ENTRY				CAN'T GET OVER YOU	ANTHEM LIGHTS REUNION/PLG	
36	41	10			MAKE A MOVE	ROYAL TAILOR ESSENTIAL/PLG	
37	RE-ENTRY				OUR GOD'S ALIVE	ARISE DELIVERY ESSENTIAL/PLG	
38	RE-ENTRY				HOW GREAT IS OUR GOD (WORLD EDITION)	CHRIS TOMLIN SIXSTEPS/SPARROW/EMI CMG	
39	47	7			EVERY TIME YOU RUN	MANIFEST FEAT. TREVOR MCNEEVAN OF TKC BEC/TOOTH & NAIL	
40	NEW				GOD'S NOT DEAD (LIKE A LION)	NEWSBOYS INPOP	
41	49	12			SHAKE HEAVEN	VICTORY WORLD MUSIC FEAT. MONTELL JORDAN & BEKKA SHEA VICTORY WORLD	
42	RE-ENTRY				ALIVE	NATAUE GRANT CURB	
43	50	12			NOT ALONE	FAMILY FORCE 5 & TOOTH & NAIL	
44	1	6			JESUS IS ALIVE	JOSH WILSON SPARROW/EMI CMG	
45	RE-ENTRY				PRAY FOR YOU	BLESSID UNION OF SOULS SALVATION ROAD	
46	NEW				WHAT A SAVIOR	LAURA STORY FAIR TRADE	
47	RE-ENTRY				FREEDOM IS HERE	ESTERLYN VSR	
48	RE-ENTRY				REMEDY	DISCIPLE FAIR TRADE	
49	RE-ENTRY				ONE DAY TOO LATE	SKILLLET AROUND/FAIR TRADE	
50	RE-ENTRY				DRIFTING	PLUMB WITH DAN HASELTINE CURB	

As the radio-driven Christian AC Songs ranking returns to normal post-holiday activity, worship singer Aaron Shust returns for a ninth week at No. 1 with "My Hope Is in You." That's the most weeks atop the chart since Sanctus Real's "Lead Me" held for nine weeks in autumn 2010.



CHRISTIAN ALBUMS™		ARTIST		TITLE		IMPRINT/PROMOTION LABEL	
THIS WEEK	LAST WEEK	WEEKS ON CHART	WEEKS ON CHART	WEEKS ON CHART	WEEKS ON CHART	WEEKS ON CHART	WEEKS ON CHART
1	1	11	#1	10 WKS	CASTING CROWNS	COME TO THE WELL BEACH STREET/REUNION/PLG	
2	2	14			VARIOUS ARTISTS	CASTING CROWNS BEACH STREET/REUNION/PLG	
3	7	123			SKILLLET	AWAKE AROUND FAIR TRADE/ATLANTIC 2594/PROVIDENT-INTEGRITY	
4	3	7			CHRIS TOMLIN	HOW GREAT IS OUR GOD: THE ESSENTIAL COLLECTION SIXSTEPS/SPARROW 684EM/EMI CMG	
5	8	15			SWITCHFOOT	VICE VERSA LOWERCASE PEOPLE/CREDENTIAL 8727/EMI CMG	
6	20	15			NEEDTOBREATHE	THE RECKONING ATLANTIC 528053/WORD-CURB	
7	9	6			MICHAEL W. SMITH	GLORY MVS 20020/PROVIDENT-INTEGRITY	
8	14	15			JAMIE GRACE	ONE SONG AT A TIME GOTTEE COLUMBIA 7021/PROVIDENT-INTEGRITY	
9	HOT SHOT DEBUT				MARK SCHULTZ	RENAISSANCE LUCID 4508 EX	
10	4	14			VARIOUS ARTISTS	WOW CHRISTMAS: EMI CMG/PROVIDENT-INTEGRITY 88156/WORD-CURB	
11	26	5			JESUS CULTURE	AWAKENING: LIVE FROM CHICAGO, JESUS CULTURE/KINGSWAY 066/EMI CMG	
12	13	59			CHRIS TOMLIN	AND IF OUR GOD IS FOR US... SIXSTEPS/SPARROW 344/EMI CMG	
13	11	6			NEWSBOYS	GOD'S NOT DEAD INPOP 1592/EMI CMG	
14	18	66			LEORAE	REHAB REACH 8181/INFINITY	
15	29	22			MATT KEARNEY	YOUNG LOVE INPOP 1608/EMI CMG	
16	33	15			THE DEVIL WEARS PRADA	DEAD THRONES FERRET 143*/WORD-CURB	
17	12	11			SOUNDTRACK	COURAGEOUS REUNION 10167/PROVIDENT-INTEGRITY	
18	15	38			LAURA STORY	BLESSINGS FAIR TRADE 4873/PROVIDENT-INTEGRITY	
19	6	39			MANDISA	WHAT IF WE WERE REAL SPARROW 7863/EMI CMG	
20	10	13			TOBYMAC	CHRISTMAS IN DIVERSE CITY FOREFRONT 2810/EMI CMG	
21	19	13			DAVID CROWDER/BAND	OH FOR JOY SIXSTEPS/SPARROW 6365/EMI CMG	
22	37	43			RED	UNTIL WE HAVE FACES ESSENTIAL 10816/PROVIDENT-INTEGRITY	
23	16	14			VARIOUS ARTISTS	MUSIC INSPIRED BY THE STORY PROVIDENT-INTEGRITY/WORD-CURB 825/EMI CMG	
24	23	13			MATTHEW WEST	THE HEART OF CHRISTMAS SPARROW 5765/EMI CMG	
25	RE-ENTRY				CLUNOR	GHOSTS UPON THE EARTH BRASH 0076/WORD-CURB	
26	35	71			JEREMY CAMP	WE CRY OUT: THE WORSHIP PROJECT BEC 7916/EMI CMG	
27	43	36			HILLSONG UNITED	AFTERMATH HILLSONG/SPARROW 2693/EMI CMG	
28	17	11			MORMON TABERNACLE CHOIR	GLAD CHRISTMAS TRININGS MORMON TABERNACLE CHOR 56810	
29	36	86			MERCYME	THE GENEROUS MR. LOVELL FAIR TRADE 4012/PROVIDENT-INTEGRITY	
30	21	44			FRANCESCA BATTISTELLI	HONORING MORE YEARS FERVENT 89806/WORD-CURB	
31	41	61			MATTHEW WEST	THE STORY OF YOUR LIFE SPARROW 6504/EMI CMG	
32	24	111			CASTING CROWNS	UNTIL THE WIND... BEACH STREET/REUNION 10130/PROVIDENT-INTEGRITY	
33	47	6			SHANE & SHANE	THE ONE YOU NEED FAIR TRADE 15985/PROVIDENT-INTEGRITY	
34	RE-ENTRY				AUGUST BURNS RED	LEVELER SOUTH STATE 9973*/EMI CMG	
35	RE-ENTRY				1-1-SIX	MAN UP REACH 8185/INFINITY	
36	NEW				MISTY EDWARDS AND DAVID BRYMER	MEASURES OF LOVE (EP) FOREFRONT	
37	30	63			THIRD DAY	MUSIC ESSENTIAL 10921/PROVIDENT-INTEGRITY	
38	RE-ENTRY				SOUNDTRACK	SOUL SURFER MADISON GATE 527759 EX/RHINO	
39	RE-ENTRY				CHRIS AUGUST	NO FAR AWAY FERVENT 888065/WORD-CURB	
40	22	65			VARIOUS ARTISTS	WOW HITS 2011 PROVIDENT-INTEGRITY/WORD-CURB/EMI 9516/EMI CMG	
41	RE-ENTRY				SIDEWALK PROPHETS	THESE SONIC MORE YEARS FERVENT 89806/WORD-CURB	
42	RE-ENTRY				THE AFTERS	LIGHT UP THE SKY FAIR TRADE 4883/PROVIDENT-INTEGRITY	
43	39	10			PHIL WICKHAM	RESPONSE FAIR TRADE 15996/PROVIDENT-INTEGRITY	
44	RE-ENTRY				ELEVATION WORSHIP	FOR THE HONOR ELEVATION CHURCH/ESSENTIAL WORSHIP 1084/PROVIDENT-INTEGRITY	
45	RE-ENTRY				MATT REDMAN	10,000 REASONS SIXSTEPS/SPARROW 7853/EMI CMG	
46	27	10			KUTLESS	THIS IS CHRISTMAS (EP) BEC 7216/EMI CMG	
47	RE-ENTRY				FAMILY FORCE 5	WOW HITS 2011 PROVIDENT-INTEGRITY/WORD-CURB/EMI 9623/EMI CMG	
48	46	75			NEWSBOYS	BORN AGAIN INPOP 1521/EMI CMG	
49	48	17			HILLSONG	LIVE: GOD IS ABLE HILLSONG/SPARROW 9301/EMI CMG	
50	34	38			VARIOUS ARTISTS	WOW #3'S (YELLOW) PROVIDENT-INTEGRITY/EMI CMG 8816/WORD-CURB	

