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SEYMOUR STEIN

POST-CHRISTMAS
RETAIL ROUNDUP

DIGITAL, CDS,
STREAMING.
WHAT THE MOST RECENT
NUMBERS MEAN

MUSIC/SPORTS
LICENSING

BEYOND
JOCK JAMS
AND: BIG SUPER
BOWL DEALS

BEHIND
THE SHOWS

'AMERICAN IDOL' &
NBC'S NEW 'SMASH'



DIERKS BENTLEY

DORIS DAY

RODRIGO Y GABRIELA

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JANUARY 28, 2012

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ON THE CHARTS

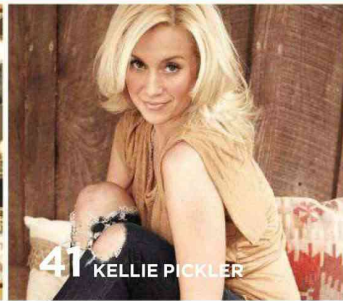
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ON THE COVER: Willard Ahdriz photographed for Billboard by Matt Furman. ILLUSTRATIONS BY ZOHAR LAZAR. PHOTO ASSISTANTS: HENRY HUNG & ALARIC CAMPBELL; GROOMING: MICHELLE COURSEY.

360 DEGREES OF BILLBOARD

HOME FRONT



Online

REALITY CHECK

Reality Check is here. Billboard.com's brand-new column delves into the latest, greatest movements in the world of music-related TV, including "American Idol," "The Voice" and more.

.COM EXCLUSIVES

Visit Billboard.com on Jan. 26 at 3 p.m. ET/12 p.m. PT to watch the latest episode of "TMI: The Music Insider" as host Downtown Julie Brown interviews hitmakers, riffs on the latest music news and counts down the hits.

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Billboard



STAR TIME
"Idol," "Voice" draw more label interest



OPENING NIGHT
NBC's aggressive "Smash" campaign



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Latin digital sales lag other genres



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WME's Michel Vega on Latin touring



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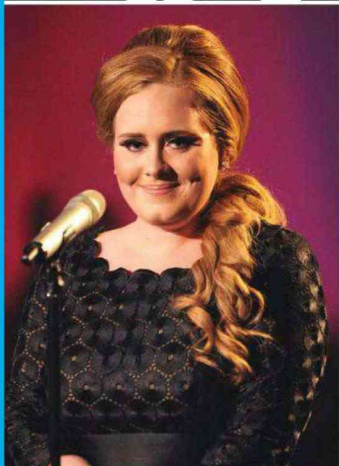
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>>>INDUSTRY SITES DISABLED IN WAKE OF MEGAUPLOAD ARRESTS

After weeks of growing protest, the White House voiced concerns about the Support Online Piracy Act and the Protect IP Act (better-known by the acronyms SOPA and PIPA) on Jan. 14. The move was widely seen as effectively killing the two bills, before either bill was brought to vote. But on Jan. 18, several popular websites, including Wikipedia, Reddit and Craigslist, went black for 24 hours to protest the bills. Both SOPA and PIPA appeared to stall in the wake of the protests as several congressmen publicly withdrew support of the bills as currently drafted. Then, on Jan. 19, MegaUpload, one of the world's largest file-sharing sites, was shut down and several company executives were charged with violating piracy laws, according to federal prosecutors, who accused MegaUpload of costing copyright holders more than \$500 million in lost revenue from pirated films and other content. The U.S. Department of Justice said in a statement that Kim Dotcom (aka Kim Schmitz) and others were arrested Jan. 19 in New Zealand at the request of U.S. officials. Just hours after the indictment was unsealed, the websites of the DOJ, the RIAA, the MPAA, Universal Music Group, Warner Music Group, BMI and others were disabled, apparently in retaliation for the government's move against MegaUpload. Activist group Anonymous claimed responsibility for the site attacks.

Reporting by Billboard staff.

UP FRONT



Best wishes in the new year: Digital song sales leaders (from left) ADELE, LMFAO and JASON MRAZ.

RETAIL BY ED CHRISTMAN

Reading The Tea Leaves

Do recorded-music sales, pre- and post-holiday, point to another up year?

After U.S. album sales posted their first annual increase in seven years, the recording industry is now left to wonder whether an encore is possible in 2012.

Based on recorded-music sales during the year-end holiday season and sales during the weeks immediately after Christmas, the data suggests that another annual gain could be in the cards.

Sales of digital tracks and albums look to match last year's gains, even though sales will be going up against tougher year-earlier comparisons. Moreover, merchants and label executives are expecting that CD sales will again post a decline that should be sharply

narrower than the steep double-digit drops the format suffered from 2006 to 2010.

During the past several years, industry executives have found that sales data in the first few weeks following Christmas have provided a useful barometer of which direction music sales are likely to head in the subsequent year.

For instance, after growth in digital album sales during the first two weeks after Christmas 2009 slowed to 11.1% from the same period a year earlier (after sales surged 31.2%), growth in 2010 digital album sales slowed to 13% from 16.1% in the prior year, according to Nielsen Sound-

Scan. Then when growth in digital album sales during the first two weeks after Christmas 2010 accelerated to 14.9%, growth in 2011 digital album sales rose to 19.5%.

With digital track sales, the second and third weeks after Christmas have provided a better glimpse of what's ahead. Digital track sales swung to a 0.3% decline during the second and third weeks after Christmas 2009 from a 19.2% surge a year earlier, foreshadowing a sharp slowdown in digital track sales growth to 1.1% in 2010 from 8.4% in the prior year, according to Nielsen SoundScan. After digital sales during the second and third weeks after

Christmas returned to growth in 2010 with an 8.1% gain, growth in 2011 digital track sales accelerated to 8.5%.

Setting the digital sales pace during the first two weeks of 2012 have been Adele's "Set Fire to the Rain" (which has sold 397,000 digital tracks), LMFAO's "Sexy and I Know It" (369,000) and Jason Mraz's "I Won't Give Up" (356,000), according to Nielsen SoundScan.

What do sales during the weeks following Christmas 2011 tell us to expect this year? Sales of digital albums during the two weeks following Christmas surged 31%, accelerating from a 14.9% gain during the year-earlier period, sug-

gesting that digital album sales will top 2011's 19.5% jump, according to Nielsen SoundScan. Meanwhile, sales of digital tracks during the second and third weeks after Christmas rose 7.2%, slightly slowing from the 8.1% gain in the year-earlier period, pointing to an annual sales gain in 2012 that should be roughly in line with last year's 8.5% increase.

Those digital sales increases, coupled with industry projections that CD sales will post a relatively modest decline, point to what until recently seemed extremely improbable: a second consecutive annual sales increase in 2012.

"I am bullish," Universal Music Group Distribution president/CEO Jim Urie says. "I think everybody should be."

Brick-and-mortar retailers also have an upbeat outlook for the new year, based on how their holiday selling season went.

At Newbury Comics, CEO Mike Dreese reports that the chain's revenue was up 7% in December on a comparable-

continued on >>p6

continued from >>p5 store basis from a year earlier and said most of that came from fashion sales and other product lines. But even music turned in a good performance for the chain. CD sales were up 2% on a unit basis, while online CD sales surged 21%. Considering that 2011's holiday release schedule was considered by all to be weaker than the prior year's, Newbury had expected a 10% decline in CD sales, so the format's performance proved to be a pleasant surprise.

Looking ahead, Dreese says that considering there are some good things going on with the CD format in 2012, he expects the CD sales decline will remain at the slower pace established in 2011. Moreover, since the company's overall Web sales of CDs, DVDs, fashion accessories, T-shirts and lifestyle products achieved one-third of the company's sales during December, and considering Newbury Comics had its third or fourth best year in the company's history, Dreese says he is upbeat about 2012, even if the environment remains challenging.

U.S. album sales during the final seven weeks of 2011 fell 5.3%, due to the weak release schedule, representing

the smallest year-on-year decline during the period since 2004 when the holiday selling season suffered a 5% decline, according to Nielsen SoundScan.

Alliance Entertainment president Mike Davis says the wholesaler had a great holiday selling season. In the company's category management operation for merchants like Barnes & Noble, Sears/Kmart and Meijer, as well as for its indie store account base, Davis says, "Our key customers had really strong Black Fridays all the way through Christmas." He said the CD fulfillment business for online CD sellers also had a great year.

Steve Harkins, VP of independents at one-stop Baker & Taylor, thinks CD sales will hold up because Universal Music Group has resumed a discount program it ran from Black Friday week into December, whereby merchants will be able to buy a range of more than 100 hit titles for greatly reduced pricing in exchange for certain requirements like low in-store pricing and good positioning. ●●●

Additional reporting by Glenn Peoples.

STREAMING AHEAD

With almost 7 million new mobile devices activated on Christmas Day alone, subscription services stand to gain

Music subscription services have plenty to be thankful for this time of year. While they didn't get a holiday bump like that of digital downloads—download sales spike sharply in the days following Christmas—they should benefit from a surge in year-end press, mobile device gift-giving and their own holiday-themed marketing efforts.

As one might expect, subscription services stand to gain from a Christmastime boom in mobile device ownership. Mobile analytics company Flurry estimates 6.8 million new mobile devices running operating systems by Apple and Google—essentially iPads, iPhones and the universe of Android devices—were activated on Christmas Day alone, a 353% increase from the average per-day activation over the preceding three weeks.

With the help of growth in mobile ownership, subscription services all saw nice bounces in users after Christmas. After its steady growth stalled from Dec. 24 to Dec. 27, Spotify's monthly average users (MAU), as tracked by AppData, jumped from 11.1 million to 11.8 million in just two days. After that bump, Spotify's MAU growth reverted back to a steady rate that typically reaches 100,000 MAU in a single day. Spotify's numbers represent global users who have logged in through Facebook in the last 30 days. Since Spotify has required Facebook Connect for logging in since September, the logins captured by AppData are a good representation of total users.

Other services aren't as tightly integrated with Facebook, but AppData's numbers still show gains were made during the holidays. MOG's MAU rose slightly from 180,000 to 190,000 during the Christmas weekend but jumped to 200,000 by the end of December and remained there during the first week of January. MOG is for U.S. users only and doesn't require—but offers—a Facebook Connect login. Nevertheless, growth in Facebook logins shows that MOG is getting more users each month. Rdio stood at 60,000 MAU in the second half of December and jumped to 70,000 MAU in the first week of January. And although Rhapsody remained unchanged at 50,000 MAU from early December to early January, the service surpassed 1 million total subscribers in December.

Not all new users are necessarily paying customers—free streaming is usually possible—but subscription services made an effort to turn the holidays into revenue. One common method was gift cards. Pandora sells gift cards for its Pandora One premium service in Target stores across the United States. Each card costs \$36, the cost of an annual subscription to Pandora One. Pandora also offers subscriptions to Pandora One as a virtual gift on its website, and the company sent emails to last-minute gift buyers in the days leading up to Christmas.

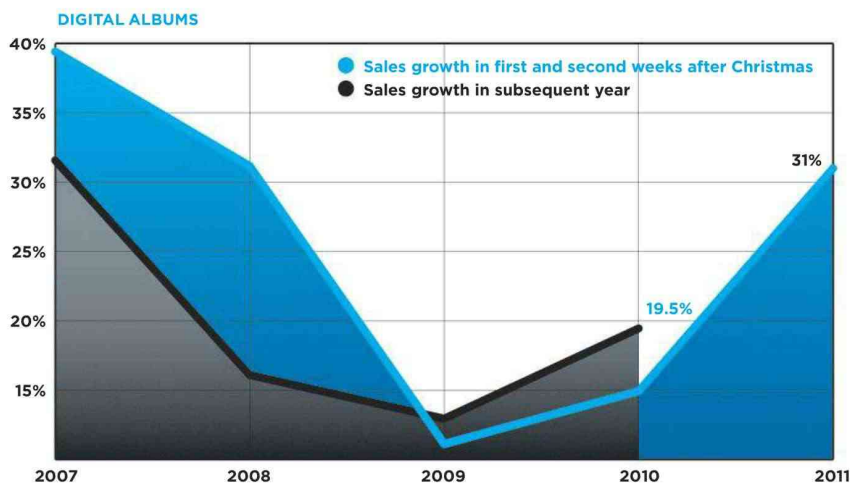
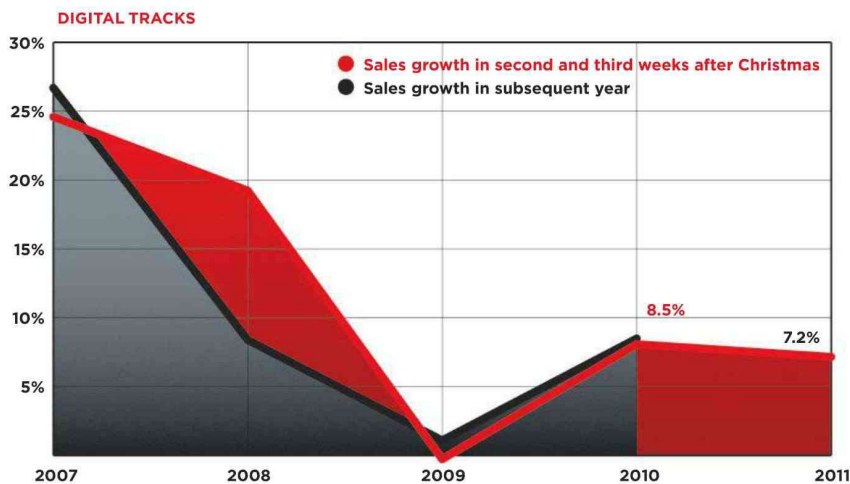
Rdio debuted its gift card in August at more than 600 Target stores in the United States. The cards come in \$10 (for \$12.50 of credit) and \$25 (for \$30 of credit) amounts. Rdio also sells subscription as gifts through its website. MOG also debuted its gift cards in August. A physical gift card sells at Target stores for \$9.99 and can be redeemed for one month of the premium service (which includes mobile access). Target.com also sells a \$19.99 card good for two months of MOG's premium service.

Subscription services were on the hunt for bargain seekers in the final weeks of 2011. Spotify launched a free 30-day trial of its premium service. Grooveshark halved the price of its Grooveshark Plus premium service to \$3 from \$6 and slashed the price of Grooveshark Anywhere, which includes mobile access, to \$50 from \$90.

MOG also went after holiday shoppers by highlighting the deals it offers with some of its hardware partners. Hardware-subscription bundles made in conjunction with Sonos, Philips and Logitech were promoted through MOG's blog as well as Facebook and Twitter. —Glenn Peoples

DIVINING SALES

Digital music sales during the weeks after Christmas can provide a glimpse of which direction sales are headed in the subsequent year.





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FOR A RECORD BREAKING 2011

6 QUESTIONS

with ANGEL DEL VILLAR
by JUSTINO ÁGUILA

Some of Angel Del Villar's friends thought he'd lost his mind when he decided to use the money he had saved from his thriving fencing company to open a small regional Mexican label, Del Records.

But it turned out to be the right move. Del now has about a dozen artists on its roster, including such emerging acts as Nena Guzman, Jorge Santa Cruz and Banda Culliacancito, as well as one bona fide star: California-born Gerardo Ortiz, the 22-year-old singer whose recent chart success made him the big winner at the Billboard Mexican Music Awards in October, collecting six trophies, including artist, new artist, male artist and albums artist of the year for 2010's *Ni Hoy Ni Manana* and 2011's *Morir y Existir: En Vivo*.

Ortiz and other Del artists have courted controversy with their songs about Mexico's drug wars, also known as narcocorridos. After a March performance in Colima, Mexico, several

gunmen ambushed Ortiz's vehicle, killing both the driver and Ortiz's cousin and business manager, Ramiro Caro. No arrests were made. Ortiz downplays rumors that he was targeted in the incident, which he calls "random." But he still hasn't returned to Mexico since the attack.

Del has already made its first signing of 2012, in partnership with VIP Music in Anaheim, Calif.: Los Buitres de Culliacan, whose videos on YouTube have generated millions of views.

In a rare interview at his home office in Downey, Calif., Del Villar spoke about what's ahead for his label.

1 Have you always loved regional Mexican music?

I was born in [Zacatecas] Mexico and I grew up with the tradition of music. I grew up listening to big acts like Vicente Fernandez, Antonio Aguilar and Banda el Recodo. Sometimes I don't believe that I'm on this side now. It takes dedication, hard work, and it pays off at the



end of the day. Every time I come here and I sit here in my office, these are my trophies [points to framed posters of his artists on his wall]. I want more. I tell my team we're barely starting. I see 2012 being the year for Del Records. That's my vision. Gerardo [Ortiz] is dominating the industry. He's our guide.

2 What did you say that convinced Ortiz to sign with your label?

This business is very corrupt. There's a lot of bullshit. The key to business is to be honest, straight out. It's like having a cake—you've got to share the cake. Gerardo believed in me and I believed in him. Gerardo knew that he would be

a major priority with a smaller label and not just a number.

3 Where do you hope to take Ortiz next?

We've been very successful with the corridos. His next single is "Amor Confuso," which is a [romantic] ballad. I think that's going to give us a bigger audience. I tell people it's easy to get to a certain level but it's harder to maintain. Right now we're at that challenge. We've got to make sure his audience keeps growing.

4 Do you have plans to return to Mexico soon?

We're staying away from Mexico right

now, I'm going to be honest with you. It's something we want to do, but we want to go on a tour with ballads and not try to promote narcocorridos. We want to change our strategy because of the violence. We lost a member of the family. We don't want to go through another tragic incident like that.

5 Does it concern you that your artists sometimes sing about violence and drug trafficking?

We're not involved in the violence.

I don't think guns or grenades on the album covers makes us look like we're the bad person. At the end of the day, it's just a photo and we're not trying to deliver a message to anyone. These themes are part of the song, part of a story told through music.

6 Del has been able to sell records in a bad economy. How?

It's a trade secret [laughs]. We have a lot of people that support the talent and the music. You combine that with support from radio and the power of the street and the online world and you convert all that into hits... We came here to revolutionize the genre, and I think we've done a great job.



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'Idol,' 'The Voice': A True, New A&R

The link between the shows and record deals—and sales—becomes even more clear

When Stefano Langone signed a deal with Hollywood Records in January, he became the sixth finalist from the 10th season of "American Idol" to secure a major-label deal—the highest number since season five.

Not only did the show undergo a revitalization—the addition of judges Steven Tyler (@IamStevenT) and Jennifer Lopez (@JLo) helped push average viewership to 24.9 million per episode—but its role in producing potential recording artists appears to be back on track. "American Idol" and "The Voice" resume the hunt for singing stars in the next few weeks—"Idol" began its Wednesday-Thursday run on Jan. 18 and 19 and will broadcast audition rounds through Feb. 29. The first live episode airs March 1.

"The Voice" begins Feb. 5 in the prime post-Super Bowl spot before moving to its Monday time slot the next day. The four judges create teams of 12 before entering head-to-head battle rounds that will take the teams down to four each as the show begins its live episodes.

While "Idol" and "The Voice" are ratings champions—with an average of about 12 million viewers, NBC is able to boast that it's "the highest-rated new entertainment show on any network"—the NBC program's top two finalists failed to gain any traction at retail. Impressive ratings for the two shows in the winter and spring, followed by the healthy audience that Fox's "X Factor" attracted in the fall, suggest there isn't a glut in terms of programming. Considering the lack of sales on the two "Voice" Universal Republic releases—winner Javier Colon's *Come Through for You* has sold 29,000, according to Nielsen SoundScan; runner-up Dia Frampton's *Red* has moved 22,000—the bigger question becomes, Is there a glut of winners?

In addition to the six "Idol" acts signing deals and the two "Voice" artists, the just-concluded "X Factor" has yielded four signings at Epic, starting with Melanie Amaro (@ItsMelanieAmaro), whose debut is on Simon

Cowell's Syco imprint and will go through Epic. Epic also signed the final four's Chris Rene (@MrChrisRene) and Marcus Canty (@IamMarcusCanty) plus teenage rapper Astro (@Astro-nomicalKid). Sony's Columbia label, insiders say, has an interest in runner-up Josh Krajcik and fourth-place finisher Rachel Crow (@iamrachelcrow). If those deals come through, TV in 2011 will have produced 14 acts who would not otherwise be recording.

What appears to be a distinguishing factor, though, is that "Idol" has launched an artist capable of selling original music—Scotty McCreery (@ScottyMcCreery)—after several years of producing acts whose albums quickly fade. Six of the 10 winners and runners-up from seasons five through nine were dropped from their album deals after a single release. McCreery's *Clear As Day* has sold 869,000 copies, according to SoundScan, nearly double the sales of the last two winners combined. *Wildflower*, from runner-up Lauren Alaina (@Lauren_Alaina), has sold 225,000 units.

"We can't control every aspect of what happens in the record industry," Maroon 5 leader and "Voice" judge Adam Levine said in January on the Television Critics Assn.'s press tour, referring to album sales by "Voice" contestants. "You've got to kind of set it free at a certain point. You can't be there for every single step of the way . . . I trust the show more than I trust the record industry at this point because it made the wrong decision so many times. That's why it's in such a state of flux."

Universal Republic, which will again hand a contract to the "Voice" winner in the spring, declined to comment.

Colon supporters voted not just through texts, online and the phone, but through sales at iTunes as well. Sales weeks during the show's run—April 26 and July 2—found Colon (@Javstwttr) far outpacing his competition. Tracks of his performances sold 345,000 copies, according to SoundScan, more than triple the number of sales rung up by finalist Vicci Martinez (@VicciMartinez) at 104,000.



Frampton (@DiaFrams), with 15,000 track sales, was beat by fourth-place finisher Beverly McClellan (@beverlyshane) as well, who sold 27,000 downloads.

"Idol" doesn't release sales figures for tracks issued during the show's run.

What "Idol" and "The Voice" share, however, is the ability to reboot the public's enthusi-

asm for established performers, specifically Lopez and Christina Aguilera, both of whom used their shows to launch singles. Aguilera partnered with fellow judge Levine on "Moves Like Jagger," which has sold 4.2 million units, according to SoundScan.

"The Voice" will get more recording artists into the season-two mix by doubling the num-



And the winner is: **SCOTTY MCCREERY** and **LAUREN ALAINA** await the voting results during last year's "American Idol" finale; inset: **CEE LO GREEN** of "The Voice."

ber of advisers on each team. Jewel (@jeweljk) and Lionel Richie (@LionelRichie) will aid Aguilera (@TheRealXtina), Alanis Morissette (@morissette) and Robin Thicke (@robinthicke) will offer comments to Levine (@adamlevine), Kenny "Babyface" Edmonds (@KennyEdmonds) and Ne-Yo (@NeYoCompound) are in the corner of Cee Lo Green (@CeeLoGreen), and Kelly Clarkson (@KellyClarkson) and Miranda Lambert (@MirandaLambert) have joined with Blake Shelton (@blakeshelton).

On "Idol," early auditions and the live rounds will be similar to past years; middle rounds will have competitions to push singers out of their comfort zones. "We've had to reinvent those middle rounds to get the numbers down," producer Ken Warwick said during an "Idol" press tour session, forcing artists to "sing a song that's nothing like what you'd

find on radio today."

Curiously, comfort zones came to define season 10's finalists, particularly when the cut was down to six and the contestants were genre-specific specialists in country, blues-rock, gospel-infused R&B, hard rock and even jazz. Universal Music labels inked four singers—McCreery and runner-up Alaina went

to Mercury Nashville, while pop-oriented Pia Toscano (@PiaToscano) and bluesy Haley Reinhart signed with Interscope. The debut album from James Durbin (@DurbinRock) for independent Wind-up Records, *Memoirs of a Beautiful Disaster*, has sold 77,000 copies, according to SoundScan. Upright bassist/singer Casey Abrams (@CaseyAbrams) inked with Concord.

Durbin is a rare example of an artist posting reasonably good sales for a company not directly contracted with a show. Langone (@stefanolangone) will be taking a similar route, becoming the first "Idol" contestant to sign with Disney's Hollywood Records.

The key now, Hollywood Records senior VP of A&R Jon Lind says, is to cast aside the "Idol" connection.

"I'm not as interested in his core audience as I am in people who don't know him," Lind says. "It's not about the guy who tore his shirt off. For me it's about the songs, having the outside match the inside, helping him find or create the songs that unveil the spirit inside."

Part of Langone's appeal is his story—a car accident nearly took his life in 2009. On "Idol," he was a particular favorite of Lopez.

Managed by Red Light in partnership with 19 Entertainment, Langone was signed after two showcases by Lind, who began the process of finding the right songs for him to record. Langone has completed three tracks, one a dance number and another that Lind says fits with the singer's character the way that "Who Says" connected with labelmate Selena Gomez.

"I wasn't overwhelmed by his writing ability," Lind says. "It's that he wants to add gravitas to his music. He's not just an 'American Idol' graduate. He's an incredibly musical guy—[just] not quite ready for prime time. But we can put him on a fast track."

"I don't necessarily think it works when somebody wins and then has to get a record into the marketplace in five minutes," Lind adds. "He has to make a record with a certain degree of depth." ◆◆◆



Looking for a hit: The cast of "Smash"

Setting Up For A 'Smash'

NBC puts in extra legwork before Columbia releases its show tunes

Records do not receive the sort of setup NBC is providing for Columbia Records' soundtrack to "Smash."

NBC has taken inordinately extensive steps to get the pilot for the network's musical drama seen, scheduling screenings in 10 cities in early January, free streaming of the show at various websites through Jan. 30, making it available—again for free—at video on-demand services and on mobile devices, and even screening it on select American Airlines flights. It will premiere on NBC on Feb. 6 and follow "The Voice" every Monday at 10 p.m.

Original songs from the Grammy Award-winning "Hair-spray" team of **Marc Shaiman** and **Scott Wittman** will drive the show's music component, complemented by covers. The two lead singers are familiar to TV and theater audiences: one-time "American Idol" runner-up **Katharine McPhee**, who secured a solo contract with Columbia at the same time the soundtrack deal was sealed, and **Megan Hilty** of "Wicked" and "9 to 5: The Musical."

Selling songs on iTunes after an episode airs is a tactic Columbia perfected with Fox's "Glee," and the label will follow suit with "Smash." It's unlikely to find cultural glue as quickly as covers from "Glee" though. The key songs are originals that play emotional and story-based roles in the episodes and may not always have universal appeal isolated from the show, and the audience will be asked to follow the music in consecutive fashion just as they do the episodes.

"Most musicals, I'd say, have, like, 18-21 songs," Shaiman said during this month's Television Critics Assn. press tour. "One great thing about the show that's actually heartbreaking in

real life is when you write a song for a show and it gets cut. But on the TV show, we can write a song that's great for that episode because our songs need to always . . . speak to what's happening with all these great performers here."

The show concerns the creation of a Broadway musical about the life of **Marilyn Monroe**, simply titled "Marilyn." NBC Entertainment president **Robert Greenblatt** bought the idea, brought to him by **Steven Spielberg**, during his run heading Showtime. He brought in the composers and the producing team of **Neil Meron** and **Craig Zadan** along with playwright/TV producer **Theresa Rebeck**.

"Smash" is going to be very important to us," Greenblatt says. "I don't believe it's a make-or-break kind of a show for us."

There was a strategic decision made nine months ago now to put ["The Voice" and "Smash"] together, and hopefully the synergy of the night will invigorate both shows . . . ["Smash"] is just a really good, potential long-term asset for us."

In conjunction with the show's launch, NBC and iTheatrics have created NBC's *Smash: Make a Musical*, a philanthropic initiative to help create sustainable musical theater programs in 20 underserved schools nationwide. NBC will underwrite the rollout, sending Broadway professionals into schools and mentoring students and teachers. "Smash" stars attended the Junior Theater Festival Jan. 13-15 in Atlanta to launch the program. The goal is to produce 180 additional *Make a Musical* programs in the fall, increase that number by another 200 in 2013 and have 1,000 new arts programs operating in 2014. ◆◆◆

Sound + Vision

PHIL GALLO



Worse Than It Looks

Despite growth in 2011, Latin digital music sales face big challenges

It was bad enough that U.S. Latin album sales fell 4.3% in 2011 at the same time that overall U.S. album sales rose 1.4%, according to Nielsen SoundScan (Billboard, Jan. 14). But adding to the genre's headaches are worrying signs that Latin music's transition to a digital marketplace continues to lag behind the broader music business, raising vexing questions about what more can be done to jump-start sales.

On the surface, 2011 wasn't a bad year. Sales of Latin digital albums surged 23% to 1.1 million units, outpacing the 19.5% increase in overall digital album sales, while sales of Latin digital tracks rose about 10% to 20.6 million, exceeding the 8.5% rise in total track sales, according to SoundScan.

But those gains were somewhat misleading. For instance, digital albums accounted for only 9.5% of all Latin album sales, while digital sales accounted for 31.1% of overall album sales, according to SoundScan. In fact, digital's share of 2011 album sales was smaller in Latin than it was for virtually every other genre in the market, including rock (36.5%), R&B (37%) and country (19.1%).

Then consider the case of digital tracks. For the first time, Nielsen SoundScan provided a breakdown of Latin digital track sales by subgenre, showing that Latin pop accounted for nearly half of all Latin track sales in 2011, with the remainder almost evenly divided among Latin rhythm, regional Mexican and tropical. (Subgenre sales data isn't available for 2010, so year-on-year comparisons aren't possible.)

The top-selling Latin tracks were, of course, all Latin pop crossover hits: "Danza

Kuduro" by **Don Omar** and **Lucenzo**, **Shakira's** "Waka Waka (This Time for Africa)" featuring **Freshlyground** and **Pitbull's** "I Know You Want Me (Calle Ocho)." In other words, beyond crossover spikes, digital track sales of Latin music were relatively modest across subgenres.

So why aren't more Latin music consumers buying online? I recently posed that question on Facebook (Facebook.com/leilacobofans) and Twitter (@leilacobo) and received an overwhelming stream of replies. A particularly insightful response came from

Monica Ricardez, a freelance marketing consultant who was Tower Records' U.S. Latin product director for nearly a decade.

"Latin music overall has been neglected by all online retailers and mobile carriers," Ricardez wrote. "Latino audiences have changed and [digital retailers] don't seem to notice or even care much about the genre as long as 'it's covered'... It's

more difficult to convince companies that this consumer base is more diverse than ever before. They seem to believe there is no need to cater to them in Spanish if they are part of an acculturated bilingual market."

Lack of marketing support for other Latin releases remains a significant problem, according to **George Mier**, former PD at WSKQ (La Mega 97.9) New York. "I have yet to see better and more frequent marketing campaigns—either in radio, TV, online or even social media—focused on the Hispanics that buy music," Mier says.

While smartphone use is high among U.S. Hispanics, lagging rates of home broadband usage remain a major hurdle

to accelerate digital music sales growth. But perhaps what are also needed are efforts to educate consumers about online music purchasing. After all, according to Nevarez Communications founder **Mayna Nevarez**, "many people, even industry people" don't know how to find iTunes' Latin music home page. (Click on the "music" tab, scroll down to "Latino" and click again.)

It may be time for other Latin media outlets to follow the lead of Univision.com, which features an iTunes tab on its music home page that visitors can click to learn how to buy music at the online retailer. Such resourceful approaches—and iTunes' expansion into Latin America, which could familiarize more immigrants with online music retailing—could help develop the market.



Latin Notas
LEILA COBO



Digital hitmakers (from left): PITBULL, DON OMAR and SHAKIRA

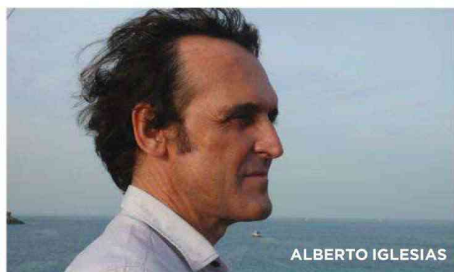


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THE BILLBOARD Q&A?

Alberto Iglesias is one of Spain's most celebrated film composers, having received Academy Award nominations for scoring Fernando Meirelles' "The Constant Gardener" and Marc Forster's "The Kite Runner." His latest projects are

Tomas Alfredson's spy thriller "Tinker Tailor Soldier Spy," which stars Gary Oldman, and Pedro Almodovar's "The Skin I Live In," starring Antonio Banderas. Both films have been the subject of much awards speculation, with his score for



ALBERTO IGLESIAS

the latter having already received a nod for a London Critics' Circle Film Award.

Iglesias, 56, says composing film music is extremely satisfying even though he must often complete a project in an extremely short span of time.

"It can be intense," Iglesias says, "but that's part of the business. In a very short time, I've become part of the cinematic world, working with directors like Pedro Almodovar and Tomas Alfredson."

In an interview, Iglesias talked about his film work.

What was it like collaborating with Almodovar and Alfredson?

I've worked on nine films with Pedro. He gives me no limitations. He tells me that I can take risks and that I should find the heart of the film. "The Skin I Live In" is a complicated film and it's about identity.

Tomas' film has many angles and there were some

things that were challenging to understand, but Tomas wanted me to focus on the important elements.

What is the process like when you're scoring a project?

Most films have to be turned around quickly. With ["The Skin I Live In"], I started in January and finished at the end of March. Once I'm working, I see Pedro often as he's finishing the film and I let him hear the music. The idea is to find parallels between the music and the film. He sends me the script first, then I see the film.

Was the process similar when you worked on "Tinker Tailor Soldier Spy"?

It was faster. Tomas showed me the film and one day later I was already writing, but he was directing me. The film is

very quiet at times, but it was like being a spy and trying to understand the language of the characters.

How did you start working in film?

I was studying composition [in Spain and Paris]. I had friends that were studying cinema. They connected me to their world and I liked it. It's about understanding images as mysterious as they may be and staying connected musically to what's on the screen.

What does it mean to you to be nominated for awards like the Oscars?

Nominations have allowed me to get to know the industry a bit more. When I got nominated for "The Constant Gardener," I had no idea if people even noticed the music, so to receive that call was a surprise and special.

—Justino Águila

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EN BREVE

EVENTUS UNIT LAUNCHES SIRIUSXM CHANNELS

The National Latino Broadcasting subsidiary of Miami-based entertainment marketing firm Eventus has launched two SiriusXM channels. The En Vivo music channel will air a mix of hit songs and live performances. Programming will include bilingual morning talk show "Tu Mañana Live," concert series "Concierto En Vivo" and "LAMC Mix Tape" featuring Nacional Records president Tomas Cookman, who will play songs by the latest Latin alternative artists. Under a partnership with the Latin Recording Academy, En Vivo will also air exclusive programming related to the Latin Grammy Awards. NLB has also launched Cristina Radio, featuring programming both hosted by—or appealing to fans of—longtime TV talk show host Cristina Saralegui.

PEPSI SUPER BOWL FAN JAM TO FEATURE OMAR, GUZMAN, HERNANDEZ

Don Omar, Alejandra Guzman and Larry Hernandez are scheduled to perform at the Pepsi Musica Super Bowl Fan Jam, which will be held Feb. 1 at the Indiana Convention Center in Indianapolis. The concert will air on Univision at 7 p.m. ET on Feb. 4. Fans can get free tickets on a first come, first serve basis at Ticketmaster.com (plus a \$4 service charge) or register to attend the event at iota.com.

SARIÑANA, HELLO SEAHORSE! TO PLAY COACHELLA

Latin pop singer Ximena Sariñana and indie band Hello Seahorse! will perform at the Coachella Valley Music & Arts Festival on both April 13 and April 20, while Mexican garage punk band Le Butcherettes will perform on April 15 and 22. The Indio, Calif., festival will be held during two consecutive weekends, April 13-15 and April 20-22. Coachella producer Goldenvoice announced Jan. 13 that tickets for the festival had sold out within three hours.

—Justino Águila

PITBULL: MICHAEL N. TODARO/FILMMAGIC.COM; OMAR: SHAHAR AZRAN/WIREIMAGE.COM; SARIÑANA: CARLOS ALVAREZ/GETTY IMAGES



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Michel Vega

The veteran entertainment agent talks about the evolution of the Latin touring market.



As worldwide head of William Morris Endeavor's Latin music business, Michel Vega (@rum-baman) represents some of the genre's biggest touring acts, including Juanes, Luis Miguel and Juan Luis Guerra.

Vega joined WME in 2000 after a decade working as a theatrical booking agent, repping such clients as David Copperfield and the international tours of "Cabaret" and "Jesus Christ Superstar." He co-founded WME's Miami Beach office in 2003, making it the first major talent agency to open a full-service division dedicated to the Hispanic market. In addition to booking Latin acts around the world, he takes mainstream shows throughout Latin America.

Vega's work runs the gamut, ranging from Luis Miguel's 2010-11 world tour—which included 20 sold-out nights at Mexico's 10,000-seat Auditorio Nacional among its 112 dates—to Pitbull's advertising deal with Bud Light, which includes TV ads on Spanish-language TV and in the general market.

Sponsorships and international business have been key drivers for the 52% growth in artist revenue Vega recorded in 2011 from the prior year. "Opening eyes and ears" to the potential of the Latin marketplace—both in the United States and abroad, including the lucrative Latin American market—is one of Vega's challenges. "It's our job to explain how significant this market is," he says. "And nine times out of 10, if someone is not aware, it's almost like they're having an epiphany."

In an interview, Vega talks about the evolving changes.

You've been an agent in live entertainment for more than two decades. What's the biggest difference between the Latin market then and now?

There's no question the market has greatly expanded. I remember a decade ago you would talk about a tour that went to 10 cities. And now you have 35-45 viable markets in the United States. The other thing which I think will be a harbinger of things to come is, when I started, almost every major Latin act was from a country of origin that was not the U.S. And I include Puerto Rico as its own country. Now, I wouldn't go as far as saying most artists are from the U.S., but you've seen a significant rise in U.S.-based artists that are Latin. Look at Aventura, Prince Royce, Pitbull. The U.S. Latin population is coming of age and making its own cultural expressions that are relevant throughout the Spanish-speaking world.

What are the challenges for the Latin market, given the economic times we're in?

The challenges depend on where

you're sitting. We're a bridge between people and entities in Latin America that want to do business in the U.S. and vice versa. But in addition to that, there are challenges in terms of the definitions of what is the Latin market vis-a-vis what the general market thinks it is and what marketers think it is. Any major company that doesn't have a serious strategy for the Hispanic market for the next 10 years, 20 years is completely behind the times... You're hiding under a rock. Not only is the Hispanic market growing in numbers but it's also the youngest demo. The challenge is that many people in the "general" market try to define the Latin market as a single market, and it isn't. It's many different markets, and we're getting close to the point where the Latin market is the general market in many areas.

What is your growth strategy?

We have a specific focus on the market. We have an office where everybody is fully bilingual. We speak in Spanish, we speak in English and many times we speak both in one phone call. We see it as a huge

market in and of itself and it's not an afterthought.

Some promoters complain that it's tough to make money because agents and artists keep ticket prices high. What do you say to that?

There are a lot of people living off live entertainment. There are artists, promoters, insurance companies, busing and trucking, insurance. So, it's not as if the artist lowering their guarantee is going to achieve an equilibrium in the business [by itself]. In order for there to be a successful concert, three things have to happen: The artist has to be compensated fairly, the promoter has to make a profit at some point, and the ticket buyer has to feel they... got their [money's worth]. Now, when you talk about ticket prices and all that, it does no good for me to work with a promoter and reduce the artist fee, for instance, only to find out you have to pay \$20 for parking, and the beer costs \$10 and all these other things that make the night just as expensive come into

play. So, everybody has to participate in this process.

The market for sponsorships is more competitive than ever. How has it been for Latin artists?

Latin artists per capita get more sponsorships and sponsor interest than their general-market counterparts. It's because there are fewer ways to reach the coveted Hispanic audience than the general-market audience, and savvy marketers have realized that in the Hispanic world our music artists are culturally equivalent to Hollywood names in the general market.

How has the slow U.S. economic recovery affected how you do business?

We've been smarter about ticket prices. Sometimes you put the show on sale and you see how it does and rescale some sections. It's just paying more attention to what's happening. There are more sophisticated marketing mechanisms that have been put into play, like use of fan clubs, more VIP ticketing experiences, more use of social media. And we're flexible

in deal-making structures. Where there's a soft market we otherwise wouldn't have considered, we saw the value of going there for a reduced fee to build a market we might not have done in the past.

What are the differences between the Latin American and U.S. markets?

Many of the countries in Latin America were not as affected by the recession as the U.S. was. Brazil is booming. Chile is doing very well. Mexico is a big market for us, as are Colombia, Venezuela and Peru. But there are production issues, which makes it far more expensive. There are currency issues. Some of the countries have taxes that make it almost impossible to make [a good return on concerts]. And there are serious venue issues for major shows. But Latin America is the natural market for a Latin artist, so you're going to have a bigger audience.

What would it take to have a Latin act tour with a mainstream act?

It's more about the mainstream act being open to it than the other way round. A lot of people in the general market think the Latin market is completely different, and don't realize there's a huge overlap. They don't realize the same person who is a Rihanna fan is a huge Pitbull fan.

What advice would you give to a Latin artist breaking out now?

The most important thing you can do as an artist is cultivate your fan base and grow it. You may start playing in a club for 50 people. Make sure you find a way to keep in touch with those 50 people. So next time you play you have those 50 plus 75 who come. Your fan base is your currency in the music business.

Any major company that doesn't have a serious strategy for the Hispanic market for the next 10 years, 20 years is completely behind the times. You're hiding under a rock.



*Seymour,
You've been an inspiration to so many of us.
Thank you for your countless contributions
to music. But most important, thank you
for your loyal friendship.*

Congratulations on this achievement.

*Your friend and fan,
Chris Blackwell*

Strong In The Secondary

StubHub grosses illustrate resale market's contrasting dynamics

Billboard Boxscore numbers clearly show that **U2** was far and away the top-grossing touring act of 2011 as the band wrapped its record-shattering 360° tour.

In fact, U2 would top just about any touring list imaginable, at least by the standards of the primary ticket market. But in the secondary market, things look a little different.

According to data that StubHub has shared exclusively with *On the Road*, **Taylor Swift** was the year's top-grossing artist at the leading ticket reseller, followed by U2, **Lady Gaga**, **Kenny Chesney**, **Katy Perry**, **Jay-Z/Kanye West**, **Paul McCartney**, **Phish**, **Kid Rock** and **NKOTBSB**.

That Swift placed high on StubHub's list isn't surprising—according to Boxscore, her 2011 tour racked up the fifth-highest total gross of the year. But topping the list might seem ironic for an artist who's made an effort to keep prices affordable and not gouge fans.

It's the kind of thing that can rile knee-jerk critics of the secondary market, where prices can spike far above face value—without any added financial benefit to the artist, promoter or venue. But StubHub CEO **Chris Tsakalakis** points out that even as concert ticket grosses on StubHub have risen 35% during the last four years, average ticket prices have fallen 29%.

"I don't know what the prices of tickets for Taylor Swift were on our site relative to face value," Tsakalakis says, adding that "gouging obviously is in the eye of the beholder."

It's a volume equation for StubHub. Some acts racked up huge grosses at the reseller because of the large amount of inventory available to the general public (Swift, U2, Chesney), while others made the top 10 due to relative ticket scarcity, creating more demand and higher prices (McCartney, Jay-Z/West).

In regard to Swift, "based on the number of tour dates she's done," Tsakalakis says, "at the very least she's gone out there and created a lot of supply, which should have the effect of decreasing prices."

For its part, U2 had a huge amount of inventory for its 360° tour, and the fact that all of the band's 2011 North American shows had been rescheduled from 2010 due to **Bono's** back surgery meant that scheduling conflicts were sure to arise for some fans.

With less than 10% of tickets refunded (according to tour producer **Arthur Fogel**, chairman of Live Nation Global Touring), it now appears that many of those tickets ended up on StubHub: Five of 2011's top 10 grossing music events on StubHub were U2 dates in North America. In fact, all of StubHub's top 10 grossing shows were high-inventory stadium concerts except for Coachella, the hottest ticket on the festival scene last year.

The rescheduling of U2's North American leg created an interesting situation for StubHub. "When people ask for a refund [because] they bought the wrong tickets or they have a conflict, we offer them a store credit," Tsakalakis says. "They can send their tickets back, and we don't go back to the seller and demand the price from them. We effectively end up owning those tickets, eating the cost of those tickets, and we then take those tickets and either sell them on eBay to directly benefit a charity or give them away, sometimes to upgrade our customers, but mostly to benefit charities."

In the case of the 360° tour, StubHub ate more than \$1 million worth of tickets that benefited such charities as Soles for Souls. "The tickets were ours, so we thought that was the best thing to do with them," Tsakalakis says.

The question of who owns the ticket has long been a thorny one, and a debate that has created much tension between the primary



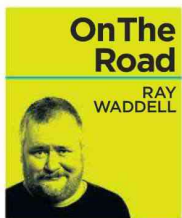
Punching tickets: StubHub CEO **CHRIS TSAKALAKIS**

and secondary markets. StubHub's position is clear: The ticket belongs to the person who pays for it. "There are those that say the artists should have complete control over the price and who buys the ticket and whether they resell, and we don't agree," Tsakalakis says. "We think the fan should have that right."

With its Ticket Exchange and TicketsNow businesses, Ticketmaster/Live Nation is in the secondary market itself. But the company also says it is protecting fans against high prices on the secondary market when it uses "fan protection" methods like paperless ticketing. The general secondary market despises paperless and is seeking legislation to limit its use.

