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VAN HALEN ROTH. BACK ON THE ROAD ROGER FAXON WINNER TAKES ALL
AZEALIA BANKS HOT HIP-HOP HEROINE DUSTIN LYNCH COUNTRY'S SOCIAL WUNDERKIND
SLEIGH BELLS EVEN LOUDER STEVE JANG SOUNDTRACKING LIFE MATCHBOX TWENTY REIGNITES
AVICII EDM'S NEW POWERHOUSE ESPERANZA SPALDING JAZZ STAR BUILDS ON HER GRAMMY
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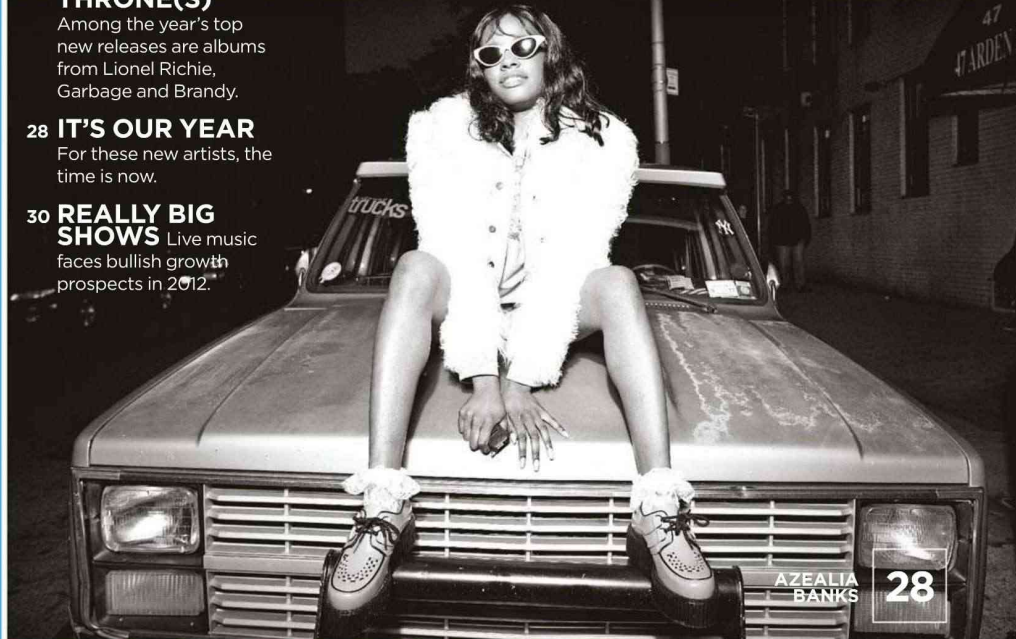
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360 DEGREES OF BILLBOARD

HOME FRONT



Online .COM EXCLUSIVES

Visit Billboard.com on Jan. 16 for our "My Mentor" video special featuring music makers as varied as T.I., Florence & the Machine's Florence Welch and Nickelback talking about the people who inspired their careers.

REALITY CHECK

As reality music TV in 2012 gets into full swing, Billboard.com is bringing in-depth coverage of all the action on "American Idol," "The Voice" and more in our brand-new column, Reality Check.

W P E R O N T

FILM BY PHIL GALLO

Screen Gems

Ice-T and Paul Simon projects will be among the top music-related offerings at this year's Sundance Film Festival

Music has long been a part of the annual Sundance Film Festival, through both screenings and the live artist showcases that have become a fixture at the Park City, Utah, confab.

This year's Sundance, which will be held Jan. 19-29, will keep recording artists front and center, as the music-documentary boom remains in full effect and as live performances are given a more prominent platform.

Among the most anticipated music documentaries scheduled to premiere are Ice-T's documentary, "Something From Nothing: The Art of Rap," with appearances by Nas, Mos Def, Eminem, Chuck D, KRS-One, Run-D.M.C., Dr. Dre, Redman and others; Joe Berlinger's "Under African Skies" about Paul Simon's visit to South Africa last year to retrace the making of *Graceland*; and Dylan Southern and Will Lovelace's "Shut Up and Play the Hits" about LCD Soundsystem's final gig in April 2011.

At the concurrent Slamdance Film Festival, which will be held Jan. 20-26 in Park City, screenings will include Jonathan Demme's "Neil Young Journeys," the Sugarhill Gang story "I Want My Name Back" and "No Room for Rockstars," a portrait of four musicians on the Vans Warped tour.

Also among the featured movies are an unusually large number of scores composed by recording artists. Artists-turned-composers include Bruce Hornsby ("Red Hook Summer"), Yo La Tengo ("Smashed"), T Bone Burnett

and the Civil Wars ("Finding North"), David Byrne ("This Must Be the Place"), Trevor Rabin ("Movement"), Laura Veirs ("Hello I Must Be Going") and Moby (the short "The Tsunami and the Cherry Blossom").

Music documentaries that screen at festivals, at best, find an afterlife in three areas: a theatrical release, a cable TV screening or as part of CD/DVD package. Last year's Sundance produced three successful examples. Concord/Hear Music released the Carole King/James Taylor DVD/CD set "Troubadours: The Rise of the Singer-Songwriters" in March, and has sold 26,000 units, according to Nielsen SoundScan. Michael Rapaport's "Beats, Rhymes & Life: The Travels of A Tribe Called Quest," released by Sony Pictures Classics, played in 54 U.S. theaters and grossed \$1.2 million, according to Box Office Mojo. And the Harry Belafonte biopic "Sing Your Song" was a cornerstone of HBO's fall documentary series along with Martin Scorsese's "Living in the Material World: George Harrison."

"Under African Skies" is poised to be the most prominent of this year's music documentary selections at Sundance. The film will appear in several festivals and be included in 25th-anniversary editions of *Graceland* that Sony Legacy is currently compiling. It is penciled in for late spring or early summer. Cable channel A&E has the broadcast rights to the film.

Meanwhile, live music will have an expanded presence at



Blow your mind: REDMAN (left) and ICE-T in "Something From Nothing"; inset: MIRIAM MAKEBA (left) and PAUL SIMON in "Under African Skies."

Park City this year. The Sundance Institute will present live performances every night at the same Park City art gallery that ASCAP uses for its afternoon Music Cafe showcases. At least two musicians will perform nightly, featuring a mix of composers and artists whose work is being featured in Sundance-screened films, Sundance film-music program director Peter Golub says.

"Over the years people wanted to perform so they'd try to get booked at parties, which are isolated events," says Golub, who was still finalizing the lineup at press time. "It made more sense to have a central performance space."

The institute's Celebra-

tion of Music in Film concert will feature performances by Ice-T, Public Enemy's Chuck D and Grandmaster Caz to celebrate the release of "Something From Nothing," marking the debut of hip-hop during the annual concert.

"We've had singer/songwriters, icons, and it's become a festival highlight," says McKnight, who has programmed the previous 10 Celebration of Music concerts. "Three hundred people get to watch a performance. We make sure everyone is there to hear the music."

ASCAP will present eight days of music performances

(Jan. 20-27) at its Music Cafe, including A Fine Frenzy's Alison Sudol, who opens the series to kick off promotion of her forthcoming album on EMI, as well as Ingrid Michaelson, the All-American Rejects and David Gray.

BMI will feature performances by Donovan and Dawes at its annual Snowball party while its annual "Music & Film: The Creative Process" round table will include composer/director teams of Golub and Katie Aselton; Ryan Beveridge and Aurora Guerrero; Alec Puro and Jonathan Kasdan; and T. Griffin and Marshall Lewy. ■■■

>>> FOOS, MARS TO PERFORM AT GRAMMYS

Foo Fighters, Jason Aldean and Kelly Clarkson, Bruno Mars, Nicki Minaj and Taylor Swift will perform at the 54th Grammy Awards on Feb. 12. Aldean and Minaj will perform on the Grammy telecast for the first time. All are Grammy nominees, led by the Foo Fighters and Mars with six nods each. Additional performers, presenters and special segments will be announced soon.

>>> PLEDGE DOLLARS TRIPLE AT KICKSTARTER

Pledges at fan-centric fund-raising site Kickstarter totaled \$99.3 million in 2011, more than tripling from \$27.6 million in the prior year, the company announced on its blog. The number of successfully funded projects surged 203% to 11,836. Music was the second-highest-grossing category after film, with \$19.8 million pledged.

>>> SHEERAN LEADS BRIT AWARD NOMINATIONS

Singer/songwriter Ed Sheeran received four BRIT Award nominations, while Adele and Jessie J each picked up three. Sheeran was nominated in the categories of best male solo artist, breakthrough act, album of the year for + and best single for his U.K. top five hit "The A Team." Adele received nods for best female solo artist, album of the year and best single for "Someone Like You." Jessie J is up for best female, breakthrough act and best single for "Price Tag" featuring B.o.B. The awards ceremony will be held Feb. 21.

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DIGITAL BY ANDREW HAMPP

App-titude Test

CES showcases how software applications are reshaping digital media consumption



Rockin' to the beat: **WILL.I.AM** with Intel CEO **PAUL OTELLINI** during the executive's Jan. 10 keynote presentation at CES.

The annual International Consumer Electronics Show (CES) in Las Vegas is all about gadgets. But as this year's confab demonstrated, some of the most exciting technological developments related to music are currently focused on software applications for consumer electronics, rather than the actual hardware itself.

Hardware makers are well aware of this shift to a more app-centric world and made sure to emphasize how software enhances the experience of consuming digital media through their products.

Mobile devices are at the center of the app universe, and a veritable army of new Android smartphones and tablet computers made their debuts at CES, as did Nokia's flagship Windows Lumia 900 smartphone, all hoping to significantly challenge Apple's iPhone and iPad.

But the show, held Jan. 10-13, also illustrated how the ability to access music apps continues to expand to other platforms, either through a Bluetooth connection to a mobile device (in-dash car stereos) or a home Wi-Fi network (connected TVs and gaming systems). LG Electronics even showcased a series of Wi-Fi-enhanced home appliances like a washer/dryer and an oven that could soon bring digital entertainment to a new class of products, just as Samsung's app-based refrigerator teased at CES 2011.

Even more so than TV and movie services like Netflix and Hulu, music apps were the go-to vehicle for consumer-electronics manufacturers to show off their wares. Even TV makers like Panasonic, Samsung, Vizio and LG relied heavily on music videos to showcase their new cutting-edge 3-D technologies.

Rob Norman, CEO of WPP's GroupM North America, likened the demos at this year's show to the early days of when interactive-TV applications were all the rage during CES keynotes.

"Everyone would always use the example of the pizza-delivery service to show interactive TV's capabilities," Norman says. "That's what music has become—it's become an example of connectivity." Web radio service Pandora alone is now available on more than 450 devices, including 16 automotive systems and countless mobile and home entertainment devices. "It's a signal of what's happening in the industry," Pandora founder/chief strategy officer Tim Westergren says. "They know what people want, and it's music. It's a harbinger of the future."

Even though the "appification" of streaming music services is merely taking them to places where terrestrial radio has long since ruled, Clear Channel Digital president Brian Lakamp says the added level of interactivity of webcasting services like Clear Channel's iHeartRadio makes app-based streaming services an essential part of the radio giant's future. "We're adding a new mode of connectivity to the experience," Lakamp says.

Myspace and its owner Specific Media used CES as a launch pad for the new Myspace TV app for Panasonic's Viera line of TVs, recruiting creative director Justin Timberlake for a splashy announcement. The app enables users to stream new music videos directly from the app and chat about them in real time with their friends. They can also sync their smartphone or tablet with any song playing on a Viera TV, which redirects them to the artist's Myspace page.

"We want to provide for the complete TV experience," Specific Media CEO Tim Vanderhook said at Panasonic's booth at the Las Vegas Convention Center. "We're not trying to disrupt the TV model. Most digital guys think of free, over-the-top apps and we want to be integrated."

Video technology also factored into many music industry attendees' plans, as executives start to plot innovative music video strategies for 2012. Since Nintendo's handheld 3DS gaming system rolled out 3-D clips last summer from Jason Derülo and other artists, labels and video directors have been exploring cool yet cost-effective ways to incorporate 3-D technology, whether by filming in 3-D or converting existing clips, according to a label executive who attended CES. The Black Eyed Peas' Will.i.am and Intel showcased 360-degree camera technology during Intel CEO Paul Otellini's CES keynote. As part of an Intel branding campaign, Will.i.am will visit 12 countries during the next year, filming his trips with his Intel "Ultra-book" laptop. Using Intel's willpower360 app, the 3-D footage will enable viewers to watch the artist from every possible angle. Will.i.am will also record an original song in each city using his Ultrabook and other Intel products.

Will.i.am and Timberlake were among the host of A-list musicians who stopped by CES this year. LL Cool J debuted a virtual recording studio presented by his Boomdizzle online music community in conjunction with Dolby, 50 Cent talked up his new SMS headphone line, and Justin Bieber drew crowds to help Tomy Robotics introduce its new music-centric mRobo Ultra Bass robot. Even Kelly Clarkson made an impromptu appearance during Sony's presentation to perform her hit "Mr. Know It All" as part of a demonstration of Sony's Music Unlimited subscription service.

This year's CES coincided with heated debate in Congress over two controversial anti-piracy bills: the Stop Online Piracy Act in the House and the PROTECT IP Act in the Senate. The RIAA, which backs both bills, wasn't invited to speak on any CES panels addressing the pending legislation, so RIAA senior executive VP Mitch Glazier and other officials appeared at various press events to get the recording industry's voice in front of individual journalists.

"We love seeing all the new cutting-edge devices that are powered by music," said RIAA VP of communications Cara Duckworth, adding that the trade organization felt it was vital to represent creator interests at CES to "counter a lot of the misinformation out there about the bills."

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Sign Of The Times

Paradigm's linkup with AM Only highlights electronic dance music's resurgence



Nothing but the beat: **DAVID GUETTA**, who is represented by AM Only, performing in December at BankAtlantic Center in Sunrise, Fla.

Paradigm Talent Agency's joint venture with leading dance/electronic booking agency AM Only (Billboard.biz, Jan. 12) is just the latest indicator that the genre is the most dynamic segment in live music (see story, page 30).

The deal makes Paradigm, with offices in Beverly Hills, New York, Nashville and Monterey, Calif., an immediate player in the electronic space, and gives AM Only a deeper pool of resources to tap. The latter's clients include some of the biggest names in electronic dance music (EDM), including **Skrillex**, **David Guetta** and **Tiësto**, among dozens of others.

AM Only will retain its name and will continue to operate from its headquarters in Brooklyn. "All of AM Only's artists will be a part of this partnership," AM Only CEO **Paul Morris** says, "and I will continue to run the company."

Under the leadership of chairman **Sam Gores**, Paradigm was already a force in the film, TV and literary worlds when it jumped into music with its acquisitions of the Monterey Peninsula Artists and Little Big Man agencies in 2005 and 2006, respectively. Since then, it's continued to acquire agents and agencies including Third Coast and Ellis Industries. Paradigm's music clients include **Dave Matthews Band**, **Phish**, the **Black Eyed Peas**, **Coldplay**, **Toby Keith** and **Aerosmith**.

AM Only and its roster of artists will now have access and representation throughout the entire media and advertising spectrum including music, TV, motion pictures, theater, publishing, branding, commercials and endorsements. EDM's recent resurgence made the agency a hot property and an alignment with a larger player seemed inevitable.

"We felt that with the way our scene was starting to interact with the mainstream business, it would make sense for us to look for a partner that could help us execute our overall strategic plan," Morris says. "We're ready, and the market feels ready."

While industry scuttlebutt had other major agencies as front-runners in the AM Only derby, Paradigm emerged as the winner due to what Morris describes as Paradigm's "entrepreneurial

spirit." He cites the vision of Gores, along with music division head **Chip Hooper**, COO **Greg Bestick** and East Coast music head **Marty Diamond**, as key factors.

"If you look at the way in which Paradigm has integrated Monterey Peninsula and Little Big Man, you see that Sam values and understands how entrepreneurs work," Morris says. "Although Paradigm has absorbed those entities, it has enabled each of them to maintain their unique approach and office culture while operating within the larger company framework."

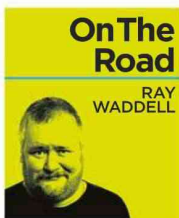
Hooper says the two agencies are philosophically compatible. "Paul Morris and the agents at

AM Only represent their clients with the same passion and integrity that we have for years, so it's really a meeting of the minds," he says. "We're excited to join forces with them because we think we're going to make each other stronger. We each bring different things to the table, and our goal is to help them grow their business and to assist them in fulfilling their artists' ambitions."

Morris says AM Only will work with all Paradigm divisions to explore a wide range of creative opportunities for its artists. "As music producers, many of them will be interested in exploring opportunities in film and television, and obviously there is much to be done in the brand and sponsorship areas," he says. "However, with the extensive array of services that Paradigm provides, the opportunities for our artists become endless and are not strictly limited to music-related endeavors."

Morris feels the genre can support several arena-level, hard-ticket headliners. "I think 2012 will be the year that dance music expands more broadly into the arenas and stadiums," he says.

For his part, Hooper believes AM Only's efforts have played a key role in moving the genre into the touring mainstream. "They are complete leaders in this music," he says, adding that "these guys at AM Only are the real deal and their artists are the real deal."



On The Road
RAY WADDELL

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BOXSCORE Concert Grosses

	GROSS/ Ticket Price(s)	ARTIST(S) Venue, Date	Attendance Capacity	Promoter
1	\$2,732,780 \$250/\$175/ \$140/\$55	CELINE DION The Colosseum at Caesars Palace, Las Vegas, Jan. 3-4, 7-8	17,007 four sellouts	Concerts West/AEG Live, Caesars Entertainment
2	\$2,127,480 \$250/\$175/ \$140/\$55	CELINE DION The Colosseum at Caesars Palace, Las Vegas, Dec. 28, 30-31	12,768 three sellouts	Concerts West/AEG Live, Caesars Entertainment
3	\$1,280,490 \$250/\$125/\$85/ \$45	BOB SEGER & THE SILVER BULLET BAND, FRANKIE BALLARD Staples Center, Los Angeles, Dec. 28	14,465 sellout	Live Nation
4	\$1,263,710 \$175/\$45	BRITNEY SPEARS Coliseo de Puerto Rico, Hato Rey, Puerto Rico, Dec. 10	10,634 11,637	Lincoln Road Productions, Evenpro/Water Brother
5	\$1,212,400 (2,106,300 reais) \$172.68/\$57.56	PLANETA TERRA FESTIVAL Playcenter, São Paulo, Nov. 5	17,000 sellout	Evenpro/Water Brother/XYZ Live
6	\$1,210,840 (5,146,211 pesos) \$164.70/\$65.88	RINGO STARR & HIS ALL STARR BAND Luna Park, Buenos Aires, Nov. 7-8	13,139/13,214 two shows	T4F-Time For Fun
7	\$1,119,660 (\$145,795 Canadian) \$190.55/\$24.43	PRINCE Rexall Place, Edmonton, Alberta, Dec. 13	10,775 16,258	Live Nation
8	\$1,113,260 (\$133,653 Canadian) \$245.50/\$48.61	PRINCE Bell Centre, Montreal, Dec. 2	8,753 10,300	Evenko, Live Nation
9	\$1,094,228 \$120.50/\$74.50/ \$40.50	BOB SEGER & THE SILVER BULLET BAND, FRANKIE BALLARD Madison Square Garden, New York, Dec. 1	13,398 sellout	Live Nation
10	\$1,088,445 \$65/\$55/\$45	FOO FIGHTERS, SOCIAL DISTORTION, THE JOY FORMIDABLE Madison Square Garden, New York, Nov. 13	17,958 sellout	The Bowery Presents
11	\$1,038,390 €765,380) \$339.18/\$47.48	RIHANNA Sportpaleis, Antwerp, Belgium, Nov. 11	17,788 17,792	Live Nation
12	\$1,010,960 (1,768,138 reais) \$285.88/\$22.87	ROBERTO CARLOS Credicard Hall, São Paulo, Nov. 9-11	10,490/11,967 three shows	T4F-Time For Fun
13	\$999,978 (\$98,258 Australian) \$304.39/\$100.79	DOLLY PARTON Adelaide Entertainment Centre, Adelaide, Australia, Nov. 12	5,957 6,663	Chugg Entertainment
14	\$977,319 (3,209,444 pesos) \$110.25/\$24.11	AEROSMITH Estadio Universitario, Monterrey, Mexico, Nov. 12	17,891 34,882	T4F-Time For Fun
15	\$963,614 \$120.50/\$70.50/ \$35	SWEDISH HOUSE MAFIA, JACQUES LU CONT, A-TRAK Madison Square Garden, New York, Dec. 16	14,497 sellout	Live Nation
16	\$958,695 (\$97,010 Canadian) \$136.90/\$48.54	PRINCE John Labatt Centre, London, Ontario, Dec. 5	8,790 9,053	Live Nation
17	\$957,564 (3,404,933 pesos) \$185.73/\$25	PETER GABRIEL Auditorio Nacional, Mexico City, Nov. 23-24	11,952/18,928 two shows	OCESA-CIE
18	\$941,599 (\$45,766 reais) \$455.22/\$73.97	RINGO STARR & HIS ALL STARR BAND Credicard Hall, São Paulo, Nov. 12-13	7,633/10,030 two shows	T4F-Time For Fun
19	\$843,824 (\$82,367 Australian) \$101.24	COLD CHISEL, THE BREAK Brisbane Entertainment Centre, Brisbane, Australia, Dec. 13	8,335 8,872	John Watson Management
20	\$827,605 (1,443,666 reais) \$171.98/\$20.06	EXALTASAMBA Credicard Hall, São Paulo, Nov. 3-5	18,012/19,980 three shows	T4F-Time For Fun
21	\$819,760 \$57.50/\$37.50	FOO FIGHTERS, SOCIAL DISTORTION, THE JOY FORMIDABLE Verizon Center, Washington, D.C., Nov. 11	16,792 sellout	I.M.P.
22	\$812,395 \$65/\$55/\$45/ \$35	FURTHUR Madison Square Garden, New York, Nov. 10	15,552 sellout	AEG Live
23	\$805,241 (1,447,530 reais) \$445.01/\$41.72	ULTRA MUSIC FESTIVAL BRAZIL Sambódromo do Anhembi, São Paulo, Dec. 3	10,038 15,000	Evenpro/Water Brother/XYZ Live
24	\$775,545 \$165/\$121/ \$104.50/\$82.50	JERRY SEINFELD The Colosseum at Caesars Palace, Las Vegas, Dec. 26-27	7,320/8,394 two shows one sellout	Caesars Entertainment
25	\$768,530 €657,892) \$101.94/\$60.61	ANDRÉ RIEU Sportpaleis, Antwerp, Belgium, Nov. 9	8,845 11,454	André Rieu Productions
26	\$753,971 (\$80,170 Canadian) \$142.57/\$48	STING Queen Elizabeth Theatre, Vancouver, Dec. 8-10	8,024 three sellouts	Live Nation Global Touring
27	\$718,502 \$143/\$63	VICENTE FERNÁNDEZ Patriot Center, Fairfax, Va., Oct. 30	6,752 8,167	Viva Entertainment
28	\$714,520 \$111.82	VICENTE FERNÁNDEZ Nassau Coliseum, Uniondale, N.Y., Oct. 28	6,390 10,000	Viva Entertainment
29	\$712,963 (\$71,622 Australian) \$192.66/\$133.38	STEVIE NICKS, DAVE STEWART Sydney Entertainment Centre, Sydney, Nov. 29	5,612 11,542	McManus Entertainment
30	\$707,231 \$225/\$175/\$95	GUNS N' ROSES The Joint, Hard Rock Hotel, Las Vegas, Dec. 30-31	6,895/7,535 two shows one sellout	Concerts West/AEG Live
31	\$692,995 \$105/\$65	THE CURE Pantages Theatre, Los Angeles, Nov. 21-23	8,190 three sellouts	Nederlander Concerts
32	\$686,510 \$250/\$185/\$145	JAY-Z & KANYE WEST Mohegan Sun Arena, Uncasville, Conn., Nov. 18	3,894 4,468	Live Nation
33	\$679,234 \$57.50/\$29	TRANS-SIBERIAN ORCHESTRA Amway Center, Orlando, Fla., Dec. 11	13,887/24,040 two shows	Live Nation
34	\$674,985 \$61/\$29	TRANS-SIBERIAN ORCHESTRA Frank Erwin Center, Austin, Dec. 21	12,579 23,106	Stone City Attractions
35	\$673,444 (\$659,373 Australian) \$102.03/\$91.82	COLD CHISEL, THE BREAK Newcastle Entertainment Centre, Newcastle, Australia, Dec. 11	7,171 7,212	Ringside

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2012's

BEST BETS



» True biz-creatives are always creating, but 2012 seems simmering and already set to rise in triumph. **Paul McCartney?** Feb. 7. **Adam Lambert?** March 20. **Tim McGraw?** Back with **Emotional Traffic** (*Curb*) on Jan. 24. **Black Sabbath?** Working with **Rick Rubin**, and set for a world tour and a new album. **Metallica** (also working with Rubin) is readying its 10th release, a sequel to 1991's self-titled LP—and a good bet is that it'll hit the road with Ulrich, Hetfield and the rest. **Grand Hustle/Atlantic's B.o.B**, already sitting on a new gold single, will be back with sophomore set **Strange Clouds** in March. Artwork for **Christina Aguilera's** new single, "F*ck Your Body/Love Your Body," has surfaced, and there's talk of a first-half album release. **Kanye West's** *G.O.O.D. Music* is prepping an April compilation. It would feature West, **Big Sean**, **Pusha T** and others. And **Leonard Cohen**—Rock and Roll Hall of Famer, Grammy Lifetime Achievement Award winner—is releasing through Columbia on Jan. 31 his first studio album since 2004. **Last year was an up one—so how about this for an idea:** Let's build on that upward, positive movement. And whether it's an artist, a band, an executive, a management firm, a partnership, a startup, a trend, or something else entirely, these lists will set you up for more victory. People are already hard at work. You can bet on it. »

1 Lana Del Rey

The viral (and now Interscope) star incorporates hip-hop producers and nabs an 'SNL' slot before her album debut—finally, her voice is bigger than her controversial persona

• **BY STEVEN J. HOROWITZ**

RARELY IS A BREAKING ARTIST as polarizing as Lana Del Rey. ¶ The 25-year-old songstress became one of 2011's most seemingly organic upstarts. Following the release of her breakout single "Video Games" and its vintage-shaded video, apparently filmed and edited on her Macbook, the Lake Placid, N.Y., native racked upwards of 13 million YouTube views and has sold 20,000 copies of her double A-side

"Video Games" single since its October 2011 release, according to Nielsen SoundScan. It debuted and spent three weeks at No. 1 on Billboard's Hot Singles Sales chart. Joining Ellie Goulding and Jessie J, Del Rey recently signed with Next Model Management.

But it's her all-important authenticity that's had the Internet atwitter. Multiple blogs have painted a target on Del Rey, whose previous musical incarnation as Lizzy Grant, her birth name, was almost entirely wiped from the Web. On the surface, her tactics could appear calculated: Del Rey's 2010 5 Points Records debut, *Lizzy Grant aka Lana Del Rey*, was on iTunes for only two months before vanishing from the store, while her website and social networking profiles were deleted and relaunched under her current guise.

Has a major label been silently orchestrating one of 2011's greatest indie viral success stories? With her Del Rey debut, *Born to Die* (Interscope), arriving Jan. 31, the pillow-lipped singer/songwriter is the new year's buzziest commodity, becoming the first artist since Natalie Imbruglia in 1998 to play "Saturday Night Live" (Jan. 14) before releasing her first major-label LP. She's confirmed for "Late Night With David Letterman" on Feb. 2 and scheduled to appear on "The Ellen DeGeneres Show" later the same month. Still, character assassination attempts on the Internet are a daily threat, even if acclaim outweighs the conspiracy theories.

"The Internet's been well-established for 14 years," Del Rey says. "It's not like 1962 where you can't find out about me. My intention was never to transform into a different person. What other people think of me is none of my business. Sometimes, it hurts my feelings. But I have to just keep going. The good stuff is really good. Some of the other stuff is difficult, but I'll be able to tour now, probably sing for a while. That's nice for me."

Sites like Hipster Runoff, which (at press time) has dedicated 29 posts to Del Rey since last September, have taken her integrity to task, needling her artistic reinvention and dissecting supposed misconceptions. From the start, Del Rey has felt the sting of Internet ire, which coincided with her rise in stature. "I began getting messages on my personal Twitter account, really creepy messages, like, 'The blogosphere that created you is about to destroy you,'" she says. "And within three days, the strangest things were happening." At @LanaDelRey, she has 93,000-plus followers. Her bio: *Everything I want I have. Money, notoriety and rivieras—I even think I found God—in the flash bulbs of your pretty cameras.* It's in all-caps.

Many of the attacks question her personal history. Sharpening her octave-spanning pipes in a church choir, Del Rey initially came to New York as Grant, performing at open-mic nights with the likes of Lady Gaga (then known as Stefani Germanotta). She soon signed an indie deal with 5 Points Records to release debut EP *Kill Kill* in 2008, followed by her full-length, *Lizzy Grant aka Lana Del Rey*, on the imprint.

The record, finished in 2008, collected dust for two years before its release. During a perfor-

mance at the CMJ Music Marathon in 2009, she met her current manager, Ben Mawson, an entertainment lawyer (with the United Kingdom's SSB Solicitors) intent on untangling her contractual obligations. Contrary to reports, Mawson claims that he and co-manager Ed Millett had nothing to do with naming her, or dictating her direction, instead negotiating her out of her deal with 5 Points and agreeing on joint ownership of the album.

"I'm a lawyer," says Mawson, also of Hear No Evil Management. "And if I gave her advice on dressing, it would not be right." His first move was to pull the album from iTunes two months after its release, so as not to confuse future consumers of music sold as Lana Del Rey's. He hopes to release it as a collection of B-sides and claims it's nothing that she's ashamed of, but is more surprised by the overanalysis of past decisions. "It's pretty crazy, this whole whirlwind of attention. Some of it's great, but obviously, there's been a lot of stuff—which is basically total fancy—about what she is and where she's come from."

David Kahne, who produced Grant as well as albums for Paul McCartney, Regina Spektor and Kelly Clarkson, thinks otherwise. Agreeing to work with her in 2008 after 5 Points connected them, he witnessed the beginnings of her reinvention from a platinum blonde guitar-cradler to an alt-indie princess. Contrary to what Del Rey asserts, Kahne is under the impression that she bought the rights back from 5 Points to stifle future opportunities to distribute it—an echo of rumors that the action was part of a calculated strategy.

"I think Lizzy Lana owns it, so [her team] wanted it out of circulation.

That's why they bought the rights from them," Kahne says. "I think she wanted to be Lana Del Rey and didn't want to be Lizzy Grant. That was her family name, and she's very dramatic. She wiped [out] this other person. I think she actually thinks that she's that other person, and she probably is. So that was the decision that she made, that she didn't want traces of that whole person around, as far as I can tell." He hasn't worked with her since 2008.

To jump-start her transformation from Grant to Del Rey, she relocated to London and spent 2010 taking meetings with "every label," but, she says, she was repeatedly rejected. Though his work with Del Rey ceased after they recorded three post-album songs, including "Yayo" and "Gamma," Kahne observed the physical transformation that's become a focal point of criticism.

"She looks different. [She] doesn't sound different to me, though," Kahne says. He claims that she was operationally trained, which Del Rey denies. But when it comes to songwriting, he praises her abilities. "She's a clever writer, but she definitely has a very powerful angle on the image, the perfume of the thing that she wants to be. I think she probably didn't feel that she was far enough into that, and by making this change, she's more like what she wanted to be in the first place."

ACCORDING TO DEL REY, SHE WROTE more than 70 songs during her time in England, and soon filmed DIY videos for "Diet Mtn. Dew" and "Video Games." A verbal agreement with Stranger Records to commercially release the latter gave Del Rey's camp wiggle room to reacquire the song rights in case of a major-label signing. "[It was] a very free single deal. If we got a record deal for an album, they would let her take the single back and get the rights back," Mawson says. "I just realized the other day we didn't sign anything... It was a verbal agreement from chatting and then we confirmed by email."

Labels came full circle when the BBC's Radio 1 played "Video Games" last summer, thanks to Mawson's European connections, and her Internet buzz kick-started. The artist began field-

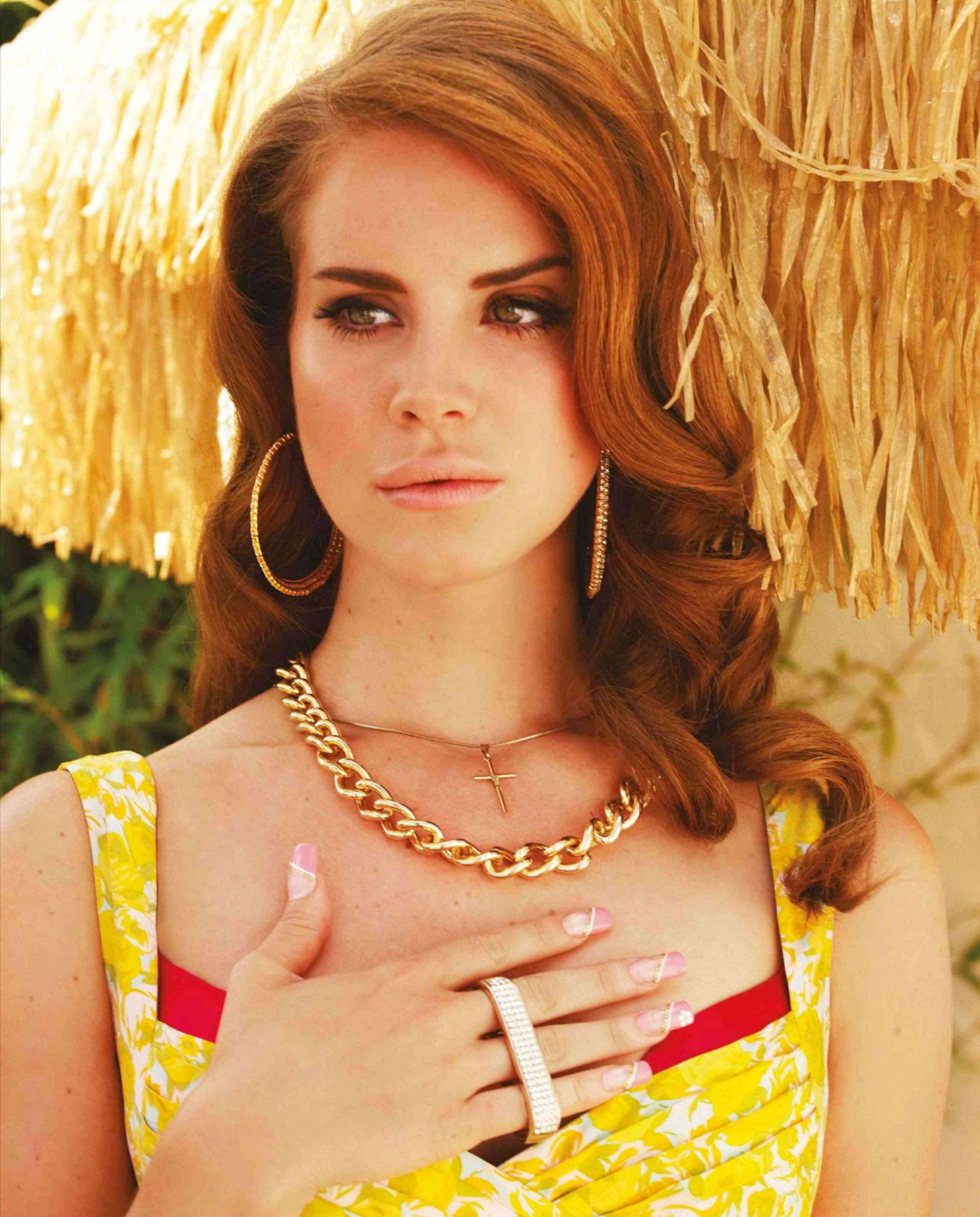
"MY INTENTION WAS never to transform into a different person. What others think of me is none of my business."

ing offers from imprints that previously denied her, deciding eventually on a joint deal with Interscope Records in the United States and Polydor Records in the United Kingdom without holding any grudges.

"Signing someone and spending a lot of money, it's a very dangerous thing to do. Largest failure-to-success rate in any industry," Del Rey says. "I never had any help, and I really needed help."

The timing of the deal and her video's viral release raised eyebrows in the blogosphere. News of her signing broke in late October, but the ink on the contracts had dried in July, fueling conspiracy theorists to assume that the machine had helped with the clearance of copyrighted material included in the videos and promoted her material. It's not unusual for labels to pull invisible strings for new artists, but rarely is the artist afforded both the creative and marketing freedom that Del Rey has had.

It's here where her labels, which provided her a budget for videos and album completion, as well as hired a publicity firm (Shore Fire Media) in August, deviate from standard practices. Polydor





Looking to strike gold: LANA DEL REY performing in London on Nov. 16, 2011.

president Ferdy Unger Gamilton says, "Apart from the strength of the song and the video [for "Video Games"], this shows how the world operates now. Something like this can just gather its own momentum. So many have been reached by it without traditional media or marketing."

The viral factor of "Video Games" paralleled several breakout Internet sensations of 2011: Del Rey associate the Weeknd, and Frank Ocean. And for Del Rey, the gone-viral marketing method, which often hangs still on quality of music and artistic mystique, was key for convincing label executives wowed by her ability to navigate different Web cultures. She was embraced beyond genre lines, a Net star on sites like Stereogum and Pitchfork, and also popping up on sites like In Flex We Trust, MissInfo.tv and 2DopeBoyz.

"I don't think she's any sort of heavy-handed marketer. I think she basically has it down from start to finish. That's what's the allure is, in terms of what I saw and what other people are seeing. You have an artist and it's all just so honest," Interscope executive VP of A&R Larry Jackson says. "There's no video treatment we've come up with. We haven't produced the records. It's 100% solely her. That's the most honest part. And that's all that matters. The honesty is the marketing."

TRANSLATING HER MUSIC TO THE LIVE STAGE after a two-year hiatus, Del Rey tested new material at Brooklyn's Glasslands in September, taking the stage for a secret show under the alias Queen of Coney Island. Not meant for review, the gig drew criticism from attending writers, tipped off by rogue tweets, who criticized her shaky delivery and live band of session musicians.

"I was noticeably scared," says Del Rey, who popped her gum into the microphone throughout the performance. "I don't get onstage trying to be spectacular. I act like it's sort of still about the singing for me, because that's all I have so far, are the songs."

Del Rey didn't allow the litany of mostly harsh comments on YouTube clips from the show deter her. She upgraded her official New York debut to Bowery Ballroom, where she performed to a sold-out crowd, and then played to packed houses in London and Los Angeles. The reviews have turned laudatory. ("The comment-board fights and blog posts don't detract from the fact that she can actually sing," the Village Voice wrote of her Bowery gig.)

On her tracks, Del Rey, who initially described herself as the "gangster Nancy Sinatra," disaffectedly intones about both eternal and finite romance over cinematic arrangements garnished with hip-hop drums. Though indie artists like Bon Iver and St. Vincent shape-shift to respectively appear on cuts by rappers like Kanye West and Kid Cudi, Del Rey casually massages hip-hop into her stand-alone compositions, working directly with such producers as Jeff Bhasker (West, Jay-Z) and Emile Haynie (Cudi). Bypassing the almighty guest feature has supplied her enveloping tracks with a unique twist on indie-pop.

"I brought Emile in because the beats were still raw and hard to get. . . sort of the danger I wanted to incorporate," says Del Rey, who slings hip-hop slang ("You so fresh to death") on her cowgirl anthem "Blue Jeans." Friendships with the Weeknd's Abel Tesfaye bolster her hip-hop credibility, but it's her effortless infusions that punctuate her tunes. "She wanted to integrate

hip-hop into it because she loves [it] and added some beats to make it a bit more radio-friendly and palatable for a broader audience," Mawson says.

Just last month, the Internet fanfare reached new heights following the unauthorized leak of the intensely slick video for "Born to Die," making her a top trending topic on Twitter and earning praise from West, who broke his social network silence to post the clip to his account. For Del Rey, the relief wasn't the assurance of reaching a global audience, but rather having a budget for her art. "The good thing is that the record is beautiful. And I get to do so many things that I love. I get to work with [director Yoann] Lemoine and finally, I don't have to make my videos by myself anymore. Thank God. It's embarrassing," she says. "I'm just going to get help in all the right ways."

For an artist whose homemade approach shifted her career out of obscurity, her labels aren't concerned with losing her indie prowess. "It's not about old-school label tactics and all of that crap. It's really about helping an artist who has a clear-cut vision for herself, really bringing the muscle to make this work on a worldwide level," Jackson says. Unger Gamilton adds: "The real brilliant artists move the mainstream toward them, not the other way around. She's doing something that no one else is doing, and it's just going to draw people in. It's already drawing people in."

In anticipation of *Born to Die*, the voluptuous-voiced songstress has been teasing the Web with sneak peeks of the project, releasing a graphic, found-footage video for "Off to the Races" and a YouTube clip of her song "Yayo." Her single, "Born to Die" was recently iTunes' Free Single

"IT'S NOT ABOUT old-school label tactics, but about helping an artist who has a clear-cut vision of herself."

—Larry Jackson, Interscope

of the Week. Del Rey also plans on "extensively touring" the international circuit through the new year. But she's almost entirely unplugged from the online realm, save for sporadic tweets and Facebook updates.

"I'd rather it was just as simple as being just the songs and no one else talking about it at all, because it makes things more bittersweet instead of just clear and easy," she says. "It just seems to have taken a funny turn. I'm not really sure if it'll come back around. I don't know. But the record is really good. I have that."

Steven J. Horowitz (@speriod) is a New York-based journalist who serves as news editor at HipHopDX and associate editor at YRB magazine.

ANDY SHEPARD/RED/EPNS/GETTY IMAGES



On the rise: ART OF DYING performing at the Rock on the Range festival in Columbus, Ohio, on May 22, 2011.

LIVE

2 Mid- To Small-Tier Festivals

“There is long-term growth for these smaller festivals”

MAJOR NORTH AMERICAN festivals like Coachella, Bonnaroo and Lollapalooza remain robust, but expect to see growth in midsize festivals and artist-themed events that target specific genres and fans.

In 2011, midsize fests Rock on the Range at Columbus, Ohio’s Crew Stadium and the Hang-out Music Festival on the beach of Gulf Shores, Ala., experienced record-breaking years, each drawing about 35,000 people per day.

The advantage of midsize festivals is that

they don’t try to be all things to all people, according to Joe Litvag, senior VP at AEG Live’s St. Louis office, which co-produces such festivals as Rock on the Range, Rock Fest, Rocklahoma and Carolina Rebellion.

“A lot of these smaller festivals, like Rock on the Range and other rock festivals we’re involved with, have a much smaller nut to cover, so it takes fewer people to have a viable, profitable festival,” Litvag says. “As long as festival producers and promoters continue to

be smart with who their audience is and what they want to see, and making sure there’s incredible value, there’s long-term growth for these smaller festivals.”

Some acts have even launched their own festivals, including Phish (Super Ball), Dave Matthews Band (Caravan), Zac Brown (Southern Ground Music & Food Festival), the Roots (the Roots’ Picnic), the Disco Biscuits (Camp Bisco) and Wilco (Solid Sound Festival).

Litvag predicts that in the next five to 10 years, more artists will take control of their careers by creating their own live events. He notes, however, that while acts can potentially earn more money this way than playing a large festival, the financial risk is high.

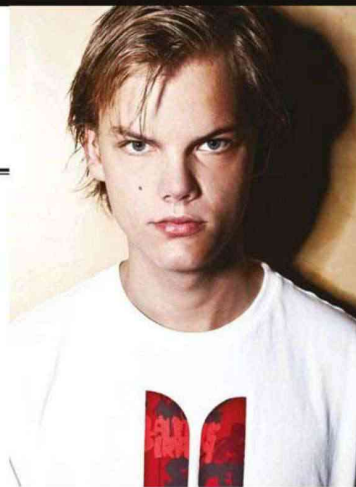
“Even the smaller festivals still can be quite costly,” he says. “It’s important the artist isn’t operating in a vacuum and understands what model makes sense for that.” —*Mitchell Peters*

ARTISTS | DANCE

3 Avicii

DJ turns up the ‘le7els’

IT WAS THE DANCE TRACK OF THE YEAR before it was even released: Now “Le7els”—Avicii’s ode to big-room trance and Etta James (whose voice is memorably sampled)—is out, through an international deal with Universal and Troy Carter’s Atom Factory, and the DJ/producer is well on his way to becoming the biggest dance star of 2012. The baby-faced 22-year-old Swede is the yin to Skrillex’s yang—a champion of melody, EDM’s own emo poster boy and charitable to boot: He announced in January that he’d donate \$1 million from his gig fees to Feeding America. Top-bill slots at major festivals, like Ultra Music Festival and Coachella, should help make this a very Avicii summer.



