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TAKES
ON 2012

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LYNN HAZAN

LIVE NATION'S
MANUEL MORAN

A LOOK BACK

'SOUL TRAIN'
CREATOR
DON CORNELIUS

BRUNO MARS
ERIC CHURCH
THE FRAY
DR. DOG
SHARON VAN ETTEN
DON OMAR

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ON THE COVER: Diplo, Skrillex and A-Trak photographed by Justin Stephens for Billboard. LOCATION: SIREN STUDIOS, HOLLYWOOD, CALIF. GROOMING BY SYDNEY ZIBRAK FOR THE WALL GROUP; STYLING BY ANTON SCHNEIDER. DIPLO: JEANS BY LEVI'S, SHIRT BY MAD DECENT. A-TRAK: SHIRT BY WESC.



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"TMI: The Music Insider" is live on Billboard.com on Thursdays at 3 p.m. ET. Watch each week as host Downtown Julie Brown interviews hitmakers, riffs on the latest music news and counts down the Billboard Hot 100 top 10.

SUPER BOWL XLVI

As Super Bowl XLVI hits Indianapolis on Feb. 5, Billboard.com spoke with members of U2, the Who and more about their halftime experiences and asked Lil Wayne, Nelly about the big game.



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A chat with Epic Records' new GM/CFO



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>>> WMG WILL FIGHT UMG/EMI MERGER

On his last day as chairman of Warner Music Group, Edgar Bronfman Jr. promised that WMG will fight Universal's purchase of EMI "tooth and nail," adding that it strikes him as "hubris particularly for Universal to think it's going to be easy to buy EMI, and frankly to think they can buy EMI at all." A combined Universal-EMI "would create what I call a super-major that would control not only the future of recorded music but the future of all digital media," he said during the D: Dive Into Media conference in Dana Point, Calif.

>>> VEVO GENERATED \$150M IN 2011 REVENUE

Vevo CEO Rio Caraeff disclosed at the D: Dive Into Media conference that the Universal Music Group-Sony Music Entertainment joint venture generated \$150 million in revenue in 2011. He also said that Vevo has paid out \$100 million in licensing fees during the last two years.

>>> SONY'S HIRAI NAMED SONY CORP. CEO

Sony Corp.'s Kazuo Hirai, head of the company's core consumer products business, will succeed Howard Stringer as president/CEO in April. Stringer remains chairman of Sony Corp. until June, when he'll become chairman of the board, a position less involved in daily operations. The 51-year-old Hirai, currently executive deputy president, was widely expected to succeed Stringer. Sony Corp. also reported a net loss of ¥159 billion (\$2.1 billion) in its third fiscal quarter ended Dec. 31 and more than doubled its projected loss for its fiscal year, which ends in March.

Reporting by the Associated Press and Billboard staff.

RAY BARTKUS

W P P H R O N T

RETAIL BY GLENN PEOPLES

Turn On The Jets

Promising signs abound for a—knock on wood—good year for the music business

One month into 2012 might seem like an odd moment to take a look back.

But it's hard to ignore the numbers: By many key measures, the music business appears to be opening the new year by extending positive signs of progress posted in 2011.

U.S. recorded-music sales are off to a promising start after posting their first annual increase in album sales since 2004. Through Jan. 29, album sales are up 2.4% from the same period a year earlier, digital album sales are up 17.4%, and digital track sales are up 6.3%, according to Nielsen SoundScan. Those gains follow encouraging gains of 1.4%, 19.5% and 8.5% for albums, digital albums and tracks, respectively, last year.

More good news: CD sales continue to show surprising resilience after dipping only 5.7% in 2011 following annual declines of 18%-20% in recent years. CD sales through Jan. 29 were down a relatively modest 6.4%, suggesting that a feared proverbial cliff in sales won't happen this year.

A key reason why is the relative stability of the U.S. brick-and-mortar account base. Following the liquidation of Circuit City in 2009 and Borders in 2011, there aren't any such gut-wrenching events on the near-term horizon. The retail sector typically discovers problem accounts just as the holiday selling season is about to start, or upon its conclusion in mid-January when bills come due for product bought during the holidays. Both dates have passed without incident, a senior distribution executive says.

In another departure from

past trends, distribution executives say that they don't anticipate any near-term reductions by big-box merchants in the space they devote to music, something that has typically occurred after they're finished evaluating the sales performance of music during the holidays.

Touring also appears to be extending its recovery in 2011. Live Nation won't report full-year 2011 earnings until Feb. 23. But the company posted an 8.6% increase in North American concert revenue during the first nine months of the year and recently disclosed that its global ticket sales were up 14% Jan. 1-24 from a year earlier.

Meanwhile, on-demand subscription services keep displaying signs of growing consumer acceptance. Leading the charge is Spotify, which said in late January that it had 3 million subscribers worldwide, up from 2.5 million in November. Rhapsody, which has continued to enjoy steady organic subscriber growth, finally topped 1 million U.S. subscribers in October with its acquisition of Napster from Best Buy, continuing its role as the subscription market's leading consolidator. Muve Music, the unheralded subscription service launched by wireless carrier Cricket in January 2011, ended the year with more than 500,000 subscribers.

Digital performance royalties have been another source of growth. SoundExchange, which collects and distributes royalties for the digital transmission of sound recordings, distributed a record \$292 million in 2011, up 17% from 2010.

Calls for celebration would be



premature, however. First, there isn't any evidence of a turnaround in major music companies' most recent earnings releases. In the 12 months ended Sept. 30, the most recent period for which financial results are available, the three leading majors experienced a mix of gains and losses in revenue and earnings. Universal Music Group's revenue increased 1.2% while earnings fell 15%. Sony Music Entertainment's revenue inched up 0.7%, while operating income surged 21.6%. Warner Music Group's revenue fell 4%, and its adjusted

operating income rose 3%. Another concern is today's mix of current and catalog sales. Sales of current albums—titles released within the last 18 months, or older titles that remain in the top half of the Billboard 200 or are active at radio—were down 4% in 2011 compared with a 9% increase in catalog sales, according to SoundScan. The story is the same in the first four weeks of 2012: Current albums were down 8% while cata-

log titles were up 14%. Sales of current releases indicate labels' ability to break new acts. But sales of current albums and track-equivalent albums (or TEA, where 10 digital tracks equal an album) dipped 2.1% in 2011 to 234.6 million units. The direction of sales for current titles will be another barometer for the industry to watch.

Additional reporting by Ed Christman.

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6 QUESTIONS

with LYNN HAZAN
by ED CHRISTMAN

Lynn Hazan, who started working on Jan. 3 as the new CFO/GM at Epic Records, has been in either the Sony or BMG family for the last 15 years. In her latest position, she'll handle finance, business and legal affairs, and contract administration for the label.

Hazan, who attended the Massachusetts Institute of Technology and received her MBA from the Wharton School, worked with BMG's international finance group from 1994 to 1996, then joined RCA as CFO from 1996 through 2002. In 2005, she joined RED as CFO and eventually became executive VP/GM of RED and then, simultaneously, took on the same role at the Independent Online Distribution Alliance (IODA).

Prior to joining BMG, Hazan, named one of Billboard's Women in Music in 2011, was an intern at management company RZO and a tour accountant for Lollapalooza. In her new role at Epic, she reports to COO Mark Shimmel.



1 This isn't the first time you've worked at a major as a CFO. As you walked in the door, what did you find? Has Epic chairman/CEO Antonio "L.A." Reid finished building his team?

There is quite a difference now because I am GM/CFO, so the job is more broad-based. I will work with all of the operations and all the processes to help how we work together and execute efficiently. Most of the team is solidified, and it's very focused and moving forward. He brought in great executives. He has signed amazing talent, and he still has the Epic roster—so we're ready to go.

2 What percentage of releases will be new signings, versus titles coming from the roster?

It's about 50/50. We had a successful launch of Lamb of God, we have four from "X Factor" from the U.S.—Melanie Amaro, Chris Rene, Marcus Canty, Astro—and one from the U.K., Cher Lloyd. Melanie Amaro will have a single out following the Super Bowl. We're looking to get out almost 30 releases this year.

3 With Reid running the label while serving as a judge on "The X Factor," how are his dual roles affecting Epic?

He is here, and even when he's filming he's back and forth. L.A.'s goal, when he's on the show, is to attract great talent, and it's working.

4 Will Epic be in all genres?

It's a full-service label. He wants to sign career artists who have hits. And that can come from anywhere.

5 When you agreed to take the job, what goals or jobs did Reid lay out for you?

When I first met him, he said he wanted an informed, efficient label so that everyone knows what's going on, so there are no surprises. In order to make sure that people are working ef-

fectively and efficiently, they have to understand the impact of their decisions. So I am working with them on [profit and loss statements].

It's not my job to challenge the creative vision. I like to do a collaborative approach to a budget, where I want the process to be led by the creative team and then we get a plan together and go back and work together on how to price it out. When the plan is set in motion, I will be able to tell them where they stand. But I will let the team know the financial implications of all the choices. I have to be creative and present them with choices and options on the business side on how it gets done. I don't want to just say "no" to something; it's got to be a collaborative effort.

6 How is the transition back to a label from distribution going, and what skills did you pick up that'll help you at Epic?

The independent community is robust with ideas and new ways of operating and breaking bands to bring amazing music to market. Watching and learning some of the ways [the labels distributed by RED] have done things has been interesting, as was the way we did things at [RED marketing team] 'stache. Independents are very nimble, creative and are social-media-marketing savvy. Plus, we can all learn from the changes the industry is facing. I was lucky to start in the majors, then have the indie experience, and then bring all of that back together at a major led by L.A. Reid. How lucky am I? ...

FOR THE RECORD

In the Jan. 28 issue, an item in the charts section about U.K. vocal group One Direction misstated the release date of its debut album, *Up All Night*. It's due to arrive March 13 on Syco/Columbia.

LATIN BY JUDY CANTOR-NAVAS

Cuban Jazz Goes Hollywood

'Chico & Rita' story of the musical hybrid lands Oscar nom

Spanish director Fernando Trueba's animated film "Chico & Rita" tells the story of the 20th-century romance between American and Cuban musicians that gave birth to Latin jazz. A seductive underdog nominee in a 2012 Academy Award animated feature field that also includes "Rango," "Puss in Boots" and "Kung Fu Panda 2," it's a love song to the music. Cuban jazz carries the movie—featuring cameos by Dizzy Gillespie, Chano Pozo, Nat "King" Cole and Tito Puente, among other musical icons—from Havana to New York and Paris throughout six decades.

"I see the music as nothing less than a main character in this movie," says Anthony Gonzalez, A&R manager of commercial music for Sony U.S. Latin, which released the soundtrack on Jan. 3 on Trueba's Calle 54 label. The film starts its U.S. commercial run on Feb. 10 in New York, opening in other cities on March 16.

Central to the soundtrack is Cuban pianist Bebo Valdes. He's the basis of

the character of Chico, who falls for the sultry young singer Rita. Chico, as Valdes did, rides high while playing with American jazz musicians in Havana's clubs in the '40s and tours internationally before he finds his destiny altered by the Cuban Revolution.

"Bebo was our first and main inspiration," Trueba says. "[He and Chico] share some things, especially a beautiful third act." Valdes began a spectacular comeback in his 70s, resulting in nine Grammy and Latin Grammy Award wins to date, mostly due to albums released on Calle 54 by Trueba and Miami producer Nat Chediak. That this is likely the last release for the 93-year-old Valdes, who has since retired to his home in Sweden, makes the film's story even more moving.

Freddy Cole, singer Idania Valdes and Rolando Lun—a young Cuban pianist currently touring with the Buena Vista Social Club—are also featured on the soundtrack, performing classics like "Besame Mucho" and "Manteca," as well as original songs.

"We are committed to using the film as a platform to help introduce art-house audiences to a wonderful new history of music," says Dave Jesteadt, head of distribution for U.S. distributor GKIDS/LumaFilms.

Trueba is a past best foreign language film Oscar winner for 1994's

"Belle Epoque." Javier Mariscal, creator of Olympics mascot Cobi, was charged with the film's animation.

Last year "Chico & Rita" won Spain's Goya Award for best animated film. Still, the producers struggled to have it distributed stateside until LumaFilms acquired it in fall 2011.

"It was an eye-opening film for me," Jesteadt says. "'Chico & Rita' provides a postage-stamp view of what transpired in that time, the cultural exchange between Afro-Cuban music and jazz. You don't have to be a die-hard Cuban or jazz fan to find that interesting."



All that jazz: A still from Academy Award nominee "Chico & Rita."

Oscar's Out Of Tune

Rule changes finally have an impact that insults the creative community

Confusion led to outrage, concern and disdain.

This after the announcement of the Academy Award nominations revealed that only two songs—**Brett McKenzie's** "Man or Muppet" and "Real in Rio" by **Sergio Mendes, Carlinhos Brown** and **Siedah Garrett**—would be competing for the Oscar. The knee-jerk reaction was, "Why don't they just eliminate the category?" Others sought out the rule book.

Plain and simple, the revisions in the rules and procedures created in 2009 aren't working. The Oscars can no longer go on without another revision—the status quo insults musicians working in film and the people who work on the business side, whether they be studio executives or music supervisors who still don't receive recognition from the Academy of Motion Picture Arts and Sciences. AMPAS seemingly looks at music as if things haven't changed in the last 40 years, and considering the tradition-bound nature of this year's score nominees, there's little on the table to refute that notion.

Since the rules were revised, voters have had to watch clips of films where songs are placed, and then rate the music with a numerical score of between six and 10. This year, since only one song had an average of more than 8.25, it became a two-song race. Seeing as how AMPAS wouldn't ask voters to only watch scenes in which a potential supporting actor nominee appears, this out-of-context presentation seems ludicrous.

The system has made the category mostly a collection of songs from animated films and performance pieces. Such end-credits songs as **Melissa Etheridge's** Oscar winner "I Need to Wake Up" have been shut out since the change was made.

It's quite possible (AMPAS will never say) that once end-credits tunes, rap songs and **Jorge Drexler's** Spanish-language "Al Otro Lado del Rio" won Oscars, a jolt went through the voting membership of AMPAS' music branch, which is older than one might suspect. The abuse heaped on the Grammys—too many old, out-of-touch voters—generally doesn't touch the Oscars, which controls its membership through an invite-only system. AMPAS members tell me

that an older constituency makes up the music branch, many of them no longer active in the music or film business. An Oscar winner once told me that his frustration with organizations like AMPAS is the number of people who wish they were still honoring such "greats" as **Henry Mancini, Sammy Cahn** and **Elmer Bernstein**. For these voters, even **Randy Newman** was a stretch.

Honestly, though, it wasn't a good year for songs in films. In December, when I was polling studio executives and music supervisors for thoughts about the year in film music, that was the general consensus. Not one tune or film soundtrack penetrated the public consciousness and no film soundtrack did particularly well in sales.

Moving to scores, the category is a collection of five old-fashioned orchestral scores, two of which—"War Horse" and "The Artist"—reflect the eras in which they're set. Contrast that with the smart collection of nominations during the last three years of scores that have placed a premium on experimentation in styles, tones, approaches, instrumentation and composers' experience in fields beyond film scoring. This should have been a crowing year for **Alexandre Desplat**, whose impressive scores for "The King's Speech" and "Fantastic Mr. Fox" rightfully received nominations the last two years.

With the noms released, it seems to make sense why **Hans Zimmer** and **Pharrell Williams**

are needed in the new roles of music consultants for the Oscars. Beyond **Ludovic Bource's** spirited score for "The Artist" and a "Muppets" tune, AMPAS needs much more musical firepower to make the 84th edition of the awards interesting.

ALSO: The Feb. 12 Grammys telecast will have 17 or 18 musical productions featuring about 22 songs, Grammy executive producer **Ken Ehrlich** says. One presentation he's looking forward to is **Paul McCartney** singing his new "My Valentine."

"It's exquisite," Ehrlich says. "Vocally, you hear 'Yesterday'—that's what this song is. I want to shoot from a perspective that harkens back to a classic look, single camera. No. 1 it fits the song, and two it adds impact to the song. It's a chance to do something I can't do with **Nicki Minaj**..." Two films about musicians won prizes at the Sundance Film Festival. **Malik Bendjelloul's** film about forgotten early-'70s rocker **Rodriguez**, "Searching for Sugar Man," won the world cinema jury special prize (documentary) and the audience award (world cinema documentary). **Andres Wood's** biopic about Chilean musician/folklorist **Violeta Parra**, "Violeta Went to Heaven," received the world cinema jury prize (drama). Also at Sundance, Indomina Group acquired worldwide rights to **Ice-T's** documentary "Something From Nothing: The Art of Rap" . . . The Guild of Music Supervisors will hold its second awards brunch the morning of Feb. 12 before the Grammys.



Slim pickings: **BRETT MCKENZIE'S** "Man or Muppet" is one of only two nominees up for the original song Oscar.

MCKENZIE: FREDERICK M. BROWN/GETTY IMAGES




Igniting The Dancefloor

ERIKA JAYNE LOOKS BEYOND CHART-TOPPING CLUB HITS

Erika Jayne says that her music centers on “glitz, glamour and fun,” and one listen to her latest luxurious single, “Party People (Ignite the World),” confirms that description.

As effortless as Jayne’s pop stylings can sound, however, the singer has worked tirelessly to establish her brand, from launching her own label to honing her stage show to ruling Billboard’s Hot Dance Club Play chart with her intoxicating tracks.

After Jayne’s single “Rollercoaster” topped the chart in 2007, four more tracks duplicated that achievement during the next four years before “Party People (Ignite the World)” became her latest chart-topper on the Jan. 14 tally. Jayne has established herself as a consistent hitmaker in the clubs, and with more singles and a new album expected for 2012, Jayne could turn that hard work into long-lasting mainstream success.

“I just enjoy what I do so much, and there’s so much more to do,” Jayne says. “I feel blessed every day, because the creative process is great. But I always want more—there’s always more to do to continue to spread the global awareness of Erika Jayne.”

The singer had a penchant for performing at an early age, when she learned about music from her mother, a classically trained pianist, and absorbed influences like Michael Jackson, Madonna and Prince. After “Rollercoaster” was released as a single and took off on the Hot Dance Club Play chart in 2007, “Stars,” “Give You Everything” and “Pretty Mess” quickly followed suit.

The tracks were soon collected onto *Pretty Mess*, Jayne’s debut album released in August 2009, which featured production by Peter Rafelson (Madonna) and Eric Kupper (Usher, Shakira). Prince protégée Sheila E. also bestowed Jayne with a cameo on the track “Time to Realize.”

After supporting the release of *Pretty Mess* with scattered tour dates and appearances at festivals and clubs across the country, Jayne announced the creation of her own label, Pretty Mess Records, in November 2010. Its first release, the single “One Hot Pleasure,” produced by Grammy Award nominee Dave Audé, became the singer’s fifth No. 1 hit. Jayne says that forming Pretty Mess Records let her deliver her songs to fans in the most efficient way possible.

“Being able to put out the music you want to put out, on your own, is great freedom,” she says. Pretty Mess Records packaged Jayne’s “One Hot Pleasure” single with remixes by Audé, Sultan & Ned, Mr. White and Ralph Rosario, a move that Jayne says was “ahead of the curve” and helped raise awareness of the single release.

For “Party People (Ignite the World),” Jayne worked with Swedish hit maestros Andreas Carlsson, Niclas Kings and Kalle Engstrom to sculpt an infectious hook and pulsating beat. With “Party People” notching Jayne another chart-topper, the singer is eyeing an eventful 2012. “United,” the follow-up single to “Party People,” is expected to drop this spring, and Jayne says the song will carry “a message of hope and unity” and include a remix package. A new album is also in the works with executive producer/music mogul Vassal Benford, through a joint venture with Pretty Mess Records and his New Nation Live label distributed by Universal.

Aside from Jayne’s upcoming releases, Orlando Puerta, Jayne’s project manager, says that the singer is ratcheting up her live shows and radio plays to ensure a big year.

“It’s been a process of finding the song that we can go to radio with, and I think we’ve started the process and started to build through her shows and appearances,” he says. “Once you see her show and once you meet her, you’re instantly smitten.”

Meanwhile, Jayne believes that the content of her pop hits is also maturing, with the kid-friendly feel of “Party People (Ignite the World)” netting a wider audience than her sexually charged past hits. “College kids, high school kids, moms, dads—not everybody could relate to ‘One Hot Pleasure’ or ‘Pretty Mess,’ but everybody can relate to ‘Party People,’” she says.

Although Jayne’s music may be slightly changing, the elated atmosphere of her live show has remained constant during her career. Costumes, choreography and singalongs all highlight Jayne’s favorite part of her job, and she can’t wait to get back on the road.

“I’ve been fortunate enough to tour all over the country,” she says. “I’m always going to be over the top—I’m a showgirl at heart, so that’s what you can expect.”

Dancing queen: ERIKA JAYNE wants to convey “glitz, glamour and fun” in her songs.



PRETTY MESS RECORDS
congratulates

*Erika
Jayne*

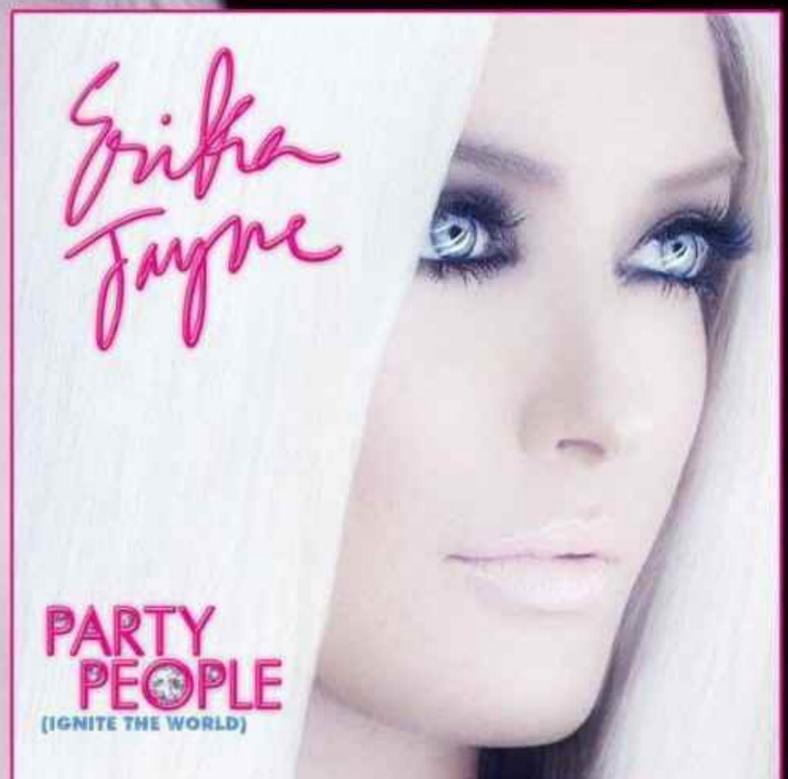
on her 6th consecutive
#1 Billboard Dance single

**PARTY
PEOPLE**
(IGNITE THE WORLD)

**Produced by Niclas Kings for CAVE
& co-produced by Andreas Carlsson
and Kalle Engstrom**

**Remixed by Bimbo Jones,
Jody den Broeder, Hector Fonseca,
Whiite, & Cory Enemy
Available everywhere on
Pretty Mess Records**

**erikajayne.com
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Twitter: @erikajayne**



Discovery Channels

Splash.fm and Herd.fm devise new ways to find and share tunes online

By now, there are countless ways to find music online. But popular services like Pandora and Spotify have hardly crowded out innovation. Two new digital services, Splash.fm and Herd.fm, are trying to improve and augment the way listeners discover and share music.

Splash.fm co-founders Jason Fiedler (@jfeedler) and Alex Gatof (@agatof11) say they created the service after finding it difficult to discover new music. Though they like music blog aggregator the Hype Machine, keeping up with individual music blogs wasn't always easy. And they noticed that the music-sharing behavior of their friends seemed rooted in popular social media platforms. "People were tweeting song titles at each other," Fiedler says, "and posting YouTube links on Facebook."

The duo started building in July and launched in limited private beta mode in early January. The result, a simple product with potentially broad appeal, suggests a Twitter for music. The Splash.fm home page shows a reverse chronological list of songs shared by the user and his or her followers. There are tabs to follow everyone's sharing activity, too. Users can hear a 30-second clip of shared songs (through iTunes) or an entire song if it was uploaded by the artist.

Fiedler and Gatof are following Twitter's monetization strategy, too. They plan to sell promoted "splashes" that can be specifically targeted, based on users' activity. A label or artist could market a song with a very narrow focus in a manner that, thanks to Twitter, is already familiar to advertisers and consumers. Splash.fm also plans to sell its analytics to artists, labels and managers who want to find a song's most active influential fans. "We really see this as a way for labels and artists to connect back to core consumers," Fiedler says.



Sharing is caring: Splash.fm's JASON FIEDLER and ALEX GATOF (above, from left) and DAVID NAM of Herd.fm.

Herd.fm, meanwhile, wants to turn mobile devices into better music discovery tools. The Toronto-based startup originally used location as the basis for enabling music discovery. But good recommendations aren't necessarily tied to the proximity of other fans. Two neighbors might like the same bakery but could have drastically different tastes in music. So a new update to Herd.fm's

iOS app now takes into consideration a person's top songs at iTunes and the most recent song shared on Facebook. Then Herd.fm uses Last.fm's music information database and a proprietary algorithm to generate song recommendations.

Herd.fm CEO David Nam (@davidnam) was head of marketing at Last.fm and later consulted at MXP4 when the company shifted to social gaming. He joined Herd.fm as a strategic consultant in June 2011 before becoming the small startup's CEO, and "discovery" is a word he doesn't take lightly. "Everyone uses that term," he says. "But for it to work discovery needs to be relevant and valid."

And though people share and discover music on computers all the time, the mobile experience requires unique solutions, Nam says. "Currently on a mobile phone it's isolated and it's broken," he says—though he does point to the popular music identification app Shazam as an example of how a mobile app can enable discovery.

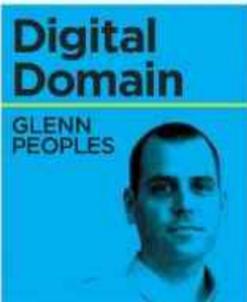
Both Splash.fm and Herd.fm add a twist to music discovery by treating it as a game. Splash.fm tracks users' Splash "scores"—ratings of their influence on the site, reflecting their sharing activity, how often their shares are reshared and how many followers they have. A splash that doesn't go over so well gets a low number; if followers reshare a song, the number is higher. Fiedler and Gatof hope artists and DJs will eventually look to their

Splash scores as an indicator of popularity and influence.

Similarly, a Herd.fm user's influence score increases each time a shared song is reshared by the recipient. Herd.fm also has a feature called Trak Journey that allows a user to follow a shared song—through Google Maps—as it gets passed from one person to another.

Judging from a study conducted by TargetSpot, a provider of advertising for Internet radio services, Splash.fm and Herd.fm aren't focusing on music discovery in vain. The more listeners are engaged—discovering and sharing music—the more they pay attention to ads, says TargetSpot CEO Eyal Goldwerger (@goldwerger). So the company commissioned a study by Parks Associates to quantify the sharing activities of Internet radio listeners. Thirty-eight percent of listeners surveyed say they receive recommendations from friends and colleagues at least once per month, and 10% from a social networking site. (Broadcast radio was the top method of discovery, with 42% of respondents.) These listeners also like to share: 38% of people say they recommend a station, artist or song at least once per month.

Goldwerger believes TargetSpot's study and the existence of new services like Herd.fm and Splash.fm are signs that recommendations and discovery will play a major role in tomorrow's digital music services. "I feel increasing validation that the revolution is only beginning," he says.



Digital Domain
GLENN PEOPLES

ANALOG A RHYTHM

Here's a new way to sound old: The Monotron Duo from Korg has two oscillators to deliver a rich analog sound. The device is small—just 4.7 inches by 2.8 inches by 1.1 inches—and weighs a mere 3.4 ounces without two AAA batteries. But it has a big sound. One circuit comes from Korg's Mono/Poly, an analog synthesizer made from 1981 to 1984. Along with the Monotron Delay, another product in Korg's Monotron Series, the Duo was recently showed off at the annual NAMM convention in Anaheim, Calif.

It costs \$49.99 at Korg.com and is available at many online and brick-and-mortar retailers.

—GP



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BITS AND BRIEFS

ARTISTS AGAINST SOPA AND PIPA

While movie studios, record labels and other corporate interests backed anti-piracy legislation, some independent artists were singing a different tune. A survey at the blog of TuneCore, which digitally distributes music by such artists, asked its readers what they thought of the Stop Online Piracy Act and the PROTECT IP Act. Just 11% of 435 respondents said they were in favor of the legislation. Another 17% admitted they didn't understand the topic, and 72% voted for the "they will likely kill the music industry" option. But lawmakers have since abandoned the bills amid a nationwide revolt.

LYRICFIND COVERS THE GLOBE

LyricFind has signed a global deal with the four major music publishers (EMI, Universal, Warner/Chappell and Sony/ATV). The deals cover nearly 2 million tracks within 20 countries including

the United States. LyricFind powers the lyrics in digital services like Microsoft's Bing search engine, the Shazam Internet radio service and music identification app Shazam. The company has licensed content from 2,700 publishers worldwide and has a global licensing deal with Kobalt.

COLLEGE STATIONS JOIN IHEARTRADIO

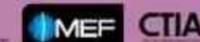
Clear Channel Media and Entertainment has added a slew of college radio stations to its iHeartRadio Internet radio service. Among those joining are Appalachian State's WASU, Temple University's WHIP, Dartmouth College's WFRD, Emerson College's WERS and Stanford University's KZSU. In addition to streams of 800-plus radio stations from more than 150 cities, iHeartRadio offers personalized music streaming. Listeners can stream audio at iheart.com or through a mobile app for the iPhone, iPad, Android, BlackBerry and Windows Phone 7.

RINGTONES™

FEB 11 2012 Billboard

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ORIGINAL ARTIST
1	1	19	#1 SEXY AND I KNOW IT	LMFAO
2	2	14	RED SOLO CUP	TOBY KEITH
3	8	16	I DON'T WANT THIS NIGHT TO END	LUKE BRYAN
4	5	7	MR. WRONG	MARY J. BLIGE FEATURING DRAKE
5	4	28	GOD GAVE ME YOU	BLAKE SHELTON
6	3	15	IT WILL RAIN	BRUNO MARS
7	6	13	MAKE ME PROUD	DRAKE FEATURING NICKI MINAJ
8	7	44	DIRT ROAD ANTHEM	JASON ALDEAN
9	10	7	SET FIRE TO THE RAIN	ADELE
10	9	10	YOUNG, WILD & FREE	SNOOP DOGG & WIZ KHALIFA FEATURING BRUNO MARS
11	15	4	STRONGER (WHAT DOESN'T KILL YOU)	KELLY CLARKSON
12	11	13	YOU THE BOSS	RICK ROSS FEATURING NICKI MINAJ
13	12	22	MOVES LIKE JAGGER	MAROON 5 FEATURING CHRISTINA AGUILERA
14	13	16	WE FOUND LOVE	RIHANNA FEATURING CALVIN HARRIS
15	18	5	RACK CITY	TYGA
16	16	9	YOU DA ONE	RIHANNA
17	14	18	SOMEONE LIKE YOU	ADELE
18	21	10	DANCE (ASS)	BIG SEAN
19	17	32	HOW TO LOVE	LIL WAYNE
20	24	37	ROLLING IN THE DEEP	ADELE

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



Internacional Opportunities

At home and abroad, potential brand partnerships abound

Artists eager to partner with sponsors and brands are finding that while such ventures may seem more natural to acquire at home, many opportunities can be found abroad.

This isn't news to crossover stars like **Ricky Martin** and **Shakira**, who have run major, pan-regional campaigns across Latin America. But increasingly, other big-name acts are honing in on narrower, more specific markets and niches that previously would've been the realm of local acts.

Last fall, for example, Mexican crooner **Cristian Castro** starred in a memorable Pepsi ad in Argentina timed with the release of his album *Mi Amigo el Príncipe: La Historia Continua* (Universal Music Latin Entertainment). The TV spot,

shot in Buenos Aires, featured Castro morphing from classic balladeer to heavy metal singer, and was a significant departure from the other messaging surrounding the album, his second set of covers popularized by Mexican singer **José José**.

Most recently, urban star **Don Omar**, who is Puerto Rican and whose core fan base spreads across the United States,

Puerto Rico and South America, signed a sponsorship deal with Mexican beer brand Sol. The company hired Omar to write an uptempo song tied to Sol (which means "sun") and the Veracruz Carnival, which the beer company sponsors. So although Omar himself isn't performing at the event, which takes place Feb. 14-22 in Veracruz, his "Hasta

Que Salga el Sol" (Until the Sun Comes Up) is being used to promote both the beer and the festival. The song is featured in radio, TV, Facebook and Twitter campaigns, multiple videos and spots that began airing in January and will run for three months in Mexico. Several spots feature the carnival queens—Mexican stars **Ninel Conde** and **Aylin Mujica** and TV host **Cecilia Galliano**—dancing to the song and teaching viewers dance steps.

"Hasta Que Salga el Sol" hasn't been released on any of Omar's albums, and it's not yet available for sale in any format, although Sol made it available as a free download for the first 10,000 fans who "liked" the Carnival Sol 2012 Presenta: Don Omar Facebook page. But the track has received plenty of play. A YouTube video posted by Omar that merely plays the song over a picture of him has already garnered more than 1.7

Cheers: **DON OMAR** wrote a song for Mexican beer brand Sol and its sponsorship of the Veracruz Carnival.

million views, while a second clip has nearly 1 million views.

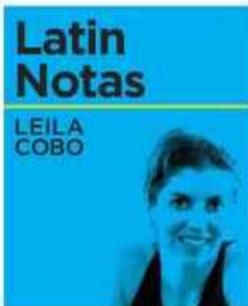
Undoubtedly, Omar's widely reported online appeal was an important incentive for Sol. At the same time, Omar is using the campaign to help raise the profile of **Sayko "El Terror,"** who produced the song and is signed to Omar's fledgling label, Orfanato Music Group.

Sayko isn't the only act getting a push from his mentor. Omar's new single, "Dutty Love," features another Orfanato act, **Natti Natasha**. The track is No. 2 on Billboard's Latin Rhythm Songs chart and

No. 14 on Hot Latin Songs, and Omar has been performing it live with Natasha in shows worldwide. On YouTube, videos of the track superimposed over still images have accumulated 7 million-plus views.

"Dutty Love" will be officially released by Universal Music Latin Entertainment as a single for sale in February. Although Omar is signed as a Universal artist, his Orfanato acts have yet to sign deals with any major label.

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Latin Notas

LEILA COBO

THE BILLBOARD **Q&A?**

In 2008, when Manuel Moran joined Live Nation as VP of Latin programming and touring, focusing on North American clubs and theaters (including House of Blues and Fillmore locations), he booked some 60 shows. In 2011, he booked 135 in 1,000- to 1,500-seat venues. The growth has largely come from alternative Latin acts like **Enrique Bunbury** and **Hombres G** that have followings in Latin America but scant airplay and album sales stateside. Moran's knack for knowing what the market wants can be traced to his time as a touring musician. For seven years he was in regional Mexican group **Banda MR7**, playing 100-plus shows per year. Moran spoke to Billboard about new possibilities for Latin touring in the United States.

It's challenging to turn a profit in smaller venues, yes?

The difference is the number of shows we can produce—and it helps that we own the venues. We can compensate the artist well enough so they can stay on the road, and pay their real value. It depends a lot on the artist's desire to work in the U.S. This is the hardest part. We have artists who sell 10,000 tickets in their home country—and in the U.S. that translates to 1,000. And secondly, doing an incredible promotion to sell the biggest number of tickets. Facebook and Twitter are a huge support... and we can measure market reaction immediately. We explore all advertising tools, including posting fliers on the corner store.

You don't do many pop tours. Why?

In the U.S. pop is very reactive

to radio. And for some reason, stations right now aren't playing much pop and many pop acts disappear from radio after one or two years. A ticket buyer wants to see a 90-minute show and recognize all the songs. It's different from buying an album. We've worked well with Belanova, Camila, Reik and others. But there's an open field for pop that can be developed, if radio retakes the genre.

What is your biggest challenge?

Ticket prices. People are keeping close tabs on their money and are very sensitive to \$1-\$2 increases. The challenge is international acts... flying them over here increases the price by \$5-\$10, and that makes a difference.

How have you done with merchandising, which is still a growing field for Latin?

Sometimes it's nonexistent due to logistical reasons: The artist arrives from overseas and can't bring the merchandise with him. We're now working with U.S.-based companies to produce merchandise so the artist doesn't have to worry about lugging around, say, 7,000 T-shirts. But people are very pas-



MANUEL MORAN

sionate when it comes to Latin artists' merchandise. I've been at shows for 1,000 people where they sell 300, 400 T-shirts.

What big plans do you have for 2012?

We're working on a double bill with Miguel Mateos and Mikel Erentxun... We're also bringing Enanitos Verdes, Hombres G, and we want to invite Charly Garcia and Fito Paez.

And we're producing two big festivals—one in Los Angeles and the other in Miami—where we want to bring developing artists from different countries. Artists like Godwana or No Te Va who are making fresh, new music. We want these festivals to become a platform [for us] to begin working with these acts and develop tours with them in several cities. —Leila Cobo

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EN BREVE

TR3S NEW SHOWS

Bilingual cable network Tr3s: MTV, Música y Más has announced a slate of original programming for 2012 including the aspirational series "Amigas, Inc." produced by Jennifer Lopez, Simon Fields and Jane Startz. Additionally, former RBD star Dulce María will star in her own series, "Dulce María: Extranjera," a documentary-style program that will follow the artist as she moves to Hollywood as part of her next career move. Tr3s will produce 10 episodes of that show airing in July, while the scripted Lopez project, about the lives of four entrepreneurial Miami teens, has been scheduled for eight English-language episodes in the fall. Actor/producer Wilmer Valderrama will produce the docu-series "The Ricardo Laguna Project," which will feature BMX champion Ricardo Laguna as he tries to break three world records. Episodes are scheduled to air in March. —Justino Aguila

PALENCIA GOES UNIVERSAL

Horacio Palencia, winner of the songwriter of the year award at the first Billboard Mexican Music Awards last fall, has signed as a singer with Universal-owned regional Mexican imprint Fonovisa. "I always wanted to record my own album and produce it, with my songs and in a studio of my choice," says Palencia, who first sang professionally on the track "Mala Mujer" by tribal guarachero group 3BallMTY. However, Palencia's album will feature the romantic tracks he's known for. Titled *Mis Canciones, Ustedes y Yo*, it includes 10 songs arranged for banda, but with touches of guitar. —Teresa Aguilera

SALSA'S GENTLEMAN TOURS WITH LADIES

Salsa star Gilberto Santa Rosa will launch a series of special concerts titled "Ellas" (The Women) featuring D'Cache, an all-female salsa band from Cali, Colombia. The first shows will take place Feb. 10-11 at the Centro de Bellas Artes in San Juan, Puerto Rico, and will be the starting point of a tour called Damas y Caballero (Ladies and Gentleman) in a nod to Santa Rosa's nickname, the Gentleman of Salsa. D'Cache has already performed with Santa Rosa in several Latin American cities. Additional dates for the tour haven't yet been announced. —Leila Cobo

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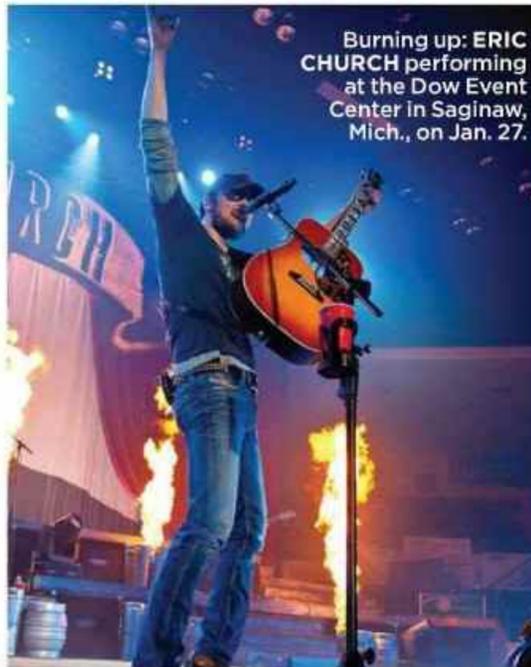
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UPFRONT

He Did It His Way

Eric Church—through rock clubs and a Seger tour—finds himself at home in arenas



Burning up: ERIC CHURCH performing at the Dow Event Center in Saginaw, Mich., on Jan. 27.

by early believer Frank Productions, based in Madison.

"When Eric was a baby act and the business manager was reviewing his budget, he said, 'Eric, we have looked at half a dozen artists that are on the same track you are, and you are paying more for your band members than any other baby act in this building,'" Logan recalls. "Eric's response was, 'And I'm damn proud of it.' He's always been willing to make a little less money to put on a great show."

On his first single in 2006, Church found a hit and nailed down a supporting slot on the Brad Paisley tour. "[Debut single] 'How 'Bout You' was running up the charts, we were in front of all these people on the Paisley tour, and we were the next 'it' thing," he recalls. "Then [second single] 'Two Pink Lines' came out, we took the Rascal Flatts tour, got fired from the Flatts tour and things got a little

These are good times for artist development in country touring, and male acts are particularly strong. Each story is different, but with Eric Church, country's newest member of the arena-level headlining club, the bricks were laid through old-fashioned market-building—with a rock 'n' roll edge. Ticket counts for Church's 45-date first leg of the Blood, Sweat & Beers tour are proving already that this is a road machine built to last.

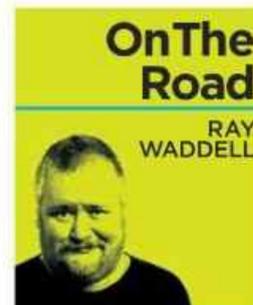
Case in point: Madison, Wis., where Church was prepping for a capacity crowd of more than 7,500 at the Alliant Center. Church's first Madison play was a radio show in March 2006, followed by 88 tickets sold at \$10 a pop at the Majestic Theatre in August of that year. In 2007, he sold 454 tickets in Madison at the High Noon Saloon at \$15, then in April 2009 it was 915 sold at \$18.50 at the Barrymore. A year later, he came back as headliner on the Jägermeister Country tour and did 1,713 \$15 tickets at the Orpheum. With fair dates and a few support slots along the way across Wisconsin, this year Church blew Madison wide open.

Madison isn't atypical. "That's been our template and the way we've built our career," Church says. With or without airplay, Church says the plan is the same: "Just go in, empty the tank and put on the best show we can, and then come back and do it again pretty quickly. At the time it was really just survival. We were just trying to scrap, get in front of people."

Church is booked by Jay Williams at William Morris Endeavor (WME) and managed by Q Prime South in Nashville (the Black Keys, Sara Watkins), where manager Fielding Logan deals primarily with touring for all QPS acts. The philosophy: Don't chase the money, choose each play with care, and have faith in the act to win over fans. When and if radio support comes, the foundation is laid, and now, on his third record, Chief, the airplay is there. The bulk of dates on Blood, Sweat & Beers are promoted

squirrely there, because 'Two Pink Lines' didn't do that well."

The consensus is Church was pulled off the Flatts tour for playing beyond the allotted time. In the aftermath, Church says, "Nobody would touch us. We got a pretty bad reputation that we didn't play well with others. Some of that was industry-related and some of it was people had agendas and motives," he says. "What they didn't know is by banishing us to those clubs, that's



On The Road RAY WADDELL

where we found out who we were."

Then came a chance to open for Bob Seger, which was "a great gift," WME's Williams says. It broadened Church's audience. "Eric skews really young, but you'll see plenty of people in the audience [today] that could be at a Seger show, too," he says.

But after Seger, Church was back in the clubs, many of them

rock clubs, and having to win fans over, many of them not country fans. But the rock clubs, with their focus on the stage as opposed to dancing, were a good fit for Church's show. "There were some country places that wouldn't book us, they thought we were too rock 'n' roll, and they wanted people to be able to dance on the floor and I'd never let people dance on the dancefloor," Church says. "I didn't come for them to dance. We came to put on a show."

That's not to say Church didn't play country rooms, but in some markets they simply don't exist. "We didn't use that as a reason not to play the market," Williams says. And they suited Church, as the rock clubs are a "more intense experience," Logan says, adding, "They're places where there is apt to be less other shit going on in the venue."

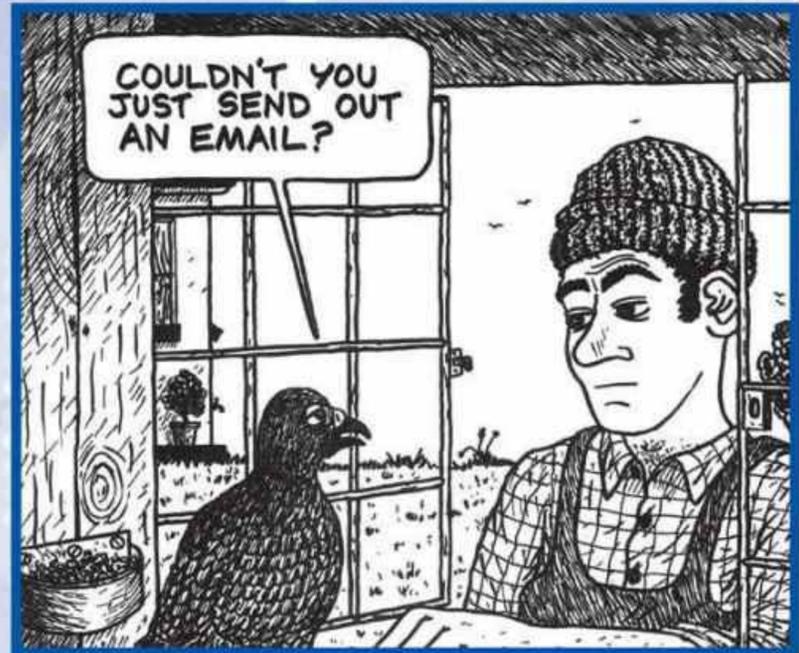
Now Church is the main attraction in the big rooms, a move he was ready to make. "I knew it was time, based on Chief debuting at No. 1," he says. "At some point you've got to step up and be the guy."

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BOXSCORE Concert Grosses

	GROSS/ Ticket Price(s)	ARTIST(S) Venue, Date	Attendance Capacity	Promoter
1	\$8,533,600 (\$5,313.113) \$88.34/\$64.25	RIHANNA, CALVIN HARRIS O2 Arena, London, Nov. 13-15, Dec. 1, 20-22	116,417 120,435 seven shows	Live Nation
2	\$5,768,500 \$250/\$175/ \$140/\$55	CELINE DION The Colosseum at Caesars Palace, Las Vegas, Jan. 10-11, 14-15, 17-18, 20-22	36,715 nine sellouts	Concerts West/AEG Live, Caesars Entertainment
3	\$4,109,270 (\$4,265,793 Canadian) \$240.83/\$57.32	JAY-Z & KANYE WEST Air Canada Centre, Toronto, Nov. 23-24	30,503 two sellouts	Live Nation
4	\$3,186,890 (\$2,017,137) \$72.68/\$62.41	RIHANNA, CALVIN HARRIS Manchester Arena, Manchester, England, Nov. 21, 28, Dec. 2	48,768 three sellouts	Live Nation, SJM Concerts
5	\$2,567,080 (\$1,603,730) \$48.08	LEE EVANS Manchester Arena, Manchester, England, Nov. 8-12	53,391 54,558 five shows	Off The Kerb
6	\$2,424,920 (\$1,548,037) \$468.37/\$70.49	CAPITAL FM'S JINGLE BELL BALL: RIHANNA, JESSIE J & OTHERS O2 Arena, London, Dec. 3-4	26,440 29,964 two shows	AEG Live
7	\$2,091,580 (\$1,341,335) \$155.93/\$77.97	PAUL McCARTNEY O2 Arena, London, Dec. 5	14,946 16,225	Marshall Arts
8	\$2,056,320 (\$1,290,178) \$79.51/\$72.28	RED HOT CHILI PEPPERS, FOOLS GOLD Manchester Arena, Manchester, England, Nov. 14-15	26,536 30,145 two shows	Kilimanjaro Live/AEG Live
9	\$1,981,620 (\$1,275,240) \$147.62/\$77.70	PAUL McCARTNEY Manchester Arena, Manchester, England, Dec. 19	14,800 15,288	Marshall Arts
10	\$1,596,370 (\$1,011,635) \$307.71/\$86.79	CHILDREN IN NEED ROCKS MANCHESTER: LADY GAGA & OTHERS Manchester Arena, Manchester, England, Nov. 17	13,307 sellout	SJM Concerts, BBC
11	\$1,530,480 (\$981,639) \$101.34/\$38.98	COLDPLAY, MARINA & THE DIAMONDS Manchester Arena, Manchester, England, Dec. 4	18,103 18,305	SJM Concerts
12	\$1,465,390 (\$940,778) \$150.62	KASABIAN, MILES KANE O2 Arena, London, Dec. 14-15	28,947 32,200 two shows	Live Nation
13	\$1,442,400 (\$919,442) \$101.92/\$61.97	COLDPLAY, MARINA & THE DIAMONDS O2 Arena, London, Dec. 9	16,632 16,800	SJM Concerts
14	\$1,317,550 (\$2,326,631 rears) \$283.15/\$39.64	LAURA PAUSINI Credicard Hall, São Paulo, Jan. 21-23	11,475 11,736 three shows	T4F-Time For Fun
15	\$1,227,082 \$125/\$12	CALIBASH 2012: WISIN Y YANDEL, AVENTURA & OTHERS Staples Center, Los Angeles, Jan. 24	16,028 sellout	Goldenvoice/AEG Live
16	\$1,217,610 \$250/\$149.50/ \$99.50/\$59.50	JAY-Z & KANYE WEST BankAtlantic Center, Sunrise, Fla., Nov. 14	11,826 11,837	Live Nation
17	\$1,110,750 (\$710,266) \$117.29/\$46.33	UNDER 1 ROOF: COLDPLAY, TINIE TEMPAH, EMELI SANDÉ & OTHERS O2 Arena, London, Dec. 10	13,203 13,400	SJM Concerts
18	\$1,099,560 (\$702,005) \$101.81/\$54.82	DURAN DURAN, COCKNIBULLKID O2 Arena, London, Dec. 12	13,153 14,500	SJM Concerts
19	\$1,088,898 \$99.50/\$49.50	JAY-Z & KANYE WEST Tacoma Dome, Tacoma, Wash., Dec. 16	10,861 11,443	Live Nation
20	\$1,059,480 (\$793,099) \$82.82/\$52.10	AIDA NIGHT OF THE PROMS: SEAL, ALISON MOYET & OTHERS O2 World, Hamburg, Nov. 25-26	18,030 22,692 two shows	Funke Media
21	\$1,007,210 (\$644,262) \$70.35/\$60.19	BRYAN ADAMS O2 Arena, London, Dec. 8	15,818 16,608	Live Nation
22	\$970,164 (\$724,587) \$87.03/\$66.95	RIHANNA, CALVIN HARRIS O2 World, Hamburg, Dec. 4	13,409 sellout	Karsten Jahnke Konzertdirektion
23	\$849,470 (\$641,540) \$94.67/\$57	RAMMSTEIN O2 World, Hamburg, Nov. 28	10,458 10,643	FKP Scorpio Konzertproduktionen
24	\$823,035 (\$632,457) \$50.75/\$32.53	INA MÜLLER O2 World, Hamburg, Dec. 15-16	22,523 24,474 two shows	Funke Media
25	\$820,370 \$153.75/\$98.75/ \$78.75/\$43.75	Y100 JINGLE BALL: PITBULL, KELLY CLARKSON & OTHERS BankAtlantic Center, Sunrise, Fla., Dec. 10	12,622 sellout	Bralco Group, Clear Channel Radio
26	\$795,880 \$65/\$30	BRAD PAISLEY, THE BAND PERRY, SCOTTY McCREERY Xcel Energy Center, St. Paul, Minn., Jan. 14	14,335 sellout	Live Nation
27	\$788,579 \$99/\$69/\$39	BOB SEGER & THE SILVER BULLET BAND, FRANKIE BALLARD BankAtlantic Center, Sunrise, Fla., Jan. 12	10,482 sellout	Live Nation
28	\$714,622 (\$459,346) \$61.45	BRYAN ADAMS Manchester Arena, Manchester, England, Nov. 30	11,629 12,799	Live Nation
29	\$712,335 \$65/\$39	BRAD PAISLEY, THE BAND PERRY, SCOTTY McCREERY Sprint Center, Kansas City, Mo., Jan. 19	13,785 sellout	Live Nation
30	\$708,301 (\$456,318) \$50.45	MANIC STREET PREACHERS O2 Arena, London, Dec. 17	16,007 16,400	Live Nation
31	\$705,225 (\$450,180) \$70.49	DEF LEPPARD, MÖTLEY CRÛE, STEEL PANTHER Manchester Arena, Manchester, England, Dec. 11	10,004 11,035	Live Nation
32	\$703,783 (\$455,431) \$50.22/\$31.09	KASABIAN, CHASE & STATUS, ZANE LOWE O2 Arena, London, Dec. 31	14,462 sellout	Live Nation, in-house
33	\$682,043 \$50.25/\$25.50	JASON ALDEAN, LUKE BRYAN, LAUREN ALAINA Amway Center, Orlando, Fla., Jan. 22	16,014 sellout	Live Nation
34	\$645,511 \$51.25/\$26.50	JASON ALDEAN, LUKE BRYAN, LAUREN ALAINA Bi-Lo Center, Greenville, S.C., Jan. 20	14,486 sellout	Live Nation
35	\$623,696 (\$400,900) \$77.79	DEEP PURPLE, CHEAP TRICK O2 Arena, London, Nov. 30	8,018 8,659	Live Nation

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Three the hard way: DIPLO, A-TRAK and SKRILLEX (from left)



PHOTOGRAPHED AT SIREN STUDIOS, HOLLYWOOD, CALIF. GROOMING BY SYDNEY ZIBRAK FOR THE WALL GROUP. STYLING BY ANTON SCHNEIDER.