"The reality is the secondary market—fan-protected ticketing and dynamic pricing—can and should exist on a show," Ticketmaster CEO **Nathan Hubbard** told Billboard last year. "But the notion that legislators would pass laws that would make it impossible for a 14-year-old kid to go see **Miley Cyrus** at a reasonable price is astounding. And I think StubHub, as a company that supposedly was founded to serve the fan, should be embarrassed at the position they've taken."

Tsakalakis, obviously, has a different take. "It's interesting that the companies that complain about issues in the secondary market also participate in it, either overtly in the sense of owning companies in the secondary market or covertly in the sense of actually selling their tickets to brokers, as we all know they do," he says. "The tension comes from the fact that in the secondary market we're the clear leader . . . and those guys are trying to do something to keep up."



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BOXSCORE Concert Grosses

	GROSS/ Ticket Price(s)	ARTIST(S) Venue, Date	Attendance Capacity	Promoter
1	\$4,387,679 \$65.50/\$55.50	PHISH Madison Square Garden, New York, Dec. 28-31	75,707 four sellouts	Live Nation
2	\$1,247,710 \$137/\$37	ELTON JOHN Neal S. Blaisdell Center, Honolulu, Jan. 6-7	13,822 two sellouts	Goldenvoice/AEG Live, Tom Moffatt Productions
3	\$666,420 (1,221,048 reais) \$109.16/\$38.20	EXALTASAMBA Citibank Hall, Rio de Janeiro, Dec. 1-3	18,332 24,057 three shows	T4F-Time For Fun
4	\$663,049 \$299/\$250/ \$125/\$65	BARRY MANILOW Paris Theatre, Las Vegas, Dec. 7-11	5,298 6,274 five shows three sellouts	Concerts West/AEG Live
5	\$644,777 (\$653,746 Canadian) \$152.87/\$63.62	STING Massey Hall, Toronto, Nov. 1-2	5,227 two sellouts	Live Nation Global Touring
6	\$637,868 \$59.50/\$25	ZAC BROWN BAND, SONIA LEIGH, NIC COWAN Bridgestone Arena, Nashville, Dec. 29	13,978 sellout	Outback Concerts
7	\$631,061 (\$809,385 New Zealand) \$72.90	COLD CHISEL, THOMAS OLIVER BAND Vector Arena, Auckland, New Zealand, Dec. 3	9,955 10,175	Brent Eccles Entertainment
8	\$629,204 \$155.25/\$80.25	KIIS JINGLE BALL: LADY GAGA, DAVID GUETTA, FLO RIDA & OTHERS Nokia Theatre L.A. Live, Los Angeles, Dec. 3	7,000 sellout	Goldenvoice/AEG Live
9	\$607,785 \$151.50/\$46.50	STING Wilham Theater, Los Angeles, Nov. 28-30	5,472 three sellouts	Live Nation Global Touring
10	\$601,815 \$51/\$30.50	MY MORNING JACKET, BAND OF HORSES Madison Square Garden, New York, Dec. 14	12,171 sellout	The Bowery Presents
11	\$597,574 \$59.50/\$49.50/ \$39.50/\$29	TRANS-SIBERIAN ORCHESTRA Rose Garden, Portland, Ore., Nov. 27	11,903 15,262 two shows	Live Nation
12	\$592,257 \$156.60/\$74.50	STING Roseland Ballroom, New York, Nov. 8-9	7,022 two sellouts	Live Nation Global Touring
13	\$581,801 (4,042,500 krona) \$107.94/\$67.64	TIËSTO, ALESSO, HARDWELL, NICKY ROMERO, LEO NETZ Ericsson Globe, Stockholm, Dec. 17	7,350 sellout	Stureplansgruppen Live
14	\$569,510 \$245/\$95/\$75	BOB SEGER & THE SILVER BULLET BAND, FRANKIE BALLARD Mohegan Sun Arena, Uncasville, Conn., Nov. 26	6,202 sellout	Live Nation
15	\$569,016 \$49.50/\$37.50	KATY PERRY, ELLIE GOULDING Staples Center, Los Angeles, Nov. 22	13,332 sellout	Goldenvoice/AEG Live
16	\$568,435 \$35	THE NATIONAL, THE WAR ON DRUGS, SHARON VAN ETTEN & OTHERS Beacon Theatre, New York, Dec. 12-17	16,241 six sellouts	The Bowery Presents
17	\$560,034 \$123.50/\$43.50	STING Paramount Theatre, Seattle, Dec. 5-6	5,645 two sellouts	Live Nation Global Touring
18	\$555,310 (1,037,818 reais) \$133.77/\$32.10	VICTOR E LEO Credicard Hall, São Paulo, Dec. 15-18	11,085 17,828 four shows	T4F-Time For Fun
19	\$554,075 \$47.25/\$37.50	KATY PERRY, ELLIE GOULDING Oracle Arena, Oakland, Calif., Nov. 21	12,303 sellout	Goldenvoice/AEG Live
20	\$553,765 (983,448 reais) \$140.77/\$14.08	ZEZÉ DI CAMARGO E LUCIANO Credicard Hall, São Paulo, Nov. 17-20	11,347 15,956 four shows	T4F-Time For Fun
21	\$544,977 \$126.50/\$51	STING Nob Hill Masonic Center, San Francisco, Dec. 2-3	5,970 two sellouts	Live Nation Global Touring
22	\$542,916 (975,056 reais) \$278.40/\$55.68	ROBERTO CARLOS Citibank Hall, Rio de Janeiro, Dec. 8-9	5,782 6,674 two shows	T4F-Time For Fun
23	\$538,576 \$64.50/\$25	ZAC BROWN BAND, SONIA LEIGH, NIC COWAN BOK Center, Tulsa, Okla., Nov. 11	10,657 sellout	Outback Concerts
24	\$531,647 \$73/\$48	BOB SEGER & THE SILVER BULLET BAND, FRANKIE BALLARD DCU Center, Worcester, Mass., Nov. 29	7,141 11,948	Live Nation
25	\$519,175 \$125/\$95/\$55	JOHN FOGERTY, DELTA SPIRIT Beacon Theatre, New York, Nov. 17-18	5,569 two sellouts	Live Nation
26	\$504,443 \$99/\$70/\$45	BOB SEGER & THE SILVER BULLET BAND, FRANKIE BALLARD Veterans Memorial Arena, Jacksonville, Fla., Jan. 10	6,272 6,633	AEG Live
27	\$502,920 \$60.50/\$55.50/ \$45.50/\$25.50	ZAC BROWN BAND, SONIA LEIGH, NIC COWAN Sears Centre, Hoffman Estates, Ill., Nov. 13	10,199 sellout	Jam Productions
28	\$500,957 \$79.50/\$49.50/ \$39.50	GUNS N' ROSES, ADELITAS WAY Allstate Arena, Rosemont, Ill., Nov. 15	9,351 11,486	AEG Live
29	\$500,287 (898,496 reais) \$278.40/\$30.62	PAULA FERNANDES Gigantinho, Porto Alegre, Brazil, Dec. 8	11,394 14,432	T4F-Time For Fun
30	\$493,640 \$100/\$40	STRING CHEESE INCIDENT Aragon Ballroom, Chicago, Dec. 8-10	13,066 three sellouts	Jam Productions
31	\$491,182 \$76/\$46	JERRY SEINFELD Orpheum Theatre, Minneapolis, Nov. 18-19	7,087 7,797 three shows	Hennepin Theatre Trust, JS Touring
32	\$486,790 (1532,000 ringgits) \$37.49/\$27.96	TIËSTO Sepang International Circuit, Kuala Lumpur, Malaysia, Dec. 10	14,000 sellout	Future Sound Asia
33	\$481,084 (€360,330), \$60.08/\$40.05	GOLDEN YEARS Sportpaleis, Antwerp, Belgium, Dec. 10	11,039 13,002	PSE Belgium
34	\$468,817 \$151.50/\$81.50/ \$41.50	CROSBY, STILLS & NASH Beacon Theatre, New York, Nov. 6-7	5,569 two sellouts	Live Nation
35	\$468,772 \$47	BASSNECTAR, MUX MOOL, BREAK SCIENCE Bridgestone Arena, Nashville, Dec. 31	9,673 sellout	A.C. Entertainment

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TURNING PUBLISHING UPSIDE-DOWN

EVER HEARD OF KOBALT MUSIC GROUP?

If you haven't, just ask Pearl Jam, Tiësto, Kid Cudi, LMFAO, DJ Shadow, Neil Finn and Joss Stone.

They're among the artist/songwriters who have signed administration deals with the music publishing company during the past two years. They join a growing list of other Kobalt clients that includes Lukasz "Dr. Luke" Gottwald, Max Martin, Kelly Clarkson, Skrillex, Bon Iver, Trent Reznor, Toby Keith, Vince Gill, Herbie Hancock, Rufus Wainwright and OneRepublic's Ryan Tedder.

How has Kobalt managed to build up such a high-powered roster? By providing what it says is a new approach to music publishing: delivering royalty payments with greater transparency and accountability.

Now the company is branching out into new areas. It has just acquired U.K.-based digital distributor AWAL as part of an effort to build a label-services division for artists who want to find their own way to the marketplace without a label. It has also jumped into the neighboring-rights market by creating a division to collect artist performance royalty payments around the world.

Finally, in a move to compete with the traditional publishers and digital distributors that pay out big advances to snare name artists and record label clients, the Kobalt Capital Management has received commitments of \$50 million from five investment firms. Those funds will be used to pay out advances to lure artists to sign with Kobalt's music publishing operation as well as its new artist-services business.

Kobalt's emergence comes at a time of turmoil for the music industry, when artists are looking for alternatives to conventional label-publishing arrangements where they have to relinquish a great deal of control over their copyrights. The market is ripe for disruptive companies like Kobalt, digital distributor TuneCore and rights administration company Music Reports Inc. looking to cater to the demand for client services that go beyond traditional models.

Kobalt's expansion into new services isn't simply an example of a publisher taking on functions traditionally associated with a label. Rather, it's an example of the emergence of a new class of service-oriented music company.

"Kobalt came with a very transparent proposal, offering rates that are reflective of a new model for an old industry," says artist manager Jim Guerinot, who represents Kobalt clients No Doubt and Reznor. "But Kobalt didn't just add new technology on top of the horse and buggy. They do

Aggressive.
Transparent.
Winning.
Why WILLARD
AHDTRITZ'S
strategies are
working, and why
his Kobalt Music
is the future.

By Ed Christman

business in a new way and pass the savings along so that the songwriters get the lion's share of the money. No question, they are a new-model company."

The company's approach is reaping dividends in the market. In the second quarter of 2007, Kobalt broke into Billboard's quarterly ranking of the top 10 music publishers, based on its share of the top 100 U.S. radio airplay songs of the period, as calculated by the Harry Fox Agency using Nielsen BDS data. The company's share stood at 2.1%, ranking it seventh among all publishers.

Fast-forward to third-quarter 2011, the most recent period for which data is available: Kobalt's share of the top 100 songs had surged to 15.5%, vaulting it to second place—behind EMI Music Publishing (17.9%), but ahead of majors Universal Music Publishing Group (UMPG) (14.1%), Sony/ATV Music Publishing (11.5%) and Warner/Chappell Music (10.8%).

When you walk into Kobalt Music Group founder/CEO Willard Ahdritz's spartan New York office on 42nd Street, two images on the wall immediately grab your attention. One is a photo of a young Johnny Cash, looking pensive in a recording studio. The other is an altered version of the Beatles' iconic *Abbey Road* cover—with each member of the band on fire.

Is this Ahdritz's sly way of expressing his feelings for his old-guard competitors in the music business?

The mild-mannered executive shrugs off the question. "I try to be noncompetitive," he replies, recalling later with obvious satisfaction the initial reaction of established publishing executives to Kobalt's business model.

"I was told I am an idiot, 'This will never work,'" he says.

FINDING A NEW WAY

At first glance, Kobalt's business is pretty clear-cut: As a music publishing company, it represents its clients' songs and collects royalties for uses of those copyrights around the world.

But it's how the company goes about doing its business that has increasingly set it apart from its rivals. Under traditional U.S. publishing deals, songwriters give up ownership or control of their works for 35 years in exchange for advances. By contrast, Kobalt has no interest in owning copyrights and instead strikes shorter-term administration deals with songwriters under which creators receive smaller advances against royalties collected (see story, page 21).

"We aren't looking for ownership, which means I am 100% in line with my client," Ahdritz says. "I have a business model where I am looking to maximize my client's cash flow, and I take a cut of that as a percentage."

More important, Kobalt has taken a different approach to royalty collection and accounting. By receiving payments directly from collection societies around the world, Kobalt claims it has halved the traditional two-year time lag in collecting publishing royalties and improved royalty payments to artists by as much as 25%. It has also provided unprecedented accounting transparency to songwriters and their managers, with its systems enabling songwriters to see what's going on with their copyrights around the world on a daily basis, and the firm backs that up with weekly reports.

"If a major publisher scored a \$7,000 synch fee in Italy [on a contract that didn't need songwriter approval], do you think I would get a phone call telling me about it?" an artist manager asks hypothetically. "Or would I find out about it when the funds showed up in a royalty statement two years later? With Kobalt, I find out right away."

Kobalt non-executive chairman Tim Bunting sums up the company's approach like this: "If you say, 'I don't want to own your copyright, but I want to make you more money,' that's a very straightforward proposition."

Ahdritz says he considers himself lucky that he got his start in publishing with a "blank sheet of paper," instead of being faced with the challenge of shepherding a traditional music company through all the turmoil that has wracked the industry during the past decade.

Ahdritz was co-founder of Stockholm-based Telegram Records and Publishing, which was eventually acquired by Warner Music Sweden. Ahdritz went on to work in London for L.E.K. Consulting, where he worked with financial and transportation companies.

While he was working with an airline, he was struck by how

the company tracked luggage using point-to-point routing, instead of the more common practice of hub-to-spoke routing. Noting how the latter resembled the way publishers interact with various performance societies around the world, Ahdritz realized there could be a business opportunity in developing the means to communicate directly with collection societies.

This was particularly true in the emerging digital marketplace, where one song could generate many different royalty streams. Accompanying this growing complexity in royalty accounting has been a sharp decline in the recording industry's fortunes, meaning that more energy had to be expended on generating the same amount of money from a song.

As Ahdritz went about setting up Kobalt, he recalled the most annoying aspect of collecting music publishing royalties: how long it took to get paid. Telegram had big hits, but it took two to three years to get publishing royalties, as money paid by collection societies to publishers or subpublishers slowly wound its way through the system. And when the money finally arrived, the accounting statement was incomprehensible.

"What I did was I removed the middle man, put in the simplest organization, coupled with a scalable relational database management system capable of handling billions of transactions," Ahdritz explains.

To ensure that Kobalt's songwriters get all of the royalty payments coming to them, the company also buys secondary data in each market to match against the collection societies' data. Those extra steps deliver superior results, Ahdritz says. Kobalt delivers, on average, 25% more revenue than other publishers in about half the time, which is why he says the company enjoys 98% client retention.

Clients can track on a daily basis how much revenue is coming into the pipeline around the world, with estimated statements supplied weekly.

Another key aspect of Kobalt's appeal for songwriters is that it charges them only 5%-15% of revenue for its administration



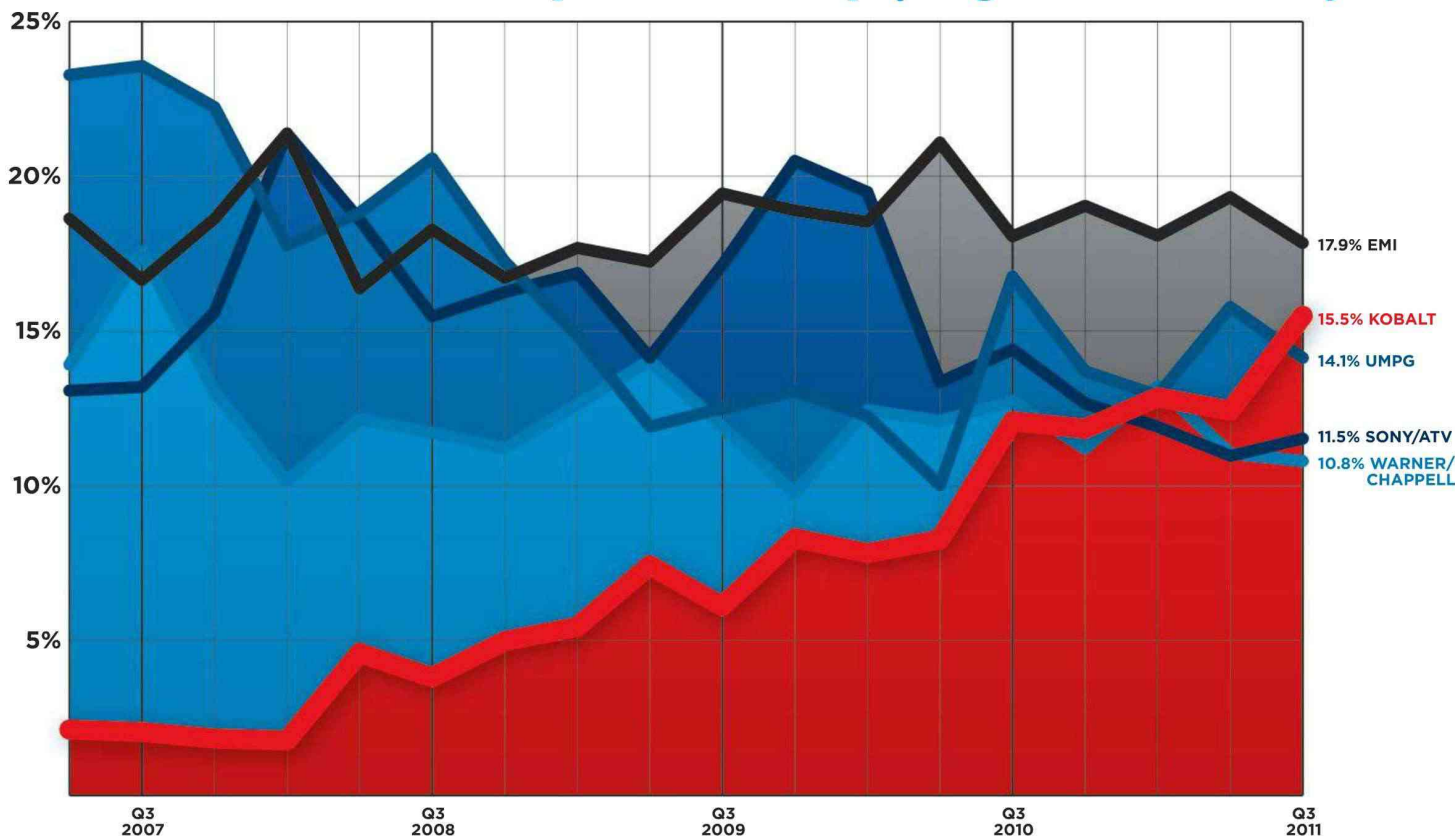
High-powered roster: Kobalt clients include KID CUDI and JOSS STONE.

services, as opposed to traditional music publishers that prefer to hold the full publisher's share of 50% or at least act as copublishers and claim 25% of royalties.

A common criticism of Kobalt is that it doesn't offer the same support on the creative side of the equation as other publishing companies. But Ahdritz points out that although his business

ON THE ASCENT

Kobalt's market share of the top 100 U.S. radio airplay songs—versus the four majors



ACCOUNTS VIEWABLE

Music publishing moves toward greater transparency—and accountability

Transparency has become a buzzword in the music publishing business. The definition can vary among companies, but it typically means providing more detailed information on royalty accounting and delivering it in a more timely and user-friendly fashion.

Accounting transparency hasn't always been a priority. A composer paid a large advance wouldn't need to sift through a royalty statement if recoupment wasn't likely. But today, reviewing a statement is more important, according to veteran Nashville producer/songwriter Tim Dubois.

Publishing deals have far smaller advances, and many composers sign administration deals without advances. That creates a greater incentive to closely follow royalties, Dubois says, noting that publishers who offer better transparency can play on that desire to track a songwriter's account.

So far, early movers like Kobalt Music Group have the advantage. "Kobalt has been successful because the bar has been set really low," says Les Watkins, senior VP of business affairs at Music Reports Inc. "They're simply one of the first to turn it into a selling point for doing business with them, and they should be commended for that."

Technology enables the online tools that give a songwriter or a representative—typically a business manager or lawyer—greater insight into royalty information. Kobalt, for example, is well-regarded for its system of royalty administration that offers online access to the various bits of information that comprise a royalty statement. The company claims it can give clients superior global tracking and reduce royalty collection time by up to 50%.

Lag times can be particularly

protracted in international markets because a collection society in one country typically pays royalties to a publisher's local representative, whether that be a local subpublisher or the local office of a large multinational publishing company. Those monies then migrate to regional and home offices of these companies, with months passing during each stage.

"I removed the middle man, put in the simplest organization, coupled with a scalable relational database management system capable of handling billions of transactions," Kobalt CEO Willard Ahdritz says.

Universal Music Publishing Group clients have Royalty Window, an online platform that allows them to track royalties and analyze information through charts and graphs. Launched in 2008, Royalty Window now has 4,000 clients, UMPG executive VP of operations/worldwide CFO Michael Sammis says. With Royalty Window, Universal is making a point to be open with its data. "We're not afraid for you to see it, evaluate it, comment on it," Sammis says.

Other large publishers have also improved their royalty accounting services in recent years. Sony/ATV Music Publishing rolled out a new royalty processing system in 2009. During the past five years, EMI Music Publishing has overhauled its systems related to royalty tracking. Clients of BMG Rights Management can view their copyright data online, download royalty statements and analyze the data.

Some worry that transparency only goes so far upstream. Improper reporting to the publisher can lead to inaccurate reporting or incomplete reporting further downstream. "It's hard to be transparent because we

can't see the statements rendered to them," Nashville-based attorney David Wykoff says.

Worse yet, streaming history could get lost when digital service providers merge or shutter. "You show up and ask to see old books, and they don't have the numbers anymore," one entertainment attorney says.

One of the newest players in publishing is digital music distributor TuneCore. Its Songwriter Publishing Administration service launched in November. Headed by former Bug Music senior VP of administration Jamie Purpora, the service registers a songwriter's copyrights with worldwide collection societies and receives and distributes royalty payments for use of their compositions. And through TuneCore's in-house licensing department, the company will handle requests for synch licenses on behalf of the songwriter.

"The reason they sign up is No. 1, we made it really fucking easy, you click a button," he says. "No. 2, we did it with deal terms that are not onerous. You maintain ownership of your copyrights. I don't. These are yours. There are no hooks, there's no 'I get extra money if I get a song placed.' It's a very simple deal."

But no amount of transparency can account for a lack of understanding of the nuts and bolts of publishing. Even with a high level of transparency, a songwriter is likely to need a skilled professional to parse the data.

"The biggest challenge that I've discovered is people don't know what they don't know," says TuneCore CEO Jeff Frost, former GM of SpinArt Records. "Most people just don't know the rules, and it's not their fault." —*Glenn Peoples*

SOME ABCs OF MUSIC PUBLISHING

Unbeknownst to many people in the music business, there are two copyrights in music.

One copyright covers sound recordings and is commonly—but not always—owned by a record label.

The entire music publishing industry is built upon the other copyright—one that covers compositions, has its own set of rights independent of a recording and receives some unique types of royalties.

Today's U.S. music publishing business began with the Copyright Act of 1831, which gave compositions a reproduction right for printed music. The Copyright Act of 1909 gave the composer the right to authorize mechanical reproductions of a work and required manufacturers of mechanical copies to pay a royalty (thus the term "mechanical royalty"). Until then, composers hadn't received any royalty for the use of their work in player-piano

rolls or early phonograph records.

Given all these rights, a composer can earn a number of different royalties. The sellers of sound recordings must pay a fixed mechanical royalty for each copy of a recording of a composition. The statutory mechanical royalty rate for CDs and digital downloads is 9.1 cents for a song five minutes or less. Labels often negotiate a lower rate, however.

In the United States, compositions and sound recordings get treated differently for performance royalties. U.S. terrestrial radio stations only pay composers when songs are broadcast to listeners, despite the efforts of the recording industry to extend that right to sound recordings as well. Compositions also enjoy a performance royalty in other public settings like concerts, TV shows and stores.

Three performing rights organizations, or PROs—ASCAP, BMI and

SESAC—collect royalties for U.S. performances and distribute them to their members. Businesses pay each PRO a blanket license that covers their entire repertoire.

Compositions also receive money from synchronization licenses. Songs licensed for use in such audiovisual media as movies, TV shows, commercials and online broadcasts must be used with permission. Congress doesn't set this rate. Instead, rates are negotiated between the two parties.

Online uses of the composition result in royalties from webcasting, streaming, downloading and simulcasting. Compositions also receive royalties from print rights.

Another important aspect of music publishing is the way copyright law approaches the recordings of cover songs. Once a song has been commercially released, another performer is free to record a different version of that song. The Copyright Act compels a publisher to grant a license for this recording. In return, the composer will receive all mechanical and performance royalties related to the recording. —*GP*



model was based on technology, his first hire was former Warner/Chappell Music A&R head Sas Metcalfe, now Kobalt's executive VP of creative. The company now has 18 creative employees and a synch department comprising 28 in-house and 12 outside agents.

Moreover, A&R services at the majors have been waning, as many label groups have been forced to slash hundreds of millions of dollars in overhead to keep their doors open. Joel Martin, who runs Eight Mile Style, a music publisher that oversees a good portion of the Eminem song catalog, says the majors are getting out the business of breaking new acts.

Nowadays, Martin says, the majors will only sign artists who have already built their own story. And even after signing them, the manager still has to get involved in marketing the act because the labels have scaled back staffing and resources.

"If that's the case, why in the world would an artist want a deal with a major?" Martin asks. "The first thing I would do is run to companies like the Orchard or Kobalt. They know how to monetize music."

Since Kobalt began providing its clients more detailed statements and analytical tools, the majors have responded by offering more information and services themselves, "but it is not as deep as Kobalt and none of these capabilities would have existed if Kobalt had not come along," says Mark Beaven, a manager who represents the Dr. Luke, Dust Brothers, Jermaine Dupri, David Kahne, Amanda Ghost, Paul Oakenfold and William Orbit.

"Kobalt has become an instrumental force in driving numerous music publishing companies to look at the way they do business," he says.

Even when it comes to simple things like providing advances, Kobalt has set itself apart from the majors, setting up a system that allows a songwriter to take an advance, with a fee of 1%-3% against expected income, which the songwriter and his or her manager can calculate on the company's website. At other music publishers, such an advance would typically require adding another year to a contract, managers say.

One of the reasons why music publishers have been reluctant to embrace Kobalt's practices is because it is to their advantage to forward payments with a considerable lag time, which enables them "to play with your money." Eight Mile Style's Martin says, adding that the majors pocket fees each time money moves from one territory to another.

Since Kobalt has begun making its presence known, have other music publishers stepped up their game? Universal Music Publishing Group says it has. "Kobalt and Universal are doing a lot of the same things as it relates to online access and transparency," UMPG executive VP/worldwide CFO Michael Sammis says. "When you think about transparency, it's a culture. Either your business has a culture of transparency or it doesn't. There's no other major who has even done anything yet."

Sammis says UMPG could take on dealing with transparency because it is comfortable with the quality of its data. Left unsaid



is the implication that the quality of the other majors' data may be questionable.

After building better royalty accounting systems, shortening the money pipeline, capturing a broader range of revenue and building its creative department, skeptics in the industry say Kobalt has no hope of ever turning a profit.

While that charge may be an overstatement, it is true that the company hasn't turned a profit in recent years.

According to U.K. regulatory filings, Kobalt lost £1.9 million (\$2.8 million) on revenue of £48.7 million (\$73.3 million) during the fiscal year ended June 30, 2010 (the most recent year for which financial results are available), narrowing from a loss in the prior year of \$3.6 million on revenue of \$56.8 million.

Ahdriz attributes the loss to Kobalt's investments in new technologies, which are included in the company's selling and general administrative expenses.

Kobalt is likely to stay in the red for the next few years as it ramps up its label-services and neighboring-rights divisions, which should lift fiscal 2012 revenue to \$125 million, Billboard predicts. Despite these momentary financial challenges, Kobalt enjoys the backing of investors like Balderton Capital, which held a 24.9% stake as of June 2010, and Spark Ventures, which owned 18% of the company.

Kobalt's Bunting, a partner at Balderton Capital, says he is satisfied with the company's financial performance thus far.

"This is a company at the beginning of its journey," Bunting says. "We believe [our growth] will be many multiples in size."

NEIGHBORING RIGHTS AND LABEL SERVICES

In 2011, Kobalt moved into the obscure but potentially lucrative field of neighboring rights, which refers to broadcast performance royalties for artists and master-rights owners, not those paid to songwriters and publishers.

Kobalt hired Hans van Berkel, founder of Dutch neighboring-

"We aren't looking for ownership, which means I am 100% in line with my client."

—WILLARD AHDRIZ

rights society SENA, as executive chairman of Kobalt Neighboring Rights Ltd., and Sabine Jones, who previously ran neighboring-rights societies PAMRA in the United Kingdom and SwissPerform in Switzerland, as managing director. In January, KNRL hired former SoundExchange executive director John Simson as U.S. representative for artist relations and business development.

Ahdriz believes the worldwide market for neighboring rights is worth €1.5 billion annually and underserved. As it does with publishing royalties, Kobalt will collect neighboring-rights royalties directly from societies around the world, a unique characteristic for competitors in the space, he says. At the end of this month, Kobalt will issue its first statements and payments for neighboring rights.

Van Berkel says he sees opportunities to sign American artists. Many in the U.S. music industry harbor the illusion that American acts aren't entitled to performance rights from foreign terrestrial-radio broadcasts. That's because the United States has no such royalty itself, although those rights do exist for satellite radio and Web broadcasts. Nevertheless, the majors and most savvy independents generally get paid their label share of performance royalties from abroad, mainly by setting up offices outside the United States.

But van Berkel says that in certain circumstances, U.S. artists are entitled to royalties when their music is played on terrestrial

radio in foreign markets. Yet, American artists and some labels often leave those dollars on the table, he says. For example, if an album was recorded outside the United States, or if an album is released in foreign territories within 30 days of its U.S. release, American acts are eligible for payments in certain markets.

"With our inside experience, we know when artists are entitled to those royalties and we are going to make sure that we will get those funds for our clients," van Berkel says.

While a move into neighboring rights plays to Kobalt's strength of hunting down new revenue streams, a riskier move is the company's acquisition of U.K. digital music distributor AWAL (Artists Without a Label).

By expanding into label services, Ahdriz says Kobalt is addressing a fundamental shift in the marketplace. With more artists opting against label deals to retain control of their masters, managers are discovering that a DIY approach to retail is more complicated than they realized, he says. "For the sharp entrepreneur, I am saying, 'You don't need to do it all because we are going to do it for you,'" Ahdriz says.

AWAL distributes the music of more than 5,000 independent artists and labels to 200 digital partners. Billboard estimates its annual revenue at about \$5 million.

Kobalt Artist and Label Services managing director Paul Hitchman is working on building other capabilities and enhancing AWAL's systems, including Buzzdeck, which offers artists and labels a host of online metrics and the ability to track how many views, plays, mentions, followers and other interactions are going on with an artist's music.

AWAL employs 15 people at offices in London and Sheffield, and Hitchman says he will grow complementary services around the company in an organic manner.

"We won't parachute in a global infrastructure overnight," he says. "But the time is right for a scalable and professional enterprise-grade operation to handle the challenges of the current music industry. You can see what Kobalt has achieved in publishing. In looking at the opportunity on the label side of the business, who better than Kobalt to take on the heat of those challenges and make it work?"

AWAL was founded by record producers who saw an opportunity for artists to control their master rights. When iTunes launched and allowed indie artists to submit their own tracks, "we saw a great opportunity to bypass the gatekeepers," AWAL co-founder Kevin Bacon says. "We had a modest start but kept running into like-minded people. After a couple of years, [AWAL] had grown to a degree that we had to take our business seriously, so we began investing a lot of money and time into building the company."

But as the AWAL founders' vision for the company's capabilities grew, they realized they didn't have the resources to develop their ideas and decided to look for investors, which led to Kobalt. "We realized that Kobalt is a great fit for us and with our ethos," Bacon says. Along with Bacon, AWAL's entire management team—including fellow co-founders Denzyl Feigelson and Jonathan Quarumby—are staying onboard.

As Kobalt moves into distribution, will it play the price-disruptive role that it did in publishing? Here it faces a steeper challenge. AWAL typically takes a 15% cut of sales revenue it generates, which is mid-range in the U.S. market where digital distribution fees range from 12% to 20% depending on a label's or artist's clout.

But even AWAL would be hard-pressed to compete with the likes of TuneCore on price. TuneCore charges only \$50 per year to distribute an album to digital music services around the world, including iTunes. In addition to thousands of unsigned indie artists, TuneCore distributes such acts as Trent Reznor, Joan Jett and Cheap Trick, among others.

In moving into two businesses at once, is Kobalt taking on too much risk? Bunting says he isn't worried about Kobalt failing to meet the challenge. "I worried about [competition] much more three years ago than I worry about it today," he says.

He adds that the biggest risk to the Kobalt game plan is major music publishers reinventing themselves and matching Kobalt's offerings.

Not that Bunting is expecting that to happen anytime soon. "Do you think elephants can dance?" he cracks, adding, "Anyone who looks after their clients better to that degree will start to clean up. And that's what's happened." ■■■

Additional reporting by Louis Hau and Glenn Peoples.

A KOBALT WHO'S WHO

The senior execs on publishing's cutting edge

KOBALT NEIGHBORING RIGHTS LTD.

SABINE JONES
MANAGING DIRECTOR, KOBALT NEIGHBORING RIGHTS LTD.
Previously served as a director at collecting society SwissPerform and executive director at U.K. society PAMRA. Also held posts at MCPS-PRS and GEMA.

HANS VAN BERKEL
CHAIRMAN, KOBALT NEIGHBORING RIGHTS LTD.
Previously managing director of Dutch neighboring rights society SENA, he's also former head of BMI Spain and a former PolyGram executive.



JOHN SIMSON
U.S. REPRESENTATIVE FOR ARTIST RELATIONS AND BUSINESS DEVELOPMENT, KOBALT NEIGHBORING RIGHTS LTD.
Simson was previously executive director at SoundExchange.

PAUL HITCHMAN
MANAGING DIRECTOR, KOBALT ARTIST AND LABEL SERVICES
He is co-founder of U.K. digital music company Playluder, a former A&R executive with Warner Music U.K. and an ex-A&R consultant to Arista/BMG U.K.



DENZYL FIEGELSON
CO-FOUNDER, AWAL
The digital music consultant started AWAL in 1997, teaming with producers Kevin Bacon and Jonathan Quarmby in 2004.



KEVIN BACON
CO-FOUNDER, AWAL



JONATHAN QUARMBY
CO-FOUNDER, AWAL



TIM BUNTING
NON-EXECUTIVE CHAIRMAN
A partner at Balderton Capital, which owns about 25% of Kobalt, he was previously a partner at Goldman Sachs, where he spent 18 years.



WILLARD AHDRTZ
FOUNDER/CEO

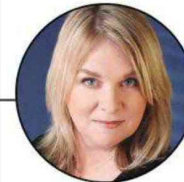
KOBALT ARTIST AND LABEL SERVICES



JAMES FITZHERBERT-BROCKHOLES
CFO
With Kobalt since its founding, he oversees accounting, royalty processing, administration, platform development, product/services and business development.



RICHARD THOMPSON
CHIEF TECHNOLOGY OFFICER
With Kobalt from the beginning, the Oracle veteran has led the development of the company's technology platform and online client portal.



SAS METCALFE
EXECUTIVE VP OF CREATIVE
Another member of Kobalt's original executive team, the former Warner/Chappell U.K. A&R head oversees new deals, writer/producer collaborations and artist/writer development.



CHRISTIAAN WINCHESTER
GROUP GENERAL COUNSEL
With Kobalt since 2005, he was previously an attorney with U.K. firm Harbottle & Lewis. Manages staff in London, plus external counsel in the United Kingdom, Germany and the United States.



MICHAEL PETERSEN
EXECUTIVE VP/GM, U.S. GENERAL COUNSEL
With Kobalt since 2006, he worked with the global management team to build the U.S. organization including advising on mechanical licensing, legal issues and deals.



MICHELLE STODDART
SENIOR VP OF SYNCHRONIZATION AND DIGITAL MEDIA
Oversees global synch staff of 40 in-house and outside agents. Previously worked for Sanctuary Records Group, Mautoglade Music and Acuff-Rose Music.



MERRIL WASSERMAN-SERLING
EXECUTIVE VP OF BUSINESS DEVELOPMENT
With Kobalt since 2008, she previously worked in international acquisitions for MCA Music Publishing and Sony/ATV.



REBEKAH ALPERIN
SENIOR VP OF WORLD-WIDE COMMUNICATIONS AND MARKETING
Working with Kobalt on marketing and branding initiatives since 2004, Alperin previously led Universal Music Publishing Group's marketing and new-media department.

Homeward Bound

WHEN DIERKS BENTLEY STEPS ONSTAGE AT NASHVILLE'S Ryman Auditorium on Feb. 2 to launch his new album, *Home*, the show may feel like a walk down memory lane.

"I played gigs on Lower Broadway for a number of years. I'd walk by the building at three o'clock in the morning and rub my hand along the bricks in the back alley. That building means a lot to me. All I thought about was all the people who used to run back and forth between the Ryman and Tootsie's," he says of the country legends who traveled between the Grand Ole Opry stage and their favorite watering hole. "I think of all the history that has been a part of that place—it really does mean something."

It's been more than a decade since Bentley (@dierksbentley, where he has 206,000-plus followers) was just another aspiring artist playing Music City honky-tonks. He's never lost his appreciation for country music's past, and it's Bentley's ability to merge the genre's traditions with his own progressive musical sensibilities that has earned him his own spot among today's contemporary hitmakers.

"The greats all have unique, distinctive voices—Dierks is one of those," Capitol Records Nashville president/CEO Mike Dungan says. "He possesses one of those voices . . . you know who it is immediately. That's something you can't ever take for granted, or discount too lightly, especially in an environment where a lot of our men are starting to sound the same."

Bentley is also among country's most versatile artists, a gift he brandished boldly on 2010's *Up on the Ridge*, a Grammy Award-nominated album that earned tremendous critical praise, but only a smattering of radio support. *Ridge* was about Bentley's passion for bluegrass and roots, and he was supported by guests like the Punch Brothers, Alison Krauss and Kris Kristofferson. With the Feb. 7 release of *Home*, though, Bentley returns to the sound that made him a star.

"It's a step back into the country music mainstream," Capitol Records Nashville senior VP of marketing Cindy Mabe (@capitolnash) says. "It's 'home' because that's where he belongs, right in the middle of this format. He's so talented, and such a music lover that he needs to stretch his wings as an artist . . . but in the end, this is naturally his home. These songs and his voice take you back to the music of his first album, but it feels fresh at the same time."

BENTLEY DEBUTED IN 2003 with the No. 1 Hot Country Songs hit "What Was I Thinkin'." Since then, he's earned seven more chart-toppers, including "Come a Little Closer," which notched three weeks at No. 1; "Settle for a Slow Down"; "Every Mile a Memory"; "Free and Easy (Down the Road I Go)"; and "Feel That Fire." "Am I the Only One," the first single from *Home*, hit No. 1 last September, and the title track is No. 11.

Of Bentley's five previous releases, three hit No. 1 on Billboard's Top Country Albums chart. His self-titled debut sold 1.1 million, and sophomore set *Modern Day Drifter* sold 1.5 million, according to Nielsen SoundScan. *Up on the Ridge*

peaked at No. 2 in June 2010 and has sold 244,000 units.

It's not unusual for country acts to record side projects, but such activity generally happens in the twilight of a successful artist's career. The move was risky.

"I really try to practice living in the moment," Bentley says. "No matter where it is—onstage, or at a meet-and-greet or being with my family—just listening to my voice at the moment. [*Ridge*] was what I wanted to do, and once I get it in my head, it's hard to talk me out of it."

Dungan was supportive of Bentley's creative detour. "That music comes out of him so naturally," Dungan says. "Every album Dierks had released until then had included a bluegrass-style song. Once a decision was made to go forward, that record probably came together easier than any Dierks Bentley record had before because that's where he lives creatively."

Dungan never intended for a single to be worked to country radio. Nevertheless, "Up on the Ridge" peaked at No. 21 on Hot Country Songs and "Draw Me a Map" reached No. 33. "I had in mind a relatively inexpensive project that we'd work hard for six months, and then be off of it and on to the next thing," Dungan says. "Then the press started to ring in strongly and favorably. We started to hear things like 'album of the year' and 'one of the best records ever,' and it went from being a six-month record to an 18-month record where we released singles to country radio. The broader world got an appreciation for the Renaissance man that Dierks is. But here we are back to the bread-and-butter side of

After a critically acclaimed
dive into bluegrass,
Dierks Bentley
—with a new No. 1 country hit—
is on the second leg
of his successful tour,
and ready for what's next

By Deborah Evans Price

things, and I'm happy to be here."

When Bentley returned to business as usual, country radio was ready. "We had massive success with 'Am I the Only One,'" Dungan says of the No. 1 hit. The label then followed with the title track, a heartfelt salute to America that Bentley performed in November at the White House before President Obama in a concert that aired on PBS. "One of the things we're coming to the market with when this album streets is that we're going to have not one, but two hits," Dungan says. "That doesn't happen often in our business. I'm happy about that. We're offering two tracks that are instantly recognizable, and that's value for the fans."

Bentley began the project by heading to Asheville, N.C., with producer Jon Randall. "It was five days of doing the most intense preproduction I've ever done on a record," Bentley says. "Am I the Only One" came out of that session. It was a great way to bridge from the bluegrass world back into country."

Bentley recorded the remainder of the album in Nashville with longtime producers Brett Beavers and Luke Wooten. "I wanted to make sure the album had some kick to it, but also incorporate the acoustic sounds that I love so much," Bentley says.

The Arizona-born singer/songwriter has written or co-written his eight No. 1 hits, but while recording the new album, he spent more time than before listening to outside material. "Thousands of songs," he says. "I've had 16 singles and they've all had my name on them. It's the way that I've always approached it. But



I want to have a single that's not mine—put an end to the streak. I'd love to see somebody else's song go to No. 1. There are 12 songs on this record and I wrote six, although for this record, I wrote more songs than I've ever written in my life."

Bentley wrote the title track with Beavers and Dan Wilson. "Home" has been selected as the official song for Arizona's centennial celebration. "People are going through a hard time, the way the country and economy are. Hopefully it's a song that makes you believe better days are ahead," Bentley says.

The remainder of the album is a blend of romantic ballads like "Breathe You In" and such escapist fare as "The Woods" and "Tip It on Back," which Bentley describes as the flip side of "Home." "It's like, 'Times are crap right now. I'm going to drink a little more than I should and just enjoy tonight. I'm not going to worry about all that stuff. I'm just going to have a good time.'"

"When You Gonna Come Around" is a soulful duet with Little Big Town's Karen Fairchild. "I love her singing, love that band. They're so talented," says Bentley, who approached Fairchild about duetting at Capitol Records' post-Country Music Assn. Awards party. "She said she'd love to do it, so the next day I sent her the song and two days after that, she was in the studio. It was so easy, natural and fun, and [there was] good chemistry."

The closing track, "Thinking of You," features an appearance by Bentley's 3-year-old daughter, Evie, singing the final words: "Daddy's home." Wooten took the audio from a birthday video. "Luke ended up putting it on the record. Normally I'd be hesitant about something like that, but it felt like it was natural."

"What I hear when I listen to this album," Capitol's Mabe says, "is that Dierks is comfortable in the place he is in his life, and this music reflects that. He's 'home.'"

In addition to the Feb. 2 performance at the Ryman, Bentley will visit Denver, Phoenix, Chicago, New York, Boston and Washington, D.C., for special listening events through Feb. 11, and he'll do a series of live chats from each city. He's also scheduled to appear on NBC's "Today" (Feb. 7) and CBS' "Late Show With David Letterman" (Feb. 8). Mabe says CMT will run a "Bring Dierks to Your Home" sweepstakes on the TV channel, online and on CMT Radio.

Fans are also being invited to submit photos that represent "home" to them, and that'll be part of a mosaic that makes up the album cover. Bentley will select one of the submitted images and the person who sent it will receive tickets to the Ryman show and meet him backstage. "We wanted the fans to get a chance to tell the story about their home," he says. "That's the most powerful four-letter word there is."

Bentley will resume the second leg of his Country & Cold Cans tour on Feb. 15, but first he'll take the stage at the Ryman, reveling in how far he's come. "I'm just a singer/songwriter that loves to be onstage with a band and loves to be out on the road," he says. "I love playing music. That's the dream I've always had." ●●●

Deborah Evans Price is a Nashville-based freelance journalist. Her work also appears in Country Weekly and CMA Close Up.