—*Kerri Mason*



POP | ARTISTS

4 Madonna

The wait is over

MADONNA SCORED her first top 20 Billboard Hot 100 hit in 1983 with “Holiday”—and she’s been on the move ever since. One of the music industry’s few career artists, the singer/songwriter/producer/entrepreneur—in tandem with longtime manager Guy Oseary (@guyoseary)—possesses an innate sense when it comes to reading the pulse of the industry and what her fans want.

Following November rumors, it was formally announced in December that the singer had inked a three-album pact with Interscope—at a base of \$1 million per album. This is in addition to her continuing the 10-year multirights album deal with Live Nation signed in 2007, which is reported to be worth as much as \$100 million.

During her three-decade career, Madonna’s Nielsen SoundScan-era (1991–present) U.S. album sales stand at 26.9 million, and she holds the record for the most successful tour by a solo artist, according to Billboard Boxscore. The seven-time Grammy Award winner is also a Rock and Roll of Fame inductee. Her last album, 2008’s *Hard Candy*, debuted at No. 1 in 27 countries.

The first studio album under Madonna’s new pact—and first since leaving longtime label Warner Bros. after *Hard Candy*—will be released in late March. The yet-untitled set finds Madonna collaborating with producers Martin Solveig and William Orbit. Through spokeswoman Liz Rosenberg, Madonna told Billboard that she’s “thrilled” to be collaborating again with Orbit, who co-produced her 1998 album, *Ray of Light*.

Also in December, the singer completed the Megaforce-directed video for the new album’s first single, “Gimme All Your Luvin’!” Featuring Nicki Minaj and M.I.A., the single arrives the last week of January—just ahead of Madonna’s buzzed-about performance at Super Bowl XLVI’s half-time show on Feb. 5. With Cirque du Soleil, Moment Factory and Jamie King in tow as collaborators, the performance is sure to be memorable. —*Gail Mitchell*

ART OF DYING: BARRY BRECHENEN/WIREIMAGE.COM; MADONNA: STEPHEN LOVEN/GETTY IMAGES; AVICII: DAN REID

5 Jeff Bezos

Cloud Drive, Amazon Prime, streamable movies, Kindle—everyone wants to know what's next

THE U.S. LAUNCH of Spotify and Google's entry into music retailing were key events in 2011 that will bear watching in the new year. And few observers will be watching as closely as Amazon CEO Jeff Bezos.

The online retail giant was the fifth-largest U.S. music account in 2010 by revenue and the second-largest digital account (albeit with only a 2.2% digital market share, versus iTunes' 33%). Judging from its aggressive discounting of digital music, Amazon is clearly keen to grow its share.

Bezos himself isn't known to be all that interested in music himself. But he does understand something that Tower Records founder Russ Solomon always preached: You need to offer an affordable entry point to bring kids into your stores.

For Solomon, it was the vinyl 45. For Bezos, it's the 99 cent digital track download. Sell kids a hit single, and maybe they'll stick around and buy something else too.

Consequently, Amazon continues to be an enthusiastic retailer of digital music, enhancing its offering last year with its Cloud Drive service, which it launched before securing licenses from record labels. Sources say it is close to obtaining the licenses it needs to sell a scan-and-match subscription service that will enable customers to stream titles stored on their hard drive from any Web-connected device. Amazon is also in talks with labels to enable customers to access any music they've ever purchased at Amazon



Start a fire: Amazon CEO JEFF BEZOS introduces the Kindle Fire at a news conference in New York on Sept. 28, 2011.

from their Cloud Drive, sources say.

What else is up Bezos' sleeve? Other than its Cloud Drive storage plans, Amazon has long resisted offering a subscription music service. But that could change if Spotify proves to be wildly successful and starts siphoning away customers. Another factor: the retailer's annual \$79 Amazon Prime membership program, which provides two-day shipping at no extra cost and, since February, a selection of "Instant Video" streamable movies and TV shows a la Netflix. Then there's Amazon's Kindle Fire tablet computer, which provides a seamless listening experience for Cloud Drive customers and points the way to other Web-connected devices optimized to consume digital entertainment content from Amazon.

—Ed Christman



8 Steve Jang

More "music postcards" from Soundtracking on the way

SCHEMATIC LABS' Soundtracking was one of the few breakout music apps of 2011, combining music and social media to let people share what Schematic calls "music postcards." Integration with Four-square allows users to tag a location with a shared song.

The idea paid off. iTunes named Soundtracking its best iPhone music app of the year in the United States. "There's been a lot of hard work," Schematic Labs CEO Steve Jang says. "A lot of learning."

Schematic Labs plans to add more social insights and integrate music services to let people discover music on their subscription service of choice. The recently released Soundtracking app for Android already integrates with Rdio and Spotify.

Jang also predicts an ecosystem shift that will make 2012 a year for better music apps. He sees more consumers moving away from desktop or laptop computers and toward smartphones and tablets. And he believes an increase in the number of open platforms will lead to more developers drawn to music apps and more high-quality products for consumers. "We're entering an age where we can have hundreds of these things," Jang says.

—Glenn Peoples



6 Three Six Zero

The management company preps for the win

SWEDISH HOUSE MAFIA'S gig last December at New York's Madison Square Garden was its coming out party: one of Three Six Zero's first official engagements as the new manager of the world's hottest DJ crossover act.

While the Garden show was a symbolic moment—an acceptance of dance music being as American as NBA basketball, Britney Spears concerts and the Ice Capades—SHM isn't the first big name on the U.K.-based Roc Nation subsidiary's roster: Three Six Zero also manages Deadmau5, girl-fronted dance band Nero and Calvin Harris, who produced Rihanna's latest hit, "We Found Love."

Such big artists seek out the team because in addition to management duties, Three Six Zero lives up to its name by providing something more: label management services. Currently running imprints like Harris' Fly Eye, SHM members Steve Angello's Size and Axwell's Axtone, and Deadmau5's Mau5trap (which released Skrillex's Grammy Award-nominated *Scary Monsters and Nice Sprites* EP last year), Three Six Zero lets its artists extend their brands and get in on the ground floor with young talent,

without a major.

The vanity label format is an increasingly standard one in dance music, relying on the social media scale and taste-making influence of the artist in charge. Tiësto's Musical Freedom, Afrojack's Wall and Skrillex's Owsla are all run in a similarly independent fashion, and are some of the genre's most influential outlets.—Kerri Mason



7 DIY Venues

Brooklyn's scene just might be growing up—a little

LAST JULY, a popular Brooklyn DIY venue called Silent Barn (@silentbarn) was facing an all-too-familiar problem: The building's inhabitants were battling eviction by the city, which declared the residence uninhabitable.

Then, the venue was burglarized. Furniture and doors were destroyed, and an estimated \$15,000 in equipment was stolen. In response, residents/organizers began a Kickstarter campaign to regain what they'd lost and to find a new, up-to-code space for the venue. They set the goal at \$45,000, and within just three days had raised the money. Now, what was once a group of friends congregating in a rented house had to give up or get it together.

Silent Barn's story is symptomatic of the Brooklyn DIY scene overall: In the past year, similar spaces like Glasslands (@theglasslands) have also been robbed. Venues with names like Monster Island, Secret Project Robot and Coco 66 have likewise been forced to shutter, due to myriad reasons associated with running semi-legal performance spaces in crumbling loft apartments and warehouses.

"We're being forced to really sit down and plan these things out now," says G. Lucas Crane (@glucascrane), a member of experimental band Woods (@woodsist) and a resident of Silent Barn. Crane is also one of a handful of the venue's former occupants who have taken on new business challenges like legal maneuvers (for example, noise and liquor licenses), PR and the real estate market. "It's not just a bunch of our friends sitting around listening to a guy make drone music in our closet anymore," he says.

Ric Leichtung (@ricleichtung) is a veteran DIY booker and co-founder of now-defunct blog collective Altered Zones. Leichtung lived at Market Hotel, another venue that was forced to shut down in 2009. Last summer, however, as its residents were bringing the building up to code, they received an anonymous donation of \$100,000.

"DIY has become chic—it's grown," he says. "Higher stakes are inherent in that kind of success... I'm definitely optimistic about where things are going."

—Devon Maloney

LABELS | PUBLISHING

9 & 10 A Post-EMI-Auction World

The fallout continues—and all four remain ones to watch

Winners (This Round)

UNIVERSAL MUSIC GROUP: Universal Music Group's planned acquisition of EMI Music will inevitably trigger antitrust scrutiny, particularly in Europe. While most expect the transaction to go through, UMG may be required to jettison certain assets to satisfy the concerns of regulators. But once the deal is completed, the world's largest label group will wield even greater clout in the marketplace. Katy Perry, Coldplay and Lady Antebellum will join a superstar roster that already includes Lady Gaga, Drake, Rihanna, Kanye West and Justin Bieber. UMG will also boast a deep catalog that will house the Beatles, the Beach Boys, the Rolling Stones, the Who and classic Motown under one roof.

But for all the exciting possibilities, cost discipline will remain at the top of chairman/CEO Lucian Grainge's agenda. A year into his tenure at the helm, UMG is completing its previously announced plans to chop 100 million euros (\$130 million) in overhead. If it succeeds in taking over EMI, Grainge will be seeking additional cost savings to help pay for the deal.

As Grainge reins in expenses with the help of his chief lieutenant Barry Weiss, chairman/CEO of Universal Republic and Island Def Jam, they will also be looking to bolster UMG's A&R team. In August, Universal Republic hired former Virgin president Rob Stevenson as executive VP of A&R, and sources say UMG is still in talks with ex-Warner Bros. chief Tom Whalley to bring him into the fold.

SONY CORP.: The planned acquisition of EMI Music Publishing by a consortium of investors led by Sony isn't expected to run into serious regulatory hurdles, given that European regulators granted conditional approval of UMG's takeover of BMG Music Publishing in 2007 to create the world's largest music publisher. As a result, expect to see the deal close before UMG's takeover of EMI Music.

Once the transaction is completed, EMI Music Publishing and Sony/ATV Music Publishing, Sony's joint venture with the estate of Michael Jackson, are expected to remain legally separate entities. But look for Sony/ATV to administer, market and handle backroom functions for EMI titles, reuniting Sony/ATV chairman/CEO Martin Bandier with a catalog he steered and grew for 15 years. What remains to be seen is whether the two publishing companies will share A&R functions.

The pending expansion of its publishing business follows a banner year for Sony's recorded-music business, which increased sales at a higher clip than any of its major-label rivals. While UMG's pending acquisition of EMI Music will once again enable it to pull well ahead of Sony Music Entertainment in terms of U.S. market share, look for Sony Music CEO Doug Morris to swing for the fences. The main criticism leveled against Morris is that he papers over shortcomings at his labels with hit records. But that's only a problem if he fails to score hits, something that has yet to happen in his storied career. An exclusive production deal with Dr. Luke will help prime the pump in 2012.

Losers (On This Deal)

WARNER MUSIC GROUP: A year of enormous change at Warner Music Group—a successful auction of the company, a reshuffling of senior management, a return to private ownership—ultimately didn't end the way many had expected. Instead of fulfilling its long-harbored aspirations of acquiring EMI Music and becoming a bigger player in the industry, WMG was once again the jilted suitor as UMG swooped in with the winning bid.

Expect to see the major-label group begin to forge a new identity in 2012 under the ownership of Len Blavatnik's Access Industries and the stewardship of CEO Stephen Cooper. Edgar Bronfman Jr. will step down as chairman at the end of January, with Lyor Cohen heading up recorded music and Cameron Strang helming Warner/Chappell Music.

The UMG-EMI merger would leave it by far the smallest of the surviving three majors—a status that will influence its moves in the new year. If European regulators force UMG to divest any pieces of its business to complete its takeover of EMI, expect WMG to be an aggressive bidder. Also expect the company to project itself to artist managers as the place where your artist won't get lost in the shuffle.

With a debt-service bill of about \$235 million per year and annual amortization and depreciation expenses of about \$170 million, WMG will likely continue to post net losses. But on an operating basis, the picture isn't so bad. Excluding \$67 million in costs related to its sale to Access, WMG's operating income before interest, taxes, depreciation and amortization rose 2.5% in fiscal 2011 from the prior year.

BMG RIGHTS MANAGEMENT: While BMG Rights Management may have lost out on acquiring two major music publishers in 2011, look for the Bertelsmann/Kohlberg Kravis Roberts joint venture to continue growing its business through acquisitions and new signings in 2012.

Industry speculation would have you believe otherwise, with some publishing observers wondering if private-equity giant KKR may soon unwind its position in BMG. But that seems far-fetched. BMG missed out on buying Warner/Chappell Music because the then-private equity owners of Warner Music Group chose to sell the company in its entirety. And BMG's failure to prevail in the subsequent auction for EMI Music Publishing was due to the fact that its strict price discipline prevented it from matching a winning \$2.2 billion bid that it viewed as too rich—an approach that was no doubt informed by the perspective of KKR as well. Besides, BMG's acquisition of Bug Music in September proved that KKR was committed to the joint venture regardless of the EMI auction's outcome.

BMG insiders say that KKR has been a patient investor in the company, with about a seven-year investment horizon. Moreover, those insiders predict that within two years, the company will acquire enough mid-sized publishers that it will have a portfolio generating about \$500 million in revenue, up from its current annualized revenue of about \$325 million, Billboard estimates. In fact, BMG insiders say that the company is currently eyeing a couple of mid-sized European publishers, suggesting that BMG will be back to its acquisitive ways before long.

—Ed Christman

EXECUTIVES | FILM/TV

NBC Entertainment President Robert Greenblatt

"Smash" gets ready for #musicmonday

HE DABBLED IN Broadway by producing "9 to 5: The Musical"—and now NBC Entertainment president Robert Greenblatt takes his highest-profile shot at generating a hit in the vein of "Glee" when "Smash" premieres Feb. 6. The first new scripted show at NBC that wholly belongs to Greenblatt—he started developing it when he was at Showtime—"Smash" is the story of a Broadway musical—about

Marilyn Monroe—coming together. Megan Hilty and Katharine McPhee star as actresses vying for the lead role in "Marilyn the Musical"; Brian



D'Arcy James, Anjelica Huston, Debra Messing and Christian Borle also star. The first stunt casting is Uma Thurman (five episodes).

Columbia Records won a bidding war to

release music from the show, which will be a mix of originals from "Hairspray" team Marc Shaiman and Scott Whitman plus popular songs. Hoping to engage the Broadway audience, NBC screened the "Smash" pilot at New York's Museum of Modern Art in mid-December.

The show is partnered with "The Voice" to create musical Mondays through May on NBC, long ranked No. 4 among the broadcast networks. Greenblatt aims to change those numbers.

—Phil Gallo

EXECUTIVES LABELS

12 Roger Faxon

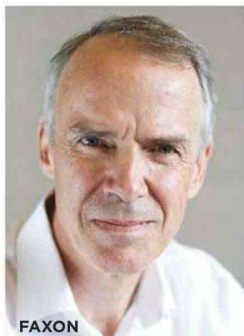
Where he might land—and where he won't

DURING HIS year-and-a-half at the helm of EMI Group, Roger Faxon has been admired for the steady leadership he's provided during what has been perhaps the most turbulent period in the company's history. The then-EMI Music Publishing chairman/CEO was named CEO of all of EMI in mid-2010, becoming the major-label group's third chief executive in about as many months.

Since then, British private equity firm Terra Firma struggled to avoid defaulting on the loans it took on to finance its £4 billion (\$6.2 billion) purchase of EMI in 2007, lost a lawsuit against lender Citigroup and was forced to relinquish control of EMI to the bank in early 2011. In November, Citigroup reached agreements to sell EMI Music to Universal Music Group and EMI Music Publishing to a Sony Corp.-led consortium.

Faxon declined to comment on what he'll do next. But don't bet on a move to Sony, given that it's unlikely he'd work for Sony/ATV Music Publishing chairman/CEO Martin Bandier, his predecessor at EMI Music Publishing. The chances of him joining UMG also appear slim after it recently reshuffled and solidified its senior management team. But Faxon's tenure at EMI and his past experience as a senior executive at Lucasfilm, Tri-Star and Columbia Pictures will make him an appealing candidate for a senior post at a major media company, or perhaps even—following the recent departure of Edgar Bronfman Jr.—Warner Music Group.

—Louis Hau



FAXON



THEOPHILUS LONDON (left) and MARTIN SOLVEIG



RADIO

13 Advertising: The New Radio

It's the synchs—all about the synchs

WITH TV NETWORKS still drawing record viewers for live events like the Super Bowl, Grammy Awards, Academy Awards and "Monday Night Football," more artists will be turning to commercial synchs to gain exposure this year.

Take Big Beat/Atlantic's Martin Solveig, who spent nearly six months trying to translate the

success of his European hit "Hello" to the United States. But a high-profile synch from Trident that began airing during awards season in winter 2011, coupled with a synch in an early-summer promotional campaign for Fox's "The New Girl," helped propel the song to the top of Billboard's Dance Airplay chart and into the top half of the

Billboard Hot 100 by June. Thanks in large part to the single's success, Solveig and "Hello" vocalist Martina Sorbara (of Dragonette) have scored spots on Madonna's forthcoming Interscope album.

Then there's Warner Bros.' Theophilus London, a British rapper/singer who just inked a deal with Microsoft's Bing that will give up-and-coming remixers a chance to score a spot on his upcoming album with their own take on his single "All Around the World." But in a twist on artist-brand deals, Bing will also sponsor the release of the album itself, even getting final input (along with London) on the album's title.

"We all know music sales aren't happening the same way any more, and artists make their income from merchandising and touring. There's not going to be a solution to record sales—there's no way back from free," says Roman Scharf, CEO of online creative collective Talenhouse, which helped execute the remix contest for Bing and Warner Bros. "Artists can make a living not from selling their music but from making it in a collaborative way."

Perhaps one of 2012's biggest beneficiaries of advertising's music-discovery power will be Melanie Amaro, winner of Fox's "The X Factor," who'll appear in Pepsi's Super Bowl ad campaign as part of the company's \$60 million sponsorship of the show. Warner's Outasight set a precedent of sorts for Amaro, after his single "Tonight's the Night" was featured in Pepsi's first major TV push in three years and enjoyed significant sales and airplay boosts. PepsiCo chief global consumer engagement officer Frank Cooper recently told Billboard that Pepsi wants to be a "much more integral player in the broader music ecosystem" in the coming years.

—Andrew Hamp

LEGAL

14 Watching The Gavel

Copyright issues—from Village People to Stravinsky

BETWEEN 1977 AND 1979, songwriter Victor Willis, original lead singer of Village People and co-writer of the hit "Y.M.C.A.," assigned songs to Can't Stop Music. Willis' co-writers entered into separate agreements with Can't Stop. In 2011 he sent a "notice of termination" to reclaim his portion of the copyright in 33 songs. Can't Stop sued in federal court to block his termination. Willis' argument, supported by the Songwriters Guild of America's amicus brief, is that a majority is determined by the number of people who signed the document conveying the rights, not the number of co-writers. If the judge adopts Willis' definition, there may be more artists, side artists, engineers and producers filing similar notices of termination.

Meanwhile, a U.S. Supreme Court decision in *Golan v. Holder* could place millions of copyrights created by foreign authors in the public domain, allowing works by Fellini, Stravinsky and Shostakovich to be royalty-free in the United States. If the court finds a portion of the Uruguay Round Agreements Act unconstitutional, Congress must act quickly to keep the United States in line with the treaty.

—Tamera Bennett



DIGITAL

15 Artists And Startups

A match made in partnership heaven

WHEN WALE HIT THE ROAD for his fall *Ambition* tour, his opening act was one of 2011's hottest music startups. Turntable.fm sponsored DJ battles in five cities in which the top-ranked users from each market scored a coveted spot opening for the Maybach Music Group/Warner Bros. rapper.

Meanwhile, fans who missed Kanye West and Jay-Z's *Watch the Throne* tour could catch behind-the-scenes videos featuring the rappers as well as West's manager Don C. All those clips and more came courtesy of West's new startup, VoyR, that backed a sponsorship of the tour as well as a listening party for *Watch the Throne* at New York's Museum of Natural History.

Yes, 2011 was the year startups officially became a marketing category on par with major car, liquor or insurance brands in helping artists promote their new tours and albums. And expect even more startup-to-stage deals in 2012, with new ventures like Noisey from Vice Records and youth-marketing agency Noise, a soon-to-reboot Myspace and new music efforts from Google, Spotify and Facebook all gaining traction.

Jon Vanhala, senior VP of digital and new business for Island Def Jam and Universal Republic, credits technology convergence (along with more cooperation among managers, agents and labels) with the sudden influx. "We're reaching a mobile tipping point where fans and users really expect the high-quality integration of real-time social, mobile, geographic location base and instant rewards and gratification," he says. "That drives a lot of cool engagement opportunities."

—Andrew Hamp



Premio platform: **PRINCE ROYCE** performing at Univision's Premio Lo Nuestro in Miami on Feb. 17, 2011.

LATIN | FILM/TV

16 Latin Artists On TV

A diverse slate and superstar power are set to hit the small screens

WITH SPANISH-LANGUAGE RADIO increasingly a hard nut to crack, due to recurring programming and its new emphasis on English-language songs, Latin labels are more than ever looking to TV as an essential and massive promotional tool.

In 2012, two trends are already emerging: One is the growth of Latin music artists in major roles on both mainstream and Spanish-language TV, and the other is the growing importance of Latin music awards shows as a marketing and promotional tool.

The 2012 TV landscape already includes high-profile projects like bachata star Romeo Santos' ABC comedy airing in the fall and "Q Viva The Chosen," Jennifer Lopez and Marc Anthony's search for talent from Latin America.

Coming off a successful 2011 in music, Santos' slate includes a major tour and a still-untitled comedy series about a young Dominican American struggling with his parents' traditions.

The show, produced by Overbrook Entertainment's James Lasiter and actor Will Smith, has already received plenty of attention thanks to Santos' star power and Smith's cachet.

"Will Smith is confident that Romeo is going to do well because Will Smith has a similar story," Santos' manager Johnny Marines says. "He, too, comes from an urban background. He, too, was in the music industry, and he also had the desire and passion early on. Who better to have behind you than somebody who has already done it?"

In late January, Univision and a major English-language network that's yet to be announced will air "Q Viva," featuring Lopez, Anthony and choreographer Jamie King traveling to Latin America in search of new talent. The show will encompass 12 one-hour weekly episodes leading up to a 90-minute Hollywood finale directed by King. Simon Fuller ("American Idol"), Lopez, Anthony and King are executive producers.

"This is a show about finding great talent and sharing what we learned with the rest of the world," King says, adding that the marital split between Lopez and Anthony hasn't hurt the show's production. "Even though they're not together anymore, they still share this love for a show they created. It still bonds them."

Producers at bilingual cable network mun2 have been celebrating in recent months after Jenni Rivera signed a lucrative contract to return for another season of "I Love Jenni," a reality program that follows the popular regional Mexican singer.

"Jenni is completely motivated," senior VP of programming and production Flavio Morales says, adding that on TV, there's a "void and she represents the Mexican American experience. She's a superstar, grandmother, sex symbol and businesswoman all rolled up into one."

Also causing major chatter among fans of Fox's "Glee" are upcoming appearances by Gloria Estefan and Ricky Martin (who's preparing to play Che Guevara in Broadway's "Evita"), while published reports indicate that rapper Pitbull will likely stop by as well.

For Alex Nogales of the National Hispanic Media Coalition, a watchdog group that monitors Latinos on TV, the fact that more Latino faces will be appearing on the small screen is a huge deal considering that Hispanics, who made up 9% of the nation's population in 1990 and now comprise more than 16%, according to the U.S. Census, are the largest minority in the country.

"We're expecting a better year in 2012," Nogales says. "It makes good business sense for networks to bring people of color to TV." Spanish-language networks have also discovered that it makes good business sense to appeal to an increasingly diverse Hispanic population. This is reflected in the myriad music awards shows that air through the year, and which increasingly use social media and expanded activities and international exposure to grow their reach.

"Our demographics among young viewers have grown incredibly," says Francisco Suarez, who produces Premios Lo Nuestro, Premios Juventud and the Latin Grammy Awards for Univision. He adds that social media allows him to reach audiences directly. "We can find out what they want. We make them part of the show. The second we go into nominations I have producers working Facebook and Twitter. We get the artists involved and give the fans choice of what artists to have and what music to hear, and they feel a part of it."

Production technology has also had a major impact, says Tony Mojena, who produces the Billboard Latin Music Awards for Telemundo. Graphic elements like LED screens, he says, have become more important on the stage and accentuate an artist's message and mood. Companion activities to the awards—such as Billboard En Concierto, a concert series that launched two years ago and is expanding this year—enable the shows to linger in the spotlight for a longer period of time.

But U.S.-produced Latin awards shows are singularly attractive for all involved because they afford international exposure that simply isn't available through any other show or medium, and which is even more highly coveted at a time of constrained marketing budgets.

"The Billboard show is seen in some 100 countries," Mojena says. "You get exposure in countless markets you would otherwise be unable to reach, whether due to budgets, scheduling or simply because they don't know your work. And with radio being as complex as it is now, television has become an even more important tool. A single show can resolve many issues and be the turn-around for an artist's career."
—Justino Águila and Leila Cobo

EXECUTIVES | PUBLICITY

17 Kathryn Frazier

Founder, Biz 3 Publicity

"I'M MORE EXCITED about 2012 than any other year," says Kathryn Frazier (@klfbiz3), founder of Biz 3 Publicity, just before the start of the new year. Considering that in 2011 several of her boutique firm's clients—A-Trak, Diplo, Skrillex and indie label Numero—secured nine Grammy Award nominations collectively, that's saying a lot. But then, even in light of Biz 3's banner year, the next 12 months are bright for Frazier and her 15-year-old Chicago-based publicity/marketing/creative house.

First up, of course, are the Grammys, where Skrillex is almost certain to walk away with at least one award, and A-Trak, who's up for best dance song for his work on the runaway Duck

Sauce hit "Barbra Streisand," and Numero both have shots at completing the hat trick. But the Detroit native, who started the company in 1997, is looking at a lot of changes in 2012: "Not even press, but moving toward a more creative vision of management."

For Frazier and Biz 3, this means building on already existing relationships with Skrillex's recently launched label, OWSLA (Frazier and Skrillex manager Tim Smith are partners in the venture), shooting and creating more unique content for its 80-plus clients (including those outside of the music space, like award-winning Chicago restaurants Avec and Blackbird) and a potential "really big project" in the works with Warner Music Group that

Frazier will only hint at.

Then, there's Frazier's personal involvement in the emerging digital properties Legitmix, which seeks to find a legal, profitable way around sampling, and Groovebug, an iPad app that creates a "magazine" of aggregated music content based on the user's music library. (She is a shareholder in both companies.)

"We're lucky in that after many, many years of doing super underground stuff, we built up a credibility, which was nice," Frazier says. "A lot of the weird music is big, and all of our great friends have become really successful and are in positions of power. After 20 years, I can't believe I turned it into a business."
—Benjamin Meadows-Ingram



TOP: RODRIGO VARELA/GETTY IMAGES

LIVE

18 Going For Musical Gold

The promo opportunities at London's 2012 Olympics will be many and major

A GLOBAL TV AUDIENCE of 4.7 billion people—approximately 70% of the world's population—watched the 2008 Beijing Olympics, according to Nielsen. This year's summer games in London promise to be even bigger.

One of the biggest winners is sure to be British dance act Underworld, which will soundtrack the three-hour opening ceremony on July 27. Live Nation's London Live series of free outdoor events in Hyde Park, Victoria Park and Trafalgar Square will run in conjunction with the games (July 27-Aug. 12). Live Nation will also stage two ticketed concerts in Hyde Park to coincide with the opening and closing ceremonies.

The London 2012 Festival, a nationwide cultural celebration running June 21-Sept. 9, features a strong music program. BBC Radio 1's Hackney Weekend 2012 (June 23-24) boasts a roster that will include Florence & the Machine, Leona Lewis and Tinie Tempah. The BT River of Music Festival (July 21-22) will feature Scissor Sisters and Senegalese singer Baaba Maal (among others) performing at six sites along the banks of the River Thames—to a potential total audience of 500,000.

And the potential for artists to hook up with big brand sponsors offers another chance to win gold. Grammy Award-winning producer Mark Ronson has partnered with Coca-Cola to create a London 2012 anthem, which will soundtrack the beverage company's summer advertising campaign and be released as a single. U.K. rock act Elbow will soundtrack the BBC's Olympic coverage with its specially commissioned song "First Steps."

—Richard Smirke

FILM/TV

19 FX's Sound Effects

'Justified,' 'Anarchy,' 'Horror Story' broaden network's musical palette

"JUSTIFIED," WHICH HAD FX's first scripted music performance with Dave Alvin in 2011, will also feature the channel's second, this time with singer/guitarist Lynda Kay. The show's third season begins Jan. 17 with two new characters, allowing music supervisor Greg Sill to add various strains of the blues to the show's bluegrass and country rock. JJ Grey & Mofro, for example, is a band whose music Sill intends to use this season.

"Sons of Anarchy" has used a house band to include "big-ticket copyrights," according to music supervisor Bob Thiele Jr., that lets the producers write songs into scripts.

Add to that the fall hit "American Horror Story," featuring the "Glee" team of creator Ryan Murphy and music supervisor PJ Bloom, and it gives FX three unique, music-heavy dramas. "All three are vastly different shows," says Sill, who's joined this season by fellow supervisor Larry Butler.

When Sill started at "Justified," produced by Sony Pictures Television, the pilot had a dozen songs and a budget for about four of them. His first step was to get the music geographically correct—"Kentucky is bluegrass, not country," he says—and then expand the palette.

"Justified" is the only FX show with a composer (Toto's Steve Porcaro), and Sill's musical needs are fewer in number, but important in impact. The new season's premiere will feature only four songs—music from Alvin, Stacy Wilde and the Cumberland River Band, whose members are natives of Harlan, Ky., where the show is set. A soundtrack release is being planned for early 2012.

Thiele, a producer/songwriter following in the footsteps of his songwriter/jazz producer/label head father, handles the recording of songs for "Sons of Anarchy." Michelle Kuznetsky-Silverman is music supervisor of the show, which will begin production on its fifth season in late April.

For the second episode, creator/director Kurt Sutter wrote in "Son of a Preacher Man." "He wanted Katey [Sagal] to sing it," Thiele says. "In the fourth or fifth episode, we had a teen band playing Alice Cooper's 'I'm Eighteen.' It became our signature by the end of season one... By the second season, we said, 'Let's test the waters with an EP.' Since we had the same guys playing through all four seasons, after four we had enough material for a soundtrack album."

Thiele went in a new direction at the end of last season by having Alison Mosshart of the Kills and the Dead Weather record his father's composition "What a Wonderful World."

"It was kind of a lose-lose situation—it's a sacred copyright," Thiele says. "It turns out she's a huge fan of the show. She was in [Europe] and we sent her the tapes and she sent back the files. [It was] all done within 48 hours."

"It's cool working with artists under the viewer's radar," Thiele adds.

—Phil Gallo



LATIN DIGITAL

20 iTunes In Latin America

Online sales will continue to skyrocket

THE LATIN AMERICAN MUSIC MARKET, once struck hard by physical piracy, has in the last decade seen online piracy become its biggest foe. Now, with the advent of iTunes in the entire region—which allows customers to pay in local currency—plus a slew of subscription services, music sales should skyrocket, greatly affecting the development of local talent. This isn't a pie-in-the-sky notion. Until last year, Latin America's digital market was dominated by mobile sales—including preloaded cellphones—mainly because there weren't any viable, easy legal options to purchase music online. Now, the floodgates have opened.

In Mexico, prior to iTunes launching there in 2009, the online music market was virtually nonexistent. But in 2010 there were nearly 13 million tracks sold online, according to Amprofon, Mexico's association of record producers—a 116.3% increase over 2009, with most of those sales coming from iTunes. For the first six months of 2011, online music sales in Mexico rose by 7.7%, according to IFPI numbers, even as mobile music sales declined. And although the bulk came from iTunes, other online stores like Ideas Music Store and Corona Music saw their sales rise as well. In Brazil, home to Sonora, the successful subscription service owned by Terra, online music sales accounted for 58.7% of all digital music sales in 2009, surpassing mobile sales—which represented 41.3% of the market—for the first time.

In Argentina, mobile still dominates the digital marketplace, but with the debut of iTunes, the tides should change, says Alejandro Duque, director of sales and business development for Universal Music in the Southern Cone (Argentina, Chile, Paraguay and Uruguay). "Even if they buy music online already, they definitely don't do it with the frequency they would if they had direct access to that music on their device," Duque said in December, a few days before iTunes' launch. And Colombia and Venezuela, where Facebook and Twitter are extremely popular, are also ripe for online sales spikes. In Colombia, for example, digital sales grew by a stunning 76.9% in the first half of 2011, according to IFPI, much of that attributed to mobile sales. Now, it will be online's turn.

—Leila Cobo

FILM/TV

21 Pop Stars: More Social Than Movie Stars

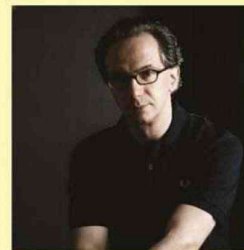
Pop artists are more accessible by social media standards

LOOK OUT, HOLLYWOOD. Not only has pop been stealing high-profile endorsement deals and magazine covers for years, it's after your day jobs, too. Rihanna is a co-star in next summer's "Battleship," Taylor Swift is voicing the female lead in the animated adaptation of Dr. Seuss' "The Lorax," Nicki Minaj and Drake are voicing characters in "Ice Age 4: Meltdown," and Mary J. Blige will soon be holding her own against Tom Cruise and Catherine Zeta-Jones in the movie version of Broadway's "Rock of Ages." Even Jennifer Lopez, who's starred in one major movie since 2005, snapped up more than a half-dozen endorsement deals in 2011 and booked two movie roles for 2012, including the summer ensemble-comedy "What to Expect When You're Expecting."

Why the shift? Pop stars are just more accessible by today's social-media standards, with more active (and better-followed) Twitter and Facebook profiles than their actor counterparts, making them ideal promotional vehicles for movie marketers and brands looking to reach younger audiences.

"People always want more and more from these celebrities because they're just not giving it," one prominent Hollywood endorsement agent says. "Musicians tend to be more flexible because they always have new content coming out or touring appearances."

—Andrew Hampp



EXECUTIVES | OPERA | CLASSICAL

24 Fabio Luisi

The Met has a new face

WHEN JAMES LEVINE—the Metropolitan Opera's venerable music director of 40 years—bowed out of conducting assignments for the remainder of this season and all of 2012-13 due to health concerns, the pundits started to buzz.

Classical music blogs hand-capped the race for his replacement, including tenor and occasional conductor Plácido Domingo and Yannick Nezet-Seguin, a young French-Canadian who already has music directorships at the Philadelphia Orchestra and the Rotterdam Philharmonic.

But New York's Met—with a budget of \$325 million, the largest opera company in the world—turned its attention to one man: Fabio Luisi.

A native of Genoa, Italy, Luisi is currently the principal conductor of the Vienna Symphony, and will soon step into the generalmusikdirektor role for the Zurich Opera. These obligations and other guest engagements—at the Rome Opera, the Genoa Opera and the San Francisco Symphony—didn't keep him from answering the Met's call. Named principal guest conductor in 2010, he was elevated to principal conductor last September, a role previously held by such greats as Arturo Toscanini and Gustav Mahler.

While Levine is still technically on hiatus, the Met operation—including Levine himself—is opening its arms to Luisi. "I am delighted that Fabio is now a more permanent part of the Met team," Levine said in a statement that accompanied the news of his hiatus.

GM Peter Gelb says that Luisi's "wide range of repertoire, his superior conducting and interpretive skills and his great relationship with our orchestra and chorus makes him ideally suited to the Met. We hope our relationship with him continues to grow and strengthen."

—Kerri Mason



EXECUTIVES | LATIN

22 Nir Seroussi

Sony's man in Miami

UNIVERSAL REVAMPED its Latin operations last year, and now it's Sony Latin's turn. For the past several months, the company has been quietly restructuring its offices, and a few key executives have left. Although things have been hush-hush and no announcements made, by now it's established that Nir Seroussi will head the company's U.S. operations in Miami. Seroussi has been VP of marketing and A&R for Sony Latin since 2004 (after helming the same position at EMI

Latin), based in Los Angeles, and has been instrumental in the signing and development of acts like Gerardo Ortiz and Pikadientes de Caborca. But like Afo Verde, president of Sony's Latin region, Seroussi, a Berklee grad and songwriter, also comes with an artist-driven background that will no doubt shape his new position at Sony.

That Seroussi wants to put his own stamp on things is obvious: He's bringing in a new marketing team, although his appointees haven't yet been named. And Seroussi will split time between Miami and Los Angeles, and will now have under his purview Sony's deep roster, which includes such stars as Romeo Santos, Pitbull, Vicente Fernandez, Camila and Chayanne. —Lella Cobo

DIY | DIGITAL

23 iPads And Making Music

The iTar and MOOG's Animoog app will set a new tone

THE FUTURE OF MUSIC MAKING just became even more DIY. First, there's Starr Labs' iTar Instrument for iPad—a dock in the shape of an actual guitar with the iPad serving as guitar strings. The product is available for preorder and will be released in April or May. Company owner/president Harvey Starr says that the iTar is "interactive educational software." It can be used for recreational, educational and performing purposes.

MOOG Music's Animoog app is based in exploration and intuitive performance. "It was important to us not to simply rehash or simulate a well-known existing instrument," MOOG product marketing manager Trent Thompson says.

The company created a new sound engine controlled by a user interface, directly inspired by Bob Moog's keyboards from the '70s and '80s. Thompson says the low-cost app now "gives us the opportunity to introduce what we do—the MOOG way of playing with technology musically—to thousands or millions of people who may not have had that opportunity in the past, or who can't get their hands on our analog hardware products.

"We've even seen videos of 4-month-old babies making beautiful synthesizer music with Animoog," Thompson adds. "If this generation grows up with creative synthesizer sounds literally from the cradle onward, it could have a very interesting effect on the musical future."

—Jeff Benjamin

RIGHT: BARBARA LUISI

PRODUCERS | DIGITAL | EXECUTIVES

25 Pharrell Williams

And the winner is . . .

ONE OF 2012'S more intriguing creative alliances is Academy Award-winning composer Hans Zimmer ("The Lion King") and Grammy Award-winning hip-hop artist/producer Pharrell Williams (best pop vocal album for Justin Timberlake's *Justified*) serving as music consultants for the 84th annual Oscars (Feb. 26 on ABC). The gig is a first for both.

But pushing the envelope has always been Williams' MO, beginning with his tenure as half of intrepid production duo the Neptunes with Chad Hugo. Williams has since created two fashion lines (Billionaire Boys Club, Ice Cream), launched the liqueur Qream, moved into original film scoring ("Despicable Me") and, with Zimmer, is one of the co-founders of online music startup UJAM.

Williams (@pharrell) says he's watched the Oscars since he was a kid. "The glam, the glitz, the great films . . . and the most important accompanying element is the music," Williams says. "Being able to work side by side with Hans is invaluable. And I get to learn at the same time, too? Please."

Asked what viewers can expect of their collaboration, Williams says, "We want to keep the tradition of great music, but we'll do it the Hans and Pharrell way."

But the awards and UJAM aren't the only ventures he'll have a hand in this year. In 2011 he and partner United Entertainment Group announced the formation of I Am Other. The Google/YouTube channel will spotlight new musicians, artists, filmmakers and other innovators.

Williams also serves as creative director for youth culture channel KarmaloopTV.com. Targeting the 18-34 demo, the entity is planning to launch as a 24/7 cable TV network in 2012. "We're still waiting on the definitive [launch] date, so I can't go into much detail," Williams says of the venture, which will feature original programming. "We want to do this in a way that hasn't been approached . . . that feels unique but right at home."

In terms of recording, Williams says he'll be working on "everything from Jay Sean to Jay-Z. My taste in music has further diversified. It's interesting where my music will be popping up this year . . . I couldn't be more excited."

—Gail Mitchell



EXECUTIVES | DIGITAL

26 Michael Breidenbruecker

Co-founder of Last.fm and RJDJ

CAN BREIDENBRUECKER (@BYZO) do for audio gaming what he did for streaming music? He's putting innovation to the test this year with his app company RJDJ, which takes a more cerebral approach to app-making. One of the company's first big launches was an app based on the film "Inception," which is helping to set the tone for a new "sonic adventure" game. Dubbed Dimensions, the game combines recorded audio from a user's current environment with Google Maps technology to create a different kind of "augmented audio" experience. Users can then acquire points to travel to different levels of the universe, or "dimensions."

And there are parallels between Breidenbruecker's early ventures and his latest project—both turn personal, geographic data into entertainment. "There's lots of talk recently about 'carrier IQ'... We can actually create so many more services out of the personal connection between phone and human," he told VentureBeat. "Last.fm is, ultimately, spyware. Collect the data openly and honestly—neighbor radio, personal charts, et cetera. It's about 'context' data." —Andrew Hamp

EXECUTIVES | BRANDING

27 Carol Goll

ICM head of global branded entertainment

ALTHOUGH SHE'S MADE HER MARK in pairing Hollywood actors like Jon Hamm, Kim Cattrall and Megan Fox with big marketers like Mercedes, Unilever and Armani, Goll's biggest achievement in 2011 was helping lure Eminem back into the spotlight. The rapper's pair of Super Bowl commercials for Lipton Brisk Iced Tea and particularly Chrysler's "Imported From Detroit" helped reignite a cultural conversation that hadn't been so loud since his *Slim Shady* LP heyday. Goll worked with Eminem manager Paul Rosenberg and Interscope marketing honchos like Steve Beriman and Christian Clancy to find first-of-their-kind brand pairings

for the otherwise endorsement-shy rapper.

"The Brisk/Eminem partnership was a good fit because it was a creative collaboration rather than a traditional endorsement deal," says Marisol Tamaro, senior marketing director for Pepsi-Lipton. "From the Brisk brand perspective, it was a unique opportunity to partner with a talented artist who resonates strongly with our consumer and whose bold personality aligns with that of our brand."

And with rumors of a new tour and a follow-up to 2010's *Recovery*, brands are clamoring to be a part of Eminem's next ventures (though he recently swapped firms for touring, moving from William Morris Endeavor to Creative Artists Agency). Expect Goll's 2012 to be busier than ever.

—Andrew Hamp

EXECUTIVES | DIGITAL

28 Timo Poijärvi

Hitlantis CEO

"WE'VE HAD A FANTASTIC YEAR," says Timo Poijärvi (@timopo) of Hitlantis, an innovative music discovery tool that has also released apps for iOS and Android. (It also offers a Web version.) Live Nation used Hitlantis in some test cases, including a competition that gave a Hitlantis artist an opening slot at a Bon Jovi concert in Helsinki (where Hitlantis is based). The company is in talks with various record labels that see value in using Hitlantis as an A&R tool. And it's raised \$1.5 million in venture capital funding.

What stands out is Hitlantis' visual nature. The screen shows artists as bubbles that circle a space in the middle. An artist's proximity to the middle of the screen reflects the act's level of popularity. Users can click on a bubble to stream a track. The more tracks available from an artist, the larger the act's bubble.

New features are planned for 2012, including fuller artist profiles with real-time chat and social features so users can follow one another and track what they're listening to. Poijärvi says, "We are changing the way people discover content." —Glenn Peoples

LIVE | DANCE

29 Miami Music Week
And suddenly, it's the greatest show on Earth

FOUNDED IN 1985 by record pool directors, the Winter Music Conference was a chance for the far-flung dance music community to get together, share intelligence and swap new sounds. Panels and discussions covered the art of DJ'ing, the underground experience of nightclubbing and the perils of doing business in a limited, niche genre. Twelve years ago, the Ultra Music Festival launched during the same week: a well-organized rave meant to capitalize on the world's greatest DJ'ing talent being in the same city at the same time. But now that dance music has gone mega, the week is becoming less about WMC's industry hobnobbing and more about the massive public-facing opportunity of Ultra, now a 150,000-person party taking over downtown Miami's Bayfront Park.

Last year, logistical challenges kept the two events apart for the first time since their inception—and the majority of the crowds, artists and industry people showed up for Ultra. Other big events—like dance-focused DSP Beatport's Beach Party and Swedish House

Mafia's Masquerade Motel—also aligned with Ultra. This year, they're reunited, but no one is calling it Winter Music Conference anymore: The last week in March is known simply as Miami Music Week. Tickets are almost sold out for all of Ultra's three days (March 23-25)—and as of this writing, organizers haven't publicly announced a single artist yet.

"It's very rewarding but also challenging to book knowing that [we're nearly sold out]," Ultra producer Russell Faibisch says. "Fans know what they can expect in general. But we also like to surprise them."