After logging the slowest climb to No. 1 (34 weeks) on Gospel Songs, Isaac Carree's "In the Middle" holds atop the list for a third straight week. Lisa Page Brooks' "Thank You" and Ernest Pugh's "Rain on Us" (both in 2010) were previously tied for the longest crawl to No. 1 (33 weeks).



CHRISTIAN AC SONGS™		ARTIST		TITLE		IMPRINT/PROMOTION LABEL	
THIS WEEK	LAST WEEK	WEEKS ON CHART	WEEKS ON CHART	WEEKS ON CHART	WEEKS ON CHART	WEEKS ON CHART	WEEKS ON CHART
1	RE-ENTRY		#1	GG	MY HOPE IS IN YOU	AARON SHUST CENTRICITY	
2	14	21			COURAGEOUS	CASTING CROWNS BEACH STREET/REUNION/PLG	
3	RE-ENTRY				STRONG ENOUGH	MATTHEW WEST SPARROW/EMI CMG	
4	15	22			STRONG ENOUGH TO SAVE TENTH AVENUE	NORTH REUNION/PLG	
5	RE-ENTRY				I LIFT MY HANDS	CHRIS TOMLIN SIXSTEPS/SPARROW/EMI CMG	
6	RE-ENTRY				LIFT ME UP	THE AFTERS FAIR TRADE	
7	RE-ENTRY				DO EVERYTHING	STEVEN CURTIS CHAPMAN SPARROW/EMI CMG	
8	18	15			WHERE I BELONG	BUILDING 429 ESSENTIAL/PLG	
9	RE-ENTRY				BATTLE	CHRIS AUGUST FERVENT/WORD-CURB	
10	RE-ENTRY				TURN AROUND	MATT MAHER ESSENTIAL/PLG	
11	RE-ENTRY				MOVE	MERCYME FAIR TRADE	
12	RE-ENTRY				WAITING FOR TOMORROW	MANDISA SPARROW/EMI CMG	
13	RE-ENTRY				FALL APART	JOSH WILSON SPARROW/EMI CMG	
14	RE-ENTRY				THE WAY	JEREMY CAMP BEC/TOOTH & NAIL	
15	26	14			REMINDE ME WHO I AM	JASON GRANT CENTRICITY	
16	RE-ENTRY				LOVE COME TO LIFE	BIG DADDY WEAVE FERVENT/WORD-CURB	
17	25	12			BUSTED HEART (HOLD ON TO ME)	FOR KING & COUNTRY FERVENT/WORD-CURB	
18	RE-ENTRY				WE ARE	KARI JOBE SPARROW/EMI CMG	
19	RE-ENTRY				LEARNING TO BE THE LIGHT	NEWORLDSOON PLATINUM POP	
20	RE-ENTRY				EVERYTHING GOOD	ASHES REMAIN FAIR TRADE	
21	RE-ENTRY				GOD IS STILL GOD	HEATHER WILLIAMS FAIR TRADE	
22	RE-ENTRY				GIVE THEM JESUS	JACI VELASQUEZ INPOP	
23	RE-ENTRY				OVERCOME	JEREMY CAMP BEC/TOOTH & NAIL	
24	RE-ENTRY				DOWN	MATT KEARNEY INPOP	
25	NEW				LEAVING EDEN	BRANDON HEATH MONOMODE/REUNION/PLG	

CHRISTIAN CHR™		ARTIST		TITLE		IMPRINT/PROMOTION LABEL	
THIS WEEK	LAST WEEK	WEEKS ON CHART	WEEKS ON CHART	WEEKS ON CHART	WEEKS ON CHART	WEEKS ON CHART	WEEKS ON CHART
1	2	14	#1	1 WK	YOU LEAD	JAMIE GRACE GOTTEE	
2	1	23			DOWN	MATT KEARNEY INPOP	
3	3	13			MAKE A MOVE	ROYAL TAILOR ESSENTIAL/PLG	
4	4	7			GOD'S NOT DEAD (LIKE A LION)	NEWSBOYS INPOP	
5	7	15			MADE FOR YOU	BUILDING 429 ESSENTIAL/PLG	
6	10	22			BATTLE	CHRIS AUGUST FERVENT/WORD-CURB	
7	17	13			NOT ALONE	FAMILY FORCE 5 & TOOTH & NAIL	
8	8	13			UNDER FIRE	ABANDON FOREFRONT/EMI CMG	
9	15	11			WON'T LET ME GO	ADDITION ROAD FAIR TRADE	
10	16	8			ONE DAY TOO LATE	SKILLLET AROUND/FAIR TRADE	
11	11	16			HURRICANE	SAMESTATE SPARROW/EMI CMG	
12	6	20			COURAGEOUS	CASTING CROWNS BEACH STREET/REUNION/PLG	
13	5	22			STRONG ENOUGH TO SAVE TENTH AVENUE	NORTH REUNION/PLG	
14	9	17			I WANT TO KNOW YOU LIKE THAT	ANTHEM LIGHTS REUNION/PLG	
15	21	7			START SOMEWHERE	TOBYMAC FOREFRONT/EMI CMG	
16	13	11			BUSTED HEART (HOLD ON TO ME)	FOR KING & COUNTRY FERVENT/WORD-CURB	
17	18	10			DRIFTING	PLUMB WITH DAN HASELTINE CURB	
18	14	18			UNDONE	FFH 92/CATAPULT	
19	20	8			REMEDY	DISCIPLE FAIR TRADE	
20	12	11			I WANT TO KNOW YOU LIKE THAT	ANTHEM LIGHTS REUNION/PLG	
21	30	5			LOVE COME TO LIFE	BIG DADDY WEAVE FERVENT/WORD-CURB	
22	24	6			LET ME FEEL YOU SHINE	DAVID CROWDER/BAND SIXSTEPS/SPARROW/EMI CMG	
23	25	5			UNSHAKEN	ATTABOY 7 SPIN	
24</							