Team Bentley

ALBUM TITLE: *Home*

LABEL: Capitol Records Nashville

RELEASE DATE: Feb. 7

MANAGEMENT: Mary Hilliard
Harrington of the GreenRoom, Coran
Capshaw of Red Light Management

PRODUCERS: Brett Beavers, Luke
Wooten

A&R: Autumn House

STUDIOS: Ocean Way Nashville,
Station West

PUBLISHING: self-published; Big

White Tracks, administered by Words
& Music

PUBLICITY: Mary Hilliard
Harrington of the GreenRoom

BOOKING: Jay Williams of William
Morris Endeavor

ATTORNEY: Jeff Biederman of
Manatt, Phelps & Phillips

WEBSITES: Dierks.com; Facebook.
com/dierksbentley; Myspace.com/
dierksbentley

TWEETS: @DierksBentley



HOT

RED

CHILLI

PEPPERS

RED HOT CHILI PEPPERS

JACK DAVIS



BEYOND JOCK JAMS

**IT'S NOT JUST THE SUPER BOWL. HOW THE SMART PLAYERS
ARE STACKING STATS IN SPORTS SYNCHS, PERFORMANCES
AND ORIGINAL COMPOSITIONS ACROSS MULTIPLE LEAGUES**
BY ANDREW HAMPP

It's a kind of situation rare in the sports world: win-win. "Artists for a number of years have been using sports and teams to gain exposure and airplay," Banshee Music VP of sports marketing John Canaday (@johncanady) says. "Our approach is the team plays a significant role in that, so let's provide them some added rights, fewer restrictions on the masters so they have a more vested interest in the overall program. The artist gets to reap the benefits of that, and the team gets a longer-term stake so it's less of a one-off opportunity."

But ESPN, the leading sports brand in media, is particularly benefiting from amped-up musical interest. The company kicked off 2012 with Nelly's "The Champ," ESPN's inaugural partnership

with a major-label artist for an original single and music video shoot. The song's custom-shot video started airing on ESPN networks during its Bowl Championship Series coverage, accompanied by an iTunes single that helped the song debut at No. 64 on the Billboard Hot 100 its first week of release.

ESPN music director Kevin Wilson says his department has had a relationship with Nelly and his team through the years, synching various singles for sports coverage as well as tapping the rapper/singer himself for various events and appearances. An avid sports fan and frequent baseball player, Nelly had been trading emails with Wilson about a sports-themed song he started writing after being particularly inspired by a boxing match. "We had him sing us the verses over the phone and we just fell in love with it," Wilson says. Nelly is currently knee-deep in record-

Score! ESPN has forged deals with acts including **THE ART OF DYING** and **NELLY** (inset), pictured here in a video still from his ESPN single "The Champ."



“RED HOT CHILI PEPPERS ARE THE PERFECT EXAMPLE OF AN ACT HAVING A TOUGH TIME GETTING THIS AMAZING ALBUM OUT THERE BECAUSE THERE’S NO PLACE TO PLAY IT. HOPEFULLY THAT’LL HELP THEM SEE US AS AN OUTLET.”

—KEVIN WILSON, ESPN

ing sessions for his upcoming seventh album, for which “The Champ” is being considered as part of the tracklist.

But Nelly’s single-channel premiere for his latest single is just one of the many ways in which ESPN works with artists and labels. The network recently teamed with Columbia for a full-season synch deal for its college basketball coverage, spanning a wide array of the label’s artists from Cults and Foster the People to J. Cole and John Legend. Though the deal marks the first time ESPN and Columbia have exclusively paired for a full season, ESPN has cut similar deals in the past with Warner Bros. for college football (featuring acts like Gary Clark Jr., Theophilus London and the Art of Dying), Interscope for “Sunday Countdown” (which included Eminem, Yelawolf, the All-American Rejects and 50 Cent), Atlantic Records for “Monday Night Football” (which encompassed catalog artists like Yes and current rappers like T.I. and B.o.B) and EMI Capitol for college basketball, all with chryrons containing full song credits.

And there’s more opportunities for artists to get on-air. ESPN hosts an artist of the month program in which one musician or band gets prime placement during key event coverage on ESPN and ESPN.com/music as well as the occasional synch on sister broadcast network ABC. Artists as diverse as John Pizzarelli, Grace Potter and Black Label Society guitarist Zakk Wylde even recently competed with each other in a fall contest to put their own take on the network’s “Baseball Tonight” theme. (Wylde was eventually crowned the winner after more than 14,000 votes were cast.)

For Wilson, an 18-year veteran of ESPN’s music department, suc-

cess for his industry partners is measured in different ways, from YouTube views of original music videos to iTunes sales of featured synchs to personal feedback from artist managers and publishers.

“When we work with a band we want to make sure there are three or four songs that work with us lyrically so that producers will definitely use it,” he says. “We don’t want to do a deal just to do a deal and then nobody uses the song. We try to really grab on and gravitate toward songs that lyrically work.”

One particular genre ESPN has been able to assist in recent months is rock, which suffered a difficult 2011 that produced few breakout bands and had several heritage acts struggle to find an audience for new material. Wilson has been working with Warner’s notoriously synch-shy Red Hot Chili Peppers to help get songs from their 2011 set *I’m With You* on the air.

“They’re the perfect example of an act having a tough time getting this amazing album out there because there’s no place to play it. Hopefully with us having this [Columbia] deal out there, and with how amazing music has been working for us right now, that’ll help them see us as an outlet.” Wilson’s team is also talking to Van Halen about featuring songs from the band’s upcoming reunion album on its airwaves in unique and potentially exclusive ways. “I’ve heard a bunch of the new songs and I think it’s pretty cool,” he says. “We’ve got a lot of fun stuff coming up.”

NFL GETS SYNCH-HAPPY

The Miami Dolphins may no longer make Darius Rucker (@dariusrucker) cry (“After that 1-in-15 season I decided I should

probably stop crying over a team that bad”), but the former Hootie & the Blowfish frontman remains blindly devoted to his team and the sport of football. “My motto is, ‘There’s two times a year: football season and waiting for football season,’” the singer says.

Rucker’s so serious about that message that he’s part of a roster of well-known artists who’ve lent their voices and songwriting skills to a new partnership among the NFL, Banshee Music and GMR Marketing that pairs original music with individual teams and gets prime placement on the NFL Network and ESPN Sunday coverage as well as in-stadium crowds that often run upwards of 20,000 per game.

Rucker’s song, “Kick Off,” is one of five that first debuted on an exclusive iTunes EP (*Official Gameday Music of the NFL*) last fall, alongside new recordings from Jordin Sparks, James Durbin, Hinder and Chickenfoot’s Sammy Hagar and Joe Satriani. Rucker penned the track with songwriting partner Mike Rogers based on the feeling he gets whenever he sings the national anthem at an NFL game. “It seems like every time I do an anthem, the game is a fly-by, but even today when my team’s about to play I know how I feel when that’s happened,” he says. “It was definitely a labor of love and pretty fun for me.”

Tapping into that passion for individual teams was Banshee’s primary goal, which is hoping to pair each of the league’s 32 teams with a unique, ownable song within the next year. Hard-rock act Sevendust, for example, was tapped to honor its Georgia roots by recording an original song for hometown team the Atlanta Falcons to be played every time a touchdown is scored. “We want it to be recognizable music that people associate with the game and help build the team brand,” NFL VP of entertainment marketing and promotion Tracy Perlman says. “If we start selling music and becoming a label, that’s on the back end of it. This is really about building a brand and an experience.”

It also helps streamline the licensing process for teams and artists alike. “The teams receive hundreds and hundreds of songs over the course of the season, so for us to manage that process on their behalf is a big help,” Banshee’s John Canada says. “Nine out of 10 aren’t going to be very good or have many applications. But if there’s something really good we want to make sure we make it as strong of a track as possible and funnel it into the leagues, and give it the opportunity to be distributed and released as part of a bigger and greater distribution play.”

Henry Thomas, director of broadcasting and new media for Charlotte, N.C.’s Carolina Panthers, called Banshee a “one-stop shop” for its music marketing needs. “We know a little about entertainment, but they make it easy to navigate the murky waters,” he says, citing the team’s own Walmart-exclusive compilation and kids’ CD as recent music projects. “We have never worked with seven different groups on a CD before—that would’ve taken so much time and so much effort, but they made it really user-friendly on our side.”

And although Rucker’s “Kick Off” may still appear in other capacities throughout the remainder of the 2012 season, the man who sold more than 25 million albums with Hootie & the Blowfish was still ecstatic to hear his song during a recent Sunday morning on ESPN. “You’d have thought I just won a Grammy or something,” he says. “I was so happy to hear my song on that show.”

SUPER ALLIANCES

MUSIC AND MARKETERS GO FOR THE BIG WINS

As Eminem proved in 2011 with the one-two punch of his ads for Chrysler and Lipton Brisk, the Super Bowl can be a highly effective place for musician/marketer pairings. Even Justin Bieber rode the buzz from his Best Buy commercial (co-starring Ozzy Osbourne) well into the spring.

That’s why this year’s game will be chock-full of musicians in front of the camera, from celebrity cameos to endorsement deals to high-profile synchs. Leading the charge will be Pepsi’s spot starring “X Factor” winner Melanie Amaro, who won the coveted spot as part of her \$5 million prize package.

The newly signed Epic artist will perform a dance version of Aretha Franklin’s “Respect” in the medieval-themed spot, which will co-star Elton John and Flavor Flav.

Frank Cooper, Pepsi’s chief marketing officer for global consumer engagement, says the company is tabling several options to help spread Amaro’s cover song, including an MP3 download or exclusive video. “For me, the best Super Bowl spots are the ones that have a life beyond 30 or 60 seconds of that day,” he says.

Elsewhere, the new lineup of the Pussycat Dolls is expected to debut during one of GoDaddy’s famously sexy spots, and “Saturday Night Live” collective the Lonely Island will headline a 30-second ad from Dorito’s. And although Chrysler is expected to take a

more vehicle-focused approach to its ad this year, several other automakers will feature music in their spots. Kia Motors is recruiting Mötley Crüe for a male-fantasy ad featuring the band’s song “Kickstart My Heart” alongside model Adriana Lima, and Hyundai will preview its “Re:Generation” DJ mashup project in at least one of its two ads.

Todd Porter, a music supervisor at Chevrolet’s agency Goodby, Silverstein & Partners, has seen similar success with music during Super Bowl ads when then-emerging singer Kina Grannis won the “Crash the Super Bowl” contest for Goodby client Dorito’s in 2008. He anticipates a similar reaction after Chevy’s Sonic ad airs this year. “We see people actively seeking out more information online: ‘What was that song? Where can I get it?’” he says. —AH

'Shellac In His Veins'

Industry pioneer and Sire Records head **Seymour Stein** to receive Billboard Icon Award at MIDEM

BY ED CHRISTMAN
PHOTOGRAPHS BY
AXEL DUPEUX

SEYMOUR STEIN WAS HELPING CREATE music industry history when he was only 14 years old.

That was in 1957, when he began working for Billboard as the assistant to Tommy Noonan, then head of Billboard charts. When Noonan decided that the music industry needed a speedier, more current hits chart, Stein helped him pull it together.

Today, 53 years later, that chart, the Billboard Hot 100, unveiled in August 1958, is still the industry's barometer.

Stein's tenure at Billboard—where he also was mentored by Paul Ackerman, the Billboard editor who's listed in the Rock and Roll Hall of Fame—lasted until 1961. But he soon took his first label job, working for industry legend Syd Nathan and King Records in Cincinnati. While that proved to be an amazing learning experience for Stein, he soon grew homesick and moved back to New York, eventually ending up at Red Bird Records, owned and run by three more industry legends, George Goldner and the songwriting/production team of Mike Stoller and Jerry Leiber.

After nearly 10 years of being schooled by industry legends, Stein made the first move in creating his own: He began Sire Records with producer Richard Gottehrer.

Initially, Sire began as a production house but within 18 months the label emerged and distinguished itself by licensing European bands like the Climax Blues Band, Renaissance and Focus. Concurrently with growing Sire, Stein helped Mike Vernon build the Blue Horizon label in the United Kingdom, which was issuing albums by Fleetwood Mac and Chicken Shack. That turned into an ownership stake for Sire and helped strengthen Stein's U.K. connection.

In the mid-'70s Stein hit his stride, signing the Ramones, Talking Heads and the Dead Boys, which launched the CBGB scene onto the national stage. Soon, Sire was also the leader in issuing the hottest punk and new wave bands coming out of Europe and beyond as it issued records by the Rezillos, the Undertones, the Pretenders, Madness, Secret Affair, English Beat, Depeche Mode, Soft Cell, Plastic Bertrand, the Saints, M/Robin Scott, Yaz, Modern English and Aztec Camera, among others.

As if that wasn't enough to cement his legacy, Stein also signed Madonna.

In the '90s Sire shuffled among various Warner Music Group labels, but it always retained its cachet. When the Hives were coming to Warner Bros. Records, they insisted that their albums be issued with the Sire imprint. Today, other Warner bands also make that same request as the Sire roster currently includes Mastodon, Avenged Sevenfold, My Chemical Romance, the Veronicas, Tegan & Sara and Regina Spektor.

Stein turns 70 on April 18, but he isn't resting on his laurels. Together with his former partner and friend Richard Gottehrer, they've revived the Blue Horizon label, which is about to issue its third album. And Stein, who just re-upped with WMG for four more years, is about to sign his first band in a while for Warner: Delta Rae from Durham, N.C.

In recognition of his lifelong achievements and vision in moving the music industry forward, Stein will be the first recipient of the Billboard Icon Award. Given his long relationship with international labels, and his fervent interest in promoting music from India and China, it is apt that the award will be presented to him at MIDEM in Cannes on Jan. 29.

A beloved executive known within the industry not only as a great record man but an irrefutable storyteller, Stein recently reminisced about his career—and future goals.

What's the most important thing you learned during your time at Billboard that



Global perspective: "When I got into business on my own," SEYMOUR STEIN says, "one of the first sources of repertoire I would look at is music from other territories."

helped you in your career?

When I first started working at Billboard, more hits were coming out of Germany, France and Italy than the U.K. So I became aware of music from around the world and would become curious about songs that were hits there that were not known here. When I got into the business on my own, one of the first sources of repertoire I would look at is music from other territories.

Who were your mentors when you began?

Tommy Noonan was the first. My father was so religious. He and my father got along so well because Tommy was a very religious Catholic and my father was a very religious Jewish guy, and they loved each other. So Tommy took me under his wing and, since I was allowed to work at Billboard, I soon got to know Paul Ackerman and [music editor] Bob Rolontz, who were both wonderful to me. I met Jerry Wexler, [the pioneering record producer], who started his career at Billboard, and Ahmet Ertegun [co-founder of Atlantic Records], who used to come up to Billboard. And both helped guide my career over the years. But my most important mentor was Syd Nathan from King Records.

You then went to work for Nathan. How did that come about?

I was 15 years old and Billboard was nice enough to have me work there and were paying me a little money. I knew Syd because he came into the office. And one time he said to me, "I know you work here at Billboard. I think you can learn more if you come with me to Cincinnati for the summer and stay at my house with my wife, me and my daughter. I want to teach you the record business from the bottom up."

So I told my parents and my father didn't know what to think, so he called up Paul Ackerman. Paul told him, "I can tell you this man [Nathan] is genuine and you don't have to worry. But he has an office here in New York and comes in once a month. Why don't you go meet him for yourself?"

I was humiliated, I was crying, but my father set it up.

So my father said, "Mr. Nathan, I appreciate you taking the time to see me and I appreciate your interest in my son, but I have a few questions I would like to ask you."

But Syd said, "I just have one question to ask you. Would you mind if I ask it first? It might save us much time. How much money do you have?"

I couldn't believe it. My father answered, "I

work in the garment center and my children never want for anything."

But Syd asked again. "But how much money do you have? Do you have enough money to buy your son a newspaper route?"

My father answered, "What do you mean?" Syd answered, "Your son has shellac in his veins [referring to the material once used to stamp records]. Your son is good for one thing and one thing only, and that's being in the record business. If you don't let him in the music business, he will wind up delivering newspapers for the rest of your life. If you don't want that on your conscience, you will let him come with me for the summer."

This was in April [1957] and I was supposed to go out there to Cincinnati in June. When we got home that night, my parents were packing my bag already. That's how Syd worked his magic.

How did you get from King to Red Bird Records?

I was working for Syd and was very happy, except I missed New York. Herb Abramson, another legend [and one of the founders of Atlantic Records], came out to Cincy and was starting a new label with Syd, and he

continued on >>p32

Seymour Stein

A CHRONOLOGY

1942: Seymour Stein is born in Brooklyn on April 18.

1955: At age 13, Stein visits Tommy Noonan in the Billboard chart department and asks permission to copy down in longhand the pop, R&B and country singles charts for every week going back to the year he was born.

1957-58: Stein spends the summers interning at King Records in Cincinnati.

1957: Two years later, Stein completes his chart project and is hired by Noonan as a clerk in Billboard's chart department.

1959: Stein graduates from high school and enrolls in college. Eight weeks into his studies, he leaves school and returns to Billboard to work full-time.

1963: Stein moves back to New York and takes a job with the Red Bird label, working as assistant to label founder George Goldner.

1961: Stein moves to Cincinnati to work for King Records and stays with the label for two years.

1970: Stein sets up American distribution for British blues label Blue Horizon with Polydor.

1972: Sire's distribution is picked up by Famous Music, now owned by ABC Records.

1967: Sire is officially launched as a record label.

1968: The first Sire releases appear, distributed by London Records.

1966: Red Bird is dissolved. Stein forms Sire Productions with record producer Richard Gottehrer.

1973: Sire Records has its first hit single with "Hocus Pocus," an instrumental by the Dutch group Focus.

1975: Stein sees the Ramones at CBGB and signs them to Sire.

1940



1950

1960



1970



BOTTOM LEFT AND CENTER: COURTESY OF SEYMOUR STEIN; BOTTOM RIGHT: ROBERTA BAILEY/REUTERS/GETTY IMAGES

TALKING HEADS

Talking Heads congratulate Seymour Stein on his Billboard Industry Icon Award and we thank him for all he has done for us.

Seymour

Well deserved

Freddy DeMann



Undeterred: In 1982, SEYMOUR STEIN signed Madonna from his hospital bed where he was recovering from a heart infection.

from >>p30 asked me to come back to New York and work for him. He hit me up at the wrong time. I was very lonely, so I told him I would do it. Syd told me I made a very big mistake and he was right. Within three months the label imploded and I was out of work.

It was the worst period in my life. But a friend's father, Warren Troub, who represented [early rock'n'roll DJ] Alan Freed, [Roulette Records founder] Morris Levy and [record promoter] George Goldner, told me that Leiber & Stoller were going back into the record label business. They had the Tiger and Daisy label with [indie label pioneer] Sam Weiss but that didn't go anywhere. So they were going back in the record label business with George Goldner, and Goldner hired me as his assistant in 1964. In those days record label employees did everything.

So after Red Bird, you started Sire as a production company?

Richard [Gottelhrer] and I met going up and down in the Brill Building. We became very good friends, and I also became friends with his partners. At the time, they were just going through growing pains and two of them—Richard and Jerry Goldstein—wanted to go on their own, and I think [their partner] Bob Feldman wanted to hold it together as long as possible. [The three were a production team with a company under the name of FG G Productions.] They both asked me if I wanted to start a company with them. Red Bird was as hot as a pistol and I was getting more credit than I deserved. In fact, I didn't deserve any.

Did they approach you for your A&R abilities?

In those days, people did everything. Sure, I had good taste. I gave the McCoy's [who FG G produced] "Come On, Let's Go," which I always thought was Richie Valens' best song, to do. I also gave it to the Ramones to do a few years later and they did it too, with the Paley Brothers singing because Joey had lost his voice at that time.

So when you started Sire was it the three of you?

It was just me and Richard. At that time, King Records had just been sold and its New York office was closed. So we rented the space at 165 West 54th Street. It was a great location, right opposite Allen & Dick's Steakhouse and next door to La Scala. It was an amazing space—the whole parlor floor of the brownstone—for \$235 a month. I immediately [sublet] a big room for \$150 to the Riffkind brothers, who were starting up their own agency and their own label, Spring Records. As we were starting up, Tommy Noonan, who by then was running Date Records for Columbia, gave us a \$50,000 advance for a production deal for Date. This was in 1966, and then we started the label in late 1967 toward 1968. All the while, the records we made for Columbia kept us going.

What was the first act you signed?

Steven Tallarico, who later became Steve Tyler from Aerosmith. He was in a group called Chain Reaction, which we produced for Date.

What was the first record you put out on the Sire label?

After we left Date, our **continued on >>p34**

A Musical Force

FANS OF STEIN OFFER PRAISE

For a video tribute on Billboard.biz, artists and executives offered their perspectives on Seymour Stein. Here are excerpts of those interviews.

"He doesn't have a cynical bone in his body. You say, 'Hey, I really believe in this artist [who] is going to perform on Thursday at 9.' He'll show up thinking he's going to see an incredible artist. He doesn't live on anything that he's done before. He wants to sign the next, hottest, most important artist out here."

—Lyor Cohen, chairman/CEO of recorded music, Warner Music Group

"I grew to love him and look up to him, not just as the guy who signed most of my favorite artists, but also as one of the most incredible forces in music."

—Guy Oseary, manager, Madonna

"Seymour's talent is not just with recognizing the artists [but] recognizing the people associated with those artists. So he could make a deal with someone in the U.K. that had a label knowing that the music was going to be good. And as Sire developed, it was a desirable place for young bands to want to go to."

—Richard Gottelhrer, founder/chief creative officer, the Orchard; co-founder, Sire Records

"He respects musicians. He respects music as art. Artists feel comfortable, safe with him, because they know that he's one of them. So they've found a safe, creative haven [with him], and I would say that is very special."

—Clive Davis, chief creative officer, Sony Music Entertainment

"One of the most important things that Seymour did for the Ramones was that he didn't drop us. Most labels would have said, 'It was fun, fellas, but we need to make money.' But Seymour saw that there was more to the Ramones than just record sales. He stood by us and that was really important."

—Tommy Ramone, the Ramones

"Seymour was so smart to know that [with] good artists, you just need to get out of the way and let them do their thing, and get the funding they're going to need to get this done. That's a really good quality and one I always appreciated him for."

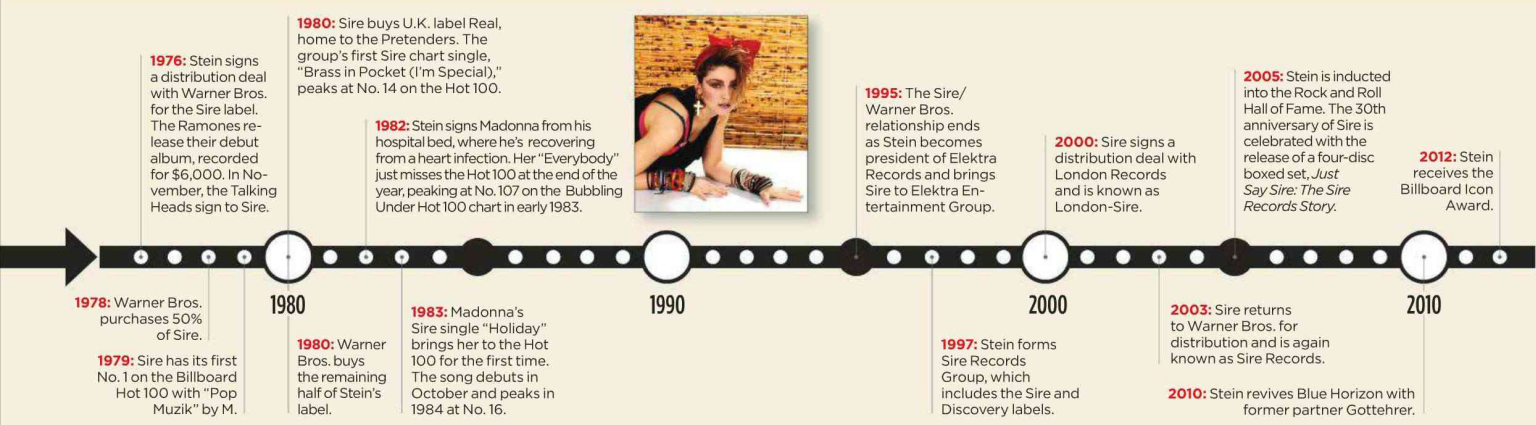
—Tina Weymouth, member of Talking Heads and Tom Tom Club

"Seymour was just like the ultimate if-it-ain't-broke-don't-fix-it guy. [He'd say], 'I know you're an expert at what you do.' I had a great time [at Sire]."

—Ice-T

Interviews conducted by Jem Aswad, Alexander Blumberg, Phil Gallo and K. Leander Williams.

BOTTOM: MICHAEL POTLAND/GETTY IMAGES



Timeline compiled by Fred Bronson.



Congratulations to Seymour Stein

Billboard Icon Award

His endless passion, consummate
taste and love of music makes
him a true legend.

From all your friends at

BMG
CHRYSLIS

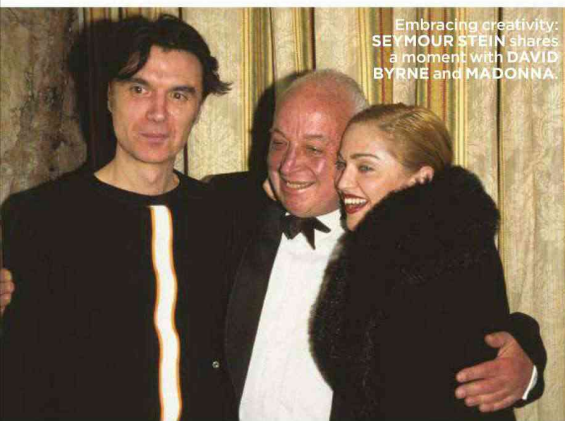
Seymour-

Thanks for all the amazing experiences.

**You're truly one of a kind, in the best
possible way.**

Thank you... I've learned a lot.

Lenny Waronker



Embracing creativity: SEYMOUR STEIN shares a moment with DAVID BYRNE and MADONNA.

from >>p32 first distribution deal was with London Records. I think [the first record] was *Ptooff!* by the Deviants, with Mick Farren. It did fairly well. I was putting out a lot of English stuff. There was a lot of great records coming out of there and nobody wanted them. I could get them for nothing. The EMI stuff I got for nothing, or just about.

How did you and Richard handle responsibilities?

At [Date/Columbia], Richard was making records and he made them at Sire, too. But I got very involved in A&R then, but because I am not a producer, I was picking up mostly finished product and in some cases finding bands, which came a bit later. But it kept us afloat, although it was a struggle.

Richard left for personal reasons about 1974 or 1975, right before the Ramones and Blondie were getting attention. We both landed on our feet. I found the Ramones and the Talking Heads, he found Blondie.

So as Richard is leaving, punk is just about to happen. How did you get down to CBGB ahead of everyone else?

I was almost a little late. I was doing so well picking up the English bands. I went down a few times—they had a lot of shit bands too—but I never stopped going. [CBGB owner] Hilly [Kristal] was special. He gave everyone a shot.

[Veteran music writers] Lisa Robinson and Danny Fields were the first people to tell me about the Ramones. When they were playing next, I got deathly ill from flying home that day, so I sent my wife, Linda, down and she loved them. So I took them into a studio the next day. I rented a studio for an hour. They played about 18 songs in 20 minutes and I signed them right away.

Then came the Talking Heads and Richard Hell & the Voidoids, who Richard Gottelher brought me. He had signed Hell to a production contract.

How did Arista get to Patti Smith ahead of you and put out the first album from the CBGB scene?

Bob Feiden of Arista got there first. I am not so sure I would have signed her. Live she was either great or off. The same thing with the Replacements. I saw them on a day when they were great. The Ramones were never terrible live. The Talking Heads were perfect live. I liked Television but I never got to sign them.

You signed Madonna from a hospital bed. Were you actively involved in her records?

I signed her because I believed in Mark Kamins, who I thought was the greatest DJ, and he wanted to be a producer. So I gave him some money to bring me an artist and the third or fourth thing he brought me was Madonna. And yes, I was very involved in the beginning. Then I realized, "This woman is smarter than all of us. Just get out of her way."

By then Sire was owned by Warner Music Group. How did Madonna move from Sire to Warner?

In the past, Mo Ostin had tried to stop me from signing artists. Sometimes he was right when he stopped me from making a

deal, often he was wrong. Nesuhi Ertegun was heading up Warner International, so I called him up and told him about wanting to sign Madonna but was having trouble getting the money to do the deal. He said, "My brother [Ahmet] tells me you are in the hospital. Just listen to the doctors and I'll give you what you need to sign her. He gave me the money to sign Madonna. I remained very involved with Madonna until events at Warner Music Group in the mid-1990s saw me wind up as president of Elektra, working with Sylvia Rhone.

So what's going on with you now?

I just signed a new deal with WMG for four years. I am still at Warner Bros. and there are these new people running the label. I've signed the first band I have signed on my own in a long time.

You have an affinity for the music scenes in India and China. Are you signing artists there?

About 40% of the world's population live in India and China, and we need them.

When I came into the music business, North America was about 70% of the music industry's volume. Now it's about 30%. So the whole equation has flipped over. Sure, there is a lot of piracy in India and China, but I remember what the piracy was [once] like in Europe. Italy was once almost completely a pirate market. Hong Kong was totally pirate, and now there is no piracy. It will be easier to get a handle on piracy in India because it's a democracy.

India has great, talented producers, who also are artists and songwriters. I like it to the scene in Sweden, but only a hundred times bigger. India has 1.1 billion people and 450 million of them live over the poverty line. It also has the world's largest English-language newspaper, the Times of India, which has its own record company, which is a power to be reckoned with.

In China, they are thieves when it comes to be thieves and they will stop. If some Chinese artist starts to make it globally, they will stop. The Chinese are very proud people and they have some artists who have the ability to make it internationally. If that happens, it will change things.

One day India and China will become an important part of the record business and I hope I live to see it. So will Brazil, Turkey, Indonesia and places all over the globe. Music is the common denominator all throughout the world. ●●●

An extended version of this interview is available on Billboard.biz.

Sire's Top 100 Hits

- 1 **LIKE A VIRGIN**
Madonna *Sire/Warner Bros.*
- 2 **VOGUE**
Madonna *Sire/Warner Bros.*
- 3 **TAKE A BOW**
Madonna *Maverick/Sire/Warner Bros.*
- 4 **KISS FROM A ROSE (FROM "BATMAN FOREVER")**
Seal *ZTT/Sire/Warner Bros.*
- 5 **JUSTIFY MY LOVE**
Madonna *Sire/Warner Bros.*
- 6 **LIKE A PRAYER**
Madonna *Sire/Warner Bros.*
- 7 **PAPA DON'T PREACH**
Madonna *Sire/Warner Bros.*
- 8 **LIVE TO TELL**
Madonna *Sire/Warner Bros.*
- 9 **POP MUZIK**
M *Sire/Warner Bros.*
- 10 **OPEN YOUR HEART**
Madonna *Sire/Warner Bros.*
- 11 **WHO'S THAT GIRL**
Madonna *Sire/Warner Bros.*
- 12 **MATERIAL GIRL**
Madonna *Sire/Warner Bros.*
- 13 **I'LL BE YOUR EVERYTHING**
Tommy Page *Sire/Warner Bros.*
- 14 **I'LL REMEMBER (FROM "WITH HONORS")**
Madonna *Maverick/Sire/Warner Bros.*
- 15 **CAUSING A COMMOTION**
Madonna *Sire/Warner Bros.*
- 16 **EXPRESS YOURSELF**
Madonna *Sire/Warner Bros.*
- 17 **TRUE BLUE**
Madonna *Sire/Warner Bros.*
- 18 **CHERISH**
Madonna *Sire/Warner Bros.*
- 19 **LA ISLA BONITA**
Madonna *Sire/Warner Bros.*
- 20 **SECRET**
Madonna *Maverick/Sire/Warner Bros.*
- 21 **COULDN'T GET IT RIGHT**
Climax Blues Band *Sire/ABC*
- 22 **BACK ON THE CHAIN GANG**
The Pretenders *Sire/Warner Bros.*
- 23 **ANGEL**
Madonna *Sire/Warner Bros.*
- 24 **THIS USED TO BE MY PLAYGROUND**
Madonna *Sire/Warner Bros.*
- 25 **DRESS YOU UP**
Madonna *Sire/Warner Bros.*
- 26 **LUCKY STAR**
Madonna *Sire/Warner Bros.*
- 27 **ENJOY THE SILENCE**
Depeche Mode *Sire/Reprise*
- 28 **TAINTED LOVE**
Soft Cell *Sire/Warner Bros.*
- 29 **CRAZY**
Seal *Sire/Warner Bros.*
- 30 **HOCUS POCUS**
Focus *Sire/Famous*
- 31 **DON'T GET ME WRONG**
The Pretenders *Sire/Warner Bros.*
- 32 **BORDERLINE**
Madonna *Sire/Warner Bros.*
- 33 **KEEP IT TOGETHER**
Madonna *Sire/Warner Bros.*
- 34 **DEEPER AND DEEPER**
Madonna *Maverick/Sire/Warner Bros.*
- 35 **BURNING DOWN THE HOUSE**
Talking Heads *Sire/Warner Bros.*
- 36 **PEOPLE ARE PEOPLE**
Depeche Mode *Sire/Warner Bros.*
- 37 **EROTICA**
Madonna *Maverick/Sire/Warner Bros.*
- 38 **CHAINS OF LOVE**
Erasure *Sire/Reprise*
- 39 **BRASS IN POCKET (I'M SPECIAL)**
The Pretenders *Sire/Warner Bros.*
- 40 **I'LL STAND BY YOU**
The Pretenders *Sire/Warner Bros.*
- 41 **A LITTLE RESPECT**
Erasure *Sire/Reprise*
- 42 **POLICY OF TRUTH**
Depeche Mode *Sire/Reprise*
- 43 **RESCUE ME**
Madonna *Sire/Warner Bros.*
- 44 **HANKY PANKY**
Madonna *Sire/Warner Bros.*
- 45 **HOLIDAY**
Madonna *Sire/Warner Bros.*
- 46 **GET OVER YOURSELF**
Eden's Crush *143/London-Sire*
- 47 **WILD WILD LIFE**
Talking Heads *Sire/Warner Bros.*
- 48 **OH FATHER**
Madonna *Sire/Warner Bros.*
- 49 **MIDDLE OF THE ROAD**
The Pretenders *Sire/Warner Bros.*
- 50 **FAR BEHIND**
Candlebox *Maverick/Sire/Warner Bros.*
- 51 **PERSONAL JESUS**
Depeche Mode *Sire/Reprise*
- 52 **RAIN**
Madonna *Maverick/Sire/Warner Bros.*
- 53 **A SHOULDER TO CRY ON**
Tommy Page *Sire/Warner Bros.*
- 54 **PRAYER FOR THE DYING**
Seal *ZTT/Sire/Warner Bros.*
- 55 **TAKE ME TO THE RIVER**
Talking Heads *Sire/Warner Bros.*
- 56 **UNTOUCHED**
The Veronicas *Engine Room/Sire/Warner Bros.*
- 57 **RIVERS OF BABYLON**
Boney M *Sire/Hansa/Warner Bros.*
- 58 **WHITE HORSE**
Laid Back *Sire/Warner Bros.*
- 59 **LOVE LIKE WOE**
The Ready Set *Sire/Decaydance/Reprise*
- 60 **GENIUS OF LOVE**
Tom Tom Club *Sire/Warner Bros.*
- 61 **SHOW ME**
The Pretenders *Sire/Warner Bros.*
- 62 **SOMETHING'S GOIN' ON**
U.N.V. *Maverick/Sire/Warner Bros.*
- 63 **GROOVY TRAIN**
The Farm *Sire/Reprise*
- 64 **FIRE WOMAN**
The Cult *Sire/Reprise*
- 65 **AND SHE WAS**
Talking Heads *Sire/Warner Bros.*
- 66 **IN THE MEANTIME**
Spacehog *HIFI/Sire/EEG*
- 67 **WHEN I DREAM OF YOU**
Tommy Page *Sire/Warner Bros.*
- 68 **STRANGELOVE**
Depeche Mode *Sire/Warner Bros.*
- 69 **PUSHBIKE SONG**
The Mixtures *Sire/Polydor*
- 70 **CONSTANT CRAVING**
k.d. lang *Sire/Warner Bros.*
- 71 **WORLD IN MY EYES**
Depeche Mode *Sire/Reprise*
- 72 **YOUR LOVING ARMS**
Billie Ray Martin *Sire/EEG*
- 73 **HUMAN NATURE**
Madonna *Maverick/Sire/Warner Bros.*
- 74 **I'LL BE YOU**
The Replacements *Sire/Reprise*
- 75 **CA PLANE POUR MOI**
Plastic Bertrand *Sire/Warner Bros.*
- 76 **THE MORE YOU IGNORE ME, THE CLOSER I GET**
Morrissey *Sire/Reprise*
- 77 **I FEEL YOU**
Depeche Mode *Mute/Sire/Reprise*
- 78 **ROUTE 66/BEHIND THE WHEEL**
Depeche Mode *Sire/Warner Bros.*
- 79 **BAD GIRL**
Madonna *Maverick/Sire/Warner Bros.*
- 80 **ROCKAWAY BEACH**
The Ramones *Sire/Warner Bros.*
- 81 **NEVER LET ME DOWN AGAIN**
Depeche Mode *Sire/Warner Bros.*
- 82 **FIDELITY**
Regina Spektor *Sire/Warner Bros.*
- 83 **CHORUS**
Erasure *Sire/Reprise*
- 84 **MY BABY**
The Pretenders *Sire/Warner Bros.*
- 85 **STAND UP**
Underworld *Sire/Warner Bros.*
- 86 **SHEENA IS A PUNK ROCKER**
The Ramones *Sire/Warner Bros.*
- 87 **THIS MUST BE THE PLACE**
Talking Heads *Sire/Warner Bros.*
- 88 **UNDERNEATH THE RADAR**
Underworld *Sire/Warner Bros.*
- 89 **YOU**
Candlebox *Maverick/Sire/Warner Bros.*
- 90 **YOU AIN'T SEEN NOTHING YET**
Figures on a Beach *Sire/Warner Bros.*
- 91 **ONLY YOU**
Yaz *Sire/Warner Bros.*
- 92 **COLORS**
Ice-T *Sire/Warner Bros.*
- 93 **SITUATION**
Yaz *Sire/Warner Bros.*
- 94 **BEDTIME STORY**
Madonna *Maverick/Sire/Warner Bros.*
- 95 **STOP YOUR SOBBING**
The Pretenders *Sire/Warner Bros.*
- 96 **I MELT WITH YOU**
Modern English *Sire/Warner Bros.*
- 97 **WALKING IN MY SHOES**
Depeche Mode *Mute/Sire/Reprise*
- 98 **HATE TO SAY I TOLD YOU SO**
The Hives *Epitaph/Sire/Gearhead/Reprise*
- 99 **NIGHT IN MY VEINS**
The Pretenders *Sire/Warner Bros.*
- 100 **SYLVIA**
Focus *Sire/Famous*

Sire's Top 100 Hits ranking is based on actual performance on the weekly Billboard Hot 100 chart. Songs are ranked based on an inverse point system, with weeks at No. 1 earning the greatest value and weeks at No. 100 earning the least. To ensure equitable representation of the biggest hits from each era, certain time frames were weighted to account for the difference between turnover rates from those years.

Dear Seymour,

So glad we've had front row seats to many of your successes. To show our never-ending devotion, we happily shelled out big bucks for this prime real estate. Long may you reign!

Love,

Liz & Merlis



To our loving father,

We are constantly in awe of everything you do. To the world, you are a Billboard Icon. To us, you are our daddy.

Congratulations!

We love you,

Samantha and Mandy

HOW DO YOU STOP **JONI MITCHELL** BIRDLAND **WEATHER REPORT**
LOUIS ARMSTRONG IF IT'S GOOD (THEN I WANT IT) **JOE ZAWINUL**
JOE COCKER A WOMAN LOVES A MAN **STEVE PERRY** OH SHERRIE
GENE AUTRY IF IT DOESN'T SNOW ON CHRISTMAS DAY **GERALD MARKS**
ANDREAS CARLSSON BORN TO MAKE YOU HAPPY **BRITNEY SPEARS**
BACK STREET BOYS I WANT IT THAT WAY **LINDSAY LOHAN**
I LIVE FOR THE DAY **ARIF MARDIN** ALL MY FRIENDS ARE HERE
LIVING IN AMERICA **JAMES BROWN** EVERY HEARTBEAT **AMY GRANT**
CANNONBALL ADDERLEY MERCY, MERCY, MERCY **COBY BROWN**
OTIS REDDING CIGARETTES AND COFFEE **LEANN RIMES** LIFE GOES ON
DAN HARTMAN WE ARE THE YOUNG **CHARLIE MIDNIGHT** BIG TIME RUSH
SHIRLEY TEMPLE THAT'S WHAT I WANT FOR CHRISTMAS **THE CLICK FIVE**
MARY JANE **RICKY NELSON** I SHOULD HAVE LOVED YOU MORE
FROM ME TO YOU **JOHN LENNON AND PAUL MCCARTNEY** MISERY
THERE'S A PLACE **THE DEL-VIKINGS** COME GO WITH ME
PAUL STANLEY LIVE TO WIN **KATY PERRY** WAKING UP IN VEGAS
LAURA PAUSINI EVERYDAY IS A MONDAY **HILARY DUFF** SO YESTERDAY
DEF LEPPARD UNBELIEVABLE **SCORPIONS** YOU'RE LOVIN' ME TO DEATH
MIRANDA COSGROVE CLOUDY WITH A CHANCE OF RAIN **CHER**
WELCOME TO BURLESQUE **DRILL KILL** **HILL** TELL ME
MARGIE JOSEPH STAY **NORA JONES**
WILLIE NELSON **ANGING FOR YOU**
LONESTAR **THAT'S THE WAY IT IS**
CELINE DION **CHRISTINA AGUILERA** THIS YEAR
I'M ALIVE **JESSE** **BECAUSE YOU LIVE** **CLAY AIKEN** INVISIBLE
I SAW HER STANDING THERE **THE BEATLES** SHE LOVES YOU **RUBIKON**
I WANNA BE YOUR MAN **THE ROLLING STONES** SO GOOD **BRATZ**
MICHAEL BUBLÉ ALL OF ME **FRANK SINATRA** SING **KRISTIN CHENOWETH**
WILSON PICKETT LAND OF 1,000 DANCES ***NSYNC** BYE BYE BYE
MILES DAVIS IN A SILENT WAY **THE SCRIPT** IF YOU SEE KAY
TINA TURNER I CAN'T STAND THE RAIN **SEAL** BEAUTIFUL **NICK LACHEY**
CARRIE UNDERWOOD INSIDE YOUR HEAVEN **EARL HINES** G.T. STOMP
CHAKA KHAN I KNOW YOU I LIVE YOU **BING CROSBY** A-RUBLE A-RHUMBA
BON JOVI EVERYDAY **ANNE MURRAY** YOU NEEDED ME **RANDY GOODRUM**
BURL IVES LITTLE ENGINE THAT COULD **ACE YOUNG** ADDICTED
AL JOLSEN IS IT TRUE WHAT THEY SAY ABOUT DIXIE? **CHRIS CASWELL**
SOMETHING YOU GOT **CHRIS KENNER** I LIKE IT LIKE THAT **CHRIS MOORE**
TOTO I'LL BE OVER YOU **JOHN LEE HOOKER** I'M BAD LIKE JESSE JAMES
ELLA FITZGERALD BABY, WHAT ELSE CAN I DO...AND MANY MORE!

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Here's the Ting: THE TING TINGS are one of the headliners at the inaugural three-day MIDEM festival.

12
POINTS
TO
WATCH
AT

MIDEM
2012

When MIDEM convenes in Cannes Jan. 28-31, the event will once again draw participants from more corners of the globe than any other music business conference. In 2011, more than 6,800 participants from 77 countries and 3,120 companies participated in MIDEM, which is now in its 46th year. ¶ How can one get a grasp on the numerous offerings at MIDEM? ¶ For starters, Billboard offers this guide to 12 points to watch at MIDEM in 2012, from a trans-Atlantic perspective, as compiled by senior editorial analyst Glenn Peoples in the United States and contributor Richard Smirke in the United Kingdom.

1. LATE-NIGHT THRILLS

Grammy Award-nominated alternative pop duo the Ting Tings and Belgian dance act 2ManyDJs are among the headline acts at the inaugural three-day MIDEM festival, which will run Jan. 28-30 and is open to all delegates and attendees. Set to take place in a 3,500-seat marquee on Palm Beach Croisette, with a limited number of tickets on sale to the public, the festival also will feature 21-year-old Belgian singer Selah Sue (Jan. 28), Paris-based folk-pop act Brigitte and controversial rapper Orelsan, commonly dubbed the French Eminem (both Jan. 30). As in previous years, Cannes' bars and clubs will once again showcase upcoming talent as part of "MIDEM Off." A Jan. 30 gala evening dedicated to classical music, meanwhile, will feature an exclusive performance from Classical BRIT Award-winning trumpet soloist Alison Balsom.

2. HACK-A-THON

MIDEM's second Music Hack Day, which will actually run across three days (Jan. 28-30), promises to provide examples of the most exciting innovations taking place in the music industry. A group of 30 developers and graphic de-

signers will have 48 hours to conceptualize and create their music apps. Previous Music Hack Days—regularly held in cities around the world—have resulted in apps that act like invisible instruments, take requests for a DJ using SMS messages or Twitter and mobile apps that take advantage of the open application programming interfaces of subscriptions services MOG and Rdio. Organizers will take the best ideas—a maximum of 20 will be accepted—from MIDEM registrants and present them to app developers. Selected ideas will be pitched to developers, who create an app based on all the ideas presented to them.