Beyond being a gateway to 150,000 beat-crazy fans, Ultra is also representative of what success looks like for a dance artist in the new world. "All artists have come to terms [with the idea] that making a living out of selling recorded music is a thing of the past," says Neil DeGuzman (@neildeguzman) of Republik Management, which handles artists like Gregor Tresher and Blond:ish. "It's all about event-related monetization and, if you've played your cards right, ancillary income like merchandise, endorsements and music synchronization."

Another distinctive quality of Ultra: enough scale to secure major sponsorships, something that the insular WMC never pulled off. Faibisch says that longtime partner Heineken will be back for 2012, and other deals are on the table.

"More lifestyle companies are seeking affiliation through dance music," DeGuzman says. "With the amount of events that take place in Miami at the end of March that combine music, lifestyle, technology, culture and art, it sends a positive message about what the dance scene is all about—experiencing music and having fun." —Kerri Mason



PUBLISHING

30 CRB To Decide On Digital Rates

AFTER NEGOTIATING KEY ROYALTY RATES last year with digital music services (Billboard, Dec. 17), music publishers will be turning their attention to the U.S. Copyright Royalty Board in 2012.

As part of the CRB proceedings, negotiations between the National Music Publishers' Assn. (NMPA) and the Digital Media Assn. have been under way since September to set rates for the five-year period of 2013-2018. The talks range from mechanical rates for CDs, digital music sales and for various classes of interactive streaming services and emerging subscription services.

The CRB has scheduled rate proceedings to begin in the second quarter in the event that publishers and digital services fail to reach a settlement.

The major publishers struck deals last year with Google and Apple for a 12%-of-net-revenue royalty rate on their cloud-based services. According to sources, the NMPA hopes to establish that rate during the CRB proceedings as a statutory rate.

Publishers and digital services are expected to stick with existing statutory rates on other product and service categories set during the prior CRB proceedings. Those rates would include 9.1 cents per song on a CD and per digital track download and formulas built around 10.5% of net revenue for the different categories of interactive streaming services. —Ed Christman



Dance fever: Revelers at the 2011 Ultra Music Festival in Miami.

MIAMI MUSIC WEEK: DAVID ROUAS/FILMMAGIC.COM; ILLUSTRATION BY DAVID PLUNKERT

R&B | ARTIST

31 D'Angelo

With Kevin Liles as manager, R&B singer breaks 12-year dry spell

IN TERMS OF LONGEST breaks between studio albums, D'Angelo has surpassed R&B peers Maxwell (eight years) and Sade (10 years). But from all indications, it sounds like the missing-in-action crooner will formally break his musical silence after 12 years. Manager Kevin Liles of KWL Enterprises (@kwlmanagement) declines to reveal a specific 2012 release date (or even a month or quarter) at this point. However, he does tell Billboard that D'Angelo is 90%-95% finished with his upcoming RCA project.

Primarily written and produced by the singer/songwriter, the project still doesn't have a title—despite previous reports that it will be called *James River*—and a first single is still being decided. “We’re going back and forth on what he’s actually going to call the album,” says Liles, who adds, “Of course, Questlove and Q-Tip are involved.”

Warming up in advance of the release, D'Angelo will perform 10 concerts in Europe, kicking off with sold-out shows Jan. 30-31 at Club Paradiso in Amsterdam. A similar stateside trek is still being determined. Liles says, “It depends on exactly when we sit down and figure out the whole game plan with RCA.”

D'Angelo counts two previous studio albums, 1995 debut set *Brown Sugar* and 2000's *Voodoo*. The former has sold 1.8 million and the latter—No. 1 on the Billboard 200—has sold 1.7 million, according to Nielsen SoundScan. A greatest-hits CD/DVD collection, *The Best So Far...*, featuring the top five R&B singles “Lady” and “Untitled (How Does It Feel),” was released in 2008.

“It’s 12 years of emotion, passion and love for music that has been pent up,” Liles says of the new album. “D’Angelo is finally going to share all of that. It’s a special space where he’s not searching for a song—he’s reaching for your soul.”

D'Angelo is a member of a Liles management roster that includes Trey Songz, Estelle and Keyshia Cole. CEO Liles founded New York-based KWL in 2009 following the industry veteran's stints as executive VP of Warner Music Group and president of Def Jam.

“We will continue to transform as an industry,” Liles says of the year ahead. “Content will still be king: More people will have that entrepreneurial spirit and release their own material, be their own publicist and street team, create their own moves. We’ll continue to make the tail longer. I look forward to providing a platform where creative people can be creative, businesspeople can be mentored and [forge] relationships, and we’ll see more and more collaborations—whether it’s distribution systems, peer-to-peer systems, new sponsors—as we continue to grow our business.”

—Gail Mitchell



And the cafe will rock: VAN HALEN performing at New York's Cafe Wha? on Jan. 5.

ROCK | ARTISTS

32 Van Halen

A massive tour—plus first studio album with singer Roth since '1984'

THREE YEARS AFTER A SUCCESSFUL reunion tour with David Lee Roth, Van Halen announced in November that it had signed with Interscope Records, thereby leaving its

label of 35 years, Warner Music. The iconic rock group—Roth and brothers Eddie and Alex Van Halen, with Eddie's son Wolfgang on bass instead of original member Michael

Anthony—announced during an intimate club show in early January at New York's Cafe Wha? that new album *A Different Kind of Truth* will be released Feb. 7. The set will be Van Halen's first studio effort with Roth since the blockbuster 1984. New single “Tattoo” premiered with an accompanying video on Jan. 10. A North American arena tour begins Feb. 18 and runs through June. The band's 2007-08 reunion tour, produced by Live Nation, posted a career-best \$93 million in gross and attendance of close to 1 million from 74 shows, according to Billboard Boxscore. —Mitchell Peters

DIGITAL | RADIO

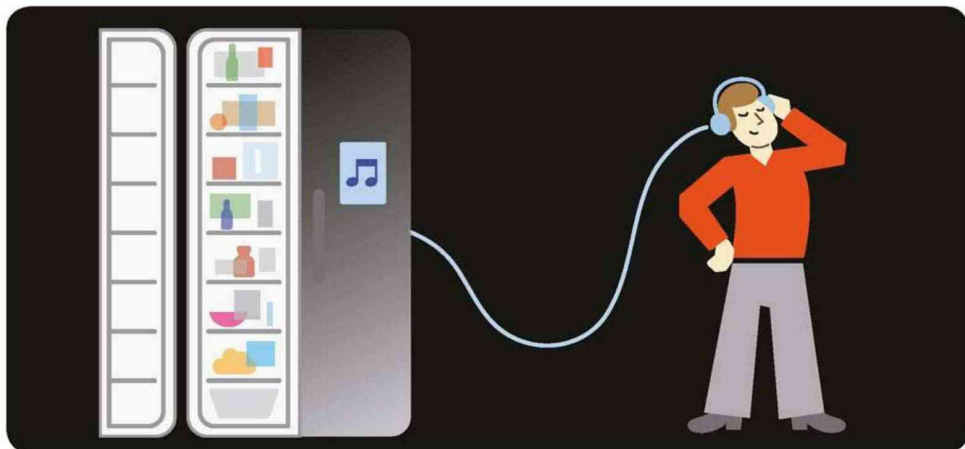
33 Internet Radio Land Rush

Startups and established outlets are ready to claim listeners' ears

ALTHOUGH 2011 WAS THE YEAR of Pandora's IPO and Clear Channel's entry into the personalized Internet radio business, 2012 will be the year digital music services took “lean back” listening to new heights. Hints of the coming Internet radio land rush were seen in the final month of last year. Spotify rolled out improved artist-oriented radio features powered by music intelligence provider the Echo Nest. Myspace launched a new music player that mimics radio by building playlists based on search queries. And Rara.com

launched with a decidedly lean-back, mainstream approach to paid, on-demand music services.

These interactive services go beyond what webcasters like Pandora offer, but they'll be competing for many of the same listeners. Pandora and iHeartRadio are making strong inroads into the automobile market and continue their push on connected devices. Other noninteractive music services, such as mixtape-oriented startups like 8tracks and Songza, are primed for a breakout year. —Glenn Peoples



VAN HALEN: KEVIN MAZUR/WIREIMAGE.COM; ILLUSTRATION BY STEPHEN SAVAGE

HIP-HOP ARTISTS

34 Bad Boy 2.0

Diddy reboots with Machine Gun Kelly, French Montana

FOUNDER/CEO SEAN "DIDDY" COMBS has steered the careers of Bad Boy Records artists the Notorious B.I.G., Faith Evans and Mase, among others, but with his latest signees, he's letting them do the work. The label inked deals with Cleveland native Machine Gun Kelly (@machinegunkelly) last August and Bronx's French Montana (@frenchmontana) in December, and Combs (@iamdiddy, with 4.5 million followers) and label president Harve Pierre (@harvepierre) are branding their latest crop of recruits as "Bad Boy 2.0," which also includes prior signees Red Cafe (@redcafe) and Cassie (@officialcas).

"That's what Diddy wants in his artists: He wants them to take hold of their projects—just like him," Bad Boy Worldwide VP of marketing Jason Wiley (@jwizzle555) says. "You look at the new model today, it's about building a base. Our goal is to really build that following and make sure that their base is continually fed with the things that they want."

Kelly and Montana have already amassed respective followings with free mixtapes, connecting with fans on social networks and relentlessly touring the United States. Both artists will drop debuts in the second or third quarter, but it all depends on how hard they grind.

"It's about building a career here, and that's really what Bad Boy 2.0 is about," Wiley says. "We're making sure that people believe so they are willing to buy not only this album, but the fifth album that comes out as well."

—Steven J. Horowitz



On the rise: Bad Boy's MACHINE GUN KELLY

FILM/TV ROCK

35 Hardcore Composers

Studio franchise films turn to rock musicians—in pairs



"The Girl With the Dragon Tattoo" star ROONEY MARA

THREE POTENTIAL FILM FRANCHISES have entrusted their scores to musical teams. A unique approach—Hans Zimmer (@hanszimmermusic) and James Newton Howard's work on two Batman films was an event unto itself—but in the current cases, all of the composers hail from the rock and pop worlds. From the film companies' point of view, each of these films is a starting point for future movies.

First up is Sony Pictures' remake of "The Girl With the Dragon Tattoo," with a score from the Academy Award-winning team of Trent Reznor (@trent_reznor) and Atticus Ross. The David Fincher-directed film was released Dec. 21, 2011; a three-CD soundtrack came out Dec. 27. Like the awards campaign for their first film project together, "The Social Network," Reznor and Ross expect to be active in the promotion of the film and score in early 2012.

Reznor recently told the Hollywood Reporter that the Swedish murder mystery had more in common with his work in Nine Inch Nails, which Ross produced. "A dark tone felt more familiar" than the bickering that went on in "The Social Network," Reznor said.

Sony will also release "The Raid," a martial arts film that

won the Midnight Madness Award at the Toronto Film Festival, but with a new score from Mike Shinoda (@m_shinoda) of Linkin Park and Joe Trapanese (@joecomposer), who worked on "Tron" with Daft Punk. Sony's Screen Gems secured the remake rights while Sony is looking at a spring release with the new score.

"The guys reached out to me because they wanted a certain sound: something big and high-energy," Shinoda told Billboard at last fall's Hollywood Reporter/Billboard Film & TV Music Conference. "There are moments in any movie—in a movie like this, at least—that can jump right in the front. It's what the collaboration is all about. But then there are other times when it's important to step back and for the music to be invisible. Clearly that's not something that I would do as much with on a Linkin Park record, and it's something I'm having fun using with a project like this."

Lionsgate announced in 2011 that its potential franchise of "The Hunger Games" would be placed in the hands of T Bone Burnett and Danny Elfman. Universal Republic will put out the soundtrack around the time of the film's release, which is planned for March 23. "The Hunger Games" is expected to be the first of four films based on Suzanne Collins' best-selling novels, though top Lionsgate executives have said the film needs to gross at least \$100 million to continue as a franchise.

The first music from the film came out Dec. 23, a collaboration among Burnett, Taylor Swift and duo the Civil Wars, titled "Safe and Sound." An instrumental from Arcade Fire's Win Butler and Regine Chassagne and an original from the Decemberists, "One Engine," have also been confirmed for the soundtrack, which Universal Republic has termed a "companion CD" for the film, suggesting that not all of the music will make the final cut.

—Phil Gallo

LEGAL

36 U.K. To Finally Enforce 'Three Strikes' Measures?

Ofcom CEO will oversee how Digital Economy Act is operated

IT'S BEEN ABOUT 18 MONTHS since the United Kingdom's Digital Economy Act became law, but 2012 may finally be the year that the government will begin to enforce the act's "three strikes" anti-piracy provisions. One of its key measures—sending warning letters to persistent users of illegal download services, threatening court action if they continue to infringe copyright—was originally scheduled to begin late this year, although many fear that 2013 is a more likely time frame for implementation. U.K. telecoms regulator Ofcom, headed by CEO Ed Richards, is in charge of drafting how the DEA will operate and recommends a £20 (\$31) fee for consumers wishing to appeal copyright infringement. The success or failure of ongoing High Court appeals from U.K. internet service providers Talk Talk and BT over the legality of enforcing the act will be a determining factor in when, or if, three strikes legislation finally comes into force.

—Richard Smirke



Ofcom's ED RICHARDS

TOP: EST. 1988/BAD BOY; BOTTOM: LEFT: MERRICK MORTON/COLUMBIA TRISTAR



INDIE | ROCK | ARTISTS

37 Sharon Van Etten

It's all about the voice

PRIOR TO HER DEBUT full-length, *Because I Was in Love* (Language of Stone, 2009), Sharon Van Etten worked for now-manager Ben Goldberg as an intern (and then as a paid employee) at Brooklyn-based Ba Da Bing! Records (@badabingrecords). Meanwhile, on her off hours, the songwriter nurtured a music career and made friends with other local artists. "She was playing shows four nights a week, meeting people, then going home to write more every night," Goldberg says. "The thing about Sharon is she wants to understand everything about what she's doing."

Since *Love*, she's released the critically acclaimed seven-song EP *Epic* (Ba Da Bing!, 2010), headlined Brooklyn's Northside Festival, performed with Bon Iver and Iron & Wine and lent vocals to records by acts like the Antlers and the National.

Van Etten (@sharonvanetten) isn't the typical singer/

songwriter, and among those to notice was Jagjaguwar founder/president Darius Van Arman. In July 2011, he signed the New Jersey native, who joins the ranks of acts like Bon Iver and Okkervil River.

"Sharon has this once-in-a-generation voice," Van Arman says. "We're just so lucky to work with artists like her."

Recorded in the Brooklyn studio of National guitarist Aaron Dessner, *Tramp* is Van Etten's masterwork, according to both Van Arman and Goldberg. Out Feb. 7, it features guest appearances by Dessner and brother/bandmate Bryce, as well as members of Beirut, Wye Oak and the Walkmen.

"She's finally got a full band behind her, too," Goldberg says, referring to the three musicians who now tour with Van Etten. "This record is Sharon at her most fully actualized." —Devon Maloney

DIGITAL

38 Subscription Discontent

Artist profits aren't looking pretty

SPOTIFY AND ITS PEERS made 2011 the year subscription services finally threatened to break into the mainstream consumer market. But 2012 will be the year that subscription services spark artist and label discontent over their payouts.

A number of 2011's high-profile releases, like Coldplay's *Mylo Xyloto* and the Black Keys' *El Camino*, have completely bypassed streaming services in favor of download and brick-and-mortar stores. Adele's *21*, the best-selling album of 2011, was released last February but still isn't available at Spotify (although it's available at other U.S. subscription services). Many more titles were pulled from services last year, and more will be pulled in 2012.

While label sources say there isn't yet any evidence that streaming services cannibalize, some artists are wary of trading the better royalties of CD and download purchases for an uncertain stream of far smaller royalties. If cannibalization does occur, the economics aren't pretty. At 0.3 cents per stream, a four-minute song would need to be played for 22 hours to equal the revenue from a single \$1.29 track purchase. A singles-oriented pop artist might accept that trade-off, but album-focused rock acts will be more hesitant. —Glenn Peoples

RADIO

39 More Talk Radio On FM

Spoken word a more powerful revenue driver than music

TO ENSURE THE LONG-TERM survival of their biggest AM brands, radio companies sacrificed under-performing music stations last year to add an FM simulcast for news, talk and sports stations. In the top 10 markets alone, eight music stations vanished, ranging from rock to country to gospel. While music will continue dominating FM for some time, a combination of demographics and economics is likely to accelerate the migration of spoken-word formats to FM this year.

Nearly three out of every four U.S. radio listeners don't tune to the AM band, according to Arbitron, making FM essential for reaching a younger, more gender-balanced audience. News, sports and talk formats are among the most lucrative—six of radio's top 10 billing stations program spoken-word formats, according to BIA/Kelsey.

"This will be the year of talk on FM," Cumulus Media senior VP of programming Mike McVay says. "More companies are realizing that not only is there a larger audience on FM, but that spoken-word formats deliver a disproportionately higher revenue share than music formats." —Paul Heine

ARTIST | ROCK

40 Bonnie Raitt*First album in seven years*

THE ROCK AND ROLL HALL of Fame slide guitarist's first album since 2005's *Souls Alike* (which spent 14 weeks on the Billboard 200, peaking at No. 19) is also her first project on her new label, Redwing Records. Raitt describes the 12-track *Slipstream* (due April 10) as "a new batch of great songs," four of which were recorded with producer Joe Henry and the rest self-produced. The set includes two Bob Dylan covers ("Million Miles," "Standing in the Doorway") as well as a take on Loudon Wainwright III's "You Can't Fail Me Now." —Benjamin Meadows-Ingram

Watching The Throne(s)

Who will reign supreme in 2012? Here are 35 contenders we've got our eyes on in the new year.

LOS TUCANES DE TIJUANA

365 DIAS

DISA, JAN. 31
(@tucanesdetij)

Norteño icons Los Tucanes de Tijuana have a tradition of simultaneously releasing an album of corridos along with one of ballads and cumbias. This time around, the band has alternated. 365 *Dias*, the follow-up to 2009 corridos release *El Arbol*, will include ballads, danceable fare and songs full of "double-entendres," according to manager Ramon Navarro, including one titled "Coming Out of the Closet." All tracks were written by lead singer Mario Quintero and recorded at Los Tucanes' new studio in Chula Vista, Calif.

THE FRAY

SCARS AND STORIES

EPIC, FEB. 7
(@thefray)

Recorded at Nashville's legendary Blackbird studio with producer Brendan O'Brien (Bruce Springsteen, Pearl Jam), *Scars and Stories* looks set to build on the runaway success of the Fray's self-titled sophomore set, which hit No. 1 on the Billboard

200 in 2009. The project's lead single, "Heartbeat," has been a fixture on the Billboard Hot 100 since its release last October, while album cuts "The Fighter" and "Run for Your Life" deliver a similarly rousing mix of emotive melodic rock, perfectly tailored for mainstream appeal.

NICKI MINAJ

PINK FRIDAY: ROMAN RELOADED

YOUNG MONEY/CASH MONEY/
UNIVERSAL, FEB. 14
(@nickiminaj)

The follow-up to her chart-topping 2010 debut, *Pink Friday*, which bowed at No. 2 on the Billboard 200, launched the most charting singles (eight) from a female rap album in Billboard's history and has sold 1.7 million copies (according to Nielsen SoundScan), Nicki Minaj's sophomore project, named after alter-ego Roman Zolanski, has already produced two Hot 100 songs, "Roman in Moscow" and "Stupid Hoe." Minaj, who was named the 2011 Rising Star at Billboard's Women in Music event, described the new album as "grimy" in an onstage conversation with ABC's Robin Roberts at the De-

cember gala.

ROBERT GLASPER EXPERIMENT

BLACK RADIO
BLUE NOTE/EMI, FEB. 28
(@robertglasper)



Drawing from jazz, hip-hop, R&B and rock, pianist Glasper's fourth Blue Note/EMI album features

multiple guests, including Erykah Badu, Lupe Fiasco and Yasiin Bey (formerly known as Mos Def). Though most of the album is original material, the set includes such covers as Sade's "Cherish the Day" with Lalah Hathaway and Nirvana's "Smells Like Teen Spirit." Shanieka Brooks, Blue Note director of marketing and Glasper's product manager, says the label will make an effort to reach new audiences by servicing a single to AC radio, offering poster and remix contests, partnering with such lifestyle companies as Giant Steps and even employing an urban street team. A South by

Southwest appearance, a rarity for jazz artists, is also being considered.

ESPERANZA SPALDING

RADIO MUSIC SOCIETY
HEADS UP INTERNATIONAL,
MARCH 20

(@espespalding)

As Spalding prepares for her first Heads Up International album since becoming the first jazz artist to win the best new artist Grammy Award, she says it's music for the non-jazz listener that provides a foundation for jazz artists to express themselves. "It intrigues me to think about different presentation approaches while writing each kind of song," the Portland, Ore.-based bassist/composer said in a statement. "On the pop song side, I think about listeners who aren't into jazz." For her new album (her fourth), Spalding recorded with saxophonist Joe Lovano, keyboardist Leo Genovese and drummer Terri Lyne Carrington; guests include Jack DeJohnette, Billy Hart, Lionel Loueke, Lalah Hathaway and teenage horn players from the American Music Program. Rapper/producer Q-Tip (of A Tribe Called Quest) is featured on two songs, which he also produced.

EDNITA NAZARIO

TBA

SONY MUSIC LATIN, MARCH
(@ednitanaezario)

Ednita Nazario's last studio album, 2009's *Soy*, debuted atop Billboard's Top Latin Albums chart, propelled in part by the Puerto Rican diva's enduring popularity in her home country, as well as her excellent repertoire. Nazario, who relishes recording new material, much of it written by women, says the songs on her new set, which was recorded live in the studio and produced by Grammy Award winners George Noriega and Sebastian Krays, may display vulnerability, but "never weakness."

JIMMY CLIFF

SACRED FIRE
COLLECTIVE RECORDINGS,
APRIL

(@thejimmycliff)

The first new recordings since 2004 from the reggae legend and Rock and Roll Hall of Famer sprang from Cliff being managed by the Collective. Last fall, Tom "Grover" Bierney, who heads Collective Recordings, signed Cliff to the Sony RED-distributed label and connected him with producer and Rancid frontman Tim Armstrong. The result was the *Sacred Fire* EP, a collection of covers and new material that topped Billboard's reggae chart when it was



Louder than words: LIONEL RICHIE readies country duets.

released late last year. For the new album, tentatively due in April, Cliff and Armstrong wrote many of the songs at Hollywood's Sound Factory studio. Cliff also rewrote/recorded his anti-war classic "Vietnam" as "Afghanistan" with a band of more than a dozen musicians and singers, capturing the energy of his '70s work. Bierney says, "We talked about how to go backward in order to go forward."

LUDACRIS

LUDIVERSAL
DISTURBING THE PEACE/DEF
JAM, Q1

(@ludacris)

Billed as a sequel to sixth album *Theater of the Mind*, which debuted at No. 5 on the Billboard 200, rapper/actor Christopher "Ludacris" Bridges' eighth studio album will be his first release since his chart-topping 2010 effort, *Battle of the Sexes*. The project, originally said to be a late-2011 release, will feature production by the Neptunes. "People have an idea of who I am but they still don't know me," says Ludacris, who recently appeared in the film "New Year's Eve."

'Terror' Squad

SLEIGH BELLS

REIGN OF TERROR

MOM + POP, FEB. 21

(@sleighbells)

In 2010, Sleigh Bells were the right band for the right moment: a wave of hype, a deal with both M.I.A.'s N.E.E.T. Recordings and Mom + Pop Records and a skull-rattling, ear-punishing, yet exhilaratingly novel sound complete with indelible hooks. In the two years since the band's debut, *Treats*, pushed the Brooklyn noise-pop duo to the top of the underground and led to a series of synchs in videogame and movie trailers, that hype has changed into anticipation with questions swirling and expectations rising regarding upcoming follow-up *Reign of Terror*. But team Sleigh Bells is unfazed: "We're excited that a band we believe in and watched really explode with their first record have delivered a musically amazing follow-up really quickly,"



Mom + Pop GM Thaddeus Rudd says.

If first single "Born to Lose" is any indication, guitarist Derek Miller (formerly of hardcore band Poison the Well) and singer Alexis Krauss haven't lost their knack for crafting in-the-red gems, but the swirling guitar in the background that closes out the track adds a new texture that hints at more intricate songwriting and production.

"There are 11 amazing songs on the record, [and] there's a lot of depth to it," Rudd adds. "It's a really cohesive, exciting listening experience, which is kind of a bland thing to say, but it's true."



Homecoming

LIONEL RICHIE

TUSKEGEE

MERCURY NASHVILLE, MARCH

(@lionelrichie)

Long before Grace Potter teamed with Kenny Chesney or Jimmy Buffett hit the top of the country charts duetting with Alan Jackson, Lionel Richie was making fans and friends in the country community. Richie penned Kenny Rogers' chart-topping hit "Lady," Conway Twitty covered his "Three Times a Lady," and Richie's collaboration with Alabama on "Deep River Woman" was among the highlights of the 1986 Country Music Assn. Awards. Last November, Richie returned to the CMAs to preview *Tuskegee*, a collection of his classic hits performed with Little Big Town, Darius Rucker, Jason Aldean and other country acts.

"I wanted to do a country album," Richie said backstage at the CMA Awards, "and found out that every country act down here knows the lyrics [to my songs] better than I do, so I thought, 'Let's change this thing around and do a duets album and give everyone a chance to give their interpretation of what the songs are all about.' Instead of getting everyone to sing the track that I created, I wanted Rascal Flatts to come in and create a Rascal Flatts track and sound like themselves, make 'Dancing on the Ceiling' sound just like them. Then Shania Twain came in with 'Endless Love' and Jennifer Nettles with 'Hello' and Willie Nelson with 'Easy Like Sunday Morning.'"

UMG Nashville executive VP/GM Ken Robold says TV will play a major role in marketing *Tuskegee*, which Richie named for his Alabama hometown. "We are hoping to also have a presence on the [Academy of Country Music] Awards," Robold says. "We have several other appearances planned, spanning morning, prime time and late night. Additionally, we are in talks with Home Shopping Network about a large presale event to help supplement our retail strategy. We feel the audience for this record has a broad appeal, particularly with adult females. Two of the genres that strongly appeal to this demographic are country and adult contemporary, so clearly these two will be a focus."

The first single has yet to be determined, but Robold hears many possibilities. "Every one of the songs on this record is timeless," he says. "When you couple Lionel's vocals with an incredibly strong array of duet partners, we feel that this record can surprise a lot of people."

TAIO CRUZ

TY.O

MERCURY/ISLAND DEF JAM,

EARLY SPRING

(@taiocruz)

The third album from U.K. hit-maker Taio Cruz and his second on Mercury/Island Def Jam (the first, *Rockstarr*, peaked at No. 8 on the Billboard 200 and featured the hit "Dynamite"), *TY.O*



goes even deeper into dance territory, firmly establishing Cruz as the voice of the high-energy radio anthem. Dr. Luke is behind three cuts on the new set, including first single "Hangover" with Flo Rida. *TY.O* also includes "Little Bad Girl," which first appeared on producer David Guetta's *Nothing But the Beat*, and one of the first pop production stunts by members of Swedish House Mafia, who co-wrote and produced two tracks including next single "Troublemaker."

KARMIN

TBA

EPIC, SPRING

(@karminmusic)

Self-described "swag pop" duo Karmin—Amy Heidemann and Nick Noonan—has already racked up more than 100 million views on YouTube, an American Music Award (in the inaugural new media category) and a record deal, largely thanks to the pair's unique covers of pop hits, most notably Chris Brown's "See Me Now," as well as its original material. Now the twosome, who met at the Berklee College of Music, is working with such producers as Claude Kelly and Tricky Stewart while prepping its debut as Antonio "L.A." Reid's first signing to the newly re-formed Epic Records. "It's like the covers on crack," Noonan says of the project. "A lot of rapping, a lot of earth tones, a lot of big drums and big pop choruses."

SHINEDOWN

TBA

ATLANTIC, SPRING

(@shinedown)

"It wouldn't be Shinedown if we didn't make it bigger," says Brent Smith, frontman of the Florida hard rock band Shinedown. Almost four years after the band's most successful effort, *The Sound of Madness* (No. 8 on the Billboard 200, top 10 Hot 100 hit "Second Chance"), the act is readying the release of its fourth studio set. With synths, a 27-piece orchestra and a 10-piece horn section added to the group's emotional guitar rock, Smith hopes the new project, recorded with *Madness* producer Rob Cavallo, will "make the hair stand up on your arms and keep you on the edge of your seats." Shinedown released first single "Bully" online on Jan. 3.

TIMBALAND

TBA

INTERSCOPE, SPRING

(@timbaland)

Originally titled *Shock Value III*, Timbaland's fourth solo album will find the rapper/producer "getting back to his roots but still keeping an international appeal," manager Marcus Spence says. The project is Timbaland's first album since

"I have different fans because I'm so versatile. Some fans want to listen to a certain type of Ludacris and others want to listen to another type. I want to incorporate everything everyone wants to hear from me and add more on *Ludaversal*."

RICK ROSS

GOD FORGIVES, I DON'T

MAYBACH MUSIC GROUP/DEF

JAM, Q1

(@rickyrozay)

Originally scheduled for release at the end of 2011, Ross's fifth album was de-

layed due to health concerns after the Miami rapper suffered two seizures in October. The set follows Ross' lauded 2010 release, *Teflon Don*, which bowed at No. 2 on the Billboard 200 behind Eminem's *Recovery*. (Ross' previous three efforts all topped the chart.) In the meantime, Ross has made several high-profile appearances on songs by Drake, Monica and Juvenile, and on Jan. 6, he released the free mixtape *Rich Forever*. *God* lead single "You the Boss" (featuring Nicki Minaj) has already entered the top 10 of Billboard's Hot R&B/Hip-Hop Songs chart.

Trash Talk

GARBAGE

TBA

SELF-RELEASED, LATE SPRING

(@garbage)

Garbage drummer Butch Vig says the band's still-untitled fifth album is complete and will likely be released in late April or early May. The new

set—which he says conjures dark vibes reminiscent of Garbage's first two albums, 1995's self-titled debut and 1998's *Version 2.0*—will be released on the band's own label, whose tentative name is *Stun Volume*. "We got some offers from some majors, but at this point I feel it's better for us to control exactly what we want to do and not have to deal with any other corporate decisions," says Vig, whose other bandmates are vocalist Shirley Manson, bassist Duke Erikson and guitarist Steve Marker. Garbage's last

album, 2001's *Bleed Like Me* (Almo Sounds/Geffen/Interscope), debuted at No. 4 on the Billboard 200 and has sold 284,000 copies, according to Nielsen SoundScan.

Vig says that songs on the new album feature elements of electronica, big beats, noisy guitars, punk riffs and atmospheric film moments. "When we started recording last February, we embraced who we are," he says. "We have an identity when the four of us make music together, and I think these days it's good to have a strong identity."



2009's *Shock Value II* and will feature appearances by frequent Timbaland collaborators Missy Elliott and Justin Timberlake as well as Benny Benassi. "[Timbaland] has a catalog of music that he's recorded already, [including] collaborations like 'Break Your Back,' featuring Missy Elliott and Dev, and 'Red Bone,' featuring [Timbaland's brother] Sebastian and Petey Pablo," Spence says. A single, "Pass at Me," appeared last October but has yet to chart.

GARY CLARK JR.

TBA
WARNER BROS., LATE SUMMER
(@garyclarkjr)
He's been compared to Jimi Hendrix and Stevie Ray Vaughan, labeled the savior of the blues and hailed as rock'n'roll's next great ax man. And it's all justified. After sharpening his skills in the Austin scene as a teen, Clark had his breakout performance playing alongside Eric Clapton and Sheryl Crow at Clapton's Crossroads Festival in 2010. A deal with Warner followed, and last year's *Bright Lights* EP bowed atop Billboard's Blues chart, attracting rave

reviews and landing on many best-of lists. Now comes the LP. Details are sparse, but Warner reps confirm that Clark is writing now and plans to spend the spring on the road—including a stop at Coachella—before cutting the album in early summer.

FRANKIE J

TBA
UNIVERSAL MUSIC LATINO, SUMMER
(@therealfrankiej)



In 2005, Frankie J reached a bilingual, bicultural audience with his 2005 breakout album *The One*, which hit No. 3 on the Billboard 200. Now, he's signed to Universal Music Latino and set to release his new Spanish-language album this summer. "He'll display a more pop-leaning vein that will surprise his fans and open new markets," Universal managing director Luis Estrada says, noting that Frankie J either wrote or co-wrote most of the tracks on the new collection. According to Estrada, the album

will be released simultaneously in Mexico, Central America and the United States with a first single slated for the first quarter.

PRINCE ROYCE

TBA (SPANISH ALBUM)
TOP STOP MUSIC, TBA
TBA (ENGLISH ALBUM)
ATLANTIC RECORDS, SUMMER
(@planetroyce)

Bronx-born Prince Royce, 22, is a former cellphone salesman turned one of the Latin music's most notable artist development success stories. Known for his cool and suave Spanish-language hits, his self-titled Latin debut topped Billboard's Latin charts in 2010 and secured him a spot on Enrique Iglesias' *Euphoria* tour that also featured Pitbull. Now, he's set to return with two projects—a bachata-themed album led by the single "Las Cosas Pequeñas"/"The Small Things," and his first English-language pop album, due later this year. "One day I was watching Enrique Iglesias and Pitbull on TV, then one year later I was hanging out with them backstage," he says. "When I first started out, some people said I was wasting my time and money, but I never gave up. I was 14 when I started singing and got signed to a record label at 20. I'm proof that you can make your dreams happen."

T.I.

TROUBLE MAN
GRAND HUSTLE/ATLANTIC, SUMMER
(@tip)

After serving a 10-month prison sentence for probation violation (his second 10-month jail stint in as many years), Grammy Award-winning rapper Clifford "T.I." Harris is set to return with his eighth studio album, *Trouble Man*. "I'm taking myself out of my element," T.I. said in November of the album, his first since 2010's *No Mercy*, which bowed at No. 4 on the Billboard 200. "This is the first project where I'm talking about things that I've experienced before that I'm not necessarily experiencing now because I'm not doing a whole lot of partying." T.I. has released a pair of singles reportedly featured on the album—"I'm Flexin'," featuring Big K.R.I.T., and "Hear Ye' Hear Ye," featuring Pharrell Williams—but neither has yet to make a significant impact on the charts. T.I. released the free mixtape *Fuck Da City Up* at midnight on New Year's Eve.

MATCHBOX TWENTY

TBA
MELISMA/ATLANTIC, SUMMER
(@matchboxtwenty)

Matchbox Twenty fans haven't heard new material from the Rob Thomas-led rock group since 2007's *Exile on Mainstream*, which essentially served



Something good: **TWO DOOR CINEMA CLUB** settles in.

as a greatest-hits set with seven new tracks. It debuted at No. 3 on the Billboard 200 and has sold 827,000 copies, according to Nielsen SoundScan. The band later took a break to allow Thomas to focus on his 2009 solo album, *Cradlesong*. Now Matchbox Twenty is back in the studio with Grammy Award-winning producer Matt Serletic for a new album tentatively due this summer, according to Atlantic head of A&R Pete Ganbarg. "There's definitely a hunger out there for an artist like this, as we've seen with Jason Mraz or Train," Ganbarg says, noting that the set will feature more songwriting from the band as a whole. Ganbarg describes its sound as "a modern version" of the group. "What everyone fell in love with," he says, "it's just the 2012-2013 version."

TWO DOOR CINEMA CLUB

TBA
GLASSNOTE, LATE SUMMER
(@tdcinemaclub)
Irish indie rock troupe Two Door Cinema Club will kick off 2012 by joining veteran rock producer Jackknife Lee (R.E.M., Weezer) in Los Angeles in January to record its sophomore album. The follow-up to 2010's *Tourist History*, which the band supported with performances at Coachella, Glastonbury and Lollapalooza in 2011, was preliminarily pieced together after the group's North American tour wrapped in September, and is expected to arrive in late summer.

PHOENIX

TBA
GLASSNOTE, LATE SUMMER
(@wearaphoenix)

The French rockers will return in the second half of 2012 with the follow-up to their fourth album, 2009's *Wolfgang Amadeus Phoenix*, which spawned two top 10 hits on Bill-

board's Rock Songs tally ("Lisztomania," "1901") and won a Grammy Award for best alternative music album. According to Glassnote Records founder Daniel Glass, Phoenix has completed the framework for four songs expected to appear on the set, which is on track for a late-summer release, with a lengthy tour to follow in the fall. "It's very hard to beat *Wolfgang Amadeus Phoenix*, but this could be revolutionary," Glass says of the new material.

MUSE

TBA
WARNER BROS., FALL/WINTER
(@muse)

Muse's fifth album, 2009's *The Resistance*, was its most successful yet, debuting at No. 3 on the Billboard 200 and landing the Grammy Award for best rock album. Work on the still-untitled follow-up began in London last fall with manager Anthony Addis telling Billboard that he was eyeing an October 2012 bow. "Muse is one of the greatest rock bands the U.K. has ever produced," Warner Music U.K. CEO Christian Tattersfield says. "Each album, each tour, they go from strength to strength."

MARIAH CAREY

TBA
ISLAND/DEF JAM, TBA
(@mariahcarey)

In September Carey posted a picture to her Twitter account (5 million-plus followers) hinting that she was back in the studio with Jermaine Dupri. If the song backing her new Jenny Craig commercial is any indication of the direction of the new album, expect another winner from the best-selling artist



VCMG: TRAVIS SHINN; MUSE: DANNY CLINCH; LEWIS: GUY AROCH; THE XX: ALVA NAUMOFF

A La Mode



VCMG

SSSS

MUTE, MARCH 13

For such a high-profile collaboration, everything about VCMG—the union of synth pop titans and former Depeche Mode bandmates Vince Clarke (now the creative mind behind Erasure) and Martin L. Gore (still Depeche's primary songwriter) is quite minimal.

For one, there's the music: Wordless techno at its most bare, churned out of vintage analog synthesizers in the Cabin, Clarke's studio in the woods of Maine, and tweaked and finessed remotely by Gore. Even the track names—like "Bendy Bass" and "Single Blip"—are spartan. Two EPs with remixes, starting with *Spock (Mute)*, out now, will lead up to the album's release.

"We didn't plan each track out, looking for this or that. We were just messing about with sounds," Clarke says. "We didn't have to worry about choruses or anything. It was just pure sound play, and that really made the process quite pleasurable."

Then, there's the partnership itself. Despite having not worked together since 1981—when Clarke was still a member of Depeche Mode, writing its first big hit, "Just Can't Get Enough," before going his own way—Clarke and Gore didn't desire or require an epic air-clearing or massive stage to link up.

"It's just handy to have someone to run ideas off of," Clarke says. "I can't really judge my own work. I thought, 'Well, I never worked with Martin, really,' and I knew he was interested in synths. It felt like a good email to send."

The promotional plan, too, is simple. "Although high profile, this is very much a side project for both artists," Mute marketing director Nicole Blonder says. "Overall, we're targeting existing fans of the artists as well as fans/DJs of techno and EDM." Exclusive prereleases on dance-dedicated DSP Beatport, club DJ servicing, consumer advertising, limited press and potentially a remix contest are in the works.



of the Nielsen SoundScan era.

GREEN DAY

TBA
WARNER BROS., TBA
(@greenday)

Little has been mentioned in the press about the follow-up to Green Day's chart-topping 2009 Butch Vig-produced rock opera, *21st Century Breakdown*, but the veteran rock act has been previewing new material in recent months during intimate club shows. A late-October concert at New York's 300-capacity Studio at Webster Hall, frontman Billie Joe Armstrong reportedly told fans that a new album didn't exist yet before playing several new cuts. "I think Billie is still in writing mode," Vig says. "I know they have a ton of songs."

JAY-Z

TBA (SOLO ALBUM)
ROC NATION, TBA
WATCH THE THRONE 2
DEF JAM, TBA
(@s_c_c)

Although nothing has been con-

firmed, Jay-Z recently hinted that 2012 could bring a sequel to *Watch the Throne*, his chart-topping collaborative album with Kanye West, as well as a new solo album. "[Kanye and I are] in a great place creatively," Jay-Z told MTV News in early December, shortly after announcing a pair of charity concerts to be held at New York's Carnegie Hall in February, to benefit the United Way and the Shawn Carter Scholarship Foundation. "You might see a Jay, then Kanye and a *Throne* album next year." During an informal Q&A following a prerelease listening session for *Watch the Throne* last July, Jay-Z said he had completed two songs for his next solo set, which would be his first since 2009's chart-topping *The Blueprint 3*.

LEONA LEWIS

GLASSHEART
SYCO/RCA, TBA
(@leonalewismusic)

Ryan Tedder, Dallas Austin and Fraser T. Smith are among the writer/producers who have already contributed to *Glassheart*, the third studio set from U.K. singer Leona Lewis, who got her



start after winning the third season of "The X Factor." To whet fans' appetite, Lewis released the Smith-produced EP *Hurt* in December, although none of the tracks are expected to appear on the coming album. Work on the project is ongoing.

NO DOUBT

TBA
INTERSCOPE, TBA
(@nodoubt)

In September, Southern California rock act No Doubt announced on its website that its long-awaited new studio album wouldn't be ready for 2011. About two months later, singer Gwen Stefani tweeted enthusiastically about listening to "the new no doubt record." Whenever the project arrives, it'll be the band's sixth studio set and first since 2001's *Rock Steady*, which has sold 2.8 million copies, according to Nielsen SoundScan.

FRANK OCEAN

TBA
DEF JAM, TBA
(@frank_ocean)

The singer/songwriter and Odd Future affiliate self-released his mixtape *Nostalgia, ultra*, on his Tumblr (frankocean.tumblr.com) early last year. The set spawned the top 20 Hot R&B/Hip-Hop Songs hit "Novacane" (No. 17 peak) and helped Ocean land appearances on Jay-Z and Kanye West's chart-topping *Watch the Throne*, work writing for Beyoncé's *4* and the cover of the Fader. Little is known about the sound and shape of the New Orleans native's coming debut except that West reportedly asked to work on it, a request Ocean has so far denied.

PEARL JAM

TBA
SONY, TBA
(@pearljam)

Pearl Jam celebrated its 20th anniversary in 2011 with reissues of 1993's *Vs.* and 1994's *Vitalogy*, a

Marking The Spot



THE XX

TBA
YOUNG TURKS/XL RECORDINGS, SPRING

A critical and commercial sleeper smash, the xx's 2009 self-titled debut was an unexpected delight. Released on Young Turks/XL Recordings, the electronica-flavored alt-rock album, which was a fixture in the

upper reaches of the Billboard 200 for 35 weeks, landed the British three-piece the coveted 2010 Barclaycard Mercury Prize. Band member Jamie xx—real name Jamie Smith—has since established himself as an in-demand DJ and producer, remixing Adele, Florence & the Machine and Radiohead, and winning plaudits for his Gil Scott-Heron remix album *We're New Here* (XL).

Work on the xx's as-yet-untitled sophomore set began in November with Smith recently telling the Creators Project blog that he was aiming to have the record out in time for the summer festival season. "We've all come back off tour and [have] kind of been partying a little bit more," the 23-year-old said, adding that, as a result, "club music has definitely had an influence on the next record." The band uploaded a demo recording of a mellow new song, "Open Eyes," to its website in December. Its live return is scheduled for Barcelona's Primavera Sound Festival (May 30-June 3), with further European and international touring expected throughout the summer and fall.

two-day music festival, Cameron Crowe's career-spanning documentary "Pearl Jam Twenty" and a massive companion book of the same name. In late September, PJ bassist Jeff Ament told Rolling Stone that the band had recorded a handful of new songs with producer Brendan O'Brien and hoped to release its 10th studio album in early 2012. Around that same time, the Seattle rockers also released a free download of new track "Olé." The band's forthcoming album will be its first since the 2009 chart-topper *Backspacer*.

SOUNDGARDEN

TBA
A&M, TBA
(@soundgarden)

While Soundgarden continues to

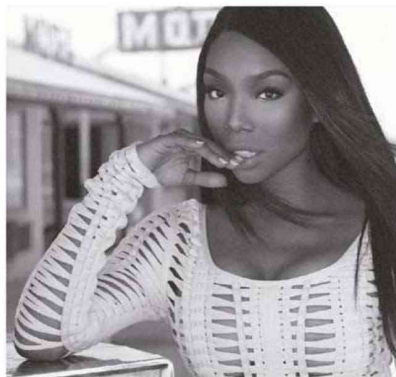
perform globally after reuniting in 2010, there's still no official word yet on when fans can expect a new studio album from the Seattle rock quartet. A band representative says the group is working on a follow-up to fifth album *Down on the Upside* (1996), which bowed at No. 2 on the Billboard 200, but couldn't confirm that a new set would be ready for 2012. Frontman Chris Cornell recently completed a solo tour in support of his new *Songbook* release, and Soundgarden has a handful of Australian festival dates booked in early 2012.