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMP/INT	PROMOTION LABEL	CERT.
1	5	10	#1 PARTY PEOPLE (IGNITETHEWORLD)	ERIKKA JAYNE PRETTY MESS			
2	1	8	THE ONE THAT GOT AWAY	KATY PERRY CAPITOL			
3	7	4	MARRY THE NIGHT	LADY GAGA STREAMLINE/KONLIVE/INTERSCOPE			
4	10	4	LAST DRAG	TRAVIS MILES SEA TO SUN			
5	8	7	HANGOVER	TAIO CRUZ FEAT. FLO RIDA MERCURY/IDJMG			
6	2	14	LEVELS	AVICHI LEVELS/VERATONE/ATOM EMPIRE/INTERSCOPE			
7	10	5	IF IT WASN'T FOR LOVE	DEBORAH COX DECO/HOSHG			
8	16	4	HOTEL NACIONAL	GLORIA ESTEFAN CRESCENT MOON/VERVE FORECAST/VERVE			
9	6	9	TOO MUCH IN LOVE	CHRIS WILLIS VENEER			
10	13	7	SHAKE IT OUT	FLORENCE THE MACHINE UNIVERSAL REPUBLIC			
11	3	11	BUY MY LOVE	WYNER GORDON BIG BEAT/ATLANTIC			
12	17	6	LET ME BE MYSELF	ROSABEEL FEAT. TAMARA WALLACE TOMMY BOY			
13	9	9	PARADISE	COLDPLAY CAPITOL			
14	20	4	TURN ME ON	DAVID GUETTA FEAT. NICKI MINAJ WHAT A MUSIC/ASTRALWERKS/CAPITOL			
15	18	6	PASS AT ME	TIMBALAND FEAT. PITBULL INTERSCOPE			
16	12	12	COUNTDOWN	BEYONCÉ PAIN/RED/COLUMBIA			
17	19	7	NAUGHTY NAUGHTY	PORCELAIN BLACK 2101/UNIVERSAL REPUBLIC			
18	21	7	EVERYBODY DANCE	GRAVITONS VS ROMA KENGA SOFO			
19	24	5	ANTIDOTE	SWEDISH HOUSE MAFIA VS KNIFE PARTY ASTRALWERKS/CAPITOL			
20	26	5	DANCE ON	BLUSH NETWORK			
21	32	2	#1 YOU DA ONE	RIHANNA SRP/DEF JAM/IDJMG			
22	23	5	WAITING ON YOU	GUYNA NATE & MICHELLE WILLIAMS BLUFRUIT/PEACE BISQUIT			
23	14	10	GIVE	LEANN RIMES CURB			
24	27	5	CRAZY CRAZY	GUNEVRE NUKE TOWN			
25	22	13	WE FOUND LOVE	RIHANNA FEAT. CALVIN HARRIS SRP/DEF JAM/IDJMG			

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMP/INT	PROMOTION LABEL	CERT.
1	1	28	#1 LMFAO	LMFAO		SRP/DEF JAM/IDJMG	
2	NEW	1	SKRILLEX	BANGBANG (EP) BIG BEAT/MAJESTIC/ATLANTIC DIGITAL EX/AB			
3	2	33	LADY GAGA	BORN THIS WAY STREAMLINE/KONLIVE/INTERSCOPE 015372/IGA			2
4	3	4	KORN	THE PATH OF TOTALITY ROADRUNNER 617728			
5	4	54	SKRILLEX	SCARY MONSTERS AND NICE SPICES (EP) BIG BEAT/MAJESTIC/ATLANTIC DIGITAL EX/AB			
6	5	18	DAVID GUETTA	NOTHING BUT THE BEAT WHAT A MUSIC/ASTRALWERKS 78338/CAPITOL			
7	8	11	M83	HURRY UP, WE'RE DREAMING. M83 95107/MUTE			
8	7	56	DEADMAU5	4x4=12 MAJESTIC 25187/ULTRA			
9	12	56	DAFT PUNK	TRON: LEGACY (SOUNDTRACK) WALT DISNEY 005872*			
10	13	6	VARIOUS ARTISTS	UKF DUBSTEP 2011 UKF DIGITAL EX			
11	15	56	VARIOUS ARTISTS	UKF DUBSTEP 2010 UKF DIGITAL EX			
12	10	7	ASKING ALEXANDRIA	STEPPED UP & SCRATCHED SUMERIAN 47			
13	14	28	SKRILLEX	M83: MONSTERS AND NICE SPICES (EP) BIG BEAT/MAJESTIC/ATLANTIC DIGITAL EX/AB			
14	16	22	BREATHE CAROLINA	HELL IS WHAT YOU MAKE IT FEARLESS 30153			
15	6	6	LADY GAGA	BORN THIS WAY THE REMIX STREAMLINE/KONLIVE/INTERSCOPE 0162848/IGA			
16	11	29	OWL CITY	ALL THINGS BRIGHT AND BEAUTIFUL UNIVERSAL REPUBLIC 015544*			
17	22	10	NERO	WELCOME REALITY VITA/MERCURY/CHERRYTREE/INTERSCOPE 018371/IGA			
18	18	31	ROBYN	BODY TALK KONICHIWA/CHERRYTREE/INTERSCOPE 015111/IGA			
19	21	37	DAFT PUNK	TRON: LEGACY RECONFIGURED WALT DISNEY 012540			
20	24	37	JAMES BLAKE	JAMES BLAKE POLYDOR 020/UNIVERSAL REPUBLIC			
21	9	74	LADY GAGA	THE REMIX STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE 0148321/IGA			
22	RE-ENTRY	1	BASSNECTAR	DIVERGENT SPECTRUM AMORPHOUS 011			
23	19	6	HOLLYWOOD UNDEAD	AMERICAN TRAGEDY: REDUX A&M/OCTONE 0162848/IGA			
24	20	12	BJORK	BIOPHILIA ONE TITLE/INDIAN/NONESUCH 52792/WARNER BROS.			
25	17	39	KESHA	I AM THE DANCE CONQUEROR - I COMMAND YOU TO DANCE (EP) RCA 85584/CA			

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMP/INT	PROMOTION LABEL	CERT.
1	1	13	#1 WE FOUND LOVE	RIHANNA FEAT. CALVIN HARRIS SRP/DEF JAM/IDJMG			
2	2	13	SEXY AND I KNOW IT	LMFAO FEAT. ROCKWILL/AM/CHERRYTREE/INTERSCOPE			
3	3	15	WITHOUT YOU	DAVID GUETTA FEAT. USHER WHAT A MUSIC/ASTRALWERKS/CAPITOL			
4	5	9	GOOD FEELING	FLO RIDA POE BOY/ATLANTIC			
5	4	9	THE ONE THAT GOT AWAY	KATY PERRY CAPITOL			
6	6	14	LEVELS	AVICHI LEVELS/VERATONE/ATOM EMPIRE/INTERSCOPE			
7	8	26	IN THE DARK	DEV INDIE-POP/UNIVERSAL REPUBLIC			
8	10	13	FEEL SO CLOSE	CALVIN HARRIS ULTRA			
9	7	21	PRESSURE	NADIA AL STROBELLES & ALEX KENJI SPIN/IMP/VELOCITY/STRICT RHYTHM			
10	11	9	IN THE AIR	MORGAN PAGE, SUZUKI + NED SHEPARD, AND BY FATE ANGELUSKY NETWORK			
11	11	11	YOU MAKE ME FEEL...	COBRA STARSHIP FEAT. SABI DECA/DANCE/FUELED BY RAMEN/ATLANTIC/RRP			
12	13	17	EYES	KASKADE FEAT. MINDY GLEDHILL ULTRA			
13	15	3	TURN ME ON	DAVID GUETTA FEAT. NICKI MINAJ WHAT A MUSIC/ASTRALWERKS/CAPITOL			
14	12	15	MOVES LIKE JAGGER	MARON 5 FEAT. CHRISTINA AGUILERA A&M/OCTONE/INTERSCOPE			
15	16	4	MARRY THE NIGHT	LADY GAGA STREAMLINE/KONLIVE/INTERSCOPE			
16	18	6	WORKOUT	J. COLE ROC NATION/COLUMBIA			
17	17	5	NI**AS IN PARIS	JAY Z KANYE WEST ROC-A-FELLA/ROC NATION/DEF JAM/IDJMG			
18	14	13	SOMEONE LIKE YOU	ADELE XL/COLUMBIA			
19	NEW	1	SET FIRE TO THE RAIN	ANDY SMITH/ERATIE LANGUAGE			
20	22	14	WE'RE ALL NO ONE	NEURO FEAT. APOJACK & STEVE AOKI ASTRALWERKS/CAPITOL			
21	20	20	PUMPED UP KICKS	FOSTER THE PEOPLE STARTIME/COLUMBIA			
22	19	2	IT WILL RAIN	BRUNO MARS SUMMIT/CHOP SHOP/ELEKTRA/ATLANTIC			
23	24	3	LOVE YOU LIKE A LOVE SONG	SELENA GOMEZ & THE SCENE HOLLYWOOD			
24	23	5	HEADLINES	DRAKE YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC			
25	25	9	STEREO HEARTS	GYN CLASS HEROES FEAT. ADAM LEVINE DECA/DANCE/FUELED BY RAMEN/RRP			