3. NEW STARTUPS

For the first time, MIDEM's digital startup showcase Midemlab is open to non-music entrepreneurs and app developers, as well as music-focused organizations. Previous years heralded the launch of SoundCloud, the Echo Nest and Songkick. Will this edition debut similarly game-changing innovations? Among the 30 Midemlab finalists taking part in daily pitch sessions at the Innovation Factory, a new dedicated tech zone in the Riviera Hall,



Sights to see: Among the performers at MIDEM will be (from far left, bottom) hip-hop artist ORELSAN, soul/funk/reggae artist SELAH SUE and folk/pop duo BRIGITTE, while intrepid programmers will fire up their laptops during Music Hack Day (far left, top).

will be mobile music service ChartsNow, social discovery app Rextly, live streaming tool CrowdSurfing by LiveOne Group and Tastebuds, a dating site with a music focal point. At 10:30 a.m. on Jan. 28, the Next Web managing editor Martin Bryant will deliver "Pitching Your Startup or App to the Media." At 10:55 a.m. on Jan. 30, Rovio CEO Mikael Hed will discuss how he helped make Angry Birds one of the world's most popular apps.

4. COPYRIGHT—TOO LONG OR TOO SHORT?

Copyright is an evergreen topic in the music business. It's evolving and dynamic, too. In September, the European Union extended copyright for sound recordings to 70 years from 50 years. In the United States, Viacom is currently appealing its loss to YouTube concerning the "safe harbor" protections of the Digital Millennium Copyright Act. Panels at MIDEM 2012 will look at the developments in copyright change and reform, including "New Horizons in Copyright Law" with Lommen Abdo VP Kenneth Abdo; Cowan, Liebowitz & Latman's Bernard Resnick; and Sukin Law Group's Michael Sukin at 5:30 p.m. on Jan. 28. Expect other discussions, covering everything from cloud technology to performance rights, to touch upon hot-button copyright issues as well. And for alternatives to copyright, TechDirt editor Mike Masnick will host a session at 3:30 p.m. on Jan. 29 titled "How to Ignore Copyright and Still Make Money."

5. THE CHANGING ROLE OF PUBLISHERS

It's often said that recorded music looks more and more like the music publishing business. As new business models emerge, labels are monetizing their recordings by generating smaller amounts of revenue from a greater number of sources. Similarly, publishers are taking a more label-like role in their relationships with artists. A&R is hardly the domain of just labels. Today's music publisher takes an active role in artist development from the very early stages of a career. "Publishers As an Early Ally in an Artist's Career," at noon on Jan. 31, will delve into the ways music publishers have taken more of a leadership role in artist development. Among the panelists will be peermusic European creative director Fabien Bonnin and Songs Music Publishing CEO Matt Pincus. Expect the changing role of

publishers to also be discussed in conversations about synch licensing and multi-rights contracts.

6. THE ARTIST AS A BRAND

Artists aren't just musicians. They're businesses with identifiable brands that need to be crafted, nurtured and protected. The brand aspect of an artist's career becomes even more important as revenue from licensing and direct-to-fan sales constitutes a larger part of the overall mix. "Building Your Artist Brand As a Business," at 2 p.m. on Jan. 29, will feature Frukt Source editor Giles Fitzgerald and Greenberg Traurig partner Joel Katz. A legal workshop titled "Licensing 101 for Artists and Labels Going D2F," at 10:05 a.m. on Jan. 30, will offer tips from Kendrick Law managing partner James Kendrick and Field Fisher Waterhouse partner Louis Buchman. At 10 a.m. on Jan. 29, MIDEM will also offer "The Marketing Sandbox," an invite-only round table with key people from the world of branding, music and technology.

7. BUILDING AUDIENCE ENGAGEMENT

As partnerships between musicians and big brands become tighter, maximizing that relationship is increasingly important for both artists and brands. At 10 a.m. on Jan. 30, Saatchi & Saatchi worldwide CEO Kevin Roberts will explore how marketers build brand loyalty through music. At 2 p.m. the same day, producer/artist Mark Ronson will examine the other side of the coin when he discusses his involvement in Coca-Cola's "Move to the Beat" campaign alongside Coca-Cola senior VP of marketing Wendy Clark. The inaugural MIDEM marketing campaign competition will, meanwhile, honor the most creative use of music in an ad campaign with the winner announced at 3:50 p.m. on Jan. 30. During "Marketing—How to Find, Manage and Motivate Your Superfans" at 11:30 a.m. on Jan. 29, Red Magnet Media senior strategist Mayka Mei will offer further expert insight.

8. LIFE WITH FACEBOOK

Facebook was huge in the music world in 2011. It was a year filled with new and improved tools for marketing and selling on the platform. The company's f8 conference in September debuted partnerships with music companies ranging from subscription service Spotify to Web-based ticketing company Ticketfly. Simply

put, there's no way Facebook won't be a frequent topic of discussion. Facebook VP of partnerships and platform marketing Dan Rose will be on hand for a keynote interview with Billboard editorial director Bill Werde at 4:40 p.m. on Jan. 30. And for those artists who have stumbled with Facebook, marketing expert Ariel Hyatt will offer a training session titled "Learn From Your Own Social Media Mistakes" at 3:30 p.m. on Jan. 28.

9. MORE FOR ARTISTS

Today's acts must be more resourceful and self-reliant. The Direct2Fan Camp, a newly launched program dedicated to artists and music entrepreneurs, aims to deliver the expertise that contemporary acts need. "Tips on New Business Models" at noon on Jan. 29 will feature Futures Agency CEO Gerd Leonhard, Techdirt blog editor/Floor64 president/CEO Mike Masnick, music analyst Mark Mulligan, Frascogna Entertainment Law's Martin F. Frascogna and Resilient Music founding partner Richard Kirstein. Latin American artist Javier Limón (4 p.m. on Jan. 28) and Mogwai's Stuart Braithwaite (4 p.m. on Jan. 29) will participate in the "Artists Speak to Artists" sessions. The Jan. 30 "Visionary Monday" program will feature a presentation by the Future of Music Coalition of its "Artist Revenue Streams" project, detailing how more than 5,000 U.S. musicians and composers earn money from music.

10. ADVICE FOR ENTREPRENEURS

The days when MIDEM's conference floor was filled with the booths of retailers and distributors are long gone. Now the confab is filled with young visionaries trying to build a better mousetrap. It's a place for entrepreneurs to commiserate, network and launch their businesses as many from the global music industry watch. MIDEM 2012 will have plenty of advice for entrepreneurs. "Tips of Entrepreneurship," at 2:30 p.m. on Jan. 29, will feature advice from Guerilla Management CEO Konrad Sommermeier. At 5:15 p.m. on Jan. 29, "Tips From

Successful Digital Entrepreneurs to Help You Grow Your Business" will feature pearls of wisdom from the likes of MOG CEO David Hyman, ReverbNation CEO Michael Doernberg, Music Dealers co-founder/CEO Eric Sheinkop and Bopler Games CEO Albin Serviant.

11. NEW BUSINESS MODELS

If 2011 had a multitude of major changes take place throughout the industry, then it's fair to say that one can expect plenty more in the coming years. Examining the new globally focused music marketplace—and looking ahead to the future—"How to Work With the Fab Four: Lessons for Success" at 2:30 p.m. on Jan. 30 will feature comments from Merlin CEO Charles Caldas, Universal Music Group president of global digital business Rob Wells, Amazon director of music content acquisition Craig Pape and TAG Strategic managing partner Ted Cohen, all of whom will debate the many assets and pitfalls of working alongside Amazon, iTunes, Facebook and Google. At 2:30 p.m. on Jan. 29, "How to Get the Most From Record Labels in the Next Five Years" will feature music analyst Mark Mulligan adopting a forward-looking approach to the all-important artist/label equation.

12. CLOUD-BASED SERVICES—FOR AND AGAINST

With Apple, Amazon and Google all turning their focus to cloud-based platforms, expect cloud services to be a hot topic at this year's event, especially among copyright-holders and publishers. At 10 a.m. on Jan. 31, "The Cloud... Is It Just a Licensing Issue?" will feature a discussion by Rdio VP of strategic and international partnerships Scott Bagby; BMI senior VP of corporate strategy, communications and new media Richard Conlon; Merlin head of business affairs/general counsel Charlie Lexton; and Nokia head of music publishing business affairs Mitch Rubin of the labyrinthian copyright issues involved and the wider implications of music in the cloud.

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COUNTRY BY DEBORAH EVANS PRICE

The Strong Stuff

With two chart-topping albums, country star and 'American Idol' alum Kellie Pickler pours her heart into '100 Proof'

It's been more than three years since Kellie Pickler's self-titled sophomore album debuted at No. 1 on Billboard's Top Country Albums chart (No. 9 on Billboard 200), but the "American Idol" alumna has hardly been idle.

"I jumped, not giving a shit whether my parachute opened or not," Pickler (@kelliepickler) says of recording new album *100 Proof*, arriving Jan. 24 on Sony Nashville/BNA. "I just jumped. I'm so happy that I did and that the people that worked on this album jumped with me. I love this record."

Pickler credits producers Frank Liddell (Miranda Lambert, Lee Ann Womack) and Luke Wooten (Dierks Bentley, the Steeldrivers) with helping her find her creative identity. "They really helped me discover that artist in me, [which] I've been trying to find since 'Idol,'" says the North Carolina native, who placed sixth in the show's fifth season. "Frank and Luke [said], 'Let's just find Kellie because I don't think people have really heard you sing.'"

After "American Idol," Pickler debuted atop Top Country Albums (and at No. 9 on the Billboard 200) in November 2006 with *Small Town Girl* and followed with the chart-topping self-titled set in October 2008. She's placed nine titles on Hot Country Songs, among them the RIAA-certified gold single "Red High Heels," "I Wonder," "Didn't You Know How Much I Loved You" and "Best Days of Your Life," the lattermost cut a top 10 hit she co-wrote with Taylor Swift.

The songs on *100 Proof* boast a more traditional country flavor. "I really wanted steel guitar, banjo and fiddle," Pickler says. "I wanted this album to reflect why I do this. It's because of Tammy Wynette, Loretta Lynn, Dolly Parton and Kitty Wells. Those women inspired me. I'm not trying to be them by no means. This record is 'Kellie.' However, it also has a little bit of the people that inspired me sprinkled throughout."

Lyricaly, Pickler delves into highly personal territory. "Mother's Day," which she co-wrote with husband Kyle Jacobs, explores her feelings on the holiday as she reflects on her mother abandoning her as a child. "When

Kyle and I wrote that song we had no intention of playing it for anybody," she says. "I needed closure and I needed something to lift me out of a dark place. We wrote that song for that reason. It got heard through the grapevine and now it's on the record."

100 Proof also features the kind of sassy anthems the blonde bombshell is known for, among them the feisty opener, "Where's Tammy Wynette?," and the rollicking "Unlock That Honky Tonk." The first single, "Tough," stalled at No. 30, and the label is taking a different approach with the next release.

"We've actually started working a single to secondary radio—it's the title cut," Sony Music Nashville chairman/CEO Gary Overton says. "It's an amazing record. We wanted to start a little traction and groundswell at secondary radio instead of pulling the switch and going to the front-line 150 reporting stations... It's a nice, steady campaign through secondary radio and the plan would be to go ahead to mainstream country radio."

Even in the absence of a hit, Pickler is one of the format's most visible artists. "Kellie is such a celebrity in country music," Overton says. "Ellen DeGeneres loves her and would have her on every week. We have people asking her for all sorts of things all the time, so we said, 'Let's capitalize on that and build the celebrity side, and while we're doing that let's let them know she has new music.' I think we're going to have a really good first week."

Overton notes that the label took advantage of TV opportunities in December with Pickler performing on the Country Music Assn.'s Christmas special as well as Michael Bubl 's holiday show. "We did a lot through the holiday season and set up preorders for her album on Walmart.com, iTunes and Amazon," he says. "We have a contest on Taste of Country for someone to win an autographed guitar. Through Sony Music Nashville's Facebook app, we're doing a preview of all the songs on the album one day at a time. We're trying to hit every type of media to get to the consumers directly." ■■■



Fall in love again:
KELLIE PICKLER

KRISTIN BARLOWE

Make it a double: In February, **Southern Ground Artists** singer/songwriter **Sonia Leigh** will hit the road supporting **Eric Church's Blood, Sweat and Beers** tour before joining **Uncle Kracker's Hometown** trek for a March-April run. Dates include a Feb. 25 stop (with Church), at Fort Wayne, Ind.'s **Allen County War Memorial Coliseum** and a string of dates with Kracker at **Toby Keith's I Love This Bar and Grill** locations, including St. Louis (March 2); Foxborough, Mass. (March 15); Denver (April 14); and Mesa, Ariz. (April 17). **ROAR Management** and **Creative Artists Agency** booked... On the rise: Scranton, Pa., punk band **the Menzingers** are plowing through a run with **Rise Against** and **A Day to Remember**, hitting campuses including Old Dominion (**Constant Convocation Center** in Norfolk, Va.; Jan. 24) and University of Chicago (**UIC Pavilion**, Jan. 27), as well as **Nassau Veterans Memorial Coliseum** in Uniondale, N.Y. (Feb. 3). The Menzingers' debut, *On the Impossible Past*, arrives Feb. 21 on **Epi-taph**... Lookin' for a fight: **Daughtry** will donate \$1 from every ticket sold for its upcoming **Break the Spell** tour to fight malaria. The band, fronted by "American Idol" alum **Chris Daughtry**, will tackle the East Coast from Buffalo, N.Y.'s **Shea's Performing Arts Center** (March 20) to Florida's **Ruth Eckerd Hall** (April 11) and then close out the first leg—supporting the band's recent top 10 album of the same name—at New York's **Hammerstein Ballroom** on April 30... Body work: Texas singer/songwriter **Sarah Jaffe** will play a handful of dates to support upcoming sophomore album *The Body Wins* (April 24, **Kirtland Records**), including the sold-out fifth annual **Camayo Cruise** with **Lucinda Williams**, **Lyle Lovett** and others (Miami to St. Barts, Feb. 5-12), New York's **Mercury Lounge** (Feb. 22), Los Angeles' **Avalon** (March 7, with **Guthrie**) and Seattle's **Showbox** (March 10), before heading to Austin for **South by Southwest**. See you there! —Maggie Doherty

MUSIC

ROCK BY JON BLISTEN

Forget Me Not

Cloud Nothings team up with Albini, explore grittier sound on new release

"OK, now we're going to do a bunch of new ones." Dylan Baldi says to a packed crowd at Brooklyn's Glasslands Gallery in November. Baldi's voice is soft—high, but craggy; the voice of a kid still months away from being able to drink in the venues he plays—and his Cleveland-based band, Cloud Nothings (@cloudnothingsoh), has just torn through a short set of jangly pop-punk gems from its first two releases, 2010's *Turning On* and last year's self-titled LP. But then the show shifts as Cloud Nothings jump into a set list featuring songs from their third album, *Attack on Memory*. To say that the new project, due Jan. 24 on Carpark Records, marks a change would be an understatement. Gone are the pristine sugar-rush guitars. First single "No Future/No Past" opens with the solemn twinkling of a piano that builds into a drone of haunted six-string noodling, pulsating drums and Baldi's repeated coarse wail—"No

future, no past"—until it bursts. "I was just bored of playing the same kind of thing," Baldi says of moving away from the band's earlier sound. "I felt like I couldn't do much more of that kind of stuff without just repeating myself or getting stuck in a further rut. I decided to start experimenting with different song structures, tones and instruments to just see what came out of that."

GRAS.CURSUS.FRIN time

the entire band—which Baldi started as a college student to escape the boredom of his audio recording and saxophone performance courses and has since evolved into a full-fledged four-piece—has taken part in writing and recording. While the collaborative nature of the project allowed for more, varied ideas to be shared, the band looked to further escape that tedium, which had even begun to affect its live show, by craft-

ing intricate songs open to improvisation (see *Attack's* nearly nine-minute freakout "Wasted Days"). But the group didn't completely abandon its poppier past. Second single "Stay Useless" sounds familiar, but with new additions that Baldi calls the "little things here and there to keep it fun and interesting."

Another not-so-little addition: Cloud Nothings worked on the *Attack* sessions with indie stalwart Steve Albini. On the suggestion of Carpark founder/CEO Todd Hyman, the band headed to Chicago last summer—just six months after the release of *Cloud Nothings*—to work with Albini at his Electrical Audio studio.

"The people who didn't like the [previous] record often kind of dig on the production," Hyman says. "They thought it was maybe a little too slick, or kind of alt-pop-punk kind of sounding. I thought, 'Maybe if we add something a little more stripped-down people would be more into it.'"

The bold "No Future/No Past" was picked as a first single "to drum up interest in this band that's growing, improving what they're doing," Baldi says. And it's worked. After the overwhelmingly positive responses, Hyman says Carpark ramped up its publicity to get the word out about the project, especially to more rock-oriented audiences. The band teamed with Urban Outfitters to make a music video for "No Future/No Past" as part of the "UO Video Series," and a cross-country headlining tour sits on deck.

"It's important for each album to sort of make an introductory statement or something," Baldi says. "Once you have a sound and you make two albums that sound like it is kind of when bands start to get a little stale and bland to me. My favorite bands do something a little different with every record. Hopefully we're headed there." ●●●

Covering new ground: **CLOUD NOTHINGS**



INDIE BY JILL MENZE

STEP BY STEP DIY darling Ingrid Michaelson is ready to grow up

Ingrid Michaelson (@ingridmusic) will be the first to admit she's outgrown the cutesy singer/songwriter persona she's cultivated during the past several years. Once the poster girl for charming indie commercial ditties—her kitschy tune "The Way I Am" was inescapable in

the fall of 2007 after placement in an Old Navy TV ad and eventually went platinum—she's realized it's time to take her next step as an artist.

"I kind of always feel like the little sister at the older sister's slumber party," says the Staten Island-bred singer, whose songs have also been used to sell such products as Mott's Apple Juice and have been prominently featured in a number of TV shows, including "Grey's Anatomy," "Parenthood" and "One Tree Hill." "I either want to be a little older or maybe the older sister."

Though Michaelson acknowledges that the commercial appeal of her earlier work helped launch her career, her latest effort, *Human Again*, due Jan. 24 on her own Cabin 24 Records in a partnership with Mom + Pop, finds her ditching the kitsch in an effort to showcase a bolder, more mature side.

"She wanted to move beyond perceptions of her fitting perfectly into the singer/songwriter or the ukulele-based, perfect-music-to-sell-a-product genres," says Michaelson's manager

Lynn Grossman, who first discovered the singer on Myspace in 2006. "On *Human Again*, the egg is cracked and she's poking her head out into a new world."

Michaelson credits producer David Kahne (Paul McCartney, Stevie Nicks) with helping her find her voice on the new album and encouraging her to display her strengths as a singer. She notes her past albums—2007's *Girls and Boys*, which featured "The Way I Am" and has sold 332,000 (according to Nielsen SoundScan); 2008's EP *Be OK* (195,000 copies); and 2009's *Everybody*, which was released on Cabin 24 in partnership with Universal Motown and bowed at No. 18 on the Billboard 200 (145,000)—were "vocally very cautious."

"I feel like I had a big splash when I first started," Michaelson says. "My only real regret is, that splash was more about that it was an independent and new way of doing business. I never had that artistic splash."

Human Again opens with "Fire," a propulsive orchestral powerhouse that sets the tone for her new musical exploration. String arrangements carry a number of songs, such as hauntingly beautiful lead single "Ghost," and Michaelson lays emotions bare on delicate piano-led ballads

("I'm Through") and intimate acoustic tracks ("How We Love").

Grossman notes the material on *Human Again* will lend itself to different kinds of licensing opportunities compared with those that Michaelson's earlier upbeat, pop-focused material attracted. The artist's team is also branching out from its licensing comfort zone to focus on new media and brand partnerships, Grossman adds, including cross-promotion with retail store Anthropologie.

Michaelson is also venturing into TV and film: She and a former high school friend are shopping around a sitcom pilot based on Michaelson's experiences as a budding singer/songwriter, and she's collaborating with movie directors to write music, including for the film "Misfits," starring Guy Pearce.

"Since Ingrid owns all of her own content, it makes it easy to work with startup companies or well-known companies who are constantly launching new services," Grossman says.

Michaelson adds that as she grows as an artist, she's being more selective about the opportunities that present themselves. "I don't want to become a caricature of myself," she says. "I want to put on some high heels instead of Converse." ●●●

The way she is: **INGRID MICHAELSON**



RIDE THE LIGHTNING

Rodrigo y Gabriela head to Havana, return with a touring band and a Pink Floyd-meets-Santeria sound

Last summer, guitar duo Rodrigo y Gabriela (@rodgab) went to Havana to record a new album with the idea of adding some Cuban flavor to the unbridled blend of speed flamenco, rock and metal that lodged the act's previous album, *11:11*, atop Billboard's World Albums chart for 16 weeks and attracted international fans including the duo's guitar heroes, Metallica.

"We were thinking about trying to get our music played by a Cuban orchestra without them being too involved," Rodrigo Sanchez says while on tour in the pair's native Mexico. "But when we got there it was totally different."

Sanchez and Gabriela Quintana met their match in musical pyrotechnics when they spent two weeks recording with 13 musicians who gathered for the project under the name C.U.B.A. The Havana collective included members of Los Van Van, Cuba's most popular dance band (including

Santeria ritual chanting on a new version of the song "11:11," from the act's 2009 album. The result is a track Sanchez describes as a "Cubanized tribute to Pink Floyd." The album's cover art mimics a revolutionary Cuban poster, with a fist making the "metal horns" gesture. Sanchez calls *Area 52*—which also features Anoushka Shankar, rock drummer John Tempesta and flamenco guitarist Carles Benavent—"a massive feast of music from the world with a big Cuban rhythm section." Rodrigo y Gabriela kick off an 18-city U.S. tour with the Cuban musicians on April 3 in Seattle. Though Sanchez sees the project as more of an interlude, rather than a departure, from Rodrigo y Gabriela's usual duo format, in Havana the album could have lasting repercussions on an evolving music scene.

"It shows what is possible to do in Cuba," says Pablo Herrera, a Cuban producer who has worked

Out of this world:
RODRIGO Y
GABRIELA



hyper-dexterous drummer Samuel Formell, whose jaw-dropping live set is the stuff of legend), and bassist Feliciano Arango, who pioneered Cuba's relentlessly aggressive timba rhythms with the bands Irakere and NG La Banda. The result is the duo's fifth studio album, *Area 52*, which arrives Jan. 24 on ATO Records and marks the first time that Rodrigo y Gabriela have recorded with a full band.

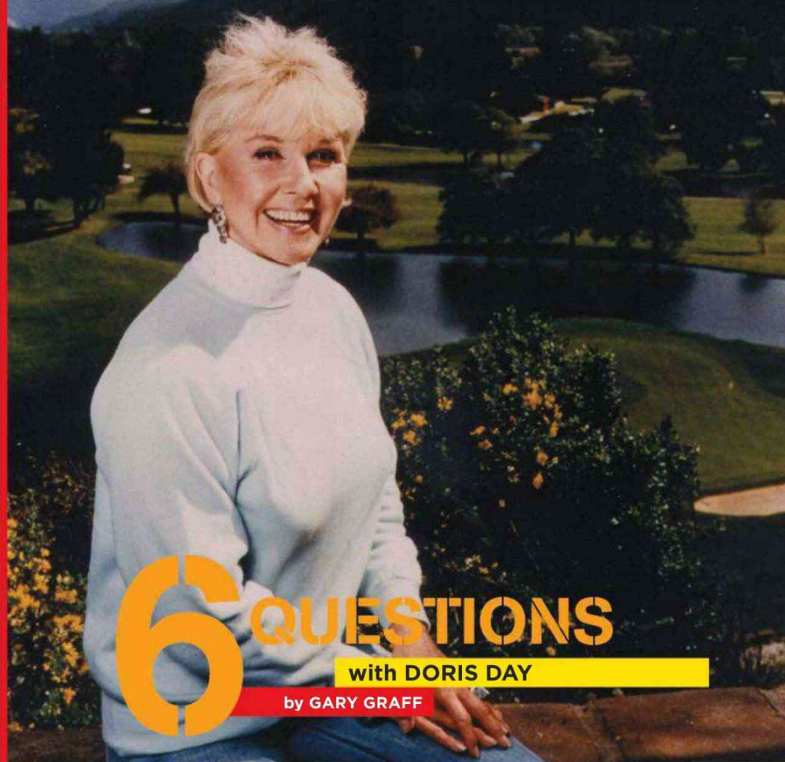
Sanchez and Quintero planned their Cuban adventure with producer Peter Asher, who they met when scoring "Pirates of the Caribbean: On Stranger Tides" with Hans Zimmer. Any preconceived picture the duo may have had of crusty Cuban old-timers and crumbly analog rooms dissolved when it recorded at Havana's Abdala. The studio, opened in the late '90s, was designed in consultation with New York engineer Jon Fausty.

Once there, Sanchez quickly succumbed to some typical seductions of Cuban music. In Havana he bought a handmade tres guitar, which he plays on the album, and joined a chorus of

with Havana's International Hip Hop Festival and who put the Cuban band together for *Area 52*. "Rodrigo and Gabriela weren't just coming here because Cuba was cool, doing something and quickly going home. As a result, the Cuban musicians got really involved. They weren't just doing it for the money."

The recent loosening of U.S. embargo restrictions have encouraged artists like Wynton Marsalis to visit Cuba, and music projects and events are now being backed by multinational companies like Red Bull and Havana Club rum, which backs U.K. DJ Gilles Peterson's ongoing "Havana Cultura" recording project, in addition to the government's Cuban Music Institute. Herrera hopes that the visibility of Rodrigo y Gabriela's album and international tour will encourage more foreign artists to record and perform in Havana.

"This is a project that repositions the glass differently over Cuba," Herrera says. "The island is opening up right now, and Havana really needs that fresh air." ◆◆◆



6 QUESTIONS

with DORIS DAY
by GARY GRAFF

Doris Day is ostensibly "retired" and living on an animal-friendly 11-acre spread in Carmel, Calif.—but you'd hardly know it. Late last year, the legendary singer/actress/animal activist sent her first new album in 17 years, *My Heart*, to No. 135 on the Billboard 200, making her, at 87, the oldest solo artist to land a new project on the chart. (A record recently set by her 85-year-old pal, Tony Bennett, who topped the charts last October with *Duets II*.) Originally released in the United Kingdom in September (where it bowed in the top 10) and given a domestic release in early December by Arwin Productions, *My Heart* is a set of songs, the bulk of which were produced by her son, Terry Melcher, who died of melanoma in 2004. On Jan. 13, Day received the Los Angeles Film Critics Assn.'s Career Achievement Award, and her signature 1956 hit, "Whatever Will Be, Will Be (Que Sera, Sera)," will enter the Grammy Hall of Fame in February. Even at this point, her dreams appear to still be getting better all the time.

1 How does it feel to be the oldest solo artist to hit the Billboard charts—at 29, right?

[Laughs] Oh, I'm OK with that. It doesn't bother me. I am almost 90—oh, my secretary just gave me a bad look and said, "You're only 87!" But I feel like I'm 50 or 40. I really do.

2 We hadn't heard from you for a while before *My Heart* came out. What made this the right time?

It wasn't just my idea. I was really laid-back with it. I didn't know what it would do or how people would like it, and a lot of people who I work with saw it as the right thing to do, and all of a sudden I realized that it was a wonderful thing to do. I wasn't pushing anything, and I just can't believe how well it's done and how people enjoy it so much. That makes me feel good.

3 A number of these songs were written by Terry and his Beach Boys pal Bruce Johnston for your TV show "Doris Day's Best Friends." How did those come about?

They were very good friends and they wrote together and were both so talented. Terry was in charge, and it was a sweet little show and I really loved it. I was singing their songs and loving their songs, and it all just kind of fell into place. And the songs that I sang were to the animals. I loved doing that. It's amazing that it turned out people liked them, too. I didn't ever expect that.

4 Terry is all over the album, singing "Happy Endings" and duetting with you on "Stewball." Were you motivated to make *My Heart* a kind of tribute to him?

I'm not sure. He is so talented—I keep him here, I say "is"—and if he were here, he would be so happy, with that big smile of his. When I'd hear him sing, I would just cry, as you can imagine. I wish he could be here. I better not go into that.

5 "Que Sera, Sera" goes into the Grammy Hall of Fame this year. What's your perspective on that as your signature song?

When I first had the script [to Alfred Hitchcock's "The Man Who Knew Too Much"] and I realized I was supposed to sing it, I thought, "What are they going to do with this?" It didn't fit for me until I read the ending and saw how important it was. Then I realized immediately that it was splendid. It was perfect.

6 Paul McCartney interviewed you about *My Heart* for the United Kingdom's Daily Telegraph. How did that relationship develop?

He called here . . . It was when his daughter Stella was very young, and she just loved "Calamity Jane." I was out walking my dogs in my home said, "There's someone who said he's Paul McCartney on the phone and he would like to speak with you." I looked at him and said, "That's a joke." But he said, "Miss Day, it sure sounds like him." So I ran back to the garage and there he was [on the phone]. And he said, "Would you mind if my wife and I came to visit you?" "Would I mind? Of course not!" And he just took a plane and there they were, and we spent about five hours together, just all of us talking, and we've been good friends ever since. ◆◆◆

ALBUMS

ROCK

JOE COCKER

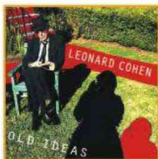
Hard Knocks

Producer: Matt Serletic

429 Records

Release Date: Jan. 24

Joe Cocker got a kind of subliminal boost with young TV viewers last year when Josh Krajcik took Cocker's gravelly vocal style to the runner-up spot on "The X Factor." Now Cocker (whose version of "With a Little Help From My Friends" once served as the theme song for TV's "The Wonder Years") appears to be capitalizing on that renewed next-gen awareness with a studio album helmed by Rob Thomas/Matchbox Twenty producer Matt Serletic and featuring songwriting input from the likes of Kara DioGuardi and Marc Broussard. Serletic mostly keeps the focus on Cocker's still-handsome vocals, though several cuts do seem a bit desperate to hold the attention of listeners accustomed to today's quick-cut top 40 thrills. The synthed-up "Runaway Train," for example, lives up to its title all too well. *Hard Knocks* is better in a closing cover of the Dixie Chicks' "I Hope" and the low-down title track, in which Cocker brags of having the "bumps and the bruises" to prove where he got his education.—MW



LEONARD COHEN

Old Ideas

Producers: various

Columbia Records

Release Date: Jan. 31

Old Ideas is Leonard Cohen's first album of new material since declaring bankruptcy in 2005 due to his ex-manager's alleged embezzlement, which led to his most active touring itinerary in ages

to get back in the black. The septuagenarian songsmith's return to the world stage made him an even more widely beloved figure than before. This set seems to reciprocate that warmth by eschewing the arch experimentation of its predecessor—2004's *Dear Heather*—for a more accessible approach. The sparse production recalls Cohen's 1988 release, *I'm Your Man*, by throwing the Canadian balladeer's ever-deepening voice and his mix of poetic flair and pitch-



black humor into satisfyingly stark relief. New tracks "Going Home" and "Show Me the Place" are respectively more caustic and chastened takes on the man-addresses-maker theme of Cohen's classic "Hallelujah," while the low-key blues and jazz shadings of "The Darkness" and "Anyhow" frame more carnal connections, underscoring the notorious ladies man's continued powers of persuasion even as he inches ever closer toward 80.—JHA

METAL

LAMB OF GOD

Resolution

Producer: Josh Wilbur

Epic Records

Release Date: Jan. 24

Don't take the (relatively) touchy-feely title of this Vir-

ginia metal band's seventh studio album as indication that Lamb of God has acquired a peaceful, easy mind-set since the release of 2009's Grammy Award-nominated *Wrath*. On *Resolution*, frontman Randy Blythe still growls his guts out while his bandmates hammer away at economy-sized grooves that suggest an extreme-sports version of Southern rock. (More illustrative track titles include "Desolation," "Insurrection" and "To the End.") Lamb of God re-teamed with *Wrath* producer Josh Wilbur here, and the result is a continued crystallization of the band's sound. Indeed, the 14-track outing is so consistent (and so consistently hard-edged) that you sometimes find yourself wishing for some kind of sellout softening moment. When an acoustic guitar sneaks in for a few seconds at the start of the song "Ghost Walking," it feels like a welcome ray of light piercing an otherwise murky sky.—MW

DANCE

STEVE AOKI

Wonderland

Producers: Steve Aoki,

Angger Dimas, Sick Boy

Ultra/Dim Mak

Release Date: Jan. 17

This Los Angeles-based scene king has worn so many hats—DJ, label owner and club maven, among others—that it's hard to believe *Wonderland* is Steve Aoki's first official album

as a solo artist. (It follows *Pillowface and His Airplane Chronicles*, a mix CD released in 2008.) Yet that's indeed what *Wonderland* is, even if it arrives packed with the kind of guest shots only a veteran could wrangle. Weezer front-



IMPERIAL TEEN

Feel the Sound

Producer: Imperial Teen

Merge Records

Release Date: Jan. 31

Tagged as "alternative pop" for its

entire 16 years, the two men/two women quartet cements its grasp on contemporary pop with an album keenly aware of party-anthem beats, easily repeatable choruses and mixes that are more high-end vocal than churning guitar, a trademark of the group's early sound. In the '90s, Imperial Teen sounded like a band whose younger siblings had found a rock career that they could emulate. Today the act takes a modern rhythmic approach to early-MTV-era new wave to create joyful rock. *Feel the Sound* is a playful effort that comes from an ease with pop hooks and power-pop chords, a knowledge of how to employ a steady beat that owes more to Feist than Foo Fighters. Punchy and spirited tracks abound: album-opening party-starter "Runaway," the subtly potent "Over His Head" and the lush made-for-the-end-credits rocker "All the Same." "Out From Inside" finds the meeting point of midtempo Squeeze and Prince's pop side in the mid-'80s, proof that influences that might've been too immediate when a band starts out can be retrieved to great effect 15 years later.—PG



SEAL

Soul 2

Producers: David Foster, Trevor

Horn

Reprise Records

Release Date: Jan. 24

Seal is probably the last guy who should be singing a line like, "I don't know where to look for love/I just don't know how." After all, the British singer's soulful tones have undoubtedly induced plenty of swooning during the past 20 years. On this sequel to his 2008 *Soul* covers album, the vocalist takes on another 11 classics with highly skilled reverence. He and producers Trevor Horn and David Foster keep things reverent here; the most dramatic change-up is a lush, orchestrated delivery for the first two minutes of Marvin Gaye's "What's Going On" before the rhythm section kicks in, paying homage right down to the percussive nuances. There are a couple of subtle vocal vamps in the Spinners' "I'll Be Around" and Teddy Pendergrass' "Love T.K.O." But they pass by almost unnoticed while his renditions of Al Green's "Let's Stay Together," the Miracles' "Ooh Baby Baby," Bill Withers' "Lean On Me" and a pair of Rose Royce tracks ("Wishing On a Star," "Love Don't Live Here Anymore") are more passionate than perfunctory. They never supersede the originals, but hardly suffer in comparison.—GG

man Rivers Cuomo appears first, in opener "Earthquakey People," an appealingly goofy electro-house thumper with a grade-school lyric worthy of LMFAO. Those neon-clad party-starters turn up elsewhere (in "Livin' My Love"), as do Kid Cudi ("Cudi the Kid"), Lil Jon ("Emergency") and Black Eyed Peas mastermind Will.i.am, who threatens to "smash up the party like a bad motherfucker" in "Dangerous." An unrelenting four-on-the-floor beat rules *Wonderland*, though Aoki routinely drops in unexpected flavors, as in "The Kids Will Have Their Say," where he recalls the early days of his label Dim Mak with vocals that sound like they were recorded at an all-ages punk show.—MW

AMERICAN

KATHLEEN EDWARDS

Voyageur

Producers: Kathleen

Edwards, Justin Vernon

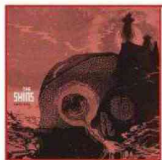
Zoe/Rounder

Release Date: Jan. 17

With a chorus that starts, "So hang me up on your cross/ For the record I only wanted to sing songs," Kathleen Edwards certainly knows how to get our attention. The Canadian-born songstress is still doing so on her fourth album, *Voyageur*. The set's 10 songs are informed by the baggage of betrayal, distrust and mourning her divorce from guitarist Colin Cripps more than celebrating her current relationship with Bon Iver's Justin Vernon, who co-produced the album. But with its spare aesthetic, *Voyageur* turns the pain into genuine beauty, from the easy shuffle of "Empty Threat" to the airy melancholy of "A Soft Place to Land" and "Pink Champagne." Elsewhere, rocking moments arrive during the songs "Mint" and "Change the Sheets," while a forceful ebb and flow is heard on "Going to Hell." Vernon's ambient touch is subtle but audible, while such guests as Norah Jones, John Roderick and Francis & the Lights add fresh flavors that help Edwards find "A Softer Place to Land."—GG

REVIEWS

SINGLES



THE SHINS

Simple Song (4:15)

Producer: Greg Kurstin

Writer: J. Mercer

Publisher: Lettuce Flavored Music (BMI)

Aural Apothecary/Columbia

Incredibly, it's been more than 10 years since the release of the Shins' debut, *Oh Inverted World*, and almost five since the band released its last album, *Winning the Night Away*. And while singer/songwriter James Mercer's Broken Bells project with Danger Mouse may have kept fans sated, it wasn't the Shins—which, from its opening notes, "Simple Song" unmistakably is. Everything that drew fans to the band is here: a lilting melody, a gentle wash of echo and verses that lead gradually but inexorably to a joyous but complex chorus that finds Mercer hitting the top of his vocal range. But the production (courtesy of Greg Kurstin, who's worked with everyone from Lily Allen and the Flaming Lips to Ke\$ha) is much more involved than the group's previous work, with keyboard- and guitar-driven counter-melodies playing off the song's main line and giving the track a deceptive complexity.—JA

ROCK

CURSIVE

The Sun and Moon (3:58)

Producers: Matt Bayles,

Cursive

Writer: Cursive

Publishers: Cursive,

administered by House of

Hassle

Saddle Creek

It's been three years since Cursive's last full-length album (the insular, low-key *Mama, I'm Swollen*), and these post-hardcore veterans sound refreshingly

unhinged on their excellent new single. The immediacy on "The Sun and Moon" is whiplash-intense, with full-band interplay that's layered with odd studio flourishes and some of the most puzzling lyrics in the act's catalog. "Who was there when you dined with Dionysus?" frontman Tim Kasher sings. "Who you think that was

nourishing your hubris?/Who was there engorged in Gomorrah?/Who you think that was dancing in the sulfur?" But in spite of its wordy murk, "The Sun and Moon" might be the band's most radio-friendly moment yet, with Kasher nimbly flashing his falsetto over brisk guitars and a whirlwind of synth. "The Sun and Moon" sounds like Ric Ocasek fronting the Dismemberment Plan, in the best way possible.—RR

POP

MIKE POSNER

Looks Like Sex (3:24)

Producers: MdL, Mike Posner

Writers: M. Posner, M. Levy

Publishers: North Green-

way Productions, Sony/

ATV Tunes, Artist Publishing

Group West, Warner/

Chappell Music (ASCAP)

RCA Records

Like numerous other male singers during the past five years, Mike Posner has spent his short career trying to find the sexy, immensely likable groove that Justin Timberlake fell into on *FutureSex/LoveSounds* and carry the pop superstar's torch before Timberlake returns to music. The Michigan singer con-



FLO RIDA FEATURING SIA

Wild Ones (3:53)

Producers: Sofly, Axwell,

DJ Frank E

Writers: various

Publishers: various

Poe Boy/Atlantic

When did Sia become the latest queen of electro-pop? The Australian singer/songwriter rose to fame for moody trip-hop songs like her own single "Breathe Me" and Zero 7's "Destiny," but her uptempo 2010 album *We Are Born* re-established her as a dance diva. "Titanium," Sia's collaboration with David Guetta, was a standout cut on the DJ's 2011 album *Nothing But the Beat*, and she returns for a feature alongside Flo Rida on the rapper's follow-up to his Billboard Hot 100 hit "Good Feeling." While "Wild Ones" finds Sia simply singing the hook as Flo Rida spits forgettable party rhymes, the female singer's careful delivery of her simplistic lines ("If I took you home, it'd be a home run," she concludes) yields emotional results. Sia's indelible hook on "Wild Ones" will have listeners humming long after they leave the club.—AH



jured a cheeky hit with 2010's "Cooler Than Me," but "Looks Like Sex," the first offering from sophomore album *Sky High*, sounds like an ill-timed misfire. The song's problem lies between its pre-chorus, in which Posner earnestly

declares, "That ass makes me want to oooh," and its main chorus, in which the singer simply concludes that his female subject "looks like sex, sex, sex, sex," without offering any substantial description. Meanwhile, the production lags and barely showcases more than some humdrum percussion during the verses. Posner still sounds hungry to prove his longevity, but "Looks Like Sex" represents an unimpressive extension of his established persona.—JL

ALTERNATIVE

LANA DEL REY

Born to Die (4:45)

Producer: Emile Haynie

Writers: L. Del Rey, J. Parker

Publishers: EMI/Sony ATV

(ASCAP)

Interscope

"Born to Die," the latest single

and title track from Lana Del

Rey's Interscope debut, has already earned the singer buzz akin to her breakthrough viral hit "Video Games." (Indeed, Billboard just named her the No. 1 Best Bet for 2012.) Part of the hype can be chalked up to the Paris-shot video that features the topless singer embracing a lover in front of an American flag and pouting on a throne flanked by a pair of tigers. The single could best be described as apocalypse pop, with swelling strings, cardiac-monitor beats that recall Massive Attack at its most accessible and lyrics like, "Come take a walk on the wild side/Let me kiss you hard in the pouring rain/You like your girls insane." Already the subject of thousands of blog posts, 2012's most talked-about new female artist lays promising ground for what could be a very big year.—AH



VAN HALEN

Tattoo (4:43)

Producers: Van Halen,

John Shanks

Writer: Van Halen

Publisher: not listed

Interscope

Van Halen's first new song

with David Lee Roth in more than 15 years finds the group putting its stamp back on the music world—er, make that its tramp stamp. "Tattoo," the first single from the group's upcoming album *A Different Kind of Truth*, gets its ink on as Roth—over a meaty, stomping blues-rock groove—lets us know he's got "Elvis on my elbow," as well as the socially conscious number of his uncle's union chapter on his shoulder, and he slings enough lingo (Swap Meet Sally, tramp-stamp cat, mouse wife and momshell) to let us know he's



seen at least a few episodes of "L.A. Ink." Roth also lets loose with a signature "Woo!" and delivers a spoken section, while the song's title is used as a funky chorus chant. The best news for fans, however, is that Eddie Van Halen delivers a killer solo—as razor-sharp and on-form as one could hope—reprising some of the licks with some lightning soloing at the end of the song. If Van Halen was looking to show off its return to recording virility, the group can wear "Tattoo" proudly.—GG

LEGEND & CREDITS

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

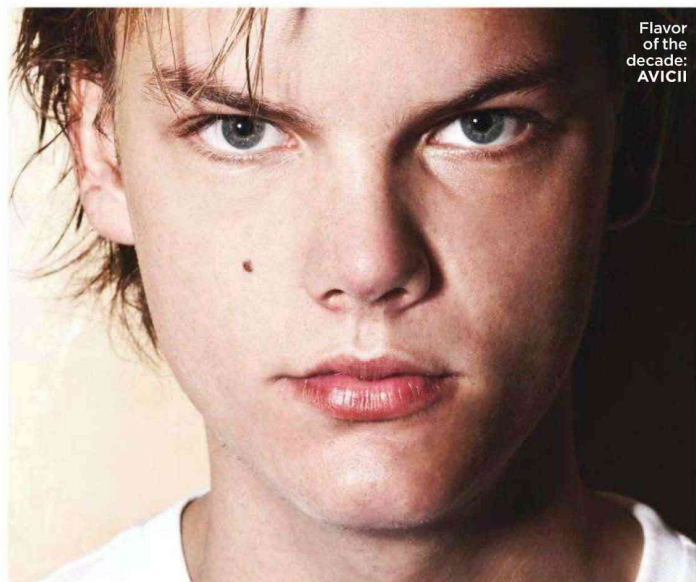
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DANCE BY RICHARD SMIRKE

Flying High

Grammy-nominated Swedish DJ Avicii preps Ultra Music Festival, Coachella headline slots with global hit 'Le7els'



Flavor of the decade: AVICII

By anyone's standards, Swedish DJ/producer Avicii enjoyed a phenomenal 2011. Having started last year as a hotly tipped but relatively underground dance artist, the baby-faced 22-year-old ended the year by playing to more than 11,000 electronic music-mad fans at a sold-out New Year's Eve show at New York's Pier 94 venue.

During the 12 months prior, Avicii—whose real name is Tim Bergling—played in excess of 300 gigs to capacity crowds at dance festivals and club nights throughout North America, Europe and Australasia, fast establishing himself as one of the world's hottest DJs. Now flying high with a Grammy Award nomination for best dance recording for "Sunshine," his collaboration with David Guetta, and upcoming headline performances confirmed for Miami's Ultra Music Festival and Coachella, Avicii shows no signs of slowing down in 2012.