THE WEEKND

TBA
TBA
(@theweekndxo)

Toronto singer and Drake collaborator Abel Tesfaye, who performs as the Weeknd, started 2011 as an unknown. Three self-released LPs later, he closed the year on many best-of lists and begins 2012 with what feels like the entire Internet watching his every move. Still unsigned and with Coachella already on his schedule, the attention doesn't look to abate anytime soon.

Reporting by Justino Aguila, Jon Blistein, Leila Cobo, Phil Gallo, Jason Lipschutz, Devon Maloney, Kerri Mason, Benjamin Meadows-Ingram, Gail Mitchell, Mitchell Peters, Deborah Evans Price, Erika Ramirez and Richard Smirke.



A New Day

BRANDY

TBA
CHAMELEON/RCA, MAY
(@4everbrandy)

Initially planned for a March release, Brandy's yet-untitled first album through her new deal with Chameleon/RCA (made official last August) is now scheduled to arrive in May. "Fans have been patient with me, tweeting and asking when the album is coming," says Brandy, whose most recent album, *Human*, arrived on Epic and peaked at No. 13 on the Billboard

200 in 2008. "So the pressure is on. But this is my chance to get it right this time: to make sure the music and setup are together. I'm in good hands now with my new label home and creatively. I feel very confident going into 2012."

Judging by the depth of the creative collaborators onboard—a lineup that includes such marquee producers as Jim Jonsin, Bangladesh, Danja and Hit-Boy plus go-to songwriters Rico Love, Sean Garrett, Ester Dean, hot newcomer Frank Ocean and Chris Brown—the singer has every reason to feel confident. "It's definitely the R&B Brandy with this album, from dance songs to bang-out ballads," the singer says of the project.



Look at me now: **AZEALIA BANKS** is prepping her debut album.

through his weekly YouTube Web series, "Tuesdays on the DL." On Jan. 17, Country Weekly will launch CW on the DL, featuring a new song from Lynch and a websisode each week leading up to street date.

HIP-HOP

Maybach Music Group, Rick Ross' imprint on Warner Bros. Records, scored big in November when Wale's sophomore album, *Ambition*, debuted at No. 2 on the Billboard 200. Next up for MMG is the proper debut from **MEEK MILL** (@meekmill), a star on the Philadelphia mixtape scene who broke out in 2011 with "Ima Boss," the scorching street anthem that appeared on *Maybach Music Group Presents: Self Made Vol. 1* and peaked at No. 20 on the Hot R&B/Hip-Hop Songs tally. Warner Bros. executive VP/head of urban music Joie Manda says that Mill has completed four songs for his still-untitled debut, which is due in the spring, and that, like *Ambition*, will be executive-produced by Ross. "You're going to get those high-energy club records, and you're also going to get a few introspective records... He wants to describe who he is and his story about where he comes from," Manda says, adding that Mill is planning on a headlining tour in 2012.

After honing her skills at New York's La Guardia High School—whose alumni include Nicki Minaj and Kelis—20-year-old Harlem rapper/singer **AZEALIA BANKS** (@azealiabanks) caught the attention of hip-hop blogs on her club-ready single "212," which hit iTunes in December. Formerly signed to XL Recordings, Banks is currently unsigned and prepping her debut album for a 2012 release. In the meantime, she's issued more Internet-baiting tracks ("Liquorice," "LBR"), plotted a U.K. tour that kicks off Feb. 7 and confirmed spots at Coachella and Tokyo's Springgroove Festival.

It's Our Year

Sales have leveled out. Artists can kick-start careers with a click. It's a good time to be new. Meet 17 acts whose time is now.

POP

British artist **ED SHEERAN** (@ed-sheeran) has already made a big impression in his homeland. Signed to Asylum/Atlantic Records, the 20-year-old singer scored three top five singles in 2011 with his chart-topping debut, *+*. Now Sheeran has set the United States in his sights. Live shows at New York's Mercury Lounge (Jan. 30) and Los Angeles' Hotel Cafe (Feb. 2)—booked by New York-based Paradigm—have already sold out. An appearance at South by Southwest is also scheduled. A U.S. release date for the album (on Elektra/Atlantic) is yet to be announced, but expectation for the folk-pop artist is growing. "Ed is a phenomenal talent, a unique voice and one of the biggest U.K. breakthroughs of the year," Atlantic Records U.K. chairman Max Lousada says. "His brilliant album is already attracting him a passionate global audience, and we're extremely excited about [its] U.S. campaign."

With a baroque pop sound that recalls Queen and a youthful exuberance that's in tune with its new label, Fueled by Ramen, New York-based band

FUN. (@ournameisfun) is just that. Almost three years after releasing its first LP, the group will make its major-label debut when new album *Some Nights* arrives Feb. 21. The set, produced by Kanye West collaborator Jeff Bhasker—who "gave the album the shot in the arm I was hoping it would have," fun. frontman Nate Ruess says—showcases the act's growth into a band able to channel its massive sound and singalong choruses into concise tracks. "Sometimes we felt the need to go overboard," Ruess adds, "and then we realized we wanted everything to be heard."

COUNTRY

BRENT ANDERSON (@brents2cents) can recall singing in the hallway at a casino while his band played the main room because he was too young to legally be in the venue, but such obstacles didn't deter the Sea Gayle Records/Arista Nashville newcomer, who began writing songs when he was 10 and fronting his own band at 13. The Pascagoula, Miss., native spent the latter part of 2011 introducing country radio to his debut single, "Amy's Song," which features guest vocals by Vince Gill and Pure Prairie

League's Craig Fuller. "We've been doing a lot of radio shows at clubs and bars, so we're getting in front of listeners," says Anderson, now 23, who has also been opening shows for Ronnie Dunn, Jerrod Niemann and Brad Paisley. "He's a unique songwriter and a unique singer," says Paisley, who co-wrote two songs for Anderson's debut, set to arrive this summer. "He has this really cool voice and when I heard the way he writes, I was in. I hope he has all the success in the world."

Broken Bow Records newcomer **DUSTIN LYNCH** (@dustinlynch) honed his songwriting skills penning more than 200 songs in less than two years. The Tullahoma, Tenn., native earned the respect of Music Row's songwriting elite and his collaborators include Dallas Davidson ("Just a Kiss"), Tim Nichols ("Live Like You Were Dying") and Casey Beathard. His debut single, "Cowboys and Angels," is gaining traction at country radio and he's a savvy social media operative: He documents his travels on his radio-tour Tumblr (dlradiotour.tumblr.com) and connects with fans

DANCE

DUCK SAUCE started out as a side project: a chance for friends and fellow DJ/producers A-Trak and Armand Van Helden to indulge their love for all things "zany and absurd," according to A-Trak. In 2011, that resulted in a mere three singles: feel-good disco-house anthem "ANYway," minimal-house chant "Big Bad Wolf" and what might be the year's most surprising Grammy Award nominee (for best dance song), "Barbra Streisand." The simple track—which bleats the diva's name over a sampled disco loop—inspired

a celeb-dotted video (66.3 million YouTube views thus far) and even a make-your-own microsite, which allowed users to set any similarly syllabic set of words to the same instrumental. It was enough to prompt the occasional duo to start work on a full album, set for a 2012 release. "It still sort of feels like a side project, because Armand and I both continue to do our own solo work in parallel," says A-Trak, also founder of label Fool's Gold. "Dance music's not going anywhere, and with Duck Sauce I feel like we really have our lane, our own place. Not to sound cocky, but no one's really making records like us on this level. Our approach is minimal and fun.

We take pride in being outsiders and doing things our own way."

In addition to being respected drum'n'bass producer Spor, U.K.-born Jon Gooch is also **FEED ME** (@feedme), a toxic green, rectangle-shaped cartoon monster with a fang-filled Cheshire grin who just happens to produce song-based electro-house. An animated character fronting a dance music project? Just tell Feed Me's label boss Deadmau5 that it's crazy. A full album on Mau5trap, and a headlining North American tour—heavy with visuals and effects, supports TBA—are planned for midyear.

LATIN

For the past three years, **J BALVIN** (real name Jose Alvaro Osorio Balvin) has permeated the airwaves of his native Colombia with self-released, danceable reggaeton tracks boasting romantic lyrics and catchy hooks. In 2010, EMI Colombia signed Balvin (@jbalvin) to a distribution deal, leading U.S.-based Capitol Latin to sign him as an exclusive recording artist. After collecting a gold plaque in Colombia for sales of 15,000 copies of his 2009 debut, *Real*, Balvin is now preparing to go global. His first international album will hit later this year, but in January Capitol Latin will drop a mixtape featuring hits and unreleased material. "What he has accomplished on his own has been unprecedented," Capitol Latin VP of marketing David Alvarado says. "We are happy to take him to the next level."

Downey, Calif.-based Del Records founder Angel Del Villar discovered Mexican-born **NENA GUZMAN** (@nena_guzman1) last year after seeing her belt out heartfelt corridos and romantic ballads online. On Feb. 28, Del Records/Sony will release her debut, *Te Declaro La Guerra/I Declare War on You*. Produced by regional Mexican music vets Giovanni Cabrera and Daniel Niebla, the project



Superstar: **JACOB LATIMORE** is shooting for the stratosphere.

will mark the 21-year-old Guzman, who has already racked up 2 million-plus YouTube views, as one of the youngest artists in her genre to emerge with a strong fan base.

R & B

Ever since **WILLOW SMITH** (@officialwillow) stormed onto the scene in 2010 with "Whip My Hair"—No. 11 on the Billboard Hot 100; 1.5 million downloads, according to Nielsen SoundScan—fans have been wondering what's next. Well, the 11-year-old dynamo is back with new single "Fireball" (featuring Nicki Minaj), while her Roc Nation debut album, *Knees and Elbows*, is due in April, just in time for the Kids' Choice Awards (hosted by Willow's famous father, Will). The set's producers and songwriters include Tricky Stewart, the-Dream, Jim Jonsin, Warrryn Campbell, Ester Dean, Andre Mer-

ritt, Red Styles and Stoopid Robots. According to Omarr Rambert, music director/A&R executive for Overbrook Entertainment, which manages Smith, "This album is like a gumbo of R&B, pop and rock. It's pretty much all the music that inspires Willow."

Fifteen-year-old **JACOB LATIMORE** (@jacoblatimore) is a singer/dancer/actor who first appeared on Billboard's R&B/hip-hop charts in 2007 with viral single "Superstar" (released by Crown World/Face2Face, the track peaked at No. 84) and whose RCA debut is slated for early 2012. The Teddy Riley-produced radio version of first single "Like 'Em All" (featuring Issa) has sold 76,000 downloads, according to Nielsen SoundScan, and peaked at No. 55 on Hot R&B/Hip-Hop Songs last year. It was preceded last February by a version featuring Diggy Simmons that peaked in the top five at Radio Disney.

CHRISTIAN

Boasting a vibrant pop/rock sound that echoes a mix of influences ranging from Coldplay and Amy Grant to Aqualung, **FOR KING & COUNTRY** (@4kingandcountry) bows Feb. 28 with its Fervent Records debut, *Crave*. Born in Sydney, siblings Joel and Luke Smallbone moved to Nashville during elementary school when their concert promoter father relocated the family. "We are opposites, but we really function well together," Joel says of the brothers' dynamic. The duo's first single, "Busted Heart (Hold On to Me)" is climbing Billboard's Christian Songs chart. Album cuts "People Change" and "Love's to Blame" have aired on the CW show "Vampire Diaries," and the song "Light It Up" was tapped for Lifetime's "Drop Dead Diva." The brothers will kick off 2012 joining Skillet, Sanctus Real and other acts on the Winter Jam tour.

In 2007, **KARYN WILLIAMS** (@karynwilliams) left her real estate career in Orlando, Fla., and moved to Nashville. An indie effort stirred interest at Christian radio with the single "Rejoice" and paved the way for a deal with Inpop Records. "It has its roots in pop/worship," Williams says of label debut *Only You*, coming in May. "I have a broad variety of musical influences that range from Amy Grant to Mariah Carey to the Judds, so there is a little bit of everything on this record."

INDEPENDENT

Before Glassnote Records signed him last summer, one-man band **BRAD OBERHOFER** (@oberhofermusic) already had a sizable fan base. A former student at New York Univer-



Songbook: **BRENT ANDERSON** is expanding repertoire beyond "Amy's Song."

sity, the Tacoma, Wash., native spent years performing in Manhattan and Brooklyn at established and DIY venues alike, and today, within many online and local indie circles, Oberhofer is already a household name. Now with Glassnote onboard, the artist has been able to fully realize what he has called a two-year-long "labor of love." The result? A sparkly pop debut, due March 15, that fits well beside works by labelmate Phoenix. As for what to expect from it, Glassnote CEO Daniel Glass suggests the tracks will be best digested on the move. "We were driving in California recently," he says, "and we just blasted it, over and over."

Athens, Ala., blues rock quintet **ALABAMA SHAKES** (@alabamashakes) has built a monstrous buzz since self-releasing its self-titled debut EP in September through Bandcamp. Paste magazine recently named the band its best new artist of 2011, and the act's face-melting live shows—featuring the devastating lead vocals of frontwoman Brittany Howard—have been selling out faster and faster. The band's still-untitled full-length debut is set to drop in April on ATO in the United States and Rough Trade in the United Kingdom.

Reporting by Justino Aguila, Jon Blisstein, Leila Cobo, Jason Lipshutz, Devon Maloney, Kerri Mason, Benjamin Meadows-Ingram, Gail Mitchell and Deborah Evans Price.

JAZZ

Swiss harpist **GIOVANNA PESSI**, whose previous recordings have been with baroque and contemporary music ensembles, blends the folk music of Leonard Cohen, Nick Drake and collaborator Susanna Wallumrod with 17th-century pieces by Henry Purcell on her solo debut, *If Grief Could Wait*, arriving Feb. 7 on ECM. Produced by Manfred Eicher and recorded in Lugano, Switzerland, the album uses early-music instrumentation of harp, viola da gamba and nyckelharpa to complement Wallumrod's understated vocals. Pessi met Wallumrod while recording with Wallumrod's brother Christian in 2006, which led to Pessi playing harp on Susanna's *Sonata Mix Dwarf Cosmos*. Eicher then asked Pessi to deliver a proposal for an ECM album, prompting a year of rehearsing before the project expanded to a quartet. Wallumrod, a Norwegian, has performed as Susanna & the Magical Orchestra since 2000.

Rejoice: **KARYN WILLIAMS** is keeping the faith.



LATIMORE: KENNETH CAPPELLO; ANDERSON: JEREMY COWART; WILLIAMS: COURTESY OF INPOP

Really Big Shows

Live music faces growth prospects in 2012: big overseas opportunities—and the rise of electronic dance music and hip-hop as forces • BY RAY WADDELL

THE SLUMP THAT THE TOURING business suffered in 2010 is now looking more like a blip on the radar screen than the shape of things to come. Thanks in part to the embrace of a back-to-basics approach that refocused attention on smart pricing, scaling and value packaging, the industry bounced back in 2011 (Billboard, Dec. 17, 2011) and appears poised to do so again this year.

Of course, it doesn't hurt that a bevy of superstar artists are scheduled or expected to hit the road in 2012 (see story, this page). But helping further improve the industry's growth prospects this year are expanding international opportunities and the continued emergence of electronica and hip-hop as vital touring genres.

SCARCITY AND 'CROP ROTATION'

A key factor in the success of any touring artist is keeping markets fresh. But as artists, particularly veteran acts, turn to touring as their primary moneymaker, they tend to go to the well too many times in North America, thereby reducing demand. International markets, while expensive to build, can prove a savvy investment and ultimately extend careers.

As new global markets develop in places like Eastern Europe, the Middle East, South America and Asia, artists have a global platform on which to build their music careers. This is true not only for veterans like U2, Madonna, Bon Jovi and Coldplay, who have long taken a global view, but also for artists that have emerged in the last few years, like Lady Gaga, Justin Bieber, Taylor Swift and Katy Perry, as well as acts with considerable mileage, like the Black Eyed Peas, Usher, Michael Bublé and Nickelback.

"The one thing that's so important about breaking internationally and not just in North America is it gives you the ability to not have to come back and play the same markets too soon," says Randy Phillips, CEO of global promoter AEG Live. "The melt-

down in album sales and the gap left between digital sales and what album revenues were in terms of the business model is now putting so much pressure on touring to try and make up for that gap in earnings that it's forcing artists to stay out too long, go back to the same markets too many times and also overprice and overscale."

A global market provides an opportunity for what William Morris Endeavor contemporary music head Marc Geiger calls "crop rotation."

"We work on trying to cycle artists into different places, different markets, so we produce some scarcity, which increases demand," Geiger says. "Part of our job [as an agent] is to be a market expert, and an expert tries to fit an artist's demand and the pricing and what actually happens and guess it as correctly as one can. That yields the good year."

NEW GROWTH GENRES

The future of touring hinges on its ability to cultivate new generations of live music fans. That's happening in a big way right now with stars in electronica and hip-hop, two genres that boast a wealth of charismatic young artists that not only are compelling live performers, but have also bought into the mind-set that touring builds careers and are selling tickets as a result.

A decade ago, few would have predicted these two particular genres would drive industry-wide growth. Electronica has been around for decades but seemed relegated to underground status and warehouse parties until a charismatic group of DJs rose to prominence, driven in no small part by massive electronic fes-

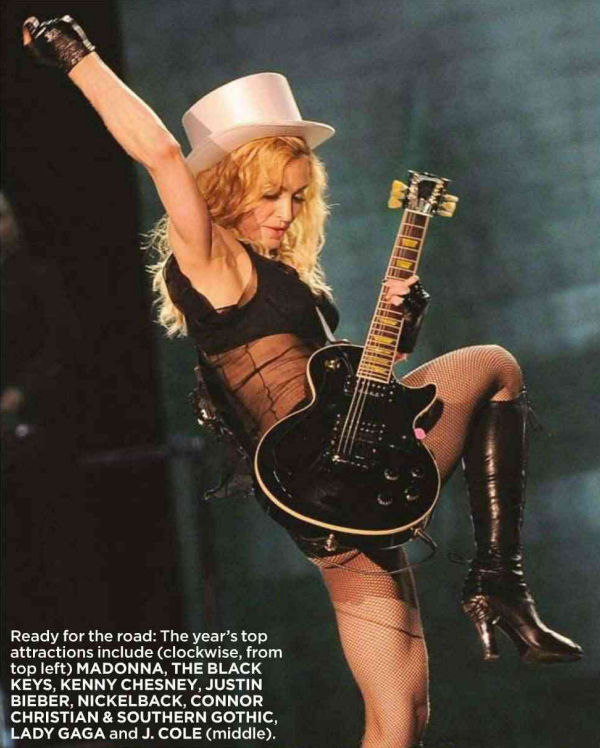
tivals on a global scale and key performance slots at American rock fests. Now acts like Tiësto, Deadmau5, Skrillex, Pretty Lights and Bassnectar are moving up from the clubs to the arena level, and they're finding opportunities the world over.

One could make the case that, in terms of development, electronic music is the new rock, filling the void left by the latter's developmental down cycle.

"If you look at the [2011] box office, Deadmau5, Skrillex, Pretty Lights and Bassnectar did this—it's up there with the big touring rock acts that have developed recently," says Charlie Walker, a partner at C3 Presents and manager of Bassnectar through C3's management division.

Hip-hop, on the other hand, has long been part of the music mainstream, but at least through the '90s was a genre that seldom realized the same level of success at the box office as it did at retail and radio. Several factors were cited for that disconnect, but surely one key element was a reluctance of some hip-hop acts to place a high emphasis on touring as opposed to other, more lucrative pursuits. A platinum hip-hop act often found little rationale for playing clubs when better financial rewards awaited in the less-grinding world of recording, publishing and branding deals. But when the hits dried up and the scene moved on, those acts often found themselves without a touring base to extend their careers.

Inspired by rap artists like Jay-Z, Kanye West and Lil Wayne—dynamic performers who worked hard to build their live audiences—a new breed of hip-hop acts is rising from the clubs and into the arenas—Wiz Khalifa, Mac Miller, J. Cole, Big K.R.I.T. and ASAP Rocky among them. Pricing is conservative and the fans skew younger than those of a few years ago and might find themselves in a club for an all-ages rap show one weekend and at a festival like Bamboozle the next.



Ready for the road: The year's top attractions include (clockwise from top left) MADONNA, THE BLACK KEYS, KENNY CHESNEY, JUSTIN BIEBER, NICKELBACK, CONNOR CHRISTIAN & SOUTHERN GOTHIC, LADY GAGA and J. COLE (middle).



Meanwhile, the rock fests are reacting to the trend, booking not only acts like Jay-Z, Eminem and West as main-stage headliners, but giving the younger artists—along with veterans of the scene—slots on the secondary stages. For the first time, rap music is poised to become a touring force beyond just the same handful of superstar artists who can sell tickets.

"I do agree that this new breed of hip-hop... will continue to succeed in 2012 and help to keep the overall touring market healthy," says Peter Schwartz, agent for such acts as Khalifa, Miller and K.R.I.T. at the Agency Group. "I am not sure this genre can carry the entire industry as a whole, but it will surely be a positive piece of the puzzle."

Tours To Watch For

From stadiums to clubs—to the surprises

THE NO-BRAINER

When **Kenny Chesney** won his seventh Top Package award at the 2011 Billboard Touring Awards last November for his Goin' Coastal tour, promoter Louis Messina accepted the honor, saying, "I guarantee you'll be back up here next year."

The next day, word came that former

tour mate and fellow country superstar **Tim McGraw** would join Chesney in 2012 for his all-stadium Brothers of the Sun tour, along with **Grace Potter & the Nocturnals** and **Jake Owen**.

Betting on Chesney, McGraw and company to blow out stadiums isn't exactly going out on a limb. After taking the previous year off, Chesney re-

MADONNA: MICHAEL O'NEILL/GETTY IMAGES; BLACK KEYS: JEFF HANZITZEL/MAGNET.COM; CHESNEY: CHRISTOPHER POLK/GETTY IMAGES; BIEBER: RAY MICKSHAW/FOX CHAD PROFFER; C. FLANNAGAN/FILMMAGIC.COM; LADY GAGA: LARRY BUSACCA/WIREIMAGE.COM; COLE: TIM MOSENFELDER/GETTY IMAGES



turned to the road in 2011 with Goin' Coastal, which ranked sixth among the year's top-grossing treks, pulling in \$84.6 million, with attendance of 1.2 million from 55 shows, according to Billboard Boxscore. And adding McGraw to the bill elevates the Brothers tour to "event" status.

Early sales point to a monster. Nineteen stadiums have been put on sale, including Gillette Stadium in Foxborough, Mass., which sold out and rolled into a second show that already has moved more than 44,000 tickets. Philadelphia and Minneapolis have sold out (the latter in less than an hour), and Detroit, Dallas and East Rutherford, N.J., are "way ahead" of last year, according to Messina.

The real winners on this tour may be Owen and Potter. The former gets a massive platform that extends beyond just those in the stadiums, and Potter and her crack band will play in front of more than 1 million people, most of whom probably didn't catch her fiery sets at Bonnaroo. Brothers could be a career-defining tour for both.

ELITE STATUS MILES

The list of the top 10 highest-grossing tours of all time is tough to break into when the market will only bear a certain level of ticket prices and artists capable of filling stadiums are few and far between. But two treks have

a shot at joining this elite club in 2012.

Madonna's 2008-09 Sticky & Sweet tour grossed more than \$408 million, according to Billboard Boxscore, making it the top-earning tour by a solo artist and the third-highest-grossing tour of all time. While Madge hasn't officially announced plans for a 2012 tour, the industry is clearly anticipating one. It would be her second under her long-term multi-rights deal with Live Nation and would come under the watch of Live Nation global touring chairman Arthur Fogel, who handled the Sticky & Sweet trek, as well as the Confessions and Re-Invention tours. A new album on Interscope (though Live Nation retains Madonna's recording rights as part of the Live Nation deal inked in 2007) is expected as soon as the first half of this year, and would, as on past tours, provide immeasurable promotional juice. If she works enough dates and includes some stadiums, Madonna could have a second top 10 entry.

Roger Waters' live re-creation of the epic 1980 Pink Floyd album *The Wall* is a technical and artistic marvel, and a gift that keeps on giving. Since launching to huge critical and commercial success in 2010, *The Wall* has taken in \$191.4 million, ranking it No. 16 among the highest-grossing tours ever, according to Billboard Boxscore.

Tickets for *The Wall* carry a hefty price tag—Rolling Stones-esque at the top tier—but the consensus is it's well worth it, as glowing word-of-mouth has been a primary driver around the world. At least 36 more arena and stadium dates in North America are booked for next summer. Add to that the potential for more international work, and Waters should handily climb into the all-time top 10.

DO IT AGAIN

Thanks to support at radio, acts can rise rapidly to arena-level headliners. But sometimes, the fall back to obscurity can be almost as fast. The key is sustainability, and two acts in particular will have an opportunity to show their arena-level staying power in 2012: **Lady Gaga** and **Justin Bieber**. Although neither has officially announced a tour for this year, both are expected to hit the road, with Gaga having had time to recover from her epic Monster Ball tour and Bieber's next album expected as early as the first quarter. Both acts have already kicked some serious box-office tail in their first move to the arena ranks. Now it's time to prove they can do it again.

Bieber's *My World* tour, promoted primarily by AEG Live, grossed \$80 million from June 2010 through October 2011, according to Billboard Boxscore. He worked it hard, moving

1.3 million tickets to 96 shows. That type of sweat equity often pays dividends for years, particularly when it comes to international markets. Of course, much depends on what a new album delivers in terms of radio hits and overall reception. Bieber, managed by Scooter Braun and booked by Creative Artists Agency, is in a transitional phase, and he and his camp are well aware that his music needs to mature, or at least change somehow, to ensure longevity.

If Bieber made a box-office splash during his debut arena tour, Gaga's was a full-on explosion. Her Monster Ball tour, produced primarily by Live Nation, wrapped last May after having grossed \$188 million and moving more than 2 million tickets—a record-high gross for a debut arena-headlining tour, according to Boxscore. Gaga takes risks with her music, which makes box-office prognostication risky as well. But the passionate following of her "little monsters" has a Madonna-esque feel to it in terms of cultural significance, and they're hungry for more shows. Managed by Troy Carter and booked by William Morris Endeavor, Gaga is just getting started. If she returns to the road in 2012, she'll blow up the box office again.

THE MAILMEN

Since building to arena headliners, **Nickelback** has been money at the box office. This is a band that lives to tour and, like the mailman, it always delivers. As a headliner, Nickelback has grossed \$177.6 million and sold more than 4 million tickets to about 400 shows since 2001, according to Billboard Boxscore.

Last time around on its *Dark Horse* tour, Nickelback grossed \$86 million and sold more than 1.5 million tickets to 113 shows, an average of 13,000-plus tickets per night. Nickelback delivered a hot new album in *Here and Now* (Roadrunner) last November, and will work the road hard in supporting that record. The loose touring plan for Nickelback, booked by Steve Kaul at the Agency Group and managed by Bryan Coleman, is to play North American arenas from April through July, then hammer away at international markets with a run through Australia, New Zealand, Japan and Southeast Asia in August and September, then Europe in October and November. Team Nickelback believes in long cycles, so it's likely more dates will be announced for 2013, possibly venturing into South America and South Africa.

Music snobs may roll their eyes, but the public has voted: This band defines consistency at the box office.

ON THE VERGE

High-energy country-rock outfit **Connor Christian & Southern Gothic**

have been making headway the hard way, winning fans over one at a time playing any venue that will book them and slowly building a solid base. Like the Zac Brown Band, they're accomplished players with a rootsy Georgia appeal that allowed ZBB to score unlikely radio hits and headlining status.

Connor Christian & Southern Gothic have been managed by industry veteran Charlie Brusco, founder of Alliance Artists in Atlanta. Last December, Billboard.biz broke the news that Alliance would merge with Red Light Management and serve as Red Light's office in Atlanta.

Connor Christian & Southern Gothic are totally indie, booking plenty of dates without an agent and releasing music on their own through ConnorChristian.com. But there's plenty of interest from agents and labels as the band gains steam, and the Red Light deal could be a game-changer. A resourceful and relentless manager on his own, Brusco now has a much bigger toolbox to play with.

"Red Light will help me break this great band," Brusco says of Connor Christian & Southern Gothic. "They're tearing it up in the Southeast right now... We're going to build it the old-fashioned way—the band's going to be on the road for the next couple of years and we'll see what happens."

LANDING ON THE MAINSTREAM RADAR

Given the transition of the once-underground genre of dance/electronica into the mainstream, it was just a matter of time until a DJ reached the upper echelon of international touring acts. That finally happened in 2010 when **Tiësto** became the first DJ to rank among the top 25 tours of the year, according to Billboard Boxscore.

Beyond becoming mainstays at festivals of all stripes, several other dance acts are teed up to make a significant jump in ticket sales this year. **Pretty Lights**, **Kaskade** and **Bassnectar** are among them, with Deadmau5 arguably on his way as well. But, given the spotlight that comes with an unexpected five Grammy Award nominations, including one for best new artist, Skrillex is now on the radar of music fans and the industry alike at a level few electronic acts can yet claim.

Savvy career moves, backed by talent and sweat, is making this scene a factor in the hard-ticket world, and one should expect **Skrillex's** career arc to trend significantly upward this year. "While we plan to be outside of America for the first half of the year, there are some exciting festival plays and unique one-offs that will be announced shortly," his agent Lee Anderson says. "We plan to spend a great deal of time in the States during the latter part of the year." —RW

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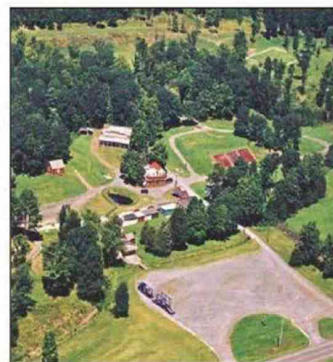
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REPLICATION	FIXTURES	DJ SERVICES	CONCERT INFO
VINYL PRESSING	CD STORAGE CABINETS	FINANCIAL SERVICES	VENUES
CD ROM SERVICES	DISPLAY UNITS	LEGAL SERVICES	NOTICES/ ANNOUNCEMENTS
DVD SERVICES FOR SALE	PUBLICITY PHOTOS	ROYALTY AUDITING	VIDEO
PROMOTION & MARKETING SERVICES	INTERNET/WEBSITE SERVICES	TAX PREPARATION	MUSIC VIDEO
MUSIC DISTRIBUTORS	BUSINESS SERVICES	BANKRUPTCY SALE	POSITION WANTED
AUCTIONS	MUSIC INSTRUCTION	COLLECTABLE	LISTENING STATIONS
RECORDING STUDIOS	BUSINESS OPPORTUNITIES	PUBLICATIONS	FOR LEASE
REAL ESTATE	COMPUTER/SOFTWARE	TALENT	DISTRIBUTION NEEDED
INVESTORS WANTED	MUSIC MERCHANDISE	SONGWRITERS	EDUCATION OPPORTUNITY
STORES FOR SALE	T-SHIRTS	SONGS FOR SALE	HELP WANTED
EQUIPMENT FOR SALE	EMPLOYMENT SERVICES	DEALERS WANTED	MASTERING
		RETAILERS WANTED	

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THE HOT BOX

A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS



SUITING UP

>>The Billboard 200's highest bow is SafetySuit's second album, *These Times*, at No. 7 with 26,000, according to Nielsen SoundScan. It was exclusive to iTunes for its debut week before becoming widely available to all retailers. It's the highest rank and best sales week for the band, which previously hit No. 173 on July 25, 2009, with *Life Left to Go*.

HORN-TOOTING

>>Billboard charts itself at No. 56 on Top Country Albums (viewable at billboard.biz/charts) this week as the *Billboard Special Edition: Country's Best compilation* bows on the tally. Exclusive to Target, the combo mini-magazine/CD set is available with two different covers (Jason Aldean or Zac Brown Band).



'DRAGON' LADY

>>Enya's classic 1989 single "Orinoco Flow (Sail Away)" finally rises to No. 1 on New Age Digital Songs (2-1, see page 39) in its 105th week on the list. It replaces her own "Only Time," which falls 1-2. "Orinoco" has found renewed interest as of late, thanks to its use during a pivotal scene in the film "The Girl With the Dragon Tattoo."

CHART BEAT

>>Lady Gaga makes it five No. 1s in five tries on Dance Club Songs from her *Born This Way* album, as "Marry the Night" follows the title cut, "Judas," "The Edge of Glory" and "You and I" to the summit (3-1). Reaching No. 1 in just five weeks, her new leader ties "Telephone" (featuring Beyoncé) for her second-fastest coronation on the chart. She reached the apex in just four frames with "Bad Romance" in December 2009. Dating to her first week atop Dance Club Songs (Feb. 21, 2009) with "Poker Face," Lady Gaga leads all artists with 12 toppers. Her occasional collaborator Beyoncé ranks second in that span with nine No. 1s, followed by Katy Perry and Rihanna (eight each).

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

SAFETY SUIT: ANDRÉS MARTÍNEZ

Billboard

CHARTS

Is Another British Pop Invasion On The Way?

Could the **Wanted** usher in a new wave of British pop to American shores?

The five-piece male U.K. vocal group—which has notched five top five singles on the Official U.K. Singles chart and a pair of top five albums—is taking a serious stab at U.S. stardom.

The group made its American TV debut on "The Ellen DeGeneres Show" on Jan. 10 and appears to be a priority for Mercury Records. How serious? **Scooter Braun**, **Justin Bieber's** manager, has been recruited as the Wanted's U.S. manager.



Though the United Kingdom is rife with pop acts that seem perfect for American audiences, few ever successfully cross the pond. There isn't one simple reason why British acts fizzle in the States, but one could count on two hands the number of U.K. imports that have gone largely unnoticed in the past decade.

That's why the commitment from Mercury to the Wanted, along with the enlistment of Braun, is notable.

The group will head out on the road for a U.S. club tour beginning Jan. 17 in Orlando, Fla., at the Social. The quick 10-date jaunt will wrap at the Roxy in Los Angeles on Feb. 8.

While touring, the band is also scheduled to make appearances at gay clubs and high schools. While details on the latter are still being ironed out, the group will hit at least four gay venues including Splash in New York (Jan. 21) and Saloon in Minneapolis (Jan. 27). A visit to a Los Angeles-area gay night spot was in the works at press time.

The gay clubs-and-high school trek shouldn't be surprising. It's no secret that many pop vocal groups' core audiences are teen girls and gay men. In the United Kingdom, many pop acts devote substantial promotional attention to their gay fans and it's standard practice for them to make appearances at gay clubs and grace the covers and front pages of popular LGBT magazines and websites.

The Wanted's current U.S. single, "Glad You Came," is lifted from its most recent U.K. album, *Battleground*, which hit No. 5 on the U.K. Albums Chart. "Glad"—a former No. 1 U.K. hit—is making inroads on U.S. radio and has already seen a jump in sales thanks to the

group's "Ellen" performance.

The tune may debut as early as next week on the Mainstream Top 40 airplay tally. "Glad" previously peaked at No. 31 on the Dance Club Songs chart on Nov. 19, 2011, while a previous club tune, "All Time Low," reached No. 19 on Aug. 27.

"Glad" has received a national push by Sirius-XM's Hits 1 top 40 channel where it's been played more than 500 times, according to Nielsen BDS, since September. On terrestrial radio, WXRK (92.3 Now) New York leads the way in total plays with 400 since October, including 42 in the seven days ending Jan. 11.

Label sources say that sales of "Glad" shot through the roof the day of the "Ellen" gig—moving from a couple hundred downloads to more than 5,000. That's pretty handsome, considering it sold 7,000 downloads in the week ending Jan. 8.

While a release date for the Wanted's debut U.S. album isn't confirmed yet, perhaps the building momentum of "Glad" could help firm up a street date sooner than later.

THIS MUST BE POP: While the **Wanted** is making a go at America, there are a number of other successful U.K.-based pop acts that deserve some state-side attention.

One Direction: The 2010 third-place

finisher on the U.K. "X Factor" program is a runaway phenomenon in its homeland, and the act has only released one album. The five younggens (ages 17-20), have 1.2 million Twitter followers (@onedirection), nabbed two top three U.K. singles and reached No. 2 with debut album *Up All Night* in November. They will support **Big Time Rush** on tour beginning Feb. 24 in Chicago. Further, *Night* will be released March 12 in the United States on Syco/Columbia. Prepare for mobs of screaming American fans.

Girls Aloud: The female vocal quintet has notched 20 top 10 singles in the United Kingdom between 2002 and 2008 and is on hiatus while the members each pursue individual careers. (Rumors abound that they'll re-form for a gig at the London Olympics this year.) Americans almost got to know one-fifth of the group in 2011, when **Cheryl Cole** was briefly a judge on Fox's "The X Factor."

McFly: The pop-rock band has claimed 17 U.K. top 10 singles and six top 20 albums since 2004. Most recently, the cheeky quartet of guys have expanded their appeal to a wider (and older) audience, thanks to their foray into reality TV competitions. Drummer **Harry Judd** won the latest edition of "Strictly Come Dancing" (the parent show of America's "Dancing With the Stars") while in December, bassist **Dougie Poynter** was crowned champion of the famous-people-stuck-in-a-jungle show "I'm a Celebrity... Get Me Out of Here!"

Market Watch A Weekly National Music Sales Report

Weekly Unit Sales

	ALBUMS	DIGITAL ALBUMS*	DIGITAL TRACKS
This Week	5,799,000	2,441,000	32,765,000
Last Week	7,714,000	3,467,000	46,420,000
Change	-24.8%	-29.6%	-29.4%
This Week Last Year	5,438,000	1,963,000	29,778,000
Change	6.6%	24.4%	10.0%

*Digital album sales are also counted within album sales.

Weekly Album Sales (Million Units)



Year-To-Date

	2011	2012	CHANGE
OVERALL UNIT SALES			
Albums	5,438,000	5,799,000	6.6%
Digital Tracks	29,778,000	32,765,000	10.0%
Store Singles	38,000	53,000	39.5%
Total	35,254,000	38,617,000	9.5%
Albums w/TEA*	8,415,800	9,075,500	7.8%

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

DIGITAL TRACKS SALES

'11	29.8 million
'12	32.8 million

SALES BY ALBUM FORMAT

CD	3,412,000	3,268,000	-4.2%
Digital	1,963,000	2,441,000	24.4%
Vinyl	63,000	89,000	41.3%
Other	1,000	2,000	100.0%

For week ending Jan. 8, 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
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YEAR-TO-DATE SALES BY ALBUM CATEGORY

Current	2,817,000	2,744,000	-2.6%
Catalog	2,622,000	3,055,000	16.5%
Deep Catalog	2,016,000	2,449,000	21.5%

CURRENT ALBUM SALES

'11	2.8 million
'12	2.7 million

CATALOG ALBUM SALES

'11	2.6 million
'12	3.1 million

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

Main Billboard 200 chart table with columns for Rank, Artist, Title, and Peak Position. Includes entries for Adele (#1), Drake, The Black Keys, Young Jeezy, Coldplay, Rihanna, Safelysuit, LMFAO, and various other artists.



It is the only title to surpass 100,000 this week (124,000; down 14%). At No. 2, Drake's Take Care shifts 42,000 (down 41%).

The 'Red Solo Cup' singer's album was offered as Amazon MP3's Daily Deal on Jan. 5 for \$3.99, which prompts its 9% overall gain—the only increase in the top 50 this week.



While there was a chance that the set was going to shift into the top 10 this week, it only skips up (19,000; down 18%). Its physical CD release on Jan. 24 should help keep it afloat.

Pricing at Walmart (\$9) likely helps the set, which moves 8,000 overall this week (up 43%) but also gains by 56% at mass merchants (including Walmart).



The album passes the 200,000 cumulative sales mark this week with another 7,000 sold (down 16%). The vocal quartet performed on 'The Ellen DeGeneres Show' on Jan. 4.

THE BILLBOARD 200 ARTIST INDEX table listing artists and their chart positions across various weeks.

UNCHARTED™		DATA PROVIDED BY	music	NEXT BIG SOUND
THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	MYPSPACE PAGE
1	1	52	#1 DJ BL3ND	WWW.MYPSPACE.COM/BL3NDIZZY
2	2	51	TRAPHIK	WWW.MYPSPACE.COM/TRAPHIK
3	4	48	MADDI JANE	WWW.MYPSPACE.COM/MADDIJANEMUSIC
4	5	47	TYLER WARD	WWW.MYPSPACE.COM/TYLERWARD
5	7	47	SUNGA H JUNG	WWW.MYPSPACE.COM/JUNGSUNGA
6	3	51	NOISIA	WWW.MYPSPACE.COM/NOISIA
7	RE-ENTRY		CLOCK OPERA	WWW.MYPSPACE.COM/CLOCKOPERA
8	27	28	AEROPLANE	WWW.MYPSPACE.COM/AEROPLANEMUSICLOVE
9	6	17	STAR SLINGER	WWW.MYPSPACE.COM/STARSLINGERMUSIC
10	8	39	T. MILLS	WWW.MYPSPACE.COM/TMILLS
11	9	42	MAREK HEMMANN	WWW.MYPSPACE.COM/MAREKHEMMANN
12	11	43	PRETTY LIGHTS	WWW.MYPSPACE.COM/PRETTYLIGHTS
13	NEW		BEFORE YOU EXIT	WWW.MYPSPACE.COM/BEFOREYOUEXIT
14	17	40	METRONOMY	WWW.MYPSPACE.COM/METRONOMY
15	12	16	MORD FUSTANG	WWW.MYPSPACE.COM/MORDFUSTANG
16	14	36	PITTY	WWW.MYPSPACE.COM/BANDAPITTY
17	31	24	YANN TIERSEN	WWW.MYPSPACE.COM/YANNTIERSENINPROGRESS
18	23	19	ORELSAN	WWW.MYPSPACE.COM/ORELSAN
19	13	48	DIYAR PALA	WWW.MYPSPACE.COM/DIYARPALA
20	16	48	PORTA	WWW.MYPSPACE.COM/PORTA1
21	22	48	JESUS ADRIAN ROMERO	WWW.MYPSPACE.COM/JESUSADRIANNET
22	10	13	ONRA	WWW.MYPSPACE.COM/ONRA
23	21	25	JOTA QUEST	WWW.MYPSPACE.COM/JOTAQUEST
24	15	29	NEOCLUBBER	WWW.MYPSPACE.COM/NEOCLUBBER
25	RE-ENTRY		LAZY RICH	WWW.MYPSPACE.COM/DJLAZYRICH
26	30	12	DATSIK	WWW.MYPSPACE.COM/DJDATSIK
27	32	34	GOD IS AN ASTRONAUT	WWW.MYPSPACE.COM/GODISANASTRONAUT
28	28	51	ENTER SHIKARI	WWW.MYPSPACE.COM/ENTERSHIKARI
29	24	17	COM TRUISE	WWW.MYPSPACE.COM/IAMCOMTRUISE
30	34	12	MEYTAI COHEN	WWW.MYPSPACE.COM/DEWATERPRIEST
31	25	51	DAVE DAYS	WWW.MYPSPACE.COM/DAVEDAYS
32	29	51	ALYSSA BERNAL	WWW.MYPSPACE.COM/ALYSSABERNAL
33	39	25	GOLD PANDA	WWW.MYPSPACE.COM/GOLDPANDA
34	RE-ENTRY		FUNKAGENDA	WWW.MYPSPACE.COM/FUNKAGENDA
35	40	7	GRAMATIK	WWW.MYPSPACE.COM/GRAMATIK
36	41	15	TOKIMONSTA	WWW.MYPSPACE.COM/TOKIBEATS
37	RE-ENTRY		THE BLOODY BEETROOTS - DEATH CREW 77	WWW.MYPSPACE.COM/THEBLOODYBEETROOTS
38	19	28	BORGORE	WWW.MYPSPACE.COM/BORGORE
39	RE-ENTRY		GIRL TALK	WWW.MYPSPACE.COM/GIRLTALK
40	18	6	ELECTRIX	WWW.MYPSPACE.COM/ELECTRIX
41	RE-ENTRY		PURITY RING	WWW.MYPSPACE.COM/PURITYRING
42	RE-ENTRY		NICOLAS JAAR	WWW.MYPSPACE.COM/NICOLASJAAR
43	26	5	DESIGNER DRUGS	WWW.MYPSPACE.COM/DESIGNERDRUGSCLUBMUSIC
44	36	41	JOSEPH VINCENT	WWW.MYPSPACE.COM/JOSEPHVINCENTMUSIC
45	48	9	EMANCIPATOR	WWW.MYPSPACE.COM/EMANCIPATOR
46	RE-ENTRY		MILES KANE	WWW.MYPSPACE.COM/MILESKANEMUSIC
47	RE-ENTRY		GABE BONDOC	WWW.MYPSPACE.COM/INGABE
48	RE-ENTRY		HADOUKEN!	WWW.MYPSPACE.COM/HADOUKEN
49	47	40	BONDAN PRAKOSO & FADEZBLACK	WWW.MYPSPACE.COM/BONDANFADEZBLACK
50	NEW		MATT CORBY	WWW.MYPSPACE.COM/MATTCORBYAU

Thanks to a new video release, Clock Opera comes rebounding in at No. 7 on Uncharted, marking a return to the tally after spending one week on the list at No. 30 on Dec. 3, 2011. The act uploaded the video for "Once and for All" to its Vimeo account on Jan. 2 and the audio of the tune to SoundCloud on Jan. 4. Combined on the two services, "Once" has notched more than 40,000 plays.