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EVOLUTION

SEVEN 2012 GRAMMY NODS AMONG THEM. THREE RECORD LABELS. BIG-TIME SYNCHS. BIG BRANDS ONBOARD. AT LEAST ONE EXECUTIVE PRODUCER CREDIT—FOR SNOOP DOGG'S FORTHCOMING ALBUM. COLLABORATIONS WITH EVERYONE FROM KANYE WEST TO KORN. **SKRILLEX**, **A-TRAK** AND **DIPLO** STEP FROM BEHIND THE DECKS TO LEAD EDM'S BIG PUSH TOWARD MAINSTREAM GLOBAL DOMINATION.

BY KERRI MASON

PHOTOGRAPHY BY JUSTIN STEPHENS

STYLING CREDITS: DIPLO: SHIRT BY G-STAR, JACKET BY JILL SANDER;
A-TRAK: SHIRT BY WESC

T

HE THREE GUYS stand shoulder to shoulder, backs to the wall, attempting to balance their varying heights with staggered stances.

Diplo is the tallest and most camera-trained, tilting his head and adjusting his hot-professor glasses. He has, after all, modeled for a GQ magazine spread, making multicolor turtlenecks look some-

how hip. "EDM!" he shouts, in place of "cheese."

A-Trak sports his trademark short-brim hat with a waist-tied gingham button-down, and looks into the camera with purpose and patience. His pose belies the practical joke of his Grammy Award-nominated hit, "Barbra Streisand"—and the fact that he just returned from a shoot with the ladies of Sports Illustrated for its storied swimsuit issue.

And then there's Skrillex. Short but not slight, Sonny Moore is a study in monochrome, pale skin playing off the pitch black of his hair, slouchy clothes and skinny satin tie. ("I'm going to steal this fancy tie!" he'd tweet later.) He dutifully keeps his chin up, craning to get his full face into the same stripe of light cast over that of his photo mates and friends.

There aren't any hustling assistants trying to fulfill extreme riders. No one retreats to a side room in a huff, or crowds the photographer to critique shots. The trio seems more concerned with finding the espresso machine and discussing MegaUpload's demise. "I just bought a premium to that thing," Skrillex says. But despite the lack of pomp, inside the room stand three of the most powerful—and arguably, revolutionary—figures to hit pop culture in years, let alone the music business. They've come to liberate fans and artists from hierarchy, conformity and general boringness.

"I know one thing—the major labels, the A&Rs, are very frightened now," says Diplo, born Wesley Pentz. "They see that things are in our hands in a lot of ways."

"It's a time where all of us are able to rewrite the rules," says A-Trak, aka Montreal-born Alain Macklovitch. "Not to sound too cocky, but it's like there are no more rules. There is a captive audience, and it's hungry. It's our time to be creative in how we feed it."

Last year at this time, these three were doing what DJ/producers always did: Putting out off-the-dial music for small audiences, trying to get gigs, and graciously taking occasional calls from the mainstream's parallel universe. Now, they form a powerful consortium: Together, they boast more than 1.2 million Twitter followers and 3.9 million Facebook fans, seven 2012 Grammy nominations, their own trendsetting record labels with rosters that major-label A&R reps relentlessly scout, the love and support of powerful brands, and influential friends and collaborators who look to them for what's next.

There's Diplo, the gentleman scholar-meets-rude boy, and charismatic head of the Mad Decent imprint, known for producing unexpected collaborations, like "C'mon" with Tiësto and Busta Rhymes, and flights of experimentalism like M.I.A.'s Grammy-nominated "Paper Planes." He's also a BlackBerry spokesman, Vanity Fair columnist, Usher and Chris Brown collaborator—he's nominated for best rap song for Brown's 2011 track "Look at Me Now." And—in news first revealed here—executive producer of the next Snoop Dogg album, set for release this summer.

A-Trak is a former teenage DMC World DJ Championship turntablist, half of team Duck Sauce (with New York-based producer Armand Van Helden), Fool's Gold label proprietor, DJ and electronic adviser to Kanye West and kick-starter of the electro-rap movement. "Barbra Streisand" (Fool's Gold/Downtown) hit No. 1 in 13 countries, has 67 million YouTube views and placements in shows like HBO's "How to Make It in America" and Fox's "Glee," and has sold 417,000 copies, according to Nielsen SoundScan. Duck Sauce's current hit, "Big Bad Wolf," sits at 4.8 million YouTube views.

And Skrillex, the 24-year-old wunderkind of the dubstep revolution, who at 16 was touring and recording with emo hardcore band From First to Last, before turning his attention to "music I could make alone on my laptop." His first year in the spotlight yielded sold-out international tours, collaborations with Korn and



TEAM A-TRAK

LABEL: Fools Gold (co-founder)

BIG DEALS: Bushmills (ad campaign), "Barbra Streisand" in Fox's "Glee" (synch), Tommy Hilfiger (ad campaign; Europe, Asia)

SITES: DJATrak.com; Facebook.com/atrak; Myspace.com/atrak; Instagram: atrak

MANAGEMENT: Kevin Kusatsu at Teamwork (tmwrk.net)

AGENTS: Sam Hunt at the Windish Agency (North America), Cris Hearn at Primary (rest of the world)

LEGAL: Craig Averill at Serling Rooks Ferrara McKoy & Worob

PUBLISHING: self-published

PUBLICITY: Dana Meyerson and Kathryn Frazier at Biz3 (biz3.net)

TWEETS: @atrak

the Doors, and five 2012 Grammy nominations, including best new artist and best electronic album for an EP—*Scary Monsters and Nice Sprites* (Mau5trap/Big Beat/Atlantic)—which has sold 239,000 copies and 600,000 of its title track, according to SoundScan.

"I never would've thought that would ever happen in my whole entire life, ever, because of the music I make," Skrillex says about the Grammy nods. "I still don't understand. I play in Las Vegas and there are guys spending \$50,000 on tables to see me. What I do is just weird music."

Despite their disparate interests and styles, the three are close. "These are two of my best friends," Diplo says. "It's cool we're doing this together." Diplo and A-Trak met at a DJ gig almost a decade ago. The two hunted down Skrillex online after his music caught their ears.

They also share a philosophy—a self-driven spirit that's part individualistic artist, part entrepreneur. Their rallying cries are as antithetical to the purist underground that birthed them as they are to the traditional industry: Mainstream acceptance is gratifying, not demeaning. Sales don't matter; give it away. If it's dope, put it out. Pop music can be cool. The best marketing is free. And most important: Do it yourself. Every last bit of it.

"What's happening with music now reminds me of when people talk about the Afrika Bambaataa days, the early days of DJ'ing when it wasn't about what style a record was," A-Trak says. "It was just, 'Is it funky? Does it have a beat? Will people dance?'"

No one will deny it: 2011 was the year of the DJ. Once an insular scene with a fixed number of established stars, events and media outlets to its name, electronic dance music, or EDM, burst the dam last year, flowing into every corner of culture, regardless of its subgenre. "On blogs, you find everything," A-Trak says. "This new generation of kids doesn't really label stuff as much anymore."

"EDM is sort of a silly word, but we take a little bit of everything," Diplo says. "We love music in every form."

THE HIGH POINTS of the scene have been well-documented: Dutch trance DJ Tiësto selling out Home Depot Center in Carson, Calif. Three-man crew Swedish House Mafia selling out New York's Madison Square Garden—in nine minutes flat. Dance-focused festivals like Las Vegas' Electric Daisy Carnival and Miami's Ultra Music Festival drawing hundreds of thousands of attendees and selling out 2012 dates before even announcing the rosters.

Perhaps the most definitive news came in January, when Simon Cowell announced that his Syco Entertainment would bring DJ culture to prime-time TV, in the form of an "X Factor"-style talent competition. "DJs are the new rock stars," he said in a statement about the program. "It feels like the right time to make this show."

But for Diplo, Skrillex and A-Trak, being "rock stars" is only the beginning. They're all significant live acts: Skrillex's Mothership tour is sold out at every stop. Diplo plays hard-ticket venues all over the world (Beirut, Abu Dhabi, Greece and Spain in January alone), and A-Trak opened for Swedish House Mafia at its Garden gig. Tom Windish (@secretagent21), head of the Windish Agency, which books both Diplo and A-Trak, says that this isn't a particularly new situation for EDM artists. "I booked Daft Punk at a rave 15 years ago and there were 10,000 people there," he says. "Cultures of dance music have been huge for a long time."

But to Craig Kallman, chairman/CEO of Atlantic Records Group, which acquired his influential dance imprint Big Beat in 1991, the real story isn't about sellouts or even sales.

"These individuals aren't just terrific DJs, producers and hit-makers," he says, "they're curators. Cultural trendsetters and musical pacesetters who have an ability to spot talent, as well as build brands that are meaningful to consumers, and speak to a really special and unique point of view. When you buy into them as a DJ or label head, you're peeling away layers of an onion, revealing other facets of their strengths and talents, because their tastes are akin to why you like them in the first place. Their ability to be breeding grounds for new talent is a fascinating side to this new space."

The history of the DJ as influencer is a long one: In the late '70s and early '80s, R&B WBLS New York PD Frankie Crocker often added tracks he'd hear on DJ Larry Levan's dancefloor at the legendary Paradise Garage nightclub, among them Taana Gardner's 1981 "Heartbeat" (which eventually hit No. 10 on Billboard's R&B chart). Madonna often enlists DJs-of-the-moment to produce her albums: William Orbit for 1998's *Ray of Light*, Mirwais for 2000's *Music* and 2003's *American Life*, Stuart Price for 2005's *Confessions on a Dance Floor* and, early on, Jellybean Benitez and Junior Vasquez for seminal remixes. "Over the years, there are artists who have known the secret, that you've got to go to the DJs," A-Trak says.

But apart from charting tracks or adding production credits to their résumés, DJs rarely had the platforms on which to capitalize sixth senses for what's next. Until now.

Through their self-founded and -run labels, dance artists are able to not only control their own careers—collaborating at will, putting out music the way they want it and controlling its eventual destiny—but also bring new acts into the fold, giving them instant platforms and audiences. "The entire Internet is our focus group," Diplo says. "We just go for it."

And it's not limited to just today's three: Tiësto, Swedish House Mafia, Calvin Harris, Steve Aoki, Deadmau5 and countless others are all following the self-owned-label model, forever changing what it means to get "discovered," and shifting the balance of power to the creative class' side.

Mad Decent, the label/culture lab that Diplo founded in 2005, is home to artists like Blaqstarr, Rusko and Major Lazer, Diplo's own reggae/punk project with London-based producer Switch. A follow-up to its 2009 debut, *Guns Don't Kill People . . . Lazars*

TEAM SKRILLEX

ALBUM TITLE: *Bangarang* (EP)

LABEL: Owsia (co-founder)/Big Beat

WORLDWIDE RELEASE: Dec. 23, 2011

SITES: Facebook.com/skrillex; Myspace.com/skrillex

MANAGEMENT: Tim Smith at Blood Company (bloodcompany.net)

AGENTS: Lee Anderson at AM Only (North America, South America, Asia, Australia), Simon Clarkson at Mainstage Artists (rest of the world)

PUBLISHING: Copaface (ASCAP), all rights exclusively administered by Kobalt Songs Music Publishing

PUBLICITY: Clayton Baha and Kathryn Frazier at Biz3 (biz3.net)

TWEETS: @skrillex

Do, is due this year, featuring singles with Amber Coffin from the Dirty Projectors and Wyclef Jean, and additional tracks with Sean Paul, Vampire Weekend and Santigold.

The label is "a place where you can find the weirdest things on the outskirts of the Internet," Diplo says. "I just put a record up . . . called 'Ima Read' by Zebra Katz. It's like the weirdest gay-vogue-house meets 'The Shining'-Jack-Nicholson track. But that's my job, to put stuff like that out. People look at me to be the guy who's exposing those new sounds. That's my passion."

A former anthropology major, Diplo takes the study of scenes seriously. His 2008 documentary, "Favela on Blast," got inside the Brazilian baile funk underground. And "128 Beats Per Minute," an upcoming coffee-table book published by Rizzoli New York, collects photos from his international travels, with a forward by designer Alexander Wang. Diplo also has a monthly photo feature on VanityFair.com, each installment focusing on a different subculture or micro-movement. "I'm fascinated with documenting what's happening," he says, "because I don't think a lot of people are doing it. That's why I got into music in the first place."

Seduced by Diplo's obsession with the bleeding edge—not to mention his fashion-friendly profile and inherent reliance on technology—RIM featured the artist in a national TV campaign for BlackBerry, after being approached by his (and A-Trak's) man-



TEAM DIPLO

RECENT SINGLE: "Slight Work" by Wale featuring Big Sean (Warner/MMG)

LABEL: Mad Decent (co-founder)

BIG DEALS: BlackBerry (ad campaign), Gap (ad campaign; Asia)

SITES: MadDecent.com; Facebook.com/diplo; Myspace.com/diplo

MANAGEMENT: Kevin Kusatsu at Teamwork (tmwrk.net)

AGENTS: Sam Hunt at the Windish Agency (North America, South America, Asia), Belinda Law at Elastic (rest of the world)

LEGAL: David Rappaport at Davis Shapiro

PUBLISHING: I Like Turtles Music administered by Downtown Music

PUBLICITY: Dana Meyerson and Kathryn Frazier at Biz3 (biz3.net)

TWEETS: @diplo



ager, Kevin Kusatsu. "At the time, we thought to look for something in mobile, but didn't know if it was a carrier or a device," he says. "I pursued BlackBerry, and [creative agency] Leo Burnett and RIM took that information and added Diplo to a short list of influencers."

Fool's Gold, the label A-Trak founded in 2007 with partner Nick Catchdubs (@catchdini), is styled after the great imprints of hip-hop's past—and like Mad Decent, it's a joint venture with Downtown Music (which is distributed by Universal Music Group's Fontana, and sometimes by Alternative Distribution Alliance). "We've really tried to maintain the lineage of classic labels, from Mo' Wax to Stones Throw to Rawkus. Labels where you know anything they sign, it's going to be up to a certain standard," A-Trak says.

The label has also served as something of a crystal ball. Impressed by his DMC champ skills, in 2004, Kanye West appointed A-Trak as his official touring DJ. A-Trak used the opportunity to champion the dance cause to his headliner, slowly turning him on to the sounds that eventually found their way into his own work. "I played him Daft Punk. The next thing you know, he made 'Stronger' [which samples Daft's "Harder, Better, Faster, Stronger"]," A-Trak says. "Because he's such a great producer, he was able to incorporate it into his music, and a lot of people followed suit."

In 2007, West appeared on Fool's Gold's "Pro Nails," a sassy bit of party rap by Chicago's Kid Sister. A few years later, Dr. Luke introduced the world to Ke\$ha, a similarly pottymouthed speaking-singer. A-Trak also points to the Crookers mix of Kid Cudi's "Day 'N' Nite" as seminal to the electro-rap trend.

Even a few years ago, that was still the way: With the exception of David Guetta, who bypassed the label structure by befriending the artists themselves, a dance artist would make something cool and a mainstream producer would happily borrow it. Diplo uses the example of "Pon De Floor," the spastic and undeniable Major Lazer track that formed the base of Beyoncé's "Run the World (Girls)."

"For two years, so many A&Rs were going to [other producers] and playing that record for them. I know this for a fact," Diplo says. "Flo Rida's A&R would always play that record like, 'We need this record for Flo Rida.' Why wouldn't you just come to us?"

Eventually, that's exactly what started to happen. Even the A&R reps admit it. "I beat people over the head with Swedish House Mafia and [SHM member] Steve Angello for two years straight," says Dave Rene, an A&R representative at Interscope and Jimmy Iovine's right-hand man. Rene gave Skrillex his first remix work and the two remain friends. "It wasn't until Steve started producing records for us that people were like, 'Oh, wow, there's a real difference from a studio producer trying to make dance music to Steve actually doing it.'"

Angello eventually produced tracks for Interscope acts iSquare, Rye Rye and Nicole Scherzinger, and just completed an upcoming collaboration with Will.i.am and Alicia Keys. Last year, Skrillex helped Korn (@korn) develop the sound for its dubstep-focused *The Path of Totality* (Roadrunner), and cut "Breakin' a Sweat" with the surviving members of the Doors, which appears on his new EP, *Bangarang*. U.K. dubstep star Rusko (@ruskoofficial) is currently working with '90s hip-hop group Cypress Hill. And Diplo is in the studio with Usher, and in writing sessions with Snoop Dogg, who enlisted Major Lazer to executive-produce his next album, which Diplo says will be focused on reggae.

"When I talk about barriers breaking down, that includes who can be heard by whom," A-Trak says. "Before, if you were just an up-and-coming DJ or producer, or even an established DJ or producer, it was still this unknown world, like, 'How can I get these big-name artists to hear my stuff?' But now it's all connected. Now every artist is turning to DJs for new sounds."

For Diplo, who points to Timbaland and the Neptunes as his models, it's been a gratifying ride. "I was in the studio with Usher and he was playing me the *Monsters of Folk* album—I don't even know what that was—and Bon Iver," he says with admiration. "I'm working with these people and they're trusting me, they're fans of my music, and they're also amazing in the studio. I'm just super-happy."

THE JOY AND PRIDE of all three artists is palpable throughout the day that Billboard spent with them. There's a sense that this story, this moment together, is representative of even greater things to come.

But none would deny that Skrillex is the star. De-

spite his goth-kid appearance, his disposition is positively sweet: He's even a hugger. But he practically pulsates with the energy of his cause, with the utter conviction that what he's doing and making—nothing less than the first truly new music, perhaps since Kraftwerk—is valuable and right. "People paint this picture of a hyperactive screamo kid jumping on the dubstep bandwagon," he says, more disappointed than angry. "Like there's no talent, like it's just noise chopped together. But they're not actually investigating and making their own opinions."

The backlash is undeniable, and almost inevitable given his meteoric rise and the extreme qualities of his music. But Skrillex's peers see something completely different. "I've never met Skrillex, but he has music in his soul. I hear it in everything he does," says Stuart Price, who produced Scissor Sisters, the Killers and Seal after his stint with Madonna. "What will see him through everything is his music, because he lets it do the talking."

"He added the elements of mixing, mastering and song structure, which didn't exist in dubstep and house records," Diplo says. "He helped everyone step their game up."

Skrillex enjoys a positive relationship with Big Beat/Atlantic, which his team says is changing with him. "Other labels would have reacted completely differently to Skrillex telling us two days before Christmas that he was putting [*Bangarang*] out," says Kathryn Frazier, founder of PR firm Biz 3, which represents Skrillex and is a partner in his Owsla label. "Were they psyched? No. But they went with it. They were like, 'The world does work differently now, and we support you. Let's do it.'" *Bangarang*, which came out on Owsla/Big Beat, has sold 68,000 copies, according to Nielsen SoundScan.

For his part, Skrillex's focus is absolute. "Artists sometimes will change because of the response. I would never do that. But I'm always trying to do things better, make things sound better, and then outdo myself in my own eyes. I want to build upon what I already have and do it naturally, and try not to think about it," he says. "This music is for everyone. If you don't like it, then go find something else you like. And if you like it, enjoy it, and just let it do what it does."

Kerri Mason (@hotwaterinc) is a New York-based freelance writer.

BEHIND THE *groove*

NINE OF EDM'S MOST INFLUENTIAL BUSINESS CREATIVES

KEVIN KUSATSU

TEAMWORK
@kevinkusatsu



Manager to the new breed of multifaceted EDM artist, Kusatsu's company Teamwork (with partner Andrew McInnes, @captainmcinnes) boasts Diplo, A-Trak, Duck Sauce and dubstep pioneers Skream and Benga on its growing roster. "The [artists'] diversity makes the management role more fun, be-

cause you're learning new businesses, discovering new ways to conduct business and meeting new artists in all mediums weekly," he says. "But the main focus is always on the core of what spawns the business: the creative." Kusatsu's persistence and vision got Diplo his BlackBerry partnership (yes, both he and the artist use the devices), and his work ethic makes it possible for him to maintain his senior VP of A&R post at Warner Bros. while building his Teamwork artists.

DAVE RENE

INTERSCOPE
@dwrene



Jimmy Iovine's "right-hand man" made an EDM name for himself by lobbying for dance acts in the halls of the majors, first in the remix department, and then in the promised lands: the roster and the studio. "I started in remix commissioning three years ago. Normally that position's parent is the promo depart-

ment, so it was all more need-based, where some mixshow DJs would say, 'I need this track in uptempo, four-on-the-floor commercial,'" he says. "I thought, 'Man, I would love to have producers who are doing this correctly start doing our remixes and make it more of an A&R exercise.'" Skrillex's first remixes—for Lady Gaga's "Bad Romance" and La Roux's "In for the Kill," commissioned by Rene—resulted, according to his manager Tim Smith, in "putting him on the map." Now, Rene has placed DJ/producer Laidback Luke and Swedish House Mafia's Steve Angello in the studio with artists like Will.i.am and Nicole Scherzinger, and just added Skrillex associate Zedd (@zedd)—that's Rene's voice on recent single "Shave It"—to the Interscope roster, joining dubstep band Nero (@nerouk).

AFROJACK

@djafrojack

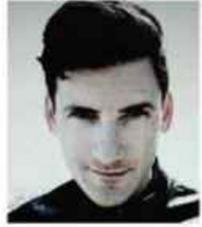


Influence doesn't always come in business packages: DJ/producer Afrojack, born Nick van de Wall, has caught a lot of recent press for linking up with Paris Hilton—and not just to (reportedly) executive-produce her next album. The pair has partied its way through Las Vegas, Miami and Ibiza, planting

the DJ's jet-setting, celeb-posse lifestyle in the mainstream tabloids. Afrojack's production star is rising too: He co-produced four tracks on David Guetta's *Nothing But the Beat* and Pitbull's mega-hit "Give Me Everything." And after winning a Grammy Award in 2011 (for his and Guetta's remix of "Revolver"), he's nominated for two more this year, for his remix of Leona Lewis' "Collide" (best remix, non-classical) and his songwriting work (with Diplo) on Chris Brown's "Look at Me Now" (best rap song). But what fans really want to know: Will he bring Hilton to the ceremony?

GARY RICHARDS

HARDEVENTS
@destructohard



A three-day dance party on a boat? HARD Events founder Gary Richards saw only opportunity, not adversity. Holy Ship! set sail from Fort Lauderdale, Fla., on Jan. 6 with 2,500 revelers and more than 30 artists (including this issue's cover stars), forever changing the idea of what a multi-day festival

could be. Richards, a former music executive (he was an A&R rep at A&M, and for Rick Rubin at Def American, before founding his own label, Nitrus) and current DJ (he spins under the name Destructo), is taking his yen for artist discovery and development to the event circuit, using his many annual shindigs to launch new faces. That includes the HARD Festival, which drew 30,000 attendees in Los Angeles last year and will add Miami and New York events in 2012.

SEAN CHRISTIE

WYNN LAS VEGAS
@christiesean



As co-owner/managing partner of two of Wynn Las Vegas' elegant nightlife venues—Encore Beach Club and Surrender Nightclub—veteran promoter Sean Christie commands one of the most powerful and lucrative platforms for DJs in the country. The clubs don't just boast residencies with some of the

world's top talent, including Tiësto (who just announced an exclusive joint deal with Encore, Surrender and additional Wynn venue XS), Skrillex and Deadmau5, they've also become a central part of EDM's creative process. DJ/producers and residents R3HAB and Sidney Samson have named remixes after Surrender, and Christie built a studio in the Wynn to accommodate all the impromptu collaborations that the destination city inspired. "I watched Afrojack and Steve Aoki make [their 2011 collaboration] 'No Beef' in our studio," he says. "They'd try edits out on the crowd, then go back to tweak it more." Plus, the Surrender podcast is one of iTunes' top 10 most-downloaded music shows.

ASH POURNOURI

AT NIGHT
@ashpunani



The man behind 22-year-old sensation Avicii is Ash Pournouri, a Swedish lawyer who discovered the then-18-year-old DJ/producer while moonlighting as a nightclub owner. Under his guidance, Avicii, born Tim Berg, got so big so fast that he was able to donate \$1 million—part of the proceeds from his January

House for Hunger tour—to charity Feeding America. Pournouri's legal prowess has also served the young star well: A fight over a sample used without permission in Leona Lewis' "Collide" ended out of court, with Avicii receiving equal billing on the track. And Pournouri cut a worldwide deal with Universal to release Avicii's Etta James-sampling anthem "Le7els," the most omnipresent dance track of last year, with no options—a particular point of pride for him. "We did all of this without signing any long-term deals with major labels," he says. The charismatic manager makes it a point to get his own name in press releases and on production credits, building his profile along with his artist's. Just call him the Scooter Braun of EDM.

DONNIE ESTOPINAL

INSOMNIAC EVENTS
@realdiscodonnie



Veteran event promoter Donnie Estopinal specializes in bringing dance music to the world outside of the major cities—i.e., the majority of the United States. "If an artist can sell 2,000 tickets in Columbus, Ohio, then you know the guy's big," he says. In addition, Estopinal books all of Insomniac's festivals (except Electric

Daisy Carnival in Las Vegas and Los Angeles), including Beyond Wonderland in San Bernardino, Calif., and Seattle; Electric Forest in Rothbury, Mich.; Audiotistic in Southern California; Nocturnal Wonderland in Texas; and Electric Daisy Puerto Rico. "On Halloween 2010, Skrillex played a festival for me for \$1,500," Estopinal says. "Three months later he sold out the Austin Music Hall, which holds 4,000 people, with no radio airplay. As a promoter, that's the most exciting stuff for me."

STEPHANIE LaFERA

ATOM EMPIRE
@lafera



For years, DJ/producer Kaskadee's longtime manager Stephanie LaFera was a one-woman show, as evidenced by her company name: Little Empire. But in 2011, she gave up the single life and joined a pretty rarefied crew: Atom Factory, Troy Carter's management company, built around Lady

Gaga but rapidly expanding to include other artists (like Q-Tip) and initiatives—like Atom Empire, an electronic music division founded by LaFera and Kaskadee. "It's been an education process going both ways," she says. "We're teaching them about a culture and kind of music that's not known to big pop-music entities. And we get access to people who've been through this process on a much bigger scale, who can help us transition from being at the top of the electronic music game to the top of the music game." LaFera is also charged with signing new talent, but isn't "in a frenzy," she says. "Whoever we sign has to be able to perform on all fronts for the long term. I wouldn't work with an artist I couldn't see myself managing in 10 or more years."

PAUL MORRIS

AM ONLY
@amonypaul



The longtime leader in DJ booking became even more dominant this year. Paul Morris forged a joint venture between AM Only, the booking agency he founded in 1996, and Paradigm, home to Dave Matthews Band, Phish and the Black Eyed Peas. The partnership gives AM Only access to

Paradigm's connections in TV, film, publishing and endorsements, supporting its long-stated desire to develop clients as brands, not just touring properties. And Paradigm gets instant heft in dance music, through what New York event promoter Rob Fernandez calls "the most powerful roster in EDM," including such established names as Tiësto, David Guetta and Skrillex, and kinetic upstarts like Dada Life, Porter Robinson and Zedd. "Paul doesn't make the quick-and-easy decision," says Fernandez, who books Pacha New York and Governors Island. "He's always thinking about the long term for his artists, which sets him apart from other agents." —KM

THE BOT

IT SEEMS A SINGLE STREAM OF A SONG HAS AN ALL-IN VALUE TO RIGHTS-HOLDERS OF 0.33 CENTS. IT TAKES 275 STREAMS FOR STREAMING ROYALTIES TO EQUAL ONE DOWNLOAD. BUT IS THIS THE WHOLE STORY?

BY GLENN PEOPLES

2011 WAS THE YEAR SUBSCRIPTION SERVICES brought excitement back to the U.S. record industry. Spotify arrived. Rhapsody topped 1 million subscribers. Cricket's Muve Music topped 500,000 subscribers. Rdio and MOG innovated and rode the surge of enthusiasm for the business model. Not since iTunes launched was legal music getting so much attention.

It was a brief honeymoon.

Subscription services are the wedge issue of 2012.

The Web is awash in stories about the tiny royalties being paid to artists. Some big-name acts—Coldplay, Adele, the Black Keys, Tom Waits—have raised eyebrows by withholding recent releases in favor of CD and download sales. And a handful of small labels have pulled their catalogs from streaming services, among them Century Media, Mode Records, Projekt Records and Prosthetic Records.

The rise of subscription services brings up issues of artist control, of money, of perceived fairness—and the lack of information that inevitably comes with a new business model. It's a nuanced issue in which artists, managers, distributors and rights owners are making their best decisions with the information available to them. Bottom line: Moving an entire industry isn't easy.

The Black Keys (@theblackkeys) made headlines when their latest album, *El Camino*, was a no-show on subscription services. It wasn't a knee-jerk decision, says band manager John Peets of Q Prime Management. He deliberated with the group and weighed how to use the tools in the band's kit—for this particular case. "All these things are contextual. Does your band need the exposure over the money? Are you going to get enough exposure? Are you being compensated fairly for what you're bringing?"

The Black Keys have grown mainly through touring and an artistic progression spanning seven albums in 10 years. In that sense it's a traditional rock band with a traditional formula. But the act has made use of other outlets, too. It has licensed its songs to TV commercials (2004's "Girl Is on My Mind" was used in a Zales ad) and is in fact Warner Bros.' most licensed band. The duo has also performed on known sales-booster "Saturday Night Live."

"Subscription services lacked a sense of fairness," Peets says. The economics of streaming were out of synch with the investment of instruments, studio time, personnel and sweat equity. "A lot of skilled people in that room making this art toil over it to put it out, and only when it comes to the end do people expect you to hand it over."

Another noticeable holdout from streaming services is *Bad As Me*, Waits' seventh album for Epitaph imprint Anti-. Waits (@tomwaits) is an exception to the rule at Epitaph, however. "We're advocates of paid, monetized services," GM Dave Hansen says. The label tends to use free streaming as a promotional tool, often streaming an entire album the week before its release. "Streaming has not been used for prior Waits releases on Anti-," Hansen says. "[So] subscription services didn't play into the release strategy."

Holding back a new release may be a temporary strategy. By creating windows of availability, the artist directs fans to buy the music or search elsewhere. Coldplay's *Mylo Xyloto* appeared on streaming services on Feb. 1, 100 days after its release, by which point it had sold 1.1 million units and 1.8 million tracks in the



THE BLACK KEYS' latest release, *El Camino*, isn't available on any streaming services due to the services' lack of "a sense of fairness."

"Does your band need the exposure over the money? Are you going to get enough exposure? Are you being compensated fairly for what you're bringing?"

—JOHN PEETS, Q PRIME MANAGEMENT (THE BLACK KEYS)

United States, according to Nielsen SoundScan. Some windows are longer than others, however. Adele's *21* still isn't on Spotify a year after its release, although it can be found on other services.

As subscription services force the industry to rethink how people consume music, it has caused artists and their teams and labels to evaluate how they're compensated—and how they take advantage of those platforms. Known: A consumer can pay to access music rather than purchase and own a recording in perpetuity. Known: Rights owners and artists get paid based on listening activity, not purchasing activity. Known: Rather than rights owners and artists receiving a lump of money upfront, they're paid in much smaller increments, when people listen.

Almost unknown: Access models are relatively new to sound recordings, but they're not new.

"Sound-recording owners are facing a future that looks like that of publishers," says David Touve, assistant professor of business at Washington & Lee University in Lexington, Va. Music publishers have long monetized listening through broadcast radio

and other public performances. Each time a composition is performed, the business—e.g., radio station, music venue—reports to a collection society and money is doled out to the songwriter. The amount of the royalty for any one person hearing any one of those public performances is actually quite small.

Touve, who has been studying the music business since 2007 and was a digital music entrepreneur back in 1998, has calculated that a song broadcast to a single person in the United States is worth between 0.019 and 0.037 cents. That means radio royalties are at best about one-tenth of the 0.33 cents per stream Touve estimated for the single-play value of subscription royalties. Radio makes up for small royalties—on an individual basis—with its large audiences. More than 241 million Americans ages 12 and older listen to broadcast radio each week, according to Arbitron. This compared with the 1 million who are signed up for Spotify in the United States.

But while professionals still view radio as promotional, subscription services are widely perceived to be threatening to purchases. A small royalty is considered to be harmless if the format

TOMM LINE



Epitaph imprint Anti-broke from its usual promotional strategy when it decided not to stream TOM WAITS' new album, *Bad As Me*.

How The Industry May View Subscription Services

- 13.4 million subscribers worldwide in 2011, up from 8.2 million in 2010.*
- A legal alternative to file sharing and part of industry's anti-piracy efforts.
- Growth in subscriptions coincided with a resurgence in music sales: In 2011 the U.S. industry saw album sales increase 1%, digital album sales increase 19% and track sales increase 8%.**
- No evidence that subscription services are cannibalizing purchases.

SOURCE: *IFPI's "Digital Music Report 2012"; **Nielsen SoundScan

How Artists May View Subscription Services

- Royalties are fractions of a penny per stream. At 0.33 cents per stream, 275 streams equal one digital download and 1,845 streams equal one digital album.
- Other revenue streams are far more important: touring, merchandise, licensing for commercials and TV, download and CD purchases.
- Then again, making music available on them may have promotional value and increase awareness.
- It's important to adapt to changes in how people listen to music.

provides promotion. A service that appears to some to cannibalize purchases is ripe for criticism.

Compare a track download with multiple streams of that song on a subscription service. A download priced at \$1.29 returns an all-in value to the rights-holders of \$1 at roughly the time of purchase. A single stream of that song has an all-in value to rights-holders of about \$0.0033, or 0.33 cents. It would take 275 streams of that song for streaming royalties to equal the value of just one download (\$1 royalty on a \$1.29 download minus 9.1 cents for the mechanical royalty).

Album-oriented artists face an even more difficult equation. While accumulating 275 on-demand streams of a hit song can take a relatively short amount of time, album tracks would take far longer. The ninth or 10th track of, say, an album's 10 songs could each take a decade or two to amass 275 listens. A band like the Black Keys, who Peets says "lives or dies a bit by traditional record sales," won't necessarily share the same view on subscription services as an artist who builds a career on individual songs.

Calculations like these are rooted in the assumption—and

it's only an assumption—that consumers will choose either purchasing or subscribing.

THERE ISN'T ANY EVIDENCE (at least not yet) that subscription services are replacing purchases at the industry level, according to major-label executives who have analyzed the sales data. Russ Crupnick, VP/senior industry analyst at market research firm NPD Group, says he hasn't yet seen signs of cannibalization.

Last year's Nielsen SoundScan numbers don't show evidence of cannibalization, either. While a host of new services added more than 1 million subscribers, total album sales rose 1%, digital album sales rose 19% and track sales jumped 8%. Similarly, recorded-music revenue fared better in the first seven European countries with Spotify than those countries without it, according to Billboard's analysis of IFPI revenue figures (Billboard, Aug. 8, 2011). The year after Spotify's 2009 launch, its seven countries had an average growth in digital revenue of 43% compared with just 9.3% for seven comparable countries without the service.

How exactly can subscription services grow as overall sales grow, too? Executives have long hoped the services could bring file-sharers back into the legal marketplace.

"If anything, it's cannibalizing piracy," Rhapsody president Jon Irwin says. Subscription services could also lure first-time digital consumers into the fold. Cricket is targeting such an audience with its Muve Music. If a subscriber hadn't been buying music, then there are few—if any—sales to be cannibalized in the first place. So rather than split the recorded-music pie in different ways (as consumers choose one format over another) subscription services could make the pie larger (because there isn't a trade-off between products).

But NPD's Crupnick believes there hasn't been any cannibalization to date because heavy music buyers have been the earliest adopters of subscription services. Later adopters—who buy less music than early adopters—might use subscription services as a substitute for purchases. "It's also going to depend on device evolution, as Android users buy less than iOS users," he adds.

Until there's strong evidence that subscription services are affecting purchases, people may want to consider their promotional value. With social networks playing prominently in how people share and discover music, it stands to reason that more ubiquitous music will be shared more often than music that's unavailable on some services. In other words, let the fans listen and share on their platforms of choice. "The fans are going to figure out what they want to use," Glassnote Records head of new media Jenna LoMonaco says.

Since iTunes' launch in 2003, many acts have rejected selling individual tracks online, including Radiohead, Kid Rock and the Beatles. Either for artistic or commercial reasons, they wanted to keep albums intact. The incentive is understandable: Why sell a 99 cent track when you're doing brisk business selling \$15.99 CDs?

Fewer than eight years have passed and there are new debates about how best to make money from recorded music. After eight years of iTunes, artists are working with good historical data. They as yet have far less knowledge about subscription services to work with.

Peets says this is a time "of great change" in the music industry. "Time will tell if we're right or wrong. Or maybe not. But we're all trying to do the right thing for the artist in their situation." ●●●

MIDEM 2012



Blazing a new trail: **SIMON HOSSELL**, founder/CEO of German startup Pipe, makes a presentation during the midemlab pitch session for the marketing and social engagement category.

THE YEAR OF REINVENTION

From Facebook to Vodafone, YouTube to WildChords, fresh faces—and brands—push MIDEM to a rise in attendance, and into the future

It took several years of transition (and shifts in attendance), but MIDEM really started to look like the modern music industry in 2012. Now in its 46th year, the annual Cannes conference took a stripped-down approach to what has traditionally been a more showy affair.

Gone were the large MidemNet sessions and 3,000-seat auditoriums in the Palais des Festivals et des Congrès—this in favor of music hack sessions, breakout panels and global brand/ad agency pitches that could only take place at MIDEM. Attendance topped 200 people at each.

Label and publishing CEOs used to be the big draws at MIDEM, but this year it was executives from companies like YouTube and Facebook, brands like Coca-Cola and Vodafone, and a litany of smart startups that were among the most popular speakers. There were even a few concerts, something MIDEM has only recently embraced, as acts like the Ting Tings, Brigitte and Alison Balsom made the trip to Cannes as part of the inaugural MIDEM Festival.

One 25-year-old veteran told Billboard that this year's MIDEM "finally caught up with the realities of the music business," and that was evident in the programming composition alone. Roughly one-third of the sessions were brand- or ad agency-related, reflec-

tive of the fact that brands are now among the music industry's biggest underwriters—Coca-Cola alone will spend well more than \$200 million on music through various event-, advertising- and especially Olympic-related programs in 2012. And three different ad agencies (Euro RSCG, Ogilvy and Grey) hosted open music-pitch sessions to give attendees a peek behind the curtain at what goes into securing that one big synch.

Then there was Billboard's breakfast honoring Seymour Stein with the Industry Icon Award, widely cited as one of the most successful events in recent MIDEM history. The room was filled with a veritable who's who of Sire and Warner Music Group execs from past and present (Sire co-founder Richard Gottehrer, WMG chairman/CEO of recorded music Lyor Cohen among them) as well as a handful of Billboard's Power 100 honorees (Coca-Cola's Emmanuel Seuge, Kobalt Music Group's Willard Ahdriz, BMG Rights Management CEO Hartwig Masuch and the American Assn. of Independent Music's Richard Bengloff).

Even at a sprightly 69 years old (he turns 70 in April), Stein, in many ways, represents the history and the future of MIDEM. "I signed Sire's first million-selling band, the Dutch band Focus, here in Cannes," he said during his acceptance speech.

"They actually kept our doors open for quite a while. Walking the halls of the Palais over the years, we discovered great music: Plastic Bertrand, the great Israeli singer Ofra Haza. My personal favorite was 'Scatterlings of Africa' by Juluka, a mixed-race band from South Africa in the last days of apartheid—very, very important."

And on the tech front, Midemlabs and MIDEM Hack Day are quickly becoming the new benchmark for hit music startups. SoundCloud, Kickstarter and Root Music are among the companies that first made their mark at MIDEM, with this year's Midemlab contest winners MPme, CrowdSurfing, WildChords and Webdoc sure to join their ranks in the near future.

For these reasons and more, it's no surprise that MIDEM gained its first spike in attendance in five years. Bruno Crolot, who programmed his first MIDEM since joining the company as its new director of music markets in early 2011, told Billboard that attendance was up 12% to 6,900. "It's the year of reinvention," Crolot said. "For us, that [attendance figure] is a great result. We're very happy with that."

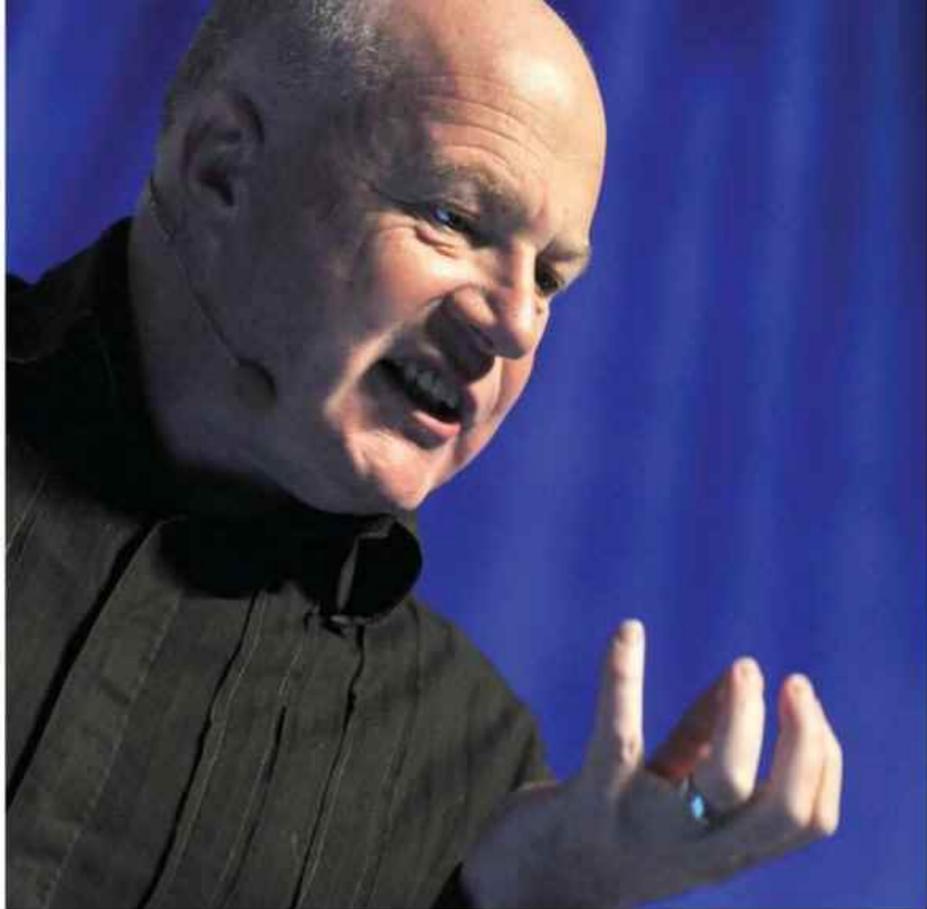
But beyond the halls of the Palais, the economics of MIDEM's attendance told a slightly different story. Guest registration at several of the Rue de la Croisette's signature hotels was down as much as 40% this year, with at least one—the Majestic—threatening to deny MIDEM guests next year and another—the Carlton—believed not to be available for 2013. The steep price of drinks—a shot of top-shelf whiskey still sets you back a cool €20 (\$25)—certainly doesn't help cash-strapped music execs' wallets, even after the first year of increased music sales since 2004.

But in spite of all the change, at least one constant remained—the lobby of the Carlton was still the place to be every night until last call around 2 a.m.—after which many revelers headed over to La Chunga for drinking and dancing well into the wee hours. It was during those moments that the spirit of MIDEM's past was very much alive.

See you next year, Cannes.

—Andrew Hampp

Additional reporting by Lars Brandle and Louis Hau.



THE NEW ROI?

It wouldn't be a marketing festival in Cannes (home to the Cannes Lions International Festival of Creativity) without at least one ad agency exec declaring the death of some common practice. At MIDEM's Visionary Monday (Jan. 30), Saatchi & Saatchi worldwide CEO **Kevin Roberts** was that executive.

"Marketing is dead," he said in his opening keynote speech at Debussy Auditorium. "We have got a much higher calling now. Your role is not to market stuff at people, but to create a movement. You've got to create a movement and inspire people to join your movement, whether

that's an artist or a venue."

Other terms Roberts is tired of? "Return on investment" ("something Guy Hands never understood," he joked), which he believes should be dubbed "return on involvement." He also discussed Saatchi's rich history in music, with clients like T-Mobile and Toyota experiencing major sales and awareness gains in recent months due to their respective music initiatives. "We're using music now in every way, shape or form. We're innovating, working with startups, having writers write, having artists approach us, directors approach us, big stars wanting to do stuff for us," Roberts said. —AH



1



2



3

1 Singer **Joss Stone** (left) and her manager **Brian Nelson**, co-founders of Stone'd Records, discuss going the DIY route since Stone parted ways with EMI. The pair were also launch partners of **Guestlist**, a new music-licensing service from Getty Images Music.

2 **Anne de Kerckhove**, director of Reed MIDEM's entertainment division, announces the winners of the midemlab pitch sessions.

3 Participating in a panel discussion about developments in the digital music market were (from left) Universal Music

Group global digital business president **Rob Wells**, TAG Strategic managing partner and moderator **Ted Cohen**, Merlin CEO **Charles Caldas**, Google director of content partnerships for Android **Zahavah Levine** and Amazon director of music content acquisition **Craig Pape**.



STREAM-BOOK

In just four months, Facebook has become a major player in music streaming. Since the launch of Facebook Music in September, the social-networking giant has helped Spotify skyrocket to more than 3 million users in the United States and significantly raise the profiles of services like Rdio and MOG. And with 5 billion songs shared on Facebook since September alone, the site's data reveals a few trends that even Nielsen SoundScan doesn't always pick up.

"When we looked at the top 100 songs shared on Facebook, it was a lot of the same songs you would discover if you looked on a Billboard chart," Facebook VP of partnerships **Dan Rose** (right) told Billboard editorial director **Bill Werde** in a keynote Q&A on Jan. 30. "Some artists aren't as famous glob-

ally but [they have local] pockets of fans. One example is Skrillex. [He's] not necessarily a top 10 artist, but two of [his] songs [were on our chart]. So that's one of the really powerful things about this. It's not just reinforcing the same songs everybody's listening to, but enabling artists to be discovered in ways that were never possible before at scale."

Facebook is also a booming marketplace for apps, particularly in Europe, where the app economy helped create 232,000 jobs in 2011. Casual-gaming companies like Zynga, Wooga, Playfish and King.com are among Facebook's top developers worldwide. "At a time when everyone is talking about jobs, the companies I just mentioned are growing their companies and their employees by taking the categories they are in and making them social," Rose said. —AH



COKE GOES FOR THE GOLD

If K'naan's "Wavin' Flag" set the template for what Coca-Cola could do with music in 2010 (the track was selected as Coke's theme for the FIFA World Cup), just brace yourself for **Mark Ronson's** "Move to the Beat" campaign. Ronson (center) is the production whiz behind a new Olympic anthem for which he's collaborating with five Olympic global ambassadors to incorporate signature sounds from their respective sports—table tennis, hurdling, sprinting, archery and tae kwon do—and featuring different vocalists to activate the song across 100 countries.

Beginning in February, Katy B will be featured as the lead vocalist on the track as it debuts in the United Kingdom, the United States and other territories where Ronson is well-known. A global commercial starring Ronson and Katy B, as well as a feature-length documentary on the song's

creative process, will roll out closer to the summer games. Ronson is currently collaborating with Music Dealers, a global music-licensing firm in which Coke has a minority stake, to select vocalists for other territories. Inspired by the success of "Wavin' Flag," Ronson is keenly aware of the pressure to set a new precedent.