"This is a global star in the making," says Per Sundin, managing director of Universal Music Sweden, which only licensed the Avicii track for the world excluding North America. In North America, the track is licensed to Troy Carter's electronic dance label Atom Empire through Interscope. Sundin says Avicii has the potential to become one of the world's biggest dance artists and points to the crossover success of his breakthrough single, "Le7els," as evidence of his mainstream appeal.

Released internationally late last year, "Le7els" has become a huge hit across Europe, reaching No. 1 in Norway and Sweden and peaking at No. 3 in both Germany and Holland. In the United Kingdom, the infectious trance instrumental, which samples Etta James' soul classic "Something's Got a Hold on Me," has spent eight weeks in the top 10. It peaked at No. 4 and has sold 295,000 copies, according to the Official Charts Co.

In the United States, "Le7els" hit No. 1 on

Billboard's Dance Club Songs chart and peaked at No. 66 on the Billboard Hot 100. It has sold 333,000 units, according to Nielsen SoundScan. Total worldwide sales (except stateside) are approximately 1 million units, according to Universal, with the song's inventive office-set video racking up more than 12 million YouTube views.

"Le7els" has also proved a big hit for Avicii's publisher, EMI Music Publishing. Flo Rida's latest single, "Good Feeling" (Atlantic), which recently topped the U.K. singles chart and sits at No. 3 on the Hot 100, prominently samples the track. "Good Feeling" has sold 2 million units, according to SoundScan.

"The moment we heard 'Le7els,' we knew we had something special," says Sundin, who credits Universal international and Avicii's Stockholm-based manager, Arash "Ash" Pournouri of At Night Management, with driving global sales through radio support and the artist's strong online presence. In addition to regularly updated Facebook, Twitter (@avicii), Tumblr and YouTube accounts, a series of free podcasts featuring exclusive music, interviews and mixes are available through iTunes. Avicii is also a regular fixture on SiriusXM's dance-oriented Electric Area channel, while live performances are a further key component, Sundin adds.

Avicii wraps a 26-date U.S. club tour on Jan. 31 at the Mullins Center in Amherst, Mass. Taking place over a stamina-testing 27 days, the tour will find the artist donating \$1 million in gig fees to hunger-relief organization Feeding America. Additional European tour dates are then scheduled ahead of his appearances at the Ultra Music Festival (March 23-25) and Coachella (April 13-15 and 20-22), with a highly anticipated full-vocal mix of "Le7els" due to be released later this year. "Avicii is not just the flavor of the day," Sundin says. "He's the flavor of the decade." ●●●



Back at it: VAN HALEN

CHART INK

Van Halen returns to multiple surveys with 'Tattoo,' the band's long-awaited new single with David Lee Roth

Van Halen's reunion single with longtime (and longtime gone) lead singer David Lee Roth, "Tattoo," soars onto an array of Billboard charts after its first week of availability.

The song previews the Rock and Roll Hall of Famers' Feb. 7 album *A Different Kind of Truth*, its first with Roth since 1984. The latter set, which has sold 10 million albums, according to the RIAA, debuted on the Billboard 200, coincidently,

exactly 28 years ago this week (Jan. 28, 1984).

"Tattoo" begins at No. 67 on the Billboard Hot 100, where it's the group's 23rd entry and first since 1995. (Doubly coincidental, Van Halen first appeared on the chart exactly 34 years ago in the Jan. 28, 1978, issue.) "Tattoo" launches at No. 1 on Hard Rock Digital Songs with 34,000 downloads sold, according to Nielsen SoundScan, and No. 16 on Rock Songs with 4.6 million first-week audience impressions on 78 stations, according to Nielsen BDS.

The buzz behind Van Halen's return renews interest in the group's sole Hot 100 leader, its 1984 (and 1984) hit "Jump," which re-enters Hard Rock Digital Songs at No. 11 (7,000 downloads, up 97%).

—Gary Trust

WHEN IT'S LOVE

THE FIRST NEW MUSIC from Van Halen since the return of David Lee Roth wins approval at rock radio, as "Tattoo" storms the Mainstream Rock chart at No. 16. The band closes in on the record for most appearances in the list's 31-year history, while already holding the mark for most No. 1s.

Total Charted Titles / Artist		Total No. 1s / Artist	
49	U2	13	Van Halen
48	Tom Petty (& the Heartbreakers)	10	Tom Petty (& the Heartbreakers)
46	Van Halen	9	Aerosmith
45	John Mellencamp	7	Collective Soul
42	Aerosmith	7	John Mellencamp
42	Bruce Springsteen	7	Metallica
41	Rush	7	Nickelback
40	Pearl Jam	7	Three Days Grace
35	R.E.M.	7	U2
34	Eric Clapton		
34	The Rolling Stones		

Getting acquainted: GOTYE



CLOCKWISE FROM LEFT: DAN REID; FIN COSTELLO (REDFERNS/GETTY IMAGES); ANDRÉS MARTÍNEZ; JASON KERRIN/GETTY IMAGES; WARWICK BAKER

Getting It Right

SafetySuit bypasses sophomore jinx with top 10 album debut for 'These Times'

Nashville-based SafetySuit kicked off the new year in style. *These Times* (Universal Republic), the band's long-awaited sophomore set, debuted at No. 7 on the Billboard 200—marking a career milestone. The album, which has sold 33,000 copies, according to Nielsen SoundScan, is the follow-up to the rock quartet's 2008 Universal Motown debut, *Life Left to Go*, which peaked at No. 5 on the Heatseekers Albums chart and spawned the hit single "Stay."

Propelling the momentum behind *These Times* is the album's title track/latest single, a moving song about the current state of the nation. Spotlights earlier as an iTunes Single of the Week, the song has

sold 3,000 downloads, according to SoundScan, and the band says the free single earned nearly 500,000 downloads. *These Times* debuted at No. 2 on Billboard's Digital Albums chart.

"We had amazing support from iTunes," band manager Rich Isaacson says. "Universal's sales team arranged for the band to perform at an iTunes presentation early this past summer, and I think they really connected with the editorial committee."

"It also doesn't hurt the buzz-building process when you announce your release date and then change it three or four different times," SafetySuit lead singer/guitarist Doug Brown jokes. Initially the album was slated to be released in the summer of 2011. That date was later changed to the fall of that year before the project was finally released as an iTunes exclusive on Jan. 3 and then released to wider distribution on Jan. 10.

"That was not a slick marketing move, but rather a run of events not working out on the label side of things," Brown says. "Luckily our fans are incredible and patiently waited for us to get it right."

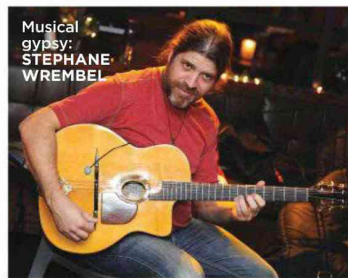
Getting it right included finding the best musical vibe. Brown says the initial batch of songs intended for *These Times* was scrapped, allowing the band members—including drummer Tate Cunningham, bassist Jeremy Henshaw and guitarist Dave Garofolo—to come back to the recording process with

clear heads. SafetySuit teamed with three producers for the album: New York-based production team Espionage (Train, Mary J. Blige), Howard Benson (My Chemical Romance, Daughtry) and OneRepublic's Ryan Tedder, who's up for producer of the year at next month's Grammy Awards (Adele, Beyoncé).

"We wanted to push our limits on the pop side of things," Brown says of working with Tedder on album track "Let Go." "He was a blast to work with because we rarely use keyboards, synths, vocoders and such. So he tapped into this pop sensibility that we never get to play with, and we made a song that stretched us."

Overall, Brown says the album is a step ahead of the group's first outing. "I heard Bruce Springsteen explain the difference between *Born to Run* and *Darkness on the Edge of Town*, saying that with *Born to Run* they had built a wall of sound and with *Darkness* they wanted to take every possible brick from that wall without it falling down. That's what we wanted to do with this record: simplify, simplify, simplify."

Noting that the album's strong debut "has been a real catalyst," Isaacson says the next few months will find SafetySuit on the road supporting Daughtry, as well as making TV appearances on "Jimmy Kimmel Live!" and "The Rachael Ray Show." Most recently, the group performed alongside the Script, Lifehouse and Mat Kearney on VHI's Best Cruise Ever and wrapped a military tour of Asia. ●●●



Musical gypsy: STEPHANE WREMBEL

MUSIC A GO-GO

Stephane Wrembel takes guitar fest on the road; also spotlights Woody Allen film music

Stephane Wrembel, the guitarist who most recently wrote a swing theme, "Bistro Fada," for director Woody Allen's "Midnight in Paris," is taking his annual Django A Go-Go Festival out of New York for the first time and adding a show dedicated to Allen's film music.

After performing at New York's Joe's Pub on Jan. 20 and 21, Wrembel and his quartet will head to Boston; Philadelphia; Washington, D.C.; Harrisburg, Pa.; and Albany, N.Y., to perform the music of gypsy guitar legend Django Reinhardt. The Allen tribute will feature guitarists Howard Alden and Biel Ballester, reuniting a trio that collaborated on the score for Allen's "Vicky Cristina Barcelona."

"Being inspired by Django's guitar style is No. 1," Wrembel says as he lists his reasons behind Django A Go-Go. "Loving the repertoire is second, playing is third. We improvise on themes using his technique—an ancient technique used on the oud and the lute that gives you more power on the guitar. It's the traditional repertoire but Django is a departure point, not the end."

Once the tour wraps, Wrembel has significant plans for 2012. In May he'll release his first album in four years—and fifth overall—and perform in Asia, North Africa, Israel, Europe and on the West Coast. His new work will be the furthest he has strayed from the Reinhardt influence.

"I've been searching for a sound for seven, eight years since I moved to New York," says Wrembel, who was born in Paris and raised in Fontainebleau. "I started experimenting by adding percussion and finally broke through as a composer. Suddenly magic was happening."

Wrembel, who launched Django A Go-Go in 2005, says the annual festival "still feels very personal. It's a hot night and the level of playing is crazy—there's no fear. It's the highest level of spirit." —Phil Gallo



Pushing its limits: SAFETYSUIT

SOMEBODY YOU SHOULD KNOW

Australian singer/songwriter Gotye ramps up a global hit

U.S. and Canadian music fans are finally getting hip to the worldwide smash "Somebody That I Used to Know" by Australia-based Gotye (aka Wally de Backer) featuring New Zealander Kimbra. The song that Gotye says was "almost scrapped" has hit and held at No. 1 for multiple weeks in both artists' home countries as well as topping charts around the world from Germany, Luxembourg and the Netherlands to Belgium, Gotye's birthplace.

"Somebody," the lead single from *Making Mirrors* (released stateside digitally on Dec. 6 on Samples 'N' Seconds/Fairfax/Universal Republic and due physically on Jan. 31), is well

on its way to repeating its global success in the United States. It's already a hit at triple A and alternative radio, where it ranks this week at Nos. 5 and 16, respectively.

The song depicts the painful ending of a relationship. Always tinkering with sounds in the studio, Gotye used a brief sample of a track called "Saville" by late Brazilian guitarist Luiz Bonfá that elicited a "strong emotional reaction" within him. Its equally striking music video has amassed more than 45 million views on YouTube. For his part, Gotye is "flattered" that people are connecting with his lyrics and feels that the song has taken on a life of its own.

Helping fuel the track's discovery in North America is a cover version released Jan. 6 by DIY Canadian band Walk Off the Earth, which enters Billboard's Social 50 chart this week at No. 14. Its accompanying video has garnered more than 28 million YouTube views. The clip, which Gotye calls "genius and clever," features all five band members playing one guitar simultaneously and re-creating every nuance of the original song. Walk Off the Earth vocalist Sarah Blackwood says that when guitarist Gianni Luminati heard the song on the radio, "he bought it and played it for the rest of the band [because it] 'revamped

[his] faith in music."

All this success has also helped Gotye's featured guest Kimbra. *Settle Down*, the latter's digital U.S. debut EP on Warner Bros., is No. 26 on the Heatseekers Albums chart.

Debuting last week at No. 133 on the Billboard 200, *Making Mirrors* earns Greatest Gainer and Heatseeker graduate honors, shooting up to No. 60. On the Billboard Hot 100, "Somebody" jumps 91-58. And on the Billboard Canadian Hot 100, "Somebody" sails 56-21 while Walk Off the Earth's cover leaps 99-13, further cementing what the rest of the world already knows: This song is a hit. —Alex Vitoulis

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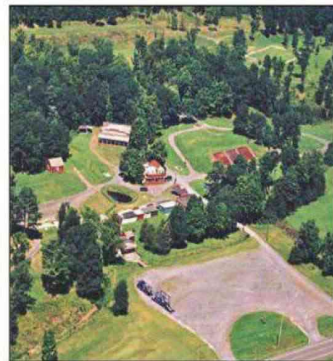
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THE HOT BOX

A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS



JACKSON'S 80th

>> Alan Jackson claims his 80th hit on the Hot Country Songs chart as "So You Don't Have to Love Me Anymore" bows at No. 58. Since his arrival on the list on Oct. 21, 1989, he is now tied with Garth Brooks for the second-most visits to the chart. Only George Strait (with 92) has earned more since then.

WORLD HITS

>> Veteran South African vocal group Ladysmith Black Mambazo claims its 10th top 10 on the World Albums chart as *Ladysmith Black Mambazo and Friends* starts at No. 2 on the tally. The set collects collaborative highlights from the act's past with such artists as Paul Simon, Dolly Parton and Sarah McLachlan.



GOSPEL 'NOISE'

>> Speaking of Dolly Parton (see above), the soundtrack to her film "Joyful Noise" rings in at No. 21 on the Billboard 200 and No. 1 on Gospel Albums. Featuring the film's stars Parton and Queen Latifah, this marks the first soundtrack to top the gospel list since "The Fighting Temptations" wrapped a six-week No. 1 run on Nov. 15, 2003.

CHART BEAT

>> As Adele's 21 logs a momentous 16th week atop the Billboard 200 (see *Over the Counter*, above), her "Rolling in the Deep," the top Billboard Hot 100 title of 2011, makes headlines by remaining on the latter list for a 54th week. The song becomes the longest-charting No. 1 song of any year, besting the 53-week Hot 100 residence of Faith Hill's "Breathe" in 2000.

>> Shinedown continues to shine on at rock radio. The band's latest single, "Bully," bounds 14-8 on Mainstream Rock, 16-8 on Active Rock and 11-7 on Heritage Rock, extending the group's career-opening streaks to 14 top 10s—in 14 tries—on all three charts. Shinedown will release fourth album *Amaryllis* on March 27.

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

Billboard

CHARTS

Adele Meets 'Titanic'; Lana Del Rey Steps In

As expected, Adele's 21 spends its 16th week at No. 1 on the Billboard 200 (104,000 sold, according to Nielsen SoundScan; down 16%). Its reign is the longest since the "Titanic" soundtrack also earned 16 weeks at No. 1 in 1998.

Since SoundScan's sales data began powering the Billboard 200 tally in May 1991, 21 is one of only five sets to notch at least 16 weeks atop the list. Aside from 21 and the "Titanic" soundtrack, the other three are the Whitney Houston-driven soundtrack to "The Bodyguard" (20 weeks in 1992-93), Garth Brooks'

(It became a 15-position tally on June 2, 1956.) From May 25, 1959, through Aug. 10, 1963, Billboard printed dual albums charts—one for stereo albums and one for mono releases. Then, on Aug. 17, 1963, Billboard began printing one main albums chart, combining stereo and mono LPs. We generally consider the Billboard 200 to have started with the regular weekly publishing of an albums chart on March 24, 1956.

But let's get back to this week: With 104,000 sold, 21 notches its 33rd week of 100,000-plus sales. The last album to do so was Usher's *Confessions*, which also racked 33 stanzas of 100,000 sales in 2004-05.

At No. 2 this week is a debut from the David Crowder Band, its *Give Us Rest* selling a larger-than-expected 50,000 copies. It's the best chart rank and sales week for the Christian act, which had previously gone as high as No. 11 with 2009's *Church Music* (36,000 first-week sales). The recently disbanded group played its final show at the Passion 2012 conference on Jan. 2 in Atlanta.

The Black Keys' *El Camino* holds at No. 3 (36,000; down 13%) while Drake's *Take Care* falls 2-4 (32,000; down 25%).

Snow Patrol's *Fallen Empires* debuts

at No. 5 with 31,000. It's a new peak for the band, but not its largest sales week. The latter came when *Eyes Open* moved 70,000 in a non-debut week during the Christmas shopping period of 2006, when it ranked way down at No. 55.

Young Jeezy's *TM:103 Hustlerz Ambition* slips 4-6 (24,000; down 33%), Rihanna's *Talk That Talk* moves 6-7 (22,000; down 20%), and Coldplay's *Mylo Xyloto* descends 5-8 (20,000; down 30%).

Nickelback's *Here and Now* returns to the top 10 (11-9) with 19,000 (down 18%), and the *Now 40* compilation dips 9-10 (17,000; down 28%).

As the Nos. 8-10 albums all sell fewer than 20,000 copies this week, this marks the first time in SoundScan history that it takes fewer than 20,000 in sales to rank among the top 10 albums of the week.

Previously, the record-low figure required to reach the top 10 was recorded on the June 19, 2010, list, when Ke\$ha's *Animal* moved just slightly more than 20,000 at No. 10.

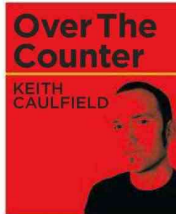
Oddly, though it takes so few copies to reach the top 10 this week, the top three titles all sell more than the top three from a year ago this week. This time last year, *Cake's Showroom of Compassion* debuted at No. 1 with a woeful 44,000, *Cage the Elephant's*

Thank You Happy Birthday bowed at No. 2 with 39,000, and Taylor Swift's *Speak Now* was No. 3 with 36,000.

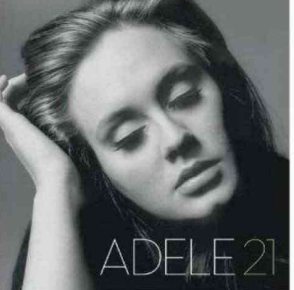
Early indications from industry sources suggest that 21 might slip below 100,000 on next week's tally, but will likely remain at No. 1 for a 17th week. (Unless *Kidz Bop 21* notches the franchise's first chart-topping set.)

TWO DIFFERENT DEBUTS: Last week's Billboard cover star, Lana Del Rey, has been thrust into the spotlight lately. The striking Internet-born singer played NBC's "Saturday Night Live" on Jan. 14, and debuts a four-song self-titled digital EP at No. 20 on the Billboard 200 with 14,000 sold. It's the warm-up to her first full-length for Interscope, *Born to Die*, due Jan. 31. If the deafening buzz on Del Rey (both positive and negative) continues, *Born* could make a rather handsome bow. Her "Video Games" single also enters the Billboard Hot 100 at No. 91 (with 28,000 downloads sold).

Meanwhile, reggae band *Rebellion* nets its best week ever on the charts as its *Peace of Mind* arrives at No. 13 on the Billboard 200 with 16,000 sold. It also launches at No. 1 on Reggae Albums, the act's second leader on the tally following 2009's *Bright Side of Life*. Until this week, the group had never been higher than No. 54 on the Billboard 200, when *Bright* debuted and peaked at No. 54 on the Aug. 22, 2009, chart.



KEITH CAULFIELD



Robin' the Wind (18 in 1991-92) and Billy Ray Cyrus' *Some Gave All* (17 in 1992).

In the Billboard 200's nearly 56-year history, 21 becomes only the 20th album to score at least 16 weeks at No. 1. Billboard started publishing a weekly albums chart that varied in depth beginning on March 24, 1956.

Market Watch A Weekly National Music Sales Report

Weekly Unit Sales

	ALBUMS	DIGITAL ALBUMS*	DIGITAL TRACKS
This Week	5,098,000	2,130,000	28,557,000
Last Week	5,799,000	2,441,000	32,765,000
Change	-12.1%	-12.7%	-12.8%
This Week Last Year	4,849,000	1,770,000	27,447,000
Change	5.1%	20.3%	4.0%

*Digital album sales are also counted within album sales.

Weekly Album Sales (Million Units)



Year-To-Date

	2011	2012	CHANGE
OVERALL UNIT SALES			
Albums	10,287,000	10,897,000	5.9%
Digital Tracks	57,225,000	61,322,000	7.2%
Store Singles	77,000	101,000	31.2%
Total	67,589,000	72,320,000	7.0%
Albums w/TEA*	16,009,500	17,029,200	6.4%

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

ALBUM SALES

'11	10.3 million
'12	10.9 million

SALES BY ALBUM FORMAT

CD	6,427,000	6,160,000	-4.2%
Digital	3,734,000	4,571,000	22.4%
Vinyl	125,000	163,000	30.4%
Other	2,000	3,000	50.0%

For week ending Jan. 15, 2012. Figures are rounded. Compiled from a national sample of retail store and rack sales reports collected and provided by



	2011	2012	CHANGE
--	------	------	--------

YEAR-TO-DATE SALES BY ALBUM CATEGORY

Current	5,291,000	5,062,000	-4.3%
Catalog	4,996,000	5,834,000	16.8%
Deep Catalog	3,840,000	4,648,000	21.0%

CURRENT ALBUM SALES

'11	5.3 million
'12	5.1 million

CATALOG ALBUM SALES

'11	5.0 million
'12	5.8 million

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

Main Billboard 200 chart table with columns for Week, Last Week, Peak, Weeks on Chart, Artist, Title, Cert., and Peak Position. Includes entries for Adele, David Crowder Band, The Black Keys, Drake, Snow Patrol, Young Jeezy, Rihanna, Coldplay, Nickleback, Varios Artists, LMFAO, Yo Gotti, Rebellion, Kelly Clarkson, Florence + The Machine, Adele, Lady Antebellum, Luke Bryan, Skrillex, Lana Del Rey, Soundtrack, Toby Keith, Anthony Hamilton, The Band Perry, Jason Aldean, Jay Z Kanye West, Nightwish, Mary J. Blige, Lil Wayne, Mumford & Sons, Amy Winehouse, Foster The People, Beyonce, Scotty McCreery, Lady Gaga, Daughtry, Maroon 5, Common, Katy Perry, Bruno Mars, Brantley Gilbert, Bob Seger & The Silver Bullet Band, Eric Church, The Black Keys, The Little Willies, Soundtrack, Tim McGraw, Korn, Five Finger Death Punch.

14 The album spends a third straight week lodged within the top 20 as it feels residual impact from her Jan. 7 performance on NBC's "Saturday Night Live." While it's down 14% in sales, that's a small enough erosion to bump it up two slots.



27 The rock band has been kicking around since 1996, but this is only its second album to reach the tally. It also earns the group its highest rank and best sales week, with 12,000 sold.

45 The band, which features Norah Jones, returns to the list with its second album, starting with 7,000. The collective's self-titled debut debuted and peaked at No. 48 in 2006.



59 The club kingpin's first studio album bows with 7,000 and earns him his second top 10 (and biggest set) on Dance/Electronic Albums (No. 6).



68 The new album (191,000 to date) is about to surpass the cumulative sales of his last set, One Love, which has moved 205,000 to date. Meanwhile, Nothing secures its third top 20 Billboard Hot 100 hit—and second top 10—as "Turn Me On" rushes 25-10 (see page 54).

Continuation of Billboard 200 chart table from rank 51 to 100. Includes entries for Miranda Lambert, Skrillex, Taylor Swift, Zac Brown Band, Eminem, J. Cole, Safetysuit, Varios Artists, Steve Aoki, Greatest Gainer/Heatseeker Graduate, Dailey & Vincent, Journey, Justin Bieber, Wade, Mac Miller, Andrea Bocelli, Evanescence, David Guetta, The Civil Wars, Soundtrack, Michael Jackson, Chevelle, Neil Diamond, Pitbull, Pistol Annies, Tony Bennett, Mindless Behavior, Robin Thicke, Varios Artists, Blake Shelton, Selena Gomez & The Scene, Susan Boyle, Blake Shelton, Creedence Clearwater Revival, Nicki Minaj, Taylor Swift, Romeo Santos, Casting Crowns, Snoop Dogg & Wiz Khalifa, Varios Artists, Lady Antebellum, Tyrese, Yelawolf, Bad Meets Evil, Chris Tomlin, Soundtrack, Kidz Bop Kids, Demi Lovato, Bon Iver, Michael Jackson.

THE BILLBOARD 200 ARTIST INDEX: A grid listing artists and their corresponding chart positions for the week of January 28, 2012.

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	DEBT.	PEAK POSITION
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101	93	98	40	FOO FIGHTERS ROSWELL 84493/RCA (11.98) ⊕	Wasting Light	1
102	128	-	2	VARIOUS ARTISTS SONY MUSIC CMG 71864 EX/STARBUCKS (12.98)	Jazz Impressionists	102
103	106	118	9	M3. M3 95510*/MUTE (18.98)	Hurry Up, We're Dreaming.	15
104	130	-	2	VARIOUS ARTISTS EM SPECIAL MARKETS 31476 EX/STARBUCKS (12.98)	Wind Down	104
105	95	70	8	TAYLOR SWIFT BIG MACHINE 50340A (24.98 CD/DVD) ⊕	Speak Now: World Tour Live CD + DVD	11
106	101	99	18	JAKE OWEN RCA NASHVILLE 89547/SMN (10.98)	Barefoot Blue Jean Night	6
107	94	132	75	LYNRD SKYNYRD The Best Of Lynrd Skynyrd: 20th Century Masters The Millennium Collection MCA 111941/UMG (9.98)		2 60
108	105	136	17	AWOLNATION RED BULL 1095 (9.98)	Megalithic Symphony	105
109	87	58	8	BIG TIME RUSH NICKLEODEON/COLUMBIA 99082/SONY MUSIC (11.98)	Elevate (Soundtrack)	12
110	132	-	8	THE HEAD AND THE HEART SUB POP 915* (10.98)	The Head And The Heart	110
111	NEW	1	1	SCHOOLBOY Q TOP DAWG DIGITAL EX (8.98)	Habits & Contradictions	111
112	89	92	6	T-PAIN NAPPY BOY/KONVICT 98122/RCA (11.98)	rEVOLVER	28
113	151	128	121	SKILLET ARISE/FAIR TRADE/ATLANTIC 519927/AG (13.98)	Awake	2
114	107	161	9	FRANK SINATRA MCA 72064/CAPTOL (18.98)	Sinatra: Best Of The Best	23
115	104	102	8	CHILDISH GAMBINO GLASSNOTE 0121* (13.98)	Camp	11
116	99	72	20	RED HOT CHILI PEPPERS WARNER BROS. 528184* (18.98)	I'm With You	2
117	125	141	164	ZAC BROWN BAND ROAD/RIGGER PICTURE HOME GROWN/ATLANTIC 518931/AG (13.98)	The Foundation	2 9
118	116	-	9	GEORGE STRAIT MCA NASHVILLE 016007/UMG (7.98)	Icon: George Strait	62
119	79	76	6	THE ROOTS DEF JAM 015920/UMG (13.98)	Undun	17
120	111	80	44	RED HOT CHILI PEPPERS WARNER BROS. 48545 (18.98)	Greatest Hits	18
121	61	93	8	LANDAU EUGENE MURPHY, JR. SYCO/COLUMBIA 99178/SONY MUSIC (11.98)	That's Life	34
122	85	81	8	SOUNDTRACK WALT DISNEY 006509 (13.98)	The Muppets	38
123	178	181	8	PACE SETTER JAMES DURBIN WIND-UP 13305 (11.98)	Memories Of A Beautiful Disaster	36
124	124	116	30	JUSTIN MOORE VALRYD JMO260A (10.98)	Outlaws Like Me	5
125	120	122	34	BRAD PAISLEY MCA 112071/UMG (9.98)	This Is Country Music	2
126	167	-	2	3BALLMITY FONDISA 354663/UMG (11.98)	Intentalo	126
127	102	109	102	AMY WINEHOUSE UNIVERSAL REPUBLIC 008428* (15.98)	Back To Black	2 2
128	109	119	255	TAYLOR SWIFT BIG MACHINE 079012 (18.98) ⊕	Taylor Swift	5 5
129	113	112	61	RIHANNA SRP/DEF JAM 014927/IDJMG (13.98) ⊕	Loud	3
130	127	157	50	ERIC CLAPTON The Best Of Eric Clapton: 20th Century Masters The Millennium Collection CHRONICLES/ROCK/A&L/MERCURY 002759/UMG (9.98)		66
131	103	44	4	TRENT REZNOR AND ATTICUS ROSS The Girl With The Dragon Tattoo (Soundtrack) THE MLL CORPORATION 3 00274/SMN (11.98)		44
132	126	187	19	GEORGE STRAIT MCA NASHVILLE 015824/UMG (13.98)	Here For A Good Time	3
133	131	124	14	LAUREN ALAINA 19/MERCURY NASHVILLE 016025/IGA/UMGN (13.98)	Wildflower	13
134	110	106	10	DISTURBED REPRISE 52818/WARNER BROS. (15.98)	The Lost Children	5
135	122	153	21	THE TEMPTATIONS Best Of The Temptations-The 60's: 20th Century Masters The Millennium Collection MOTOWN 153362/UMG (9.98)		122
136	115	89	38	WIZ KHALIFA MCA 112071/UMG (9.98)	Rolling Papers	2
137	117	-	9	PINK FLOYD CAPTOL 28986 (18.98)	A Foot In The Door: The Best Of Pink Floyd	50
138	171	-	5	WILLIAM MCDOWELL DELIVERY ROOM/LIGHT 2352/EONE (16.98)	Arise: The Live Worship Experience	63
139	NEW	1	1	JOSHUA BELL/JEREMY DENK SONY CLASSICAL 82026/SONY MASTERWORKS (11.98)	French Impressions	139
140	139	176	25	LIONEL RICHIE The Best Of Lionel Richie: 20th Century Masters The Millennium Collection MOTOWN/CHRONICLES 007759/UMG (9.98)		127
141	187	61	222	GUNS N' ROSES Geffen 001714/UMG (16.98)	Greatest Hits	5 3
142	135	168	30	THREE DOG NIGHT The Best Of Three Dog Night: 20th Century Masters The Millennium Collection MCA 112071/UMG (9.98)		109
143	190	149	11	GAVIN DEGRAW J 50983/RCA (11.98)	Sweeter	8
144	154	-	17	ELI YOUNG BAND REPUBLIC NASHVILLE 015856/UNIVERSAL REPUBLIC (10.98)	Life At Best	6
145	137	166	38	ELVIS PRESLEY RCA/SONY MUSIC COMMERCIAL MUSIC GROUP 70971/SONY MUSIC (6.98)	An Afternoon In The Garden	85
146	RE-ENTRY	11	11	RODNEY ATKINS CURB 79255 (18.98)	Take A Back Road	8
147	123	97	32	CHRISTINA PERRI ATLANTIC 529633/AG (13.98) ⊕	lovestrong.	4
148	108	130	3	OF MONSTERS AND MEN UNIVERSAL REPUBLIC DIGITAL EX (4.98)	Into The Woods (EP)	108
149	166	151	794	PINK FLOYD CAPTOL 28955* (18.98)	Dark Side Of The Moon	16
150	114	103	7	HOT CHELLE RAE RCA 98437 (9.98)	Whatever	48

123
The album (with release-to-date sales of 81,000) earns the Pacesetter award for the greatest percentage gain this week (up 12%). The release was offered as Amazon MP3's Daily Deal on Jan. 11 for \$3.99.



157
A \$7.99 deal at Best Buy helps return the set to the chart with an overall 8% gain. Meanwhile, despite the fact that Christmas was nearly a month ago, his Christmas album sold nearly 1,000 copies last week.

176
The Hawaii-set film's all-Hawaiian soundtrack (go figure!) spends its second week atop the World Albums tally (3,000; up 78%) and enters the Billboard 200 for the first time.



177
Like Michael Bublé's title at No. 157, this set (up 19%) also profits from a \$7.99 sale tag at Best Buy. It was also placed on the front page of the iTunes store with a \$7.99 price (although its digital sales are down 8%).

189
The 2006 album, which boasts 18 tracks (all No. 1 on the Billboard Hot 100), returns to this chart for only the second week since it completed its initial seven-week run in 2006.

151	119	111	167	LADY GAGA STREAMLINE/KONLIVE/CHERYTREE/INTERSCOPE 011805*/IGA (12.98)	The Fame	3 2
152	RE-ENTRY	15	15	THE NOTORIOUS B.I.G. A&L 101150*/AG (18.98)	Greatest Hits	1
153	156	140	144	EMINEM SHINY/AFERMATH/INTERSCOPE 005881*/IGA (13.98/9.98)	Curtain Call: The Hits	2 1
154	150	177	38	BARRY WHITE The Best Of Barry White: 20th Century Masters The Millennium Collection ISLAND/CHRONICLES/IDJMG 00984/UMG (9.98)		100
155	165	62	205	BOB MARLEY AND THE WAILERS TUFF GONG/ISLAND 548904*/UMG (13.98) ⊕	Legend: The Best Of Bob Marley And The Wailers	26
156	144	179	32	BOYZ II MEN The Best Of Boyz II Men: 20th Century Masters The Millennium Collection MOTOWN/CHRONICLES 001098/UMG (9.98)		70
157	RE-ENTRY	83	83	MICHAEL BUBLE 143/REPRISE 520733/WARNER BROS. (18.98) ⊕	Crazy Love	2 1
158	163	-	126	RASCAL FLATTS LYRIC STREET 002923 (13.98)	Greatest Hits Volume 1	6
159	76	55	128	THE BEATLES APPLE 29325/CAPTOL (18.98)		1 1
160	160	191	193	BOB SEGER & THE SILVER BULLET BAND CAPTOL 90334 (15.98)	Greatest Hits	3 8
161	136	100	12	YO-YO MA/STUART DUNCAN/EDGAR MEYER/CHRIS THILE SONY CLASSICAL 84118/SONY MASTERWORKS (11.98)	The Goat Rodeo Sessions	18
162	181	-	8	ETTA JAMES The Best Of Etta James: 20th Century Masters The Millennium Collection MCA 11195/UMG (9.98)		153
163	148	137	10	YOUNG THE GIANT ROADRUNNER 017806* (13.98)	Young The Giant	42
164	118	164	78	ONEREPUBLIC MUSIQUEST/INTERSCOPE 013607/IGA (13.98)	Waking Up	21
165	48	56	5	METALLICA E.M. VENTURES DIGITAL EX/WARNER BROS. (3.98)	Beyond Magnetic (EP)	32
166	172	172	25	CHRIS YOUNG RCA NASHVILLE 85497/SMN (10.98)	Neon	4
167	153	135	78	DRAKE YOUNG MONEY/CASH MONEY 014325/UNIVERSAL REPUBLIC (13.98)	Thank Me Later	1
168	121	171	10	IL DIVO SYCO/COLUMBIA 96448/SONY MUSIC (11.98)	Wicked Game	10
169	157	-	262	NIRVANA SRP/POPDOGS/GEFFEN 015887*/UMG (10.98)	Nevermind	1
170	134	145	45	DEADMAU5 MAUS TRAP 2518*/ULTRA (15.98)	4X4=12	47
171	147	127	14	BLINK-182 DGC/INTERSCOPE 016031/IGA (13.98)	Neighbors	3
172	142	115	26	BIG SEAN G.O.O.D./DEF JAM 015421/IDJMG (10.98)	Finally Famous	2
173	169	-	19	QUEEN HOLLYWOOD 182465 (18.98)	Greatest Hits: We Will Rock You	42
174	182	-	14	LE'ANDRIA JOHNSON BET/STRANGE FRUIT/MUSIC WORLD GOSPEL 5218/MUSIC WORLD (8.98)	The Awakening Of Le'Andria Johnson (EP)	24
175	138	110	14	SOUNDTRACK WALT DISNEY 002923 (10.98)	A.N.T. Farm	29
176	NEW	1	1	SOUNDTRACK 20TH CENTURY FOX FILMS/FOX/SONY CLASSICAL 98456/SONY MASTERWORKS (11.98)	The Descendants	176
177	RE-ENTRY	2	2	DARYL HALL JOHN OATES RCA/LEGACY 69319/SONY MUSIC (10.98)	The Very Best Of Daryl Hall John Oates	86
178	176	160	56	PINK LAFACE/GIVE 80657/RCA (13.98)	Greatest Hits... So Far!!!	5
179	189	184	114	EMINEM WEB/AFERMATH/INTERSCOPE 490629*/UMG (13.98)	The Marshall Mathers LP	1
180	129	188	50	ELTON JOHN CHRONICLES/ROCK/A&L/MERCURY 008661/UMG (13.98)	Rocket Man: Number Ones	9
181	161	147	30	VARIOUS ARTISTS UNIVERSAL/EMI/SONY MUSIC 015731/UMG (18.98)	NOW That's What I Call Country: Volume 4	14
182	168	-	17	WILLIE NELSON COLUMBIA/LEGACY 64184/SONY MUSIC (5.98)	Super Hits	2 135
183	152	185	50	SOUNDTRACK RCA 80205 (11.98)	Burlesque	18
184	179	170	98	FIVE FINGER DEATH PUNCH PROSPECT PARK 50100* (13.98) ⊕	War Is The Answer	7
185	173	-	32	AEROSMITH The Best Of Aerosmith: 20th Century Masters The Millennium Collection Geffen 001101/UMG (9.98)		67
186	192	199	65	KENNY CHESNEY MCA 112071/UMG (9.98)	Hemingway's Whiskey	1
187	RE-ENTRY	2	2	THE NAKED AND FAMOUS SOMEWHAT DAMAGED/POLYDOR 015363/UNIVERSAL REPUBLIC (10.98)	Passive Me, Aggressive You	91
188	170	126	24	SOUNDTRACK NICKLEODEON/COLUMBIA 88341/SONY MUSIC (11.98)	Victorious: Music From The Hit TV Show	5
189	RE-ENTRY	9	9	VARIOUS ARTISTS HIP-O 006279/UMG (13.98)	Pure '80s: #1s	160
190	184	-	36	JOHNNY CASH/WILLIE NELSON MCA/COLUMBIA/SONY MUSIC CMG 58490/SONY MUSIC (6.98)	VH1 Storytellers	56
191	183	192	9	JOSH TURNER MCA NASHVILLE 015346/UMG (7.98)	Icon: Josh Turner	98
192	191	159	68	AVENGED SEVENFOLD HOLLYWOOD 182465 (18.98)	Nightmare	1
193	RE-ENTRY	21	21	NEIL YOUNG REPRISE 48935*/WARNER BROS. (18.98) ⊕	Greatest Hits	27
194	177	196	17	BILLY CURRINGTON MERCURY NASHVILLE 019290/UMG (7.98)	Icon: Billy Currington	118
195	RE-ENTRY	2	2	ELVIS PRESLEY RCA/SONY MUSIC CMG 19831/SONY MUSIC (6.98)	Elvis: Best Of Love	195
196	199	-	112	MIRANDA LAMBERT COLUMBIA NASHVILLE 46854/SMN (12.98)	Revolution	8
197	NEW	1	1	JACKSON 5 The Best Of Jackson 5: 20th Century Masters The Millennium Collection MOTOWN 007196/UMG (9.98)		197
198	RE-ENTRY	7	7	HUNTER HAYES ATLANTIC NASHVILLE 528890/WMN (18.98)	Hunter Hayes	18
199	RE-ENTRY	147	147	NICKELBACK ROADRUNNER 618028 (18.98)	Dark Horse	2
200	159	200	50	JAMES TAYLOR WARNER BROS. 78094/RHINO (11.98)	Greatest Hits	96

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UNCHARTED™		DATA PROVIDED BY	NEXT BIG SOUND
THIS WEEK	LAST WEEK	ARTIST	MYPSPACE PAGE
1	52	#1 TRAPHIK	WWW.MYSPACE.COM/TRAPHIK
2	1	DJ BL3ND	WWW.MYSPACE.COM/BLNDZIZZY
3	3	MADDI JANE	WWW.MYSPACE.COM/MADDIJANEMUSIC
4	4	TYLER WARD	WWW.MYSPACE.COM/TYLERWARD
5	5	SUNGH A JUNG	WWW.MYSPACE.COM/JUNGSUNGH A
6	6	NOISIA	WWW.MYSPACE.COM/NOISIA
7	12	PRETTY LIGHTS	WWW.MYSPACE.COM/PRETTYLIGHTS
8	7	CLOCK OPERA	WWW.MYSPACE.COM/CLOCKOPERA
9	10	T. MILLS	WWW.MYSPACE.COM/TMILLS
10	28	ENTER SHIKARI	WWW.MYSPACE.COM/ENTERSHIKARI
11	11	MAREK HEMMANN	WWW.MYSPACE.COM/MAREKHEMMANN
12	21	JESUS ADRIAN ROMERO	WWW.MYSPACE.COM/JESUSADRIANRET
13	9	STAR SLINGER	WWW.MYSPACE.COM/STARSLINGERMUSIC
14	14	METRONOMY	WWW.MYSPACE.COM/METRONOMY
15	20	PORTA	WWW.MYSPACE.COM/PORTA1
16	25	LAZY RICH	WWW.MYSPACE.COM/LAZZRICH
17	18	ORELSAN	WWW.MYSPACE.COM/ORELSAN
18	8	AEROPLANE	WWW.MYSPACE.COM/AEROPLANEMUSICLOVE
19	16	PITTY	WWW.MYSPACE.COM/BANDAPITTY
20	15	MORD FUSTANG	WWW.MYSPACE.COM/MORDFUSTANG
21	17	YANN TIERSEN	WWW.MYSPACE.COM/YANNTIERSENINPROGRESS
22	22	ONRA	WWW.MYSPACE.COM/ONRA
23	13	BEFORE YOU EXIT	WWW.MYSPACE.COM/BEFOREYOUEXIT
24	23	JOTA QUEST	WWW.MYSPACE.COM/JOTAJQUEST
25	31	DAVE DAYS	WWW.MYSPACE.COM/DAVEDAYS
26	38	BORGORE	WWW.MYSPACE.COM/BORGORE
27	19	DIYAR PALA	WWW.MYSPACE.COM/DIYARPALA
28	26	DATSIK	WWW.MYSPACE.COM/DJDATSIK
29	32	ALYSSA BERNAL	WWW.MYSPACE.COM/ALYSSABERNAL
30	30	MEY TAL COHEN	WWW.MYSPACE.COM/DEWATERPRIEST
31	39	GIRL TALK	WWW.MYSPACE.COM/GIRLTALK
32	27	GOD IS AN ASTRONAUT	WWW.MYSPACE.COM/GODISANASTRONAUT
33	50	MATT CORBY	WWW.MYSPACE.COM/MATTCORBYAU
34	5	GRAMATIK	WWW.MYSPACE.COM/GRAMATIK
35	29	COM TRUISE	WWW.MYSPACE.COM/IAMCOMTRUISE
36	44	JOSEPH VINCENT	WWW.MYSPACE.COM/JOSEPHVINCEN TMUSIC
37	33	GOLD PANDA	WWW.MYSPACE.COM/GOLDPANDA
38	42	NICOLAS JAAR	WWW.MYSPACE.COM/NICOLASJAAR
39	36	TOKIMONSTA	WWW.MYSPACE.COM/TOKIBEATS
40	RE-ENTRY	GARETH EMERY	WWW.MYSPACE.COM/GARETHEMERY
41	RE-ENTRY	ARASH	WWW.MYSPACE.COM/ARASHMUSIC
42	RE-ENTRY	RUSS CHIMES	WWW.MYSPACE.COM/RUSSCHIMES
43	RE-ENTRY	FRANCISCA VALENZUELA	WWW.MYSPACE.COM/FRANCISCAVALENZUELAMUSIC/WWW.MYSPACE.COM/ELECTROXXX
44	RE-ENTRY	ROSA DE SARON	WWW.MYSPACE.COM/BANDAROSADESARON
45	24	NEOCLUBBER	WWW.MYSPACE.COM/NEOCLUBBER
46	RE-ENTRY	FIRST AID KIT	WWW.MYSPACE.COM/THISISFIRSTAIDKIT
47	NEW	ANATHEMA	WWW.MYSPACE.COM/WEAREANATHEMA
48	RE-ENTRY	CAPITAL INICIAL	WWW.MYSPACE.COM/CAPITALINICIAL
49	41	PURITY RING	WWW.MYSPACE.COM/PURITYRING
50	47	GABE BONDOC	WWW.MYSPACE.COM/INGABE

SOCIAL 50™		DATA PROVIDED BY	NEXT BIG SOUND
THIS WEEK	LAST WEEK	ARTIST	IMPRINT/LABEL
1	1	#1 ADELE	XL/COLUMBIA
2	2	JUSTIN BIEBER	SCHOOLBOY/RAYMOND BRAUN/ISLAND/IDJMG
3	3	RIHANNA	SRP/DEF JAM/IDJMG
4	4	SHAKIRA	SONY MUSIC LATIN/EPIC
5	10	DAVID GUETTA	WHAT A MUSIC/ASTRALWERKS/CAPITOL
6	7	PITBULL	MR. 305/FAMOUS ARTIST/POLO GROUNDS/J/SONY MUSIC LATIN/RCA
7	5	LADY GAGA	STREAMLINE/KONLIVE/INTERSCOPE
8	8	EMINEM	WEB/SHADY/AFTERMATH/INTERSCOPE
9	16	BRUNO MARS	ELEKTRA
10	35	ONE DIRECTION	SYCD
11	6	KATY PERRY	CAPITOL
12	14	SKRILLEX	BIG BEAT/MAUSTRAP/ATLANTIC
13	12	CHRIS BROWN	JIVE/RCA
14	NEW	WALK OFF THE EARTH	SLAPDASH
15	13	SELENA GOMEZ	HOLLYWOOD
16	27	WIZ KHALIFA	ROSTRUM/ATLANTIC
17	18	JUSTIN TIMBERLAKE	JIVE/RCA
18	11	NICKI MINAJ	YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
19	9	LMFAO	PARTY ROCK/WILLI AM/CHERRYTREE/INTERSCOPE
20	25	ZOOEY DESCHANEL	MERGE
21	17	TAYLOR SWIFT	BIG MACHINE
22	6	COLDPLAY	CAPITOL
23	21	LIL WAYNE	CASH MONEY/UNIVERSAL REPUBLIC
24	23	SNOOP DOGG	DOGGYSTYLE/PRIORITY/CAPITOL
25	32	AUSTIN MAHONE	UNSIGN ED
26	20	BEYONCE	PARKWOOD/COLUMBIA
27	26	BOYCE AVENUE	3 PEACE
28	31	THE BLACK EYED PEAS	INTERSCOPE
29	RE-ENTRY	BIG TIME RUSH	NICKELDEOD/COLUMBIA
30	28	LINKIN PARK	MACHINE SHOP/WARNER BROS.
31	33	BRITNEY SPEARS	JIVE/RCA
32	42	CHRISTINA GRIMMIE	UNSIGN ED
33	50	50 CENT	SHADY/AFTERMATH/INTERSCOPE
34	24	DON OMAR	DRFANATO/IMACHETE
35	19	DRAKE	YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
36	15	MICHAEL JACKSON	MJ/JEPIC
37	34	AVRIL LAVIGNE	RCA
38	38	CODY SIMPSON	ATLANTIC
39	48	AC/DC	ALBERT PRODUCTIONS/COLUMBIA
40	29	DEMI LOVATO	HOLLYWOOD
41	44	JENNIFER LOPEZ	ISLAND/IDJMG
42	RE-ENTRY	BOB MARLEY	TUFF GONG/ISLAND/UME
43	RE-ENTRY	ENRIQUE IGLESIAS	UNIVERSAL MUSIC LATINO/UNIVERSAL REPUBLIC
44	50	AVENTURA	PREMIUM LATIN
45	45	LANA DEL REY	STRANGER
46	RE-ENTRY	USHER	LAFACE/RCA
47	RE-ENTRY	TIESTO	MUSICAL FREEDOM
48	RE-ENTRY	MAROON 5	A&M/OCTONE
49	RE-ENTRY	JESSIE J	LAVA/UNIVERSAL REPUBLIC
50	RE-ENTRY	THE BLACK KEYS	NONESUCH/WARNER BROS.