SOCIAL 50™		DATA PROVIDED BY	music	NEXT BIG SOUND
THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	IMPRINT/LABEL
1	3	49	#1 ADELE	XL/COLUMBIA
2	1	59	JUSTIN BIEBER	CHOCOLBY/RAYMOND BRAUN/ISLAND/IDJMG
3	2	59	RIHANNA	SRP/DEF JAM/IDJMG
4	5	59	SHAKIRA	SONY MUSIC LATIN/EPIC
5	6	59	LADY GAGA	STREAMLINE/KONVICT/INTERSCOPE
6	9	59	KATY PERRY	CAPITOL
7	8	57	PITBULL	MR. 305/FAMOUS ARTIST/POLO GROUNDS/US/SONY MUSIC LATIN/RCA
8	4	59	EMINEM	WEB/SHADY/AFTERMATH/INTERSCOPE
9	7	36	LMFAO	PARTY ROCK/WILLI AM/CHERRYTREE/INTERSCOPE
10	14	59	DAVID GUETTA	WHAT A MUSIC/ASTRALWERKS/CAPITOL
11	11	59	NICKI MINAJ	YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
12	10	57	CHRIS BROWN	JIVE/RCA
13	12	59	SELENA GOMEZ	HOLLYWOOD
14	26	27	SKRILLEX	BIG BEAT/MAUSTRAP/ATLANTIC
15	29	57	MICHAEL JACKSON	MJ/J/EPIC
16	24	48	BRUNO MARS	ELEKTRA
17	16	59	TAYLOR SWIFT	BIG MACHINE
18	28	40	JUSTIN TIMBERLAKE	JIVE/RCA
19	20	57	DRAKE	YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
20	15	58	BEYONCÉ	PARKWOOD/COLUMBIA
21	13	58	LIL WAYNE	CASH MONEY/UNIVERSAL REPUBLIC
22	18	59	COLDPLAY	CAPITOL
23	21	54	SNOOP DOGG	DOGGYSTYLE/PRIORITY/CAPITOL
24	31	59	DON OMAR	DRFANATO/MACHETE
25	NEW		ZOOEY DESCHANEL	MERGE
26	RE-ENTRY		BOYCE AVENUE	3 PEACE
27	37	56	WIZ KHALIFA	ROSTRUM/ATLANTIC
28	41	59	LINXIN PARK	MACHINE SHOP/WARNER BROS.
29	36	52	DEMI LOVATO	HOLLYWOOD
30	17	54	50 CENT	SHADY/AFTERMATH/INTERSCOPE
31	22	58	THE BLACK EYED PEAS	INTERSCOPE
32	44	8	AUSTIN MAHONE	UNSIGNED
33	23	56	BRITNEY SPEARS	JIVE/RCA
34	25	58	AVRIL LAVIGNE	RCA
35	38	9	ONE DIRECTION	SYCO
36	RE-ENTRY		MEGAN & LIZ	COLLECTIVE SOUNDS
37	RE-ENTRY		SOULJA BOY	COLLIPARK/S.O.D. MONEY GANG/INTERSCOPE
38	RE-ENTRY		CODY SIMPSON	ATLANTIC
39	NEW		DAVID CHOI	UNSIGNED
40	48	16	GUNS N' ROSES	GEFFEN
41	RE-ENTRY		DESTORM	UNSIGNED
42	RE-ENTRY		CHRISTINA GRIMMIE	UNSIGNED
43	RE-ENTRY		DAFT PUNK	VIRGIN/CAPITOL
44	19	45	JENNIFER LOPEZ	ISLAND/IDJMG
45	NEW		LANA DEL RAY	STRANGER
46	RE-ENTRY		ALEX DAY	NERMIE ARMY HQ
47	43	21	RED HOT CHILI PEPPERS	WARNER BROS.
48	RE-ENTRY		AC/DC	ALBERT PRODUCTIONS/COLUMBIA
49	32	38	KANYE WEST	ROC-A-FELLA/DEF JAM/IDJMG
50	RE-ENTRY		AVENTURA	PREMIUM LATIN

Adele becomes just the sixth act to reach No. 1 on the Social 50 chart since it launched Dec. 11, 2010, as the diva slips 3-1 in her 49th week on the tally. She follows Justin Bieber (38 weeks), Lady Gaga (11), Rihanna (six), Selena Gomez (one) and the Black Eyed Peas (two). During the tracking week, Adele garnered a 161% gain in Facebook fans and a 19% jump in Twitter followers.



YOUTUBE		DATA PROVIDED BY	YouTube	The most popular songs on YouTube.	
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST	IMPRINT/LABEL
1	1	22	#1 SOMEONE LIKE YOU	ADELE	XL/COLUMBIA
2	2	21	ROLLING IN THE DEEP	ADELE	XL/COLUMBIA
3	5	22	PARTY ROCK ANTHEM	LMFAO FEAT. LAUREN BENNETT & GOODROCK	(PARTY ROCK)/WILLI AM/CHERRYTREE/INTERSCOPE
4	15	2	DOMINO	JESSIE J	JL/JAVA/UNIVERSAL REPUBLIC
5	7	13	WE FOUND LOVE	RIHANNA FEATURING CALVIN HARRIS	(SRP/DEF JAM/IDJMG)
6	4	3	YOU DA ONE	RIHANNA	(SRP/DEF JAM/IDJMG)
7	6	9	AI SE EU TE PEGO	MICHEL TELLO	(MICHEL TELLO)
8	10	19	SET FIRE TO THE RAIN	ADELE	XL/COLUMBIA
9	8	22	RAIN OVER ME	PITBULL FEATURING MARC ANTHONY	(MR. 305/POLO GROUNDS/URCA)
10	12	13	PARADISE	COLDPLAY	(CAPITOL)
11	3	16	SEXY AND I KNOW IT	LMFAO	(PARTY ROCK)/WILLI AM/CHERRYTREE/INTERSCOPE
12	9	22	DANZA KUDURO	DON OMAR & LUIGENZO	(VANISORFANATO/MACHETE/UNIVERSAL MUSIC LATIN)
13	11	9	THE ONE THAT GOT AWAY	KATY PERRY	(CAPITOL)
14	14	9	IT WILL RAIN	BRUNO MARS	(SUMMIT/CHOP SHOP/ELEKTRA/ATLANTIC)
15	13	21	MOVES LIKE JAGGER	MAROON 5 FEATURING CHRISTINA AGUILERA	(A&M/OCTONE/INTERSCOPE)

MYPSPACE SONGS		DATA PROVIDED BY	music	The week's top streamed songs on MySpace Music.	
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST	IMPRINT/LABEL
1	3	11	#1 SEXY AND I KNOW IT	LMFAO	(PARTY ROCK)/WILLI AM/CHERRYTREE/INTERSCOPE
2	6	17	SET FIRE TO THE RAIN	ADELE	XL/COLUMBIA
3	1	5	WE FOUND LOVE	RIHANNA FEATURING CALVIN HARRIS	(SRP/DEF JAM/IDJMG)
4	2	24	SOMEONE LIKE YOU	ADELE	XL/COLUMBIA
5	4	5	NI**AS IN PARIS	JAY Z, KANYE WEST, ROC-A-FELLA, ROC NATION	(DEF JAM/IDJMG)
6	7	8	DANCE (ASS)	BIG SEAN FEATURING NICKI MINAJ	(G.O.O.D./DEF JAM/IDJMG)
7	5	24	MOVES LIKE JAGGER	MAROON 5 FEATURING CHRISTINA AGUILERA	(A&M/OCTONE/INTERSCOPE)
8	12	35	PARTY ROCK ANTHEM	LMFAO FEAT. LAUREN BENNETT & GOODROCK	(PARTY ROCK)/WILLI AM/CHERRYTREE/INTERSCOPE
9	18	49	LOVE THE WAY YOU LIE	EMMINEM FEATURING RIHANNA	(WEB/SHADY/AFTERMATH/INTERSCOPE)
10	11	35	ROLLING IN THE DEEP	ADELE	XL/COLUMBIA
11	8	6	5 O'CLOCK	T-PAIN FEATURING WIZ KHALIFA & LIL ALLEN	(KONVICT/NAPPY BOY/JIVE/RCA)
12	13	6	YOU DA ONE	RIHANNA	(SRP/DEF JAM/IDJMG)
13	25	2	STRANGE CLOUDS	E.O.B. FEATURING LIL WAYNE	(REBELROCK/GRAND HUSTLE/ATLANTIC)
14	9	10	WITHOUT YOU	DAVID GUETTA FEATURING USHER	(WHAT A MUSIC/ASTRALWERKS/CAPITOL)
15	10	35	SUPER BASS	NICKI MINAJ	(YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)

NEXT BIG SOUND™		DATA PROVIDED BY	music	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.
THIS WEEK	ARTIST			
1	2ND LIFE			
2	DIEGO DIBOS			
3	EC TWINS			
4	ALLISON PARK			
5	EDDIE HALLIWELL			
6	ALEX GOOT			
7	YUNG KEE			
8	ESTER DEAN			
9	THE RAPTURE			
10	EMMURE			
11	KANY GARCIA			
12	PIGNOISE			
13	LIFE DOWN HERE			
14	SARA NIEMIETZ			
15	YOMO			

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

HEATSEEKERS ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (PRICE)	TITLE	CERT.
1	3	43	#1 AWOLNATION RED BULL 1086 (9.98)	Megalithic Symphony	
2	1	3	OF MONSTERS AND MEN UNIVERSAL REPUBLIC DIGITAL EX (4.98)	Into The Woods (EP)	
3	6	6	GREATEST GOTYE SAMPLES 'N' SECONDS/FAIRFAX DIGITAL EX/UNIVERSAL REPUBLIC (9.98)	Making Mirrors	
4	HOT SHOT DEBUT		PUNCHLINE MODERN, SHORT, STORIES DIGITAL EX (4.98)	So Nice To Meet You (EP)	
5	2	3	ROSCOE DASH MUSIC LINE/EEFFEN 016363/GA (6.98)	J.U.I.C.E (EP)	
6	5	16	GROUPOLOVE CANVASBACK/ATLANTIC 527696/YAG (13.98)	Never Trust A Happy Song	
7	7	45	VOLBEAT VERTIGO 015113/UNIVERSAL REPUBLIC (13.98)	Beyond Hell/Above Heaven	
8	NEW		TUNE-YARDS AAD 3106* (14.98)	WHOKILL	
9	10	62	FITZ & THE TANTRUMS DANGERSBIRD 051* (15.98)	Pickin' Up The Pieces	
10	NEW		BENJAMIN FRANCIS LEFTWICH DIRTY HIT DIGITAL EX (9.98)	Last Smoke Before The Snowstorm	
11	12	21	KENDRICK LAMAR TOP DAWG DIGITAL EX (7.98)	Section.80	
12	8	5	DIA FRAMPTON UNIVERSAL REPUBLIC 016136 (13.98)	Red	
13	9	15	KURT VILE MATADOR 938* (14.98)	Smoke Ring For My Halo	
14	19	28	ANDY GRAMMER S-CURVE 151602 (9.98)	Andy Grammer	
15	15	15	YOUTH LAAGOON FAT POSSUM 1233* (12.98)	The Year Of Hibernation	
16	20	2	MISTY EDWARDS AND DAVID BRYMER FORERUNNER 086 (4.98)	Measure Of Love (EP)	
17	13	12	NERO MTA/MERCURY/CHERRYTREE/INTERSCOPE 016371/GA (9.98 1637102)	Welcome Reality	
18	18	13	THE WAR ON DRUGS SECRETLY CANADIAN 190* (14.98)	Slave Ambient	
19	17	35	JAMES BLAKE POLYDOR 02/UNIVERSAL REPUBLIC (13.98)	James Blake	
20	22	7	SBTRKT YOUNG TURKS 0607/XL (14.98)	SBTRKT	
21	16	30	THE JOY FORMIDABLE CANVASBACK/ATLANTIC 526623/YAG (13.98)	The Big Roar	
22	24	15	YUCK FAT POSSUM 1237* (12.98)	Yuck	
23	34	3	GUIDED BY VOICES GBV DIGITAL EX (7.98)	Let's Go Eat The Factory	
24	14	6	CHRIS WEBBY HOMEGROWN MUSIC DIGITAL EX (7.98)	There Goes The Neighborhood	
25	49	3	ANTHEM LIGHTS REUNION 10156/SONY MUSIC (9.98)	Anthem Lights	



The video for the Australian singer's "Somebody That I Used to Know" has earned more than 36 million views, while the track also debuts at No. 91 on the Billboard Hot 100. The album, meanwhile, shifts another 4,000 (up 53%).



A pair of titles that also bow on Folk Albums enter the tally this week at Nos. 10 (pictured) and 27, both with about 1,000 sold.

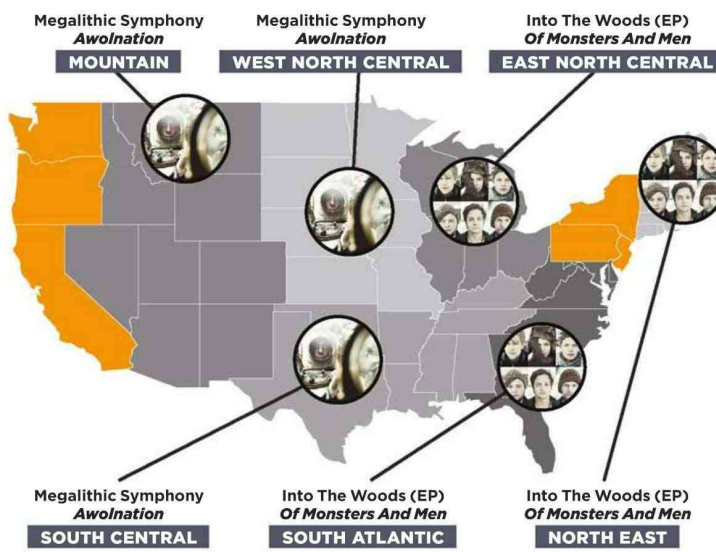
The "nerdy white kid" who killed Chris Brown's "Look at Me Now" on YouTube (while making pancakes) debuts with nearly 1,000.

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (PRICE)	TITLE	CERT.
26	27	8	HUGO RDC NATION/EPIC 57825/SONY MUSIC (9.98)	Old Tyme Religion	
27	NEW		THE BARR BROTHERS SECRET CITY 12100* (12.98)	The Barr Brothers	
28	21	15	WYE OAK MERGE 409* (14.98)	Civilian	
29	44	3	KNIFE PARTY EASTFORM DIGITAL EX (2.98)	100% No Modern Talking (EP)	
30	29	6	ELEVATION WORSHIP ELEVATION CHURCH/ESSENTIAL WORSHIP 10944/SONY MUSIC (9.98)	For The Honor	
31	25	106	SIDEWALK PROPHETS FERVENT 887900/WARNER BROS. (9.98)	These Simple Truths	
32	36	13	REDLIGHT KING HOLLYWOOD 013273 (10.98)	Something For The Pain	
33	43	8	PHANTOGRAM BARSUK 123 (8.98)	Nightlife (EP)	
34	RE-ENTRY		SETH MACFARLANE UNIVERSAL REPUBLIC 015951* (13.98)	Music Is Better Than Words	
35	NEW		MAC LETHAL BLACK CLOVER DIGITAL EX (9.98)	Irish Goodbye	
36	45	6	ZOLA JESUS SACRED BONES 062* (14.98)	Conatus	
37	RE-ENTRY		THE COLLINGSWORTH FAMILY STOWN TOWN 3103 (11.98)	Part Of The Family	
38	39	8	DUM DUM GIRLS SUB POP 950* (13.98)	Only In Dreams	
39	31	16	THE LACS BACKROAD 224/AVERAGE JOE'S (13.98)	Country Boy's Paradise	
40	RE-ENTRY		LISISIE FAT POSSUM 1261 (5.98)	Covered Up With Flowers (EP)	
41	RE-ENTRY		JOSEPH FONSECA VENUSIC/UNIVERSAL MUSIC LATINO 654208/UMLE (6.98)	Voy A Comerte El Corazon (EP)	
42	35	7	SHABAZZ PALACES SUB POP 900* (13.98)	Black Up	
43	38	3	SIGGNO FREDDIE 3095 (9.98)	Lo Que Me Dejaste	
44	50	8	JULIAN ALVAREZ Y SU NORTENO BANDA DISA 121671/UMLE (9.98)	Marchate y Olvidame	
45	NEW		KIMBRA WARNER BROS. DIGITAL EX (3.98)	Settle Down (EP)	
46	32	8	LIKE MOTHS TO FLAMES RISE 146 (13.98)	When We Dont Exist	
47	RE-ENTRY		TIMEFLIES TIMEFLIES DIGITAL EX (7.98)	The Scotch Tape	
48	28	7	HE IS WE FRAMEWORK NV 015546/UNIVERSAL REPUBLIC (10.98)	My Forever	
49	41	7	THE VACCINES COLUMBIA 84145/SONY MUSIC (9.98)	What Did You Expect From The Vaccines?	
50	37	7	TWO STEPS FROM HELL TWO STEPS FROM HELL DIGITAL EX (11.98)	Archangel	

HEATSEEKERS SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	23	#1 LET IT RAIN DAVID NAIL FEATURING SARAH BUXTON MCA NASHVILLE	
2	2	10	TONIGHT IS THE NIGHT OUTSIDER WARNER BROS.	
3	6	11	LONELY BOY THE BLACK KEYS NONESUCH/WARNER BROS./WARNER	
4	4	8	LEVELS AVICHI LEVELS/VERANTON/ATOM EMPIRE/INTERSCOPE	
5	NEW		KYOTO SKRILLEX FEATURING SIRAH BIG BEAT/MAUSTRAP/ATLANTIC	
6	5	18	STORM WARNING HUNTER HAYES ATLANTIC NASHVILLE/WMN	
7	8	10	PARTY ON FIFTH AVE. MAC MILLER ROSTRUM	
8	10	10	AMEN EDENS EDGE BIG MACHINE	
9	3	19	SCARY MONSTERS AND NICE SPRITES SKRILLEX BIG BEAT/MAUSTRAP/ATLANTIC	
10	15	5	WE ARE YOUNG FUN. FEATURING JANELLE MONAE FUELED BY RAMEN/RRP	
11	25	3	SOMEBODY THAT I USED TO KNOW GOTYE FEATURING KIMBRA SAMPLES 'N' SECONDS/FAIRFAX/UNIVERSAL REPUBLIC	
12	12	23	LIGHTS ELLIE GOULDING CHERRYTREE/INTERSCOPE	
13	14	20	CINEMA BENNY BENASSI FEATURING GARY GO ULTRA	
14	NEW		BANGARANG SKRILLEX FEATURING SIRAH BIG BEAT/MAUSTRAP/ATLANTIC	
15	19	15	PROMISE ROMEO SANTOS FEATURING USHER SONY MUSIC LATIN	
16	7	15	DONALD TRUMP MAC MILLER ROSTRUM	
17	16	22	BODY 2 BODY ACE HOOB FEATURING CHRIS BROWN WE THE BEST/DEF JAM/JMG	
18	17	3	WILD BOY MGK FEATURING WAKA FLOCKA FLAME EST19XX/BAD BOY/INTERSCOPE	
19	11	7	FIRST OF THE YEAR (EQUINOX) SKRILLEX BIG BEAT/MAUSTRAP/ATLANTIC	
20	20	4	DO IT LIKE YOU DIGGY FEATURING JEREMIH ATLANTIC	
21	13	4	KNOCK KNOCK MAC MILLER ROSTRUM	
22	RE-ENTRY		YOU DON'T KNOW HER LIKE I DO BRANTLEY GILBERT VALORY	
23	RE-ENTRY		DRANK IN MY CUP KIRKO BANGZ LMG/UNAUTHORIZED/WARNER BROS.	
24	24	6	FACE TO THE FLOOR CHEVELLE EPIC	
25	RE-ENTRY		MIDNIGHT CITY M83. M83/MUTE/CAPITOL	

REGIONAL HEATSEEKERS #1 ALBUMS



PROGRESS REPORT

Sarah Jarosz, "Run Away"

After percolating on the Folk and Bluegrass Albums charts since July 2009, the singer/songwriter finally nabs her first Billboard airplay hit as "Run Away" arrives at No. 30 on Triple A (viewable at billboard.biz/charts).



MID ATLANTIC

- Punchline
So Nice To Meet You (EP)
- Of Monsters And Men
Into The Woods (EP)
- Gotye
Making Mirrors
- AWOLNATION
Megalithic Symphony
- tUnE-YaRdS
WHOKILL
- The War On Drugs
Slave Ambient
- Kurt Vile
Smoke Ring For My Halo
- Roscoe Dash
J.U.I.C.E (EP)
- Chris Webby
There Goes The Neighborhood
- Shabazz Palaces
Black Up

PACIFIC

- Gotye
Making Mirrors
- AWOLNATION
Megalithic Symphony
- Of Monsters And Men
Into The Woods (EP)
- Grouprolove
Never Trust A Happy Song
- Kendrick Lamar
Section.80
- tUnE-YaRdS
WHOKILL
- SBTRKT
SBTRKT
- Punchline
So Nice To Meet You (EP)
- The Green
Ways & Means
- Youth Lagoon
The Year Of Hibernation

THE BILLBOARD HOT 100

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE (PRODUCER) (SONGWRITER)	Artist IMPRINT / PROMOTION LABEL	CERT.	PEAK POSITION
1	1	16	#1 WE FOCUS LOVE (C. HARRIS, C. HARRIS)	Rihanna Featuring Calvin Harris SRP/DEF JAM/JUMG	2	1
2	1	19	SEXY AND I KNOW IT PARTY ROCK (S. K. GORDY, O. OLIVER, G. M. ROBERTSON, D. J. LISTENBEE, E. E. BECK)	LMFAO PARTY ROCK/WILL.I.AM/CHERRYTREE/INTERSCOPE		1
3	4	15	IT WIL RAIN THE SMOKEZINGTONS (BRUNO MARS, P. LAWRENCE, A. LEVINE)	Bruno Mars SUMMIT/CHOP SHOP/ELEKTRA/UNIVERSAL		3
4	8	19	GREATEST GAINER/AIRPLAY SET FIRE TO THE RAIN ADELE (A. ADKINS, F. T. SMITH)	Adele XL/COLUMBIA	4	4
5	5	15	GOOD FEELING DR. LUKE CIRIUT (T. DILLARD, G. GOTTFELD, H. WALTER, B. ISAAC, P. POURMOURI, T. BERGLING, E. JAMES, L. KIRKLAND, P. WOODS)	Flo Rida POE BOY/ATLANTIC		4
6	3	13	THE ONE THAT GOT AWAY DR. LUKE, MAX MARTIN (K. PERRY, G. GOTTFELD, MAX MARTIN)	Katy Perry CAPITOL		3
7	7	5	NI**AS IN PARIS HIT-BOY, WEST M. DEAN (K. O. WEST, S. C. CARTER, C. HOLLIS, M. DEAN, W. A. DONALDSON)	Jay Z Kanye West ROC-A-FELLA/ROC NATION/DEF JAM/JUMG		5
8	HOT SHOT	1	I WON'T GIVE UP (C. HARRIS, C. HARRIS, A. NAITER)	Jason Mraz ATLANTIC/ROCK		8
9	6	9	PARTY ROCK ANTHEM PARTY ROCK (S. K. GORDY, S. A. GORDY, J. LISTENBEE, PSYCHRODER)	LMFAO Featuring Lauren Bennett & GonRock PARTY ROCK/WILL.I.AM/CHERRYTREE/INTERSCOPE	3	1
10	9	8	SOMEONE LIKE YOU D. WILSON, A. ADKINS (A. ADKINS, D. WILSON)	Adele XL/COLUMBIA	3	1
11	14	16	YOUNG, WILD & FREE THE BROTHERHOOD (C. BRUNO, JR., C. THOMAS, BRUNO MARS, P. LAWRENCE, A. LEVINE, G. BRUNO, T. ALLEN, KEVIN WATTS, J. ORANGE, J. OWEN, S. ROSSON, J. R. MARRAS)	Snoop Dogg & Wiz Khalifa Featuring Bruno Mars XL/COLUMBIA		1
12	11	23	MOVES LIKE JAGGER SHELLBACK, B. BLANCO (A. LEVINE, B. LEVIN, A. MALIK, S. SHELBACK)	Maroon 5 Featuring Christina Aguilera A&M/OCTONE/INTERSCOPE		1
13	10	14	DANCE (ASS) I. INTERNY, S. ANDERSON, M. PALACIOS, E. CLARK, K. BURRELL, R. JAMES, A. MILLER (G. O. D. O'NEAL, J. DEAN, J. MARRAS)	Big Sean Featuring Nicki Minaj Gym Class Heroes G.O.O.D./DEF JAM/JUMG		1
14	10	11	STEREO HEARTS M. BROWN, B. BLANCO (A. LEVINE, T. MCCOY, B. LEVIN, A. MALIK, B. LOWERY, D. O'NEAL)	Gym Class Heroes Featuring Adam Levine DECA/DANCE/UELED BY RAMEN/ATLANTIC/RP	2	4
15	17	19	WORK OUT J. L. COLE (J. COLE, K. O. WEST, S. C. CARTER, W. BEN-AR, B. A. KANTE, J. LEGEND, E. WOLFF)	J. Cole ROC NATION/COLUMBIA		14
16	13	14	WITHOUT YOU D. G. LETA, T. WINFORD, F. RESTERER (R. RAYNE, M. T. BRUIZ, R. LOVE, D. KANTE, J. WINFORD, F. RESTERER)	David Guetta Featuring Usher WHAT A MUSIC/ASTRA/REPUBLIC/CAPITOL	4	4
17	21	13	DOMINO DR. LUKE (J. CORNISH, G. GOTTFELD, C. KELLY, MAX MARTIN, H. WALTER)	Jessie J LAVA/UNIVERSAL/REPUBLIC		17
18	15	22	HEADLINES BOI-1DA, N. SHEBIB (A. GRAHAM, M. SAMUELS, N. SHEBIB)	Drake YOUNG MONEY/CASH MONEY/UNIVERSAL/REPUBLIC		13
19	23	8	THE MOTTO T. MINUS (A. GRAHAM, D. CARTER, T. WILLIAMS, A. RAY)	Drake Featuring Lil Wayne YOUNG MONEY/CASH MONEY/UNIVERSAL/REPUBLIC		18
20	15	11	RED SOLO CUP K. HAYWOOD, B. BEAVERS, B. WARREN, B. WARREN	Toby Keith SHOW DOGS/UNIVERSAL/REPUBLIC		11
21	24	22	NOT OVER YOU R. B. TEDDER, N. ZANCANELLA, S. SKINS (G. DEGRAW, R. B. TEDDER)	Garvin DeGraw J.R.C.A.		21
22	16	13	5 O'CLOCK T. PAIN (T. PAIN, C. THOMAS, T. ALLEN, G. BARLOW, H. DONALD, G. KURSTIN, J. ORANGE, J. OWEN, S. ROSSON)	T-Pain Featuring Wiz Khalifa & Lily Allen KONVICT/HAPPY BOY/AMERICA		21
23	40	7	RACK CITY DJ MUSTARD (M. STEVENSON)	Tyga YOUNG MONEY/CASH MONEY/UNIVERSAL/REPUBLIC		23
24	33	10	INTERNATIONAL LOVE S. SHOCK, BIKER (A. C. PEREZ, C. SHACK, P. BIKER, S. HURLEY, C. KELLY)	Pitbull Featuring Chris Brown MR. 305/POLO GROUNDS/J.R.C.A.		24
25	51	6	GREATEST GAINER/DIGITAL TURN ME ON (D. GUETTA, G. TUNFORD, J. E. DEAN, G. GUETTA, G. TUNFORD)	David Guetta Featuring Nicki Minaj WHAT A MUSIC/ASTRA/REPUBLIC/CAPITOL		25
26	22	9	YOU DA ONE DR. LUKE CIRIUT (J. DEAN, L. GOTTFELD, R. FENTY, J. HILL, H. WALTER)	Rihanna SRP/DEF JAM/JUMG		9
27	20	32	MR. KNOW IT ALL B. KENNEDY, E. DEAN (B. SEALS, E. DEAN, B. JAMES, D. JONES)	Kelly Clarkson 19/RCA		10
28	27	24	LOVE YOU LIKE A LOVE SONG ROCKMafia (A. ARMATO, T. JAMES, A. SCHMALHOLZ)	Selena Gomez & The Scene HOLLYWOOD		26
29	26	15	I DON'T WANT THIS NIGHT TO END J. STEVENS (L. BRYAN, D. DAVIDSON, B. AKINS, B. HAYS/SLIP)	Luke Bryan CAPITOL, NASHVILLE		22
30	19	20	PUMPED UP KICKS M. FOSTER (M. FOSTER)	Foster The People STARTIME/COLUMBIA		3
31	34	24	MAKE ME PROUD T. MINUS (A. GRAHAM, T. WILLIAMS, N. SETHARAM, O. T. MARRAJ)	Drake Featuring Nicki Minaj YOUNG MONEY/CASH MONEY/UNIVERSAL/REPUBLIC		13
32	29	21	YOU MAKE ME FEEL... S. MAC (S. MAC, I. WROLDENSE)	Cobra Starship Featuring Sabi DECA/DANCE/UELED BY RAMEN/ATLANTIC/RP		7
33	28	14	I LIKE IT LIKE THAT E. FARRUKA, O. ROSEN (R. K. FLEISS, N. OVERSTREET, A. GOLDSTEIN, D. BOOK, A. MSOUL, E. KRANKO, J. E. BOGART, J. ROBBINS, H. BERJAMIN, V. D. THOMAS)	Hot Chelle Rae Featuring New Boyz RCA		28
34	25	37	SUPER BASS KANE, JIMKE (O. T. MARRAJ, A. D. JOHNSON, E. DEAN, R. HYLTON)	Nicki Minaj YOUNG MONEY/CASH MONEY/UNIVERSAL/REPUBLIC		2
35	35	41	GIVE ME EVERYTHING A. FROJACK (A. C. PEREZ, N. VAN DE WALL, S. C. SMITH)	Pitbull Featuring Ne-Yo, Afrojack & Nayer MR. 305/POLO GROUNDS/J.R.C.A.		1
36	30	35	ROLLING IN THE DEEP ADELE (A. ADKINS, P. EPWORTH)	Adele XL/COLUMBIA	5	1
37	36	36	JUST A KISS P. WIDJAY, LADY ANTEBELLUM (H. HAYWOOD, C. KELLEY, H. SCOTT, D. DAVIDSON)	Lady Antebellum CAPITOL, NASHVILLE		7
38	43	17	PARADISE M. DRAYS, D. GREEN (G. R. BERRYMAN, J. M. BUCKLAND, W. CHAMPION, C. A. J. MARTIN, B. ENO)	Coldplay CAPITOL		15
39	37	9	MARRY THE NIGHT LADY GAGA, F. GARIBAY (S. GERMANOTTA, F. GARIBAY)	Lady Gaga STREAMLINE/KONJIVE/INTERSCOPE		29
40	31	30	SAFE & SOUND T. BONE BURNETT (T. SWIFT, J. WILLIAMS, J. P. WHITE, T. BONE BURNETT)	Taylor Swift Featuring The Civil Wars BIG MACHINE/UNIVERSAL/REPUBLIC		30
41	46	10	BLACKOUT K. IRKPATRICK (D. SCHMITT, K. EVEN, I. KIRKPATRICK, S. WILCOX)	Breathe Carolina FEARLESS/RED		41
42	47	16	DRINK IN MY HAND E. CHURCH (E. CHURCH, M. PHEENEY, L. LAIRD)	Eric Church BROCKEN BOW		40
43	45	9	OURS N. CHAPMAN, T. SWIFT (T. SWIFT)	Taylor Swift BIG MACHINE		13
44	41	15	STRANGE CLOVES DR. LUKE CIRIUT (T. DILLARD, H. WALTER, B. ISAAC, P. POURMOURI, T. BERGLING, E. JAMES, L. KIRKLAND, P. WOODS)	B.o.B Featuring Lil Wayne REBEL ROCK/GOLD HUSTLE/ATLANTIC		15
45	44	11	LOTUS FLOWER BOMB J. HOWARD (O. AKINTIMHEH, E. HOWARD, M. J. PIMENTAL, S. J. DEW, W. JOHNSON)	Wale Featuring Miguel MAYBACH/WARNER BROS.		38
46	49	8	TAKE CARE J. SMITH, C. SHEBIB (A. GRAHAM, N. SHEBIB, P. PALM, J. SMITH, M. WALEY, C. J. LUKK, W. G. O. GOTT, E. H. WEAVER, B. BROWN)	Drake Featuring Rihanna YOUNG MONEY/CASH MONEY/UNIVERSAL/REPUBLIC		9
47	32	22	IT GIRL E. KIRKPAUL (E. KIRKPAUL, E. K. BOGART, L. ROBBINS, J. DESROULLEAUX)	Jason Derulo BELUGA HEIGHTS/WARNER BROS.		17
48	42	16	TATTOOS ON THIS TOWN M. KNOX (N. THRASHER, W. MOBLEY, M. DULANEY)	Jason Aldean BROKEN BOW		38
49	52	15	KEEP ME IN MIND K. STEGALL, Z. BROWN (Z. BROWN, W. DURRETT, N. COWAN)	Zac Brown Band SOUTHERN GROUND/ATLANTIC/BIGGER PICTURE		35
50	44	21	SHE WILL T. MINUS (D. CARTER, A. GRAHAM, T. WILLIAMS)	Lil Wayne Featuring Drake YOUNG MONEY/CASH MONEY/UNIVERSAL/REPUBLIC		3
51	55	17	LET IT RAIN F. LIDDELL, C. ANLAY (D. NAIL, J. SINGLETON)	David Nail Featuring Sarah Buxton MCA NASHVILLE		51
52	50	12	A THOUSAND YEARS D. HODGES (C. PERRI, D. H. HODGES)	Christina Perri SUMMIT/CHOP SHOP/ATLANTIC/RP		43
53	59	12	YOU J. STROUD (C. YOUNG, L. LAIRD)	Chris Young RCA NASHVILLE		52
54	60	14	TONIGHT IS THE NIGHT C. COOK, G. CLASSICS, M. MASURKA (R. A. CONTE, W. LOBBAN, BEAN)	Outkast WARNER BROS.		54
55	56	18	ALL YOUR LIFE N. CHAPMAN (E. HENNINGSEN, C. HENNINGSEN)	The Band Perry REPUBLIC NASHVILLE		37



The song matches Ke\$ha's "tik Tok" in early 2010 for the most weeks spent atop the Hot 100 since the Black Eyed Peas' "I Gotta Feeling" racked 14 frames in charge in summer 2009.

Adele's third top five hit from her album 21—at No. 1 on the Billboard 200 for a 15th week (see page 34)—bumps 17-12 on Hot 100 Airplay, up by 35% to 73 million audience impressions.

As the track surges 35-13 on Hot Digital Songs (113,000 downloads sold, up 20%), radio support continues to build (21 million, up 26%).

The song (96,000 downloads, up 42%) is one of just eight on the 75-position Hot Digital Songs chart to post a gain, as most titles' totals tumble after bustling holiday activity. (Bullets on the tally were awarded primarily to songs registering the smallest decreases.)



Following her Jan. 7 performance on NBC's "Saturday Night Live," the track improves by 58% to 53,000 in digital sales. After tallying two weeks on the list as an album cut, the song is now being promoted as the second single from her album *Stronger*.

BETWEEN THE BULLETS START HIM 'UP': JASON MRAZ DEBUTS



Mraz blasts onto the Billboard Hot 100 at No. 8 with "I Won't Give Up," courtesy of a No. 1 debut on Hot Digital Songs. The track arrives with 229,000 downloads sold, according to Nielsen SoundScan, and marks Mraz's first No. 1 on the latter tally. "Won't," which previews the singer/songwriter's as-yet-untitled fourth studio album, due May 8, first drew attention when Mraz performed it in concert last year, while its official lyrics video has racked 2.5 million views since its upload to Mraz's YouTube channel on Jan. 2. Expected next: a proper video and promotion of the song to adult top 40 and triple A radio. —Gary Trust

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

HOT 100 AIRPLAY™				HOT 100 AIRPLAY™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST / IMPRINT / PROMOTION LABEL	THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST / IMPRINT / PROMOTION LABEL
1	1	16	#1 WE FOUND LOVE RIHANNA FEAT. CALVIN HARRIS SRP/DEF. JAM10/JMG	26	26	17	LET IT RAIN DAVID NAJL FEATURING SARAH BUXTON MCA NASHVILLE
2	2	13	IT WILL RAIN BRUNO MARS SUMMIT/CHOP SHOPIE/ELECTRA/ATLANTIC	27	27	14	DRINK IN MY HAND ERIC CHURCH EMJ NASHVILLE
3	4	13	THE ONE THAT GOT AWAY KATY PERRY CAPITOL	28	35	8	DOMINO JESSIE J LAVA/UNIVERSAL REPUBLIC
4	5	12	GOOD FEELING FLO RIDA POE BOY/ATLANTIC	29	31	12	I DON'T WANT THIS NIGHT TO END LUKE BRYAN CAPITOL NASHVILLE
5	3	17	SEXY AND I KNOW IT LMFAO PARTY ROCK/WILL.I.AM/CHERRYTREE/INTERSCOPE	30	34	11	YOU CHRIS YOUNG RCA NASHVILLE
6	6	19	WITHOUT YOU DAVID GUETTA FEAT. USHER WHAT A MUSIC/ASTRAVERKS/CAPITOL	31	33	9	YOU DA ONE RIHANNA SRP/DEF. JAM10/JMG
7	7	19	NI**AS IN PARIS JAY Z KANYE WEST ROC-A-FELLR/ROC NATION/DEF. JAM10/JMG	32	30	21	SHE WILL LIL WAYNE FEAT. DRAKE YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
8	8	22	SOMEONE LIKE YOU FLORIAN BRUES FEAT. JAMIE CHERRYTREE/INTERSCOPE	33	28	16	TATTOOS ON THIS TOWN JASON ALDEAN BROKEN BOW
9	9	23	STEREO HEARTS GYM CLASS HEROES FEAT. ADAM LEVINE DECA/DANCE/UELED BY RAYEN/RSP	34	43	7	INTERNATIONAL LOVE PITBULL FEAT. CHRIS BROWN MR. 305/POLO GROUNDS/JRCA
10	11	16	WORKOUT J. COLE ROC NATION/COLUMBIA	35	29	27	PUMPED UP KICKS FOSTER THE PEOPLE STARTIME/COLUMBIA
11	10	25	MOVES LIKE JAGGER MAROON 5 FEAT. CHRISTINA AGUILERA A&M/OCTONE/INTERSCOPE	36	39	13	ALL YOUR LIFE THE BAND PERRY REPUBLIC NASHVILLE
12	17	7	SET FIRE TO THE RAIN ADELE XL/COLUMBIA	37	36	15	PARTY BEYONCÉ FEAT. ANDRE 3000 PARKWOOD/COLUMBIA
13	15	12	DANCE (ASS) BIG SEAN FEAT. NICKI MINAJ G.O.D.D./DEF. JAM10/JMG	38	40	15	BRIGHTER THAN THE SUN COLBIE CAULAT UNIVERSAL REPUBLIC
14	12	22	HEADLINES DRAKE YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	39	60	3	TURN ME ON DAVID GUETTA FEAT. NICKI MINAJ WHAT A MUSIC/ASTRAVERKS/CAPITOL
15	14	18	MR. KNOW IT ALL KELLY CLARKSON 19/RCA	40	44	11	REALITY KENNY CHESNEY BNA
16	13	15	5 O'CLOCK T-PAIN FEAT. WIZ KHALIFA & LILY ALLEN KONIVIC/NAPPY BOY/VEV/RCA	41	51	5	THE MOTTO DRAKE FEAT. LIL WAYNE YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
17	16	25	YOU MAKE ME FEEL... COBBA STARSHP FEAT. SABI DECA/DANCE/UELED BY RAYEN/ATLANTIC/RCP	42	46	7	YOU GONNA FLY KEITH URBAN CAPITOL NASHVILLE
18	21	10	MAKE ME PROUD DRAKE FEAT. NICKI MINAJ YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	43	41	8	MARRY THE NIGHT LADY GAGA STREAMLINE/KONLIVE/INTERSCOPE
19	19	37	PARTY ROCK ANTHEM LMFAO PARTY ROCK/WILL.I.AM/CHERRYTREE/INTERSCOPE	44	38	35	SUPER BASS NICKI MINAJ YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
20	18	39	GIVE ME EVERYTHING PITBULL MR. 305/POLO GROUNDS/JRCA	45	48	6	YOUNG, WILD & FREE SMOOP DOGG & WIZ KHALIFA ROSTRUM/DOGGYSTYLE/LA/ATLANTIC/RCP
21	22	14	NOT OVER YOU GAVIN DEGRAW JR/CA	46	49	7	CAN'T GET OURS J. COLE FEAT. WEST ROC NATION/COLUMBIA
22	23	10	LOTUS FLOWER BOMB WALE FEAT. MIGUEL MAYBACH/WARNER BROS.	47	50	9	THE BOSS RICK ROSS FEAT. NICKI MINAJ SWS/MAYBACH/DEF. JAM10/JMG
23	20	34	JUST A KISS LADY ANTEBELLUM CAPITOL NASHVILLE	48	37	43	ROLLING IN THE DEEP ADELE XL/COLUMBIA
24	25	11	LOVE YOU LIKE A LOVE SONG SELENA GOMEZ & THE SCENE HOLLYWOOD	49	47	9	I'M GONNA LOVE YOU THROUGH IT MARTINA MCBRIDE REPUBLIC NASHVILLE
25	24	15	KEEP ME IN MIND ZAC BROWN BAND SOUTHERN GROUND/ATLANTIC/BIGGER PICTURE	50	53	8	HOME DIERSKS BENTLEY CAPITOL NASHVILLE

HOT DIGITAL SONGS™				HOT DIGITAL SONGS™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST / IMPRINT / PROMOTION LABEL	THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST / IMPRINT / PROMOTION LABEL
1	1	1	#1 I WON'T GIVE UP JASON MRAZ ATLANTIC/RCP	26	22	13	I LIKE IT LIKE THAT HOT CHELLE RAE FEAT. NEW BOYZ RCA
2	1	19	SEXY AND I KNOW IT LMFAO PARTY ROCK/WILL.I.AM/CHERRYTREE/INTERSCOPE	27	27	14	I DON'T WANT THIS NIGHT TO END LUKE BRYAN CAPITOL NASHVILLE
3	6	22	SET FIRE TO THE RAIN ADELE XL/COLUMBIA	28	15	15	5 O'CLOCK T-PAIN FEAT. WIZ KHALIFA & LILY ALLEN KONIVIC/NAPPY BOY/VEV/RCA
4	2	16	WE FOUND LOVE RIHANNA FEAT. CALVIN HARRIS SRP/DEF. JAM10/JMG	29	20	21	HEADLINES DRAKE YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
5	7	15	GOOD FEELING FLO RIDA POE BOY/ATLANTIC	30	16	19	WITHOUT YOU DAVID GUETTA FEAT. USHER WHAT A MUSIC/ASTRAVERKS/CAPITOL
6	4	41	PARTY ROCK ANTHEM LMFAO PARTY ROCK/WILL.I.AM/CHERRYTREE/INTERSCOPE	31	31	29	LOVE YOU LIKE A LOVE SONG SELENA GOMEZ & THE SCENE HOLLYWOOD
7	8	19	NI**AS IN PARIS JAY Z KANYE WEST ROC-A-FELLR/ROC NATION/DEF. JAM10/JMG	32	37	17	PARADISE COLDFPLAY CAPITOL
8	10	13	YOUNG, WILD & FREE SMOOP DOGG & WIZ KHALIFA FEAT. BRUNO MARS ROSTRUM/ATLANTIC/RCP	33	24	36	SUPER BASS NICKI MINAJ YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
9	3	12	THE ONE THAT GOT AWAY KATY PERRY CAPITOL	34	29	18	MR. KNOW IT ALL KELLY CLARKSON 19/RCA
10	5	15	IT WILL RAIN BRUNO MARS SUMMIT/CHOP SHOPIE/ELECTRA/ATLANTIC	35	32	52	ROLLING IN THE DEEP ADELE XL/COLUMBIA
11	13	13	DANCE (ASS) BIG SEAN FEAT. NICKI MINAJ G.O.D.D./DEF. JAM10/JMG	36	34	34	STRANGE CLOUDS B.O.B FEAT. LIL WAYNE REBEL/ROCK/GRAND HUSTLE/ATLANTIC
12	12	11	RED SOLO CUP TOBY KEITH SHOW DOG-UNIVERSAL	37	26	22	IT GIRL JASON DERULO BELUGA HEIGHTS/WARNER BROS.
13	35	6	RACK CITY TYGA YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	38	38	9	OURS TAYLOR SWIFT BIG MACHINE
14	18	8	THE MOTTO DRAKE FEAT. LIL WAYNE YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	39	48	12	A THOUSAND YEARS CHRISTINA PERRI SUMMIT/CHOP SHOPIE/ATLANTIC/RCP
15	9	25	SOMEONE LIKE YOU ADELE XL/COLUMBIA	40	46	7	MARRY THE NIGHT LADY GAGA STREAMLINE/KONLIVE/INTERSCOPE
16	14	29	MOVES LIKE JAGGER MAROON 5 FEAT. CHRISTINA AGUILERA A&M/OCTONE/INTERSCOPE	41	36	12	MAKE ME PROUD DRAKE FEAT. NICKI MINAJ YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
17	23	12	DOMINO JESSIE J LAVA/UNIVERSAL REPUBLIC	42	49	6	BLACKOUT BREATHE CAROLINA FEARLESS
18	21	16	WORK OUT J. COLE ROC NATION/COLUMBIA	43	52	8	TAKE CARE DRAKE FEAT. RIHANNA YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
19	11	26	STEREO HEARTS GYM CLASS HEROES FEAT. ADAM LEVINE DECA/DANCE/UELED BY RAYEN/RSP	44	—	3	STRONGER (WHAT DOESN'T KILL YOU) KELLY CLARKSON 19/RCA
20	30	7	INTERNATIONAL LOVE PITBULL FEAT. CHRIS BROWN MR. 305/POLO GROUNDS/JRCA	45	58	35	GOOD LIFE ONEREPUBLIC MOSLEY/INTERSCOPE
21	59	6	TURN ME ON DAVID GUETTA FEAT. NICKI MINAJ WHAT A MUSIC/ASTRAVERKS/CAPITOL	46	33	26	YOU MAKE ME FEEL... COBBA STARSHP FEAT. SABI DECA/DANCE/UELED BY RAYEN/ATLANTIC/RCP
22	28	19	NOT OVER YOU GAVIN DEGRAW JR/CA	47	63	21	GIVE ME EVERYTHING PITBULL FEAT. NE-YO, AFROJACK & NAYER MR. 305/POLO GROUNDS/JRCA
23	25	8	YOU DA ONE RIHANNA SRP/DEF. JAM10/JMG	48	43	21	THE CHAMP NELLY DERRTY/UNIVERSAL REPUBLIC
24	18	3	SAFE & SOUND TAYLOR SWIFT FEAT. THE CIVIL WARS BIG MACHINE/UNIVERSAL REPUBLIC	49	45	35	FIRST OF THE YEAR (EQUINOX) SKRILLEX BIG BEAT/MAUSTRAP/ATLANTIC
25	17	34	PUMPED UP KICKS FOSTER THE PEOPLE STARTIME/COLUMBIA	50	64	6	TONIGHT IS THE NIGHT OUTSIGHT WARNER BROS.