"It used to be, 'If it doesn't do well, don't worry about it,'" he told Topspin's **Ian Rogers** (right) during a Jan. 30 keynote. "Now it's, 'We need to have a banger.'" For Coke's **Wendy Clark** (left), senior VP of integrated marketing communications and capabilities, the campaign will be measured in its virality. "We want everything to be share-worthy so that it can spread," she said. "We're lucky to have 37 million fans on our Facebook fan page. If we don't take advantage of that, give them content or things to spread, shame on us. It's a built-in opportunity for us to do better." —AH

VERBATIM

Who said what at MIDEM

"Spotify has yet to become popular with artists because artists don't see the financial benefit. That's partly the fault of the labels—because the labels partly own Spotify—and there is insufficient transparency."

—Paul McGuinness, U2 manager/managing director of Dublin-based Principle Management, at the "Commerce of Chaos: Why Copyright Still Matters Online" panel

"Shit, when did I become an entrepreneur? When did I become the CEO of my company?"

—Irish singer/songwriter Michelle Phelan at a panel on direct-to-fan tactics

"It's the most shocking unshocking thing I've done. It's not like I got my eyeballs pierced."

—Topspin CEO Ian Rogers, whose newly shorn locks received good-natured ribbing by fellow members of the American Assn. of Independent Music

"As a consumer . . . the models like Rdio are far more preferable because I don't have to do anything."

—Merlin head of business affairs/general counsel Charlie Lexton talking about cloud services

"We'll see more diversification both territorially and in terms of specialization. Unlike the physical market where we've come from a world of neighborhood and mom-and-pop stores to megastores, I think the digital evolution is happening in reverse. We started with the megastores and we're just seeing increased specialization around genre, around territory, around local repertoire."

—Merlin CEO Charles Caldas at the "Future of Digital Music" panel

"It is incorrect and inaccurate to assume that there is too much choice for consumers in the marketplace. How can there be too much choice for consumers in the marketplace when still a majority of consumers use illegal services to consume music?"

—Universal Music Group global digital business president Rob Wells at the "Future of Digital Music" panel

"We've moved from interruption to interaction."

—Saatchi & Saatchi worldwide CEO Kevin Roberts

"It's important we create a return for the artist communities, for the players in the music industry. That's a value-for-value partnership."

—Emmanuel Seuge, Coca-Cola head of global entertainment and sports marketing

"You still have to do all the work."

—Tim Quirk, Google head of global content programming for Android and former singer for Too Much Joy, at a panel focused on direct-to-fan tactics.



COPYRIGHT AVENGERS

From left, entertainment lawyer **Pierre-Marie Boury**, U2 manager **Paul McGuinness**, moderator **Roxanne Frias**, former Billboard editor/"Free Ride" author **Robert Levine** and Qobuz founder **Yves Riesel** talk piracy issues at the "Copyright or Chaos?" press conference. Perhaps most top of mind was the Stop Online Piracy Act, which failed to reach legislation the week before MIDEM. Hollywood—and the music industry in particular—

ultimately failed to make a dent because of how greatly outnumbered they are in the tech and Internet service provider community, Levine posited. "If you look at the big companies, the big companies were really on the other side of this issue. Google made twice as much in the U.S. last year as all four of the major labels combined," he said. But perhaps music's quietest—and most powerful—ally is Apple, which Levine characterized as "tough bastards who respect copyright." —AH



McGUINNESS VS. ISPs, PART TWO

The last time U2 manager **Paul McGuinness** (center) spoke at MIDEM in 2008, it set off a firestorm debate on the role of Internet service providers in piracy solutions. McGuinness—pictured here with entertainment lawyer **Pierre-Marie Boury** and moderator **Roxanne Frias**—maintained his stance, broadening his request to the technology at large to reconsider its lobbying role. "Though there is some improvement in the digital environ-

ment in terms of people getting paid, the vast majority of content distributed through [the ISPs'] pipes is not paid for. That's, in my view, utterly, utterly wrong. I don't think we can rely on politicians who are afraid of being unpopular to accomplish this without some real willingness—as I say, generosity—on the part of the technology area which . . . has shown this in the last few weeks to be very well able to make its case in a popular way. Never underestimate the ability of a monopoly to defend itself." —AH



BRANDS BOOST MUSIC BIZ

Coca-Cola will be music's biggest global sponsor in 2012, with an estimated spend of \$200 million on music programs and ad campaigns. Music Dealers co-founder and president/CEO **Eric Sheinkop** (left) and Coca-Cola head of global entertainment and sports marketing **Emmanuel Seuge** spoke about how the two companies are teaming up with artists around the world—

with a common goal to contribute to the music biz's bottom line. "We're very intrigued by the business model of Spotify, very interested in a strategic partnership with Spotify," Seuge said. "Four years ago we had an accelerated plan for music. Now we have 10 of our global brands that leverage music in some capacity. How do we think in a more innovative way about partnership from a real value-for-value perspective?" —AH



Winners circle, from left: Thibaud Morin, Vivendi senior VP of business innovation; Ovelin co-founder/CEO Christoph Thür; National Digital Council chairman Gilles Babinet; LiveOne Group principal Tim Ganschow; Music Ally CEO Paul Brindley; GigaOM CEO Paul Walborsky; Apsmart founder Rahul Powar; Anne de Kerckhove, director of Reed MIDEM's entertainment division; and Topspin CEO Ian Rogers.

APPING THE FUTURE

Meet the 2012 midemlab winners

Internet radio, online social networks and music-related game apps have long since entrenched themselves in the digital entertainment landscape. But each of them got ingenious makeovers courtesy of the winners of the second midemlab pitch sessions, in which 30 startups competed in three categories of music-centric products and services. Sponsor Vivendi also presented a Coup de Coeur Award to Webdoc (webdoc.com; @webdoc), which enables users to create interactive multimedia posts that can be embedded on websites and blogs and shared on social networks.

CATEGORY: MUSIC DISCOVERY, RECOMMENDATION AND CREATION

Winner: MPme by Apsmart

Based: London

Website: MPme.com

Rahul Powar (@rahulpowar), a former Shazam technical architect who helped develop the company's music-identification software, launched mobile incubator Apsmart in 2009 with the financial backing of DN Capital. The company's iPad app MPme, which debuted on iTunes' App Store during MIDEM, tracks thousands of Web radio stations and recommends those that match users' tastes based on their music library, listening habits and what their friends like. "We're using a combina-

tion of technology and algorithms to try to create an experience that allows people to discover what's happening on each of these stations and why it's relevant to them," Powar said. "One of the most impressive aspects of MPme is its implementation and user interface," said judge Paul Brindley, CEO of Music Ally. "This app is very slick and well thought-out. The strong team behind the app also inspires confidence."

CATEGORY: MARKETING AND SOCIAL ENGAGEMENT

Winner: CrowdSurfing by LiveOne Group

Based: Chicago

Website: LiveOneGroup.com

LiveOne founder Tim Ganschow notes that while the live-streaming market continues to expand rapidly, it remains hamstrung in one key respect. "Concerts and other forms of live entertainment in the real world are most enjoyable when they're shared experiences," he said at MIDEM. "We watch with friends, talk with friends... But today the feeling one has when consuming content online is that we're watching alone." LiveOne's CrowdSurfing app rests adjacent to a live stream, displaying other viewers/listeners and enabling them to communicate. It also provides gamification and monetization opportunities for branding partners. Judge Alex White, co-founder/CEO of Next Big Sound, one of the winners

of 2011's midemlab competition (see story, right), says the company is well-positioned to capitalize on the growth in live streaming and real-time social interaction around live events. "I like that it's at the intersection of a lot of trends," White said.

CATEGORY: DIRECT-TO-CONSUMER SALES AND CONTENT MONETIZATION

Winner: WildChords by Ovelin

Based: Tampere, Finland

Website: WildChords.com

Ovelin co-founder/CEO Christoph Thür charmed the judging panel with his enthusiasm for Ovelin's iPad app WildChords. The app creates a game out of learning guitar chords. The premise: Animals have escaped the Ovelin city zoo and the user must coax them back by striking the right chords on an acoustic or electric guitar; each animal responds to a specific chord (e.g., A chord for apes, C chord for crocodiles). Since the app's worldwide release in November, Thür says the company has received messages from users asking that Ovelin adapt the game for other instruments. Judge Paul Walborsky, CEO of GigaOM, said he was impressed by both WildChords and Thür's passion for his product. "When you listen to these pitches, do they make you think about different opportunities and possibilities?" Walborsky asked. "He definitely did that."—Louis Hau

MOVING ON UP

Catching up with last year's big hits

The 2011 winners of what was then called the MidemNet Lab competition have built on products and services that won them acclaim a year ago. Here's what they've been up to since.

NEXT BIG SOUND

CATEGORY: business-to-business

Data-tracking and analytics company Next Big Sound used MIDEM as a springboard to a larger marketplace, says co-founder/CEO Alex White (@shalek). "People know about the company, what we do and why we're doing it," White says. During the past year, it raised \$6.5 million in funding and doubled its staff. Canadian Music Week named Next Big Sound hottest tech startup, and White was named to Forbes' 30 Under 30: Music executive ranking.

FILTER SQUAD (FORMERLY JAMMBOX)

CATEGORY: mobile apps

When its music-discovery app Discovr won last year, startup Jammbox consisted of just its founder, Australian recording artist David McKinney (@davidmckinney). Since then, he has rechristened the company Filter Squad, which now has a staff of five, and raised an additional \$1.1 million in October 2011. Filter says that Discovr has been the top music app in 52 countries and the top entertainment app in 28 and that all Discovr apps (there are versions for movies and games) were downloaded 1.5 million times in 2011. "We're based in Perth, Australia, so we're pretty disconnected from the rest of the world," he says. "MIDEM broke that barrier for us."

SHUFFLER.FM

CATEGORY: business-to-consumer

A mix between music blog aggregator and Internet radio service, Shuffler.fm made a big impression last year with its "lean back" way to discover new acts and the blogs that love them. Shuffler.fm named Spin magazine as its exclusive advertising partner in 2011 and debuted a "shuffle this site" button on all Spin network sites. It also released an iPad app—"the world's first real audio magazine" and "Flipboard for music," referring to the popular app that aggregates Web content to create a personalized magazine. —Glenn Peoples

INNOVATION ON THE FLY

Developers unleash imaginations at MIDEM HACK DAY

About 30 developers participated in the second MIDEM Hack Day, which was organized by Six Two Productions CEO/creative technologist Martyn Davies and SoundCloud VP of business development Dave Haynes.

During a launch presentation, Haynes said that the old gatekeepers of the music business "are slowly being moved out of the picture" and that while they're still important, new gatekeepers—developers—are building new ways to experience music. Davies noted that developers have access to more information and data than ever before—event listings, news feeds, chart

data, recommendations, tags, acoustic analysis, lyrics and audio identification technology.

The participating developers created 18 hacks in 48 hours. In addition to the official entries, German developer Johan Uhle worked with cellist/composer Zoë Keating to fulfill her request for an easy way to package and upload the cello samples she creates during her live performances. Uhle whipped up a batch process that did the trick, much to the delight of a grateful Keating, who wants to make the samples available to fans to download and remix.

"It's great because I have had fans ask me



for this for ages," she enthused. "Every music conference should have hackers." Davies said MIDEM's support has been important for the Music Hack Day movement. "In terms of the prominence that MIDEM has given us, it's been fantastic," he said. "It just shows how much meaning there is for Music Hack Day in the industry as a whole."

Some of the best hacks:

TOURRENT PLANS

Created by developer Ben Fields (@alsothings),

Tourrent Plans suggests a tour itinerary based on the metro areas where an artist generates the most peer-to-peer interest and an artist's touring history. It uses application programming interfaces (APIs) from Musicmetric and Songkick.

ARTISTIFY

Created by developer Syd Lawrence (@sydlawrence), Artistify is a Spotify app that can display an artist's music, news, photos and videos, using APIs from YouTube and Twitter. "I fully expect to see that out there being used by the labels," an impressed Davies said.

MIDEM MUSIC MACHINE

Created by developer Mr. Doob (@mrdoob) and Echo Nest director of developer platform Paul Lamere (@plamere), the MIDEM Music Machine turns a piece of music into an abstract 3-D animation. It uses APIs and tools from the Echo Nest, EMI Music and Mr. Doob's three.js 3-D library. —Louis Hau

MIDEM WINNERS: TLGG, VODAFONE TAKE THE CAKE

Winners of MIDEM's first Marketing Campaign Competition

German ad agency Torben, Lucie und die gelbe Gefahr GmbH (TLGG) was named the surprise winner of MIDEM's first Marketing Campaign Competition on Jan. 30, winning on behalf of client Vodafone. TLGG was one of 10 competitors selected by Contagious magazine and presented during a two-hour pitch session on Jan. 28.

The global finalists included Airtel in South Africa, France's Carte Musique with agency Euro RSCG, Converse's Rubber Tracks in Brooklyn, Anomaly's Instagram music video for the Vaselines and American Express and Digitas' global "Unstaged" program. They were then judged by a panel consisting of AKQA Amsterdam executive creative director Nick Bailey, Saatchi & Saatchi U.S. music producer Ryan Fitch, Hennessy international com-

munications manager Julie Nollet, Brand-e-biz content director Steve Mullins and Universal Music Group U.K. global head of new business Olivier Robert-Murphy.

For TLGG, the task was to create a social-media campaign for Vodafone that matched the company's super-fast mobile network with music. So the agency tapped German band Bakkushian to participate in a crowd-sourced studio session in which it created micro-songs out of fans' tweets that included the hashtag "#tweetlied" or comments on Facebook, often with a turnaround of five minutes or less. The session extended across 11 real-time hours and was live-streamed, generating 62,000 video views and 17,000 new fans of Vodafone day-of-alone.

Vielen dank: **Christoph Borschein**, founder of German ad agency TLGG, took home the inaugural MIDEM Marketing Competition award on behalf of client Vodafone.



What set TLGG apart? Robert-Murphy told Billboard that the Vodafone campaign best represented the three most important traits—artist value, brand value and sustainability. "The cases we saw were mostly one-off campaigns," he said. "When today it's all about long-term strategic marketing partnership, if you want consumer engagement you need repetition, a long-term plan. That's the best way to create benefits from a brand."

—Andrew Hampp



SOUNDS LIKE A PARTY

Where the industry moved and shook in Cannes

1 Kobalt Music Group threw a cocktail party on Jan. 30 at the Sirocco Room of Cannes' Carlton Hotel, where newly appointed Kobalt president **Richard Sanders** (left) paused for a photo with Tommy Boy Records founder **Tom Silverman** (center) and Kobalt founder/CEO **Willard Ahdriz**.

2 Attending a Jan. 30 party held by the American Assn. of Independent Music at Riviera Hall were (from left) TAG Strategic managing partner **Ted Cohen**, A2IM director of member services **Jennifer Masset** and Topspin CEO **Ian Rogers**.

3 Kicking back at A2IM's Jan. 30 party were SoundExchange claims department director **Scott Berenson** (left) and label relations manager **Shane German**.

4 Hobnobbing at the Carlton Hotel bar on Jan. 29 were (from left) Merlin CEO **Charles Caldas**, Spotify licensing director **Elias Raam**, European head of licensing **Guillaume Arth** and labor relations director **Sung-kyu Choi**.

5 The Orchard took over the fifth-floor penthouse of Cannes' Villa d'Estelle on Jan. 28 for a festive gathering that included (from left) Orchard CEO **Brad Navin**; **Colleen Theis**, managing director of the United Kingdom and Europe for the Orchard; National Geographic Music VP **Jeffrey Clyburn**; and **Liz Eve**, international client relations director for the Orchard.

6 All smiles at the Orchard's party are **Deirdre O'Hara**, manager of producer Mark Batson and Bat Music Future, and **Bob Doyle**, manager of Garth Brooks and the Band Perry.





Great arrangement: **JORGE CALANDRELLI** conducts a session for Tony Bennett in New York. Inset: A young Calandrelli at work at CBS Records in Buenos Aires.



Keeping Score

Jorge Calandrelli: Celebrating A Master Of Musical Versatility

BY CRAIG ROSEN

Maestro—it's a title of respect for a master musician. Perhaps no one is more deserving of it than composer, arranger and producer Jorge Calandrelli. During his three-decade career, he has worked with a diverse collection of artists ranging from Tony Bennett, Arturo Sandoval and Yo-Yo Ma to Dixie Chicks, Elton John and John Legend. And his work has been heard in films, including "The Color Purple," "Tron" and "Crouching Tiger, Hidden Dragon."

His excellence has certainly been recognized. Calandrelli is a five-time Grammy Award winner who's earned 26 total nominations, along with two Academy Award nominations. His most recent achievement: a Grammy nomination for best instrumental arrangement accompany-

ing vocalist(s) for his work on "Who Can I Turn To (When Nobody Needs Me)" by Bennett and Queen Latifah from Bennett's *Duets II* album.

Calandrelli arranged and conducted the strings on the album, which debuted atop the Billboard 200 following its release in September with first-week sales of 179,000, according to Nielsen SoundScan, making Bennett the oldest living artist to debut at No. 1. The album's success was fitting, as it marked the 25th anniversary of Calandrelli's work with Bennett over nine albums. *Duets II* has sold more than 550,000 copies, according to SoundScan.

He also worked on that album's prequel, 2006's *Duets: An American Classic*, which reached No. 3 on the Billboard 200, has sold 1.5 million albums (according to SoundScan) and earned Calandrelli a Grammy for best instrumental arrangement accompanying vocalist(s) for Bennett's duet remake with Stevie Wonder

of his "For Once in My Life."

"Jorge Calandrelli is a master arranger," Bennett says, "and it has been a pleasure to have worked with him on so many recordings throughout my career."

Barbra Streisand, who also has worked with Calandrelli, offers similar praise: "From the beginning of my career, I've had the good fortune to work with a select group of supremely gifted arrangers who each bring their unique sensibility to the music—Peter Matz, Don Costa, Johnny Mandel, Claus Ogerman and William Ross, to name a few—all musical geniuses, and Jorge Calandrelli is definitely a member of that exclusive club."

Noted producer Phil Ramone, who helmed both of Bennett's *Duets* sets, has worked with Calandrelli numerous times during the past 15 years. He says Calandrelli has a unique touch.

"He accompanies the songs the way they should be accompanied," Ramone, who has also worked with Calandrelli on some of Monica Mancini's albums, including 2009's *I've Loved These Days*, adds, "He has the sensitivity to stay out of the way of a singer, but at the same time gives you the warmth that he's capable of bringing. He's one of the best."

Calandrelli's success with Bennett bookended his 2010 triumph at the Latin Grammys, where he won producer of the year—along with Gregg Field—and best instrumental album for his work on Arturo Sandoval's *A Time for Love*. Sandoval is currently collaborating with Calandrelli on a new project, a tribute to legendary Mexican composer Armando Manzanero. Sandoval concurs with Ramone about Calandrelli's masterful knack for writing accompaniment with restraint.

"He writes just the right amount of music that never gets on top of the singer, but provides nice support to the soloist," Sandoval says. "That's a skill that really makes a difference."

Shelton Berg, dean of the University of Miami's Frost School of Music, co-arranged several selections on *A Time for Love* with Calandrelli. "Jorge's work doesn't scream at the audience, 'Hey, check me out,' with virtuosic and hip devices for their own sake," Berg says. "The listener is almost unaware, as Calandrelli's music exponentially amplifies the emotion and intent of the music."

Aside from his own work with Calandrelli, Sandoval is a fan of arrangements he's done for other artists, particularly his work on *The Five Seasons* by his friend and frequent collaborator Eddie Daniels, which earned Calandrelli a Grammy nomination in 1997 for best instrumental arrangement. Sandoval was especially knocked out by the piece titled "The Fifth Season," based on "The Four Seasons" by Vivaldi. "That's a masterpiece that people are still talking about. That's when I knew that this guy had a special skill for writing."

Born in Argentina, Calandrelli's mother was a skilled pianist who played often in the family home. His father and grandfather, however, were both doctors and he was expected to follow suit, but he fell in love with music. He started playing piano by ear at age 4, and by 8, he began taking formal lessons. At first his father balked at the idea of his son pursuing music as a profession, but once he accepted it, he encouraged Calandrelli to dive headlong into music and learn everything he could. By his late teens and early

20s, he traveled to Europe and was immersed in jazz and bossa nova.

Gregg Field, a partner at Concord Music Group who co-produced *A Time for Love* with Calandrelli, notes that Calandrelli's Argentine roots and tango influence "give a romanticism to his writing."

Calandrelli went to Los Angeles in 1968, where he collaborated with noted arranger/composer Clare Fischer. He was amazed by watching one of his heroes perform with his big band and conduct recording sessions. And although he was impressed with Fischer's skill and the musicians he worked with, he realized he wasn't ready for the big time in the United States. Instead, Calandrelli returned to Argentina to hone his craft for a decade before returning stateside.

Upon his return to the States, armed with recommendation letters from the record companies he worked with in Argentina, Calandrelli had little trouble finding work, landing a gig recording Andre Kostelanetz and a 65-piece orchestra at CBS' New York studio.

While Calandrelli became a much in-demand arranger, it wasn't until 1981, with his first Grammy nomination—for best instrumental arrangement on Daniels' "Forget the Woman"—that he began to receive notice from the public at large. Five years later, he'd earn another Grammy nomination for the same song, this time for best instrumental arrangement accompanying vocalist(s) for Bennett's version of the tune.

Perhaps the greatest testament to Calandrelli's virtuosity is the diverse list of artists and genres he has worked with in his career. It's an exhaustive tally that features many of the biggest artists in pop, jazz, Latin and classical, including Barbra Streisand, Josh Groban, Quincy Jones, Michael Bublé, Elton John, Paul McCartney, Billy

continued on >>p32

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Congratulates...

Jorge Calandrelli

Congratulations Jorge on your remarkable musical career! It has been a great pleasure and an honor to work with you. Wishing you much continued success!

Your friends Roh Mendelsohn & JC Dwyer
and the entire Megatrax team

Dear Jorge,

Congratulations for such
a well deserved tribute.

We love you,
te queremos,

Arturo y Marianela

'Creating A Dream'

**Jorge Calandrelli Reflects On
The Art Of Recording And A Musical Life**

BY LEILA COBO

In the ocean of contemporary music, Jorge Calandrelli's music stands out like a sleek sailboat—elegant, finely tuned and unflinching in its sense of direction—whether it's navigating the waters of classical, pop, jazz,

Latin or R&B.

Indeed, if you've been listening to any music in the last 30 years, you've most certainly heard the sounds of Calandrelli. Whether it be his compositions, productions, arrangements or scores, he has made his mark across contemporary music, from Andrea Bocelli's *Vivere: Live in Tuscany* (which he arranged and conducted), to the score of "The Color Purple" (for which he composed and orchestrated two cues, earning an Academy Award nomination), to the closing-title song of "Crouching Tiger, Hidden Dragon" (which he composed, arranged and produced).

Calandrelli has worked with an array of artists, producers and composers, including Barbra Streisand, Wynton Marsalis, Placido Domingo, Luis Miguel, Marc Anthony, Julio Iglesias, Paul McCartney and Quincy Jones. He has also amassed five Grammy Awards, 26 Grammy nominations and two Academy Award nominations. Most recently, the Argentine-born Calandrelli capped his 25-year association with Tony Bennett by arranging and conducting the orchestral arrangements of Bennett's *Duets II*, which debuted at No. 1 on the Billboard 200 last fall, and earning another Grammy nomination for arranging the duet by Bennett and Queen Latifah.

Here, Calandrelli reflects on his career with Billboard.

Is there a Jorge Calandrelli sound?

That's a very interesting question. My signature sound, especially when it comes to the recording industry, is precisely not to have a signature sound. If I were to do an album with an R&B artist, and another with a pop artist, and another with another artist and they all sound the same, I'm in trouble.

My signature is not to repeat myself and to create different sounds according to the project. My signature is being able to do so many different genres for so many different artists and each one of those be completely true to the style and to myself. And I write the best possible music within the parameters of that project.

I take a long time to do things. My theory is there's no such thing that classical music is better than pop or jazz is better than rock. For me a mediocre symphony is no better



Dynamic duo: ELTON JOHN greets JORGE CALANDRELLI in 2006 at Capitol Studios in Los Angeles, where John sang on Tony Bennett's album *Duets: An American Classic*.

than a good rock track. And I put a lot of time into what I do, and what I'm doing now is not something I've done before. Not even in film music do I use orchestrators. Everything from the very first to the very last note I do myself. That's why it takes such a long time.

So how do you approach a new project?

I listen to the song, and then I take my time, make some coffee, talk with friends, walk the dogs, listen to Bach and Ravel, and when I'm ready I sit down and it comes out naturally. I don't have to squeeze my mind. When I start I know exactly what I'm doing. It's as if somebody is dictating what notes to write. And it's all based on good taste and common sense.

You've been producing albums for three decades. Given the changes in the industry—including budgets—have you had to downsize the scope of your projects?

I'm one of the lucky musicians that still gets to work frequently and almost always with large orchestras. I've never really done synthesizer projects for budget reasons. I do use the technology to do a MIDI sequence for myself with all the best sounds, and then when I go to the sessions I already know how everything is going to sound.

In some cases, the artist wants to know what I'm doing, and with the technology we have now, we can do a preview of the arrangements, so we're all on the same page and there are no delays. I program the arrangement and assign to the musicians the library sounds that are available today, which are amazing. And many times—actually, it's interesting—after I record with a live orchestra, at the mixing process, we add to the mixing the synthesizer sounds dub- **continued on >> p30**

JoAnn Kane

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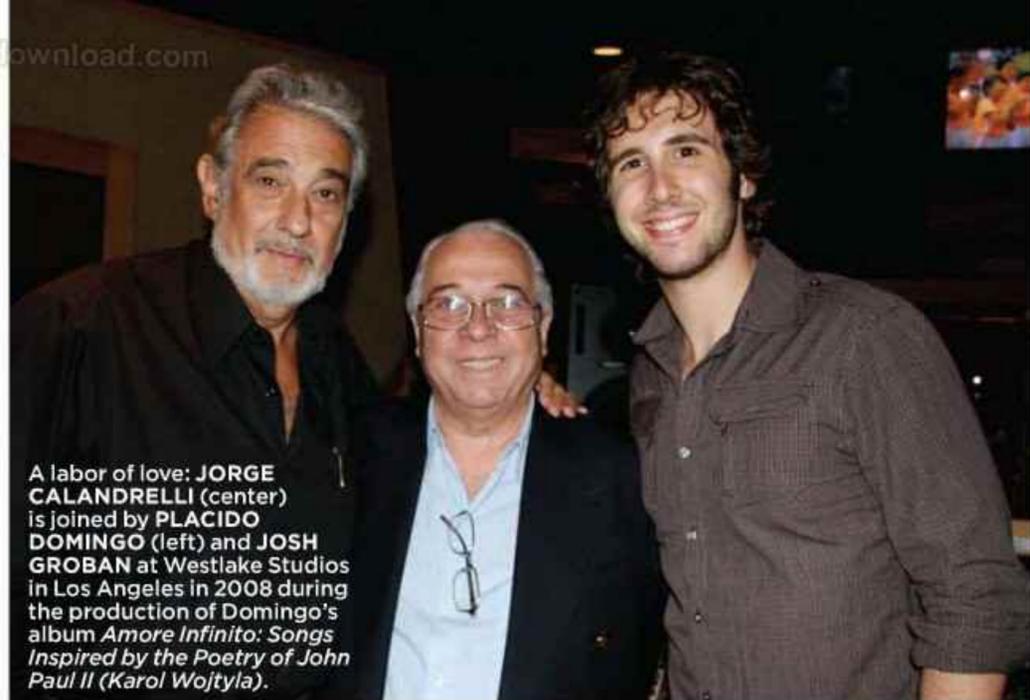
Congratulations, Jorge!

Mark and the staff of JoAnn Kane Music Service

To Jorge,

With love from your friend
and greatest admirer.

Johnny Mandel



A labor of love: **JORGE CALANDRELLI** (center) is joined by **PLACIDO DOMINGO** (left) and **JOSH GROBAN** at Westlake Studios in Los Angeles in 2008 during the production of Domingo's album *Amore Infinito: Songs Inspired by the Poetry of John Paul II* (Karol Wojtyła).

from >>p28 bing the orchestra, and even a little bit opens it up and makes it sound very contemporary. The orchestra, even if it's the best orchestra in the world, sounds like it could have been recorded in the '70s, but if you add these pads it brings it into the 21st century immediately.

Do the orchestra musicians worry you may replace them?

It's the other way around. I'm not replacing anything. I'm just adding to what they did. What they don't like is if, instead of hiring the 74-piece orchestra, we would do the thing with electronics. That would be terrible. Good artists like Barbra Streisand, Tony Bennett and Luis Miguel, they don't replace live musicians with synthesizers.

What does the orchestra bring to the recording that technology doesn't?

You cannot imitate a 50-piece string orchestra. Because when the musicians are playing among each other there's a magic that has to do, probably, with a technical and spiritual combination. There's a magic with the harmonics that when they play a note, each one plays a different note. You hear that chord and that chord is just gorgeous—there's no way you can imitate that, because every one of those players has years and years of experience, and all of them combined create this magical thing. You can enhance that, but you cannot imitate that. Impossible.

You've said in interviews that composer/arranger/pianist Clare Fisher was a big influence on you. Why him in particular?

When I met Clare Fisher I was 27 years old, and he came to Buenos Aires and I was very impressed with his beautiful harmonies. At that moment it was very important to me because I was more into jazz than commercial music. And in that sense it changed my harmonic concept and opened up a wide spectrum of possibilities. Later, when I started working more in pop and jazz and in conducting and arrangement, that remained forever [inside me], even though those harmonic concepts don't apply to everything. But everything is always there.

You are a pianist and have performed for years. Why did you go to the other side?

When I started, in my 20s, I went to Europe with a very good Brazilian trio. We toured Europe for three years, and that's when I realized that was not my life. I didn't want to be a pianist performing all my life. I wanted to be an arranger, a conductor, a composer. And I've conducted live a lot. But more than anything,

I enjoy being in the studio with the best possible musicians and recording.

Live performance is so imperfect. When we record an album we're almost creating a dream. It's like when a director does a movie with the perfect sound and the perfect pitch, and that's why it takes so long. When the project comes out people listen to it and go to a different place. And that's what we're doing: constructing a dream. If you do a live concert, it's a completely different emotion, but it's not perfect.

You're from Argentina, where you produced all of your early work. It's difficult as a Latin producer to cross over into the mainstream. What allowed you to do so?

My jazz roots are very good in the sense that the jazz musician is the musician of musicians. If you start with the Beatles, you're far more limited than if you start with Bill Evans or Miles Davis, which gives you a far wider range of possibilities.

After working the jazz scene I started working as a composer, arranger and producer in Argentina. And during the '70s I composed music for films, I did TV shows, I conducted, I had a lot of hit albums as a producer and arranger. I worked with the top Argentine pop artists, from A to Z. And when I came to the States I came with recommendations from all the labels—they wrote letters to CBS, to RCA—and when I got here, they immediately gave me huge projects.

Is there a "before and after" project for you?

One of the most important projects was the very first album I did with Tony Bennett, [1986's] *The Art of Excellence*, which I recorded in London. It was when Tony relaunched his career. That album was beautiful. Then I did the *Breakthrough* album for [clarinetist] Eddie Daniels for GRP. And [after that] I was contacted by a lot of people, even Quincy Jones, who contacted me to do "The Color Purple." Those three were very important moments that marked a before and after.

After that, some of the very important things were the symphonic series I did—[including] *Symphonic Tango*, *Symphonic Bossa Nova*—and the albums I did with Yo-Yo Ma, like *Obrigado Brazil*. Those were huge statements in a way. But every project has been important. Doing the Madonna/Ricky Martin duet ["Be Careful (Cuidado Con Mi Corazon)"] was very important too.

You have such a variety of scope. How do you approach such different projects?

Like a different **continued on >>p32**

COURTESY OF JORGE CALANDRELLI



Dear Jorge,

*A song never had a better friend than you.
Thank you so much for many years of your
beautiful arrangements.*

*With love,
Tony Bennett*



Congratulations, Jorge!

Your many friends and fans at Berklee College of Music are happy to join the chorus in singing your praises.

You richly deserve this honor, not only for your beautiful music, but also for providing generous and inspiring mentorship to our students as Berklee's Herb Alpert Visiting Scholar.

Gracias y saludos, maestro!

Berklee
college of
music



QUERIDO JORGE!

CONGRATULATIONS ON
THIS WONDERFUL TRIBUTE!

YOU ARE A TREASURE
AND WE LOVE YOU...

ABRAZOS Y BESOS!

GREGG FIELD &
MONICA MANCINI

KRISTINA AGLINZ

singer, pianist, composer



HUNGER LISTENS TO MUSIC, TOO.

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TOGETHER
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FEEDING
AMERICA



Hunger is closer than you think. Reach out to your local food bank for ways to do your part. Visit FeedingAmerica.org today.

from >>p30 language. In my mind I have different hard discs and according to the project I'm doing I probably go to that hard disc.

Has any project been a particularly difficult challenge?

Probably the three-movement concerto for clarinet and orchestra, which was on Eddie Daniels' *Breakthrough* album. It premiered in 1985, was recorded in 1986, and it's been [performed] all over the world for years. Last year they premiered it in Buenos Aires and as we speak they're playing it in the Czech Republic.

So you have this clarinet concert that you composed, and you've also composed pop songs and film themes. That's a pretty wide gamut.

Songwriting is another part of my thing. It's not my No. 1 priority, but I've been doing it all along. The very first of my songs that was recorded was "When Love Was All We Had," which Tony Bennett recorded in London. I did "Tu y Yo" with Luis Miguel, and I composed the end song for "Crouching Tiger, Hidden Dragon." I composed two songs for Plácido Domingo for the album that I produced with lyrics by the Pope. On the Yo-Yo Ma tango album, I composed a song called "Tango Remembrances" where, using technology from today, I used some outtakes of [Argentine tango composer] Astor Piazzolla and I had Yo-Yo Ma play a duet with him. And they're

all completely different. If you put those songs together, you would never say the person who wrote them is the same person. That's part of the multifaceted personality I have.

When I was a kid I always played jazz and bossa nova, but my family loved classical music. When I came to the U.S., my main problem was no one knew if I was a jazz musician, a pop arranger or what. So I decided to keep on working in different styles, and [since] I was very successful in all of them, I kept getting called for completely different things. That's why I have in my brain little hard discs.

Given all this, what is still left undone?

In my spare time, which unfortunately is very limited, I'm finishing my piano concerto. I'm writing a serious, two-movement piano concerto called "Dyptic for Piano and Orchestra." It's very beautiful, very contemporary, very modern. That might be the Pulitzer Prize which I've never gotten so far. It takes a lot of time and I'm hoping to have it premiere in a couple of years.

The other thing is, I would like to write a memoir. And I have sketches of a book, because a lot of people ask me, "Maestro, why don't you write a book on arranging?" I could definitely do it. This is going to be kind of my legacy. I've found an enormous satisfaction giving these master classes. Then you feel like everything you know you're passing to them. ●●●

from >>p27 Joel, Sting, Elvis Costello, Tim McGraw, Barry Manilow, Dave Grusin, Ella Fitzgerald, Regina Carter, Al Jarreau, Julio Iglesias, Shakira and the London Symphony Orchestra. In fact, two of Calandrelli's Grammy wins were in the best classical crossover album category, for Yo-Yo Ma's *Obrigado Brazil* in 2003 and for his collaboration tribute with Ma on *Soul of the Tango—The Music of Astor Piazzolla* in 1998.

Concord's Field says, "What makes Jorge so effective as an arranger and producer is his incredible musicality across many genres and his intuitive way of finding exactly the right musical frame for the artists he works with. Jorge is unique in being equally at home with Tony Bennett or Celine Dion as he is with Yo-Yo Ma or Plácido Domingo. He creates definitive arrangements for artists much like Nelson Riddle or Don Costa did for [Frank] Sinatra."

He also isn't afraid to take on the challenge of reworking iconic material. In 2007, Calandrelli co-produced, arranged and played piano on *Love Letters From Ella*, in celebration of what would have been Fitzgerald's 90th birthday. The collection of outtakes and virtual collaborations included a version of "Cry Me a River," which stunned co-producer Field, who also engineered, mixed and played drums on the set.

"It was an unusual challenge to write to an existing track, especially with an artist as iconic as Ella," Field says. "It was a minefield of challenges to write the arrangement to be contemporary and still make sense with Ella's vocal. Jorge nailed it."

Calandrelli has the rare talent of adapting to material he's unfamiliar with and some-

how improving it. Monica Mancini recalls that such was the case when Calandrelli worked on her 2010 album *I Love These Days*.

"It was a collection of '60s and '70s pop and rock covers, which was not necessarily Jorge's world, but he came into it not knowing Jackson Browne's 'These Days,' and he made this little tweak to the arrangement that it so current. He has a way of taking what you think is a great piece of music and making it a little nicer."

Apart from his work as producer, arranger and composer, Calandrelli served as executive music director of Concord Music Group from 2006 to 2010. Field notes that Calandrelli had been involved in a number of the label's releases as an arranger and producer, and it made sense to have him play a greater role at the label based on his musical expertise by developing new artists and projects.

Although he no longer holds that title with Concord, he continues to be involved in projects for the label and has developed lasting friendships with such executives as Field and artists like Mancini.

In fact, one of Calandrelli's best features may be his easygoing personality. "He's a lot of fun to be around," Mancini says. "He loves to eat and drink good wine. He loves nature and traveling. We're sympatico across the board."

His personality also works well in the studio: "He has a good sense of humor and he has patience," Ramone says. "Not everything works right away, but he's always positive and very sensitive to the mix and enjoys hearing his work. He doesn't just finish the arrangement and disappear. When you get a note from Jorge, you pay attention." ●●●



HOME BREW
Dr. Dog cooks up another classic dose



SUPER "TRAMP"
Sharon Van Etten, with help from her friends



UNPLUGGED
David Bisbal on his new acoustic set



CULTURAL MAVERICK
Don Cornelius of "Soul Train" remembered



BALLADS BARRIER
Top 40 radio still relishes tempo

34

35

35

38

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MUSIC

POP BY JILL MENZE

ALL HEART

The Fray broadens its sound, maintains emotional center, while looking to grow on new release

The Fray (@thefray) has seen its influence spread since its days as a local Denver band. After breaking out in 2006, the group's self-titled 2009 sophomore set hit No. 1 on the Billboard 200 its week of release, shifting more than 899,000 units total, according to Nielsen SoundScan, as well as notching spots on multiple international charts. Today, the group is a force to be reckoned with in the pop-rock universe, and is setting its sights on an even bigger target for its newest effort, *Scars & Stories*, due Feb. 7 on Epic: the whole world. Well, almost.

"We're going to tour this record on six out of seven continents," lead singer/pianist Isaac Slade says. "I looked into Antarctica, [but] apparently it costs about \$50,000 per person, and there's a distinct possibility you'll get stuck there for eight to nine months. So six out of seven it is."

Fittingly, *Scars & Stories*, recorded at Nashville's celebrated Blackbird Studio with producer Brendan O'Brien (Pearl Jam, Bruce Springsteen), takes cues from worldly influences while introducing a bigger, bolder sound for the historically piano-led group. Slade says the new songs were influenced by listening to powerful, hook-heavy rock acts like AC/DC and Queen, as well as his own travels. First single "Heartbeat," for instance, was inspired by a visit to Rwanda. "We spent some time with the president at his palace. We visited the genocide museum," Slade says. "I got this almost palatable sense that the country is coming back to life. It's a rad place. And a rad song." "Heartbeat" debuted at No. 43 on the Billboard Hot 100 chart, and this week it's No. 11 on Adult Top 40.

As the band members have matured as musicians, the songs have followed suit, drummer Ben Wysocki says. "We've grown from boys into men alongside each other. We've pushed and pulled each other into adulthood, and challenged each other to pursue ourselves and our ambitions," he says. "Every record we've made has sounded more and more confident as a result."

The Fray formed in 2002 after Slade and guitarist/vocalist Joe King met at a local Denver music shop. The band began gaining traction at local radio with the song "Over My Head (Cable Car)," which appeared on the group's 2005 Epic debut, *How to Save a Life*, and peaked at No. 8 on the Billboard Hot 100. The song closed 2006 as the year's third-most-downloaded song with sales of more than 1.5 million, according to SoundScan. But it was the album's title track that brought the Fray true mainstream success.



Synching and swimming:
THE FRAY

"TV is the new radio. It used to be a selling-out thing to synch with a Chevy commercial, and then Bob Dylan and the Shins were both signing on the dotted lines."

—ISAAC SLADE, THE FRAY

"How to Save a Life" featured heavily in a promotion for ABC's "Grey's Anatomy" and peaked at No. 3 on the Hot 100, spending 58 weeks on the chart and tying it with Santana's "Smooth" as the chart's eighth-longest-charting single. The song has sold 3.9 million downloads, according to SoundScan, and both it and "Over My Head" received nominations at the Grammy Awards in 2007: the former for best rock performance by a duo or group with vocal and the latter for best pop per-

mance by a duo or group with vocal.

That success set the stage for the chart-topping bow of the band's second album. The set's lead single, "You Found Me," reached No. 7 on the Hot 100 and No. 1 on Adult Top 40, and the Fray was nominated for the best pop vocal album Grammy in 2010.

"TV is the new radio," Slade says of how the band has been using the medium to be heard. "It used to be a selling-out thing to synch with a Chevy commercial, and then suddenly Bob Dylan and the Shins were both signing on the dotted lines. So Radiohead and Tom Petty and the Fray all followed suit."

"The Fray's music can be very emotional, and has shown it can synch really well with similarly emotional scenes in movies and TV shows," Epic Records VP of marketing Scott Carter says. "So many of their songs, musically and lyrically, can fit in so perfectly to a particular scene and resonate with a viewer."

Yet, despite the chart-topping precedent set by *The Fray*, Carter says the label isn't holding *Scars & Stories* to a No. 1 standard. "It sounds cliché, but it's really about where you end up, not where you start," he says. "The Fray's first album sold a little more than 5,000 copies its first week, and went on to sell 3 million copies. We want to be working this album for a long time. That's what we're most focused on."

ROAD WORK

Get your shine on: Hard rock act **Shinedown** will headline the second **Avalanche** tour with support from **Adelitas Way**, **New Medicine** and **Art of Dying** along the way. The tour kicks off at the **Grove** in Anaheim, Calif., on March 27 (the same day Shinedown's fourth album, *Amaryllis*, arrives on **Atlantic**) and thunders to a close at Baltimore's **Ram's Head** on April 25... Return of the Mac: **Rostrum Records** road warrior **Mac Miller** is heading back out—also on March 27—for the **Mac-adelic** tour. Miller, the **Cool Kids** and the **Come Up** will crash campuses across the country, including **Western Michigan** (April 5), **Wright State** (April 14) and **Clarion** (April 27) before closing the run at the **Bamboozle Festival** (Asbury Park, N.J.; May 18). Then, a swing through Europe for a quick **Blue Slide Park** tour... The invasion: On March 22, **Strange Music** owner and flagship artist **Tech N9ne** kicks off the **Hostile Takeover** tour. Billed as the longest trek in hip-hop history—90 stops in 99 days—the marathon begins in the rapper's hometown on March 24 at Kansas City, Mo.'s **Midland Theater** by **AMC**. **Bad Boy Records**' **Machine Gun Kelly**, **Strange**'s **Krizz Kaliko** and others will also join the tour... **4AD Records**' buzzing Canadian singer **Grimes** (born **Claire Boucher**) will take her talents through North America and Europe on a lengthy spring swing that includes stops at London's **Field Day** (June 2) and Dublin's **Forbidden Fruit Festival** (June 3)... Australian for "tour"? **Gotye** returns to the United States for a string of dates starting at **South by Southwest** and including Washington, D.C.'s **9:30 Club** (March 22), Minneapolis' **Varsity Theatre** (April 4) and closing at the **Independent** in San Francisco (April 12). **Warner Bros.** singer **Kimbra**, who recently stopped by "Jimmy Kimmel Live!" to assist Gotye perform new single "Somebody That I Used to Know," will support. Cheers!

—Maria Sherman



Medicine men: DR. DOG

ROCK BY PHIL GALLO

BREEDING GROUND

Dr. Dog heads home, works together on new album

For their second Anti-album, the members of Dr. Dog (@drdogmusic) had as clear a vision as they did its predecessor *Shame, Shame*, the only project the band recorded in a studio outside its Philadelphia base. Having used an outside producer for *Shame, Shame*, the band returned to self-producing at its own Meth Beach studio in Philly.

The result is Dr. Dog's seventh album, *Be the Void* (Feb. 7), a passionate rock'n'roll collection that emphasizes guitars, easily remembered refrains and a punchiness more in line with the band's live shows than *Shame, Shame*. Some of that owes to the group's new members, drummer Eric Slick and percussionist/guitarist Dimitri Manos (who also handles electronics), and some of it owes to lessons learned.

Guitarist/vocalist Scott McMicken says that he and bassist Toby Leaman "write really complete demos, but this time, more than ever, everything was more collaborative. We had run out of ideas [before *Shame, Shame*]... [Once] we were writing together instead of letting one person guide things, it was wide open."

McMicken pinpoints the catchy "How Long Must I Wait," with a plinky seven-note motif, over-miced drums and the steadfast pleas of a wooer, and the T. Rex-derived "Warrior Man" as two songs that erupted from bare-bones riffs and chords.

Having passed the decade mark as a band, Dr. Dog has built its reputation on a rustic, almost unfinished raw sound that takes classic pop melodies and concepts from the '60s and filters them through an indie-rock perspective.

An opening slot on a 2004 My Morning Jacket tour opened doors for the band, and Dr. Dog made its Billboard 200 debut in 2008 with *Fate*, which peaked at No. 86 and has sold 70,000 copies, according to Nielsen SoundScan. *Shame, Shame*, which Rob Schnadf produced, hit No. 44 and has sold 48,000 copies.

Prior to recording *Be the Void*, Dr. Dog updated a fair amount of the equipment in its studio, from compressors to installing a new 24-track recorder. Working with Schnadf, McMicken says, gave him new insights on recording that the band implemented at sessions last summer. And throughout the recording process, McMicken says, the band was keenly aware of how the songs would sound live. A tour for the new album began Feb. 1 and wraps in the band's hometown with shows at the Electric Factory on March 24 and 25.

"I appreciate when a song takes on its own life," McMicken says of the changes that invariably occur after an album is finished, noting "I Only Wear Blue" and "Shadow People" as songs that have separate lives in concert than on record. "Seeing how malleable a song can be has always been a big part of this band."

"One trick in our bag is to start a song slow and end it on a high note with no sudden shift," he adds. "It's an ascension so the dynamics are not just soft and then loud. You find something happening that's compelling in the midtempo and when you travel through all of those [tempo shifts] it really feels great when you hit that bombastic end. It's a really cool journey."

ELECTRONIC BY JILLIAN MAPES

Beyond The Beyond

French duo Air turns a score for art house film into a full album, with unexpected results

The first track on French electronic duo Air's new album, *La Voyage Dans la Lune*, is 18 seconds long and the perfect sonic accompaniment to reaching the pearly gates. Yet the band's label, Astralwerks/EMI, thinks Air's 10th release will grab the attention of lapsed followers.

"The people that were into Air early on and then maybe drifted away are very likely to come back now," Astralwerks senior project manager Nick Clift says. "We have an incredible press story behind the album. We have very strong NPR support across the board to tell the story [including a "First Listen" album stream the week before release] and support from SiriusXM satellite radio, too."

The duo, Jean-Benoît Dunckel and Nicolas Godin, came out of the gate strong in 1998 with *Moon Safari*, an album that became an electronic classic, eventually selling 386,000 copies stateside, according to Nielsen SoundScan. But more recent releases, includ-

its rediscovery in 1993. French organizations Fondation Groupama Gan and Fondation Technicolor later took on the restoration of the film's color version, and a few months before it was set to premiere at the 2011 Cannes Film Festival, the foundations approached Air about scoring the film.

The band, which was already in the studio at the time and has a slate of soundtrack work to its credit—including "The Virgin Suicides," "Lost in Translation" and just recently, a short film for jeweler Cartier ("Painted Love")—shifted its attention to the 16-minute score, a theme upon which a 31-minute, 11-track album would grow.

Aided by vocals and lyrics from Beach House's Victoria Legrand and indie-pop act Au Revoir Simone, the results are weirder and woozier than one might expect from a score accompanying a film from 1902. Air chose to channel the druggy psychedelia of Paris in the

early 20th century, as well as incorporate inspiration from the sound effects and scores of "Planet of the Apes" and "Rosemary's Baby." Animal noises are used to represent the deafening chatter of village idiots in one scene, quickly shifting gears to more celestial sounds.

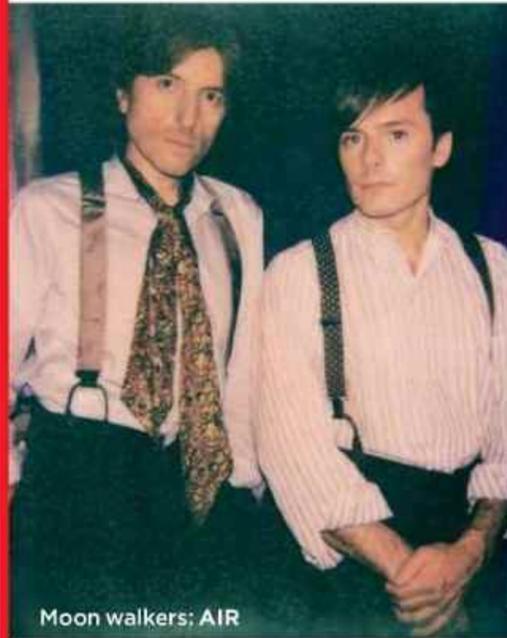
"It was just so unexpected, the best we could have ever dreamed of," Dunckel says of being asked to score Méliès' film. "Plus," he adds with a laugh, "now we don't have to make any videos for this album."

As for the unique sound of the finished project, Godin says, "It would have shown a lack of respect for us to create something that sounded purposefully old. Méliès really

conceived this movie to entertain—to watch in the theater, not to become a part of a museum."

With the film and music contextually linked, a crucial aspect of the album's rollout involves art house screenings in the United States and a limited edition of the album (70,000 copies worldwide) that includes the CD and a DVD of the film. Additionally, three clips from "La Voyage Dans la Lune" have been offered for free, through iTunes, NPR and the band's Facebook page, respectively, in the last several months.

"Air's core foundation is primarily people in the design, film, art and fashion communities," Astralwerks' Clift says. "We've found such a fit with this project."