YOUTUBE		DATA PROVIDED BY	NEXT BIG SOUND
THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/LABEL)
1	1	#1 SOMEbody THAT I USED TO KNOW	WALK OFF THE EARTH (SLAPDASH)
2	1	SOMEONE LIKE YOU	ADELE (XL/COLUMBIA)
3	2	ROLLING IN THE DEEP	ADELE (XL/COLUMBIA)
4	3	PARTY ROCK ANTHEM	LMFAO FEAT. LAUREN BENNETT & GOONROCK (PARTY ROCK/WILLI AM/CHERRYTREE/INTERSCOPE)
5	8	SET FIRE TO THE RAIN	ADELE (XL/COLUMBIA)
6	5	WE FOUND LOVE	RIHANNA FEATURING CALVIN HARRIS (SRP/DEF JAM/IDJMG)
7	11	SEXY AND I KNOW IT	LMFAO PARTY ROCK/WILLI AM/CHERRYTREE/INTERSCOPE
8	12	DANZA KUDURO	DON OMAR & LUENZGO (VANIS/DRFANATO/IMACHETE/UNIVERSAL MUSIC LATINO)
9	4	DOMINO	JESSIE J (LAVA/UNIVERSAL REPUBLIC)
10	9	RAIN OVER ME	PITBULL FEATURING MARG ANTHONY (MR. 305/POLO GROUNDS/URCA)
11	13	THE ONE THAT GOT AWAY	KATY PERRY (CAPITOL)
12	15	MOVES LIKE JAGGER	MADONNA FEATURING CHRISTINA AGUILERA (A&M/OCTONE/INTERSCOPE)
13	6	YOU DA ONE	RIHANNA (SRP/DEF JAM/IDJMG)
14	—	RACK CITY	TYGA (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)
15	14	IT WILL RAIN	BRUNO MARS (SUMMIT/CHOP SHOP/ELEKTRA/ATLANTIC)

YAHOO! VIDEOS		DATA PROVIDED BY	NEXT BIG SOUND
THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/LABEL)
1	1	#1 TATTOO	VAN HALEN (INTERSCOPE)
2	4	SEXY AND I KNOW IT	LMFAO PARTY ROCK/WILLI AM/CHERRYTREE/INTERSCOPE
3	—	YOU DA ONE	RIHANNA (SRP/DEF JAM/IDJMG)
4	2	THE ONE THAT GOT AWAY	KATY PERRY (CAPITOL)
5	—	I HATE MYSELF FOR LOVING YOU	JOAN JETT AND THE BLACKHEARTS (BLACHEART/EPIC)
6	—	BORN THIS WAY	LADY GAGA (STREAMLINE/KONLIVE/INTERSCOPE)
7	13	BAD ROMANCE	LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)
8	6	SOMEONE LIKE YOU	ADELE (XL/COLUMBIA)
9	—	4 MINUTES	JUSTIN BIEBER FEATURING LUDACRIS (SCHOOLBOY/RAYMOND BRAUN/ISLAND/IDJMG)
10	—	WE FOUND LOVE	MADONNA FEATURING JUSTIN TIMBERLAKE & TIMBALAND (WARNER BROS.)
11	7	WITHOUT YOU	RIHANNA FEATURING CALVIN HARRIS (SRP/DEF JAM/IDJMG)
12	9	COUNTDOWN	BEYONCE (PARKWOOD/COLUMBIA)
13	15	MOVES LIKE JAGGER	MADONNA FEATURING CHRISTINA AGUILERA (A&M/OCTONE/INTERSCOPE)
14	1	IT WILL RAIN	BRUNO MARS (SUMMIT/CHOP SHOP/ELEKTRA/ATLANTIC)
15	10	IT WILL RAIN	BRUNO MARS (SUMMIT/CHOP SHOP/ELEKTRA/ATLANTIC)

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	GANGSTAGRASS		
2	PALOMA FAITH		
3	KNIFE PARTY		
4	KILLINGER		
5	SEE FOR DAYS		
6	FLORIAN PICASSO		
7	TOMAS KLUS		
8	HUEY DUNBAR IV		
9	ARTY		
10	FREE SOL		
11	DJ SCREAM		
12	BILAL KHAN		
13	EMIGIDA		
14	THOMAS GOLD		
15	THIEVES LIKE US		

British rock band Enter Shikari celebrates a full year on **Uncharted** as the group jumps into the top 10 for the first time (28-10), surpassing its previous high of No. 12 on Oct. 8, 2011. The act may be under the radar in the United States, but the band is on course for its first No. 1 album in the United Kingdom, as *A Flash Flood of Colour* is tipped to bow in the top slot on the Official U.K. Albums chart on Jan. 22.



U.K. vocal group One Direction makes a striking jump straight into the top 10 on the **Social 50** chart, rising 35-10 thanks to the Jan. 13 debut of its video for "One Thing." The clip racked up more than 5 million views in its first five days of release. The five young gents (ages 17-20) will support Big Time Rush on tour beginning Feb. 24 in Chicago. Their U.S. debut album, *Up All Night*, will be released March 12 in the United States on Syco/Columbia.



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

HEATSEEKERS ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	CERT.
			LABEL & NUMBER/DISTRIBUTING LABEL (PRICE)		
1	1	44	#1 AWOLNATION RED BULL (10.98)	Megalithic Symphony	
2	RE-ENTRY	7	THE HEAD AND THE HEART SUB POP 515* (10.98)	The Head And The Heart	
3	HOT SHOT DEBUT	1	SCHOOLBOY Q TOP DAWG (9.98)	Habits & Contradictions	
4	NEW	1	JOSHUA BELL/JEREMY DENK SONY CLASSICAL 80295/SONY MASTERWORKS (11.98)	French Impressions	
5	2	4	OF MONSTERS AND MEN UNIVERSAL REPUBLIC DIGITAL EX (4.98)	Into The Woods (EP)	
6	NEW	1	THE BIG PINK 4AD 3201* (14.98)	Future This	
7	9	63	FITZ & THE TANTRUMS DANGERBIRD 051* (15.98)	Pickin' Up The Pieces	
8	6	17	GROUPOLOVE CANVASBACK/ATLANTIC 527696* (13.98)	Never Trust A Happy Song	
9	NEW	1	EMILY WEST EMILY WEST DIGITAL EX (5.98)	I Hate You I Love You (EP)	
10	NEW	1	RED WANTING BLUE FANATIC 990249* (12.98)	From The Vanishing Point	
11	7	46	VOLBEAT VERTIGO 015113/UNIVERSAL REPUBLIC (13.98)	Beyond Hell/Above Heaven	
12	NEW	1	VOCAL FEW VOCAL FEW DIGITAL* (3.98)	She'll Be Right (EP)	
13	8	2	TUNE-YARDS 4AD 3106* (14.98)	WHOKILL	
14	NEW	1	REND COLLECTIVE EXPERIMENT KINGSWAY 22725/EMI CMG (11.98)	Homemade Worship By Handmade People	
15	RE-ENTRY	1	FOR KING & COUNTRY FERVENT/WARD-CURR 8879397/WARNER-CURR (11.98)	Crave	
16	5	4	ROSCOE DASH MUSIC LINE/EFFEN 0163631/GA (6.98)	J.U.I.C.E (EP)	
17	23	4	GREATEST GAINER EBY 16* (14.98)	Let's Go Eat The Factory	
18	NEW	1	THEHELL THEHELL DIGITAL EX (3.98)	Sauve Les Requins (EP)	
19	18	14	THE WAR ON DRUGS SECRETLY CANADIAN 190* (14.98)	Slave Ambient	
20	12	6	DIA FRAMPTON UNIVERSAL REPUBLIC 016136 (13.98)	Red	
21	11	22	KENDRICK LAMAR TOP DAWG DIGITAL EX (7.98)	Section.80	
22	17	13	NERO MIA/MERCURY/CHERRYTREE/INTERSCOPE 0163711/GA (9.98 1637102)	Welcome Reality	
23	14	29	ANDY GRAMMER S-CURVE 151602 (9.98)	Andy Grammer	
24	NEW	1	KING CHARLES UNIVERSAL REPUBLIC DIGITAL EX (3.98)	Mississippi Isabel (EP)	
25	15	16	YOUTH LAGOON FAT POSSUM 1255* (12.98)	The Year Of Hibernation	



On Traditional Classical Albums, it's the fifth No. 1 and 11th top 10 for Joshua Bell (pictured).

15 Venue album sales during the act's tour return it to the list with an out-of-the-blue jump, bounding from basically zero units to slightly more than 1,000.



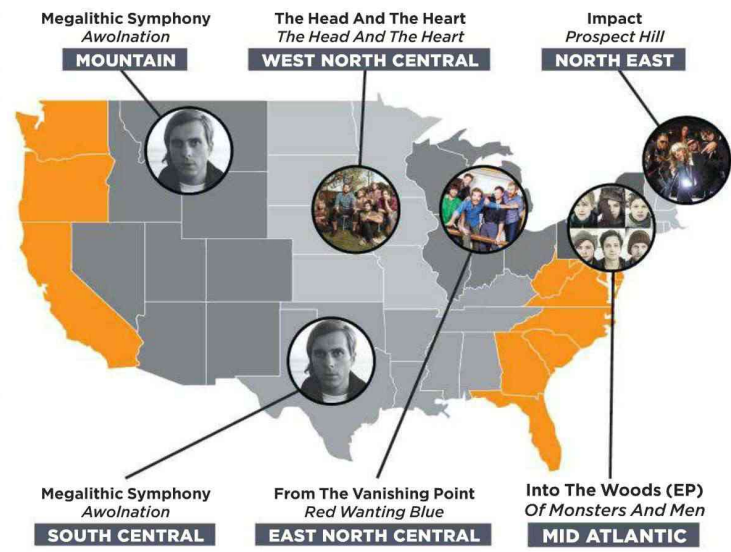
49 The actor/comedian's collection also enters Comedy Albums at No. 4. (Fun fact: Rob Zombie directed the TV special from which this set was culled.)

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	CERT.
			LABEL & NUMBER/DISTRIBUTING LABEL (PRICE)		
26	45	2	KIMBRA WARNER BROS. DIGITAL EX (3.98)	Settle Down (EP)	
27	RE-ENTRY	1	WE AS HUMAN ATLANTIC 528966 EX/AG (4.98)	EP	
28	13	16	KURT VILE MADROOM 938* (14.98)	Smoke Ring For My Halo	
29	20	8	SBTRKT YOUNG TURKS 0907/XL (14.98)	SBTRKT	
30	29	4	KNIFE PARTY EARSTORM DIGITAL EX (2.98)	100% No Modern Talking (EP)	
31	30	7	ELEVATION WORSHIP ELEVATION CHURCH/ESSENTIAL WORSHIP 10944/SONY MUSIC (9.98)	For The Honor	
32	21	31	THE JOY FORMIDABLE CANVASBACK/ATLANTIC 526622*/AG (13.98)	The Big Roar	
33	24	7	CHRIS WEBBY HOMEGROWN MUSIC DIGITAL EX (7.98)	There Goes The Neighborhood	
34	32	14	REDLIGHT KING HOLLYWOOD 019273 (10.98)	Something For The Pain	
35	19	36	JAMES BLAKE POLYDOR 02/UNIVERSAL REPUBLIC (13.98)	James Blake	
36	NEW	1	CAROLYN WONDERLAND BISMAUX 9592 (12.98)	Peace Meal	
37	26	9	HUGO ROC NATION/EPIC 57825/SONY MUSIC (9.98)	Old Tyne Religion	
38	31	107	SIDEWALK PROPHETS FERVENT 887900/WARNER BROS. (9.98)	These Simple Truths	
39	39	17	THE LACS BACKROAD 224/AVERAGE JOE'S (13.98)	Country Boy's Paradise	
40	22	16	YUCK FAT POSSUM 1237* (12.98)	Yuck	
41	33	9	PHANTOGRAM BARSUK 123 (8.98)	Nightlife (EP)	
42	RE-ENTRY	1	O'BROTHER TRIPLE CROWN 03153* (13.98)	Garden Window	
43	50	8	TWO STEPS FROM HELL TWO STEPS FROM HELL DIGITAL EX (11.98)	Archangel	
44	NEW	1	BOMBAY BICYCLE CLUB ISLANDIA&M/OCTONE 016399/IGA (11.98)	A Different Kind Of Fix	
45	NEW	1	EDDIE JAMES FRESH MUSIC 9637/NEW DAY (14.98)	Freedom: Live From The Ramp	
46	RE-ENTRY	1	ASHES REMAIN FAIR TRADE 5039 EXP/PROVIDENT-INTEGRITY (11.98)	What I've Become	
47	RE-ENTRY	1	PORTER ROBINSON DWSLA DIGITAL EX (7.98)	Spitfire	
48	44	9	JULIAN ALVAREZ Y SU NORTENO BANDA DISA 721671/UMLE (9.98)	Marchate y Olvidame	
49	NEW	1	TOM PAPA COMEDY CENTRAL DIGITAL EX (9.98)	Live In New York City	
50	RE-ENTRY	1	IMELDA MAY AMBASSADOR 01543*/DECCA (13.98)	Mayhem	

HEATSEEKERS SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT/PROMOTION LABEL
1	1	24	#1 LET IT RAIN DAVID NAIL FEATURING SIRAH BUXTON MCA NASHVILLE		
2	11	4	SOMEBODY THAT I USED TO KNOW GOTYE FEATURING KIMBRA SAMPLES 'N' SECONDS/FAIRFAX/UNIVERSAL REPUBLIC		
3	3	12	LONELY BOY THE BLACK KEYS NONESUCH/WARNER BROS./WARNER		
4	4	9	LEVELS AVICHI LEVELS/VERATONE/ATOM EMPIRE/INTERSCOPE		
5	5	2	KYOTO SKRILLEX FEATURING SIRAH BIG BEAT/DWSLA/ATLANTIC/RRP		
6	6	19	STORM WARNING HUNTER HAYES ATLANTIC NASHVILLE/WMN		
7	8	11	AMEN EDENS EDGE BIG MACHINE		
8	NEW	1	GLAD YOU CAME THE WANTED CLUB/EMI MCA/MERCURY/DJMG		
9	10	6	WE ARE YOUNG FUN. FEATURING JANELLE MONAE FUELED BY RAMEN/RRP		
10	12	24	LIGHTS ELLIE GOULDING CHERRYTREE/INTERSCOPE		
11	NEW	1	VIDEO GAMES LANA DEL REY POLYDOR/STRANGER/INTERSCOPE		
12	7	11	PARTY ON FIFTH AVE. MAC MILLER ROSTRUM		
13	9	20	SCARY MONSTERS AND NICE SPRITES SKRILLEX BIG BEAT/ATLANTIC/RRP		
14	18	4	WILD BOY MEK FEATURING WAKA FLOCKA FLAME EST19XX/BAD BOY/INTERSCOPE		
15	15	16	PROMISE ROMEO SANTOS FEATURING USHER SONY MUSIC LATIN		
16	13	21	CINEMA BENNY BENASSI FEATURING GARY GO ULTRA		
17	14	2	BANGARANG SKRILLEX FEATURING SIRAH BIG BEAT/DWSLA/ATLANTIC/RRP		
18	22	3	YOU DON'T KNOW HER LIKE I DO BRANTLEY GILBERT VALORY		
19	NEW	1	SIMPLE SONG THE SHINS COLUMBIA		
20	20	5	DO IT LIKE YOU DIGGY FEATURING JEREMIH ATLANTIC		
21	25	5	MIDNIGHT CITY M83 M83/MUTE/CAPITOL		
22	RE-ENTRY	1	EL VERDADERO AMOR PERDONA MANA FEATURING PRINCE ROYCE WARNER LATINA		
23	23	4	DRANK IN MY CUP KIRKO BANGZ LMG/UNA/THORNTON/WARNER BROS.		
24	24	7	FACE TO THE FLOOR CHEVELLE EPIC		
25	NEW	1	SOMETHIN' 'BOUT A TRUCK KIP MOORE MCA NASHVILLE		

REGIONAL HEATSEEKERS #1 ALBUMS



PROGRESS REPORT

Kimbra, "Settle Down"
The New Zealand-born singer's success with Gotye's "Somebody That I Used to Know" (91-58 on the Billboard Hot 100) also helps her four-song EP *Settle Down* rise 45-26 (1,000; up 47%) on Heatseekers Albums. (*Settle Down* doesn't include "Somebody.")



PACIFIC

- Joshua Bell/Jeremy Denk *French Impressions*
- Schoolboy Q *Habits & Contradictions*
- AWOLNATION *Megalithic Symphony*
- The Head And The Heart *The Head And The Heart*
- Of Monsters And Men *Into The Woods (EP)*
- Grouplove *Never Trust A Happy Song*
- The Big Pink *Future This*
- Fitz & The Tantrums *Pickin' Up The Pieces*
- Vocal Few *She'll Be Right (EP)*
- tUNE-YArDs *WHOKILL*

SOUTH ATLANTIC

- We As Human *EP*
- Schoolboy Q *Habits & Contradictions*
- The Head And The Heart *The Head And The Heart*
- AWOLNATION *Megalithic Symphony*
- Of Monsters And Men *Into The Woods (EP)*
- Joshua Bell/Jeremy Denk *French Impressions*
- Joseph Fonseca *Voy A Comerte El Corazon (EP)*
- Roscoe Dash *J.U.I.C.E (EP)*
- The Big Pink *Future This*
- Emily West *I Hate You I Love You (EP)*

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

THE BILLBOARD HOT 100

Table with columns: THIS WEEK, LAST WEEK, PEAK POSITION, TITLE, PRODUCER (SONGWRITER), Artist, IMPRINT / PROMOTION LABEL, CERT., PEAK POSITION.



The rapper notches his first Hot 100 top 10, as the track blasts 13-3 on Hot Digital Songs (160,000 downloads sold, up 41%) and rises 59-47 on Hot Airplay (26 million impressions, up 24%).



The collaboration zooms 21-7 on Hot Digital Songs (137,000, up 43%) and 39-31 on Hot 100 Airplay (38 million, up 26%). It's Guetta's fourth Hot 100 top 10 and Minaj's fifth.

As radio support builds—the cut enters Hot 100 Airplay at No. 71—sales primarily drive its Hot 100 vault, as the song stoms 44-11 on Hot Digital Songs (118,000, up 124%). The chart's tracking week encompasses the first full frame following Clarkson's Jan. 7 "Saturday Night Live" performance (which also aided her Billboard 200 chart fortunes; see page 50).



The San Francisco band treats fans to a preview of its forthcoming sixth studio album. The track starts at No. 46 on Hot Digital Songs (44,000), No. 21 on Triple A and No. 29 on Adult Top 40.

BETWEEN THE BULLETS RIHANNA'S 'LOVE' SCORES A PERFECT 10



Rihanna's "We Found Love," featuring Calvin Harris, becomes one of just 11 titles boasting a solo female lead billing to ruler for at least 10 weeks in the Billboard Hot 100's 53-year history. It's the first such leader since Beyoncé's "Irreplaceable" logged 10 weeks on top in 2006-07. Since 2000, just two other songs have spent at least 10 weeks at No. 1: Mariah Carey's "We Belong Together" (14, 2005) and Ashanti's "Foolish" (10, 2002). (The first? Debby Boone's "You Light Up My Life," which led for 10 weeks in 1977.) Carey's "One Sweet Day," with Boyz II Men, remains the longest-reigning No. 1 among all acts, having linked 16 weeks in charge in 1995-96. —Gary Trust

HOT 100

HOT 100 AIRPLAY™			
THIS WEEK	LAST WEEK	TITLE ARTIST / IMPRINT / PROMOTION LABEL	CERT.
1	1	#1 WE FOUND LOVE RIHANNA FEAT. CALVIN HARRIS SRP/DEF. JAM10/JMG	
2	2	IT WILL RAIN BRUNO MARS SUMMIT/CHOP SHOP/ELEKTRA/ATLANTIC	
3	4	GOOD FEELING FLO RIDA POF BOY/ATLANTIC	
4	3	THE ONE THAT GOT AWAY KATY PERRY CAPITOL	
5	12	SET FIRE TO THE RAIN ADELE XL/COLUMBIA	
6	5	SEXY AND I KNOW IT LMFAO PARTY ROCK/WILL.I.AM/CHERRYTREE/INTERSCOPE	
7	7	NI**AS IN PARIS JAY Z KANYE WEST ROC-A-FELLA/ROC NATION/DEF. JAM10/JMG	
8	6	WITHOUT YOU DAVID GUETTA FEAT. USHER WHAT A MUSIC/CASTRALVERKS/CAPITOL	
9	10	WORKOUT J. COLE ROC NATION/COLUMBIA	
10	9	STEREO HEARTS GYM CLASS HEROES FEAT. ADAM LEVINE DECA/DANCE/FUELED BY RAMEN/RRP	
11	11	MOVES LIKE JAGGER MAROON 5 FEAT. CHRISTINA AGUILERA ABM/OCTONE/INTERSCOPE	
12	8	SOMEONE LIKE YOU ADELE XL/COLUMBIA	
13	13	DANCE (ASS) BIG SEAN FEAT. NICKI MINAJ G.O.D./DEF. JAM10/JMG	
14	14	HEADLINES DRAKE YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	
15	21	NOT OVER YOU GAVIN DEGRAW J/RC	
16	24	LOVE YOU LIKE A LOVE SONG SELENA GOMEZ & THE SCENE HOLLYWOOD	
17	18	MAKE ME PROUD DRAKE FEAT. NICKI MINAJ YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	
18	28	DOMINO JESSIE J LAVAVA/UNIVERSAL REPUBLIC	
19	15	MR. KNOW IT ALL KELLY CLARKSON 19/RC	
20	19	PARTY ROCK ANTHEM LMFAO PARTY ROCK/WILL.I.AM/CHERRYTREE/INTERSCOPE	
21	22	LOTUS FLOWER BOMB WALE FEAT. MIGUEL MAYBACH/WARNER BROS.	
22	17	YOU MAKE ME FEEL... COBBA STARSHIP FEAT. SABI DECA/DANCE/FUELED BY RAMEN/ATLANTIC/RRP	
23	20	GIVE ME EVERYTHING PITBULL FEAT. CHRIS BROWN MR. 305/POLO GROUNDS/J/RC	
24	29	I DON'T WANT THIS NIGHT TO END LUKE BRYAN CAPITOL NASHVILLE	
25	23	JUST A KISS LADY ANTEBELLUM CAPITOL NASHVILLE	

HOT DIGITAL SONGS™			
THIS WEEK	LAST WEEK	TITLE ARTIST / IMPRINT / PROMOTION LABEL	CERT.
1	3	#1 SET FIRE TO THE RAIN ADELE XL/COLUMBIA	
2	5	GOOD FEELING FLO RIDA POF BOY/ATLANTIC	
3	13	RACK CITY TYGA YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	
4	2	SEXY AND I KNOW IT LMFAO PARTY ROCK/WILL.I.AM/CHERRYTREE/INTERSCOPE	
5	8	YOUNG, WILD & FREE SNOOP DOGS & WIZ KHALIFA FEAT. BRUNO MARS ROSTRUM/ATLANTIC/RRP	
6	4	WE FOUND LOVE RIHANNA FEAT. CALVIN HARRIS SRP/DEF. JAM10/JMG	
7	21	TURN ME ON DAVID GUETTA FEAT. USHER WHAT A MUSIC/CASTRALVERKS/CAPITOL	
8	7	NI**AS IN PARIS JAY Z KANYE WEST ROC-A-FELLA/ROC NATION/DEF. JAM10/JMG	
9	1	I WON'T GIVE UP JASON MRAZ ATLANTIC/RRP	
10	16	IT WILL RAIN BRUNO MARS SUMMIT/CHOP SHOP/ELEKTRA/ATLANTIC	
11	44	STRONGER (WHAT DOESN'T KILL YOU) KELLY CLARKSON 19/RC	
12	6	PARTY ROCK ANTHEM LMFAO PARTY ROCK/WILL.I.AM/CHERRYTREE/INTERSCOPE	
13	11	DANCE (ASS) BIG SEAN FEAT. NICKI MINAJ G.O.D./DEF. JAM10/JMG	
14	9	THE ONE THAT GOT AWAY KATY PERRY CAPITOL	
15	14	THE MOTTO DRAKE FEAT. LIL WAYNE YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	
16	17	DOMINO JESSIE J LAVAVA/UNIVERSAL REPUBLIC	
17	12	RED SOLO CUP TOBY KEITH SHOW DOG/UNIVERSAL	
18	20	INTERNATIONAL LOVE PITBULL FEAT. CHRIS BROWN MR. 305/POLO GROUNDS/J/RC	
19	22	NOT OVER YOU GAVIN DEGRAW J/RC	
20	18	WORK OUT J. COLE ROC NATION/COLUMBIA	
21	30	MOVES LIKE JAGGER MAROON 5 FEAT. CHRISTINA AGUILERA ABM/OCTONE/INTERSCOPE	
22	15	SOMEONE LIKE YOU ADELE XL/COLUMBIA	
23	24	I LIKE IT LIKE THAT HOT CHELLE RAE FEAT. NEW BOYZ RCA	
24	19	STEREO HEARTS GYM CLASS HEROES FEAT. ADAM LEVINE DECA/DANCE/FUELED BY RAMEN/RRP	
25	23	YOU DA ONE RIHANNA SRP/DEF. JAM10/JMG	

ROCK™			
THIS WEEK	LAST WEEK	TITLE ARTIST / IMPRINT / PROMOTION LABEL	CERT.
1	2	#1 SET FIRE TO THE RAIN ADELE XL/COLUMBIA	
2	1	I WON'T GIVE UP JASON MRAZ ATLANTIC/RRP	
3	3	SOMEONE LIKE YOU ADELE XL/COLUMBIA	3
4	5	PARADISE COLDFPLAY CAPITOL	
5	4	PUMPED UP KICKS FOSTER THE PEOPLE STARTTIME/COLUMBIA	
6	6	ROLLING IN THE DEEP ADELE XL/COLUMBIA	5
7	7	BLACKOUT BREATHE CAROLINA FEARLESS	
8	13	SOMEbody THAT I USED TO KNOW GOTYE FEAT. KIMBRA SAMPLES 'N' SECONDS/PARRA/UNIVERSAL REPUBLIC	
9	—	DRIVE BY TRAIN COLUMBIA	
10	—	TATTOO VAN HALEN INTERSCOPE	
11	—	CALLED OUT IN THE DARK SNOW PATROL POLY/DOR/FICTION/ISLAND/UM/JMG	
12	9	WE ARE YOUNG FUNK. FEAT. JANELLE MONAE FUELED BY RAMEN/RRP	
13	—	VIVID GAMES LANA DEL REY POLY/DOR/STRANGER/INTERSCOPE	
14	11	LONELY BOY THE BLACK KEYS NOESUCH/WARNER BROS.	
15	8	SHAKE IT OUT FLORENCE & THE MACHINE UNIVERSAL REPUBLIC	

R&B/HIP-HOP™			
THIS WEEK	LAST WEEK	TITLE ARTIST / IMPRINT / PROMOTION LABEL	CERT.
1	4	#1 RACK CITY TYGA YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	
2	2	YOUNG, WILD & FREE SNOOP DOGS & WIZ KHALIFA FEAT. BRUNO MARS ROSTRUM/ATLANTIC	
3	1	NI**AS IN PARIS JAY Z KANYE WEST ROC-A-FELLA/ROC NATION/DEF. JAM10/JMG	
4	3	DANCE (ASS) BIG SEAN FEAT. NICKI MINAJ G.O.D./DEF. JAM10/JMG	
5	5	THE MOTTO DRAKE FEAT. LIL WAYNE YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	
6	7	INTERNATIONAL LOVE PITBULL FEAT. CHRIS BROWN MR. 305/POLO GROUNDS/J/RC	
7	6	WORK OUT J. COLE ROC NATION/COLUMBIA	
8	16	5 O'CLOCK T-PAIN FEAT. WIZ KHALIFA & LILY ALLEN KONVIC/NAPPY BOY/JIVE/RC	
9	22	HEADLINES DRAKE YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	
10	11	STRANGE CLOUDS B.O.B FEAT. LIL WAYNE REBEL/ROCK/GRAND HUSTLE/ATLANTIC	
11	13	TAKE CARE DRAKE FEAT. RIHANNA YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	
12	10	SUPER BASS NICKI MINAJ YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	2
13	13	MAKE ME PROUD DRAKE FEAT. NICKI MINAJ YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	
14	14	GIVE ME EVERYTHING PITBULL FEAT. NE-YO, AFROJACK & MATEO MR. 305/POLO GROUNDS/J/RC	
15	24	STRIP CHRIS BROWN FEAT. KEVIN MCCALL JIVE/RC	

GOSPEL™			
THIS WEEK	LAST WEEK	TITLE ARTIST / IMPRINT / PROMOTION LABEL	CERT.
1	—	#1 HIGHER MEDLEY QUEEN LATIFAH, DOLLY PARTON WATERTOWER	
2	—	MAN IN THE MIRROR KEKE PALMER WATERTOWER	
3	—	MAYBE I'M AMAZED JEREMY JORDAN & KEKE PALMER WATERTOWER	
4	—	FROM HERE TO THE MOON AND BACK DOLLY PARTON, BRIS STOFFERSON & JEREMY JORDAN WATERTOWER	
5	1	I SMILE KIRK FRANKLIN FLY TO SOUL/GOLDSP. CENTRIC/VERITY/RC	
6	4	LET THE CHURCH SAY AMEN ANDRAE CROUCH FEAT. MARVIN WINANS RIVERPHO	
7	3	OOH AHH GRITS FEAT. TOBYMAC G&TÉE	
8	5	I WON'T GO BACK WILLIAM MCDOWELL DELIVERY ROOM/LIGHT/EDNE	
9	6	Nobody GREATER YASHAWN MITCHELL, VIAN VEM! GOSPEL	
10	—	FIX ME, JESUS QUEEN LATIFAH WATERTOWER	
11	2	BACKGROUND LECEAE FEAT. C-LITE REACH	
12	—	HE WANTS IT ALL FOREVER JONES EMI GOSPEL	
13	8	I GIVE MYSELF AWAY WILLIAM MCDOWELL DELIVERY ROOM/LIGHT/EDNE	
14	24	IN THE MIDDLE ISAAC CARREE SOVEREIGN AGENCY	
15	—	HE'S EVERYTHING DOLLY PARTON, QUEEN LATIFAH WATERTOWER	

COUNTRY™			
THIS WEEK	LAST WEEK	TITLE ARTIST / IMPRINT / PROMOTION LABEL	CERT.
1	1	#1 RED SOLO CUP TOBY KEITH SHOW DOG/UNIVERSAL	
2	3	I DON'T WANT THIS NIGHT TO END LUKE BRYAN CAPITOL NASHVILLE	
3	4	OURS TAYLOR SWIFT BIG MACHINE	
4	2	SAFE & SOUND TAYLOR SWIFT FEAT. THE CIVIL WARS BIG MACHINE/UNIVERSAL REPUBLIC	
5	12	ALONE WITH YOU JAKE OWEN RCA	
6	5	JUST A KISS LADY ANTEBELLUM CAPITOL NASHVILLE	
7	6	IF I DIE YOUNG THE BAND PERRY REPUBLIC NASHVILLE	3
8	8	GOD GAVE ME YOU BLAKE SHELTON WARNER BROS./WMN	
9	20	A WOMAN LIKE YOU LEE BRICE CUBB	
10	9	DRINK IN MY HAND ERIC CHURCH EMI NASHVILLE	
11	18	YOU CHRIS YOUNG RCA	
12	7	DIRT ROAD ANTHEM JASON ALDEAN BROKEN BOW	2
13	15	ALL YOUR LIFE THE BAND PERRY REPUBLIC NASHVILLE	
14	16	KEEP ME IN MIND ZAC BROWN BAND SOUTHERN GROUND/ATLANTIC/BIGGER PICTURE	
15	21	LET IT RAIN DAVID LAIT FEAT. SARAH BUXTON MCA NASHVILLE	

LATIN™			
THIS WEEK	LAST WEEK	TITLE ARTIST / IMPRINT / PROMOTION LABEL	CERT.
1	2	#1 DANZA KUJURO DON OMAR DE LUENDU VANGUARD/MAGNETIC MUSIC/LATIN	
2	1	I KNOW YOU WANT ME (CALLE OCHO) PITBULL ULTRA	2
3	6	HIPS DON'T LIE SHAKIRA FEAT. WYCLEF JEAN EPIC/SONY MUSIC LATIN	
4	3	INTENTALO 3BALLMITY FEAT. EL BEBETO Y AMERICA SIERRA FONOVISA	
5	5	WAKA WAKA (THIS TIME FOR AFRICA) SHAKIRA FEAT. FRESHLYGROUND EPIC/SONY MUSIC LATIN	
6	4	PROMISE ROMEO SANTOS FEAT. USHER SONY MUSIC LATIN	
7	7	RABIOSA SHAKIRA EPIC/SONY MUSIC LATIN	
8	8	HEROES ENRIQUE IGLESIAS INTERSCOPE/UNIVERSAL MUSIC LATIN	
9	11	EL VERDADERO AMOR PERDONA MANA WARNER LATINA	
10	16	LOVUMBA (PRESTIGE) DADDY YANKEE EL CARTEL	
11	9	THE ANTHEM PITBULL FEAT. LIL JON FAMOUS ARTIST/TVT	
12	10	BON, BON PITBULL MR. 305/FAMOUS ARTIST/SONY MUSIC LATIN	
13	13	LOCA SHAKIRA FEAT. EL GATA EPIC/SONY MUSIC LATIN	
14	14	LOBA SHAKIRA EPIC/SONY MUSIC LATIN	
15	22	CORRE! JESSE & JOY WARNER LATINA	

HARD ROCK™			
THIS WEEK	LAST WEEK	TITLE ARTIST / IMPRINT / PROMOTION LABEL	CERT.
1	—	#1 TATTOO VAN HALEN INTERSCOPE	
2	6	DOWN WITH THE SICKNESS DISTURBED GIANI/REPRISE/WARNER BROS.	
3	17	TONIGHT SEETHER WIND-UP	
4	4	BRING ME TO LIFE EVANSCHENKA FEAT. PAUL MCCOY WIND-UP	
5	1	IN THE END LINKIN PARK WARNER BROS.	
6	8	NARCISSISTIC CANNIBAL KORN FEAT. SKRILLEX & KILL THE NOISE ROADRUNNER/RRP	
7	7	ROCKSTAR NICKELBACK ROADRUNNER/RRP	
8	13	CRAZY TRAIN OZZY OSBOURNE EPIC/LEGACY	
9	10	MONSTER SHAYNE ADEEN/FAIR TRADE/ATLANTIC	
10	14	FACE TO THE FLOOR CHEVELLE EPIC	
11	—	JUMP VAN HALEN WARNER BROS./RHINO	
12	11	ENTER SANDMAN METALLICA ELEKTRA	
13	16	SWEET CHILD O' MINE GUNS N' ROSES GEFENNUE	
14	18	BOHEMIAN RHAPSODY QUEEN HOLLYWOOD	
15	17	KRYPTONITE 3 DOORS DOWN UNIVERSAL REPUBLIC	

HOT 100 AIRPLAY: 1-2009: Nielsen SoundScan; 2010-2011: Nielsen SoundScan; AIRPLAY: 1-2009: Nielsen SoundScan; 2010-2011: Nielsen SoundScan; DIGITAL SONGS: 1-2009: Nielsen SoundScan; 2010-2011: Nielsen SoundScan; BILLBOARD: 1-2009: Nielsen SoundScan; 2010-2011: Nielsen SoundScan; CHARTS: 1-2009: Nielsen SoundScan; 2010-2011: Nielsen SoundScan; COUNTRY: 1-2009: Nielsen SoundScan; 2010-2011: Nielsen SoundScan; R&B/HIP-HOP: 1-2009: Nielsen SoundScan; 2010-2011: Nielsen SoundScan; ROCK: 1-2009: Nielsen SoundScan; 2010-2011: Nielsen SoundScan; LATIN: 1-2009: Nielsen SoundScan; 2010-2011: Nielsen SoundScan; GOSPEL: 1-2009: Nielsen SoundScan; 2010-2011: Nielsen SoundScan; HARD ROCK: 1-2009: Nielsen SoundScan; 2010-2011: Nielsen SoundScan; BILLBOARD: 1-2009: Nielsen SoundScan; 2010-2011: Nielsen SoundScan; CHARTS: 1-2009: Nielsen SoundScan; 2010-2011: Nielsen SoundScan; COUNTRY: 1-2009: Nielsen SoundScan; 2010-2011: Nielsen SoundScan; R&B/HIP-HOP: 1-2009: Nielsen SoundScan; 2010-2011: Nielsen SoundScan; 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MAINSTREAM TOP 40				
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	16	#1 WE FOUND LOVE	RIHANNA FEAT. CALVIN HARRIS (SRP/DEF. JAM/IDJMG)
2	2	15	IT WILL RAIN	BRUNO MARS (SUMMIT/CHOP SHOP/ELEKTRA/ATLANTIC)
3	3	14	THE ONE THAT GOT AWAY	KATY PERRY (CAPITOL)
4	4	16	GOOD FEELING	FLO RIDA (POE BOY/ATLANTIC)
5	5	20	SEXY AND I KNOW IT	LMFAO (PARTY ROCK/WILL. I.A.M./CHERRYTREE/INTERSCOPE)
6	9	7	GREATEST GAINER SET FIRE TO THE RAIN	ADELE (XL/COLUMBIA)
7	7	19	LOVE YOU LIKE A LOVE SONG	SELENA GOMEZ & THE SCENE (HOLLYWOOD)
8	6	20	WITHOUT YOU	DAVID GUETTA FEAT. USHER (WHAT A MUSIC/ASTRALWERKS/CAPITOL)
9	11	17	DOMINO	JESSIE J (LAVA/UNIVERSAL REPUBLIC)
10	8	27	STEREO HEARTS	GYM CLASS HERMES FEAT. ADAM LEVINE (DECAJANCE/FILED BY RAMEN/RRP)
11	13	18	NOT OVER YOU	GAVIN DEGRAW (J/RCA)
12	10	27	MOVES LIKE JAGGER	MAROON 5 FEAT. CHRISTINA AGUILERA (A&M/OCTONE/INTERSCOPE)
13	14	29	YOU MAKE ME FEEL...	CORINA STARSHIP FEAT. SAM (DECAJANCE/FILED BY RAMEN/ATLANTIC/RRP)
14	18	11	WORKOUT	J. COLE (ROC-A-FELLA/COLUMBIA)
15	15	23	SOMEONE LIKE YOU	ADELE (XL/COLUMBIA)
16	23	15	I LIKE IT LIKE THAT	HOT CHELLE RAE FEAT. NEW BOYZ (RCA)
17	19	12	HEADLINES	DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)
18	20	13	BLACKOUT	BREATHE CAROLINA (FEARLESS/RED)
19	21	10	YOU DA ONE	RIHANNA (SRP/DEF. JAM/IDJMG)
20	27	5	TURN ME ON	DAVID GUETTA FEAT. USHER (WHAT A MUSIC/ASTRALWERKS/CAPITOL)
21	22	10	NI**AS IN PARIS	JAY Z & KANYE WEST (ROC-A-FELLA/ROCK NATION/DEF. JAM/IDJMG)
22	12	13	5 O'CLOCK	T-PAIN FEAT. WIZ KHALIFA & LILY ALLEN (KONNYCT/NAPPY BOY/JIVE/RCA)
23	24	7	ASS BACK HOME	GYM CLASS HERMES FEAT. NEON Hitch (DECAJANCE/FILED BY RAMEN/ATLANTIC)
24	16	9	MARRY THE NIGHT	LADY GAGA (STREAMLINE/KONLIVE/INTERSCOPE)
25	25	9	INTERNATIONAL LOVE	FITZ & THE MARTINS FEAT. CHRIS BROWN (MR. 305/POLD GROUNDS/J/RCA)
26	17	19	MR. KNOW IT ALL	KELLY CLARKSON (19/RCA)
27	26	11	TONIGHT IS THE NIGHT	OUTASIGHT (WARNER BROS.)
28	28	11	HEARTBEAT	THE FRAY (EPIC)
29	31	5	YOUNG, WILD & FREE	SHOP DOGG & WIZ KHALIFA FEAT. BRUNO MARS (ROSTROMODOGOSTYLE/ATLANTIC/RRP)
30	NEW		STRONGER (WHAT DOESN'T KILL YOU)	KELLY CLARKSON (19/RCA)
31	33	6	MUSIC SOUNDS BETTER WITH U	BIG TIME RUSH FEAT. MANNI (WACK/SONO/COLUMBIA)
32	35	4	T.H.E. (THE HARDEST EVER)	WILLIAM BEAT, NICKI JAGGER & JENNIERLOPEZ (WILL. I.A.M./INTERSCOPE)
33	10	2	WISH YOU WERE HERE	AVRIL LAVIGNE (RCA/EPIC)
34	38	2	DANCE (ASS)	BIG SEAN FEAT. NICKI MINAJ (G.O.D.D./DEF. JAM/IDJMG)
35	36	8	SAY YOU LIKE ME	WE THE KINGS (S-CURVE)
36	32	15	JUST A KISS	LADY ANTEBELLUM (CAPITOL NASHVILLE/CAPITOL)
37	NEW		GLAD YOU CAME	THE WANTED (GLOBAL TALENT/MERCURY/IDJMG)
38	37	3	DISASTER	JOJO (BLACKGROUND/INTERSCOPE)
39	RE-ENTRY		BRIGHTER THAN THE SUN	COLBIE CAILLAT (UNIVERSAL REPUBLIC)
40	34	16	FLY	NICKI MINAJ FEAT. RIHANNA (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)

British pop singer Jessie J scores her first Mainstream Top 40 top 10, as "Domino" rises 11-9. She had previously peaked at No. 12 with last year's "Price Tag," featuring B.o.B.

The ascent of "Domino" marks merely the latest top 10, however, for two of the song's co-writers: Max Martin notches his 39th top 10 as a writer and Lukasz "Dr. Luke" Gottwald his 25th, extending the two best sums among writers in the chart's 19-year history.

As "American Idol" begins its 11th season, the series' original queen, Kelly Clarkson, collects her sixth top 10 on Adult Contemporary, as "Mr. Know It All" bounds 11-7.

On Mainstream Top 40, follow-up "Stronger (What Doesn't Kill You)" roars in at No. 30.

On Mainstream Rock (viewable at billboard.biz/charts), James Durbin joins Daughtry's Chris Daughtry as the only "Idol" alumni to have reached the survey, as Durbin, the show's 2011 fourth-place finalist, enters at No. 40 with "Stand Up."