ROCK™				ROCK™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST / IMPRINT / PROMOTION LABEL	THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST / IMPRINT / PROMOTION LABEL
1	1	1	#1 I WON'T GIVE UP JASON MRAZ ATLANTIC/RCP	2	1	8	SET FIRE TO THE RAIN ADELE XL/COLUMBIA
2	2	20	SOMEONE LIKE YOU ADELE XL/COLUMBIA	3	2	20	SOMEONE LIKE YOU ADELE XL/COLUMBIA
3	3	17	PUMPED UP KICKS FOSTER THE PEOPLE STARTIME/COLUMBIA	4	3	51	PARADISE COLDFPLAY CAPITOL
4	4	9	ROLLING IN THE DEEP ADELE XL/COLUMBIA	5	5	17	PARADISE COLDFPLAY CAPITOL
5	5	17	BLACKOUT BREATHE CAROLINA FEARLESS	6	4	38	ROLLING IN THE DEEP ADELE XL/COLUMBIA
6	6	16	SHAKE IT OUT FLORENCE + THE MACHINE UNIVERSAL REPUBLIC	7	6	16	BLACKOUT BREATHE CAROLINA FEARLESS
7	7	13	WE ARE YOUNG FUN. FEAT. JANELLE MONAE FUELED BY RAYEN/RSP	8	10	13	SHAKE IT OUT FLORENCE + THE MACHINE UNIVERSAL REPUBLIC
8	8	10	WHEN WE STAND TOGETHER NICKELBACK ROADRUNNER/RCP	9	14	6	WE ARE YOUNG FUN. FEAT. JANELLE MONAE FUELED BY RAYEN/RSP
9	11	11	LOVELY BOY THE BLACK KEYS NONESUCH/WARNER BROS.	10	7	15	WHEN WE STAND TOGETHER NICKELBACK ROADRUNNER/RCP
10	11	11	RUMOUR HAS IT ADELE XL/COLUMBIA	11	11	11	LOVELY BOY THE BLACK KEYS NONESUCH/WARNER BROS.
11	11	11	SOMEbody THAT I USED TO KNOW GUY FEAT. KIMBRA SIMPES 'N' SECONDSFRAN/UNIVERSAL REPUBLIC	12	8	36	RUMOUR HAS IT ADELE XL/COLUMBIA
12	8	36	SAIL AWOLUNDRON RED BULL	13	26	5	SOMEbody THAT I USED TO KNOW GUY FEAT. KIMBRA SIMPES 'N' SECONDSFRAN/UNIVERSAL REPUBLIC
13	26	5	NEW YORK SNOW PATROL POLYDOR/FICTION/ISLAND/DI.BMG	14	9	40	SAIL AWOLUNDRON RED BULL
14	9	40	NEW YORK SNOW PATROL POLYDOR/FICTION/ISLAND/DI.BMG	15	—	2	NEW YORK SNOW PATROL POLYDOR/FICTION/ISLAND/DI.BMG

COUNTRY™				COUNTRY™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST / IMPRINT / PROMOTION LABEL	THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST / IMPRINT / PROMOTION LABEL
1	1	11	#1 RED SOLO CUP TOBY KEITH SHOW DOG-UNIVERSAL	2	2	3	SAFE & SOUND TAYLOR SWIFT FEAT. THE CIVIL WARS BIG MACHINE/UNIVERSAL REPUBLIC
2	2	3	SAFE & SOUND TAYLOR SWIFT FEAT. THE CIVIL WARS BIG MACHINE/UNIVERSAL REPUBLIC	3	3	17	I DON'T WANT THIS NIGHT TO END LUKE BRYAN CAPITOL NASHVILLE
3	3	17	I DON'T WANT THIS NIGHT TO END LUKE BRYAN CAPITOL NASHVILLE	4	4	9	OURS TAYLOR SWIFT BIG MACHINE
4	4	9	OURS TAYLOR SWIFT BIG MACHINE	5	6	35	JUST A KISS LADY ANTEBELLUM CAPITOL NASHVILLE
5	6	35	JUST A KISS LADY ANTEBELLUM CAPITOL NASHVILLE	6	5	82	IF I DIE YOUNG THE BAND PERRY REPUBLIC NASHVILLE
6	5	82	IF I DIE YOUNG THE BAND PERRY REPUBLIC NASHVILLE	7	7	43	DIRT ROAD ANTHEM JASON ALDEAN BROKEN BOW
7	7	43	DIRT ROAD ANTHEM JASON ALDEAN BROKEN BOW	8	8	26	GOD GAVE ME YOU BLAKE SHELTON WARNER BROS./WMN
8	8	26	GOD GAVE ME YOU BLAKE SHELTON WARNER BROS./WMN	9	13	18	DRINK IN MY HAND ERIC CHURCH EMJ NASHVILLE
9	9	13	18	10	9	17	TATTOOS ON THIS TOWN JASON ALDEAN BROKEN BOW
10	10	9	17	11	10	17	TATTOOS ON THIS TOWN JASON ALDEAN BROKEN BOW
11	11	10	17	12	10	18	THE TROUBLE WITH GIRLS SCOTTY MCCREERY 19/INTERSCOPE/MERCURY
12	12	27	8	13	12	28	ALONE WITH YOU JAKE OWEN RCA
13	12	28	EASY NASCAL PLATT FEAT. NATASHA BEDINGFIELD BIG MACHINE	14	11	38	COUNTRY GIRL (SHAKE IT FOR ME) LUKE BRYAN CAPITOL NASHVILLE
14	11	38	COUNTRY GIRL (SHAKE IT FOR ME) LUKE BRYAN CAPITOL NASHVILLE	15	16	19	ALL YOUR LIFE THE BAND PERRY REPUBLIC NASHVILLE
15	16	19	ALL YOUR LIFE THE BAND PERRY REPUBLIC NASHVILLE				

R&B/HIP-HOP™				R&B/HIP-HOP™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST / IMPRINT / PROMOTION LABEL	THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST / IMPRINT / PROMOTION LABEL
1	1	22	#1 NI**AS IN PARIS JAY Z KANYE WEST ROC-A-FELLR/ROC NATION/DEF. JAM10/JMG	2	2	13	YOUNG, WILD & FREE SMOOP DOGG & WIZ KHALIFA FEAT. BRUNO MARS ROSTRUM/ATLANTIC
2	2	13	YOUNG, WILD & FREE SMOOP DOGG & WIZ KHALIFA FEAT. BRUNO MARS ROSTRUM/ATLANTIC	3	3	18	DANCE (ASS) BIG SEAN FEAT. NICKI MINAJ G.O.D.D./DEF. JAM10/JMG
3	3	18	DANCE (ASS) BIG SEAN FEAT. NICKI MINAJ G.O.D.D./DEF. JAM10/JMG	4	11	7	RACK CITY TYGA YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
4	11	7	RACK CITY TYGA YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	5	5	8	THE MOTTO DRAKE FEAT. LIL WAYNE YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
5	5	8	THE MOTTO DRAKE FEAT. LIL WAYNE YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	6	7	21	WORK OUT J. COLE ROC NATION/COLUMBIA
6	7	21	WORK OUT J. COLE ROC NATION/COLUMBIA	7	9	11	INTERNATIONAL LOVE PITBULL FEAT. CHRIS BROWN MR. 305/POLO GROUNDS/JRCA
7	9	11	INTERNATIONAL LOVE PITBULL FEAT. CHRIS BROWN MR. 305/POLO GROUNDS/JRCA	8	4	15	5 O'CLOCK T-PAIN FEAT. WIZ KHALIFA & LILY ALLEN KONIVIC/NAPPY BOY/VEV/RCA
8	4	15	5 O'CLOCK T-PAIN FEAT. WIZ KHALIFA & LILY ALLEN KONIVIC/NAPPY BOY/VEV/RCA	9	6	21	HEADLINES DRAKE YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
9	6	21	HEADLINES DRAKE YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	10	8	40	SUPER BASS NICKI MINAJ YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
10	8	40	SUPER BASS NICKI MINAJ YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	11	10	15	STRANGE CLOUDS B.O.B FEAT. LIL WAYNE REBEL/ROCK/GRAND HUSTLE/ATLANTIC
11	10	15	STRANGE CLOUDS B.O.B FEAT. LIL WAYNE REBEL/ROCK/GRAND HUSTLE/ATLANTIC	12	12	12	MAKE ME PROUD DRAKE FEAT. NICKI MINAJ YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
12	12	12	MAKE ME PROUD DRAKE FEAT. NICKI MINAJ YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	13	16	8	TAKE CARE DRAKE FEAT. RIHANNA YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
13	16	8	TAKE CARE DRAKE FEAT. RIHANNA YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	14	15	41	GIVE ME EVERYTHING PITBULL FEAT. NE-YO, AFROJACK & NAYER MR. 305/POLO GROUNDS/JRCA
14	15	41	GIVE ME EVERYTHING PITBULL FEAT. NE-YO, AFROJACK & NAYER MR. 305/POLO GROUNDS/JRCA	15	19	3	THE CHAMP NELLY DERRTY/UNIVERSAL REPUBLIC

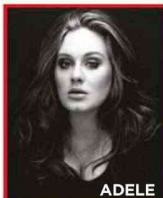
LATIN™				LATIN™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST / IMPRINT / PROMOTION LABEL	THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST / IMPRINT / PROMOTION LABEL
1	2	105	#1 I KNOW YOU WANT ME (CALLE OCHO) PITBULL RCA	2	1	73	DANZA KUDURO DON OMAR & LUZBEN YANIS/SONY MUSIC LATIN
2	1	73	DANZA KUDURO DON OMAR & LUZBEN YANIS/SONY MUSIC LATIN	3	6	9	INTENTALO 3REALITY FEAT. EL BEBETO Y AMERICA SIERRA FONOVISA
3	6	9	INTENTALO 3REALITY FEAT. EL BEBETO Y AMERICA SIERRA FONOVISA	4	3	19	PROMISE ROMEO SANTOS FEAT. USHER SONY MUSIC LATIN
4	3	19	PROMISE ROMEO SANTOS FEAT. USHER SONY MUSIC LATIN	5	4	87	WAKA WAKA (THIS TIME FOR AFRICA) SHAKIRA FEAT. FRESHYGROUND EPIC/SONY MUSIC LATIN
5	4	87	WAKA WAKA (THIS TIME FOR AFRICA) SHAKIRA FEAT. FRESHYGROUND EPIC/SONY MUSIC LATIN	6	5	105	HIPS DON'T LIE SHAKIRA FEAT. WYCLEF JEAN EPIC/SONY MUSIC LATIN
6	5	105	HIPS DON'T LIE SHAKIRA FEAT. WYCLEF JEAN EPIC/SONY MUSIC LATIN	7	8	64	RABIOSA SHAKIRA EPIC/SONY MUSIC LATIN
7	8	64	RABIOSA SHAKIRA EPIC/SONY MUSIC LATIN	8	7	105	HEROES ENRIQUE IGLESIAS INTERSCOPE/UNIVERSAL MUSIC LATINO
8	7	105	HEROES ENRIQUE IGLESIAS INTERSCOPE/UNIVERSAL MUSIC LATINO	9	10	70	

WEEK		LAST WEEK		WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
THIS	LAST	THIS	LAST			
1	1	15		7	#1 WE FOUND LOVE	RIHANNA FEAT. CALVIN HARRIS (SRP/DEF JAM/JMG)
2	2	14		11	IT WILL RAIN	BRUNO MARS (SUMMIT/CHOP SHOP/ELEKTRA/ATLANTIC)
3	3	13		13	THE ONE THAT GOT AWAY	KATY PERRY (CAPITOL)
4	5	15		15	GOOD FEELING	FLO RIDA (PDE BOY/ATLANTIC)
5	4	19		19	SEXY AND I KNOW IT	LMFAO (PARTY ROCK/WILL I AM/CHERRYTREE/INTERSCOPE)
6	6	19		19	WITHOUT YOU	DAVID GUETTA FEAT. USHER (WHAT A MUSIC/ASTRALWERKS/CAPITOL)
7	8	18		18	LOVE YOU LIKE A LOVE SONG	SELENA GOMEZ & THE SCENE (HOLLYWOOD)
8	7	26		26	STEREO HEARTS	OMI CLASS HEROES FEAT. ADAM LEVINE (DC+JAY/VEVO/FILED BY RAMEN/RRP)
9	14	6		14	GREATEST SET FIRE TO THE RAIN GAINER	ADELE (XL/COLUMBIA)
10	9	26		26	MOVES LIKE JAGGER	MARON 5 FEAT. CHRISTINA AGUILERA (A&M/OCTONE/INTERSCOPE)
11	17	16		16	DOMINO	JESSIE J (LAVA/UNIVERSAL REPUBLIC)
12	11	12		12	5 O'CLOCK	T-PAIN FEAT. WIZ KHALIFA & LIVY ALLEN (KONIVCT/NAPPY BOY/JIVE/RCA)
13	15	17		17	NOT OVER YOU	GAVIN DEGRAW (JIVE/RCA)
14	12	28		28	YOU MAKE ME FEEL...	DAVID GUETTA FEAT. DAN REAGAN (FILED BY RAMEN/ATLANTIC/RRP)
15	10	22		22	SOMEONE LIKE YOU	ADELE (XL/COLUMBIA)
16	16	8		8	MARRY THE NIGHT	LADY GAGA (STREAMLINE/KONLIVE/INTERSCOPE)
17	13	18		18	MR. KNOW IT ALL	KELLY CLARKSON (19/RCA)
18	19	10		10	WORKOUT	J. COLE (ROE NATION/COLUMBIA)
19	18	11		11	HEADLINES	DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)
20	20	12		12	BLACKOUT	THE PEARL CAROLINA (FEARLESS/RED)
21	21	9		9	YOU DA ONE	RIHANNA (SRP/DEF JAM/JMG)
22	22	9		9	NI**AS IN PARIS	JAY Z & KANYE WEST (ROC-A-FELLA/ROE NATION/DEF JAM/JMG)
23	23	14		14	I LIKE IT LIKE THAT	HOT CHELLE RAE FEAT. NEW BOYZ (RCA)
24	27	6		6	ASS BACK HOME	OMI CLASS HEROES FEAT. NEON HITCH (DC+JAY/VEVO/FILED BY RAMEN/ATLANTIC)
25	25	8		8	INTERNATIONAL LOVE	DAVID GUETTA FEAT. CHRIS BROWN (M.M. 305/GOLD GROUNDS/JIVE/RCA)
26	24	10		10	TONIGHT IS THE NIGHT	OUTASIGHT (WARNER BROS.)
27	29	4		4	TURN ME ON	DAVID GUETTA FEAT. NICKI MINAJ (WHAT A MUSIC/ASTRALWERKS/CAPITOL)
28	26	10		10	HEARTBEAT	THE FRAY (EPIC)
29	28	20		20	IT GIRL	JASON DERULO (BELUGA HEIGHTS/WARNER BROS.)
30	30	9		9	WISH YOU WERE HERE	AVRIL LAVIGNE (RCA/EPIC)
31	32	4		4	YOUNG, WILD & FREE	CHOP SHOP (M&M/VEVO/FILED BY RAMEN/ATLANTIC/RRP)
32	31	14		14	JUST A KISS	LADY ANTEBELLUM (CAPITOL NASHVILLE/CAPITOL)
33	34	5		5	MUSIC SOUNDS BETTER WITH U	BIG TIME RUSH FEAT. MANN (NICKELODEON/COLUMBIA)
34	33	15		15	FLY	NIKI MINAJ FEAT. RIHANNA (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
35	36	3		3	T.H.E. (THE HARDEST EVER)	WILL I AM FEAT. NICKI MINAJ & JENNIFER LOPEZ (WILL I AM/INTERSCOPE)
36	35	7		7	SAY YOU LIKE ME	WE THE KINGS (IS-CURVE)
37	38	2		2	DISASTER	JAY-Z (RCA/RED/UNIVERSAL/INTERSCOPE)
38	NEW				DANCE (ASS)	BIG SEAN FEAT. NICKI MINAJ (G. D. & D./DEF JAM/JMG)
39	39	2		2	PRINCESS OF CHINA	COLDPLAY FEAT. RIHANNA (CAPITOL)
40	37	6		6	PASS AT ME	TIMBALAND FEAT. PITBULL (INTERSCOPE)

Adele, who claims Greatest Gainer honors on Mainstream Top 40 (14-9) and Adult Top 40 (12-11) with "Set Fire to the Rain," boasts the most-played song of the 2011 calendar year, according to Nielsen BDS. Her "Rolling in the Deep" dominates the year-end ranking with 658,000 detections registered in 2011. Pitbull's "Give Me Everything," featuring Ne-Yo, Afrojack and Nayer, ranks second in that span (620,000), followed by LMFAO's "Party Rock Anthem," featuring Lauren Bennett and GoonRock (571,000).

The coronation of "Deep" ends a two-year stranglehold on the top spot by country acts. Lady Antebellum's "Need You Now" was 2010's most-played track (600,000), while Taylor Swift's "You Belong With Me" led for 2009 (465,000).

Katy Perry, meanwhile, reigns as the artist with the most all-format radio airplay in 2011 (1.5 million detections), followed by Bruno Mars (1.4 million) and Lady Gaga (1.3 million). Perry wrests the mantle as the year's most-played artist from Swift, who held the title in 2010 and 2009.



WEEK		LAST WEEK		WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
THIS	LAST	THIS	LAST			
1	1	20		3	#1 SOMEONE LIKE YOU	ADELE (XL/COLUMBIA)
2	2	21		21	JUST A KISS	LADY ANTEBELLUM (CAPITOL NASHVILLE/CAPITOL)
3	3	30		30	IF I DIE YOUNG	THE BAND PERRY (RED/101.6 NASHVILLE/UNIVERSAL REPUBLIC)
4	5	28		28	GOOD LIFE	ONEREPUBLIC (MOSLEY/INTERSCOPE)
5	4	42		42	ROLLING IN THE DEEP	ADELE (XL/COLUMBIA)
6	6	46		46	F**KIN' PERFECT	PINK (LAFACE/RCA)
7	7	28		28	THE EDGE OF GLORY	LADY GAGA (STREAMLINE/KONLIVE/INTERSCOPE)
8	8	37		37	FOR THE FIRST TIME	THE SCRIPT (PHONOGENIC/EPIC)
9	9	28		28	DON'T YOU WANNA STAY	JASON ALDEAN WITH KELLY CLARKSON (BROKEN BOWDED)
10	12	16		16	GREATEST BRIGHTER THAN THE SUN GAINER	COLBIE CAILLAT (UNIVERSAL REPUBLIC)
11	13	18		18	MR. KNOW IT ALL	KELLY CLARKSON (19/RCA)
12	11	10		10	MOVES LIKE JAGGER	MARON 5 FEAT. CHRISTINA AGUILERA (A&M/OCTONE/INTERSCOPE)
13	14	14		14	NOTHING	THE SCRIPT (PHONOGENIC/EPIC)
14	15	5		5	NOT OVER YOU	GAVIN DEGRAW (JIVE/RCA)
15	16	10		10	YOU AND I	LADY GAGA (STREAMLINE/KONLIVE/INTERSCOPE)
16	17	2		2	THE ONE THAT GOT AWAY	KATY PERRY (CAPITOL)
17	21	2		2	SET FIRE TO THE RAIN	ADELE (XL/COLUMBIA)
18	19	11		11	LET'S STAY TOGETHER	SEAL (REPRISE/WARNER BROS.)
19	18	16		16	TALKING TO YOU (IS LIKE TALKING TO MYSELF)	DARYL HALL (VEVO FORECAST/VEVO)
20	26	2		2	CRAWLING BACK TO YOU	DAUGHTRY (19/RCA)
21	22	18		18	TONIGHT TONIGHT	HOT CHELLE RAE (JIVE/RCA)
22	21	27		27	WITHOUT YOU	DAVID GUETTA FEAT. USHER (WHAT A MUSIC/ASTRALWERKS/CAPITOL)
23	29	2		2	IT WILL RAIN	BRUNO MARS (SUMMIT/CHOP SHOP/ELEKTRA/ATLANTIC)
24	23	15		15	LET THE RAIN	MARGO REY (ORGANICA)
25	24	13		13	A BRIGHTER DAY	THE DOOBIE BROTHERS (MOR)

WEEK		LAST WEEK		WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
THIS	LAST	THIS	LAST			
1	1	19		5	#1 MR. KNOW IT ALL	KELLY CLARKSON (19/RCA)
2	2	28		28	BRIGHTER THAN THE SUN	COLBIE CAILLAT (UNIVERSAL REPUBLIC)
3	5	28		28	NOT OVER YOU	GAVIN DEGRAW (JIVE/RCA)
4	7	12		12	THE ONE THAT GOT AWAY	KATY PERRY (CAPITOL)
5	3	27		27	MOVES LIKE JAGGER	MARON 5 FEAT. CHRISTINA AGUILERA (A&M/OCTONE/INTERSCOPE)
6	6	23		23	JUST A KISS	LADY ANTEBELLUM (CAPITOL NASHVILLE/CAPITOL)
7	4	25		25	SOMEONE LIKE YOU	ADELE (XL/COLUMBIA)
8	9	17		17	STEREO HEARTS	OMI CLASS HEROES FEAT. ADAM LEVINE (DC+JAY/VEVO/FILED BY RAMEN/RRP)
9	8	16		16	CRAWLING BACK TO YOU	DAUGHTRY (19/RCA)
10	10	14		14	IT WILL RAIN	BRUNO MARS (SUMMIT/CHOP SHOP/ELEKTRA/ATLANTIC)
11	12	8		8	GREATEST SET FIRE TO THE RAIN GAINER	ADELE (XL/COLUMBIA)
12	11	13		13	HEARTBEAT	THE FRAY (EPIC)
13	15	10		10	WE FOUND LOVE	RIHANNA FEAT. CALVIN HARRIS (SRP/DEF JAM/JMG)
14	14	14		14	WITHOUT YOU	DAVID GUETTA FEAT. USHER (WHAT A MUSIC/ASTRALWERKS/CAPITOL)
15	13	25		25	NOTHING	THE SCRIPT (PHONOGENIC/EPIC)
16	16	13		13	PARADISE	COLDPLAY (CAPITOL)
17	18	16		16	WHEN WE STAND TOGETHER	NICKELBACK (ROADRUNNER/RRP)
18	20	9		9	A THOUSAND YEARS	CHRISTINA PERRI (SUMMIT/CHOP SHOP/ATLANTIC/RRP)
19	21	16		16	LIGHTS	ELLIE GOULDING (CHERRYTREE/INTERSCOPE)
20	23	11		11	WISH YOU WERE HERE	AVRIL LAVIGNE (RCA/EPIC)
21	24	12		12	CALLED OUT IN THE DARK	SNOW PATROL (POLYDOR/FICTION/ISLAND/JMG)
22	22	19		19	KNOW ME SLOWLY	PARACHUTE (MERCURY/JMG)
23	25	19		19	1,000 SHIPS	RACHEL PLATTEN (ROCK RIDGE)
24	28	5		5	I LIKE IT LIKE THAT	HOT CHELLE RAE FEAT. NEW BOYZ (RCA)
25	30	4		4	LOVE YOU LIKE A LOVE SONG	SELENA GOMEZ & THE SCENE (HOLLYWOOD)

WEEK		LAST WEEK		WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
THIS	LAST	THIS	LAST			
1	1	11		5	#1 LONELY BOY	THE BLACK KEYS (NONESUCH/WARNER BROS.)
2	3	14		14	THESE DAYS	FOO FIGHTERS (ROSWELL/RCA)
3	2	24		24	THE SOUND OF WINTER	BUSH (ZUMA ROCK/EDE)
4	4	15		15	FACE TO THE FLOOR	CHEVELLE (EPIC)
5	5	17		17	PARADISE	COLDPLAY (CAPITOL)
6	6	32		32	WALK	FOO FIGHTERS (ROSWELL/RCA)
7	7	26		26	TONIGHT	SEETHER (WIND-UP)
8	9	11		11	MONARCHY OF ROSES	RED HOT CHILI PEPPERS (WARNER BROS.)
9	10	24		24	COUGH SYRUP	YOUNG THE GIANT (ROADRUNNER/RRP)
10	11	14		14	SHAKE IT OUT	FLORENCE + THE MACHINE (UNIVERSAL REPUBLIC)
11	8	26		26	THE ADVENTURES OF RAIN DANCE MAGGIE	RED HOT CHILI PEPPERS (WARNER BROS.)
12	13	15		15	BURIED ALIVE	AVENGED SEVENFOLD (HOPELESS/SIRE/WARNER BROS.)
13	14	16		16	BOTTOMS UP	NICKELBACK (ROADRUNNER/RRP)
14	12	52		52	PUMPED UP KICKS	FOSTER THE PEOPLE (STARTIME/COLUMBIA)
15	17	12		12	NARCISSISTIC CANNIBAL	KORN FEAT. SKRILLEX & KILL THE NOISE (ROADRUNNER/RRP)
16	16	13		13	THE COLLAPSE	ADELITAS WAY (VIRGIN/CAPITOL)
17	15	26		26	NOT AGAIN	STAINED (FLUP/ATLANTIC)
18	18	16		16	A WARRIOR'S CALL	VOLEBAT (VERTIGO/UNIVERSAL REPUBLIC)
19	NEW				GREATEST BULLY GAINER	SHINEDOWN (ATLANTIC)
20	21	12		12	DON'T STOP (COLOR ON THE WALLS)	FOSTER THE PEOPLE (STARTIME/COLUMBIA)
21	27	5		5	SOMEbody THAT I USED TO KNOW	GYT FEAT. KIMBRA (SAMPLES 'N' SECONDS/FARR/UNIVERSAL REPUBLIC)
22	20	13		13	AFTER MIDNIGHT	BLINK-182 (JIVE/INTERSCOPE)
23	24	7		7	SATELLITE	RISE AGAINST (JIVE/INTERSCOPE)
24	22	13		13	ABERDEEN	CAGE THE ELEPHANT (DSP/JIVE/RCA)
25	25	9		9	REMEMBER EVERYTHING	THE AIRBORNE TOXIC EVENT (MAJOR/ISLAND/JMG)
26	26	18		18	THIS IS GONNA HURT	SIXX.A.M. (ELEVEN SEVEN)
27	28	13		13	CURL OF THE BURL	MASTODON (REPRISE/WARNER BROS.)
28	31	5		5	WE ARE YOUNG	FUN. FEAT. JANELLE MONAE (FUELED BY RAMEN/RRP)
29	29	4		4	TONGUE TIED	GROUPLOVE (CANVASBACK/ATLANTIC)
30	32	7		7	SET FIRE TO THE RAIN	ADELE (XL/COLUMBIA)
31	30	6		6	NOT YOUR FAULT	AWOLNATION (RED BULL)
32	34	12		12	BULLET IN MY HAND	REDLIFT KING (HOLLYWOOD)
33	36	11		11	PUNCHING IN A DREAM	THE WERD AND FAMOUS (SOMEWHAT DAMAGED/RRP/UNIVERSAL REPUBLIC)
34	35	12		12	GET THRU THIS	ART OF DYING (INTOXICATION/REPRISE/PLG)
35	37	8		8	THE WALK	MAYER HAWTHORNE (UNIVERSAL REPUBLIC)
36	41	4		4	EYES WIDE OPEN	STAINED (FLUP/ATLANTIC)
37	33	16		16	BITCH CAME BACK	THEORY OF A DEADMAN (S&A/ROADRUNNER/RRP)
38	40	5		5	UNDERGROUND	JANE'S ADDICTION (CAPITOL)
39	42	12		12	CALLED OUT IN THE DARK	SNOW PATROL (POLYDOR/FICTION/ISLAND/JMG)
40	39	19		19	COLOURS	GROUPLOVE (CANVASBACK/ATLANTIC)
41	45	4		4	UNDONE	ARANDA (ARANDAMUSIC)
42	38	12		12	LUCKY NOW	RYAN ADAMS (RCA/CAPITOL)
43	46	6		6	MIDNIGHT CITY	M83 (M&M/MUTE/CAPITOL)
44	44	9		9	HELL	DISTURBED (REPRISE/WARNER BROS.)
45	43	13		13	HEARTBEAT	THE FRAY (EPIC)
46	50	3		3	THE WAITING ONE	ALL THAT REMAINS (PROSTHETIC/RAZOR & TIE)
47	47	9		9	ALL I EVER WANTED	THE AIRBORNE TOXIC EVENT (MAJOR/ISLAND/JMG)
48	49	2		2	EVERYBODY TALKS	NEON TREES (MERCURY/JMG)
49	NEW				LITTLE TALKS	OF MONSTERS AND MEN (RECORD RECORDS)
50	NEW				FREE GRAPFITS	(N.W.FREE/CAPITOL)

Shinedown soars onto Rock Songs at No. 19 with "Bully" (4 million first-week audience impressions on 85 stations). The track, which also enters Rock Digital Songs at No. 28 and Hard Rock Digital Songs at No. 3 (18,000 downloads), previews the band's fourth album, *Ameryllis*, due March 27.



WEEK		LAST WEEK		WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
THIS	LAST	THIS	LAST			
1	1	11		5	#1 LONELY BOY	THE BLACK KEYS (NONESUCH/WARNER BROS.)
2	3	15		15	THESE DAYS	FOO FIGHTERS (ROSWELL/RCA)
3	2	17		17	PARADISE	COLDPLAY (CAPITOL)
4	4	27		27	COUGH SYRUP	YOUNG THE GIANT (ROADRUNNER/RRP)
5	6	12		12	MONARCHY OF ROSES	RED HOT CHILI PEPPERS (WARNER BROS.)
6	5	24		24	THE SOUND OF WINTER	BUSH (ZUMA ROCK/EDE)
7	8	17		17		

HOT COUNTRY SONGS™													
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	PEAK POSITION	CERT.	THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	PEAK POSITION	CERT.
1	2	4	GREATEST HITS LET IT RAIN FLUDELLE, C. RAINY (D. NAIL, S. SINGLETON)	David Nail Featuring Sarah Buxton MCA NASHVILLE	1		26	28	28	COME HOME B. GALLIMORE, F. HILL (R. B. TEDDER)	Faith Hill WARNER BROS./AWAR	26	
2	1	21	KEEP ME IN MIND K. STEGALL, Z. BROWN, J. Z. BROWN, W. DURRETT (N. COWAN)	Zac Brown Band SOUTHERN GROUND/ATLANTIC/BIGGER PICTURE	1		27	30	37	DANCIN' AWAY WITH MY HEART P. WORELY, L. ANTEBELLUM (D. HAYWOOD, C. KELLEY, H. SCOTT, J. KEAR)	Lady Antebellum CAPITOL NASHVILLE	27	
3	3	5	DRINK IN MY HAND J. HUNTER, H. HAYES (D. HUNTER, J. L. LAIRD)	Eric Church MONSTER/REPUBLIC	3		28	31	36	BETTER THAN I USED TO BE B. GALLIMORE, T. MCGRAW (B. SHIMPSON, A. GORLEY)	Tim McGraw MCA NASHVILLE	28	
4	6	6	I DON'T WANT THIS NIGHT TO END J. STEVENSON, B. BRIAN, D. DAVIDSON, R. RAKINS, B. HAYS (P.)	Luke Bryan CAPITOL NASHVILLE	4		29	29	31	THIS OLE BOY P. DONNELL, H. HAYS (P. DONNELL, R. RAKINS)	Craig Morgan MCA NASHVILLE	29	
5	7	7	YOU J. STROUD (C. YOUNG, L. LAIRD)	Chris Young RCA	5		30	32	32	SOMETHIN' 'BOUT A TRUCK B. JAMES, K. MOORE, D. COUCHI	Kip Moore MCA NASHVILLE	30	
6	4	2	TATTOOS ON THIS TOWN M. KNOX (N. THRASHER, W. MOBLEY, D. ULANEY)	Jason Aldean BROKEN BOW	2		31	41	56	DRINK ON IT S. HENDRICKS, L. J. STEWART, J. ALEXANDER (R. CLAWSON)	Blake Shelton WARNER BROS./AMN	31	
7	8	9	ALL YOUR LIFE N. CHAPMAN (B. HENNINGSEN, C. HENNINGSEN)	The Band Perry REPUBLIC NASHVILLE	7		32	33	35	GOT MY COUNTRY ON K. STEGALL (K. ARCHER, J. WEAVER, D. MYRICK)	Chris Cagle BIGGER PICTURE	32	
8	5	3	EASY D. HUFF, F. RASCAL, F. FLATTS (K. ELAM, M. MOBLEY)	Rascal Flatts Featuring Natasha Bedingfield BIG MACHINE	3		33	34	34	LET'S DON'T CALL IT A NIGHT C. LUNDSEY (C. JAMES, B. LONG, T. MCBRIDE)	Casey James 19th HOLE	32	
9	10	10	REALITY C. CHANNON, K. CHESNEY (K. CHESNEY, B. JAMES)	Kenny Chesney BNA	9		34	35	38	YOU DON'T KNOW HER LIKE I DO D. HUFF (B. GILBERT, M. MCCORMICK)	Brantley Gilbert VALORY	34	
10	11	11	YOU GONNA FLY H. HUNTER, J. L. LAIRD, J. JOHNSTON, C. LUCAS, P. BRIST	Keith Urban CAPITOL NASHVILLE	10		35	36	42	(KISSED YOU) GOOD NIGHT M. SHERETT (T. GIBSON, J. KEAR)	Gloriana WARNER BROS./AWAR	35	
11	12	25	I'M GONNA LOVE YOU THROUGH IT M. MCBRIDE, B. GALLIMORE (B. HAYS, L. P. ISAACS, J. YEARY)	Martina McBride REPUBLIC NASHVILLE	11		36	40	43	WANNA MAKE YOU LOVE ME J. STROUD (J. COLLINS, P. PINSON)	Andy Gibson BMP/R&J	36	
12	13	13	HOME B. BEAVERS, L. WOOTEN (D. WILSON, B. BEAVERS, D. BENTLEY)	Dierks Bentley CAPITOL NASHVILLE	12		37	43	53	OVER YOU F. FLUDELLE, C. LAIN, L. WOLF (M. LAMBERT, B. SHELTON)	Miranda Lambert RCA	37	
13	14	14	RED SOLO CUP T. KEITH (J. BEAVERS, B. BEAVERS, B. WARREN, B. WARREN)	Toby Keith SHOW DOG-UNIVERSAL	13		38	38	41	GEORGIA PEACHES B. GALLIMORE (M. HOPE, B. DALYR, P. PROCTOR)	Lauren Alaina WINTERSCOPE/MERCURY	37	
14	17	17	LOVE'S GONNA MAKE IT ALRIGHT T. BROWN, S. STRAIT (J. ANDERSON, C. STAPLETON)	George Strait MCA NASHVILLE	14		39	37	41	HE'S MINE T. HEWITT, R. RAKINS (C. BEATHARD, P. DONNELL, T. JAMES)	Rodney Atkins CURB	34	
15	16	15	STORM WARNING H. HUNTER, H. HAYES (H. HAYES, E. SAMPSON, BUSBEE)	Hunter Hayes ATLANTIC	15		40	39	39	DRINK MYSELF SINGLES B. BEAVERS, B. BEAVERS, S. SWEENEY	Sunny Sweeney REPUBLIC NASHVILLE	36	
16	16	15	CAMOUFLAGE F. ROGERS (B. PAISLEY, C. DUBOIS, K. LOVELACE)	Brad Paisley ARISTA NASHVILLE	15		41	42	47	MILLION DOLLAR VIEW K. BEARD, M. WRIGHT (D. L. MURPHY, G. G. TEREN III)	Trace Adkins SHOW DOG-UNIVERSAL	40	
17	20	24	BAIT A HOOK J. STOVER (R. RAKINS, J. MOORE, J. S. STOVER)	Justin Moore VALORY	17		42	44	45	SATURDAY NIGHT J. NIEBANK (W. BOWEN, L. MILLER)	Wade Bowen SEA GAYLE/BNA	42	
18	21	21	AIR POWER ALONE WITH YOU J. MOULDER, R. CLAWSON (C. GRAVITT, J. THARDING, S. MCCANALLY)	Jake Owen RCA	18		43	48	52	HOME SWEET HOME D. LAMYRICK, H. HOFFMAN (D. MYRICK, K. HOFFMAN, K. MARIE, D. HORNE)	The Farm ALL-IN/ELEKTRA NASHVILLE/NEW REVOLUTION	43	
19	18	26	WHERE I COME FROM M. KNOX (R. CLAWSON, D. DAVIDSON)	Montgomery Gentry AVERAGE JOE'S	18		44	45	48	ANGEL EYES J. LEO (J. COPLAN, E. GUNDERSON, E. PASLAY)	Love And Theft RCA	42	
20	19	47	AMEN M. BRIGHT (S. BLACK, H. BLAYLOCK, C. GRAVITT, G. O'BRIEN)	Edens Edge BIG MACHINE	18		45	46	46	THAT GIRL D. L. MURPHY (K. FOWLER, T. WILLIAMS, C. INGERSOLL)	Kevin Fowler AVERAGE JOE'S	45	
21	22	7	OURS N. CHAPMAN, T. SWIFT (T. SWIFT)	Taylor Swift REPUBLIC NASHVILLE	21		46	49	55	COMIN' AROUND P. DONNELL, L. THOMPSON (R. CLAWSON, K. MARVEL)	Josh Thompson RCA	46	
22	23	32	MY HEART CAN'T TELL YOU NO T. BROWN (S. CLINE, E. W. MORGAN)	Sara Evans RCA	22		47	47	50	UNDERDOG S. NELSON (G. S. NELSON, D. L. MURPHY, S. SEVER, H. TOBIN)	The Lost Trailers HRT/STOKES TUNES	44	
23	24	14	THE TROUBLE WITH GIRLS M. BRIGHT (P. WHITE, C. TOMPKINS)	Scotty McCreery WINTERSCOPE/MERCURY	23		48	51	—	EVEN IF IT BREAKS YOUR HEART M. WURLOCK (W. HOGE, E. PASLAY)	Eli Young Band REPUBLIC NASHVILLE	47	
24	25	16	LIKE MY DOG C. HAMBERLAIN, B. CURRINGTON (S. EMERICK, H. ALLEN)	Billy Currington MERCURY	24		49	50	57	AMY'S SONG F. ROGERS (C. FULLER, B. ANDERSON, C. DUBOIS)	Brent Anderson SEA GAYLE/ARISTA NASHVILLE	48	
25	26	25	A WOMAN LIKE YOU J. STONE, L. BRICE (J. BULFORD, P. BARTON, J. STONE)	Lee Brice CURB	25		50	54	—	WHEN I GET IT K. STEGALL (C. CAMPBELL, J. PMATHEWS, J. MCCORMICK)	Craig Campbell BIGGER PICTURE	50	



The Georgia native's sixth top five is also his quickest, rising 6-4 in its 19th chart week. His previous best was a 21-week trek with "Country Girl" last summer, and his slowest happened when debut single "All My Friends Say" took 34 weeks in 2007.



With 119,000 downloads sold this week, according to Nielsen SoundScan, second radio track from Clancy's Tavern becomes the artist's first million-selling download. It remains atop Country Digital Songs for a ninth cumulative week.