Moon walkers: AIR

ing 2007's *Pocket Symphony* (77,000, according to SoundScan) and 2009's *Love 2* (24,000), have seen diminishing commercial returns. Perhaps it's only fitting, then, that things are now coming full circle with another album inspired by the moon: *La Voyage Dans la Lune* (A Trip to the Moon) arrives Feb. 7.

The project, which takes its cues from French director Georges Méliès and his 16-minute silent film of the same name, sprang from another: the score to the restored version of the 1902 movie. ("La Voyage Dans la Lune" plays a storied role in film history; it also serves as a central plot point in this year's Academy Award-nominated "Hugo.") Only one hand-painted color print of Méliès' film was ever produced, long gone until

INDIE BY JUSTIN JACOBS

Happily Ever After

Super-sad love songs are taking Sharon Van Etten to the top



Indie rock and heartbreak: SHARON VAN ETTEN

Before Sharon Van Etten (@sharonvanetten) became your favorite band's favorite singer, before she recorded three deeply personal, haunting albums and definitely before she played "Late Night With Jimmy Fallon," her best reason for playing music was just getting out of her parents' New Jersey house.

"I would travel 30 miles just to take a nice drive, smoke a cigarette and play open-mic nights," Van Etten says. But her first fan, discovered after playing at an Easton, Pa., dive, changed all that. "Someone came up to me crying after my set. She said, 'You must keep playing.' It was the first time I realized I could affect somebody. I realized why I was doing what I was doing."

Today, Van Etten has more than just one fan awaiting her third album, *Tramp*, due Feb. 7 on Jagjaguwar. In fact, since releasing *Because I Was in Love* in 2009 and *Epic* in 2010, her fan base has kept swelling, as names like Bon Iver's Justin Vernon, TV on the Radio's Kyp Malone and the National's Aaron Dessner (who produced *Tramp*) join the fold.

While her lyrics are as heartbreaking as ever (Good luck holding it together when she cries, "Who is my man? The memory or you?" on "All I Can"), her music has never sounded as fierce. Recorded mostly in Dessner's Brooklyn garage studio, *Tramp* is more worthy of its predecessor's title—tense, full-band tracks loud enough to qualify as rock instead of folk, all densely layered with waves of harmony.

Language of Stone released *Because I Was in Love* while Van Etten was handling PR at indie label Ba Da Bing (which later released *Epic*). After

road-testing songs that ended up on her sophomore set, she heard Dessner and Vernon covering her "Love More" together. Intrigued, she emailed Dessner about collaborating.

He was interested, but the timing was off since

he was working on the National's *High Violet*. The two kept in touch, and when Van Etten was ready to record *Tramp*, she took Dessner up on his offer. "I played him some demos, and he was laughing," Van Etten says. "He said, 'The demos are done.

We might as well just record your whole album.' I thought, 'You've got to be kidding me.'"

During the following 14 months, between tours, Dessner and Van Etten cut *Tramp*. First, the two set a few ground rules. "Aaron and I were very conscious of it not sounding like a National record, and I didn't want it to sound like *Epic*," she says. "I wanted to try new things. I just didn't know what that would translate to."

No longer working alone, Van Etten didn't stop with Dessner. Beirut's Zach Condon was invited to add vocals; Matt Barrick of the Walkmen, Wye Oak's Jenn Wasner, Julianna Barwick, Doveman's Thomas Bartlett and Dessner's brother and National bandmate Bryce all "did what they had to do" as well, Van Etten says. "It was like a musical playground, instruments laying everywhere, trying out different things."

To Jagjaguwar co-owner Darius Van Arman, *Tramp*'s rough, varied sound may help achieve his goal for Van Etten. "We don't want her in the Joni Mitchell light or the Patti Smith light. She has her own identity," he says. "[Jagjaguwar] works with great songwriters: Justin Vernon, Will Sheff [of Okkervil River], Spencer Krug [of Sunset Rubdown]. She's not just a female singer/songwriter. She's one of them."

Van Etten made her TV debut last month on "Fallon," and *Tramp*'s vicious first single, "Serpents," tore through music blogs in late 2011. But professional pressure seems to slide off Van Etten. She knows she's already pleased those who really count. "My parents are happy that the record sounds more hopeful," she says. "They worry that I'm depressed all the time. But I write these sad songs so that I'm not." ●●●

6 QUESTIONS with DAVID BISBAL by LEILA COBO

David Bisbal (@davidbisbal) catapulted to fame in 2001 with "Operacion Triunfo," a music reality TV competition that was the top-rated show in Spain at the time. Bisbal was the runner-up, but his piercing, strong tenor; sexy, athletic dance moves; and signature curly hair and winning smile made him the most successful reality show winner in Latin music, and eventually, an international star who blended Spanish sensibility with uptempo Latin pop beats. Now, nearly a decade later, Bisbal, 32, has dramatically shifted gears for *Una Noche en el Teatro Real* (An Evening at Teatro Real), an acoustic album recorded live at Madrid's venerable Teatro Real.

The album, out Jan. 31 on Universal Music Latin Entertainment, highlights an introspective, elegant Bisbal who forgoes dancing for exquisite new arrangements of his hits and for new renditions of Latin American standards. Originally envisioned as the final show of an acoustic tour of Spain, *Una Noche en el Teatro Real* has become the foundation for not only a new Bisbal sound but a 65-date tour booked by GTS, Universal's management arm.

1 What led you to rendering your work in this manner?

I always discuss my career with [Universal Music Latin America chairman/CEO] Jesus Lopez. I love being a pop act and defending the genre. But I'll always make little parentheses to do different types of albums. I told Jesus years ago that I wanted to do a tour with only a grand piano and a flamenco guitarist, to bring a touch of respect to the

music. And he thought it was a good idea but that I was too new an artist and we needed to develop my brand. What pushed everything forward was the song "Mi Princesa," which I wrote with Amaury Gutierrez and Sebastian Kryz, produced with only a string quartet. That song allowed me to connect very closely with the audience. That's when I said, "My next project will be acoustic."

2 But this is more than just the album, right?

It started as an acoustic tour in April in my homeland of Almeria. I wanted to record an acoustic DVD but I didn't want to simply do it as part of the tour and forget about it. In the beginning we worked on the arrangements and I thought we needed a tour to take advantage of that format and then end on a high point with the recorded show. The idea was to show a completely different Bisbal, one that wasn't as commercial. For the first time, I've recorded a project without thinking if radio and TV would like it or not. So I started the tour with great doubts of how people would react to it.

3 Is there a radio single?

In Spain we released "Ave Maria" because it was the first single of my career, and the arrangement is very different. In Latin America they worked "Adoro." Keep in mind that the concert is me with the entire band, but sometimes I sing a cappella, sometimes with just flamenco guitar, with jazz arrangements, so it's not easy to find a radio single.

4 What happens if you're not able to get airplay?

What I wanted was to get peo-

ple to talk about this change in me. In the beginning, this project was a 20-concert mini-tour in Spain that would end with a DVD taping. But it's expanded beyond what anyone thought. I've had to postpone recording my new studio album because the tour is now through September. It's wonderful.

5 The whole vibe is very Frank Sinatra, no?

I wanted to present myself in a different way, not just musically but also in attitude. I didn't want to be as active onstage as I usually am. I wanted to dress elegantly and give my musicians elegant arrangements and play on an elegant stage.

6 Did you feel you had something to prove?

My fans have been great to me but the opinion of my fellow artists and the industry in general is very important to me. Of course, these shows take 10 times more effort than a normal, electric show. I end up exhausted. The musical arrangements are harder, it requires far more concentration, and it demands that I go onstage and just concentrate on the music and on the silence between the notes, which, of course, is also music. ●●●



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REVIEWS

SINGLES



FUN. FEATURING JANELLE MONÁE

We Are Young (4:10)

Producer: Jeff Bhasker

Writers: Fun., J. Bhasker

Publishers: WB Music/FBR Music/

Bearvon Music

Fueled by Ramen/Atlantic

With "We Are Young," New York indie pop group Fun. takes its warm retro sound into soaring ballad territory. Careful arrangements layer sharp, bright piano melodies with big, booming drums and multiple vocal harmonies, but frontman Nathan Reuss' vocal dexterity shines through as the track's strongest component. Reuss shifts from vulnerable verbal tumbling in the song's sonically sparse intro to the grandiose declaration, "Tonight, we are young/So let's set the world on fire," in the massive chorus. Unfortunately, Janelle Monáe's guest spot is a missed opportunity, as the budding R&B star is relegated to background harmonies instead of adding something soulful and special to an already powerful hook. Still, "Young" finds Fun.'s sound growing immensely, and the track is a bold statement—and possible breakout hit—from this quirky pop group.—RJC

details and colorful imagery, and his music is full of soulful vocal runs and patient atmosphere. Although the subject matter of "The A Team" isn't exactly radio-friendly, the hook sure is.—RR

POP

COBRA STARSHIP FEATURING MAC MILLER

Middle Finger (3:33)

Producer: Stargate

Writers: Cobra Starship, Stargate, M. McCormick, N. Walka

Publishers: various

Fueled by Ramen/Atlantic

Cobra Starship has developed a knack for crafting emo-tinged synth pop that connects with young, hyperactive listeners. On the group's new single, "Middle Finger," which features rapper-of-the-moment Mac Miller, the band goes for a less-is-more approach with a staccato guitar riff on top of a kick drum and computerized claps. When the chorus hits, however, the build was hardly enough, and the sudden influx of synthesizers and singer Gabe Saporta's chant, "Throw your cups in the air/We so fly/Middle finger up to the sky," falls flat. Meanwhile, Miller's contri-



BRUCE SPRINGSTEEN

We Take Care of Our Own (3:53)

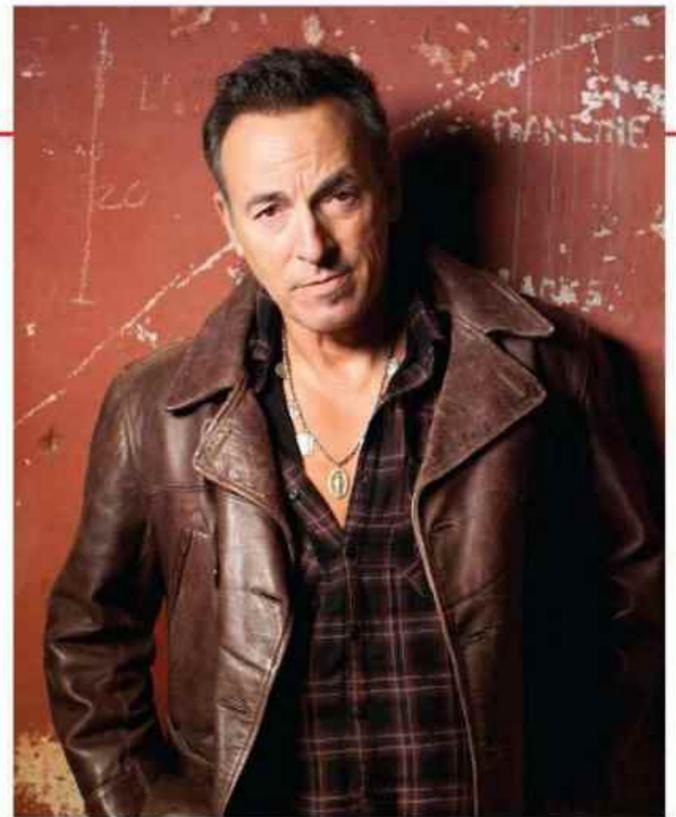
Producers: Ron Aniello, Bruce Springsteen

Writer: B. Springsteen

Publishers: Bruce Springsteen/Jon Landau Management (ASCAP)

Columbia

An album title like *Wrecking Ball* certainly implies a little muscle, and Bruce Springsteen isn't pulling any punches on his first single from the set. "Where's the promise from sea to shining sea?" he asks amid a richly orchestrated wall of sound built on echoing drums, a galloping melody and a rich keyboard blend that nods to the *Born to Run* era. This is Springsteen in his populist, wide-view mode, hitting on subjects like the economy and New Orleans in the wake of Hurricane Katrina ("There ain't no help, the cavalry stayed home," he sings), but mostly looking at a nation whose state is challenged but, as the title indicates, resilient. As a calling card for *Wrecking Ball*, consider "We Take Care of Our Own" a battle cry that's less about tearing things down and more about rebuilding the love, faith and hope that have always been central to Springsteen's message.—GG



but mostly looking at a nation whose state is challenged but, as the title indicates, resilient. As a calling card for *Wrecking Ball*, consider "We Take Care of Our Own" a battle cry that's less about tearing things down and more about rebuilding the love, faith and hope that have always been central to Springsteen's message.—GG

FOLK

ED SHEERAN

The A Team (4:22)

Producer: Jake Gosling

Writer: E. Sheeran

Publisher: Sony/ATV Music Publishing

Warner Music U.K.

No, British singer/songwriter Ed Sheeran's latest single, "The A Team," doesn't discuss the exploits of Mr. T's famous gang of crime-fighters. Instead, the song is a dark yet overwhelmingly tuneful slice of jazz-folk. Built on palm-muted guitars and a simmering string arrange-

ment, Sheeran chronicles a young girl's descent into an endless web of drug addiction and prostitution: "Stuck in her daydream... Lately, her face seems slowly sinking, wasting, crumbling like pastries," he sings. A songwriting prodigy—he released his first two albums while still in high school—and up-and-coming phenom in his native Britain, Sheeran has an unflinching eye for subtle



SLEIGH BELLS

Comeback Kid (3:00)

Producer: Derek Miller

Writers: D. Miller, A. Krauss

Publisher: SONGS

Mom+Pop

With few choruses in sight

and beats so assaulting they're practically metal, Brooklyn duo Sleigh Bells earned unexpected buzz for their 2010 debut, *Treats*. For a band that wrote about brace-face tweens on its first album, Sleigh Bells offer up refreshingly self-aware commentary on "Comeback Kid," the first proper single from their upcoming sophomore LP, *Reign of Terror*. "You got to try a little harder, you're the comeback kid," Alexis Krauss sings



in a sugary-sweet tone atop bratty hardcore riffs and drum machines that fire like shotguns. Yet Sleigh Bells' abrasive side is slightly at rest here, with lyrics that suggest some concern about a sophomore slump and bursts of distortion mellowing the harshness. Being a buzz band can be trying, but Sleigh Bells rise above the pressure of expectation to create another bizarrely catchy track.—JM

bution comes up short—the Pittsburgh rapper sounds too detached when the song is in need of a serious shot of energy. "Middle Finger" is Cobra Starship's attempt at crafting a steady, subtle

banger, and though the potential is there, the group can't stick the landing.—JB

ROCK

SHINEDOWN

Bully (4:01)

Producer: Rob Cavallo

Writers: B. Smith, D. Bassett, Z. Myers

Publishers: Driven by Music/EMI Blackwood Music, Curse of Zach Music (BMI), EMI April Music o/b/o itself/Bassett Songs (ASCAP) Atlantic Records

"Seems I've crossed the line again," Shinedown singer Brent Smith laments on "Bully," "for being nothing more than who I am." On the first single to the forthcoming album *Amaryllis*, the veteran hard-rock group juxtaposes the theme of

powerlessness with a vengeful chorus filled with crashing guitars and venomous sentiments. As a children's choir sings the refrain, "We don't have to take this/We can end it all," Smith lets loose at his tormentors and declares, "No one's going to cry on the very day you die/You're a bully." Shinedown's power resides in its fine-tuned instrumentation, showy solos and epic hooks, and all three components are on display in "Bully." However, the lyrics, while affecting, slightly miss the point: The band's fight against the epidemic of bullying among U.S. adolescents is commendable, but the violent attitude adopted in that crusade sounds too extreme, even for a group as hard-hitting as Shinedown.—JL

LEGEND & CREDITS

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

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



"Soul" man: **DON CORNELIUS'** trailblazing show featured performances from such acts as (clockwise from top left) **THE JACKSON 5, IKE & TINA TURNER, THE LOCKERS** and **ARETHA FRANKLIN.**



OBITUARY BY GAIL MITCHELL

Don Cornelius 1936-2012

'There are few in this business like him'

I've spent my recent years running away from them like they had the plague," Don Cornelius said to *Billboard* in 2005 about receiving awards for his storied accomplishments. "However, I get thought of every now and then."

In the wake of his death on Feb. 1 at the age of 75, Cornelius triggered an avalanche of tributes and fond memories for his trailblazing impact on African-American music, culture, TV, style, business and beyond as creator/executive producer of "Soul Train." Starting off as a local Chicago program on WCIU-TV in 1970, Cornelius' nationally syndicated "Soul Train" chugged its way into mainstream success—hitting more than 100 markets during its peak—and pop culture history.

As the longest-running, uninterrupted, first-run syndicated TV show, "Soul Train" remains an enduring brand after more than 40 years. The innovative dance show became a beacon for black culture and creativity while simultaneously providing a national platform for both established stars and up-and-coming R&B/hip-hop acts.

"Don made it cool and hip to be black in America to the masses," says Michael Mitchell, VP of marketing and strategic partnerships at Time-Life, which issued the 40th-anniversary DVD set *The Best of Soul Train* in 2010. "'Soul Train' is one of the most enduring and culturally relevant shows in television history. From the '70s to the '90s, the show was not only must-see TV in black households across America, it also had strong crossover appeal."

"Without 'Soul Train,' there is no '106 & Park' or BET Awards," BET president of music and special programming Stephen Hill adds. "Don's show was the first weekly exposure of young black culture in its purest form. There's a direct line between 'Soul Train' and BET and the acceptance of true black culture, entertainment and music in a general market."

For an African-American man staking a claim on the historically white turf of TV production, Cornelius was an unlikely success story. But that was Cornelius: brash, cantankerous, no-nonsense, protective and, above all, ambitious.

"If the media was doing its job, it would serve all the people," Cornelius told *Billboard* two months after "Soul Train" debuted as a black-and-white live local Chicago program on Aug. 17, 1970. Its sponsor was Sears, Roebuck and Co. "We're just trying to give black people something to identify with."

Fifteen months after its debut, "Soul Train" jumped the rails into national syndication. Premiering Oct. 2, 1971, the show—which moved to Los Angeles that year—had a new sponsor in Johnson Products, the world's largest black-owned manufacturer of hair and facial cosmetics products, but only seven stations. Cornelius remained

undaunted, and within eight months, all 25 markets that he had targeted were onboard.

"My experience of producing the show in Chicago gave me the confidence of almost knowing what the viewer reaction to the syndicated version would be even before it aired," Cornelius told *Billboard* in a Sept. 28, 1974, interview. "Because of Chicago, I knew something that most of my doubters didn't know and when they smirked, I smiled. As I look back, I realize that my insistence on perfection occasionally annoyed people."

Born in Chicago on Sept. 27, 1936, Cornelius was raised on the city's South Side. After graduating from DuSable High School, he joined the Marines and served in Korea. Returning to Chicago in 1956, he sold tires, cars and insurance to support his two sons and then-wife. Compliments about his baritone voice prompted his enrollment in a broadcasting course. And that, in turn, led to gigs as an announcer, DJ and news reporter at local station WVON beginning in 1966. When his boss/mentor segued to WCIU-TV, Cornelius followed—as did his germinating idea for an African-American counterpart to Dick Clark's "American Bandstand."

"We didn't try to imitate Dick Clark. Others did, and they failed," Cornelius recalled as a panelist discussing "Rock on Television: Stepchild or Starmaker" in 1975. "'Soul Train' doesn't differ from any other dance show, except that it has a character of its own, which is the single thing that makes it successful."

In fact, several elements made the hour-long show must-see TV every Saturday morning at 11. There was the Soul Train line, a sweat-inducing fixture in which dancers—aka the Soul Train Gang—were given free rein to cut loose and un-

leash the hottest dance move of the day from the Funky Chicken to the Robot. There was the Soul Train Scramble board, a segment in which two contestants were given 60 seconds to unscramble letters that formed the name of a notable person in African-American history. And then there were the iconic performances: Curtis Mayfield, Al Green, James Brown, the Jackson 5, Michael Jackson, Marvin Gaye and Aretha Franklin, and in later years, Run-D.M.C., Public Enemy, Erykah Badu and Backstreet Boys.

It was as its mantra proclaimed: "The hippest trip in America." And a dapper Cornelius, mic in hand, commandeered it all. There was of course also his now-signature line, "As always in parting, we wish you love, peace and soul!"

Comparing Cornelius to another game-changing pioneer, Motown founder Berry Gordy, record and publishing executive Chris Hicks says, "For him to create his own individual television platform where performers like David Bowie and Elton John wanted to cross back and touch the urban marketplace was incredible. 'Soul Train' wasn't just for African-American people. It was being watched by everybody."

Grammy Award-winning soul singer Betty Wright, who performed on "Soul Train" during the '70s, says that Cornelius doesn't get enough credit as a door-opening TV change-agent. (He owned the syndication rights to the show, an aberration for an African-American.) "What Don did was unheard of," Wright says. "No one could imagine that there would be a show with black people dancing as the primaries and not the secondaries, and that it would practically last forever."

Michael Bivens of New Edition recalls Cornelius' cranky side. "He would hang up in my face, but I would be booked on the show," Bivens says. "That was Don's way of showing me he liked me."

Helping the show last forever was a series of popular franchises and other successes. The Soul Train Awards were launched in 1986, followed in 1995 by the Soul Train Lady of Soul Awards and the Soul Train Christmas Starfest in 1998. The show's theme song, produced by Kenny Gamble and Leon Huff, MFSB's "TSOP (The Sound of Philadelphia)," became a No. 1 R&B/pop hit in 1974. Cornelius and the late Dick Griffey, the former promoter/talent coordinator for "Soul Train," launched Soul Train Records. Distributed by RCA, the label's roster hosted among others Shalamar, a group that included former "Soul Train" dancer Jody Watley.

"His impact on black pride and aspiration in youth like myself was immeasurable," Watley says. "He built and created a door of hope and opportunity for dancers and artists to walk through. It was Don who hand-picked me for Shalamar when forming Soul Train Records, and he remained supportive throughout my solo career."

Cornelius, who underwent brain surgery in 1982, retired as "Soul Train" host in 1993. He noted, "I stepped down before people said, 'When will that old brother get his butt off TV?'" The show itself ended its broadcast during the 2005-06 season. In 2008 publishing vet Kenard Gibbs, now Soul Train Holdings CEO, and his partners purchased the rights to the Soul Train library. Since then, classic episodes have found a home on BET sister channel Centric, as has the Soul Train Awards, which returned in 2009 after a two-year hiatus.

"In terms of the impact Don has had on the sheer number of people's lives both as entertainers and the viewing public, he touched everyone," Gibbs says. "So many artists and business executives have been very clear about the impact; he was huge for everyone's careers. There are few in this business like him."

Through the ensuing years, the honors-averse Cornelius received a star on the Hollywood Walk of Fame, was inducted into the Broadcasting and Cable Hall of Fame and was presented with the Recording Academy's prestigious Trustees Award in 2005. Divorced two years ago after a troubled marriage, Cornelius was reported to be suffering from serious health issues. Found at his Mulholland Drive home early in the morning on Feb. 1, he was pronounced dead of a self-inflicted gunshot wound at Cedars-Sinai Medical Center in Los Angeles. At press time, funeral arrangements hadn't yet been announced.

Additional reporting by Fred Bronson and Keith Murphy.

Slow Going

Despite recent inroads, ballads aren't fast-tracking onto pop radio

When Bruno Mars' "It Will Rain" ascended to the top of Billboard's Mainstream Top 40 chart in the Feb. 4 issue, the song arguably marked the first ballad to command the survey since Rihanna's "Take a Bow" in July 2008. The coronation ended a span of three years, six months and three weeks (and 61 No. 1s) since a slow song had last led the list.

This issue, Christina Perri's ballad "A Thousand Years" (like "Rain," it's from the soundtrack to "The Twilight Saga: Breaking Dawn: Part 1") debuts at No. 40 on Mainstream Top 40. "Years" and "Rain" join recent downtempo chart entries by Adele ("Someone Like You," a No. 2-peaking hit in October), Lady Antebellum ("Just a Kiss," No. 21) and Avril Lavigne ("Wish You Were Here," No. 30).

Even a ballad that has yet to reach the survey has shown indications of mainstream adulation: Jason Mraz's love song "I Won't Give Up" bowed atop the Hot Digital Songs chart three weeks ago. The song has sold 427,000 downloads since its release, according to Nielsen SoundScan.

So amid an extended boom of dance/pop domination by the likes of David Guetta, Lady Gaga, LMFAO, Katy Perry and Rihanna, could ballads find a greater level of acceptance at pop radio?

Radio and record executives believe that, despite recent chart ascents, slow songs will remain an exception at the format whose roots date back to Bill



Breaking tradition: BRUNO MARS

Haley & the Comets' "Rock Around the Clock"—long before modern-day pop audiences shimmied to "Party Rock Anthem." Tempo, industry members say, is simply too synonymous with mainstream top 40 for ballads to make more than cameo appearances on playlists.

"A ballad is always a touchy area for me," SiriusXM VP of music programming/Hits 1 PD Kid Kelly says. "A song has to be an absolute killer of epic proportions to get my attention," he notes, adding, "There is no shortage of great R&B and 'adult hip-hop' crossover songs [that are essentially] used as 'today's ballads.'"

WFLZ (93.3 FLZ) Tampa, Fla., PD Tommy Chuck echoes Kelly's assertion that pop radio could die a slow death, literally, if it overdoses on ballads. "Up-tempo songs have helped top 40 stations land some incredible ratings over the last few years," he says. "We'd seen some downtempo songs peek their heads up but none had been so mass appeal that they made it all the way to the top. Top 40 is at its best when we have a variety of hit songs to choose from... Great slow songs will always get a look. However, the audience has the final say."

Clear Channel VP of digital music programming Guy Zapoleon notes that "more rhythm- and R&B-based radio stations have joined the mainstream

top 40 format." Such relatively newer pop outlets as WXRK (92.3 Now) New York and KAMP (97.1 Amp Radio) Los Angeles focus on tempo, helping the format to relegate ballads to an even more niche standing.

Responding to pop radio's mind-set, label executives are cautious about releasing ballads as singles. When they do, they seek adventurous programmers for support.

Columbia Records senior VP of promotion Lee Leipsner credits mainstream top 40 panelists WXXL (XL1067) Orlando, Fla., and KHKS (106.1 Kiss FM) Dallas, for instance, as early believers in Adele's "Someone Like You." Leipsner says, "Kiss is a consistently top-rated station. What a huge statement [PD Patrick Davis] made in adding it quickly. There's a purity and honesty to Adele's music that creates an emotional connection. People need that realness in music, and she provides that."

Ultimately, however, it appears that mainstream top 40 audiences will, for the most part, continue to want to just dance.

"I'd like to think that pop radio hasn't blacklisted ballads as a rule," KHOP (@95-1) Modesto, Calif., PD MoJoe Roberts says. "But it's no secret that the format has a love affair with tempo."

REACH OUT AND TOUCH

U.K. act Enter Shikari returns to indie roots to score homeland, U.S. success

During its eight-year history, British post-hardcore electro-punk band Enter Shikari has experienced both sides of the major-label-vs.-independent coin toss and knows exactly which side it prefers.

"The main thing is to be able to have

an idea and run with it," bassist Chris Batten says. "So it definitely suits us a lot more to be independent."

Enter Shikari's 2007 debut, *Take to the Skies*, was released on its own Ambush Reality imprint in conjunction with PIAS and debuted at No.

4 on the Official Charts Co. (OCC) album list. In the United States, *Skies* and 2009 sophomore set *Common Dreads* were licensed to Interscope. However, Enter Shikari's tenure with the major wasn't a happy one, says Batten, who started the band in 2003 with singer Rou Reynolds, guitarist Rory Clewlow and drummer Rob Rolfe in St. Albans, England.

"No one at the label really knew what to do with us," he recalls. "We'd go weeks without actually hearing from them. It was a very frustrating period." U.S. sales for *Skies* and *Dreads* stand at 31,000 and 8,000, respectively, according to Nielsen SoundScan. Total worldwide sales are approximately 200,000 and 100,000 units, respectively, according to band manager Ian Johnsen.

For its latest studio set, *A Flash Flood of Colour*, Enter Shikari reverted to its indie roots, licensing the record to California-based Hopeless Records for North America and releasing it through Ambush Reality/

PIAS in the United Kingdom. The move paid off: *Colour* debuted at No. 4 on the U.K. albums chart with first-week sales of 19,000, according to the OCC. The 11-track set also gave the band domestic debuts at No. 5 on Hard Rock Albums and No. 67 on the Billboard 200 with first-week sales of 6,000, according to SoundScan.

Johnsen credits the group's heavy touring presence during the past two years for driving sales. "With this sort of music, broadcast media is only a very small part of the job," he says. "It's about going out on the road and kids being able to touch you directly."

Touring again dominates the band's 2012 plans. Australian, European and U.K. treks are scheduled for the next two months, booked by London-based X-Ray Touring. A headline trek of 600- to 1,000-capacity U.S. venues, booked by Los Angeles' Agency Group, follows in April and May.

"America started off very slow for us. But we've seen a massive uptick in people coming to our shows," Batten says. Johnsen adds: "You can definitely sense the excitement the band is generating." —Richard Smirke



Coin toss: ENTER SHIKARI

SWAN SONG

David Crowder Band ends six-album run on a high

David Crowder Band fans were stunned last year when the modern worship act announced it was disbanding. But faithful followers received a parting gift in the form of *Give Us Rest (A Requiem Mass in C [The Happiest of All Keys])*, the band's 34-track, double-disc swan song on sixstepsrecords/EMI Christian Music Group (CMG). In turn, the act was rewarded with a No. 1 debut on Billboard's Christian Albums chart and a No. 2 bow on the Billboard 200 after the set's Jan. 10 release.

"We had a three-record contract and we went in for another three," frontman Crowder says. "But we got toward the end of things and could never see past record six. We all felt that we had done what we were supposed to do: use music to connect people to God."

Those six albums—beginning with 2002's *Can You Hear Us?*—account for 1.3 million in sales, according to Nielsen SoundScan. *Rest* has sold 69,000. Lead single "Let Me Feel You Shine" rises 25-23 on Christian Songs this week and has sold 21,000 downloads.

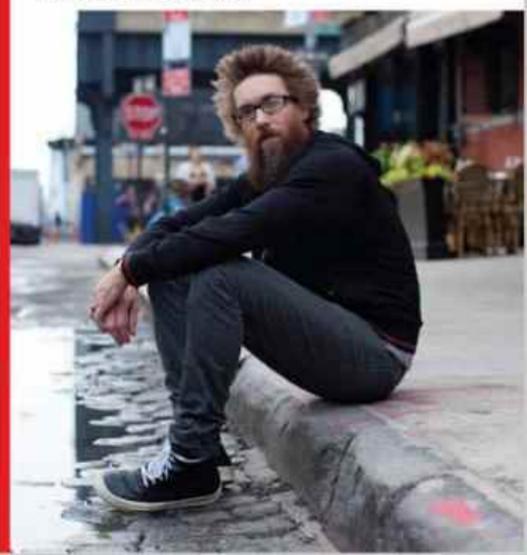
"Since their first record in 1999 [indie release *All I Can Say*], the band has built a very loyal fan base," EMI CMG VP of marketing David Sylvester says.

The band played its last show at Atlanta's Georgia Dome during the Passion 2012 conference in January. But Crowder is still busy promoting the project. He hit the road Jan. 30 with the K-LOVE radio network morning team, visiting Charlotte, N.C.; Knoxville, Tenn.; Memphis; and Indianapolis, and partnering with local food banks for the Souper Bowl of Caring campaign. Fans who donate food will receive tickets to an acoustic concert by Crowder.

As for the future, Crowder says he wants to pursue other passions, including bluegrass, and that other band members are already writing new music. Might a reunion tour unfold? "As far as we can tell, we're done," he says. "But in the words of Justin Bieber, 'Never say never.'"

—Deborah Evans Price

A parting gift: DAVID CROWDER



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THE HOT BOX

A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS



'TURN ON' AT NO. 1

>>David Guetta's "Turn Me On" (featuring Nicki Minaj) ascends to the top of the Dance Club Songs chart, marking his seventh No. 1 on the list. However, it's the first No. 1 from his latest album, *Nothing But the Beat*. Four other *Beat* tracks have reached the list, and three of them hit the top 10.

JOB'S BIGGEST

>>Christian singer Karl Jobe's sophomore release, *Where I Find You*, starts with a career-high 25,000 sold, according to Nielsen SoundScan, bowing at No. 10 on the Billboard 200 and No. 1 on Christian Albums. It's her highest rank on either list, as her self-titled debut topped out at Nos. 63 and 3 on the tallies, respectively.



WORLD DOMINATION

>>With its eighth No. 1 on the World Albums chart, Celtic Woman passes Celtic Thunder and Gypsy Kings (seven each) for most leaders in the chart's 22-year history. The female troupe has gone eight-for-eight on the tally, as every one of its entries has topped the list. Its newest, *Believe*, starts with 22,000 at No. 13 on the Billboard 200.

CHART BEAT

>>As Lady Antebellum plants "Just a Kiss" atop Adult Contemporary (2-1), the trio becomes the first country group to notch multiple AC No. 1s since the survey adopted Nielsen BDS-monitored data in 1993. The band's "Need You Now" reigned for 15 weeks in 2010.

>>Paul McCartney celebrates 40-plus years of appearing on the AC tally as a solo act, as "My Valentine" debuts at No. 28. Following the Beatles' 1970 breakup, McCartney first appeared as a soloist with "Another Day" the week of March 13, 1971, marking the first of his 38 chart visits (including those with Wings). He has added seven AC entries as a member of the Fab Four, beginning with "Something" in 1969.

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

Billboard

CHARTS

Seven Debuts Arrive In Billboard 200's Top 10

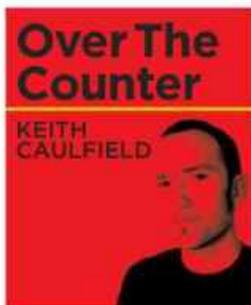
As is usually the case in January, few major albums are released in the first few weeks of the year. Now, as things return to normal—post-holidays—an influx of seven new albums penetrates the top 10 of the Billboard 200. That's the most debuts within the top 10 since the May 21, 2011, chart, when eight new titles arrived in the region.

But before we get to the debuts, the chart is still crowned by **Adele's 21**. It sits tight at No. 1 for an 18th nonconsecutive week (116,000; up 22%, according to Nielsen SoundScan). The set's sales gain is owed in part to a deluxe version of the album that reissued at Target stores last week and carried an advertised price of \$13.99.

21 is now in its 34th nonconsecutive week of selling 100,000 copies or more. The last set to earn that many weeks of such sales was **Creed's Human Clay**, which wrapped its 49th week of 100,000-plus sales on the Feb. 3, 2001, Billboard 200.

Only nine albums in SoundScan history (since 1991) have racked up as many 100,000-plus weeks as Adele. The others: **Alanis Morissette's Jagged Little Pill** (64 weeks in 1995-97), **Britney Spears' ... Baby One More Time** (50; 1999-2000), **Creed's Human Clay** (49; 1999-2001), **Celine**

Dion's Falling Into You (43; 1996-97), **Shania Twain's Come On Over** (42; 1997-2000), **Hootie & the Blowfish's Cracked Rear View** (40; 1995-96), **Santana's Supernatural** (39; 1999-



Over The Counter

KEITH CAULFIELD

2000) and **Backstreet Boys' Millennium** (34; 1999-2000).

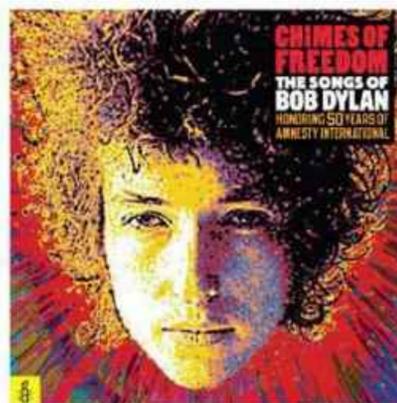
One more week at No. 1 for 21 (which seems likely) and it will become one of the 11-biggest No. 1 albums in history. Only 10 sets have spent at least 19 weeks atop the chart. Next up in 21's sights: the soundtracks to "The Bodyguard" (20 weeks in 1992-93) and **Elvis Presley's "Blue Hawaii"** (20 as well, in 1961-62).

GRAMMY MOMENT: Following bows from **Tim McGraw** and **Lamb of God** at Nos. 2 and 3, respectively, the 2012 *Grammy Nominees* compilation album enters at No. 4 with 52,000, marking the 11th top 10 for the long-running series. The franchise launched with the 1995 *Grammy Nominees* set. Collectively, the albums (excluding the occasional Latin- or rap-themed offshoot) have sold 7.7 million copies in the United States. The last three sets have moved between 220,000 and 281,000 each—making it safe to assume 2012 will also ultimately shift about as many copies.

GOOD WORKS: Just outside the top 10, the all-star charity compilation *Chimes of Freedom: The Songs of Bob Dylan* debuts in two different slots on the list this week. The 73-track physical version (the digital edition contains 76 songs) debuts at No. 11 with 22,000 while the Starbucks-exclusive 31-track version starts at No. 39 with 10,000. Sales of the albums and the individual song downloads benefit Amnesty International.

The album is both a tribute to **Bob Dylan** and to the international charity, as both celebrated 50 years of good works in 2011. Dylan launched his professional career in early 1961, playing clubs in New York. Meanwhile, in London that same year, **Peter Benenson** organized what would become Amnesty International.

Featuring contributions from such names as **Adele**, **Miley Cyrus**, **Darren**



Criss, Ke\$ha and **Maroon 5**, the two *Chimes* sets chart separately on the tally because of the volume of extra material on the 73-track edition.

REY'S THE WAY: **Lana Del Rey's Born to Die** album is on track to debut at No. 2 on the Billboard 200 next week. Industry prognosticators say the set will perhaps sell between 60,000 and 70,000 copies by the end of the tracking week on Feb. 5.

That could mark the highest entry for a female artist's full-length major-label debut since **Jackie Evancho's Dream With Me** bowed at No. 2 on July 2, 2011. Not too shabby for an artist many were writing off a few weeks ago after an extremely polarizing performance on NBC's "Saturday Night Live."

Born to Die will be Del Rey's second visit to the Billboard 200 in a month. Her self-titled four-song digital EP bowed at No. 20 three weeks ago, selling 14,000, according to Nielsen SoundScan. This week, it moves 51-162 with 3,000 (down 56%). It has shifted 24,000 copies to date.

Other albums heading for big debuts next week include **Leonard Cohen's Old Ideas**, which could sell upwards of 40,000 copies. It should bring the veteran artist his first top 10 album and highest-charting set ever. Also doing well is the Nick Jr. "Fresh Beat Band" TV soundtrack, as it's eyeballing a start of around 20,000-25,000.

Market Watch A Weekly National Music Sales Report

Weekly Unit Sales

	ALBUMS	DIGITAL ALBUMS*	DIGITAL TRACKS
This Week	5,392,000	2,141,000	25,980,000
Last Week	5,056,000	2,079,000	27,889,000
Change	6.6%	3.0%	-6.8%
This Week Last Year	5,305,000	1,848,000	24,725,000
Change	1.6%	15.9%	5.1%

*Digital album sales are also counted within album sales.

Weekly Album Sales (Million Units)



Year-To-Date

	2011	2012	CHANGE
OVERALL UNIT SALES			
Albums	20,840,000	21,345,000	2.4%
Digital Tracks	108,328,000	115,191,000	6.3%
Store Singles	185,000	189,000	2.2%
Total	129,353,000	136,725,000	5.7%
Albums w/TEA*	31,672,800	32,864,100	3.8%

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

ALBUM SALES

'11	20.8 million
'12	21.3 million

SALES BY ALBUM FORMAT

CD	13,097,000	12,248,000	-6.5%
Digital	7,485,000	8,791,000	17.4%
Vinyl	254,000	301,000	18.5%
Other	4,000	9,000	25.0%

For week ending Jan. 29, 2012. Figures are rounded. Compiled from a national sample of retail store and rack sales reports collected and provided by

nielsen
SoundScan

	2011	2012	CHANGE
YEAR-TO-DATE SALES BY ALBUM CATEGORY			
Current	10,769,000	9,912,000	-8.0%
Catalog	10,071,000	11,434,000	13.5%
Deep Catalog	7,780,000	9,111,000	17.1%

CURRENT ALBUM SALES

'11	10.8 million
'12	9.9 million

CATALOG ALBUM SALES

'11	10.1 million
'12	11.4 million

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

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION	
1	1	49	#1 GREATEST GAINER ADELE XL/COLUMBIA 44499*/SONY MUSIC (11.98)	21	6	1	
2	NEW	1	TIM MCGRAW CURB 79329 (13.98)	Emotional Traffic		2	
3	NEW	1	LAMB OF GOD EPIC 97988/SONY MUSIC (11.98)	Resolution		3	
4	NEW	1	VARIOUS ARTISTS GRAMMY 016393/UNIVERSAL REPUBLIC (13.98)	2012 Grammy Nominees		4	
5	NEW	1	INGRID MICHAELSON CASH 24 039*/MGM + POP (13.98)	Human Again		5	
6	2	2	KIDZ BOP KIDS RAZOR & TIE 89271 (18.98)	Kidz Bop 21		2	
7	NEW	1	KELLIE PICKLER 19/BNA 91587/SMN (11.98)	100 Proof		7	
8	NEW	1	SEAL REPRISE 828694/WARNER BROS. (18.98)	Soul 2		8	
9	4	4	11	DRAKE YOUNG MONEY/CASH MONEY 015135*/UNIVERSAL REPUBLIC (17.98)	Take Care		1
10	NEW	1	KARI JOBE SPARROW 83128/EMI CMG (13.98)	Where I Find You		10	
11	NEW	1	VARIOUS ARTISTS AMNESTY INTERNATIONAL 002 (24.98)	Chimes Of Freedom: The Songs Of Bob Dylan		11	
12	3	3	8	THE BLACK KEYS MONESUCH 529089*/WARNER BROS. (18.98)	El Camino		2
13	NEW	1	CELTIC WOMAN MANHATTAN 79650 (18.98) ⊕	Believe		13	
14	25	19	5	SKRILLEX BIG BEAT/DW/SLA/ATLANTIC 528521/AG (5.98)	Bangarang (EP)		14
15	NEW	1	LACUNA COIL CENTURY MEDIA 8832* (15.98) ⊕	Dark Adrenaline		15	
16	5	7	10	RIHANNA SRP/DEF JAM 016313/IDJMG (13.98)	Talk That Talk		3
17	6	6	6	YOUNG JEEZY CTE/DEF JAM 013738/IDJMG (13.98) ⊕	TM:103: Hustlerz Ambition		3
18	13	11	32	LMFAO PARTY ROCK/WILL I AM/CHERRYTREE/INTERSCOPE 015678/IGA (9.98)	Sorry For Party Rocking		5
19	15	16	119	ADELE XL/COLUMBIA 31859*/SONY MUSIC (12.98)	19	10	1
20	14	14	14	KELLY CLARKSON 19 55801/RCA (11.98)	Stronger		2
21	18	18	25	LUKE BRYAN CAPITOL NASHVILLE 70412 (16.98)	Tailgates & Tanlines		2
22	10	9	10	NICKELBACK ROADRUNNER 617709* (18.98)	Here And Now		2
23	17	17	20	LADY ANTEBELLUM CAPITOL NASHVILLE 94431 (18.98)	Own The Night		1
24	9	8	14	COLDPLAY CAPITOL 87553* (18.98)	Mylo Xyloto		1
25	23	28	10	MARY J. BLIGE MTR/ARCH/GEFFEN 016257/IGA (13.98)	My Life II...The Journey Continues (Act 1)		5
26	28	30	97	MUMFORD & SONS GENTLEMAN OF THE ROAD 0108*/BLASSNOTE (12.98) ⊕	Sigh No More		2
27	24	25	65	JASON ALDEAN BROCKEN BOW 7697 (18.98)	My Kinda Party		2
28	88	76	19	PACE SETTER TONY BENNETT RPM/COLUMBIA 86253/SONY MUSIC (13.98)	Duets II		1
29	7	2	2	JAMES FORTUNE & FIYA FIYA WORLD/LIGHT 7265/EDIE (13.98)	Identity		7
30	21	25	25	JAY Z KANYE WEST RDC-A-FELLA/RDC NATION/DEF JAM 015425/IDJMG (13.98)	Watch The Throne		1
31	16	10	12	VARIOUS ARTISTS UNIVERSAL/EMI/SONY MUSIC 95758/CAPITOL (18.98)	NOW 40		3
32	8	22	14	TOBY KEITH SHOW DOG-UNIVERSAL 015592 (9.98)	Clancy's Tavern		5
33	12	21	3	SOUNDTRACK WATERTOWER 38273 (12.98)	Joyful Noise		12
34	29	34	17	SCOTTY MCCREERY 19/MERCURY NASHVILLE 016022/IGA/UMGN (13.98)	Clear As Day		1
35	19	15	13	FLORENCE + THE MACHINE UNIVERSAL REPUBLIC 016297* (13.98)	Ceremonials		6
36	42	36	10	DAUGHTRY 19 61813/RCA (11.98)	Break The Spell		8
37	22	24	68	THE BAND PERRY REPUBLIC NASHVILLE 014839/UNIVERSAL REPUBLIC (10.98)	The Band Perry		4
38	30	29	22	LIL WAYNE YOUNG MONEY/CASH MONEY 015548*/UNIVERSAL REPUBLIC (13.98)	Tha Carter IV		1
39	NEW	1	VARIOUS ARTISTS AMNESTY INTERNATIONAL 001 EX (14.98)	Chimes Of Freedom: The Songs Of Bob Dylan		39	
40	31	32	36	FOSTER THE PEOPLE STARTIME/COLUMBIA 74457*/SONY MUSIC (8.98)	Torches		8
41	NEW	1	VARIOUS ARTISTS WORD-CURB/EMI CMG/VERITY 97014/RCA (13.98)	WOW Gospel 2012		41	
42	NEW	1	LA ARROLLADORA BANDA EL LIMON DE RENE CAMACHO DISA 016451/UMLE (12.98) ⊕	Irreversible...2012		42	
43	46	162	10	ETTA JAMES MCA 111953/UMC (9.98)	The Best Of Etta James: 20th Century Masters The Millennium Collection		43
44	NEW	1	BETHEL MUSIC BETHEL/KINGSWAY 82110/EMI CMG (17.98 CD/DVD) ⊕	The Loft Sessions		44	
45	63	60	4	GOTYE SAMPLES 'N' SECONDS/FAIRFAX 016449*/UNIVERSAL REPUBLIC (13.98)	Making Mirrors		45
46	32	31	8	AMY WINEHOUSE UNIVERSAL REPUBLIC 015394* (13.98)	Lioness: Hidden Treasures		5
47	36	37	67	MAROON 5 A&M/OCTONE 015984/IGA (15.98)	Hands All Over		2
48	92	80	29	BLAKE SHELTON WARNER BROS. NASHVILLE 527370/WMN (18.98)	Red River Blue		1
49	41	33	31	BEYONCE PARKWOOD/COLUMBIA 98824/SONY MUSIC (13.98)	4		1
50	44	43	27	ERIC CHURCH EMI NASHVILLE 94266* (16.98)	Chief		1



It's the third top 10 album (\$2,000) for the rock band, following its last studio effort, 2009's *Wrath*, which debuted and peaked at a career-high No. 2 with 68,000.

It's the highest-charting set yet (20,000) for the act, which previously went to No. 16 with 2009's *Shallow Life* (21,000 in its debut frame). The band also achieves a new high on Active Rock, as the single "Trip the Darkness" bullets 25-23.



The Target-exclusive deluxe edition of his album—which came with his single "Footloose" and a T-shirt—was offered for \$15.99. In turn, it's up by 85%.

The latest permutation in the *Now That's What I Call Music* series launches with 6,000.

The 40th-anniversary edition of the album streeted last week and returns to the list (6,000) for the first time since early 1972.