JESSIE J

ADULT CONTEMPORARY				
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	21	#1 SOMEONE LIKE YOU	ADELE (XL/COLUMBIA)
2	2	22	JUST A KISS	LADY ANTEBELLUM (CAPITOL NASHVILLE/CAPITOL)
3	4	29	GOOD LIFE	ONEREPUBLIC (MOSLEY/INTERSCOPE)
4	3	31	IF I DIE YOUNG	THE BAND PERRY (REPUBLIC NASHVILLE/UNIVERSAL REPUBLIC)
5	6	47	F**KIN' PERFECT	PINK (LAFACE/RCA)
6	5	43	ROLLING IN THE DEEP	ADELE (XL/COLUMBIA)
7	11	19	GREATEST GAINER MR. KNOW IT ALL	KELLY CLARKSON (19/RCA)
8	10	17	BRIGHTER THAN THE SUN	COLBIE CAILLAT (UNIVERSAL REPUBLIC)
9	7	29	THE EDGE OF GLORY	LADY GAGA (STREAMLINE/KONLIVE/INTERSCOPE)
10	8	38	FOR THE FIRST TIME	THE SCRIPT (PHONOGENIC/EPIC)
11	12	23	MOVES LIKE JAGGER	MAROON 5 FEAT. CHRISTINA AGUILERA (A&M/OCTONE/INTERSCOPE)
12	14	6	NOT OVER YOU	GAVIN DEGRAW (J/RCA)
13	17	3	SET FIRE TO THE RAIN	ADELE (XL/COLUMBIA)
14	13	15	NOTHING	THE SCRIPT (PHONOGENIC/EPIC)
15	15	11	YOU AND I	LADY GAGA (STREAMLINE/KONLIVE/INTERSCOPE)
16	16	3	THE ONE THAT GOT AWAY	KATY PERRY (CAPITOL)
17	18	12	LET'S STAY TOGETHER	SEAL (REPRISE/WARNER BROS.)
18	23	3	IT WILL RAIN	BRUNO MARS (SUMMIT/CHOP SHOP/ELEKTRA/ATLANTIC)
19	20	3	CRAWLING BACK TO YOU	DAUGHTRY (19/RCA)
20	22	3	WITHOUT YOU	DAVID GUETTA FEAT. USHER (WHAT A MUSIC/ASTRALWERKS/CAPITOL)
21	21	19	TONIGHT TONIGHT	HOT CHELLE RAE (JIVE/RCA)
22	19	17	TALKING TO YOU (IS LIKE TALKING TO MYSELF)	DARYL HALL (VERVE FORECAST/VERVE)
23	25	14	A BRIGHTER DAY	THE DOOBIE BROTHERS (HQR)
24	24	16	LET THE RAIN	MARGO REY (ORGANICA)
25	28	2	HEARTBEAT	THE FRAY (EPIC)

ADULT TOP 40				
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	20	#1 MR. KNOW IT ALL	KELLY CLARKSON (19/RCA)
2	3	29	NOT OVER YOU	GAVIN DEGRAW (J/RCA)
3	4	13	THE ONE THAT GOT AWAY	KATY PERRY (CAPITOL)
4	2	29	BRIGHTER THAN THE SUN	COLBIE CAILLAT (UNIVERSAL REPUBLIC)
5	11	9	GREATEST GAINER SET FIRE TO THE RAIN	ADELE (XL/COLUMBIA)
6	10	15	IT WILL RAIN	BRUNO MARS (SUMMIT/CHOP SHOP/ELEKTRA/ATLANTIC)
7	5	28	MOVES LIKE JAGGER	MAROON 5 FEAT. CHRISTINA AGUILERA (A&M/OCTONE/INTERSCOPE)
8	6	24	JUST A KISS	LADY ANTEBELLUM (CAPITOL NASHVILLE/CAPITOL)
9	9	17	CRAWLING BACK TO YOU	DAUGHTRY (19/RCA)
10	8	18	STEREO HEARTS	GYM CLASS HERMES FEAT. ADAM LEVINE (DECAJANCE/FILED BY RAMEN/RRP)
11	7	26	SOMEONE LIKE YOU	ADELE (XL/COLUMBIA)
12	13	11	WE FOUND LOVE	RIHANNA FEAT. CALVIN HARRIS (SRP/DEF. JAM/IDJMG)
13	12	14	HEARTBEAT	THE FRAY (EPIC)
14	16	14	PARADISE	COLDPLAY (CAPITOL)
15	15	15	WITHOUT YOU	DAVID GUETTA FEAT. USHER (WHAT A MUSIC/ASTRALWERKS/CAPITOL)
16	18	10	A THOUSAND YEARS	CHRISTINA PERRI (SUMMIT/CHOP SHOP/ATLANTIC/RRP)
17	17	17	WHEN WE STAND TOGETHER	NICKELBACK (ROADRUNNER/RRP)
18	19	17	LIGHTS	ELLIE GOULDING (CHERRYTREE/INTERSCOPE)
19	21	13	CALLED OUT IN THE DARK	SNOW PATROL (POLYDOR/FICTION/ISLAND/IDJMG)
20	20	12	WISH YOU WERE HERE	AVRIL LAVIGNE (RCA/EPIC)
21	38	2	STRONGER (WHAT DOESN'T KILL YOU)	KELLY CLARKSON (19/RCA)
22	27	7	FINE BY ME	ANDY GRAMMER (S-CURVE)
23	24	6	I LIKE IT LIKE THAT	HOT CHELLE RAE FEAT. NEW BOYZ (RCA)
24	25	5	LOVE YOU LIKE A LOVE SONG	SELENA GOMEZ & THE SCENE (HOLLYWOOD)
25	31	5	DOMINO	JESSIE J (LAVA/UNIVERSAL REPUBLIC)

ROCK SONGS				
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	12	#1 LONELY BOY	THE BLACK KEYS (Nonesuch/WARNER BROS.)
2	2	15	THESE DAYS	FOO FIGHTERS (ROSWELL/RCA)
3	4	16	FACE TO THE FLOOR	CHEVELLE (EPIC)
4	3	25	THE SOUND OF WINTER	BUSH (ZUMA ROCK/EONE)
5	5	18	PARADISE	COLDPLAY (CAPITOL)
6	6	33	WALK	FOO FIGHTERS (ROSWELL/RCA)
7	8	12	MONARCHY OF ROSES	RED HOT CHILI PEPPERS (WARNER BROS.)
8	7	27	TONIGHT	SEETHER (WIND-UP)
9	10	15	SHAKE IT OUT	FLORENCE + THE MACHINE (UNIVERSAL REPUBLIC)
10	21	6	SOMEBODY THAT I USED TO KNOW	GOTYE FEAT. KIMBRA (GOTYE'S RECORDS/FARFAR/UNIVERSAL REPUBLIC)
11	11	27	THE ADVENTURES OF RAIN DANCE MAGGIE	RED HOT CHILI PEPPERS (WARNER BROS.)
12	9	25	COUGH SYRUP	YOUNG THE GIANT (ROADRUNNER/RRP)
13	19	2	BULLY	SHINEDOWN (ATLANTIC)
14	13	17	BOTTOMS UP	NICKELBACK (ROADRUNNER/RRP)
15	12	16	BURIED ALIVE	AVENGED SEVENFOLD (HOPELESS/SIRE/WARNER BROS.)
16	HOT SHOT DEBUT		GREATEST GAINER TATTOO	VAN HALEN (INTERSCOPE)
17	17	17	A WARRIOR'S CALL	VOLBEAT (VERTIGO/UNIVERSAL REPUBLIC)
18	16	14	THE COLLAPSE	ADELITAS WAY (VIRGIN/CAPITOL)
19	15	13	NARCISSISTIC CANNIBAL	KORN FEAT. SKRILLEX & KILL THE NOISE (ROADRUNNER/RRP)
20	20	13	DON'T STOP (COLOR ON THE WALLS)	FOSTER THE PEOPLE (STARTIME/COLUMBIA)
21	23	8	SATELLITE	RISE AGAINST (DGC/INTERSCOPE)
22	25	10	REMEMBER EVERYTHING	FIVE FINGER DEATH PUNCH (PROSPECT PARK)
23	24	14	ABERDEEN	CAGE THE ELEPHANT (DSP/JIVE/RCA)
24	22	14	AFTER MIDNIGHT	BLINK-182 (DGC/INTERSCOPE)
25	26	19	THIS IS GONNA HURT	SIX: A.M. (ELEVEN SEVEN)
26	31	7	NOT YOUR FAULT	ANOUK (RED BULL)
27	29	5	TONGUE TIED	GROUPLOVE (CANVASBACK/ATLANTIC)
28	28	6	WE ARE YOUNG	FUN. FEAT. JANELLE MONAE (FUELED BY RAMEN/RRP)
29	43	7	MIDNIGHT CITY	MRS. (M&M/MUTE/CAPITOL)
30	30	8	SET FIRE TO THE RAIN	ADELE (XL/COLUMBIA)
31	27	14	CURL OF THE BURL	MASTODON (REPRISE/WARNER BROS.)
32	32	13	BULLET IN MY HAND	REDLIGHT KING (HOLLYWOOD)
33	33	12	PUNCHING IN A DREAM	THE WAKED AND FAMOUS (SOMEWHAT DAMAGED/SONY/UNIVERSAL REPUBLIC)
34	35	9	THE WALK	MAYER HAWTHORNE (UNIVERSAL REPUBLIC)
35	NEW		SIMPLE SONG	THE SHINS (COLUMBIA)
36	34	13	GET THRU THIS	ART OF DYING (INTOXICATION/REPRISE/ILG)
37	36	5	EYES WIDE OPEN	STAND (FLIP/ATLANTIC)
38	39	13	CALLED OUT IN THE DARK	SNOW PATROL (POLYDOR/FICTION/ISLAND/IDJMG)
39	38	6	UNDERGROUND	JANE'S ADDICTION (CAPITOL)
40	45	14	HEARTBEAT	THE FRAY (EPIC)
41	49	2	LITTLE TALKS	OF MONSTERS AND MEN (RECORD RECORDS)
42	48	3	EVERYBODY TALKS	NEON TREES (RECORD RECORDS)
43	46	4	THE WAITING ONE	ALL THAT REMAINS (PROSTHETIC/RAZOR & TIE)
44	41	5	UNDONE	ARANDA (ARANDAMUSIC)
45	47	10	ALL I EVER WANTED	THE AIRBORNE TOXIC EVENT (MAJORDOOM/ISLAND/IDJMG)
46	37	17	BITCH CAME BACK	THEORY OF A DEADMAN (604/ROADRUNNER/RRP)
47	50	2	FREE	GRAFFITIIN (IN W.FREE/CAPITOL)
48	NEW		NO RESOLUTION	SEETHER (WIND-UP)
49	44	10	HELL	DISTURBED (REPRISE/WARNER BROS.)
50	NEW		DRIVE BY	TRAIN (COLUMBIA)

The Shins surge onto Rock Songs at No. 35 with "Simple Song" (1.7 million first-week audience impressions on 47 stations). The track, which also enters Rock Digital Songs at No. 20 (18,000 downloads sold), previews the band's fourth album (and first since 2007), *Port of Morrow*, due March 20.

ACTIVE ROCK				
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	16	#1 FACE TO THE FLOOR	CHEVELLE (EPIC)
2	3	22	A WARRIOR'S CALL	VOLBEAT (VERTIGO/UNIVERSAL REPUBLIC)
3	2	18	BURIED ALIVE	AVENGED SEVENFOLD (HOPELESS/SIRE/WARNER BROS.)
4	4	20	THE COLLAPSE	ADELITAS WAY (VIRGIN/CAPITOL)
5	6	11	REMEMBER EVERYTHING	FIVE FINGER DEATH PUNCH (PROSPECT PARK)
6	5	13	NARCISSISTIC CANNIBAL	KORN FEAT. SKRILLEX & KILL THE NOISE (ROADRUNNER/RRP)
7	8	12	THESE DAYS	FOO FIGHTERS (ROSWELL/RCA)
8	16	2	BULLY	SHINEDOWN (ATLANTIC)
9	7	17	BOTTOMS UP	NICKELBACK (ROADRUNNER/RRP)
10	9	11	LONELY BOY	THE BLACK KEYS (Nonesuch/WARNER BROS.)
11	15	8	EYES WIDE OPEN	STAND (FLIP/ATLANTIC)
12	11	25	THE SOUND OF WINTER	BUSH (ZUMA ROCK/EONE)
13	12	20	CURL OF THE BURL	MASTODON (REPRISE/WARNER BROS.)
14	10	22	THIS IS GONNA HURT	SIX: A.M. (ELEVEN SEVEN)
15	18	10	THE WAITING ONE	ALL THAT REMAINS (PROSTHETIC/RAZOR & TIE)
16	19	20	BULLET IN MY HAND	REDLIGHT KING (HOLLYWOOD)
17	20	13	MONARCHY OF ROSES	RED HOT CHILI PEPPERS (WARNER BROS.)
18	NEW		GREATEST GAINER TATTOO	VAN HALEN (INTERSCOPE)
19	25	7	IN MY BLOOD	BLACK STONE CHERRY (IN DE GOOD/ROADRUNNER/RRP)
20	22	14	THICK AS THIEVES	FOO FIGHTERS (ROSWELL/RCA)
21	23	9	UNDERGROUND	JANE'S ADDICTION (CAPITOL)
22	21	15	HELL	DISTURBED (REPRISE/WARNER BROS.)
23	24	2	NO RESOLUTION	SEETHER (WIND-UP)
24	26	6	SATELLITE	RISE AGAINST (DGC/INTERSCOPE)
25	28	13	TRIP THE DARKNESS	LACUNA COIL (CENTURY MEDIA)

HERITAGE ROCK				
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	17	#1 BOTTOMS UP	NICKELBACK (ROADRUNNER/RRP)
2	3	15	FACE TO THE FLOOR	CHEVELLE (EPIC)
3	2	24	THE SOUND OF WINTER	BUSH (ZUMA ROCK/EONE)
4	NEW		GREATEST GAINER TATTOO	VAN HALEN (INTERSCOPE)
5	6	32	WALK	FOO FIGHTERS (ROSWELL/RCA)
6	5	27	NOT AGAIN	STAND (FLIP/ATLANTIC)
7	11	2	BULLY	SHINEDOWN (ATLANTIC)
8	4	28	TONIGHT	SEETHER (WIND-UP)
9	7	11	THESE DAYS	FOO FIGHTERS (ROSWELL/RCA)
10	9	15	THE COLLAPSE	ADELITAS WAY (VIRGIN/CAPITOL)
11	8	47	LIES OF THE BEAUTIFUL PEOPLE	SIX: A.M. (ELEVEN SEVEN)
12	12	15	BURIED ALIVE	AVENGED SEVENFOLD (HOPELESS/SIRE/WARNER BROS.)
13	13	10	REMEMBER EVERYTHING	FIVE FINGER DEATH PUNCH (PROSPECT PARK)
14	10	45	COUNTRY SONG	SEETHER (WIND-UP)
15	14	27	THE ADVENTURES OF RAIN DANCE MAGGIE	RED HOT CHILI PEPPERS (WARNER BROS.)
16	16	8	LONELY BOY	THE BLACK KE

HOT COUNTRY SONGS™

Table with columns: THIS WEEK, LAST WEEK, PEAK POSITION, ARTIST, TITLE, IMPRINT & NUMBER / PROMOTION LABEL, CERT., PEAK POSITION. Top entries include Eric Church's 'Drink in My Hand' at #1 and Luke Bryan's 'I Don't Want This Night to End' at #2.



The singer's landmark 20th top 10 is her first since 'Anyway' peaked at No. 7 in March 2007. Her closest calls since then were No. 11-peaking songs: 2009's 'Ride' and 2010's 'Wrong Baby Wrong.' Of her 20 top 10s, five reached the summit between 1996 and 2002.



With first-week airplay at 70 stations (2.7 million impressions, according to Nielsen BDS), the trio earns Hot Shot Debut honors with the lead single from its next album, due in the spring. The act's current tour kicked off Jan. 12 in Charleston, W.Va.

Table with columns: THIS WEEK, LAST WEEK, PEAK POSITION, ARTIST, TITLE, IMPRINT & NUMBER / PROMOTION LABEL, CERT., PEAK POSITION. Top entries include Billy Currington's 'Like My Dog' at #1 and Faith Hill's 'Come Home' at #2.

TOP COUNTRY ALBUMS™

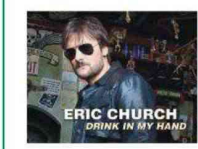
Table with columns: THIS WEEK, LAST WEEK, PEAK POSITION, ARTIST, Title, CERT., PEAK POSITION. Top entries include Luke Bryan's 'I'm Comin' Home' at #1 and George Strait's 'Icon: George Strait' at #2.

Table with columns: THIS WEEK, LAST WEEK, PEAK POSITION, ARTIST, Title, CERT., PEAK POSITION. Top entries include Chris Young's 'Neon' at #1, Kenny Chesney's 'Hemingway's Whiskey' at #2, and Jason Aldean's 'My Kinda Party' at #3.

BLUEGRASS ALBUMS™

Table with columns: THIS WEEK, LAST WEEK, PEAK POSITION, ARTIST, Title, CERT., PEAK POSITION. Top entries include Dailey & Vincent's 'The Gospel Side Of Dailey & Vincent' at #1 and Yo-Yo Ma's 'DunCane' at #2.

BETWEEN THE BULLETS 'HAND' IT TO CHURCH



Eric Church logs his first No. 1 in 10 tries on Hot Country Songs, as 'Drink in My Hand' leaps 3-1 in its 23rd chart week (39 million in audience, according to Nielsen BDS, up 6%). He established his previous benchmark with a pair of successive No. 10 peaks: 'Love Your Love the Most' in 2009 and 'Hell on the Heart' in 2010. With a nod to the Boss, the next radio single from his Chief album is 'Springsteen,' serviced to radio on Feb. 2. Lead track 'Homeboy' peaked at No. 13 last summer. Church embarked on his first headlining tour on Jan. 19 in Fort Smith, Ark. —Wade Jensen

TOP R&B/HIP-HOP ALBUMS			
THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST
1	1	9	#1 DRAKE TIME CARE (YOUNG MONEY CASH MONEY/UNIVERSAL/REPUBLIC)
2	2	4	YOUNG JEEZY TALK THAT TALK SRP/DEF JAM 013738/IDJMG
3	3	8	RIHANNA RADIO/ROCK/NATION/COLUMBIA
4	HOT SHOT DEBUT		YO GOTTI LIVE FROM THE KITCHEN POLO GROUNDS 4358/RCA
5	8	5	ANTHONY HAMILTON BACK TO LOVE MISTER'S MUSIC 99136/RCA
6	23	3	JAY Z & KANYE WEST WATCH THE THROUN ROC-A-FELLA/ROC NATION/DEF JAM 015026/IDJMG
7	7	8	MARY J. BLIGE MY LIFE II. MATRIARCH/GEFFEN 016257/IGA
8	5	21	LIL WAYNE THE CARTER (YOUNG MONEY CASH MONEY/UNIVERSAL/REPUBLIC)
9	4	6	AMY WINEHOUSE LIONESSES (HYDROGEN TRUSTEES UNIVERSAL/REPUBLIC 016354*)
10	9	29	BEYONCÉ 4 (PARADISE/ROCK/NATION/COLUMBIA 90824/SONY MUSIC)
11	11	4	COMMON THE DREAM/THE BELIEVER THINK COMMON 52903/WARNER BROS.
12	10	16	J. COLE COLE WORLD (ROC NATION/COLUMBIA 57920/SONY MUSIC)
13	16	2	VARIOUS ARTISTS MUSIC BY BARANBOUR UNIVERSAL SPECIAL MARKETS 01829 EXSTAR/BUCKS
14	15	11	WALE AMBITION MAYBACH 52887/WARNER BROS.
15	12	10	MAC MILLER BLUE BLUE PARK ROOM 218
16	17	30	PITBULL PLANET PIT MR. 305/POLO GROUNDS/J 69060/RCA
17	19	17	MINDLESS BEHAVIOR #1 GIRL STREAMLINE/CONJUNCTION/INTERSCOPE 015961/IGA
18	14	6	ROBIN THICKE LOVE AFTER WAR STAR TRAK/GEFFEN 016290/IGA
19	18	60	NICKI MINAJ PINK FRIDAY (YOUNG MONEY CASH MONEY 95021/UNIVERSAL/REPUBLIC)
20	13	5	SNOOP DOGG & WIZ KHALIFA MAC + DEIN GO TO HIGH SCHOOL (ROSTROM/ATLANTIC 52860/AG)
21	23	11	TYRESE OPEN INVITATION VOLTRON RECORDZ 93562
22	26	8	YELAWOLF RADIOACTIVE (GHET-O-VISION/SHADY/DEG/INTERSCOPE 016174/IGA)
23	22	8	BAD MEETS EVIL HELL: THE SEQUEL SHADY/INTERSCOPE 015729/IGA
24	24	8	MICHAEL JACKSON IMMORTAL M.J./EPIC 9129/SONY MUSIC
25	NEW		SCHOOLBOY Q HABITS & CONTRADICTIONS (TOP DAWG DIGITAL EX)
26	21	6	T-PAIN REVENJER HAPPY BOY/CONVIC 89122/RCA
27	25	9	CHILDISH GAMBINO CAMP GLASS (NOTICE 0121*)
28	20	6	THE ROOTS UNDUN DEF JAM 016282/IDJMG
29	27	61	RIHANNA LOUD SRP/DEF JAM 014927/IDJMG
30	28	42	WIZ KHALIFA ROLLING PAPERS (ROSTROM/ATLANTIC 52799/AG)
31	29	29	BIG SEAN FINALLY FAMOUS G.O.D.D./DEF JAM 015421/IDJMG
32	30	43	CHRIS BROWN FAKE JIVE 88071/RCA
33	32	75	KEM INTIMACY: ALBUM III UNIVERSAL/REPUBLIC 014469
34	31	72	THE TEMPTATIONS ICON (MOTOWN 014467/UMI)
35	34	30	KIRK FRANKLIN HELLO FEAR FO Y SOUL/VERITY 77817/RCA
36	35	30	JILL SCOTT THE LIGHT OF THE SUN (BLUES BASE 527941/WARNER BROS.)
37	36	36	TYLER, THE CREATOR GOBLIN XL 529*
38	37	59	MIGUEL ALL I WANT IS YOU BLACK ICE/BYSTORM/JIVE 75497/RCA
39	66	8	GG JAVIER COLON COME THROUGH FOR YOU (UNIVERSAL/REPUBLIC 016253)
40	42	9	WEBBIE SAVAGE LIFE 3 TRILL 02
41	40	25	KELLY ROWLAND HERE I AM UNIVERSAL/MOTOWN 014465/UNIVERSAL/REPUBLIC
42	39	7	TREY SONGZ INVENTABLE (SONGBOOK/ATLANTIC 528381/AG)
43	45	15	MAYER HAWTHORNE MOM GO (YOUNG MONEY CASH MONEY/UNIVERSAL/REPUBLIC 016108*)
44	41	61	KANYE WEST MY BEATLES (YOUNG MONEY CASH MONEY/UNIVERSAL/REPUBLIC)
45	38	21	GAME THE R.E.D. ALBUM (DGC 013729/IGA)
46	46	78	RICK ROSS TERLON DON MAYBACH (SLIP-ON/DEF JAM 014368*/IDJMG)
47	44	62	KID CUDI MAN ON THE MOON (DREAM 0100/0149/UNIVERSAL/REPUBLIC)
48	65	10	PAGE SETTER KEITH SWAGT TIL THE MORNING THE SWEAT HOTEL 5164/ENE
49	50	57	YELAWOLF TRUNK ME (GHET-O-VISION/DEG/INTERSCOPE 014690/IGA)
50	43	31	LEDISI PIECES OF ME (VERVE FORECAST 015557/IG)

MAINSTREAM R&B/HIP-HOP			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE
1	1	14	#1 LOTUS FLOWER BOMB WALE FEAT. MIGUEL MAYBACH/WARNER BROS.
2	3	12	MAKE ME PROUD DRAKE FEAT. NICKI MINAJ (YOUNG MONEY CASH MONEY/UNIVERSAL/REPUBLIC)
3	2	15	DANCE (ASS) BIG SEAN FEAT. NICKI MINAJ G.O.D.D./DEF JAM/IDJMG
4	6	13	YOU THE BOSS RICK ROSS FEAT. NICKI MINAJ SNS/MAYBACH/DEF JAM/IDJMG
5	4	19	PARTY BEYONCÉ FEAT. ANDRE 3000 (PARKWOOD/COLUMBIA)
6	5	20	NI**AS IN PARIS JAY Z & KANYE WEST ROC-A-FELLA/ROC NATION/DEF JAM/IDJMG
7	8	11	CAN'T GET ENOUGH J. COLE FEAT. TREY SONGZ (ROC NATION/COLUMBIA)
8	10	7	I DO YOUNG JEEZY FEAT. JAY-Z & ANDRE 3000 (CTE/DEF JAM/IDJMG)
9	9	22	SHE WILL LIL WAYNE FEAT. DRAKE (YOUNG MONEY CASH MONEY/UNIVERSAL/REPUBLIC)
10	14	11	COUNTDOWN BEYONCÉ (PARKWOOD/COLUMBIA)
11	7	16	5 O'CLOCK T-PAIN FEAT. WIZ KHALIFA & LIL ALLEN (CONVIC/TAPPY BOY/VERVE/RCA)
12	16	6	STRIP CHRIS BROWN FEAT. KEVIN MCCALL (JIVE/RCA)
13	11	28	THAT WAY WALE FEAT. JEREMIH ATLANTIC
14	17	5	GOTTA HAVE IT JAY Z & KANYE WEST ROC-A-FELLA/ROC NATION/DEF JAM/IDJMG
15	13	11	ROUND OF APPLAUSE WAKA FLOCCA (FLAME FEAT. DRAKE MIZAY/WARNER BROS.)
16	21	6	THE MOTTO DRAKE FEAT. LIL WAYNE (YOUNG MONEY CASH MONEY/UNIVERSAL/REPUBLIC)
17	18	10	MR. WRONG MARY J. BLIGE FEAT. DRAKE (MATRIARCH/GEFFEN/INTERSCOPE)
18	23	5	RACK CITY TYGA (YOUNG MONEY CASH MONEY/UNIVERSAL/REPUBLIC)
19	20	18	4 AM MELANIE RONA (SRC/UNIVERSAL/REPUBLIC)
20	19	8	DO IT LIKE YOU DIGGY FEAT. JEREMIH ATLANTIC
21	24	14	UNTIL IT'S GONE MONIE LO (MCA)
22	22	14	DRANK IN MY CUP KIRKO BANGZ (L.M.G./UNAUTHORIZED/WARNER BROS.)
23	28	4	GIRLS LIKE YOU MIGUEL (BLACK ICE/BYSTORM/JIVE/RCA)
24	27	5	PRETTY LIL' HEART ROBIN THICKE FEAT. LIL WAYNE STAR TRAK/GEFFEN/INTERSCOPE
25	26	9	STRANGE CLOUDS B.O.B FEAT. LIL WAYNE (REBEL/ROCK/GRAND HUSTLE/ATLANTIC)
26	31	9	HOUSE PARTY MEEK MILL FEAT. YOUNG CHRIS (MAYBACH/WARNER BROS.)
27	29	4	GO HARDER FUTURE (A.I. JESUS/BANDZ/EPIC)
28	25	17	ONLY WANNA GIVE IT TO YOU ELLE WARNER FEAT. J. COLE (JIVE/RCA)
29	36	5	GIRLS TALKIN BOUT MINDLESS BEHAVIOR (STREAMLINE/CONJUNCTION/INTERSCOPE)
30	32	5	COLD SUMMER CJ HILTON (RCA)
31	NEW		LOVE ON TOP BEYONCÉ (PARKWOOD/COLUMBIA)
32	40	2	TAKE CARE DRAKE FEAT. RIHANNA (YOUNG MONEY CASH MONEY/UNIVERSAL/REPUBLIC)
33	37	8	SPEND IT TITY BOI AKA ZCHANGZ STREET EXECUTIVES/DUFFLE BAG BOYZ
34	NEW		YOUNG, WILD & FREE SNOOP DOGG & WIZ KHALIFA FEAT. BRUNO MARS (ROSTROM/ATLANTIC)
35	NEW		SEX AIN'T BETTER THAN LOVE TREY SONGZ (SONGBOOK/ATLANTIC)
36	33	12	GOOD GOOD NIGHT ROSCOE DASH (MUSIC LINE/GEFFEN/INTERSCOPE)
37	35	18	TROUBLE BEI MAEJOR FEAT. J. COLE (JIVE/RCA)
38	RE-ENTRY		THANK YOU ESTELLE (HOME SCHOOLS/ATLANTIC)
39	30	17	FLY TOGETHER RED CAE FEAT. EVAN LESLIE & RICK ROSS (SHAKEDOWN/BAD BOY/INTERSCOPE)
40	RE-ENTRY		LAST LOVE PROBLEM (DIAMOND LANE)

RHYTHMIC			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE
1	1	16	#1 WE FOUND LOVE RIHANNA FEAT. CALVIN HARRIS (SRP/DEF JAM/IDJMG)
2	2	23	WORK OUT J. COLE (ROC NATION/COLUMBIA)
3	3	18	NI**AS IN PARIS JAY Z & KANYE WEST ROC-A-FELLA/ROC NATION/DEF JAM/IDJMG
4	5	14	GOOD FEELING FLO RIDA (ROCK BOY/ATLANTIC)
5	4	13	DANCE (ASS) BIG SEAN FEAT. NICKI MINAJ G.O.D.D./DEF JAM/IDJMG
6	7	14	IT WILL RAIN BRUNO MARS (SUMMIT/CHOP SHOP/ELEKTRA/ATLANTIC)
7	6	17	SEXY AND I KNOW IT LIMFAD PARTY (ROCKWILL JAM/CHERRYTREE/INTERSCOPE/UNIVERSAL)
8	8	12	MAKE ME PROUD DRAKE FEAT. NICKI MINAJ (YOUNG MONEY CASH MONEY/UNIVERSAL/REPUBLIC)
9	10	11	YOUNG, WILD & FREE SNOOP DOGG & WIZ KHALIFA FEAT. BRUNO MARS (ROSTROM/ATLANTIC)
10	15	9	THE MOTTO DRAKE FEAT. LIL WAYNE (YOUNG MONEY CASH MONEY/UNIVERSAL/REPUBLIC)
11	13	10	YOU DA ONE RIHANNA (SRP/DEF JAM/IDJMG)
12	14	9	LOTUS FLOWER BOMB WALE FEAT. MIGUEL MAYBACH/WARNER BROS.
13	12	23	HEADLINES DRAKE (YOUNG MONEY CASH MONEY/UNIVERSAL/REPUBLIC)
14	9	19	WITHOUT YOU DAVID GUETTA FEAT. Usher (MCA/ATLANTIC/REVEREND & CAPTOL)
15	11	16	5 O'CLOCK T-PAIN FEAT. WIZ KHALIFA & LIL ALLEN (CONVIC/TAPPY BOY/VERVE/RCA)
16	18	7	RACK CITY TYGA (YOUNG MONEY CASH MONEY/UNIVERSAL/REPUBLIC)
17	16	13	INTERNATIONAL LOVE PITBULL FEAT. CHRIS BROWN MR. 305/POLO GROUNDS/JRCA
18	20	6	STRIP CHRIS BROWN FEAT. KEVIN MCCALL (JIVE/RCA)
19	21	7	CAN'T GET ENOUGH J. COLE FEAT. TREY SONGZ (ROC NATION/COLUMBIA)
20	17	12	STRANGE CLOUDS B.O.B FEAT. LIL WAYNE (REBEL/ROCK/GRAND HUSTLE/ATLANTIC)
21	22	6	TURN ME ON DAMI B (YOUNG MONEY CASH MONEY/UNIVERSAL/REPUBLIC)
22	19	11	THE ONE THAT GOT AWAY KATY PERRY (CAPITOL)
23	27	4	TAKE CARE DRAKE FEAT. RIHANNA (YOUNG MONEY CASH MONEY/UNIVERSAL/REPUBLIC)
24	23	11	PARTY BEYONCÉ FEAT. ANDRE 3000 (PARKWOOD/COLUMBIA)
25	24	19	MOVES LIKE JAGGER MAROON 5 FEAT. CHRISTINA AGUILERA & MILO (INTERSCOPE)
26	26	11	YOU THE BOSS RICK ROSS FEAT. NICKI MINAJ SNS/MAYBACH/DEF JAM/IDJMG
27	29	5	I DO YOUNG JEEZY FEAT. JAY-Z & ANDRE 3000 (CTE/DEF JAM/IDJMG)
28	25	10	MIRROR LIL WAYNE FEAT. BRUNO MARS (YOUNG MONEY CASH MONEY/UNIVERSAL/REPUBLIC)
29	34	11	TROUBLE BEI MAEJOR FEAT. J. COLE (JIVE/RCA)
30	28	15	SOMEONE LIKE YOU ADELE XL/COLUMBIA
31	37	2	TALK THAT TALK RIHANNA FEAT. JAY-Z (SRP/DEF JAM/IDJMG)
32	36	2	SLIDE OVER BABY DASH FEAT. MIGUEL (BASHTOWN)
33	30	5	T.H.E. (THE HARDEST EVER) WILLIAM FOSTER, MIK JAGGER & JENNIFER LOPEZ (WILLIAMS/INTERSCOPE)
34	32	20	YOU MAKE ME FEEL... COBRA STARSHIP FEAT. SABA (DECA/DUNGEON/RELEBY BY RAYMONT/ATLANTIC)
35	40	2	ROUND OF APPLAUSE WAKA FLOCCA (FLAME FEAT. DRAKE MIZAY/WARNER BROS.)
36	NEW		WE HAVE IT JAY Z & KANYE WEST ROC-A-FELLA/ROC NATION/DEF JAM/IDJMG
37	35	12	GOOD GOOD NIGHT ROSCOE DASH (MUSIC LINE/GEFFEN/INTERSCOPE)
38	NEW		ASS BACK HOME DNU (CLASS HERE FEAT. MONIE LO) (DECA/DUNGEON/RELEBY BY RAYMONT/ATLANTIC)
39	38	3	LOOKS LIKE SEX MIKE POSNER (RCA)
40	NEW		UP! LOVE (FEAT. IAMSU & SKIPPER) (STUDD LIFE)

ADULT R&B			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE
1	1	25	#1 STAY TYRESE VOLTRON (RECORDZ/CAPITOL)
2	3	14	GREATEST GAINER LOVE AFTER WAR ROBIN THICKE STAR TRAK/GEFFEN/INTERSCOPE
3	2	39	FOOL FOR YOU CEE LO GREEN (RADIO/CULTURE/ELEKTRA/ATLANTIC)
4	6	14	LOVE ON TOP BEYONCÉ (PARKWOOD/COLUMBIA)
5	4	36	LIFE OF THE PARTY CHARLIE WILSON F. MUSIC/VERVE/RCA
6	5	29	STAY TOGETHER LEDIS FEAT. JAHEIM VERVE (FORECAST/VERVE)
7	9	14	WHO ANTHONY HAMILTON MISTER'S MUSIC/RCA
8	7	22	SO GONE (WHAT MY MIND SAYS) JILL SCOTT FEAT. PALL MALL BLUES B&B/WARNER BROS.
9	8	44	IF IT'S LOVE KEM FEAT. CHRISTELLE MICHELE (UNIVERSAL/REPUBLIC)
10	10	18	25/8 MARY J. BLIGE (MATRIARCH/GEFFEN/INTERSCOPE)
11	14	9	THANK YOU ESTELLE (HOME SCHOOLS/ATLANTIC)
12	11	9	REAL LOVE ERIC BENET (JORDAN HOUSE/CAPITOL)
13	12	20	MAKE YOU SAY OOH KEITH SWEAT (THE SWEAT HOTEL/EONE)
14	13	15	UNTIL IT'S GONE MONICA (JIVE/RCA)
15	15	16	DON'T KISS ME DAVE THOMAS (REAL GEMSBOR/VERVE/FORECAST/VERVE)
16	20	16	MORE THAN YOU'LL EVER KNOW BOYZ II MEN FEAT. CHARLIE WILSON (BENCHMARK ENTERTAINMENT/MSM)
17	17	11	I GOT THIS JENNIFER HUDSON (ARISTA/RCA)
18	19	13	I LOVE YOU PHYLISSA FEAT. URBAN MYSTIC (SBE)
19	21	16	EVERYDAY WOMAN CHRIS WALKER (PENDULUM/UMI)
20	20	17	CAN'T FORGET ANTONIE DUNN (ELITE)
21	32	2	YOU'RE ON MY MIND KEM (UNIVERSAL/REPUBLIC)
22	29	10	PARTY BEYONCÉ FEAT. ANDRE 3000 (PARKWOOD/COLUMBIA)
23	20	9	HOW LONG I'VE BEEN WAITING ARETHA FRANKLIN (ARETHA'S RECORDS)
24	24	9	CHEATING ON ME L.J. REYNOLDS (MOTOR CITY HITS)
25	25	9	CRAZY (BABY) RAHSAAN PATTERSON (ARTISTRY/MACK AVENUE)

RAP SONGS			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE
1	1	21	#1 NI**AS IN PARIS JAY Z & KANYE WEST ROC-A-FELLA/ROC NATION/DEF JAM/IDJMG
2	2	15	DANCE (ASS) BIG SEAN FEAT. NICKI MINAJ G.O.D.D./DEF JAM/IDJMG
3	3	13	MAKE ME PROUD DRAKE FEAT. NICKI MINAJ (YOUNG MONEY CASH MONEY/UNIVERSAL/REPUBLIC)
4	4	13	LOTUS FLOWER BOMB WALE FEAT. MIGUEL MAYBACH/WARNER BROS.
5	5	21	WORK OUT J. COLE (ROC NATION/COLUMBIA)
6	6	9	THE MOTTO DRAKE FEAT. LIL WAYNE (YOUNG MONEY CASH MONEY/UNIVERSAL/REPUBLIC)
7	6	24	HEADLINES DRAKE (YOUNG MONEY CASH MONEY/UNIVERSAL/REPUBLIC)
8	10	11	GOOD FEELING FLO RIDA (ROCK BOY/ATLANTIC)
9	8	10	CAN'T GET ENOUGH J. COLE FEAT. TREY SONGZ (ROC NATION/COLUMBIA)
10	11	14	YOU THE BOSS RICK ROSS FEAT. NICKI MINAJ SNS/MAYBACH/DEF JAM/IDJMG
11	7	22	SHE WILL LIL WAYNE FEAT. DRAKE (YOUNG MONEY CASH MONEY/UNIVERSAL/REPUBLIC)
12	13	7	I DO YOUNG JEEZY FEAT. JAY-Z & ANDRE 3000 (CTE/DEF JAM/IDJMG)
13	15	6	RACK CITY TYGA (YOUNG MONEY CASH MONEY/UNIVERSAL/REPUBLIC)
14	12	16	SEXY AND I KNOW IT LIMFAD PARTY (ROCKWILL JAM/CHERRYTREE/INTERSCOPE/UNIVERSAL)
15	16	8	YOUNG, WILD & FREE SNOOP DOGG & WIZ KHALIFA FEAT. BRUNO MARS (ROSTROM/ATLANTIC)
16	18	5	GOTTA HAVE IT JAY Z & KANYE WEST ROC-A-FELLA/ROC NATION/DEF JAM/IDJMG
17	17	10	ROUND OF APPLAUSE WAKA FLOCCA (FLAME FEAT. DRAKE MIZAY/WARNER BROS.)
18	19	5	TAKE CARE DRAKE FEAT. RIHANNA (YOUNG MONEY CASH MONEY/UNIVERSAL/REPUBLIC)
19	20	9	STRANGE CLOUDS B.O.B FEAT. LIL WAYNE (REBEL/ROCK/GRAND HUSTLE/ATLANTIC)
20	21	6	DO IT LIKE

HOT R&B/HIP-HOP SONGS™

Chart table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, PRODUCER (SONGWRITER), Artist, IMPRINT/PROMOTION LABEL, CERT., PEAK POSITION. Includes songs like 'Lotus Flower Bomb', 'Make Me Proud', 'Dance (Ass)', 'Party', 'You The Boss', etc.



The head honcho of the Maybach Music Group rakes in his 12th top 10 on Rap Songs. The rapper had last appeared in the top tier as his label's anthem, "Aston Martin Music," spent three weeks at No. 1 a year ago.



The new mom welcomes the arrival of a new top 10 on Mainstream R&B/Hip-Hop (14-10), topping her total to 17. Simultaneously, her "Love on Top," which she performed at the 2011 MTV Video Music Awards prior to announcing her pregnancy, debuts on the list at No. 31. On this chart, her husband and new daughter rise 74-63 (2 million in audience, up 37%).

The track is the female rapper's 25th chart entry (and one of just five not featuring another artist). The cut sets up her highly anticipated sophomore set, Pink Friday: Roman's Revenge, due on Valentine's Day.

The legendary Queen of Soul debuts her first song on the survey in four years. The track (No. 23 on Adult R&B) extends her chart span on Hot R&B/Hip-Hop Songs to 51 years and three months, dating to her 1960 introduction.

Continuation of the chart table from row 54 to 100. Includes songs like 'Don't Kiss Me', 'Shot Caller', 'Make You Say Ooh', 'Crew Love', etc.

BETWEEN THE BULLETS DRAKE & WAYNE ASCEND TO TOP 10



Drake earns his 22nd top 10 on Hot R&B/Hip-Hop Songs as "The Motto" (featuring Lil Wayne) jumps 13-9. It earns the Greatest Gainer/Airplay award due to the increase of a half-million audience impressions by WHTA (Hot 107.9) Atlanta. "Motto" (a bonus track on Drake's Take Care set) is the deluxe album's fourth top 10 single. Lil Wayne, the ubiquitous featured act and host to many of Drake's guest appearances, gains his 28th top 10 with the upward movement of "Motto." He breaks the tie he had with Jay-Z and is now in second place among rap acts with the most top 10s. (Ludacris holds the record with 29.) —Karinah Santiago

Vertical text on the left edge of the page containing legal disclaimers and chart information.

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

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

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

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

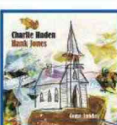
GOSPEL ALBUMS™ chart listing with columns: THIS WEEK, LAST WEEK, PEAK, WEEKS ON CHART, ARTIST, TITLE, IMPRINT/DISTRIBUTING LABEL, CERT.

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

Pop/rock worship act David Crowder Band claims its fourth No. 1 start and biggest Nielsen SoundScan week on Christian Albums, as the band's final album, Give Us Rest, arrives with 51,000 copies sold.



Jazz masters Charlie Haden and Hank Jones appear for the first time on Gospel Albums, where Come Sunday bows at No. 6 with 2,000 copies sold.



See Charts Legend on Billboard.biz for Christian Albums and Gospel Albums rules and explanations. CHRISTIAN SONGS™, GOSPEL SONGS™, GOSPEL ALBUMS™, and CHRISTIAN CHR™ are trademarks of Billboard. All rights reserved.

DANCE CLUB SONGS™

Table with 5 columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST. Top entries include 'IF IT WASN'T FOR LOVE' by Deborah Cox and 'HANGOVER' by Taio Cruz.

DANCE/MIX SHOW AIRPLAY™

Table with 5 columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST. Top entries include 'TITANIUM' by David Guetta and 'HEY HEY HEY (POP ANOTHER BOTTLE)' by Laurent Wery.

DANCE/ELECTRONIC ALBUMS™

Table with 5 columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST. Top entries include 'LMFAO' by LMFAO and 'KORNI' by Korn.

DANCE/MIX SHOW AIRPLAY™

Table with 5 columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST. Top entries include 'WE FOUND LOVE' by Rihanna and 'THE ONE THAT GOT AWAY' by Katy Perry.

TRADITIONAL JAZZ ALBUMS™

Table with 5 columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST. Top entries include 'TONY BENNETT' by Tony Bennett and 'FRANK SINATRA' by Frank Sinatra.

TRADITIONAL CLASSICAL ALBUMS™

Table with 5 columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST. Top entries include 'JOSHUA BELL/JEREMY DENK' by Joshua Bell and 'MORMON TABERNAACLE CHOIR' by Mormon Tabernacle Choir.

CONTEMPORARY JAZZ ALBUMS™

Table with 5 columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST. Top entries include 'TROMBONE SHORTY' by Trombone Shorty and 'GEORGE BENSON' by George Benson.

CLASSICAL CROSSOVER ALBUMS™

Table with 5 columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST. Top entries include 'ANDREA BOCELLI' by Andrea Bocelli and 'YO-YO MA/S. DUNCAN/E. MEYER/C. THILLE' by Yo-Yo Ma.

SMOOTH JAZZ SONGS™

Table with 5 columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST. Top entries include 'MARRAKESH' by Marrakesh and 'THE LADY IN MY LIFE' by George Benson.

WORLD CLASSICAL ALBUMS™

Table with 5 columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST. Top entries include 'SOUNDTRACK' by Various Artists and 'LADYSMITH BLACK MAMBAZO' by Ladysmith Black Mambazo.