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMP/INT	PROMOTION LABEL	CERT.
1	1	10	#1 MICHAEL BUBLE	CHRISTMAS 143 REPRISE 52830/WARNER BROS.			
2	2	16	TONY BENNETT	DUETS II RPM/COLUMBIA 66233/SONY MUSIC			
3	3	6	LANDAU EUGENE MURPHY, JR.	THAT'S LIFE SYCO/COLUMBIA 99178/SONY MUSIC			
4	8	3	SOUNDTRACK	MIDNIGHT IN PARIS MADISON GATE DIGITAL EX			
5	4	7	FRANK SINATRA	SINATRA: BEST OF THE BEST REPRISE 79764/CAPITOL			
6	10	9	PINK MARTINI	RETROSPECTIVE HEINZ 11			
7	11	9	PINK MARTINI & SAORI YUKI	1969 HEINZ 12*			
8	5	12	TONY BENNETT	THE CLASSIC CHRISTMAS ALBUM RPM/COLUMBIA 9576/SONY MUSIC			
9	7	49	FRANK SINATRA, DEAN MARTIN & SAMMY DAVIS JR.	THE VERY BEST OF THE BAD PACK FRANK SINATRA/REPRISE 5261/WARNER BROS.			
10	16	3	MICHAEL BUBLE	THE MICHAEL BUBLE COLLECTION 143 REPRISE DIGITAL EX/WARNER BROS.			
11	6	3	TONY BENNETT	DUETS AN AMERICAN CLASSIC DUETS & RPM/COLUMBIA 8935 61/SONY MUSIC			
12	9	14	SETH MACFARLANE	MUSIC IS BETTER THAN WORDS UNIVERSAL REPUBLIC 01591*			
13	24	17	GRETCHEN PARLATO	THE LOST AND FOUND OUBLIETON 113			
14	13	15	MILES DAVIS QUINTET	LIVE IN EUROPE 1967: BEST OF THE BOOTLES VOL. 1, COLUMBIA/LEGACY 9470/SONY MUSIC			
15	28	29	PAT METHENY	WHAT'S IT ALL ABOUT NONESUCH 52792/WARNER BROS.			

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMP/INT	PROMOTION LABEL	CERT.
1	1	16	#1 TROMBONE SHORTY	FOR TRUE VERVE FORECAST 015586/VG			
2	3	72	ESPERANZA SPALDING	CHAMBER MUSIC SOCIETY HEADS UP 31810/CONCORD			
3	6	6	WAYMAN TISDALE	THE WAYMAN TISDALE STORY SCHOOL OF RENAISSANCE 5147/MACK AVENUE			
4	6	8	MAYS	MOTIONS OF LOVE SHANACHIE 5191			
5	4	40	BONEY JAMES	CONTACT VERVE FORECAST 015375/VG			
6	2	11	DAVE KOZ	ULTIMATE CHRISTMAS JUST KJZ ENTERTAINMENT 78780/CAPITOL			
7	7	13	GEORGE BENSON	GUITAR MAN CONCORD JAZZ 33099*/CONCORD			
8	11	14	BILL FRIESEL	ALL WE ARE SAYING... SAVOY JAZZ 17836/SLG			
9	13	12	RICHARD ELLIOT	IN THE ZONE ARTISTRY 70268/MACK AVENUE			
10	10	64	DAVE KOZ	LOVE TOMORROW CONCORD 31753			
11	20	28	PAUL HARCADISTE	HARCADISTE VI TRIPPIN' 'N' RHYTHM 48			
12	8	1	MEDESKI SCOFIELD MARTIN & WOOD	MSMW LIVE INDIRECTO 13			
13	14	29	MICHAEL FRANKS	TIME TOGETHER SHANACHIE 5189			
14	22	10	KIM WATERS	THIS HEART OF MINE SHANACHIE 5192			
15	15	57	FOURPLAY	LET'S TOUCH THE SKY HEADS UP 32030/CONCORD			

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMP/INT	PROMOTION LABEL	CERT.
1	1	16	#1 BOOMTOWN	RICHARD ELLIOT ARTISTRY/MACK AVENUE			
2	2	14	THE LADY IN MY LIFE	GEORGE BENSON CONCORD JAZZ/CMG			
3	3	15	MARRAKESH	ADONISIC ALCHEMY HEADS UP/CMG			
4	5	22	EASY COME EASY GO	PAUL HARCADISTE TRIPPIN' 'N' RHYTHM			
5	6	11	SLAM DUNK	WAYMAN TISDALE RENOUVEAU/MACK AVENUE			
6	7	13	SWEET TEA	PATRICK LAMB PATRICK LAMB			
7	4	18	RED SUED SHOES	CHUCK LOEB TWEETY			
8	8	19	HOT SAUCE	JESSY J HEADS UP/CMG			
9	10	7	TAKING OFF	ANDY SMITH/ERATIE LANGUAGE			
10	9	8	MANDELA	TERRY WOLLMAN MANGO EATER			
11	11	14	ALL MY LIFE	TIM BOWMAN TRIPPIN' 'N' RHYTHM			
12	13	8	SAMBA BLUE	MICHAEL FRANKS SHANACHIE			
13	15	16	EYES FOR YOU	DARYL HALL VERVE FORECAST/VERVE			
14	12	12	FREE FALL	KIM WATERS SHANACHIE			
15	14	21	LOVELY DAY	JILL SCOTT HIDDEN BEACH			