TOP COUNTRY ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Album Title	PEAK POSITION	CERT.
1	1	17	#1 LADY ANTEBELLUM SONY CLASSICAL NASHVILLE 94431 (18.98)	Own The Night	1	
2	5	4	TOBY KEITH MCA NASHVILLE 115592 (9.98)	Clancy's Tavern	1	
3	4	5	LUKE BRYAN CAPITOL NASHVILLE 70412 (16.98)	Tailgates & Tanlines	1	
4	2	3	JASON ALDEAN BROKEN BOW 7687 (18.98)	My Kinda Party	2	
5	3	2	SCOTTY MCCREERY 19/MERCURY NASHVILLE 016022/IGA/UMGN (13.98)	Clear As Day	1	
6	7	7	THE BAND PERRY REPUBLIC NASHVILLE 016039/UNIVERSAL REPUBLIC (10.98)	The Band Perry	2	
7	10	11	ERIC CHURCH MCA NASHVILLE 94431 (16.98)	Chief	1	
8	6	6	TAYLOR SWIFT BIG MACHINE 150340A (18.98) ⊕	Speak Now	3	
9	9	16	MIRANDA LAMBERT RCA 90589/SMN (11.98) ⊕	Four The Record	1	
10	11	3	BRANTLEY GILBERT VALORY B0100 (14.98)	Halfway To Heaven	2	
11	19	23	GREATEST HITS TIM MCGRAW CURB 79205 (18.98)	Number One Hits	6	
12	8	10	ZAC BROWN BAND SOUTHERN GROUND/ATLANTIC/BIGGER PICTURE/ATLANTIC 527422 (18.98) ⊕	You Get What You Give	1	
13	24	26	PAISLEY SEITER REPRISE 520522/WMN (18.98)	Loaded: The Best Of Blake Shelton	4	
14	13	16	PISTOL ANNIES MCA NASHVILLE 94314 EX/SMN (11.98)	Hell On Heels	1	
15	14	12	BLAKE SHELTON WARNER BROS. 527370/WMN (18.98)	Red River Blue	1	
16	12	6	TAYLOR SWIFT BIG MACHINE 150340A (24.98 CD/DVD) ⊕	Speak Now: World Tour Live CD + DVD	2	
17	15	20	JAKE OWEN RCA 89547/SMN (10.98)	Barefoot Blue Jean Night	1	
18	29	17	GEORGE STRAIT MCA NASHVILLE 016007/UMGN (7.98)	Icon: George Strait	17	
19	17	14	BRAD PAISLEY ARISTA NASHVILLE 82774/SMN (11.98)	This Is Country Music	1	
20	16	19	JUSTIN MOORE VALORY J0200A (10.98)	Outlaws Like Me	1	
21	25	15	GEORGE STRAIT MCA NASHVILLE 015924/UMGN (13.98)	Here For A Good Time	1	
22	18	17	LAUREN ALAINA 19/MERCURY NASHVILLE 016025/IGA/UMGN (13.98)	Wildflower	2	
23	32	21	ELI YOUNG BAND REPUBLIC NASHVILLE 015856/UNIVERSAL REPUBLIC (10.98)	Life At Best	3	
24	20	21	VARIOUS ARTISTS REPRISE 520522/WMN (18.98)	Now That's What I Call Country: Volume 4	3	
25	23	27	CHRIS YOUNG RCA 85497/SMN (10.98)	Neon	2	

BLUEGRASS ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Album Title	PEAK POSITION	CERT.
1	1	11	#1 YO-YO MA/S. DUNCAN/E. MEYER/C. THILE SONY CLASSICAL 84118/SONY MASTERWORKS	The Goat Rodeo Sessions	1	
2	2	40	ALISON KRAUSS & UNION STATION ROUNDER 016665/CONCORD	Paper Airplane	1	
3	3	43	STEVE MARTIN AND THE STEEP CANYON RANGERS 40 SHARE/ROUNDER 810666/CD	Rare Bird Alert	1	
4	4	34	SARAH JAROSZ SUGAR HILL 4062/AWEK	Follow Me Down	2	
5	9	10	THE ISAACS GAITHER 46138/EMI CMG	Why Can't We	2	
6	8	25	STEVE IVEY SONOMA 0123	Bluegrass Gospel	2	
7	7	47	THE WAILIN' JENNYS RED HOUSE 2319	Bright Morning Stars	2	
8	11	68	CHRIS THILE & MICHAEL DAVES HMI 0017/SONOMA	Best Of Bluegrass	7	
9	12	26	STEVE IVEY NONESUCH 527603/WARNER BROS.	Sleep With One Eye Open	8	
10	5	9	MARK O'CONNOR DMAC 16	An Appalachian Christmas	1	
26	27	41	BILLY CURRINGTON ICON: BILLY CURRINGTON (7.98)	Icon: Billy Currington	22	
27	26	36	JOSH TURNER MCA NASHVILLE 015280/UMGN (7.98)	Icon: Josh Turner	20	
28	28	22	KENNY CHESNEY BNA 5745/SMN (11.98) ⊕	Hemingway's Whiskey	1	
29	35	34	SOUNDTRACK RCA 72911/SMN (11.98)	Country Strong	2	
30	21	25	RODNEY ATKINS CURB 79255 (18.98)	Take A Back Road	3	
31	30	18	MARTINA MCBRIDE REPUBLIC NASHVILLE 016011/UNIVERSAL REPUBLIC (13.98)	Eleven	4	
32	31	30	BILLY CURRINGTON MERCURY 014407/UMGN (9.98)	Enjoy Yourself	2	
33	22	38	HUNTER HAYES ATLANTIC 528890/WMN (18.98)	Hunter Hayes	7	
34	37	48	DAVID NAIL MCA NASHVILLE 016220/UMGN (10.98)	The Sound Of A Million Dreams	8	
35	34	24	RASCAL FLATTS BIG MACHINE RP100A (13.98)	Nothing Like This	1	
36	36	33	SARA EVANS RCA 49693/SMN (10.98)	Stronger	1	
37	33	40	SOUNDTRACK ATLANTIC 528890/WMN (18.98)	Footloose (2011)	4	
38	42	44	PATSY CLINE MCA NASHVILLE 014526/UMGN (7.98)	Icon: Patsy Cline	38	
39	53	71	SOUNDTRACK Country Strong: More Music From The Motion Picture SCREEN GEMS PRODUCTIONS 3847/MADISON GATE (18.98)	Country Strong	5	
40	41	42	THOMPSON SQUARE STONEY CREEK 1737 (13.98)	Thompson Square	3	
41	40	28	SUGARLAND MERCURY 014758/UMGN (13.98) ⊕	The Incredible Machine	1	
42	46	37	DARIUS RUCKER CAPITOL NASHVILLE 26339 (18.98)	Charleston, SC 1966	1	
43	49	53	DON WILLIAMS MCA NASHVILLE 014519/UMGN (7.98)	Icon: Don Williams	43	
44	48	67	CONWAY TWITTY MCA NASHVILLE 015280/UMGN (7.98)	Icon: Conway Twitty	44	
45	44	35	VINCE GILL MCA NASHVILLE 015510/UMGN (10.98)	Guitar Slinger	4	
46	47	45	ALAN JACKSON ARISTA NASHVILLE 76681/SMN (11.98)	34 Number Ones	7	
47	45	12	MONTGOMERY GENTRY AVERAGE JOE'S 233 (14.98)	Rebels On The Run	9	
48	39	31	ALISON KRAUSS & UNION STATION ROUNDER 616665/CONCORD (18.98)	Paper Airplane	1	
49	43	39	KEITH URBAN REPUBLIC NASHVILLE 02095 (11.98)	Get Closer	2	
50	51	43	TRACE ADKINS SHOW DOG-UNIVERSAL 015694 (9.98)	Proud To Be Here	2	

BETWEEN THE BULLETS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Album Title	PEAK POSITION	CERT.
1	1	11	#1 YO-YO MA/S. DUNCAN/E. MEYER/C. THILE SONY CLASSICAL 84118/SONY MASTERWORKS	The Goat Rodeo Sessions	1	
2	2	40	ALISON KRAUSS & UNION STATION ROUNDER 016665/CONCORD	Paper Airplane	1	
3	3	43	STEVE MARTIN AND THE STEEP CANYON RANGERS 40 SHARE/ROUNDER 810666/CD	Rare Bird Alert	1	
4	4	34	SARAH JAROSZ SUGAR HILL 4062/AWEK	Follow Me Down	2	
5	9	10	THE ISAACS GAITHER 46138/EMI CMG	Why Can't We	2	
6	8	25	STEVE IVEY SONOMA 0123	Bluegrass Gospel	2	
7	7	47	THE WAILIN' JENNYS RED HOUSE 2319	Bright Morning Stars	2	
8	11	68	CHRIS THILE & MICHAEL DAVES HMI 0017/SONOMA	Best Of Bluegrass	7	
9	12	26	STEVE IVEY NONESUCH 527603/WARNER BROS.	Sleep With One Eye Open	8	
10	5	9	MARK O'CONNOR DMAC 16	An Appalachian Christmas	1	

SLOW 'RAIN'



David Nail claims his first No. 1 on Hot Country Songs, as "Let It Rain" steps 2-1 in its 49th chart week—the second-longest No. 1 trek in the chart's 68-year history. Chris Young's twice-released "Voices" reached the summit in its 51st chart week last February, while Tracy Lawrence's 41-week ascent with "Find Out Who Your Friends Are" (2007) falls to third place. The new No. 1 is also a first for featured singer Sarah Buxton, who previously rose as high as No. 23 with solo single "Outside My Window" in 2010.

—Wade Jensen

TOP R&B/HIP-HOP ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMP/INT/PROMOTION LABEL	CERT.
1	1	8	#1 DRAKE	TIME CARE (feat. YOUNG MONEY CASH MONEY)	00378/UM/JMG	
2	2	3	YOUNG JEEZY	TALK THAT TALK SRP/DEF JAM	016313/UM/JMG	●
3	3	7	RIHANNA	TALK THAT TALK SRP/DEF JAM	016313/UM/JMG	●
4	6	5	AMY WINEHOUSE	LONESOME TOWN	UNIVERSAL REPUBLIC 016334*	
5	4	20	LIL WAYNE	THE CARTER IV (feat. YOUNG MONEY CASH MONEY)	01544*/UNIVERSAL REPUBLIC	
6	5	22	JAY Z & KANYE WEST	WATCH THE THORNO R.O.C.-FELLA:R.O.C. NATION/DEF JAM	015026/UM/JMG	●
7	7	7	MARY J. BLIGE	MY LIFE II... MATRIARCH/GEFFEN	016257/IGA	
8	11	4	ANTHONY HAMILTON	BACK TO LOVE MISTER'S MUSIC	39136/RCA	
9	8	28	BEYONCÉ	4 PARKWOOD/COLUMBIA	90824/SONY MUSIC	
10	12	5	J. COLE	CONTROL MEAT/ROC-A-FELLA/ROC NATION/DEF JAM	015203/SONY MUSIC	●
11	9	3	COMMON	THE DREAMTHER BELIEVER/THINK COMMON	52803/WARNER BROS.	
12	10	9	MAC MILLER	BLUE SLIDE PARK/ROSTRUM 218		
13	13	4	SNOOP DOGG & WIZ KHALIFA	M.C. DOWN GO TO HIGH SCHOOL/ROSTRUM/DOGGYSTYLE/ATLANTIC	32026/AG	
14	15	5	ROBIN THICKE	LOVE AFTER WAR STAR TRAK/GEFFEN	016290/IGA	
15	14	10	WALE	AGE AGONY FEAT. CHRIS BROWN/WE THE BEST/DEF JAM/UM/JMG		
16	NEW	1	VARIOUS ARTISTS	MUSIC BY BACHARACH	UNIVERSAL SPECIAL MARKETS 016292/UM/JMG	
17	22	29	PITBULL	PLANET PIT MR. 305/POLO GROUNDS/UM/JMG	63606/RCA	
18	16	59	NICKI MINAJ	PINK FLOYD/ROSTRUM/DOGGYSTYLE/ATLANTIC	016201/UNIVERSAL REPUBLIC	●
19	21	16	MINDLESS BEHAVIOR	#1 GIRL/STREAMLINE/CONJUNCTION/INTERSCOPE	015966/RCA	
20	18	5	THE ROOTS	UNDUN DEF JAM	016282/UM/JMG	
21	20	5	T-PAIN	RENOVATION NAPPY BOY/KOVINCITY	80122/RCA	
22	17	30	BAD MEETS EVIL	HELL: THE SEQUEL/SHADY/INTERSCOPE	015728/IGA	●
23	25	10	TYRESE	OPEN INVITATION/VOLTRON RECORDS	93862	
24	27	7	MICHAEL JACKSON	IMMORTAL M.J./EPIC	91259/SONY MUSIC	
25	24	8	CHILDISH GAMBINO	CAMP GLASS/NOE 0121*		
26	23	7	YELAWOLF	TRUNK MUDK 4/01/GHEF-Q/VISION/DG/INTERSCOPE	016174/IGA	
27	26	60	RIHANNA	LOUD SRP/DEF JAM	014927/UM/JMG	●
28	19	41	WIZ KHALIFA	ROLLING PAPERS/ROSTRUM/ATLANTIC	527099/AG	●
29	28	28	BIG SEAN	FINALLY FAMOUS G.O.O.D./DEF JAM	015421/UM/JMG	
30	29	42	CHRIS BROWN	RED CARP FEAT. RIAN LESLIE & RICK ROSS/SHAKEDOWN/BAD BOY/INTERSCOPE		
31	32	71	THE TEMPTATIONS	ICON MOTOWN	014607/UM/JMG	
32	51	74	KE\$HA	WANTING YOU/UM/JMG	014469/UM/JMG	●
33	30	3	ROSCE DASH	J.I.C.E. MUSIC LINE/GEFFEN	016363/IGA	
34	35	42	KIRK FRANKLIN	HELLO FEAT. FO YU SOUL/VERITY	77917/RCA	
35	34	29	JILL SCOTT	THE LIGHT OF THE SUN/BLUES B&B	527941/WARNER BROS.	
36	31	35	TYLER, THE CREATOR	GOBLIN XL 529*		
37	40	58	MIGUEL	ALL I WANT IS YOU/BLACK ICE/BYSTORM/UM/JMG	75489/RCA	
38	36	20	GAME	THE I.I. ALBUM/DG	013729/IGA	
39	41	6	TREY SONZG	INEVITABLE SONGBOOK/ATLANTIC	528381/AG	
40	62	24	PACE SETTER	KELLY ROWLAND	UNIVERSAL REPUBLIC 014485/UM/JMG	
41	39	60	KANYE WEST	MY BEAUTIFUL DARK... R.O.C.-FELLA:R.O.C. NATION/DEF JAM	014885/UM/JMG	●
42	42	8	WEBBIE	SAVAGE LIFE 3 TRILL 02		
43	44	30	LEDISI	PIECES OF ME/VERVE FORECAST	015557/VG	
44	37	61	KID CUDI	MAN ON THE MOON/DREAM	016100/UM/JMG	●
45	48	14	MAYER HAWTHORNE	HOW DO YOU DO/UNIVERSAL REPUBLIC	016109*	
46	58	77	RICK ROSS	TEFLON DON/MAYBACH SLIP-N-SLIDE/DEF JAM	014366*/UM/JMG	●
47	54	29	MARVIN GAYE	MARVIN GAYE SONOMA 0014		
48	45	11	BOYZ II MEN	TWENTY BENCHMARK/RENTALMENT 0001	EX/SM/MS	
49	50	33	VARIOUS ARTISTS	SELF MADE MAN... MAYBACH 327800/WARNER BROS.		
50	46	56	YELAWOLF	TRUNK MUDK 4/01/GHEF-Q/VISION/DG/INTERSCOPE	014607/UM/JMG	

Snoop Dogg & Wiz Khalifa finish 12-10 on Rhythmic with "Young, Wild & Free." It's Snoop's 12th top 10 and first since his feature on Katy Perry's "California Gurls" in 2010. Khalifa hits the upper tier for the fourth time in less than a year—his first top 10 was the No. 1 "Black & Yellow" last February.



MAINSTREAM R&B/HIP-HOP

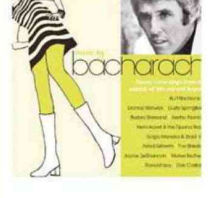
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	IMP/INT/PROMOTION LABEL
1	1	13	#1 LOTUS FLOWER BOMB	WALE FEAT. MIGUEL/MAYBACH/WARNER BROS.
2	2	14	DANCE (ASS)	BIG SEAN FEAT. NICKI MINAJ G.O.O.D./DEF JAM/UM/JMG
3	5	11	MAKE ME PROUD	DRAKE FEAT. NICKI MINAJ/UNIVERSAL REPUBLIC
4	4	18	PARTY	BEYONCÉ FEAT. ANDRE 3000/PARKWOOD/COLUMBIA
5	3	19	NI**AS IN PARIS	JAY Z & KANYE WEST R.O.C.-FELLA:R.O.C. NATION/DEF JAM/UM/JMG
6	6	12	YOU THE BOSS	RICK ROSS FEAT. NICKI MINAJ/S&M/MAYBACH/DEF JAM/UM/JMG
7	7	15	5 O'CLOCK	T-PAIN FEAT. WIZ KHALIFA & LIL ALLEN/KOVINCITY/NAPPY BOY/UM/JMG
8	9	10	CAN'T GET ENOUGH	J. COLE FEAT. TREY SONZG/ROC NATION/COLUMBIA
9	8	21	SHE WILL	LIL WAYNE FEAT. DRAKE/UNIVERSAL REPUBLIC
10	12	6	I DO	YOUNG JEEZY FEAT. JAY-Z & ANDRE 3000/DEF JAM/UM/JMG
11	11	27	THAT WAY	WALE FEAT. JEREMIH & RICK ROSS/MAYBACH/WARNER BROS.
12	10	22	HEADLINES	DRAKE/UNIVERSAL REPUBLIC
13	14	10	ROUND OF APPLAUSE	WAKA FLOCCA FLAME FEAT. DRAKE/MIZAY/WARNER BROS.
14	16	10	COUNTDOWN	BEYONCÉ/PARKWOOD/COLUMBIA
15	13	23	BODY 2 BODY	ACE HOOB FEAT. CHRIS BROWN/WE THE BEST/DEF JAM/UM/JMG
16	19	5	GREATEST STRIP GAINER	CHRIS BROWN FEAT. KEVIN MCCALL/JIVE/RCA
17	17	4	GOTTA HAVE IT	JAY Z & KANYE WEST R.O.C.-FELLA:R.O.C. NATION/DEF JAM/UM/JMG
18	18	9	MR. WRONG	MARY J. BLIGE FEAT. DRAKE/MATRIARCH/GEFFEN/INTERSCOPE
19	21	7	DO IT LIKE YOU	DIGGY FEAT. JEREMIH/ATLANTIC
20	20	17	4 AM	MELANIE FIONA SRC/UNIVERSAL REPUBLIC
21	25	5	THE MOTTO	J. COLE FEAT. TREY SONZG/ROC NATION/COLUMBIA
22	22	13	DRANK IN MY CUP	KIRKO BANGZ/LMG/UNAUTHORIZED/WARNER BROS.
23	26	4	RACK CITY	TYGA/UNIVERSAL REPUBLIC
24	23	13	UNTIL IT'S GONE	MONICA J/RCA
25	24	16	ONLY WANNA GIVE IT TO YOU	ELLE VARNER FEAT. J. COLE J/RCA
26	27	8	STRANGE CLOUDS	B.O.B FEAT. LIL WAYNE/REBELROCK/GRAND HUSTLE/ATLANTIC
27	29	4	PRETTY LIT HEART	ROBIN THICKE FEAT. LIL WAYNE STAR TRAK/GEFFEN/INTERSCOPE
28	33	3	GIRLS LIKE YOU	MIGUEL/BLACK ICE/BYSTORM/JIVE/RCA
29	37	3	GO HARDER	FUTURE A-1/FREEBANDZ/EPIC
30	28	16	FLY TOGETHER	RED CARP FEAT. RIAN LESLIE & RICK ROSS/SHAKEDOWN/BAD BOY/INTERSCOPE
31	36	8	HOUSE PARTY	MEEK MILL FEAT. YOUNG CHRIS/MAYBACH/WARNER BROS.
32	34	4	COLD SUMMER	CA HILL/ROC
33	30	11	GOOD GOOD NIGHT	ROSCE DASH MUSIC LINE/GEFFEN/INTERSCOPE
34	31	14	I'M FLEXIN'	T.I. FEAT. BIG K.R.I.T./GRAND HUSTLE/ATLANTIC
35	32	17	TROUBLE	BEI MAJOR FEAT. J. COLE JIVE/RCA
36	38	4	GIRLS TALKIN BOUT	MINDLESS BEHAVIOR/STREAMLINE/CONJUNCTION/INTERSCOPE
37	RE-ENTRY		SPEND IT	TITTY BOI AKA ZHAINAZ STREET EXECUTIVES/DUFFLE BAG BOYZ
38	35	15	Y.U. MAD	BRISAN FEAT. NICKI MINAJ/LIL WAYNE/UNIVERSAL REPUBLIC
39	39	11	LIKE 'EM ALL	JACOB LATHMORE FEAT. ISSA OR DIGGY SIMMONS/CRIVIN WORLD/RCA
40	NEW		TAKE CARE	DRAKE FEAT. RIHANNA/UNIVERSAL REPUBLIC

BETWEEN THE BULLETS

BABY IT'S BACHARACH

Composer/producer Burt Bacharach, known for his legendary compositions throughout the second half of the 20th century, is the focus of the Starbucks compilation *Music by Bacharach*, which debuts at No. 16 on the Top R&B/Hip-Hop Albums chart (8,000 sold, according to Nielsen SoundScan). The compilation is an R&B enthusiast's dream, as it includes recordings from legendary artists who have collectively accumulated 77 top 10s and 22 No. 1s. Some of the acts featured include Dionne Warwick (with "Don't Make Me Over," her first charting single that peaked at No. 5 on Hot R&B/Hip-Hop Songs in 1963) and Aretha Franklin's "I Say a Little Prayer" (No. 3 in 1968). The Shirelles and Ronald Isley are also included in the 16-song album's all-star list of talent.

—Karinah Santiago



RHYTHMIC

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	IMP/INT/PROMOTION LABEL
1	1	15	#1 WE FOUND LOVE	RIHANNA FEAT. CALVIN HARRIS SRP/DEF JAM/UM/JMG
2	2	22	WORK OUT	J. COLE/ROC NATION/COLUMBIA
3	3	17	NI**AS IN PARIS	JAY Z & KANYE WEST R.O.C.-FELLA:R.O.C. NATION/DEF JAM/UM/JMG
4	5	12	DANCE (ASS)	BIG SEAN FEAT. NICKI MINAJ G.O.O.D./DEF JAM/UM/JMG
5	4	13	GOOD FEELING	FLO RIDA P.O.B./ATLANTIC
6	6	16	SEXY AND I KNOW IT	LMFAO PARTY ROCK/WILL.I.A.M./CHERRYTREE/INTERSCOPE/UNIVERSAL
7	8	13	IT WILL RAIN	BRUNO MARS SUMMIT/CHOP SHOP/ELEKTRA/ATLANTIC
8	9	11	MAKE ME PROUD	DRAKE FEAT. NICKI MINAJ/UNIVERSAL REPUBLIC
9	7	18	WITHOUT YOU	DAVID GUETTA FEAT. Usher/WHAT A MUSIC/ATRAVIEROS/CAPITOL
10	12	10	YOUNG, WILD & FREE	SNOOP DOGG & WIZ KHALIFA FEAT. BRUNO MARS/ROSTRUM/DOGGYSTYLE/ATLANTIC/RP
11	10	15	5 O'CLOCK	T-PAIN FEAT. WIZ KHALIFA & LIL ALLEN/KOVINCITY/NAPPY BOY/UM/JMG
12	11	22	HEADLINES	DRAKE/UNIVERSAL REPUBLIC
13	13	9	YOU DA ONE	RIHANNA SRP/DEF JAM/UM/JMG
14	14	8	LOTUS FLOWER BOMB	WALE FEAT. MIGUEL/MAYBACH/WARNER BROS.
15	17	8	GG THE MOTTO	J. COLE FEAT. LIL WAYNE/UNIVERSAL REPUBLIC
16	18	12	INTERNATIONAL LOVE	PITBULL FEAT. CHRIS BROWN MR. 305/POLO GROUNDS/JRCA
17	16	11	STRANGE CLOUDS	B.O.B FEAT. LIL WAYNE/REBELROCK/GRAND HUSTLE/ATLANTIC
18	22	6	RACK CITY	TYGA/UNIVERSAL REPUBLIC
19	21	10	THE ONE THAT GOT AWAY	KATY PERRY/CAPITOL
20	26	5	STRIP	CHRIS BROWN FEAT. KEVIN MCCALL/JIVE/RCA
21	24	6	CAN'T GET ENOUGH	J. COLE FEAT. TREY SONZG/ROC NATION/COLUMBIA
22	27	5	TURN ME ON	DAVID GUETTA FEAT. NICKI MINAJ/WHAT A MUSIC/ATRAVIEROS/CAPITOL
23	20	10	PARTY	BEYONCÉ FEAT. ANDRE 3000/PARKWOOD/COLUMBIA
24	23	18	MOVES LIKE JAGGER	MARODON 5 FEAT. CHRISTINA AGUILERA & A&A/OCTONE/INTERSCOPE
25	25	9	MIRROR	LIL WAYNE FEAT. BRUNO MARS/UNIVERSAL REPUBLIC
26	28	10	YOU THE BOSS	RICK ROSS FEAT. NICKI MINAJ/S&M/MAYBACH/DEF JAM/UM/JMG
27	31	3	TAKE CARE	DRAKE FEAT. RIHANNA/UNIVERSAL REPUBLIC
28	29	14	SOMEONE LIKE YOU	ADELE X/COLUMBIA
29	37	4	I DO	YOUNG JEEZY FEAT. JAY-Z & ANDRE 3000/DEF JAM/UM/JMG
30	34	4	T.H.E. (THE HARDEST EVER)	WILLIAM FEAT. MIKE JAGGER & JENNIFER LOPEZ/WILL.I.A.M./INTERSCOPE
31	30	20	FLY	NICKI MINAJ FEAT. RIHANNA/UNIVERSAL REPUBLIC
32	35	19	YOU MAKE ME FEEL...	OSCAR STRONG FEAT. S&B/CC/CA/SONY/DEF JAM/UM/JMG
33	33	20	IT GIRL	JASON DERULO BELLEGA HEIGHTS/WARNER BROS./WARNER
34	36	10	TROUBLE	BEI MAJOR FEAT. J. COLE JIVE/RCA
35	32	11	GOOD GOOD NIGHT	ROSCE DASH MUSIC LINE/GEFFEN/INTERSCOPE
36	NEW		SLIDE OVER	BABY BASH FEAT. MIGUEL/BASHTOWN
37	NEW		TALK THAT TALK	RIHANNA FEAT. NICKI MINAJ/DEF JAM/UM/JMG
38	39	2	LOOKS LIKE SEX	MIKE POSNER/RCA
39	40	2	PARTY ON FIFTH AVE.	MAC MILLER/ROSTRUM
40	NEW		ROUND OF APPLAUSE	WAKA FLOCCA FLAME FEAT. DRAKE/MIZAY/WARNER BROS.

ADULT R&B

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	IMP/INT/PROMOTION LABEL
1	1	24	#1 STAY	TYRESE/VOLTRON RECORDS/CAPITOL
2	2	38	FOOL FOR YOU	LEE O GREEN/RADIOLUX/ELEKTRA/ATLANTIC
3	5	13	LOVE AFTER WAR	ROBIN THICKE STAR TRAK/GEFFEN/INTERSCOPE
4	3	35	LIFE OF THE PARTY	CHARLIE WILSON/VERVE/FORECAST
5	4	28	STAY TOGETHER	LEAD FEAT. JAHMEH VERVE/FORECAST/VERVE
6	6	13	LOVE ON TOP	BEYONCÉ/PARKWOOD/COLUMBIA
7	7	21	SO GONE (WHAT MY MIND SAYS)	JILL SCOTT FEAT. PAUL WALL/BLUES B&B/WARNER BROS.
8	8	43	IF IT'S LOVE	KE\$HA FEAT. CHRISSETTE MICHELE/UNIVERSAL REPUBLIC
9	11	13	WOO	ANTHONY HAMILTON MISTER'S MUSIC/RCA
10	10	17	25/8	MARY J. BLIGE/MATRIARCH/GEFFEN/INTERSCOPE
11	12	15	REAL LOVE	ERIC BENET/JORDAN HUBLEY/CAPITOL
12	13	22	MAKE YOU SAY OOH	KEITH SWEAT/HELL SWEEP/ATLANTIC
13	14	14	UNTIL IT'S GONE	MONICA J/RCA
14	17	8	GREATEST GAINER	ESTELLE/HOME SCHOOL/ATLANTIC
15	15	15	DON'T KISS ME	CHARLIE WILSON'S REAL/FORECAST/VERVE
16	16	19	MORE THAN YOU'LL EVER KNOW	BOYZ II MEN FEAT. CHARLIE WILSON/BENJAMIN/INTERCOMISM
17	18	10	I GOT THIS	JENNIFER HUDSON/ARISTA/RCA
18	20	20	PICTURE PERFECT	ERIC ROBERSON FEAT. PHONIE BLUE/ERRO SOUL/PURPOSE/EAONE
19	22	12	I LOVE YOU	PHYLISIA FEAT. URBAN MYSTIC/SOBE
20	19	16	CAN'T FORGET	ANTONINE DUNN/ELITE
21	21	15	EVERYDAY WOMAN	CHRIS WALKER/RENOVATION
22	23	9	HOW LONG I'VE BEEN WAITING	

THIS WEEK	LAST WEEK	TITLE	ARTIST	CERT.
1	1	#1 MY HOPE IS IN YOU	AARON SHUST CENTRICITY	
2	2	STRONG ENOUGH TO SAVE	TEBU & VANCE FERVENT/WORD-CURB	
3	4	COURAGEOUS	CASTING CROWNS BEACH STREET/REUNION/PLG	
4	5	STRONG ENOUGH	MATTHEW WEST SPARROW/EMI CMG	
5	6	WAITING FOR TOMORROW	MANDISA SPARROW/EMI CMG	
6	3	LIFT ME UP	THE AFTERS FAIR TRADE	
7	9	TURN AROUND	MATT MAHER ESSENTIAL/PLG	
8	14	WE ARE	KARI JOBE SPARROW/EMI CMG	
9	8	DO EVERYTHING	STEVEN CURTIS CHAPMAN SPARROW/EMI CMG	
10	16	BUSTED HEART (HOLD ON TO ME)	FOR KING & COUNTRY FERVENT/WORD-CURB	
11	7	FALL APART	JOSH WILSON SPARROW/EMI CMG	
12	10	THE WAY	JEREMY CAMP BEC/TOOTH & NAIL	
13	11	BATTLE	CHRIS AUGUST FERVENT/WORD-CURB	
14	18	WHERE I BELONG	BUILDING 429 ESSENTIAL/PLG	
15	13	LOVE COME TO LIFE	BIG DADDY WEAVE FERVENT/WORD-CURB	
16	15	REMINDE ME WHO I AM	JASON GRAY CENTRICITY	
17	24	LEARNING TO BE THE LIGHT	NEWWORLDSON PLATINUM POP	
18	17	EVERYTHING GOOD	ASHES REMAIN FAIR TRADE	
19	19	OVERCOME	JEREMY CAMP BEC/TOOTH & NAIL	
20	22	FOREVER REIGN	ONE SONIC SOCIETY ESSENTIAL WORSHIP/ESSENTIAL/PLG	
21	23	DOWN	MAT KEARNEY INPOP	
22	27	YOU LEAD	JAMIE GRACE GOTE	
23	21	LEAVING EDEN	BRANDON HEATH MONOMODE/REUNION/PLG	
24	16	ALL OF ME	MATT HAMMOND SPARROW/EMI CMG	
25	40	GOD'S NOT DEAD (LIKE A LION)	NEWSBOYS INPOP	
26	25	GOD IS STILL GOD	HEATHER WILLIAMS FAIR TRADE	
27	32	CARRY ME TO THE CROSS	KUTLESS BEC/TOOTH & NAIL	
28	RE-ENTRY	GG I'M WITH YOU (RUTH & NAOMI)	NICHOLE NORDEMAN & AMY GRAY SPARROW/EMI CMG	
29	26	ALLELUIAH	THE MUSEUM BEC/TOOTH & NAIL	
30	46	WHAT A SAVIOR	THE BONG BROS GAITHER 612/EMI CMG	
31	29	I HAVE A DREAM (IT FEELS LIKE HOME)	THE CITY HARMONIC KINGSWAY	
32	28	LET ME FEEL YOU SHINE	DAVID CROWDER*BAND SIXSTEPS/SPARROW/EMI CMG	
33	31	CHANGED FOREVER	TOBYMAC FEAT. NIRVA READY FRONT/EMI CMG	
34	30	I TURN TO YOU	SELAN CURB	
35	34	WHEN THE STARS BURN DOWN (BLESSING AND HONOR)	PHILLIPS, CRAIG & DEAN FAIR TRADE	
36	33	GIVE THEM JESUS	NO FAR AWAY FERVENT/WORD-CURB	
37	36	MAKE A MOVE	ROYAL TAILOR ESSENTIAL/PLG	
38	37	OUR GOD'S ALIVE	ANDY CHERRY ESSENTIAL/PLG	
39	35	CAN'T GET OVER YOU	ANTHEM LIGHTS REUNION/PLG	
40	39	EVERY TIME YOU RUN	MANAFEST FEAT. TREVOR MCNEAVE OF TKC BEC/TOOTH & NAIL	
41	43	NOT ALONE	FAMILY CORO'S 5/TOOTH & NAIL	
42	49	ONE DAY TOO LATE	SKILLET ARDENT/FAIR TRADE	
43	38	HOW GREAT IS OUR GOD (WORLD EDITION)	CHRIS TOMLIN SIXSTEPS/SPARROW/EMI CMG	
44	48	REMEDY	DISCIPLE FAIR TRADE	
45	50	DRIFTING	PLUMB WITH DAN HASELTINE CURB	
46	42	ALIVE	NATALIE GRANT CURB	
47	HOT SHOT DEBUT	ALL THIS TIME	REBECCA NICOLE SPARROW/EMI CMG	
48	RE-ENTRY	HURRICANE	SAMESTATE SPARROW/EMI CMG	
49	41	SHAKE HEAVEN	VICTORY WORLD MUSIC FEAT. MONTELL JORDAN & BECKAH SHAE VICTORY WORLD	
50	NEW	FREE	DARA MACLEAN FERVENT/WORD-CURB	

Dove Award-winning worship singer/pastor Kari Jobe celebrates her first top five radio chart achievement, as "We Are" leaps 14-8 on the audience-driven Christian Songs list. The song also represents Jobe's best rank so far on Christian AC Songs, where it rises 18-17.



THIS WEEK	LAST WEEK	TITLE	ARTIST	CERT.
1	1	#1 CASTING CROWNS	COME TO THE HILL BLACK STEEL/INTEGRITY	
2	2	VARIOUS ARTISTS	WOW HITS 2011 PROVIDENT-INTEGRITY 889/EMI CMG	
3	4	CHRIS TOMLIN	HOW GREAT IS OUR GOD SIXSTEPS/SPARROW 434/EMI CMG	
4	3	SKILLET	AWAKE ARDENT/FAIR TRADE/ATLANTIC 2544/PROVIDENT-INTEGRITY	
5	5	SWITCHFOOT	VICE VERSES/LOVECASE PEOPLE/CREDENTIAL 072/EMI CMG	
6	RE-ENTRY	PASSION BAND	PASSION: HERE FOR YOU SIXSTEPS/SPARROW 717/EMI CMG	
7	11	JESUS CULTURE	AWAKENING: LIVE FROM CHICAGO JESUS CULTURE/KINGSWAY 055/EMI CMG	
8	8	JAMIE GRACE	ONE SONG AT A TIME GOTE/COLUMBIA 7021/PROVIDENT-INTEGRITY	
9	12	CHRIS TOMLIN	AND IF OUR GOD IS FOR US... SIXSTEPS/SPARROW 344/EMI CMG	
10	6	MARK SCHULTZ	THE RECKONING ATLANTIC 328053/WORD-CURB	
11	9	LAURA STORY	BLESSINGS FAIR TRADE 4873/PROVIDENT-INTEGRITY	
12	18	NEWSBOYS	GOD'S NOT DEAD INPOP 1592/EMI CMG	
13	13	GG MATT REDMAN	1000 REASONS SIXSTEPS/SPARROW 783/EMI CMG	
14	45	LECRAE	REHAB REACH 8161/INFINITY	
15	14	MAT KEARNEY	YOUNG LOVE INPOP 1606*/EMI CMG	
16	15	MICHAEL W. SMITH	GLORY MVS 20030/PROVIDENT-INTEGRITY	
17	7	SOUNDTRACK	COURAGEOUS REUNION 10167/PROVIDENT-INTEGRITY	
18	17	MANDISA	WHAT IF WE WERE REAL SPARROW 7863/EMI CMG	
19	19	RED	UNTIL WE HAVE FADES ESSENTIAL 10916/PROVIDENT-INTEGRITY	
20	22	VARIOUS ARTISTS	MUSIC INSPIRED BY THE STORY PROVIDENT-INTEGRITY/WORD-CURB 8205/EMI CMG	
21	23	THIRD DAY	MOVE ESSENTIAL 10921/PROVIDENT-INTEGRITY	
22	37	KRISTIAN STANFILL	MOUNTAINS MOVE SIXSTEPS/SPARROW 7069/EMI CMG	
23	RE-ENTRY	MISTY EDWARDS AND DAVID BRYMER	MEASURING UP LOVE (EP) FERVENT/WORD-CURB	
24	36	DAVID CROWDER*BAND	ON FOR JOY (EP) SIXSTEPS/SPARROW 666/EMI CMG	
25	21	MERCYME	THE GENEROUS MR. LOVEMILL FAIR TRADE 4013/PROVIDENT-INTEGRITY	
26	29	VARIOUS ARTISTS	WOW HITS 2011 PROVIDENT-INTEGRITY/WORD-CURB 851/EMI CMG	
27	40	THE DEVIL WEARS PRADA	DEAD THRONE FERRET 143*/WORD-CURB	
28	16	NEWSONG	ONE TRUE GOD HMM/NEWSONG MINISTRIES 6209/EMI CMG	
29	RE-ENTRY	JASON CRABB	THE BONG BROS GAITHER 612/EMI CMG	
30	RE-ENTRY	FRANCESCA BATTISTELLI	HUNDRED MORE YEARS FERVENT 88280/WORD-CURB	
31	30	BILL & GLORIA GAITHER	TEXT REVEAL HOME/COMING GAITHER 6122/EMI CMG	
32	RE-ENTRY	CASTING CROWNS	UNTIL THE WHOLE... BEACH STREET/REUNION 10103/PROVIDENT-INTEGRITY	
33	32	GUNGOR	GHOSTS UPON THE EARTH BRASH 0076/WORD-CURB	
34	25	JEREMY CAMP	WE CRY OUT: THE WORSHIP PROJECT BEC 7916/EMI CMG	
35	26	CHRIS AUGUST	NO FAR AWAY FERVENT 88905/WORD-CURB	
36	39	VARIOUS ARTISTS	WOW CHRISTMAS: EM CMG/PROVIDENT-INTEGRITY 88816/WORD-CURB	
37	10	HILLSONG UNITED	AFTERMATH HILLSONG/SPARROW 2693/EMI CMG	
38	27	BILL & GLORIA GAITHER	THE OLD RUGGED CROSS GAITHER 6125/EMI CMG	
39	RE-ENTRY	ANTHEM LIGHTS	ANTHEM LIGHTS REUNION 10158/PROVIDENT-INTEGRITY	
40	RE-ENTRY	VARIOUS ARTISTS	WOW HITS 2011 PROVIDENT-INTEGRITY/EMI CMG 88016/WORD-CURB	
41	50	PHIL WICKHAM	RESPONSE FAIR TRADE 15986/PROVIDENT-INTEGRITY	
42	43	THE AFTERS	LIGHT UP THE SKY FAIR TRADE 4863/PROVIDENT-INTEGRITY	
43	42	1-1-SIX	MAN UP REACH 8185/INFINITY	
44	35	MATTHEW WEST	THE STORY OF YOUR LIFE SPARROW 6504/EMI CMG	
45	31	TOBYMAC	CHRISTMAS IN DIVERSE CITY FOREFRONT 2010/EMI CMG	
46	20	ELEVATION WORSHIP	FOR THE HONORED: CALICO/ESSENTIAL WORSHIP 104/PROVIDENT-INTEGRITY	
47	44	HILLSONG	LOVE: GOD IS ABLE HILLSONG/SPARROW 9301/EMI CMG	
48	49	BRANDON HEATH	LEAVING EDEN MONOMODE/REUNION 10151/PROVIDENT-INTEGRITY	
49	RE-ENTRY	SOUNDTRACK	SOUL SURFER MADISON GATE 527759 EX/RHINO	
50	38			

The late Rev. James Cleveland appears on Gospel Albums for the first time in nearly 13 years, as a self-titled compilation bows at No. 41 (see complete chart at billboard.biz/charts). The pioneering gospel music visionary most recently charted with *The King of Gospel* in 1999.