HOT LATIN SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT/PROMOTION LABEL
1	2	19	#1 PROMISE	ROMEO SANTOS FEAT. USHER	SONY MUSIC LATIN
2	1	16	EL VERDADERO AMOR PERDONA	MARCA ELEGANTE	WARNER LATINA
3	5	10	WE FOUND LOVE	Rihanna feat. Calvin Harris	SRP/DEF. JAM10/JMG
4	4	15	TE QUERO A MORIR	BANDA EL RECORD DE CRUZ LIZARRAGA	FONOVISA
5	8	13	LOVUMBA (PRESTIGE)	DADDY Yankee E. CARTEL	
6	13	15	GG INTENTALO	3BALLMTY FEAT. EL ELEGITO Y AMERICA SIERRA	FONOVISA
7	3	17	NADA IGUALES	LA DICTIVA BANDA SAN JOSE DE MESILLAS	SONY MUSIC LATIN
8	9	12	SEXY AND I KNOW IT	LINDA PASTERNAK	W/CHERRY TREE/INTERSCOPE
9	16	10	ME GUSTAS TANTO	PAULINA RUBIO	UNIVERSAL MUSIC LATIN
10	10	34	DI QUE REGRESARAS	LA ORIGINAL BANDA EL LIMON DE SALVADOR LIZARRAGA	FONOVISA
11	21	6	LLAMADA DE MI EX	LA ROLLADORA BANDA EL LIMON DISA	
12	7	38	GIVE ME EVERYTHING	PITBULL feat. Neo Afrojack & Nayer	M/R 205/POLO GROUNDS/JRCA
13	11	34	OLVIDAME	JULION ALVAREZ Y SU NORTENO BANDA	FONOVISA
14	6	23	EL MIL AMORES	PESADO DISA/ASL	
15	14	16	AYER	ENRIQUE IGLESIAS	UNIVERSAL MUSIC LATIN
16	12	3	HOTEL NACIONAL	GLORIA STEFFAN	CRESIDENT MOON/VERVE FORECAST/VERVE
17	19	12	SI TU ME BESAS	VARIOS ARTISTAS	SONY MUSIC LATIN
18	18	48	TABOO	DON OMAR OFRANATO	MACHETE UNIVERSAL MUSIC LATIN
19	15	15	400 MILL VEINTE AÑOS	TERRA CALI	W/SONY MUSIC
20	22	17	NO FUE FACIL	ROBERTO TAPIA	FONOVISA
21	24	15	VERSOS DE MI ALMA	VOZ DE MANDO DISA	
22	17	20	BASTA YA	JENNI RIVERA FEAT. MARCO ANTONIO SOLIS	FONOVISA
23	20	20	PARA NO PERDERTE	ESPIÑOZA PAZ DISA/ASL	
24	23	11	EL POETA	CHINO & NACHO MACHETE UNIVERSAL MUSIC LATIN	
25	25	6	ANTES DE LAS SEIS	SHAKIRA	SONY MUSIC LATIN
26	27	16	TU DECIDES	LOS HUACANES DEL NORTE DISA	
27	29	6	BAJILANDO POR EL MUNDO	JUAN MAGAN FEAT. PITBULL & EL CATA	SONY MUSIC LATIN
28	40	5	ARREPIENTETE	INTOCABLE GOOD I	
29	28	4	EN EL CIELO NO HAY HOSPITAL	JUAN LUIS GUERRA	CAPITOL LATIN
30	32	18	MOVES LIKE JAGGER	MARCO ANTONIO SOLIS	W/ABRAMO ABRA/MOCTONE/INTERSCOPE
31	26	18	MAQUINA DEL TIEMPO	TITO "EL BAMBINO" FEAT. VISINIA Y VANDEL	SIENTE
32	36	8	VUELVE PRONTO	ALEX NIEVA SERCA	
33	42	2	GOOD FEELING	FLO RIDA	POB/AVIANTIC
34	HOT SHOT DEBUT		CRAZY PEOPLE	SENSATO, PITBULL, SAKNOEL	FAMOUS ARTIST/M/R 305
35	31	11	NOBODY LIKE YOU	FRANCO EL GORILA FEAT. ONELL WY	
36	34	19	MAS QUE NUNCA	DIBLO	SONY MUSIC LATIN
37	33	18	TU MIRADA	REK SONY MUSIC LATIN	
38	NEW		VALLENATO EN KARAOKE	ELVIS CRESPO FEAT. LOS DEL PUENTE FLASH	
39	RE-ENTRY		DUTTY LOVE	DON OMAR OFRANATO	
40	30	11	FANFARRON	FANNY LU	UNIVERSAL MUSIC LATIN
41	37	4	IT WILL RAIN	BRUNO MARS	W/CHRISTOPH SHIP/SHOPEL/EKTRAV/LANTIC
42	43	3	QUE NOS PASO?	REYI BARBA AQUINO	YUNDIRA SONY MUSIC LATIN
43	38	12	UN MINUTO	PEDRO CAPO	SONY MUSIC LATIN
44	41	5	AMOR COMPARTIDO	LOS TUCANES DE TLUJANA	FONOVISA
45	35	17	AQUILES AFIRMO	GERARDO ORTIZ	DEL/SONY MUSIC LATIN
46	NEW		THE ONE THAT GOT AWAY	KATY PERRY	CAPITOL
47	NEW		SET FIRE TO THE RAIN	AURORA	COLUMBIA
48	39	18	RESPIRA	LUIS FONSI	UNIVERSAL MUSIC LATIN
49	44	14	IN THE DARK	DEV INDIE-POP	UNIVERSAL REPUBLIC
50	RE-ENTRY		CAMINAR CONTIGO	LUCERO Y JOAN SEBASTIAN	F.A.S./SKALONA

TOP LATIN ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMPRINT/DISTRIBUTING LABEL	CERT.
1	1	10	#1 ROMEO SANTOS	FORMULA VOL. 1	SONY MUSIC LATIN 82046	2
2	2	6	GG 3BALLMTY	INTENTALO	FONOVISA 354663/UMLE	
3	5	8	JENNI RIVERA	JOYAS PRESTADAS	BANDA FONOVISA 354663/UMLE	
4	8	97	PRINCE ROYCE	PRINCE ROYCE TOP STOP	ATLANTIC 30020/AG	2
5	9	32	IL VOLO	LO DICO IN SPANOL	OPERABLES GAITA/RENTON/REFRENDOS/UMLE	
6	4	11	CRISTIAN CASTRO	MIMAGILO	PRINCE VOL. 8 UNIVERSAL MUSIC LATIN 016420/UMLE	
7	10	8	VICENTE FERNANDEZ	OTRA VEZ	SONY MUSIC LATIN 98642	
8	11	40	MAJNA	ORAMA Y LUZ	WARNER LATINA 526520	
9	16	15	ARJONA	INDEPENDIENTE	METAMORFOSIS 520011/WARNER LATINA	
10	17	97	JENNI RIVERA	JOYAS PRESTADAS	POP FONOVISA 354663/UMLE	
11	12	87	CAMILA	DEJARTE DE AMAR	SONY MUSIC LATIN 58881	
12	13	19	GERARDO ORTIZ	ENTRE DIOS Y EL DIABLO	DEL 91251/SONY MUSIC LATIN	
13	14	59	CRISTIAN CASTRO	VIVA EL PRINCIPE	UNIVERSAL MUSIC LATIN 015013/UMLE	
14	15	6	SHAKIRA	EN VIVO DESDE PARIS	SONY MUSIC LATIN 98020	
15	6	4	CHRISTIAN PAGAN	DE MILES A UNO	UNIVERSAL MUSIC LATIN 016462/UMLE	
16	17	65	SHAKIRA	SALE EL SOL	EPIC 77433/SONY MUSIC LATIN	
17	HOT SHOT DEBUT		RAMON AYALA Y SUS BRAVOS DEL NORTE	LEYENDA NORTE: 30 GRANDES EXITOS	FREDDIE 3090	
18	18	9	VARIOS ARTISTAS	RADIO EXITOS: EL DISCO DEL AÑO 2011	DISA 721666/UMLE	
19	27	52	LOS BUKIS	CANCIONES QUE DELEN	DISA 721666/UMLE	
20	19	16	ESPIÑOZA PAZ	CANCIONES QUE DELEN	DISA 721666/UMLE	
21	21	60	DON OMAR	MEET THE OPPIANS	THE KING'S BACK OFRANATO/MACHETE 04857/UMLE	
22	3	8	VARIOS ARTISTAS	SONO SONO	TITE CURET POPULAR 1210	
23	35	10	VARIOS ARTISTAS	CORRIDOS #1 2011	DISA 721666/UMLE	
24	24	33	FRANCO DE VITA	FRANCO DE VITA	EN PRIMERIA FILA SONY MUSIC LATIN 78112	
25	32	10	VARIOS ARTISTAS	DIRANGENENSES #1 2011	DISA 721666/UMLE	
26	25	21	BRONCO	35 ANIVERSARIO FONOVISA 354663/UMLE		
27	22	34	LOS TIGRES DEL NORTE	MTV UNPLUGGED	TR3S/MTV FONOVISA 354664/UMLE	
28	38	51	VARIOS ARTISTAS	LAS BANDAS ROMANTICAS DE AMERICA DISA 721667/UMLE		
29	29	9	JULION ALVAREZ Y SU NORTENO BANDA	MARCHATE Y OVIDIAME	DISA 721671/UMLE	
30	41	21	LOS YONIC'S	35 ANIVERSARIO FONOVISA 354663/UMLE		
31	28	4	SIGNO	LO QUE ME DEJASTE	FREDDIE 3095	
32	34	34	AVENTURA	14 + 14 PREMIUM LATIN 80211	SONY MUSIC LATIN	
33	23	17	CHARLIE ZAA	DE BOHEMA	THE ENTITY 1089	
34	33	19	VARIOS ARTISTAS	ENFERMEDAD MASIVA 2 DEL 92269	SONY MUSIC LATIN	
35	40	11	SHAILA DURCAL	ASI CAPITOL LATIN 46952		
36	36	5	COSCULLUELA	EL MUNDO DE FLOREZ	PLANET 226	
37	20	9	PAULINA RUBIO	BRABA!	UNIVERSAL MUSIC LATIN 016382/UMLE	
38	30	40	TITO "EL BAMBINO"	INVENCIOTE SIENTE	6550/9/UMLE	
39	45	39	TERRA CALI	UN SOLO SE AMOR	VICENTA UNIVERSAL MUSIC LATIN 015413/UMLE	
40	31	13	CHINO & NACHO	SUPREMO	MACHETE 016190/UMLE	
41	33	40	JOAN SEBASTIAN	EL PORTA DEL PUERTO	MUSART 4438/BALBOA	
42	46	62	VARIOS ARTISTAS	40 ANIVERSARIO DISA RECORDS 2000-2010	DISA 729690/UMLE	
43	42	10	BANDA EL RECORD DE CRUZ LIZARRAGA	LA MEJOR DE TODAS	FONOVISA 354661/UMLE	
44	37	3	CLON'S PAPER	LA CREACION PERFECTA	MUSART 4488/BALBOA	
45	52	10	VARIOS ARTISTAS	NORTENO #1 S 2011	DISA 721662/UMLE	
46	49	26	VARIOS ARTISTAS	PUREOS	TRINAKAZOS FONOVISA 354649/UMLE	
47	43	63	PITBULL	ARABIA	M/R 305/FAMOUS ARTIST 32050/SONY MUSIC LATIN	
48	NEW		BANDA PEQUENOS MUSICAL	LA FORTALEZA	HULINA 1305/LATINO	
49	65	18	PEPE AGUILAR	NEOZADRE	CON LA PENA EP/13/EMISCOM/UNIVERSAL MUSIC LATIN 015414/UMLE	
50	50	24	CALLE 13	ENTREN LOS QUE QUIERAN	SONY MUSIC LATIN 73431	

REGIONAL MEXICAN ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMPRINT/DISTRIBUTING LABEL	CERT.
1	1	6	#1 3BALLMTY	INTENTALO	FONOVISA 354663/UMLE	2
2	2	8	JENNI RIVERA	JOYAS PRESTADAS	BANDA FONOVISA 354663/UMLE	
3	3	8	VICENTE FERNANDEZ	OTRA VEZ	SONY MUSIC LATIN 98642	
4	4	19	GERARDO ORTIZ	ENTRE DIOS Y EL DIABLO	DEL 91251/SONY MUSIC LATIN	
5	NEW		RAMON AYALA Y SUS BRAVOS DEL NORTE	LEYENDA NORTE: 30 GRANDES EXITOS	FREDDIE 3090	
6	5	9	VARIOS ARTISTAS	RADIO EXITOS: EL DISCO DEL AÑO 2011	DISA 721666/UMLE	
7	9	52	LOS BUKIS	35 ANIVERSARIO FONOVISA 354663/UMLE		
8	6	16	ESPIÑOZA PAZ	CANCIONES QUE DELEN	DISA 721666/UMLE	
9	14	10	VARIOS ARTISTAS	CORRIDOS #1 2011	DISA 721666/UMLE	
10	12	10	VARIOS ARTISTAS	DIRANGENENSES #1 S 2011	DISA 721666/UMLE	
11	8	21	BRONCO	25 ANIVERSARIO FONOVISA 354618/UMLE		
12	7	34	LOS TIGRES DEL NORTE	MTV UNPLUGGED	MTV FONOVISA 354664/UMLE	
13	16	48	VARIOS ARTISTAS	LAS BANDAS ROMANTICAS DE AMERICA DISA 721667/UMLE		
14	11	9	JULION ALVAREZ Y SU NORTENO BANDA	MARCHATE Y OVIDIAME	DISA 721671/UMLE	
15	10	4	SIGNO	LO QUE ME DEJASTE	FREDDIE 3095	
16	17	10	VARIOS ARTISTAS	ENFERMEDAD MASIVA 2 DEL 92269	SONY MUSIC LATIN	
17	18	10	SHAILA DURCAL	ASI CAPITOL LATIN 46952		
18	RE-ENTRY		TERRA CALI	UN SOLO SE AMOR	VICENTA UNIVERSAL MUSIC LATIN 015413/UMLE	
19	13	29	JOAN SEBASTIAN	CANCIONES QUE DELEN	DISA 721666/UMLE	
20	RE-ENTRY		VARIOS ARTISTAS	40 ANIVERSARIO DISA RECORDS 2000-2010	DISA 729690/UMLE	

TROPICAL ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMPRINT/DISTRIBUTING LABEL	CERT.
1	1	11	#1 ROMEO SANTOS	FORMULA VOL. 1	SONY MUSIC LATIN 82046	2
2	3	97	PRINCE ROYCE	PRINCE ROYCE TOP STOP	ATLANTIC 30020/AG	2
3	2	9	TITE CURET	SONO SONO	TITE CURET POPULAR 1210	
4	6	34	AVENTURA	14 + 14 PREMIUM LATIN 80211	SONY MUSIC LATIN	
5	4	19	CHARLIE ZAA	DE BOHEMA	THE ENTITY 1089	
6	5	9	JOSEPH FONSECA	VIVY COMERTE	OPAZON/EMISCOM/UNIVERSAL MUSIC LATIN 015420/UMLE	
7	7	62	EL GRAN COMBO	SALSA UN HOMENAJE A EL GRAN COMBO	POPULAR 1025	
8	9	4	VARIOS ARTISTAS	THE ORIGINAL SOUND OF COLUMBIA	SOUNDWAY 0234	
9	8	5	GRUPO MANIA	LO QUE ME DEJASTE	VEMEMISCOM/UNIVERSAL MUSIC LATIN 015422/UMLE	
10	11	19	OMEGA	EL MUNDO DE FLOREZ	PLANET 226	
11	12	15	HENRY SANTOS	INTRODUCING SIENTE	UNIVERSAL MUSIC LATIN 015592/UMLE	
12	13	5	VARIOS ARTISTAS	I LOVE BACHATA 2012	PLANET 271	
13	10	11	TITO NIEVES	MI ULTIMA GRABACION	TITO NIEVES MUSICAL 1204	
14	14	26	LUIS ENRIQUE	SOY Y SERE	TOP STOP 30020/SONY MUSIC LATIN	
15	RE-ENTRY		N'KLABE	AMORES DE MADRID	NULIFE 58003/SONY MUSIC LATIN	
16	16	65	HECTOR COSTA: EL TORITO	BIELIQUAME	E.A.M./VEMEMISCOM 654/938/UMLE	
17	15	20	MILLY QUEZADA	AQUÍ ESTOY YO	VEMEMISCOM/UNIVERSAL MUSIC LATIN 015413/UMLE	
18	RE-ENTRY		JERRY RIVERA	EL AMOR EXISTE	VEMEMISCOM/UNIVERSAL MUSIC LATIN 015415/UMLE	
19	19	3	DON PERIGNON Y LA ORQUESTA PUERTORRIQUEÑA	30 ANIVERSARIO A OTRO NIVEL	LUNDAJUR 1212	
20	17	8	MICHAEL STUART	TIBBITO A LOUJE	RAMIREZ, R.I.M 1206	

LATIN POP ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMPRINT/DISTRIBUTING LABEL	CERT.
1	4	32	#1 IL VOLO	LO DICO IN SPANOL	OPERABLES GAITA/RENTON/REFRENDOS/UMLE	2
2	1	11	CRISTIAN CASTRO	MIMAGILO	PRINCE VOL. 8 UNIVERSAL MUSIC LATIN 016420/UMLE	
3	5	40	MANA	DORAMA Y LUZ	WARNER LATINA 526520	
4	9	15	ARJONA	INDEPENDIENTE	METAMORFOSIS 520011/WARNER LATINA	
5	3	8	JENNI RIVERA	JOYAS PRESTADAS	POP FONOVISA 354663/UMLE	
6	6	97	CAMILA	DEJARTE DE AMAR	SONY MUSIC LATIN 58881	
7	7	59	CRISTIAN CASTRO	VIVA EL PRINCIPE	UNIVERSAL MUSIC LATIN 015013/UMLE	
8	8	6	SHAKIRA	EN VIVO DESDE PARIS	SONY MUSIC LATIN 98020	
9	2	4	CHRISTIAN PAGAN	DE MILES A UNO	UNIVERSAL MUSIC LATIN 016462/UMLE	
10	10	65	SHAKIRA	SALE EL SOL	EPIC 77433/SONY MUSIC LATIN	
11	12	33	FRANCO DE VITA	FRANCO DE VITA	EN PRIMERIA FILA SONY MUSIC LATIN 78112	
12	14	21	LOS YONIC'S	35 ANIVERSARIO FONOVISA 354663/UMLE		
13	11	9	PAULINA RUBIO	BRABA!	UNIVERSAL MUSIC LATIN 016382/UMLE	
14	13	13	CHINO & NACHO	SUPREMO	MACHETE 016190/UMLE	
15	15	26	REIK			

EURO		DIGITAL SONGS		(NIELSEN SOUNDSCAN INTERNATIONAL) JANUARY 28, 2012
THIS WEEK	LAST WEEK			
1	3	GOOD FEELING	FLO RIDA POE BOY	
2	10	AI SE EU TE PEGO	MICHEL TEO OH MY GOD/PANTANAL/RGE/ROSTER/VIDEO	
3	2	WE FOUND LOVE	Rihanna ft. Calvin Harris SRP	
4	5	LEVELS	AVICHI VERATONE	
5	1	PARADISE	COLDPLAY PARLOPHONE	
6	9	SOMEBODY THAT I USED TO KNOW	GOTYE FT. KIMBRA SAMPLES 'N SECONDS/ELEVEN	
7	NEW	TROUBLEMAKER	TAIO CRUZ 4TH & BROADWAY	
8	7	SOMEONE LIKE YOU	ADELE XL	
9	11	VIDEO GAMES	LANA DEL REY STRANGER	
10	4	SEXY AND I KNOW IT	LMFAO PARTY ROCK/WILL.I.AM/CHERRYTREE	

JAPAN		BILLBOARD JAPAN HOT 100		(HANSHIN/SOUNDSCAN JAPAN/PLANTECH) JANUARY 28, 2012
THIS WEEK	LAST WEEK			
1	NEW	KAWATTA KATACHI NO ISHI	KINKI KIDS JOHNNY'S	
2	NEW	SYNCHROGAZER	NANA MIZUKI KING	
3	6	TSUKEMA TSUKERU	KIYAPANYUPANYU WARNER	
4	29	NEVER LET YOU GO 'SHINDEMO HANASANA'	ZAM ARIGLA	
5	3	MESSAGE	KANA UEMURA KING	
6	2	YASASHIKU NARITAI	KAZUYOCHI SATO VICTOR	
7	4	RISING SUN	EXILE RHYTHMZONE	
8	21	ITSUDATTE BOKURAWA	IKIMONO GAKARI EPIC	
9	47	KONYA WA KARASAWAGI	TOKYO JHEN EMI	
10	80	KOBUSHI WO TEN NI TSUKIAGERO	TAMIO OKUDA KYOON	

GERMANY		SINGLES		(MEDIA CONTROL) JANUARY 28, 2012
THIS WEEK	LAST WEEK			
1	1	SOMEBODY THAT I USED TO KNOW	GOTYE FT. KIMBRA SAMPLES 'N SECONDS/ELEVEN	
2	5	AI SE EU TE PEGO	MICHEL TEO PANTANAL/RGE/ROSTER	
3	2	VIDEO GAMES	LANA DEL REY STRANGER	
4	NEW	EISENER STEG	PHILIPP POISEL GROUNDLAND	
5	3	HANGOVER	TAIO CRUZ FT. FLO RIDA 4TH & BROADWAY	
6	RE	JAR OF HEARTS	CHRISTINA PERRI ATLANTIC	
7	NEW	TROUBLEMAKER	TAIO CRUZ 4TH & BROADWAY	
8	6	GOOD FEELING	FLO RIDA POE BOY	
9	4	WE FOUND LOVE	Rihanna ft. Calvin Harris SRP	
10	7	SOMEONE LIKE YOU	ADELE XL	

UNITED KINGDOM		SINGLES		(THE OFFICIAL UK CHARTS CO.) JANUARY 28, 2012
THIS WEEK	LAST WEEK			
1	8	DOMINO	JESSIE J LAVA	
2	1	GOOD FEELING	FLO RIDA POE BOY	
3	5	MAMA DO THE HUMP	RIZLE KICKS ISLAND	
4	4	LEVELS	AVICHI VERATONE	
5	10	DEDICATION TO MY EX (MISS THAT)	LLOYD FT. ANDRE 3000 & LIL WAYNE YOUNG-GOLDE/ZONE 4	
6	3	TROUBLEMAKER	TAIO CRUZ 4TH & BROADWAY	
7	2	PARADISE	COLDPLAY PARLOPHONE	
8	NEW	TITANIUM	DAVID GUETTA FT. SIA WHAT A MUSIC	
9	6	DANCE WITH ME TONIGHT	OLLY MURS SYCO	
10	7	EARTHQUAKE	LABRINTH FT. TIMIE TEMPAH SYCO	

FRANCE		DIGITAL SONGS		(NIELSEN SOUNDSCAN INTERNATIONAL) JANUARY 28, 2012
THIS WEEK	LAST WEEK			
1	1	JE L'AIME A MOURIR	SHAKIRA SONY MUSIC	
2	2	SOMEONE LIKE YOU	ADELE XL	
3	3	TITANIUM	DAVID GUETTA FT. SIA WHAT A MUSIC	
4	NEW	AI SE EU TE PEGO	MICHEL TEO PANTANAL/RGE	
5	NEW	YOUNG, WILD & FREE	SNOP DOGS & WIZ KALIFA FT. BRUNO MARS ROSTRUM/DOGS&STYLE	
6	7	VIDEO GAMES	LANA DEL REY STRANGER	
7	NEW	HANGOVER	TAIO CRUZ FT. FLO RIDA 4TH & BROADWAY	
8	5	DES RICOCHETS	COLLECTIF PARIS-AFRICA POUR UNICEF TWIN	
9	4	SEXY AND I KNOW IT	LMFAO PARTY ROCK/WILL.I.AM/CHERRYTREE	
10	6	PUMPED UP KICKS	FOSTER THE PEOPLE STARTIME	

CANADA		BILLBOARD CANADIAN HOT 100		(NIELSEN SOUNDSCAN/BDS) JANUARY 28, 2012
THIS WEEK	LAST WEEK			
1	1	WE FOUND LOVE	Rihanna ft. Calvin Harris SRP/DEF JAM	
2	3	GOOD FEELING	FLO RIDA POE BOY/ATLANTIC	
3	4	SET FIRE TO THE RAIN	ADELE XL	
4	9	CALL ME MAYBE	CARLY RAE JEPSEN 604	
5	5	THE ONE THAT GOT AWAY	KATY PERRY CAPITOL	
6	2	SEXY AND I KNOW IT	LMFAO PARTY ROCK/WILL.I.AM/CHERRYTREE/INTERSCOPE	
7	8	IT WILL RAIN	BRUNO MARS SUMMIT/CHOP SHOP/ELEKTRA	
8	7	WITHOUT YOU	DAVID GUETTA FT. USHER WHAT A MUSIC/VIRGIN	
9	6	MOVES LIKE JAGGER	MAROON 5 FT. CHRISTINA AGUILERA A&M/OCTONE	
10	18	INTERNATIONAL LOVE	PITBULL FT. CHRIS BROWN NR. 305/POLO GROUNDS/ARCA	

KOREA		BILLBOARD KOREA K-POP HOT 100		(BILLBOARD KOREA) JANUARY 28, 2012
THIS WEEK	LAST WEEK			
1	1	LOVEY-DOVEY	T-ARA CORE/CONTENTS MEDIA	
2	7	THE STORY OF A TALL BACHELOR	JUNG JUN NA M&M	
3	3	WE USED TO BE IN LOVE	DAVICHI & T-ARA CREATIVE PRODUCTION	
4	6	SORROW	10CM NEGA NETWORK	
5	2	WITHOUT YOU	DYNAMIC DUO AMEBA CULTURE	
6	4	TROUBLE MAKER	HYUN A & JANG HYUN SEUNG CUBE ENTERTAINMENT	
7	5	YOU AND I	IU LOEN ENTERTAINMENT	
8	41	IT'S WAR	MILOD I/TUNE CAMP	
9	NEW	THE DJ IS MINE	WONDER GIRLS JYP ENTERTAINMENT	
10	NEW	GRASSHOPPER	SUNNYHILL LOEN ENTERTAINMENT	

AUSTRALIA		DIGITAL SONGS		(NIELSEN SOUNDSCAN INTERNATIONAL) JANUARY 28, 2012
THIS WEEK	LAST WEEK			
1	NEW	WILD ONES	FLO RIDA FT. SIA POE BOY	
2	1	PUMPED UP KICKS	FOSTER THE PEOPLE STARTIME	
3	7	SET IT OFF	TIMOMATIC SONY MUSIC	
4	2	PARADISE	COLDPLAY PARLOPHONE	
5	3	YOUNG, WILD & FREE	SNOP DOGS & WIZ KALIFA FT. BRUNO MARS ROSTRUM/DOGS&STYLE	
6	NEW	SUMMER PARADISE	SIMPLE PLAN FT. KHANN ATLANTIC	
7	NEW	TURN ME ON	DAVID GUETTA FT. NICKI MINAJ WHAT A MUSIC	
8	10	GOOD FEELING	FLO RIDA POE BOY	
9	8	WHAT MAKES YOU BEAUTIFUL	ONE DIRECTION SYCO	
10	5	DON'T WORRY BE HAPPY	GUY SEBASTIAN SONY MUSIC	

NETHERLANDS		DIGITAL SONGS		(NIELSEN SOUNDSCAN INTERNATIONAL) JANUARY 28, 2012
THIS WEEK	LAST WEEK			
1	1	AI SE EU TE PEGO	MICHEL TEO CNR	
2	NEW	TIME AFTER TIME	CHRIS HORDUK TALPA CONTENT	
3	3	THE A TEAM	CHRIS HORDUK TALPA CONTENT	
4	NEW	I CAN'T MAKE YOU LOVE ME	IRIS KROES TALPA CONTENT	
5	NEW	NIGHTS IN WHITE SATIN	ERWIN NYHOFF TALPA CONTENT	
6	2	EPIC	SANDRO SILVA & QUINTINO BIP	
7	NEW	SIGNAL	ANNA VERHOEVEN UNIVERSAL	
8	6	SOMEBODY THAT I USED TO KNOW	GOTYE FT. KIMBRA SAMPLES 'N SECONDS/ELEVEN	
9	4	ODE TO THE BOUNCER	STUDIO KILLERS WARNER	
10	7	BAGAGEDRAGER	GERS PARDOEL FT. SEF TOP NOTCH	

ITALY		DIGITAL SONGS		(NIELSEN SOUNDSCAN INTERNATIONAL) JANUARY 28, 2012
THIS WEEK	LAST WEEK			
1	1	AI SE EU TE PEGO	MICHEL TEO CNR	
2	2	DISTRATTO	FRANCESCO MICHELINI SONY MUSIC	
3	3	NON CI PENSO MA I MODERNI	SONY MUSIC	
4	5	SOMEONE LIKE YOU	ADELE XL	
5	NEW	YOUNG, WILD & FREE	SNOP DOGS & WIZ KALIFA FT. BRUNO MARS ROSTRUM/DOGS&STYLE	
6	2	LA DIFFERENZA TRA ME E TE	TIZIANO FERRO CAPITOL	
7	NEW	TURNING TABLES	ADELE XL	
8	4	CUORE SCOPPIATO	ANTONELLA LO COCO SONY MUSIC	
9	9	TAPPETO DI FRAGOLE	MODA ULTRASUONI	
10	RE	DIMENTICAMI	GHOST IL SOFFIO DEL VENTO	

GREECE		ALBUMS		(CYTA-IPTI) JANUARY 28, 2012
THIS WEEK	LAST WEEK			
1	1	THA IME EDO	NIKOS DIKONOMOPOULOS MINOS	
2	8	IMOUX KE EGO EKEI PXX LAXE LIVE 2011	PXX LAXE MINOS	
3	4	EIPA STOUS FILOUS MOU...	ELEONORA ZOUGANELI MINOS	
4	3	THARRROS I ALITHIA	MICHALIS HATZIAGNIANIS UNIVERSAL	
5	9	MINOS 2012	VARIOUS ARTISTS MINOS	
6	5	TA KALITTEIRA TRAGOUDIA	SUNNY BEAR UNIVERSAL	
7	7	I DYNAMI TOU EROTA	GIANNIS PLUTAROS HEAVEN	
8	NEW	GVALINOS KOSMOS	ALKINOS IOANNIS UNIVERSAL	
9	RE	COUPE DE PEIGNE	VARIOUS ARTISTS MINOS-EMI	
10	10	MANO'S	DIMITRIS KALANTZIS UNIVERSAL	

SPAIN		DIGITAL SONGS		(NIELSEN SOUNDSCAN INTERNATIONAL) JANUARY 28, 2012
THIS WEEK	LAST WEEK			
1	1	AI SE EU TE PEGO	MICHEL TEO PANTANAL	
2	2	PERDONAME	PABLO ALBORAN CON CARMINO TRIMECA ESTUDIOS Y PRODUCCIONES	
3	3	SOLAMENTE TU	PABLO ALBORAN TRIMECA ESTUDIOS Y PRODUCCIONES	
4	4	WE FOUND LOVE	Rihanna ft. Calvin Harris SRP	
5	5	SOMEONE LIKE YOU	ADELE XL	
6	8	TITANIUM	DAVID GUETTA FT. SIA WHAT A MUSIC	
7	6	MOVES LIKE JAGGER	MAROON 5 FT. CHRISTINA AGUILERA A&M/OCTONE	
8	10	YOU AND I	LADY GAGA STREAMLINE/KON/LIVE	
9	9	NO SIGUE MODAS	JUAN MAGAN SONY MUSIC	
10	RE	RAIN OVER ME	PITBULL FT. MARG ANTHONY NR. 305/POLO GROUNDS	

SWITZERLAND		DIGITAL SONGS		(NIELSEN SOUNDSCAN INTERNATIONAL) JANUARY 28, 2012
THIS WEEK	LAST WEEK			
1	1	AI SE EU TE PEGO	MICHEL TEO PANTANAL/RGE/ROSTER	
2	2	HANGOVER	TAIO CRUZ FT. FLO RIDA 4TH & BROADWAY	
3	5	SHE DOESN'T MIND	SEAN PAUL VP	
4	3	VIDEO GAMES	LANA DEL REY STRANGER	
5	NEW	SOMEBODY THAT I USED TO KNOW	GOTYE FT. KIMBRA SAMPLES 'N SECONDS/ELEVEN	
6	4	SOMEONE LIKE YOU	ADELE XL	
7	NEW	YOUNG, WILD & FREE	SNOP DOGS & WIZ KALIFA FT. BRUNO MARS ROSTRUM/DOGS&STYLE	
8	7	GOOD FEELING	FLO RIDA POE BOY	
9	9	JAR OF HEARTS	CHRISTINA PERRI ATLANTIC	
10	RE	LEVELS	AVICHI VERATONE	

BELGIUM		DIGITAL SONGS		(NIELSEN SOUNDSCAN INTERNATIONAL) JANUARY 28, 2012
THIS WEEK	LAST WEEK			
1	1	AI SE EU TE PEGO	MICHEL TEO CNR	
2	7	9 CRIMES	DAMEN RICE HEFFA/VECTOR/14TH FLOOR	
3	2	I FOLLOW RIVERS	LYKKE LI LL RECORDINGS	
4	3	IK NEEM JE MEE	GERS PARDOEL TOP NOTCH	
5	4	LEVELS	AVICHI VERATONE	
6	5	SOMEBODY THAT I USED TO KNOW	GOTYE FT. KIMBRA SAMPLES 'N SECONDS/ELEVEN	
7	8	VIDEO GAMES	LANA DEL REY STRANGER	
8	9	SOMEONE LIKE YOU	ADELE XL	
9	RE	JE L'AIME A MOURIR	SHAKIRA SONY MUSIC	
10	6	SKINNY LOVE	BIRDY JASMINE VAN DEN BOGAERDE	

SWEDEN		DIGITAL SONGS		(NIELSEN SOUNDSCAN INTERNATIONAL) JANUARY 28, 2012
THIS WEEK	LAST WEEK			
1	2	TITANIUM	DAVID GUETTA FT. SIA WHAT A MUSIC	
2	1	YOU LEARN	TANIA UNIVERSAL	
3	9	FLICKAN OCH KRAKAN	TIMBUKTU TV4	
4	4	WE FOUND LOVE	Rihanna ft. Calvin Harris SRP	
5	NEW	SOMEBODY THAT I USED TO KNOW	WALK OFF THE EARTH SLAPDASH	
6	6	SOMEONE LIKE YOU	ADELE XL	
7	3	ALL THIS WAY	AMANDA FONDELL UNIVERSAL	
8	8	LEVELS	AVICHI VERATONE	
9	5	SET FIRE TO THE RAIN	ADELE XL	
10	7	MOVES LIKE JAGGER	MAROON 5 FT. CHRISTINA AGUILERA A&M/OCTONE	

MEXICO		AIRPLAY		(NIELSEN BDS) JANUARY 28, 2012
THIS WEEK	LAST WEEK			
1	3	PUMPED UP KICKS	FOSTER THE PEOPLE STARTIME/COLUMBIA	
2	1	CORRE	JESSE & JOY WARNER	
3	5	SEXY AND I KNOW IT	LMFAO PARTY ROCK/WILL.I.AM/CHERRYTREE/INTERSCOPE	
4	7	LLAMADA DE MI EX	LA ARROLLADORA BANDA EL LIMON DISA	
5	8	WE FOUND LOVE	Rihanna ft. Calvin Harris SRP/DEF JAM	
6	4	ARRPIENTETE	INTOCABLE 6001	
7	6	WITHOUT YOU	DAVID GUETTA FEAT. USHER WHAT A MUSIC/VIRGIN	
8	2	MOVES LIKE JAGGER	MAROON 5 FEAT. CHRISTINA AGUILERA A&M/OCTONE	
9	11	INTENTALO	3BALLEMY FEAT. EL BEBETO Y AMERICA SIERRA FONOVISA	
10	12	EL VERDADERO AMOR PERSONA	MANA FEAT. PRINCE ROYCE WARNER	

AUSTRIA		DIGITAL SONGS		(NIELSEN SOUNDSCAN INTERNATIONAL) JANUARY 28, 2012
THIS WEEK	LAST WEEK			
1	1	SOMEBODY THAT I USED TO KNOW	GOTYE FT. KIMBRA SAMPLES 'N SECONDS/ELEVEN	
2	5	AI SE EU TE PEGO	MICHEL TEO PANTANAL/RGE/ROSTER	
3	4	GOOD FEELING	FLO RIDA POE BOY	
4	3	VIDEO GAMES	LANA DEL REY STRANGER	
5	2	HANGOVER	TAIO CRUZ FT. FLO RIDA 4TH & BROADWAY	
6	8	PUMPED UP KICKS	FOSTER THE PEOPLE STARTIME	
7	RE	SEXY AND I KNOW IT	LMFAO PARTY ROCK/WILL.I.AM/CHERRYTREE	
8	NEW	MA CHERIE	DJ ANTOINE FT. THE BEAT SHAKERS GLOBAL	
9	RE	LEVELS	AVICHI VERATONE	
10</				

EXECUTIVE TURNTABLE

Send submissions to: exec@billboard.com

RECORD COMPANIES: Tooth & Nail Records/BEC Recordings appoint **Conor Farley** director of A&R. He was head of publishing at Centricity Publishing.

Razor & Tie names **Tim Brennan** director of marketing. He was director of label operations at Ferret Music.

Universal Music Group International promotes **Robert Chabance** to CFO for its operations in France, Italy, the Middle East and North Africa. He was CFO at Universal Music France.

Sony Music Nashville appoints **Heather McBee** VP of artist development/marketing and Web initiatives. She was VP of digital business.



PUBLISHING: BMI promotes **Tavi Shabestari** in Los Angeles and **Nicole Plantin** in Atlanta to directors of writer/publisher relations. They were associate directors.

TOURING: Live Nation Europe appoints **John Reid** president of concerts. He was CEO/vice chairman of Warner Music International.

Global Spectrum names **Brian Hixenbaugh** GM of UCF Arena in Orlando, Fla. He was assistant GM at Colonial Life Arena on the campus of the University of South Carolina in Columbia, S.C.

APA in Nashville promotes **Frank Wing** to VP of talent and media. He was a music agent.

DIGITAL: Yahoo taps **Scott Thompson** as CEO. He was president of PayPal.

RADIO: Clear Channel appoints **John Sykes** president of Clear Channel Entertainment Enterprises. A former president at VHI, Sykes joined Clear Channel in a consultant role in early 2011.

Univision Radio in New York names **Felix Perez** GM. He was president/CEO at Davidson Media Group.

—Edited by Mitchell Peters

GOODWORKS

MUSICIANS UNITE TO HELP GUITARIST IN NEED

A back-and-forth email exchange about a song mix between rock band Ever After members Mark Evans (bass/vocals) and John Dennis (guitar) came to a sudden halt on Jan. 4 after Dennis revealed some startling news.

"An email came across from John, saying, 'My wife just called me and my house is on fire—my dogs are gone. I've got to go,'" Evans recalls. "The only thing they still had was literally the clothes on their back and their cars."

The fire not only claimed the Dennis family's Hammonton, N.J., home but the lives of their three dogs. The house also contained thousands of dollars worth of musical equipment. Evans says the fire was likely caused by electrical problems.

In the days following the tragedy, Evans called some of his musician friends to help the Dennis family get back on their feet. The result will be a benefit concert on Feb. 11 at the Indian Chief Tavern in Medford, N.J. All proceeds from the \$10 cover charge will be given to the family. Evans expects the concert—which will feature Diamond Dogs, Jailbreak, Whitefoxx, Outloud, Liquid Puzzle, Hammerdown, the Electric Boa and Carmen Magro—to attract 400 people. The event will also include a charity auction.

Those who can't make the show are encouraged to pitch in through a PayPal account that has been set up for the Dennis family. Donations can be made through info@consignmentshops.com.

Despite the devastating fire, Ever After plans to self-release its debut album in the spring.

—Mitchell Peters

BACKBEAT



Additional photos online this week at billboard.biz.

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

MARKET WEEK: TRUKFIT

Lil Wayne celebrated his TRUKFIT clothing brand—along with the line's executive team and designers—during Market Week in New York with a private fete for buyers, retail executives and press at El Privado in the Hotel Americain. The contemporary street-wear brand (@trukfit), an acronym for "the reason you kill for it," will be launched at Zumiez stores across the country, as well as on Zumiez.com and Karmaloop.com.

PHOTOS: TAYLOR HILL

ABOVE: Decked out in TRUKFIT tees are (from left) Young Money rapper **T-Streets**, **Lil Wayne**, Lil Wayne's brother **Marley G**, Young Money rapper **Lil Twist** (who was also celebrating his 19th birthday) and president **Mack Maine**.

RIGHT: From left, TRUKFIT sales executive **Kendall Allen** and executive **Mike Morris** talk shop with Young Money Entertainment CEO/Lil Wayne manager **Cortez Bryant** and TRUKFIT director **Danny Schlesinger**.



BMI'S GOSPEL TRAILBLAZERS

During its 13th annual Trailblazers of Gospel Music Awards luncheon, BMI honored Marvin Sapp and genre pioneers Kirk Franklin and Hezekiah Walker. Held at Rocketown in Nashville on Jan. 13, the luncheon also served up powerful performances by a lineup that included Kim Burrell, Dorinda Clark Cole, Israel Houghton, Rance Allen, Jessica Reedy and VaShawn Mitchell. PHOTOS: ARNOLD TURNER

ABOVE: Marvin Sapp's "The Best in Me" was named BMI's most-performed gospel song of the year. Pictured during the award presentation are (from left) Brentwood-Benson Music Publishing president **Dale Mathews**, the song's co-writer **Aaron Lindsey**, BMI president/CEO **Del Bryant**, Sapp, BMI VP of writer/publisher relations **Catherine Brewton**, director of writer/publisher relations **Byron Wright** and senior director of writer/publisher relations **Wardell Malloy**.

LEFT: Gospel icons **Hezekiah Walker** (left) and **Kirk Franklin** share a moment onstage.





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



HANGING OUT: CES 2012

In addition to a slew of new gadgets, power presentations, artists and other biz creatives, the annual Consumer Electronics Show in Las Vegas was a gateway to other attractions.

Clear Channel's online radio service iHeartRadio hosted a party at Haze nightclub in Las Vegas' Aria Hotel on Jan. 11. Setting the mood for the evening was guest DJ Will.i.am, who spun tunes for such attendees as 50 Cent, Akon, Coolio and Andy Dick, who was, in classic fashion, kicked out of the DJ booth for some of his less-than-savory antics. PHOTOS: BRIAN FRIEDMAN/IHEARTRADIO

ABOVE LEFT: Coming together for a meeting of the minds are (from left) Clear Channel CEO **Bob Pittman**, **Will.i.am**, newly appointed Clear Channel Entertainment Enterprises president **John Sykes** and president of national programming platforms **Tom Poleman**.

LEFT: From left, Clear Channel executives **Tom Poleman** and **John Sykes** catch up with Interscope Geffen A&M chairman **Jimmy Iovine**.

Meanwhile that same evening, Believe Entertainment Group, HP and Intel hosted a private party commemorating the launch of Tiësto's new digital series, "In the Booth." Co-produced by the electronic dance music star and Believe Entertainment, the series is financed, sold and distributed by Believe and sponsored by HP and Intel. The event, staged at XS at Encore, also marked Twitter hosting its first live-streamed concert starring Tiësto in an exclusive performance. PHOTOS: ERIK KABIK/RETNA

ABOVE RIGHT: Getting into the spirit are (from left) Tiësto's co-managers and co-owners of his worldwide management company Complete Control Management **Josh Neuman** and **Michael Cohen**, Tiësto and Believe Entertainment Group co-founders **Dan Goodman** and **William H. Masterson III**.

RIGHT: Believe Entertainment Group co-founders **William H. Masterson III** (left) and **Dan Goodman** (right) flank Twitter CEO **Dick Costolo** at XS.



AOL Noisecreep.com editor **Carlos Ramirez** (far left) shares a few laughs after interviewing Def Leppard lead guitarist **Phil Collen** about his latest musical incarnation as founder/singer/guitarist for Manraze. The band, which also includes the Sex Pistols' Paul Cook and Girl's Simon Laffy, is promoting its new Rocket Science release *PunkFunkRootsRock*. Hamming it up with Ramirez are (from left) Rocket Science president **Kevin Day**, Collen, No Problem! Marketing executive **Ed Bunker** and THC Music president/ Rocket Science Ventures director of A&R **Thom Hazart**.



PHOTO: HELEN COLLEN



Brad Paisley kicked off his Virtual Reality world tour in Grand Rapids, Mich., on Jan. 12. Presented by Chevrolet, the tour has 20 dates locked in so far. On hand for the occasion were (from left) Arista Nashville regional promotion manager **Andy Elliott**, Clear Channel Premium Choice OM/PD **Doug Montgomery**, Paisley and country WBCT Grand Rapids PD **Dave Taft**. PHOTO: SONY MUSIC NASHVILLE




Los Angeles doubled last week as the backdrop on the video shoot for the new **Jon McLaughlin** single "Summer Is Over" featuring **Sara Bareilles**. The track—now available digitally—will appear on McLaughlin's upcoming *Razor & Tie* release *Promising Promises* (May 22). Captured behind the scenes are (from left) McLaughlin manager **Darren Gilmore** of Watchdog Management, *Razor & Tie* senior VP of marketing **John Franck**, McLaughlin, video director **Robby Starbuck**, Bareilles and *Razor & Tie* VP of A&R **Pete Giberger**. PHOTO: BROOKS JONES/RAZOR & TIE

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OF RECORD
COMPANY
EXECUTIVES.**

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BEST FROM
BLONDIE!!**



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on winning the first ever
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