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMP/INT	PROMOTION LABEL	CERT.
1	NEW	1	#1 MORMON CHORAL ORGANIZATIONS	MESSIAH IN AMERICA MORMON CHORAL ORGANIZATIONS 02			
2	5	4	ANDERSON + ROE	WHEN WORDS FADE STEINWAY & SONS 30006/ARKIVY			
3	3	6	SHARON ISBIN	GUITAR PASSIONS SYCO CLASSIC 8479/SONY MASTERWORKS			
4	NEW	1	SOUNDTRACK	A STEVEN SODERBERGH FILM DECCA 016280/DECCA CLASSICS			
5	8	28	MILOS KARAĐAGIĆ	MEDITERRANEAN DG 015578/DECCA CLASSICS			
6	13	13	CHICAGO SYMPHONY ORCHESTRA BRASS	LIVE SOCO RESOUND 901101			
7	6	51	ERIC WHITACRE	LIGHT & GOLD DECCA 014850/DECCA CLASSICS			
8	RE-ENTRY	1	YMUUSIC	BEAUTIFUL MECHANICAL NEW AMSTERDAM 0032			
9	15	36	SIMONE DINNENSTEIN/KAMMERORCHESTER	BACK: A STRANGE BEAUTY SYCO CLASSIC 8142/SONY MASTERWORKS			
10	2	7	JEFFREY BIEGL	A STEVEN SODERBERGH FILM STEINWAY & SONS 30005/ARKIVY			
11	9	13	LANG LANG/VIENNA PHILHARMONIC	LESZ: MY PIANO HERO SYCO CLASSIC 84178/SONY MASTERWORKS			
12	4	8	JOHN RUTTER/THE BACH CHOIR	THE COLORS OF CHRISTMAS DECCA 016020/DECCA CLASSICS			
13	1	30	MORMON TABERNAACLE CHOIR	THIS IS THE CHRIST MORMON TABERNAACLE CHOIR 5005882			
14	NEW	1	JEAN-GUIHEN QUEYRAS	VIVALDI HARMONIA MUNDI 902095			
15	14	10	HILARY HAHN/VALENTINA LISITSA	CHARLES VEIV: FOUR SONATAS DG 016020/DECCA CLASSICS			

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMP/INT	PROMOTION LABEL	CERT.
1	1	7	#1 ANDREA BOCELLI	CONCERTO SUGAR 015977/DECCA			
2	6	10	YO-YO MA/DUNCAN MEYER/THILE	GLAD CHRISTMAS SESSIONS SYCO CLASSIC 84178/SONY MASTERWORKS			
3	4	30	JACKIE EVANCHO	DREAM WITH ME SYCO/COLUMBIA 87061/SONY MUSIC			
4	5	8	IL DIVO	WICKED GAME SYCO/COLUMBIA 96448/SONY MUSIC			
5	3	12	MANHATTAN STEAMROLLER/CECO PHILHARMONIC ORCHESTRA	CHRISTMAS SYMPHONY AMERICA GRAMMOPHON 3012			
6	2	9	JACKIE EVANCHO	HEAVENLY CHRISTMAS SYCO/COLUMBIA 9788 EX/SONY MUSIC			

EURO		DIGITAL SONGS		(NIELSEN SOUNDSCAN INTERNATIONAL)	JANUARY 14, 2012
THIS WEEK	LAST WEEK				
1	2	2	1	PARADISE	COLDPLAY PARLOPHONE
2	4	1	2	WE FOUND LOVE	RIHANNA FT. CALVIN HARRIS SRP
3	5	3	5	GOOD FEELING	FLO RIDA POE BOY
4	8	4	8	SEXY AND I KNOW IT	LMFAO PARTY ROCK/WILL.I.AM/CHERRYTREE
5	6	5	6	LEVELS	AVICHI VERATONE
6	12	6	12	MOVES LIKE JAGGER	MAROON 5 FT. CHRISTINA AGUILERA A&M/OCTONE
7	10	7	10	SOMEONE LIKE YOU	ADELE XL
8	11	8	11	DANCE WITH ME TONIGHT	OLLY MURS SYCO
9	7	9	7	SOMEBODY THAT I USED TO KNOW	GOTYE FT. KIMBRA SAMPLES 'N' SECONDS/ELEVEN
10	16	10	16	AI SE EU TE PEGO	MICHEL TELO VIDISCO

JAPAN		BILLBOARD JAPAN HOT 100		(HANSHIN/SOUNDSCAN JAPAN/PLANTECH)	JANUARY 7, 2012
THIS WEEK	LAST WEEK				
1	7	1	7	BOKU NO HANBUN	SMAP VICTOR
2	4	2	4	HAPPINESS	A.I. EMI
3	5	3	5	YASASHIKU NARITAI	KAZUYOSHI SAITO VICTOR
4	NEW	4	NEW	CHASE	L'ARC EN CIEL K/NOON
5	2	5	2	LOVE STORY	NAME AMURO AVEX-J-MORE
6	10	6	10	SITI STAY! WAIT! DOWN!	NAME AMURO AVEX-J-MORE
7	3	7	3	UEKARA MARIKO	AKB48 KING
8	30	8	30	CHRISTMAS EVE	TATSURO YAMASHITA WARNER
9	NEW	9	NEW	CRISIS	ACID BLACK CHERRY AVEX-J-MORE
10	NEW	10	NEW	HERO	FAIRIES SONIC GROOVE

GERMANY		SINGLES		(MEDIA CONTROL)	JANUARY 14, 2012
THIS WEEK	LAST WEEK				
1	1	1	1	SOMEBODY THAT I USED TO KNOW	GOTYE FT. KIMBRA SAMPLES 'N' SECONDS/ELEVEN
2	2	2	2	VIDEO GAMES	LANA DEL RAY STRANGER
3	3	3	3	HANGOVER	TAIO CRUZ FT. FLO RIDA 4TH & BROADWAY
4	4	4	4	WE FOUND LOVE	RIHANNA FT. CALVIN HARRIS SRP
5	6	5	6	GOOD FEELING	FLO RIDA POE BOY
6	5	6	5	SOMEONE LIKE YOU	ADELE XL
7	7	7	7	GERONIMO	DIONE AURA KOOLMUSIC/MFD
8	NEW	8	NEW	SEXY AND I KNOW IT	LMFAO PARTY ROCK/WILL.I.AM/CHERRYTREE
9	10	9	10	LEVELS	AVICHI VERATONE
10	NEW	10	NEW	JAR OF HEARTS	CHRISTINA PERRI ATLANTIC

UNITED KINGDOM		SINGLES		(THE OFFICIAL UK CHARTS CO.)	JANUARY 14, 2012
THIS WEEK	LAST WEEK				
1	5	1	5	PARADISE	COLDPLAY PARLOPHONE
2	6	2	6	DANCE WITH ME TONIGHT	OLLY MURS SYCO
3	7	3	7	GOOD FEELING	FLO RIDA POE BOY
4	1	4	1	WHEREVER YOU ARE	MILITARY WIVES WITH GARETH MALONE DECCA
5	10	5	10	WE FOUND LOVE	RIHANNA FT. CALVIN HARRIS SRP
6	2	6	2	CANNONBALL	LITTLE MIX FREEMANTLE
7	RE	7	RE	LEGO HOUSE	U DUBB
8	RE	8	RE	EARTHQUAKE	LABRINTH FT. TIMIE TEMPAH SYCO
9	RE	9	RE	SEXY AND I KNOW IT	LMFAO PARTY ROCK/WILL.I.AM/CHERRYTREE
10	NEW	10	NEW	MAMA DO THE HUMP	RIZZLE KICKS ISLAND

FRANCE		DIGITAL SONGS		(NIELSEN SOUNDSCAN INTERNATIONAL)	JANUARY 14, 2012
THIS WEEK	LAST WEEK				
1	2	1	2	SOMEONE LIKE YOU	ADELE XL
2	1	2	1	JE L'AIME A MOURIR	SHAKIRA SONY MUSIC
3	7	3	7	TITANIUM	DAVID GUETTA FT. SIA WHAT A MUSIC
4	6	4	6	SEXY AND I KNOW IT	LMFAO PARTY ROCK/WILL.I.AM/CHERRYTREE
5	5	5	5	GOOD FEELING	FLO RIDA POE BOY
6	9	6	9	WE FOUND LOVE	RIHANNA FT. CALVIN HARRIS SRP
7	3	7	3	PARADISE	COLDPLAY PARLOPHONE
8	4	8	4	THE DOESN'T MIND	SEAN PAUL VP
9	8	9	8	DES RICOCHETS	COLLECTIF PARIS-AFRICA POUR UNICEF TWIN
10	10	10	10	PUMPED UP KICKS	FOSTER THE PEOPLE STARTIME