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

THIS WEEK	LAST WEEK	TITLE	ARTIST	CERT.
1	1	#1 YOU LEAD	JAMIE GRACE GOTE	
2	2	GOD'S NOT DEAD (LIKE A LION)	NEWSBOYS INPOP	
3	4	MAKE A MOVE	ROYAL TAILOR ESSENTIAL/PLG	
4	3	MADE FOR YOU	BUILDING 429 ESSENTIAL/PLG	
5	5	NOT ALONE	FAMILY CORO'S 5/TOOTH & NAIL	
6	7	BATTLE	CHRIS AUGUST FERVENT/WORD-CURB	
7	6	WON'T LET ME GO	ARDEN ROAD FAIR TRADE	
8	9	ONE DAY TOO LATE	SKILLET ARDENT/FAIR TRADE	
9	10	COURAGEOUS	CASTING CROWNS BEACH STREET/REUNION/PLG	
10	12	UNDER FIRE	ABANDON FOREFRONT/INTGTY	
11	8	BUSTED HEART (HOLD ON TO ME)	FOR KING & COUNTRY FERVENT/WORD-CURB	
12	16	START SOMEWHERE	TOBYMAC FOREFRONT/EMI CMG	
13	15	HURRICANE	SAMESTATE SPARROW/EMI CMG	
14	11	I WANNA KNOW YOU LIKE THAT	ANTHEM LIGHTS REUNION/PLG	
15	14	UNDONE	FFH 62/CATAPULT	
16	18	REMEDY	DISCIPLE FAIR TRADE	
17	19	DRIFTING	PLUMB WITH DAN HASELTINE CURB	
18	17	YES WE CAN	ME: BE MOVING CENTRICITY	
19	20	LOVE COME TO LIFE	BIG DADDY WEAVE FERVENT/WORD-CURB	
20	21	LET ME FEEL YOU SHINE	DAVID CROWDER*BAND SIXSTEPS/SPARROW/EMI CMG	
21	22	UNSHAKEN	ATTABOY 7 SPIN	
22	23	STAY CLOSE	FIRELIGHT FLICKER/PLG	
23	24	I HAVE A DREAM (IT FEELS LIKE HOME)	THE CITY HARMONIC KINGSWAY	
24	26	MY HOPE IS IN YOU	AARON SHUST CENTRICITY	
25	27			

THIS WEEK	LAST WEEK	TITLE	ARTIST	CERT.
1	1	#1 WILLIAM MCDOWELL	ARISE DELIVERY WORLD/LIGHT 2352/EONE	
2	3	LE'ANDRIA JOHNSON	THE JOURNALS 6: REVOLUTIONARY WORD GOSPEL/SPARCUS WORLD	
3	7	GG ISAAC CARREE	UNCOMMON ME SOVEREIGN AGENCY 002	
4	2	KIRK FRANKLIN	HELLO FEAR FO YO SOUL/VERITY 7737/RCA	
5	4	SHIRLEY CAESAR	THE ULTIMATE COLLECTION WORD-CURB 888183/WARNER BROS.	
6	6	AMBER BULLOCK	THANK YOU (EP) MUSIC WORLD GOSPEL 5516/MUSIC WORLD	
7	5	LECRAE	REHAB REACH 8161/INFINITY	
8	8	MARVIN SAPP	PLAYLIST VERITY/LEGACY 67460/SONY MUSIC	
9	9	JESSICA REEDY	FROM THE HEART LIGHT 7239/EONE	
10	10	VARIOUS ARTISTS	WOW GOSPEL 2011 WORD-CURB/EMI CMG/VERITY 7738/RCA	
11	14	ANDRAE CROUCH	THE JOURNEY RIVERPHO 002	
12	11	KIRK FRANKLIN	SETLIST: LIVE GOSPEL CENTRIC/LEGACY 80790/SONY MUSIC	
13	22	GENITA PUGH	MY PURSUE AUGUST FERVENT/WORD-CURB	
14	13	KIERRA SHEARD	FREE KAREW/EMI GOSPEL 06485/EMI CMG	
15	17	VARIOUS ARTISTS	GOSPEL'S BEST WORSHIP EMI GOSPEL 07538/EMI CMG	
16	15	VASHAWN MITCHELL	TRIUMPHANT VMA/EMI GOSPEL 06601/EMI CMG	
17	12	1-1-SIX	MAN UP REACH 8185/INFINITY	
18	16	MARY MARY	SOMETHING BIG 1/11 BLOCK/COLUMBIA 62320/SONY MUSIC	
19	18	DONALD LAWRENCE & CO.	YHM: YOUR RIGHTS AND CO. QUIET WATER/VERITY/CA	
20	19	DETRICK HADDON	CHURCH ON THE MOON REVEAL/EMM/WORD/VERITY 7136/RCA	
21	20	MAURETTE BROWN	SOUND OF VICTORY AIR GOSPEL 10297/MALACO	
22	21	LECRAE	REHAB: THE OVERDOSE REACH 8178/INFINITY	
23	23	EARNEST PUGH	EARNESTY YOURS EP/BLACKSMOKE 3096/WORDWIDE	
24	31	MARANATHA! SINGERS	TOP 100 WORSHIP 2012: MARANATHA! 12278/EMI CMG	
25	30	VARIOUS ARTISTS	WOW GOSPEL WORSHIP EMI GOSPEL/WORD-CURB/EMI CMG/VERITY 2761	

THIS WEEK	LAST WEEK	TITLE	ARTIST	CERT.
1	1	#1 IN THE MIDDLE	ISAAC CARREE SOVEREIGN AGENCY	
2	2	I NEED YOUR GLORY	EARNEST PUGH EP/BLACKSMOKE/WORLDWIDE	
3	3	SPIRITUAL	DONALD LAWRENCE & CO. QUIET WATER/VERITY/CA	
4	4	STILL ALIVE	KIRK FRANKLIN FO YO SOUL/GOSPEL CENTRIC/VERITY/RCA	
5	5	BE STILL	YOLANDA ADAMS N-HOUSE	
6	7	I HEAR THE SOUND (OF VICTORY)	MAURETTE BROWN CLARK AIR GOSPEL/MALACO	
7	6	I SMILE	KIRK FRANKLIN FO YO SOUL/GOSPEL CENTRIC/VERITY/RCA	
8	9	I WON'T GO BACK	WILLIAM MCDOWELL DELIVERY/RODM/LIGHT/EONE	
9	10	LET THE CHURCH SAY AMEN	ANDRAE CROUCH FEAT. MARVIN WINANS RIVERPHO	
10	8	NOBODY GREATER	VASHAWN MITCHELL VMA/EMI GOSPEL	
11	11	ONE MORE TIME	ZACARDI CORTAZ FEAT. JOHN P. KEE BLACKSMOKE/WORLDWIDE	
12	12	PUT IT ON THE ALTAR	JESSICA REEDY LIGHT/EONE	
13	14	I FEEL GOOD	REHAB HMM/611 HAMMOND/VERITY/RCA	
14	13	SWEETER	KIM BURRELL HANACHIE	
15	15	AFTER THIS	YOUTHFUL PRIDE FEAT. J.J. HARRISTON EVIDENCE GOSPEL/LIGHT/EONE	
16	18	A GOD LIKE YOU	KIRK FRANKLIN FO YO SOUL/VERITY/RCA	
17	16	STILL HERE	2193 PAJAMI/VERITY/CA	

DANCE CLUB SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	TITLE	ARTIST				
1	3	5	#1 MARRY THE NIGHT	LADY GAGA	1	26	31	6	TITANIUM	DAVID GUETTA FEAT. SIA
2	5	8	HANGOVER	TAIO CRUZ FEAT. FLO RIDA	2	27	25	14	WE FOUND LOVE	RIHANNA FEAT. CALVIN HARRIS
3	7	6	IF IT WASN'T FOR LOVE	DEBORAH COX	3	28	35	3	WE RUN THE NIGHT	HAVANA BROWN FEAT. PITBULL
4	8	5	THE NATIONAL	QUEEN	4	29	28	12	ARROW THROUGH MY HEART	ERIK AMON & MERRY COLE FEAT. OMA
5	10	8	SHAKE IT OUT	FLORENCE + THE MACHINE	5	30	36	3	HEY HEY HEY (POP ANOTHER BOTTLE)	LAURENT WERY FEAT. SWIFTKID & DEV BIG BEAT/ATLANTIC
6	2	9	THE ONE THAT GOT AWAY	KATY PERRY	6	31	32	5	NARCISSISTIC CANNIBAL	KORN FEAT. SKRILLEX & KILL THE NOISE
7	6	15	LEVELS	AVICHI	7	32	16	13	COUNTDOWN	BEYONCE PARKWOOD/COLUMBIA
8	14	5	TURN ME ON	DAVID GUETTA FEAT. NICKI MINAJ	8	33	39	4	TEST DRIVE	JIN AKANISHI FEAT. JASON DERULO
9	12	7	LET ME BE MYSELF	ROSABEL FEAT. TAMARA WALLACE	9	34	38	3	BOY, IF YOU ONLY KNEW	KELSEY B. CARRILLO
10	4	11	LAST DRAG	TRON: LEGACY	10	35	40	3	SUN IN CUBA	DJ YALEO'S FEAT. JIMMY BARNES
11	1	11	PARTY PEOPLE (IGNITE THE WORLD)	ERIKA JAYNE	11	36	34	8	GOOD FEELING	FLO RIDA POE BOY/ATLANTIC
12	15	7	PASS AT ME	TIMBALAND FEAT. PITBULL	12	37	46	2	TONIGHT IS THE NIGHT	OUTSIGHT WARNER BROS.
13	17	8	NAUGHTY NAUGHTY	PORCELAN BLACK	13	38	26	13	I LIKE HOW IT FEELS	ENRIQUE IGLESIAS FEAT. PITBULL & THE WAVS
14	21	3	YOU DA ONE	RIHANNA	14	39	42	8	SHAVE IT	ZEDD
15	9	10	TOO MUCH IN LOVE	CHRIS WILLIS	15	40	37	14	SEXY AND I KNOW IT	LMFAO
16	11	12	BUY MY LOVE	WINTER GORDON	16	41	50	2	DON'T FUCK WITH MY MONEY	PENGUIN PRISON
17	19	6	ANTIDOTE	SWEDISH HOUSE MAFIA VS KNIFE PARTY	17	42	48	2	I'M ALRIGHT	LILI ROCHA
18	13	10	PARADISE	GOLDPLAY	18	43	33	10	WHENEVER	ZARKANA
19	20	6	DANCE ON	BLUSH	19	44	30	13	BRAND NEW BITCH	ANJULIE
20	18	8	EVERYBODY DANCE	GRAVITONS VS ROMA KENGA	20	45	49	2	WHO IS READY TO JUMP	CHUCKIE
21	22	6	WAITING ON YOU	WILLY NATE & MICHAEL WILLIAMS	21	46	NEW	46	IT'S TOO LATE	JULIA ULTRA
22	24	6	CRAZY CRAZY	GUINEVERE	22	47	47	4	FLY	NICKI MINAJ FEAT. RIHANNA
23	29	4	POWER DRIFTING	PLUMB WITH DAN HASELTINE	23	48	44	6	CRIMINAL	BRITNEY SPEARS
24	27	5	BE WITH YOU	ERASURE	24	49	41	15	WITHOUT YOU	DAVID GUETTA FEAT. USHER
25	23	11	GIVE	LEANN RIMES	25	50	NEW	50	YOU ARE HERE	CHRIS "THE GREEK" PANAGHI

DANCE/ELECTRONIC ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST
1	1	29	#1 LMFAO	LMFAO
2	2	2	SKRILLEX	SKRILLEX
3	3	4	LADY GAGA	LADY GAGA
4	4	5	KORN	KORN
5	5	55	SKRILLEX	SKRILLEX
6	6	19	DAVID GUETTA	DAVID GUETTA
7	7	12	M83	M83
8	NEW	8	VARIOUS ARTISTS	VARIOUS ARTISTS
9	8	57	DEADMAU5	DEADMAU5
10	9	57	DAFT PUNK	DAFT PUNK
11	10	7	VARIOUS ARTISTS	VARIOUS ARTISTS
12	11	57	VARIOUS ARTISTS	VARIOUS ARTISTS
13	12	8	ASKING ALEXANDRIA	ASKING ALEXANDRIA
14	16	30	OWI CITY	OWI CITY
15	15	7	LADY GAGA	LADY GAGA
16	13	29	SKRILLEX	SKRILLEX
17	21	75	LADY GAGA	LADY GAGA
18	14	23	BREATHE CAROLINA	BREATHE CAROLINA
19	19	38	DAFT PUNK	DAFT PUNK
20	17	11	NERO	NERO
21	NEW	21	VARIOUS ARTISTS	VARIOUS ARTISTS
22	22	15	BOSSNECTAR	BOSSNECTAR
23	20	38	JAMES BLAKE	JAMES BLAKE
24	RE-ENTRY	24	SBTRKT	SBTRKT
25	18	32	ROBYN	ROBYN

DANCE/MIX SHOW AIRPLAY™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST
1	1	14	#1 WE FOUND LOVE	RIHANNA FEAT. CALVIN HARRIS
2	2	14	SEXY AND I KNOW IT	LMFAO
3	3	16	WITHOUT YOU	DAVID GUETTA FEAT. USHER
4	4	10	GOOD FEELING	FLO RIDA POE BOY/ATLANTIC
5	5	10	THE ONE THAT GOT AWAY	KATY PERRY
6	6	15	LEVELS	AVICHI
7	7	27	IN THE DARK	DEV
8	9	22	PRESSURE	WIZ I & CHARLISSE
9	8	14	FEEL SO CLOSE	CALVIN HARRIS
10	10	23	IN THE AIR	MORGAN PAGE
11	11	13	TURN ME ON	DAVID GUETTA FEAT. NICKI MINAJ
12	15	5	MARRY THE NIGHT	LADY GAGA
13	12	18	EYES	KASKADEE
14	19	2	SET FIRE TO THE RAIN	ADELE
15	11	20	YOU MAKE ME FEEL...	CORBA STARSHIP
16	16	16	MOVES LIKE JAGGER	MARODON 5 FEAT. CHRISTINA AGUILERA
17	17	6	NI**AS IN PARIS	JAY Z
18	18	14	SOMEONE LIKE YOU	ADELE
19	16	7	WORKOUT	J. COLE
20	20	15	WE'RE ALL NO ONE	NEVO FEAT. AFROJACK & STEVE AOKI
21	NEW	21	INTERNATIONAL LOVE	PITBULL FEAT. CHRIS BROWN
22	22	4	LOVE YOU LIKE A BASS NECK	SELENA GOMEZ
23	RE-ENTRY	23	YOU DA ONE	RIHANNA
24	22	3	IT WILL RAIN	BRUNO MARS
25	24	6	HEADLINES	DRAKE

TRADITIONAL JAZZ ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST
1	2	17	#1 TONY BENNETT	TONY BENNETT
2	3	7	LANDAU EUGENE MURPHY, JR.	LANDAU EUGENE MURPHY, JR.
3	5	8	FRANK SINATRA	FRANK SINATRA
4	4	4	SINATRACK	SINATRACK
5	1	11	MICHAEL BUBLE	MICHAEL BUBLE
6	6	10	PINK MARTINI	PINK MARTINI
7	12	15	SETH MACFARLANE	SETH MACFARLANE
8	7	10	PINK MARTINI & SAORI YUKI	PINK MARTINI & SAORI YUKI
9	RE-ENTRY	9	IRVIN MAYFIELD	IRVIN MAYFIELD
10	9	50	FRANK SINATRA, DEAN MARTIN & SAMMY DAVIS JR.	FRANK SINATRA, DEAN MARTIN & SAMMY DAVIS JR.
11	14	16	MILES DAVIS QUINTET	MILES DAVIS QUINTET
12	11	4	TONY BENNETT	TONY BENNETT
13	13	28	GRETCHEN PARLATO	GRETCHEN PARLATO
14	18	9	KEITH JARRETT	KEITH JARRETT
15	15	30	PAT METHENY	PAT METHENY

CONTEMPORARY JAZZ ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST
1	1	17	#1 TROMBONE SHORTY	TROMBONE SHORTY
2	2	73	ESPERANZA SPALDING	ESPERANZA SPALDING
3	7	14	GEORGE BENSON	GEORGE BENSON
4	5	41	BONEY JAMES	BONEY JAMES
5	4	9	MAYSA	MAYSA
6	3	7	WAYMAN TISDALE	WAYMAN TISDALE
7	11	29	PAUL HARCSTALTE	PAUL HARCSTALTE
8	9	13	RICHARD ELLIOT	RICHARD ELLIOT
9	8	15	BILL FRIESEL	BILL FRIESEL
10	13	30	MICHAEL FRANKS	MICHAEL FRANKS
11	20	34	BELA FLECK & THE FLECKTONES	BELA FLECK & THE FLECKTONES
12	10	65	DAVE COX	DAVE COX
13	16	45	THE RIPPINGTONS FEAT. RUSS FREEMAN	THE RIPPINGTONS FEAT. RUSS FREEMAN
14	19	17	SPYRO GYRA	SPYRO GYRA
15	12	9	MEDESKI SCHOFIELD MARTIN & WOOD	MEDESKI SCHOFIELD MARTIN & WOOD

SMOOTH JAZZ SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST
1	1	17	#1 BOOMTOWN	RICHARD ELLIOT
2	2	15	THE LADY IN MY LIFE	GEORGE BENSON
3	3	16	MARRAKESH	MARRAKESH
4	5	12	SLAM DUNK	WAYMAN TISDALE
5	4	23	EASY COME EASY GO	PAUL HARCSTALTE
6	7	19	RED SUEDIE SHOES	CHUCK LOEB
7	6	14	SWEET TEA	PATRICK LAMB
8	8	20	HOT SAUCE	JESSY J
9	10	9	MANDELA	TERRY WOLMAN
10	11	15	ALL MY LIFE	TIM BOWMAN
11	13	17	EYES FOR YOU	DARYL HALL
12	9	8	TAKING OFF	ANDY SMITZER
13	14	13	FREE FALL	KIM WATERS
14	15	22	LOVELY DAY	JILL SCOTT
15	12	9	SAMBA BLUE	MICHAEL FRANKS

TRADITIONAL CLASSICAL ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST
1	4	2	#1 SOUNDTRACK	SOUNDTRACK
2	6	14	CHICAGO SYMPHONY ORCHESTRA BRASS	CHICAGO SYMPHONY ORCHESTRA BRASS
3	11	14	LCSO RESOUND 1011101	LCSO RESOUND 1011101
4	5	29	MILOS KARADAGLIC	MILOS KARADAGLIC
5	13	31	MORMON TABERNAACLE CHOIR	MORMON TABERNAACLE CHOIR
6	8	3	YMUSIC	YMUSIC
7	7	52	ERIC WHITACRE	ERIC WHITACRE
8	3	10	SHARON ISBIN	SHARON ISBIN
9	RE-ENTRY	9	HELENE GRIMAUD/MOJCA ERDMANN	HELENE GRIMAUD/MOJCA ERDMANN
10	15	11	HILARY HAHN/VALENTINA LISITSA	HILARY HAHN/VALENTINA LISITSA
11	RE-ENTRY	11	VARIOUS ARTISTS	VARIOUS ARTISTS
12	9	37	SIMONE DINNENSTEIN/KAMMERORCHESTER	SIMONE DINNENSTEIN/KAMMERORCHESTER
13	RE-ENTRY	13	THE LONDON CLASSICAL ORCHESTRA	THE LONDON CLASSICAL ORCHESTRA
14	RE-ENTRY	14	KRONOS QUARTET	KRONOS QUARTET
15	RE-ENTRY	15	JOSEPH CALLEJA	JOSEPH CALLEJA

CLASSICAL CROSSOVER ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST
1	1	8	#1 ANDREA BOCELLI	ANDREA BOCELLI
2	2	9	IL DIVO	IL DIVO
3	4	11	YO-YO MA/DUNCAN MEYER/THLIE	YO-YO MA/DUNCAN MEYER/THLIE
4	3	31	JACKIE EVANCHO	JACKIE EVANCHO
5	10	31	IL VOLO	IL VOLO
6	7	37	IL VOLO	IL VOLO
7	9	9	LONDON PHILHARMONIC ORCHESTRA	LONDON PHILHARMONIC ORCHESTRA
8	11	16	TORI AMOS	TORI AMOS
9	12	9	JIM BRICKMAN	JIM BRICKMAN
10	5	13	CHRISTMAS SYMPHONY ANTHEM	CHRISTMAS SYMPHONY ANTHEM
11	8	18	MORMON TABERNAACLE CHOIR	MORMON TABERNAACLE CHOIR
12	13	24	2CELLOS	2CELLOS
13	15	72	DAVID GARRETT	DAVID GARRETT
14	RE-ENTRY	14	STING FEAT. THE ROYAL PHILHARMONIC CONCERT ORCH.	STING FEAT. THE ROYAL PHILHARMONIC CONCERT ORCH.
15	14	10	MARK O'CONNOR	MARK O'CONNOR

WORLD ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST
1	1	7	#1 SOUNDTRACK	SOUNDTRACK
2	2	46	CELTIC THUNDER	CELTIC THUNDER
3	5	20	TINARIENEN	TINARIENEN
4	7	40	JAKE SIMONAKU	JAKE SIMONAKU
5	3	18	CELTIC THUNDER	CELTIC THUNDER
6	4	2	VARIOUS ARTISTS	VARIOUS ARTISTS
7	8	47	CELTIC WOMAN	CELTIC WOMAN
8	6	60	LORENA MCKENNTY	LORENA MCKENNTY
9	12	2	VARIOUS ARTISTS	VARIOUS ARTISTS
10	9	21	THE STARLITE SINGERS AND ORCHESTRA	THE STARLITE SINGERS AND ORCHESTRA
11	10	11	ASA	ASA
12	11	14	BAHA MEN	BAHA MEN
13	14	58	COUNTDOWN ORCHESTRA	COUNTDOWN ORCHESTRA
14	RE-ENTRY	14	THE DUBLIN RAMBLERS	THE DUBLIN RAMBLERS
15	RE-ENTRY	15	EL REGO	EL REGO

EURO			
DIGITAL SONGS			
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL)	JANUARY 21, 2011
1	3	GOOD FEELING FLO RIDA POE BOY	
2	10	AI SE EU TE PEGO MICHEL TELO CNR	
3	2	WE FOUND LOVE RIHANNA FT. CALVIN HARRIS SRP	
4	5	LEVELS AVICHI VERATONE	
5	1	PARADISE COLDFLAY PARLOPHONE	
6	9	SOMEBODY THAT I USED TO KNOW GOTYE FT. KIMBRA SAMPLES 'N' SECONDS/ELEVEN	
7	NEW	TROUBLEMAKER TAIO CRUZ 4TH & BROADWAY	
8	7	SOMEONE LIKE YOU ADELE XL	
9	11	VIDEO GAMES LANA DEL RAY STRANGER	
10	4	SEXY AND I KNOW IT LMFAO PARTY ROCK/WILL.I.AM/CHERRYTREE	

JAPAN			
BILLBOARD JAPAN HOT 100			
THIS WEEK	LAST WEEK	(HANSHIN/SOUNDSCAN JAPAN/PLANTECH)	JANUARY 21, 2011
1	91	WONDERFUL CUPID JOY HIGUCHI'S	
2	3	YASASHIKU NARITAI KAZUYOSHI SAITO VICTOR	
3	27	MESSAGE KANA UEMURA KING	
4	65	RIISING SUN EXILE RHYTHMZONE	
5	2	HAPPINESS A.I. EMI	
6	97	TSUKEMA TSUKERU KYARYN PAMYU PAMYU WARNER	
7	NEW	PECIDURE DAY NO3B EPIC	
8	1	BOKU NO HANBUN SMAP VICTOR	
9	7	UEKARA MARIKO AKIRA KING	
10	47	BORN THIS WAY LADY GAGA STREAMLINE/KONLIVE/INTERSCOPE	

GERMANY			
ALBUMS			
THIS WEEK	LAST WEEK	(MEDIA CONTROL)	JANUARY 21, 2011
1	2	21 ADELE XL	
2	1	MTV UNPLUGGED: LIVE AUS DEM HOTEL ATLANTIC UDO LENDBERGER MTV	
3	6	FUER EINEN TAG HELENE FISCHER CAPITOL	
4	4	LIONESSE: HIDDEN TREASURES AMY WINEHOUSE ISLAND	
5	8	NOTHING BUT THE BEAT DAVID GUETTA WHAT A MUSIC/VIRGIN	
6	NEW	MAKING MIRRORS GOTYE SAMPLES 'N' SECONDS/ELEVEN	
7	5	MADE IN GERMANY RAMMSTEIN PILGRIM	
8	9	LIVE AT THE ROYAL ALBERT HALL ADELE XL	
9	RE	WENN WORTE MEINE SPRACHE WAEREN TIM BENDZKO SONY MUSIC	
10	RE	LIBERTY OF ACTION THE BOSSHOSS UNIVERSAL	

UNITED KINGDOM			
ALBUMS			
THIS WEEK	LAST WEEK	(THE OFFICIAL UK CHART CO.)	JANUARY 21, 2011
1	6	21 ADELE XL	
2	2	DOO-WOPS & HOOLIGANS BRUNO MARS ELEKTRA	
3	1	4 ED SHEERAN ASYLUM	
4	3	MYLO XYLOTO COLDFLAY PARLOPHONE	
5	5	LIONESSE: HIDDEN TREASURES AMY WINEHOUSE ISLAND	
6	RE	4 BEYONCE PARKWOOD/COLUMBIA	
7	4	IN CASE YOU DIDN'T KNOW OLLY MURS SYCO/EPIC	
8	10	WHO YOU ARE JESSIE J LAVA/ISLAND	
9	9	HEAVEN REBECCA FERGUSON SYCO/RCA	
10	7	TALK THAT TALK RIHANNA SRP/DEF JAM	

FRANCE			
DIGITAL SONGS			
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL)	JANUARY 21, 2011
1	2	JE L'AIME A MOURIR SHAKIRA SONY MUSIC	
2	1	SOMEONE LIKE YOU ADELE XL	
3	3	TITANIUM DAVID GUETTA FT. SIA WHAT A MUSIC	
4	4	SEXY AND I KNOW IT LMFAO PARTY ROCK/WILL.I.AM/CHERRYTREE	
5	9	DES RICOCHETS COLLECTIF PARIS-AFRICA POUR L'UNICEF TWIN	
6	10	PUMPED UP KICKS FOSTER THE PEOPLE STARTIME	
7	NEW	VIDEO GAMES LANA DEL RAY STRANGER	
8	5	GOOD FEELING FLO RIDA POE BOY	
9	8	SHE DOESN'T MIND SEAN PAUL VP	
10	7	PARADISE COLDFLAY PARLOPHONE	

CANADA			
ALBUMS			
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN)	JANUARY 21, 2011
1	1	21 ADELE XL	
2	2	SORRY FOR PARTY ROCKING LMFAO PARTY ROCK/WILL.I.AM/CHERRYTREE/INTERSCOPE	
3	3	MYLO XYLOTO COLDFLAY PARLOPHONE	
4	7	EL CAMINO THE BLACK KEYS NONESUCH	
5	6	TALK THAT TALK RIHANNA SRP/DEF JAM	
6	4	HERE AND NOW NICELBACK UNIVERSAL	
7	10	DANSEPLUS 2012 VARIOUS ARTISTS SONY MUSIC	
8	13	BANGARANG (EP) SKRILLEX SIG BEAT/MXL/STRAP/ATLANTIC	
9	5	TAKE CARE DRAKE YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	
10	12	LIONESSE: HIDDEN TREASURES AMY WINEHOUSE ISLAND	

KOREA			
BILLBOARD KOREA K-POP HOT 100			
THIS WEEK	LAST WEEK	(BILLBOARD KOREA)	JANUARY 21, 2011
1	20	LOVEY-DOVEY T-ARA CORE/CONTENTS MEDIA	
2	NEW	WITHOUT YOU DYNAMIC DUO AMEGA CULTURE	
3	2	WE USED TO BE IN LOVE DAVICHI & T-ARA CREATIVE PRODUCTION	
4	3	TROUBLE MAKER HYUN A & JANG HYUN SEUNG CUBE ENTERTAINMENT	
5	1	YOU AND I IU LOEN ENTERTAINMENT	
6	NEW	SORROW TOCM NEGA NETWORK	
7	NEW	THE STORY OF A TALL BACHELOR JUNG JUN HA MEG	
8	NEW	GOING CRAZY TEEN TOP TOP MEDIA	
9	4	I'M UPSET ZIA LOEN ENTERTAINMENT	
10	5	CRY CRY T-ARA CORE/CONTENTS MEDIA	

AUSTRALIA			
ALBUMS			
THIS WEEK	LAST WEEK	(ARIA)	JANUARY 21, 2011
1	2	21 ADELE XL	
2	4	SORRY FOR PARTY ROCKING LMFAO PARTY ROCK/WILL.I.AM/CHERRYTREE/INTERSCOPE	
3	3	RECEE MASTIN RECEE MASTIN SONY MUSIC	
4	5	MYLO XYLOTO COLDFLAY PARLOPHONE	
5	7	DOO-WOPS & HOOLIGANS BRUNO MARS ELEKTRA	
6	RE	TRIPLE J'S LIKE A VERSION SEVEN VARIOUS ARTISTS ABC	
7	RE	MAKING MIRRORS GOTYE SAMPLES 'N' SECONDS/ELEVEN	
8	RE	EL CAMINO THE BLACK KEYS NONESUCH	
9	RE	UP ALL NIGHT ONE DIRECTION SYCO	
10	RE	CEREMONIALS FLORENCE + THE MACHINE ISLAND	

NETHERLANDS			
DIGITAL SONGS			
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL)	JANUARY 21, 2011
1	3	AI SE EU TE PEGO MICHEL TELO CNR	
2	4	EPIC SANDRO SILVA & QUINTINO BIP	
3	NEW	THE TEAM CHRIS HORDUK TALPA CONTENT	
4	1	ODE TO THE BOUNCER STUDIO KILLERS WARNER	
5	2	IK NEEM JE MEE GERS PARDEEL TOP NOTCH	
6	5	SOMEBODY THAT I USED TO KNOW GOTYE FT. KIMBRA SAMPLES 'N' SECONDS/ELEVEN	
7	NEW	BAGAGEDRAGER GERS PARDEEL FT. SEF TOP NOTCH	
8	NEW	I FOLLOW RIVERS LYKKE LI L.L. RECORDINGS	
9	RE	THE A-TEAM ED SHEERAN ASYLUM	
10	9	WIL JE NIET NOG 1 NACHT GLENNIS GRACE & EDWIN EVERS CMM	

ITALY			
DIGITAL SONGS			
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL)	JANUARY 21, 2011
1	1	AI SE EU TE PEGO MICHEL TELO CNR	
2	NEW	DISTRATTO FRANCESCA MICHELENI SONY MUSIC	
3	NEW	NON CI PENSO MAI I MODERNI SONY MUSIC	
4	NEW	CUORE SCOPPIATO ANTONELLA LO COCO SONY MUSIC	
5	2	SOMEONE LIKE YOU ADELE XL	
6	3	LA DIFFERENZA TRA ME E TE TIZIANO FERRO CAPITOL	
7	6	YOUNG, WILD & FREE SHOOP DOGG & WIZ KALIFUA FT. BRUNO MARS ROSTRUM/DOGG/SYCO	
8	5	WE FOUND LOVE RIHANNA FT. CALVIN HARRIS SRP	
9	10	TAPPETO DI FRAGOLE MODA ULTRASUONI	
10	RE	UNICA ANTONELLO VENEDITTI HEINZ	

AUSTRIA			
DIGITAL SONGS			
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL)	JANUARY 21, 2011
1	1	SOMEBODY THAT I USED TO KNOW GOTYE FT. KIMBRA SAMPLES 'N' SECONDS/ELEVEN	
2	2	HANGOVER TAIO CRUZ FT. FLO RIDA 4TH & BROADWAY	
3	3	VIDEO GAMES LANA DEL RAY STRANGER	
4	4	GOOD FEELING FLO RIDA POE BOY	
5	NEW	AI SE EU TE PEGO MICHEL TELO PANTANAL/RGE/ROSTER	
6	RE	SMILE JAMES COTTRILL CASH & BELLA	
7	5	BRENNNA TUATS QUAT HUBERT VON GOISEN BLANKO	
8	7	PUMPED UP KICKS FOSTER THE PEOPLE STARTIME	
9	6	WE FOUND LOVE RIHANNA FT. CALVIN HARRIS SRP	
10	8	SOMEONE LIKE YOU ADELE XL	

SPAIN			
DIGITAL SONGS			
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL)	JANUARY 21, 2011
1	1	AI SE EU TE PEGO MICHEL TELO PANTANAL	
2	2	PERDONAME PABLO ALBORAN CON CARMINHO TRAMECA ESTUDIOS Y PRODUCCIONES	
3	3	SOLAMENTE TU PABLO ALBORAN TRAMECA ESTUDIOS Y PRODUCCIONES	
4	4	WE FOUND LOVE RIHANNA FT. CALVIN HARRIS SRP	
5	6	SOMEONE LIKE YOU ADELE XL	
6	5	MOVES LIKE JAGGER MARDON 5 FT. CHRISTINA AGUILERA A&M/OCTONE	
7	RE	ROLLING IN THE DEEP ADELE XL	
8	7	TITANIUM DAVID GUETTA FT. SIA WHAT A MUSIC	
9	10	NO SIGUE MODAS JUAN MAGAN SONY MUSIC	
10	RE	YOU AND I LADY GAGA STREAMLINE/KONLIVE	

SWITZERLAND			
DIGITAL SONGS			
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL)	JANUARY 21, 2011
1	5	AI SE EU TE PEGO MICHEL TELO PANTANAL/RGE/ROSTER	
2	1	HANGOVER TAIO CRUZ FT. FLO RIDA 4TH & BROADWAY	
3	7	VIDEO GAMES LANA DEL RAY STRANGER	
4	3	SOMEONE LIKE YOU ADELE XL	
5	2	SHE DOESN'T MIND SEAN PAUL VP	
6	4	WE FOUND LOVE RIHANNA FT. CALVIN HARRIS SRP	
7	6	GOOD FEELING FLO RIDA POE BOY	
8	8	SEXY AND I KNOW IT LMFAO PARTY ROCK/WILL.I.AM/CHERRYTREE	
9	NEW	JAR OF HEARTS CHRISTINA PERRI ATLANTIC	
10	RE	NEW AGE MARLON ROUDETTE UNIVERSAL	

BELGIUM			
DIGITAL SONGS			
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL)	JANUARY 21, 2011
1	5	AI SE EU TE PEGO MICHEL TELO CNR	
2	1	I FOLLOW RIVERS LYKKE LI L.L. RECORDINGS	
3	2	IK NEEM JE MEE GERS PARDEEL TOP NOTCH	
4	3	LEVELS AVICHI VERATONE	
5	7	SOMEBODY THAT I USED TO KNOW GOTYE FT. KIMBRA SAMPLES 'N' SECONDS/ELEVEN	
6	4	SKINNY LOVE RUBY JASMINE VAN DEN BOGAERDE	
7	NEW	9 CRIMES DAMIEN RICE HEFFA/VECTOR/14TH FLOOR	
8	6	VIDEO GAMES LANA DEL RAY STRANGER	
9	9	SOMEONE LIKE YOU ADELE XL	
10	8	WE FOUND LOVE RIHANNA FT. CALVIN HARRIS SRP	

SWEDEN			
DIGITAL SONGS			
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL)	JANUARY 21, 2011
1	3	YOU LEARN TANIA UNIVERSAL	
2	8	TITANIUM DAVID GUETTA FT. SIA WHAT A MUSIC	
3	1	ALL THIS WAY AMANDA FONDELL UNIVERSAL	
4	2	WE FOUND LOVE RIHANNA FT. CALVIN HARRIS SRP	
5	4	SET FIRE TO THE RAIN ADELE XL	
6	7	SOMEONE LIKE YOU ADELE XL	
7	9	MOVES LIKE JAGGER MARDON 5 FT. CHRISTINA AGUILERA A&M/OCTONE	
8	6	LEVELS AVICHI VERATONE	
9	5	FLICKAN OCH KRAKAN TIMBUKTU TV4	
10	10	ANGELN I RUMMET LÅHNER TV4	

MEXICO			
AIRPLAY			
THIS WEEK	LAST WEEK	(NIELSEN BDS)	JANUARY 21, 2011
1	2	CORRE JESSE & JOY WARNER	
2	1	MOVES LIKE JAGGER MARDON 5 FT. CHRISTINA AGUILERA A&M/OCTONE	
3	3	PUMPED UP KICKS FOSTER THE PEOPLE STARTIME/COLUMBIA	
4	6	ARREPIENTE INTOCABLE GOOD I	
5	11	SEXY AND I KNOW IT LMFAO PARTY ROCK/WILL.I.AM/CHERRYTREE/INTERSCOPE	
6	8	WITHOUT YOU DAVID GUETTA FT. USHER WHAT A MUSIC/VIRGIN	
7	4	LLAMADA DE MI EX LA ARROLLADORA BANDA EL LIMON DISA	
8	15	WE FOUND LOVE RIHANNA FT. CALVIN HARRIS SRP/DEF JAM	
9	10	SOMEONE LIKE YOU ADELE XL/COLUMBIA	
10	9	LA NOCHE GLORIA TREVI UNIVERSAL	

IRELAND			
DIGITAL SONGS			
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL)	JANUARY 21, 2011
1	2	DANCE WITH ME TONIGHT OLLY MURS SYCO	
2	3	WE FOUND LOVE RIHANNA FT. CALVIN HARRIS SRP	
3	6	GOOD FEELING FLO RIDA POE BOY	
4	1	PARADISE COLDFLAY PARLOPHONE	
5	7	SHAKE IT OUT FLORENCE + THE MACHINE ISLAND	
6	5	LEGO HOUSE ED SHEERAN ASYLUM	
7	RE	VIDEO GAMES LANA DEL RAY STRANGER	
8	10	SEXY AND I KNOW IT LMFAO PARTY ROCK/WILL.I.AM/CHERRYTREE	
9	RE	LEVELS AVICHI VERATONE	
10	RE	PARTY ROCK ANTHEM LMFAO PARTY ROCK/WILL.I.AM/CHERRYTREE	

NEW ZEALAND			
DIGITAL SONGS			
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL)	JANUARY 21, 2011
1	10	WILD ONES FLO RIDA FT. SIA POE BOY	
2	3	YOUNG, WILD & FREE SHOOP DOGG & WIZ KALIFUA FT. BRUNO MARS ROSTRUM/DOGG/SYCO	
3	5	PARADISE COLDFLAY PARLOPHONE	
4	8	THE A-TEAM ED SHEERAN ASYLUM	
5	1	SEXY AND I KNOW IT LMFAO PARTY ROCK/WILL.I.AM/CHERRYTREE	
6	6	TITANIUM DAVID GUETTA FT. SIA WHAT A MUSIC	
7	2	WE FOUND LOVE RIHANNA FT. CALVIN HARRIS SRP	
8	4	WHAT MAKES YOU BEAUTIFUL ONE DIRECTION SYCO	
9	9	ONLY TO BE SIX60 MASSIVE	
10	RE	EARTHQUAKE LARBTHQUA FT. TIME TEMPAH SYCO	

PORTUGAL			
DIGITAL SONGS			
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL)	JANUARY 21, 2011
1	1	PERDONAME PABLO ALBORAN CON CARMINHO TRAMECA ESTUDIOS Y PRODUCCIONES	
2	2	SOMEONE LIKE YOU ADELE XL	
3	3	AI SE EU TE PEGO MICHEL TELO VIDISCO	
4	5	PARADISE COLDFLAY PARLOPHONE	
5	9	LET'S GO TO AFRICA SANTAMARIA ESPACIAL	
6	7	IT WILL RAIN BRUNO MARS SUMMIT/CHOP SHOP	
7	6	WE FOUND LOVE RIHANNA FT. CALVIN HARRIS SRP	
8	RE	ESTA NOITE DAVID CARREIRA FT. JIMI SIXSKO FAROL	
9	4	WITHOUT YOU DAVID GUETTA FT. USHER WHAT A MUSIC	
10	NEW	SEXTA-FEIRA (EMPREGO BOM JA) BOSS AC MANADACHUVA PRODUCCIONES	

GREECE			
ALBUMS			
THIS WEEK	LAST WEEK	(CYTA-IFPI)	JANUARY 21, 2011
1	7	THE IME EDO NIKOS OIKONOMOPOULOS MINOS	
2	3	S'ENAN KOSMO MPLE! THE SMURFS ARS	
3	2	THARROS I ALITHIA MICHALIS HATZIGIANNIS	

EXECUTIVE TURNTABLE

Send submissions to: exec@billboard.com

RECORD COMPANIES: Universal Republic Records appoints **Jim Roppo** executive VP of marketing. He was senior VP of sales at Island Def Jam Music Group.

Island Def Jam Music Group names **Chris Anokute** senior VP of A&R. He previously served in the same role at Universal Republic.

Arista Nashville names **Andy Elliott** regional promotion manager. He was director of promotion for the Midwest and Southwest at New Revolution Entertainment.



ROPPO ANOKUTE FRASER CHUTHAKIO

PUBLISHING: Alfred Music Publishing promotes **Doug Fraser** to VP of digital sales. He was director.

TOURING: The Windish Agency appoints **Eli Thomas** director of events and sponsorship. He founded Bagavagabonds, an art collective that produces charitable events.

DIGITAL: Pandora taps **Michael Chuthakio** as executive director of national entertainment sales. He was regional VP of entertainment for West Coast sales at Myspace.

RELATED FIELDS: BMG Chrysalis appoints **Wendy Griffiths** senior VP of marketing, responsible for the United States. She was senior VP of film and soundtracks at Warner Bros. Records.

—Edited by Mitchell Peters

GOODWORKS

SCOTT MANNIS FIGHTING EPILEPSY THROUGH MUSIC

When aspiring singer Scott Mannis was 17 years old, he began periodically losing feeling in the left side of his body, specifically in his leg. It took three years for doctors to diagnose his condition as a rare form of epilepsy, whose symptoms can be minimized, but for which there is no cure.

But Mannis, now a 24-year-old astrophysics student at Columbia University, found a temporary reprieve through music. "By 2008, the seizures got bad enough that I wasn't able to walk without falling," he says. "The only time I didn't have them was when I was singing."

It's a peculiarity that hasn't been lost on music industry veteran Susan Collins, who has worked with Electric Light Orchestra and the "Saturday Night Live" band. She's also functioned as Mannis' vocal coach/mentor for the past four years. Collins met the singer's mother, Robin Stern, through mutual friends and listened to a few of his tracks. In mid-2009, after a year of vocal lessons, Collins brought Mannis into Grammy Award-winning producer Art Labriola's New York studio to record a demo.

"I took him as a vanity project to do one demo," Collins says. "And from that we started going back and recording more tracks."

The three continued working together during the next two-and-a-half years as Mannis attended school. After realizing they might have enough material for an album, the trio co-wrote the song "Angel in the Red Dress," which later became the title of Mannis' new set. The album was released Dec. 20 on Scott Mannis Music during a release party at Iguana in Manhattan, and is available for purchase on CD Baby, iTunes and Amazon.

Mannis is donating a portion of the album's proceeds to Citizens United for Research in Epilepsy, an organization he's previously worked with that is dedicated to finding a cure. Mannis has already donated \$500 that was raised during the album release party to CURE. A percentage of all his album sales for this and future projects will be donated to CURE and similar organizations, he says, and though he plans to perform more benefits, none were confirmed at press time.

—Dan Rys



"X Factor" maestro **Simon Cowell** takes the mic during Hope Animal Sanctuary's annual auction in Barbados during the holidays. The cause raised \$500,000 thanks to a variety of items, including Cowell's donation of four VIP tickets to the U.S. "X Factor" finale with airfare and hotel. Holding one of the sanctuary's furry beneficiaries is moonlighting auctioneer **Jonathan Shalit**, chairman of U.K. artist management firm ROAR Group. PHOTO: GREG SIRC



Chinese and American musicians shared the stage for a charity event in Beijing on Dec. 17, raising funds for Americans Promoting Study Abroad. Universal Music China artist **Sa Dingding** was among those who performed for a crowd of 10,000; she is pictured here post-event with the U.S. ambassador to China, **Gary Locke**. Headlined by Will.i.am and John Legend, the show was staged at the Chinese capital's National Indoor Stadium.



The Foundation for Second Chances hosted its annual Leadership Awards on Dec. 10 at Spectra by Wolfgang Puck in the Pacific Design Center in Los Angeles. Among the honorees was attorney **Darrell Miller**, a partner at the Los Angeles office of Fox Rothschild LLP, who received the 2011 service in entertainment leadership award. Special guests at the affair included Miller client Mary Mary, who presented him with the award. Joining Miller (far right) and his wife, **Shannon**, at the event is another Miller client, Cooking Channel chef **G. Garvin**. PHOTO: JASAWN BUCKNER



At a recent private event at the Darby in New York, Island Def Jam Music Group president/COO **Steve Bartels** introduced Snow Patrol. The alt-rock band played an acoustic performance, including top five triple A single "Called Out in the Dark." The track is from Snow Patrol's new Island CD *Fallen Empires*, released Jan. 10. Pictured are Snow Patrol lead vocalist **Gary Lightbody** (left) and Bartels. PHOTO: MEREDITH TRUAX



File this under something you don't see every day: Chicago Bears football legend **Gayle Sayers** (left) meets Silver Bullet Band sax man **Alto Reed** (center) and promoter **Danny Zelisko** following a Dec. 30 sellout by Bob Seger & the Silver Bullet Band at Mandalay Bay Events Center in Las Vegas. The show was promoted by Phoenix-based Danny Zelisko Presents.

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



HEAVY METAL

During the holiday season, several acts were gifted with plaques and other awards.

ABOVE LEFT: On the heels of announcing a 21-city national tour that will kick off May 29 in New York, Foster the People was presented with gold plaques for debut album *Torches*. Pumped up over the trio's success are (from left) radio promotion executive **Matt Pollack** of the group's management firm Monotone, Columbia COO **Steve Barnett** and CEO **Rob Stringer**, FTP lead singer **Mark Foster**, manager **Brett Williams**, FTP bassist **Cubie Fink**, Columbia senior VP of marketing **Scott Greer**, FTP drummer **Mark Pontius**, manager **Brent Kredel** and Columbia VP of A&R **Isaac Green**. PHOTO: LARRY BUSSACA/GETTY IMAGES

ABOVE RIGHT: Singer/songwriter **Jeremy Silver** (right) is the newly minted recipient of the ASCAP Foundation's Michelle and Dean Kay Award, given to an aspiring ASCAP songwriter participating in either the pop or musical theater ASCAP workshops in Los Angeles. Publishing veteran **Dean Kay** is president/CEO of his own Demi Music and its affiliates, Lichelle Music and Yak Yak Music; wife Michelle is VP/COO of the company. Here, Kay congratulates Silver during the 16th annual ASCAP Foundation Award ceremony at New York's Jazz at Lincoln Center on Dec. 7. PHOTO: SCOTT WINTHROW

RIGHT: Nielsen's entertainment division caught up with the Foo Fighters in New York at the band's recent sold-out Madison Square Garden concert to present two awards: the first for 4 million-plus U.S. radio plays, according to Nielsen BDS, and the second (pictured here) for more than 10 million U.S. album sales, tracked by Nielsen SoundScan. On hand are (from left) guitarist **Pat Smear**, Nielsen Entertainment VP **Chris Muratore**, RCA president/COO **Tom Corson** and senior director of pop/rock promotion **Jeff Gillis**; lead vocalist/guitarist **Dave Grohl**, bassist **Nate Mendel** and guitarist **Chris Shiflett**; RCA senior VP of rock promotion **Bill Burrs**; drummer **Taylor Hawkins**; RCA executive VP of CHR promotion **Joe Riccitelli**, CEO **Peter Edge** and senior VP of business affairs **Karen Hope** (kneeling); Nielsen Entertainment president **Eric Weinberg**; Sony Music Entertainment executive VP of business affairs/general counsel **Julie Swidler**, and RCA executive VP of business and legal affairs **Dan Zucker**. PHOTO: SONY



ICONIC MOMENTS

Some legends aren't content to just rest on their laurels...

TOP RIGHT: ZZ Top's **Billy F. Gibbons** (left) revs up for the Willie Nelson & Friends New Year's Eve bash during Austin City Limits' Live at the Moody Theater. After counting down to 2012 together, Gibbons and Nelson launched into "Auld Lang Syne" and "Will the Circle Be Unbroken." Then Nelson took the lead on a new gospel tune of his called "Roll Me Up and Smoke Me When I'm Gone." PHOTO: GRETCHEN BARBER

TOP LEFT: Before taping the 2012 Trumpet Awards—where she accepted the civil rights Warrior Award on behalf of her late father, the Rev. C.L. Franklin—**Aretha Franklin** was interviewed by CNN "Starting Point" anchor **Solead O'Brien**. Flanking the Queen of Soul are O'Brien and friend/author/radio host **Michael Eric Dyson**, who accompanied Franklin to the awards stage. The Trumpet Awards air April 8 on cable network TV One. PHOTO: SU BERLAND/CNN

BOTTOM LEFT: The indefatigable **Tony Bennett** performed a 10-song set with his quartet and then sat for a Q&A on Jan. 5 during PBS' portion of the Television Critics Assn. press tour at the Langham Hotel in Pasadena, Calif. PBS' winter/spring season includes the "Great Performances" special "Tony Bennett: Duets II," a behind-the-scenes look at the 85-year-old's latest album that airs Jan. 27. Vowing to "never retire—if my voice goes, I'll continue to paint," Bennett fielded questions from "Great Performances" executive producer **David Horn** (left) and manager-son **Danny Bennett**. PHOTO: RAHOUL GHOSE/PBS



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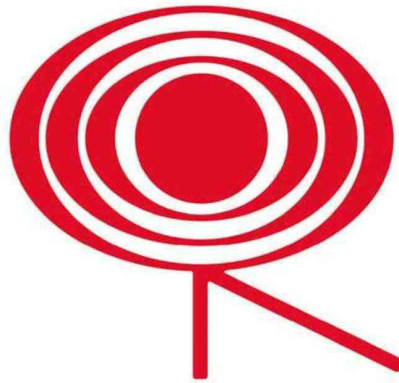
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