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION	
51	34	53	66	TAYLOR SWIFT BIG MACHINE 750300A (18.98) ⊕	Speak Now	4	1
52	38	41	24	BRANTLEY GILBERT VALORY 860100 (14.98)	Halfway To Heaven		4
53	45	40	68	BRUNO MARS ELEKTRA 525393* (10.98) ⊕	Doo-Wops & Hooligans		3
54	NEW	1	1	WILCO DIPM/ANTI- DIGITAL EX/EPITAPH (7.98)	iTunes Sessions (EP)		54
55	NEW	1	1	RUMER ATLANTIC 67383/AG (14.98)	Seasons Of My Soul		55
56	49	52	34	SKRILLEX BIG BEAT/ATLANTIC 528519/AG (5.98)	Scary Monsters And Nice Sprites (EP)		49
57	54	44	88	THE BLACK KEYS MONESUCH 529089*/WARNER BROS. (15.98)	Brothers		3
58	50	35	36	LADY GAGA STREAMLINE/KOHLWE/INTERSCOPE 016373*/IGA (13.98)	Born This Way		1
59	57	51	13	MIRANDA LAMBERT RCA NASHVILLE 90585/SMN (11.98) ⊕	Four The Record		3
60	40	23	7	ANTHONY HAMILTON MISTER 5 MUSIC 86135/RCA (11.98)	Back To Love		12
61	43	39	75	KATY PERRY CAPITOL 84601* (18.98)	Teenage Dream		1
62	70	25	25	THIRD DAY ESSENTIAL 10921/SONY MUSIC (11.98)	Move		9
63	NEW	1	1	RODRIGO Y GABRIELA AND C.U.B.A. RUBYWORKS 0138/ATD (13.98 CD/DVD) ⊕	Area 52		63
64	56	50	16	FIVE FINGER DEATH PUNCH PROSPECT PARK 50104 (15.98)	American Capitalist		3
65	90	2	2	FIRST AID KIT JAGADANBA/WICHTA 320*/REDEYE (11.98)	The Lion's Roar		65
66	62	54	71	ZAC BROWN BAND SOUTHERN GROUND/RDAR/IMGGER PICTURE/ATLANTIC 824722/AG (18.98) ⊕	You Get What You Give		1
67	37	48	56	TIM MCGRAW CURB 79205 (18.98)	Number One Hits		27
68	61	56	18	J. COLE ROC NATION/COLUMBIA 57820/SONY MUSIC (11.98)	Cole World: The Sideline Story		1
69	102	78	8	ROBIN THICKE STAR TRAK/GEFFEN 016290/IGA (13.98)	Love After War		22
70	NEW	1	1	VARIOUS ARTISTS UNIVERSAL/SONY MUSIC/EMI 95758/CAPITOL (18.98)	NOW That's What I Call Country Ballads		70
71	55	49	8	KORN ROADRUNNER 617728 (18.98) ⊕	The Path Of Totality		10
72	52	68	19	DAVID GUETTA WHAT A MUSIC/ASTRALWERKS 78830/CAPITOL (18.98)	Nothing But The Beat		5
73	64	42	10	BOB SEGER & THE SILVER BULLET BAND HIDEOUT 46151/CAPITOL (18.98)	Ultimate Hits: Rock And Roll Never Forgets		19
74	20	2	3	DAVID CROWDER*BAND SIXSTEPS/SPARROW 57854/EMI CMG (15.98)	Give Us Rest Or (A Requiem Mass In C [The Happiest Of All Keys])		2
75	33	5	3	SNOW PATROL PDDYDR/VECTRA/ISLAND 016378*/IDJMG (13.98) ⊕	Fallen Empires		5
76	35	47	87	FLORENCE + THE MACHINE UNIVERSAL REPUBLIC 013170* (13.98)	Lungs		14
77	75	55	84	EMINEM WEB/SHADY/AFTERMATH/INTERSCOPE 014411*/IGA (13.98)	Recovery		1
78	RE-ENTRY	35	35	THE DOORS DPM/ELKTRA 528784*/RHINO (19.98 528784)	L.A. Woman		9
79	NEW	1	1	ELIZAVETA UNIVERSAL REPUBLIC DIGITAL EX (7.98)	Beatrix Runs		79
80	60	88	15	CASTING CROWNS BEACH STREET/REUNION 16182/SONY MUSIC (11.98)	Come To The Well		2
81	65	46	12	SOUNDTRACK SUMMIT/CHOP SHOP/ATLANTIC 528055/AG (18.98)	The Twilight Saga: Breaking Dawn: Part 1		4
82	73	64	13	WALE MAYBACH 52667/WARNER BROS. (18.98)	Ambition		2
83	76	74	32	PITBULL MR. 305/POLO GROUNDS/1 69080/RCA (11.98)	Planet Pit		7
84	47	2	2	MARTINA MCBRIDE RCA NASHVILLE 80887/SMN (10.98)	Hits And More		47
85	NEW	1	1	GRAFFITI6 N.W. FREE 20973/CAPITOL (12.98)	Colours		85
86	NEW	1	1	NADA SURF BARSUK 122* (12.98)	The Stars Are Indifferent To Astronomy		86
87	84	69	51	THE CIVIL WARS SENSIBILITY 017* (11.98)	Barton Hollow		12
88	74	67	16	EVANESCENCE WIND-UP 13155 (11.98) ⊕	Evanescence		1
89	NEW	1	1	CRAIG FINN VAGRANT 705* (11.98)	Clear Heart Full Eyes		89
90	NEW	1	1	SCORPIONS LEGACY 83074*/SONY MUSIC (9.98)	Comeback		90
91	81	81	51	SELENA GOMEZ & THE SCENE HOLLYWOOD 013517 (13.98)	When The Sun Goes Down		3
92	80	75	23	PISTOL ANNIES RCA NASHVILLE 94816/SMN (11.98)	Hell On Heels		5
93	78	90	18	VARIOUS ARTISTS WORD-CURB/PROVIDENT-INTEGRITY 48085/EMI CMG (17.98)	WOW Hits 2012		35
94	53	63	97	JUSTIN BIEBER SCHOOLBOY/RAYMOND BRAUN/ISLAND 014063/IDJMG (10.98) ⊕	My World 2.0		1
95	196	119	8	THE ROOTS DEF JAM 016282/IDJMG (13.98)	Undun		17
96	93	85	62	NICKI MINAJ YOUNG MONEY/CASH MONEY 016021*/UNIVERSAL REPUBLIC (13.98)	Pink Friday		1
97	83	73	8	NEIL DIAMOND COLUMBIA/LEGACY 90360/SONY MUSIC (12.98)	The Very Best Of Neil Diamond: The Studio Recordings		45
98	166	116	22	RED HOT CHILI PEPPERS WARNER BROS. 528134* (18.98)	I'm With You		2
99	108	108	19	HEATSEEKER AWOLNATION RED BULL 1088 (9.98)	Megalithic Symphony		99
100	95	87	12	ROMEO SANTOS SONY MUSIC LATIN 82045 (11.98) ⊕	Formula: Vol. 1		9

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JACK

UNCHARTED™				DATA PROVIDED BY	NEXT BIG SOUND
THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	MYPAGE	ARTIST
1	1	55	#1 DJ BL3ND	WWW.MYSPACE.COM/BL3NDZYZY	
2	2	54	TRAPHIK	WWW.MYSPACE.COM/TRAPHIK	
3	3	51	MADDI JANE	WWW.MYSPACE.COM/MADDIANEMUSIC	
4	4	50	TYLER WARD	WWW.MYSPACE.COM/TYLERWARD	
5	6	54	NOISIA	WWW.MYSPACE.COM/DENOISIA	
6	5	50	SUNGHAI JUNG	WWW.MYSPACE.COM/JUNGSUNGHAI	
7	7	42	T. MILLS	WWW.MYSPACE.COM/TMILLS	
8	15	5	CLOCK OPERA	WWW.MYSPACE.COM/CLOCKOPERA	
9	9	45	MAREK HEMMANN	WWW.MYSPACE.COM/MAREKHEMANN	
10	10	39	PITTY	WWW.MYSPACE.COM/BANDAPITTY	
11	8	46	PRETTY LIGHTS	WWW.MYSPACE.COM/PRETTYLIGHTS	
12	11	51	JESUS ADRIAN ROMERO	WWW.MYSPACE.COM/JESUSADRIANNET	
13	18	22	ORELSAN	WWW.MYSPACE.COM/ORELSAN	
14	13	51	PORTA	WWW.MYSPACE.COM/PORTA1	
15	24	54	DAVE DAYS	WWW.MYSPACE.COM/DAVEDAYS	
16	28	20	STAR SLINGER	WWW.MYSPACE.COM/STARSLINGERMUSIC	
17	42	9	CAPITAL INICIAL	WWW.MYSPACE.COM/CAPITALINICIAL	
18	14	43	METRONOMY	WWW.MYSPACE.COM/METRONOMY	
19	17	28	JOTA QUEST	WWW.MYSPACE.COM/JOTAQUEST	
20	RE-ENTRY		GARETH EMERY	WWW.MYSPACE.COM/GARETHEMERY	
21	3		BORGORE	WWW.MYSPACE.COM/BORGORE	
22	21	51	DIYAR PALA	WWW.MYSPACE.COM/DIYARPALA	
23	16	19	MORD FUSTANG	WWW.MYSPACE.COM/MORDFUSTANG	
24	23	15	DATSIK	WWW.MYSPACE.COM/DJDATSIK	
25	19	27	YANN TIERSEN	WWW.MYSPACE.COM/YANNTIERSENINPROGRESS	
26	20	32	AEROPLANE	WWW.MYSPACE.COM/AEROPLANEMUSICLOVE	
27	35	19	MODESTEP	WWW.MYSPACE.COM/MODESTEP	
28	22	54	ALYSSA BERNAL	WWW.MYSPACE.COM/ALYSSABERNAL	
29	30	15	MEY TAL COHEN	WWW.MYSPACE.COM/DEWATERPRIEST	
30	31	37	GOD IS AN ASTRONAUT	WWW.MYSPACE.COM/GODISANASTRONAUT	
31	NEW		DJ SKEET SKEET	WWW.MYSPACE.COM/DJSKEETSKEET	
32	12	10	GRAMATIK	WWW.MYSPACE.COM/GRAMATIK	
33	43	23	ROSA DE SARON	WWW.MYSPACE.COM/BANDAROSADESARON	
34	34	20	COM TRUISE	WWW.MYSPACE.COM/IAMCOMTRUISE	
35	27	41	NICOLAS JAAR	WWW.MYSPACE.COM/NICOLASJAAR	
36	29	46	GIRL TALK	WWW.MYSPACE.COM/GIRLTALK	
37	45	11	ARASH	WWW.MYSPACE.COM/ARASHMUSIC	
38	RE-ENTRY		SUPERMAN IS DEAD	WWW.MYSPACE.COM/SUPERMANISDEAD	
39	RE-ENTRY		MANGA	WWW.MYSPACE.COM/MANGAWEB	
40	NEW		FOBIA	WWW.MYSPACE.COM/FOBIADRFICIAL	
41	48	10	MAX COOPER	WWW.MYSPACE.COM/MAXCOOPERMAX	
42	46	11	EMANCIPATOR	WWW.MYSPACE.COM/EMANCIPATOR	
43	36	18	TOKIMONSTA	WWW.MYSPACE.COM/TOKIBEATS	
44	32	16	ONRA	WWW.MYSPACE.COM/ONRA	
45	39	28	GOLD PANDA	WWW.MYSPACE.COM/GOLDPANDA	
46	50	9	JORDAN JANSEN	WWW.MYSPACE.COM/JORDANJANSEN	
47	NEW		SOAP&SKIN	WWW.MYSPACE.COM/SOAPANDSKIN	
48	NEW		J-AX	WWW.MYSPACE.COM/JAXOFFICIALMYPAGE	
49		10	DEVLIN	WWW.MYSPACE.COM/OFFICIALDEVLIN	
50	NEW		PLASTILINA MOSH	WWW.MYSPACE.COM/PLASTILINAMOSH	

Gareth Emery makes waves on **Uncharted**, re-entering at No. 20 thanks to a big spark in SoundCloud plays. His single "Concrete Angel" (featuring Christina Novelli) was loaded to the network on Jan. 22 and has collected more than 20,000 plays. Its official music video has notched nearly 1 million views on Emery's YouTube channel since its upload on Jan. 9.



SOCIAL 50™				DATA PROVIDED BY	NEXT BIG SOUND
THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	IMPRINT/LABEL	ARTIST
1	1	52	#1 ADELE	XL/COLUMBIA	
2	4	62	SHAKIRA	SONY MUSIC LATIN/EPIC	
3	12	62	KATY PERRY	CAPITOL	
4	2	62	JUSTIN BIEBER	SCHOOLBOY/RAYMOND BRAUN/ISLAND/DMJM	
5	8	62	RIHANNA	SRP/DEF JAM/DMJM	
6	21	39	LMFAO	PARTY ROCK/WILLIAMS/CHERRYTREE/INTERSCOPE	
7	5	60	PITBULL	MR. 305/FAMOUS ARTIST/POLO GROUNDS/J/SONY MUSIC LATIN/RCA	
8	7	62	DAVID GUETTA	WHAT A MUSIC/ASTRALWERKS/CAPITOL	
9	31	60	MICHAEL JACKSON	MJ/EPIC	
10	16	62	NICKI MINAJ	YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	
11	9	62	LADY GAGA	STREAMLINE/KONLIVE/INTERSCOPE	
12	8	62	EMINEM	WEB/SHADY/AFTERMATH/INTERSCOPE	
13	10	60	CHRIS BROWN	JIVE/RCA	
14	15	62	SELENA GOMEZ	HOLLYWOOD	
15	11	51	BRUNO MARS	ELEKTRA	
16	14	43	JUSTIN TIMBERLAKE	JIVE/RCA	
17	13	30	SKRILLEX	BIG BEAT/MAUSTRAP/ATLANTIC	
18	3	3	WALK OFF THE EARTH	SLAPDASH	
19	22	62	TAYLOR SWIFT	BIG MACHINE	
20	25	61	THE BLACK EYED PEAS	INTERSCOPE	
21	20	62	LINKIN PARK	MACHINE SHOP/WARNER BROS.	
22	29	57	SNOOP DOGG	DOGGYSTYLE/PRIORITY/CAPITOL	
23	37	61	LIL WAYNE	CASH MONEY/UNIVERSAL REPUBLIC	
24	24	37	BOYCE AVENUE	3 PEACE	
25	27	59	WIZ KHALIFA	ROSTRUM/ATLANTIC	
26	43	48	BOB MARLEY	TUFF GONG/ISLAND/UMG	
27	17	12	ONE DIRECTION	SYCO	
28	19	62	DON OMAR	DRIFANATO/MACHETE	
29	26	61	BEYONCE	PARKWOOD/COLUMBIA	
30	33	57	50 CENT	SHADY/AFTERMATH/INTERSCOPE	
31	46	48	JENNIFER LOPEZ	ISLAND/DMJM	
32	RE-ENTRY		AC/DC	ALBERT PRODUCTIONS/COLUMBIA	
33	35	60	DRAKE	YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	
34	40	54	TIESTO	MUSICAL FREEDOM	
35	34	61	AVRIL LAVIGNE	RCA	
36	47	6	JESSIE J	LAVA/UNIVERSAL REPUBLIC	
37	RE-ENTRY		RED HOT CHILI PEPPERS	WARNER BROS.	
38	49	11	MAROON 5	A&M/OCTONE	
39	28	55	DEMI LOVATO	HOLLYWOOD	
40	48	58	ENRIQUE IGLESIAS	UNIVERSAL MUSIC LATIN/UNIVERSAL REPUBLIC	
41	50	58	USHER	LAFACE/RCA	
42	45	59	BRITNEY SPEARS	JIVE/RCA	
43	RE-ENTRY		PINK	LAFACE/RCA	
44	NEW		SLASH	DIK HAYD	
45	23	4	VAZQUEZ SOUNDS	SONY MUSIC LATIN	
46	RE-ENTRY		EVANESCENCE	WIND-UP	
47	32	8	AVENTURA	PREMIUM LATIN	
48	RE-ENTRY		MEGAN & LIZ	COLLECTIVE SOUNDS	
49	42	4	LANA DEL REY	STRANGER	
50	30	53	CHRISTINA GRIMMIE	UNSIGNED	

Nicki Minaj is getting super social on the **Social 50**, as the hip-hop diva flies 16-10—her first visit to the top 10 since the Dec. 24, 2011, tally when she ranked at No. 8. She logged a 17% gain in Twitter followers in the tracking week and a 19% rise in YouTube views. She could move farther up the list next week, as the Jan. 31 debut of her video for "Turn Me On" (with David Guetta) may spark some social buzz.



YOUTUBE				DATA PROVIDED BY	NEXT BIG SOUND
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST	IMPRINT/LABEL
1	1	25	#1 SOMEONE LIKE YOU	ADELE	XL/COLUMBIA
2	2	24	ROLLING IN THE DEEP	ADELE	XL/COLUMBIA
3	3	22	SET FIRE TO THE RAIN	ADELE	XL/COLUMBIA
4	6	19	SEXY AND I KNOW IT	LMFAO	PARTY ROCK/WILLIAMS/CHERRYTREE/INTERSCOPE
5	—	1	SOMEBODY THAT I USED TO KNOW	GOTYE FEATURING KIMBRA	(SAMPLER 'N' SECONDS)/FAIRFAX/UNIVERSAL REPUBLIC
6	4	25	PARTY ROCK ANTHEM	LMFAO FEAT. LAUREN BENNETT & GOONROCK	(PARTY ROCK/WILLIAMS/CHERRYTREE/INTERSCOPE)
7	5	12	THE ONE THAT GOT AWAY	KATY PERRY	CAPITOL
8	8	25	DANZA KUDURO	DON OMAR & LUCENZO	(YANIS/DRIFANATO/MACHETE/UNIVERSAL MUSIC LATIN)
9	7	16	WE FOUND LOVE	RIHANNA FEATURING CALVIN HARRIS	(SRP/DEF JAM/DMJM)
10	9	5	DOMINO	JESSIE J	(LAVA/UNIVERSAL REPUBLIC)
11	11	25	RAIN OVER ME	PITBULL FEATURING MARC ANTHONY	(MR. 305/POLO GROUNDS/J/RCA)
12	15	7	INTERNATIONAL LOVE	PITBULL FEATURING CHRIS BROWN	(MR. 305/POLO GROUNDS/J/RCA)
13	10	6	YOU DA ONE	RIHANNA	(SRP/DEF JAM/DMJM)
14	12	12	IT WILL RAIN	BRUNO MARS	(SUMMIT/CHOP SHOP/ELEKTRA/ATLANTIC)
15	16	16	PARADISE	COLDPLAY	CAPITOL

MYSPACE SONGS				DATA PROVIDED BY	NEXT BIG SOUND
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST	IMPRINT/LABEL
1	1	20	#1 SET FIRE TO THE RAIN	ADELE	XL/COLUMBIA
2	2	8	WE FOUND LOVE	RIHANNA FEATURING CALVIN HARRIS	(SRP/DEF JAM/DMJM)
3	8	2	TURN ME ON	DAVID GUETTA FEATURING NICKI MINAJ	(WHAT A MUSIC/ASTRALWERKS/CAPITOL)
4	3	27	SOMEONE LIKE YOU	ADELE	XL/COLUMBIA
5	5	8	NI**AS IN PARIS	JAY Z KANYE WEST	(ROC-A-FELLA/ROC NATION/DEF JAM/DMJM)
6	—	1	STRONGER (WHAT DOESN'T KILL YOU)	KELLY CLARKSON	(RCA)
7	4	14	SEXY AND I KNOW IT	LMFAO	(PARTY ROCK/WILLIAMS/CHERRYTREE/INTERSCOPE)
8	18	3	RACK CITY	TYGA	(YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)
9	15	10	NOT OVER YOU	GAVIN DEGRAW	(J/RCA)
10	6	11	DANCE (A\$S)	BIG SEAN FEATURING NICKI MINAJ	(5.0.0.0/DEF JAM/DMJM)
11	7	38	ROLLING IN THE DEEP	ADELE	XL/COLUMBIA
12	13	9	I DON'T WANT THIS NIGHT TO END	LUKE BRYAN	(CAPITOL NASHVILLE)
13	12	5	DOMINO	JESSIE J	(LAVA/UNIVERSAL REPUBLIC)
14	—	4	RUNNING TO THE EDGE OF THE WORLD	3 DAYS DRUNK	(3 DAYS DRUNK)
15	10	27	MOVES LIKE JAGGER	MARON 5 FEATURING CHRISTINA AGUILERA	(A&M/OCTONE/INTERSCOPE)

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	JANET DEVLIN		
2	NEON HITCH		
3	BRESSIE		
4	FOR TODAY		
5	IGGY AZALEA		
6	LOCO DICE		
7	SAMMY ADAMS		
8	SECRETS		
9	BEDUK		
10	WE HAVE BAND		
11	BENGA		
12	I AM GIANT		
13	MY TICKET HOME		
14	LIANNE LA HAVAS		
15	REMACY		

UNCHARTED: A listing of the top new and developing artists who have yet to appear on a major Billboard chart, regardless of country of origin. Ranking is based on a formula incorporating streamed plays, page views and fans according to MySpace, as well as sources tracked by online aggregator Next Big Sound, including YouTube, Facebook, Twitter, Last.fm, iLike and Wispedia, among others. In order to appear on Uncharted, acts must be registered MySpace Music artists and have not appeared on specifically tailored Billboard charts (more than 80 overall). SOCIAL 50: A ranking of the most active artists on the world's leading social networking sites. Artists' popularity is determined by a formula blending their weekly additions of friends/followers along with artist page views and weekly song plays. See charts legend on billboard.com for rules and explanations. All charts © 2012, Prometheus Global Media, LLC and Nielsen SoundScan, Inc. All rights reserved.

HEATSEEKERS ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE	CERT.
1	2	45	#1 THE HEAD AND THE HEART SUB POP 815* (10.98)	The Head And The Heart	
2	HOT SHOT DEBUT		FOXY SHAZAM I.R.S. 41160/CAPITOL (12.98)	Church Of Rock And Roll	
3	NEW		CLOUD NOTHINGS CARPARK 70070* (13.98)	Attack On Memory	
4	NEW		MOE. SUGAR HILL 14080*/WELK (15.98)	What Happened To The La Las	
5	NEW		CHAIRLIFT KANINE 63098*/COLUMBIA (12.98)	Something	
6	33	8	GREATEST GAINER DIA FRAMPTON UNIVERSAL REPUBLIC 016136 (13.98)	Red	
7	6	6	OF MONSTERS AND MEN UNIVERSAL REPUBLIC DIGITAL EX (4.98)	Into The Woods (EP)	
8	NEW		CROSSES CROSSES DIGITAL EX (3.98)	EP	
9	11	65	FITZ & THE TANTRUMS DANGERBIRD 051* (15.98)	Pickin' Up The Pieces	
10	NEW		JOHN K. SAMSON EPITAPH 87165* (15.98)	Provincial	
11	NEW		ROYAL BLISS UNION ENTERTAINMENT GROUP 0003 EX (9.98)	Waiting Out The Storm	
12	13	48	VOLBEAT VERTIGO 015113/UNIVERSAL REPUBLIC (12.98)	Beyond Hell/Above Heaven	
13	NEW		YOU ME AT SIX VIRGIN 79659/CAPITOL (12.98)	Sinners Never Sleep	
14	12	19	GROUPLOVE CANVASBACK/ATLANTIC 527696*/AG (13.98)	Never Trust A Happy Song	
15	NEW		ZEDS DEAD INSPECTED DIGITAL EX (2.98)	Adrenaline (EP)	
16	15	3	JOSHUA BELL/JEREMY DENK SONY CLASSICAL 802626/SONY MASTERWORKS (11.98)	French Impressions	
17	NEW		MARTIN SEXTON KTR 008 (4.98)	Fall Like Rain (EP)	
18	7	5	LINDSAY MCCAUL REUNION 10157/SONY MUSIC (9.98)	If It Leads Me Back	
19	NEW		BLESSED BY A BROKEN HEART TOOTH & NAIL 1997/EMI CMG (9.98)	Feel The Power	
20	NEW		MADI DIAZ SMALL HORSE 40289/THIRTY TIGERS (9.98)	Plastic Moon	
21	20	4	TUNE-YARDS 4AD 3106* (14.98)	WHOKILL	
22	18	31	ANDY GRAMMER S-CURVE 151802 (9.98)	Andy Grammer	
23	NEW		THE SANCTUARY DREAM 012 (11.98)	Reveal	
24	10	2	ROGER CREAGER FUN ALL WRONG 851104/THIRTY TIGERS (12.98)	Surrender	
25	19	24	KENDRICK LAMAR TOP DAWG DIGITAL EX (7.98)	Section.80	

1
As Awolnation finally graduates from the chart, rising 108-99 on the Billboard 200 (after 45 weeks on the tally), this act finally hits No. 1 with 4,000 (up 20%).



2
After a stint at Warner Bros., the band becomes the first signing to the relaunched I.R.S. Records. This new set matches the peak of its self-titled 2010 Warner set, but sells just a shade more copies (4,000).



6
The album was Amazon MP3's Daily Deal on Jan. 26 for \$3.99. In turn, it rises with an overall gain of 220% and notches its best sales week (2,000) since Christmas.

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE	CERT.
26	27	15	NERO MTA/MERCURY/CHERRYTREE/INTERSCOPE 016371/IGA (9.98 1637102)	Welcome Reality	
27	NEW		ABORTED CENTURY MEDIA 8687 (15.98)	Global Flatline	
28	NEW		BHI BHIMAN BOODOO 003 (13.98)	Bhiman	
29	RE-ENTRY		MICHAEL WASOELL'S BONE COLLECTOR FEAT. RHETT AKINS & DALLAS DAVIDSON GEORGIA BOYS/REPRISE (NASHVILLE) 525754/WMM (15.98)	The Brotherhood Album	
30	23	4	KIMBRA WARNER BROS. DIGITAL EX (3.98)	Settle Down (EP)	
31	NEW		DIE ANTWOORD ZEF RECORDZ DIGITAL EX/DOWNTOWN (9.98)	Ten\$lon	
32	8	6	GUIDED BY VOICES GBV 16* (14.98)	Let's Go Eat The Factory	
33	NEW		PORCELAIN RAFT SECRETLY CANADIAN 245* (14.98)	Strange Weekend	
34	3	2	SECRETS VELOCITY 156/RISE (12.98)	Ascent	
35	36	9	ELEVATION WORSHIP ELEVATION CHURCH/ESSENTIAL WORSHIP 10944/SONY MUSIC (9.98)	For The Honor	
36	9	3	THE BIG PINK 4AD 3201* (14.98)	Future This	
37	41	16	REDLIGHT KING HOLLYWOOD 013273 (10.98)	Something For The Pain	
38	5	2	ALL SONS & DAUGHTERS INTEGRITY/COLUMBIA DIGITAL EX/SONY MUSIC (5.98)	Reason To Sing (EP)	
39	46	16	THE WAR ON DRUGS SECRETLY CANADIAN 190* (14.98)	Slave Ambient	
40	45	109	SIDEWALK PROPHETS FERVENT 887900/WARNER BROS. (9.98)	These Simple Truths	
41	42	18	KURT VILE MATADOR 938* (14.98)	Smoke Ring For My Halo	
42	14	2	JESSIE BAYLIN BLONDE RAT 61026*/THIRTY TIGERS (11.98)	Little Spark	
43	44	9	THE ISAACS GATHER 46139/EMI CMG (17.98)	Why Can't We	
44	NEW		PRIMAL FEAR FRONTIERS 10540 (13.98)	Unbreakable	
45	NEW		GONJASUFI WARP 10223* (15.98)	MU.ZZ.LE	
46	RE-ENTRY		LIKE MOTHS TO FLAMES RISE 146 (13.98)	When We Dont Exist	
47	32	18	YOUTH LAGOON FAT POSSUM 1255* (12.98)	The Year Of Hibernation	
48	NEW		ABIGAIL WILLIAMS CANDLELIGHT 13507 (14.98)	Becoming	
49	16	4	FOR KING & COUNTRY FERVENT/WARD-CURB 887997/WARNER-CURB (11.98)	Crave	
50	40	19	THE LACS BACKROAD 224/AVERAGE JOE'S (13.98)	Country Boy's Paradise	

HEATSEEKERS SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST	IMPRINT/PROMOTION LABEL
1	4	11	#1 LEVELS AVICII LEVELS/AVANTAGE/ATOM EMPIRE/INTERSCOPE	LEVELS	AVICII LEVELS/AVANTAGE/ATOM EMPIRE/INTERSCOPE
2	9	8	WE ARE YOUNG FUN. FEATURING JANELLE MONAE FUELED BY RAMEN/RRP	WE ARE YOUNG	FUN. FEATURING JANELLE MONAE FUELED BY RAMEN/RRP
3	1	26	LET IT RAIN DAVID NAIL FEATURING SARAH BUXTON MCA NASHVILLE	LET IT RAIN	DAVID NAIL FEATURING SARAH BUXTON MCA NASHVILLE
4	3	14	LONELY BOY THE BLACK KEYS NONESUCH/WARNER BROS./WARNER	LONELY BOY	THE BLACK KEYS NONESUCH/WARNER BROS./WARNER
5	5	26	LIGHTS ELLIE GOULDING CHERRYTREE/INTERSCOPE	LIGHTS	ELLIE GOULDING CHERRYTREE/INTERSCOPE
6	6	21	STORM WARNING HUNTER HAYES ATLANTIC NASHVILLE/WMM	STORM WARNING	HUNTER HAYES ATLANTIC NASHVILLE/WMM
7	8	4	KYOTO SKRILLEX FEATURING SIRAH BIG BEAT/DWLSA/ATLANTIC/RRP	KYOTO	SKRILLEX FEATURING SIRAH BIG BEAT/DWLSA/ATLANTIC/RRP
8	14	7	DO IT LIKE YOU DIGGY FEATURING JEREMIH ATLANTIC	DO IT LIKE YOU	DIGGY FEATURING JEREMIH ATLANTIC
9	13	5	YOU DON'T KNOW HER LIKE I DO BRANTLEY GILBERT VALORY	YOU DON'T KNOW HER LIKE I DO	BRANTLEY GILBERT VALORY
10	7	13	AMEN EDENS EDGE BIG MACHINE	AMEN	EDENS EDGE BIG MACHINE
11	12	22	SCARY MONSTERS AND NICE SPRITES SKRILLEX BIG BEAT/ATLANTIC/RRP	SCARY MONSTERS AND NICE SPRITES	SKRILLEX BIG BEAT/ATLANTIC/RRP
12	10	6	WILD BOY MGK FEATURING WAKA FLOCCA FLAME EST19XX/BAD BOY/INTERSCOPE	WILD BOY	MGK FEATURING WAKA FLOCCA FLAME EST19XX/BAD BOY/INTERSCOPE
13	17	3	SOMETHIN' 'BOUT A TRUCK KIP MOORE MCA NASHVILLE	SOMETHIN' 'BOUT A TRUCK	KIP MOORE MCA NASHVILLE
14	20	6	DRANK IN MY CUP KIRKO BANGZ LMG/UNAUTHORIZED/WARNER BROS.	DRANK IN MY CUP	KIRKO BANGZ LMG/UNAUTHORIZED/WARNER BROS.
15	NEW		MAGIC FUTURE FEATURING T.I. FREEBANDZ/A-1/EPIC	MAGIC	FUTURE FEATURING T.I. FREEBANDZ/A-1/EPIC
16	18	7	MIDNIGHT CITY M83. M83/MUTE/CAPITOL	MIDNIGHT CITY	M83. M83/MUTE/CAPITOL
17	NEW		SOMEBODY THAT I USED TO KNOW WALK OFF THE EARTH SLAPDASH	SOMEBODY THAT I USED TO KNOW	WALK OFF THE EARTH SLAPDASH
18	19	23	CINEMA BENNY BENASSI FEATURING GARY GO ULTRA	CINEMA	BENNY BENASSI FEATURING GARY GO ULTRA
19	25	9	FACE TO THE FLOOR CHEVELLE EPIC	FACE TO THE FLOOR	CHEVELLE EPIC
20	21	18	PROMISE ROMEO SANTOS FEATURING USHER SONY MUSIC LATIN	PROMISE	ROMEO SANTOS FEATURING USHER SONY MUSIC LATIN
21	22	11	EL VERDADERO AMOR PERDONA MANA FEATURING PRINCE ROYCE WARNER LATIN	EL VERDADERO AMOR PERDONA	MANA FEATURING PRINCE ROYCE WARNER LATIN
22	23	4	BANGARANG SKRILLEX FEATURING SIRAH BIG BEAT/DWLSA/ATLANTIC/RRP	BANGARANG	SKRILLEX FEATURING SIRAH BIG BEAT/DWLSA/ATLANTIC/RRP
23	15	13	PARTY ON FIFTH AVE. MAC MILLER ROSTRUM	PARTY ON FIFTH AVE.	MAC MILLER ROSTRUM
24	NEW		INTENTALO 3BALLMITY FEATURING EL BEBETO Y AMERICA SIERRA FONOVISA	INTENTALO	3BALLMITY FEATURING EL BEBETO Y AMERICA SIERRA FONOVISA
25	NEW		WHERE I BELONG BUILDING 429 ESSENTIAL/PLG	WHERE I BELONG	BUILDING 429 ESSENTIAL/PLG

REGIONAL HEATSEEKERS #1 ALBUMS



EAST NORTH CENTRAL

- Foxy Shazam
Church Of Rock And Roll
- Cloud Nothings
Attack On Memory
- The Head And The Heart
The Head And The Heart
- Martin Sexton
Fall Like Rain (EP)
- moe.
What Happened To The La Las
- Chairlift
Something
- Dia Frampton
Red
- Fitz & The Tantrums
Pickin' Up The Pieces
- Joshua Bell/Jeremy Denk
French Impressions
- John K. Samson
Provincial

SOUTH CENTRAL

- Roger Creager
Surrender
- The Head And The Heart
The Head And The Heart
- Madi Diaz
Plastic Moon
- Foxy Shazam
Church Of Rock And Roll
- Siggnó
Lo Que Me Dejaste
- Dia Frampton
Red
- Cloud Nothings
Attack On Memory
- Crosses
EP
- Michael Wasoell's Bone Collector
The Brotherhood Album
- Chairlift
Something

PROGRESS REPORT

Jana Kramer, "Why Ya Wanna"
The singer/actress ("One Tree Hill," "Friday Night Lights") scoots 50-44 on Hot Country Songs with the tune, her first to reach the tally. Collectively, her four songs that are available at digital retailers have sold 202,000, according to Nielsen SoundScan.



HOT 100 AIRPLAY™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE
1	1	19	#1 WE FOUND LOVE RIHANNA FEAT. CALVIN HARRIS SRP/DEF. JAM/IDJMG
2	2	16	IT WILL RAIN BRUNO MARS SUMMIT/CHOP SHOP/ELEKTRA/ATLANTIC
3	3	15	GOOD FEELING FLO RIDA POE BOY/ATLANTIC
4	5	10	SET FIRE TO THE RAIN ADELE XL/COLUMBIA
5	4	16	THE ONE THAT GOT AWAY KATY PERRY CAPITOL
6	6	22	NI**AS IN PARIS JAY Z KANYE WEST ROC-A-FELLA/ROC NATION/DEF. JAM/IDJMG
7	7	20	SEXY AND I KNOW IT LMFAO PARTY ROCK/WILLIAM/CHERRYTREE/INTERSCOPE
8	9	19	WORKOUT J. COLE ROC NATION/COLUMBIA
9	8	22	WITHOUT YOU DAVID GUETTA FEAT. USHER WHAT A MUSIC/A&R/WORKS/CAPITOL
10	13	11	DOMINO JESSIE J LAVA/UNIVERSAL REPUBLIC
11	10	28	MOVES LIKE JAGGER MARDON 5 FEAT. CHRISTINA AGUILERA AS/MO/CTONE/INTERSCOPE
12	19	6	TURN ME ON DAVID GUETTA FEAT. NICKI MINAJ WHAT A MUSIC/A&R/WORKS/CAPITOL
13	11	26	STEREO HEARTS GYM CLASS HEROES FEAT. ADAM LEVINE DECA/DANCE/FUELED BY RAMEN/RRP
14	12	25	SOMEONE LIKE YOU ADELE XL/COLUMBIA
15	16	17	NOT OVER YOU GAVIN DEGRAW J/RCA
16	14	15	DANCE (ASS) BIG SEAN FEAT. NICKI MINAJ G.O.O.D./DEF. JAM/IDJMG
17	15	14	LOVE YOU LIKE A LOVE SONG SELENA GOMEZ & THE SCENE HOLLYWOOD
18	17	13	MAKE ME PROUD DRAKE FEAT. NICKI MINAJ YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
19	20	10	INTERNATIONAL LOVE PITBULL FEAT. CHRIS BROWN MR. 305/POLO GROUNDS/JRCA
20	27	9	THE MOTTO DRAKE FEAT. LIL WAYNE YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
21	18	13	LOTUS FLOWER BOMB WALE FEAT. MIGUEL MAYBACH/WARNER BROS.
22	33	9	YOUNG, WILD & FREE SNOOP DOGG & WIZ KHALIFA ROSTRUM/DOGGYSTYLE/ATLANTIC/RRP
23	21	40	PARTY ROCK ANTHEM LMFAO PARTY ROCK/WILLIAM/CHERRYTREE/INTERSCOPE
24	26	14	YOU CHRIS YOUNG RCA NASHVILLE
25	24	42	GIVE ME EVERYTHING PITBULL MR. 305/POLO GROUNDS/JRCA

HOT DIGITAL SONGS™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE
1	3	6	#1 STRONGER (WHAT DOESN'T KILL YOU) KELLY CLARKSON 19/RCA
2	2	25	SET FIRE TO THE RAIN ADELE XL/COLUMBIA
3	1	9	TURN ME ON DAVID GUETTA FEAT. NICKI MINAJ WHAT A MUSIC/A&R/WORKS/CAPITOL
4	4	9	RACK CITY TYGA YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
5	8	16	YOUNG, WILD & FREE SNOOP DOGG & WIZ KHALIFA FEAT. BRUNO MARS ROSTRUM/ATLANTIC/RRP
6	5	18	GOOD FEELING FLO RIDA POE BOY/ATLANTIC
7	6	19	WE FOUND LOVE RIHANNA FEAT. CALVIN HARRIS SRP/DEF. JAM/IDJMG
8	7	22	SEXY AND I KNOW IT LMFAO PARTY ROCK/WILLIAM/CHERRYTREE/INTERSCOPE
9	9	15	DOMINO JESSIE J LAVA/UNIVERSAL REPUBLIC
10	17	10	INTERNATIONAL LOVE PITBULL FEAT. CHRIS BROWN MR. 305/POLO GROUNDS/JRCA
11	11	22	NI**AS IN PARIS JAY Z KANYE WEST ROC-A-FELLA/ROC NATION/DEF. JAM/IDJMG
12	16	11	THE MOTTO DRAKE FEAT. LIL WAYNE YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
13	15	16	DANCE (ASS) BIG SEAN FEAT. NICKI MINAJ G.O.O.D./DEF. JAM/IDJMG
14	19	4	ASS BACK HOME GYM CLASS HEROES FEAT. NEON WITH DECA/DANCE/FUELED BY RAMEN/RRP
15	13	18	IT WILL RAIN BRUNO MARS SUMMIT/CHOP SHOP/ELEKTRA/ATLANTIC
16	14	44	PARTY ROCK ANTHEM LMFAO PARTY ROCK/WILLIAM/CHERRYTREE/INTERSCOPE
17	18	32	MOVES LIKE JAGGER MARDON 5 FEAT. CHRISTINA AGUILERA AS/MO/CTONE/INTERSCOPE
18	36	3	SOMEbody THAT I USED TO KNOW GOTYE FEAT. KIMBRA SAMPLES 'N' SECONDSONS/FAIRFAX/UNIVERSAL REPUBLIC
19	21	22	NOT OVER YOU GAVIN DEGRAW J/RCA
20	20	14	RED SOLO CUP Toby Keith Show Dog-Universal
21	24	16	I LIKE IT LIKE THAT HOT CHELLE RAE FEAT. NEW BOYZ RCA
22	22	28	SOMEONE LIKE YOU ADELE XL/COLUMBIA
23	23	19	WORK OUT J. COLE ROC NATION/COLUMBIA
24	26	17	I DON'T WANT THIS NIGHT TO END LUKE BRYAN CAPITOL NASHVILLE
25	10	15	THE ONE THAT GOT AWAY KATY PERRY CAPITOL

ROCK™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE
1	1	11	#1 SET FIRE TO THE RAIN ADELE XL/COLUMBIA
2	5	8	SOMEbody THAT I USED TO KNOW GOTYE FEAT. KIMBRA SAMPLES 'N' SECONDSONS/FAIRFAX/UNIVERSAL REPUBLIC
3	2	23	SOMEONE LIKE YOU ADELE XL/COLUMBIA
4	3	20	PARADISE COLDPLAY CAPITOL
5	4	19	BLACKOUT BREATHE CAROLINA FEARLESS
6	6	41	ROLLING IN THE DEEP ADELE XL/COLUMBIA
7	7	54	PUMPED UP KICKS FOSTER THE PEOPLE STARTIME/COLUMBIA
8	9	9	WE ARE YOUNG FUN. FEAT. JANELLE MONAE FUELED BY RAMEN/RRP
9	8	4	I WON'T GIVE UP JASON MRAZ ATLANTIC/RRP
10	14	3	DRIVE BY TRAIN COLUMBIA
11	15	16	HEARTBEAT THE FRAY EPIC
12	10	14	LONELY BOY THE BLACK KEYS NONESUCH/WARNER BROS.
13	11	16	SHAKE IT OUT FLORENCE + THE MACHINE UNIVERSAL REPUBLIC
14	—	1	FIRE INGRID MICHAELSON CABIN 24/MOM + POP
15	12	43	SAIL AWOLNATION RED BULL

R&B/HIP-HOP™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE
1	1	10	#1 RACK CITY TYGA YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
2	2	16	YOUNG, WILD & FREE SNOOP DOGG & WIZ KHALIFA FEAT. BRUNO MARS ROSTRUM/ATLANTIC
3	6	14	INTERNATIONAL LOVE PITBULL FEAT. CHRIS BROWN MR. 305/POLO GROUNDS/JRCA
4	3	25	NI**AS IN PARIS JAY Z KANYE WEST ROC-A-FELLA/ROC NATION/DEF. JAM/IDJMG
5	5	11	THE MOTTO DRAKE FEAT. LIL WAYNE YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
6	4	21	DANCE (ASS) BIG SEAN FEAT. NICKI MINAJ G.O.O.D./DEF. JAM/IDJMG
7	7	24	WORK OUT J. COLE ROC NATION/COLUMBIA
8	10	11	TAKE CARE DRAKE FEAT. RIHANNA YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
9	9	3	FADED TYGA FEAT. LIL WAYNE YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
10	30	3	STUPID HOE NICKI MINAJ YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
11	14	15	MAKE ME PROUD DRAKE FEAT. NICKI MINAJ YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
12	16	6	STRIP CHRIS BROWN FEAT. KEVIN K-MAC MCCALL JIVE/RCA
13	12	24	HEADLINES DRAKE YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
14	15	18	STRANGE CLOUDS B.O.B FEAT. LIL WAYNE REBELROCK/GRAND HUSTLE/ATLANTIC
15	13	43	SUPER BASS NICKI MINAJ YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC

WORLD™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE
1	1	108	#1 SOMEWHERE OVER THE RAINBOW ISRAEL '12' KAMAKAWIWO'OLE BIG BOY/MOUNTAIN APPLE
2	2	7	AI SE EU TE PEGO MICHEL TELÓ SOM LIVRE
3	—	1	TEIR ABHAILE RIU CELTIC WOMAN MANHATTAN
4	4	46	WHAT A WONDERFUL WORLD ISRAEL '12' KAMAKAWIWO'OLE BIG BOY/MOUNTAIN APPLE
5	7	106	THE GIRL FROM IPANEMA STAN GETZ AND JOAO GILBERTO VERVE/UMI
6	6	19	CHAMMAK CHALLO HAMSICA IYER, VISHAL-SHEKHAR & AKON T-SERIES
7	5	107	LA VIE EN ROSE EDITH PIAF EMI CLASSICS/BLUE NOTE
8	8	9	JUBILEE KEITH MEDLEY KEITH MEDLEY
9	—	1	WARRIOR B.A.P. TS ENTER
10	16	105	YOU RAISE ME UP CELTIC WOMAN MANHATTAN/CAPITOL
11	9	27	I AM THE BEST 2NE1 YG
12	10	92	HAWAIIAN ROLLER COASTER RIDE KAMEHAMEHA SCHOOLS CHORUS/MARK KEALI'HO'OMALU WALT DISNEY
13	—	1	HANUMAN RODRIGO Y GABRIELA AND C.U.B.A. RUBY/WORKS/ATO
14	13	2	TELL YOUR WORLD LIVETUNE FEAT. MIKU HATSUNE TOY'S FACTORY
15	19	96	QUELQU'UN M'A DIT CARLA BRUNI NARVEY/2/FONTANA INTERNATIONAL

COUNTRY™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE
1	1	14	#1 RED SOLO CUP TOBY KEITH SHOW DOG-UNIVERSAL
2	2	20	I DON'T WANT THIS NIGHT TO END LUKE BRYAN CAPITOL NASHVILLE
3	3	12	OURS TAYLOR SWIFT BIG MACHINE
4	4	11	ALONE WITH YOU JAKE OWEN RCA
5	7	10	A WOMAN LIKE YOU LEE BRICE Curb
6	5	19	YOU CHRIS YOUNG RCA
7	6	38	JUST A KISS LADY ANTEBELLUM CAPITOL NASHVILLE
8	9	21	DRINK IN MY HAND ERIC CHURCH EMI NASHVILLE
9	12	22	ALL YOUR LIFE THE BAND PERRY REPUBLIC NASHVILLE
10	11	85	IF I DIE YOUNG THE BAND PERRY REPUBLIC NASHVILLE
11	36	5	BETTER THAN I USED TO BE TIM MCGRAW CURB
12	8	29	GOD GAVE ME YOU BLAKE SHELTON WARNER BROS./WMN
13	13	46	DIRT ROAD ANTHEM JASON ALDEAN BROKEN BOW
14	14	21	THE TROUBLE WITH GIRLS SCOTTY MCCREERY 19/INTERSCOPE/MERCURY
15	15	18	KEEP ME IN MIND ZAC BROWN BAND SOUTHERN GROUND/ATLANTIC/BIIGER PICTURE

LATIN™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE
1	1	76	#1 DANZA KUDURO DENZEL & LICORNE UNIVISION/MACHETE/UNIVERSAL MUSIC LATIN
2	2	108	I KNOW YOU WANT ME (CALLE OCHO) PITBULL ULTRA
3	4	108	HIPS DON'T LIE SHAKIRA FEAT. WYCLEF JEAN EPIC/SONY MUSIC LATIN
4	5	90	WAKA WAKA (THIS TIME FOR AFRICA) SHAKIRA FEAT. FRESHLYGROUND EPIC/SONY MUSIC LATIN
5	3	12	INTENTALO JBALLMY FEAT. EL BEBETO Y AMERICA SIERRA FONOVISIA
6	6	22	PROMISE ROMEO SANTOS FEAT. USHER SONY MUSIC LATIN
7	10	17	EL VERDADERO AMOR PERDONA MANA WARNER LATINA
8	8	67	RABIOSA SHAKIRA EPIC/SONY MUSIC LATIN
9	7	2	LAS COSAS PEQUENAS PRINCE ROYCE TOP STUP
10	9	108	HEROE ENRIQUE IGLESIAS INTERSCOPE/UNIVERSAL MUSIC LATIN
11	12	65	BON, BON PITBULL MR. 305/FAMOUS ARTIST/SONY MUSIC LATIN
12	13	73	THE ANTHEM PITBULL FEAT. LIL JON FAMOUS ARTIST/TVT
13	11	17	LOVUMBA (PRESTIGE) DADDY YANKEE EL CARTEL
14	14	48	TABOO DON OMAR ORFANATO/MACHETE/UNIVERSAL MUSIC LATIN
15	15	72	LOCA SHAKIRA FEAT. EL CATA EPIC/SONY MUSIC LATIN

CHRISTIAN™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE
1	3	4	#1 WHERE I BELONG BUILDING 429 ESSENTIAL/PLG
2	1	108	YOU FOUND ME THE FRAY EPIC
3	2	26	COURAGEOUS CASTING CROWNS BEACH STREET/REUNION/PLG
4	—	1	STEADY MY HEART KARI JOBE SPARROW/EMI CMG
5	5	108	HOW TO SAVE A LIFE THE FRAY EPIC
6	38	64	TEMPORARY HOME CARRIE UNDERWOOD 19/ARISTA NASHVILLE
7	10	6	GOD'S NOT DEAD (LIKE A LION) NEWSBOYS INPOP
8	6	108	MONSTER SKILLET ARDENT/FAIR TRADE
9	9	108	I CAN ONLY IMAGINE MERCYME FAIR TRADE
10	12	99	OUR GOD CHRIS TOMLIN SIX STEPS/SPARROW/EMI CMG
11	20	14	WE ARE KARI JOBE SPARROW/EMI CMG
12	11	107	JESUS, TAKE THE WHEEL CARRIE UNDERWOOD 19/ARISTA NASHVILLE/PLG
13	13	108	HERO SKILLET ARDENT/FAIR TRADE
14	14	108	AWAKE AND ALIVE SKILLET ARDENT/FAIR TRADE
15	15	48	HOLD ME JAMIE GRACE FEAT. TOBYMAC GOTTEE

HOT 100 AIRPLAY: 1,312 stations, encompassing pop, adult, rock, country, R&B/hip-hop, Christian, gospel, dance, jazz and Latin formats, are electronically monitored 24 hours a day, 7 days a week by Nielsen Broadcast Data Systems. DIGITAL SONGS: The top-selling overall and genre-specific tracks, as compiled from internet sales data collected and provided by Nielsen SoundScan. Hot 100 Airplay and Hot Digital Songs data is used to compile the Billboard Hot 100. All charts © 2012, Prometheus Global Media, LLC. All rights reserved.

MAINSTREAM TOP 40™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	2	16	#1 THE ONE THAT GOT AWAY KATY PERRY (CAPITOL)
2	4	18	GOOD FEELING FLO RIDA (POE BOY/ATLANTIC)
3	3	18	WE FOUND LOVE RIHANNA FEAT. CALVIN HARRIS (SRP/DEF JAM/IDJMG)
4	1	17	IT WILL RAIN BRUNO MARS (SUMMIT/CHOP SHOP/ELEKTRA/ATLANTIC)
5	5	9	SET FIRE TO THE RAIN ADELE (XL/COLUMBIA)
6	6	21	LOVE YOU LIKE A LOVE SONG SELENA GOMEZ & THE SCENE (HOLLYWOOD)
7	8	19	DOMINO JESSIE J (LAVA/UNIVERSAL REPUBLIC)
8	7	22	SEXY AND I KNOW IT LMFAO (PARTY ROCK/WILL.I.AM/CHERRYTREE/INTERSCOPE)
9	9	22	WITHOUT YOU DAVID GUETTA FEAT. USHER (WHAT A MUSIC/ASTRALWORKS/CAPITOL)
10	14	7	GG TURN ME ON DAVID GUETTA FEAT. NICKI MINAJ (WHAT A MUSIC/ASTRALWORKS/CAPITOL)
11	10	20	NOT OVER YOU GAVIN DEGRAW (J/RCA)
12	15	9	ASS BACK HOME GYM CLASS HEROES FEAT. NEON HITCH (DECA/DANCE/FUELED BY RAIN/RRP)
13	13	13	WORKOUT J. COLE (ROC NATION/COLUMBIA)
14	18	11	INTERNATIONAL LOVE PITBULL FEAT. CHRIS BROWN (MR. 305/POLO GROUNDS/J/RCA)
15	11	29	STEREO HEARTS GYM CLASS HEROES FEAT. ADAM LEVINE (DECA/DANCE/FUELED BY RAIN/RRP)
16	16	17	I LIKE IT LIKE THAT HOT CHELLE RAE FEAT. NEW BOYZ (RCA)
17	17	12	NI**AS IN PARIS JAY Z, KANYE WEST (ROC-A-FELLA/ROC NATION/DEF JAM/IDJMG)
18	20	15	BLACKOUT BREATHE CAROLINA (FEARLESS/COLUMBIA)
19	19	12	YOU DA ONE RIHANNA (SRP/DEF JAM/IDJMG)
20	24	3	STRONGER (WHAT DOESN'T KILL YOU) KELLY CLARKSON (19/RCA)
21	21	13	TONIGHT IS THE NIGHT OUTASIGHT (WARNER BROS.)
22	23	13	HEARTBEAT THE FRAY (EPIC)
23	27	7	YOUNG, WILD & FREE DRAKE FEAT. YOUNG MONEY, CASH MONEY (UNIVERSAL REPUBLIC)
24	29	3	GLAD YOU CAME THE WANTED (GLOBAL TALENT/MERCURY/IDJMG)
25	22	14	HEADLINES DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)
26	30	8	MUSIC SOUNDS BETTER WITH U BIG TIME RUSH FEAT. MANN (NICKELODEON/COLUMBIA)
27	31	4	DANCE (ASS) BIG SEAN FEAT. NICKI MINAJ (G.D.O.D./DEF JAM/IDJMG)
28	37	2	SORRY FOR PARTY ROCKING LMFAO (PARTY ROCK/WILL.I.AM/CHERRYTREE/INTERSCOPE)
29	28	15	5 O'CLOCK T-PAIN FEAT. WIZ KHALIFA & LILY ALLEN (KONVICT/HAPPY BOY/JIVE/RCA)
30	36	2	TAKE CARE DRAKE FEAT. RIHANNA (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)
31	32	6	T.H.E. (THE HARDEST EVER) WILL.I.AM FEAT. MICK JAGGER & JENNIFER LOPEZ (WILL.I.AM/INTERSCOPE)
32	34	5	DISASTER JOJO (BLACKGROUND/INTERSCOPE)
33	33	10	SAY YOU LIKE ME WE THE KINGS (S-CURVE)
34	35	6	BRIGHTER THAN THE SUN COLBIE CAILLAT (UNIVERSAL REPUBLIC)
35	38	4	PRINCESS OF CHINA COLDPLAY FEAT. RIHANNA (CAPITOL)
36	26	11	MARRY THE NIGHT LADY GAGA (STREAMLINE/KONLIVE/INTERSCOPE)
37	NEW		DRIVE BY TRAIN (COLUMBIA)
38	40	2	MIDDLE FINGER CORNA STANSHIP FEAT. MAC MILLER (DECA/DANCE/FUELED BY RAIN/RRP)
39	NEW		DON'T STOP (COLOR ON THE WALLS) FOSTER THE PEOPLE (STARTIME/COLUMBIA)
40	NEW		A THOUSAND YEARS CHRISTINA PERRI (SUMMIT/CHOP SHOP/ATLANTIC/RRP)

Katy Perry's "The One That Got Away" advances 2-1 on Mainstream Top 40 to become the record-extending sixth No. 1 from her album *Teenage Dream* on the survey. No previous album had yielded more than four leaders.