CANADA		BILLBOARD CANADIAN HOT 100		(NIELSEN SOUNDSCAN/BDS)	JANUARY 14, 2012
THIS WEEK	LAST WEEK				
1	1	1	1	SEXY AND I KNOW IT	LMFAO PARTY ROCK/WILL.I.AM/CHERRYTREE/INTERSCOPE
2	3	2	3	WE FOUND LOVE	RIHANNA FT. CALVIN HARRIS SRP/DEF JAM
3	2	3	2	THE ONE THAT GOT AWAY	KATY PERRY CAPITOL
4	4	4	4	GOOD FEELING	FLO RIDA POE BOY/ATLANTIC
5	5	5	5	WITHOUT YOU	DAVID GUETTA FT. USHER WHAT A MUSIC/VIRGIN
6	8	6	8	MOVES LIKE JAGGER	MAROON 5 FT. CHRISTINA AGUILERA A&M/OCTONE
7	10	7	10	PUMPED UP KICKS	FOSTER THE PEOPLE STARTIME/COLUMBIA
8	6	8	6	SET FIRE TO THE RAIN	ADELE XL
9	7	9	7	IT WILL RAIN	BRUNO MARS SUMMIT/CHOP SHOP/ELEKTRA
10	13	10	13	SOMEONE LIKE YOU	ADELE XL

KOREA		BILLBOARD KOREA K-POP HOT 100		(BILLBOARD KOREA)	JANUARY 14, 2012
THIS WEEK	LAST WEEK				
1	1	1	1	YOU AND I	IU LOEN ENTERTAINMENT
2	3	2	3	WE USED TO BE IN LOVE	DAVINCHI & TARA CREATIVE PRODUCTION
3	2	3	2	TROUBLE MAKER	HYUN A & JANG HYUN SEUNG CUBE ENTERTAINMENT
4	26	4	26	I'M UPSET	ZIA LOEN ENTERTAINMENT
5	4	5	4	CRY CRY	T.A.R.A CORE/CONTENTS MEDIA
6	6	6	6	TO LIVE	NOEL ITM ENTERTAINMENT
7	7	7	7	BE MY BABY	WONDER GIRLS JYP ENTERTAINMENT
8	5	8	5	EVERY TIME I HEAR THIS SONG	HUH GAK & LEVIE(D) AB ENTERTAINMENT
9	8	9	8	DON'T BE A FOOL	ALI YEDANG COMPANY
10	12	10	12	I MISS YOU	NOEL ITM ENTERTAINMENT

AUSTRALIA		DIGITAL SONGS		(NIELSEN SOUNDSCAN INTERNATIONAL)	JANUARY 14, 2012
THIS WEEK	LAST WEEK				
1	1	1	1	SEXY AND I KNOW IT	LMFAO PARTY ROCK/WILL.I.AM/CHERRYTREE
2	2	2	2	GOOD NIGHT	REESE MASTIN SONY MUSIC
3	3	3	3	HANGOVER	TAIO CRUZ FT. FLO RIDA 4TH & BROADWAY
4	6	4	6	PARADISE	COLDPLAY PARLOPHONE
5	4	5	4	YOUNG, WILD & FREE	SHOOP TIGER & WIZ KHALIFA FT. BRUNO MARS RESTRUM/GOODSY/STYL
6	5	6	5	DON'T WORRY BE HAPPY	GUY SEBASTIAN SONY MUSIC
7	9	7	9	GOOD FEELING	FLO RIDA POE BOY
8	7	8	7	WHAT MAKES YOU BEAUTIFUL	ONE DIRECTION SYCO
9	RE	9	RE	PUMPED UP KICKS	FOSTER THE PEOPLE STARTIME
10	10	10	10	THE A-TEAM	ED SHEERAN ASYLUM

NETHERLANDS		DIGITAL SONGS		(NIELSEN SOUNDSCAN INTERNATIONAL)	JANUARY 14, 2012
THIS WEEK	LAST WEEK				
1	1	1	1	ODE TO THE BOUNCER	STUDIO KILLERS WARNER
2	5	2	5	IK NEEM JE MEE	GERS PAROEL TOP NOTCH
3	6	3	6	AI SE EU TE PEGO	MICHEL TELO VIDISCO
4	3	4	3	EPIC	SANDRO SILVA & QUINTINO BIP
5	8	5	8	SOMEBODY THAT I USED TO KNOW	GOTYE FT. KIMBRA SAMPLES 'N' SECONDS/ELEVEN
6	7	6	7	SKINNY LOVE	BIRDY JASMINE VAN DEN BOGAERDE
7	RE	7	RE	SEXY AND I KNOW IT	LMFAO PARTY ROCK/WILL.I.AM/CHERRYTREE
8	RE	8	RE	YOUNG, WILD & FREE	SHOOP TIGER & WIZ KHALIFA FT. BRUNO MARS RESTRUM/GOODSY/STYL
9	4	9	4	WIL JE NIET NOG 1 NACHT	GLENNIS GRACE & EDWIN EVERS CMM
10	RE	10	RE	HAPPY NEW YEAR	ABBA POLAR

ITALY		DIGITAL SONGS		(NIELSEN SOUNDSCAN INTERNATIONAL)	JANUARY 14, 2012
THIS WEEK	LAST WEEK				
1	1	1	1	AI SE EU TE PEGO	MICHEL TELO VIDISCO
2	2	2	2	SOMEONE LIKE YOU	ADELE XL
3	5	3	5	LA DIFFERENZA TRA ME E TE	TIZIANO FERRO CAPITOL
4	3	4	3	PARADISE	COLDPLAY PARLOPHONE
5	6	5	6	WE FOUND LOVE	RIHANNA FT. CALVIN HARRIS SRP
6	10	6	10	YOUNG, WILD & FREE	SHOOP TIGER & WIZ KHALIFA FT. BRUNO MARS RESTRUM/GOODSY/STYL
7	RE	7	RE	WITHOUT YOU	DAVID GUETTA FT. USHER WHAT A MUSIC
8	8	8	8	F*** WITH YOU	ROB SINCLAIR FT. SOPHIE ELVIS BERTOR & GILBERTE FORTE YELLOW
9	9	9	9	ECLISSI DEL CUORE	L'AURA ABELA SONY MUSIC
10	7	10	7	TAPPETO DI FRAGOLE	MODA ULTRASUONI

BRAZIL		ALBUMS		(AP/BI/NIELSEN)	NOVEMBER 20, 2011
THIS WEEK	LAST WEEK				
1	1	1	1	AGAPE MUSICAL	PADRE MARCELO ROSSI SONY MUSIC
2	3	2	3	O QUE VOCE QUER SABER DE VERDADE	MARISA MONTE EMI
3	8	3	8	21	ADELE XL/COLUMBIA
4	2	4	2	PAULA FERNANDES AO VIVO	PAULA FERNANDES UNIVERSAL
5	6	5	6	MYLO XYLOTO	COLDPLAY PARLOPHONE
6	NEW	6	NEW	ENSAIO DE CORES	ANA CAROLINA SONY MUSIC
7	7	7	7	MUSICAS PARA CHURRASCO VOL. 1	SEU JORGE UNIVERSAL
8	4	8	4	REBELDES 2011	REBELDES EMI
9	5	9	5	AMOR DE ALMA	VICTOR & LED SONY MUSIC
10	NEW	10	NEW	FINA ESTAMP - NACIONAL	SOUNDTRACK SOM LIVRE