Capitol Records executive VP of marketing and promotion Greg Thompson views the song's coronation as "tremendous recognition for one of the most talented artists in the world. We couldn't be happier for Katy," he says.

With Perry having pocketed two Mainstream Top 40 toppers from her prior album *One of the Boys*—"Hot N Cold" (2008) and "Waking Up in Vegas" (2009)—her sum of eight total leaders places her within one of Rihanna (nine) for the most No. 1s in the list's 19-year history.

"One" concurrently lifts 3-1 on Adult Top 40, marking the record-extending fifth No. 1 from *Dream* and Perry's record-breaking sixth reigning title on the list. Perry passes Nickelback and P!nk, each with five Adult Top 40 No. 1s.



PERRY

ADULT CONTEMPORARY™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	2	24	#1 JUST A KISS LADY ANTEBELLUM (CAPITOL NASHVILLE/CAPITOL)
2	1	23	SOMEONE LIKE YOU ADELE (XL/COLUMBIA)
3	3	31	GOOD LIFE ONEREPUBLIC (MOSLEY/INTERSCOPE)
4	6	19	BRIGHTER THAN THE SUN COLBIE CAILLAT (UNIVERSAL REPUBLIC)
5	5	21	MR. KNOW IT ALL KELLY CLARKSON (19/RCA)
6	4	33	IF I DIE YOUNG THE BAND PERRY (REPUBLIC NASHVILLE/UNIVERSAL REPUBLIC)
7	8	49	F**KIN' PERFECT P!NK (LAFACE/RCA)
8	9	31	THE EDGE OF GLORY LADY GAGA (STREAMLINE/KONLIVE/INTERSCOPE)
9	7	45	ROLLING IN THE DEEP ADELE (XL/COLUMBIA)
10	10	25	MOVES LIKE JAGGER MADONN & FEAT. CHRISTINA AGUILERA (A&M/OCTONE/INTERSCOPE)
11	12	5	SET FIRE TO THE RAIN ADELE (XL/COLUMBIA)
12	11	8	NOT OVER YOU GAVIN DEGRAW (J/RCA)
13	13	5	GREATEST GAINER THE ONE THAT GOT AWAY KATY PERRY (CAPITOL)
14	15	5	IT WILL RAIN BRUNO MARS (SUMMIT/CHOP SHOP/ELEKTRA/ATLANTIC)
15	14	17	NOTHING THE SCRIPT (PHONOGENIC/EPIC)
16	18	14	LET'S STAY TOGETHER SEAL (REPRISE/WARNER BROS.)
17	16	13	YOU AND I LADY GAGA (STREAMLINE/KONLIVE/INTERSCOPE)
18	17	5	CRAWLING BACK TO YOU DAUGHTRY (19/RCA)
19	20	5	WITHOUT YOU DAVID GUETTA FEAT. USHER (WHAT A MUSIC/ASTRALWORKS/CAPITOL)
20	21	16	A BRIGHTER DAY THE DOOBIE BROTHERS (HOR)
21	23	18	LET THE RAIN MARGO REY (ORGANICA)
22	24	4	HEARTBEAT THE FRAY (EPIC)
23	22	19	TALKING TO YOU (IS LIKE TALKING TO MYSELF) DARYL HALL (VERVE FORECAST/VERVE)
24	27	3	A THOUSAND YEARS CHRISTINA PERRI (SUMMIT/CHOP SHOP/ATLANTIC/RRP)
25	25	16	FASTER MATT NATHANSON (ACROBAT/VANGUARD/CAPITOL)

ADULT TOP 40™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	3	15	#1 THE ONE THAT GOT AWAY KATY PERRY (CAPITOL)
2	2	11	SET FIRE TO THE RAIN ADELE (XL/COLUMBIA)
3	4	17	IT WILL RAIN BRUNO MARS (SUMMIT/CHOP SHOP/ELEKTRA/ATLANTIC)
4	1	31	NOT OVER YOU GAVIN DEGRAW (J/RCA)
5	5	22	MR. KNOW IT ALL KELLY CLARKSON (19/RCA)
6	7	19	CRAWLING BACK TO YOU DAUGHTRY (19/RCA)
7	10	13	WE FOUND LOVE RIHANNA FEAT. CALVIN HARRIS (SRP/DEF JAM/IDJMG)
8	8	30	MOVES LIKE JAGGER MADONN & FEAT. CHRISTINA AGUILERA (A&M/OCTONE/INTERSCOPE)
9	6	31	BRIGHTER THAN THE SUN COLBIE CAILLAT (UNIVERSAL REPUBLIC)
10	9	26	JUST A KISS LADY ANTEBELLUM (CAPITOL NASHVILLE/CAPITOL)
11	12	16	HEARTBEAT THE FRAY (EPIC)
12	13	16	PARADISE COLDPLAY (CAPITOL)
13	11	20	STEREO HEARTS GYM CLASS HEROES FEAT. ADAM LEVINE (DECA/DANCE/FUELED BY RAIN/RRP)
14	16	4	STRONGER (WHAT DOESN'T KILL YOU) KELLY CLARKSON (19/RCA)
15	14	17	WITHOUT YOU DAVID GUETTA FEAT. USHER (WHAT A MUSIC/ASTRALWORKS/CAPITOL)
16	15	12	A THOUSAND YEARS CHRISTINA PERRI (SUMMIT/CHOP SHOP/ATLANTIC/RRP)
17	17	3	GREATEST GAINER DRIVE BY TRAIN (COLUMBIA)
18	21	7	DOMINO JESSIE J (LAVA/UNIVERSAL REPUBLIC)
19	19	15	CALLED OUT IN THE DARK SNOW PATROL (POLYDOR/FICTION/ISLAND/IDJMG)
20	20	7	LOVE YOU LIKE A LOVE SONG SELENA GOMEZ & THE SCENE (HOLLYWOOD)
21	22	9	FINE BY ME ANDY GRAMMER (S-CURVE)
22	18	19	LIGHTS ELLIE GOULDING (CHERRYTREE/INTERSCOPE)
23	24	6	I LIKE IT LIKE THAT HOT CHELLE RAE FEAT. NEW BOYZ (RCA)
24	25	11	SHAKE IT OUT FLORENCE + THE MACHINE (UNIVERSAL REPUBLIC)
25	29	10	GOOD FEELING FLO RIDA (POE BOY/ATLANTIC)

ROCK SONGS™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	14	#1 LONELY BOY THE BLACK KEYS (NONESUCH/WARNER BROS.)
2	2	17	THESE DAYS FOO FIGHTERS (ROSWELL/RCA)
3	3	18	FACE TO THE FLOOR CHEVELLE (EPIC)
4	4	27	THE SOUND OF WINTER BUSH (ZUMA ROCK/EONE)
5	7	8	SOMEbody THAT I USED TO KNOW GUY FEAT. KIMBRA (SAMPLES 'N' SECONDS/FAPPAK/UNIVERSAL REPUBLIC)
6	6	35	WALK FOO FIGHTERS (ROSWELL/RCA)
7	5	20	PARADISE COLDPLAY (CAPITOL)
8	10	4	BULLY SHINEDOWN (ATLANTIC)
9	8	14	MONARCHY OF ROSES RED HOT CHILI PEPPERS (WARNER BROS.)
10	9	17	SHAKE IT OUT FLORENCE + THE MACHINE (UNIVERSAL REPUBLIC)
11	12	29	TONIGHT SEETHER (WIND-UP)
12	11	27	COUGH SYRUP YOUNG THE GIANT (ROADRUNNER/RRP)
13	14	19	A WARRIOR'S CALL VOLBEAT (VERTIGO/UNIVERSAL REPUBLIC)
14	16	10	SATELLITE RISE AGAINST (DGC/INTERSCOPE)
15	13	29	THE ADVENTURES OF RAIN DANCE MAGGIE RED HOT CHILI PEPPERS (WARNER BROS.)
16	15	15	DON'T STOP (COLOR ON THE WALLS) FOSTER THE PEOPLE (STARTIME/COLUMBIA)
17	17	15	NARCISSISTIC CANNIBAL KORN FEAT. SKRILLEX & KILL THE NOISE (ROADRUNNER/RRP)
18	18	18	BURIED ALIVE AVENGED SEVENFOLD (HOPELESS/SIRE/WARNER BROS.)
19	24	12	REMEMBER EVERYTHING FIVE FINGER DEATH PUNCH (PROSPECT PARK)
20	19	16	THE COLLAPSE ADELITAS WAY (VIRGIN/CAPITOL)
21	27	8	GREATEST GAINER WE ARE YOUNG FUN. FEAT. JANELLE MONAE (FUELED BY RAIN/RRP)
22	21	16	AFTER MIDNIGHT BLINK-182 (DGC/INTERSCOPE)
23	23	16	ABERDEEN CAGE THE ELEPHANT (ISLAND/JIVE/RCA)
24	22	3	TATTOO VAN HALEN (INTERSCOPE)
25	20	19	BOTTOMS UP NICKELBACK (ROADRUNNER/RRP)
26	26	9	MIDNIGHT CITY M83 (M3/MUTE/CAPITOL)
27	25	9	NOT YOUR FAULT ANOLINATION (RED BULL)
28	28	7	TONGUE TIED GROUPOLOVE (CANVASBACK/ATLANTIC)
29	31	7	EYES WIDE OPEN STAINED (FLIP/ATLANTIC)
30	29	3	SIMPLE SONG THE SHINS (COLUMBIA)
31	36	3	NO RESOLUTION SEETHER (WIND-UP)
32	34	11	THE WALK MAYER HAWTHORNE (UNIVERSAL REPUBLIC)
33	30	10	SET FIRE TO THE RAIN ADELE (XL/COLUMBIA)
34	33	15	BULLET IN MY HAND REDLIGHT KING (HOLLYWOOD)
35	HOT SHOT DEBUT		CHARLIE BROWN COLDPLAY (CAPITOL)
36	39	4	LITTLE TALKS OF MONSTERS AND MEN (RECORD RECORDS)
37	35	8	UNDERGROUND JANE'S ADDICTION (CAPITOL)
38	37	15	CALLED OUT IN THE DARK SNOW PATROL (POLYDOR/FICTION/ISLAND/IDJMG)
39	38	15	GET THRU THIS ART OF DYING (INTOXICATION/REPRISE/ILG)
40	42	14	PUNCHING IN A DREAM THE NAMED AND FAMOUS (SOMEWHAT DAMAGED/POLYDOR/UNIVERSAL REPUBLIC)
41	41	6	THE WAITING ONE ALL THAT REMAINS (PROSTHETIC/RAZOR & TIE)
42	44	5	EVERYBODY TALKS NEON TREES (MERCURY/IDJMG)
43	49	2	WE TAKE CARE OF OUR OWN BRUCE SPRINGSTEEN (COLUMBIA)
44	43	2	IN MY BLOOD BLACK STONE CHERRY (IN DE GOOT/ROADRUNNER/RRP)
45	50	3	DRIVE BY TRAIN (COLUMBIA)
46	45	7	UNDONE ARANDA (ARANDAMUSIC)
47	NEW		MUSTACHE MAN (WASTED) CAKE (UPBEAT/ILG)
48	47	4	FREE GRAFFITI# (N.W.FREE/CAPITOL)
49	NEW		BABY COME HOME BUSH (ZUMA ROCK/EONE)
50	NEW		GOLD ON THE CEILING THE BLACK KEYS (NONESUCH/WARNER BROS.)

As "Don't Stop (Color on the Walls)" climbs 11-9 on Alternative (viewable at billboard.biz/charts), Foster the People joins Mumford & Sons (2010-11) and Cage the Elephant (2009-10) as the only acts to score three top 10s each on the ranking from a debut album since the Killers in 2004-05.



FOSTER THE PEOPLE

ACTIVE ROCK™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	18	#1 FACE TO THE FLOOR CHEVELLE (EPIC)
2	2	24	A WARRIOR'S CALL VOLBEAT (VERTIGO/UNIVERSAL REPUBLIC)
3	3	22	THE COLLAPSE ADELITAS WAY (VIRGIN/CAPITOL)
4	5	4	BULLY SHINEDOWN (ATLANTIC)
5	6	13	REMEMBER EVERYTHING FIVE FINGER DEATH PUNCH (PROSPECT PARK)
6	7	14	THESE DAYS FOO FIGHTERS (ROSWELL/RCA)
7	4	20	BURIED ALIVE AVENGED SEVENFOLD (HOPELESS/SIRE/WARNER BROS.)
8	8	15	NARCISSISTIC CANNIBAL KORN FEAT. SKRILLEX & KILL THE NOISE (ROADRUNNER/RRP)
9	9	13	LONELY BOY THE BLACK KEYS (NONESUCH/WARNER BROS.)
10	10	10	EYES WIDE OPEN STAINED (FLIP/ATLANTIC)
11	12	12	THE WAITING ONE ALL THAT REMAINS (PROSTHETIC/RAZOR & TIE)
12	16	4	NO RESOLUTION SEETHER (WIND-UP)
13	18	9	IN MY BLOOD BLACK STONE CHERRY (IN DE GOOT/ROADRUNNER/RRP)
14	15	15	MONARCHY OF ROSES RED HOT CHILI PEPPERS (WARNER BROS.)
15	14	22	BULLET IN MY HAND REDLIGHT KING (HOLLYWOOD)
16	11	19	BOTTOMS UP NICKELBACK (ROADRUNNER/RRP)
17	17	3	TATTOO VAN HALEN (INTERSCOPE)
18	20	8	SATELLITE RISE AGAINST (DGC/INTERSCOPE)
19	22	3	GREATEST GAINER BOSS' DAUGHTER POP EVIL (EDMÈ)
20	19	11	UNDERGROUND JANE'S ADDICTION (CAPITOL)
21	21	16	THICK AS THIEVES GAVO (ELEVEN SEVEN)
22	23	14	RACE YOU TO THE BOTTOM NEW MEDICINE (PHOTO FINISH/ATLANTIC)
23	25	15	TRIP THE DARKNESS LACUNA COIL (CENTURY MEDIA)
24	34	2	CASUAL SEX MY DARKEST DAYS (MVR/MERCURY/IDJMG)
25	39	2	HURRICANE THEORY OF A DEADMAN (604/ROADRUNNER/RRP)

HERITAGE ROCK™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	19	#1 BOTTOMS UP NICKELBACK (ROADRUNNER/RRP)
2	2	17	FACE TO THE FLOOR CHEVELLE (EPIC)
3	3	4	BULLY SHINEDOWN (ATLANTIC)
4	4	3	TATTOO VAN HALEN (INTERSCOPE)
5	5	26	THE SOUND OF WINTER BUSH (ZUMA ROCK/EONE)
6	6	13	THESE DAYS FOO FIGHTERS (ROSWELL/RCA)
7	7	34	WALK FOO FIGHTERS (ROSWELL/RCA)
8	8	30	TONIGHT SEETHER (WIND-UP)
9	9	29	NOT AGAIN STAINED (FLIP/ATLANTIC)
10	10	49	LIES OF THE BEAUTIFUL PEOPLE SIXX: A.M. (ELEVEN SEVEN)
11	12	17	THE COLLAPSE ADELITAS WAY (VIRGIN/CAPITOL)
12	14	10	LONELY BOY THE BLACK KEYS (NONESUCH/WARNER BROS.)
13	11	12	REMEMBER EVERYTHING FIVE FINGER DEATH PUNCH (PROSPECT PARK)
14	15	29	THE ADVENTURES OF RAIN DANCE MAGGIE RED HOT CHILI PEPPERS (WARNER BROS.)
15	13	47	COUNTRY SONG SEETHER (WIND-UP)
16	17	6	IN MY BLOOD BLACK STONE CHERRY (IN DE GOOT/ROADRUNNER/RRP)
17	19	17	BURIED ALIVE AVENGED SEVENFOLD (HOPELESS/SIRE/WARNER BROS.)
18	16	14	NARCISSISTIC CANNIBAL KORN FEAT. SKRILLEX & KILL THE NOISE (ROADRUNNER/RRP)
19	21	13	MONARCHY OF ROSES RED HOT CHILI PEPPERS (WARNER BROS.)
20	18	17	GET THRU THIS ART OF DYING (INTOXICATION/REPRISE/ILG)
21	20	8	A WARRIOR'S CALL VOLBEAT (VERTIGO/UNIVERSAL REPUBLIC)
22	23	2	EYES WIDE OPEN STAINED (FLIP/ATLANTIC)
23	24	2	DIFFERENT DEVIL CHICKENFOOT (LAND SHARK/EONE)
24	NEW		NO RESOLUTION SEETHER (WIND-UP)
25	22	7	COME ON OVER KENNY WAYNE SHEPHERD BAND (LIPSY/LOLO & PROCK

HOT COUNTRY SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	PEAK POSITION
1	1	23	#1 YOU <small>(J. STROUD (C. YOUNG, J. LAIRD))</small>	Chris Young RCA	1
2	1	22	I DON'T WANT THIS NIGHT TO END <small>(J. STEVENS (L. BRYAN, D. DAVIDSON, R. AKINS, B. HAYSUP))</small>	Luke Bryan Capitol Nashville	1
3	4	27	ALL YOUR LIFE <small>(N. CHAPMAN (B. HENNINGSEN, C. HENNINGSEN))</small>	The Band Perry Republic Nashville	3
4	3	1	DRINK IN MY HAND <small>(J. JOYCE (E. CHURCH, M. PHEENEY, J. LAIRD))</small>	Eric Church EMI Nashville	1
5	7	15	YOU GONNA FLY <small>(D. HUFF (K. URBAN, J. J. HUNSTON, C. LUCAS, P. BRUST))</small>	Keith Urban Capitol Nashville	5
6	6	18	REALITY <small>(B. CANNON, K. CHESNEY (K. CHESNEY, B. JAMES))</small>	Kenny Chesney BNA	6
7	5	4	KEEP ME IN MIND <small>(K. STEGALL, Z. BROWN (Z. BROWN, W. DURRETT, C. COWAN))</small>	Zac Brown Band Southern Ground/Atlantic/Bigger Picture	1
8	10	11	HOME <small>(B. BEAVERS, L. WOOTEN (D. WILSON, B. BEAVERS, D. BENTLEY))</small>	Dierks Bentley Capitol Nashville	8
9	9	28	I'M GONNA LOVE YOU THROUGH IT <small>(M. MCBRIDE, B. GALLIMORE (B. HAYSUP, S. ISAACS, J. YEARY))</small>	Martina McBride Republic Nashville	9
10	11	16	RED SOLO CUP <small>(T. KEITH (J. BEAVERS, B. BEAVERS, B. WARREN, B. WARREN))</small>	Toby Keith Show Dog-Universal	10
11	12	15	LOVE'S GONNA MAKE IT ALRIGHT <small>(T. BROWN, G. STRAIT (A. ANDERSON, C. STAPLETON))</small>	George Strait MCA Nashville	11
12	14	18	ALONE WITH YOU <small>(J. MOIR, R. CLAWSON (C. GRAY, T. J. THARDING, S. MCANALLY))</small>	Jake Owen RCA	12
13	13	10	OURS <small>(N. CHAPMAN, T. SWIFT (T. SWIFT))</small>	Taylor Swift Big Machine	13
14	15	14	STORM WARNING <small>(D. HUFF (J. HAYES (H. HAYES, G. SAMPSON, B. BUSBEE))</small>	Hunter Hayes Atlantic/VMN	14
15	16	11	CAMOUFLAGE <small>(F. ROGERS (B. PAISLEY, C. DUBOIS, K. LOVELACE))</small>	Brad Paisley Arista Nashville	15
16	17	25	WHERE I COME FROM <small>(M. KNOX (R. CLAWSON, D. DAVIDSON))</small>	Montgomery Gentry Average Joe's	16
17	21	6	AIR POWER DRINK ON IT <small>(S. HENDRICKS (J. R. STEWART, J. ALEXANDER, R. CLAWSON))</small>	Blake Shelton Warner Bros./VMN	17
18	20	11	DANCIN' AWAY WITH MY HEART <small>(F. WORLEY, L. ADY (ANTHONY, D. HAYWOOD, C. KELLEY, V. SCOTT, J. KEAR))</small>	Lady Antebellum Capitol Nashville	18
19	18	27	BAIT A HOOK <small>(J. STOVER (R. AKINS, J. MOORE, J. S. STOVER))</small>	Justin Moore Valory	17
20	23	22	AIR POWER THE TROUBLE WITH GIRLS <small>(M. BRIGHT (P. WHITE, C. TOMPKINS))</small>	Scotty McCreery 19/Interscope/Mercury	20
21	24	17	A WOMAN LIKE YOU <small>(J. STONE, L. BRICE (J. BULFORD, P. BARTON, J. STONE))</small>	Lee Brice Curb	21
22	26	9	BETTER THAN I USED TO BE <small>(B. GALLIMORE, T. MCGRAW (B. SIMPSON, A. GURLEY))</small>	Tim McGraw Curb	22
23	27	6	OVER YOU <small>(F. DODELL, C. AINLAY, G. WOFF (M. LAMBERT, B. SHELTON))</small>	Miranda Lambert RCA	23
24	31	3	GREATEST GAINER BANJO <small>(D. HUFF, RASCAL FLATTS (T. MARTIN, W. MURPHY, N. THRASHER))</small>	Rascal Flatts Big Machine	24
25	25	17	LIKE MY DOG <small>(C. CHAMBERLAIN, B. CURRINGTON (S. EMERICK, H. ALLEN))</small>	Billy Currington Mercury	24



Singer snags his fifth straight No. 1, which ties Blake Shelton for longest active streak among males. Zac Brown Band, which recently lifted a seventh straight song to No. 1, is the overall active leader. Young's streak of five began when "Gettin' You Home" reached No. 1 in October 2009.



Keith logs his 41st top 10 with a drink-along anthem that also clings to No. 1 for a 12th week on Country Digital Songs (see chart, page 47). Nielsen SoundScan reports total sales of nearly 1.2 million, earning Keith his first million-selling download.

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	PEAK POSITION
26	30	17	SOMETHIN' 'BOUT A TRUCK <small>(B. JAMES (K. MOORE, D. COUCH))</small>	Kip Moore MCA Nashville	26
27	29	25	THIS OLE BOY <small>(P. DONNELL (B. HAYSUP, D. DAVIDSON, R. AKINS))</small>	Craig Morgan Black River	27
28	32	9	YOU DON'T KNOW HER LIKE I DO <small>(D. HUFF (B. GILBERT, J. MCCORMICK))</small>	Brantley Gilbert Valory	28
29	33	22	GOT MY COUNTRY ON <small>(K. STEGALL (K. ARCHER, J. WEAVER, D. MYRICK))</small>	Chris Cagle Bigger Picture	29
30	28	12	COME HOME <small>(B. GALLIMORE, F. HILL (R. B. TEDDER))</small>	Faith Hill Warner Bros./A&R	26
31	34	24	LET'S DON'T CALL IT A NIGHT <small>(C. LINDSEY (C. JAMES, B. LONG, T. MCBRIDE))</small>	Casey James 19/BNA	31
32	35	20	WANNA MAKE YOU LOVE ME <small>(J. STROUD (J. COLLINS, B. PINSON))</small>	Andy Gibson DMP/R&J	32
33	36	15	(KISSED YOU) GOOD NIGHT <small>(M. SERLETIC (T. GOSSIN, J. KEAR))</small>	Gloriana Emblem/Warner Bros./A&R	33
34	37	13	HE'S MINE <small>(T. HEWITT, R. ATKINS (C. BEATHARD, P. DONNELL, T. JAMES))</small>	Rodney Atkins Curb	34
35	38	14	GEORGIA PEACHES <small>(B. GALLIMORE (M. HOPE, B. DALY, R. PRODOR))</small>	Lauren Alaina 19/Mercury/Mercury	35
36	51	2	NO HURRY <small>(K. STEGALL, Z. BROWN (Z. BROWN, W. DURRETT, J. OTTD))</small>	Zac Brown Band Southern Ground/Atlantic/Bigger Picture	36
37	48	5	TIME IS LOVE <small>(F. ROGERS (T. SHAPIRO, T. MARTIN, M. NESLER))</small>	Josh Turner MCA Nashville	37
38	39	13	MILLION DOLLAR VIEW <small>(K. BEARD, M. WRIGHT (D. L. MURPHY, S. G. G. TEREN III))</small>	Trace Adkins Show Dog-Universal	38
39	44	14	SATURDAY NIGHT <small>(J. NIEBANK (V. BOWEN, L. TAMLER))</small>	Wade Bowen Sea Gayle/BNA	39
40	41	7	EVEN IF IT BREAKS YOUR HEART <small>(M. WRUCKE (W. HODGE, E. PASLAY))</small>	Eli Young Band Republic Nashville	40
41	43	11	ANGEL EYES <small>(J. LEE (J. COPLAN, E. GUNDERSON, E. PASLAY))</small>	Love And Theft RCA	41
42	40	15	HOME SWEET HOME <small>(D. MYRICK, N. JOHNSON (D. MYRICK, N. JOHNSON, M. MARIE, D. HORNE))</small>	THE FARM All In/Extra Nashville/New Revolution	40
43	42	5	COWBOYS AND ANGELS <small>(B. BEAVERS (D. LYNCH, J. LEE, T. NICHOLS))</small>	Dustin Lynch Broken Bow	42
44	50	5	WHY YA WANNA <small>(S. HENDRICKS (C. GRAY, T. C. DESTEFANO, A. GORLEY))</small>	Jana Kramer Elektra Nashville/VMN	44
45	52	5	FLY OVER STATES <small>(M. KNOX (M. DULANEY, N. THRASHER))</small>	Jason Aldean Broken Bow	45
46	54	4	LET THE COWBOY ROCK <small>(R. DUNN (R. DUNN, D. DAVIDSON))</small>	Ronnie Dunn Arista Nashville	46
47	45	20	THAT GIRL <small>(D. L. MURPHY (K. FOWLER, T. WILLMON, C. INGERSOLL))</small>	Kevin Fowler Average Joe's	45
48	47	18	UNDERDOG <small>(S. NIELSON (G. S. NIELSON, D. L. MURPHY, J. SEVER, H. TOBIN))</small>	The Lost Trailers HRT/Stokes/Tunes	44
49	49	8	COMIN' AROUND <small>(P. DONNELL (J. THOMPSON, R. CLAWSON, K. MARVEL))</small>	Josh Thompson RCA	46
50	53	1	WHEN I GET IT <small>(K. STEGALL (C. CAMPBELL, J. P. MATTHEWS, J. MCCORMICK))</small>	Craig Campbell Bigger Picture	50

TOP COUNTRY ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	PEAK POSITION
1	1	1	#1 TIM MCGRAW <small>(CURB 79205 (13.98))</small>	Emotional Traffic	1
2	NEW	1	KELLIE PICKLER <small>(19/BNA 01587/SMN (11.98))</small>	100 Proof	2
3	3	25	PACE SETTER LUKE BRYAN <small>(CAPITOL NASHVILLE 70412 (18.98))</small>	Tailgates & Tanlines	1
4	2	20	LADY ANTEBELLUM <small>(CAPITOL NASHVILLE 04431 (18.98))</small>	Own The Night	1
5	5	65	JASON ALDEAN <small>(BROKEN BOW 7697 (18.98))</small>	My Kinda Party	2
6	1	14	TOBY KEITH <small>(SHOW DOG-UNIVERSAL 015502 (9.98))</small>	Clancy's Tavern	1
7	6	17	SCOTTY MCCREERY <small>(19/MERCURY NASHVILLE 016022/IGA/UMGN (13.98))</small>	Clear As Day	1
8	4	68	THE BAND PERRY <small>(REPUBLIC NASHVILLE 014838/UNIVERSAL REPUBLIC (10.98))</small>	The Band Perry	2
9	18	29	GREATEST GAINER BLAKE SHELTON <small>(WARNER BROS. 527370/VMN (18.98))</small>	Red River Blue	1
10	10	27	ERIC CHURCH <small>(EMI NASHVILLE 94266* (16.98))</small>	Chief	1
11	7	12	TAYLOR SWIFT <small>(BIG MACHINE T50300A (18.98))</small>	Speak Now	1
12	9	91	BRANTLEY GILBERT <small>(VALORY 890100 (14.98))</small>	Halfway To Heaven	2
13	12	13	MIRANDA LAMBERT <small>(RCA 90589/SMN (11.98))</small>	Four The Record	1
14	13	71	ZAC BROWN BAND <small>(SOUTHERN GROUND/ROAR/BIGGER PICTURE/ATLANTIC 524722/AG (18.98))</small>	You Get What You Give	1
15	8	61	TIM MCGRAW <small>(CURB 79205 (18.98))</small>	Number One Hits	6
16	NEW	1	VARIOUS ARTISTS <small>(UNIVERSAL/SONY MUSIC/EMI 95759/CAPITOL (18.98))</small>	NOW That's What I Call Country Ballads	16
17	11	2	MARTINA MCBRIDE <small>(RCA 98097/SMN (10.98))</small>	Hits And More	11
18	16	23	PISTOL ANNIES <small>(RCA 94916/SMN (11.98))</small>	Hell On Heels	1
19	23	36	BRAD PAISLEY <small>(ARISTA NASHVILLE 83274/SMN (11.98))</small>	This Is Country Music	1
20	22	22	JAKE OWEN <small>(RCA 89547/SMN (10.98))</small>	Barefoot Blue Jean Night	1
21	24	32	JUSTIN MOORE <small>(VALORY JMO200A (10.98))</small>	Outlaws Like Me	1
22	17	16	LAUREN ALAINA <small>(19/MERCURY NASHVILLE 016025/IGA/UMGN (13.98))</small>	Wildflower	2
23	15	64	BLAKE SHELTON <small>(REPRISE 525082/VMN (18.98))</small>	Loaded: The Best Of Blake Shelton	4
24	21	9	THE LITTLE WILLIES <small>(MILKING BULL 30155* (18.98))</small>	For The Good Times	9
25	26	29	CHRIS YOUNG <small>(RCA 85497/SMN (10.98))</small>	Neon	2

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	PEAK POSITION
26	25	10	TAYLOR SWIFT <small>(BIG MACHINE T50300A (24.98 CD/DVD))</small>	Speak Now: World Tour Live CD + DVD	2
27	28	70	KENNY CHESNEY <small>(BNA 57445/SMN (11.98))</small>	Hemingway's Whiskey	1
28	14	20	GEORGE STRAIT <small>(MCA NASHVILLE 015607/UME (7.98))</small>	Icon: George Strait	14
29	30	16	HUNTER HAYES <small>(ATLANTIC 528899/VMN (10.98))</small>	Hunter Hayes	7
30	20	24	ELI YOUNG BAND <small>(REPUBLIC NASHVILLE 015856/UNIVERSAL REPUBLIC (10.98))</small>	Life At Best	3
31	31	63	RASCAL FLATTS <small>(BIG MACHINE RF0100A (13.98))</small>	Nothing Like This	1
32	27	45	JOSH TURNER <small>(MCA NASHVILLE 015348/UME (7.98))</small>	Icon: Josh Turner	20
33	19	21	GEORGE STRAIT <small>(MCA NASHVILLE 015924/UMGN (13.98))</small>	Here For A Good Time	1
34	32	45	BILLY CURRINGTON <small>(MERCURY 015290/UME (7.98))</small>	Icon: Billy Currington	22
35	29	33	VARIOUS ARTISTS <small>(UNIVERSAL/EMI/SONY MUSIC 015731/UME (18.98))</small>	NOW That's What I Call Country: Volume 4	3
36	38	17	RODNEY ATKINS <small>(CURB 79255 (18.98))</small>	Take A Back Road	3
37	37	47	SARA EVANS <small>(RCA 49693/SMN (10.98))</small>	Stronger	1
38	35	71	BILLY CURRINGTON <small>(MERCURY 014407/UMGN (9.98))</small>	Enjoy Yourself	2
39	33	66	SOUNDTRACK <small>(RCA 72911/SMN (11.98))</small>	Country Strong	2
40	36	16	MARTINA MCBRIDE <small>(REPUBLIC NASHVILLE 016011/UNIVERSAL REPUBLIC (13.98))</small>	Eleven	4
41	34	11	DAVID NAIL <small>(MCA NASHVILLE 016220/UMGN (10.98))</small>	The Sound Of A Million Dreams	8
42	41	82	ALAN JACKSON <small>(ARISTA NASHVILLE 78861/SMN (11.98))</small>	34 Number Ones	7
43	40	74	PATSY CLINE <small>(MCA NASHVILLE 014526/UME (7.98))</small>	Icon: Patsy Cline	38
44	42	68	DARIUS RUCKER <small>(CAPITOL NASHVILLE 26939 (18.98))</small>	Charleston, SC 1966	1
45	49	63	KEITH URBAN <small>(CAPITOL NASHVILLE 47695 (11.98))</small>	Get Closer	2
46	46	51	THOMPSON SQUARE <small>(STONEY CREEK 7677 (13.98))</small>	Thompson Square	3
47	48	42	ALISON KRAUSS & UNION STATION <small>(ROUNDER 610665*/CONCORD (18.98))</small>	Paper Airplane	1
48	44	67	SUGARLAND <small>(MERCURY 014758*/UMGN (13.98))</small>	The Incredible Machine	1
49	50	15	MONTGOMERY GENTRY <small>(AVERAGE JOE'S 233 (14.98))</small>	Rebels On The Run	9
50	45	71	DON WILLIAMS <small>(MCA NASHVILLE 014519/UME (7.98))</small>	Icon: Don Williams	43

BLUEGRASS ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	PEAK POSITION
1	1	3	#1 DAILEY & VINCENT <small>(ROUNDER 618972 EX/CRACKER BARREL)</small>	The Gospel Side Of Dailey & Vincent	1
2	2	14	YO-YO MA/S. DUNCAN/E. MEYER/C. THILE <small>(SONY CLASSICAL 84118/SONY MASTERWORKS)</small>	The Goat Rodeo Sessions	1
3	3	43	ALISON KRAUSS & UNION STATION <small>(ROUNDER 610665*/CONCORD)</small>	Paper Airplane	1
4	5	13	THE ISAACS <small>(GAITHER 46138/EMI CMG)</small>	Why Can't We	1
5	4	46	STEVE MARTIN AND THE STEEP CANYON RANGERS <small>(40 SHARE/ROUNDER 610660*/CONCORD)</small>	Rare Bird Alert	1
6	6	37	SARAH JAROSZ <small>(SUGAR HILL 4062*/MELK)</small>	Follow Me Down	1
7	7	29	CHRISTHILE & MICHAEL DAVES <small>(NONESUCH 527603/WARNER BROS.)</small>	Sleep With One Eye Open	1
8	9	50	THE WAILIN' JENNYS <small>(RED HOUSE 234)</small>	Bright Morning Stars	1
9	13	48	THE STEELDRIVERS <small>(ROUNDER 610624*/CONCORD)</small>	Reckless	1
10	14	10	GREENSKY BLUEGRASS <small>(BIG BLUE 200 0007)</small>	Handguns	1

BETWEEN THE BULLETS

McGRAW'S 12TH NO. 1



With 68,000 copies sold, Tim McGraw debuts at No. 1 for a 12th time on Top Country Albums—his first in more than two years—as *Emotional Traffic* becomes his 13th set to reach the summit and opens at No. 2 on the Billboard 200. McGraw most recently led the country list with *Southern Voice*, which bowed at No. 1 in November 2009. Also noteworthy on Top Country Albums is a No. 2 start by Kellie Pickler's third set, *100 Proof* (27,000 copies sold). Her first two albums debuted at No. 1 in 2006 and 2008, respectively.

—Wade Jessen

TOP R&B/HIP-HOP ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMPRINT/PROMOTION LABEL
1	1	11	SEAL	#1 SOUL 2 REPRISE 52864/WARNER BROS.	
2	1	11	DRAKE	TAKE CARE YOUNG MONEY/CASH MONEY 01639/UNIVERSAL REPUBLIC	
3	2	10	RIHANNA	TALK THAT TALK SRP/DEF JAM 016213/IDJ/JMG	
4	3	6	YOUNG JEEZY	TM103 CTE/DEF JAM 013738/IDJ/JMG	
5	5	10	GG MARY J. BLIGE	MY LIFE II... Matriarch/Geffen 016257/IGA	
6	4	25	JAY Z KANYE WEST	WATCH THE THORNE ROC-A-FELLA/ROC NATION/DEF JAM 015267/IDJ/JMG	
7	6	23	LIL WAYNE	THA CARTER IV YOUNG MONEY/CASH MONEY 0584/UNIVERSAL REPUBLIC	
8	7	8	AMY WINEHOUSE	LONESOME HIDDEN TREASURES UNIVERSAL REPUBLIC 016294*	
9	9	31	BEYONCE	4 PARKWOOD/COLUMBIA 90824/SONY MUSIC	
10	8	7	ANTHONY HAMILTON	BACK TO LOVE MISTER'S MUSIC 99136/RCA	
11	10	18	J. COLE	COLE WORLD ROC NATION/COLUMBIA 57920/SONY MUSIC	
12	18	8	ROBIN THICKE	LOVE AFTER WAR STAR TRAK/Geffen 016290/IGA	
13	13	13	WALE	AMBITION MAYBACH 528687/WARNER BROS.	
14	14	32	PITBULL	PLANET PIT MR. 305/POLO GROUNDS/J 60663/RCA	
15	30	8	PAGE THE ROOTS	SETTER UNDISN DEF JAM 016282/IDJ/JMG	
16	17	62	NICKI MINAJ	PINK FRIDAY YOUNG MONEY/CASH MONEY 01601/UNIVERSAL REPUBLIC	
17	19	13	TYRESE	OPEN INVITATION VOLTRON RECORDZ 93562	
18	24	10	YELAWOLF	RADIOACTIVE GHET-O-VISION/SHADY/DGC/INTERSCOPE 0167416A	
19	16	12	MAC MILLER	BLUE SLIDE PARK ROSTRUM 218	
20	15	3	YO GOTTI	LIVE FROM THE KITCHEN POLO GROUNDS 43850/RCA	
21	12	6	COMMON	THE DREAMER THE BELIEVER THINK COMMONLY 32003/WARNER BROS.	
22	23	33	BAD MEETS EVIL	HELL THE SEQUEL SHADY/INTERSCOPE 015729/IGA	
23	22	7	SNOOP DOGG & WIZ KHALIFA	MAC + DOGG GO TO HIGH SCHOOL ROSTRUM/DGG/STYL/ATLANTIC 52849/AG	
24	37	25	ETTA JAMES	ICON: ETTA JAMES CHESS/Geffen 014783/UME	
25	25	11	CHILDISH GAMBINO	CAMP GLASSNOTE 0121*	
26	11	19	MINDLESS BEHAVIOR	#1 GIRLSTREAMLINE/CONJUNCTION/INTERSCOPE 015906/IGA	
27	27	63	RIHANNA	LOUD SRP/DEF JAM 014927/IDJ/JMG	
28	26	44	WIZ KHALIFA	ROLLING PAPERS ROSTRUM/ATLANTIC 527099/AG	
29	34	45	CHRIS BROWN	F.A.M.E. JIVE 80667/RCA	
30	21	8	T-PAIN	REVOLVER NAPPY BOY/KONVICT 98123/RCA	
31	29	10	MICHAEL JACKSON	IMMORTAL MJJ/EPIC 91258/SONY MUSIC	
32	NEW		K'NAAN	MORE BEAUTIFUL THAN SILENCE A&M/VICTONE DIGITAL EV16A	
33	31	31	BIG SEAN	FINALLY FAMOUS G.O.D./DEF JAM 015421/IDJ/JMG	
34	36	45	KIRK FRANKLIN	HELLO FEAR FD YO SOUL/VERITY 77917/RCA	
35	32	74	THE TEMPTATIONS	ICON MDTOWN 014607/UME	
36	39	61	MIGUEL	ALL I WANT IS YOU BLACK ICE/BYSTORM/JIVE 75487/RCA	
37	41	4	ETTA JAMES	THE DREAMER VERVE FORECAST 016128/VG	
38	40	17	MAYER HAWTHORNE	HOW DO YOU DO UNIVERSAL REPUBLIC 016109*	
39	38	32	JILL SCOTT	THE LIGHT OF THE SUN BLUES BABE 527941/WARNER BROS.	
40	28	77	KEM	INTIMACY: ALBUM III UNIVERSAL REPUBLIC 014469	
41	43	9	TREY SONGZ	INEVITABLE SONGBOOK/ATLANTIC 529381/AG	
42	44	63	KANYE WEST	MY BEAUTIFUL DARK TWISTED FANTASY/ROC-A-FELLA/DEF JAM 01487/IDJ/JMG	
43	42	38	TYLER, THE CREATOR	GOBLIN XL 529*	
44	48	33	LEDISI	PIECES OF ME VERVE FORECAST 015557/VG	
45	33	3	SCHOOLBOY Q	HABITS & CONTRADICTIONS TGP DAWES DIGITAL EX	
46	45	11	WEBBIE	SAVAGE LIFE 3 TRILL 02	
47	53	48	MARSHA AMBROSIOUS	LATE NIGHTS & EARLY MORNINGS J 64826/RCA	
48	49	59	YELAWOLF	TRUNK MUIZIK 0-10 GHET-O-VISION/DGC/INTERSCOPE 014450/IGA	
49	47	64	KID CUDI	MAN ON THE MOON & DREAM ON G.O.D. 014941/UNIVERSAL REPUBLIC	
50	20	4	VARIOUS ARTISTS	MUSIC BY BACHARACH UNIVERSAL SPECIAL MARKETS 01622 EX/STARBUCKS	

Rapper Tyga earns his first top 10 as a lead artist on the **Rhythmic** chart as "Rack City" rises 13-9 as the list's Greatest Gainer, plus 684 plays (up 29%). Contributing mightily to the song's spin improvement were KWIN Stockton, Calif. (up 49 spins this week) and WMBX West Palm Beach, Fla. (up 48).



MAINSTREAM R&B/HIP-HOP

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

BETWEEN THE BULLETS

SEAL CLAIMS FIRST NO. 1 ALBUM



two days before *Soul 2* was released, he and Heidi Klum (his wife of nearly seven years and one-time duet partner) announced their separation.

—Karinah Santiago

RHYTHMIC

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT/PROMOTION LABEL
1	1	16	#1 GOOD FEELING	FLO RIDA P.D.E. BOY/ATLANTIC	
2	2	18	WE FOUND LOVE	RIHANNA FEAT. CALVIN HARRIS SRP/DEF JAM/IDJ/JMG	
3	3	20	NI**AS IN PARIS	JAY-Z KANYE WEST ROC-A-FELLA/ROC NATION/DEF JAM/IDJ/JMG	
4	4	25	WORK OUT	J. COLE ROC NATION/COLUMBIA	
5	5	15	DANCE (ASS)	BIG SEAN FEAT. NICKI MINAJ G.O.D./DEF JAM/IDJ/JMG	
6	6	16	IT WILL RAIN	BRUNO MARS SUMMIT/CHOP SHOP/ELEKTRA/ATLANTIC	
7	7	13	YOUNG, WILD & FREE	SNOOP DOGG & WIZ KHALIFA FEAT. BRUNO MARS ROSTRUM/DGG/STYL/ATLANTIC	
8	10	11	THE MOTTO	DRAKE FEAT. LIL WAYNE YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	
9	13	9	GG RACK CITY	TYGA YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	
10	9	14	MAKE ME PROUD	DRAKE FEAT. NICKI MINAJ YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	
11	8	19	SEXY AND I KNOW IT	LMFAO PARTY ROCK/WILL.I.AM/CHERRYTREE/INTERSCOPE/UNIVERSAL	
12	11	11	LOTUS FLOWER BOMB	WALE FEAT. MIGUEL MAYBACH/WARNER BROS.	
13	12	12	YOU DA ONE	RIHANNA SRP/DEF JAM/IDJ/JMG	
14	14	8	STRIP	CHRIS BROWN FEAT. KEVIN K-MAC MCCALL JIVE/RCA	
15	16	15	INTERNATIONAL LOVE	PITBULL FEAT. CHRIS BROWN MR. 305/POLO GROUNDS/J/RCA	
16	17	9	CAN'T GET ENOUGH	J. COLE FEAT. TREY SONGZ ROC NATION/COLUMBIA	
17	18	6	TURN ME ON	DAVID GUETTA FEAT. NICKI MINAJ/WHAT A MUSIC/ASTRALwerks/CAPITOL	
18	22	6	TAKE CARE	DRAKE FEAT. RIHANNA YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	
19	20	14	STRANGE CLOUDS	B.O.B FEAT. LIL WAYNE REBEL/ROCK/GRAND HUSTLE/ATLANTIC	
20	21	13	THE ONE THAT GOT AWAY	KATY PERRY CAPITOL	
21	23	7	I DO	YOUNG JEEZY FEAT. JAY-Z & ANDRE 3000 CTE/DEF JAM/IDJ/JMG	
22	19	18	5 O'CLOCK	T-PAIN FEAT. WIZ KHALIFA & LIL ALLEN KONVICT/NAPPY BOY/VERVE/RCA	
23	27	3	GOTTA HAVE IT	JAY-Z KANYE WEST ROC-A-FELLA/ROC NATION/DEF JAM/IDJ/JMG	
24	29	4	TALK THAT TALK	RIHANNA FEAT. JAY-Z SRP/DEF JAM/IDJ/JMG	
25	33	2	SET FIRE TO THE RAIN	ADELE XL/COLUMBIA	
26	30	4	SLIDE OVER	BABY BASH FEAT. MIGUEL BASH/TOWN	
27	24	13	YOU THE BOSS	RICK ROSS FEAT. NICKI MINAJ SNS/MAYBACH/DEF JAM/IDJ/JMG	
28	34	3	ASS BACK HOME	GVM CLASS HEROES FEAT. NEIN HICH DEJAY/DANCE/DEF JAM/IDJ/JMG	
29	32	4	ROUND OF APPLAUSE	WAKA FLOCKA FLAME FEAT. DRAKE MIZAY/WARNER BROS.	
30	26	13	PARTY	BEYONCE FEAT. ANDRE 3000 PARKWOOD/COLUMBIA	
31	35	3	UP!	LOVERANCE FEAT. IAMSU & SKIPPER ON 99 CENT STUD LIFE/INTERSCOPE	
32	31	13	TROUBLE	BEI MAJOR FEAT. J. COLE JIVE/RCA	
33	28	12	MIRROR	LIL WAYNE FEAT. BRUNO MARS YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	
34	38	2	DO IT LIKE YOU	DIGGY FEAT. JEREMIH ATLANTIC	
35	40	2	HEARTBEAT	CHILDISH GAMBINO RED/CLASSNOTE	
36	37	2	LOVE YOU LIKE A LOVE SONG	SELENA GOMEZ & THE SCENE HOLLYWOOD	
37	NEW		GIRLS TALKIN BOUT	MINDLESS BEHAVIOR STREAMLINE/CONJUNCTION/INTERSCOPE	
38	39	5	LOOKS LIKE SEX	MIKE POSNER RCA	
39	NEW		SORRY FOR PARTY ROCKING	LMFAO PARTY ROCK/WILL.I.AM/CHERRYTREE/INTERSCOPE	
40	NEW		DOMINO	JESSIE J LAVA/UNIVERSAL REPUBLIC	

ADULT R&B

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT/PROMOTION LABEL
1	2	16	#1 LOVE AFTER WAR	ROBIN THICKE STAR TRAK/Geffen/Interscope	
2	1	27	STAY	TYRESE VOLTRON RECORDZ/CAPITOL	
3	3	41	FOOL FOR YOU	CEE LO GREEN RADICULTURE/ELEKTRA/ATLANTIC	
4	4	16	LOVE ON TOP	BEYONCE PARKWOOD/COLUMBIA	
5	5	31	STAY TOGETHER	LEDISI FEAT. JAHEIM VERVE FORECAST/VERVE	
6	6	16	WOO	ANTHONY HAMILTON MISTER'S MUSIC/RCA	
7	8	24	SO GONE (WHAT MY MIND SAYS)	JILL SCOTT FEAT. PAUL WALL BLUES BABE/WARNER BROS.	
8	7	38	LIFE OF THE PARTY	CHARLIE WILSON P. MUSIC/JIVE/RCA	
9	11	11	THANK YOU	ESTELLE HOME SCHOOL/ATLANTIC	
10	10	18	REAL LOVE	ERIC BENET JORDAN HOUSE/CAPITOL	
11	14	17	UNTIL IT'S GONE	MONICA J/RCA	
12	13	22	MAKE YOU SAY OOH	KEITH SWEAT THE SWEAT HOTEL/EDNE	
13	17	4	GREATEST GAINER YOU'RE ON MY MIND	KEM UNIVERSAL REPUBLIC	
14	12	20	25/8	MARY J. BLIGE Matriarch/Geffen/Interscope	
15	15	18	DON'T KISS ME	CARL THOMAS B REAL/BEGRBER/VERVE FORECAST/VERVE	
16	16	13	I GOT THIS	JENNIFER HUDSON ARISTA/RCA	
17	19	15	I LOVE YOU	PHYLISSIA FEAT. URBAN MYSTIC SOBE	
18	18	19	CAN'T FORGET	ANTOINE DUNN ELITE	
19	22	3	CO-SIGN	SWV MASS APPEAL/EDNE	
20	20	18	EVERYDAY WOMAN	CHRIS WALKER PENDULUM/WDE	
21	21	12	PARTY	BEYONCE FEAT. ANDRE 3000 PARKWOOD/COLUMBIA	
22	24	3	JUNE 28TH (I'M SINGLE)	RUBEN STUDDARD SHANACHIE	

HOT R&B/HIP-HOP SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	PEAK POSITION
1	1	16	#1 MAKE ME PROUD T-MINUS (A.GRAHAM,T.WILLIAMS,N.SEETHARAM,D.MARAJ) © YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	Drake Featuring Nicki Minaj	1
2	2	17	LOTUS FLOWER BOMB J.HOWARD (D.AKINTIMEHIN,E.HOWARD,M.J.PIMENTEL,S.J.DEW,W.JOHNSON) © MAYBACH/WARNER BROS.	Wale Featuring Miguel	1
3	8	13	GG/ AIRPLAY THE MOTTO T-MINUS (A.GRAHAM,D.CARTER,T.WILLIAMS,A.RAY) © YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	Drake Featuring Lil Wayne	3
4	7	11	I DO M-16 (J.W.JENKINS,J.BANKS,S.C.CARTER,A.BENJAMIN,L.WILLIAMS,M.BENNETT) © CTE/DEF JAM/IDJMG	Young Jeezy Featuring Jay-Z & Andre 3000	4
5	3	31	PARTY B.KNOWLES,K.WEST,J.BHASKER (K.D.WEST),B.HASKER,B.KNOWLES,A.BENJAMIN,D.R.MILLS,D.DAVIS,R.WALTERS) © PARKWOOD/COLUMBIA	Beyonce Featuring Andre 3000	2
6	5	26	NI**AS IN PARIS HIT-BOY,K.WEST,M.DEAN (K.D.WEST,S.C.CARTER,C.HOLLIS,M.DEAN,W.DONALDSON) © ROC-A-FELLA/ROC NATION/DEF JAM/IDJMG	Jay Z Kanye West	1
7	4	28	DANCE (ASS) DA INTERNZ (S.ANDERSON,M.PALACIOS,E.CLARK,K.BURRELL,R.JAMES,A.MILLER) © G.O.D./DEF JAM/IDJMG	Big Sean Featuring Nicki Minaj	3
8	6	17	YOU THE BOSS K.E. (W.L.ROBERTS II,K.M.ERONDU,O.T.MARAJ)	Rick Ross Featuring Nicki Minaj	5
9	13	22	LOVE ON TOP B.KNOWLES,S.TAYLOR (B.KNOWLES,T.NASH,S.TAYLOR) © PARKWOOD/COLUMBIA	Beyonce	9
10	9	16	CAN'T GET ENOUGH B.KIDD (J.COLE,K.OUYATE,S.OUMAH) © ROC NATION/COLUMBIA	J. Cole Featuring Trey Songz	7
11	10	13	STRIP THA BIZNESS (C.M.BROWN,K.MCCALL,A.STREETER,J.L.BEREAL,C.WHITACRE,J.HENDERSON) © JIVE/RCA	Chris Brown Featuring Kevin K-Mac McCall	10
12	12	12	RACK CITY DJ MUSTARD (M.STEVENSON) © YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	Tyga	12
13	15	12	COUNTDOWN B.KNOWLES,S.TAYLOR (T.NASH,S.TAYLOR,B.KNOWLES,E.DEAN,C.LAMB,J.FROST,M.BIVINS,N.MORRIS,W.MORRIS) © PARKWOOD/COLUMBIA	Beyonce	12
14	11	27	STAY B.HODGE (T.GIBSON,J.SMITH,A.SLEDGE,C.LACY,B.HODGE) © VOLTRON RECORDS/CAPITOL	Tyrese	11
15	14	10	GOTTA HAVE IT THE NEPTUNES,K.WEST (K.D.WEST,S.C.CARTER,P.L.WILLIAMS,J.BROWN,J.ROND (F.WEST),P.HOKEY) © ROC-A-FELLA/ROC NATION/DEF JAM/IDJMG	Jay Z Kanye West	14
16	17	18	ROUND OF APPLAUSE LEX LUGER (J.MALPHURS,L.A.LEWIS) © MIZAY/WARNER BROS.	Waka Flocka Flame Featuring Drake	15
17	16	10	THAT WAY LEX LUGER (D.AKINTIMEHIN,W.L.ROBERTS II,J.FELTON,L.A.LEWIS) © MAYBACH/WARNER BROS.	Wale Featuring Jeremih & Rick Ross	4
18	18	17	LOVE AFTER WAR THICKE,PROJ (R.THICKE,MAX) © STAR TRAK/GEFFEN/INTERSCOPE	Robin Thicke	14
19	19	13	DO IT LIKE YOU POP (D.SIMMONS,J.MAULTSBY,J.FELTON,POP WANSEL,D.WANSEL) © ATLANTIC	Diggy Featuring Jeremih	19
20	21	13	MR. WRONG JIM JONSON,RICO LOVE (J.G.SCHIEFFER,RICO LOVE,D.MORRIS,K.GAMBLE,A.HUFF,C.GILBERT,A.GRAHAM) © MTRIA/ROCKWELL/INTERSCOPE	Mary J. Blige Featuring Drake	20
21	20	41	FOOL FOR YOU J.SPLASH (M.KAHANE,T.D.CALLAWAY,M.HALLIM) © RADICULTURE/ELEKTRA/ATLANTIC	Cee Lo Green Featuring Melanie Fiona or Phillip Bailey	13
22	23	23	4 AM RICO LOVE,E.HOOD,E2 (RICO LOVE,E.HOOD,E.GOUDY II) © SRC/UNIVERSAL REPUBLIC	Melanie Fiona	22
23	28	43	SEX AIN'T BETTER THAN LOVE TAYLOR,E.HUDSON (T.NEVSON,TAYLOR,E.HUDSON,E.LEWIS,N.MCDOWELL,E.MILES,A.CLIFFTON) © SONGS/90K/ATLANTIC	Trey Songz	23
24	33	16	WOO BABYFACE,A.DIXON (A.HAMILTON,BABYFACE,A.DIXON,J.QUE,B.COLEMAN) © MISTER'S MUSIC/RCA	Anthony Hamilton	24
25	37	11	TALK THAT TALK STARGATE (E.DEAN,M.S.ERIKSEN,T.E.HERMENSEN,S.C.CARTER,A.BEST,S.COMBS,C.THOMPSON,C.WALLACE) © SRP/DEF JAM/IDJMG	Rihanna Featuring Jay-Z	25
26	22	25	SHE WILL T-MINUS (D.CARTER,A.GRAHAM,T.WILLIAMS) © YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	Lil Wayne Featuring Drake	1
27	25	32	UNTIL IT'S GONE M.ELLIOTT,LAMB (M.ELLIOTT,C.LAMB,J.SULLIVAN,A.RANDOLPH,T.R.BELL,L.EPSTEIN,S.STERLINS,L.PARKER) © JIRCA	Monica	22
28	29	24	DRANK IN MY CUP SOUND M.O.B. (K.RANDLE,B.TILLMAN,R.GONZALEZ) © LMG/UNAUTHORIZED/WARNER BROS.	Kirko Bangz	28
29	30	16	THANK YOU J.DUPLESSIS,A.ALTINO,A.DUNKEY (J.DUPLESSIS,A.THAMA,ALTINO,A.DUNKEY,D.FEDWARDS,T.D.RICHARDSON) © HOME SCHOOL/ATLANTIC	Estelle	29
30	27	28	WORK OUT J.L.COLE (J.COLE,K.G.WEST,S.RAINEY,M.BEN-ARI,B.A.KANTE,J.LEGEND,E.WOLFF) © ROC NATION/COLUMBIA	J. Cole	10
31	36	11	TAKE CARE J.SWING (E.E.GRAHAM,SHEBILA,PAULMAN,LOTHR,MACKEY,CRIT,DUJACK,WISD,S.OTTLEB,HWENER,BENTON) © YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	Drake Featuring Rihanna	31
32	26	29	STAY TOGETHER R.RIDEOUT,T.WYMAN (L.YOUNG,R.RIDEOUT) © VERVE FORECAST/VERVE	Ledisi Featuring Jaheim	23
33	24	16	HEADLINES BOH-10A,N.SHEBIB (A.GRAHAM,M.SAMUELS,N.SHEBIB) © YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	Drake	2
34	35	27	LIFE OF THE PARTY B.PAGANI,C.WILSON (B.PAGANI,M.WILSON,L.TOLBERT,E.SERRANO,D.DELLACIOPPA,W.SERRANO,C.WILSON) © P.MUSIC/VERVE	Charlie Wilson	20
35	34	29	WET THE BED BIGG D (C.M.BROWN,D.BAKER,K.MCCALL,A.STREETER,A.MERRITT,J.L.BEREAL,C.BRIDGES) © JIVE/RCA	Chris Brown Featuring Ludacris	6
36	40	42	SO IN LOVE K.WOODEN (J.S.COTT,A.HAMILTON,K.WOODEN,L.HUTSON JR.) © BLUES BABE/WARNER BROS.	Jill Scott Featuring Anthony Hamilton	10
37	46	17	REAL LOVE E.BENET,G.NASH,JR. (E.BENET,G.NASH,JR.) © JORDAN HOUSE/CAPITOL	Eric Benet	37
38	38	53	SURE THING H.PEREZ (M.J.PIMENTEL,N.PEREZ) © BLACK ICE/BYSTORM/JIVE/RCA	Miguel	1
39	32	24	SO GONE (WHAT MY MIND SAYS) J.HUTSON (J.S.COTT,L.HUTSON, JR.,J.MOZEE,P.ROTHER,P.SLAYTON) © BLUES BABE/WARNER BROS.	Jill Scott Featuring Paul Wall	28
40	39	47	IF IT'S LOVE KEM,R.RIDEOUT (K.O.WENS,M.RUTHERFORD) © UNIVERSAL REPUBLIC	Kem Featuring Christette Michele	24
41	48	20	MAGIC K.E. (ON THE TRACK (N.WILBURN,K.M.ERONDU) © FREEBANDZ/1/EPIC	Future Featuring T.I.	41
42	31	19	5 O'CLOCK T-PAIN (T-PAIN,C.J.THOMAZL,ALLEN,G.BARLOW,H.DONALD,G.KURSTIN,J.DRANGE,M.OWEN,S.ROBSON) © KONNECT/NAPPY BOY/JIVE/RCA	T-Pain Featuring Wiz Khalifa & Lily Allen	9
43	43	42	YES ELEMENT (H.CED,N.K.OFSTAD,C.KELLY) © ATLANTIC	Musiq Soulchild	24
44	42	31	MARVIN & CHARDONNAY POP (S.ANDERSON,K.D.WEST,A.WANSEL,J.L.JOHNSON,D.CAMPER,M.DEAN) © G.O.D./DEF JAM/IDJMG	Big Sean Featuring Kanye West & Roscoe Dash	1
45	44	46	MOTIVATION JIM JONSON,RICO LOVE (J.G.SCHIEFFER,RICO LOVE,D.MORRIS,D.CARTER) © UNIVERSAL MOTOWN/UNIVERSAL REPUBLIC	Kelly Rowland Featuring Lil Wayne	1
46	53	14	SHOT CALLER HARRY FRAUD (K.KHARBOUCH,E.COLON,R.W.QUIGLEY) © COKE BOYS/MIZAY/BAD BOY/INTERSCOPE	French Montana Featuring Charlie Rock	46
47	45	19	HOUSE PARTY TONE BEATS (R.WILLIAMS,A.TUCKER,C.RIES) © MAYBACH/WARNER BROS.	Meek Mill Featuring Young Chris	45
48	41	28	BODY 2 BODY J.U.S.T.I.C.E. LEAGUE (A.MCCOLLISTER,C.M.BROWN,K.CROWE,E.ORTIZ) © WE THE BEST/DEF JAM/IDJMG	Ace Hood Featuring Chris Brown	6
49	56	4	YOU'RE ON MY MIND KEM,R.RIDEOUT (K.O.WENS) © UNIVERSAL REPUBLIC	Kem	49
50	52	12	GIRLS LIKE YOU RSTICUFFS (M.J.PIMENTEL,M.ROBINSON,B.WARFIELD) © BLACK ICE/BYSTORM/JIVE/RCA	Miguel	50
51	51	10	PRETTY LI' HEART THICKE,PROJ (R.THICKE,D.CARTER) © STAR TRAK/GEFFEN/INTERSCOPE	Robin Thicke Featuring Lil Wayne	51
52	54	21	UPI NOT LISTED (NOT LISTED) © STUD LIFE/INTERSCOPE	LoveRance Featuring IamSu & Skipper or 50 Cent	52
53	50	12	GIRLS TALKIN BOUT JUKERIX,W.MILLSAP (H.JACKSON,W.MILLSAP,H.M.SIQUET,LUMPKINS,C.NELSON,R.GAMBLE) © STREAMLINE/CONJUNCTION/INTERSCOPE	Mindless Behavior	50
54	62	7	SUPAFREAK D.RICH (J.W.JENKINS,D.RICH,T.EPPS,J.A.JOHNSON,A.H.MILLER) © CTE/DEF JAM/IDJMG	Young Jeezy Featuring 2 Chainz	54
55	64	3	STUPID HOE DJ DIAMOND KUTS (D.T.MARAJ,T.DUNHAM) © YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	Nicki Minaj	55



The song enters the top 10 on the Mainstream R&B/Hip-Hop chart, his 22nd title to reach the top tier on that list. That's the fifth-highest total among rappers for most top 10s, trailing Lil Wayne, Ludacris, Jay-Z and T.I.



Crooner gains his second No. 1 on the Adult R&B radio ranking with this title, exactly five years after "Lost Without You" was dominating the chart for one of its 15 weeks. New track is the first single from his album of the same name.



The "Tony Montana" rapper debuts this track on Rap Songs at No. 25. The title, named for famed Atlanta strip club Magic City, has been reworked and now features fellow ATL heavyweight T.I.



The svelte R&B star debuts song from the soundtrack to the upcoming movie "Act Like a Lady, Think Like a Man," which was adapted from Steve Harvey's book of the same name. Hudson also appears on the list at No. 68 with "I Got This," from her album *I Remember Me*.

BETWEEN THE BULLETS

BEYONCÉ'S '4' NETS THIRD TOP 10

While Beyoncé's 4 has yet to notch a top 10 single on the Billboard Hot 100 (her first to earn that distinction), the album keeps racking up the hits on the Hot R&B/Hip-Hop Songs tally. This week, "Love on Top" rises 13-9, securing her third top 10 from 4, following "Best Thing I Never Had" (No. 4) and "Party" (No. 2). That matches the number of top 10s from her last effort, *I Am... Sasha Fierce*, which spun off "Single Ladies (Put a Ring on It)" (No. 1), "Diva" (No. 3) and "Ego" (No. 3).

—Karinah Santiago

The most popular songs, according to R&B/Hip-Hop singles audience impressions, measured by Nielsen Broadcast Data Systems and sales data compiled by Nielsen SoundScan. Greatest Airplay is awarded for the largest airplay increase on the chart. See Charts Legend on billboard.biz for rules and explanations. © 2012, Prometheus Global Media, LLC and Nielsen SoundScan, Inc. All rights reserved.

CHRISTIAN SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT/PROMOTION LABEL
1	1	32	#1 MY HOPE IS IN YOU	AARON SHUST	CENTRICITY
2	3	21	WHERE I BELONG	BUILDING 429	ESSENTIAL/PLG
3	2	29	STRONG ENOUGH TO SAVE	TENTH AVENUE NORTH	REUNION/PLG
4	4	23	WAITING FOR TOMORROW	MANDISA	SPARROW/EMI CMG
5	6	41	STRONG ENOUGH	MATTHEW WEST	SPARROW/EMI CMG
6	5	20	BUSTED HEART (HOLD ON TO ME)	FOR KING & COUNTRY	FERVENT/WORD-CURB
7	7	41	LIFT ME UP	THE AFTERS	FAIR TRADE
8	10	19	LOVE COME TO LIFE	BIG DADDY WEAVE	FERVENT/WORD-CURB
9	12	23	REMINDE ME WHO I AM	JASON GRAY	CENTRICITY
10	11	25	COURAGEOUS	CASTING CROWNS	BEACH STREET/REUNION/PLG
11	9	18	WE ARE	KARI JOBE	SPARROW/EMI CMG
12	8	30	TURN AROUND	MATT MAHER	ESSENTIAL/PLG
13	15	42	THE WAY	JEREMY CAMP	BEG/TOOTH & NAIL
14	17	12	OVERCOME	JEREMY CAMP	BEG/TOOTH & NAIL
15	16	12	LEARNING TO BE THE LIGHT	NEWWORLDSON	PLATINUM POP
16	26	5	GG WHEN THE STARS BURN DOWN (BLESSING AND HONOR)	PHILLIPS, CRAIG & DEAN	FAIR TRADE
17	19	5	CARRY ME TO THE CROSS	KUTLESS	BEG/TOOTH & NAIL
18	18	12	YOU LEAD	JAMIE GRACE	GOTEE
19	21	5	WHAT A SAVIOR	LAURA STORY	FAIR TRADE
20	22	5	GOD'S NOT DEAD (LIKE A LION)	NEWSBOYS	INPOP
21	20	14	LEAVING EDEN	BRANDON HEATH	MONOMODE/REUNION/PLG
22	23	15	FOREVER REIGN	ONE SONIC SOCIETY	ESSENTIAL WORSHIP/ESSENTIAL/PLG
23	25	5	LET ME FEEL YOU SHINE	DAVID CROWDER*BAND	SIXSTEPS/SPARROW/EMI CMG
24	24	19	ALL OF ME	MATT HAMMITT	SPARROW/EMI CMG
25	33	9	OUR GOD'S ALIVE	ANDY CHERRY	ESSENTIAL/PLG
26	40	4	FREE	DARA MACLEAN	FERVENT/WORD-CURB
27	27	4	ALL THIS TIME	BRITT NICOLE	SPARROW/EMI CMG
28	28	15	CHANGED FOREVER	TOBYMAC FEAT. NIWA READY	FOREFRONT/EMI CMG
29	31	14	MAKE A MOVE	ROYAL TAILOR	ESSENTIAL/PLG
30	29	10	I TURN TO YOU	SELAH	CURB
31	38	2	LIVE LIKE THAT	SIDEWALK PROPHETS	FERVENT/WORD-CURB
32	30	13	I HAVE A DREAM (IT FEELS LIKE HOME)	THE CITY HARMONIC	KINGSWAY/INTEGRITY
33	36	3	THE SAME GOD	NEWSONG	HMM
34	34	13	GIVE THEM JESUS	JACI VELASQUEZ	INPOP
35	35	19	CAN'T GET OVER YOU	ANTHEM LIGHTS	REUNION/PLG
36	37	11	EVERY TIME YOU RUN	MANAFEST FEAT. TREVOR MCNEVAN OF TFK	BEG/TOOTH & NAIL
37	39	7	ONE DAY TOO LATE	SKILLET	ARDENT/FAIR TRADE
38	41	2	LONG WAY HOME	STEVEN CURTIS CHAPMAN	SPARROW/EMI CMG
39	48	9	HOW GREAT IS OUR GOD (WORLD EDITION)	CHRIS TOMLIN	SIXSTEPS/SPARROW/EMI CMG
40	45	11	MATTER OF FAITH	PETER FURLER	SPARROW/EMI CMG
41	42	9	REMEDY	DISCIPLE	FAIR TRADE
42	44	18	DRIFTING	PLUMB WITH DAN	HASELTINE CURB
43	HOT SHOT DEBUT		EVER LIFTING	CHRISTY NOCKELS	SIXSTEPS/SPARROW/EMI CMG
44	43	3	GOOD MORNING	MANDISA	FEAT. TOBYMAC SPARROW/EMI CMG
45	46	3	ALL FOR YOU	MIKESCHAIR	CURB
46	47	12	ALIVE	NATALIE GRANT	CURB
47	49	2	WON'T LET ME GO	ADDISON ROAD	FAIR TRADE
48	NEW		WE WON'T GIVE UP	THE AFTERS	SIMPLE/FAIR TRADE
49	NEW		STAY CLOSE	FIREFLIGHT	FLICKER/PLG
50	RE-ENTRY		ALIVE IN YOU	TEVENTH TIME DOWN	BEG/TOOTH & NAIL

Building 429 achieves its highest rank in nearly eight years on radio-driven Christian Songs with "Where I Belong" (3-2), which is also the band's first leader on Christian Digital Songs (see chart, page 47). The rock quartet spent four weeks atop the radio chart with "Glory Defined" in 2004.



CHRISTIAN ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMPRINT/NUMBER/DISTRIBUTING LABEL	CERT.
1	HOT SHOT DEBUT		#1 KARI JOBE	WHERE I FIND YOU	SPARROW 3128/EMI CMG	
2	1	3	SOUNDTRACK	JOYFUL NOISE	WATERTOWER 39273/EMI CMG	
3	NEW		BETHEL MUSIC	THE LOFT SESSIONS	BETHEL/KINGSWAY 2110/EMI CMG	
4	4	67	GREATEST GAINER THIRD DAY	MOVE	ESSENTIAL 10921/PLG	
5	2	3	DAVID CROWDER*BAND	GIVE US REST ON...	SIXSTEPS/SPARROW 7854/EMI CMG	
6	3	15	CASTING CROWNS	COME TO THE WELL	BEACH STREET/REUNION 10162/PLG	
7	5	18	VARIOUS ARTISTS	WOW HITS 2012	WORD-CURB/PROVIDENT-INTEGRITY 3065/EMI CMG	
8	8	127	SKILLET	AWAKE	ARDENT/FAIR TRADE/ATLANTIC 2564/PLG	
9	10	10	NEWSBOYS	GOD'S NOT DEAD	INPOP 1592/EMI CMG	
10	9	11	CHRIS TOMLIN	HOW GREAT IS OUR GOD	SIXSTEPS/SPARROW 6264/EMI CMG	
11	7	3	DAILEY & VINCENT	THE GOSPEL SIDE OF DAILEY & VINCENT	ROUNDER 81891/EXCRACKER BARREL	
12	6	15	SOUNDTRACK	COURAGEOUS	REUNION 10167/PLG	
13	NEW		BILL & GLORIA GAITHER	GAITHER HOMECOMING CELEBRATION!	GAITHER 6141/EMI CMG	
14	13	19	JAMIE GRACE	ONE SONG AT A TIME	GOTEE/COLUMBIA 70021/PLG	
15	11	4	NEWSONG	ONE TRUE GOD	HMM/NEWSONG MINISTRIES 6205/EMI CMG	
16	17	2	MICHAEL W. SMITH	DECADES OF WORSHIP	REUNION 10188/PLG	
17	18	70	LECRAE	REHAB	REACH 8161/INFINITY	
18	15	9	JESUS CULTURE	AWAKENING	LIVE FROM CHICAGO	JESUS CULTURE/REACHWAY 0585/EMI CMG
19	19	63	CHRIS TOMLIN	AND IF OUR GOD IS FOR US...	SIXSTEPS/SPARROW 3444/EMI CMG	
20	20	23	BUILDING 429	LISTEN TO THE SOUND	ESSENTIAL 10922/PLG	
21	22	42	LAURA STORY	BLESSINGS	FAIR TRADE 4873/PLG	
22	25	26	MAT KEARNEY	YOUNG LOVE	INPOP 1608*/EMI CMG	
23	21	19	NEEDTOBREATHE	THE RECKONING	ATLANTIC 528053/WORD-CURB	
24	26	43	MANDISA	WHAT IF WE WERE REAL	SPARROW 7863/EMI CMG	
25	24	19	SWITCHFOOT	VICE VERSES	LOWERCASE PEOPLE/CREDENTIAL 6720/EMI CMG	
26	16	5	MARK SCHULTZ	RENAISSANCE	GIRGONA 20 EX/LUCID	
27	14	2	LINDSAY MCCAUL	IF IT LEADS ME BACK	REUNION 10157/PLG	
28	NEW		BLESSED BY A BROKEN HEART	FEEL THE POWER	TOOTH & NAIL 997/EMI CMG	
29	34	115	CASTING CROWNS	UNTIL THE WHOLE WORLD HEARS	BEACH STREET/REUNION 10135/PLG	
30	33	75	JEREMY CAMP	WE CRY OUT: THE WORSHIP PROJECT	BEG 7916/EMI CMG	
31	NEW		THE SANCTUARY	REVEAL DREAM	012/EMI CMG	
32	38	90	MERCYME	THE GENEROUS MR. LOVEWELL	FAIR TRADE 4813/PLG	
33	28	18	VARIOUS ARTISTS	MUSIC INSPIRED BY THE STORM	PROVIDENT-INTEGRITY/WORD-CURB 8525/EMI CMG	
34	31	10	MICHAEL W. SMITH	GLORY	MV'S 20030/PLG	
35	36	69	VARIOUS ARTISTS	WOW HITS 2011	PROVIDENT-INTEGRITY/WORD-CURB/EMI 8518/EMI CMG	
36	35	48	FRANCESCA BATTISTELLI	HUNDRED MORE YEARS	FERVENT 888086/WORD-CURB	
37	37	26	GROUP 1 CREW	OUTTA SPACE	LOVE FERVENT 887991/WORD-CURB	
38	30	86	CHRIS AUGUST	NO FAR AWAY	FERVENT 889065/WORD-CURB	
39	39	47	RED	UNTIL WE HAVE FACES	ESSENTIAL 10916/PLG	
40	23	3	CHARLIE HADEN/HANK JONES	COME SUNDAY	EMARCY 018390/DECCA	
41	45	7	ELEVATION WORSHIP	FOR THE HONOR	ELEVATION CHURCH/ESSENTIAL WORSHIP 3394/PLG	
42	41	6	DARA MACLEAN	YOU GOT MY ATTENTION	FERVENT 888210/WORD-CURB	
43	46	42	VARIOUS ARTISTS	WOW HITS YELLOW	PROVIDENT-INTEGRITY/EMI CMG 888160/WORD-CURB	
44	40	19	THE DEVIL WEARS PRADA	DEAD THRONE	FERRER 143*/WORD-CURB	
45	48	48	BRANDON HEATH	LEAVING EDEN	MONOMODE/REUNION 10151/PLG	
46	32	3	MORMON TABERNACLE CHOIR	GLORY: MUSIC OF REJOINING	MORMON TABERNACLE CHOIR 5863064	
47	RE-ENTRY		THE AFTERS	LIGHT UP THE SKY	FAIR TRADE 4862/PLG	
48	RE-ENTRY		LEELAND	THE GREAT AWAKENING	ESSENTIAL 10920/PLG	
49	50	12	1-1-SIX	MAN UP	REACH 8195/INFINITY	
50	12	2	ALL SONS & DAUGHTERS	REASON TO SING	INTEGRITY/COLUMBIA DIGITAL EX/SONY MUSIC	

Singer Myron Butler claims his third straight top 10 start on Gospel Albums, as *Worship* bows at No. 4 with 3,000 copies sold. He achieved his best rank so far when *Stronger* arrived at No. 2 in 2007, and debuted at No. 6 with *Revealed: Live in Dallas* two years ago.



CHRISTIAN AC SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT/PROMOTION LABEL
1	1	30	#1 MY HOPE IS IN YOU	AARON SHUST	CENTRICITY
2	3	19	WHERE I BELONG	BUILDING 429	ESSENTIAL/PLG
3	2	26	STRONG ENOUGH TO SAVE	TENTH AVENUE NORTH	REUNION/PLG
4	6	21	WAITING FOR TOMORROW	MANDISA	SPARROW/EMI CMG
5	4	39	STRONG ENOUGH	MATTHEW WEST	SPARROW/EMI CMG
6	7	38	LIFT ME UP	THE AFTERS	FAIR TRADE
7	5	25	COURAGEOUS	CASTING CROWNS	BEACH STREET/REUNION/PLG
8	9	16	BUSTED HEART (HOLD ON TO ME)	FOR KING & COUNTRY	FERVENT/WORD-CURB
9	13	37	I LIFT MY HANDS	CHRIS TOMLIN	SIXSTEPS/SPARROW/EMI CMG
10	11	28	FALL APART	JOSH WILSON	SPARROW/EMI CMG
11	14	18	LOVE COME TO LIFE	BIG DADDY WEAVE	FERVENT/WORD-CURB
12	12	35	MOVE	MERCYME	FAIR TRADE
13	10	27	BATTLE	CHRIS AUGUST	FERVENT/WORD-CURB
14	8	30	TURN AROUND	MATT MAHER	ESSENTIAL/PLG
15	16	18	REMINDE ME WHO I AM	JASON GRAY	CENTRICITY
16	18	12	LEARNING TO BE THE LIGHT	NEWWORLDSON	PLATINUM POP
17	17	12	WE ARE	KARI JOBE	SPARROW/EMI CMG
18	19	5	YOU LEAD	JAMIE GRACE	GOTEE
19	20	7	OVERCOME	JEREMY CAMP	BEG/TOOTH & NAIL
20	25	4	WHEN THE STARS BURN DOWN (BLESSING AND HONOR)	PHILLIPS, CRAIG & DEAN	FAIR TRADE
21	21	19	EVERYTHING GOOD	ASHES REMAIN	FAIR TRADE
22	22	15	GOD IS STILL GOD	HEATHER WILLIAMS	FAIR TRADE
23	24	3	WHAT A SAVIOR	LAURA STORY	FAIR TRADE
24	26	3	ALL THIS TIME	BRITT NICOLE	SPARROW/EMI CMG
25	28	2	GOD'S NOT DEAD (LIKE A LION)	NEWSBOYS	INPOP

CHRISTIAN CHR™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT/PROMOTION LABEL
1	2	11	#1 GOD'S NOT DEAD (LIKE A LION)	NEWSBOYS	INPOP
2	1	18	YOU LEAD	JAMIE GRACE	GOTEE
3	3	17	MAKE A MOVE	ROYAL TAILOR	ESSENTIAL/PLG
4	5	12	ONE DAY TOO LATE	SKILLET	ARDENT/FAIR TRADE
5	6	15	BUSTED HEART (HOLD ON TO ME)	FOR KING & COUNTRY	FERVENT/WORD-CURB
6	9	11	START SOMEWHERE	TOBYMAC	FOREFRONT/EMI CMG
7	4	17	NOT ALONE	FAMILY FORCE 5	TOOTH & NAIL
8	10	15	WON'T LET ME GO	ADDISON ROAD	FAIR TRADE
9	8	19	MADE FOR YOU	BUILDING 429	ESSENTIAL/PLG
10	15	3	GREATEST GAINER ALL THIS TIME	BRITT NICOLE	SPARROW/EMI CMG
11	12	14	DRIFTING	PLUMB WITH DAN	HASELTINE CURB
12	13	15	YES WE CAN	ME IN MOTION	CENTRICITY
13	7	27	DOWN	MAT KEARNEY	INPOP
14	11	17	UNDER FIRE	ABANDON	FOREFRONT/EMI CMG
15	14	20	HURRICANE	SAMESTATE	SPARROW/EMI CMG
16	16	10	LET ME FEEL YOU SHINE	DAVID CROWDER*BAND	SIXSTEPS/SPARROW/EMI CMG
17	17	12	REMEDY	DISCIPLE	FAIR TRADE
18	18	3	WE WON'T GIVE UP	THE AFTERS	SIMPLE/FAIR TRADE
19	22	3	FREE	DARA MACLEAN	FERVENT/WORD-CURB
20	21	9	LOVE COME TO LIFE	BIG DADDY WEAVE	FERVENT/WORD-CURB
21	19	5	MY HOPE IS IN YOU	AARON SHUST	CENTRICITY
22	20	5	STAY CLOSE	FIREFLIGHT	FLICKER/PLG
23	25	3	CARRY ME TO THE CROSS	KUTLESS	BEG/TOOTH & NAIL
24	27	2	THE RESCUE	ADAM CAPPA	BEG/TOOTH & NAIL
25	23	9	UNSHAKEN	ATTABOY 7	SPIN

GOSPEL ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMPRINT/NUMBER/DISTRIBUTING LABEL	CERT.
1	1	2	#1 JAMES FORTUNE & FIYA	IDENTITY	FIYA WORLD/LIGHT 7265/EONE	
2	2	3	SOUNDTRACK	JOYFUL NOISE	WATERTOWER 39273	
3	HOT SHOT DEBUT		VARIOUS ARTISTS	WOW GOSPEL 2012	WORD-CURB/EMI CMG/VERITY 87014/RCA	
4	NEW		MYRON BUTLER	WORSHIP	EMI GOSPEL 18133/EMI CMG	
5	4	12	WILLIAM MCDOWELL	ARISE	THE LIVE WORSHIP EXPERIENCE/DELIVERY ROOM/LIGHT 2682/EONE	
6	3	21	LE'ANDRIA JOHNSON	THE AWAKENING	DE. BE. BE. STRANGE FROM MUSIC WORLD GOSPEL 510/MUSIC WORLD	
7	5	45	KIRK FRANKLIN	HELLO FEAR	FO YO SOUL/VERITY 77917/RCA	
8	10	23	GREATEST GAINER ISAAC CARREE	UNCOMMON	ME SOVEREIGN AGENCY 002	
9	7	70	LECRAE	REHAB	REACH 8161/INFINITY	
10	6	53	MARVIN SAPP	PLAYLIST	VERITY/LEGACY 67460/SONY MUSIC	

DANCE CLUB SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT/PROMOTION LABEL
1	3	8	#1 TURN ME ON	DAVID GUETTA FEAT. NICKI MINAJ	WHAT A MUSIC/ASTRALWERKS/CAPITOL
2	5	6	YOU DA ONE	RIHANNA SRP/DEF JAM/IDJMG	
3	7	9	DANCE ON	BLUSH NETTWERK	
4	9	9	ANTIDOTE	SWEDISH HOUSE MAFIA VS KNIFE PARTY	ASTRALWERKS/CAPITOL
5	1	8	HOTEL NACIONAL	GLORIA ESTEFAN CRESCENT MOON/VERVE FORECAST/VERVE	
6	6	11	NAUGHTY NAUGHTY	PORCELAIN BLACK 2101/UNIVERSAL REPUBLIC	
7	2	11	HANGOVER	TAIO CRUZ FEAT. FLO RIDA	MERCURY/IDJMG
8	4	11	SHAKE IT OUT	FLORENCE + THE MACHINE	UNIVERSAL REPUBLIC
9	8	8	MARRY THE NIGHT	LADY GAGA	STREAMLINE/KONLIVE/INTERSCOPE
10	14	7	DRIFTING	PLUMB WITH DAN HASELTINE	CURB
11	12	9	WAITING ON YOU	ULTRA NATE & MICHELLE WILLIAMS	BLUFIRE/PEACE BISQUIT
12	10	9	IF IT WASN'T FOR LOVE	DEBORAH COX	DECO/NO5HG
13	20	6	WE RUN THE NIGHT	HAVANA BROWN FEAT. PITBULL	UNIVERSAL REPUBLIC
14	17	8	BE WITH YOU	ERASURE	MUTE
15	24	3	STRONGER (WHAT DOESN'T KILL YOU)	KELLY CLARKSON	19/RCA
16	16	9	CRAZY CRAZY	GUINEVERE	NUKE TOWN
17	11	10	LET ME BE MYSELF	ROSABEL FEAT. TAMARA WALLACE	TOMMY BOY
18	23	4	SHAVE IT	ZEDD	DWLSLA
19	22	6	HEY HEY HEY (POP ANOTHER BOTTLE)	LAURENT WERY FEAT. SWIFTMO & DEV	BIG BEAT/ATLANTIC
20	15	10	PASS AT ME	TIMBALAND FEAT. PITBULL	INTERSCOPE
21	26	5	TONIGHT IS THE NIGHT	OUTASIGHT	WARNER BROS.
22	27	7	TEST DRIVE	JIN AKANISHI FEAT. JASON DERULO	WARNER BROS.
23	29	5	DON'T FUCK WITH MY MONEY	PENGUIN PRISON	DOWNTOWN
24	31	3	POWER SURRENDER PICK	PAUL DAKENFELD FEAT. J HART	PERFECTION/ZUNE
25	25	11	EVERYBODY DANCE	GRAVITONS VS ROMA KENGA	SOFD

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT/PROMOTION LABEL
26	35	4	IT'S TOO LATE	JES	ULTRA
27	33	5	I'M ALRIGHT	LILI ROCHA	IDEA
28	21	18	LEVELS	AVICHI LEVELS/VERATONE/ATOM EMPIRE/INTERSCOPE	
29	30	9	TITANIUM	DAVID GUETTA FEAT. SIA	WHAT A MUSIC/ASTRALWERKS/CAPITOL
30	13	14	PARTY PEOPLE (IGNITE THE WORLD)	ERIKA JAYNE PRETTY MESS	
31	18	12	THE ONE THAT GOT AWAY	KATY PERRY	CAPITOL
32	34	6	SUN IN CUBA	DJ YALEIDYS FEAT. JIMMY BARNES	PETROL ELECTRIC
33	40	3	STILETTO	EMII SLIPPERY EEL	
34	42	4	YOU ARE HERE	CHRIS "THE GREEK" PANAGHI	DJG
35	36	17	WE FOUND LOVE	RIHANNA FEAT. CALVIN HARRIS	SRP/DEF JAM/IDJMG
36	47	2	WHERE HAVE YOU BEEN	RIHANNA	SRP/DEF JAM/IDJMG
37	HOT SHOT DEBUT		F U BETTA	NEON HITCH	WARNER BROS.
38	19	14	LAST DRAG	TRACI LORDS	SEA TO SUN
39	39	5	WHO IS READY TO JUMP	CHUCKIE CR2/BIG BEAT/ATLANTIC	
40	38	6	BOY, IF YOU ONLY KNEW	KELSEY B	CARRILLO
41	32	13	PARADISE	COLDPLAY	CAPITOL
42	49	2	BE YOUR FREAK	KENNY DOPE FEAT. JOSH MILAN DOPE	WAXXKAY-DEE
43	45	3	TURNING JAPANESE	GENEVIEVE MARIKO WILSON	SILVER BLUE
44	43	3	LOVE, LOVE, LOVE.	ANDRES CUERVO	ANIMAL
45	46	3	SUNDOWN	CHRIS LAKE	ULTRA
46	48	2	TURN IT DOWN	KASKADE WITH REBECCA & FIONA	ULTRA
47	41	8	NARCISSISTIC CANNIBAL	KORN FEAT. SKRILLEX & KILL THE NOISE	ROADRUNNER/RBP
48	28	13	GOOD FEELING	FLO RIDA	POE BUY/ATLANTIC
49	44	11	GOOD FEELING	FLO RIDA	POE BUY/ATLANTIC
50	NEW		DOMINO	JESSIE J	LAVA/UNIVERSAL REPUBLIC

DANCE/ELECTRONIC ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMPRINT/PROMOTION LABEL
1	2	5	#1 SKRILLEX	BANGARANG	BIG BEAT/ATLANTIC
2	1	32	LMFAO	SORRY FOR PARTY ROCKING	WILLIAMS/CHERRYTREE/INTERSCOPE
3	3	58	SKRILLEX	SCARY MONSTERS AND NICE SPITES	BIG BEAT/ATLANTIC
4	4	37	LADY GAGA	BORN THIS WAY	STREAMLINE/KONLIVE/INTERSCOPE
5	6	8	KORN	THE PATH OF TOTALITY	ROADRUNNER
6	5	22	DAVID GUETTA	NOTHING BUT THE BEAT	WHAT A MUSIC/ASTRALWERKS/CAPITOL
7	7	15	M83	HURRY UP, WE'RE DREAMING	M83
8	9	60	DEADMAU5	4X4=12	MAUSTRAP
9	10	60	DAFT PUNK	TRON: LEGACY (SOUNDTRACK)	WALT DISNEY
10	12	60	VARIOUS ARTISTS	UKF DUBSTEP 2010	UKF DIGITAL EX
11	NEW		ZEDS DEAD	ADRENALINE	INSPECTED DIGITAL EX
12	8	4	VARIOUS ARTISTS	WIND DOWN	EMI SPECIAL MARKETS
13	15	2	VARIOUS ARTISTS	35 TOP HITS: WORKOUT MIXES	POWER MUSIC DIGITAL EX
14	14	10	VARIOUS ARTISTS	UKF DUBSTEP 2011	UKF DIGITAL EX
15	16	32	SKRILLEX	MORE MONSTERS AND SPITES	EPY BIG BEAT/ATLANTIC
16	11	3	STEVE AOKI	WONDERLAND	DIJ MAK
17	22	14	NERO	WELCOME REALITY	WYAM/CHERRYTREE/INTERSCOPE
18	19	22	KC AND THE SUNSHINE BAND	FLASHBACK WITH KC AND THE SUNSHINE BAND	FLASHBACK
19	20	78	LADY GAGA	THE REMIX	STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE
20	NEW		DIE ANTWOOD	TENSION	ZEF RECORDZ DIGITAL EX/DOWNTOWN
21	17	11	ASKING ALEXANDRIA	STEPPED UP & SCRATCHED	SUMERIAN 47
22	18	26	BREATHE CAROLINA	HELL IS WHAT YOU MAKE IT	FEARLESS/COLUMBIA
23	24	41	DAFT PUNK	TRON: LEGACY RECONFIGURED	WALT DISNEY
24	25	18	BASSNECTAR	DIVERGENT SPECTRUM	AMORPHOUS 011
25	13	33	OWL CITY	ALL THINGS BRIGHT AND BEAUTIFUL	UNIVERSAL REPUBLIC

DANCE/MIX SHOW AIRPLAY™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT/PROMOTION LABEL
1	1	17	#1 WE FOUND LOVE	RIHANNA FEAT. CALVIN HARRIS	SRP/DEF JAM/IDJMG
2	3	13	GOOD FEELING	FLO RIDA	POE BUY/ATLANTIC
3	2	13	THE ONE THAT GOT AWAY	KATY PERRY	CAPITOL
4	5	7	TURN ME ON	DAVID GUETTA FEAT. NICKI MINAJ	WHAT A MUSIC/ASTRALWERKS/CAPITOL
5	4	18	LEVELS	AVICHI LEVELS/VERATONE/ATOM EMPIRE/INTERSCOPE	
6	6	17	SEXY AND I KNOW IT	LMFAO PARTY ROCK/WILLIAMS/CHERRYTREE/INTERSCOPE	
7	8	17	FEEL SO CLOSE	CALVIN HARRIS	ULTRA
8	7	19	WITHOUT YOU	DAVID GUETTA FEAT. USHER	WHAT A MUSIC/ASTRALWERKS/CAPITOL
9	14	5	SET FIRE TO THE RAIN	ADELE	XI/COLUMBIA
10	19	5	YOU DA ONE	RIHANNA	SRP/DEF JAM/IDJMG
11	10	4	INTERNATIONAL LOVE	PITBULL FEAT. CHRIS BROWN	MR. 305/POLO GROUNDS/J/RCA
12	13	13	GLAD YOU CAME	THE WANTED	GLOBAL TALENT/MERCURY/IDJMG
13	9	7	LOVE YOU LIKE A LOVE SONG	SELENA GOMEZ & THE SCENE	HOLLYWOOD
14	23	3	DOMINO	JESSIE J	LAVA/UNIVERSAL REPUBLIC
15	16	25	PRESSURE	NADIA ALI	STARBUCKS & ALEX KENNY
16	12	10	WORKOUT	J. COLE	ROC NATION/COLUMBIA
17	18	9	NI**AS IN PARIS	JAY Z	KANYE WEST
18	11	21	EYES	KASKADE FEAT. MINDY GLEDHILL	ULTRA
19	17	3	BLACKOUT	BREATHE CAROLINA	FEARLESS/COLUMBIA
20	20	19	MOVES LIKE JAGGER	MAROON 5 FEAT. CHRISTINA AGUILERA	ABN/DCTONE/INTERSCOPE
21	24	18	WE'RE ALL NO ONE	NERVO FEAT. AFROJACK & STEVE AOKI	ASTRALWERKS/CAPITOL
22	21	8	MARRY THE NIGHT	LADY GAGA	STREAMLINE/KONLIVE/INTERSCOPE
23	22	5	IT WILL RAIN	BRUNO MARS	SUMMIT/CHOP SHG/P/ELEKTRA/ATLANTIC
24	NEW		DANCE (ASS)	BIG SEAN FEAT. NICKI MINAJ	G.O.D./DEF JAM/IDJMG
25	NEW		YOUNG, WILD & FREE	SWOP DOGS & MZ	ANALFA FEAT. BRUNO MARS

TRADITIONAL JAZZ ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMPRINT/PROMOTION LABEL
1	1	20	#1 TONY BENNETT	DUETS II	RPM/COLUMBIA
2	3	11	FRANK SINATRA	SINATRA: BEST OF THE BEST REPRISE	70764/CAPITOL
3	2	10	LANDAU EUGENE MURPHY, JR.	THAT'S LIFE	SYCO/COLUMBIA
4	4	7	SOUNDTRACK	MIDNIGHT IN PARIS	MADISON GATE DIGITAL EX
5	5	3	CHARLIE HADEN/HANK JONES	COME SUNDAY	EMARCY
6	6	2	CHICK COREA/EDDIE GOMEZ/PAUL MOTIAN	FURTHER EXPLORATIONS	CONCORD JAZZ
7	18	7	TONY BENNETT	DUETS & DUETS II	RPM/COLUMBIA
8	NEW		BEEGIE ADAIR	SAVE THE LAST DANCE FOR ME	GREEN HILL
9	7	13	PINK MARTINI	RETROSPECTIVE	HEINZ 11
10	8	53	FRANK SINATRA, DEAN MARTIN & SAMMY DAVIS JR.	THE VERY BEST OF THE RAT PACK	FRANK SINATRA
11	RE-ENTRY		THE TIERNEY SUTTON BAND	AMERICAN ROAD	BPM JAZZ
12	15	31	GRETCHEN PARLATO	THE LOST AND FOUND	OBLIQUOUND 113
13	14	12	KEITH JARRETT	RIO	ECM
14	19	33	PAT METHENY	WHAT'S IT ALL ABOUT	NONE/SUCH
15	13	5	SOUNDTRACK	PAN AM	VERVE DIGITAL EX/VG

CONTEMPORARY JAZZ ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMPRINT/PROMOTION LABEL
1	2	20	#1 TROMBONE SHORTY	FOR TRUE	VERVE FORECAST
2	4	44	BONEY JAMES	CONTACT	VERVE FORECAST
3	3	76	ESPERANZA SPALDING	CHAMBER MUSIC SOCIETY HEADS UP	31810/CDCONCORD
4	6	12	MAYSA	MOTIONS OF LOVE	SHANACHIE 5101
5	5	17	GEORGE BENSON	GUITAR MAN	CONCORD JAZZ
6	1	18	BILL FRISELL	ALL WE ARE SAYING...	SAVOY JAZZ
7	10	32	PAUL HARCADISTE	HARCADISTE VI	TRIPPING 'N' RHYTHM 48
8	7	10	WAYMAN TISDALE	THE WAYMAN TISDALE STORY	RENDEZVOUS/MACK AVENUE
9	9	16	RICHARD ELLIOT	IN THE ZONE	ARTISTRY 7026/MACK AVENUE
10	12	33	MICHAEL FRANKS	TIME TOGETHER	SHANACHIE 5188
11	13	66	DAVE KOZ	HELLO TOMORROW	CONCORD 31753
12	17	14	KIM WATERS	THIS HEART OF MINE	SHANACHIE 5192
13	15	37	EUGE GROOVE	S7VEN LARGE	SHANACHIE 5190
14	19	20	SPYRO GYRA	A FOREIGN AFFAIR	AMHERST 6611
15	11	63	FOURPLAY	LET'S TOUCH THE SKY	HEADS UP 32030/CDCONCORD

SMOOTH JAZZ SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT/PROMOTION LABEL
1	1	18	#1 THE LADY IN MY LIFE	GEORGE BENSON	CONCORD JAZZ/CMG
2	2	19	MARRAKESH	ACOUSTIC ALCHEMY	HEADS UP/CMG
3	3	20	BOOM TOWN	RICHARD ELLIOT	ARTISTRY/MACK AVENUE
4	4	15	SLAM DUNK	WAYMAN TISDALE	RENDEZVOUS/MACK AVENUE
5	6	12	MANDELA	TERRY WOLLMAN	MANGO EATER
6	14	16	FREE FALL	KIM WATERS	SHANACHIE
7	5	22	RED SUEDE SHOES	CHUCK LOEB	TWOEY
8	21	3	BIG BROTHER	JEFF LORBER	FUSION
9	12	11	TAKING OFF	ANDY SNITZER	NATIVE LANGUAGE
10	19	3	PERFECT NITES	NAJEE	SHANACHIE
11	9	5	CRY	BONEY JAMES	VERVE FORECAST/VERVE
12	13	17	SWEET TEA	PATRICK LAMB	PATRICK LAMB
13	16	9	THE FUNKY BUNCH	EUGE GROOVE	SHANACHIE
14	8	26	EASY COME EASY GO	PAUL HARCADISTE	TRIPPING 'N' RHYTHM
15	20	3	ROADTRIP	MICHAEL LINGTON	FEAT. LEE RITENOUR

TRADITIONAL CLASSICAL ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMPRINT/PROMOTION LABEL
1	1	3	#1 JOSHUA BELL/JEREMY DENK	FRENCH IMPRESSIONS	SONY CLASSICAL
2	3	5	SOUNDTRACK	DOWNTON ABBEY	CARIVALLI/MASTERPIECE
3	2	3	MORMON TABERNACLE CHOIR	GLORY	MUSIC OF REJICING
4	4	2	Z. BAILEY/J. MARKL/INDIANAPOLIS SYMPHONY ORCH.	DVORAK: CELLO CONCERTO	TELARC
5	NEW		GALLIANO/SURMAN/DOUGLAS/KOZLOV/PENN	NINO ROTA	DG
6	RE-ENTRY		CHICAGO SYMPHONY ORCHESTRA BRASS	LIVE WORKS BY...	CSO
7	7	17	LANG LANG/VIENNA PHILHARMONIC	LISTZ: MY PIANO HERO	SONY CLASSICAL
8	8	34	MORMON TABERNACLE CHOIR	THIS IS THE CHRIST	MORMON TABERNACLE CHOIR
9	NEW		NICOLA BENEDETTI	ITALIA	DECCA
10	10	3	VIENNA PHILHARMONIC/MARISS JANSONS	NEW YEAR'S CONCERT 2012	SONY CLASSICAL
11	9	32	MILOS KARADAGLIC	MEDITERRANEO	DG
12	6	39	S. DINNERSTEIN/KAMMERORCHESTER/STAATSKAPPEL	BERLIN	BACH: A STRANGE BEAUTY
13	14	55	ERIC WHITACRE	LIGHT & GOLD	DECCA
14	5	2	LARA ST. JOHN/MARIE-PIERRE LANGLAMET	BACH: SONATAS	ANCALAGON 139
15	11	3	KRONOS QUARTET	MUSIC OF VLADIMIR MARTYNOV	WARNER BROS.