SPAIN		DIGITAL SONGS		(NIELSEN SOUNDSCAN INTERNATIONAL)	JANUARY 14, 2012
THIS WEEK	LAST WEEK				
1	1	1	1	AI SE EU TE PEGO	MICHEL TELO VIDISCO
2	2	2	2	PERDONAME	PABLO ALBORAN CON CARMINO TRIMECA ESTUDIOS Y PRODUCCIONES
3	4	3	4	SOLAMENTE TU	PABLO ALBORAN TRIMECA ESTUDIOS Y PRODUCCIONES
4	3	4	3	WE FOUND LOVE	RIHANNA FT. CALVIN HARRIS SRP
5	5	5	5	MOVES LIKE JAGGER	MAROON 5 FT. CHRISTINA AGUILERA A&M/OCTONE
6	7	6	7	SOMEONE LIKE YOU	ADELE XL
7	8	7	8	TITANIUM	DAVID GUETTA FT. SIA WHAT A MUSIC
8	9	8	9	RAIN OVER ME	PITBULL FT. MARC ANTHONY MR. 305/POLLO GROUNDS
9	RE	9	RE	BAILANDO POR EL MUNDO	JUAN MAGAN FT. PITBULL & EL CATA SONY MUSIC
10	RE	10	RE	NO SIGUE MODAS	JUAN MAGAN SONY MUSIC

SWITZERLAND		DIGITAL SONGS		(NIELSEN SOUNDSCAN INTERNATIONAL)	JANUARY 14, 2012
THIS WEEK	LAST WEEK				
1	1	1	1	HANGOVER	TAIO CRUZ FT. FLO RIDA 4TH & BROADWAY
2	3	2	3	SHE DOESN'T MIND	SEAN PAUL VP
3	2	3	2	SOMEONE LIKE YOU	ADELE XL
4	4	4	4	WE FOUND LOVE	RIHANNA FT. CALVIN HARRIS SRP
5	6	5	6	AI SE EU TE PEGO	MICHEL TELO VIDISCO
6	5	6	5	GOOD FEELING	FLO RIDA POE BOY
7	7	7	7	VIDEO GAMES	LANA DEL RAY STRANGER
8	8	8	8	SEXY AND I KNOW IT	LMFAO PARTY ROCK/WILL.I.AM/CHERRYTREE
9	9	9	9	PARADISE	COLDPLAY PARLOPHONE
10	10	10	10	BRIDGE OF LIGHT	PINK & HAPPY FEET TWO CHRIS WALTERS/TWENTY BRIG/LARCE

BELGIUM		DIGITAL SONGS		(NIELSEN SOUNDSCAN INTERNATIONAL)	JANUARY 14, 2012
THIS WEEK	LAST WEEK				
1	2	1	2	I FOLLOW RIVERS	LYKKE LI L.L. RECORDINGS
2	3	2	3	IK NEEM JE MEE	GERS PAROEL TOP NOTCH
3	5	3	5	LEVELS	AVICHI VERATONE
4	4	4	4	SKINNY LOVE	BIRDY JASMINE VAN DEN BOGAERDE
5	10	5	10	AI SE EU TE PEGO	MICHEL TELO VIDISCO
6	6	6	6	VIDEO GAMES	LANA DEL RAY STRANGER
7	7	7	7	SOMEBODY THAT I USED TO KNOW	GOTYE FT. KIMBRA SAMPLES 'N' SECONDS/ELEVEN
8	8	8	8	WE FOUND LOVE	RIHANNA FT. CALVIN HARRIS SRP
9	9	9	9	SOMEONE LIKE YOU	ADELE XL
10	1	10	1	ZANNA (MUSIC FOR LIFE)	SELAH SUE & TOM BARRAN FT. THE SUBS BECAUSE/PLAYOUT

SWEDEN		DIGITAL SONGS		(NIELSEN SOUNDSCAN INTERNATIONAL)	JANUARY 14, 2012
THIS WEEK	LAST WEEK				
1	1	1	1	ALL THIS WAY	AMANDA FONDELL UNIVERSAL
2	10	2	10	WE FOUND LOVE	RIHANNA FT. CALVIN HARRIS SRP
3	8	3	8	YOU LEARN	TAKIDA UNIVERSAL
4	7	4	7	SET FIRE TO THE RAIN	ADELE XL
5	2	5	2	FLICKAN OCH KRAKAN	TIMBUKTU TV4
6	6	6	6	LEVELS	AVICHI VERATONE
7	4	7	4	SOMEONE LIKE YOU	ADELE XL
8	RE	8	RE	TITANIUM	DAVID GUETTA FT. SIA WHAT A MUSIC
9	RE	9	RE	MOVES LIKE JAGGER	MAROON 5 FT. CHRISTINA AGUILERA A&M/OCTONE
10	5	10	5	ANGELIN I RUMMET	LALEH TV4

MEXICO		AIRPLAY		(NIELSEN BDS)	JANUARY 14, 2012
THIS WEEK	LAST WEEK				
1	2	1	2	MOVES LIKE JAGGER	MAROON 5 FT. CHRISTINA AGUILERA A&M/OCTONE
2	4	2	4	CORRE	JESSE & JOY WARNER
3	5	3	5	PUMPED UP KICKS	FOSTER THE PEOPLE STARTIME/COLUMBIA
4	6	4	6	LLAMADA DE MI EX	LA ARROLLADORA BANDA EL LIMON DISA
5	1	5	1	EL VERDADERO AMOR PERDONA	MAMA FT. PRINCE ROYCE WARNER
6	3	6	3	ARRPIENTETE	INTOCABLE BODDI

EXECUTIVE TURNTABLE

Send submissions to: exec@billboard.com

PUBLISHING: BMI promotes **Samantha Cox** to assistant VP of writer/publisher relations. She was executive director.

TOURING: Nederlander Concerts names **Mike Goldsmith** director of talent for City National Grove of Anaheim (Calif.). He was tour director at Concerts West/AEG Live.

The Windish Agency taps **Avery McTaggart** as a music agent for the company's Los Angeles office. He was an agent at the Agency Group.



DIGITAL: Clear Channel names **Bob Stohrer** chief marketing officer of Clear Channel Digital. He was VP of corporate marketing at Sprint Nextel.

Vevo promotes **Alex Kisch** to senior VP of business affairs and business development. He was VP.

MANAGEMENT: Atlanta-based artist management firm **Alliance Artists** joins **Red Light Management** and is now operating as the latter's Atlanta office. Alliance Artists founder **Charlie Brusco** will head the Atlanta office, bringing an artist roster that includes Styx, BlackHawk, Outlaws, Shaw/Blades and Connor Christian & Southern Gothic.

RELATED FIELDS: The Country Music Assn. board of directors elects **Gary Overton** chairman, **Troy Tomlinson** president-elect and **Jessie Schmidt** secretary/treasurer. Overton is chairman/CEO of Sony Music Entertainment Nashville, Tomlinson is president/CEO of Sony/ATV Music Publishing, and Schmidt is president of Schmidt Relations.

Morgans Media Group appoints **Roger Murrah** executive VP/chief development officer. He was senior VP of Bug Music Nashville.

Brand management and marketing company **PAID Inc.** names **Dave Lory** VP of talent and client relations. He was executive director/producer of New Music Seminar.

—Edited by Mitchell Peters

GOODWORKS

GRAMMY CAMP EXPANDING TO NASHVILLE

After debuting in New York last summer, the Grammy Foundation has announced that its annual Grammy Camp program will expand to include a camp in Nashville in 2012. In addition to New York and Nashville, this summer's eighth Grammy Camp will also return to Los Angeles, where it's been held for the past seven years.

Grammy Foundation/MusiCares senior VP Kristen Madson says that Nashville's vibrant songwriting and industry scene makes it the perfect city to expand to for high school students interested in learning the music business.

"We're looking at markets that have a unique connection to the music industry and therefore also some terrific resources," Madson says. "Each camp we have naturally draws some flavor from the community that they are in, and Nashville clearly is the center of songwriting. We will anticipate there will be some special moments and attention to songwriting at the camp in Nashville."

The residential programs in Los Angeles (July 14-23), New York (Aug. 6-13) and Nashville (June 17-24) are intended to give high school students firsthand training in a number of music industry professions, taught by previous Grammy Award winners and other music business leaders. Applications can be found online (grammyintheschools.com) until March 31.

Belmont University professor Nathan Adam, a Grammy Camp faculty member who has taught audio engineering in Los Angeles for several years, will serve as faculty coordinator in Nashville.

—Mitchell Peters

BACKBEAT



ABOVE: Snoop Dogg, Wiz Khalifa and guest DJ Grandmaster Dee of Whodini provided the musical accompaniment for the RIAA's fund-raiser on behalf of Musicians On Call. The organization, which brings live and recorded music to patients' bedsides, opened its third national branch last year in Washington, D.C. Staged at the city's famed 9:30 Club on Dec. 7, the event also honored Snoop for selling more than 12.5 million albums during his career and Khalifa for certifying one gold album plus one gold and three platinum or higher singles. Mugging for the camera are (in the back from left) RIAA senior executive VP **Mitch Glazier**, Musicians On Call founder **Michael Solomon** and board of directors co-chairman **Scott Welch**. In the front are Musicians On Call executive director **Leslie Morrison Faerstein** and Snoop. PHOTO: CARLY GLAZIER PHOTOGRAPHY



RINGING IN THE HOLIDAYS

From raising money for charitable causes to recognizing promising newcomers, the music industry stayed busy during the holiday season.

UPPER LEFT: Current Grammy Award nominee **David Guetta** added another career milestone when Grauman's Chinese Theatre in Hollywood selected the DJ/producer as the inaugural artist in the complex's musicians-only series, "Handprints Homage." After the Dec. 3 ceremony inside the newly opened Grauman's Ballroom, Guetta left his musical imprint as well during a jubilant set. PHOTOS: MICHAEL UNDERWOOD (Guetta), CLAYTON "LE PANDA" WOODLEY/BOULEVARD NIGHTLIFE GROUP (plaque)

LOWER LEFT: Prior to wrapping up 2011 as one of the industry's top 25 touring artists for the third consecutive year, according to Billboard Boxscore, violinist/conductor/composer **André Rieu** held court at the Wells Fargo Center in Philadelphia. Flanking Rieu before the performance, promoted by DZP and Live Nation, are **Tom McDonnell**, event services sales manager at venue operator Global Spectrum, and box-office assistant manager **Nancy Morelli**. PHOTO: GLOBAL SPECTRUM

BELOW LEFT: Helping the Fox News Channel get into the spirit was singer **Sandi Patty**. The gospel legend performed "The Star-Spangled Banner" for the channel's "All American New Year's Eve" special at New York's Times Square. Patty, who caught up with Fox host **Bill O'Reilly** ("The O'Reilly Factor") during a pre-taping, joined a lineup that included Lady Gaga, Justin Bieber, Big & Rich and Trace Adkins. PHOTO: BIG MACHINE MEDIA

BELOW RIGHT: Nashville country artist **Matt Baillie** was crowned the first winner of the OurStage Panel finale (Nov. 28) at New York's Canal Room. OurStage Panel gives emerging OurStage.com artists the opportunity to be critiqued by top music industry professionals. The reviewing panel included Hot Chelle Rae manager **Jason Ienner**, Warner/Chappell Music VP of A&R **Lee Danny**, WHITZ (Z100) New York PD **Sharon Dastur**, OurStage executive producer/entertainment consultant **Bruce Tyler** and a special guest panelist, Grammy Award-winning producer **Steve Lillywhite**. In addition to \$5,000 in cash, Baillie received a video/electronic press kit shot by Emmy Award-winning director Mitchell Stuart and a mentor session with the panelists. From left are Danny, Ienner, Lillywhite, Baillie, Dastur and Tyler. PHOTO: ASTRID STAWARZ



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WOMEN IN MUSIC

Woman of the Year Taylor Swift, Rising Star Nicki Minaj and 41 industry executives—topped by executive Woman of the Year, Atlantic Records Group chairman/COO Julie Greenwald—were honored during Billboard's sixth annual Women in Music ceremony, held Dec. 2 at New York's Capitale. On hand to host onstage Q&As with Swift and Minaj as part of the award presentations were ABC's Katie Couric and Robin Roberts, respectively. The 2011 Billboard Women in Music event was presented by Crest 3D White and Target; additional sponsors included CoverGirl and Elizabeth Arden.

LEFT: The ladies of the hour—Taylor Swift and Nicki Minaj—share a moment together. PHOTO: ARNOLD TURNER

ABOVE: Executives with presenting sponsor Target join forces with Billboard on the red carpet. From left are Wieden & Kennedy account supervisor **Toby Hussey**; Target senior buyer of music **Alyssa Vesicic** and senior manager of entertainment marketing **Jim Lawrence**; Billboard publisher **Lisa Ryan Howard**; Target manager of events marketing **Lisa Davis**, director of entertainment marketing **Frank Crowson** and senior specialist of entertainment marketing **Indira Zamor**; and Billboard director of business development and East Coast sales **Christopher Robbins**. PHOTO: MICHAEL SETO PHOTOGRAPHY

UPPER RIGHT: Nicki Minaj bonds with **Kaylah Taylor**, winner of the Billboard/Crest 3D White "Smiles That Rock" contest. While chatting with ABC's Robin Roberts, Minaj noted, "I've had a lot of doors closed in my face. I'm no different than any struggling artist that just tried one last time." PHOTO: ARNOLD TURNER

LOWER RIGHT: Flanking honoree **Nicki Minaj** are presenting sponsor P&G Oral Care external relations manager **Kahilla Alexander** (left) and associate marketing director **Marchoe Northern**. PHOTO: ARNOLD TURNER

BELOW: Billboard's 2011 Women in Music honorees take a photo with Billboard's **Bill Werde**. For the full list of 41 honorees, go to Billboard.biz. PHOTO: MICHAEL SETO PHOTOGRAPHY



ABOVE: In addition to Atlantic's **Julie Greenwald**, Warner Music Group celebrated the achievements of a second honoree: Warner Bros. Records co-president/COO **Livia Tortella**. Gathered on the red carpet are (from left) **Lyor Cohen**, chairman/CEO of recorded music at Warner Music Group; **Tortella**; **Greenwald**; and Billboard editorial director **Bill Werde**. PHOTO: ARNOLD TURNER

BELOW: Cover girl Taylor Swift and her father, **Scott**, pore over Billboard's Women in Music issue. During her acceptance speech, Swift recalled being an ardent reader since her early teens. "I would go through every single page and every single chart and just daydream about what it would be like to see my name in there someday. Today I walked in to flashing camera bulbs and all these important people in music, and I thought, 'I guess that's what it looks like.'" PHOTO: MICHAEL SETO PHOTOGRAPHY



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