CLASSICAL CROSSOVER ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMPRINT/PROMOTION LABEL
1	1	11	#1 ANDREA BOCELLI	CONCERTO: ONE NIGHT IN CENTRAL PARK	SONY CLASSICAL
2	2	14	YO-YO MA/STUART DUNCAN/EDGAR MEYER/CHRIS THILE	THE GREAT RIBBO	BERSONS
3	3	12	IL DIVO	WICKED GAME	

HOT LATIN SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST	IMPRINT/DISTRIBUTING LABEL	
1	10	12	#1 ME GUSTAS TANTO	PAULINA RUBIO	UNIVERSAL MUSIC LATIN	
2	1	18	EL VERDADERO AMOR PERDONA	MANA FEAT. PRINCE ROYCE	WARNER LATINA	
3	6	17	INTENTALO	3BALLMITY FEAT. EL DEBETO Y AMERICA SIERRA	FONOVISA	
4	14	14	SI TU ME BESAS	VICTOR MANUELLE	SONY MUSIC LATIN	
5	7	8	LLAMADA DE MI EX	LA ARROLLADORA BANDA EL LIMON DISA		
6	2	17	TE QUIERO A MORIR	BANDA EL RECODO DE CRUZ LIZARRAGA	FONOVISA	
7	5	12	WE FOUND LOVE	RHIANNA FEAT. CALVIN HARRIS	SRP/DEF JAM/JMG	
8	4	2	LAS COSAS PEQUEÑAS	PRINCE ROYCE	TOP STOP	
9	8	15	LOVUMBA (PRESTIGE)	DADDY YANKEE	EL CARTEL	
10	3	21	PROMISE	ROMEO SANTOS FEAT. LUSHER	SONY MUSIC LATIN	
11	11	40	GIVE ME EVERYTHING	PITBULL FEAT. NE-YO, APOLO JACK & NAVER	MIR. 305/POLO GROUNDS/JRCA	
12	26	13	GG EL POETA	CHINO & NACHO	MACHETE/UNIVERSAL MUSIC LATIN	
13	9	19	NADA IGUALES	LA ALCATRA BANDA SAN JOSE DE MESILLAS	SONY MUSIC LATIN	
14	23	4	DUTTY LOVE	DON OMAR	DEF ANATO	
15	13	14	SEXY AND I KNOW IT	UMFAD PARTY	ROCKWILL/MACHETE/INTERSCOPE	
16	12	36	DI QUE REGRESARAS	LA ORIGINAL BANDA EL LIMON DE SALVADOR LIZARRAGA	FONOVISA	
17	16	36	OLVIDAME	JULION ALVAREZ Y SU NORTEÑO BANDA	FONOVISA	
18	20	17	400 MIL VEINTE AÑOS	TIERRA CALI	VICTORIA/AVENUE MUSIC	
19	24	8	BAILANDO POR EL MUNDO	JUAN MAGAN FEAT. PITBULL & EL GATA	SONY MUSIC LATIN	
20	HOT SHOT DEBUT		MI SANTA	ROMEO SANTOS FEAT. TOMATITO	SONY MUSIC LATIN	
21	31	4	GOOD FEELING	FLO RIDA	POE BOY/ATLANTIC	
22	18	5	HOTEL NACIONAL	GLORIA ESTERAN	CRESCENT MOON/VERVE FORECAST/VERVE	
23	22	17	VERSOS DE MI ALMA	VOZ DE MANDO	DISA	
24	21	8	ANTES DE LAS SEIS	SHAKIRA	SONY MUSIC LATIN	
25	25	19	NO FUE FACIL	ROBERTO TAPIA	FONOVISA	
26	17	18	AYER	ENRIQUE IGLESIAS	UNIVERSAL MUSIC LATIN	
27	28	3	CRAZY PEOPLE	SENSATO, PITBULL, SAK NOEL	FAMOUS ARTIST/MR. 305	
28	35	7	AMOR COMPARTIDO	LOS TUCANES DE TIJUANA	FONOVISA	
29	27	6	EN EL CIELO NO HAY HOSPITAL	JUAN LUIS GUERRA	CAPITOL LATIN	
30	33	2	REGALO DEL CIELO	EL CHAPO DE SINALOA	PALOMA	
31	41	5	CAMINAR CONTIGO	LUCERO Y JOAN SEBASTIAN	F.A.S./SKALONA	
32	34	5	QUE NOS PASO?	REYLU BARBA	ADUETO CON YURIDIA	SONY MUSIC LATIN
33	29	20	MOVES LIKE JAGGER	MARON 5 FEAT. CHRISTINA AGUILERA	A&M/VICTONE/INTERSCOPE	
34	43	2	EL VESTIDO BLANCO	VICENTE FERNANDEZ	SONY MUSIC LATIN	
35	32	18	TU DECIDES	LOS HURACANES DEL NORTE	DISA	
36	36	3	SET FIRE TO THE RAIN	ADELE XL	COLUMBIA	
37	40	10	VUELVE PRONTO	ALEX RIVERA	SERCA	
38	38	6	IT WILL RAIN	BRUNO MARS	SUMMIT/CHOP SHOP/ELEKTRA/ATLANTIC	
39	NEW		INTERNATIONAL LOVE	PITBULL FEAT. CHRIS BROWN	MIR. 305/POLO GROUNDS/JRCA	
40	30	7	ARREPIENTETE	INTOCABLE	GOOD!	
41	42	2	TU YA ERES COSA DEL PASADO	FIDEL RUEDA	DISA	
42	39	13	NOBODY LIKE YOU	FRANCO EL GORILA FEAT. ONEILL WY		
43	NEW		FUISTE TU	ARJONA FEAT. GABY MORENO	METAMORFOSIS	
44	37	3	VALLENATO EN KARAOKE	ELVIS CRISPITO FEAT. LOS DEL PUENTE	FLASH	
45	44	3	THE ONE THAT GOT AWAY	KATY PERRY	CAPITOL	
46	NEW		CORRE!	JESSE & JOY	WARNER LATINA	
47	NEW		T.H.E (THE HARDEST EVER)	WILLIAM FEAT. MICK JAGGER & JENNIFER LOPEZ	WILL LA MINTERSCOPE	
48	RE-ENTRY		PEGATE MAS	DIYLAND & LENNY	SONY MUSIC LATIN	
49	45	19	AQUILES AFIRMO	GERARDO ORTIZ	DEL/SOBY MUSIC LATIN	
50	NEW		AMOR CONFUSO	GERARDO ORTIZ	DEL/SOBY MUSIC LATIN	

Paulina Rubio earns her fifth No. 1 on Hot Latin Songs as "Me Gustas Tanto" catapults from the No. 10 slot in its 12th week on the chart. The track is the first single from her newest album, *Brava!* The song gained 2.5 million audience impressions (up 30%) for a weekly total of 10.7 million.



TOP LATIN ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE	IMPRINT/DISTRIBUTING LABEL	CERT.
1	HOT SHOT DEBUT		#1 LA ARROLLADORA BANDA EL LIMON DE RENE CAMACHO	IRREVERSIBLE... 2012	DISA 01645/UMLE	
2	1	12	ROMEO SANTOS	FORMULA VOL. 1	SONY MUSIC LATIN 82046	2
3	2	8	3BALLMITY	INTENTALO	FONOVISA 354663/UMLE	
4	NEW		VICTOR MANUELLE	BUSCO UN PUEBLO	SONY MUSIC LATIN 88750	
5	3	99	PRINCE ROYCE	PRINCE ROYCE TOP STOP/ATLANTIC 30020VAG		2
6	NEW		MARCO ANTONIO SOLIS	LA HISTORIA CONTINUA... PARTE IV	FONOVISA 016475/UMLE	
7	5	10	JENNI RIVERA	JOYAS PRESTADAS	BANDA FONOVISA 354659/UMLE	
8	6	17	ARJONA	INDEPENDIENTE	METAMORFOSIS 529011/WARNER LATINA	
9	8	42	MANA	DRAMA Y LULZ	WARNER LATINA 526530	
10	4	13	CRISTIAN CASTRO	MAMBO EL PRINCIPE VOL. 8	UNIVERSAL MUSIC LATIN 015013/UMLE	
11	14	3	GG RAMON AYALAY SUS BRAVOS DEL NORTE	LEYENDA NORTEA	FREDDIE 3090	
12	11	99	CAMILA	DE ARTE DE AMAR	SONY MUSIC LATIN 59881	
13	10	21	GERARDO ORTIZ	ENTRE DIOS Y EL DIABLO DEL 91	DISA 721694 EX/UMLE	
14	7	10	VICENTE FERNANDEZ	OTRA VEZ	SONY MUSIC LATIN 98642	
15	9	34	IL VOLO	IL VOLO OPERA BLUES/GATICA/RENTOR/GEFFEN 015745/UMLE		
16	12	10	JENNI RIVERA	JOYAS PRESTADAS	POP FONOVISA 354660/UMLE	
17	15	67	SHAKIRA	SALE EL SOL EPIC 77433/SONY MUSIC LATIN		
18	13	61	CRISTIAN CASTRO	VIVA EL PRINCIPE	UNIVERSAL MUSIC LATIN 015013/UMLE	
19	17	54	LOS BUKIS	35 ANIVERSARIO	FONOVISA 354609/UMLE	
20	19	11	VARIOUS ARTISTS	RADIO EXITOS: EL DISCO DEL AÑO 2011	DISA 721666/UMLE	
21	20	18	ESPINOZA PAZ	CANCIONES QUE DUELEN	DISA 721659/UMLE	
22	21	23	BRONCO	25 ANIVERSARIO	FONOVISA 354619/UMLE	
23	30	53	VARIOUS ARTISTS	LAS BANDAS ROMANTICAS DE AMERICA	DISA 721627/UMLE	
24	18	12	VARIOUS ARTISTS	CORRIDOS #1 2011	DISA 721664 EX/UMLE	
25	16	8	SHAKIRA	EN VIVO DESDE PARIS	SONY MUSIC LATIN 88330	
26	26	36	LOS TIGRES DEL NORTE	MTV UNPLUGGED TRUSS/MTV/FONOVISA 354644/UMLE		
27	23	62	DON OMAR	MEET THE ORPHANS: THE KING IS BACK	ORFANATO/MACHETE 014832/UMLE	
28	24	11	JULION ALVAREZ Y SU NORTEÑO BANDA	MARCHATE Y OLVIDAME	DISA 721671/UMLE	
29	22	12	VARIOUS ARTISTS	DURANGUENSE #1 S 2011	DISA 721665 EX/UMLE	
30	27	6	SIGGNO	LO QUE ME DEJASTE	FREDDIE 3095	
31	28	23	LOS YONIC'S	35 ANIVERSARIO	FONOVISA 354653/UMLE	
32	29	38	INTOCABLE	2011 GOOD!	GOOD!	
33	31	36	AVENTURA	16+14 PREMIUM LATIN 80211	SONY MUSIC LATIN	
34	34	13	SHAILA DURCAL	ASI CAPITOL LATIN 46092		
35	25	35	FRANCO DE VITA	EN PRIMERA FILA	SONY MUSIC LATIN 78112	
36	33	12	VARIOUS ARTISTS	ENFERMEDAD MASIVA 2 DEL 92	90/SONY MUSIC LATIN	
37	37	41	TIERRA CALI	UN SIGLO DE AMOR	VICTORIA/AVENUE MUSIC UNIVERSAL MUSIC LATIN 015413/UMLE	
38	NEW		VARIOUS ARTISTS	COMPLEMENTAMENTE ENAMORADOS 2	SONY MUSIC LATIN 90917	
39	38	12	BANDA EL RECODO DE CRUZ LIZARRAGA	LA MEJOR DE TODAS	FONOVISA 354661/UMLE	
40	NEW		ANA TORROJA	LABALA NACIONAL 20075		
41	39	42	JOAN SEBASTIAN	EL POETA DEL PUEBLO	MUSART 4438/BALBOA	
42	36	19	CHARLIE ZAA	DE BOHEMIA THE ENTITY 1099		
43	43	64	VARIOUS ARTISTS	40 ANIVERSARIO DISA RECORDS: 2000 - 2010	DISA 729560/UMLE	
44	46	6	VARIOUS ARTISTS	LO MEJOR DEL TRIBAL MIXX VOL. 1	GM 30208	
45	32	15	CHINO & NACHO	SUPREMO MACHETE	016190/UMLE	
46	52	63	LARRY HERNANDEZ	20 SUPER EXITOS	MENIDIETA/FONOVISA 570055/UMLE	
47	35	42	TITO "EL BAMBINO"	INVENCIBLE SIENTE 655070/UMLE		
48	44	12	VARIOUS ARTISTS	NORTENO #1 S 2011	DISA 721662 EX/UMLE	
49	NEW		CARLOS Y JOSE	BOHEMIENTE AMIGOS	HUJINA 1304/PLATINO	
50	40	5	LOS PLAYER'S	LA CREACION PERFECTA	MUSART 4489/ALBOA	

Victor Manuelle returns to Top Latin Albums after nearly two years as *Busco un Pueblo* enters at No. 4. The set is his 11th top 10 on the chart and comes 14 years after he first made the upper tier with *A Pesar de Todo* in January 1998. *Pueblo* sold 3,000 copies, according to Nielsen SoundScan.



REGIONAL MEXICAN ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE	IMPRINT/DISTRIBUTING LABEL	CERT.
1	NEW		#1 LA ARROLLADORA BANDA EL LIMON DE RENE CAMACHO	IRREVERSIBLE... 2012	DISA 01645/UMLE	
2	1	8	3BALLMITY	INTENTALO	FONOVISA 354663/UMLE	
3	NEW		MARCO ANTONIO SOLIS	LA HISTORIA CONTINUA... PARTE IV	FONOVISA 016475/UMLE	
4	2	10	JENNI RIVERA	JOYAS PRESTADAS	BANDA FONOVISA 354659/UMLE	
5	5	3	RAMON AYALAY Y SUS BRAVOS DEL NORTE	LEYENDA NORTEA: 30 GRANDES EXITOS	FREDDIE 3090	
6	4	21	GERARDO ORTIZ	ENTRE DIOS Y EL DIABLO DEL 91	DISA 721694 EX/UMLE	
7	3	10	VICENTE FERNANDEZ	OTRA VEZ	SONY MUSIC LATIN 98642	
8	6	54	LOS BUKIS	35 ANIVERSARIO	FONOVISA 354609/UMLE	
9	8	11	VARIOUS ARTISTS	RADIO EXITOS 2011	DISA 721666/UMLE	
10	9	18	ESPINOZA PAZ	CANCIONES QUE DUELEN	DISA 721659/UMLE	
11	10	23	BRONCO	25 ANIVERSARIO	FONOVISA 354619/UMLE	
12	16	50	VARIOUS ARTISTS	LAS BANDAS ROMANTICAS DE AMERICA	DISA 721627/UMLE	
13	7	12	VARIOUS ARTISTS	CORRIDOS #1 2011	DISA 721664 EX/UMLE	
14	13	38	LOS TIGRES DEL NORTE	MTV UNPLUGGED TRUSS/MTV/FONOVISA 354644/UMLE		
15	12	11	JULION ALVAREZ Y SU NORTEÑO BANDA	MARCHATE Y OLVIDAME	DISA 721671/UMLE	
16	11	12	VARIOUS ARTISTS	DURANGUENSE #1 S 2011	DISA 721665 EX/UMLE	
17	14	6	SIGGNO	LO QUE ME DEJASTE	FREDDIE 3095	
18	15	35	INTOCABLE	2011 GOOD!	GOOD!	
19	18	12	SHAILA DURCAL	ASI CAPITOL LATIN 46092		
20	17	12	VARIOUS ARTISTS	ENFERMEDAD MASIVA 2 DEL 92	90/SONY MUSIC LATIN	

TROPICAL ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE	IMPRINT/DISTRIBUTING LABEL	CERT.
1	1	13	#1 ROMEO SANTOS	FORMULA VOL. 1	SONY MUSIC LATIN 82046	2
2	NEW		VICTOR MANUELLE	BUSCO UN PUEBLO	SONY MUSIC LATIN 88750	
3	2	99	PRINCE ROYCE	PRINCE ROYCE TOP STOP/ATLANTIC 30020VAG		2
4	3	36	AVENTURA	16+14 PREMIUM LATIN 80211	SONY MUSIC LATIN	
5	4	21	CHARLIE ZAA	DE BOHEMIA THE ENTITY 1099		
6	6	11	JOSEPH FONSECA	VIVA DIVERTIR EL CORAZON	VENUS/MUSIC UNIVERSAL MUSIC LATIN 015408/UMLE	
7	5	11	TITE CURET	SONO SONO TITE CURET POPULAR 1210		
8	NEW		GILBERTO SANTA ROSA	CANCIONES DE AMOR	SONY MUSIC LATIN 91146	
9	7	64	EL GRAN COMBO	SALSA POPULAR 1025		
10	11	21	OMEGA	EL DUENO DEL FLOW 2	PLANET 226	
11	17	6	VARIOUS ARTISTS	THE ORIGINAL SOUND OF CUMBIA	SOUNDWAY 032*	
12	8	17	HENRY SANTOS	INTRODUCCION SIENTE	UNIVERSAL MUSIC LATIN 883092/UMLE	
13	9	7	GRUPO MANIA	LO QUE LE GUSTA MIMARME	VENUS/MUSIC UNIVERSAL MUSIC LATIN 015422/UMLE	
14	10	2	WILLIE COLON Y HECTOR LAVOE	SELECCIONES FANIA	FANIA/AVENUE MUSIC 054228/UMLE	
15	14	67	HECTOR ACOSTA: EL TORITO	OBIGAME DANA	VENUS/MUSIC UNIVERSAL MUSIC LATIN 015430/UMLE	
16	13	7	VARIOUS ARTISTS	I LOVE BACHATA 2012	PLANET 271	
17	12	13	TITO NIEVES	MULTIMA GRABACION	TITO NIEVES MUSIC 1204	
18	15	28	LUIS ENRIQUE	SOY Y SERE	TOP STOP 30033/SONY MUSIC LATIN	
19	RE-ENTRY		MICHAEL STUART	TRIBUTO AL DUEÑO RAMIREZ	RLM 1206	
20	18	24	JERRY RIVERA	BAMBRETE	PATINAMU/BOCA/UNIVERSAL MUSIC LATIN 015419/UMLE	

BETWEEN THE BULLETS

BANDA EL LIMON'S BIG WEEK

La Arrolladora Banda el Limon de Rene Camacho earns its second No. 1 on Top Latin Albums as *Irreversible... 2012* debuts with 9,000 sold, according to Nielsen SoundScan. It's the act's best sales week and the second-largest sales frame for a regional Mexican album since 2011. Only Gerardo Ortiz's *Entre Dios y el Diablo* moved more when it bowed with 15,000 on Sept. 24, 2011. This is La Arrolladora's second No. 1, following 2009's *Mas Adelante*.

—Karinah Santiago

HOT LATIN SONGS: 188 stations (666 regional Mexican, 255 tropical, 8 Latin rhythm) are electronically monitored 24 hours a day, 7 days a week. TOP LATIN ALBUMS: See Charts Legend on billboard.biz for rules and explanations. All charts © 2012, Prometheus Global Media, LLC and Nielsen SoundScan, Inc. All rights reserved.

EURO		DIGITAL SONGS	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL)	FEBRUARY 11, 2012
1	1	AI SE EU TE PEGO	MICHEL TELO CNR
2	3	TITANIUM	DAVID GUETTA FT. SIA WHAT A MUSIC
3	4	SOMEBODY THAT I USED TO KNOW	GOTYE FT. KIMBRA SAMPLES 'N SECONDS/ELEVEN
4	2	DOMINO	JESSIE J LAVA
5	NEW	TWILIGHT	COVER DRIVE GLOBAL TALENT
6	8	VIDEO GAMES	LANA DEL REY STRANGER
7	NEW	WILD ONES	FLO RIDA FT. SIA POE BOY
8	7	LEVELS	AVICHI VERATONE
9	5	GOOD FEELING	FLO RIDA POE BOY
10	11	INTERNATIONAL LOVE	PTBULL FT. CHRIS BROWN MR. 305/POLO GROUNDS/U

JAPAN		BILLBOARD JAPAN HOT 100	
THIS WEEK	LAST WEEK	(HANSHIN/SOUNDSCAN JAPAN/PLANTECH)	FEBRUARY 11, 2012
1	NEW	KATAOMOI FINALLY	SKE48 AVE-X-J-MORE
2	NEW	KISS KISS	KIM HYUN JOONG UNIVERSAL
3	10	INOCHI NO UTA	MARIYA TAKEUCHI WARNER
4	1	GOOD LUCK	BUMP OF CHICKEN TOY'S FACTORY
5	5	THE A-TEAM	ED SHEERAN WARNER
6	NEW	PYOKO PYOKO ULTRA	MORNING MUSUME UP-FRONT
7	85	HERO	MONKEY MAJIK AVE-X-J-MORE
8	41	SIGN	JU JU SONY
9	22	SHAKE IT OUT	FLORENCE + THE MACHINE UNIVERSAL
10	18	BY MY SIDE	HEMENEWAY KIDON

GERMANY		SINGLES	
THIS WEEK	LAST WEEK	(MEDIA CONTROL)	FEBRUARY 11, 2012
1	2	AI SE EU TE PEGO	MICHEL TELO PANTTANAL/RGE/ROSTER
2	1	SOMEBODY THAT I USED TO KNOW	GOTYE FT. KIMBRA SAMPLES 'N SECONDS/ELEVEN
3	NEW	HEART SKIPS A BEAT	OLLY MURS FT. RIZZLE KICKS SYCO
4	3	VIDEO GAMES	LANA DEL REY STRANGER
5	5	JAR OF HEARTS	CHRISTINA PERRI ATLANTIC
6	7	LEVELS	AVICHI VERATONE
7	4	HANGOVER	TAIO CRUZ FT. FLO RIDA 4TH & BROADWAY
8	NEW	DON'T GIMME THAT	THE BOSSHOSS UNIVERSAL
9	6	GOOD FEELING	FLO RIDA POE BOY
10	9	SOMEONE LIKE YOU	ADELE XL

UNITED KINGDOM		SINGLES	
THIS WEEK	LAST WEEK	(THE OFFICIAL UK CHARTS CO.)	FEBRUARY 11, 2012
1	NEW	TWILIGHT	COVER DRIVE GLOBAL TALENT
2	3	TITANIUM	DAVID GUETTA FT. SIA WHAT A MUSIC
3	1	DOMINO	JESSIE J LAVA
4	2	MAMA DO THE HUMP	RIZZLE KICKS ISLAND
5	NEW	WILD ONES	FLO RIDA FT. SIA POE BOY
6	4	ANTIDOTE	SWEDISH HOUSE MAFIA VS KNIFE PARTY SHM
7	NEW	SOMEBODY THAT I USED TO KNOW	GOTYE FT. KIMBRA SAMPLES 'N SECONDS/ELEVEN
8	NEW	STRONGER (WHAT DOESN'T KILL YOU)	KELLY CLARKSON 19
9	5	GOOD FEELING	FLO RIDA POE BOY
10	NEW	INTERNATIONAL LOVE	PTBULL FT. CHRIS BROWN MR. 305/POLO GROUNDS/U

FRANCE		DIGITAL SONGS	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL)	FEBRUARY 11, 2012
1	2	AI SE EU TE PEGO	MICHEL TELO PANTTANAL/RGE
2	3	JE L'AIME A MOURIR	SHAKIRA SONY MUSIC
3	1	AVANT QU'ELLE PARTE	SEXION D'ASSAUT WATI.B
4	5	TITANIUM	DAVID GUETTA FT. SIA WHAT A MUSIC
5	4	VIDEO GAMES	LANA DEL REY STRANGER
6	7	SOMEONE LIKE YOU	ADELE XL
7	10	DES RICOCHETS	COLLECTIF PARIS-AFRICA POUR L'UNICEF TWIN
8	6	YOUNG, WILD & FREE	SHOOP DOGG & WIZ KHALIFA FT. BRUNO MARS RICTRUM/DGG/STYLE
9	NEW	INTERNATIONAL LOVE	PTBULL FT. CHRIS BROWN MR. 305/POLO GROUNDS/U
10	8	PUMPED UP KICKS	FOSTER THE PEOPLE STARTIME

CANADA		BILLBOARD CANADIAN HOT 100	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN/BDS)	FEBRUARY 11, 2012
1	3	CALL ME MAYBE	CARLY RAE JEPSEN 604
2	5	SET FIRE TO THE RAIN	ADELE XL
3	1	WE FOUND LOVE	RIHANNA FT. CALVIN HARRIS SRP/DEF JAM
4	2	GOOD FEELING	FLO RIDA POE BOY/ATLANTIC
5	4	THE ONE THAT GOT AWAY	KATY PERRY CAPITOL
6	6	TURN ME ON	DAVID GUETTA FT. NICKI MINAJ WHAT A MUSIC/VIRGIN
7	7	IT WILL RAIN	BRUNO MARS SUMMIT/CHOP SHOP/ELEKTRA
8	13	DOMINO	JESSIE J LAVA/ISLAND
9	8	SEXY AND I KNOW IT	LMFAO PARTY ROCK/WILL.I.AM/CHERRYTREE/INTERSCOPE
10	11	INTERNATIONAL LOVE	PTBULL FT. CHRIS BROWN MR. 305/POLO GROUNDS/U/CA

KOREA		BILLBOARD KOREA K-POP HOT 100	
THIS WEEK	LAST WEEK	(BILLBOARD KOREA)	FEBRUARY 11, 2012
1	2	TO TURN BACK HANDS OF TIME	LYN PAN ENTERTAINMENT
2	1	LOVEY-DOVEY	T-ARA CORE/CONTENTS MEDIA
3	NEW	I KNEW IT	BEAST CUBE ENTERTAINMENT
4	3	I WILL LOVE YOU	HYORIN STARSHIP ENTERTAINMENT
5	NEW	ROAD OF TEARS	WHEE SUNG PAN ENTERTAINMENT
6	4	SORROW	19CM NEGA NETWORK
7	5	YOU AND I	HU LOEN ENTERTAINMENT
8	7	TROUBLE MAKER	HYUN A & JANG HYUN SEUNG CUBE ENTERTAINMENT
9	10	GRASSHOPPER	SUNNYHILL LOEN ENTERTAINMENT
10	6	WITHOUT YOU	DYNAMIC DUO AMERA CULTURE

AUSTRALIA		DIGITAL SONGS	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL)	FEBRUARY 11, 2012
1	1	WILD ONES	FLO RIDA FT. SIA POE BOY
2	3	HEY HEY HEY	LAUREN WERY FT. SWIFTMO & DEN LA MUSIQUE DU BEAU MONDE
3	NEW	LONELY BOY	THE BLACK KEYS NONESUCH
4	2	TURN ME ON	DAVID GUETTA FT. NICKI MINAJ WHAT A MUSIC
5	4	SUMMER PARADISE	SIMPLE PLAN FT. K'NANN ATLANTIC
6	6	PARADISE	COLDPLAY PARLOPHONE
7	NEW	YOU AND I	MATT CORBY MATT CORBY
8	5	SET IT OFF	TIMOMATIC SONY MUSIC
9	NEW	I LOVE IT	HILLTOP HOODS FT. SIA UNIVERSAL
10	NEW	BOYS LIKE YOU	360 FT. GOSSLING SOULMATE

NETHERLANDS		DIGITAL SONGS	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL)	FEBRUARY 11, 2012
1	2	AI SE EU TE PEGO	MICHEL TELO CNR
2	5	SKINNY LOVE	BIRDY JASMINE VAN DEN BOGAERDE
3	RE	THE A-TEAM	ED SHEERAN ASYLUM
4	7	EPIC	SANDRO SILVA & QUINTINO BIP
5	9	BAGAGEDRAGER	GERNS PARDOEL FT. SEF TOP NOTCH
6	10	I FOLLOW RIVERS	LYKKE LI LL RECORDINGS
7	RE	IK NEEM JE MEE	GERNS PARDOEL TOP NOTCH
8	RE	SOMEBODY THAT I USED TO KNOW	GOTYE FT. KIMBRA SAMPLES 'N SECONDS/ELEVEN
9	RE	ODE TO THE BOUNCER	STUDIO KILLERS WARNER
10	NEW	HANGOVER	TAIO CRUZ FT. FLO RIDA 4TH & BROADWAY

ITALY		DIGITAL SONGS	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL)	FEBRUARY 11, 2012
1	1	AI SE EU TE PEGO	MICHEL TELO ROSTER
2	2	DISTRATTO	FRANCESCA MICHELIN SONY MUSIC
3	4	LEVELS	AVICHI VERATONE
4	5	YOUNG, WILD & FREE	SHOOP DOGG & WIZ KHALIFA FT. BRUNO MARS RICTRUM/DGG/STYLE
5	3	SOMEONE LIKE YOU	ADELE XL
6	9	L'ULTIMA NOTTE AL MONDO	TIZIANO FERRO EMI
7	6	TAPPETO DI FRAGOLE	MODA ULTRASUONI
8	7	TITANIUM	DAVID GUETTA FT. SIA WHAT A MUSIC
9	8	TURNING TABLES	ADELE XL
10	NEW	INEVITABILE	GIORGIA FEAT. EROS RAMAZZOTTI DISCHI DI CIOCCOLATA

BRAZIL		ALBUMS	
THIS WEEK	LAST WEEK	(APBD/NIELSEN)	JANUARY 8, 2012
1	1	AGAPE MUSICAL	PADRE MARCELO ROSSI SONY MUSIC
2	2	PAULA FERNANDES AO VIVO	PAULA FERNANDES UNIVERSAL
3	4	21	ADELE XL/COLUMBIA
4	10	SUMMER ELETROHITS VOLUME 8	VARIOUS ARTISTS SOM LIVRE
5	3	SAMBAS DE ENREDO 2012	VARIOUS ARTISTS UNIVERSAL
6	8	NO MEU INTERIOR TEM DEUS	PADRE FABIO DE MELO SONY MUSIC
7	5	MAIS UMA PAGINA	MARIA GADU SOM LIVRE
8	6	NA BALADA	MICHEL TELO SOM LIVRE
9	9	REBELDES 2011	REBELDES EMI
10	RE	AMOR DE ALMA	VICTOR & LEO SONY MUSIC

SPAIN		DIGITAL SONGS	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL)	FEBRUARY 11, 2012
1	1	AI SE EU TE PEGO	MICHEL TELO PANTTANAL
2	2	PERDONAME	PABLO ALBORAN CON CARMINO TRINERA ESTUDIOS Y PRODUCCIONES
3	4	WE FOUND LOVE	RIHANNA FT. CALVIN HARRIS SRP
4	9	OTONO, OCTUBRE	MANUEL CARRASCO UNIVERSAL
5	NEW	MARCO	MELENDI & PABLO MOTOS WARNER
6	5	NO SIGUE MODAS	JUAN MAGAN SONY MUSIC
7	7	TITANIUM	DAVID GUETTA FT. SIA WHAT A MUSIC
8	6	SOMEONE LIKE YOU	ADELE XL
9	NEW	MARRY YOU	BRUNO MARS ELEKTRA
10	RE	GOOD FEELING	FLO RIDA POE BOY

SWITZERLAND		DIGITAL SONGS	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL)	FEBRUARY 11, 2012
1	1	AI SE EU TE PEGO	MICHEL TELO PANTTANAL/RGE/ROSTER
2	2	SOMEBODY THAT I USED TO KNOW	GOTYE FT. KIMBRA SAMPLES 'N SECONDS/ELEVEN
3	5	VIDEO GAMES	LANA DEL REY STRANGER
4	4	SHE DOESN'T MIND	SEAN PAUL VP
5	3	HANGOVER	TAIO CRUZ FT. FLO RIDA 4TH & BROADWAY
6	6	JAR OF HEARTS	CHRISTINA PERRI ATLANTIC
7	NEW	MA CHERIE	DJ ANTOINE FT. THE BEAT SHAKERS GLOBAL
8	10	LEVELS	AVICHI VERATONE
9	8	SOMEONE LIKE YOU	ADELE XL
10	7	YOUNG, WILD & FREE	SHOOP DOGG & WIZ KHALIFA FT. BRUNO MARS RICTRUM/DGG/STYLE

BELGIUM		DIGITAL SONGS	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL)	FEBRUARY 11, 2012
1	1	AI SE EU TE PEGO	MICHEL TELO CNR
2	7	VIDEO GAMES	LANA DEL REY STRANGER
3	3	I FOLLOW RIVERS	LYKKE LI LL RECORDINGS
4	2	IK NEEM JE MEE	GERNS PARDOEL TOP NOTCH
5	10	TAKE YOU HIGHER	GODWILL & HOOK N SLIGH LA MUSIQUE PART LA POPEE
6	6	JE L'AIME A MOURIR	SHAKIRA SONY MUSIC
7	4	LEVELS	AVICHI VERATONE
8	5	SHE DOESN'T MIND	SEAN PAUL VP
9	NEW	TITANIUM	DAVID GUETTA FT. SIA WHAT A MUSIC
10	RE	SKINNY LOVE	BIRDY JASMINE VAN DEN BOGAERDE

SWEDEN		DIGITAL SONGS	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL)	FEBRUARY 11, 2012
1	1	WHEN I HELD YA	MOA LIGNELL UNIVERSAL
2	NEW	SOME DIE YOUNG	LALEH WARNER
3	NEW	ACKLIGT	ANSIKTET UNIVERSAL
4	5	TITANIUM	DAVID GUETTA FT. SIA WHAT A MUSIC
5	4	YOU LEARN	TAKIDA UNIVERSAL
6	7	FLICKAN OCH KRAKAN	TIMBUKTU TV4
7	8	THE LION'S ROAR	FIRST AID KIT JAGADAMBA
8	9	LEVELS	AVICHI VERATONE
9	NEW	STRONGER (WHAT DOESN'T KILL YOU)	KELLY CLARKSON 19
10	NEW	AI SE EU TE PEGO	MICHEL TELO CNR

MEXICO		AIRPLAY	
THIS WEEK	LAST WEEK	(NIELSEN BDS)	FEBRUARY 11, 2012
1	2	WE FOUND LOVE	RIHANNA FT. CALVIN HARRIS SRP/DEF JAM
2	1	CORRE!	JESSE & JOY WARNER
3	4	SEXY AND I KNOW IT	LMFAO PARTY ROCK/WILL.I.AM/CHERRYTREE/INTERSCOPE
4	3	MOVES LIKE JAGGER	MAROON 5 FT. CHRISTINA AGUILERA A&A/OCTONE
5	9	WITHOUT YOU	DAVID GUETTA FT. USHER WHAT A MUSIC/VIRGIN
6	5	PUMPED UP KICKS	FOSTER THE PEOPLE STARTIME/COLUMBIA
7	6	INTENTALO	3BALLMITY FT. EL BEBETO Y AMERICA SIERRA FONOVISA
8	8	TENGO TU LOVE	SIE7E LA VIDA BUENA
9	10	MUJER DE TODOS MUJER DE NADIE	CALIBRE 90 DISA
10	NEW	SIN RESPIRACION	BANDA EL RECODO DE CRUZ LIZARRAGA FONOVISA

AUSTRIA		DIGITAL SONGS	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL)	FEBRUARY 11, 2012
1	1	AI SE EU TE PEGO	MICHEL TELO PANTTANAL/RGE/ROSTER
2	2	SOMEBODY THAT I USED TO KNOW	GOTYE FT. KIMBRA SAMPLES 'N SECONDS/ELEVEN
3	3	JAR OF HEARTS	CHRISTINA PERRI ATLANTIC
4	7	LEVELS	AVICHI VERATONE
5	5	VIDEO GAMES	LANA DEL REY STRANGER
6	6	HANGOVER	TAIO CRUZ FT. FLO RIDA 4TH & BROADWAY
7	4	GOOD FEELING	FLO RIDA POE BOY
8	8	MA CHERIE	DJ ANTOINE FT. THE BEAT SHAKERS GLOBAL
9	NEW	ANTI HERO	MARLON ROUDETTE MATTER FIXED
10	NEW	STAND UP	JAMES COTTRILL PATE

NORWAY		DIGITAL SONGS	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL)	FEBRUARY 11, 2012
1	NEW	SOMMERFUGGEL I VINTERLAND	VINNI TV2/MASTIFF
2	NEW	LOOK BACK	TONE DAMLI ECCENTRIC
3	3	PARADISE	COLDPLAY PARLOPHONE
4	2	CITY BOY	DONKEYBOY WARNER
5	1	M*****	PLUMBO PIRAYA
6	4	WILD ONES	FLO RIDA FT. SIA POE BOY
7	5	OLA NORDMANN	PLUMBO PIRAYA
8	NEW	SOME DIE YOUNG	LALEH WARNER
9	8	SET FIRE TO THE RAIN	ADELE XL
10	6	SHE DOESN'T MIND	SEAN PAUL VP

DENMARK		DIGITAL SONGS	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL)	FEBRUARY 11, 2012
1	2	SHOULD'VE KNOWN BETTER	SOLLUNA SAMY EMI
2	NEW	SOMEBODY THAT I USED TO KNOW	GOTYE FT. KIMBRA SAMPLES 'N SECONDS/ELEVEN
3	1	CITY BOY	DONKEYBOY WARNER
4	3	TITANIUM	DAVID GUETTA FT. SIA WHAT A MUSIC
5	4	TAKE OUR HEARTS	JESPER NOHRSTEDT DISCO/WAX
6	5	AI SE EU TE PEGO	MICHEL TELO PANTTANAL
7	6	KL. 10	MEDINA LABELMADE
8	NEW	STRONGER (WHAT DOESN'T KILL YOU)	KELLY CLARKSON 19
9	NEW	VENTER	CHRISTIAN BRONS & PNTIK ISAKSSON BLACK PELICAN
10	9	MILLIONAER	RASMUS SEEBACH FT. ANKERSTJERNE ARTPEOPLE

FINLAND		DIGITAL SONGS	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL)	FEBRUARY 11, 2012
1	1	FRONTSIDE OLLIE	ROBIN UNIVERSAL
2	NEW	HETKEN TIE ON KEVYT	LAURA NARHI WARNER
3	2	SOMEONE LIKE YOU	ADELE XL
4	3	ROLLING IN THE DEEP	ADELE XL
5	RE	TITANIUM	DAVID GUETTA FT. SIA WHAT A MUSIC
6	8	DADDY	EMELI SANDE FT. NAUGHTY BOY VIRGIN
7	10	WHEN WE STAND TOGETHER	NICKELBACK ROADRUNNER
8	5	WE FOUND LOVE	RIHANNA FT. CALVIN HARRIS SRP
9	NEW	CITY BOY	DONKEYBOY WARNER
10	6	KOHTALON OMA	CHISU HMC/HELSINKI

EXECUTIVE TURNTABLE

Send submissions to: exec@billboard.com

RECORD COMPANIES: Epic Records appoints **Benny Pough** executive VP of urban music. He was senior VP of urban promotion at Island Def Jam Music Group.

Sony Music Entertainment names **Dennis Kooker** president of global digital business and U.S. sales. He was executive VP of operations/GM.

ABKCO Music & Records names **Christopher Libenson** VP. He was director of music publishing royalties.

Island Def Jam Music Group promotes **Gabe Tesoriero** to senior VP of media and artist relations. He was VP.

Universal Music Group International in London appoints **Wim Jenkins** director of digital, classical and names **Liz Chew** international marketing and promotions manager, core classical. Jenkins was international marketing manager, and Chew was international marketing manager at EMI Classics.



PUBLISHING: Universal Music Publishing Group Nashville names **Kent Earls** executive VP/GM. He was senior VP of creative.

Kobalt Music Group taps **Richard Sanders** as president. He was chairman of Sony Music Intl.

BMI promotes **Marissa Lopez** to director of Latin writer/publisher relations. She was associate director.

TOURING: Philadelphia-based sports and entertainment firm Comcast-Spectacor appoints **Brock Jones** VP of bookings. He was VP of bookings at Bridgestone Arena in Nashville.

AEG Facilities promotes **Rob Reed** to COO/CFO. He was CFO/senior VP.

Palace Sports & Entertainment in Detroit—which oversees the Palace, DTE Energy Music Theatre and the Meadow Brook Music Festival—names **Lucinda Kinau Trea** executive VP of business operations and strategy. She was executive VP/general counsel of Madison Square Garden.

—Edited by Mitchell Peters



Both BMI and ASCAP were on hand for a Jan. 25 party celebrating **Keith Urban's** latest No. 1 hit, "Long Hot Summer." Co-written by **Richard Marx** and Urban, the song marks the latter's 13th trip to the top of Billboard's Hot Country Songs chart. Coming together during the shindig at Nashville's Cabana are (from left) ASCAP senior creative director **Mike Sistad**, producer **Dan Huff**, Marx, Urban, BMI VP of writer/publisher relations **Jody Williams**, former Universal Music Publishing Group Nashville president **Pat Higdon** and Capitol Records president/CEO **Mike Dungan**. PHOTO: RICK DIAMOND

.biz Additional photos online this week at billboard.biz.

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

The day before the 2012 Consumer Electronics Show (Jan. 10-13) took charge in Las Vegas, AT&T's DevSummit hosted more than 1,000 developers and partners, including Samsung and Motorola. Also plugging into the scene was Nickelback, which will kick off its first North America arena tour in two years with a 39-date trek that begins April 10 in Moline, Ill. From left are Nickelback members **Mike Kroeger**, **Ryan Peake**, **Daniel Adair** and **Chad Kroeger**, AT&T senior marketing manager **Kari Tillman**, MAC Presents president **Marlie Allen**, Samsung regional marketing manager **Stacey Portnoy**, MAC Presents senior sponsorship coordinator **Jessica Beutler**, and Nickelback manager **Bryan Coleman**. PHOTO: KEVIN ROCHE



GOODWORKS

PRINCE DRUMMER ORGANIZING BENEFIT

Former Prince & the New Power Generation drummer Bobby Z feared the worst after a heart attack caused by three blocked arteries left him in critical condition in January 2011.

"My family came in and we had a prayer vigil and said goodbye," recalls 56-year-old Bobby Z, whose real name is Robert Rivkin. "There were some serious moments before I came to and recovered." Doctors were able to open the blockages with stents and Rivkin has since made a full recovery, including a return to his drum kit.

To commemorate the one-year anniversary of his near-fatal heart attack, Rivkin has organized the Benefit 2 Celebrate Life! concert to promote heart-health awareness at Minneapolis' First Avenue on Feb. 19. A portion of the proceeds from the event—which will feature former Revolution members Wendy Melvoin, Lisa Coleman, Brown Mark and Dr. Fink—will be donated to Rivkin's MyPurpleHeart.org and the American Heart Assn.

The concert will be the Revolution's first performance together since 2003. But a question remains: Will Prince appear at the concert to support his friend?

"I don't know if he's free that night, but he's obviously welcome to come and play 'Purple Rain,'" Rivkin says, noting that Prince showed immense support for him during his recovery, which included dedicating the song "Nothing Compares 2 U" during a 2011 concert at New York's Madison Square Garden. "As of now, there's nothing planned. But First Avenue is his house; we're just house-sitting. He knows where it is and we'll be there."

Tickets are available at First-Avenue.com. —Mitchell Peters



NAMM SHOW

Billed as the largest gathering for music instruments, apps, producers and gear in North America, the 110th NAMM Show was held Jan. 19-22 at the Anaheim (Calif.) Convention Center. The National Assn. of Music Merchants' four-day trade show welcomed 95,709 registered attendees—a 6% increase from 2011 and a new NAMM record—as well as 1,441 exhibitors from more than 90 countries.

ABOVE: Miles Davis Estate representatives **Vince Wilburn Jr.** (left; Davis' nephew) and **Erin Davis** (Davis' son) hit the NAMM Show in support of the Miles Davis Trumpet high-performance in-ear headphones by Monster. The U.S. Postal Service and France's La Poste recently announced the joint issuance of Forever stamps honoring Davis and singer Edith Piaf in June. PHOTO: EARL GIBSON III

LEFT: The day before the NAMM Show officially opened, singer/songwriter **John Mayer** (center) exclusively unveiled Martin Guitar's John Mayer Stagecoach Edition. Sharing the spotlight with Mayer are (from left) NAMM president/CEO **Joe Lamond** and chairman **Kevin Cranley**. Also during NAMM's media preview day, Beach Boys maestro Brian Wilson was presented with the organization's prestigious Music for Life Award. Among other artists on hand were Michelle Phillips (the Mamas & the Papas), Kenny Wayne Shepherd and Mike Huckabee. PHOTO: DAVID LIVINGSTON/GETTY IMAGES

BILLBOARD HONORS SEYMOUR STEIN

Music business pioneer and Sire Records co-founder Seymour Stein received Billboard's inaugural Industry Icon Award at a Jan. 29 breakfast at the Carlton Hotel in Cannes during MIDEM. The event was attended by an audience of industry luminaries, colleagues and family members, including longtime friend and Sire co-founder Richard Gottehrer, U2 manager Paul McGuinness, Warner Music Group chairman/CEO of recorded music Lyor Cohen and Stein's daughters Mandy and Samantha Stein Wells.



Shortly before Seymour Stein received the Billboard Industry Icon Award, Spotify GM of distribution and partnerships **Gerrit Meier** (left) chats with **Deirdre O'Hara**, manager of producer Mark Batson and Bat Music Future, and Billboard editorial director **Bill Werde**.



Seymour Stein (second from left) worked as a Billboard chart department assistant when he was a teenager, an experience he recalled in his gracious acceptance speech upon his receipt of Billboard's Industry Icon Award. "Thank you, Billboard," Stein said, "not just for today but for taking me in when I was 14 years old, where [music editor] Paul Ackerman and [charts head] Tom Noonan first taught me Music Business 101." From left: Billboard associate publisher (and former Sire artist) **Tommy Page**, Stein, Billboard editorial director **Bill Werde** and Reed MIDEM director of music markets **Bruno Crotol**. PHOTO: MIDEM

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Billboard's breakfast honoring Seymour Stein drew attendees from throughout the music business. Foreground, from left: Billboard European advertising sales representative **Frederic Fenucci**; **Mike Carden**, president of North American operations for Eagle Rock Entertainment; American Assn. of Independent Music president **Rich Bengloff**; and **Mark Chung**, chairman of German independent music trade group VUT.



From left: BMG Rights Management CEO **Hartwig Masuch** chats with **Laurent Hubert**, COO of North America for BMG, and **Lyor Cohen**, Warner Music Group chairman/CEO of recorded music.



Lyor Cohen, chairman/CEO of recorded music at Warner Music Group (left), with **Mike Bebel**, head of global music initiatives at Nokia.



Foreground, from left: Entertainment attorney **Howard Hertz** chats with **Vince Bannon**, VP of entertainment partnerships and development for Getty Images. Behind them Kobalt Music Group founder/CEO **Willard Ahdriz** (left) speaks with **Jens-Markus Wegener**, managing director of Hamburg-based music publishing company AMV Talpa.



Reed MIDEM U.K./Ireland sales manager **Javier Lopez** (left) speaks with Music Dealers co-founder and president/CEO **Eric Sheinkop**. The latter spoke about his company's partnership with Coca-Cola during a MIDEM panel featuring Coke's music chief Emmanuel Seuge.

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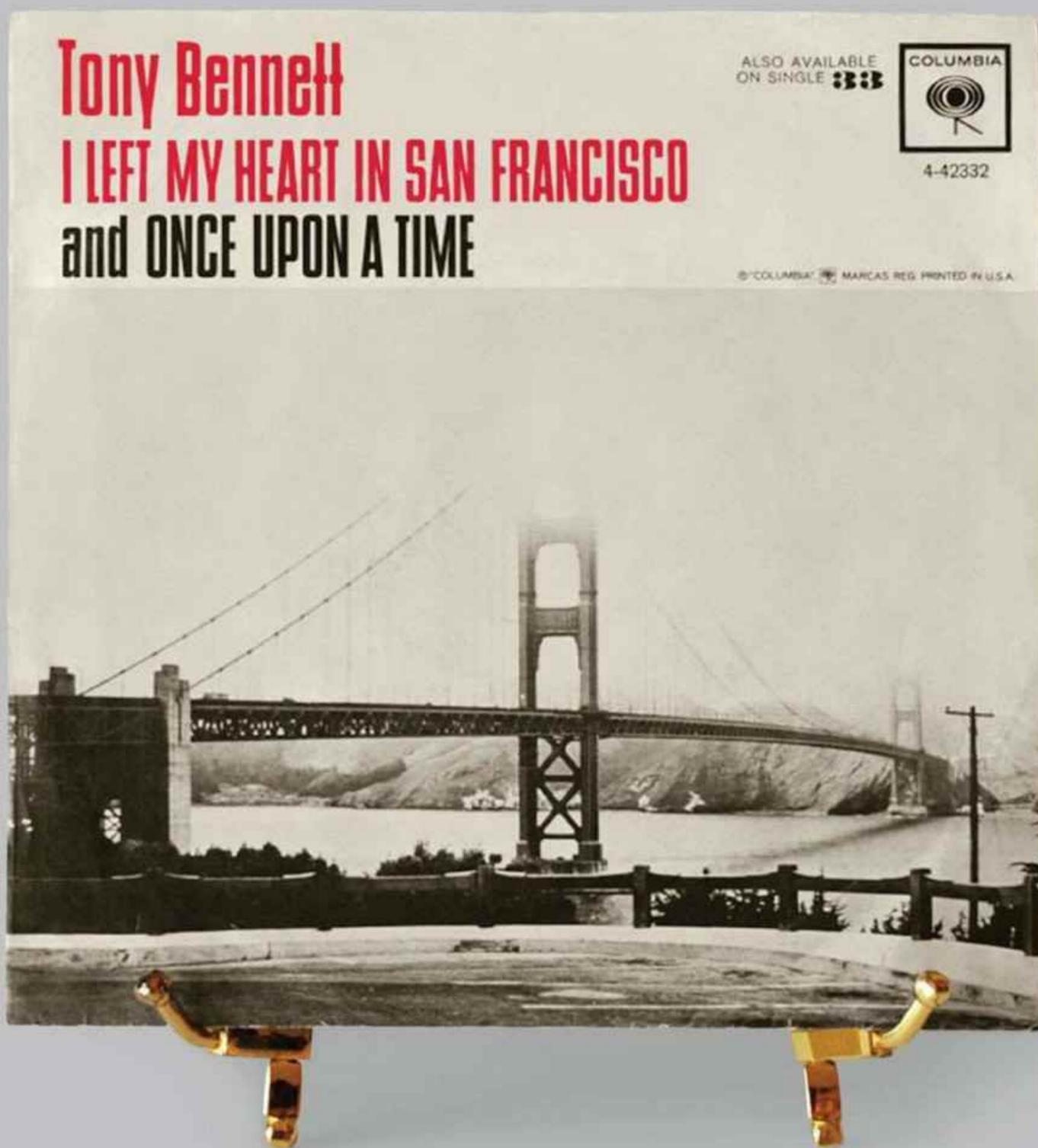
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